



Lindsey Bond
*Conversational
Threads*

Featuring the
Collab Quilt Collective

March 2 – April 14, 2023

...sewing is a graphic way to add information and meaning. But it is not a monologue, it is part of a conversation, a dialogue, a correspondence only fully realised once it is seen and its messages are read.

-Clare Hunter, *Threads of Life: A History of the World through the Eye of a Needle* (2019)

I am an intermedia artist-mother born in amiskwacîwâskahikan, (Beaver Hills House) or Edmonton where the North Saskatchewan River flows through Treaty Six Territory. I am descended from Scottish (MacLean), English (Reynolds/Bond), and German (Weich/Hoffman) families who farmed on Treaty 6 and 7, the ancestral lands of nêhiyaw, Métis, Niitsítapi, Nakota Sioux, Dene, Anishinaabe and Inuit.

For the exhibition *Conversational Threads*, I take to heart textiles-as-intervention into my white settler family archive. In the textile and multimedia works, I re-story hand-me-down sheets, inherited photographs, drawings made by my son, as well as oral and written stories shared by my Aunts from our family Red Rose Tea Tin Archive.

Slow textile and intermedia processes acknowledge Settler-Colonial harms and erasures interwoven with the “great” pioneer narrative found in my family archive situated alongside the Battle River. Critical material conversations engage and expand dialogue around women’s handwork and ancestral healing, while questioning my privilege and responsibility of working ecologically. Material conversations and relationship building are central to the pieces presented and stitch together themes of: intergenerational settler repair work, the weight of inheritance, relationality and herstories on Treaty 6 Territory.

Conversational Threads visualizes the hard conversations between myself, my Aunts and my son from around the kitchen table, in the car and online. These daily acts of sewing serve not as a “how to decolonize” but rather a series of whirlpools and loose threads that re-story my family narratives to create a more relational legacy that supports remembering and regeneration.

Inheritance is a gift, but it can also be a burden (cover image) is an appliqué/photo quilt framed with flowing material that represents the Battle River. In the midst of the river are 40 patches that visualize re-storied conversations with my elderly Aunts, my son and our more-than-human neighbours. The quilt is a flexible and porous membrane in which my family’s stories and colonial narratives are revealed and interwoven. I work intergenerationally with my son, to think through our responsibility to family stories and the land, pointing beyond our family narratives toward many entangled relationships beside the river. Archival memory, embodied and land-based memory enmesh and explore tensions

between the incomplete and unequal relationship between settler memory and traditional nêhiyaw land-based knowledges. What stories hold together and which one’s fray? The roots, folds, and stitches are where my responsibility as settler descendant emerge to sew a more relational legacy.



Sewing Yarrow Flowers is a 4-minute video and a textile piece in which I machine-sewed and hand-stitched a patch of yarrow flowers. The textile calls attention to the agency of the yarrow flowers as they return to a now untended place where my relatives settled and have since left. In the video, I sew and participate in an online conversation with my aunts, father and sister to consider connections between the family’s absence and how the yarrow flowers came to grow there again. Yarrow means “to-repair” in the Dutch to English translation. This piece calls attention to the settler repair work of leaving. In my family leaving, the earth isn’t tilled or farmed; it can rest, heal and regenerate.



My Grandmother's Wallpaper Reimagined are four bundle-dyed silk panels that re-story my Grandmother’s decorative English wallpaper through bundle-dyeing as a relational process. The wild and cultivated rose, tansy, mountain ash (rowan)

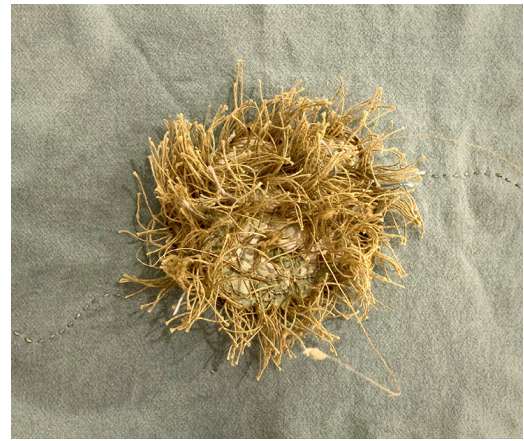
tree, chokecherry and golden rod leave their own imprints and patterns on the panels speaking to their response to the changing seasons and native/ invasive entanglements. The textile panels emerge from learning respectful foraging practices with nêhiyaw Elder / Nôhkom Jo-Ann Saddleback (Saddlelake Cree Nation) over the year and working with plants that grow in my backyard and alongside the kisiskâciwanisîpiy / the North Saskatchewan and nôtinitosipy / Battle Rivers. These panels shift away from the practical use of wallpaper, (arguably as William Morris imagined), and instead represent intimate conversations with our more-than human neighbours and the passing down of responsible foraging practices grounding our family material culture in this place.

