

# hard twist 12:

YARN

The Gladstone Hotel's 12th Annual Juried  
Textile and Fibre Arts Exhibition

August 23 2017-January 7, 2018 | Opening Reception: Sept. 7, 2017



#hardtwist12

IMAGE: ASHLEE MARCUS

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## YARN

### The Gladstone Hotel's 12th Annual Juried Textile and Fibre Arts Exhibition

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The twelfth annual edition of the Gladstone Hotel's signature show of textile-based art, invites artists to explore the art of narrative through textile.

Yarn me a yarn, spin me a tale, string me along—tell me a story! Whether speaking of the solid stuff of truth or of fabricat-

ing a tissue of lies, it's hard to tell a story without the textile words and imagery that weave their way through the fabric of language and lore.

Hard Twist 12: Yarn challenges artists to spin a tale with thread, but without words.

Hard Twist is an annual juried show of work that celebrates the intimate, layered and complex relationship between people and textile. The show has become an important annual event within the Canadian fibre art community and has been a signature event at the Gladstone since 2006.

Participants range from established artists with impressive track records to students in the process of refining their focus. The works are tiny and huge, straightforward and complex, representational and abstract, and speak of things as disparate as biblical lyrics, global warming and the fate of dryer lint.

Each year, co-curators Helena Frei and Chris Mitchell weave this wild diversity into a rich and complex tapestry inhabited by a powerful sense of human creativity.

#### HARD TWIST 12 CURATORS:

**Helena Frei** is an artist, writer and independent curator with an eye for detail and a profound curiosity about textiles and their relationships to language, culture and the human world in general. She is a graduate of McGill University and the Ontario College of Art and Design, and lives and works in Toronto's Kensington Market.

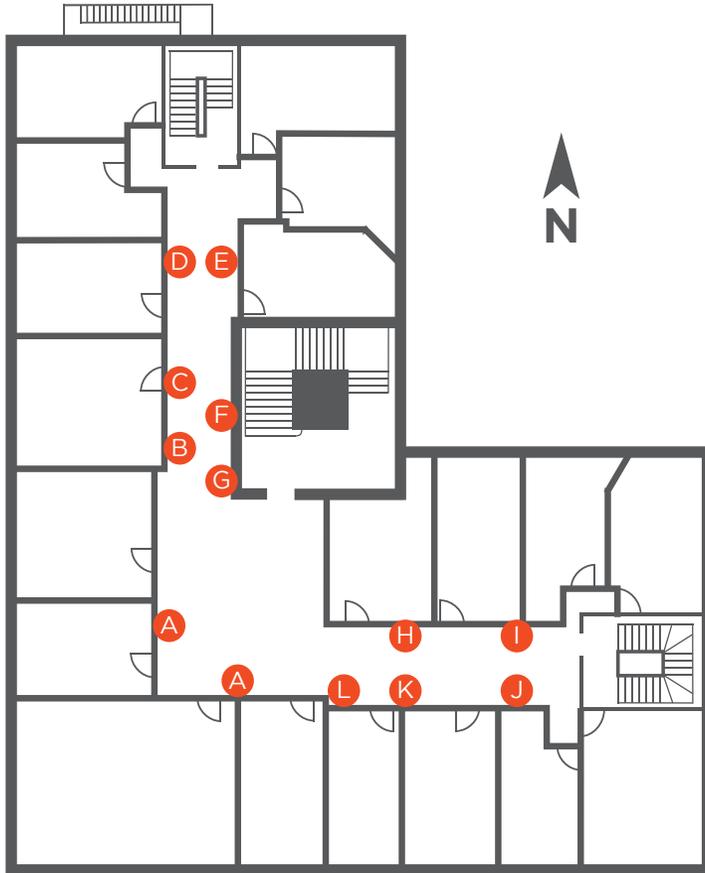
**Chris Mitchell** is an arts administrator, independent curator and former Director of Exhibitions at the Gladstone Hotel. She has a passion for working with artists, realizing creative projects and developing entrepreneurial models for arts based initiatives. She is a graduate of Fine Arts, York University.

