



Louise Lemieux Bérubé

AROUND
THE WORLD
WITH 80 TEXTILE
ARTISTS

Louise

For a long time, I have dreamed of going around the world by stopping at the home of one or other of the friends I have met during my 40-year career. They are recognized professionals in textile art, often lecturers in universities, participants in international exhibitions or young graduates. This project could be a prelude to such an adventure, or a more realistic way to reconnect and continue the dialogue and professional exchanges with the members of this community that is so dear to me. This project is taking shape if I cannot go around the world myself.

My artistic work has often demonstrated the importance I place on communication, the importance I place on people. My work ONE ANOTHER is proof of this. These people I met are significant as subjects, as inspirations or as symbolic references, they were inseparable from my creation.

So, I illustrated, in weaving, moments of life, encounters, dear people, places, moments, markers, details of old works, which have profoundly marked all these years and decades that are the book of my professional and personal life.

Eighty works, boxes, illustrate in their own way my relationship with the other, the other being an artist passionate like me about textile creation. My world tour is both virtual and tangible. As I get older, I question the notion of sustainability, living from creations, continuing to dialogue. I feel the need to illustrate with a multi-dimensional work, a hymn to life. A look at what has been experienced and observed with an openness to the future and the continuity of life through loved ones and the traces left.

SOME OF THE INVITED ARTISTS ...



THE STAGES OF IMPLEMENTATION

The first step is to weave the 80 boxes. Weaving in single and double fabric of fine paper threads from Japan, as my warp; and the same paper threads doubled with a stainless steel thread, as my weft. Once each of the boxes is woven, I must tie the knots which are both utilitarian and creative. Indeed, they hold the weave firmly and add a surprising and invigorating dynamism.



The second step consists of receiving, correcting and preparing the portrait images sent by all the artists.



Lise Frolund, Denmark. On the left, the original photo, on the right, the halftone image.

The third step is to carry out the laser engraving at the PEC's Fab-Lab in Montreal, from my portraits received from the guest artists and which will have been worked and "rasterized" allowing printing with one single color, black.



The fourth step is to print the wood cut-outs on my weaving, using one of the presses of the Glypto workshop in LaSalle.





The fifth step consists of forming each of the boxes to highlight the weaving and the prints, to attach the textiles sent by each of the participants to the lid of the boxes, and finally to place, in the box, objects, texts and other photos sent by participants.



Photos of my first experimentations for making knots and shape a box.

From 1997 to 2016, I offered training in Jacquard weaving at the Montreal Centre for Contemporary Textiles (MCCT), and in a few universities and events, here and abroad. I noted more than 400 participants during this period. My project *Around the World with 80 Textile Artists* was, without a doubt, comes from these multiple encounters.

I have very often photographed the group of artists who came to follow each of these workshops. I realize that I can easily recognize and name them. What beautiful memories!



And now, the artists !

AROUND THE WORLD WITH 80 TEXTILE ARTISTS!

Mitsuko AKUTSU, Tokyo, JAPAN

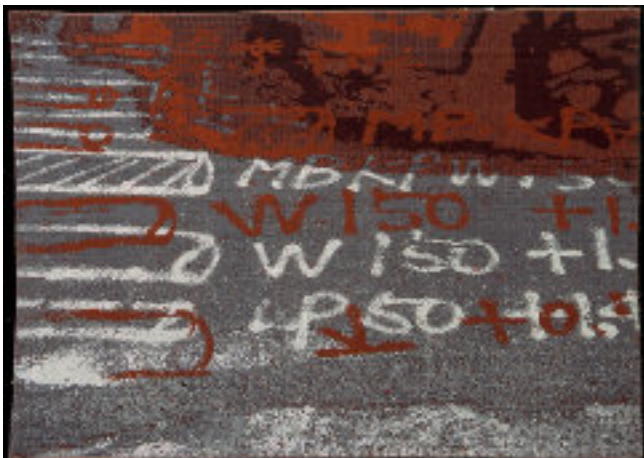


It was in 1999 that I met Mitsuko for the first time. She had come to the Montreal Centre for Contemporary Textiles, for training in Jacquard weaving. She came back four or five times to continue this training. On her first trip, she spoke only Japanese, and it was thanks to her friend Emiko Nakano that she was able to take the training.

A few years later, she spent an entire year in Montreal learning English. She is a very playful person; I remember very well that, at a reception, she started singing some great American hits.

She has participated in several exhibitions that I have organized at the MCCT, at the Canada Embassy in Tokyo, and in a hotel in Tokyo. Mitsuko Akutsu is interested in the human traces that mark the passage of time.

Mitsuko was part of the exhibition *About Jacquard* presented at the MCCT in 2006. In 2009, she exhibited her works made during her residency at the MCCT.





Jennifer ANGUS, Madison, UNITED STATES

www.jenniferangus.com



Jennifer is an artist, educator, writer and curator living in Madison, Wisconsin. She received her education at the Nova Scotia College of Art and Design and at the School of the Art Institute of Chicago.

"I am a visual artist who works solely in site-specific installation. My primary materials are insects, dead and dried specimens which are reused from project to project, some more than 20 years old. Drawing upon my background in textile design, I often place insects upon walls in patterns which mimic those of textiles and wallpaper. Over time my work has evolved to explore issues related to the environment and the important role insects play within it."

Jennifer was part of the exhibition and publication *Telos, Art textiles in Canada* presented at MCCT in 2009.





Ingrid BACHMANN, Montréal, CANADA

<http://ingridbachmann.com/>



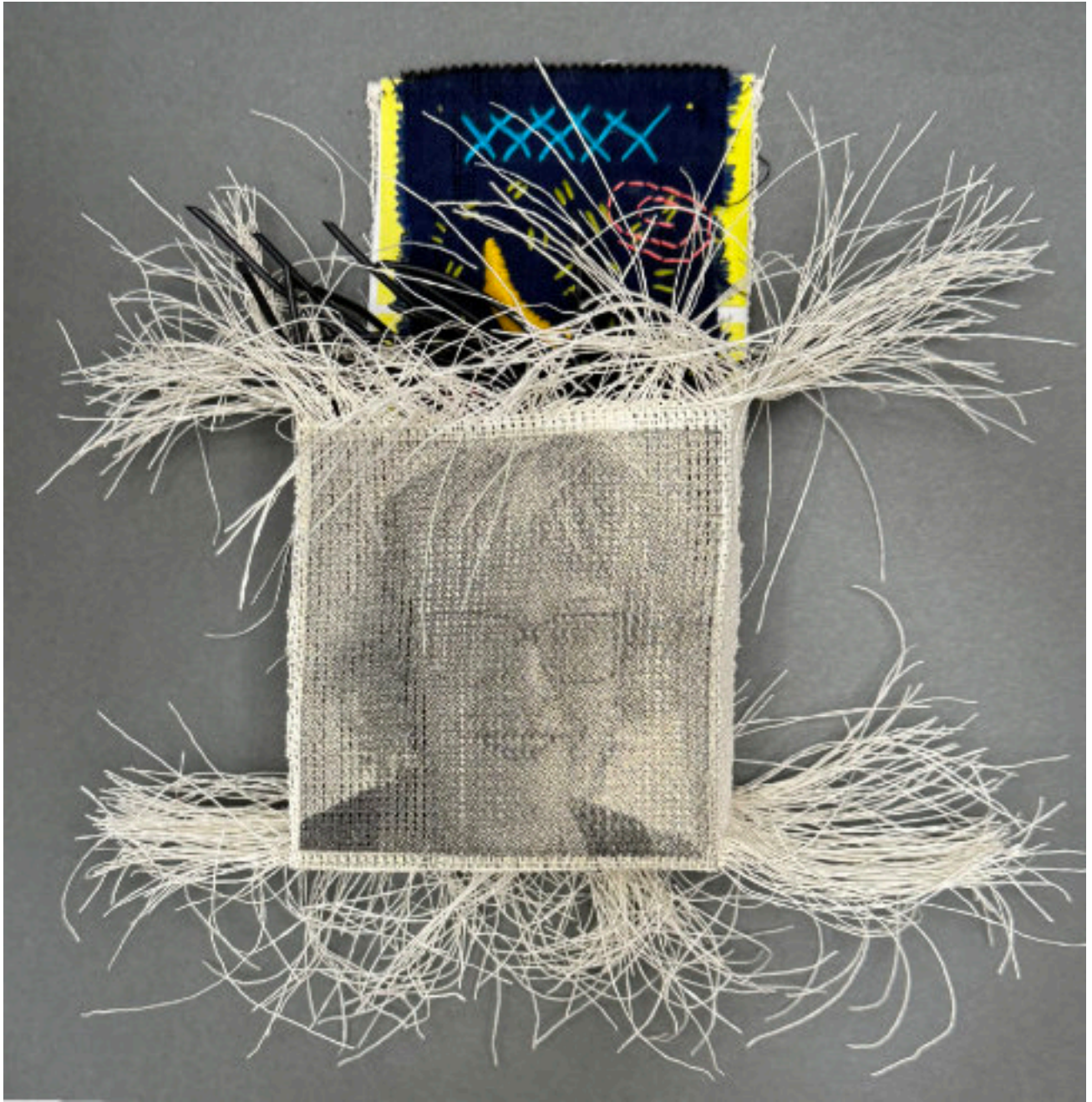
“When I think of textiles, I always think in the plural, of the multiplicity of textiles, how textiles are implicated in individual, cultural, and social relations, and the transactional and transnational practices. I also think of networks—networks of threads, networks of people, networks of global trade. I also think of Louise Lemieux Bérubé as someone who, through her work, has connected so many people and generously shared so much knowledge.”



In 2015, I was part of an exhibition in Dundee, Scotland. While I was there, I visited the Verdant Mills, also known as Scotland’s Jute Museum. The history of this mill, the people who worked in it, and the origins of the material speak to the multiple and complex histories of textiles and textile production. The multiple histories and associations make textiles a rich material for artists wanting to work across them. Textiles is a complex material and medium that speaks to all aspects of human experience.”

Ingrid took my Jacquard class in 2001. She was part of the exhibition and publication *Telos, Art textiles in Canada* presented at MCCT in 2009.





**Jozef BAJUS, Bratislava, SLOVAKIA
AND Buffalo, USA**

<https://www.jozefbajus.com>

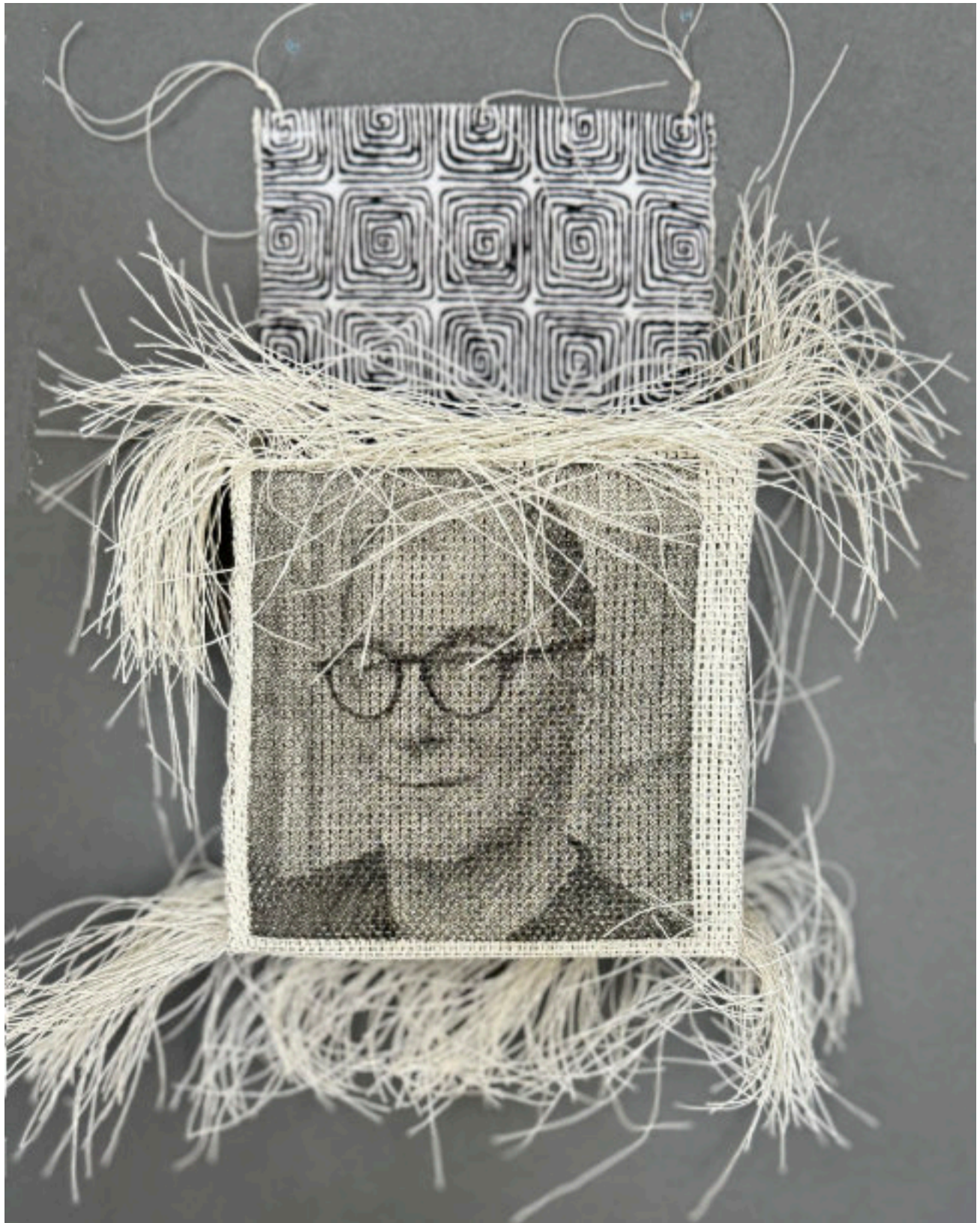


I first met Jozef at the European Textile Network conference in Budapest in 1994, a few years after the dissolution of Czechoslovakia. This geopolitical event reminded me of the 1996 referendum in Quebec.

I met his family. Olga, his wife, was an illustrator of children's books. A few years later, I invited Jozef to come and offer a short training at the MCCT. After the death of his wife, he obtained a teaching position at the University at Buffalo. We have kept a very friendly and constant link. He took the Jacquard course in 2007.

Several of Jozef's works are (or have been) made with everyday materials, paper, brooches, etc. I am showing here, on the left, a little piece he gave me, (staples on dyed paper), a very eloquent example of his approach.





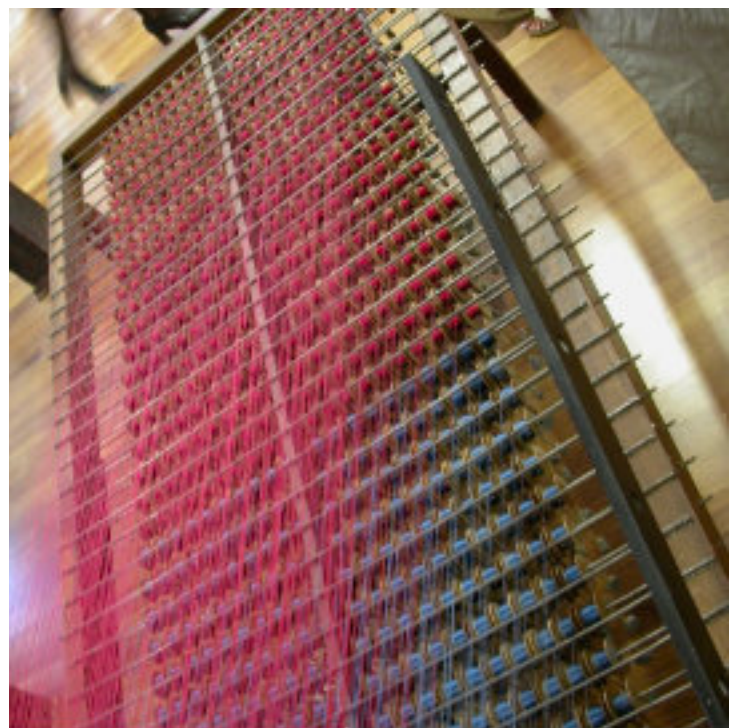
Eva BASILE, Florence, ITALY



<https://evabasile.it/>

Eva lives and works in Florence. I remember very well a visit I made in 2003 during a conference of the European Textile Network held in Prato. I visited, with Lia Cook and Cynthia Schira, the Fondazione Arte della Seta, in Lisio (directed by Eva).

I was particularly dazzled by the Jacquard loom for velvet weaving. I will remember it for the rest of my life. It was beautiful!





Pauline BOISSIÈRE, Glos, FRANCE



<https://www.ouest-france.fr/normandie/lisieux-14100/une-normande-redonne-du-lustre-aux-tapis-de-luxe-de-la-republique-5736913>

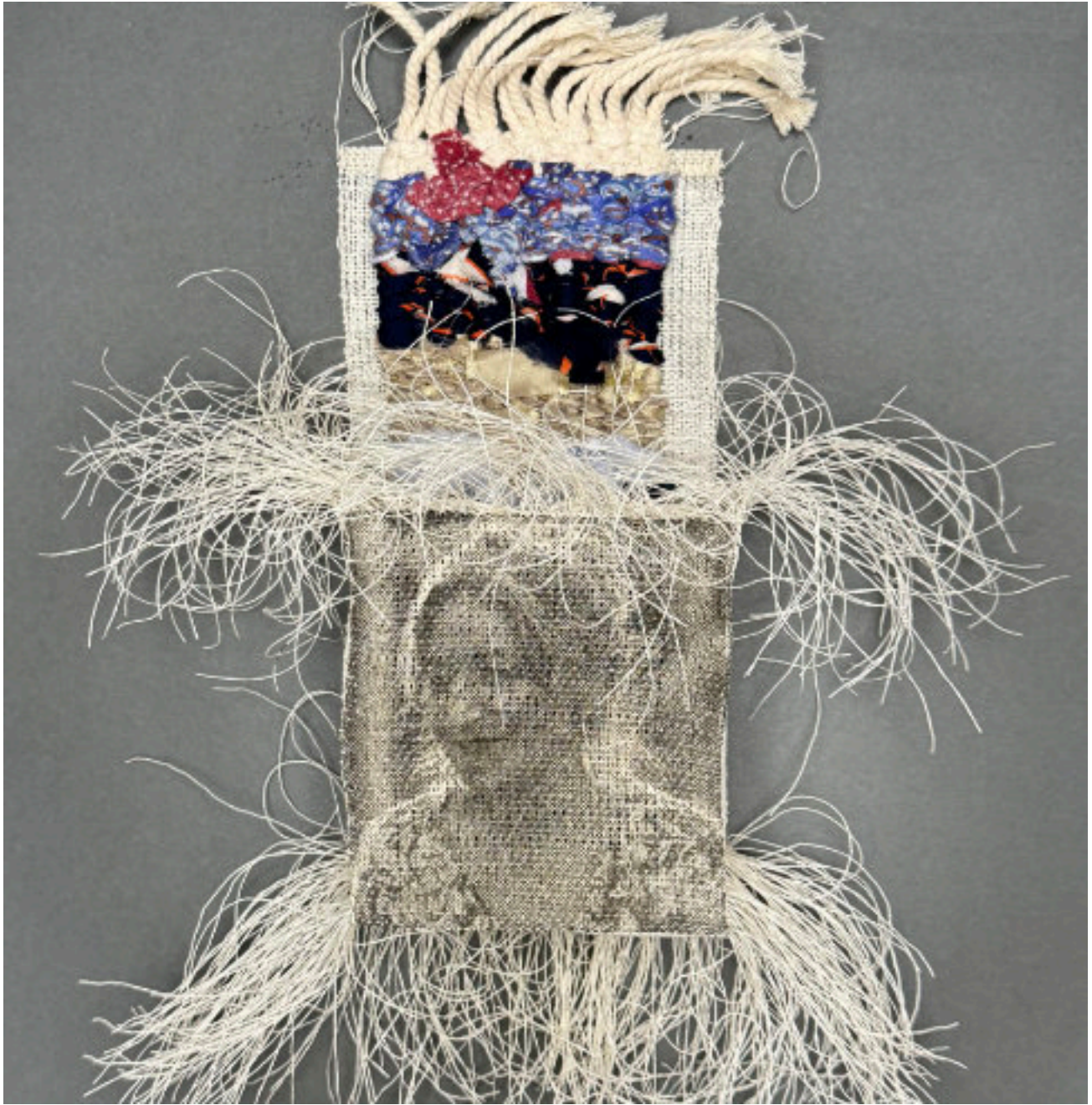
Pauline wrote to me in October 2016 to offer her help in the realization of some of my woven works. That same year, she was awarded a departmental silver medal in Upholstery tapestry at the MAF "Best Apprentices in France" competition.

*They adorn embassies, Matignon or the Élysée.
From the Age of Enlightenment to the contemporary,
carpets say a lot about our history.
Pauline Boissière, an apprentice at the Mobilier National
and originally from Glos, near Lisieux,
is learning how to restore these real gems.*

She finally came to Montreal in 2017 for a weaving internship. Pauline already knew Monique Ste-Marie, a textile artist-designer and graduate of the MCCT.

So, she worked for me, mainly on my work *One Another*. We added red fabric paint to some elements of the characters in this woven work. In the internship certificate I gave her, I wrote: "*Pauline is a motivated, articulate person. She is very open to new artistic avenues in the broader field of textile creation.*"





Marie-Thumette BRICHARD, Lorient, FRANCE



<https://www.textilecurator.com/home-default/home-2-2/marie-thumette-brichard/>

<https://www.facebook.com/mariethumette.brichard>

Marie-Thumette is a Breton weaver whom I met in Shenzhen, China, during the 9th Lausanne to Beijing International Fiber Art Biennial. She knows Olivier Masson, François Roussel, and Henri Lazennec, three textile and software designers who greatly influenced my own first steps in Jacquard weaving.

A French tapestry artist using rich colors, often in shades of blue, and inspired by landscapes, Marie-Thumette Brichard realized her need for an artistic outlet was something she could not ignore. After obtaining a psychology degree, the desire to do something creative led her to set up her own studio as a tapestry weaver in the early seventies. Ever since, she has produced outstanding tapestries, the latest of which focus on the environment. Her rich use of color gives her flat weave tapestries a visual depth that is simultaneously inviting and intriguing.

"In the 1970s, I opened my weaving workshop on a small island in Brittany, the Ile de Groix. Very quickly, tapestry came to me as an obvious choice. I like this slow and solitary work, out of time, inspired by the sea, its light, and especially the infinite and immaterial blue.

My tapestries have taken me around the world for beautiful exhibitions and have allowed me to meet precious and important people such as Louise Lemieux Bérubé in China. We shared our love of weaving and discovered that we had friends in common!

I am all the happier to participate in this beautiful project AROUND THE WORLD with this mini tapestry entitled "Laisse de mer", in which I have imprisoned in woven seaweed small shells deposited by the sea, like so many traces and memories of the passing of time."





Philippa BROCK, London, ENGLAND



<https://www.artworkersguild.org/membership/find-a-member/brock-philippa/>

I met Philippa during a visit to London with my colleague Marielle Chouinard from MCCT. We visited a few schools that offered a textile design program.

In 2012, I was invited to participate in this important exhibition of Jacquard weavers:

"The ITC Fashion Gallery is most honored to be hosting the exhibition entitled *Jacquard Weaving Mythologies in Design and Arts*, the first of its kind at *The Fashion Gallery of the Hong Kong Polytechnic University*".

In 2012, Philippa presented an exhibition and a conference at the MCCT on 2D-3D jacquard weaving and smart textiles.



The Hong Kong Polytechnic University has featured works by six internationally renowned artists, including Junichi Arai, Louise Lemieux Berube, Philippa Brock, Lia Cook, Wen-Ying Huang, and Liz Williamson.

The curators were Kinor Jiang and Tao Hua."





Sandra BROWNLEE, Halifax, CANADA

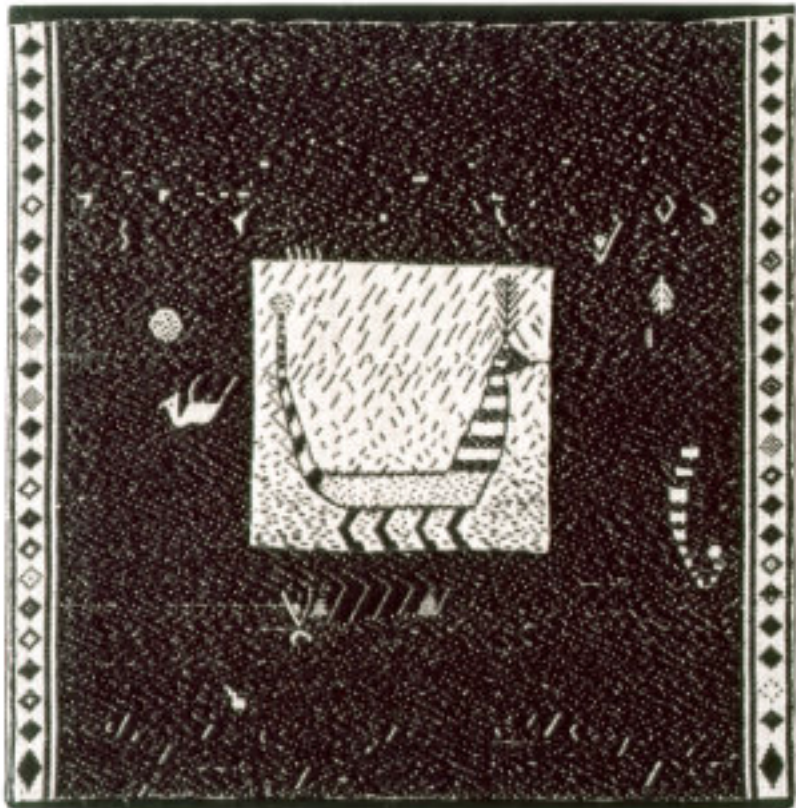
<https://prixsaidyebonfman.ca/sandra-brownlee>

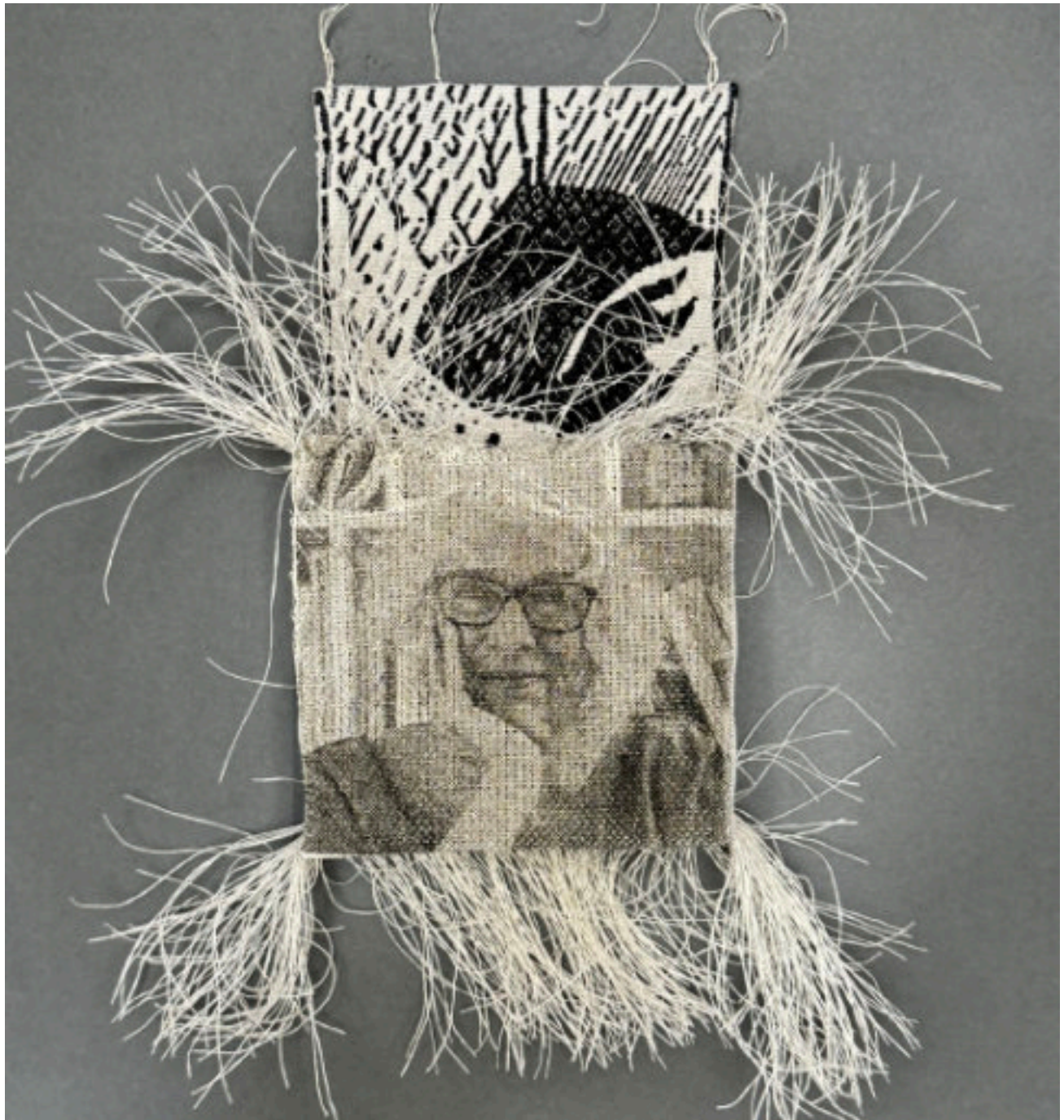


"I'm very tactile. It is through my touch and all my other senses that I find my ideas and that my feelings and knowledge are revealed." Intimate and intuitive, Sandra Brownlee's works are tactile memories of an inner journey that carries universal meanings for each of us.