Red Rose Tea Tin Speaker emerged from inheriting my late Grandma Dorothy Bond's (nee Reynolds) red rose tea tin. The tin held my family photographs and negatives dated from years 1891 to 1962. The "Dear Family Archive" poem is my response to the frontispiece poem printed in our family archive included by my Great Aunt Beatrice in 1967. The red rose tea tin is reconstructed into a speaker, out of which I read my poem, a relational acknowledgment to my family, nêhiyaw knowledges and our more than human neighbours who are an integral part of the Battle River ecosystem and who have nourished the artwork in the exhibition.

The formation of the Collab Quilt Collective is an important aspect of my relational art practice that emerged over the last year. The Collective members responded to an open call to art makers who want to keep decolonial conversations going, unsettle prairie textiles and sew relationships with the land. The Collab Quilt Collective self-identify as artists, folx, parents and grandparents who are sewing transformative textile conversations to unsettle divergent and overlapping colonial inheritances. The form of the conversational quilt creates space to unlearn, grapple and build relationships with inherited materials, skills and more-than-human neighbours. In striving to create more relational family legacies, we incorporate slow and diverse ecological material processes grounded in aspen parkland and prairie ecosystems. Our work acknowledges complex colonial harms and erasures while navigating interwoven histories across indigenous territories in what is now known as Canada.

For this exhibition, several members of the Collective (myself included) have accepted my invitation to present a "quilt square" through the collective work of the *Conversational Quilt ... in progress*, installed as individual framed textiles. Below, the Collective members offer context for their individual pieces.

-Lindsey Bond



Keavy Martin, *Property Lines*, 2022, applique and embroidery ('turkey work' and running stitch), Grandma's leftover upholstery fabric, linen yarn, felted wool backing, grass from material share with Christina Battle, 15 1/2" x 13" x 10".

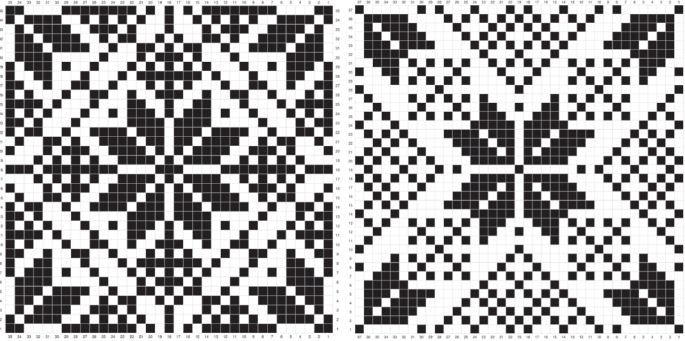
The process of sewing-in-company became for me a consideration of various kinds of inheritance: the inconsistent and often inequitable flows through which we may or may not receive intact skills, cultural beliefs, knowledge of kin, and access to land. This upholstery scrap was passed along to me—and with it a problem: how to treat a family textile respectfully while also interrupting its colonial dimensions?

Despite its imperialist aesthetics and petrofibre composition, I love the floral fabric; I attend to its shape; I study it as I stitch, following its lines. In the process of stitching, I create another pseudo-peony: I extend the shape of the flower up, out, and everywhere. But in doing so, the effect of the original is lost; the imitation makes it difficult to discern what it is. Here it seems possible to move along inherited lines, to remain faithful to them, and yet also to shift them.

The work took shape as a meditation on grass: as both an emblem and an enemy (via its ceaseless efforts to become unruly) of privately-owned spaces. I thank Christina Battle for sharing actual grass stems, which suitably resisted my plan to sew them, instead becoming couched here, though perhaps only temporarily, as they lean outwards, becoming brittle, waiting to continue their journey through the soil nutrient cycle.

