

Canadian Tapestry Network Newsletter Autumn 2025 Issue

We are continuing to provide a free electronic publication
for your reading enjoyment.

Celebrating tapestry, the Canadian Tapestry Network is an organization dedicated to communication among its members across Canada and around the world, for fellow tapestry weavers, and all those who love tapestry.

It is a non-profit organization run by volunteers and publishes a newsletter with a Canadian slant to document, promote, and advertise individuals and events related to the art of woven tapestry. We all love it when you write to us and send us photos of your work, and more importantly, all the CTN members love reading about your tapestry adventures – whether challenging or not.

**To join the Canadian Tapestry Network, (CTN), and receive a newsletter by email, please contact Barbara Heller at:
bheller@telus.net**

To advertise in the newsletter, the charge is \$5.00 per issue. Please make cheques payable to “Barbara Heller”, and put “CTN” on the memo line, (a Canadian banking regulation).

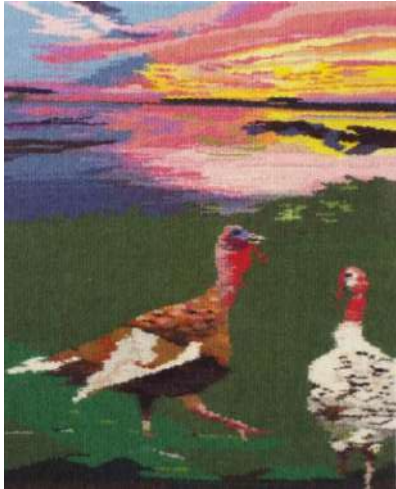
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Editorial: Again, the hot summer months went by so quickly, while many CTN members have been preoccupied with all that is “woven tapestry”, in 2025. And soon [already], we will have the opportunity to celebrate our Canadian Thanksgiving holiday.

...your volunteer co-editors, Barbara and Madeleine



“The Courtship of two Wild Turkeys” by Madeleine Darling-Tung. *My theme for 2025 has been “Celebrating Memories”.* During beading retreats in Haliburton, Northern Ontario, many fun memories of numerous strutting turkeys, often at sunrise, were appreciated. Woven Tapestry - 11½” wide x 14” high; Warp: Bockens cotton seine twine 12/6, sett: 10epi; Weft: Norwegian Tynt Kunstvevgarn, 2 ply fine.

“Neural Network”



“X-ray Vision (Upside Down)”



“Here are two of the five small tapestries (fresh off the loom) I wove for a group show at Il Museo (The Italian Cultural Centre) in Vancouver called “The Planets Within.” This series is a blend of images from the Webb telescope and from brain imaging of different kinds. I was struck by the similarities and can imagine the two shown here as distant galaxies!

Barbara Heller

Member News

By CTN Member, Line Dufour: "Stitching Words in Angers, France.



Angers, France, as many of you know, is the home of the Apocalypse tapestries, housed in the Chateau D'Angers, and Jean Lurcat's Le Chant du Monde tapestries, at the Musée Jean Lurçat et la tapisserie contemporaine. On exhibition in the contemporary tapestry building were many modern large tapestries. Additionally, the Triennale internationale des mini-textiles, the International mini-textiles exhibition on the theme - Weaving the Future, was on exhibition until January 4, 2026, au Musée Jean-Lurçat et de la Tapisserie contemporaine Exhibition. About a half dozen of the submissions were tapestry woven, which you can find, along with the names of the participants, on my Facebook page.



I was in Angers because I was invited to present and exhibit my work at a conference organized by the Université Paris, Université D'Angers, Université de Lorraine, and the Université Grenoble Alpes, which took place in Angers, France June 11, 12, 13 - 2025. The title of the conference was **Tissage, Langage, Écriture: Penser et Pratiquer la Recherche-cr ation / Weaving, Language, Writing: Thinking and Practicing Research-Creation**. My presentation was based upon *Stitching Words*, a creative nonfiction essay I wrote, and appears in *The Fiddlehead*, issue #304. I am attaching a link to an excerpt on its website [HERE](#). The essay talks about how weaving - both tapestry and fabric - wove me into a writer, text and textile having much in common in terms of their origins which I describe in the essay.

The organizers of the conference are preparing a book for publication on this event in which they will include participants' research/text.



I had arrived late on the first morning of the conference, and shortly after I took my seat, an attractive woman wearing large round glasses, and a white dress with black circle motifs smiled at me and silently handed me her program. Such a thoughtful gesture, I thought. At the time, I didn't realize it was [Jen Bervin](#). This will always be how I remember her and for the remainder of the conference, she continued being a warm presence. Besides being a talented, intelligent sensitive academic, poet and artist, she was kind and respectful of the other presenters and artists, never making us feel that we were insignificant, despite her outstanding accomplishments. I admired that about her, and her quiet self-

assurance and inner emotional security.

At the conference, I was intrigued with the ephemeral works of Jehanne Paternostre from Belgium, though she didn't weave tapestries per se. However, tapestry restoration, and the ensuing waste yarn that it produced, was what inspired her work. She used recycled tapestry threads to create works that were refined, constrained, controlled, and minimalist while at the same time alluding to the narrative role of tapestry. The recycled tapestry threads become text-like on the page, a variation on asemic writing....an interfusing of the past (the scrap threads she had collected from the old tapestries from tapestry restoration facilities) with the present - giving them new life, and a chance to be admired again. You can learn more about her work here: <http://www.jehanepaternostre.be/index.php/project/linseparable-contraire/>.



...While in Angers, I visited Christine Pradel-Lien, her enchanting studio, and she prepared a wonderful lunch.

When the conference was over, I went to Scotland. My reasons were two-fold: one to visit my ancestor's Highland town of Tain, the other to visit Dovecot Studios. My grandmother was a Ross, and our first Ross ancestor to arrive in Quebec City fought with Wolfe against the French in the Battle of the Plains of Abraham, defeating the French. While in Edinburgh, I arranged to visit Emma Jo Webster at the Dovecot Studios. She took time to chat with me (and my husband), telling us many interesting things about her career as a tapestry weaver, one of which was that Webster, at one time referred to a weaver! She also wove on the Hunt of the Unicorn Tapestries at Stirling Castle, which we also visited.



Line Dufour has another life besides that of a tapestry weaver. She writes: “I just had to share my excitement that besides featuring my CNF [creative non-fiction] essay in their magazine, (issue 304). The Fiddlehead also featured another blurb about me in their newsletter, another with latest headshot, taken of me in a Scottish museum with my head in a lion sculpture! Please scroll down to see what I wrote about my writing practice ...



Can you tell us about the process of writing "Stitching Words"?

"Writing grounds me, tethers me to place and to self. When I'm not travelling, I write in one place, before my studio window facing boughs of trees - a tree house - with an orange agate fountain bought on the Ponte Vecchio. Thoughts are in my fingers. Journal writing is the bed where seeds for larger stories, essays, novels and poems sprout. I listen to the pen scratching its rhythms, its pauses and flows. My hand moves across the blank page as though a hand on a Ouija board, from which deeper insights, emotions, questions appear. The ink is the thread leading me through the labyrinth of thoughts and leaving a trail. In a journal, words are the footprints of the writer's life. As an author and/or poet, words are footprints treading a path, leaving imprints in other people's minds."

Line Dufour has had dozens of her nonfiction articles published internationally, and her short story, "Exile," was published by La Maison de la Littérature as well as in the anthology 'A World of Difference' (University of Gloucestershire). Her poem, "Finding the Words," along with accompanying artwork, was published by 'Queen's Quarterly' in April 2024.

Below is a bit of an excerpt from "**Stitching Words**". If it intrigues you, you can order the issue (#304) through the website. https://thefiddlehead.ca/content/excerpt-stitching-words-line-dufour?utm_source=substack&utm_medium=email

"In the beginning, it wasn't the word; it was the string. That string took many paths, ins and outs, over and under, intertwining, knotting, linking, and looping. Some texts state that its invention was one of the keystones of civilization. Neanderthals used bark to form the string to attach stone blades to branches. Their ability to see other uses and possibilities for string developed their capacity for inventiveness, thinking, and problem-solving. By twisting and plying bast fibres from tree bark and ancient varieties of flax plants, early humans were able to fashion fishing lines and nets, construct bows for hunting, start a fire, set traps for game, wrap bundles to make them easier to carry and join hides together. "So powerful, in fact, is simple

string in taming the world to human will and ingenuity,” writes textile historian Elizabeth Wayland Barber, “that I suspect it to be the unseen weapon that allowed the human race to conquer the earth.”

Line writes “I am excited to announce my new website <https://www.linedufour.com/> featuring both my artist and literary endeavours. Thanks to [Hugo St-Louis](#) for his technical expertise. If you are looking to create or make changes to your website, you will be in good hands with Hugo!

