

stimulus response

THE DRAWN
TOGETHER
COLLECTIVE



MAIN GALLERY APRIL 13 - JUNE 17, 2023

Stimulus Response

THE DRAWN TOGETHER COLLECTIVE

Amy Buehler

Anne Fallis

Cathie Ugrin

Colleen Granger

Jan Jenkins

Katharine Bruce

Kathy Levandoski

Linda Tame

Mary Lowe

Susana Danyliuk



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COVER IMAGE: Mary Lowe, *Vicky and Blaine*, 2022. Photo courtesy of the artist.

A NOTE FROM THE CURATOR

On my way to a Drawn Together meeting in mid-March, 2023, just before the opening of *Stimulus Response*, I was struck by the simple realization that I knew where I was going. I don't mean that I could navigate the route without a map, although a growing familiarity with Brandon's geography was certainly a part of it, but that I knew what was waiting for me when I arrived. There would be a casual welcome, the sound of friendly chatter just around the corner, a spread of drinks and snacks, and a burning desire for deep, organic conversations about art. I visited many home studios while the Drawn Together Collective and I planned this exhibition, and I was always welcomed warmly, invited into their spaces and into open, vulnerable conversations.

Depending on who you ask, the Drawn Together Collective began anywhere between 2011 and 2015. It was a response to the need of artists working outside of urban centres for support, critique, and connection, and its existence speaks to what many artists will recognize as the heaviest labour of any art-making: allowing one's inner self to go on public display. While some work, such as that by Cathie Ugrin and Amy Buehler, has methodically collected and catalogued remnants of the artists' pasts, other work has subtly interwoven the artist's inner world with the author's, as Linda Tame and Kathy Levandoski have done. In each case, the work of art reflects the passage of concept from an expansive, outward, common state to a profound, inward, and personal one. Colleen Granger and Katharine Bruce were struck by the central, defining characteristics of their books' protagonists, while Mary Lowe and Susana Danyliuk were moved by a turn of phrase, and Anne Fallis and Linda Tame followed their general impressions of their books into an dialated, connected, accountable universe.

In 2022, I attended a Drawn Together meeting that opened with a conversation prompt activity. Although I wanted to participate, I did not want to take off my curator's cap, so when I pulled the question, "What does success as an artist mean to you?" I put it to the artists. Overwhelmingly, their answers privileged the values of sincerity, authenticity, and self-knowledge. Whether it is obscured or laid bare on in the Main Gallery, visitors to *Stimulus Response* can be assured that they are bearing witness to just that.

-Lucie Lederhendler
Curator, AGSM

LAND ACKNOWLEDGEMENTS

The stories told in this exhibition are firmly situated in a history of colonialism, which describes the practice of one people dominating the land and culture of another, usually motivated by economic gain and accompanied by institutional behaviour that is predicated on an unsubstantiated belief in the superiority of the colonizing culture. In the Canadian Prairies, people from Europe or of European descent arrived in the late 17th century as fur traders with the Hudson's Bay Company, and by the late 19th century, under the supervision of the federal government, several policies were enacted that divided, distributed, and exploited the land and her stewards—Indigenous people who have been of the land since time immemorial.

The AGSM is located in Brandon Manitoba, which is on territory designated by Treaty Two in 1871. As an exhibition that presents the Canadian Prairies as a concept, it also spans lands that are designated by Treaties One, Four, Six, and Ten. These are treaties that were designed to mediate the conflicting conceptions of land held by European settlers and the Indigenous people. We acknowledge that these treaties hold intentionally obfuscated language and intent, and that many of the terms outlined in these treaties have not been upheld.

As such, we acknowledge with gratitude that the AGSM is on the homeland of the Métis Nation and the lands of the Anishinaabe, Cree, Oji-Cree, Dakota, and Dene peoples. As we continue to converse on and about this land, we also recognize that the northern grasslands have a history older and a future longer than any political border that is imposed on them, and so expand our acknowledgement to all of the first peoples of it, including the Assiniboine, Tsuu T'ina, Lakota, Crow, Hidatsa, Mandan, Arikara, Cheyenne, Blackfoot, Atsina, and Arapaho.

THE ARTISTS.
THE AUTHORS.
THE RESPONSE.

