

10 Outside the White Cube

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Craft skill is useful not in its own right, even if it renders us captive in open-mouthed amazement; it is at its best when it gets people talking and puts things on the move.

(Glenn Adamson, 2010)¹

This chapter explores craft's potential to create social bonds, in projects by contemporary artists Carole Frances Lung (AKA Frau Fiber) and Nadia Myre. Lung creates participatory sewing performances, emphasizing skills sharing and hands-on craft instruction in an effort to provide an alternative to the global garment industry. Myre is a Canadian artist of Algonquin First Nations heritage whose multidisciplinary projects explore Native identity, the legacies of colonization, and personal and collective loss. Working at the crossroads of contemporary art, performance, fibres, and social practice, the artists engage viewers in hands-on, participatory crafting, offering new possibilities for the activation and display of craft and crafting. By bringing people together to sew and bead collectively, they challenge the traditional White Cube paradigm, on occasion abandoning it altogether. Whether located inside or outside the gallery, the projects under study bring diverse publics together in the act of crafting, fostering new types of social interaction – some more temporary and others, more elastic and durational.

Craft and conventional display

When craft objects are displayed in the gallery, they are 'brought into relation with painting or sculpture, intended for the uncertain concerns of looking'² – what may also be called a 'passive ocular mode' of spectatorship.³ The display of craft objects in the White Cube, as suggested in this volume's Introduction, limits and challenges visitors' ability to experience the objects, notably, by depriving us of the haptic experience of touch.⁴ Traditional display strategies can also limit our engagement with other important aspects of craft, notably, skill, materiality, and function.⁵

Art historian Grant H. Kester observes that the modern period 'is identified with the emergence of the solitary genius out of the lumpen collectivity of the medieval guild or lodge'.⁶ Craft, 'in the modernist artisan view of it, is an individual pursuit'.⁷ Studio craft is often associated with the solo artisan producing in their studio. Yet most studio craft requires some degree of cooperation and mutual assistance among artisans, like sharing studio facilities and pooling resources. Charting an overview of collaborative craft practices like craft schools, alternative craft schools, and artist

residencies, art historian Jenni Sorkin importantly observes that, a ‘network of pedagogical sites, situations, and institutions defines studio craft’.⁸

Yet cooperation and collaborative modes of making are most often elided or obscured in traditional White Cube. For example, a quilt pieced together by several pairs of hands, a textile printed by a group of artisans, or cloth woven from yarns that were harvested, spun, and dyed by different individuals before being woven are most often formally displayed according to conventions associated with singular authorship. Despite the inclusion of didactics that may identify craft objects as being collectively produced, conventional displays tend to leave much of the collective making process to the viewer’s imagination. Further, by removing craft objects from the context of their everyday social use, the White Cube can also deprive them of their sociality, for example, by removing ceramic vessels from the context of their social use in collectively prepared and shared meals.⁹

And while this writing focuses on the display of craft objects in a fine art or White Cube context, it should be noted that large numbers of craft objects from Indigenous and non-Western cultures, exhibited in anthropological museums and collections in the West are displayed from an orientalist perspective, for consumption by Western audiences. Detached from their sites of cultural and spiritual significance, their display strategies are often framed by colonial histories, exoticization, and, at times, racism, further exacerbating the problematics of display.¹⁰

Troubling the White Cube: non-conventional display

Recently, curators have sought to challenge the White Cube paradigm in an effort to emphasize collaborative, durational, and performative aspects of craft and crafting.¹¹ Such initiatives include the exhibition projects *Gestures of Resistance*, curated by Shannon Stratton and Judith Leemann at the Portland Museum of Contemporary Craft in 2010; *Hand+Made*, curated by Valerie Cassel Oliver at the Contemporary Arts Museum in Houston in 2010; *Anne Wilson: Wind/Rewind/Weave*, curated by Chris Molinski at the Knoxville Museum of Art in 2010; *Craft Off*, curated by Nicole Burisch as part of the MT:5 Performative Art Festival in Calgary, Canada in 2010; *Laurie Herrick: Weaving Yesterday, Today, Tomorrow* and *Object Focus: The Bowl*, both curated by Namita Gupta Wiggers at the Portland Museum of Contemporary Craft in 2011 and 2013 respectively; *Social Fabric*, curated by Anuradha Vikram for the Craft and Folk Art Museum in Los Angeles in 2013; and *Spun: Adventures in Textiles* at the Denver Art Museum in 2013.

These curatorial projects privilege a range of strategies, such as the inclusion of video documentation of solo and collaborative crafting; live craft performances and demonstrations by artists and artisans; viewer participatory crafting activities; and offsite craft actions involving artists, viewers, and local communities. Some of these approaches replicate more passive modes of viewership: inviting viewers to watch a video of objects being created may shed more light upon the crafting process, but still limits their role to that of a passive spectator.¹² Inviting artists to perform their craft in the museum or gallery involves some degree of more active spectatorship, notably by allowing viewers to engage directly with the artists. Other approaches are decidedly more participatory, encouraging visitors to use the objects on display in organized activities; to exchange them for one of their own; or to participate in the crafting of objects.¹³

Projects curated by Molinski and by Stratton and Leemann in particular used the museum setting to foreground collaborative aspects of craft. *Anne Wilson: Wind/Rewind/Weave* combined the performance of craft, collaboration with skilled local artisans, and viewer participation to explore the legacy of cooperative hand weaving in the region. *Gestures of Resistance* exposed the contingent relationships that connect various craft disciplines, materials, forms, modes of production, and social relationships.

For *Local Industry* (one of three projects comprising *Wind/Rewind/Weave*), artist Anne Wilson transformed part of the museum into an active weaving workshop. Over the duration of the three-month exhibition, seventy-nine skilled hand weavers collaborated in the weaving of a 75-foot length of cloth, in the museum itself. Viewers were invited to wind the bobbins used by the weavers; over 2,100 people participated in producing the finished cloth. Knoxville is located in an area with strong histories of both hand weaving and industrial textile production, and *Local Industry* put the repetitive movements required to weave cloth on display, revealing the collaborative, often hidden aspects of labour that weaving requires – and by extension, the labour that helps to sustain entire communities.

Gestures of Resistance was an ambitious, six-month exhibition of work by eight resident artists. It aimed to trouble conventional craft display by exposing the procedural and hands-on nature of craft. The curators invited artists Sara Black and John Preus to build a workshop space that would be used and transformed by all of the other participating artists, and the building process was constituted as a durational live performance open to museum-goers. Resident artists Carole Frances Lung, Cat Mazza, Mung Lar Lam, Anthea Black, Ehren Tool, and Theaster Gates – in succession – used the workshop as a site for artistic production, throwing cups, knitting, ironing, screen printing, sewing, and slip casting. The space was also used in community meetings and discussions, artist and curator talks, Q&A sessions with viewers, and for the display of works such as clothing, cups, and posters created by the artists. Projects extended into the city of Portland, with sewing performances by Lung and a poster campaign by Black. *Gestures of Resistance* transformed the museum from a site of display into a site of making, emphasizing active public participation and engagement with the participating artists and foregrounding ‘contemporary craft actions: work that deploys craft to agitate for change through direct political statements, public interventions, or dialogical, community-specific projects’.¹⁴

Local Industry and *Gestures of Resistance* put hands-on crafting – rather than crafted objects – on display. They deliberately exposed the time, process, and labour that craft requires. They revealed collaborative aspects of craft, in particular, its ability to help create social bonds. And they highlighted the intersubjective nature of craft.