For more than 40 years, she has been drawing and writing down her thoughts and ideas using embroidery stitches and very simple materials and tools. The techniques of her art are unquestionably sober; her creative process is a ritual. The act of weaving leads her to concentrate— to anchor herself through touch, to let herself be guided by improvisation. The result is rows of dots, layers of textures, which gradually form into beautiful textiles and tactile notebooks that create a powerful bond between us and the artist.

Sandra has received the Governor General's Saydie-Bronfman award in 2014. She was part of Telos' exhibition and publication *Art textiles in Canada* presented at the MCCT in 2009.





Dorothy CALDWELL, Hasting, CANADA

<http://dorothycaldwell.com/>



Dorothy Caldwell is a graduate of Tyler School of Art in Philadelphia. She has carried out research in Japan, India, and Australia on textile traditions and is the recipient of grants and awards, including the prestigious Governor General's Saydie-Bronfman Award in Canada in 1990.

"My work is a map of land and memory. I am interested in the landmarks that give a sense of place and how humans mark and visualize the land.

Identifying my own personal landmarks through gathering, touching, and recording is how I create a sense of place. The vocabulary for my work is drawn from studying textile traditions and ordinary stitching practices such as darning, mending, and patching. I am drawn to cloth that has been repaired and reconstructed, and in that ongoing process encoding time and the richness of lives lived."

Dorothy was part of Telos' exhibition and publication *Art textiles in Canada* presented at the MCCT in 2009.





Florencia CALIGIURI, Buenos Aires, ARGENTINA



Florencia came to Montreal to complete her three-year training at the Montreal Centre for Contemporary Textiles. She was a very committed student.



One day, in 2007, she and another student from the Montreal Textile Design and Printing Centre suggested that we organize an exhibition of textile works between the students of the two Montreal centers and an organization in Buenos Aires. With Monique Beauregard, director of the Centre for Textile Design and Printing, and Barbara Layne from Concordia University, we organized everything, and all went to Buenos Aires to meet our partners in this project.

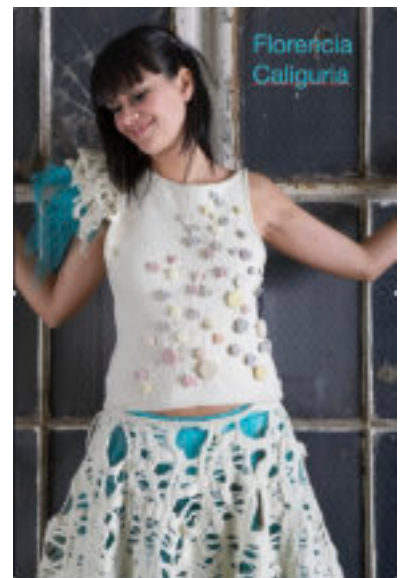
Florencia has returned to live in Buenos Aires and works as a costume designer in the film industry.

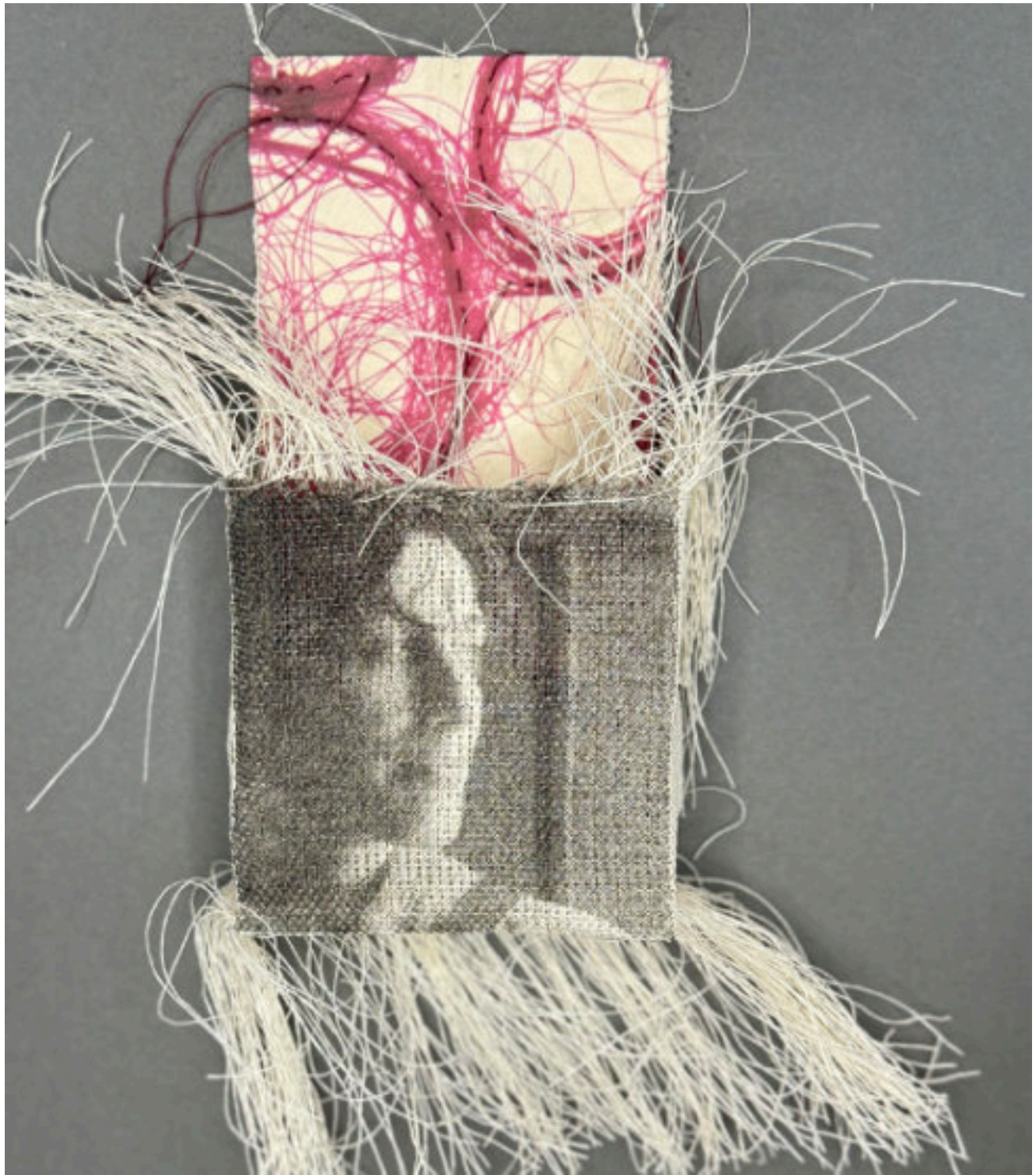


A work from Barbara Layne

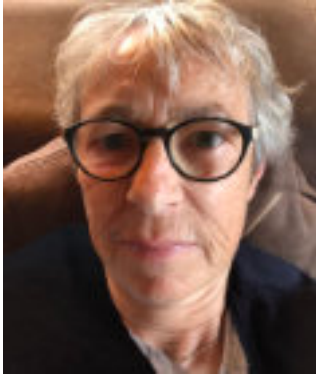


On the wall, a work from Florencia





Françoise CALLIER, Embrun, FRANCE



"We met, thanks to Jean Dufour (then head dyer of the Gobelins in Paris), who had given me your contact information before we migrated to Quebec in 1981. On day, Jacques and you invited us to a corn roast in your garden. A new adventure for us, French people! Our friendly relationship has lasted to this day despite the distance since our return to France in 1985.

You visited us in Paris during the bicentenary of the Eiffel Tower in 1989, then in Embrun, where we settled down for good. Finally, we had the chance to see each other again at your exhibition in Roubaix in November 2023. "

After practicing tapestry for several years, Françoise took up drawing with Indian ink.

"I am absolutely convinced that at the heart of all things in this world, there is something very simple and very pure that goes beyond the complexity of appearances. This purity is powerful and magnificent. I create so that I can always feel and share this beauty with others."

Mikio Watanabe, engraver and visual artist.





Laurie CARLSON STEGER, South Dartmouth, USA

<https://www.lauriecarlsonsteger.com/>



From the photo, below : "A memory box gathering an essence of a moment's spirit. My Mom, alias Inga, showed me how to mix colors, using high fire enamel. Her hobby became our livelihood, swept up our whole family into a jewelry business lasting for over 50 years. The earrings in a juicy red, fired a little too hot, turns the glass transparent. I began firing the kilns when I turned 14. I had the most extraordinary experience during a freak accident. It affected my life and my creative vision.

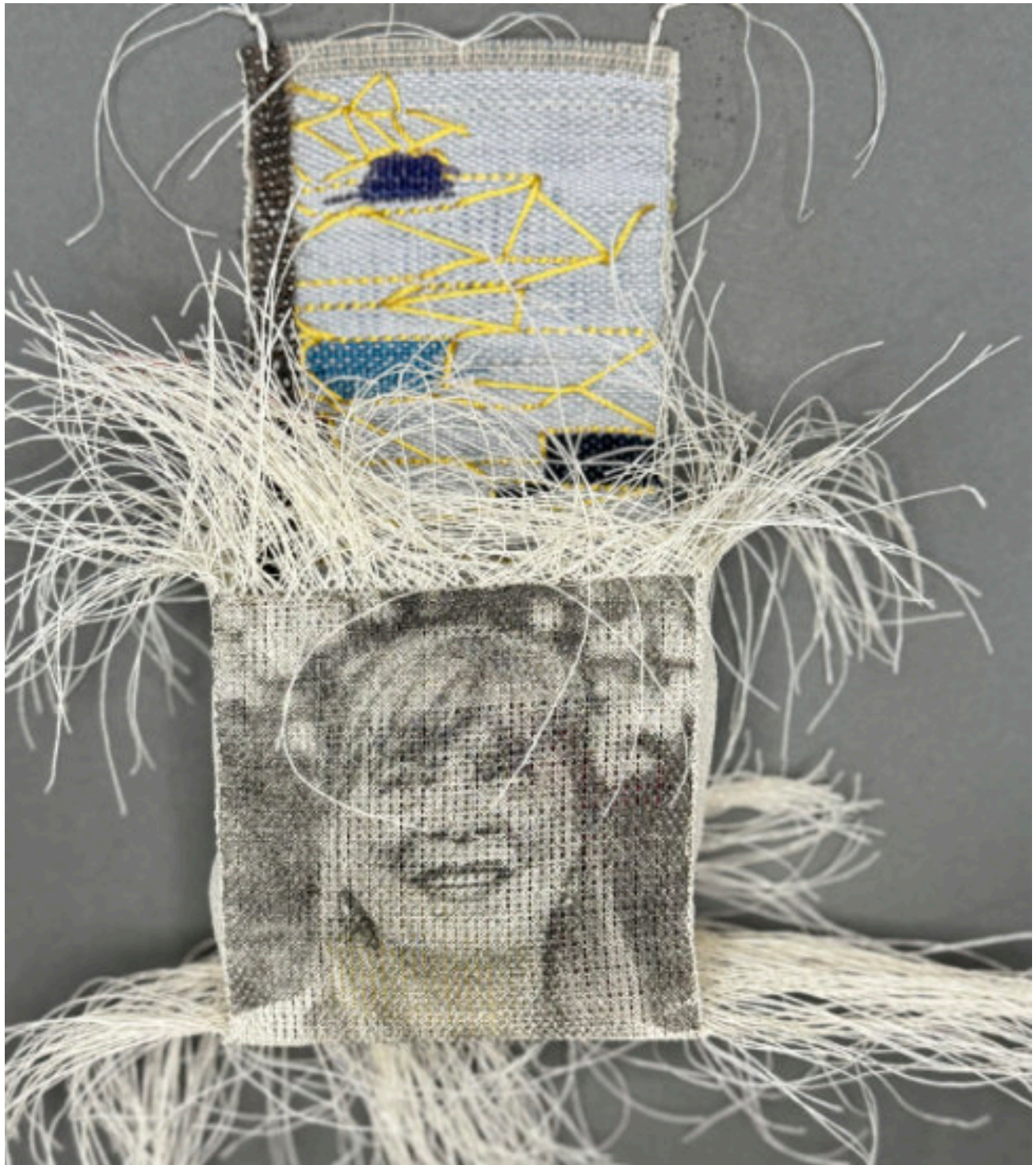
I think about my yarn colors like the way we used the enamel, for the fabric's depth and dimension. Music played and practiced leading to a visual connection between sheet music and weaving drafts. Amethyst, for peace and unification fosters serenity. Sand dollars represent the bounty and magic of the sea.

Mica is reflective, refractive, with perfect basal cell cleavage, insulating, temperature stable, considered the most important single material in WWII. Thought to contribute to the origin of life on earth and as a template for DNA.

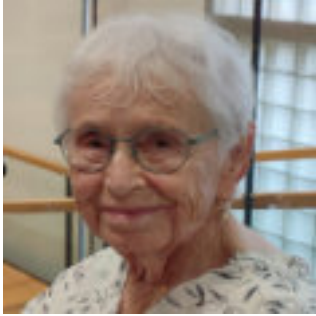


Thimble for the textile skills taught to me by my grandmother and flowers planted by my husband. An iron for pressing on. Orange wooden bead from Campfire Girls organization, representing hearth and home. When you find your inner Mama Bear to keep your kids happy, healthy and kind. My bright-eyed daughter at that innocent age. »





Eva CHEMKE, Kiruat Tivon, ISRAEL,



Eva came to Montreal to accompany her husband Moshe, who was participating in a research project at one of the teaching hospitals. One day, she came to my studio, telling me that she would like to weave during her month-long stay. I was in the middle of producing weavings with very fine metallic threads for an exhibition. She then offered to weave for me. It is these works presented here below that she has woven, for a few hours each day.

After the Chemke's stay in Montreal, while I was on a trip to Europe in 1989, I decided to visit them in Israel. It was, without a doubt, the most significant trip for me in terms of exchanges, discussions, and visits to ancient and historical sites. They bought my biography and, on several occasions, Eva asked me for details about certain works or trips. Here is a very short excerpt from our exchanges: "I was immediately lost to the world, reading it and examining the photos. I intend to read it from cover to cover. I have been surprised and flattered by the vast exposure you are giving to Israel and to me and my family."

The photos below represent:

1. Me, in front of the Western Wall.
2. A weaver from whom I bought a beautiful rug (negotiated by Eva).
3. Eva in front of the Forbidden Door (passage to the Arab part).
4. And finally, a photo taken during the exhibition of the works that Eva had woven for me.





Miguel CODINA, Mexico, MEXICO and Montreal, CANADA



In 2009, I brought Vincent, my grandson, to Mexico City to celebrate his 10th birthday. As I had already met Miguel at an international textile conference, I contacted him to see him again, introduce him to my grandson, and especially visit the weaving factory, which his family has owned for a few generations.

Vincent was already interested in weaving, and I wanted to surprise him. I sent a photo of the two of us that I had taken a few days before, and I asked Miguel if he would be willing to prepare the file needed for weaving on one of the looms and weave it during our visit to the factory. When he got to the loom in question, Vincent asked a few questions, and Miguel showed him how to start the loom to allow automatic weaving. Very quickly, what a surprise, our portrait appeared in the weaving. "Oh, it's me. This is me!"

A few years later, Miguel and his partner Isabel immigrated to Canada. I accompanied them in this difficult process. They have since lived in Montreal; Miguel, a textile designer, still works remotely for the family business. It is always a great pleasure for me to see them again. In 2012, Miguel took one of my Jacquard classes.

The image of a skier's weaving that he sent me for this notebook is a testimony of his new life in Quebec! I also want to add that his partner Isabel works now as a Spanish language teacher and is also a fantasy skater (a sport she was already practicing in Mexico before she came among us!).





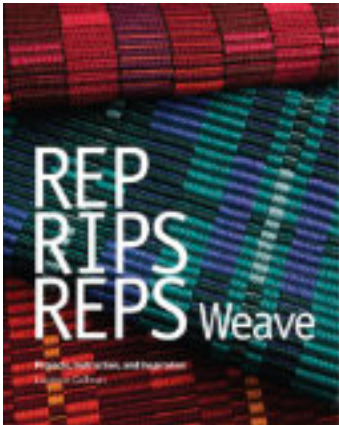
Lucienne COIFMAN, Hamden, USA

<https://lucienne-repweave.com/>



Lucienne Coifman has taught weaving for more than 40 years at the *Guilford Art Center*, *The Creative Art workshop* and in her own studio. She has also conducted workshops throughout the Northeast and the Midwest and participated in the last three *Convergence* conferences held by the *Handweavers Guild of America*.

For the last 35 years, Lucienne has been studying *Rep Weave* and experimenting with different fibers. Her main interest has centered on color interactions and patterns; she uses up to 8 harnesses and pick-up techniques when needed. She has researched many unusual ways to weave *Rep Weave* that do not follow the traditional path.



Her weavings have appeared in *Shuttle Spindle & Dyepot*, *Handwoven*, and have been included in many juried exhibits. Her book *REP - RIPS - REPS Weave* is a complete workshop for both beginning and advanced weavers.

In 2019, Lucienne was invited by the *Association des tisserandes du Québec* to give a conference and a workshop on Repts weaving. She is recognized as THE specialist in the field. I have often met her at various conferences in the United States. Her work is admirable!





Lia COOK, Berkeley, USA

<http://www.liacook.com/>



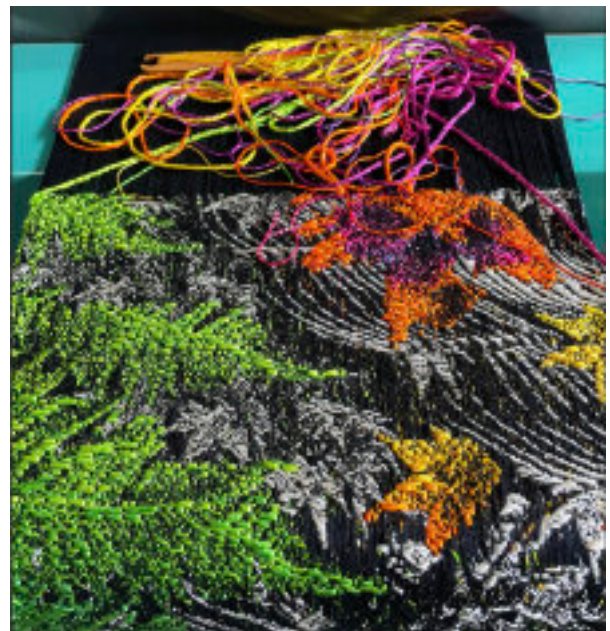
I have always followed and admired Lia's works. During my visit to the 14th *International Biennial of Lausanne* in 1989, I was able to admire "in real life" one of her works, entitled *Crazy Quilt*, a woven work composed of fabric patterns in crazy points. When I felt the need for training in Jacquard weaving, I contacted her to find out what was the best school to take such a course. She recommended the *Rhode Island School of Textile*, and Professor Susan Sklarek.

Lia came to Montreal for the first time in 1997 when I had access to a very small industrial Jacquard weaving factory in Valleyfield, near Montreal. As we didn't yet have a Jacquard loom at the MCCT, I was bringing my students there. Lia came back a few times to follow my Jacquard classes.

In 2003, Lia, Cynthia Schira and I participated in the *European Textile Network* conference in Italy. Together, we visited the *Basilica di Santa Maria dei Fiore* and *IL Duomo* in Florence. Later that year, Lia invited me to Berkeley to lead a workshop at the *California College of the Arts* with *Pointcarré* software, which specializes in making digitized files for weaving Jacquard tapestries.



Lia was part of the exhibition *E-Textiles 2000*, as well as *About Jacquard* presented at the MCCT in 2006.





Włodzimierz CYGAN, Lodz, POLAND



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

From 1974 to 1980, he studied at the *State Higher School of Fine Arts* (currently the *Strzemiński Academy of Fine Arts*) at the Faculty of Industrial Design. After graduation, he started his individual creative activity with a particular focus on fiber art. In 1991, he started the *Text and Textile – fiber art* magazine, where he held the position of publisher and editor-in-chief until 1998.



In his concurrent artistic activity, he focuses mainly on exploring new possibilities of artistic expression in unique textiles, and he considers non-standard methods of warp construction that make it possible to obtain an additional function - illumination using optical fiber particularly significant.

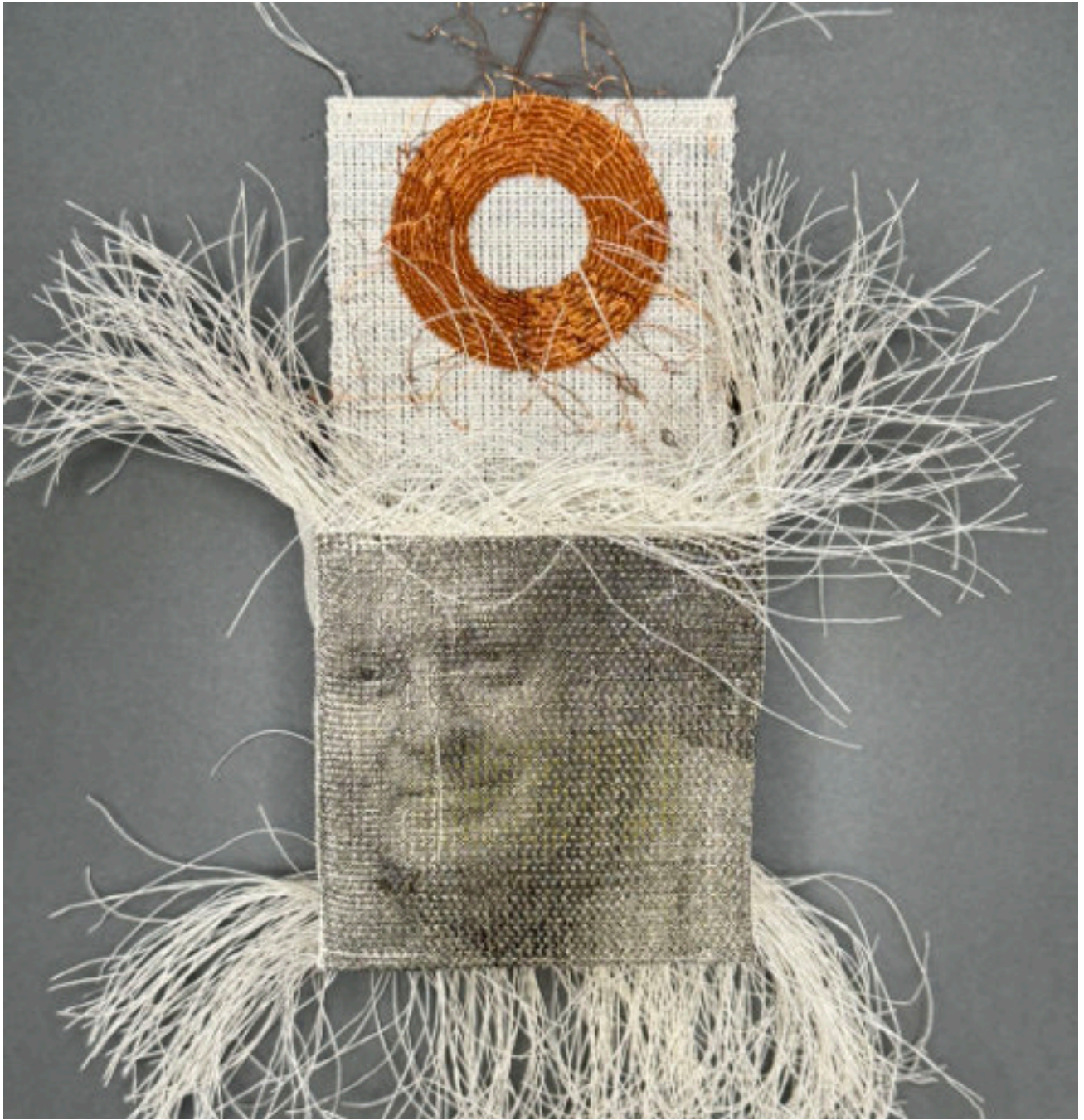
I met Włodzimierz on a few occasions during the *From Lausanne to Beijing* biennials in China. I have always admired his creations. He uses metal threads and light.

What a nice surprise I had when I was invited in 2016 to have a solo exhibition at the *Triennale d'art textile* in Gatineau, in the Outaouais region. I was exhibiting at *Espace Pierre Debain*, and (surprise!) at the same time, Włodzimierz was exhibiting at the *Montcalm Gallery*! I was overjoyed to meet him again !



When I invited him to participate in *AROUND THE WORLD...* project, he quickly said yes and sent me this beautiful little sculpture for his box. What a great gift!





Inge DAM, Schomberg, CANADA

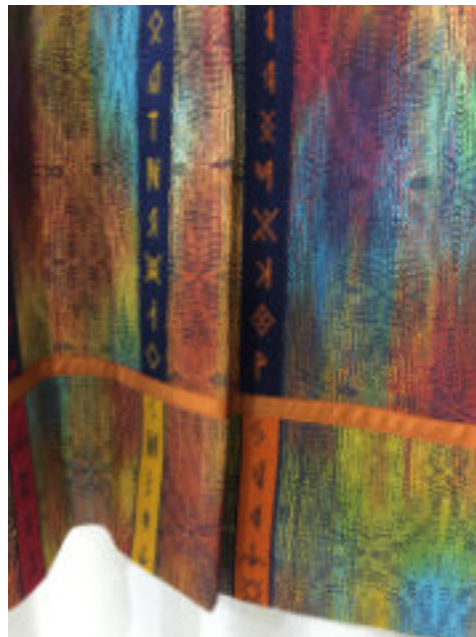
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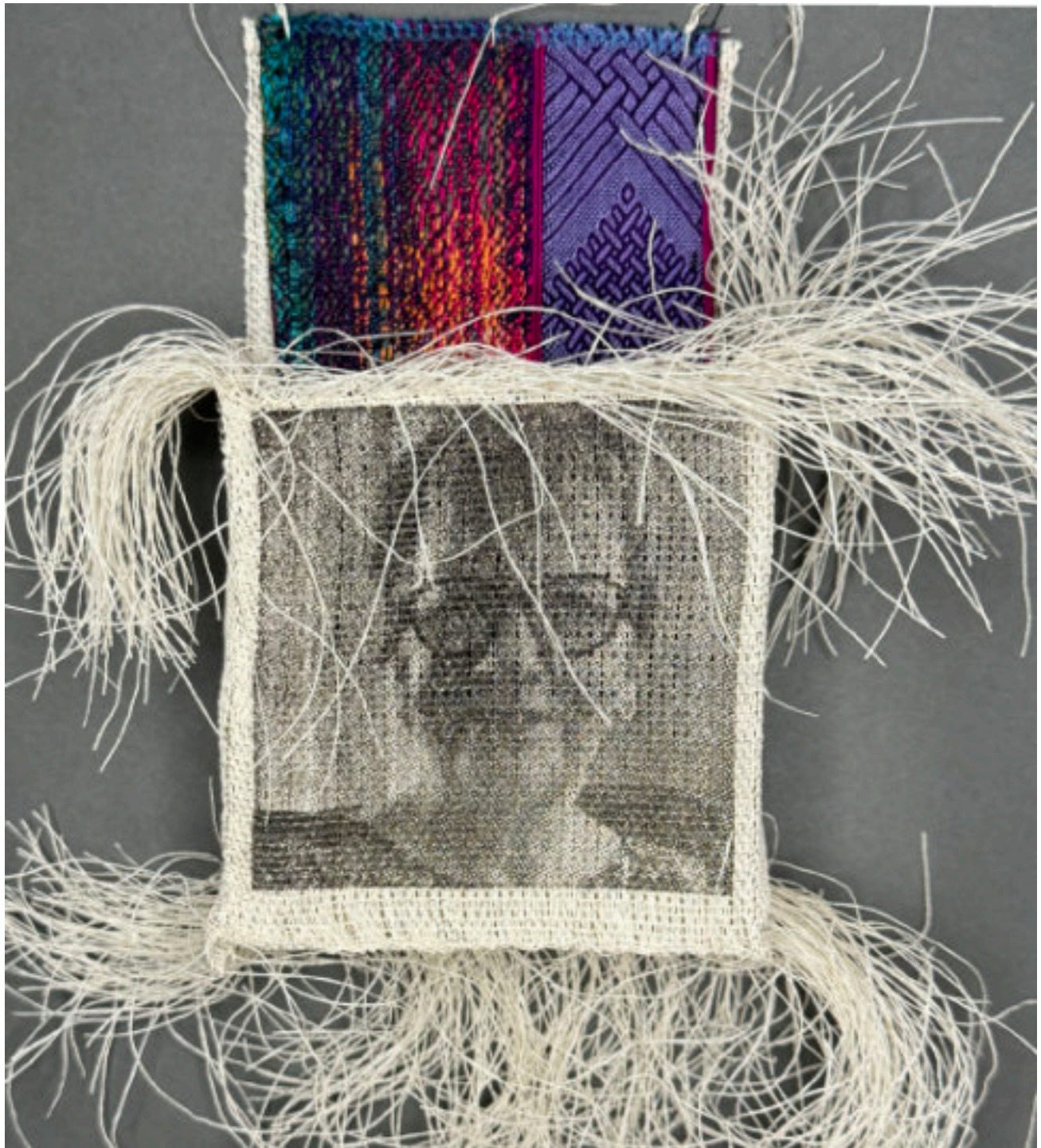


I met Inge a few times at the *Handweavers' Guild of America's* Convergence biennials, including in Milwaukee in 2016. She exhibited a work entitled *Diamonds in Ice and Water*. This theme is particularly relevant to me.