Katharine Bruce responds to *Curiosity*, a 2010 novel by award-winning author Joan Thomas.

Thomas was born and raised in Carberry, Manitoba, and educated in Winnipeg, where she still resides. She is a long-time contributor to The Globe and Mail, only beginning to write fiction in 2008. About her rural upbringing, Thomas said, “As a young person, I felt like an outsider. I grew up a long way from any city, I spent my entire childhood in church, I was not allowed to watch TV or listen to pop music. I did read, avidly, and I imagined novelists as being sophisticated, worldly, on the growing edge of culture, a whole different species from me.”¹

Curiosity is a fictionalized account of the life of Mary Anning, a precocious but uneducated woman who lived in England during the first half of the 19th century, and who identified the fossilized remains of a 30-foot ichthyosaur 40 years before Charles Darwin published *The Origin of Species*. Anning, who was generally alienated throughout her life due to her gender, class, and demeanor, appealed to Bruce for her steadfast character, her commitment to her own passion, and her curiosity in the face of continual hardship. In *Tribute to Mary Anning*, Bruce puts herself in Anning’s position in order to understand the acute vision that was needed to see these sediments as the monumental discoveries that they were. Bruce also channels the protagonist’s spirit to lead her own artistic research in new directions, including image transfers and drawings in her paintings.

Katharine Bruce spent her formative years in Winnipeg and the Canadian Prairies, and now splits her time between properties in Holmfield, Manitoba and Nebraska, USA. The daughter of celebrated Manitoba illustrator, muralist, and teacher Robert Bruce, her practice has always endeavored to reveal the inner essence of things. She has created, taught, and learned all over the continent, including Seattle, Boston, Princeton, and New York. Her KICK ASS Energy/ART workshops have been enthusiastically received for the past 15 years. She has been a member of the Drawn Together Collective since it began.

www.kbruce.com

Instagram: [@katharine.bruce.art](https://www.instagram.com/katharine.bruce.art)



ABOVE: Katharine Bruce, *Curiosities*, 2022. Photo courtesy of the artist.



ABOVE: Amy Buehler, *1Mgmpf.fo*, 2022. Photo courtesy of the artist.

Amy Buehler responds to the poem *How to Catch a Glimpse* from *Niche*, a 2015 poetry collection by Basma Kavanagh. Originally and presently from Nova Scotia, Kavanagh is a writer and artist who spent several years in Brandon while she wrote and published this collection. She was featured in a solo exhibition at the AGSM titled *Bio/Poiesis* (June 20 to July 20, 2013) and a group exhibition titled *Lateral Symmetry* (September 4 to October 25, 2014). She was a member of the Drawn Together Collective during their last group exhibition at the AGSM in 2016, titled *Head, Shoulders, Knees and Toes*.

Informed by her many years as a scientific illustrator, *Niche* continues Kavanagh's investigation into modes of direct communication between all living things. The collection is concerned with the climate crisis and explores themes of decay and disappearance, and the connection between love and grief. In the poem *How to Catch a Glimpse*, Kavanagh envisions a glimpse as a sprite or other precious but evasive thing. "As soon as collected," she instructs, "they should be transferred to glass-bottomed pill boxes." Amy Buehler draws a connection between the loss of species and the loss of the small family farm on the Prairies. Descending from four generations of Saskatchewan farmers, Buehler has personally witnessed the loss of this way of life mirroring what statistics describe: a decline of 210,000 farming individuals in the province between 1936 and 1956, and an average increase of property size of 50%. The glimpses she has collected for the assemblage work *How to Catch a Glimpse* are sourced from Buehler's great aunt and great uncle's farmhouse.

Amy Buehler studied fine arts at the University of Saskatchewan and the University of Western Ontario. Her work has been exhibited in solo and group shows in both public and private galleries in western Canada including the MacKenzie Art Gallery, Neutral Ground, The Photographers' Gallery, Ace Art, Plug In, the AGSM. She has received support from the Manitoba Arts Council and the Canada Council for the Arts. Buehler has lived in Brandon, Manitoba practicing art and working as a public school teacher since 1988, from which she retired in 2015. She was the owner and director of the 12th Street Art Gallery until it closed in 2021.

You can reach Amy Buehler on [facebook](#).

