



MACKENZIE ART GALLERY  
MUSÉE D'ART MACKENZIE

MACKENZIE ART GALLERY SCHOOL TOURS

| PRESENTED BY



# TEACHER'S RESOURCE GUIDE

**RADICAL STITCH**

TOURING 2 MAY – 28 AUGUST 2022



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## INTRODUCTION

*RADICAL STITCH*

Welcome to the MacKenzie Art Gallery's return to in-gallery tours! We are beyond thrilled to see you in-person again this season.

This resource was created to prepare you for your gallery experience. We invite you to take as much time as you can to review the content prior to your visit. You will find interesting information about the exhibition and artists and may want to introduce students to concepts and content prior to their visit, adding richness and meaning to their upcoming experience at the gallery.

**Please ensure that students bring masks and indoor shoes for their tour.**



Images (left to right) Nico Williams, *Indian's Frozen Computer*, delica beadwork, birch bark and porcupine quills, 2017. Courtesy of Indigenous Art Centre. Photo credit: Mike Patten. Bev Koski, *Banff #4*, 2012; *Berlin #1*, 2015; *Toronto #1*, 2013; beads, found objects. Indigenous Arts Centre.

## EXHIBITION OVERVIEW

### *RADICAL STITCH*

Picture running your hands over an artwork made up of thousands of tiny glass beads. Imagine the cool touch of each little dot of colour, and the weight of all those beads sewn together. One thing that makes beadwork unique is the importance of touch.

Have you ever thought about the importance of beading as an art form? As a material-focused practice, it draws our attention to the look and feel of beads. Porcupine quills, shells, and carved bone or stone were also used by many Indigenous peoples to decorate clothing before glass beads became popular. The patterns and images of this art form are made up of one bead at a time, similar to pixel art that you might see made on a computer. Through beadwork, customary Indigenous knowledge and current art practices come together. Beading artists are keeping alive stories, information, and techniques passed down through their families and

communities, while at the same time addressing current social issues, modern ideas, and world-wide art discussions.

*Radical Stitch* includes a wide range of beadwork. You will visit Indigenous beaded pieces that showcase the techniques used by many nations. You will also experience new and modern approaches to beading that address a wide range of ideas and purposes. This will include exploring how artwork can be used and worn in everyday life and community celebration. This exhibition also explores what the future of beading will look like. Gathering top artists from across North America/Turtle Island, the artworks showcase some of the most exciting and impressive beadwork practices around. Come experience all the creativity, beauty, and powerful ideas that beading has to offer!



## TOUR OUTCOMES

*RADICAL STITCH*

## TOUR OUTCOMES

Students will learn about contemporary Indigenous beading practices across Turtle Island (North America), focusing on works of technical excellence in this discipline. They will examine how these practices respond to and influence each other.

Students will be exposed to an understanding of Indigenous beading practices that resist historical stereotypes and acknowledges beading as a contemporary artistic medium.

Students will explore the significance of beads.



Dana Claxton, *Headdress-Jeneen*, 2018, LED firebox with transmounted chromogenic transparency. Courtesy of the artist and the Forge Project, NY.

## ABOUT THE ARTISTS

### *RADICAL STITCH*

#### PARTICIPATING ARTISTS

Barry Ace • Marcus Amerman • Judy Anderson  
 Kristen Auger • Kaylyn Baker • Christi Belcourt  
 Michael Belmore • Catherine Blackburn  
 Katherine Boyer • Marcia Chickeness • Hannah Claus  
 Dana Claxton • Jon Michael Corbett • Ruth Cuthand  
 Vanessa Dion Fletcher • Marcy Friesen • Teri Greeves  
 Joyce Growing Thunder • Justine Gustafson  
 Babe & Carla Hemlock • Maria Hupfield  
 Lizzie Ittinuar • Bev Koski • Jennine Krauchi  
 Jackie Larson Bread • Mindy Laureen Magyar  
 Amy Malbeuf • Jean Marshall • Audie Murray  
 Nadia Myre • Margaret Nazon • Candace Neumann  
 Shelley Niro • Elias Not Afraid • Jamie Okuma  
 Sandra Okuma • Taqralik Partridge • Summer Peters  
 Memory Poni-Cappo • Alesia & Farlan Quetawki  
 Skawennati • Samuel Thomas • Marie Watt  
 Olivia Whetung • Dyani White Hawk • Kenneth Williams Jr.  
 Nico Williams • Will Wilson

#### OTHER RESOURCES

##### Book Resources

[Images: Floral Journey: Native North American Beadwork by Lois S Dubin](#)

[Beadwork Techniques of the Native Americans by Scott Sutton](#)

[North American Indian Beadwork Patterns by Pamela Stanley-Millner](#)

[Wapikwaniy: A Beginner's Guide to Metis Floral Beadwork](#)



## ABOUT THE ARTISTS

### *RADICAL STITCH*

#### ARTIST INFORMATION

##### **BARRY ACE — ANISHINABE (M'CHIGEENG FIRST NATION)**

Barry Ace is a visual artist who currently lives in Ottawa, Canada. He is a Debendaagzjig (citizen) of M'Chigeeng First Nation, Odawa Mnis (Manitoulin Island), Ontario, Canada.

