

thamesartgallery

Home Economics

150 Years of Canadian Hooked Rugs

May 15 - June 30, 2019



1. **Hooked Rug designed by Hannah Epstein**
Cool Cash, 2015
Acrylic, wool, polyester, burlap, hooked
Collection of the artist



2. **Hooked Rug designed by Hannah Epstein**
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Hannah Epstein and her artist collaborators draw, paint, hook and knit “cool cash” in a variety of sizes and denominations, circulating it in their day-to-day transactions as alternative, yet real, forms of currency. Cool Cash is a concept-driven project that aims to develop modes of exchange that encourage artists and collectors to literally pay for goods and services with this alternative form of payment, reintroducing the handmade to everyday experiences and interactions.

Hannah Epstein (also known as hanski) (Toronto, Ontario and Pittsburgh, Pennsylvania) is a folk media artist working in the cross-section of experimental on-line games, video art, illustration and hand crafted textiles. The artist, who is of Latvian and Russian-Jewish heritage, draws on her mixed background to drive a collage-inspired aesthetic that blends traditional boundaries of materials and technique. A trained folklorist, Epstein highlights the fringes of material cultural, using computers and video games as a means of generating humorous, satirical representation. She is currently an MFA candidate at Carnegie Mellon University.



4. **Video by Hannah Epstein**
Question of the Day, 2014
Animated GIF
Collection of the artist

While the animated GIF (Graphics Interchange Format) is as ubiquitous and as disposable as the doodle, *Question of the Day* combines this simple digital format with the materiality and labour intensive process of rug hooking to explore the aesthetic texture of both popular expressions. The question posed by the character – “am I an animal?” – raises satirical philosophical questions in this three-panel comic portrait brought to life through digital animation.



5. **Hooked Rug designed by Yvonne Mullock with Mary Francis Decker**
USE ME, 2013
The artist's clothes, burlap, hooked
Collection of the artist

Yvonne Mullock is interested in the collective labour at the heart of craft processes. Her artistic practice typically involves the public, as she engages with community members and craft practitioners. During a residency on Newfoundland and Labrador's Fogo Island, the artist struck a friendship with local resident Mary Francis Decker, an 89-year-old expert rug hooker. Their mutual interests informed this collaborative piece, *USE ME*. Using the artist's clothes as the materials, the rug becomes a self portrait of sorts. Hooked in the traditional “hit and miss” style, a common method of rug hooking still practiced on the island, this randomly striped pattern makes efficient use of materials. The rug's title, *USE ME*, refers to the artist's interest in incorporating language into objects as she reminds viewers of the hooked rug's original function on the floor, where it will slowly wear out over time.

Yvonne Mullock (Calgary, Alberta) is a multi-disciplinary artist with a practice that incorporates drawing, sculpture, ceramics, video, and textiles for gallery, community and site-specific installations. She graduated from the Glasgow School of Art, Scotland and has exhibited widely and participated in artist-in-residence programs across the UK, USA, and Canada.



6. **Hooked Rug designed by
Deanne Fitzpatrick**

School of Fish, c. 1995

Various materials, burlap, hooked
Collection of Ruth Mandel

By the early 1990s, after decades of sustained intensive fishing, the northern codfish stocks collapsed, prompting the Canadian government to declare a moratorium on the cod industry. Hundreds of communities along the east coast that had depended on cod fishing for generations watched their economic and cultural mainstay disappear. Fitzpatrick is of the first generation in her family whose livelihood can no longer be dependent on the cod fishery. *School of Fish* is the artist's reflection on what it might have been like to look into the water and see it teeming with fish.

Deanne Fitzpatrick (Amherst, Nova Scotia) is widely known for her hooked rugs and commercial patterns as well as her work as a workshop leader. She runs her studio storefront on Amherst's main street; a small business model that markets handmade hooked rugs, kits, patterns and supplies, with a growing on-line retail presence. Fitzpatrick is the author of four books and is known as an educator and mentor. Her work is in the permanent collections of the Art Gallery of Nova Scotia and the Canadian Museum of History.





7. **Hooked Rug designed by Heather Goodchild**

Journey, 2010

Wool, burlap, hooked

Collection of Scott Lauder

Heather Goodchild's fictional character, Anna Ward Brouse, is founder of "The Wardens," an organization inspired by 19th-century spiritual groups such as the Shakers and Amish. Using rug hooking as a form of visual storytelling, the artist constructs the daily practices and origins of her society exploring diverse sources such as the rituals and symbolism of freemasonry (a fraternal organization that models itself after mediaeval crafts guilds), the Girl Guides (a movement born in the 19th century advocating a code of conduct for girls and women), timeless proverbs and childhood games. *Journey* is a handmade amalgam of these inherited narratives rendered in a craft process typically associated with women's work.

