

VANCOUVER BIENNALE
2018-2020

TEXTILE ARTISTS

(Arranged in alphabetical order by last name):

Angela George



Angela George carries two ancestral names, sits'sáts'tenat and qʷənat. Her late mother is slatwx, Cookie Thomas (Cole/Discon/Billy family) from Sḵwxwú7mesh and her father is from the Baker family from Sḵwxwú7mesh and the Jones and Peter family on Vancouver Island. She was raised by her late Dad, wika, Alexander Paul of Sts'ailes in the Fraser Valley. Angela is married to Gabriel George, grandson of late Chief Dan George and lives and works in the Tsleil-Waututh Nation in North Vancouver. This Coast Salish mother of 4 has dedicated her career to the betterment of First Nations people and communities. Traditionally groomed, she has a strong understanding of her culture and spiritual teachings and the impacts of colonization and barriers that plague First Nations communities. She has a strong passion in traditional canoe racing, weaving and cultural singing and dancing and believes that practicing traditions and having a strong sense of identity and connection to our ancestors is vital to community wellness, development and sustainability. Angela is currently working on her EMBA in Indigenous Business Leadership at SFU. Angela is humbled by the gift of traditional weaving—she holds this connection to her late mother and Squamish ancestry dearly. She loves to learn and teach weaving and strives to carry this sacred practice with the utmost integrity.

Chief Janice George and Buddy Joseph



Skwetsimeltxw Willard 'Buddy' Joseph and *Chepximiya Siyam* Janice George are accomplished weavers and teachers from the Squamish Nation. They have co-founded L'hen Awtxw Weaving House to share the teachings and practice of traditional Coast Salish wool weaving.

Chief Janice George graduated from Capilano University, North Vancouver BC, and the Institute of American Indian Arts, Santa Fe, NM, USA. She feels her education at these schools helped her excel as a teacher, adding to her most important traditional teachings. She is a hereditary chief, trained museum curator and educator. George also co-organized the 1st Canada Northwest Coast Weavers Gathering, with other Squamish Nation Weavers. George and Joseph are from prominent Squamish families and have numerous ceremonial and cultural responsibilities in their community. Joseph is the former director of the Squamish Housing and Capital Projects and currently consults on capital projects for First Nations communities.

<http://weavinghouse.com/>

Dawn Livera and Adrienne Neufeld



Dawn Livera is a textile and mixed media artist who believes that “there are no mistakes”. She was born in Colombo, Sri Lanka, spent her childhood in London, England and her adolescence in Kelowna, BC, Canada. She has lived in Vancouver, Canada her whole adult life. Dawn believes that making art should not be the private domain of the “talented” or “learned” few. Rather, everyone should feel free to explore their own creativity without worrying about whether their art is “good enough”.

Adrienne Neufeld is a visual artist and high school student. At 17, she is already an accomplished weaver, sculptor and textile designer. Adrienne was born in Vancouver and has lived her whole life in the same house, but she has a global legacy. Her mother was born in Sri Lanka and lived in the UK before coming to Canada. Her father, like Adrienne, was born in Vancouver, but his parents were born in Eastern Europe and lived in South America before arriving in Canada. Adrienne has a particular interest in religious art beyond the confines of her Mennonite and Catholic family background.

<https://mistiko.weebly.com/>

Krista Point



"My style of weaving and my designs have been greatly influenced by traditional Coast Salish designs (Cedar baskets, books, weavings etc.). I also use the old stories from First Nations people and incorporate them into my weavings. By taking the traditional designs from my culture, I transform them into my own design. My husband is a carver and in the past has made the looms that I weave on, this helps me create and make different size weavings. I not only weave wall hangings, but also make doll clothing, pillows, bags, traditional shawls, blankets and sitting blankets. I feel my weavings help me stay connected to my community. By sharing my technique with community members it helps them learn our traditional teachings. Our culture was taken from us a long time ago and I feel this is one part of our culture that is being revived and introduced to people in different cultures and communities. My weavings they make me feel connected to my culture and ancestors. When I weave I put my love for doing the work and positive energy into all of my weavings. All my weavings are different and tell their own story."