Inge is particularly recognized for having developed the *Lampas* weaving techniques and weaving with punched cards.

One day, I attended her card-weaving workshop in Gatineau. I discovered the complexity of this weaving and the patience it takes to get there!





Lala De DIOS, Madrid, SPAIN

<https://www.facebook.com/lala.dedios.7>



Lala is very involved in several organizations in Spain, including the Asociación para la Creación Textil, a member of the Council of the European Textile Network. I met her several times at events in Europe.

Recently, she was in Quebec to discuss with representatives of the Portneuf International Linen Biennial, in preparation for the *Contextile* exhibition to be presented held in Guimarães, Portugal, from September to December 2024. On this occasion, she also met several textile artists from Quebec. I remember the beautiful reunion we had together with Meghan Price, a graduate of the MCCT, an artist and a friend.



I found the report she wrote recently on *Weaving Futures. Contemporary Textile Practices*.

(<https://etn-net.org/berichte/WeavingFuturesContemporaryTextilePractices.html>)

Creación textil. Con Antonio Suárez Martín y Elena Fabeiro Castro



Visiting Montréal, with Lala and Meghan Price.





Frances DORSEY, Halifax, CANADA



<http://francesdorsey.com>

"In July quite a few years ago, Robin Muller and I came to Montreal to take a Jacquard weaving class offered by Louise. My computer skills were not excellent, though I was learning and was able to make some work which I am still very happy with. It felt hot and confusing, but it was very exciting to realize that the Jacquard loom could hold possibilities far beyond the exploration of flat textile structure and pattern.

During one lecture/discussion as Louise was speaking, it occurred to me that the cloth coming from the loom could have dimension in space. It could result in a fabric that, when removed from the loom and opened out, could fill that room with a 3D cube of interlaced threads.

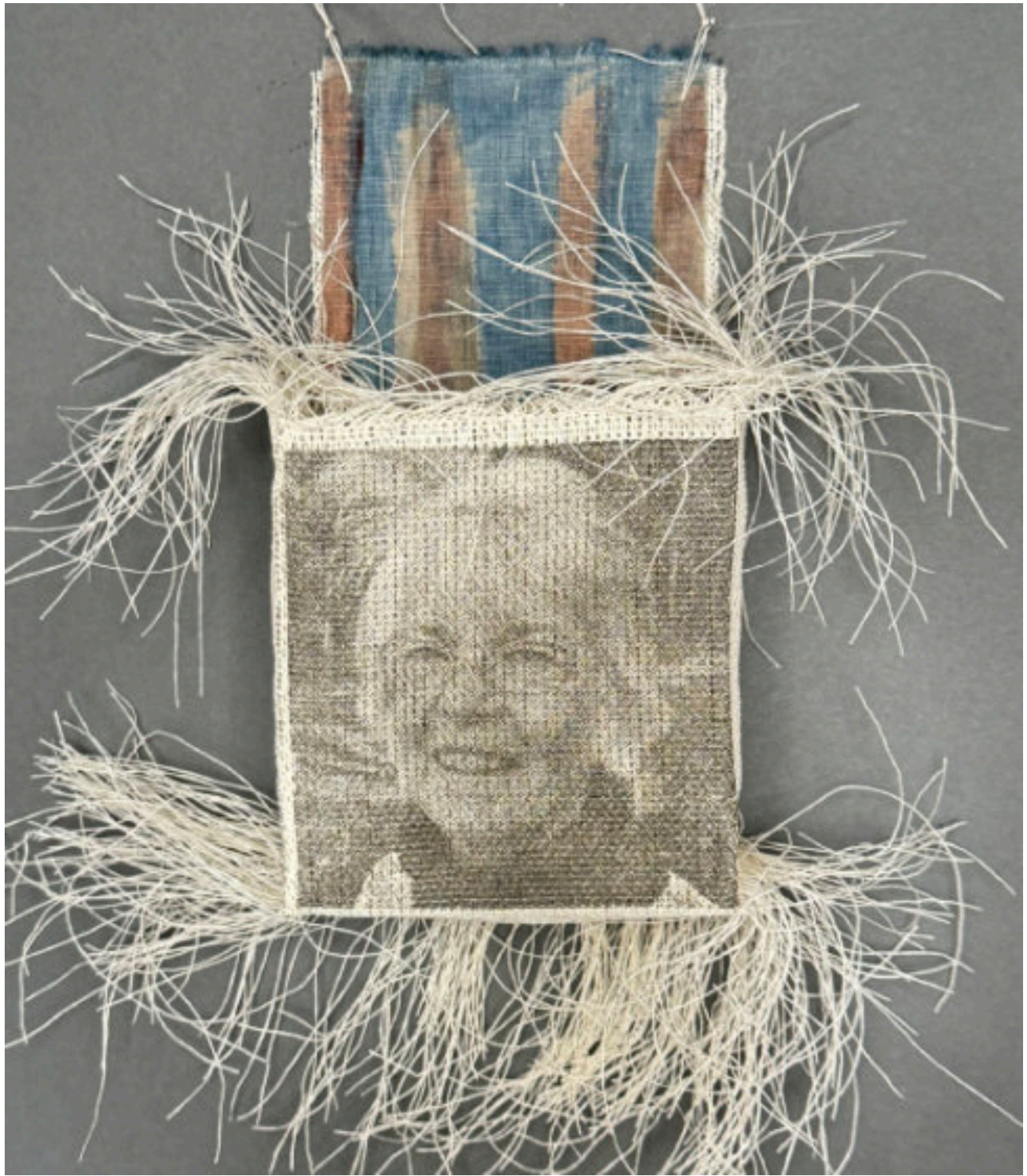


I bought Louise's AVL Compu-Dobby loom, which she was finished with, and was thrilled when it arrived in Halifax to its new home. When I sit down to weave, I think of Louise and that hot and insightful summer and feel gratitude and amusement."

Frances' family has traveled extensively in Asia, in territories of political instability. Her first Jacquard weaving works at the MCCT focused on images of soldiers, images of war and political tensions.

In 1999, Frances took my Jacquard course. She was part of the exhibition *E-Textiles 2000*, as well as *About Jacquard* presented at the MCCT in 2006.





Emily DUBOIS, Macieira, Almoater, PORTUGAL

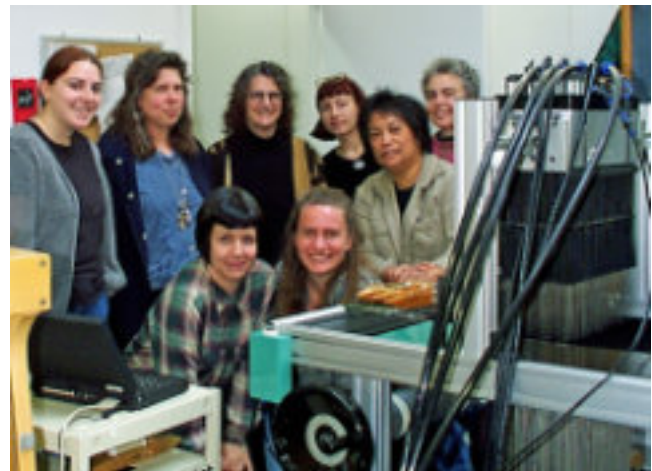
<https://www.emilydubois-art.com/>



Emily participated in the training I gave in Berkeley, at the invitation by Lia Cook. Emily lived in Los Angeles, and that's when I met her for the first time (far right in the group photo).

She sent me a short text souvenir of her presence in Montreal to continue her Jacquard training. "Memories of Montreal: clear and crisp air, high-waisted snowbanks, joyful students with ikat chains stretched from one wall to another. A beautiful old wooden loom with Jacquard head. Weaving a summer project in the depths of winter."

Emily was part of the exhibition *E-Textiles* presented at the MCCT in 2000.





Deborah FIRST, Savannah, USA



"I met Louise on the first day of her first jacquard summer workshop at the Montreal Centre for Contemporary Textiles. I immediately was drawn to her knowledge, excitement, and passion for textiles and to her unstoppable energy and curiosity.

Over the years I have been able to spend time with Louise, many times in Montreal and elsewhere. One of our especially memorable times together was in Vancouver after the HGA Conference there.

My husband and two daughters joined me, and we went on an adventure with Louise to the Capilano Suspension Bridge Park. We were all planning to cross the suspension foot bridge there, but it became clear that it would be too harrowing to do with our younger, special needs daughter Amy, who was less than a year old. To solve the problem, Louise generously took care of her while the rest of us crossed the bridge. She had just met Amy, and that was a beautiful gesture that I will never forget.

Louise is always a wonderful host in and around Montreal, taking me, and sometimes other family members, to museums, galleries, restaurants, and parks, and to the magical Lachine Rapids near where she lives. Montreal is one of my favorite cities in the world, and Louise is one of my favorite people. She is a dear friend, and I have learned so much from her."

For my work *I dream of being a tree*, I invited Deborah to compose a short text. Here is the poem she sent me:

*The trees speak among themselves
in a quiet language. Listen.
Can you hear them?*





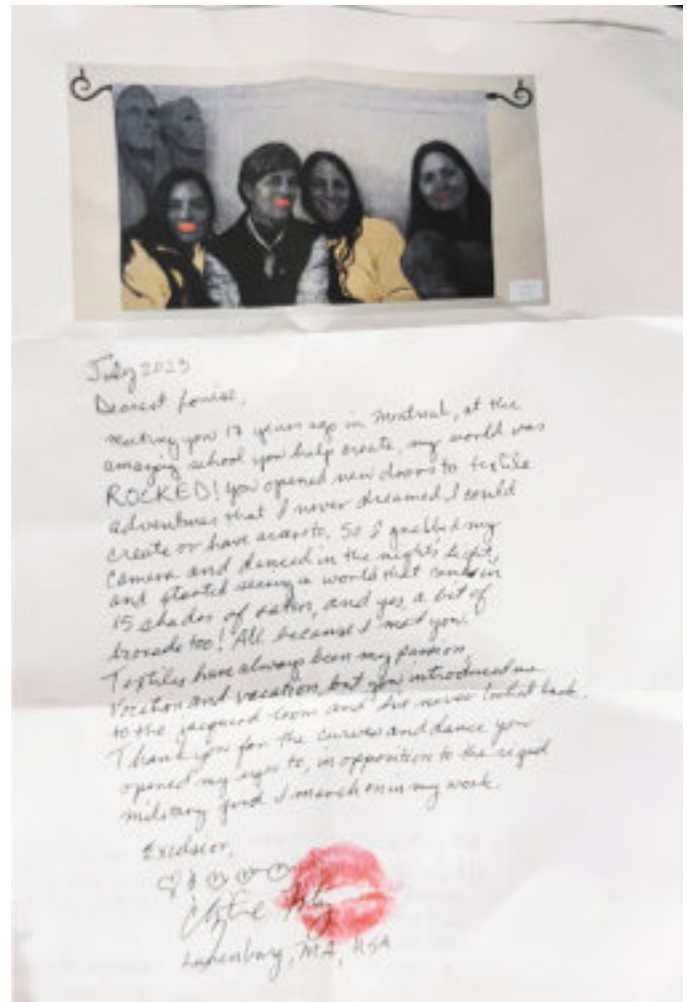
Chriztine FOLTZ, Lunenburg, USA



Chriztine came to the MCCT to take several courses in Jacquard weaving. She is a very expressive, enthusiastic and warm person. She is an expert in Kumihimo weaving, a Japanese-style "braid". One day, I invited her to offer this training at the Centre, which I loved.

I saw her again last summer (2023), when I was offering a 3D weaving training during the NEWS event (the New England Weavers association). She was there to follow the training despite a significant hip injury. She invited me to her home in Lunenburg where we tasted beautiful lobsters.

Chriztine took my Jacquard course five times at the MCCT between 2006 and 2011.





Laura FOSTER-NICHOLSON, New Harmony, USA

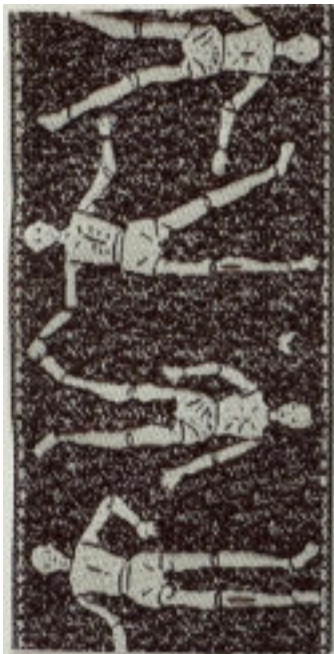


<https://lfn textiles.com/>

"I delight choosing subjects that refer to existing textiles. This piece, entitled *Twine*, was made as a sample for a length of fabric patterned with balls of twine, which was exhibited in 1997 and received the Award of excellence in weaving at *Art St.Louis, Fiber Focus 1997*.

Also included are swatches of some of the ribbons I designed in the early 2000s patterned with things of great interest to me: honeybees, vegetables, artist's mannequins, and *Suzami* patterns."

Laura was part of the exhibition *E-Textiles* presented at the MCCT in 2000.





Mackenzie FRERE, Calgary, CANADA

<https://mackenziekellyfrere.com/>



“Thank you for the invitation to participate in this project. I will admit it has taken me some time to think of which memory or anecdote to include as we had many memorable encounters. Your influence on me has touched both my teaching and weaving. Learning the world of Jacquard was transformative for my understanding of how all weaving structure functions. I think this was perhaps more valuable for me than my learning of specific technique for Jacquard design.

Your commitment to sharing precisely what was happening at the level of the thread was (and still is) inspiring. I remember well traveling to Montreal to learn from you, but also your visit to us at the university to teach weaving design software. You may not realize it but again you inspired me—with your curiosity for dye techniques.



There was something exciting in how you were re-working your old work that taught me one need not be too precious about what we make and to just take a risk. The “colored’ pieces are fantastic. I have tried in my own way to use what you have taught me in teaching my own students about Jacquard weaving and structures. The integrity of your approach to both teaching and art is something I’ve tried to live up to. So, thank you, Louise, for this opportunity to reflect on our connection. I would also regret not mentioning my exhibit at the Textile Centre, so, in case you did not know, this meant such a great deal to me. Your invitation to show my work was a real encouragement at a time it was really needed. So again, thank you.”

I will add to MacKenzie’s testimony my best memories when I was allowed to learn how to dye on fabrics with the very professional Bill Morton. Bill lived in Japan for a long time as a painter on silk fabrics.

The shuttle with yarn (shown here) was used in two of Mackenzie’s works in *Incidence*, an exhibition presented at the MCCT in 2016. Mackenzie is a weaver, visual artist, and assistant professor at Alberta’s College of Art + Design.



Memory of my time in Alberta,
with Mackenzie,
Bill Morton
and Nancy Price.





Lise FROLUND, Vamdrup, DENMARK



<https://digitalweaving.no/portfolio/lise-frolund/>

I only met Lise once during the Jacquard workshop in 2004. Her work is remarkable! She uses her Norwegian Jacquard loom to create gigantic and very expressive works. One of them refers to the pictorial works of Rubens and Renoir. I love it! Some of her weaving can be admired in public places and corporations.

You must visit her website to appreciate her talent and creativity. I would like to see her again one day!

Lise followed my Jacquard workshop in 2004.





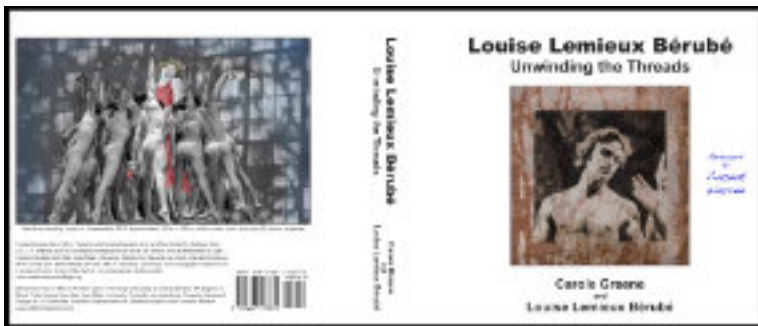
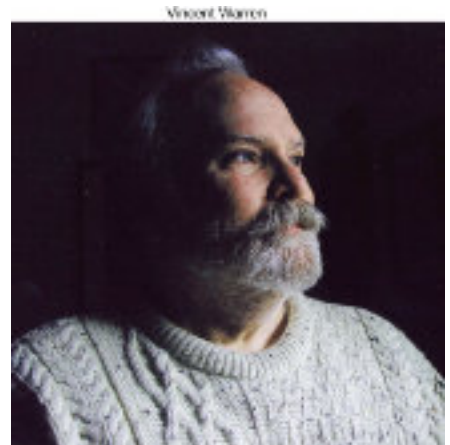
Carole GREENE, Reseda, USA

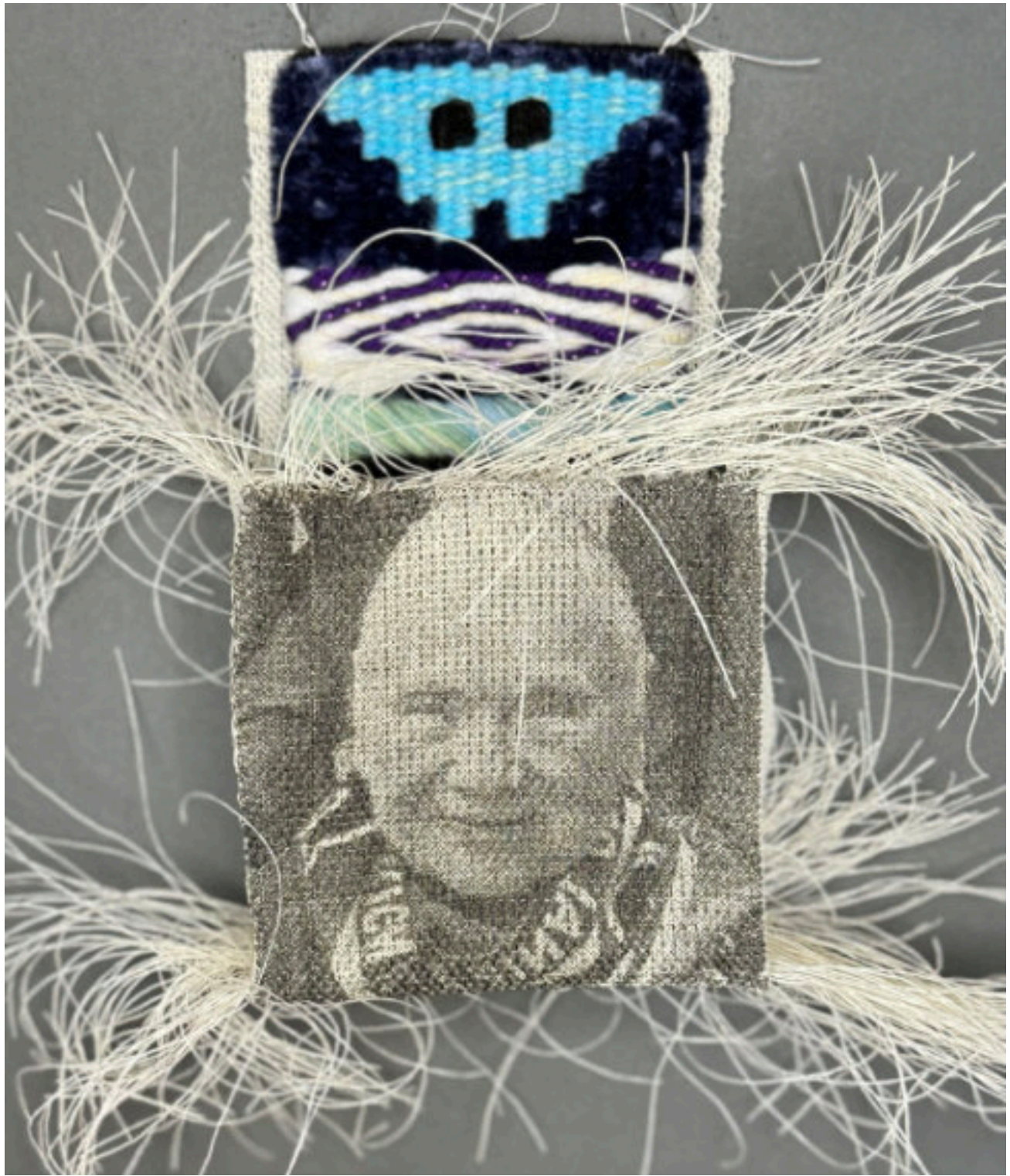


I would need a whole volume to introduce Carole. We have lived through several events together. Her husband Bill would be an eloquent witness. We first met at a *Handweavers' Guild of America* Biennial in the United States. They followed my training in Jacquard weaving. Sometime later, Carole contacted me and asked me if I would agree to have her write my biography! Well, we cannot say no to Carole. So, the three of us, Carole, Bill and I, worked together for about two years on this project entitled *Unwinding the Treads* in its English version, sometimes in Los Angeles, sometimes in Montreal.

During a visit to Montreal, Carole wanted to meet Vincent Warren, principal dancer of Les Grands Ballets Canadiens (who has since unfortunately passed away). Carole asked him to allow the use of some of his portraits for the dust jacket of my biography. It can be seen in the center of my Jacquard work *The Last Supper*, now on permanent display at Montreal's Place des Arts. Bill and Carole took my Jacquard training in 2008 and 2011. I invited Carole to participate in my work *One Another* (photo below - second with a touch of red).

Carole Greene holds a Bachelor of Performing Arts/Cinematography and an MA in English Literature from UCLA. She holds a bachelor's degree in painting in addition to a master's degree in art history with a focus on 20th-Century textiles from San Jose State University. Mentored by artist Lia Cook, she also holds an MFA in Fibers and Mixed-Media Art from John F. Kennedy University. She has just received this year, a Certificate of Higher Education from Oxford University.





Dolores HANDSCHIN-MARK, Gelterkinden, SWITZERLAND



Dolores attended the 1997 Jacquard workshop. Here is what she wrote to me for the *AROUND THE WORLD...* project:

"For me, weaving symbolizes a metaphor for life, for spirituality, for the order of things, of arranging, realigning and of work. A little cosmos at home.

When my daughter was a little girl, she used to say: my mother is living. Because in the German language, there is only one letter difference between LEBEN (Living) and WEBEN (weaving). She expressed my feelings and my love." Interesting!

Dolores took my Jacquard training in 1997.





Stacey HARVEY BROWN, Nérac, FRANCE

<http://www.theloomroom.co.uk/>



“Learning to weave was like remembering something from the deep past. Two important women brought me to weaving: my surrogate mother, Winifred, and my first weaving teacher, Joanna. They were so similar— fierce, uncompromising, tough love but soft on the inside— although they never met.

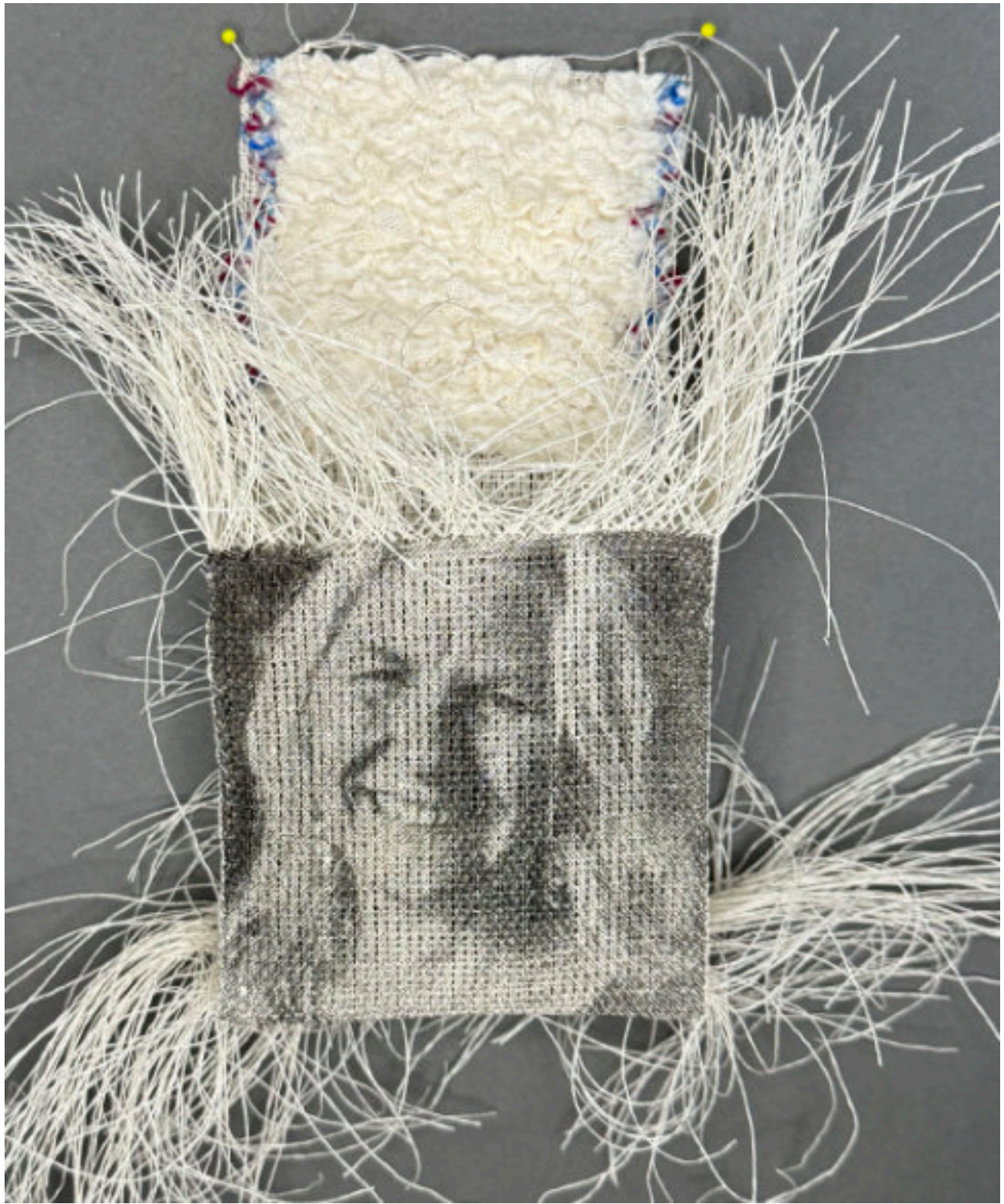
The connection between warp and weft, between logic and creativity, and between maths and art, is so exciting. Science and nature beg to be translated through weave, helping to visualise and comprehend connections. Dimensional texture and sculptural forms challenge my brain and technical expertise. Curiosity is behind everything, moving from confusion to clarity through experimenting, continually learning.”



Her book : *Woven Optical Illusions*.

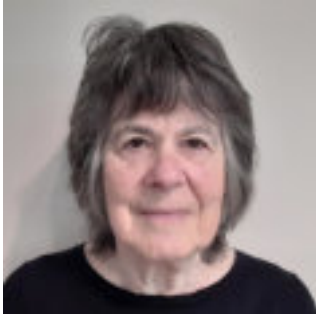
Her *Loom Room* in France.





Barbara HELLER, Vancouver, CANADA

<https://www.barbaraheller.ca/>



"Weaving tapestry has seen me through many hard times in my life. It is a meditation, a form of catharsis, and a blessing.

The Anthropocene world has become a scary, dangerous place and I seek hope through my art.

Through acts of loving kindness and through *tikun olam* I seek to help repair this world so my grandchildren will still have a home."



*We walk slowly by the river
As it opens to the welcoming sea,
The arrow of the setting Sun
Skimming the water, returning to its source.
You turn toward me, beaming,
As if you've never seen the like.
And I see love
Like a whispered incantation
All around us.*

Michael Karton





Petter HELLSING, Gotland, SWEDEN



<https://www.petterhellsing.se/>

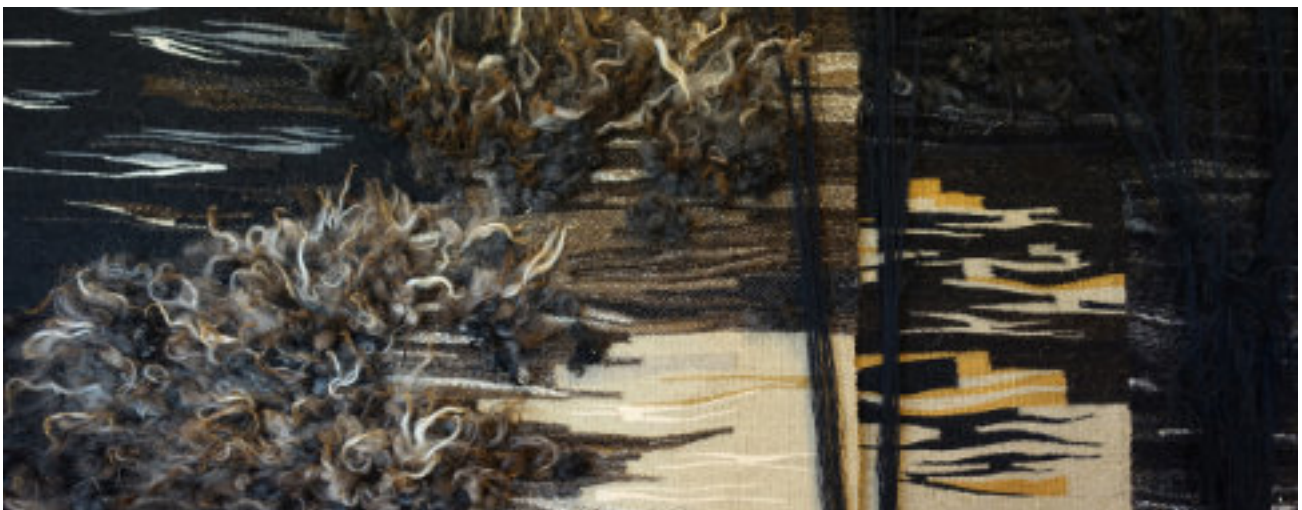
The hand breathes with the world.