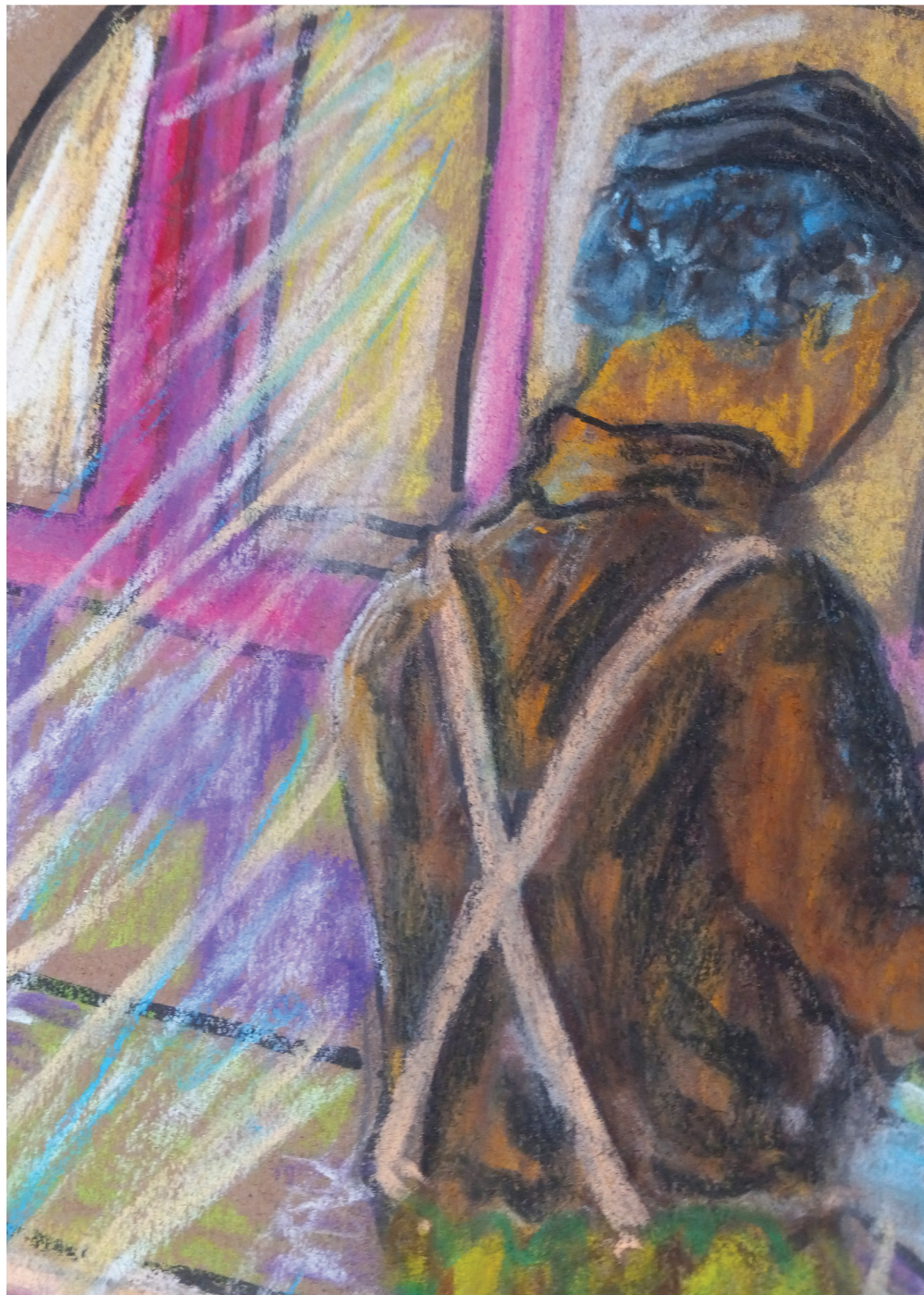
Susana Danyliuk responds to an excerpt from *Travelling on into the Light* by Martha Brooks.

Brooks was raised in a “lyrically beautiful” landscape near the US border in Ninette, Manitoba, where she lived on the grounds of a tuberculosis sanatorium with her parents, who were medical professionals. Since 1988, she has produced plays, novels, and short fiction works, garnering numerous awards, including a Governor General’s Award in 2002. She wrote that, “The feeling that a living spirit moved within this landscape was my earliest artistic influence.”² She lives in Winnipeg.