#### HARD TWIST 12 JURORS:

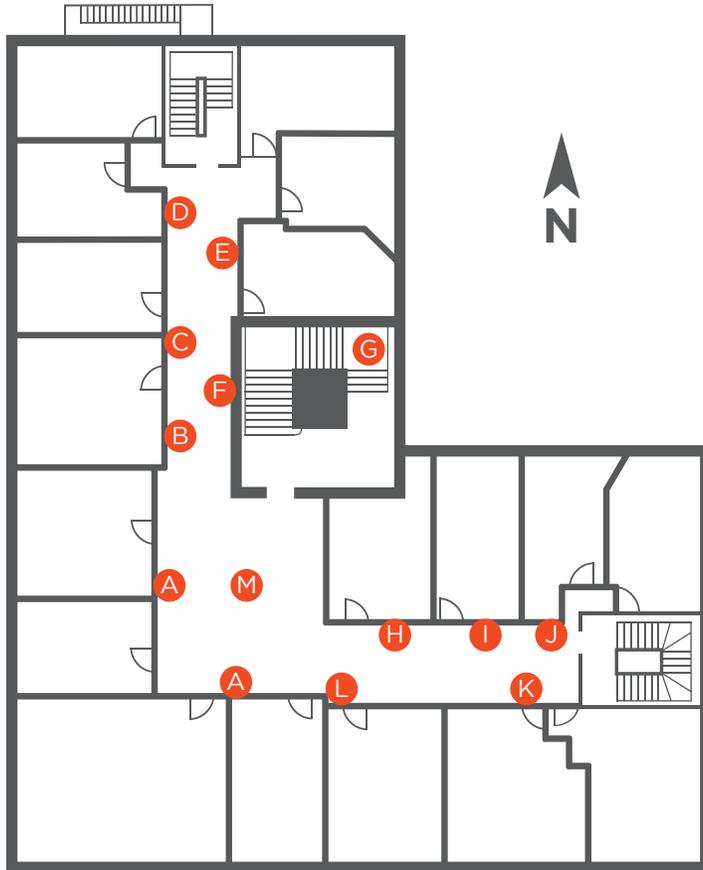
**Ketzia Kobrah**—Textile Artist and previous Hard Twist participant (Hard Twist 11)  
**Natalia Nekrassova**—Curator, Collections and Research, Textile Museum of Canada  
**Erin Stump**—Gallery Owner, ESP | Erin Stump Projects  
**Lukus Toane**—Director of Exhibitions, Gladstone Hotel (ex-officio)

# THIRD FLOOR

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- A Jenn Judson
- B Victoria Carley
- C Ashlee Marcus
- D Liz Pead
- E Matthew Varey
- F Elise Boudreau Graham
- G Sandra Mannila
- H Kaythi
- I Yarn Blitzers
- J Kate McGrann
- K Corrie Peters
- L Vicki Burns



# FOURTH FLOOR

- A** Lois Schklar
- B** HAMACA Collective
- C** Spencer J. Harrison
- D** Jessica Bebenek
- E** Cynella Cyril
- F** Cath Adele
- G** Hana Rotchild
- H** Judy Martin
- I** Greta Grip
- J** Lise Downe
- K** Jackie Partridge
- L** Brooke Ripley
- M** Bar None (Noush Irani, Bonnie Leung, Natasha Popek-Konieczko, Rex Regu)

# CATH ADELE

## Conductive Threads

Used tea towels, hand stitching

63.5" x 156" x 20"

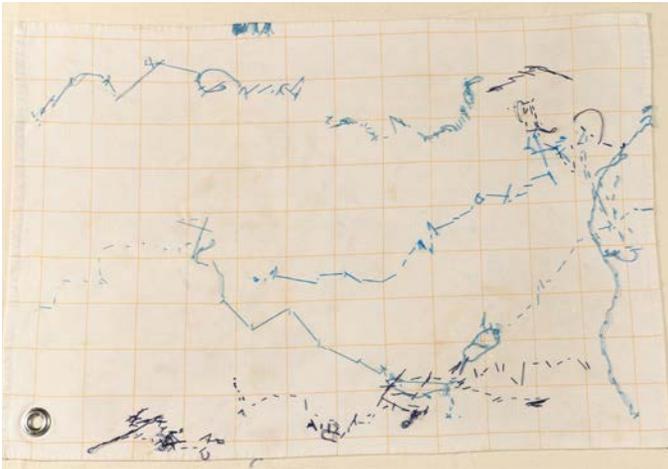
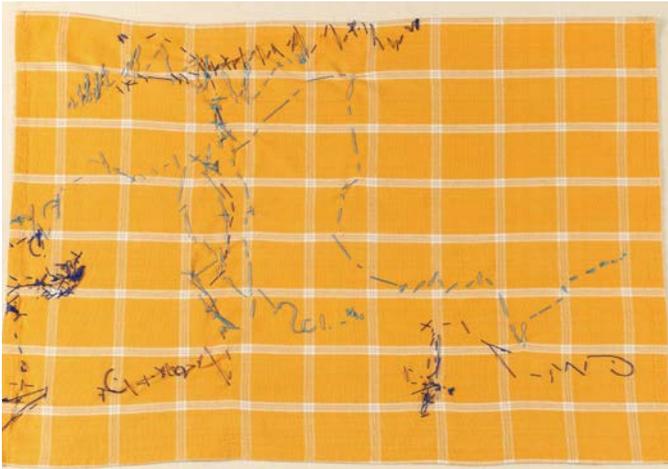
2017

NFS

[cathadele.com](http://cathadele.com)

*Connective Threads is a conceptual installation that honours the rhythms, history and stories embedded in women's domestic work. I have collected a series of used tea towels, each one carrying the stains and tears of daily use. I use this material as a ground for blind stitching, a meditative practice that intuitively connects me to women's stories.*

I work primarily with textiles and stitching, making work that re-purposes utility materials and garments. The embedded history and story of cloth links me to the lineage of women coming together in sewing groups and circles of community. Ordinary stitching practices, mending, darning and patching become my vocabulary.