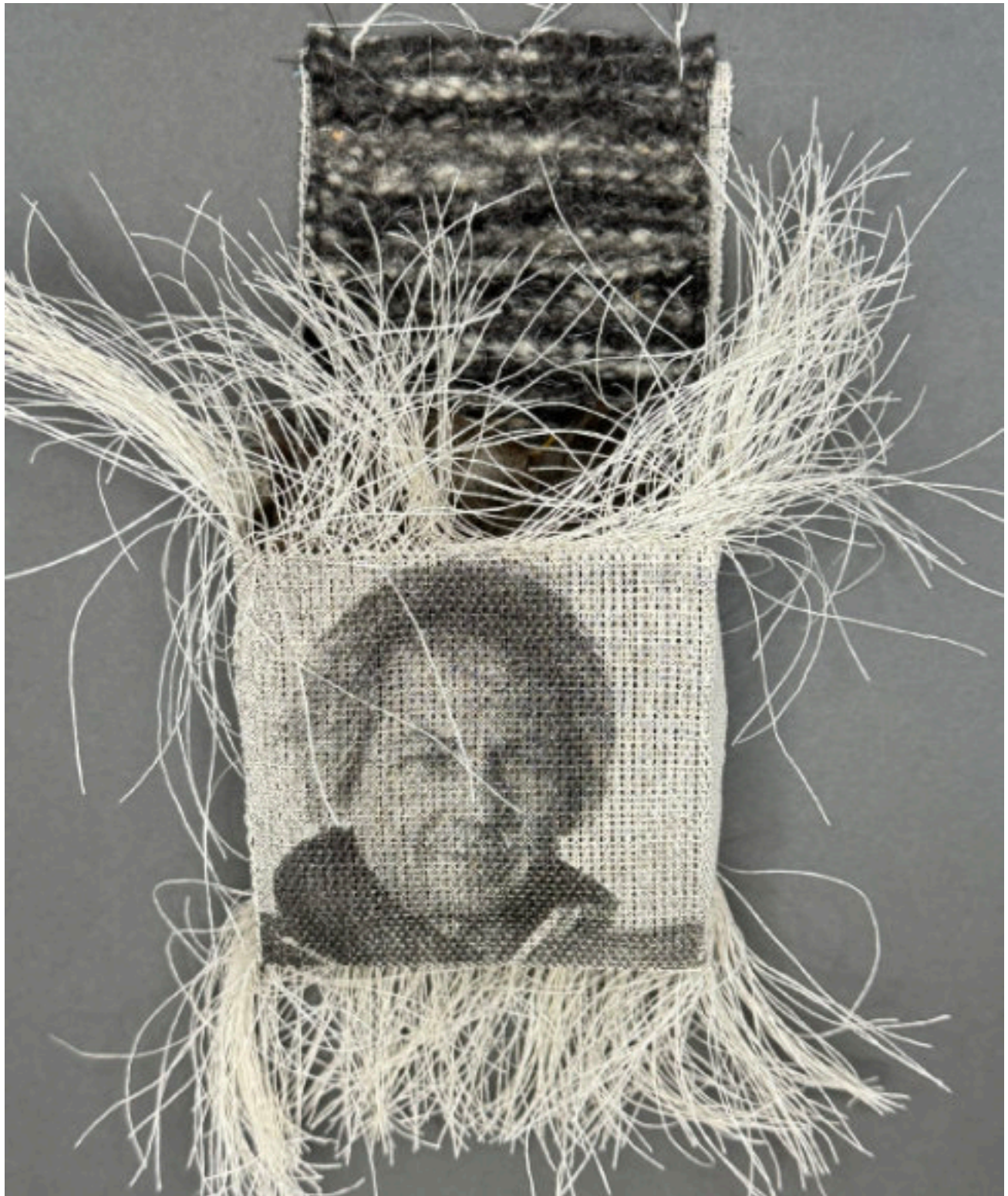
“When I moved my business to Gotland, an island in the Baltic Sea, six years ago, I suddenly had the space I needed to set up the loom I had received from a friend many years earlier. I got help from neighbors to get started, and one day I received a sack of raw wool from a local sheep farmer. It was dirty and difficult wool to work with, but there was something in the material’s character that interested me. A material with a presence that could tell something about the people and the place. It was completely different from the industrial yarns I had worked with so far.

Much of the wool I use, I get from Annika and Gunnar at the Källunge farm. They have a flock of Gutetä, an older breed with coarse wool, which you might not want to have next to your skin. But it is perfect for me, who wants wool with a lot of character and strong expression. To understand the material, I have followed the work at Källunge farm, and last spring I sat in the barn during lambing.

Many hours of waiting, but nothing happened. When I gave up and drove home, Annika called and told me that it was now full speed ahead with several ewes that had given birth. Afterwards, I wondered if I was like the fox. I didn’t belong to the flock, and when I left, the ewes relaxed, and the labor started. Then I got the idea to weave fabrics and make work vests from the sheep’s wool, which could be used in practical work. Maybe it could be a way to be accepted by the flock.”

Peter has taken my Jacquard workshop in 2007.





Lucy HERNANDEZ, Mexico, MEXICO



From my sketchbook about Mexico, I took a few photos when I was traveling, in August 2003, with my friend Lucy and my grandson Vincent. Together we visited the small village of Tepoztlán and the Teotihuacán Museum.

"This is our entrance ticket to the Museum of Anthropology, do you still remember it? It's my favorite museum! I am grateful to meet you and for your friendship and inspiration as an artist! Thank you for keeping track of time."

Lucy is well known as a quilter.





Dawn HETTRICH, Milford, USA



Dawn is a textile designer and has been working for several years for the company Geo. Sheard Fabrics, in Coaticook, Quebec. I got to know her through Perihan Shear, who was then Chair of the Board of Directors of the MCCT. Dawn first came to the Centre to attend the 1997 Jacquard workshop, and she has returned several times.

We became very good and close friends; I visited her in Ridgefield during an excursion to New York city. Dawn is a very generous person. She gave me souvenirs of her trips and I gave her one of my engravings.

One day, I met by chance in downtown Montreal a friend from France, Laurence Pr eel, who had helped me during my training in a weaving company in Lilles. Laurence told me that she had immigrated to Quebec and that she was now working with Dawn at Geo. Sheard Fabrics. What a coincidence! The world is small!

Dawn took my Jacquard training a few times between 1999 and 2006.





Agneta HOBIN, Helsinki, FINLAND

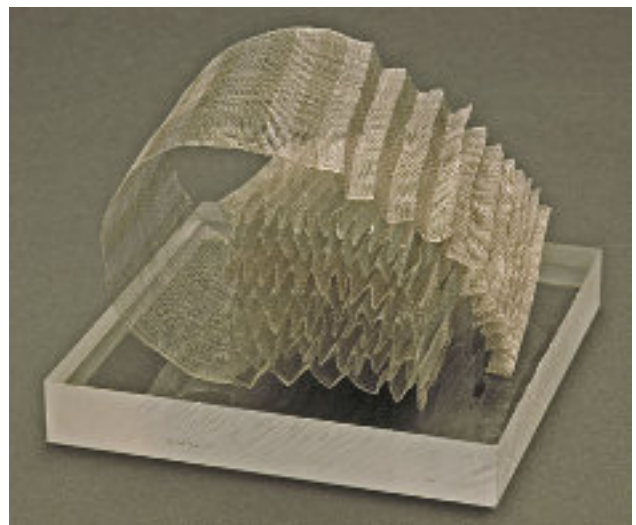
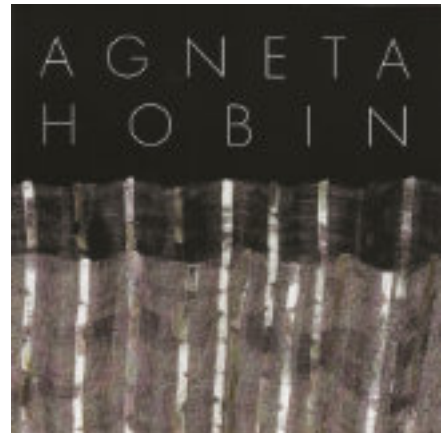


<http://www.agnetahobin.fi>

Agneta, a Finnish artist from Helsinki, spent some time in Montreal while her husband was a visiting anthropologist at McGill University. She had heard that I was weaving with metal wires, and it was suggested that she get in touch with me. When we met, she showed me some photographs of her works where thin layers of mica were incorporated into a weft of steel and bronze threads. We were destined to meet!

I found her work intriguing, and I invited her to be part of an exhibition called *Textiles seismographs*, organized by the *Conseil des arts textiles du Québec* in Victoriaville. Agneta and I made a proposal for a joint exhibition. *Galerie Grave* immediately accepted our proposal. Later, in 1997, our artworks and those of Ritva Tulonen, ceramist, were presented for a month in Porvoo, a small historic village in Finland, the land of Agneta.

We have kept very important family ties. That summer in 1997, my husband Jacques accompanied me. He was the producer of *Hockey Night in Canada*, so he was an avid hockey fan! A Finnish player was among the *Canadians hockey club*. He was happy to offer to the two Hobin sons' artifacts of this Finnish player. What a joy for the sons!





Nancy HOSKINGS, Eugene, USA



<https://www.nancyarthurhoskins.com/>

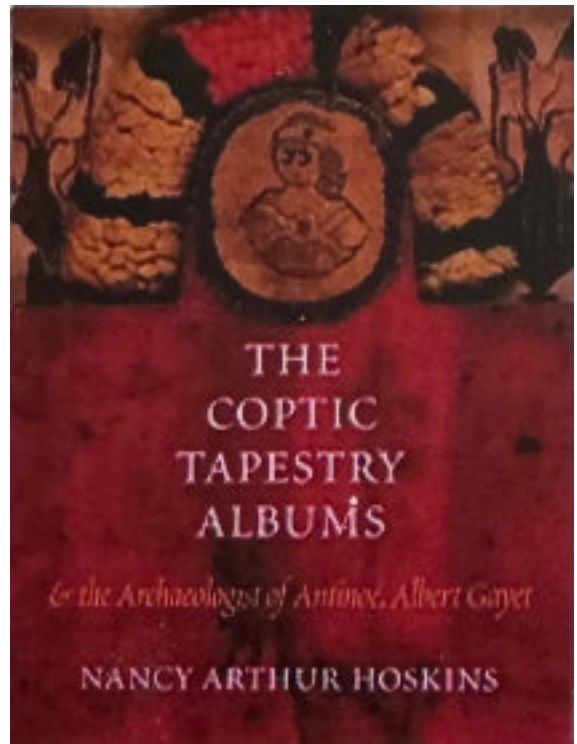
Nancy Arthur Hoskins, a former college weaving instructor, is the author of *The Coptic Tapestry Albums*, among many other writings.

She has presented lectures and workshops for national and international guilds, conferences, and universities. Her art fabrics have been in solo, group, and invitational exhibits.



Nancy is currently researching Bronze Age Aegean and Egyptian textile patterns found in paintings. Her weavings are done on an eight-shaft loom, a twenty-four-shaft computer-assisted loom, an inkle loom, and tapestry looms.

“Following ancient weaving techniques, inspired and informed by the rare, patterned pieces of cloth and clothing that I have studied from the Tomb of Tutankhamun, I have recreated these fabrics. I have been researching, weaving, and writing on a long-range ‘experimental archaeology’ project to analyze and weave the patterned textiles that appear in the paintings. Over ninety handwoven samples of the patterned fabrics were woven for the study and a series of articles on the project were published in the *Complex Weavers Journal*. ”





Wen-Ying HUANG, Tainan, TAIWAN



Wen-Ying attended the Jacquard workshop in Montreal in 2003 and 2004, and then, in the fall of 2004, she invited me to teach a machine embroidery course (with *Embroid* software) at the *Tainan College of the Arts*, where she taught. Since then, we have maintained a strong link.

I invited her to participate in the exhibition *About Jacquard*. For the presentation of her work, in *About Jacquard*, she wrote "The Taiwanese artist Wen-Ying Huang remembers the cats of her childhood that keep coming back when she looks in the mirrors of her past." And she created a three-dimensional woven work by reproducing the style of the garments she wore and illustrating a childhood photo!

Wen-Ying participated in the exhibition *About Jacquard* presented at the MCCT in 2006.



Photographed in front of one of her works, we were in China during the *From Lausanne to Beijing* exhibition in 2016.



Carol JAMES, Winnipeg, CANADA

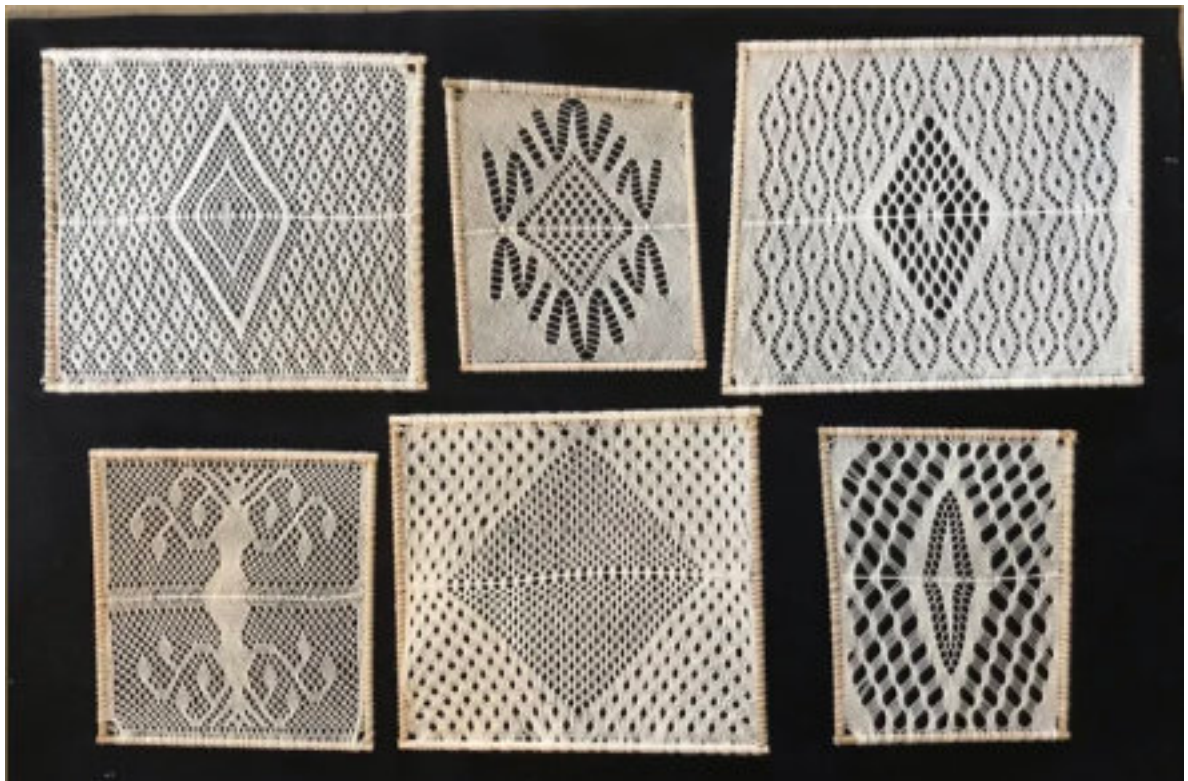
<https://www.spranglady.com/>

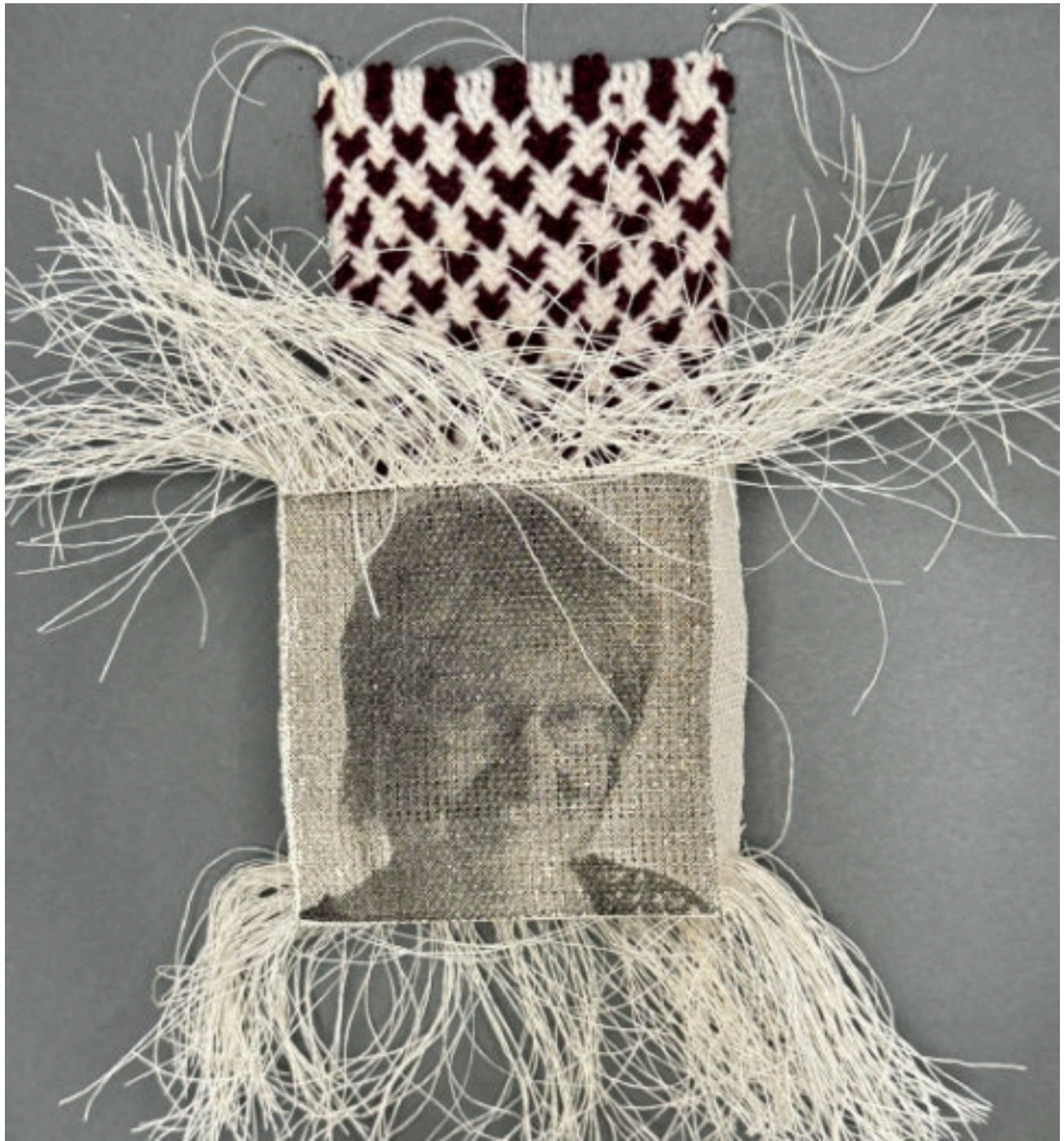


"In 2017, I attended a textile conference in St. Petersburg, Russia. We were touring the Hermitage collection of ancient textiles. A colleague, who knew of my interest in braided structures, drew my attention to a small fragment in one of the display cases. As we discussed the possibilities of explaining the structure, the curator approached. This was a piece that had thus far eluded their ability to explain and replicate. I took this as an opportunity and expressed my interest in trying to help.

Hearing of my broader interest in braided structures and my interest in keeping braiding traditions alive, the curator told me about a local group that meets regularly to create traditional belts. She arranged for me to meet them.

After some experimentation, I did indeed provide the *Hermitage* curator with an analysis of the enigmatic structure and a sample. It is an unusual textile in that it is an oblique interlaced structure where threads travel *under two, over three*. This is what I love to do: reverse-engineering ancient braids and making the techniques once again accessible."





Janis JEFFERIES, East Sussex, ENGLAND



<https://bowb.org/team-member/janis-jefferies/>

Janis Jefferies is an artist, writer and curator. Since 2002, she has been working on technological-based arts, on projects involving new haptics technologies, bringing the sense of touch to the interface between people and machines, cloth and communications and sensual technologies.

She is an associate researcher at the *Hexagram Institute*, at Concordia University, in Montreal, where she has been involved in two research projects on electronic textiles and new forms of media communication in cloth.

Textile Transmissions and Translations is a research project that will take advantage of the ability of fabric to impart meaning through material and electronic languages, by combining a creative approach to the textile arts with technical innovations in circuitry and wireless transmissions.

The Wearable Absence project (a system of wearable devices known as *intelligent textiles*), developed by two teams of researchers led by Professor Barbara Layne and Professor Janis Jefferies, has received national and international coverage with over one million hits on Google since it was launched at the Congress of the Humanities and Social Sciences in Montreal in June 2010.

Janis participated in the exhibition *About Jacquard* presented at the MCCT in 2006. She took my Jacquard training in Montréal in 2005.





Patricia JONES, Melbourne, AUSTRALIA



"I have always loved textiles and have a large collection of old and new fabrics. For 37 years, I worked at RMIT University in the studio textile department. For 30 of those years, I was the coordinator of the program. During this time, I developed the department and its programs from a small department of two employees to one that had more than 30 employees. The ministry's programs now lead to a diploma.

During my time at RMIT University, I was involved with the International Textile Institute and the European Textile Network (ETN), as well as convergence (the American Hand Weavers and Spinners Guild conferences). I had the opportunity to travel to Canada, Finland, India, Turkey, Brussels and London to attend their conferences.

Another area of interest for me is working on different weaving structures and completing complex structures. I also like to analyze weaving structures that can be old or forgotten patterns. I worked on antique fabrics for the National Trust of Australia producing samples for the reproduction of upholstery fabrics for restoration."

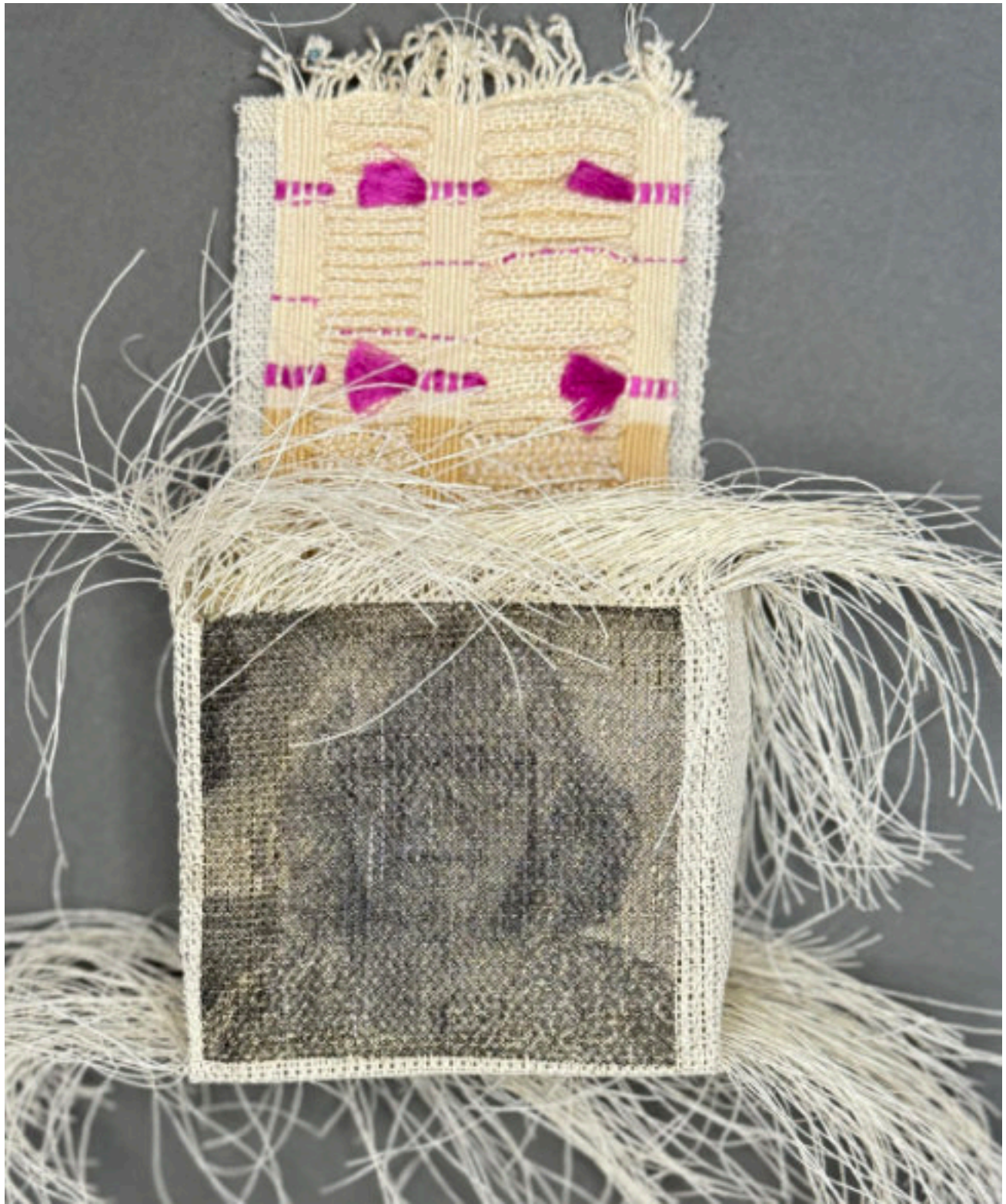
Patricia trained in Jacquard weaving in 2002 at the *Handweavers Guild of America Biennial* in Vancouver, and then in 2008 when I was in Melbourne.



"This is a sample I was working on when analyzing an old piece of textiles that had worn off the surface, leaving a faint impression of the weaving design. I worked on the reproduction of the textile, but always gave the feeling of "age" to the piece.

After working on the piece, I decided that I would like to build a collection of pieces that looked upset. I liked the idea that the piece almost has an "echo" of the original textile."





Ya-Chu KANG, Taipei, TAIWAN

<https://yachukang.com/home.html>



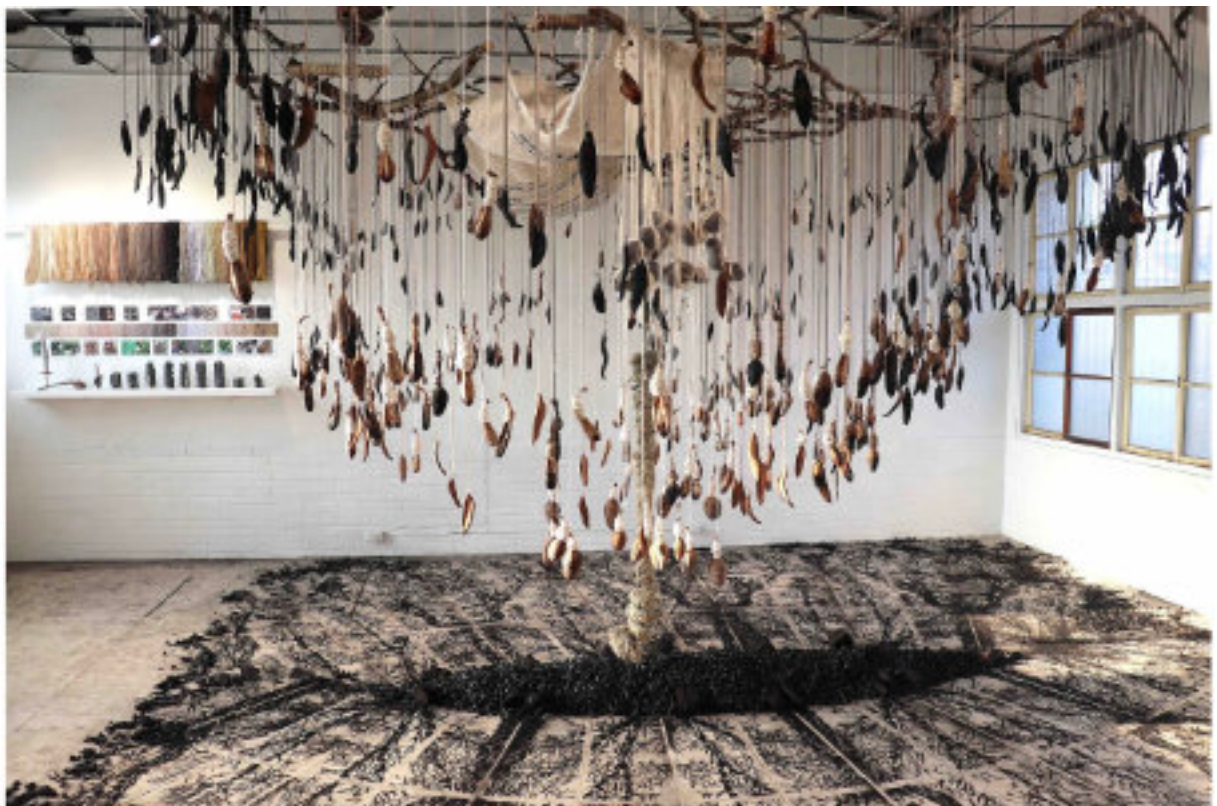
I met Ya-chu in Tainan when I was invited by Wen-Ying Huang to give a workshop on the Embird software for computerized embroidery.