Industrialization and the changing nature of collaboration in craft

Histories of collaboration in craft resonate in projects such as *Local Industry* and *Gestures of Resistance*. Curator M. Anna Fariello observes, ‘Throughout history and up into the Middle Ages, the making of any object was centered in a cottage industry . . . Individuals, families, neighbors, clans – small numbers of people – worked together to produce a particular type of object’.¹⁵ With the rise of industrial production in the West, the primary site of craft production shifted to the factory.

Industrialization also spurred a dramatic shift away from collective modes of authorship, evidenced for example in the decline of the European guilds, a system central to the evolution of craft skills in metalwork, glass making, and pottery.¹⁶ While scholars like Friederich Engels, John Ruskin, Henry Braverman, and Richard Sennett assert that mass manufacturing led to widespread artisanal deskilling and the removal of the individual hand from the production process as a result of new divisions of labour, others like Glenn Adamson and Ezra Shales assert that craft skills became a necessary and integral part of many industrial modes of production.¹⁷ For sociologist Richard Sennett, dramatic changes to collective labour in the workplace – like divisions of labour and the serialization of tasks – also erode patterns of cooperation in Western society more generally.¹⁸

Yet new forms of collectivity and collaboration emerged in response to industrialization. Trade unions and organized labour sought to improve working conditions and compensate for the decline of craft guilds.¹⁹ The British and American Arts and Crafts Movements aimed to valorize and revitalise hand making and advocated hands-on craft education. Craft education was incorporated into the British education system over the first half of the twentieth century, and was implemented in the USA during the second half of the nineteenth century. Institutes for skills exchange were founded to foster economic development in African American communities in the post-emancipation South, while rural settlement schools emphasizing craft education were also established for whites in the segregated South.²⁰ By providing skills and support systems for small-scale economic development, these schools and institutions also helped strengthen and sustain local communities. Craft education was also incorporated into urban settlement houses, charitable endeavours established to support new immigrants and help them integrate into American society.²¹ Hands-on craft education philosophies were enshrined in the many craft schools established in the early twentieth century and that continue to thrive today.²² Craft education has also been integrated into K-12 education, post-secondary fine arts education, and formal studio craft education.

The various institutes, schools, and settlement houses described above can be considered what craft theorist Dennis Stevens describes as communities of practice, which ‘function through mutual engagement in an activity that binds the members together in a social unit’.²³ Importantly, hands-on craft education can play a role in creating social bonds. These historical examples resonate in contemporary projects by curators and artists who deploy skills sharing and instruction to bring people together in the act of crafting.

Craft and the desire for social connections

The social structures of Western societies have undergone profound changes over the past forty years. Kester observes a shift in American social policy since the 1980s, away from the ideals of assistance and the common good that emerged during the New Deal era, to an increased focus on the individual.²⁴ Many of the state-sponsored social programmes and services ‘that gave shape to our social lives’²⁵ – welfare, public education, and culture, the ‘primary institutions of socialization’²⁶ – have been privatized or substantially defunded. For sociologist Robert D. Putnam, suburban life, changes in work and family structure, and the increased prevalence of computers and communication technologies have led to a substantial reduction in social bonds:

Americans are becoming increasingly disconnected from family, friends, neighbours, and democratic structures and fewer Americans now belong to social clubs and groups than ever before.²⁷ For psychologist Sherry Turkle, a reliance on communications technologies and social media is disrupting our ability to form and maintain more traditional, face-to-face social connections.²⁸

Yet as Kester asserts, ‘collective solidarity and community have never been more important’.²⁹ He and cultural theorists Christian Kravagna and Nikos Papastergiadis connect changing social conditions to a recent collaborative turn in contemporary art, as dramatic changes to our social structures spur a desire for increased social connection. Artists are inventing ‘new ways of being in common’³⁰ as evidenced by the recent proliferation of collaborative and participatory art projects, as well as the emergence of social practice – a hybrid field combining art, grass roots community organizing, critical ethnography, sociology, architecture, social entrepreneurship, and activism.³¹

Crafting community: craft and the creation of social bonds

Craft is also experiencing a participatory turn. Much of today’s craft has largely moved out of the domestic realm and into the public sphere: crafting takes place in the streets, parks, cafés, bars, storefronts, on public transportation, at protests and demonstrations, as well as in digital and networked spaces.³² There, crafting is often done in groups, transforming public space into shared social space. Increasing numbers of artists are also turning to craft in an effort to bring people together, share skills and common experiences, exchange knowledge, mobilize around common causes, and empower communities. Lung and Myre, together with artists Travis Meinholt, Allison Smith, Michael Swaine, Stephanie Syjuco, Sabrina Gschwandtner, Margarita Cabrera, Aram Han Sifuentes, Christie Belcourt, Rachel Wallis, and Lashawnda Crowe Storm – to name but a few – are using craft to foster social bonds. This represents a substantial shift ‘away from that of the solitary artist, towards that of co-learner, facilitator, social transformer, working through the medium of craft’.³³ Hands-on instruction in sewing, spinning, weaving, woodworking, beadwork, screen-printing, paper making, and other handicraft skills is being mobilized by artists to create crafted objects and works of art, but also to create ‘community-based activity and relationships’.³⁴

These contemporary projects connect back to historical instances of skills sharing and collaboration in craft: guilds and organized labour, communal studios, cooperative craft workshops, and hands-on craft education initiatives, as discussed. As cultural theorist Milada Burcikova asserts, throughout history, ‘craft has been a vehicle to think about self-sufficiency, self-empowerment, communal experience and happiness in work, as well as a tool for fighting poverty and oppression’.³⁵

Projects by artists like Lung and Myre are also connected to traditional circles and ‘bees’ – regular gatherings that brought people together to quilt, knit, spin, sew, crochet, and bead. Bees enabled participants to pool and share materials, resources, and labor; and they are connected to sustainability and thrift, charity, cottage industry, and small-scale economic development and sustenance. What’s more, time spent crafting was time spent talking, and the dialogic aspect of these circles served to foster conversation and break down social and cultural forms of isolation. Circles and bees afforded members of marginalized and disadvantaged communities an opportunity

often their only opportunity – to come together in mutual support. And they allowed participants to pool and share materials, resources, and labor.³⁶

Historically, bees brought people together to craft in the company of others, and they continue to thrive today. Bees bring people together for charitable ends and to provide for disadvantaged members of communities and survivors of violence and environmental disaster. They can unite people in efforts to seek social justice and transform grief into political action in the wake of war and trauma. And while traditional circles and bees were dependent on face-to-face collaboration, today the interactive capabilities of Web 2.0 are being harnessed to create vibrant communities of makers that are simultaneously local, virtual, and international in scope. Whether in person or across digital networks, bees build community through regular, sustained interactions.