Je suis ravie d'annoncer mon nouveau site Web: <https://www.linedufour.com/> présentant à la fois mes projets artistiques et littéraires. Merci à [Hugo St-Louis](#) pour son expertise technique. Si vous cherchez à créer ou à modifier votre site Web, vous serez entre bonnes mains avec Hugo! “

CTN Member Michael Rohde: has been busy, as usual. He sends information on his shows this year. <https://fresnoartmuseum.org/exhibitions/upcoming-exhibitions/pixels-michael-rohde>

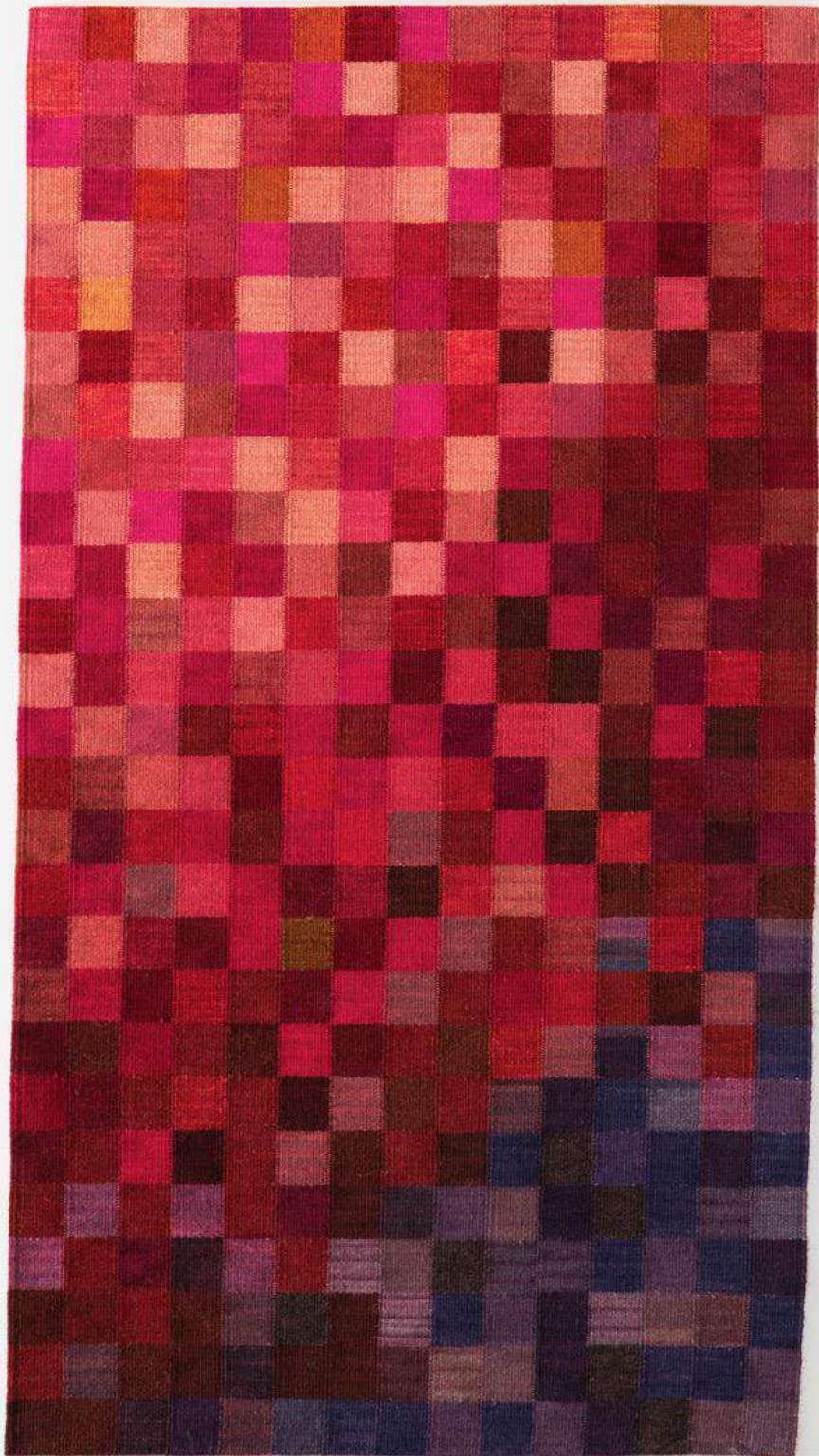
Pixels: handwoven tapestry faces by Michale F. Rohde “Handwoven tapestry has often been pushed to the limits of the medium’s capabilities, to approach photorealism. My approach is to recognize the grid imposed by the loom. For me, this leads to an examination of the minimum bits of information that can suggest a recognizable image. For this group of tapestries, I have used photos of faces, some recognizable, and some not, and reduced the image to 20 pixels wide. This produces the weaving plan, from which I again approximate the colors for each pixel and weave, row by row a set of squares, to generate an abstracted face.”

“Color Me..” - Exhibition

February 15 - March 13, 2025, Reception: Saturday, February 15, 2-4pm. Silvermine Arts Center, New Canaan, CT. <https://www.silvermineart.org/online-exhibition/color-me/>

“This exhibit explores the artist’s emotions through color across various media and genres. Each piece visually captures a distinct feeling or moment, using carefully crafted colors and subject matter to guide viewers on an introspective journey. Accompanied by brief descriptions, the artwork offers

insights into the emotional landscape behind each creation. “Color Me...” invites you to see and feel the artist’s inner world through the lens of color and form.”



Trans

Michael F. Rohde

2024, handwoven tapestry, wool, natural dyes; 54" x 29.5"

“KIMONO: GARMENT, CANVAS, AND ARTISTIC MUSE” - Three handwoven tapestries by **Michael F. Rohde** - will be part of this traveling exhibition, curated by Meher McArthur and organized by IA&A.

<https://www.artsandartists.org/exhibitions/kimono/#tour-schedule>

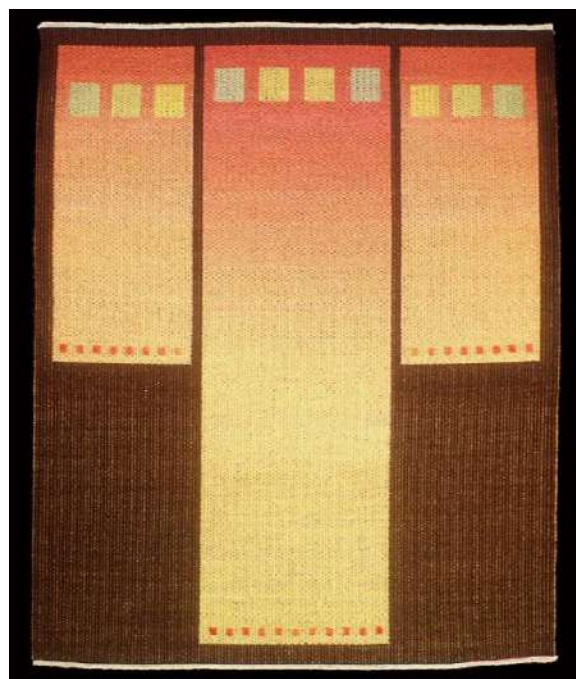
Fleming Museum of Art, Burlington, VT - September 9, 2025 - December 6, 2025.
The Museum of Arts & Sciences, Daytona Beach, FL. January 29 - April 26, 2026.
Lauren Rogers Museum of Art, Laurel, MS - August 17, 2026 - November 8, 2026.
Taubman Museum of Art, Roanoke, VA. February 25, 2027 - May 23, 2027.

“The Japanese kimono is one of the world’s most admired garments - an instantly recognizable robe with a tall “T” form. Worn in Japan by women and men for well over 1,000 years, the kimono has been a canvas for spectacular woven, dyed, painted, printed, and embroidered designs by Japan’s textile artists. After the late nineteenth century, when Japan opened to foreign diplomacy and trade, kimonos also became beloved in the West, as subjects for painters and inspiration for fashion designers. In recent decades, the influence of the kimono has even reached the work of contemporary artists around the world, who are creating kimono-inspired works in such diverse media as paper, fiber, metal, glass, and ceramic. This exhibition will explore the kimono as a garment in Japanese history and culture, present it as canvas for spectacular design and messaging, and showcase the extraordinary works of ten international contemporary artists whose works of painting, sculpture, and fiber art have all been inspired in fascinating ways by this iconic garment.”

Kimono: Garment, Canvas, and Artistic Muse is organized in three sections and

contains a total of 46 art works, including 20 kimonos, woodblock prints, a woodblock printed book, and photographs, as well as 19 works of contemporary art made of paper, fiber, metal, ceramic and glass.

More of Michael's work may be seen here: <https://www.michaelrohde.com> and at Open Studios on the first Saturday of most months in Camarillo, [CA].



Fall/Nara hand dyed wool on linen warp 59" x 48"

Michael F. Rohde

CTN Member, Suzanne Paquette is honored for her work and her career.

On April 3, Suzanne Paquette received the Jean-Marie-Gauvreau Award, the highest distinction in the field of fine crafts in Quebec. This prestigious award is presented each year by the Conseil des métiers d'art du Québec.