# BAR NONE

NOUSH IRANI, BONNIE LEUNG, NATASHA POPEK-KONIECZKO, REX REGU

## Head in the Clouds

Metal + yarn

3' x 6'

2017

Price negotiable

[facebook.com/pg/barnone.to](https://facebook.com/pg/barnone.to) 

*Uninhibited, our imagination departs from the constraints of our consciousness. Floating between reality and sleep we slip into this dreamscape. A private world constructed by lucid thoughts while the world carries on around us. Detached from reality, our head in the clouds, we become lost in our daydreams.*

Bar None is a design collective which explores the confluence of interiors, pop culture and technology. Inspired by cultural behaviours, we aim to engage and challenge the unexpected. By layering texture, colour and form, our installations are a means for discussion and exploration.

## k2tog

**Sandpiper:** Elizabeth Bishop on searching, 1962

Twine | 13.5" x 4.75" | 2016 | \$100

**Poor Bird:** P.K. Page's glosa of "Sandpiper", 1994

Twine | 28" x 4.25" | 2016 | \$120

**Blue Moles:** Sylvia Plath on death, 1960

Twine | 18.75" x 3.75" | 2016 | \$100

**Sylvia's Death:** Anne Sexton on Sylvia Plath's suicide, 1963

Twine | 35.25" x 3.5" | 2016 | \$120

**How It Is:** Maxine Kumin on Anne Sexton's suicide, 1974

Twine | 15.25" x 4.25" | 2016 | \$100

**Fragment 113:** Sappho's original, in Ancient Greek, 612-570 BCE

Twine | 3" x 4.5" | 2016 | \$60

**Fragment 113:** Anne Carson's translation, 2002

Twine | 3" x 4.5" | 2016 | \$60

**Fragment 113:** Anne Carson's alternate translation, 2002

Twine | 2.75" x 2.25" | 2016 | \$60

**Fragment 113:** H.D.'s expansive translation, 1921

Twine | 23.5" x 3.25" | 2016 | \$100



*Home crafts such as embroidery, knitting, weaving, and other textile arts have historically been downgraded to the realm of "craft" or "women's work." Women traditionally pass down these skills from one generation to the next, and in so doing, they build a history and a language through time. A poem, just as any other work of craft, can be deciphered and interpreted, taught and learned, picked apart to its base materials and reinvented as something entirely new without ever fully shedding its ties to the past.*

*This selection of tapestries from the k2tog project are my knitted translations of historical poems. Each poet in this series reflects and expands on the lives, deaths, and words of the women who have come before her, just as my 'poems' contain and reinvent each woman's language. I constructed knitting patterns for the tapestries by scanning each poem and assigning knit and purl stitches to stressed and unstressed beats, and by mapping*

*the number of beats in each line. Each line of verse is a knitted row and each beat, a stitch. Quite literally, the poems can be read—if you understand the language.*

*As I knit, I became aware of my privileged place of understanding, the dual histories to which I belong. k2tog inhabits the traditions of both "women's crafts" and "fine arts", the artisan and the artist, blurring distinctions between the concepts of reproduction and creativity. In being forced to operate within each structure, emerging from these histories which have devalued women's work, I discovered the potential of each language to expand and inform the other, creating renewed meaning from ancient traditions. As Colette says of her daughter's stitching in *Earthly Paradise*, "she is silent when she sews, silent for hours on end...she is silent, and she - why not write it down the word that frightens me - she is thinking."*

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Jessica Bebenek is a poet & essayist in Concordia's English MA program. *The Waste Land*, her knitted poem of over 500 lines investigating gendered labour & the English canon, will be knitted during Toronto's 2017 Nuit Blanche. k2tog will be released as a book in September with Berlin's Broken Dimanche Press.