New understandings of community

For art historian Miwon Kwon, community is ‘generally understood as a collective body that mediates between individual subjects and society’.³⁷ Notions of community have often been defined in terms of unitary and essentialist forms of affiliation based on identity, religion, or nationality. More recently, studies of community have come to focus on a broader range of possible groupings, based on institutional affiliation (trade unions, prison populations, neighbourhood associations) and specific socio-economic and political issues (the environment, reproductive rights). These forms of community can intersect with, or diverge from, more traditional unitary types of identity-based affiliations.³⁸ As Kwon asserts, community is ‘a highly charged and extremely elastic political term’ that can designate a wide array of group types.³⁹

New understandings of community – and those most pertinent to the present analysis – stress a plurality of forms, identifications, and alignments. Community can thus be understood as ‘durable associations of individuals who explore anomalous forms of being together’.⁴⁰ This writing is particularly interested in exploring understandings of the *experimental* community, defined as a temporary community forged among individuals who come together for a specific period of time.⁴¹ Writing about participatory art and social practices, Kravagna notes, ‘Some understand the community as pre-existent . . . For others community is a *temporary phenomenon* . . . that emerges in the course of the [artistic] project’.⁴² For art historian and curator Montmann, these new, temporary communities are characterized by ‘a processual openness based on temporarily shared interests, or simply on a fortuitous moment of being there at the same time’.⁴³

Like many of today’s contemporary artists, Carole Frances Lung and Nadia Myre are exploring the various ideas of social formations and their political and historical contexts, be it through *direct cooperations* in collective and participatory artworks or in *broaching the issue* of communities and other social groups that are defined by a common interest or agency.⁴⁴

Lung uses skills sharing and sewing instruction to foster micro-economies and provide an alternative to the global garment industry. Myre uses traditional Native beadwork as an antidote to colonization, cultural trauma, and loss, asserting Native traditions while fostering dialogue and mutual understanding between Native and

non-Native participants. Lung often locates her projects outside the gallery, taking her participatory performances out into public spaces and using the White Cube to exhibit performance ephemera and documentation. In contrast Myre works mainly with formal exhibition strategies inside the White Cube, siting her participatory projects in the gallery space. Both artists use craft to forge social bonds through skills sharing, dialogue, and the exchange of knowledge. They create durational forms of community through the shared act of crafting, which serves to facilitate 'a temporary model situation of community – one that can be experimental, provisional, informal and maybe prototypical'.⁴⁵

Skills sharing, globalization, and social movement communities: Carole Frances Lung

Through durational projects such as *Made in Haiti* (2009–12) and *Sewing Rebellion* (2006–ongoing), Los Angeles-based Carole Frances Lung instructs participants in sewing, mending, repurposing, and garment construction – skills they can use to repair or make garments instead of purchasing new ones. Participatory sewing also provides a forum for discussion, where viewers can talk about working conditions in the global apparel industry. Through these various projects, Lung creates formal and informal structures for ongoing skills exchange, small-scale textile production, repurposing, and repair.

Made in Haiti, initiated by Lung in Port au Prince in 2009, builds equitable relationships with Haitian tailors and artisans as an alternative to multinational apparel manufacturing in Haiti. Lung collaborated with Haitian tailors to repurpose 'pepe' (imported second-hand clothing from the West) and together they created a small collection of garments and accessories sold locally in Haiti, on Etsy, and at galleries and pop-up shops in the United States. Unlike the multinational corporations who operate garment factories in Haiti, *Made in Haiti* invests in the local economy by paying Haitian tailors a fair wage and channelling profits directly back to workers. It uses local craft skills and expertise to provide an alternative to the abuses of the assembly line and privileges egalitarian collaboration as a means of fostering grass roots economic development. For post-colonial scholar Arjun Appadurai, 'globalization is characterised by disjunctive flows that generate acute problems of social well-being', producing new forms of inequality.⁴⁶ Yet globalization has also produced new types of social interaction – movements and forms of dissent that aim 'to contest, interrogate and reverse' the effects of globalization.⁴⁷ Appadurai calls this 'grassroots globalization' or 'globalization from below'.⁴⁸ *Made in Haiti* is one such example of globalization from below.

Sewing Rebellion was initiated in 2006 at Mess Hall, a cultural and community centre on the north side of in Chicago. The project began as a monthly, skills sharing workshop and clothing exchange and soon expanded its schedule to host weekly gatherings. Lung provided free, hands-on instruction in sewing and mending, together with access to a sewing machine, iron, and other tools of the trade. Participants learned a range of hand and machine sewing skills, from basic darning and repair, to pattern making and complex garment construction. They were invited to bring items they wished to alter or mend; a particular sewing problem they were having trouble solving; and garments or fabric that could be repurposed into new items such as shopping totes, skirts, aprons, wallets, pouches, and hats. *Sewing Rebellion* also made

free sewing patterns and instructions available to participants – all of this in an effort to help break the consumer cycle of purchasing and discarding mass-manufactured clothing.⁴⁹

The project expanded to include six other chapters across the United States. *Sewing Rebellion* workshops have been held across the country, in venues including museums, galleries, craft fairs, pop-up shops, community centres, art schools, and university art departments. Lung also convenes punctual sewing circles to commemorate key dates in labour history – May Day, Labor Day, and the anniversary of the 1911 Triangle Shirtwaist Factory Fire that killed 146 garment workers in New York City. On these occasions, Lung takes a bicycle-powered sewing machine out into the streets, inviting members of the public to sew with her in solidarity with garment workers.

Lung relocated to the Los Angeles area in 2008 and in June 2013, *Sewing Rebellion* created a national headquarters in Long Beach. In an effort to spur cultural and economic development, the city provided local artists, entrepreneurs, and cultural workers with subsidized retail space. *Sewing Rebellion* occupies a storefront, branded the Institute for Labor Generosity Workers and Uniforms (ILGWU), where it offers weekly sewing instruction workshops and access to equipment, in an economically disadvantaged, multi-ethnic area of Greater Los Angeles. As Hope, a local resident and participant asserts,

this program allows me to learn to sew, make alterations and create a beautiful hand-made project. The Sewing Rebellion provides supplies and knowledge that I wouldn't be able to have. People can benefit with this program because it is local, free and a great environment. More people should learn to sew, but they don't have the money for equipment or supplies.⁵⁰

Today Los Angeles is the centre of American apparel manufacturing, with approximately 3,000 factories and 62,000 garment workers, over 90 per cent of whom are Hispanic and Asian immigrant workers. It is estimated that two-thirds of manufacturers there do not comply with workplace safety and wage and hour laws, resulting in workplace health and safety violations, and wages that are substantially less than the required Federal and California state minimum hourly wage.⁵¹ In addition to hands-on skills sharing, *Sewing Rebellion* instructs participants about the abuses of the global garment industry,⁵² connecting exploitative working conditions in Los Angeles to those in other parts of the world.