ENTREVUE
SUZANNE PAQUETTE

Suzanne Paquette, artiste de tapisserie haute lisse, recevait le 3 avril dernier le prix Jean-Marie-Gauvreau.

Ce prix prestigieux - la plus haute distinction au Québec - remis par le Conseil des métiers d'art du Québec (CMAQ) souligne l'excellence d'un membre professionnel du CMAQ et le caractère exceptionnel d'une oeuvre récemment réalisée.

Le Centre Materia en a profité pour mener une entrevue avec madame Paquette, enseignante retraitée de la MMAQ.

Crédit photo : Mélyna Garant, pour la Maison des métiers d'art de Québec.

A black and white portrait of Suzanne Paquette, an elderly woman with short white hair and glasses, wearing a white top and a dark scarf. She is looking directly at the camera. To her right, a framed piece of artwork is visible on the wall.

<https://centremateria.com/2025/06/02/entrevue-suzanne-paquette/>



Award reception – photo: Eugénie Pigeonnier

She was awarded this distinction for her haute lisse hand-woven tapestry, “*Sur le pas de la porte*” (2024). The award recognizes the singular, unique character of her work and its strong consistency with her clearly articulated artistic intention. It also recognizes her unwavering passion for tapestry, her hard work, and the obstacles she has overcome over more than 40 years. Receiving this award was a memorable experience for Paquette, who felt intense emotion and gratitude. It has encouraged her to continue her artistic work in which textiles play a central role, both as a subject of infinite reflection and a constant source of inspiration.

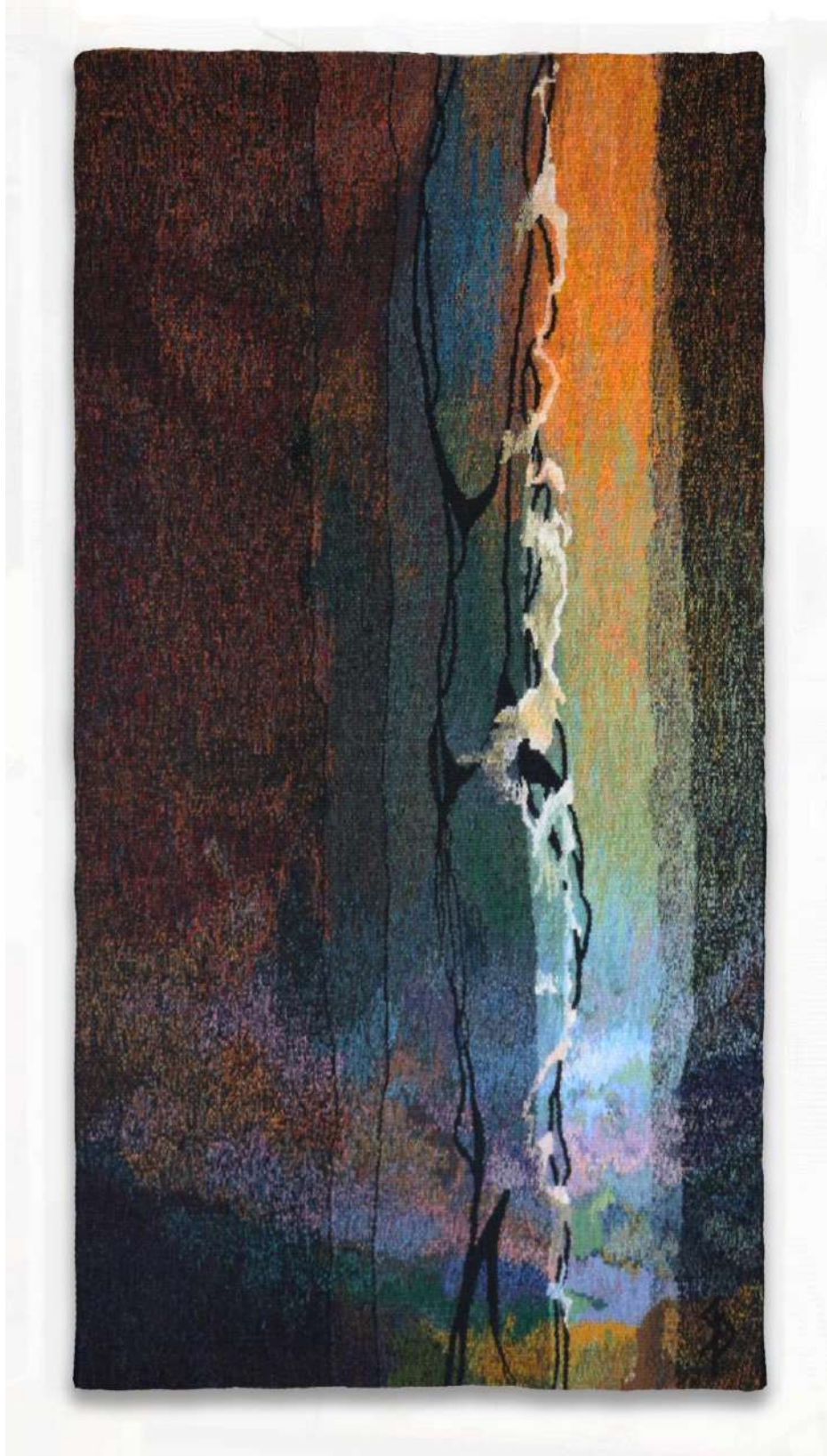
In this latest self-referential work, Paquette continues her reflection on the paradoxical role of the textile, which is to reveal while preserving intimacy, as in a garment or a curtain. This time, she focuses on one of the most strongly connoted textiles, the black veil, with its obvious symbolic meaning. Associated with mourning, the sacred, and mystery, the black veil creates an ambivalent atmosphere, between concealment and revelation. Suzanne Paquette wanted to represent the black veil at a decisive moment, a moment when its meaning can be reversed, with the aim of highlighting the ambiguity of its significance. To pull back the veil to reveal or to hide? To protect or to constrain?

For this tapestry, she chose dimensions that, overall, correspond to those of a door. Thus, through its format, this work fits into an architectural space and stands out as an intermediate element, at once surface and opening, boundary and passage. Its composition is based on a tension between opacity and transparency. By combining threads and colors within the weave, Paquette recreates effects of transparency suggesting the superimposition of black veils placed in front of a colored background that evokes a landscape. The contrast between these two planes - one dark, the other light - creates a dialectic between absence and presence, erasure and revelation.

Since receiving this award, Suzanne Paquette has enjoyed media coverage, including an article by Francis Higgins published in several Quebec newspapers, including *Le Soleil*, <https://www.lesoleil.com/vivre/2025/04/04/une-artiste-de-quebec-remporte-un-oscar-pour-sa-tapisserie-GFI3W7BQ35F3TA7UZV6GCCIXE4/> and an interview with Fanny Henon Levy on the website of the Centre Materia in Quebec City, <https://centremateria.com/2025/06/02/entrevue-suzanne-paquette/> In this interview, she recounted various events that have marked her career since her art studies.

Next December, some of her tapestries will be part of the exhibition ‘Woven by Hand’ curated by Thoma Ewen presented at MUMAQ in Montreal.
<https://www.mumaq.com/expositions/>

Visit Suzanne’s website to see more of her work: <http://suzannepaquette.com>



“Sur le pas de la porte” (2024) tapestry and photo: Suzanne Paquette

Kristin Kelley-Munoz writes: “*I had a tapestry in Materiality: Memory in Cloth at the Cambridge Art Association’s Canal Gallery, 650 E. Kendall St., Cambridge, MA, from January 29 - May 2, 2025.*”

To learn more and see a list of talks and events held in conjunction with the exhibition, here is a link: <https://www.cambridgeart.org/materiality> .



Kristin Kelley-Munoz, *Salt Marsh*, 2024, cotton seine twine warp, wool weft,
25 x 19 inches, framed

“In September 2023, I completed the 18-month Foundation in Tapestry program at the West Dean College of Arts and Conservation in West Sussex, UK, learning more about tapestry weaving in one of the few remaining professional tapestry studios.”

To find Kristin Kelley-Munoz’s tapestry work, visit:

<https://www.instagram.com/kristinkelleymunoz>.

Coast to Coast to Coast: Celebrating Canadian Craft, Ottawa Art Gallery, Ottawa, Ontario.

The Canadian Crafts Federation/Fédération canadienne des métiers d’arts brings together exhibitions that highlight the incredible talent of craftspeople across Canada. Through our shows, we aim to share the beauty and diversity of craft and its important place in both contemporary art and our cultural traditions.

Craft tells a story of culture, innovation, and the hands that shape it. In celebration of its **50th anniversary**, the **Canadian Crafts Federation/Fédération canadienne des métiers d’art (CCF/FCMA)** proudly presents “**Coast to Coast to Coast: Celebrating Canadian Craft**”, a national touring exhibition that showcases the extraordinary diversity of contemporary craft in Canada.