Here you see a tidy green floral imitated yet overcome: the fabric's smooth two-dimensionality and pretty garden print exploded and obscured by a different sort of growth, like the kind coming up at the edges of decaying things, a nod at a future where lawns are obsolete, where lands are held and shared differently, where promises are honoured, where my relatives live here in accordance with the roles laid out for them via treaty-making.

Keavy Martin (she/her) is a white-bodied ex-academic turned fibre millworker who lives in Edmonton, Alberta, courtesy of the ongoing legal agreement known as Treaty No. 6, and within Region 4 of the Métis Nation of Alberta. She attempts relationship through textile and fibreshed work, particularly mending, which she practices when not parenting—or wrestling a pin-drafter at Qiviut Inc.



Kalea Turner Beckman, *Selbu Unsettled*, 2022, Steeked Fair Isle colourwork knitting using Shetland and Finn wool sourced from local Alberta farms, naturally dyed with plants foraged from and inspired by the Blackmud Creek Ravine, 10" x 10".

In this piece I explore my settler identity through knitting, a skill I inherited from my Canadian mother and my Scottish grandmother. By blending materials and techniques that represent my European heritage with those that represent the land I reside on now, I grapple with the tension of belonging to two places at once.

The main colour of yarn used is an undyed sheep shade yarn sourced from a flock of Shetland sheep near Tofield, AB, and the contrast colours are dyed on yarn sourced from a flock of Finnsheep that graze the public lands at the Fort Heritage Precinct in Fort Saskatchewan, AB. Both of these sheep breeds trace their lineage back to the sheep of the Vikings, reminding me that the settler identity of my heritage goes back far further than when my grandparents and great-grandparents settled in Canada.

The yellow and green yarns were dyed with tansy and goldenrod that I foraged in the Blackmud Creek Ravine near my home in south Edmonton during the spring and summer of 2020. Tansy is an invasive weed brought to the area by European settlers, while Canada goldenrod is a native species, and the two plants variously co-exist and compete along the North Saskatchewan river and ravine system that flows through Edmonton. The coral pink yarn was dyed with madder root, a traditional natural dye historically grown and used across northern Europe, but the colour was inspired by the related local native plant, northern bedstraw. While I found northern bedstraw in the Blackmud Creek Ravine, it was not growing in a quantity that could be ethically harvested, and I made the choice to approximate the colour with a sustainably sourced imported dye instead.

Finally, I explored my cultural folk art inheritance through the knitted star motif, known in Scandinavian knitting patterns as the Selbu star. This particular eight-pointed star is ubiquitous in Scandinavian, northern Scottish, and Ukrainian knitting, weaving, and embroidery patterns. My initial imagining of the pattern (left) explores patterning surrounding the star inspired by all three cultural styles. During conversations with other collaborative quilt participants, we discussed the influence of the land survey grid on settler geographies, and Keavy asked me what would happen if I unsettled the grid by tipping things on their side. Through

this conversation, the pattern evolved to its final version (right), which feels more open and expansive than what I had imagined in isolation.

Kalea Turner Beckman (she/her) disrupts the exploitative global wool industry by creating yarns that are ethical and sustainable at every step of the supply chain. She works directly with local sheep farms and fibre mills in northern and central Alberta that focus on animal welfare and environmental practices to produce small batch breed specific yarns, and then naturally dyes the yarns using home grown dye plants, kitchen and garden waste, and foraged weeds. Kalea also designs knitting patterns with the characteristics of natural fibres and specific wool breeds in mind. She is fascinated by how we communicate culture and gender identity through clothing and textiles, and draws inspiration from the Celtic, Scandinavian, and Ukrainian heritage of her family. Kalea studied Sustainable Development at the University of St Andrews, Communication for Development at Malmö University, and is a current student in the Master Spinner program at Olds College. She began her exploration into local wool as co-founder of the Alberta Yarn Project from 2014-2020, and launched her own sustainable yarn brand, Luddite Yarn, in 2020.