# VICKI BURNS

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## Core Sample

Fabric, rebar, cement base

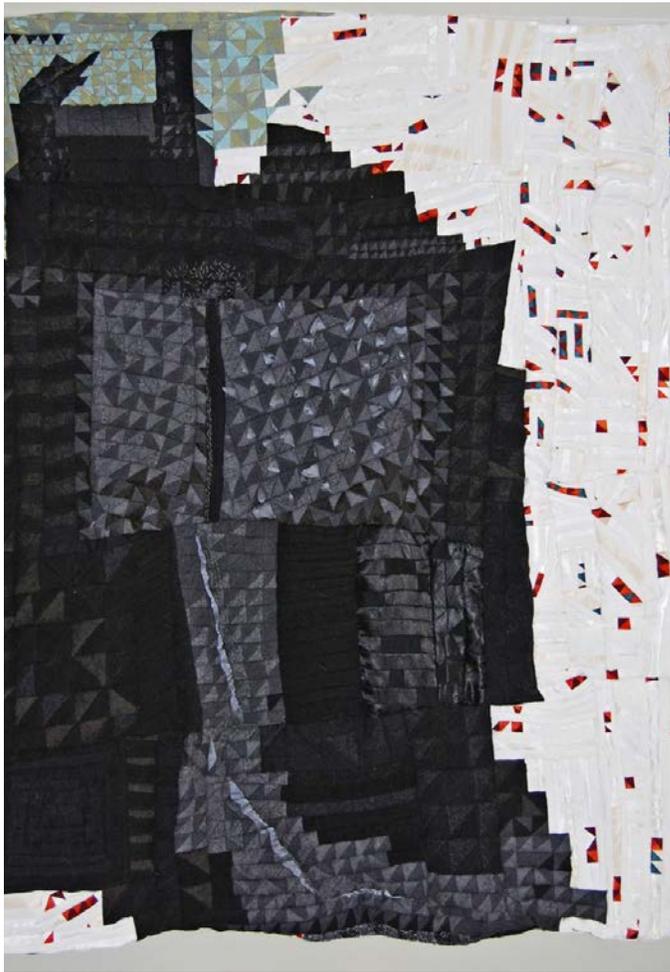
6" x 6'

2008

\$500

*Just as the layers revealed by cross sections of sediment tell the earth's story, ordering events in a timeline, Core Sample tells the artist's story at the age of forty-nine, with each of the 2,548 frayed fabric circles representing a week in the life. As sediment turns to rock, our experiences become embedded in our depths.*

The language and imagery of geology combined with an interest in the dynamics of human psychological and spiritual growth inform Vicki Burns' preoccupation with layering, repetition and the point-of-view of the cross-section. Vicki's work embraces rich color and frayed edges.



# VICTORIA CARLEY

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## The Minotaur

Mixed fabrics, machine sewn and  
hand embroidery  
51" x 57"  
2015

[davidkayegallery.com/?page\\_id=1472](http://davidkayegallery.com/?page_id=1472) 

*At the beginning of creating The Minotaur I visualized the anger and confusion in the Minotaur's life. In my image there is clearly a bull-like being and a maze-like patterning to remind us of the story. The bulk and texture of the animal and the balance of the other elements evoke both the menace and longing at the core of the story.*

Victoria Carley is a Toronto Landscape Architect and textile artist. In contrast to her professional work, which is at the scale of acres, Victoria finds that the assembly of small pieces and the detailed surface work allows introspection to explore composition and emotion. In art, myths are depicted as beautiful pictures or moral lessons. Victoria Carley does not retell the old stories, instead she uses her art as a reminder of the story looking for the emotion at the core of the myth. Victoria Carley is represented by David Kaye Gallery.



# CYNELLA CYRIL

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## The Making

Fabric paint on pouring medium  
with beading  
60"x 60"  
2017

[cyril-cynella.format.com](http://cyril-cynella.format.com) 

*Through colour and the making of the patterns, my work explores identity, cultural hybridity, memory, and women's role in craftsmanship in Sri Lanka. I use various mediums, such as pouring medium and fabric paint, to create meticulous textile patterns that replicate hand-made fabrics. In creating my own synthetic hand-made replications rather than using readymade manufactured fabrics, I am communicating the distance I feel to my culture and memories while living in Canada. It is important for my work to indicate the full body experience the artist goes through during the process of making, to call forth the history of craftsmanship and laborious processes almost exclusively undertaken by women. This work is a reflection of myself, my culture, and represents the memories of my time spent with my grandmother.*

Cynella Cyril is a Sri Lankan Toronto based artist. Emerging from an interest in human memory and identity, Cyril's work utilizes various patterns and materials that reference both childhood memories and the arts and craft culture in Sri Lanka.



# LISE DOWNE

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## The Untangling

Twig, pine needles, silk/wool yarn

14" x 11" x 2"

2014

\$450

*This piece is part of a Comb series. The Untangling contrasts an object made with 'primitive' materials and techniques with another that is more 'refined'. The relationship of the two artifacts is evidence of the ability to achieve elegance and clarity through simple means.*

Lise Downe grew up in London, Ontario and studied art at the Beal Art Annex, majoring in printmaking. She then studied sculpture and drawing at the City and Guilds of London (England) Art College, and Jewellery Arts at George Brown College and OCAD. She painted for many years and has published four books of poetry. She lives and works in Toronto.