Curated by [Mike Patten](#), this exhibition features works from artists selected by provincial and territorial Craft Councils, spanning a wide range of materials, techniques, and traditions. From intricately woven tapestries and eco-printed textiles to sculptural ceramics, beaded adornments, and contemporary metalwork, each piece in this collection represents the depth and excellence of Canadian craft today. For a few images of the work you can visit: <https://oaggao.ca/whats-on/exhibitions/coast-to-coast-to-coast-celebrating-canadian-craft/>

Included among the many talented craftspeople in this exhibition is CTN member **Jane Kidd** ([Craft Council of BC](#)). Her shaped woven tapestries explore environmental themes.

“**Innovative Threads: Contemporary Weaving**”, Alberta Craft Calgary Gallery cSPACE - Marda Loop. Explore Alberta Craft’s national exhibition, ‘*Innovative Threads: Contemporary Weaving*’, highlighting the work of twenty-one Craft artists across Canada. In this group exhibition, artists investigate a variety of approaches to weaving. Works range from traditional to conceptual, where material and methods are both revered and subverted. Artists address themes of sustainability, mass production, and climate change, while others delve into topics such as queer and trans identity,

feminism, and the societal value of labour in textiles. See how this group of artists skillfully employ and challenge our notions of weaving in physical and virtual spaces.

Images of the included work can be seen at: <https://www.albertacraft.ab.ca/feature-gallery-exhibition/innovative-threads-contemporary-weaving> - CTN member **Jen Heibert** had a jacquard weaving included, and **Liv Pedersen** had one of her tapestry faces 'Phillip Faber', 2020, [also included].



Jen Heibert - 20170711_214753.jpg,
2024. cotton and cashmere, &
hand-woven on a digital jacquard loom

CTN Member, Barbara Burns has updated her page on the members showcase website of the British Tapestry group. *She writes: "Faces and figures, color and form, these are the elements expressed in an ongoing exploration using my fascination with the female face and form. It represents both political and feminist perspectives, present day and historically. In my Vessel and Corset Series I am exploring the techniques of three dimensional and shaped tapestry while continuing my journey with the female form."* <https://www.thebritishtapestrygroup.co.uk/showcase/barbara-burns> -



Ode to Iris - Designed and handwoven by Barbara Burns

CTN, Newsletter Editor, Barbara Heller writes: *"I have had an extraordinary year for exhibitions, 2 local and 3 in the United States, 1 in the UK and 1 to come in Quebec. Whew! So, all the weaving I have been doing the past years since covid has resulted in having work to enter in these shows.*

It is such a pleasure to see one's work displayed in various venues and get feedback from people who attend the exhibitions. Tapestry weaving is such a solitary occupation, albeit one that gives much personal satisfaction, but it is also nice to send one's babies out into the world and see what happens."

Here is what I have been up to:

Hope is the Thing with Feathers – Zack Gallery, Vancouver.

The Planets Within – Il Museo, Italian Cultural Centre, Vancouver.

Heallreaf V - Farfield Mill, Cumbria, UK.

American Tapestry Biennial 15 - Epiphany Center for the Arts, Chicago, IL.
What's Going On? – Mills Building, San Francisco, CA.
International Fiber Art XII – Sebastopol Center for the Arts, Sebastopol CA.
And upcoming, **Woven by Hand, Contemporary Canadian Tapestries/ La Magie des fils: tapisseries contemporaines canadienne** - Musee des Métiers d'Art du Quebec from December 20, 2025, to March 20, 2026.



“Amulets for Gaia series: Hatred” 2025, linen warp, wool weft

CTN Member Krystyna Sadej, our CTN webmistress, writes: *“In September and December 2024, I participated in the spectacular international exhibition **“Material Thinking - Contemporary Material Art Biennale”** in Karamay, China.*

I am grateful that my art, “Touch of a Dragon,” was included. After the exhibition, I was asked to leave my tapestry in China for my possible participation in the next exhibition, scheduled for November 2025 in Beijing. I am thrilled that my work, Touch of a Dragon, was recently accepted for the “From Lausanne to Beijing” 13th Fiber Art Biennale.

Using mostly discarded materials in my work, I create tapestries made of plastic foil and other recycled materials. For years, I have collected aluminum pop-can tabs, which have become a significant part of my art made from recycled materials. Pop-cans-tabs, with their awesome shine, capture light and shadow perfectly to achieve a snake/dragon's skin image. A combination of repurposed materials offers me endless options to create woven structures that provide visual experiences for sighted people, as well as tactile experiences for the visually impaired and blind. The “Touch of a Dragon,” made with almost 8,000 pop-can tabs, is dedicated to my visually impaired friend, Priscila.”

“Touch of a Dragon” by Krystyna Sadej – 180 x 200 cm



“Futuristic Bloom” (20x20 cm) and **“Bleeding Glacier”** (130 x 170 cm) are both in the exhibition **“Indelible”** with my daughter, Justyna, at the Atrium Art Gallery, Ben Franklin Place 101 Centrepointe Drive, Ottawa. Aug. 14 to Nov. 4, 2025.

“Futuristic Bloom” by Krystyna Sadej. A hybrid flower from a future world—part organic, part machine. Made from recycled materials, it symbolizes resilience and renewal in a post-human landscape where beauty emerges from what remains.

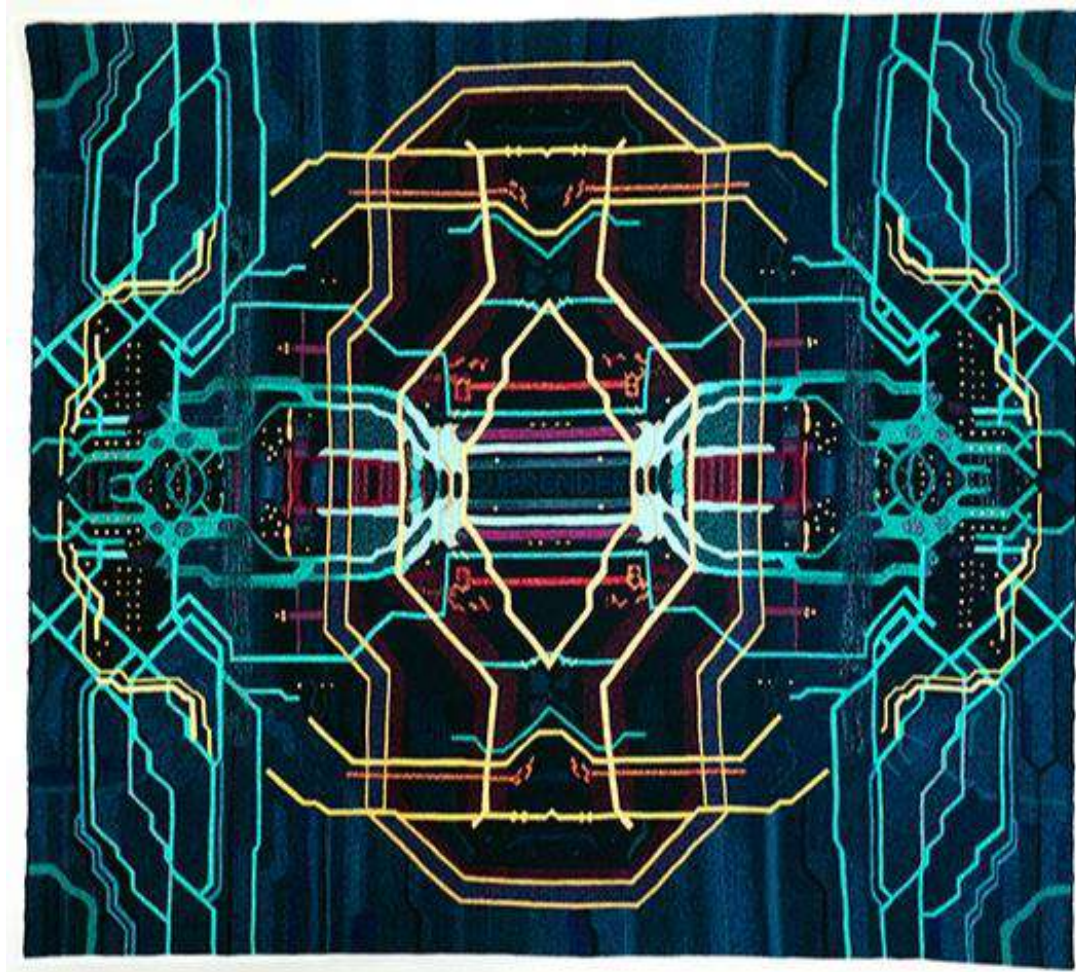


“Voices of Dragons - Bleeding Glacier” by Krystyna Sadej.

Made from recycled plastic foil, synthetic thread, and soda can tabs, “Voices of Dragons - *Bleeding Glacier*” reflects the beauty and trauma of our climate crisis. The shimmering surface conceals a deeper wound - glaciers bleeding under the heat of human consumption. Waste becomes witness, art becomes warning.