Heather Goodchild (Toronto, Ontario) works with textile techniques in conjunction with installation, performance, and sculpture. She completed her Bachelor of Applied Arts in Fashion Design at Ryerson University. Goodchild has exhibited her work in Berlin, New York, Los Angeles, Miami, and across Canada, including Toronto, where she is represented by Katharine Mulherin Gallery. She was the Artist in Residence at the Art Gallery of Ontario in 2012, and is a recipient of the 2014 Canada Council for the Arts studio residency in Paris.





8. **Hooked Rug by Barbara Klunder**

Laura Secord, 1989

Wool, burlap, hooked

Collection of the artist

Artist Barbara Klunder, a descendent of Laura Secord, explores the story of the legendary Canadian heroine of the War of 1812 who ran 32 kilometres through enemy territory to warn the British and their First Nations allies of an impending attack by American forces. There are claims that Secord had brought a cow with her as a foil, in case the American patrols questioned her. Although Secord's contribution to the war was given little attention during her lifetime, her story has since taken on mythical overtones. By the end of the 19th century, this renowned account – embodying female courage and resolution in the name of nationhood – became famous as it was popularly cited by women making claims for women's suffrage, becoming part of Canada's national folklore.

Barbara Klunder (Toronto, Ontario) is an artist and illustrator who is internationally known for her bold graphic style, political messages and provocative imagery. She studied at the Ontario College of Art and Design and has worked independently for over 40 years. Klunder has made and designed sweaters, carpets, tapestries and other textiles, created two fonts (B. Klunder Script and Ottofont), designed theatre sets and costumes and has had numerous solo and group exhibitions. She has received national and international awards including the prestigious Lifetime Achievement award from the Art Directors Club of Canada.





9. **Hooked Rug designed by Joanna Close**

The Kitchen, 2014

Hand-dyed wool rag, burlap, hooked
Collection of the artist

The loss of the family farm as it is overtaken by industry is a reality in the changing landscape of rural New Brunswick. As the buildings of Joanna Close's family farm were torn down to make way for a gravel quarry, the artist created a series of pictorial hooked rugs to keep the memory of the farm alive. The Kitchen is the only interior scene of the series titled Documenting the Farm, depicting the domestic heart of a place that was home to six generations of the artist's family since 1858.

Joanna Close (Dartmouth, Nova Scotia) is an artist and illustrator. She holds a BFA from NSCAD University and an MA in Textile and Fibre Art from the Winchester School of Art, United Kingdom. An instructor at NSCAD University, she exhibits regularly in Atlantic Canada. Her most recent solo exhibition was at the Mount Saint Vincent University Art Gallery in Halifax.





10. **Hooked Rug designed by Nancy Edell**
Peter and Nancy as the Two-headed Dog, 1993
Various yarns, burlap, hooked
Dalhousie Art Gallery permanent collection
Gift of the artist

For many women, the hooked rug was a very personal form of expression commemorating important moments and aspects of daily life: marriage, their homes and the surrounding landscape, or the birth or death of a child. Artist Nancy Edell extends this tradition of individual expression to self-portraiture, often with a dream-like quality with art historical references. Here she is fused to her partner Peter Walker as a hybrid two-headed dog. For Edell, hooked rugs were a means of making autobiographical images related to gender, personal narratives and myth. The incorporation of rug hooking into her art making has aligned her with feminist artists who were including folk and craft elements in their visual art practices.

Nancy Edell (1942 – 2005) had a career spanning over 25 years. Her practice encompassed a variety of media including printmaking, drawings and animated films, but it was her inventiveness in the folk tradition of rug hooking that moved her work into a new direction. Born in Nebraska, Edell settled in Nova Scotia in 1980, when she explored the local practice of rug hooking. She taught at the Nova Scotia College of Art and Design and exhibited extensively in Canada and abroad.