# ELISE BOUDREAU GRAHAM

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## Performance Anxiety

Collected white cotton, thread, grommets

60" x 80"

2013

\$400

[eliseboudreaugraham.com](http://eliseboudreaugraham.com) 

*Performance Anxiety is a queen-sized quilt sewn together with found and donated tee shirts and as such it has a gross material quality: sweaty, dirty, and smelly. I think abjection can be a space of honesty because there is no pretense that needs to be maintained.*

Elise Boudreau Graham is an interdisciplinary artist who works with installation, soft sculpture, printed matter, and object collection. Her practice explores the politics of interpersonal relationships, private versus public spaces, and the navigation of feminine bodies through these spheres. She lives and works in Montréal, QC.



# GRETA GRIP

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## From Where I Knit

Wool nylon blend, stretched onto canvas

28" x 66"

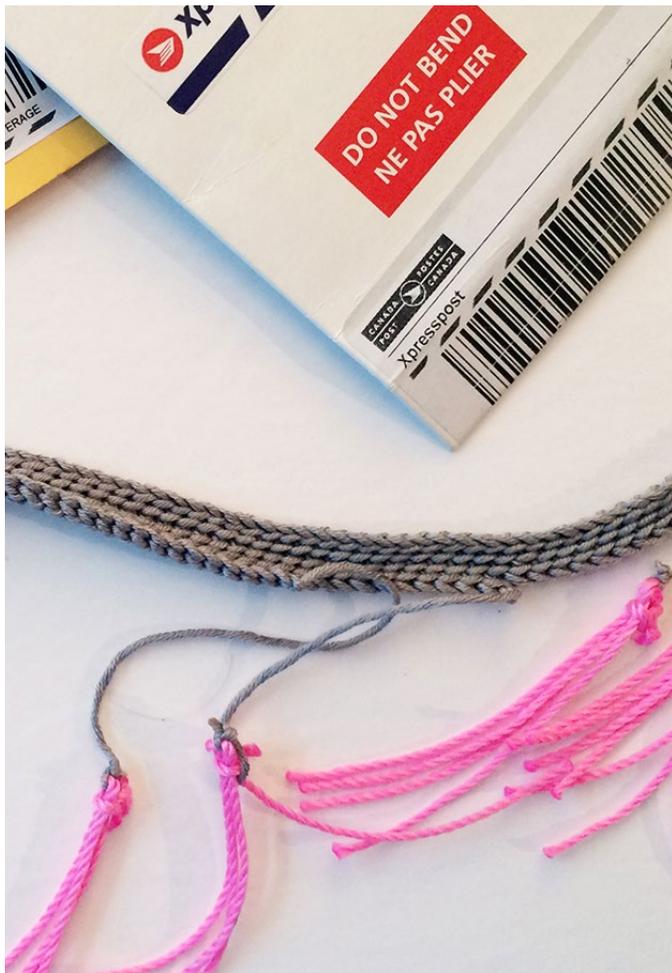
2017

\$275 per panel

[gretagrip.com](http://gretagrip.com) 

*Greta Grip explores the relationship between technology and hand-made craft. For Hard Twist 12: Yarn, Greta uses her hacked knitting machine to knit three panels. One panel is a Stand-by symbol, the second is a Hand Wash symbol and, finally, the third is of a Copyright symbol. Without using words, but rather international ISO symbols which are modern day hieroglyphics, Greta tells stories about the struggle between art and craft, the complexity between hand work and industrial reproduction and the pull and push between women and man.*

Greta Grip enjoys pulling the strings of what is traditional knitting and winding it around the digital age. Grip has hacked her knitting machine. Hacked it by removing its original brain and replacing it with an USB port. She is no longer subject to size and time.



# HAMACA COLLECTIVE

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## Weaving a Letter: A Continuous Dialogue Through Time

Crochet

Dimensions undetermined

2017

\$300

[micheleguevara.ca](http://micheleguevara.ca)

[camilawila.hotglue.me](http://camilawila.hotglue.me)

*Telling a story without words, mother and daughter speak through the language of crocheted yarn. Michèle, the mother, lives in Toronto while Camila, the daughter, lives in Halifax and travels the world. This work, which started in February 2017, is a continuous correspondence through mail in which they have a conversation and “write” each other a story with fibre.*

A mother-daughter collaborative duo making work in performance and fibre arts. Their first collaboration was a performance titled *Ephemeral* at Studio 223A in 2013. They both work in textile mediums and enjoy connecting through their mutual love for the craft.



