

ARCHITEXTILES

This exhibition presents the works of five accomplished British Columbian textile artists. Gail Hunt, Nancy Riemersma, Pam Dangerfield, Lilly Thorne and Patt Wilson have developed bodies of work that use fibre arts to explore notions of habitat, architecture and domesticity. Begun as a cohesive group project nearly eight years ago, the artists decided that they would each develop a series of six pieces equal in size, and complementary in subject matter.

Gail Hunt draws inspiration from the materials of the built environment—stone, wood, metal—and from the ancient concept of the elements (for example, earth, air, water, and fire) as they have been interpreted by various cultures over time. Nancy Riemersma takes an interest in the built form of the Inuit inuksuk and its traditional use as a tool of communication. In this body of work Riemersma interprets this shape as a symbol of human interdependence and encourages mindfulness about environmental sustainability.

In Pam Dangerfield's series, the artist introduces six broad factors that have shaped architectural history: tradition, strength, competition, time, communication and power. For Lilly Thorne and Patt Wilson, travel experiences provoked two very different bodies of work. Thorne's series explores the impressive scale and layered histories of architectural pillars in Italy, Spain, and Greece, while Wilson's experimental series transforms a single photograph of a Saguaro cactus, taken while in Arizona, using techniques that correspond to architectural design.

With exceptional attention to materials, craftsmanship, and surface design these artists expound on their theme in exciting and divergent ways, demonstrating the depth of creative possibility made available through textiles.

Laura Schneider, 2016



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©Nancy Riemersma, Pam Dangerfield, Lilly Thorne, Patt Wilson, Gail Hunt
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Images:

Front cover: Pam Dangerfield, *Built on Power* (detail), 2011, applique, quilting, mixed media.

Inside left (l-r): Gail Hunt, *Elements of Construction WOOD, The House Remembers a Forest* (detail), 2016, photography, paint, dyes, printing, machine embroidery, machine quilting, cotton fabric and thread., 18 x 54 in.
Lilly Thorne, *Pillar 10* (detail), digitally altered photo-tiled, hand-stitched, machine stitched, 18 x 54 in.

Nancy Riemersma, *Inukshuk I: Meeting Place of Men* (detail), 2012, cotton batik fabrics, cotton batting, raw-edge piecing and collage, machine stitched, machine quilted.

Pam Dangerfield, *Built on Strength* (detail), 2012, applique, quilting, image transfers.

Patt Wilson, *Structures 1* (detail), 2016, digitally altered cactus image printed on cotton, stitch added.

Inside Right (top l-r): Nancy Riemersma, *Inukshuk III: To the Spirit World* (detail), 2012, cotton batik fabrics, cotton batting, raw-edge piecing and collage, machine stitched, machine quilted.

Lilly Thorne, *Pillar 6* (detail), digital transfer, painted, stitched, 18 x 54 in.

Inside Right (bottom): Gail Hunt, *Elements of Construction METAL, The House Remembers Earth's Crust* (detail), 2016, photography, paint, dyes, printing, machine embroidery, machine quilting, cotton fabric and thread., 18 x 54 in.

Outside Right: Patt Wilson, *Prickles Gone Wild* (detail), 2016, digitally altered cactus image printed on denim, stitch, paint and foil added.



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Nancy Riemersma
Pam Dangerfield
Lilly Thorne
Patt Wilson
Gail Hunt

NANCY RIEMERSMA

I have a great appreciation of nature and a strong bond with the environment: trees in their natural element, fertile landscapes, mountains and rock carved by years of erosion and seasonal weathering. In this series, I use the life-like stone formations known as inuksuit (singular inuksuk), as inspiration. An important part of the Inuit culture, these stone structures are non-verbal signposts, warning of dangerous places, depth of snow, places to fish, or sacred burial grounds. In my own work I have interpreted the inuksuit as eternal symbols of the importance of friendship—a reminder of our dependence on one another. In this series, I strive to recreate the color and texture of our fragile environment - and to convey the importance of preserving it for future generations.

Nancy Riemersma is a professional seamstress, designer, quilter, and teacher. The world of colourful fabrics and intricate machine stitching became her passion during her years as a retail sewing shop owner. Working with printed and dyed fabrics, in wearable art and wall quilts, she favours the organic nature of raw edge piecing, detailed stitching, and colourful quilting. A natural teacher, she encourages her students to be spontaneous, to think outside the box, and to replace the word “mistake” with “creative opportunity.”