Travelling on into the Light is a collection of short stories published in 1994. In it, Martha Brooks examines the coming-of-age of sensitive teenage protagonists during difficult moments in their lives. Danyliuk’s artistic response focuses on a single passage from the story *Moonlight Sonata*:

“The mind can play tricks, show you your life in random shots like a video with a crazed monkey for a cameraman. And I guess that’s why you sometimes feel confused and out of control. Things go back and forth, jerk to a stop, back up, race ahead again. There’s such an inane jumble that you don’t even know what you’re lookin for. Once in a long while, though, something accidentally gets found again, and you know it for what it is. You recognize it right away. You wonder how it could ever have been lost.”

In 2019, Susana Danyliuk moved from the Manitoba acreage where she had lived for 20 years to Brandon. To create *Snapshots*, she referred back to the journals that she faithfully keeps to find the primary memory of significant moments in her life, and re-illustrated them, large and loosely, onto brown craft paper. Although Danyliuk only settled in the province as an adult—having been beckoned by the low cost of living and cleaner breathing air—both of her parents were born in the Prairies. Her fascination with the region stems from the malice of the weather and the challenge of living in a landscape where the very air poses a threat. Considering the snapshots of her own life, she observes a dovetailing of prairie climate extremes with the unpredictability of life, and the subsequent resilience of prairie women. She has been a member of the Drawn Together Collective since its inception.



ABOVE: Susana Danyliuk, *Snapshots: Chicken Stew Firdale*, MB 2007, 2022-2023. Image courtesy of the artist.



ABOVE: Anne Fallis, *Prairie Tea*. 2022. Photo courtesy of the artist.

Anne Fallis responds to a 2012 memoir by Candance Savage titled *A Geography of blood: Unearthing Memory from a Prairie Landscape*.

Savage's interest in nonfiction writing began with a career in journalism, and she is a Fellow of the Royal Society of Canada and of the Royal Canadian Geographical Society. Originally from the Peace River Country of northern Alberta, Savage now divides her time between Saskatoon and Eastend, Saskatchewan, the region that prompted her to create this work. Although her ancestral ties to the Canadian Prairies only go back one generation, Savage has found a deep connection to the territory, with palpable roots that beckon her back.³

Following what was supposed to be a temporary stop in Eastend, Saskatchewan, *A Geography of Blood* begins with Savage describing a yearning to settle there. What follows is an investigation into the fascinating deep time of the Cypress Hills formation, which holds an abundance of vertebrate fossils. Her research leads to a confrontation with the recent past of Treaty Four and the atrocities that were committed against the Indigenous people of the land. She tries to come to terms with her own homesteading ancestors. Anne Fallis is similarly filled with love, gratitude, and conflicted values with her now-home in Carberry. Reading this memoir inspired her to teach herself the painful history of her own landscape on Treaty Two territory. The collection of ceramic vessels she has created in response to this process contain Fallis' trademark incorporation of natural materials, and are unified by an organic shape that directs the user to grasp them with two hands, warming their palms, in a gesture of sharing. They are grouped together as a generous gathering that gives thanks and encourages thoughtfulness about all of the people who have inhabited this land.

Anne Fallis received her BFA in ceramics from the University of Manitoba, under the instruction of Ron Burke and Charley Scott. For several decades, she worked in magazine production in New York City while making ceramic sculpture and functional objects out of her personal studio. She has been awarded two grants from Canada Council, and has exhibited across Canada, as well as in China, the US, and France. Since returning to Manitoba in 2006, she has shifted to a full time ceramics practice, as a partner in the Stoneware Gallery in Winnipeg and from her own studio in Carberry. 2023 marks the 60th year that she has been making pots. She is one of the original members of the Drawn Together Collective.