11. **Hooked Rug**
Nova Scotia, 1924
Wool, burlap, hooked
From the Opekar / Webster Collection



12. **Hooked Rug designed by Florence Ryder**

Standing Buffalo Reserve, Saskatchewan, c. 1980

Wool, cotton, burlap, hooked

Gift of Max Allen



13. **Hooked Rug designed by Florence Ryder**

Standing Buffalo Reserve, Saskatchewan, c. 1980

Wool, cotton, burlap, hooked

Gift of Max Allen

Florence Ryder (1935 – 2005) was born on the Standing Buffalo Reserve, northeast of Regina in Saskatchewan's Qu'Appelle Valley, and learned to hook rugs from her mother when she was 10 years old. The symmetrical designs that Ryder used in her rugs were geometric patterns that originated from her Sioux ancestors. Historically, there was a rich and well-established Sioux tradition of painted designs and dyed quillwork used to decorate tipis, animal hides, weapons and clothing, which were later embellished with beads introduced by the early settlers. This design knowledge was lost over time, and in an effort to revive and support the traditional arts of the area where Ryder lived, the Sioux Handcraft Cooperative was formed in 1967 and the women of the cooperative began to hook rugs based on Sioux designs.

Florence Ryder initially hooked European-style floral designs, but later was encouraged to incorporate Sioux designs in her rugs. She worked with readily accessible materials – strips of fabric cut from old clothing were used to hook the pattern. She did not remain long with the cooperative, but returned to making rugs on her own. For over 40 years, Ryder created rugs with unique colour combinations and distinctive bold motifs, and continued to incorporate geometric designs that were adapted from the traditions of her Sioux heritage.



14. **Hooked Rug**

St. Margaret's Bay, Lunenburg County, Nova Scotia,
early to mid 20th century

Wool, cotton, burlap, hooked

From the Opekar/Webster Collection



15. **Hooked Rug**

Lunenburg County, Nova Scotia, early to mid 20th century

Wool, cotton, synthetic, burlap, hooked

From the Opekar/Webster Collection



16. **Hooked Rug**

Canada, early to mid 20th century

Cotton, synthetic, burlap, hooked

Gift of Archie G.W. Lamont



17. **Hooked Rug**

Canada, mid 20th century

Wool, cotton, burlap, hooked

Gift of Simon Waegemaekers



18. **Hooked Rug**
Western Ontario, mid 20th century
Wool, rayon, burlap, hooked
From the Opekar / Webster Collection



19. **Hooked Rug**
Eastern Townships, Quebec, early 20th century
Wool, cotton, burlap, hooked
Gift of Dr. Howard Gorman



20. **Hooked Rug**
Trois-Rivières, Quebec, early 20th century
Wool, cotton, burlap, hooked
Gift of Dr. Howard Gorman,



21. **Hooked Rug**
Ontario, early 20th century
Mennonite community
Wool, cotton, burlap, hooked
Textile Museum of Canada



22. **Hooked Rug designed and hooked by Ruth McWhirter**

Mississauga, Ontario, 1985

Sponsored by the Ontario Hooking Craft Guild for the Tulip Competition, Ottawa, May 1985

Wool, burlap, hooked

Gift of Ruth McWhirter



23. **Hooked Rug**

Canada, 1930s

Wool, cotton, burlap, hooked

Gift of Max Allen



24. **Hooked Rug**

Pictou County, Nova Scotia,
mid 20th century

Wool, cotton, burlap, hooked

Promised gift of Ronald F. Fitzgerald
Collection



25. **Hooked Rug**

Nova Scotia, early to mid 20th century

Wool, cotton, burlap, hooked

From the Opekar/Webster Collection



26. **Hooked Rug**

Canada, c. 1940

Wool, synthetic, rayon, cotton, burlap,
hooked

Textile Museum of Canada



27. **Hooked Rug**
Canada, c. 1940
Wool, cotton, synthetic, metal wire, burlap, hooked
Textile Museum of Canada



28. **Hooked Rug**
Canada, c. 1925
Wool, cotton, burlap, hooked
Textile Museum of Canada



29. **Hooked Rug**
Canada, 19th century
Wool, cotton, burlap, hooked
Gift of Howard and Carole Tanenbaum



30. **Hooked Rug**
Quebec, early 20th century
Wool, cotton, burlap, hooked
Textile Museum of Canada



31. **Hooked Rug**
Canada, c. 1900
Wool, cotton, burlap, hooked
Gift of Howard and Carole Tanenbaum



32. **Hooked Rug**
Hamilton, Ontario, early to mid 20th century
Wool, burlap, hooked
Gift of Barbara Gunn in memory of Mrs. Helen W. Band