Ya-chu Kang is a multidisciplinary artist who works with various media; she lives and works in Taipei, Taiwan and in Bangkok, Thailand. Her practice focuses on questioning the circumstances, the relationship between human and nature, and social issues.

Ya-chu conducts her art and research based on textile, cultural history and contemporary social behavioral appearance. Her work discusses the relationship between workmanship skill and physical labor, life condition and migration possibility, economy trade and social structure. How does modernity today influence tradition, economic systemic, and the natural environment?

Her travel and residency experiences have implicitly shaped her perception, her themes often reflect on boundary, life and process. This allows her to explore the possibilities of self-awareness and sustainability states within each project.

She is a recipient of many major international scholarship programs. Since 2006, she has exhibited works locally and internationally, in Japan, Europe, North America and South Asia, and has researched textile culture in Japan, Peru, Thailand, and India. Her publications include *Textile Map*, Volumes 1, 2 and 3. She also engages in art education and community collaboration projects.





Christine KELLER, Dunedin, NEW-ZELAND



<http://www.christinekeller.co.nz>

"Louise and I met in the summer of 1994 in Hamburg during a textile design workshop with Junichi Arai. As everyone, except Louise, was German, the workshop was held in German (with a translator for Junichi). Louise sat next to me, I translated. We got talking, she saw my freshly woven thesis work, she visited my house and family.

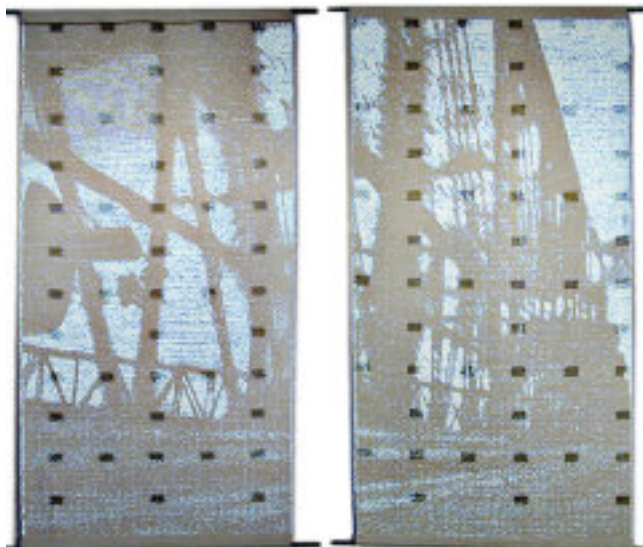
About eight weeks later, I moved to Montreal to work for her as her assistant for one year.

One day, we went to Chinatown to her favorite Chinese restaurant, and I ordered a meal called Orange Beef. I remember the meal as being delicious. I think she said it was her son's favorite dish. We then had a fortune cookie. On mine, it was written: "You will travel far and wide both, for pleasure and business". That was 29 years ago. I still have that fortune cookie paper from back then.

I fear flying but hey, textiles have brought me places! Louise's appointment was the first one after my textile design degree. I have lived 6.5 years in Montreal over a period of 11 years. Further, I have been teaching in Mongolia, Australia, Germany and now New Zealand. I have now been living for almost 19 years in Dunedin, in Southern New Zealand. This is the furthest city in the world from my hometown, Hamburg. I am still weaving, traveling and meeting amazing textile people. I felt, back then, that that fortune cookie was right for me."

Christine participated in the exhibition *About Jacquard* in 2006. She followed my training in Jacquard weaving in 2002 and 2003.

Now in New Zealand, Christine has set up a workshop where she creates her works and offers training to weavers. I have bought one of her beautiful scarves (like the little weaving on her box) and I am always very proud to show it!





Jane KIDD, Spring Island, CANADA

<http://www.janekidd.net/>



"I am thinking about the many people who have influenced and supported my career as an artist and educator, some deeply —Joanna Staniszki, Diane Carr, Wendy Toogood, Amy Gogarty and, of course, my mother, sister and daughter.

I am also remembering the many individuals I have met at conferences, exhibitions, through travel encounters and during my time teaching at the *Alberta University of the Arts*.

All shaped my great love of textiles, color and art. They have all influenced and enriched my identity as an artist and broadened my understanding of the power of Art making. For this, I am very grateful." Her beautiful, technically demanding and conceptually rich tapestries raise profound questions about craft, disciplinary knowledge, and the importance of integrating historical practices into the contemporary art arena to spark critical discussion and debate.

She was elected to the Royal Canadian Academy of Arts in 2001.

In 2016, she received the Governor General's Saidye-Bronfman award.





Rudy KOVACS, Pocatello, USA

<https://arts.idaho.gov/arts/rudy-kovacs/>

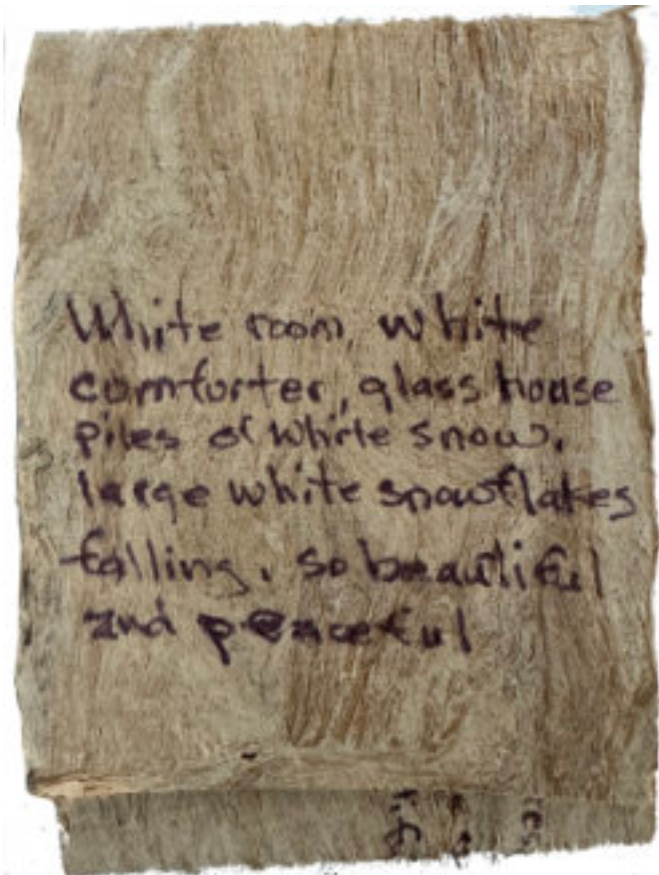


Rudy is a Professor Emeritus at the Department of Art at the Idaho State University.

“My art practice is deeply rooted in my scholarly research. For the last two decades, I have been exploring the hand Jacquard woven form using computer technology. Learning about Jacquard weaving and computer design capabilities as tools has become a direction for my research and creativity since 1995. This exploration first began at *Fondazione Arte Della Seta Lisio*, in Florence, Italy, and has continued at the Montreal Centre for Contemporary Textiles.

Photographing the places that I have been and seen, documenting myself, combining those images with computer design and weaving allows me to be involved with cultural cross-fertilization and trying to understand the visualization of my thought process.”

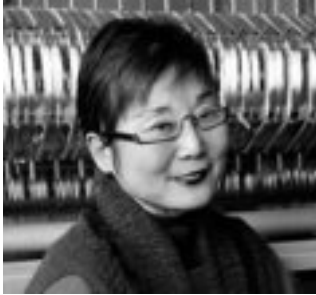
Rudy is the weaver who has most often followed my Jacquard weaving training. Between 1998 and 2010, he came to Montréal eight times.





Kyoko KUMAI, Tokyo, JAPAN

<https://kyokokumai.com/en/>

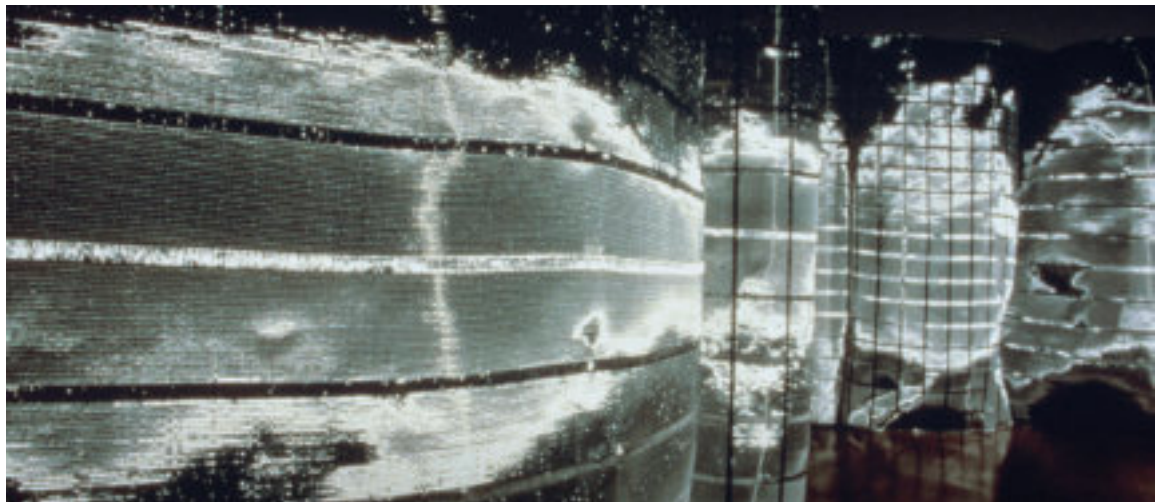


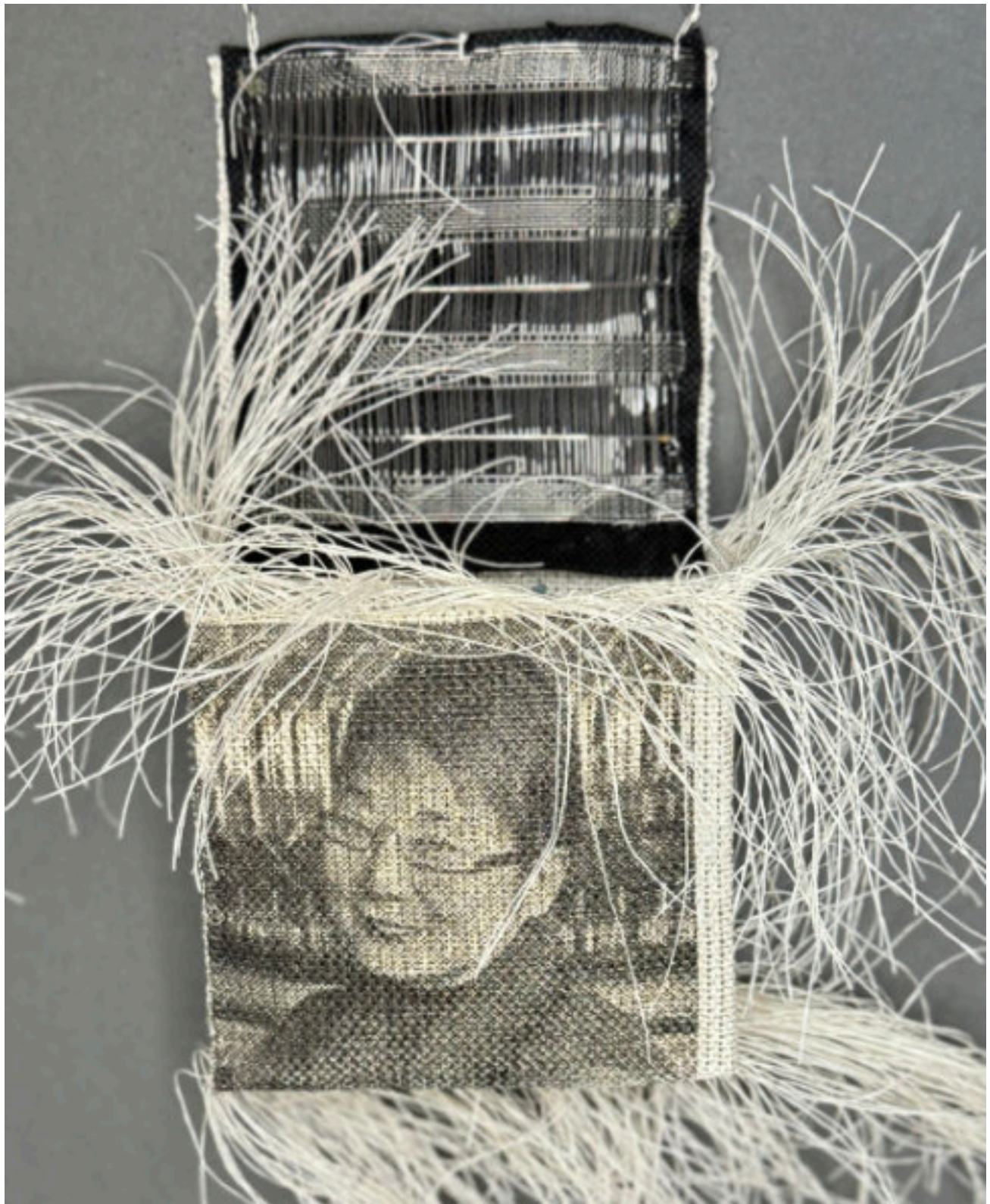
When she exhibited, in 1991, at the *MOMA Museum* in New York, it was announced:

“One of the most distinctive textile designers practicing in Japan today, Kumai has been working exclusively with stainless-steel fiber for the past seven years to create immense fabrics that evoke the Japanese landscape.”

Her pieces recall the work of Polish artist Magdalena Abakanowicz, whose sculptural forms led fiber out of the confines of traditional weaving. In referring to her materials, Kumai has written, “There is something mysterious, erotic, even fluid about the texture of stainless-steel fiber when it meets the weaver’s hand. Its hard, cool, directionless character becomes flexible and warm. In the final stage it stands, seeming to draw a breath—waving and blowing in the wind.”

A graduate of 1966 from *Tokyo National University of Arts*, in Tokyo, Japan, Kyoko has been invited to participate in the most prodigious biennials during her whole career.





Maximo LAURA, Cusco, PERU,

<https://maximolaura.com/>



BORN AS A WEAVER ARTIST (Memory of Time)

"This simple text is among the first experiments that led me to fall in love with fibers and colors in the early 1980s. It was the beginning of a feverish and passionate journey, living all the time dreaming of sharing my work everywhere."



I LOVE TO TEACH KIDS (Lovely activity in the Andean Highlands)

"I feel like the dullest guy in the world when I have the opportunity to share my knowledge with kids. These pictures show a collective weaving project designed to raise funding for students when their school had to be relocated and rebuilt after being destroyed by a natural disaster."





Barbara LAYNE, San Diego, USA

<https://subtela.hexagram.ca/>



Barbara is Professor Emerita at *Concordia University*, Montreal. She is the Director of *Studio subTela*, and the Co-Director of The Textiles and Materiality Research Cluster at the *Milieux Institute*.

She works with a team of graduate students from Visual Arts and Engineering at Concordia University and a variety of international collaborators. Three of her partners were invited to participate in my *AROUND THE WORLD WITH 80 TEXTILES ARTISTS*: Janis Jefferies, as one of the collaborators, Geneviève Moisan and Megan Price are parts of the team.

The Studio is focused on the development of intelligent cloth structures for the creation of artistic, performative and functional textiles.

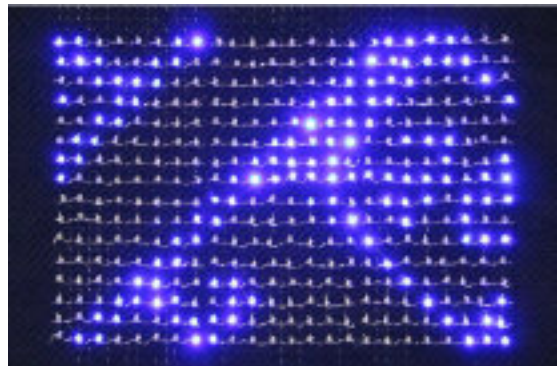
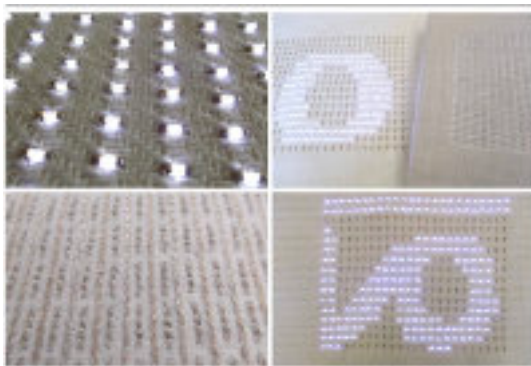
A tiny box of falling stars promises an infinity of destinations.

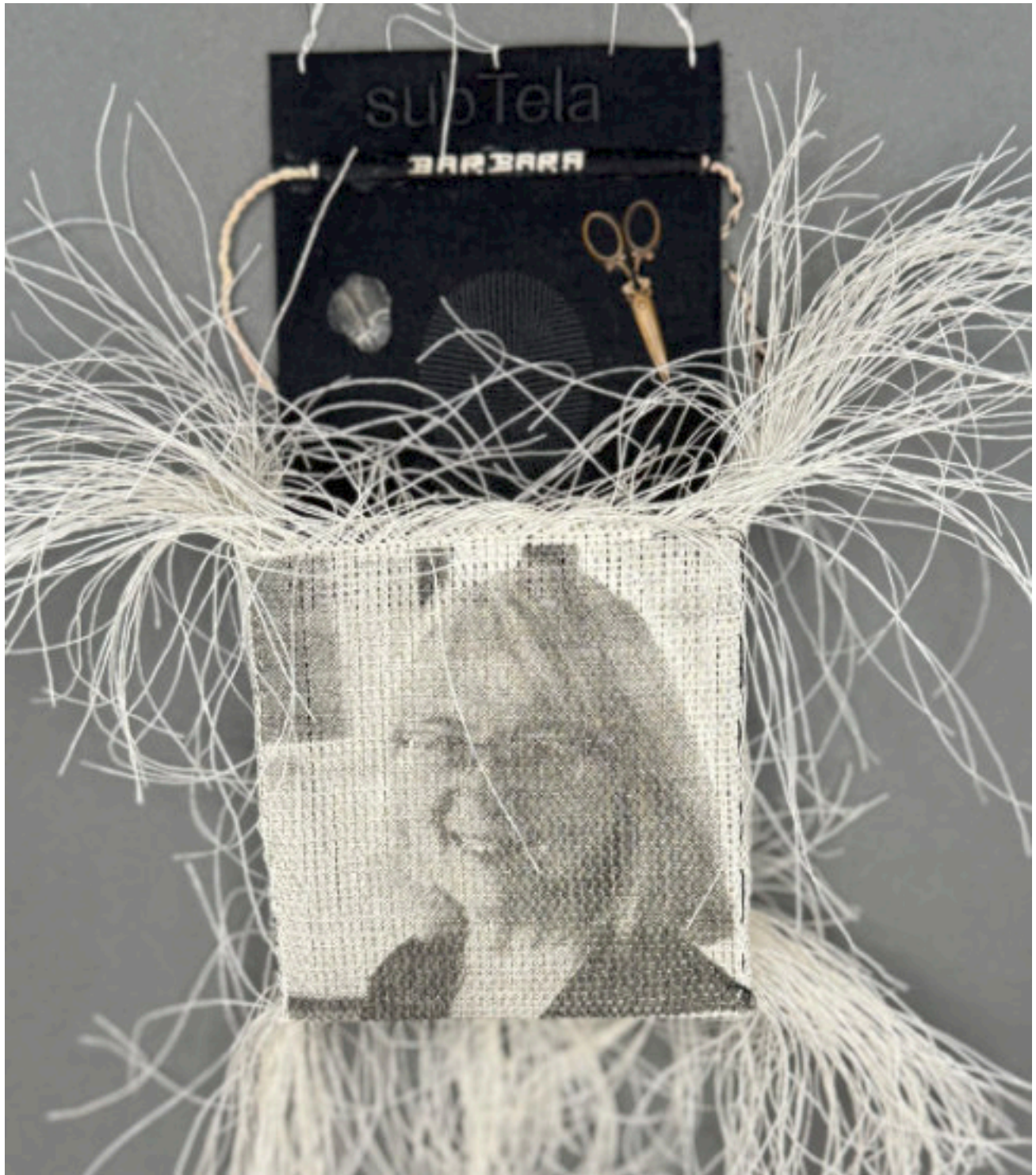
My right hand points to unimaginable sites.

My left hand pauses on the image of a double-headed bird

And I am connected to a place where all other places exist.

Barbara presented her textile work at Telos' exhibition and publication *Art Textiles in Canada*. This publication features the work of 20 Canadian artists. She also participated in the exhibition *About Jacquard* in 2006. She followed my Jacquard training in 2003.





Joe LEWIS, Toronto, CANADA



"My first meeting with Louise was during a request for an estimate on the production of a Jacquard weaving for a grant application from the Canada Council for the Arts in 1999. I wrote to the MCCT after reading an article in *Fiber Arts* magazine about the work of Lisa Lee Peterson *Miss Pink Shoes*, woven in Jacquard at the Centre.

I had Googled Louise's name, and I discovered that she had founded the Montreal Centre for Contemporary Textiles.

After a few years, in 2003, I was sitting in front of the computer trying to listen and follow the very fast instructions in English, issued in a soft but determined voice, with a beautiful French accent. It was more hypnotic than informative. After 45 minutes of this barrage of words, I stood up, I told Louise to be quiet, I told her I needed a rest and left the room. I went downstairs to have a coffee and went out to smoke. It was a cold January day in Montreal's Pointe-Saint-Charles neighborhood. Replaying the morning's instructions as the caffeine and nicotine spread through my system, my brain began to smile slowly. I then fell in love with the weaving structures and maybe Louise.

I went back to class. There must have been a look in my eyes that she recognized, and rather than telling me to pack my bags and leave (I told her to shut up after all), she asked me if I had enjoyed my coffee. I went back to the keyboard and finished what she had asked us to do, then continued with what I assumed was the next step. She came up behind me and looked at the screen. She looked at me and suggested that I wait a little since I had just done what she was about to teach. At lunch, I realized that Lisa Lee Peterson was also in the class. I felt like I had come home.



I came back to take several classes. I got my first loom and joined the *Toronto Guild of Spinners and Weavers*. I have not lost touch with Louise and have spent the last 20 years exploring weaving technology and the history of the fiber. I am currently trying to process locally drilled plant fiber nettles and limewood bark, and I happily blame Louise Lemieux Bérubé for this. Meeting her was a gift."

A portrait of Joe is part of my work *One Another*.



LIN Lecheng, Beijing, CHINA



<https://www.international-material-art-study.org/lin-lecheng>

Lin Lecheng is a professor and a Ph.D. supervisor of the Academy of Arts and Design, Tsinghua University.

He is the creator and a curator of *From Lausanne to Beijing International Fiber Art Biennale*. It was during several editions of this biennial that I met Prof. Lin (as I have always called him). It was also during these biennials that I had the pleasure of sharing my passion with several international artists, whom I invited in my *Around the World with 80 Textile Artists* project.

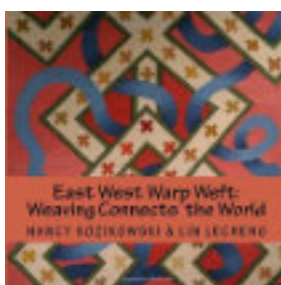
Lin Lecheng is also curator for the *China Contemporary Fiber Art Exhibition world tour*.

Since 2000, Lin Lecheng has completed over more than a hundred fiber art application projects. I have chosen to present in this notebook his most prestigious achievement:

Pavilion of Light, Collaborators: Li Guangzhong, Lin Yuehong, Bamboo

"A gentleman was compared to bamboo in ancient times; straight and upright, self-confident, and ambitious. After gaining practical experience with 100 bamboo lantern products, the project was completed with a large-scale bamboo installation called *Pavilion of Light*. It is made of 660 charred Moso bamboo attached to a metal frame 6m wide, 6m high, and 12m long, with 180m long LED programmed full-color light and light music sound effects, forming an interweaving of light and shadow, superimposing lines, and surfaces, and changing reality and imagination; to feel bamboo life in it, and to look back and understand the bamboo culture."

Lin Lecheng is the co-author, with Nancy Kozikowski, of *East West Warp Weft: Weaving Connects the World*.





Kathryn, LIPKE, Mansonville, CANADA



<https://www.kathrynlipke.com/>

"Over the years, my work has developed into an intermedia art practice using sculpture, photographic image, video, and sound as connections to the natural world. Always present, the land itself becomes the catalyst for the artwork. Wherever I have lived or traveled, I have always looked for the connections which link human interactions with the environment. This has been nurtured by a deep respect for the earth and our ever overwhelming need to conserve resources. Art should stir and inform those who experience it. For me, it must also foster an awareness, which reveals consciousness and purpose."

Book work and paper making: Empty and constructed books, intellectual commentary on coffee table books and women's silences, have been recurring themes in Kathryn's work. The piece in the *Bookworks* exhibition comes from his series of seven book objects called *Bound and Knotted Pages*, each produced by the artist in editions of seven. The complete series is in the collection of the National Library of Canada in Ottawa.

"My use of the artistic term 'installation' does not do justice to the artworks they contain; nor "bedroom" or "gallery". I want to suggest the use of a more descriptive metaphor." Lipke has in the manner of a film director created *theatres*, which we enter, with multiple works of art arranged as montages. These theatres of montage can be read as one would a palimpsest. Lipke's *theatres* direct our attention to nature. Yet his clarion call is coupled with a retort about the complexities of managing our limited resources. Lipke wrote that "art can link the separate views of science and culture to formulate another way of imagining the environment." Art can bring us to the point of recognition, to that precise moment of the experience when we reconnect. As Lipke's work subtly reminds us, our first identity is nature, or the realm of the natural, unmediated world.



Bookworks

and

Seed
Catchers



*Stones hold the memory of both humans
and nature itself. We carry this memory in our
minds and bodies. This memory points to an
interconnectedness on a global scale.*



Chia-Hui LU, Tainan, TAIWAN



"My name is Lu, Chia-hui. The surname *Lu* is not common in Taiwan. My ancestors immigrated to Taiwan from the mainland more than a hundred years ago. My father often reminded us that we were *Taiwanese*, but my schoolteacher would say we were *Chinese* and that my grandparents were *Japanese*. My father told me that during World War II, the children living in the mountains always took interest in guessing whether the planes that were shot down were American or Japanese. After the war, Taiwan was taken over by the defeated Chinese regime.

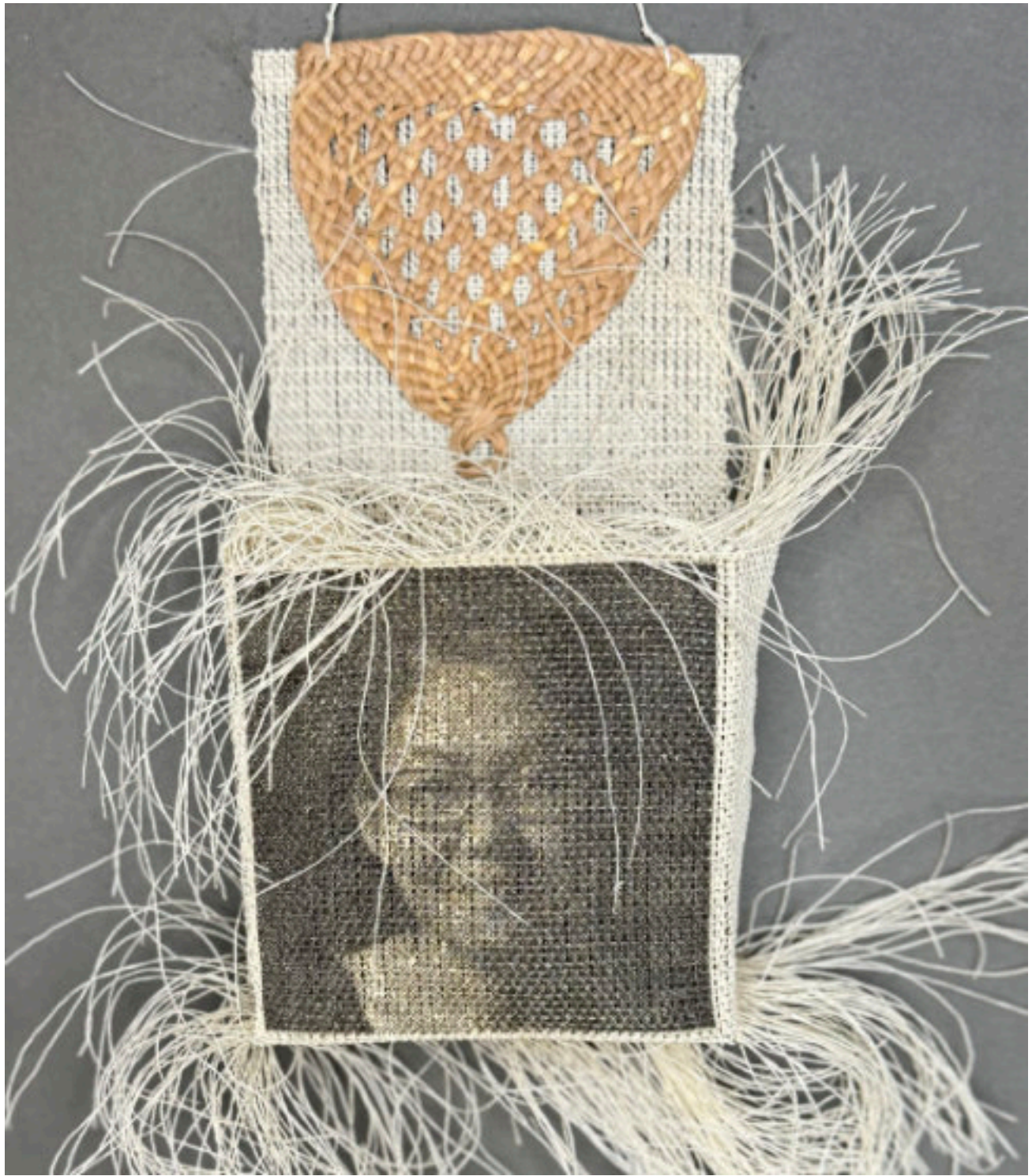
Our parents went to great lengths to safeguard our childhood amidst the circumstances in Taiwan. However, when we entered school, we were prohibited from speaking our mother tongue, and subjected to a relentless, regimented curriculum, and endless exams. Under the guise of *education*, schools deprived us of our right to a normal family life. During my elementary and junior high school years, several of my classmates would migrate with their parents every year, and we would lose contact forever. As a result, my childhood ended without the companionship of good friends.