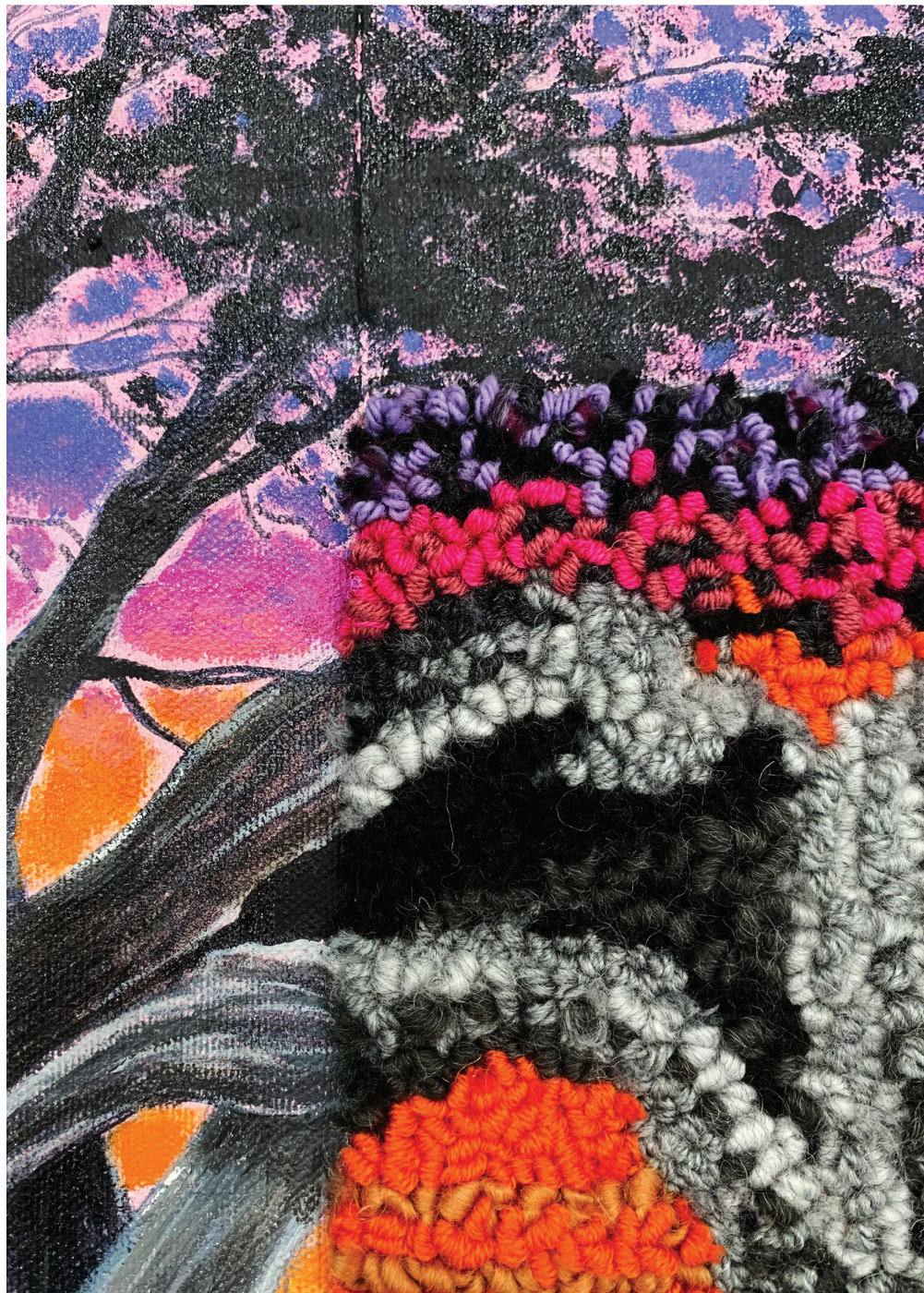
Colleen Granger responds to the Manawaka series by Margaret Laurence:

The Stone Angel, *The Jest of God*, *The Fire Dwellers*, *The Bird in the House* and *The Diviners*, which were written between 1964 and 1974. Laurence was born and raised in Neepawa, Manitoba—the basis for the fictional town of Manawaka that ties the novels together. She received her secondary education at United College in Winnipeg. She worked as a local newspaper reporter after college. Marriage to an engineer saw her relocating to England, Somalia, and Ghana, during which time she began her career as an author.