33. **Hooked Rug**
Canada, c. 1930
Cotton, burlap, hooked
Gift of Howard and Carole Tanenbaum



34. **Hooked Rug**
Ontario, early 20th century
Wool, cotton, burlap, hooked
Gift of Max Allen



35. **Hooked Rug**
Canada, c. 1960
Wool, burlap, hooked
Textile Museum of Canada



36. **Hooked Rug**
Canada, c. 1940
Wool, cotton, burlap, hooked
Gift of Max Allen



37. **Hooked Rug**
Ontario, 1940 – 1960
Cotton, rayon, synthetic fibre, burlap, hooked
Textile Museum of Canada



38. **Hooked Rug**
Ontario, early to mid 20th century
Wool, silk or rayon, cotton, burlap, hooked, braided
From the Opekar / Webster Collection



39. **Hooked Rug made by Maria Beck Warning (1832 - 1918)**

Mennonite community
Brunner, Perth County, Ontario, 1884
Wool, cotton, burlap, hooked
From the Opekar / Webster Collection



40. **Hooked Rug**

Canada, early 20th century
Wool, silk or rayon, burlap, hooked
Gift of Simon Waegemaekers



41. **Hooked Rug**

Lunenburg County, Nova Scotia, early 20th century
Rayon, cotton, burlap, hooked
Gift of Simon Waegemaekers



42. **Hooked Rug**

Canada, c. 1930
Cotton, burlap, hooked
Gift of Howard and Carole Tanenbaum



43. **Hooked Rug made by Maria Beck Warning (1832 - 1918)**

Mennonite community
Brunner, Perth County, Ontario, 1885
Wool, cotton, burlap, hooked
From the Opekar / Webster Collection



44. **Hooked Rug**

Waterloo County, Ontario, mid 19th century
Wool, cotton, burlap, hooked
From the Opekar / Webster Collection



45. **Hooked Rug**

Ontario, 1910
Wool, cotton, burlap, hooked
From the Opekar / Webster Collection



46. **Hooked Rug**

Canada, c. 1950
Rayon, cotton, burlap, hooked
Gift of Howard and Carole Tanenbaum



47. **Hooked Rug**

Canada, c. 1940

Wool, cotton, burlap, hooked

Gift of Howard and Carole Tanenbaum

Mezzanine



48. **Hooked Rug**

Grenfell Mission, Newfoundland and Labrador, after 1936

Silk or rayon, burlap, hooked

Gift of Robert Walters



49. **Hooked Rug**

Grenfell Mission, Newfoundland and Labrador, 1935 – 1945

Silk or rayon, cotton, burlap, hooked

Gift of Heather Bryan



50. **Hooked Rug**
Grenfell Mission, Newfoundland and Labrador, after 1952
Cotton, burlap, hooked
Gift of Judith G. Malkin and Elliot Jacobson



51. **Hooked Rug**
Chéticamp, Cape Breton, Nova Scotia, 1930s
Wool, burlap, hooked
From the Opekar / Webster Collection



52. **Hooked Rug**
Grenfell Mission, Newfoundland and Labrador, after 1928
Jute, burlap, hooked
Gift of Margaret Light



53. **Hooked Rug**
Grenfell Mission, Newfoundland and Labrador, after 1916
Wool, cotton, jute, burlap, hooked
Gift of J.P. Stanley



54. **Hooked Rug**

Grenfell Mission, Newfoundland and Labrador, 1935 – 1945
Silk or rayon, burlap, hooked
Gift of Jennifer Hardacre



55. **Hooked Rug**

Grenfell Mission, Newfoundland and Labrador, 1950s
Silk or rayon, burlap, hooked
Gift of Madeleine Boucher Harvie



56. **Hooked Rug**

Grenfell Mission, Newfoundland and Labrador, 1915-1930
Silk or rayon, burlap, hooked
Courtesy of the Council for Canadian-American Relations/
American Friends of Canada through the generosity of Mrs
Georgina M Bissell



57. **Hooked Rug**

Made by Lydia and Raymond Scott
New Brunswick, mid to late 20th century
Wool, burlap, hooked
Gift of Margaret Light



58. **Hooked Rug**

Made by Lydia and Raymond Scott
New Brunswick, mid to late 20th century
Wool, burlap, hooked
Gift of Margaret Light

In 1952 Lydia and Raymond Scott were forced to leave their farm in Summer Hill, New Brunswick, when it was expropriated by the government. They moved to Gagetown, New Brunswick where, saddened by the loss of their land, Raymond became ill and Lydia recommended rug hooking as therapy. They worked together to produce their rugs, and Raymond did the hooking while Lydia drew the designs based on pictures of their farm and animals. She also chose the colours as Raymond was colour blind. Raymond hooked every day and produced an astonishing two rugs per week, over a thousand rugs in total. Initially they sold their rugs in a gift shop in White's Cove, New Brunswick, and some were sold privately to people who stopped by the house. Later, many were sold through an antique dealer in Maine, and at auction. The Scotts became so well-recognized for their rugs that that they became known as "The Gagetown Hookers."