# SPENCER J. HARRISON

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## Yarn Memories

Mixed Media

2' x 6'

2017

\$1100

[spencerjharrison.com](http://spencerjharrison.com) 

*Exploring grief, memory, and loss through the unraveling of objects knit by my deceased mother. Vacuum-formed transparent molds, as well as images of the knitted object and the knitter, accompany the unraveled yarn showing both the presence and the void of the object, metaphorically referencing the presence and loss that grief creates.*

Spencer J. Harrison is a Toronto artist who makes work to understand the human condition. His PhD was the first painted dissertation in Canada. He is primarily a painter, although he has been exploring multiple new mediums; this is his first work using fiber.



# JENN JUDSON

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## Untitled (Masked and Anonymous)

Masks on hooks

80" x 24"

2016

\$125 per mask

[jennjudson.com](http://jennjudson.com) 

*Drawn to costume from an early age, Judson became fascinated by the notion of the mask as both a veil to hide behind as well as a powerful form of liberation. The artist's playful sense of humour reveals itself in candy-coloured guises that express a range of personalities, demonstrating identity as a fluid and constantly evolving process. Displayed hanging off of hooks on the wall, Untitled (Masked and Anonymous) encourages viewers to participate with the work by mentally or physically inserting themselves into the mask. Tensions between anonymity and celebrity, the banal and the extraordinary, and humour and horror, are explored through Judson's quirky masks and their insertion into public and private everyday spaces.*

Jennifer Judson is an emerging artist based out of St. Catharines, Ontario. Hand-sewn textiles, immersive installation, surrealist photography and live performances are just a few of the mediums that coalesce to form her dynamic practice. The artist graduated last spring from Brock University with an undergraduate degree in Visual Arts.



# KAYTHI

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## Sweater Curse

Yarn

Approx. 4' x 6'

2016-2017

NFS

[kaythi.com](http://kaythi.com) 

*Sweater Curse is a knitters' superstition that warns that knitting a sweater for a significant other will lead to them ending the relationship. A series of sweater fragments knit for the artist's ex-boyfriends in celebration of lesbianism, Sweater Curse is based on labour of love, domesticity, and whole-assed theory, forming a meandering and unresolved exploration of dyke legibility, way-finding, and love.*

Kaythi is a Toronto-based artist currently exploring lesbian embodiment and language. Her interests include gardening, lesbianism, and post structuralist theory. She currently lives in an art gallery with her wife and cat.





# SANDRA MANNILA

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## Hardy Boi

Faux leather, inherited patches and buttons,  
appliqués, trimmings, mink tails

30" x 34"

2017

NFS

[sandramannila.com](http://sandramannila.com) 

*Hardy Boi is from a new body of work exploring heritage, blood trauma, family history, and Indigenous-settler identity. Mannila reinterprets her family's collective identity and history through a queer, matriarchal lens, contrary to the Northern Ontarian-Catholic framework from which it came. This work was made using found, inherited, and bought materials.*

Sandra Mannila is a queer, Indigenous-settler interdisciplinary artist working and living in Toronto. Her artistic research is an exploration into her identity, historical representations, and the systems created to marginalize women, queer folk, and Indigenous people.

# ASHLEE MARCUS

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## Melania Butterfly

Hardanger and cross-stitch embroidery

16" x 20" framed

2017

\$775

[ashleemarcus.com](http://ashleemarcus.com) 

*The story of the First Lady is framed by her beauty and the privileged celebrity life it has provided her. Is she actually free to do as she pleases, or is she an obedient prisoner who relinquished her autonomy in exchange for a luxury prison? Is she to be envied, or pitied?*

Ashlee Marcus is a Canadian Multi-Disciplinary Artist residing in Toronto, Ontario. She holds a Bachelor of Fine Arts Special Honours Degree from York University and is a member of the Embroiderers Association of Canada. She currently focuses her practice on hand embroidered textile work.





# JUDY MARTIN

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## Ironing Stories

Ironing board pads and covers, silk and wool threads, dyed silk velvet

51" x 57"

2017

\$800

[judithmartin.info](http://judithmartin.info) 

*These ironing board covers belonged to my late mother-in-law. I saved them because of their material and poetic power. The stories they received from her evolved over a lifetime, legends based on family memories, embroidered with daydreams and the drama of world events. And the hands keep on moving.*

Judy Martin lives and works on Manitoulin Island, Lake Huron, central Canada. She holds a first class honours BA degree in Embroidered Textiles from Middlesex University in the UK and maintains a popular blog, Judy's Journal. Martin creates large scale, hand stitched artwork from found and re-purposed cloth and is an advocate for the power and beauty of hand stitch. Her large hand embroidered plant dyed silk quilt, *Soft Summer Gone*, recently won two awards for Surface Design at the 20th biennial of Quilt National 2017.