ATA Award for Excellence winner - Ellen Ramsey, *Portal to the Metaverse*



88" x 72" x 3," cotton warp, wool, silk, tencel, metallic thread weft.

Tapestry Weavers West is excited to announce that Amy DiPlacido, Curator and Visual Artist, has selected **CTN Member Ellen Ramsey** to receive 'the American Tapestry Alliance Award for Excellence' for her tapestry, '*Portal to the Metaverse*'. The ATA's Award for Excellence was established to recognize weavers who pursue tapestry with the intention of achieving excellence in design, creative concept and technical execution.

Ellen says this about her work: *"Since 2020 I have been working with the themes of connection, consumption, and materiality as it relates to technology. This body of work foregrounds the hidden infrastructure of microelectronics, the power of Big Tech, and my ambivalence toward rapid technological change. My weavings combine the characteristic lines and shapes found on circuit board assemblies with text, glitch art aesthetics, and the design language of textiles. This work sits where the analog*

confronts the digital, where textile practice serves as a bridge between our technological obsessions and our desire for warmth and materiality in our surroundings.

‘Portal to the Metaverse’ reconfigures circuitry into the form of a traditional carpet with a symmetrical central medallion that is framed by prominent vertical computer glitches. My reference to tradition here considers the role of textiles in marking ritual spaces and imagines a related purpose for this tapestry as a symbolic doorway to the metaverse - an immersive virtual world. The work offers a place for contemplation and connection between the material world and the digital world.”

Beatrijs Sterk, through her Textilforum blog posts, gives us fascinating looks at contemporary weaving exhibits and events throughout Europe and abroad. And she compliments her reviews and critiques with excellent photos – the next best thing to being there. Below are links to some recent posts.

<https://www.textile-forum-blog.org/2025/05/chiharu-shiota-the-soul-trembles/> - **Chiharu Shiota: “The Soul Trembles”** exhibition, from 11 December 2024 bis 19 März 2025, at the Grand Palais in Paris.

“Chiharu Shiota, born in Osaka but living in Berlin, is an artist with world fame, known for her large installations with thread, often in red, black and white. Her subject is life itself - time, feelings of belonging, dreams and remembrances. Shiota’s inspiration often emerges from a personal experience or emotion, which she expands into universal human concerns such as life, death and relationships. She has redefined the concept of memory and consciousness by collecting ordinary objects such as shoes, keys, beds, chairs, and dresses, working them into large thread structures. She explores the sense of a “presence in the absence” with her installations, but also presents emotions in her sculptures, drawings, performance videos, photographs and canvases.”



Chiharu Shiota: “Stay of Being”, 2015, metal frame, dress, thread; from the exhibition “The Soul Trembles”, Grand Palais, Paris. Photo: Beatrijs Sterk

<https://www.textile-forum-blog.org/2025/07/elsa-montell-saanio-weaver-from-lapland/> -

Elsa Montell-Saanio, Weaver from Lapland – *“Traditional raanu textiles in Lapland were first mentioned in the 16th century and the oldest remaining rugs are from the 18th century. They have been woven all over Finland. Its weft-faced ribbed surface is woven in plain weave using a relatively spaced-out warp of cotton, linen or wool and a dense weft of single-ply woolen yarn, beaten tightly. In Lapland, weaving was for centuries focused mainly on raanu textiles.”*

“As Elsa Montell-Saanios weavings became very popular in the 1960s and 70s, her strong colours and asymmetrical compositions were widely copied ... Elsa worried that her wish to renew folk art was misunderstood. That is why she returned in her last collection to the symmetrical stripes of traditional Rear Bothnian raanus. She wanted to guide young artists to the source of folk tradition – not to copy, but to take inspiration from the quality and esthetics of old textiles.”



Elsa Montell-Saanio: “Yo Tunturissa”, (Night in the Mountains), ca. 102 x 159 cm, wool, woven at: Elsa Montell-Saanio’s Lapin Raanu Weaving Studio.

Photo: Supertrampmedia.

<https://www.textile-forum-blog.org/2025/04/golden-thread-the-art-of-dressing-from-north-africa-to-the-far-east/> - **“Golden Thread: The Art of Dressing from North Africa to the Far East”**.

“Weavers and goldsmiths in the near and far East used their skill and talents to develop techniques for combining gold with textile fiber through weaving, embroidery and printing, transforming simple cloths into exceptional fabrics.” – from the catalogue



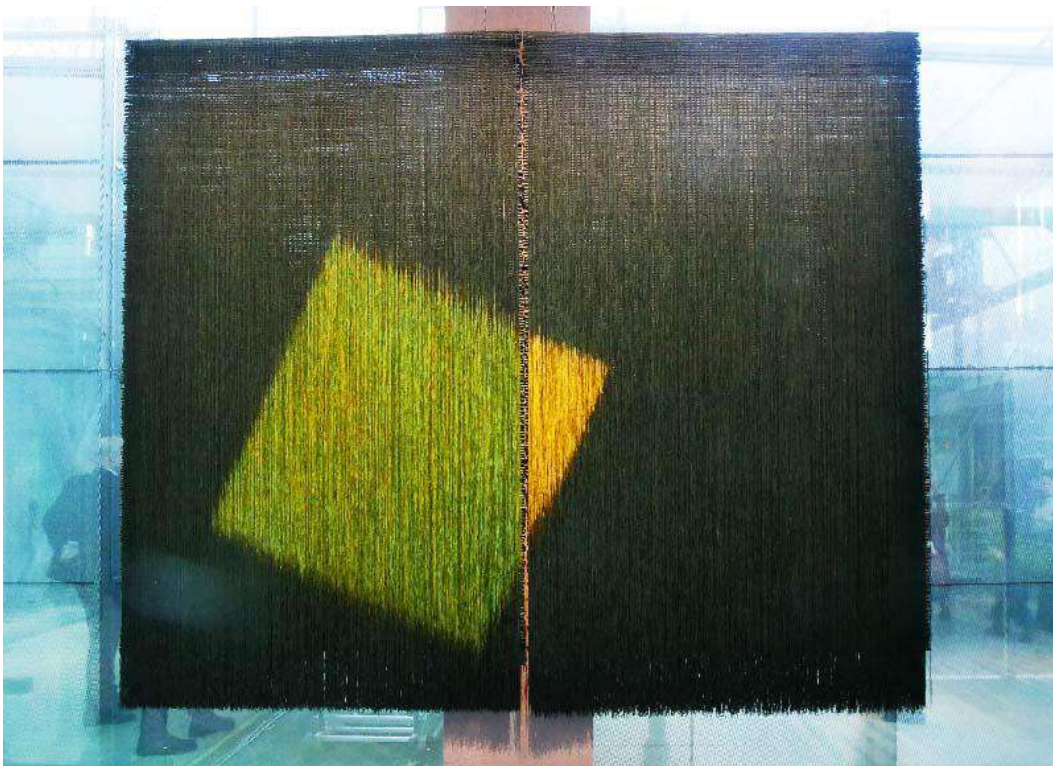
Guo Pei, China: One Thousand and Two Collection, 2009; pants: silk metal thread, crystals, top: silk organza; headdress: kupfer, crystals; shoes: leather and wood. Photo: Beatrijs Sterk.

<https://www.textile-forum-blog.org/2025/03/olga-de-amaral/> - **Olga de Amaral**, from October 12th, 2024 to March 16th, 2025, at the Fondation Cartier in Paris.

“What intrigued me most about her work was the consistency of her ideas that were once considered simply craft, but were recognised as fine art quite recently, around 2014. This has now led to her work gaining accolades from important institutions like the MoMu in New York, the Tate Modern in London, and Fondation Cartier in Paris. She has been working with a team of seven Colombian craftswomen because she needed additional hands, as she writes in her catalogue article, *“The House of My Imagination”*. I regret that she did not mention them by name, but I see it as a strong point that these women were able to actually produce her work, and that they

understood what she wanted to express. “Plaiting, weaving, and joining the different golden strands, strips, and cords allowed me to curve, bend and drape gold freely.

However, to fulfil my visions of vast imaginary landscapes, I wanted larger quantities of these woven golden elements. To make them, I needed additional hands with a certain state of mind, a certain pace, silence, concentration and love for the craft. Each of these hearts had to have a unique skill, be it weaving, cutting, soaking in tea, applying gesso or rice paper, painting or gilding, burnishing or stitching. This team of weavers, this place, is my strongest and deepest connection with my country. To me they embody Colombia.”



Olga de Amaral: “Bosque I y Bosque II”, 1998, 160 x 100cm (each), linen, cotton, gesso, and acrylic. Photo Beatrijs Sterk.