With its grass roots organizational structures, unifying ideology, and punctual calls to action, *Sewing Rebellion* is part of a historical trajectory of collaboration in craft and, especially, guilds and unions. In particular, it is aligned with efforts to fight for better working conditions for garment workers. The ILGWU space in Long Beach shares its acronym with the International Ladies Garment Workers' Union, the largest union representing workers in the women's garment industry in North America; at its peak, the ILGWU represented over 450,000 workers.⁵³ It successfully fought for and won some of the most historically significant rights for garment workers, including the regulated work week, vacation, and overtime pay and minimum hourly wages. *Sewing Rebellion* draws inspiration from traditional unions, while also stressing new forms of community building and alliance that are punctual, non-hierarchical, and decentralized.

Movement and migration characterize global garment manufacturing today: sites of

production migrate across national borders to the places where labour and production costs are the lowest, and so manufacturing remains almost permanently mobile; consequently, workers also migrate within and across borders in search of jobs and better working conditions. *Sewing Rebellion* also maintains a degree of mobility, operating in multiple sites, as a decentralized, partially deterritorialized, sometimes nomadic, sometimes sited network. As such, it exists as a geographically dispersed, ideologically aligned community – what in social movement theory can be termed a ‘social movement community’.⁵⁴ These types of communities consist of ‘informal networks of activists with fluid boundaries, flexible leadership structures and malleable divisions of labour’.⁵⁵ Social movement communities privilege informal, non-hierarchical, and decentralized modes of organization and they construct ‘loose, temporary, ad hoc, informal networks’.⁵⁶ Like the experimental communities explored earlier, social movement communities can be ‘ongoing, processual, social constructions emerging out of the symbolically mediated activities of individuals engaged in collective action’.⁵⁷

Sewing Rebellion also responds to a larger desire for traditional craft skills instruction. It seeks to reclaim sewing skills that were lost when ready-to-wear clothing replaced the home sewing of garments during the first part of the twentieth century.⁵⁸ By creating spaces for shared education and exchange, Lung is able to bring people together for specific and punctual periods of time, united by a common interest in skills acquisition and the desire to change our roles as consumers of fast fashion. Fashion historian Barbara Burman observes that ‘Making clothes at home does not belong neatly in the public or the private sphere, it traverses both.’

In its mobilization of more traditional, domestic sewing skills, *Sewing Rebellion* also connects to historical sewing circles that ‘enabled women to sit companionably together and not feel that they were neglecting their families or their household’.⁵⁹ Because the project stresses sustainability, reuse, and repurposing, it also links back to historical iterations of thrift and reuse in sewing and quilting bees, where participants came together to pool and share resources. The project is also part of a historical trajectory of skills- and craft-based micro-economies. Like these earlier initiatives, *Sewing Rebellion* uses sewing skills in the service of empowerment, community building, and advocating for social change.

Sewing Rebellion has been presented and performed primarily *outside* the White Cube. Yet Lung comfortably negotiates traditional exhibition spaces: her sewing projects have been performed and exhibited in conjunction with art biennales, academic conferences, galleries, and museums, including the Museum of Craft and Folk Art in Los Angeles, the Museum of Contemporary Craft in Portland, OTIS College of Art and Design in Los Angeles, and Sprueth Magers Gallery in Berlin. Lung’s projects are deliberately located in a range of sites, from galleries and museums, to ‘open spaces such as storefronts, nomadic production facilities and personal exchanges’.⁶⁰ Working across multiple sites allows Lung to engage viewers both inside and outside the White Cube and, by extension, inside and outside of the art world.

Native identity, colonization, and intercultural exchange: Nadia Myre

Based in Montreal, Quebec, Nadia Myre explores themes of loss, longing, identity, and language. Much of her work incorporates traditional Native Canadian beadwork, in photography, sculpture, installation, and participatory projects. Myre explores difference and otherness, yet proposes that our identities are fluid and malleable: we all

have scars and we all live with varying degrees of pain. For *Scar Project* (2005–13), Myre invited viewers to sew a 'representation of a physical, emotional, psychological, or spiritual scar they may have'.⁶¹ She provided participants with sewing instruction and materials, but, more importantly, with a space that is 'simultaneously contemplative and transformative', which allowed participants to 'anonymously share their personal narratives and traumas with others'.⁶² The project includes over 500 canvases; each participant is part of a larger, dispersed, metaphysical, and experiential community of contributors.⁶³ For *The Forgiveness Project* (2011), Myre crowdsourced contributions in which participants describe something they wish to be forgiven for, displaying the collection as a series of digital prints.

Myre's participatory explorations began with *Indian Act* (2000–3). The project involved beading over the fifty-six pages of the annotated Canadian Indian Act, a Federal Canadian law passed in 1876 and amended several times since. The Act establishes Federal authority over Native governance, land use, and education and it has served to assimilate First Nations people and strip them of their land and treaty rights.⁶⁴ The Act defines and bestows Native status and all of its accompanying rights, based not on traditional forms of Native lineage, but on Federal designations thereof.

Indian Act was spurred by a personal experience with the Canadian Indian Act, when in 1997 Myre and her mother struggled to regain their Native status – Myre is of mixed Native and Canadian heritage. By beading over the letters of the Act with red and white beads (the colours of the Canadian flag), Myre obscures the language of the Act. In so doing she also refuses the legislative power of the Act to recognize or revoke Native status. Through traditional beadwork, Myre 'employs a Native technique and symbol system. The Indian Act is therefore removed from a legislature of determinism and embraced by a symbolic structure of beadwork that resides within a First Nations system of knowledge'.⁶⁵ The use of Indigenous craft mobilizes traditional knowledge and customs and constitutes 'an act of cultural survival and resistance to assimilation'.⁶⁶ It is also an act of resistance to decades of genocidal policies, like land seizures and the residential school system.⁶⁷

Historically, beads were of great significance to Native nations in what is now the United States and Canada. The Iroquois peoples of north-eastern North America used the white and purple beads made from shells and quahog clams known as wampum beads (from the Algonquin word *wampumpeag*) as currency and also wove them into panels known as wampum belts.⁶⁸ Wampum belts served as records of Native laws, constitutions, agreements, and histories and were later traded with European colonists. Between 1620 and 1820, wampum belts were presented during diplomatic and treaty negotiations between Native nations and French and British settlers.⁶⁹ The Two Row wampum belt was comprised of parallel rows of white and purple beads – two parallel paths, one Native and one European – existing side by side in mutual respect and harmony without interfering in the lives of the other.⁷⁰ It symbolizes equality and coexistence – a vision has not translated into reality in Canada, or Kanata, as it was known in the Algonquin language.