# KATE McGRANN

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## True Love

Synthetic yarn, fence

3' x 4'

2012-2017

Price upon request

[katemcgrann.tumblr.com](https://katemcgrann.tumblr.com) 

*The piece tells the story of what happens to love over time. The words "TRUE LOVE" were knotted to a fence, which was then left outside for approximately five years. While the words clearly remain, the toll taken by extended exposure to the elements is evident, evoking a deep feeling of recognition and empathy in the viewer.*

Kate McGrann is an artist and lawyer living and working in Toronto. She spends a lot of time thinking about feelings and a lot of money on economy-sized balls of acrylic yarn.



# JACKIE PARTRIDGE

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## Remnants

Found clothing, hanger, paper made from jeans  
approx. 96" x 48"

2016

\$1,200

[jackiepartridge.com](http://jackiepartridge.com) 

*Remnants uses found farm clothing from my retired grandfather. The seams of the clothing make up a drawing, and the blue jeans have been transformed into paper. The drawing displays emptiness and memories of a past life left behind. The worn and tattered clothing once had a function and now the threads communicate the next life of the clothing.*

Jackie Partridge was born in the small town of Wellesley, ON. She graduated with her Honours Bachelor of Fine Arts and Honours Bachelor of Education at Lakehead University in Thunder Bay, ON. Partridge is currently pursuing her Master of Fine Arts in the Fibres and Material Practices Program at Concordia University in Montreal, QC. Partridge has exhibited her work throughout ON and QC.



# LIZ PEAD

## Stitched Landscape Series

Thread stitching into woven mesh; copper, brass and stainless steel

5" x 8" each (unframed)

2016-2017

\$575

[lizpead.com](http://lizpead.com)

*Material choice and commitment to a process are important. Labour matters. Actively choosing textile over paint pits the unconscious against the conscious for me. Pushing for identity in a medium long considered 'anonymous'—stitching landscapes into metal meshes reclaimed from industrial use—makes me happy, as I identify myself through the act of stitching a landscape which situates me in place.*

Liz Pead completed two diplomas at the New Brunswick College of Craft and Design in Fabric Surface Design (1993) and Textiles (1995). After working as a gallery preparator for some time, she went to OCAD to study Drawing and Painting (2007) which she graduated with the Medal and Distinction Honours. Her studio is in the Dupont and Symington area, and she is a hockey mom, twice.





# CORRIE PETERS

## State Building

Gifted yarn, burlap, time

36" x 36"

2016–2017

Edition of 18 photo prints (40" X 40") available, \$600 (unframed)

[corriepeters.ca](http://corriepeters.ca)

*"Stories are 'ceremonies of belief as much as they are chronicles of events'." \**

What is its account

of connection

of usefulness

of care

...

*This work is built with the scraps of yarn left over at the ends of projects, saved and gifted to me.*

*\* J. Edward Chamberlin in This is your land, what are your stories?, quoted by Robert Zacharias in Ceremonies of belief: Unsettling Mennonite Stories*

Corrie Peters is an artist with a wealth of relationships. Many people have been willing to sit with her in her ignorance, her struggles and her joys. Her artwork is the time she spends in relationships that teach her how to listen to, and learn from, voices our systems silence. Her publicly shared work is the translation of what she has been privileged to learn about strength, activism, caring and helping through these relationships to a larger audience—they are the documentation of her socially engaged practice.





# BROOKE RIPLEY

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## Backbone

Wire, clay yarn, glue

23" x 2" x 6"

2016

[mydogindiana.tumblr.com](https://mydogindiana.tumblr.com) 

*Backbone is one piece within a series in which I have been reinterpreting the usual narrative of the human body. This part of the body has been chosen for its connection in common slang to themes of courage and perseverance. The irony in sayings like "that took backbone" is that although it conveys strength, it refers to a part of the human body that is delicate, soft, and even intimate.*

Brooke Ripley was born in Canada and completed her BFA (Honours) at Western University in 2000. In 2003, she moved to the U.S. to study, first at the San Francisco Art Institute where she successfully completed the Post Baccalaureate program, then at the prestigious Pratt Institute in Brooklyn. After graduating summa cum laude with an MFA in 2006, she pursued her fine art career while working as a graphic designer in the fashion industry in Manhattan, eventually achieving the position of Art Director. Her artwork was featured in group and solo shows in Brooklyn, Manhattan, and New Jersey. In 2013, she chose to return to Toronto to dedicate more time to her art while retaining a freelance design career with clients in NYC.