Immigrant families like mine were quite common in Taiwan in the 1980s and 1990s. Although the reasons for our migrations were not the same, we were driven by the same underlying feeling of distrust and disappointment in our education, security, economy, and political power.

My father loved photography: he captured the growth of every child in our family and documented them in photo albums. Each time I come across a picture of my baby self-lying in my mother's arms, I felt that my heart was still as soft and pure as it was when I was a baby. Inspired using images as a medium to create memories, I decided to explore computer-based Jacquard weaving technology. Each pixel or grain of an image plays an integral role in the overall composition of the image, much like biological DNA. Through this creative process, I feel that I can engage in face-to-face interactions with the family members in my memories. It sparked my desire to weave a grass mat on the land of Taiwan for my family, as a home we can call our own.

Chia-Hui participated in the exhibition *About Jacquard* in 2006. She followed my Jacquard training in 2004 and 2005





Dawn MACNUTT, Glasgow, CANADA



<https://dawnmacnutt.ca/>

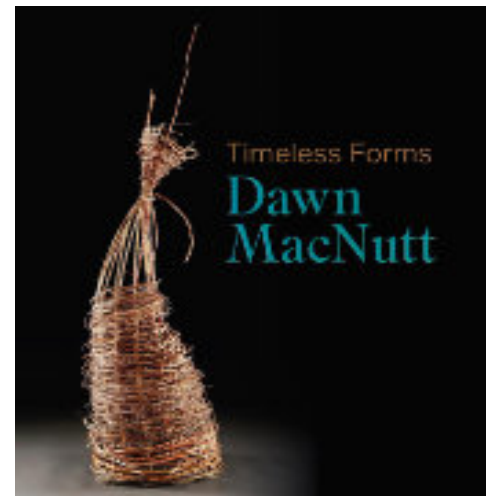
Dawn's work is most often inspired by her lifelong love of the human condition, what she describes as *the beauty of human frailty*.

Interpreting universal human form or architectonic column-like forms, she generally works with natural materials. There is an increasing interest in her life-size willow works cast into bronze for outdoor installations and sculpture gardens.

Dawn was commissioned by the IWK Children's Hospital in 2010 to create a 12 feet high sculpture to celebrate the hundredth anniversary of the original Children's Hospital in Halifax. Love and motherhood have been themes of her work in the past, so creating this work over a year was particularly close to her heart.

CBC Document : Art of Dawn MacNutt:
https://www.youtube.com/watch?v=tME_9wsytXM&t=3s

At right, a new book entitled *Timeless Forms* on Dawn's work!





Olivier MASSON, Rennes, FRANCE

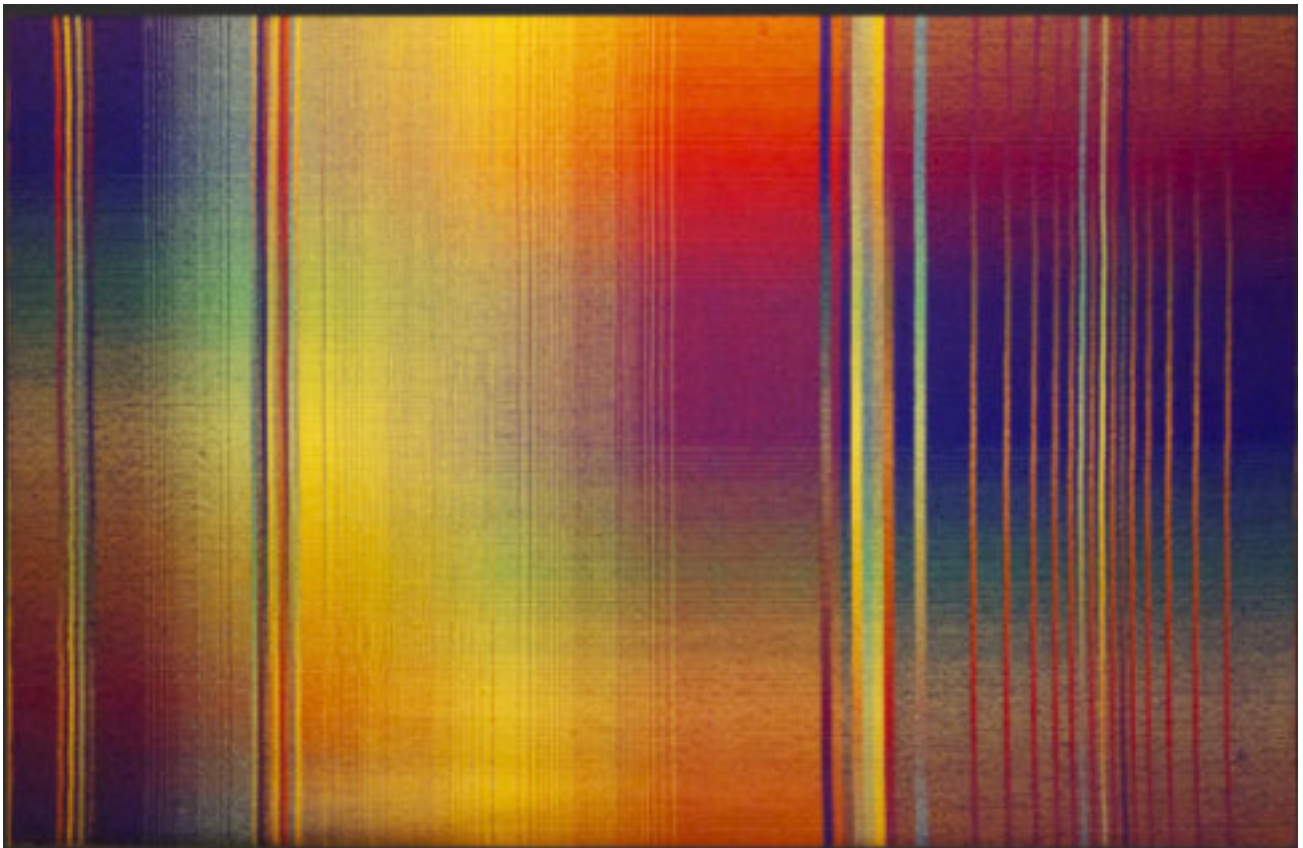


<https://oliviermasson.art>

It was in 1983 that I met Olivier for the first time in Brittany where he lives. He was working, with François Roussel, on the creation of their first weaving software. Then, they both worked on a new professional software, *Pointcarré*, which could also be used for Jacquard weaving. He needed help with the English translation. So, while learning the software with him, I was working on translation. My last trip to Brittany was in 2019 when I was rushed to the hospital with a heart condition. Fortunately, Olivier and Monique were there!

One day, I accompanied Olivier and François to a weaving biennial in Chicago. They wanted to promote their software and, again, it was my English proficiency that served well.

Olivier recently reminded me of an event that amused them (!): "It was our first time in America, François Roussel and I; Louise had invited us. Montreal, LaSalle, Chicago. We were supposed to fly back in the evening. Surprise, Louise had planned a boat trip on the rapids of the St. Lawrence River! What she had perhaps not foreseen was that the captain, who knew the waves of the river like the back of his hand, had planned to get close enough to one of them, so that we would be copiously watered, soaked to the bone! A great memory. "Don't panic, I have a dryer", she told us. She had planned everything, as always. In the evening, we embarked for Chicago, dry!





Meshell MELVIN, Whitehorse, CANADA

<https://meshellmelvin.com/home.html>



Meshell was raised in London, Ontario, where she completed a combined Honors degree in English and Visual Art, from the University of Western Ontario. Upon finishing her formal education, Meshell moved to Hazelton, in BC's northern interior, where she began to focus on her painting career in earnest. It was her first pregnancy in 1991 that inspired her search for a non-toxic medium. The next year, following a move to Atlin, a small town on the BC /Yukon border, she began her first explorations with textile.

In 1993, while preparing for the birth of her second son she established a studio and exhibition space in one of Atlin's historic buildings. Meshell continued to develop her own unique style and technique, acquiring a rare industrial chain-stitch embroiderer with a history of use in the garment industry. In the summer of 2002 Meshell and the two boys moved from Atlin's quiet shores to the bright lights and big city of Whitehorse.

Meshell has been a participant in many major group exhibitions across Canada and has completed a body of work entitled *The Kitchen Dance*, which will begin to tour in 2024. Her work has been featured on several television and radio productions and in print in magazine and newspaper articles. Three of her works are in the Yukon Territorial Government's Permanent Art Collection and in private collections worldwide.

When she came in Montreal, she took the time to embroider my portrait, just like that, quite simply, with her hands on her *special* sewing machine. And here's how Meshell presents her embroidered figure creations.





Robin MULLER. Halifax, CANADA

<http://robinmuller.net/>



"Yes, it is nice if every letter can be a bit personalized, so they aren't too repetitive. You could add something about my early interest in incorporating computer assisted weaving in our curriculum, and then jacquard weaving.

We met and saw each other's work at one of the Quebec tapestry biennials (1984?). We were among the few artists working with loom-controlled or complex weaves. I believe that was a show that toured Europe and three African countries.

A few years later, I was working to learn more about computerized options for weaving so I visited you in Montreal to learn more about using the AVL looms and programs. Then I brought you to Halifax as a visitor or summer faculty. I think you met Barry Roode then, who later worked for you and went on to be a textile designer.

I was very interested in exploring digital Jacquard on handlooms and took several of your courses starting in 2000 or so. We've run into each other at conferences all over the world. We served together on the board of the Canadian Craft Council. This is a trip down memory lane! I had forgotten a lot of this until I started writing."

Robin participated in the exhibition *About Jacquard* presented at the CTCM in 2006. She followed my Jacquard training a few times between 1997 and 2010.





Emiko NAKANO, Tokyo, JAPAN



Like her friend Mitsuko Akutsu, Emiko took the Jacquard training in 1999 and then came back three or four times. One day, she invited me to come to Tokyo to give a course in weaving with metal wires. I quickly accepted, of course! It was my first trip to Japan.

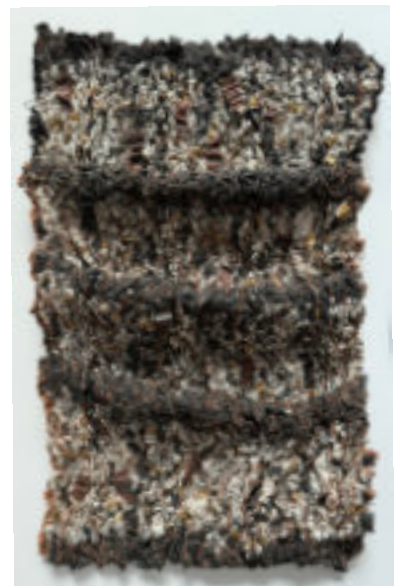
This is how she describes her own textile work (below, at right):
"The weaving, done with strips of rice paper and twisted thread, placed in hot water, shrinks by half. The fabric waves and shrinks to its final dimensions, and the texts are crushed as the information is compacted into the textured surface."

She was invited to participate in our *E-Textiles* exhibition at the Musée d'art contemporain de Montréal, presenting a Jacquard reminiscent of her travels in South America, including Machu Picchu.

In 2006, Emiko participated in the exhibition *About Jacquard*. She also participated in my Jacquard training several times between 1999 and 2011.

In 2004, we exhibited together, with Mitsuko, at the *Walcoal Art Space* in Tokyo. Then, in 2010, I had the chance to organize a Jacquard weaving exhibition at the *Prince Takamado Gallery* of the Embassy of Canada in Tokyo. So, I invited Emiko, Mitsuko and Julianna Joos from Montreal. Back in Quebec, this exhibition was presented in 2011 in Montreal, then in Shawinigan and Rouyn-Noranda.

At the *From Lausanne to Beijing* exhibition, in front of Emiko's artwork.





Gabriela NIRINO, Seattle, USA



<https://www.gabinirino.com/>

"I am a weaver. The first thing I think about when I find something new is whether it can become a yarn or be woven. Weaving opens the possibility of building a small world almost out of nothing, making order out of chaos. It is to interrelate and connect materials, people, ideas.



Wherever I go, I unroll my duffel, gently arrange my treasures: balls of yarn, husk leaves, weeds that I find around, little pieces of wood that become a loom. I sit down, I weave, I'm already home. My land, my South America, is portable. I sister with those who emigrated (and emigrate), with those who spin while walking forever. I work with what I have, I settle on any floor, I rescue what is forgotten. Slowly I separate fiber by fiber, slowly I cross-link them. Slowly but surely, I keep walking."





Sheila O'HARA, Lower Lake, USA

<https://www.sheilaohara.com/>



"A chance meeting in the 1980s in Oakland, California, with Marie Lepage from Neufchatel, Quebec, Canada, led to me teaching weaving workshops in Quebec and Montreal in October 1991. Not only did I get to see the amazing fall colors, but the workshops were also some of the best that I ever taught, because the students and faculty were generous in their hospitality and amazing in their technical skills and curiosity.

This is when I met Louise Bérubé. We were surprised to see that we were both using the software in a similar way. We connected as weavers and artists. We stayed in touch and became friends. We both continued to weave on Compu-Dobby looms and then on hand Jacquard looms and have also worked with a commercial weaving mill. We are very fortunate to have met and be part of a caring and sharing community of weavers from all over the world. "





**Yuh OKANO, Kanagawa, JAPAN
Chestertown, USA**

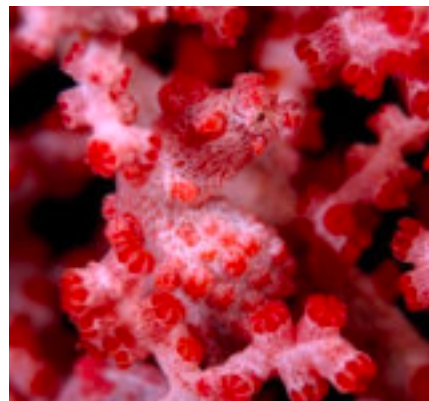
<https://www.textilesyuh.com/>

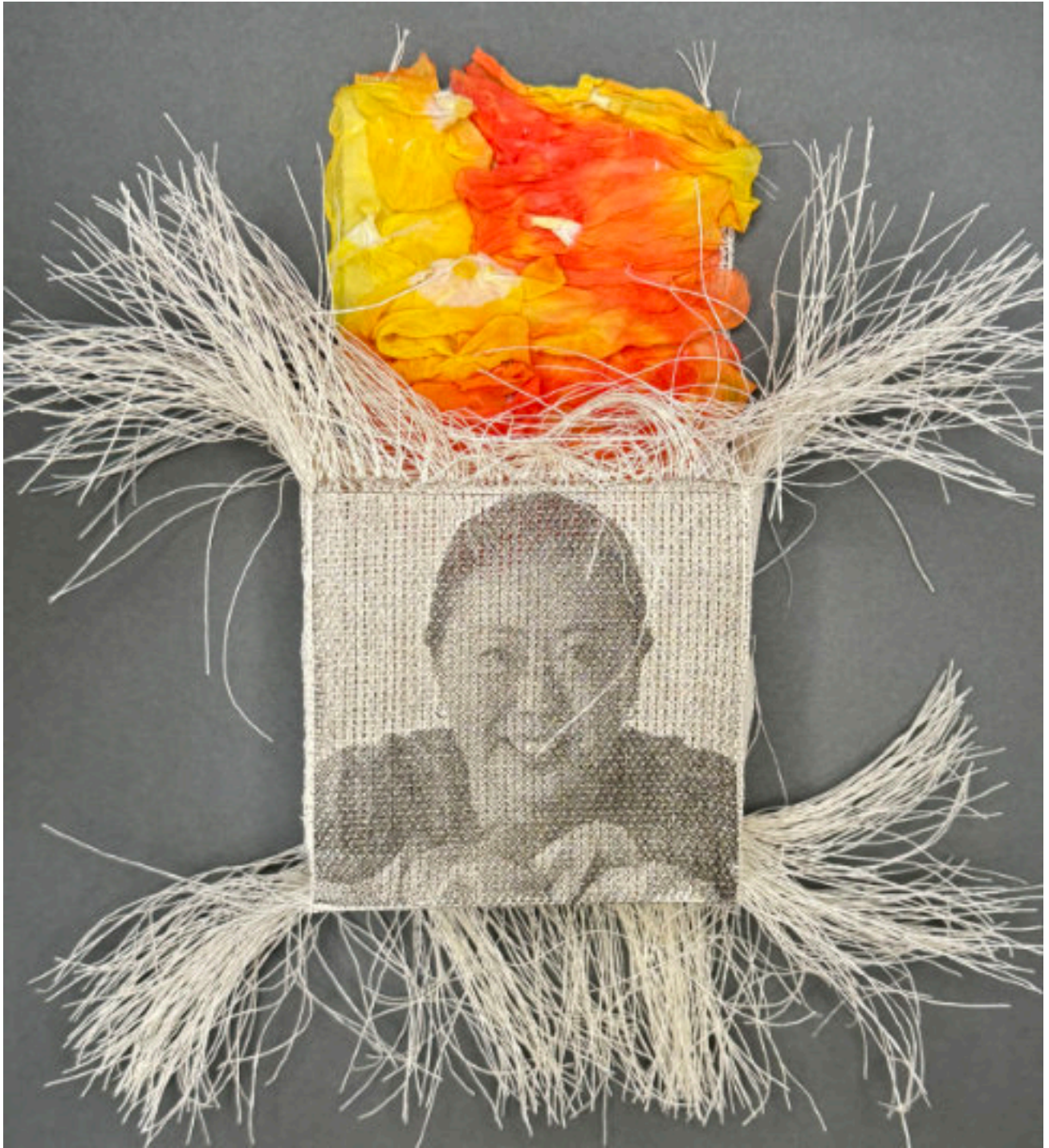


I have met Yuh during one of my trips to Japan. She now lives in Chestertown, USA. She is a based textile artist whose pieces are inspired by a deep fascination with the natural world. Her work has been exhibited at the *Museum of Modern Art* and is in its permanent collection (<https://www.moma.org/artists/23267>).

Yuh's pieces are invitingly tactile. They employ a range of color and texture that strives to be as subtle and finely detailed as the organic forms her works suggest. Their soft feel and gently flowing shapes evoke a sense of connection with plant life, flowers, and ocean creatures.

In Yuh's art and design practice, her focus is first and foremost on the raw materials—working to bring out their latent qualities or exploring their connection to man and nature. She looks carefully at both the mysterious products of the natural world and the artificial fabrics that are possible to create today using chemical technologies. Yuh develops each work by balancing artistic expression with the economic and creative value that is inherent in the raw material.





Maria ORTEGA, Madrid, SPAIN



<http://www.mariaortega.com/>

We met on a few occasions during the *From Lausanne to Beijing* biennials held in China. I really like her creations, always intriguing, conceptual, and very personalized.

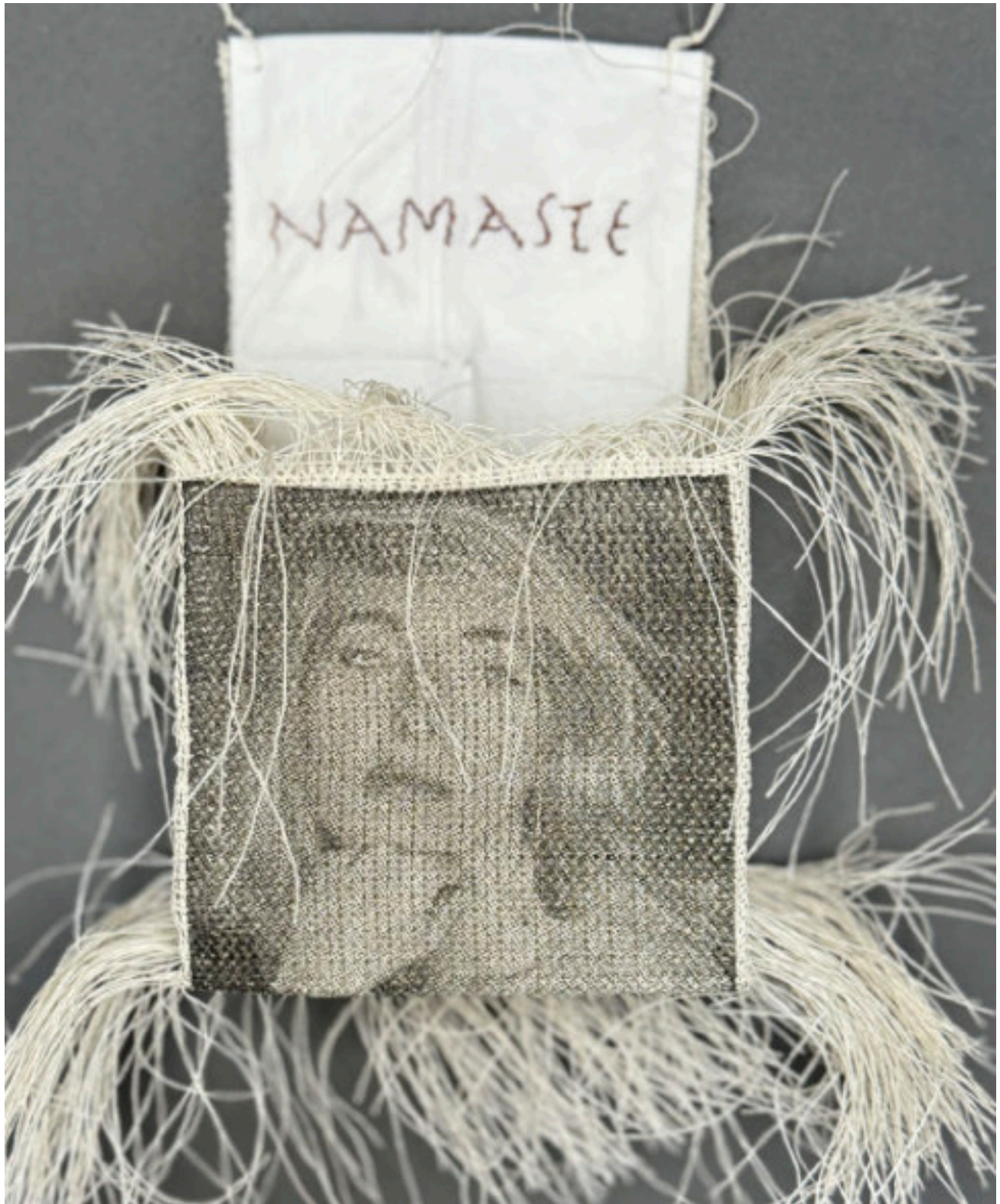
Maria is very involved in various textile design events in Europe, as an artist, manager, and director of exhibitions and cultural meetings (textile art, engraving, sculpture, photography and video art). She is, among other things, Director General for Europe of the International Organization of Textile Art (WTA).

Her work for presented
in this project,
NAMASTÉ,
is an expression
from Nepal that would
mean *hello*, a simple
greeting.



A photo with Maria during one of the biennials.





Veronika PERSCHE, Vienne, AUSTRIA



<http://www.persche.com/>

I met Veronika at the European Textile Network (ETN) Conference in 2009. I admired her knitting creations and then offered her an artist residency at the MCCT—we were in need of expanding the network of knitting creations. She came in the spring of 2010. She loved her stay. She was able to create works and give workshops. She still dreams of coming back to visit us.

One former student at the Centre became a good friend of hers — Dagmara Stephan, an exceptional knitting artist and teacher—, who now lives and works in France.



Veronika is renowned for her favorite color, green. She wears green clothes, and even her hair has a touch of green. She is a committed knitter. Her works have been represented in several publications.

"I am forever grateful that Louise gave me this opportunity. Also, I am very happy to be a part of this project, *Around the World with 80 Textile Artists.*"





Christine PEYRET GAUDINO, Aurec-sur-Loire, FRANCE



<http://www.photo-broderie.com/>

In 2003, I received an email from Christine Peyret who had just discovered my website. "I want to tell you how much I love your Jacquard tapestries."

One day, Christine and I embarked on a wonderful photo trip to the Mingan Islands, in Northern Quebec, with Guy Boily, photographer. What a beautiful memory! We used many of our photos taken in Mingan in our woven or embroidered work.

Here is what Christine sent me with her embroidery: "The day you wrote to me asking me to come to Montreal for a class on machine embroidery... The day you agreed to come and exhibit with me in Sainte-Marie-aux-Mines... The day I saw you in real life for the first time, after making you wait for hours at the airport because my suitcase had been lost in Boston... The day you were sick at the restaurant from wanting to taste all the *crème brûlée*... The day I regretted so much that I didn't live in Montreal, because I could have learned Jacquard weaving rather than machine embroidery, and my whole life would have been changed... All these good memories, Louise, all that has made my life so beautiful!"

We will always remember the exhibition of Christine's entirely embroidered works held at the MCCT in 2012: *Crossing without seeing her, Remembering, embroidering...*



Traversez
et le Centre d'histoire contemporaine de Montréal
présentent

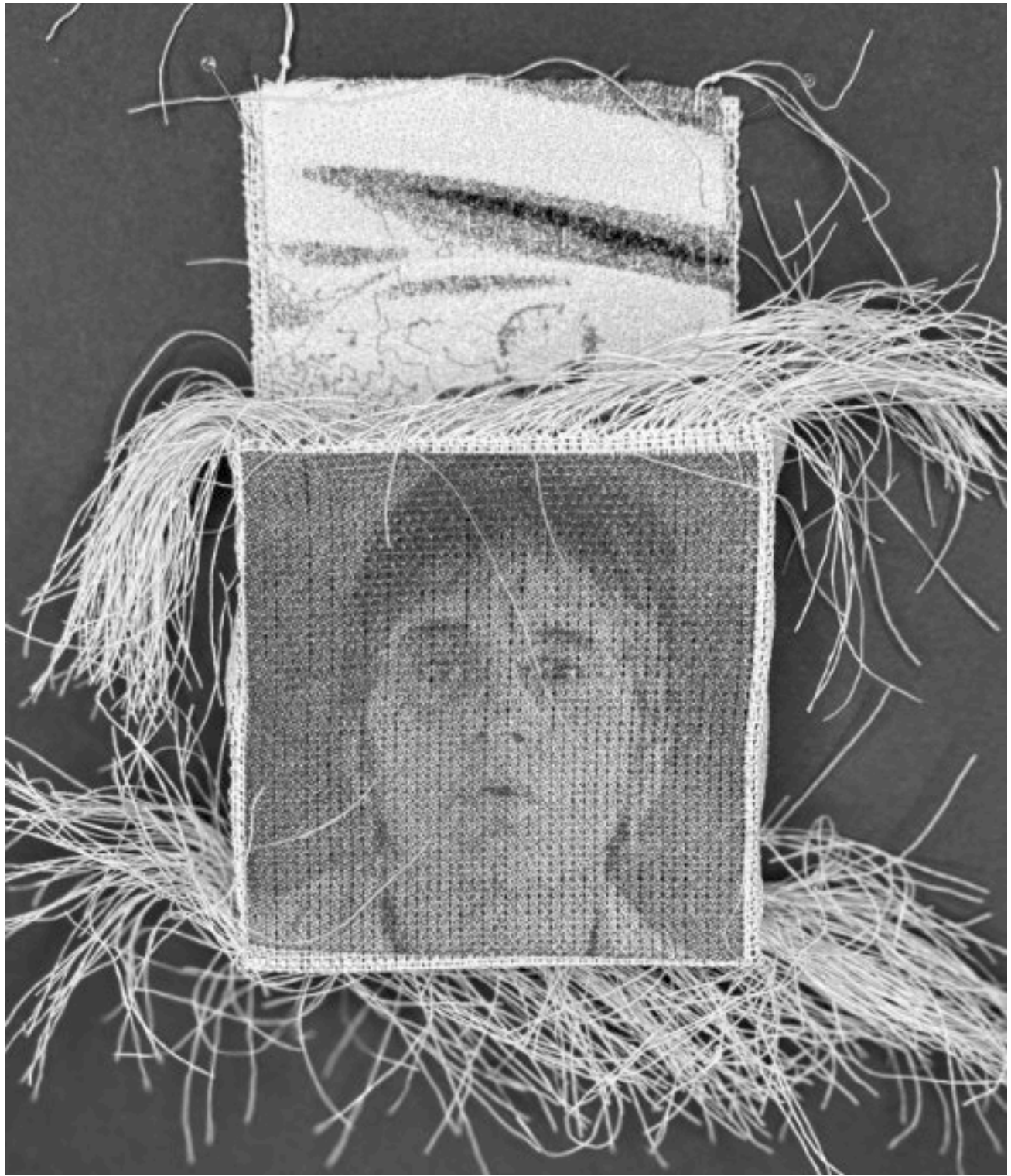
TRAVERSER SANS LA VOIR SE SOUVENIR, BRODER... LA GUERRE

UNE PORTION DES ŒUVRES
DE CHRISTINE PEYRET GAUDINO
Les croisées de la guerre
d'inspiration japonaise

Du 1 avril au 11 mai 2012
Mercredi 4 nuit de 17h à 19h
Coût de consultation : 2 \$

REPERTOIRE
L'ART AU MUSEUM
DU 2012
MUSEUM
MONTREAL

DES LACQUES
L'ART AU MUSEUM
DU 2012
MUSEUM
MONTREAL



Vita PLUME, Jemseg, CANADA

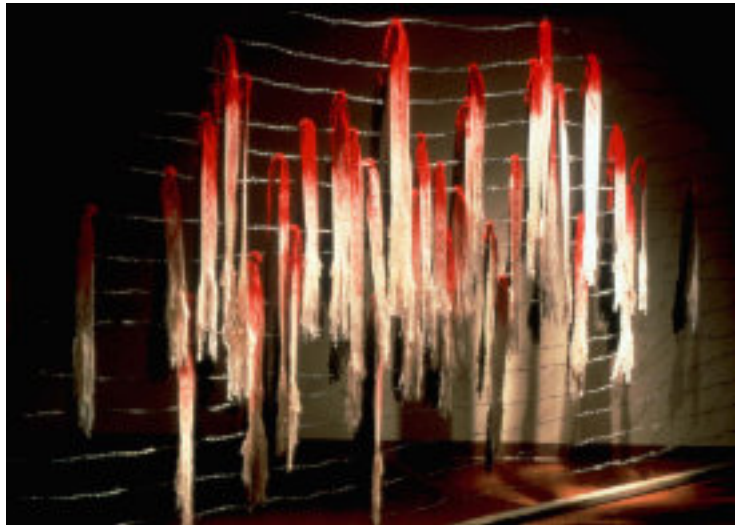
<https://www.vitaplume.com/>



I discover Vita Plume's artistic work in 1991 when I was a city councilor. During my election campaign, a couple of Latvian citizens showed me their collection of traditional belts. This event led me to offer Vita an exhibition of her work, as well as part of the Latvian couple's collection of belts.