European settlers brought glass beads from Europe to their colonies in North America. The red and white glass beads used to bead *Indian Act* are 'a singularly post-contact product'.⁷¹ 'Contact' is a term used to describe the arrival of Europeans on Native lands across the Americas, together with the violence, displacement, enslavement, and genocide it unleashed. While the term 'contact' implies a form of

connection, interaction, or communication, colonial forms of contact created spaces 'in which peoples geographically and historically separated come into contact with other and establish ongoing relations, usually involving conditions of coercion, radical inequality and intractable conflict'.⁷²

Beading *Indian Act* was a collaborative process. Myre invited others to bead with her and beading over the pages of the Canadian Indian Act involved the participation of over 230 people, Native and non-Native. Each page 'is created by a multiplicity of persons'.⁷³ Weekly beading workshops were held in Montreal and organized across Canada. Their location in venues including art galleries, educational institutions, community centres, and Native friendship centres allowed a range of people to participate: Native and non-Native students, artists, artisans, and members of the local community all responded to the calls for participation.⁷⁴

Indian Act draws on Native traditions of cooperation and collaboration enacted through craft. Art historian Sherry Farrell-Racette observes that, 'the social and collaborative aspects of beadwork and other traditional art forms enhanced intergenerational relationships in families and provided opportunities to socialize with other women'.⁷⁵ In addition to bringing people together to craft, beading circles provide 'a way of maintaining and passing on traditional art forms and knowledge. The circles themselves are a spiritual and social space'.⁷⁶ Beading *Indian Act* opened up a space where Native knowledge could be shared and which fostered mutual respect and coexistence between Native and non-Native Canadians. In mobilizing Indigenous handicraft skills, Myre created a space for intercultural dialogue and exchange, rendering collaboration and community operational through the artwork itself.⁷⁷ As Sennett asserts, 'through a process of exchange people may become more aware of their own views and expand their understanding of one another'.⁷⁸

Myre notes that, 'Since the Indian Act is a living document that undergoes changes, the beaded *Indian Act* is left in an unfinished state'.⁷⁹ Today, the impacts of settler colonialism and 140 years of genocidal policies regulated by the Indian Act and other federal laws continue to plague Native Canadian communities. As the country approaches its 150th anniversary, First Nations peoples are demanding that the government and Canadians reflect on what exactly it is they wish to celebrate. Successive Canadian governments (whether Liberal or Conservative) continue to further erode treaty rights and expand resource extraction on Native lands. Last year the Canadian Human Rights Tribunal ruled that the federal government discriminates against First Nations children living on reserves, by failing to provide the level of child health and welfare services that exist in the rest of the country.⁸⁰ Native women and girls are four times more likely to experience violence than other Canadians, and since 1980 over 2000 of them have been murdered or gone missing. First Nations communities continue to be the poorest and most disadvantaged group in Canada.⁸¹ *Indian Act* seeks to expose an ongoing colonial history of laws deployed to the detriment of First Nations peoples in Canada.

Indian Act has been exhibited at the Smithsonian Institute National Museum of the American Indian in Washington, DC, Grunt Gallery in Vancouver, Canada, and Oboro Gallery in Montreal. The fifty-six pages that *Indian Act* comprises are exhibited on white walls, hung in parallel, carefully arranged rows, following the formal convention of the grid.⁸² So, too, are the canvases that *Scar Project* and *The Forgiveness Project* comprise. *Indian Act* was beaded prior to its exhibition, while viewers are invited to sew panels for *Scar Project* in the exhibition site itself, surrounded by canvases contributed by others arranged on the walls. Myre is represented

by a commercial gallery, Art Mûr, in Montreal and shows her work extensively if not exclusively in White Cube settings. She has exhibited in prominent biennales and institutions including the Sydney Biennale, the Montreal Museum of Fine Arts, the Canadian Museum of Civilization, and the Museum of Art and Design in Manhattan, and has received numerous prestigious grants and fellowships from public and private sources, including the 2014 Sobey Art Award, Canada's most prestigious contemporary art prize for an artist under 40. Myre deploys her beadwork in large-scale digital photography, as imposing, formally arranged framed images.⁸³ She also displays sculptural beadwork formally, often using glass vitrines. Myre is fully committed to exploring the social and the participatory, yet she is also invested in doing so within the context of the White Cube.

Curator and artist Wahsontio Cross observes that, 'Time and again the myth of the "Noble Savage", an idealized and outdated notion of First Nations as submissive and inferior to Europeans, is the only understanding of native people that many non-natives have been exposed to'.⁸⁴ Many collecting institutions are guilty of staging their displays of Native artefacts, art, and handicrafts in ways that perpetuate these notions, not to mention the continuing display of sacred artefacts stolen from Native communities.⁸⁵ In contrast, Myre uses a combination of formal and participatory strategies, mobilizing the White Cube to provide a space 'for negotiating identity through objects and performance, to dispel myths surrounding Native culture and solidify bonds between different nations of Natives and non-Natives'.⁸⁶

Conclusion: craft and the space of engagement

Curators such as Wiggers, Molinski, and Stratton and Leemann and artists such as Lung and Myre are exploring sites and modes of display that harness craft's social and collaborative histories and possibilities. They provide viewers with a more haptic and participatory encounter with craft materials and skills, as well as with other viewers. In so doing, they create opportunities for sociality characterized by temporary and phenomenological experiences of craft. Whether located inside or outside the White Cube or a combination of both, these projects mobilize craft to create social space – what post-colonial historian Bryony Oncuil terms the engagement zone, 'a temporary, movable, flexible, living sphere of exchange that can occur spontaneously or be strategically planned . . . where culture can be shared and discussed and knowledge can be interpreted and translated to enable understanding . . . or to facilitate cross-cultural access'.⁸⁷

Such projects foster new ways of being together 'through a sustained process of interaction that operates on multiple levels: speech, haptic experience, shared labour, the proximity of bodies in space'.⁸⁸ For sociologist Steven Buechler, one of the defining characteristics of these new modes of being together is 'their capacity to establish and defend spaces in which critical discourse can flourish'.⁸⁹ Lung and Myre emphasize hands-on craft education and skills sharing and in so doing they also invigorate social skills, like 'listening well, behaving tactfully, finding points of agreement and managing disagreement'.⁹⁰

The projects discussed in this chapter create new and 'provisional "communities" through a shared, situational commitment'.⁹¹ Some projects provide frameworks for ongoing forms of engagement and collective action, and others for more fleeting connection. Historically and today, craft has helped bring people together and empower individuals and groups – yet craft cannot solve problems caused

by predatory capitalism, settler colonial destruction, and socio-economic injustice. However, craft can be used to create spaces for intersubjective exchanges, dialogue, and mutual understanding, as discussed in this writing. Given the larger societal contexts in which these projects unfold – the erosion of social programmes, discrimination and inequality, competition-driven reality TV, passive screen culture, and the loss of face-to-face interaction – craft's ability to bring people together should not be undervalued.