Krista Point, born April 25, 1964 is a Coast Salish Weaver of the Musqueam Nation. In over thirty years of weaving, Krista's work has been displayed at art shows with Susan A. Point (Coast Salish Artist) including Thunder Bay Art Gallery (1989); Montreal (April to May 1989), Switzerland. Notably, her work has been on display at the YVR Airport, Smithsonian Museum, Museum of Anthropology (University of British Columbia), CBC, and the Bill Reid Foundation. Local demonstrations include the Planetarium, Expo Site '86, the P.N.E., and several local secondary schools. Krista has also taught at the Musqueam Adult Learning Centre, where students learn to split, spin, and dye wool and well as weave.

Nadia Sajjad



Living and moving between east and west Nadia Sajjad is interested in the notion of identity and categorization among different social structures. She experiments with different media such as ceramic, printmaking, fabric art and multimedia installation to depict the complication of identity through the notion of misplacement and social ranking.

Nadia Sajjad has a background in carpet designing and graduated from Emily Carr University of Art and Design. She was one of the Emily Carr award winner's recipient in 2013. She recently focuses on exploring the sense of cultural identity and belonging through collaborating with artisan with diverse backgrounds to honor and shares her learnings as a platform of unity with her audience.

Ruth Scheuing



As an artist, educator and writer Ruth Scheuing explores how textiles communicate through patterns, language and stories. Relationship between nature and technologies, via computer assisted Jacquard weaving, Cyborgs and GPS tracking, represent some of the main current interests. Recent projects include 'Silkroads', an artist residency at the Surrey Art Gallery and 'Walking the Line', on www.digitalthreads.ca, a Textile Museum of Canada web project as well as several group shows including *Countermapping* for the PUSH Festival, 2010 Vancouver, *Binary Fiction: Digital Weaving* 2010, Eisentrager-Howard Gallery, University of Nebraska, Lincoln, *Thinking Textiles*, at the Richmond Art Gallery in 2004 and *Andante* at the Richmond Art Gallery and 'Dreamland': *Textiles and the Canadian Landscape* touring 2012-14 (Toronto, Guelph and PEI) organized by the Textile Museum of Canada.

Her published writings include 'The Unraveling of History: Penelope and other Stories' and co-editing with Ingrid Bachmann 'material matters: the Art and Culture of Contemporary Textiles', a book of essays, published by YYZ, Toronto in 1999. In 2006 '[Walking a line: GPS and Satellite Technologies as Narratives](#)', available on Digital commons. She taught in the Textile Arts Program at Capilano University from 1992-2015 received the Vancouver Mayor's Crafts Award in 2010.

She served on TSA (Textile Society of America Board) and is currently involved on the organizing committee of the 2018 Symposium held in Vancouver in September 2018. She currently operates TAD (Textile Arts Department) with Mary Lou Trinkwon, where we do project using our AVL Jacquard loom at makerlabs in Strathcona Vancouver.

<http://www.ruthscheuing.com/Welcome.html>

Shamina Senaratne



Shamina's textile art explores how we witness and narrate our world; how we are or are not able to thread fragments together, edit, and revise, to create meaning and coherence; and how our stories in fact contain both what is said and left unsaid. She is interested in intercultural interaction and questions of identity, self, other and community. Many of her works have been about seeing what was unsaid, and bringing forward hidden voices and unseen stories, about ruptures and repairs.