This is how an exhibition was created and presented at the Henri-Lemieux Cultural and Community Centre in LaSalle (no family link with this Mr. Lemieux).

In 2006, Vita participated in the exhibition *About Jacquard*. She attended my Jacquard workshop in 2000. I like this beautiful Jacquard woven artwork, below!





Maria DAVILA TORRES et Eduardo PORTILLO Merida, VENEZUELA

<https://browngrotta.com/artists/Eduardo-Maria-Eugenia-Davila-portillo>



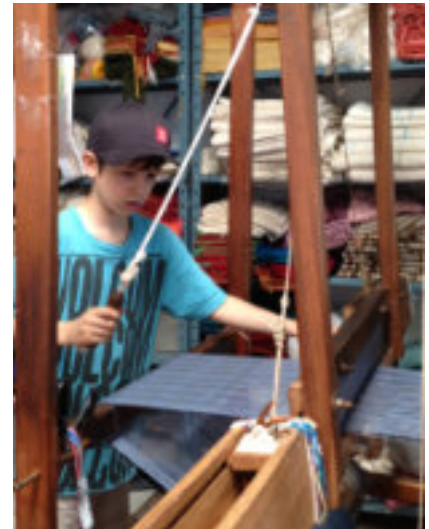
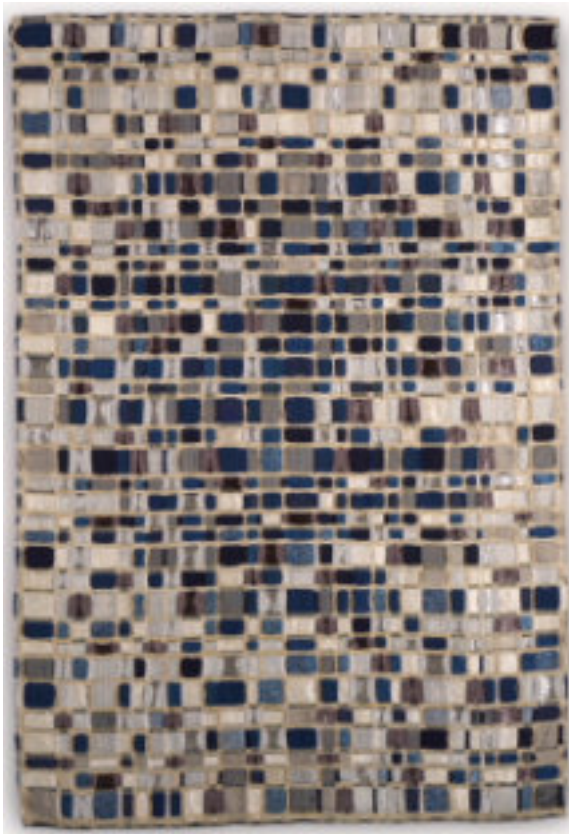
I met Maria and Eduardo many times. The first time, it was in Vancouver, at the *Handweavers Guild of America Biennial* (2002). Then, several times in Merida, Venezuela, and once in Montreal.

During a visit to Merida, I had brought my grandson Gabriel for his 10th birthday. On other occasions, Jacques, my spouse, came with me to visit them. What beautiful memories!

It was in Merida that I applied colors to my work inspired by the choreography *Rodin and Claudel*. I sometimes try to communicate with them in Spanish, but it's more difficult! They agreed to create a poem for my installation *I dream of being a tree*.

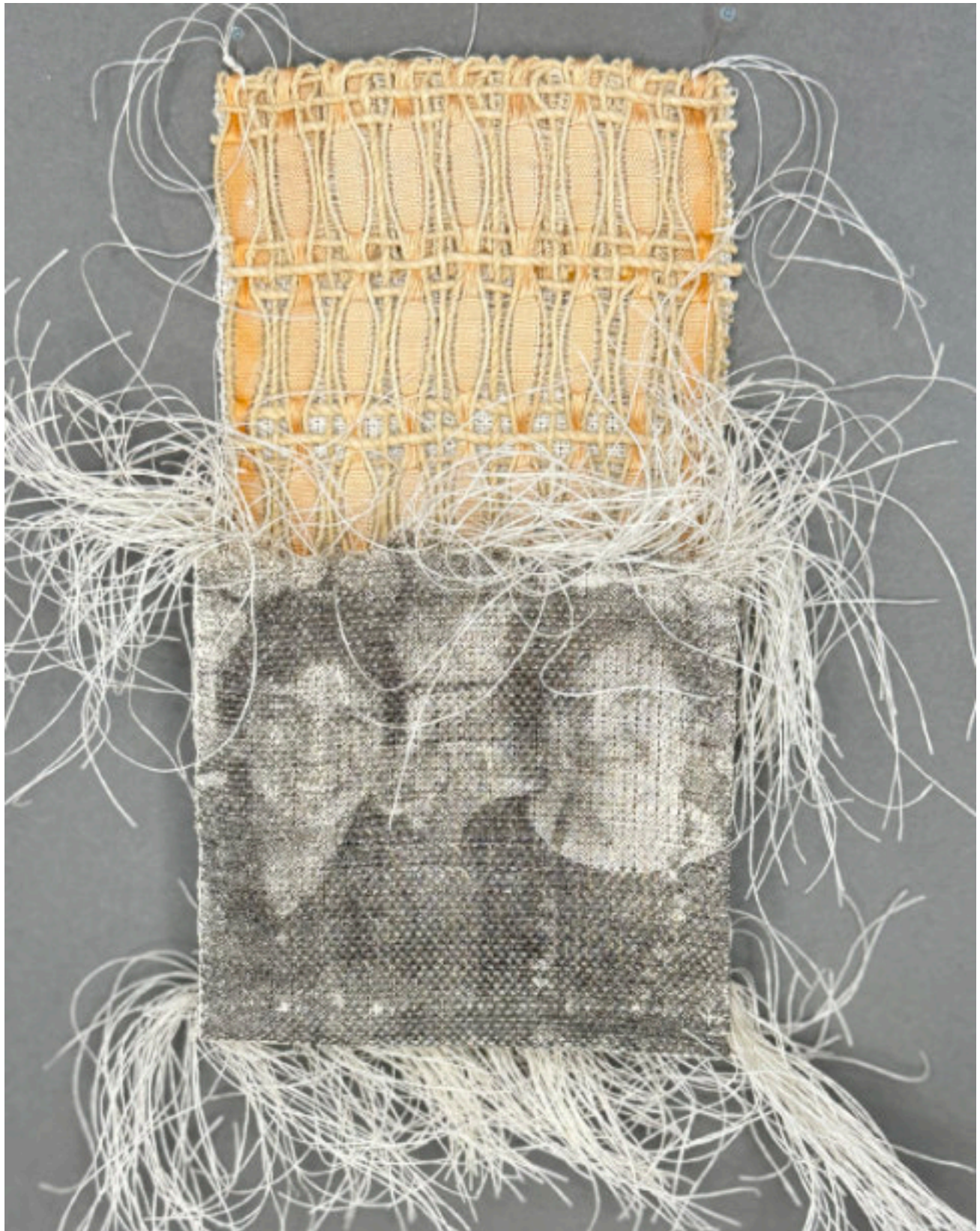
*Sobre las ramas de un árbol
los pájaros se balancean,
sin inmutarse,
no nos ven, no les importa.*

They use local materials and silk (they raise silkworms). I found a text by them on Indigo that I am sharing:
*"Blue, color of multiple meanings, is also the color of hope.
Everyday dawns and the blue accompany us in the sky,
in the sea and in the distant mountains."*



Gabriel,
very seriously
learning
how to use
their loom !





Florence RÉGNIER, Assat, FRANCE



"My meeting with Louise in 2001 is inserted into this bundle of threads. .. already rich in my practices of the art of thread started at the age of four in Morocco by learning crochet and then tapestry in relief. I practice macramé intensively, knitting, weaving, braiding, sewing. I hope to deepen and explore other techniques to develop a more ethereal, painted calligraphy writing and gain freedom of expression with thread, an ancestral and universal material.

Between traditional bases and contemporary spirit, the MCCT meets my expectations. Louise answers me quickly, and the evidence is obvious! I'll go to Montreal! I spent an extraordinary year learning, having various research meetings with Canadian and foreign artists from all over the world, welcomed by Louise and her entire team at the Centre.



Back home where the warm lights play in an intense heat, I start to imagine light, fine, transparent or openwork fabrics... Several sampling reels are offered every day to my gaze, especially a pink-orange shade but the quantity of threads is very insufficient to sample on a loom.

A few weeks go by, and this pink-orange thread seems like a dream to me in the form of an openwork textile with its manufacturing method! I experiment in my workshop the next day. It works great! I am encouraged to patent it, which I do. This *Néphilar* fabric is the story of threads that weave stories, paths, encounters, looks, freed from borders, space and time, a web with the living world!"





Patricia RESSEGUIE, Camano Island, USA

<http://www.patriciaresseguie.com>

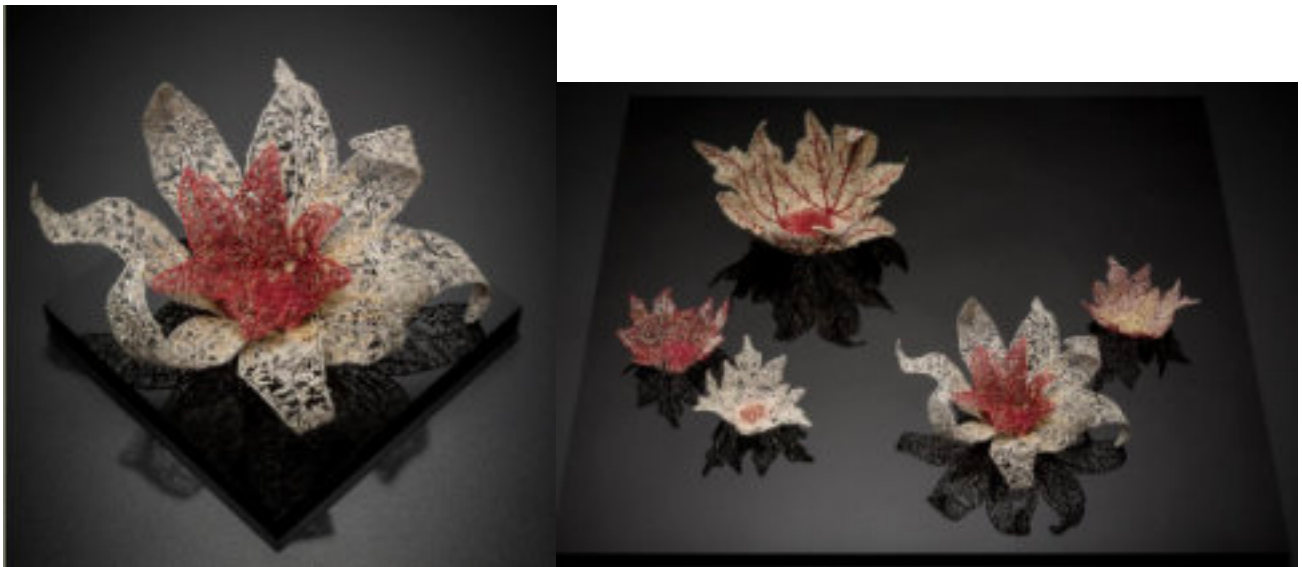


"I went to Montreal in the early 2000s to explore Jacquard weaving with Louise. I did an interesting job. But I didn't expect that the interactions with Louise and the other students would influence my future as an artist so much. I saw an exhibition of Louise's delicate embroidery on layered photographs printed on organza. The "wow" factor made me buy a sewing machine when I returned to Camano Island, Washington, and try my own experiments. Free-motion machine embroidery became a passion and featured in my work for a good fifteen years. I loved this time in Montreal, walking and watching, thinking and doing. I often remember it.

I now create flowers built with the jeweler's thread. The "science" of alchemy is to turn base metals into silver and gold. Metaphysical alchemy is about transforming our accumulated wisdom into spiritual enlightenment. As our physical bodies begin to age, we undergo this precious transformation.

The individual maple and willow leaves are made using free movement and hand embroidery to build a fragile form of sewing thread and jeweler's thread. Three or more sheets are then built into a container. The coloring of the vessels refers to three stages of alchemy: *Albido* to whiten (silverware) and wash away impurities; *Citrinitas*, for the transmutation of silver into gold and the dawn of light; and *Rubedo* to end alchemy and for liberation in the spiritual self.

Patricia took my Jacquard weaving training in 2001, 2002 and 2003.





Jennifer ROBERTSON, Canberra, AUSTRALIA

<https://jenniferrobertsontextilesweaving.com/>



Jennifer is a "master" of intricate, multi-layered weaving. Her life partner has built her loom with multiple shafts and all the up-to-date technologies, including an automatic feed (which allows the weaving to advance minimally, and automatically, with each stroke of the beater). I envy her for that (but in a good way!).

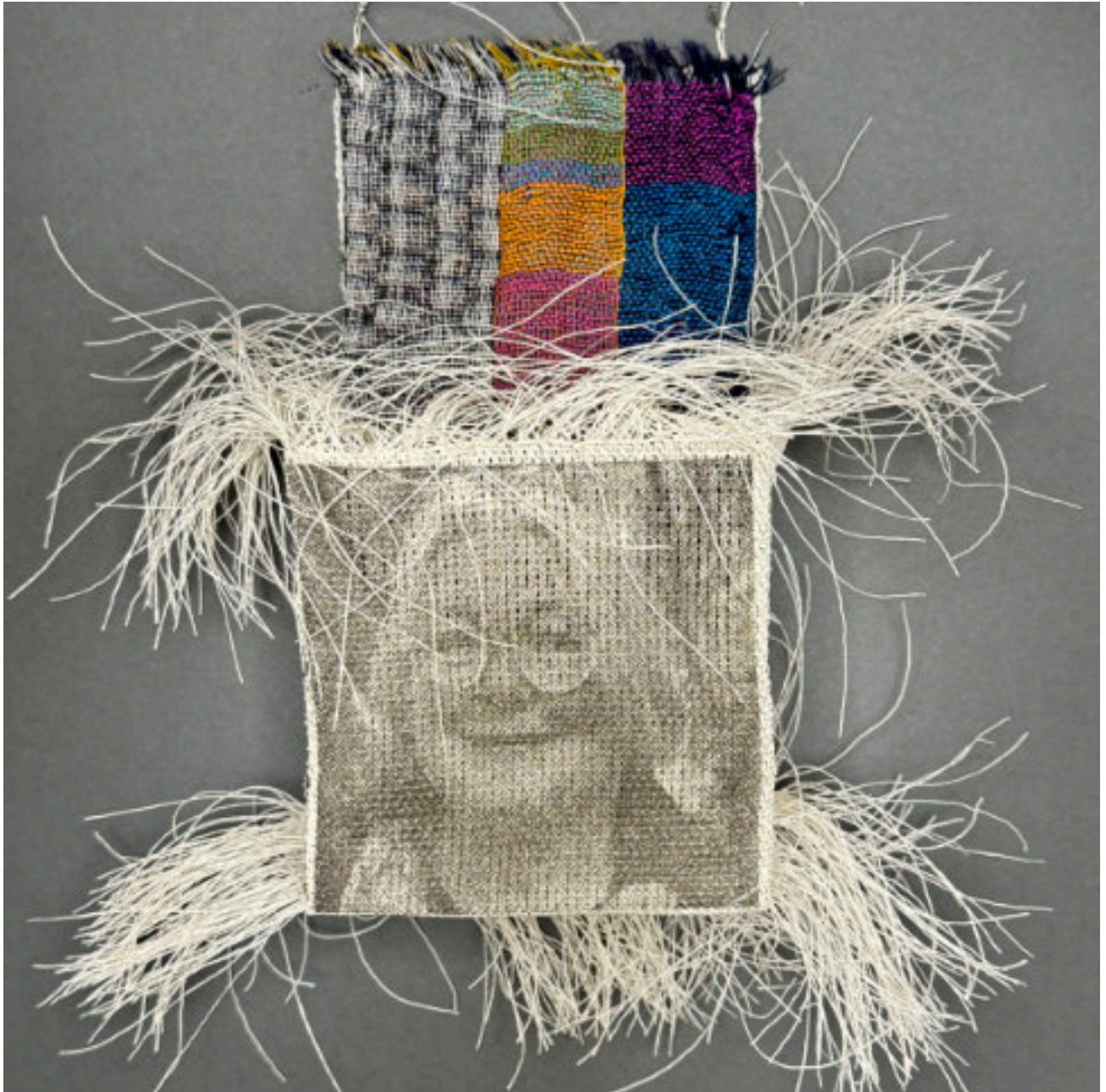
I received this little message from Jennifer: "I am weaving with spun paper (mulberry washi) and carbon fiber—14 layers woven simultaneously in a honeycomb formation and developing more ideas for an exhibition in Melbourne at the end of this year."



When I was at her house, I bought one of her weavings, a beautiful double-layered fine wool shawl. I wear it proudly. It arouses a lot of admiration. I hope to see her again at a future presentation of the exhibition in Australia.

Jennifer took my Jacquard course offered in Australia in 2001.





Ruth SCHEUING, Vancouver, CANADA

<https://www.ruthscheuing.com/>



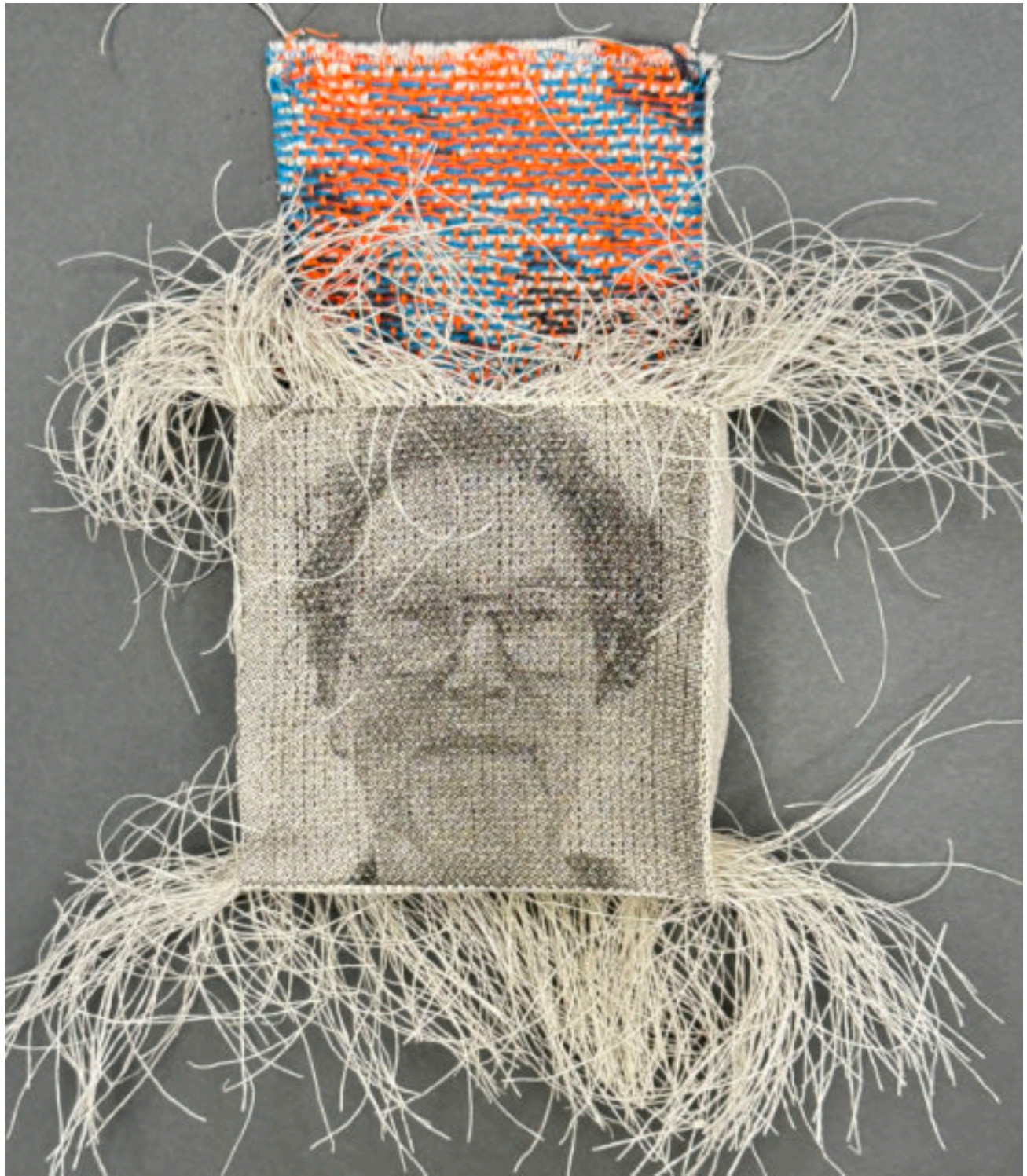
This is what Ruth told me when I invited her to participate in my project *AROUND THE WORLD...*

"What a great idea, I would like to be a part of it and I will follow it up. Nowadays, I still have a strong sense of our textile community, but in reality, it becomes more difficult to meet and stay in touch, especially since we want to travel less and have a smaller footprint on the earth."

I still remember when we met for the first time in Banff, in 1990 or 1991. You came to help us install software for our AVL Compu-Dobby loom on an old Apple IIE device with an orange screen. Then we rode the gondola up Sulphur Mountain and had to take shelter at the top of the mountain during a thunderstorm... It was a dramatic moment!"

Ruth participated in the exhibition *E-Textiles* in 2000 as well as in *About Jacquard* in 2006. Ruth followed my training in Jacquard weaving in 1997 and 2000.





Kathy SCHICKER, Londres, ENGLAND



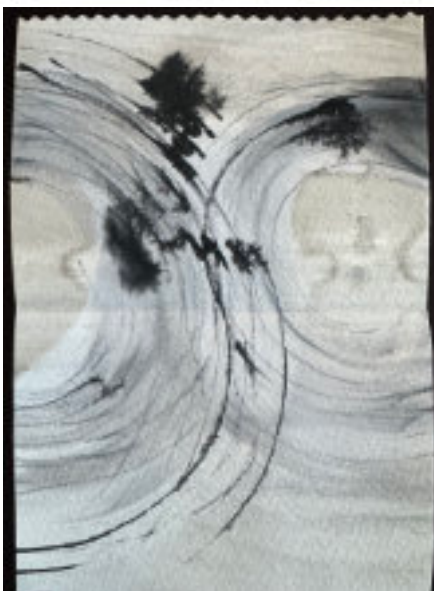
<https://www.instagram.com/kathyschicker/>

Here is what Kathy wrote when I invited her: "Thank you Louise for the invitation, it gives me great pleasure to participate. I realize in my 50th year that I've known you for half my life! Thank you for being such an inspiration, support, and a fantastic teacher at the beginning of my career!"



Kathy attended the Jacquard workshop in 2000, 2004 and 2006, and we invited her to participate in the *About Jacquard* exhibition. Her weaving represented a beautiful image of a dress photographed in X-Ray.

In 2004, I received a call from Sylvie Marot from the Museum of Art and Industry in Saint-Étienne. She invited me to participate in an important exhibition of Jacquard weavings from their collections. Kathy was also invited. It gave me great pleasure to represent our contemporary Jacquards. The artwork at the bottom right is what Kathy exhibited.





Cynthia SCHIRA, Westport, USA

<https://www.cynthiaschira.com/>



Cynthia, Lia Cook and I made a few trips together. My only trip to Italy was with Lia and Cynthia. We participated in the *European Textile Network* conference in 2003, which took place in Prato. We took the opportunity to take a short trip to visit Florence. That day, I took a picture of the interior of the cathedral. You can see this image of the Basilica di Santa Maria del Fiore or Il Duomo a few times in my works.

When I look at the work of Lia Cook or Cynthia Schira as a whole, I see a reflection of my own life as an artist. I also find the influence of their presence in my works, which are tinged with my interactions with them and especially with my admiration for them and my unwavering friendship.

These two friends have given me the confidence to continue to push the boundaries and expand the possibilities of creation using today's technologies that are virtually within our reach, thanks to the development of such advanced software and Jacquard looms. They also opened several doors for me in the United States, which made me feel at home when I stayed there.

Cynthia participated in the *E-Textiles* exhibition in 2000, as well as in *About Jacquard* in 2006. .

Lia and Cynthia observing weaving on a Jacquard loom at The Oriole Mill in North Carolina (at bottom left)..

With Cynthia and Lia
in Florence.





Melanie SIEGEL, Toronto, CANADA



<https://thebeadofmyheart.ca/>

"A touching memory of reaching out to Louise ten years ago, meeting her in Montreal, visiting the school where she taught, admiring her work at the craft gallery, and having lunch together.

Since then, I have maintained a close connection, given her work that continues to inspire us.

The magical process of transforming recycled material into creating a new textile is the essence of my work. My inspiration comes from the shape, color and abstract patterns of nature. This current set of felted little book works consists of traditional and innovative methods of textile making, including hand-sewn yarns, combinations of textile collage, handmade paper and needle felt, recycled and vintage textiles, and embellishment."





Deborah SILVER, Cleveland Heights, USA



<https://www.deborahsilverstudio.com/>

"My work is a celebration of color and intertwining. I believe in learning the rules, then breaking them, combining weaving structures in new ways, regardless of the pattern. I love using the qualities of different yarns and structures to push the boundaries of woven fabric, and I love having the ability to create curved patterns while working from selvedge to selvedge. »

Deborah's weavings employ the *split-shed* technique, transforming traditional pattern structures into a signature method of hand-weaving. All weft yarns travel from selvedge to selvedge, differentiating this cloth from tapestry. Her past works have been inspired by the increased cross-culturalism in the world which has been facilitated by technology.



Her recent art is drawn from American women's history and from memorials found in old cemeteries.

Deborah's weavings have been shown in numerous local and international juried exhibitions, receiving many awards.