Notes

- 1 Glenn Adamson, 'Perpetual Motion', in Valerie Cassel Oliver (ed.), *Hand + Made: The Performative Impulse in Craft* (Houston: Contemporary Arts Museum Houston, 2010), p. 25.
- 2 Joan Key, 'Introduction: Readymade or Handmade?', *Journal of Modern Craft* 5/2 (2012): 206.
- 3 Stephan Micheletto-Blouin, 'Toward Relational Craft', MFA thesis, Faculty of the School of Art and Design, East Carolina University, November 2011, p. 76.
- 4 Myzelev, Introduction, this volume.
- 5 Micheletto-Blouin, 'Relational Craft', p. 76.
- 6 Grant H. Kester, *The One and The Many: Contemporary Collaborative Art in a Global Context* (Durham, North Carolina: Duke University Press, 2011), p. 3.
- 7 Mary Loveday-Edwards, 'Craft as a Socially Aware Nostalgic Practice: Re-Envisioning a Positive Future', in *Making Futures* 2 (2011): 145, special issue: Malcolm Ferris (ed.), *The Crafts as Change-maker in Sustainably Aware Cultures*.
- 8 Jenni Sorkin, 'Craft-in-Residence: The Open Studio Network', in Peter Held and Heather Sealy Lineberry (eds.), *Crafting A Continuum: Rethinking Contemporary Craft* Arizona State University Art Museum (Santa Barbara: Perpetua Press, 2013), pp. 25–9.
- 9 In contrast, the exhibition *Object Focus: The Bowl*, curated by Namita Gupta Wiggers at the Portland Museum of Contemporary Craft in 2013, explores the cultural history of the bowl and its everyday use in dining, food preparation and communal sharing; see <http://objectfocusbowl.tumblr.com/>.
- 10 See Viv Golding and Wayne Modest (eds.), *Museums and Communities: Curators, Collections and Collaboration* (London: Bloomsbury, 2013), James Clifford, 'Histories of the Tribal and the Modern', in *The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art* (Cambridge, Massachusetts: Harvard University Press, 1988), and Thomas McEvilley, 'Doctor, Lawyer, Indian, Chief, "Primitivism" in Twentieth Century Art at the Museum of Modern Art', in *Art & Otherness: Crisis in Cultural Identity* (Kingston, New York, 1992).
- 11 These approaches are not unique to the display of craft; they have their roots most notably in Institutional Critique.
- 12 Because this approach is connected to the open studios – which allow members of the public to witness artists perform their craft – it also reinforces the modernist ideal of the solo artisan. I am grateful to Alla Myzelev for raising this issue.
- 13 Kester cites four degrees or modes of viewer participation in art: first, conventional forms of presentation in which the viewer watches but does not intervene; second, immersive practices that can produce a more 'interlocutory relationship' between viewer and artist (p. 22); third, the conscious delegation of tasks to the viewer as part of the work; and fourth, works conceived jointly by viewers and artists. He notes that this fourth form of collaboration is quite difficult for museums and galleries to exhibit. In Grant H. Kester, 'Galatea's Gaze: Ethics, Spectacle, and Participation', in *Social Practice at MOCA 2008–2012* (Los Angeles, The Museum of Contemporary Art, 2013), pp. 15–26. The various projects discussed in this chapter fall under the second and third modes of viewer participation.
- 14 See <http://performingcraft.com/exhibition-portland-2010/>. I am grateful to Judith Leemann for her account of the curatorial process. For a retrospective analysis of *Gestures of Resistance*, see the forthcoming text authored by Leemann and Stratton, 'Circling Back

- into That Thing We Cast Forward: A Closing Read on Gestures of Resistance', in Amanda Ravetz, Alice Kettle and Helen Felcey (eds.), *Collaboration Through Craft* (London and New York: Bloomsbury, 2013). See also Stratton's curatorial essay for 'Resonating Bodies' at the Soap Factory, available at <http://www.soapfactory.org/files/rbessay.pdf>.
- 15 Anna M. Fariello, 'Making and Naming: The Lexicon of Studio Craft', in Maria Elena Buszek (ed.), *Extra/Ordinary: Craft and Contemporary Art* (Durham, North Carolina: Duke University Press), p. 26.
- 16 Richard Sennett, *Together: The Rituals, Pleasures and Politics of Cooperation* (New Haven: Yale University Press, 2012). A detailed account of this shift is also explored in John Roberts, 'Art After Deskilling', *Historical Materialism* 18 (2010): 77–96. Sennett further observes that guilds managed conflicts in the workshops, reinforced the rights of their workers, and protected against workplace abuse. It must also be noted that guilds were far from egalitarian, often excluding Jews and refusing women leadership positions. This writing focuses on the West, with examples drawn primarily from the USA and Canada; for case studies of craft and collaboration in a variety of geographical contexts during the same period, see Annette B. Weiner and Jane Schneider (eds.), *Cloth and Human Experience* (Washington, DC: Smithsonian Institute Press, 1988).
- 17 See Glenn Adamson, *The Invention of Craft* (London: Bloomsbury, 2013), and Ezra Shales, 'The Politics of "Ordinary Manufacture" and the Perils of Self-Serve Craft', in Nicholas R. Bell (ed.), *Nation Building: Craft and Contemporary American Culture* (Washington, DC: The Renwick Gallery, 2015). Deskilling is discussed in detail in Roberts, 'Art After Deskilling', pp. 77–96, and John Roberts, *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade* (London: Verso, 2007); Harry Braverman, *Labor and Monopoly Capital: The Degradation of Work in the Twentieth Century* (New York: Monthly Review Press, 1998); David Gauntlett, *Making is Connecting: The Social Meaning of Creativity from DIY and Knitting to YouTube and Web 2.0* (Malden, UK: Polity, 2011); Robert D. Putnam, *Bowling Alone: The Collapse and Revival of American Community* (New York: Simon and Schuster, 2000). The industrial division of labour also stripped workers of their agency in the labour process, as they lost control over what they produced, as well as the production process itself; see Roberts, *Intangibilities* and Roberts, 'Art After Deskilling', and Braverman, *Labor*.
- 18 Sennett, *Together*.
- 19 I am grateful to T'ai Smith for making this observation about unions and forms of collectivity.
- 20 Fariello, 'Making and Naming'.
- 21 Southern Institutes and urban settlement schools are discussed greater detail in Sennett, *Together*, and Fariello 'Making and Naming'. Kester provides a critical reading of the settlement schools and cautions against idealizing reformist and patronage institutions; see Kester, *Conversation Pieces, Community + Communication in Modern Art* (Los Angeles: University of California Press, 2004), and Kester, 'Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art', *Afterimage* 22 (January, 1995). Wood crafter and writer Stephan Micheletto-Blouin is critical of these movements, arguing that, 'Craft reform, in so many different forms throughout the years has been an upper class activity performed on the poor', in 'Relational Craft', p. 8. Craft education has also served to marginalize and disenfranchise. Sewing instruction was believed to serve a 'civilizing' function, and was taught in British mission schools in Africa as part of colonial efforts to convert populations to Christianity. In the USA, off-reservation boarding schools sought to assimilate Native American children, teaching embroidery, weaving, and knitting, but also industrial-scale sewing and darning, with some schools operating sweatshops on their premises; at their peak in the 1920s, these schools taught over 80 per cent of Native children. See Lynne Anderson, 'Samplers, Sewing and Star Quilts: Changing Federal Policies Impact Native American Education and Assimilation', *Textile Society of America Symposium Proceedings* (Washington DC, 2012).
- 22 Fariello, 'Making and Naming'.
- 23 Dennis Stevens, 'Validity Is in the Eye of the Beholder: Mapping Craft Communities of Practice', in Buszek, *Extra/Ordinary*, p. 46. Note that for Stevens, communities of practice can also be self-organizing.