As an interdisciplinary artist, Shamina's often textile-based, conceptual art has been exhibited since 1992 in various group exhibitions. These include Artropolis 93: Public Art and Art about Public Issues in Vancouver (1993), Desh Pardesh (Toronto, 1994), The F-Word: Feminism in the 21st Century (2012). Her mixed media quadriptych "a Q", (2010), was purchased by Simon Fraser University Gallery, for the University President's Boardroom, Strand Hall. Her recent textile, mixed media and manipulated photography work has been exhibited in various curated/juried group shows in BC, touring across Canada, and in the US including a two-person show Here and Through and Back and Through at the Evergreen Cultural Centre Gallery, Coquitlam (2015), and the 5th and 6th Annual International Exhibition of Contemporary Islamic Art, Irving Art Centre Gallery, Irving/Dallas, Texas (2016 and 2017), juried by Maryam Ekhtiar, Associate Curator of Islamic Art at the Metropolitan Museum of Art, New York, and Dr. Linda Komaroff, Curator of Islamic Art and Senior Curator at Los Angeles County Museum of Art (LACMA) in Los Angeles, respectively.

Following her solo exhibition: Excursions and Returns: Meditations on Making and the Maker at Fibreworks Studio and Gallery, Madiera Park, BC (April 1-30, 2017) her jail-inspired installation, Interpreting the Shadows and the Light, was installed in the sanctuary of Christ Church Cathedral in Vancouver as part of (in)finite: Spiritual Conversations in Cloth, A Canadian Textile Exhibition, May 25 - June 4, 2017.

<http://www.shamina.info/>

Michelle Sirois Silver



"I am a pragmatic artist who makes hand hooked rugs. My choice of materials, techniques and concepts are in perpetual conversation with one another. I use a traditional technique to create contemporary work where I explore the ways that the past influences the present, and the present helps us to make sense of the past."

I use a visual language of symbols and meanings in my work to tell stories about identity and culture, climate change, and the changing world around me. Each body of work is a record of time and place."

Michelle Sirois Silver was born on the north shore of the St. Lawrence River and spent her formative years on Vancouver Island. She grew up in a home where making things was the norm. She worked in educational broadcast for over a decade and has been making hand hooked rugs for more than twenty years. Ms. Sirois Silver is a self-taught artist who has studied with Canadian hand hooking artists Barb Kennedy, Ann Taylor, and Anne Boissonot, as well as fiber artists Dorothy Caldwell and Jason Pollen. She exhibits internationally, teaches, and writes and speaks about her art practice. Ms. Sirois Silver works from her studio in Vancouver, British Columbia.

<https://www.michellesirois-silver.com/>

Debra Sparrow



Debra Sparrow has been deeply involved with the revival of Musqueam weaving for over 30 years, with many years of study, trial, and learning directly from the work of her ancestors. Her work has been collected and exhibited nationally and internationally including The University of British Columbia, The Canadian Museum of History (previously Civilization), The Royal BC Museum, The Vancouver International Airport (YVR Collections), the Burke Museum (Seattle), and the Smithsonian. She has been a recipient of the BC Creative Achievement Award for First Nations Art, 2008. Most recently, she has participated in "The Fabric of Our Land: Salish Weaving" at the Museum of Anthropology both as an exhibitor as well as a regular, active weaving demonstrator using a traditional loom from the museum collection.

As equally valuable to weaving for Debra has been education. Recognizing weaving has the ability to offer stories of our heritage, it also serves as a traditional form of education to effectively teach us of math, science, history, and philosophy. It has been important for Debra to pass on the Salish weaving practice and Musqueam history to the future generations, which led to her involvement in the co-creation of the Musqueam Museum School with the University of British Columbia. Among teaching classes, she has also shared her knowledge through public speaking, presentations, and publications (including UNESCO, 2001)

Robyn Sparrow



Robyn Sparrow was born and raised on the Musqueam First Nation; she is a self-taught Master Weaver. At an early age Robyn felt a need to find out who she was spiritually, who her ancestors were, and the history of her people. She decided to follow the path of arts and textiles and found herself inspired to learn and carry on the tradition of Coast Salish weaving. Robyn and her two sisters, Debra Sparrow and Wendy Grant, revived the art of weaving in 1980 by speaking to their elders and research; they continue to work together and independently. Robyn and her sisters have formed a group of Musqueam weavers and continue to pass on their traditions and knowledge to future generations. This path she continues down will continue to help her express herself as a First Nation's woman through weaving and art.