59. **Hooked Rug**
Made by Lydia and Raymond Scott
New Brunswick, mid to late 20th century
Wool, burlap, hooked
Gift of Margaret Light



60. **Hooked Rug designed by Georges-Édouard Tremblay**
Pointe-au-Pic, Quebec, 1930 – 1940
Wool, cotton, burlap, hooked
Gift of Albert and Hilda Aliman



61. **Hooked Rug designed by Georges-Édouard Tremblay**
Pointe-au-Pic, Quebec, 1930 – 1940
Wool, cotton, burlap, hooked
Gift of Max Allen



62. **Hooked Rug designed by Clarence Gagnon**
Baie-Saint-Paul, Quebec, 1930 – 1940
Wool, animal hair, burlap, hooked
Gift of Heather and Brian Ayer



63. **Hooked Rug designed by Georges-Édouard Tremblay**
Pointe-au-Pic, Quebec, 1930 – 1940
Wool, cotton, burlap, hooked
Gift of Elaine Pilot



64. **Hooked Rug**
Baie-Saint-Paul, Quebec, 1941
Wool, burlap, hooked
Gift of Miriam Waddington



65. **Hooked Rug**
Quebec, 1880 – 1900
Wool, cotton, jute, burlap, hooked
Gift of Ronald F. Fitzgerald Collection



66. **Hooked Rug**
Ontario, 1920s
Cotton, jute, burlap, hooked
Gift of Max Allen



67. **Hooked Rug**
Port Hope, Ontario, 1920 – 1930
Wool, cotton, burlap, hooked
Gift of Simon Waegemaekers



68. **Hooked Rug**
Canada, c. 1930
Wool, cotton, burlap, hooked
Gift of Howard and Carole Tanenbaum



69. **Hooked Rug**
Port Hope, Ontario, 1920s
Wool, cotton, burlap, hooked
Gift of Simon Waegemaeker



70. **Hooked Rug**
Milverton, Waterloo County, Ontario, 1900 – 1930
Wool, cotton, burlap, hooked
From the Opekar / Webster Collection



71. **Hooked Rug**

Niagara Peninsula, Ontario, 1905 – 1915

Wool, cotton, silk or rayon, synthetic, burlap, hooked
Gift of Simon Waegemaekers



72. **Hooked Rug**

Waterloo County, Ontario, 1906

Wool, cotton, burlap, hooked
Gift of Max Allen



73. **Hooked Rug**

Trois-Rivières, Quebec, 1900 – 1910

Wool, burlap, hooked
Gift of Dr. Howard Gorman

Designs and patterns on hooked rugs vary significantly. While many are from original drawings by the rug hookers themselves, other figures, borders and colours were taken from decorative arts and pattern books. Some geometric patterns are thought to be derived from linoleum designs, introduced at the turn of the 20th century by dealers from the US, particularly in Lunenburg County in Nova Scotia. In the second half of the 19th century, manufactured patterns became available, first as stenciled patterns on burlap by Edward Sands Frost of Biddeford, Maine, and John E. Garrett of New Glasgow, Nova Scotia; later as books of patterns published by Wells and Richardson of Montreal, and Hambly and Wilson of Toronto. In the first decade of the 20th century, hooked rug patterns on burlap became available through Eaton's department store mail order catalogues.

ARTtalk with Rug Hooker Karen Dysarz **JUNE 14** **FREE** 7-9PM

Karen Dysarz
Painting with Wool



thamesartgallery

SUNDAY

FAMILY
FUN DAYS



Gather in the Gallery at 1:00 PM for Exhibit Tour.

Fun ART Activity in Studio Two 1:30-3:00 PM.

MAY 26 - HOOKED ON RUGS!

JUNE 30 - LATCH KEY KIDS!

JULY 28 - PORTRAIT PARTY!

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