- 24 Kester, *Conversation Pieces*.
- 25 Ibid., p. 12.
- 26 Nikos Papastergiadis, 'Collaboration in Art and Society: A Global Pursuit of Democratic Dialogue', *Public* 39 (2009): 37, special issue: Nina Montmann (ed.), *New Communities*.
- 27 Putnam, *Bowling Alone*.
- 28 Sherry Turkle, *Reclaiming Conversation: The Power of Talk in a Digital Age* (New York: Penguin Books, 2015) and *Alone Together: Why We Expect More From Technology and Less From Each Other* (New York, Basic Books, 2011).
- 29 Kester, *Conversation Pieces*, p. 130.
- 30 Carlos Basualdo and Reinaldo Laddaga, 'Experimental Communities' in Montmann (ed.), *New Communities*, p. 22.
- 31 Critic Maria Lind observes that cooperation in art extends back to Rubens and other Baroque artists. She further asserts, 'collaboration was crucial in the transition from Modernism to postmodernism, particularly since the advent of conceptualism in the late 1960s'. Maria Lind, 'Complications: On Collaboration, Agency and Contemporary Art', in Montmann (ed.), *New Communities*, p. 53. On histories of collaboration in art and genealogical accounts of social practice, see Lind, *ibid.*, Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (London: Routledge 2011), Nato Thompson (ed.), *Living As Form: Socially Engaged Art From 1991–2011* (Cambridge, Massachusetts: The MIT Press, 2012); Tom Finkelpearl (ed.), *What We Made: Conversations on Art and Social Cooperation* (Durham, North Carolina: Duke University Press, 2013); Blake Stimson and Gregory Sholette (eds.), *Collectivism after Modernism: The Art of Social Imagination after 1945* (Minneapolis: University of Minnesota Press, 2007); Anna Dezeuze (ed.), *The 'Do-It-Yourself' Artwork: Participation from Fluxus to New Media* (Manchester: Manchester University Press, 2010); Kester, *The One and The Many*; Kester, *Conversation Pieces*; and Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, Massachusetts: The MIT Press, 2004). Jenni Sorkin notes that mid-century American craft is a vital yet unacknowledged precursor to today's social and participatory art; see *Live Form: Women, Ceramics, and Community* (Chicago: The University of Chicago Press, 2016). Yet to date, very little attention has been paid to the social histories of craft in genealogical accounts of the field of social practices, despite the contemporary and historical prevalence of relational approaches in the handicrafts. On the social histories of textiles see Kirsty Robertson and Lisa Vinebaum, 'Introduction: Crafting Community', *Textile: Cloth and Culture* 14/1 (2016). A full account of these connections remains to be written.
- 32 On craftivism, see in particular Kirsty Robertson, 'Rebellious Dollies and Subversive Stitches: Writing a Craftivist History', in Buszek (ed.), *Extra/Ordinary*, pp. 184–203.
- 33 Loveday-Edwards, 'Craft as Socially Aware', p. 145.
- 34 Anthea Black and Nicole Burisch, 'Craft Hard Die Free: Radical Curatorial Strategies for Craftivism', in Buszek (ed.), *Extra/Ordinary*, p. 212.
- 35 Milada Burcikova, 'Craftivism 2000: Utopia of Socially Engaged Craft?', *Making Futures* 2 (2011): 8, special issue: Malcolm Ferris (ed.), *The Crafts as Change-maker in Sustainably Aware Cultures*.
- 36 See, for example, Floris Barnett Cash, 'Kinship and Quilting: An Examination of an African-American Tradition' (1995), and Karen Hampton, 'Stitching Race', *The Journal of Negro History* 80/1 (Winter, 1995): 30–41; see also bell hooks, 'An Aesthetic of Blackness: Strange and Oppositional Aesthetic Inheritances, History Worked by Hand', in Livingstone and Ploof, *The Object of Labor*, pp. 315–32; and Lou Cabeen, 'Homework', in Livingstone and Ploof, *ibid.*, pp. 197–218.
- 37 Kwon, *Place*, p. 112.
- 38 See in particular Kester, *Conversation Pieces*.
- 39 Kwon, *Place*, p. 112. She further observes that ideals of community have been mobilized by a broad spectrum of groupings, some progressive and others, conservative. Contemporary philosophy has also grappled with notions of community; Jean Luc Nancy in particular has interrogated notions of community as essentialist and therefore unifying groupings; see Robert Esposito, 'Community and Nihilism', *Cosmos and History: The Journal of Natural and Social Philosophy* 5/1, (2009): 24–36.