Lindsey Bond, *Unwin Whirlpool*, 2023, pieces of hand-me-down aunty fabric, eco printed silk and cotton with rose and tansy leaves are machine and hand sewn together, wool stuffing and cotton thread, 19" x 18" x 1 1/4"

The nôtinitosipy or Battle River meanders out of kisiskâwianisîpiy, or North Saskatchewan River going south east and meets back together after the Battlefords. It is beside the Battle River that I acknowledge my family's privilege of being able to swim, picnic and settle there for four generations. From my elderly Aunts' stories, I learned about the Battle River's whirlpools that took my relatives' lives on more than one occasion, as they attempted to cross at Unwin Bridge. One family story goes like this:

Aunt Violeta with her husband Tom Campbell and baby Gordon also came in the spring of 1907 and filed on Northwest of 4-47-27 about 4 miles North East. Tragically Tom Campbell was drowned while fording the Battle River, south of Unwin in the spring of 1908. Where they had forded safely the previous fall the sand had shifted and left a hole and a whirlpool was made. A valuable team of mares was lost at the same time. (Great Aunt Beatrice 1967).

This is a significant story as my family has “spilled blood” (Tanya Harnett, 2022), and left an imprint in this place. The stories written in my family archive and oral stories told by my family members caution me about crossing the river. As part of my artwork, I complicate my own and my relative’s relationship with the river as a natural and powerful living entity. The act of sewing quilted whirlpools and plants around the river, builds our family’s relationship with the river as giver of life and ever flowing boundary who we need to respect and understand more deeply.

I gratefully thank Christina Battle with whom I exchanged fabric as part of the material share to create this piece.

Lindsey Bond (she/her) is an intermedia artist-mother born in amiskwaciwâskahikan (Beaver Hills House) or Edmonton. Using slow textile and photographic processes she intervenes in her white-settler family archive to think-through her responsibility as mother and settler descendant to remember and sew a relationship with Treaty 6 Territory and kisiskâciwani-sîpiy or North Saskatchewan River. Lindsey recently defended her MFA Thesis *Ecosystems of Inheritance* at The University of Alberta. She received her BFA in Photography from Emily Carr University of Art + Design and studied Visual Communications at Edinburgh College of Art, Scotland. Her artwork has been exhibited in TREX Southeast, Latitude 53, Harcourt House, Gallery 44 and The Richmond International Film + Media Arts Festival. www.lindseybond.ca

plant and fabric are placed in a glass jar or container for several weeks; instead of heat transforming the material, the natural materials slowly break down and the colourants are extracted and bind with the fabric through the metabolic shifts of the microorganisms. Thinking through the process of fermentation, I was curious to use this process to think through family legacies, letting go, and how spaces and materials shift. The plant materials I used in this piece included apple branches from my mom’s garden, oak galls and a dusting of dandelion pigment.

Alma Louise Visscher (she/her) is a second-generation white settler living and working in amiskwaciwâskahikan, Treaty 6 Territory. She creates fabric-based installations, soft sculptures, jewellery and drawings that consider resources and material culture and the poetic possibilities and problems within them. She is a recipient of the 2020 Edmonton Artist Trust Award and is thankful for the support from Alberta Foundation for the Arts, The Edmonton Arts Council, and the Canada Council for the Arts. As an artist, teacher, cultural worker, and friend, Alma has focused on art programming and education, collaboration, and peer mentorship. www.almalouisevisscher.com



Alma Louise Visscher, *Doekje*, 2022, hand towel inherited from my Oma, studio rag, fabric scraps from previous projects, handmade clothes hanger, 26” x 10” x variable depth.

The primary process that I used when making this piece is fermentation dyeing. Typically, the natural dye process involves heating up plant materials to extract the dye compounds and bind them with the fabric. With fermentation dyeing, the

Christel Lanthier, *Perles Entrelacées (Intertwined Pearls)*, 2023, Loose free-form weaving, mineral tanned sheepskin from our farm, home tanned deer hide, Needle Felted Rideau Arcott wool from our sheep, Stinging nettle dyed yarn, knitting, beading (glass beads), embroidery, 12” x 12”.

Inspired by the juxtaposition of my Grandmother’s doilies and the beautiful webs of the Orb Weaver Spiders found in our pastures and hay fields in late summer, pearlescent on dewy mornings. The intertwining of the mundane, the day to day, invisible work of the necessity in the past to create textiles and clothing for warmth or utilitarian purposes, mixed in with the shiny beads and embellishments that bring light and joy to a regular chore. A necessity, beads of water to the web.

The materials used in my quilt piece connect the dots to even more ancestors. The multiple Knitters, Spinners, the Butcher, the Furrier. I attempt to connect them all, creating a web of textile memories.