In 1984 Robyn created a replica ceremonial dress, it's made of various dyes, sheep's and goat's wool. Because of her immense popularity in Coast Salish weaving she was featured in the 2010 Olympics by creating a piece for someone to wear. (These techniques apply for both pieces)

All her work is very balanced and symmetrical. In all weaving there are a couple shapes that are commonly used such as, triangles, Salish v's (representing mountains), basket weave (representing the cedar baskets) and waves (representing the river). In many of her weavings she uses black, red, white, grey, and ocher. Robyn strives to push the boundaries of traditional Coast Salish weaving while staying in the realm of understanding.

Robyn's work has been exhibited across British Columbia in a number of venues and shows, including the most current "The Fabric of Our Land: Salish Weaving" exhibit at the Museum of Anthropology". Robyn has also recently been chosen by the City of Vancouver to design a new road installation for the Marpole Crosswalk.

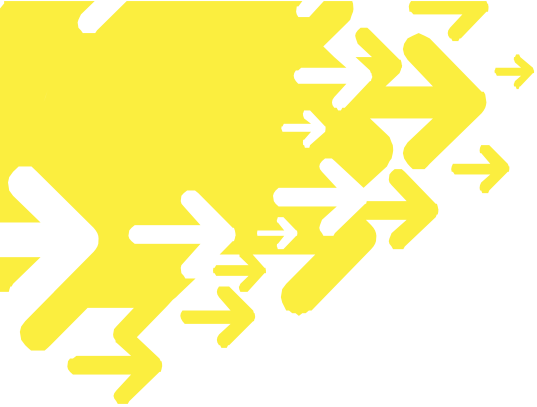
Mary Lou Trinkwon



Mary Lou Trinkwon is currently working out of MakerLabs Vancouver with her long-time colleague Ruth Scheuing on Jacquard weaving projects as well as teaching Jacquard weaving to community members. Mary Lou Trinkwon has a bachelor degree in Fine and Performing Arts with a dance major from Simon Fraser University, a Textile Arts Diploma from Capilano University and a Master's Degree in Education from Simon Fraser University. Her interest in making textile art extends across disciplines, combining both weaving and surface design, into research and studio exploration. Her creative process revolves around concepts of nostalgia as a historical specter of culture and identity. Crafted objects and material process remain central to her presentation formats and methods.

She has received the North Shore Community Arts Council Student Award and the Vancouver Foundation Visual Artists Development Award. Her work has been exhibited throughout BC. Mary Lou coordinated and taught in the Textile Arts programs at Capilano University from 2000-2015. She is currently pursuing certification in Therapeutic Touch, a wholistic healing modality. She received the Vancouver Mayors Award for Craft and Design in 2014.

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

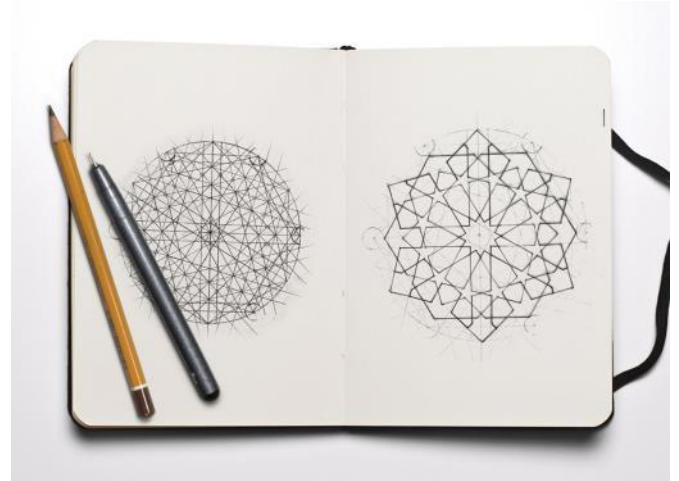


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GRAPHIC ARTISTS

(Arranged in alphabetical order by last name):