PAM DANGERFIELD

In my work, I focus on embroidery, quilting and beading, choosing the material and technique that I feel is most suitable to express my artistic intent. My principal tool, the domestic sewing machine, is used as a drawing and textural device. I feel a closeness to fabric perhaps because it is so basic to life. Fabric surrounds us from the time we are born; we wear fabric daily; we crawl between fabrics to sleep; fabric drapes and moves and softens the edges of our lives. My work is informed by observations and reflections of nature, man-made objects and human relationships, and in each piece I attempt to render the familiar unfamiliar, presenting unique interpretations of line, shape and colour.

In this series I have explored the relationship between fibre and architecture through six conceptual lenses: tradition, strength, competition, time, communication and power.

Pam Dangerfield has a Bachelor of Education degree from the University of Calgary and worked as an art teacher before retiring to develop her practice as a fibre artist. Pam is active in executive, instructional and adjudication roles in several arts associations including the Embroiderers Guild of America, the Craft Association of British Columbia and the Surface Design Association. She is also a writer who has contributed to numerous publications including three books: *Ideas for Inspiration*, *A Day in The Gallery*, and *Free Motion Machine Embroidery Workbook*. Pam currently resides in Vancouver, British Columbia.

LILLY THORNE

Elements of texture, pattern, colour, depth, movement, and surface embellishment combine in my artistic vision. Over the years, my work has moved in cycles, which, when taken together, represents a significant body of work documenting my lived experiences and expressing my inner being. For this series I have drawn inspiration from my global travels. This series is based on pillars I photographed in Italy, Greece and Spain. I am fascinated by the sheer size of them, how they are constructed, how each architectural period drew on the last, recycling materials for use in new forms. These ancient giants are reborn through each culture, but their histories remain entwined.

For over four decades, Lilly Thorne has explored and transformed textiles into multi-layered creations. She has certificates from London Institute of City and Guilds in Art & Design, Embroidery and Surface Design. Her career has run the gamut from manufacturing, to hosting a TV series and magazine (*Sew What's New*) to instructing numerous fibre art and surface design classes. Her award winning work can be found in private collections in Canada, the U.S. and Europe, in addition to books and magazines. Lilly been a resident of Abbotsford, British Columbia for 27 years.

PATT WILSON

Each of the works in this series uses a single, digitally manipulated image of a Saguaro cactus. The photograph was taken during my travels in Arizona. Though the image originally represented a real, organic object, I have used techniques made available through digital technology to alter it significantly. This has made it possible to use a seemingly disparate image to consider concepts that are germane to architecture: building, tiles, colour and saturation. This body of work is an exploration of materials; I wanted to experiment with the complementarity of photo editing and textile art.

I have used surface design processes on some of these works. Techniques like dyeing, discharging, overdyeing, painting, printing, and stitching transform a piece of cloth into fabric suitable for combining with a printed digital image. Other works are printed full scale without additional fabrics and include further embellishment using paint, stitching and foil.

Patt Wilson completed the Art Cloth Mastery Program with Jane Dunnewold. She has been working with surface design, quilting, and wearable art since 1995. Wilson's work has won numerous awards and been exhibited throughout North America and beyond. She has taught quilt making since 1995 and is dedicated to the encouragement and promotion of artistic self-expression through cloth, thread, and surface design. She lives in Powell River, BC where she works from her home studio.

GAIL HUNT

In most ancient cultures the movement of energy has been described through “elements.” The four classic Greek elements of Earth, Water, Air, and Fire are associated with the senses and other interactions. The five different types of energy of Chinese astrology, Metal, Wood, Water, Fire and Earth are used to interpret emotions, Feng Shui, and even music, tea, and martial arts, among other things. Buddhist philosophy observes sensations through a system of these phases.

Over the course of five years, I have built a green home. As the general contractor and amateur tradesperson, I have observed relationships between all the elements of construction. In this body of work I relate the classic elements to the processes and materials of our home.

Gail Hunt is formally trained in Home Economics and Photography. She has taught high school home economics, art, and science. Her quilts have won local, national and international awards in exhibitions since 1989 and she has taught quilting across North America and in Australia. In 1996 Gail published *Quiltworks Across Canada: Eleven Contemporary Workshops*, and was awarded the Canadian Quilters' Association's highest award for her contributions to quilting in Canada. Gail lives in Gibsons, British Columbia where she blogs about her green home with its very own dye garden.