<https://www.textile-forum-blog.org/2025/08/innovation-through-pixels-conference-2025/> -

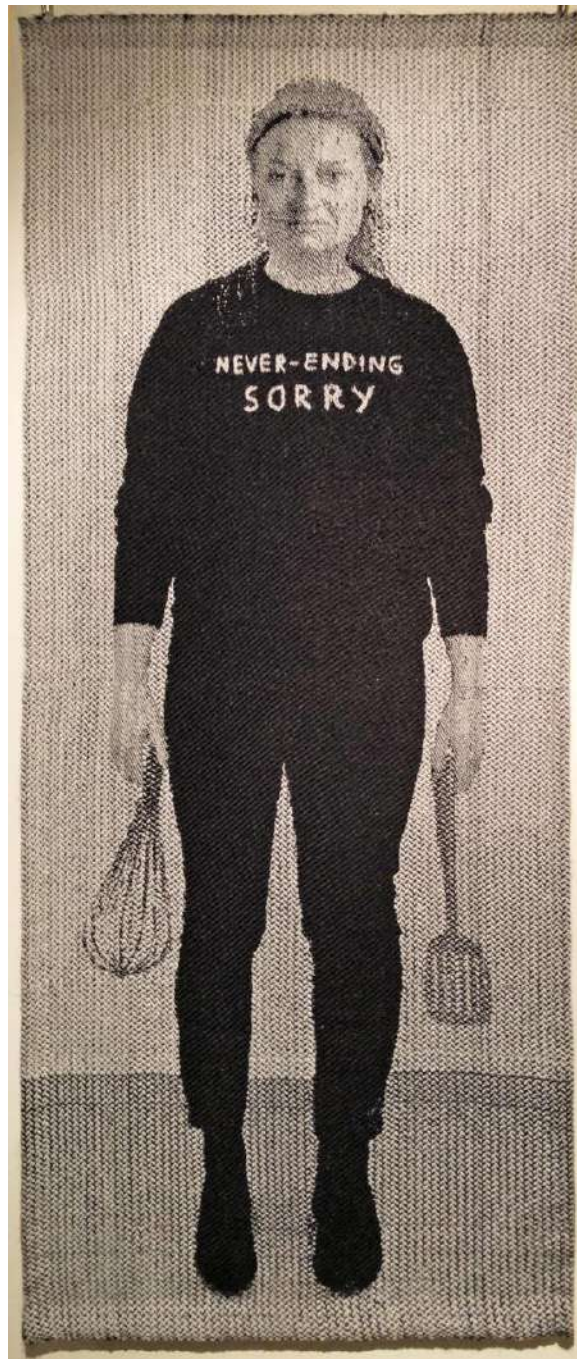
*“From 12th –15th August, a very special conference took place: Vibeke Vestby, Inventor of the Thread Controller TC1 and TC2, celebrated 30 years of this groundbreaking **Jacquard weaving system** for artists and designers.”*

Looking at the images, jacquard weaving has come a long way and yet the debate still rages over whether it is “tapestry.” For me, it is a very close cousin, and deserves to be treated as art.

In 1804, Joseph-Marie Jacquard developed the Jacquard loom which mechanized the production of patterned textiles with the use of a series of punch cards to control the design and easily produce intricately patterned textiles. These cards allowed the loom worker (weaver) to control which threads to raise to make a design appear.

Holes were punched into the cards – each column and row corresponding to specific squares of the design. These cards were then stitched together into a continuous belt and fed into the loom. Over time, the process became increasingly more refined.

[Jacquard Loom – Age of Revolution – National Museum of Scotland.]



Irēna Andrejeva: *"A Stove is a Woman's Face"*, 2024, 70 x 145 cm; kid mohair, wool, cotton. Photo: Beatrijs Sterk.

Irēna Andrejeva is a faculty lecturer at the Art Academy of Latvia [located in Riga, Latvia].

Other Blogs and courses to investigate:

- Rebecca Mezoff - <https://rebeccamezoff.com/blog/> – Rebecca has a great blog, and offers classes for beginners and more experienced tapestry weavers – her most recent post (though not the most recent when you get your newsletter!) asks “How tight should my warp be”?

https://rebeccamezoff.com/blog/2023/9/4/how-tight-should-my-warp-be-3xb9m?mc_cid=79fc72b1e7&mc_eid=6cc04ab2d5

- Sarah Swett – sarahcswett@substack.com - Sarah writes a blog called: “The Gusset” - full of her adventures with fibres and with life.
- Molly Elkind - <https://www.mollyelkind.com/blog>. Molly has been experimenting with weaving her watercolours. She also teaches.
- Thoma Ewen – Moon Rain studios – Thoma often organizes community projects <https://www.moonrain.ca/Thoma.html>
- Elizabeth Buckley - <https://www.elizabethbuckleytapestryartist.com/blog> - Elizabeth offers online and in person classes and has an excellent blog.
- Kathe Todd-Hooker – <https://www.betweenandetcstudio.com/> - Kathe’s website goes under the name ‘Between and Etc.’ There you can find her books and pamphlets, and information about online and in person classes.
- Maximo Laura – https://maximolaura.com/tapestry-weaving-workshop/?utm_source=Klaviyo&utm_medium=campaign&_kx=VO0qkmH5TzaTi10eTHPv_p8ydUqe_KXS_IUWPcNPfW8.RVuNPQ - and then we can dream of flying to Peru to take classes with Maximo. Everyone I know who has done so has revved about the experience, and what they have learned. The next class is February 13th – 22nd, 2026.

Maximo Laura – A Consultant, Designer, and Lecturer in Art and Contemporary Andean Textile Design. <https://maximolaura.com/cusco-textile-tour/>

“Symbols behind the tapestries of Maximo Laura – meaning and symbols” can be viewed on online gallery where one can view tapestries in high definition. [Uploading images takes a few minutes.]

Workshops are in Spanish and English. Cuzco in Peru is a UNESCO World Heritage Centre / Site.

- Kennita Tully - https://www.kennitatully.com/tapestry-journeys/tale-two-tapestries?utm_source=podia&utm_medium=email&utm_campaign=2652724 - good blog and online classes.



Tapestry by Kennita Tully

Strictly Canadian, eh!

The Canada Council for the Arts announced the 2025 winners of the Governor General's Awards in Visual and Media Arts.

“Celebrating the exceptional career of eight artists in Canada, the Council is delighted to award the most prestigious distinctions for artistic merit and outstanding contribution to the visual and media arts in the country to Peter Pierobon, Daina Augaitis, Thaddeus Holownia, Bruce LaBruce, Kent Monkman, Clive Robertson, Sandra Rodriguez and Jinme Yoon.”

The Saidye Bronfman Award, the only award that considers crafts, went to a woodworker this year. https://en.ggarts.ca/?utm_medium=email&utm_campaign=GG-Arts-Winners-Announcement-2025-%28EN%29&utm_source=Envoke-0---General-List-%28EN%29&utm_term=Meet-the-2025-GGArts-winners -

Craft & Craftivism – Second Volume

<https://www.concordia.ca/research/jarislowsky/publications.html>

The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art at Concordia University is pleased to present “*Craft & Craftivism: A Biographical Dictionary of Contemporary Ceramic, Fibre, and Glass Artists in Canada*”, a free, three-volume e-publication co-edited by Loren Lerner, Janice Anderson, Shannon Stride, and Karine Antaki. This publication features professional biographies of nearly 350 artists, with an emphasis on the artists’ works in relation to materials, techniques, processes, creative inspiration, and artistic vision. Also featured are artists who blend craft with activism, using their works to convey social and political commentary, challenge the status quo, and advocate for change.

Thomas Roach says on Facebook: *“I am so excited to be included in this massive (almost 700 page) tome alongside many friends, colleagues, mentors, teachers, Surface Design Association (SDA) members, and artist’s that I have long admired. It is an incredible and inspiring, though certainly not comprehensive nor exhaustive, list of artists and our work.”*

Click in the link and have a browse. The table of contents is hyperlinked to take you directly to the section on each artist. [His entry begins on page 498, mine on page 246].

https://spectrum.library.concordia.ca/id/eprint/995653/1/CRAFT_%26_CRAFTIVISM_vol_ume-2_FIBRES.pdf – link to free download of the book.