Upon returning to Canada, Laurence had a realization. “I was stuck with the Scots-Presbyterians of Manitoba, you know, for better or for worse, god help them and me,” she said in 1966.⁴ The Manawaka series is not an overarching storyline about one protagonist but a collection of stories of women who were raised in the same small prairie town. In each novel, the protagonist navigates her unique challenges with life, which involve aspects of both the external and internal experiences of freedom. As each narrator recounts their own story, they also weave new threads into the fabric of life in Manawaka, such as socio-political topics about the Scottish, the Ukrainians and Métis. Granger has created a diptych for each novel that manifests the elemental force that drives each of the women: smoldering frustration, sodden nostalgia, incapacitating superstition. A macrame angel is a guardian and a menace, as contradictory as the stone angel from the eponymous novel, referencing Icarus and confounding its own gentle beauty.

Colleen Granger graduated from Brandon University with a Bachelor of Visual and Aboriginal Art honors degree. She works primarily in paint (oil and cold wax) and fiber arts. Her practice is strongly linked to her setting—a fourth-generation family farm outside of Brandon—and examines the intricacies and nuances of human connection to place. She has participated as a mentee in the Foundation Mentorship Program with MAWA (Mentoring Artists for Women’s Art) in Winnipeg. She has exhibited all around Manitoba, and was awarded a residency in France through Brandon University and the Manitoba Arts Council. Her work is in the collection of the Government of Manitoba. In addition to her art practice, she has volunteered on various visual art boards and fundraisers. She has been a member of the Drawn Together Collective since 2015.

www.colleengranger.ca



ABOVE: Colleen Granger, *Rachel. Isolation.* 2023. Image courtesy of the artist.



ABOVE: Jan Jenkins, *On the Ground: Wild Ginger and Wood Sorrel*, 2022-2023. Images courtesy of the artist.

Jan Jenkins responds to *Swarm*, a novel by Lauren Carter. Carter is originally from Ontario, where she can trace her ancestry back five generations. She now resides in St. Andrews, Manitoba. She holds an MFA in Creative Writing from the University of Guelph, where she began *Swarm*, which would be her first novel.⁵ Prompted by the housing crash of 2009, she began to write a novel about subsistence survivalism, and “what that world of a sliding economy would be like for a young person who spent her childhood expecting to have her dreams fulfilled.”⁶

Swarm is set in the near future, when a group of young adults is displaced from the city to a Canadian island after the world as they know it has fallen apart. On the island, they struggle to survive off of the land. Their despair and hope are mirrored in the swarm of bees that they keep. For Jenkins, the core of the story is about cooperation, compassion, and hard work overcoming adversity. Considering her own pointedly urban life, Jenkins was drawn to the novel knowledge the characters in *Swarm* were exposed to out of necessity, and committed herself to the research of foraging and beekeeping. *On the Ground* is the result of that research, and uses techniques of both precision and intuition as a way of coming to know the bounty that Manitoba’s native ecosystem has to offer.

Raised for the most part in Quebec, Jan Jenkins worked in Alberta’s energy industry until she moved to Manitoba where she now creates art for smaller spaces and wearable art. Her work is influenced by the meditative practice of zendoodling and intricate repeating patterns found in textiles, decorative tiling, and nature. She has had two designs selected by the town of Russell, MB to adorn their decorative main street steel arches, and her *In The Wind* artworks were included in Manitoba Art Network’s touring exhibition program. She has been a member of the Drawn Together Collective since mid-2021.

www.janjenkins.art

Kathy Levandoski responds to *An English Teacher in Mexico: Memories of a Midlife Career Change* by Irene Pylypec.

Before she and Levandoski became lifelong friends, Pylypec was raised in rural Saskatchewan by her Ukrainian immigrant parents, only speaking English once she entered school. She attended Red River College in advertising arts, launching a career in graphic design that would carry her through her 50th birthday.

This memoir follows Pylypec's decision at the age of 50 to allow her restlessness to take over. She obtained a certificate in English language education in order to relocate to Tulancingo, a mid-sized city about 100 kilometers northeast of Mexico City, for the sake of new experiences. As a friend of the author, Levandoski had a front row seat to this second-start, and was struck by how similar her own impulse had been when, at 50 years old, she enrolled in university to pursue a BFA. *The virtues of drying clothes outside* is not about living life after 50, however, but rather the remarkable parallels of their early lives and how those shared experiences might be at the root of the friends' confluence, decades later. The chores of the rural, working-class girls in particular became a point of bonding and nostalgia, from the irritation they felt when tasked with separating the cream while the boys got to go out onto the land to hanging laundry to dry through the harsh prairie winters. Looking back now, both women are filled with gratitude for their endangered skills, and appreciation for the wonderful fragrance of dry-frozen fabrics.