Christel Lanthier (she/her/elle) is a Franco-Manitobian multidisciplinary Métis Artist, Mother, Shepherdess, and caretaker of land on Treaty One Territory. Her work focuses on cyclical functions of a never-ending cycle. Christel is passionate about turning sunlight and grass into textile through a holistic and regenerative approach of land management and her family farm. She accomplishes this by means of her grazing flock of Rideau Arcott, Romney, Shetland and Rambouillet sheep and the beautiful wool they grow. That wool is then turned into yarn or felt that go onto become local textiles. Recently having acquired large needle felting equipment, Christel fabricates intentionally created zero waste creations that can be utilised and then entirely composted once spent. Hide tanning sheepskin is motivated by her Métis roots; she respects taking life and the use of an animal nose-to-tail. This practice brought her to tanning other hides such as deer and fishskins. In staying in theme with her passion for biodegradable, compostable and ephemeral art, she explores many mediums including Snow sculptures and has been coordinating the International Snow Sculpture Symposium in Winnipeg for the last 10 years. Snow has brought her to Whitehorse in 2018 and Yellowknife in 2023. Photography has been a steadfast medium for creation in her life, and she can most often be found out in the field at home. Most recently, Christel has been published in the Alberta publication *HOMEGROWN* and photographed for the upcoming book *Sheep, Shepherd, Land*.

the Euro-American archive, the bodies of other animals are used to convey colonial knowledge systems. Their stories of survival are used to perpetuate myths of “settler saviours.” As a feminist of settler descent working in colonial institutions, this is the legacy that Wilson has inherited and is confronting. She successfully defended her Ph.D. dissertation, *Remnants, Outlaws, and Wallows: Practices for Understanding Bison* in May 2022 at the University of Western Ontario. She is currently a postdoctoral scholar with the Conservation through Reconciliation Partnership at the University of Guelph.



Jacquelyn Hébert, *Souvenir de ma mère sur un fond noir* (*Keepsake of my mère on a black background*), 2023, machine and hand-stitched quilting, hand beading using linen, cotton thread, leather, glass beads, 14” x 9”

Why do certain objects carry meaning?

For my quilt piece, I recreated the design of a coin purse given to me by my paternal grandmother (mère), Maria, before she passed away when I was five. The purse is not fancy. It is made from polyester fabric with a “beading” pattern made of dots of colourful plastic hot-glued onto its surface. Many of the beads have fallen off and the fabric is disintegrating. Still, this memento activates stories I’ve learned about her life.

Maria was born in 1918, on a farm near Saint-Pierre-Jolys; a small agricultural village in South-Eastern Manitoba. On her first birthday, Maria lost her father, her brother and her sister on the same day due to illness from the 1918 flu pandemic, also known as the “Spanish Flu”. Her eldest brother and his family moved in with her and her mother in order to manage their affairs. Running a family farm was challenging and they often struggled financially. As an adult, she married a Franco-Manitoban wheat farmer named Wifrid with whom she had nine children. As Catholics, having many children was a way to show their devotion to the church. Throughout her lifetime, Maria struggled with long bouts of depression. My father recounts how she regularly spent months at a time in bed, unable to participate in daily life. I’ve often wondered how she managed this deep sadness.

My quilt piece is inspired by these stories and the object. The hand-quilted rectangular background is a repeated rhombus-shaped pattern made in black linen. It represents partitions of land and the colour speaks to grief and loss. Placed in the centre is a hand-beaded replica of the coin purse she gave me. Through the process of making and remembrance I look to honour Maria’s ghost which lives in my mind.



Michelle Wilson, *Confluences*, 2022, merino and rabbit wool, glass beads, sequins and thread, 10” x 6 1/2” x 1 1/2”.

In this embroidery and beadwork piece, I contemplate inheritance as both something received and, perhaps more importantly, as something I impart to my daughter. I chose to deconstruct a vintage sweater I wore to my wedding and took as a starting point a brooch

inherited from my paternal grandmother. Instead of treating the sweater as precious, I deconstructed it. I used its beads and my stitches to exalt the waterways, inside and out, that connect us.