Lynn SMETKO, Southlake, USA



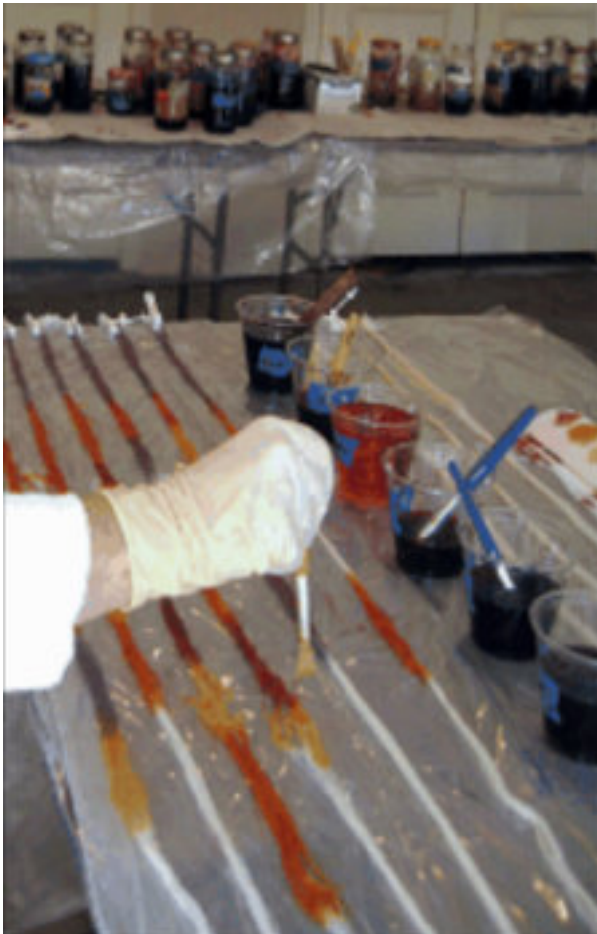
<https://www.lynnsmetkodesigns.com/>

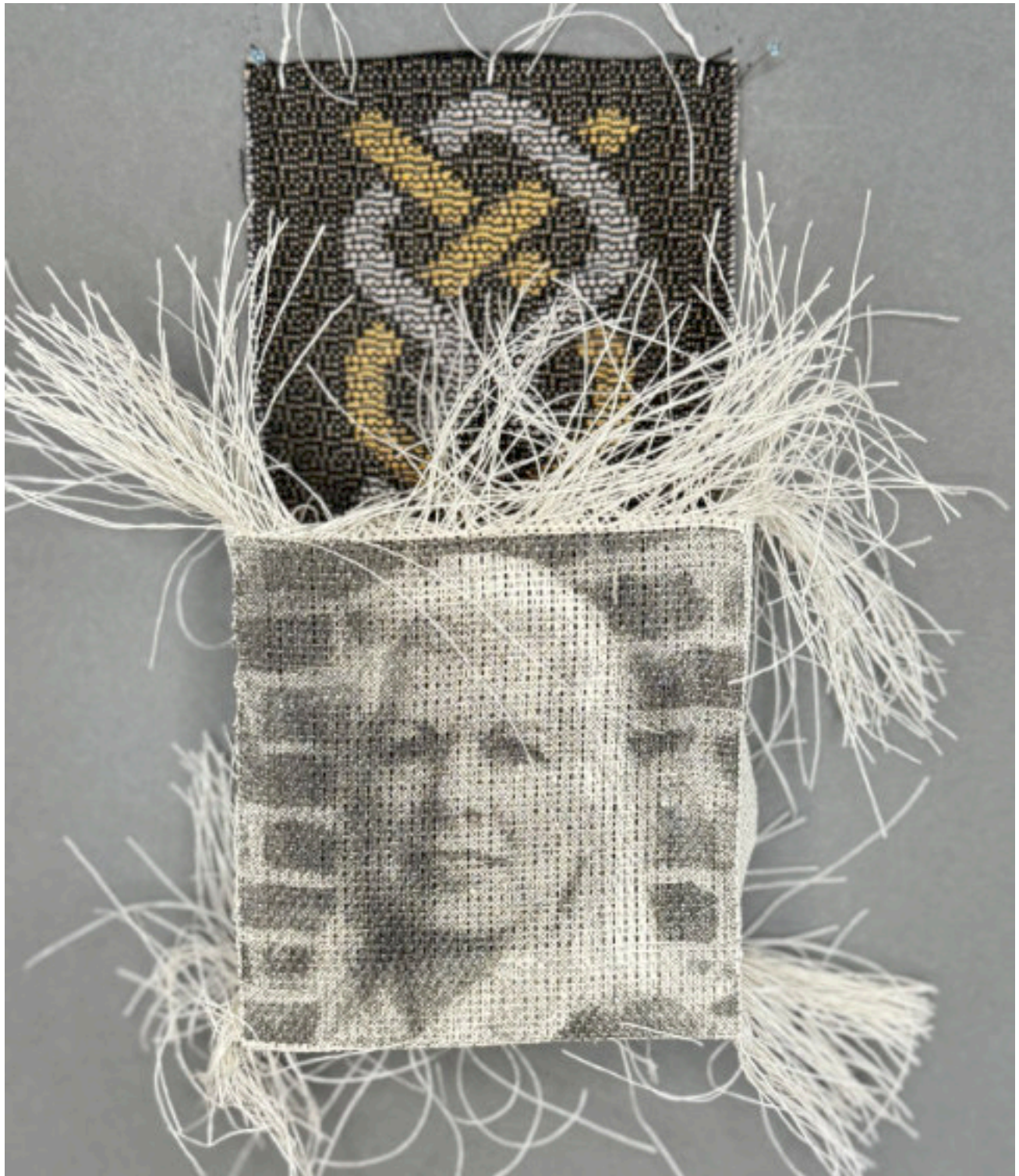
"Computers and textile arts fascinate me, and it is in weaving that I discovered how technology meets art. It begins with a photograph, perhaps something that I see in nature or an architectural detail. The image's palette determines what colors to dye the silk yarns. Photo-editing and weaving software assist in designing a weave plan that incorporates visual characteristics of the subject. The yarn is wound onto my computer-assisted loom, I throw the shuttle, and a beautiful silk scarf or shawl comes to life.



The weaver's knot is one of my favorite motifs to work with. I like to think of it as a tool for weavers, a concept universally recognized by weavers, and a symbol of ties that bind—one yarn to another, one weaver to another, weaving past to weaving present.

To all weavers, our quest for creating beautiful handwoven textiles, supporting each other on that journey, sharing what we learn, and admiring what each of us can accomplish, indeed tie each of us to the rest, and what more fitting motif to show that than a weaver's knot?"





Beatrijs STERK, Hannover, GERMANY



<https://www.textile-forum-blog.org/>

"I got to know Louise in the early years when the computer started to be used for intricate weaving, especially for Jacquard weaving! It's a bit strange because historically, Jacquard weaving—with its punched card system—is a precursor to the computer!

I remember my visits to the *Heimtextil* fair in Frankfurt in the early eighties. At the same time, a group of French weavers around Henri Lazennec began to invent computer programs for complex weaving and later for Jacquard weaving. Louise was one of the first to use this software.

In *Textile Forum* 1/1999, we published an article about an international Jacquard exhibition that Louise organized with some of the most prominent textile artists like Jun'ichi Arai, Lia Cook, Emily Dubois, Ruth Scheuing, Cynthia Schira, Bhakti Ziek and Louise herself, using Jacquard weaving. From 2000 to 2002, this exhibition was presented in Canada, the United States, Australia, the United Kingdom and Germany.

Louise wrote an article for our magazine *Textile Forum* 1/2009 about the Centre she created in Montreal, starting by saying that being in the right place at the right time is part of her life story. I think she was also very good at seeing what was needed in art education. The use of new media and materials was introduced to textile art thanks to educators like Louise who had an open mind for new directions!"



<https://etn-net.org/home.html>



Kelly THOMPSON, Dunedin, NEW-ZELAND



<http://www.kellythompson.org/>

At the end of 2023, Kelly retired as a professor at Concordia University and returned to Dunedin, her hometown. I will miss her! We greatly appreciated our many exchanges. I hope to visit her when traveling with *AROUND THE WORLD*...

One day, Kelly asked me to offer a Jacquard workshop at the university using a six-color warp. It was very interesting and stimulating.

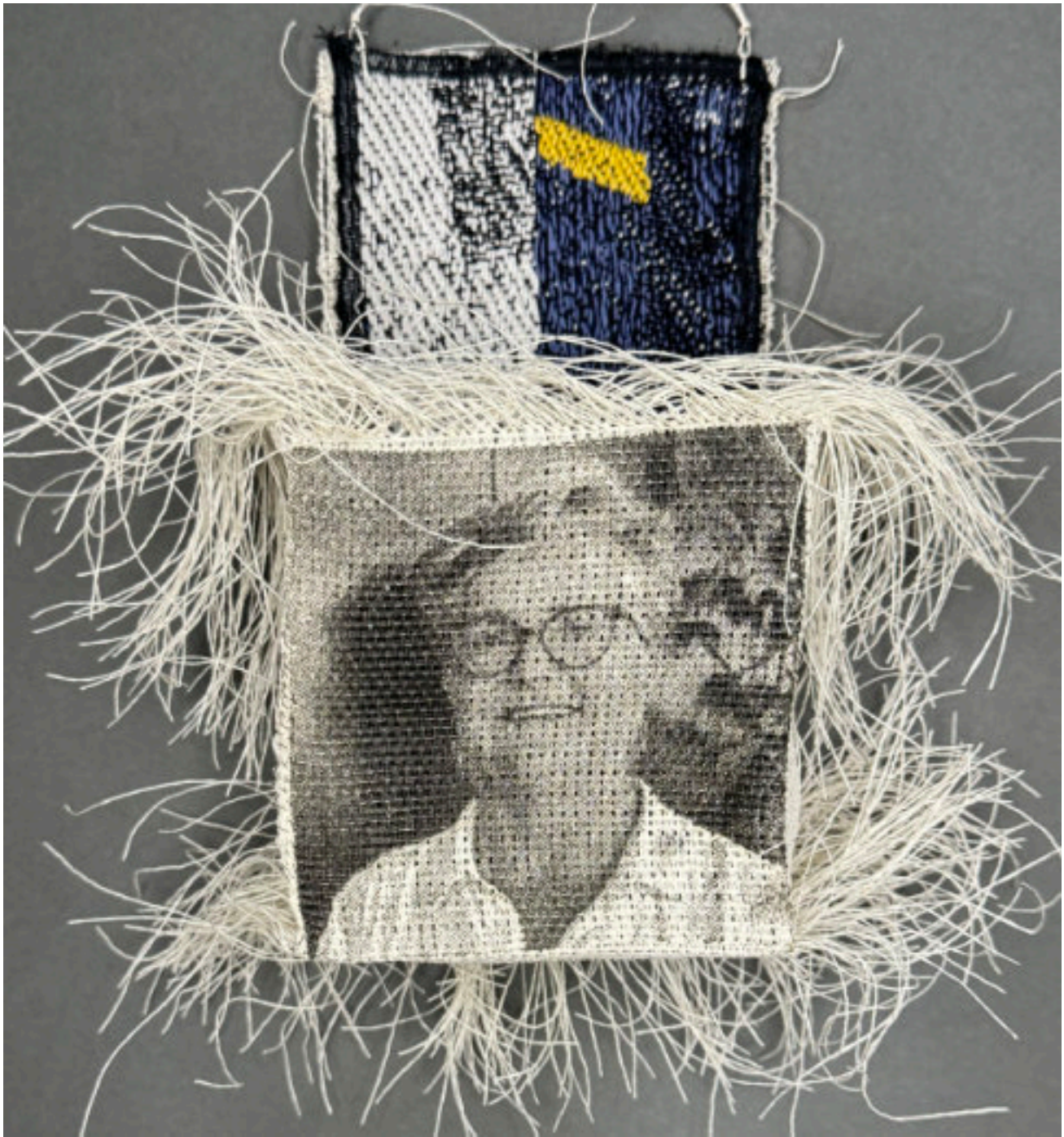
Here is an excerpt from a message she sent me recently: "During my first introductory Jacquard weaving class in 1999, Louise scared me with her incredible ability with the Pointcarré software and weaving structures! It was at the MCCT that I was able to hold my first exhibition of Jacquard — *Locus Operandi*. And it was in Montreal that I got a job as a teacher at Concordia University! Since then, Louise has become a colleague and a friend."

Near the end of her teaching career at Concordia University, Kelly created a new body of work at TextielLab, Tilburg, Netherlands. The work is titled *Climate Data Labryinth' 2017*, woven with assistance from Product Developer Stef Miero and the team of weavers managing the industrial loom.

"Four layers of cloth are woven as a stack, each with its own patterns and materials, for twenty meters of continuous cloth. This occurred only after extensive computer design work, testing yarns, files and structures in woven samples. Information sourced from climate scientists, NASA before and after landscapes, and numeric data collections flow in and out of surfaces, layers separating to make spaces, rejoining in a new configuration."

Kelly has taken my Jacquard training a few times, including one at Concordia University in 2015. One of her Jacquard works was chosen for the exhibition *About Jacquard* in 2006.





Monique VAN-NIEUWLAND, O'Connor, AUSTRALIA

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



It was in Australia in 2001 that I met Monique. She was then following my training in Jacquard weaving. I can see by her magnificent Jacquard tapestries that she did well!

Monique van Nieuwland learned to weave in the Netherlands and bought her first loom in the late 1970s while she was working on a commission weaving fabrics for curtains and tablecloths. After migrating to Australia in 1982, Monique studied Visual Arts and Textiles at the Australian National University School of Art and has completed her master's degree.

Monique exhibits regularly, nationally and internationally. She has represented Australia at the 15th *International Triennial of Tapestry* in Lodz, Poland.

Monique has worked on many commissions for private and public places. In 2014, she worked on the movie *Gods of Egypt* (Alex Proyas, released in February 2016).

She uses a computerized Jacquard loom, which is the latest state-of-the-art weave technology. She is passionate about weaving, keeping it current as an innovative form of expression.





Vibeke VESTBY, Moss, NORWAY

<https://digitalweaving.no/>



"This invitation has a special value for me. In 1986, I traveled to North America for the first time in my life, and the highlight was a lecture on Jacquard weaving by Louise Lemieux Bérubé (HGA Convergence, Toronto). This was the starting point of my Jacquard travel...

The sample I share is a *lampas* weaving from 2004: the inspiration was a 19th Century Norwegian Coverlet. I magnified the repetitive pattern and translated it into *lampas*. Small areas of the original pattern appear in the design, to remind about roots and identity. One sample shows the combination of the original and the transformed weaves, and the other shows the final materials (wool and cotton).

I have always been inspired by tradition and I love to investigate technical solutions. Just like the binary TC2 loom can bridge past and future."





Ilke WHITE, Victoria, AUSTRALIA

<https://www.ilkawhite.com.au/>

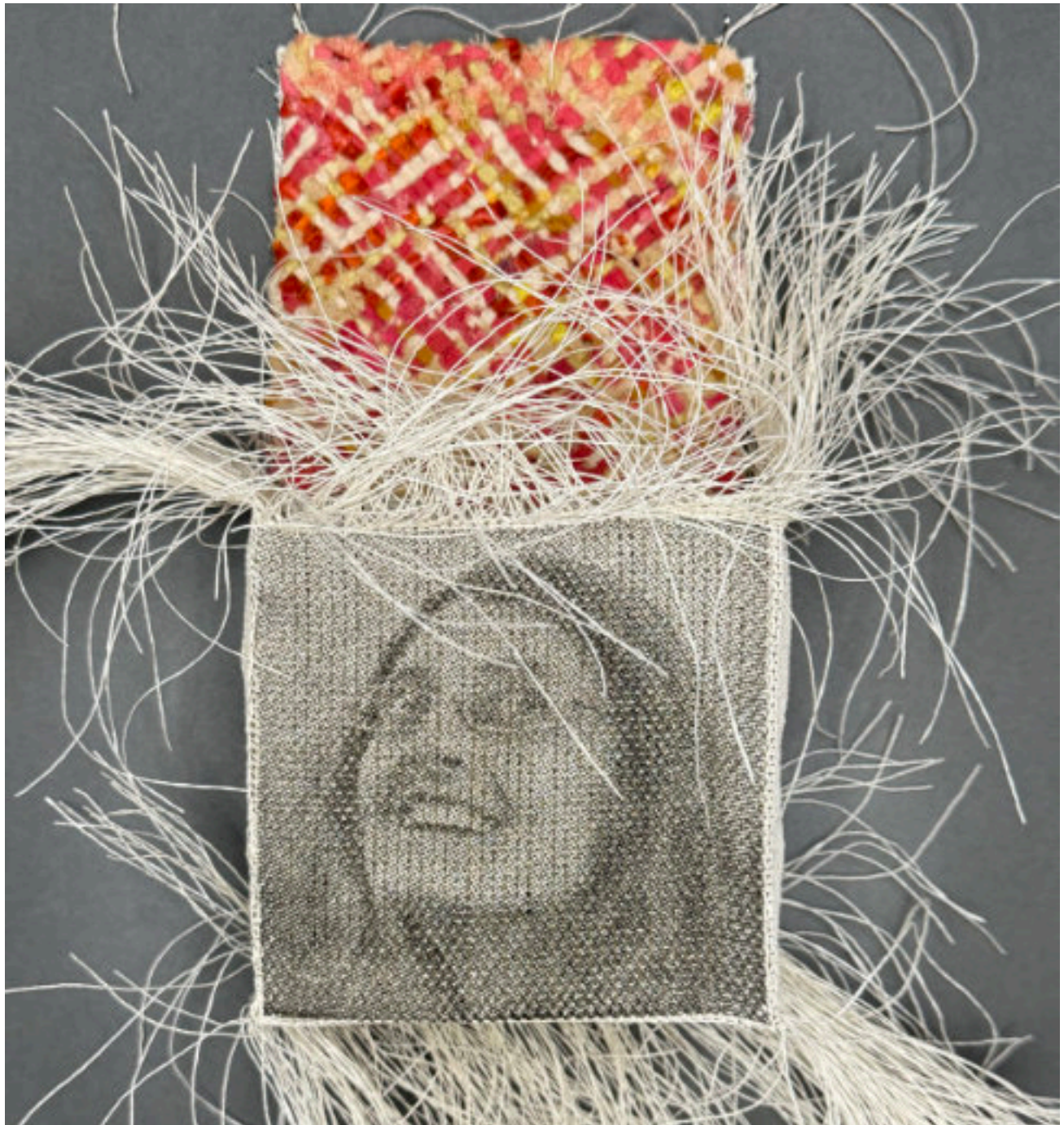


Ilka White is an artist whose practice spans textiles, teaching, cross-disciplinary collaboration and art-in-community. Her work reflects the principles of sustainability and often responds to the forces at play within the natural world. An abiding interest in world textile traditions also informs many aspects of Ilka's making and teaching practice.

I recently took a braiding workshop with Ilka. I admired her ability to teach a very manual know-how online. I realized that I only had his patience to master a technique that seems natural and simple but requires very special attention. I must bow to her patience and mastery!

Ilke has participated in the Jacquard workshop that I gave in 2001 in Australia.





Liz WILLIAMSON, Stanmore, AUSTRALIA



As I was writing my words about my friend Liz, I learned of her death on August 19. Here are a few words from her obituary that I received:

Liz (1949-2024) was a revered Australian craftsperson. Since she began weaving in the 1970s, Liz dedicated herself to textiles as a creative medium. Her beautifully textured scarfs were worn proudly as an icon of Australian craft. And her exhibition work reflected a deep commitment to the power of weaving as an expression of our cultural identity.

She was most recently engaged in her epic *Weaving Eucalyptus Project* (2020), which toured Australia. Besides her own work, Liz was a prolific teacher and generous mentor. In 1997, she established textiles at the College of Fine Arts UNSW where she taught until 2020. She was also tireless in traveling around Australia and giving workshops, especially at her beloved Sturt Gallery & Studios. Beyond all this, she was a proud champion of Australian crafts, which she demonstrated when she was elected President of the World Crafts Council – Australia in 2022. In 2007, the Australian Design Centre designated Liz as an Australian Living Treasure, and in 2023 she was selected for the World Crafts Council Craft Master Awarded.

It was Liz who suggested the title of my project. Here is what she had to say about it: "It's a lovely concept for the exhibition—maybe you should invite 80 of your friends and call it *Around the World with 80 Weavers*."

She came to Montreal to attend the Jacquard workshop in 1998, and then invited me in 2001 to offer this workshop at UNSW-Sydney University. I had about twenty students, all beginners in Jacquard weaving. It was a great challenge and a very nice experience.

Liz is known for her knowledge of weavers in India. In 2001, she organized *Discovery* trips to various Indian cities to meet craftsmen. I would have liked to be part of one of her groups one day. Liz was part of the *E-Textiles*, 2000, and *About Jacquard*, 2006, at the MCCT.



Photographed with Liz, in China, during one of a *From Lausanne to Beijing* exhibition.





Bhakti ZIEK, Santa Fe, UNITED STATES



<https://www.formandconcept.center/artists/651-bhakti-ziek/>

“The process of weaving takes hundreds of individual threads and combines them into a cohesive plane. It is the perfect metaphor for how we build our lives from multiple identities and interests into a singular personality.

Weaving doesn’t always yield narratives, but in my work, the resulting combination of images and words reveal a propensity towards storytelling.

Rooted in the physical making of my work, I honor the skill that has developed in my hands from years of weaving, and I listen for the insights that arise from my hands to my head, and vice versa.

I’m not sure if I chose weaving, or it chose me. In any case, a tenuous thread became my lifeline. I like to think that I am just the latest iteration in the long line of weavers that stretch back beyond recorded history.”

Bhakti was part of *E-Textiles*, 2000, and *About Jacquard*, 2006.





In the following pages,
I present four important projects
that have allowed me
to meet many of the artists.
These events were organized
by the Montreal Centre for Contemporary Textiles,
when I was the executive director.

E-Textiles, 2000

About Jacquard, 2006

TELOS - Textile Arts in Canada, 2009

20th anniversary of MCCT, 2012

E-Textiles, 2000, an exhibition launched at the Musée d'art contemporain de Montréal. Mariette Rousseau-Vermette, a famous textile artist, had agreed to be the curator. The exhibition included works by Junichi Arai, Lia Cook, Frances Dorsey, Emily DuBois, Laura Foster-Nicholson, Ruth Scheuing, Cynthia Schira, Liz Williamson, Hideo Yamakuchi, Bhakti Ziek, and myself.

This exhibition circulated for three years. After its debut in Montreal, it was presented at Mount St-Vincent University in Halifax, Nova Scotia. From there, it went to the New Brunswick Craft Council Gallery. After that, it was shown at the Ivan Daugherty Gallery in Sydney, Australia. When it returned to Canada, it was shown at the Textile Museum in Toronto, before its presentation at the Pendulum Gallery in Vancouver, coinciding with the 2002 *HGA Convergence* Biennial. And finally, in 2003, it made its last appearance at the Yukon Art Centre in Yellowknife.

Two CD-ROMs have been created, one in French and one in English. Artists from *AROUND THE WORLD*, in this project: Lia Cook, Frances Dorsey, Emily Dubois, Laura Foster-Nicholson, Ruth Scheuing, Cynthia Schira, Liz Williamson et Bhakti Ziek.





Barbara Layne, artist, **Marielle Chouinard**, pedagogical director at the MCCT, **Lia Cook**, artist, **Junichi Arai**, artist, Musée d'art contemporain de Montréal.



About Jacquard

Group exhibition presented at the MCCT in 2006,

There were several artists who came to the MCCT to weave their works and others who came to have them woven by our team of weavers on our SAMTEX electronic Jacquard loom. I thought that the time had come to show what had been done in the textile art world over the last six years.

With the help of my colleagues Étienne Proulx and Marielle Chouinard, we organized a new exhibition. After making a short list of twenty-four artists who had already been to the Centre, we decided to choose a single piece from each because, this time, we wanted to show a wider variety of approaches in the process of artistic creation.

Denis Longchamps has contributed a critical essay entitled "*Memory: when and who we are...*". Two CD-ROMs have been created, one in French and one in English.

Several of the artists invited to participate in the *AROUND THE WORLD* project presented a work: Mitsuko Akutsu, Lia Cook, Frances Dorsey, Wen-Ying Huang, Janis Jefferies, Christine Keller, Barbara Layne, Chia-Hui Lu, Robin Muller, Emiko Nakano, Vita Plume, Ruth Scheuing, Kathy Schicker, Cynthia Schira, Kelly Thompson, Liz Williamson, Bhakti Ziek.

The poster for the exhibition "about jacquard" features a list of 24 artists' names arranged in two columns. The title "about jacquard" is at the top left in a stylized font, with "the exhibition" below it. On the right side, there is a portrait of Joseph-Marie Jacquard, a man with a long white beard and hair, wearing a patterned jacket, sitting at a desk with a loom. The title "about jacquard" is repeated above the portrait. At the bottom, there are logos for "The Montreal Centre for Contemporary Textiles", "Le Conseil des Arts du Canada / The Canada Council for the Arts", and "Québec".

about jacquard
the exhibition

Mitsuko Akutsu	Louise Lemieux Bérubé
Joey Berzowski	Christine LoFaso
Lia Cook	Chia-Hui Lu
Frances Dorsey	Robin Muller
Josée Hamelin	Emiko Nakano
Wen-Ying Huang	Vita Plume
Janis Jefferies	Ruth Scheuing
Julianna Joos	Kathy Schicker
Christine Keller	Cynthia Schira
Rudy Kovacs	Kelly Thompson
Barbara Layne	Liz Williamson
Lisa Lee Peterson	Bhakti Ziek

The Montreal Centre
for Contemporary
textiles

50
Le Conseil des Arts du Canada
The Canada Council for the Arts
Québec



In 2009, the Montreal Centre for Contemporary Textiles organized a major exhibition of works by 20 Canadian artists that were the subject of the publication of *TELOS - Art Textiles in Canada*.

Seven artists from this *AROUND THE WORLD* project, including Jennifer Angus, Ingrid Backmann, Sandra Brownlee, Dorothy Caldwell, Barbara Layne, Marcel Marois, Ruth Scheuing, and myself, were part of this publication.

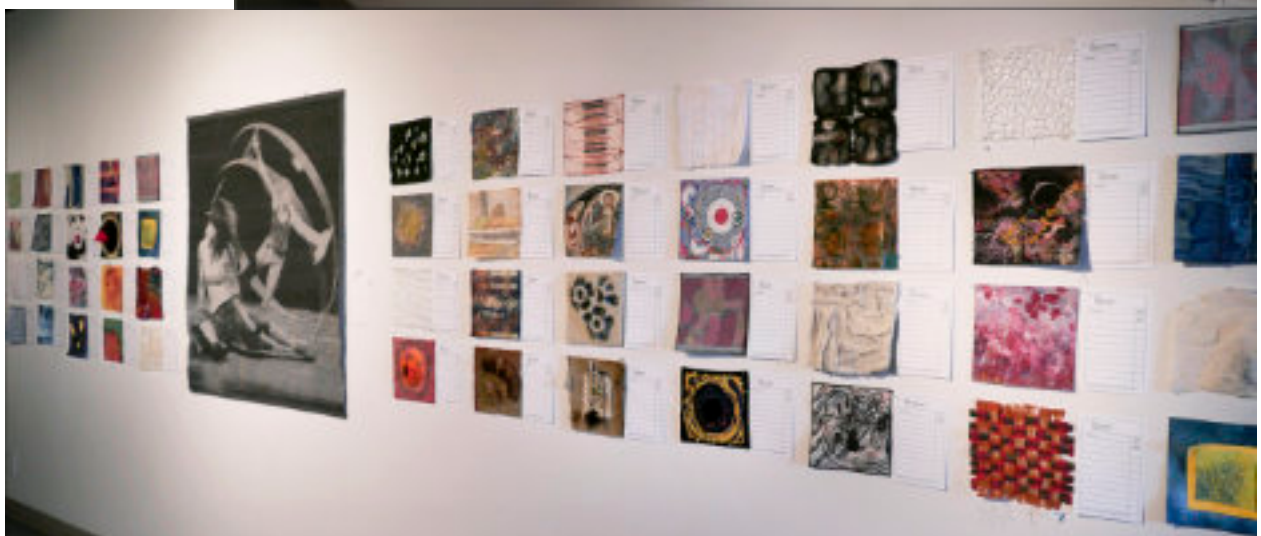


To celebrate the **20th anniversary of the MCCT** in 2012, a fundraising event entitled **20 x 20** was held at the Centre. Each artist in our database was invited to contribute by providing a small textile piece of 20 cm x 20 cm, which was going to be exhibited on the walls of the gallery.

More than 250 artworks were received. On the night of the exhibition, more than 300 visitors attended the celebration, and more than \$8,000 was raised for the Centre to enrich the creative potential of our program through the purchase of specialized equipment. Adding to the festive atmosphere, a group of performance artists called **Women With Kitchen Appliances** presented a musical performance with sounds made from small kitchen appliances.



20 x 20



FIRST OF ALL, I WOULD LIKE TO THANK
THE CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC
FOR ITS SUPPORT.
WITHOUT THIS HELP, THIS PROJECT WOULD NOT HAVE BEEN POSSIBLE!

MY COLLABORATORS!

Marie-France Bégis acted as COMMISSIONER. Her critical thinking and her influence in the arts and crafts communities in Quebec have been a great help to me. Here is an excerpt from her letter of intent when presenting my project: "My participation in the project as a curator aims to highlight the artist's work of contemporary artistic creation through support that includes the dissemination of the artistic approach, the creation of communication tools, the writing of texts as well as the spatial presentation of the corpus during an exhibition. My role as curator will include the coordination aspects related to the production of an exhibition and the scripting of a cultural mediation capsule."

Arnaud Vaillancourt, videographer and CEO of CREASCOPE in Montreal, has produced a video/capsule. His artistic and technical skills were of great help. To reach a wider audience, the video has been subtitled in both languages, French and English.

Nathalie Racicot, graphic designer, created a superb world map.

Suzie Genest, proofreader, English brochure.

Louis-Georges L'Écuyer, and **Raphaël Demers** from FAB-LAB du PEC for engraving the portraits on wood panels.

Sylvie Pinsonneault for her help when photographing the 80 boxes.

L'Association des Artistes de LaSalle for giving me access to the print space Glypto.

Agneta Hobin, Kelly Thompson and Christine Gaudino Peyret, for their testimony on the video.

A big thank you to the **80 artists** who believed in this project and who were willing to participate!!