Kathy Levandoski lives and works in the foothills of the Riding Mountain escarpment in Southwestern Manitoba, where she grew up. Having obtained her BFA from Brandon University in 2014, she has exhibited in several group and solo exhibitions, including *Cossamer & Ground* in the AGSM Main Gallery in 2022. She has also completed the Rural Artist Mentorship with Mentoring Artists for Women's Art (MAWA). She strives to "bloom where she's planted," with an art practice that manifests a spirit of resourcefulness, the intricacies of familial connection, and her relationship to the land that surrounds her. Kathy has been a member of the Drawn Together Collective since the fall of 2022.

www.kathylevandoski.com

Instagram: @kathylevandoskiart



ABOVE: Kathy Levandoski, *the virtue of drying clothes outside*, 2023. Images courtesy of the artist.



ABOVE: Mary Lowe, *Dan*, 2023. Image: AGSM.

Mary Lowe responds to *Cool Water*, a Governor General's Award-winning novel by Dianne Warren. Warren grew up in Saskatchewan, receiving a BFA from the University of Regina, where she still lives. She actively began to search for a writing community following her graduation, and published her first short story in 1982. About her interest in small-town Prairie settings, she has said, "We all are [regional writers], whether you live in the middle of a city in a neighbourhood, or whether you live in the north, you can't help but be influenced by where you live. But at the same time, you see reviewers and critics ... [think it is] a compliment to say that that writer could have come from anywhere. So I'm a bit suspicious that we don't say that about ourselves."⁷

Cool Water weaves several human storylines together over a single August day in the small town of Juliet, Saskatchewan. The characters, Mary Lowe observes, are unassuming and familiar, in their longing and their loneliness. While Lowe explored the theme of isolation in the rural Prairies, the horse sculpture Dan responds to a particular passage. Like Dianne Warren, Lowe has always been drawn to horses, so when an Arabian horse liberates himself from a trailer in *Cool Water*, she knew this was the emblem she was going to explore, to offer liberation as the payoff of stamina. The horse escapes late at night, tentatively at first, and then committed, "floating into the moonlight." The passage inspired several paintings by Lowe, and, desiring to push the feeling of the sublime further in her practice, she enlarged her horse to life size with the help of her husband, sculptor Eric Lowe.

Mary Lowe grew up in Regina, Saskatchewan, with three passions: art, ballet, and horses. She attended the University of Manitoba on a dance scholarship and graduated with a BFA, sculpture major. When she became a member of the Hamiota Art Club, she discovered a love of watercolour painting, and completed a MAWA mentorship under Anne Fallis. She has exhibited across the province and Canada, and has collaborated with her daughter, Erica Lowe, on 15 large outdoor murals. She and Eric live and make art on a farm in rural Westman, Manitoba. "Our shared environment gives me a sense of sisterhood," she wrote about the unity of women of the Prairies, "a bond of majestic skies, cruel winters, and honey golden summers. We live here by choice, and are inspired by place."

Linda Tame responds to *Glitter and Fall: Laozi's Dao De Jing*

Transinhalations, a 2018 collection of poetry by Di Brandt. Di Brandt spent her young life in a Mennonite farming village in Southern Manitoba where the study of literature was encouraged but books, ironically, were not. The first member of her family to depart from the Mennonite community in 400 years, she has said that her poetry is a tool to reconcile that culture and her feminist values.⁸ She has been a professor of English at the University of Winnipeg since the 1980s, and was named the first poet Laureate of Winnipeg in 2018.