# HANA ROTCHILD

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## Growing Numb

Fiber rolling and molding

72" x 33" x 24"

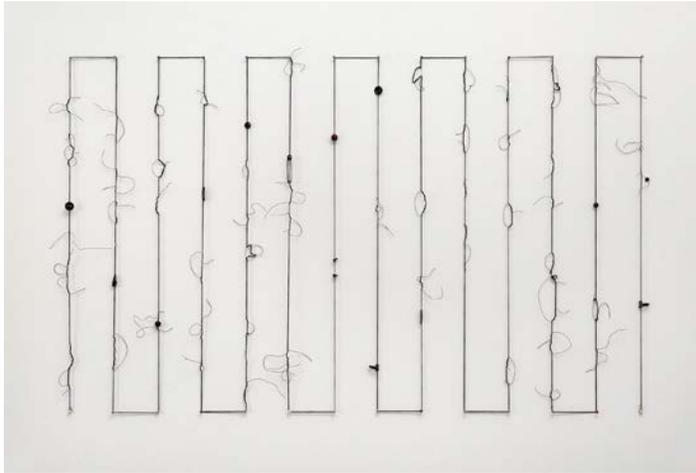
2017

\$3,500

[artisthanarotchild.com](http://artisthanarotchild.com) 

*The empty capsules holding the trapped emotional chrysalis. A thin line of fiber, attempting to connect, protects but also traps. Lightness of matter, the hidden and exposed, fading colours—is there a sign of movement? Is it still alive? The cluster of objects brings the echo of painful repetition.*

Hana is a Canadian/Israeli mixed media feminist artist, art therapist and clinical social worker based in Ancaster, ON. Guided by self-reflection using mixed media and intrinsic notions to promote social change. Her creations have been exhibited at galleries in solo & group shows in Canada & Israel.



# LOIS SCHKLAR

## Timeline 2 and 3

Mixed media: elastic cord, assorted objects

Variable size

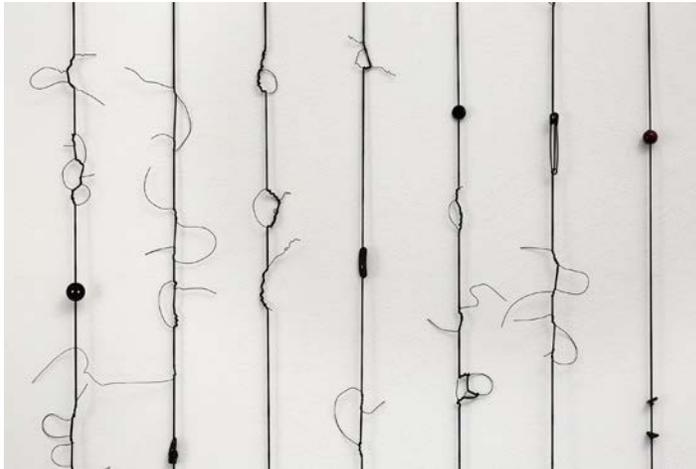
2017

\$1500 each

[loisschklar.com](http://loisschklar.com) 

*Timeline is a visual poem/narrative based on the extensive collection of objects that I have accumulated over many years of making art. The series re-imagines the aesthetic association that first brought these objects to my attention, references other bodies of work and re-purposes materials I no longer use or need.*

Lois Schklar has shown throughout Canada and the United States. She has received numerous grants (OAC Project and Individual, OAC Exhibitions Assistance, TAC Individual and Canada Council. Recently, Lois was selected for an interdisciplinary residency in Arbroath, Scotland (2016).





# MATTHEW VAREY

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## Camo Pattern 20

Wool and Linen

30" x 30"

2016

\$2400

[matthewvarey.com](http://matthewvarey.com) 

*This is a small example from a future laboratory where camouflage is developed to better protect those in past combat situations (time travel), reducing the numbers of the wounded and the dead. This rewriting of the past nearly eliminates trauma, providing a hopeful future for us all. Camouflage test samples like this one are being displayed in touring, celebratory exhibitions.*

Matthew Varey has exhibited in six countries in more than 50 solo and 100 group exhibitions. He has work in museum collections and private/corporate collections in Asia, Europe and North America. Matthew Varey founded Eto-bicoke School of the Arts Contemporary Art, the world's leading high school visual art program.



# YARN BLITZERS

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## Blossoming

Re-purposed throw, acrylic yarn,  
loom, knit and crochet flowers

8' x 8'

2017

NFS

[facebook.com/yarnblitzers](https://facebook.com/yarnblitzers) 

*The language of flowers panel symbolizes women who contributed to the Canadian war effort during WWII in non-traditional roles. Each blossom represents a narrative of camaraderie unique to those working women and artists today. Collectively the garden 'blossoms' into a tale of time—life, maturity, sexuality, victory and hope.*

Yarn Blitzers are a group who contribute their time and talents to the creation of Fibre Art through Yarn Blitzing. Visual Artist Susan Mentis leads participants in artful projects intended to evoke a dialogue about contemporary and traditional Fibre Art forms in the community.

Fibre Artists: Susan Mentis, Gail Timms, Cheryl Price, Jody Nicholls, Margaret Latewood, Lisa Kemp, Kate Harris, Pat Hale, Kate Groskopf, Suzanne Dargie, Michelle Clement, Jane Clendenning, Cathy Cerasani, Marie-Rose Ayoub and the Unknown Knitters



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