Michelle Wilson (she/her) is an artist and mother currently residing as an uninvited guest on the traditional lands of the Anishinaabeg, Haudenosaunee, Lenape, Attawandaron and Huron-Wendat peoples in London, Ontario. She was born in Calgary, Alberta, or Wîchîspa Oyade, the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut’ina, the Îyâxe Nakoda Nations, and the Métis Nation (Region 3). In

Jacquelyn Hébert (she/her/elle) is a Franco-Manitoban interdisciplinary artist who works in installation, craft, sculpture, photo and media art. In 2015, an interest in slow design and functional art led her to further explore sewing, pattern making and bag construction. In 2016, she launched atelier nouk, an ongoing art project where she creates minimalist and bespoke goods in leather, fabric and quilting. The goal of atelier nouk is not mass production but a way to create objects by hand while building relationships with people through making and design collaborations. Jacquelyn has presented her works both nationally and internationally. She holds an MFA in Fibres and Material Practices from Concordia University, a BFA in Film, Video and Media Art from Emily Carr University and a BA with a major in Anthropology from the University of Manitoba. She is currently the Managing Director of the VUCAVU.com digital platform for independent Canadian film and video art. www.jacquelynhebert.com



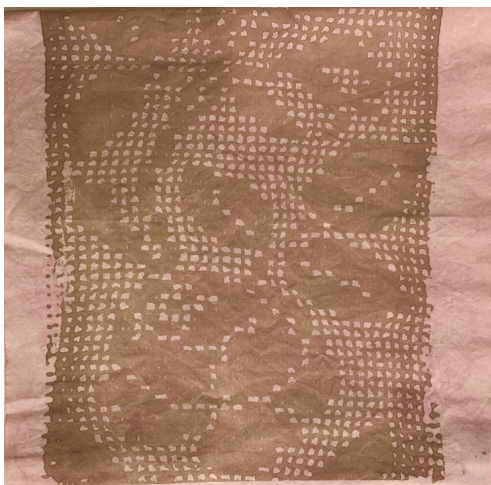
Kerri-Lynn Reeves, *A study on doing and being*, 2023, intuitive quilting with machine sewing and hand quilting using cotton quilting fabric leftover from other artistic projects, 10 ½" x 8 ¼"

At its heart, my work explores the relationship of the social and the material. My quilt piece continues this exploration.

As an interdisciplinary artist, I often work in craft and material practices. This is inspired by my upbringing in rural Manitoba where DIY, mending, repair, and making-do were common ethos. Early on during the pandemic and my recent post-partum period, I took an online intuitive quilting workshop where we worked without plans or patterns. Through techniques that rely on one's intuition and emergent strategies of making rather than a great technical precision, I am exploring what it means to let go of ideas of mastery. To me this starts to deny colonial and patriarchal pressures of perfection and specialization.

My piece also seeks to disturb the grid - the grid of woven fabric and the grid of the Canadian Prairie landscape as the result of the Dominion Land Survey. It does so by denying any square shapes and highlighting curvilinear shapes.

Kerri-Lynn Reeves (she/her) is an interdisciplinary artist, educator, and mother originally from rural Manitoba, where she grew up as a European-Canadian settler on Treaty 2 land. She holds a BFA from the University of Manitoba (Winnipeg, MB). With a commitment to blurring the lines between life and art, Reeves earned her Master of Fine Arts - Studio Arts in Fibres and Material Practices from Concordia University (Montreal, QC) in 2016 with her first child strapped to her chest. Reeves, now a mother / step-mother of four, continues to explore the confluences of her art making, teaching, and parenting practices. Reeves has received awards from the Social Sciences and Humanities Research Council of Canada, Winnipeg Arts Council, Manitoba Arts Council, Manitoba Culture, Heritage and Tourism, Edmonton Arts Council, and Canada Council for the Arts. She has participated in residencies at the Banff Centre, Mildred's Lane, Museum of Contemporary Native American Art, the Riding Mountain Artist Residency and is the Artist-in-Residence for Harcourt House for 2021-22. Reeves is a tenure-track Assistant Professor in Studio Arts at MacEwan University in Edmonton, AB, (Amiskwacîwâskahikan), Treaty 6 Territory.



Francesca Carella Arfinengo,

Repeating rose, four by six, 2023, screen print with iron mordant ink on cotton dyed cochineal extract, 16" x 18".