The multi-leveled title of this collection speaks to a mystical, trans-religious search for a divine feminine. Written more than 24 centuries ago, the *Dao De Jing*⁹ is the fundamental text of Taoist thought. It has been translated into innumerable Western spiritualities, from George Lucas' *The Force* to Brené Brown's mindfulness, which rest on a belief in the inherent balance of the two forces of the universe: the yin and the yang. *Transinhalation* is a concept coined by writer Robert Majzels described as "the movement of withdrawal, concentration, and restraint to make room from the other,"¹⁰ and this is the assignment Brandt gives her poems: to be a mechanism for getting out of their own way to let wisdom in. Linda Tame responds to these calls for opening towards knowledge and belief in a visual language informed by her own spiritual receptors, and colour coding informed by the Orthodox Jewish painter Moshe Tzvi HaLevi Berger z"l.¹¹ Self-reckoning is also paramount: "I'm taking time to re-visit my own history of growing up in a little known and exclusive religious sect," she says. "My process of visually responding to *Glitter and Fall* could be described as blissful wrestling, in which there has been sweetness and sorrow."

Linda Tame graduated with honours from the Fine Arts program at Brandon University in 2020. She was the owner and operator of the Artist Heart Studio & Gallery in downtown Brandon before the pandemic necessitated a transition to the Artist Heart Collective and Friends, through which she continues to engage the art community in plein-air excursions, public studio events, charity fundraisers, and regional exhibitions. Linda is an abstract expressionist creating from her home studio in Brandon, Manitoba, where she has lived most of her life. She has had work exhibited in solo and group exhibitions in Manitoba's Southwest Region, including the AGSM. She has been a member of the Drawn Together Collective since the spring of 2021.



ABOVE: Linda Tame, *TRUST*, 2023. Image courtesy of the artist.



ABOVE: Cathie Ugrin, *Bloodlines*, 2023. Image courtesy of the artist.

Cathie Ugrin responds to *All My Puny Sorrows*, a 2014 novel by Miriam Toews that follows the story of two sisters, one a successful pianist with crippling depression, the other unexceptional but content. Like much of her writing, *All My Puny Sorrows* draws from Toews' own upbringing in a Mennonite community in Steinbach, Manitoba, which she left at age 18, obtaining a degree in Film Studies from the University of Manitoba, Winnipeg, and a degree in Journalism from the University of King's College, Halifax. Her 2018 novel *Women Talking* was adapted into a film of the same name by Sarah Polley, which was nominated for Best Picture and won Best Adapted Screenplay at the 2023 Academy Awards.

The protagonist of *All My Puny Sorrows* is Yoli, who “narrates the novel from a position of baffled adoration” of her older sister Elf.¹² Their father died by suicide a few years prior, and Elf has attempted to do the same several times, bewildering Yoli, who finds her own life the problematic one and yet wishes to keep it. From their Manitoba Mennonite upbringing, their departure from it, and subsequent careers, Cathie Ugrin was struck by the similarities of the sisters to her own life and family. To visualize which essential parts of a person get passed along through the family tree, Ugrin designed a system for encoding the responses of her extended family into a log cabin quilt. *Blood Lines* is a visual representation of shifting values over generations and the inheritance of grief and of liberation. *Woman-Kind* is less objective, tracking the roles and reputations of her family's matriarchs, progressing from her great grandmother, who was, by all accounts, an embittered survivor, to Ugrin herself, then her daughter and granddaughter, on whom all goodness is imagined.

Cathie Ugrin is an acclaimed textile artist based out of Headingley, Manitoba. She can trace her Mennonite ancestry five generations back to the Volga Region of Eurasia. Her work has been accepted into numerous juried shows and exhibitions, including the International Quilt Festival in 2012. Her pieces have reached a broad audience and found homes across Canada, the United States, England, Finland, Italy, Peru and Slovenia. She is one of the founding members as well as the Exhibit and Events Coordinator of the Textile and Fibre Artists of Manitoba, established in the fall of 2017. She is one of the recipients of the 2023 Manitoba Craft Council Bursary Award. She has been a member of the Drawn Together Collective since 2021.

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The Drawn Together Collective on a visit to Katharine Bruce's Studio, Summer 2022. Left to right: Susana Danyliuk, Amy Buehler, Mary Lowe, Linda Tame, Katharine Bruce, Colleen Granger, Anne Fallis.

UP NEXT:

PRAIRIE INTERLACE:

WEAVING, MODERNISMS AND THE EXPANDED FRAME, 1960–2000

Curated by Michele Hardy, PhD (Nickle Galleries, University of Calgary), Timothy Long (Head Curator, MacKenzie Art Gallery) and Julia Krueger, PhD (Independent Curator)

MAIN GALLERY | JULY 6 - SEPTEMBER 9, 2023