c r a f t & c r a f t i v i s m | f i b r e a r t i s t s

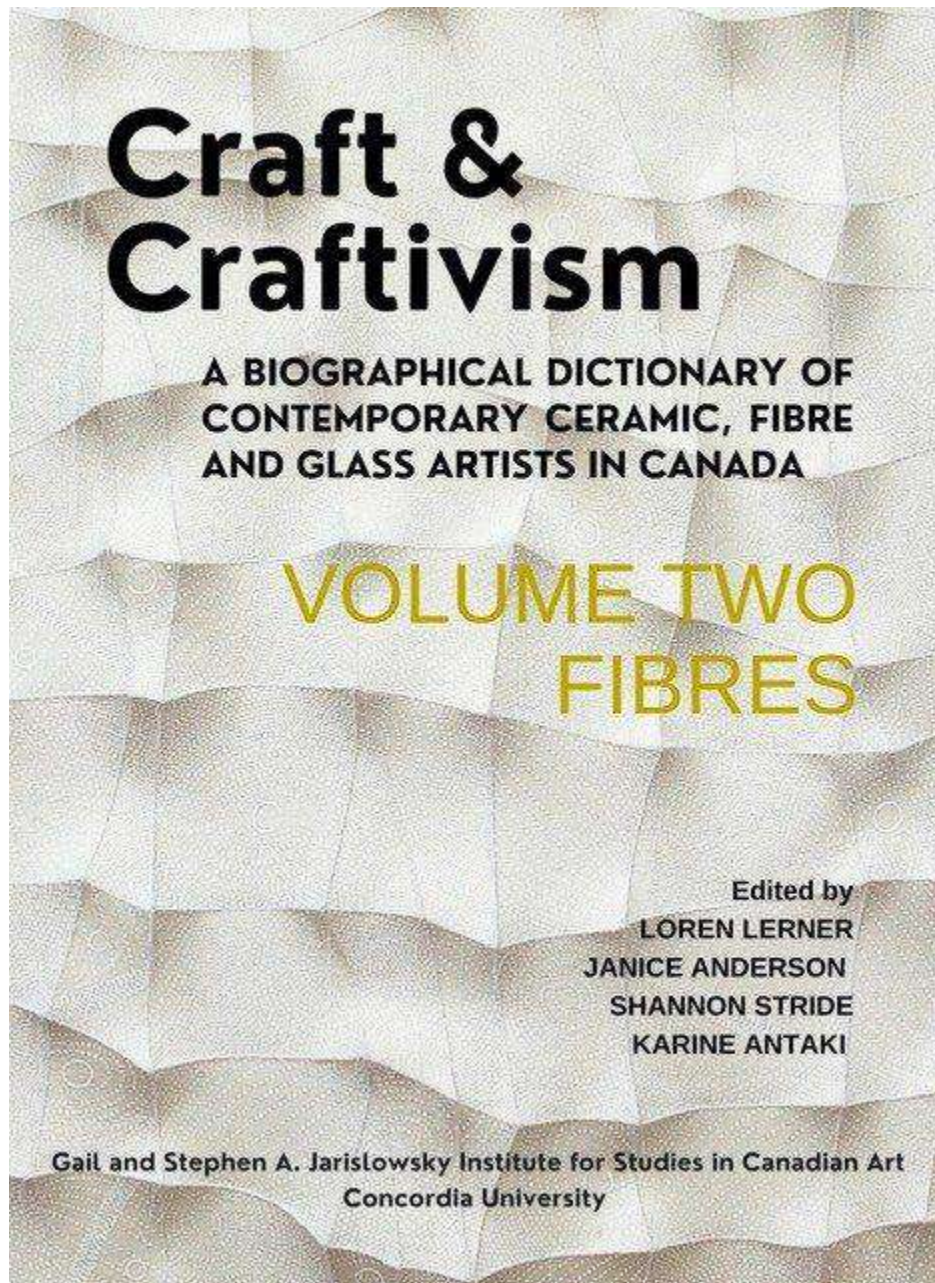
“INTRODUCTION

Contemporary work in ceramics, fibres, and glass is commanding unprecedented attention in the visual arts world. Many Canadian artists have gained recognition for their aesthetic proficiency, conceptual relevance, and skill-based expertise in provincial, national, and international public institutions using these materials. The visual arts community in Canada and elsewhere seeks information concerning the historical importance and significance to contemporary Canadian craft artists of these materials and skills.

Craft and Craftivism: A Biographical Dictionary of Contemporary Ceramic, Fibre and Glass Artists in Canada, edited by Loren Lerner, Janice Anderson, Shannon Stride, and Karine Antaki, is created as a free e-publication to fill this need. The material is readily available for both pedagogical purposes and the general public's use.

It aims to encourage scholarly interest while acknowledging the artists' contributions to Canadian visual arts, a path currently encouraged in many Canadian post-secondary art education institutions. *“Concordia University, for example, offers a robust studio arts program that encompasses craft and craftivism, particularly within the Department of Fibres and Material Practice.”*

My only criticism is that the images, mine included, are blurred although I sent high resolution files.



Wall of Tears - The tapestry is complete! by Jean Pierre Larochette
80" x 49". Photo: Dana Davis



Wall of Tears, a handwoven tapestry, was conceived by Yael Lurie and Jean Pierre Larochette, and woven, over a period of three months, by eight weavers from both sides of the U.S./Mexico border. The tapestry is complete, and had its first public viewing during World Shibori Network's '[Summer Garden Event](#)', Sunday, August 3, 2025.

Jean Pierre Larochette says, about the intentions behind the project: *“**Wall of Tears**” is a collaborative tapestry weaving project. It was born out of two reasons. The first is our attempt to bear witness to the current global, systematic suppression of human rights. The act of weaving a tapestry embodies the quality of positive construction - a miniscule statement against the tragic developments of widespread destruction and oppression so many people are suffering.*

The second, and very dear reason for this project, is to gather with friends and colleagues in the simple and beautiful act of sharing a loom. At this (late) time in our lives, it offers a cause to reunite. We are grateful to Maria Luisa and Jacobo Mendoza, weavers from Teotitlan del Valle, Oaxaca. It was their original intention to come to our studio and weave together that inspired us to create this particular project.”

<http://www.lurie-larochettetapestries.com/wall-of-tears.html> - to read more about this project and to see more tapestries by Jean-Pierre and Yael.

Concept and Design:

In what way can tapestry bear witness to the human tragedy of oppression and divisiveness? A thought came to my mind, encapsulated in the analogy of pattern. Pattern in tapestry: “any regularly repeated arrangement, especially a design made from repeated lines, shapes, or colors on a surface” (Cambridge). Pattern in the social context: patterns evident in the tools of repression, for example, the use of fences, walls, barbed wire – which are made in over one hundred designs - and other similar inventions used to control people.

Discussing the idea with Yael, under the working title - Patterns of Oppression - I collected images from newspapers, books, the Internet and personal photographs of the Cave of Hands in Patagonia. I sketched several compositions, heavy in narrative and visually poor. From these preliminary sketches, Yael rescued elements with pattern-like qualities. First the barbed wire. Then the wall, the water section, and the hands (outlines of our family's hands). Each evening, we compared our findings and found that a narrative had started to develop.

Yael focused on one pattern at a time. Each of these patterns became a band across the composition. In the section belonging to the wall, we entangled clothing, a partially submerged fabric with diamonds, a universal decoration found in hand-woven textiles. The composition is oriented horizontally, like successive lines of text on a page, or bands of pattern common to indigenous textiles. These lines do not have an actual beginning nor an end; what is represented is immeasurable. Oppression and discrimination are global. The plight of the people suffering this inhuman condition face barbaric walls, dangerous oceans, rivers. Cruelty and indifference.

This process of designing, discussing and refining took over two months. It included woven samples and experimentation with scale and color. Once we identified the height of the first three bands (water, wall, and hands with barbed wire), Yael composed the top section, where bird/hands move across a starry sky.

The final size of the 'Wall of Tears', based in the golden rectangle format, was adapted to the width of our loom in El Tuito, 80" x 50". The original full-size cartoon - a black and white drawing - was photographed and reduced to several 16" x 10" inches prints. We experimented with different color palettes, reversing the image for the final enlargement.

You can read reflections written by the participating weavers here: <http://www.lurie-larochettetapestries.com/weavers-reflections.html> .

News from the British Tapestry Group and American Tapestry Alliance newsletters:

<https://www.westdean.ac.uk/news/eva-rothschild-commission> and <https://www.sadlerswells.com/about-us/our-theatres/about-sadlers-wells-east/sadlers-wells-east-tapestry-commission/>

West Dean Tapestry Studio works on Eva Rothschild commission

A stunning tapestry, designed by Eva Rothschild for Sadler Wells East was recently cut from the loom. Woven over a period of seven months in the West Dean Tapestry Studio, the striking 4m x 5m work is one of two new tapestries commissioned for the new Sadlers Wells East.