Doaa Jamal



Doaa Jamal is a freelance graphic designer and photographer. Her professional expertise lies in creating dynamic visuals for individuals and organizations eager to understand their identity through the power of colour, shape, and symbolism. And through the scope of her lens, she captures small moments in time to create big expressions of personality. Each of her portraits are a welcome window for endless stories and emotion. Between projects, Doaa experiments with Arabic calligraphy and type; mixed media fabrication; and travel photography, all from her point of practice in Vancouver, BC. She volunteers as a Front Desk Steward at Maker Labs and volunteer board member for Voices of Muslim Women.

<https://www.behance.net/DoaaMq>

Damian John



Self taught digital and acrylic painter with a lifelong penchant for creating. Damian has been working at his art as a career since 2012, and has been a full time artist since 2014. Damian John has studied in universities, forests, deserts, and on lake shores with wise people from a small part of the vast variety of wisdom traditions of the world. Part of his current paradigm is a deep need to strive for a kinder and more curious world. With a love for all that he is ethnically, a Tl'azt'en German Irish Austrian Hungarian Canadian, he strives to create a space in which we can truly see one another better.

<https://caribouwoman.com/>

Sholeh Mahlouji



Sholeh is a Vancouver based graphic designer and illustrator who is passionate about sharing insights about Persian Art with her audience. Inspired by Persian art and architecture, she integrates motives, symbols, and cultural icons to create artworks using digital and hand drawn techniques.

Sholeh holds a Bachelor of Graphic Design, as well as a Master of Illustration from the University of Tehran. She has collaborated with diverse cultural and educational organizations such as the Children's Book Council of Iran and the Ministry of Education. Following her passion, Sholeh documents cultural elements in tiles, textiles, paintings, calligraphy, weavings, and architecture while traveling in Iran. Previously, she has run workshops on designing arts education curriculum based on Persian traditional art. Sholeh is currently studying for a Master of Arts in Art Education at the University of British Columbia.

Michelle Nahanee



Michelle Nahanee is a critical Indigenous scholar with 20+ years of professional experience in graphic design and communications. She melds technology and tradition to change opinions, build relationships and increase understanding. Her clients are First Nations, NGOs, corporations and government departments. She is a Squamish Nation member from the village of Eslhá7an. Michelle recently completed a Master of Arts in Communication from Simon Fraser University where she wrote "Decolonizing Identity: Indian Girl to Sḵwxwú7mesh Matriarch." She concluded her research with a call to dismantle academic barriers to decolonizing practices. She is also the designer of a life-size board game and workshop called *Sínulhkay and Ladders* that promotes the Squamish practice of *Chen chen stway* (holding each other up) while working through neocolonial scenarios of oppression.

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

Kit Walton



My passion lies in tying together visual and communicative messages that people can resonate with, emotionally and logically. My work tends to take on conceptual narratives, which are primarily whimsical and light hearted.

My main muse is nature. I attribute this to my Métis heritage, along with growing up on an acreage in the foot hills of rural Alberta. I'm inspired by seasons, cycles, and the natural rhythm of things, including the poetry that is found in science and math and how it can be applied to create harmony in visual works.

Kit grew up by the small foothill town of Sundre, Alberta. She has a Bachelor of Design majoring in visual communications from the University of Alberta. Kit 7 years professional work experience as both an in-house and freelance graphic designer, specializing in branding, logos, print and integrative design. Her in-house experience includes prominent Albertan institutions, such as: The Royal Alberta Museum, The Banff Centre, University of Alberta and the Edmonton Public Library. After becoming a freelance designer in 2014, she has been working remotely and travelling between California, Alberta and Vancouver, living in a variety of interesting abodes—including a van, a tent on a ranch by the pacific and a floating house on the Fraser River. She is accompanied on her travels by her 2-year-old dachshund-chihuahua mix named Pancake.

<https://kitwalton.com/>