



# TEXTiles

September 2 to  
October 10, 2009

ART GALLERY of REGINA

Joseph Anderson  
Cindy Baker  
Kamil Krules  
Cheli Nighthtraveller  
Lissa Robinson  
Anna Scott

guest curated by David Garneau.

(Cover image, Cindy Baker's "Big Fat Liar.")

## TEXTiles

Who has out-grown animism—our pre-rational drive to project spirit or Being into inanimate objects? Or, as Cheli Nighthtraveller, might argue, some of us are more aware of the agency of seemingly inanimate things than others. Even the most Materialist sceptic has had the sensation—in childhood or alone at night—that mere things have motives and feelings. The sensation ranges from the uncanny to the comforting. We often discover these affects through objects made to resemble versions of things we might otherwise fear and want to tame—animals, other people. Other times, soft metaphors figure whatever dark lack we require.

Most children and some adults only discover that special magical presence in a certain type of object. Jeanne Randolph describes these strange forms as amenable objects. They are often handmade things that approximate without quite capturing some other thing. They are amorphous or unresolved, pliable and open to the imagination. Read another way, they assume a form that invites narrative and relationship without quite being seized by existing stories and associations. A plush character from a television show invites limited associations compared to a unique, handmade being that is vaguer in its resemblance, uncertain of her kinship.

This exhibition gathers the work of six artists who make fabric sculptures designed to elicit feelings from attraction to repulsion, often both—objects that reach past reason to stimulate ancient affect. Several artists here create creatures that solicit our love, pity or disgust. Others make textiles that combine prose culled from pop culture directed at women and girls. The recitations might be ironic if they were not so sweetly complicit. Most of the work embodies longing, deep feeling and labour, with an emphasis on confession, guilty pleasures, anger, anxiety, alienation, friendship and love. These soft sculptures are often uncanny in their ability to both comfort and disturb. Some are transitional objects that resemble the source pain or pleasure. Others play on craft traditions with a gender, political or personal twist. Much of the 'craft' is sincerely undisciplined, nearly anti-craft. Previously loved garments are thrown away only to be rescued and re-born. However, not every-one seems grateful for their re-formation. A few appear traumatized, resentful of their reconstitution, wary of a stranger's affection. (Perhaps I am projecting.)

Some of the works are inscribed with text, creating mixed messages. The combination of word and object excite a sense that exceeds either form alone. Anthropomorphic fabric shapes are given a voice—and, disappointingly, they repeat what they see on T.V. Other texts—artist's statements, a few emails, a poem, artist's descriptions of the work—are included (below) to give you an additional sense of the temperaments behind these odd creations. What you do with them, what sorts of meanings you make, are, perhaps, yours alone. These works are the result of a post-critical, affective process. They are designed to evoke an emotional response but do not attempt to contain or resolve feelings. They request only to be heard and seen, not analyzed and critiqued.

I chose these artists by gut. All seem to me sincere, sensitive people with very mixed feelings about the world and their place in it. Other than Cheli, I have known and admired each for many years; followed them from across the street, careful not to invade their privacy. They all make wonderfully unique things that seem to seep from hidden chambers. Their work is moving—usually painful so—revealing, fugitive, barely fit for the world. These artists seem equally attracted to the good, kind and true and their cruel counter-balances. They are engaged in internally necessary projects that only incidentally address us, we lucky interlopers.

David Garneau, Curator. August 31, 2009.

# TEXTiles LIST of WORKS

## Joseph Anderson

“Parent.” Second-hand fabric, thread, beads. 36”x 22” x 25”. 2007.

“Playmate.” Found curtains. 24” x 24” x 120”. 2008.

“Garden.” Second-hand fabric, 165 pieces. Dimensions variable. 2008.

## Lissa Robinson

“The Huge Camellia.” Red velvet, black organza, painted canvas, yarn, embroidery thread, and glass beads, 3 feet (length) by 30 inches in diameter (at the top). 2009.

“The Lecher’s Kiss.” Red velvet, quilt backing, embroidery thread, black organza, fabric paint, stuffing, 64” x 74.” 2009.

“The Aguey Tendon.” Red and black organza, red crocheted yarn and glass beads. 2009.

“Old Whore.” Fabric, watercolour, embroidery thread, yarn and fabric paint. 2009.

## Ana Scott

“4-Ever.” Textiles (polyester and cotton velvet, glass and plastic beads, polyester and cotton thread, wire, polyester, feathers, sequins). Dimensions variable. \$6500.00 (26 components at \$250.00 each).

## Cindy Baker

Title	Medium	Date	Size (WxH)
“I TIVO everything”	latch hook rug	2009	27x18”
“you’re only here for TV reasons”	latch hook rug	2009	36x24”
“MAKEUP!”	latch hook rug	2009	35x25”
“everything but”	knit object	1997	12x15”
“up to snuff”	knit object	1997	10x14”
“nothing wrong dog”	knit object	1997	52x3.5”

“endearing”	crochet object	1997	4x7”
“unh unh unh”	knit object	1998	52x13”
“honest liar”	knit object	1998	9x15”
“born liar, natural liar, and instinctive liar”			
	crocheted objects	1998	5x7” each
“good liar, bad liar”	knit objects	1999	8x5” each
“cocksucking liar and motherfucking liar”			
	crocheted objects	1998	24x6” each
“trustworthy liar and harmless liar”			
	knit object	1999	9x11” each
“same liars”	crocheted objects	1998	approx. 9x12”
“everybody’s favorite liar”	crocheted objects	1998	18x35” each
“convincing liar”	crocheted object	2000	19x28”
“marketable liar”	knit object	2000	21x21”
“big, fat liar”	crocheted object	2000	12x16”
“pathological liar”	crocheted object	1997	5x8”
“lying cunt (back)”	crocheted object	2000	5x8”
“lying cunt (front)”	“	“	“
“gullible liar (right)”	knit/crocheted object	1999	62x7”
“gullible liar (left)”	“	“	“
“little white liar”	knit object	1999	9x14”
“little black liar”	“	“	“
“little white liar/little black liar”	“	“	“
“HEY girl HEY”	latch hook rug	2009	36x25”
“whatever BITCH whatever”	latch hook rug”	2009	36x25”

### **Kamil Krules**

Alberta Animals, mixed media installation. Nine objects; dimensions variable. 2007/9.

### **Cheli Nighthtraveller**

“Xistchian.” Performance artist. Textiles and text. Dimensions variable.