West Dean remains one of the few colleges in the country (even the world!) that teach tapestry weaving as part of a Fine Art programme, as well as providing opportunities to see unique projects being developed with internationally renowned artists. The tapestry is the third Eva Rothschild work woven at West Dean. 'Rings of

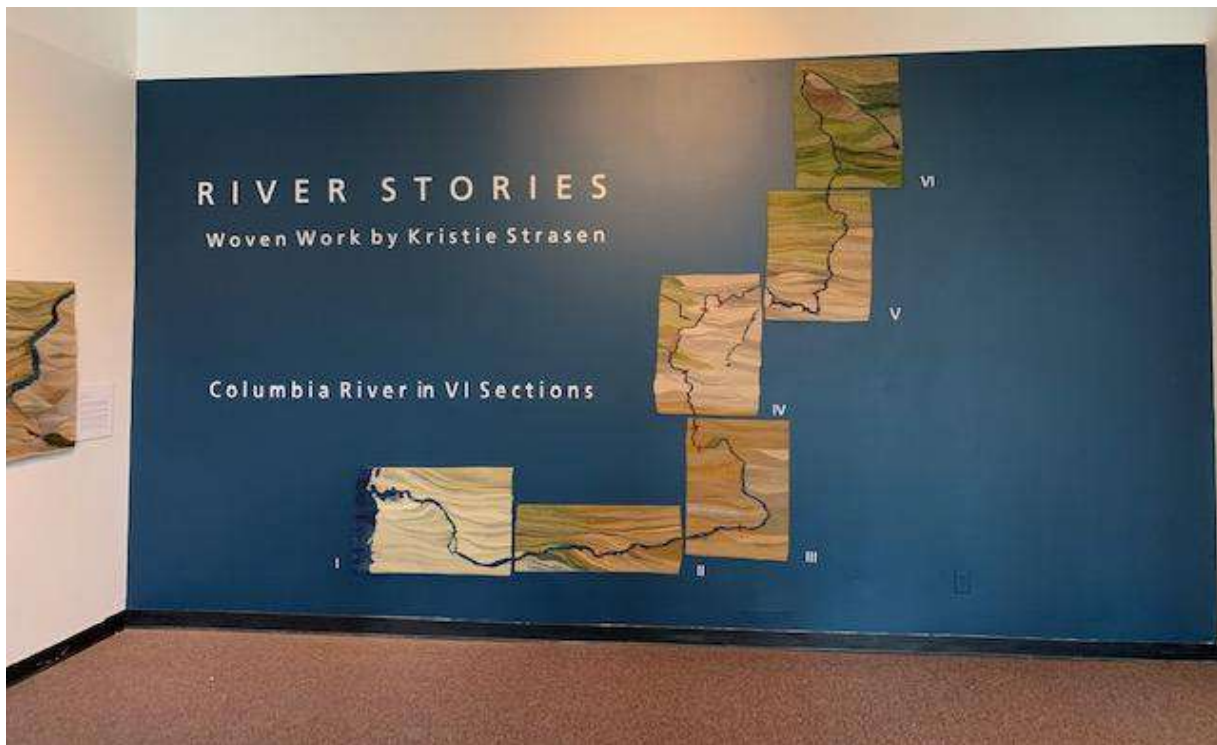
'Saturn' is currently on exhibition at the Royal Academy of Arts, and 'The Fallow Field' is in the collection at the Tate.

“One of things that is unique to tapestry is that you never see the whole piece as it’s being made, you only ever see a metre of it at a time and then to get to that moment where it’s all rolled up and you cut it; heft it onto the table, and then pull it open, it’s like opening an amazing present.” Eva Rothschild

Be sure to watch the video on the Sadlers Wells site to see work being woven and the two finished tapestries installed.

<https://www.thebritishtapestrygroup.co.uk/documents/articles/WovenMemoriesCeredigionShipwrecksV2.pdf> = Woven Memories of Ceredigion Shipwrecks, **Vicky Ellis**, May 2025 article =

<https://vickyellisweaver.com/exhibitions/> = Vicki’s website with images of this project and more – check out the gallery tab to see incredible woven rugs.



“The Columbia Gorge Museum proudly presents *RIVER STORIES*, by artist Kristie Strasen. This powerful exhibition of handwoven tapestries, June 7th, 2025 in the Encircle Technology Community Gallery. Within these works, Strasen explores the profound impact of the rivers that shape the Columbia River, highlighting their ecological

importance, cultural significance, and the ongoing struggle for conservation and Native sovereignty.” Columbia Gorge Museum, 990 SW Rock Creek Drive, Stevenson, WA
<https://www.columbiagorgemuseum.org/river-stories>

Link to the show catalogue: <http://www.bit.ly/river-stories-exhibit>

<https://www.thebritishtapestrygroup.co.uk/showcase/barbara-gardner-rowell> -
<https://barbararowellartist.wordpress.com/> – Website of tapestry artist **Barbara Gardner Rowell**. *“My creative practice explores narratives of identity, place and belonging through traditional tapestry weaving. I love the tactile experience of making with my hands, giving form to ideas.”*

“This work explores one tradition of tapestry in documenting cultural narratives of the day, drawing inspiration from weavers of the past such as the Norwegian artist Hannah Ryggen. The composition, and choice of text references, the ongoing conflict in Gaza, and in particular, the distressing number of women and children affected. Long hours spent at the loom become an act of solidarity, bearing witness to the atrocities that unfold on our screens on a daily basis. Weaving becomes a counterbalance to helplessness and a daily meditation for peace.”

AMERICAN TAPESTRY BIENNIAL XV

Chase Gallery, Epiphany Centre for the Arts, Chicago. until September 26, 2025.

Since 1996, ATA has sponsored a biennial, juried exhibition known as the **American Tapestry Biennial**. This juried exhibition highlights the best of contemporary hand-woven tapestry featuring work by artists from across the U.S. exploring the many artistic possibilities of the medium. Work in the exhibition includes not only artists who work within more traditional definitions of tapestry but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes.

The exhibition is accompanied by the Teitelbaum Award, which recognizes two outstanding contributions to the field. Lialia Kuchma, a Chicago artist living and working in a Ukrainian Village, was awarded first place for her work titled, ‘*Ukraine War #4*’, which reflects upon her home-country’s struggle. Dance Doyle received second place for her work, ‘*Tempest*’, which breaks from the traditional rectangular format of the woven structure and materials as it contains various objects including necklaces, feathers, and other materials.

<https://epiphanychi.com/american-tapestry-biennial-xv/>

Selected artists include: Ellen Athens, Ashley Bradley, Bonni Brooks, Elizabeth Buckley, **Barbara Burns**, Martha Christian, Jodi Colella, Deborah Corsini, Nancy Crampton, Deborah Davis, Dance Doyle, **Alex Friedman**, Janette Gross, **Barbara Heller**, Susan Iverson, Judit Eszter Kárpáti, Lialia Kuchma, **Annie Landry**, Mary Lane, Danielle Lopez, **Rebecca Mezoff**, Janet Moore, Bennie Pabst, Eve Pearce, Pamela Penney, **Ellen Ramsey**, Helena Richardson, Jennifer Sargent, Tommye Scanlin, Rowen Schussheim-Anderson, Kathy Spoering, Vicki Stone, Annemarie Suglio, David van Buskirk, Katie Vota, Sue Weil, and Adrienne Weiss. **(CTN members in bold)**



Dance Doyle – “Tempest”, 2024, 116 in x 54 in, 2025. Teitelbaum Award Winner

Classified

- weaversbazaar.com offers wool, silk, linen yarns, warp, weaving kits, online courses, accessories and equipment. Their online newsletter is comprehensive, with a wealth of tapestry-related information. Weaversbazaar now has a new home in Carnforth, Lancashire, UK.
- **Aubusson House** is a source for Paternayan and Paterna weft yarns, as well as seine twine and linen for warp. For more information, e-mail: aubhouse@telus.net and by phone, 1-866-666-9276, (toll free).
- **Norwegian Textile Letter** – To subscribe to Robbie’s fabulous Norwegian Textile Letter, simply help to support her extensive research on Scandinavian textiles, and many historic woven tapestries. [[lafleur1801 @me.com](mailto:lafleur1801@me.com)]
- **Norwegian Spelsau Tapestry Yarns** – “Tynt Kunstvevgarn” 2 ply fine tapestry yarns from Grimstad, Norway. 25-gram balls, approximately 65 – 67 meters per ball, \$8:30 CDN; \$6.50 US (2024). *In a limited number of colours, [still available], the yarn is smooth, durable, moth-proofed, lustrous, firmly spun and twisted from the long fibres of the outer coat of the Norwegian short-tailed Spelsau sheep. Norsk Kunstvevgarn A/S is reducing its company’s activities and no longer dyes their beautiful spun (100% Spelsau) yarns.* For more information or to purchase, e-mail: madeleine.darling.tung@gmail.com
- **Gist Yarn:** For tapestry weaving, Gist Yarn carries “Array Wool Tapestry Weaving Yarn which is a 2/12 worsted-spun wool yarn – 2 ply fine, (3,360 yards per lb.). These durable yarns are spun and dyed in North Carolina and are often used as 3 – 4 strands in a weft bundle, with a cotton seine twine #12 warp: sett at 8 epi. <https://www.gist yarn.com>. For Online Inquiries: e-mail: hello@gist yarn.com
- **“Tisse et File”** is an online and brick-and-mortar shop located in Mercier, QC – carrying “Gist” array wool tapestry weaving yarn, Swedish “Bockens” seine twine and linen, “Mirrix”, “Schacht”, “Glimakra”, “Ashford”, “Louet” brands for tapestry looms, beaters, bobbins, and other accessories, as well as tapestry books. For more information, please visit: www.tisseetfile.com or contact us at: infor@tisseetfile.com , or catherine@tisseetfile.com , or (438) 938-3453.
- Located in Mono, Ontario, **Camilla Valley Farm Weavers’ Supply** provides a selection of Seine Twine for tapestry and rug weaving warps. This strong twine comes in three different weights. An alternative to Seine Twine for tapestry warps is Irish and Belgian Linen. Sample Cards are available. For more information: visit: <https://www.camillavalleyfarm.com>