- For a concise overview of these discussions; see also Manuel DeLanda, *A New Philosophy of Society: Assemblage Theory and Social Complexity* (London: Continuum, 2006). As these scholars observe, community and social assemblages can also serve to bring groups of people together to harm or exploit others. On assembly, public spaces, human rights and subjectivity, see Judith Butler, *Notes Toward A Performative Theory of Assembly* (Cambridge, Massachusetts: Harvard University Press, 2015).
- 40 Basualdo and Laddaga, 'Experimental Communities', p. 22. An overview of various types of community can also be found in Finklepearl, *What We Made*.
- 41 Nina Montmann, 'New Communities', p. 16; Basualdo and Laddaga, 'Experimental Communities', p. 22.
- 42 Christian Kravagna, 'Working on the Community. Models of Participatory Practice', eipcp, 1999, <http://eipcp.net/transversal/1204/kravagna/en> (accessed 3 September 2013), unpag. (italics added).
- 43 Montmann, 'New Communities', p. 16.
- 44 Ibid. p. 13 (italics in original).
- 45 Ibid. Curator Nato Thompson connects these types of collaborative art projects to other types of social projects and infrastructures such as churches, after school programmes, and social clubs; see Nato Thompson, 'Contractions of Time: On Social Practice from a Temporal Perspective', *e-flux journal* 20 (November, 2010): 1–6. See also Gauntlett, *Making is Connecting*.
- 46 Arjun Appadurai, 'Grassroots Globalization and the Research Imagination', *Public Culture* 12/1 (2000): 6.
- 47 Ibid., p. 3.
- 48 Ibid.
- 49 See <http://sewingrebellion.wordpress.com/2008/11/>. I am grateful to Carole Lung for her email correspondence.
- 50 See <http://sewingrebellion.wordpress.com/2013/08/>.
- 51 Alice Hines, 'Forever 21 Under Investigation for Using "Sweatshop Like" Factories in Los Angeles', *Huffington Post*, 26 October 2012. For an overview of the garment industry in Los Angeles, see Richard Appelbaum and Edna Bonacich, *Behind the Label: Inequality in the Los Angeles Apparel Industry* (Berkeley: University of California Press, 2000).
- 52 On the global apparel industry see Jane L. Collins, *Threads: Gender, Labor, and Power in the Global Apparel Industry* (Chicago: The University of Chicago Press, 2003); Laura Hapke, *Sweatshop: The History of an American Idea* (New Brunswick, New Jersey: Rutgers University Press, 2004); and Alan Howard, 'Labor, History, and Sweatshops in the New Global Economy', in Joan Livingstone and John Ploof (eds.), *The Object of Labor* (Chicago: School of the Art Institute of Chicago Press/Cambridge, Massachusetts: The MIT Press, 2007), pp. 31–50.
- 53 The ILGWU represented workers of all genders who worked in the manufacture of women's ready-to-wear clothing, not only women workers. In 1995, the ILGWU merged with the Amalgamated Clothing and Textile Workers Union to form UNITE, now UNITE HERE, representing workers in the garment, food service, gaming, and hotel industries. For a comprehensive history of the ILGWU, see Gus Tyler, *Look for the Union Label: A History of the International Ladies' Garment Workers' Union* (Armonk, New York: M. E. Sharpe, 1995).
- 54 Steven M. Buechler, *Social Movements in Advanced Capitalism: The Political Economy and Cultural Construction of Social Activism* (New York: Oxford University Press, 2000), p. 205. Social movements can be defined as 'intentional, collective efforts to transform society', ibid., p. 213.
- 55 Ibid., p. 205.
- 56 Ibid., p. 207.
- 57 Ibid., p. 186.
- 58 For an account of industrialization and the advent of ready-to-wear clothing, see Collins, *Threads*, and Maureen P. Sherlock, 'Piecework: Home, Factory, Studio, Exhibit', in Livingstone and Ploof, *The Object of Labor*, pp. 1–30.
- 59 Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign 1907–14* (London: Chatto and Windus, 1987), p. 73.

- 60 <http://carolefranceslung.org/artist-statement/>.
- 61 www.nadiamyre.com/Nadia_Myre/portfolio/Pages/The_Scar_Project.html.
- 62 www.nadiamyre.com/Nadia_Myre/portfolio/Pages/The_Scar_Project.html.
- 63 The project also resulted in an artist book, *The Scar Project* by Nadia Myre (2010).
- 64 Erin Hanson, 'The Indian Act', Indigenous Foundations, First Nations Study Program at the University of British Columbia, <http://indigenousfoundations.arts.ubc.ca/home/government-policy/the-indian-act.html#origins>.
- 65 Amanda Jane Graham, 'Abstract Division: Tracing Nadia Myre's Scar Trajectory', *Nadia Myre: Encounters* (Montreal: Éditions Art Mûr, 2011), p. 67.
- 66 Wahsontiio Cross, 'KANIEN'KEHÁ:KA CRAFT: A Case Study in the Display of Craft at the Echoes of a Proud Nation Pow-Wow at Kahnawake Mohawk Territory', *Cahiers métiers d'art* 5/1 (Fall, 2011): 33.
- 67 See Jesse Staniforth, "Cultural genocide? No, Canada committed regular genocide", *The Star*, June 10, 2015.]
- 68 Marshall Joseph Becker, 'Wampum Bags and Containers from the Native Northeast', *Material Culture* 45/1 (2013): 21–48.
- 69 Ibid.
- 70 See <http://www.iroquoismuseum.org/ve11.html>.
- 71 Sandra Dyck, 'Making Contact', in *Nadia Myre: En/counter/s*, p. 43.
- 72 Mary Louise Pratt cited in James Clifford, *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, Massachusetts: Harvard University Press, 1997), p. 192.
- 73 Amanda Jane Graham, 'Abstract Division', p. 67.
- 74 In Montreal, regular beading 'bees' were held at Oboro Gallery, the Native Friendship Centre of Montreal, and the Centre for Native Education at Concordia University.
- 75 Cited in Cross, 'KANIEN'KEHÁ:KA CRAFT', p. 30.
- 76 Ibid., pp. 29–30.
- 77 Kwon, *Place*.
- 78 Sennett, *Together*, p. 19.
- 79 See indigenousfoundations.arts.ubc.ca/home/culture/artistic-expressions/nadia-myre/about-indian-act.html.
- 80 Gloria Galloway, 'Ottawa still failing to provide adequate health care on reserves: report', the *Globe and Mail*, Jan. 25, 2017.
- 81 The Make First Nations Poverty History Expert Advisory Committee, p. 10, cited in Bryony Oncuil, 'Community Engagement, Curatorial Practice, and Museum Ethos in Alberta, Canada', in Golding and Modest, *Museums and Communities*, p. 85.
- 82 Pages of *Indian Act* are included in the collections of the Smithsonian Institute National Museum of the American Indian, Aboriginal Affairs and Northern Development Canada's Aboriginal Art Collection, and the McCord Museum in Montreal. Myre's work is also included in the collections of Hydro Québec, the Canada Council Art Bank, the National Gallery of Canada, the Bibliothèque et Archives Nationales du Québec and the Fonds Régional d'Art Contemporain de Lorraine in France, among many others.
- 83 Examples can be found in *Nadia Myre: Encounters*, (Montreal: Éditions Art Mûr, 2011), and on the artist's website, www.nadiamyre.com.
- 84 Cross, 'KANIEN'KEHÁ:KA CRAFT', p. 24.
- 85 The latter point is taken up in Chip Colwell's forthcoming book, *Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America's Culture* (Chicago: University of Chicago Press, 2017).
- 86 Ibid., p. 32.
- 87 Oncuil, 'Community Engagement', p. 84.
- 88 Mick Wilson, 'Autonomy, Agonism, and Activist Art: An Interview with Grant Kester', *Art Journal* 66/3 (2007): 110.
- 89 Buechler, *Social Movements*, p. 208.
- 90 Sennett, *Together*, p. 6.
- 91 Wilson, 'Autonomy', p. 116,

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