This piece started with my paternal nonna's handiwork that I received as inheritance. She

was a first-generation immigrant from Italy who moved to Peru to build a new life after World War II. The crochet coverlet she made is one of hundreds she crafted with a repeating rose motif. I reproduced the pattern onto new cloth as a method to work backwards towards her hands, in hopes to access knowledge stored there. I seek through the act of repetition to cross planes of time and space, and have a dialogue with nonna Maria about being displaced by violence, settling in a new land and questioning white privilege in my ancestral lineage.

Francesca Carella Arfinengo (she/her) is an emerging artist who works in textiles, text, photography and socially engaged modalities. Her work is rooted in her lived experience as a first-generation immigrant. Themes in her work include late-capitalism discontent, grief, agency, interdependence of species and circular time. She is a member of the Miradorx collective (formerly known as Mujer Artista), and a resident artist at the Misericordia Health Centre.

Francesca grew up in Arequipa, Peru and identifies as a settler of mixed ancestry, and is grateful to live and work in Treaty 1 territory. www.fcarella.com.

LIST OF WORKS

Artworks are listed in order of their appearance, beginning with the pieces at the northeast corner, top row preceding bottom row, and continuing clockwise around the gallery. Dimensions are in inches and listed as height x width x depth.

Theo, *Birds Under the Bridge*, 2020-2021, graphite and watercolour, 16" x 20".

Theo, *Secret Den*, 2020-2021, graphite and watercolour, 16" x 20".

Theo, *Rotting Oil Silo*, 2020-2021, graphite and watercolour, 16"x20".

Theo, *Oil Silo Tubes*, 2020-2021, graphite and watercolour, 16"x20".

Lindsey Bond, *Red Rose Tea Tin Speaker*, Red Rose Tea Tin Archive, 1940, Metal tin, Sound Module, Icestation Programmable Sound Chip and charging sound board, audio file, 6:00. 6"x8"x7".

Lindsey Bond, *Inheritance is a gift, but it can also be a burden*, 2021, cotton sheets, photo (inkjet) interfacing, canadian national railway tablecloth, mixed media, cotton thread, 70" x 80".

Lindsey Bond, *Sewing Yarrow Flowers*, 2021, video (4:20) and pillow made of cotton, applique pillow with embroidery, hand-me-down and natural dyed cotton, mushroom-dyed wool, 16" x 16".

Collab Quilt Collective, *Conversational Quilt... in progress*, 2021-2023, nine mixed media works in white wood frames, approx. 48" x 120".

Lindsey Bond, *My Grandmother's Wallpaper Reimagined*, 2021, four recycled silk panels bundle-dyed with wild and cultivated rose, tansy, mountain ash tree and goldenrod, 11" x 55".

AFFILIATED EVENTS

Reception: March 2, 2023, 4:00 – 6:00 pm at Gallery 1Co3

Sewing Inheritance Workshop: March 4, 2023, 1:00 – 3:00 pm at C2 Centre for Craft. Presented in partnership with the Manitoba Craft Council.

Collab Quilt Collective Conversation: March 8, 2023, 11:00 – 12:00 pm on Zoom

GALLERY HOURS

Monday - Friday between 12:00 and 4:00 pm from March 2 to April 14, 2023 (closed April 7).

Gallery 1Co3

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ACKNOWLEDGMENTS

Gallery 1Co3 is on Treaty 1 Territory, the heartland of the Métis people and the ancestral lands of the Anishinaabeg, Ininew, Anishininew, Dakota and Dene peoples, and. Our water is sourced from Shoal Lake 40 First Nation.

Gallery 1Co3 is deeply grateful to artist Lindsey Bond for the opportunity to present her powerfully thoughtful works at The University of Winnipeg. We are also thankful to show artworks by Lindsey's son Theo and pieces by Collab Quilt Collective members Francesca Carella Arfinengo, Kalea Turner Beckman, Jacquelyn Hébert, Christel Lanthier, Keavy Martin, Kerri-Lynn Reeves, Alma Louise Visscher, Michelle Wilson. We especially appreciate Roger Garcia's work to install the exhibition. Thanks also to painter April Keenan. We also express our gratitude for program partners the Manitoba Craft Council and the departments of Women's and Gender Studies and History at The University of Winnipeg. Lindsey Bond wishes to acknowledge financial support for the exhibition from the Alberta Foundation for the Arts.

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