Barry works in mixed media, assemblage (which is using found objects put together to create art) and textiles. His artworks look at the ideas of cultural continuity (unbroken or consistent existence) and the merging of the historical and the contemporary. Identity is also explored throughout Barry's work. He draws inspiration from traditional Anishinaabeg (Odawa) culture gathered from historical sources, traditional knowledge, found objects and cultural research. Ace creates objects and imagery that use many traditional forms and designs.

Barry is challenging the viewer by using non-art elements in his art. For example, he creates Great Lakes' floral motifs from reclaimed electronic components. He says he is playing with the idea of "bridging the past with the present and the future." He also says, "In doing so, my work intentionally

integrates traditional cultural art practices, such as beadwork, which is then juxtaposed against contemporary ephemera, breaking new ground as a distinct genre of contemporary indigenous abstraction," (Bio- <https://www.barryacearts.com/bio-2/> ).

Bio link: <https://www.barryacearts.com/bio-2/>

##### **AMY MALBEUF — MÉTIS**

Amy Malbeuf is a Metis visual artist from Rich Lake, Alberta. Her work is multidisciplinary — she works with many types of mediums and processes, often combining them together to create new ways of making art. Some mediums or materials that she uses are caribou hair tufting, beadwork, installation, performance, and video. Amy explores ideas of identity, place, language, and ecology (the study of the relationships between living organisms like humans, and their physical environment). Amy has exhibited her work nationally and internationally.

Bio link: <http://www.amymalbeuf.ca/about-amy>

Instagram: <https://www.instagram.com/amy.malbeuf/?hl=en>

#### TEACHER'S RESOURCE GUIDE



## ABOUT THE ARTISTS

*RADICAL STITCH*

## ARTIST INFORMATION

## TERI GREEVES — KIOWA

Teri Greeves is a Kiowa beadwork artist who lives in Santa Fe, NM. She is enrolled in the Kiowa Tribe of Oklahoma.

Teri's work is guided by Kiowa traditions of beadwork. It is about a modernized way to tell the story of the American Indian while also considering historical content. "I am a beadworker," Teri says. "I started beading when I was about 8 years old. I feel a need to express myself and my experience as a 21st Century Kiowa and I do it, like all those unknown artists before me, through beadwork. And though my medium may be considered "craft" or "traditional", my stories are from the same source as the voice running through that first Kiowa beadworker's needles, it is the voice that ran through my grandmother's hands – it is the voice I first heard, as a young girl, at my mother's side.," (<https://www.terigreevesbeadwork.com/about>)

Bio link: <https://www.terigreevesbeadwork.com/about>

Instagram: <https://www.instagram.com/terigreevesbeadwork/?hl=en>

## JENNINE KRAUCHI — MÉTIS

Jennine Krauchi is a Métis beadwork artist and designer. She was born in Winnipeg, Manitoba to a Métis mother and Dutch father. She learned beadwork from her mother and sewing from her father. Her father ran a shop making a variety of clothing including mukluks, moccasins, beaded jackets, fur parkas and more.

Above all, Jennine's works are about preserving Métis beadwork practices. She is exploring and recreating Métis floral designs and styles. Jennine is passionate about sharing traditional beadwork practices through workshops, artist talks, tutorial videos, and more. She does this important work as a way to contribute to the survival of Métis beadwork knowledge. A big part of her artistic process is studying museum-collected Métis beadworks and recreating them.

Video interview: <https://youtu.be/Pf4rEs4yT8k>

## TEACHER'S RESOURCE GUIDE





## ABOUT THE ARTISTS

### *RADICAL STITCH*

#### ARTIST INFORMATION

##### SHELLEY NIRO — MOHAWK

Shelley Niro is a member of the Turtle Clan of the Kanien'kehaka Nation. She was born in Niagara Falls, New York and grew up on Six Nations Territory in south-western Ontario. She is a multi-media artist that works in both traditional and contemporary (modern) media. She creates art using painting, sculpture, beadwork, installation, photography, and film.

Shelley's work is widely recognized for its importance to Canadian art. She is interested in looking at this country's history from an Indigenous perspective, changing how people learn about Canada's colonial past. Her work often challenges stereotypes (over-simplified ideas about a group of people) and uses humor to talk about difficult topics.

[Link to statement: http://shelleyniro.ca/statement-for-art-gallery-of-hamilton/](http://shelleyniro.ca/statement-for-art-gallery-of-hamilton/)

##### JAMIE OKUMA — LUISENO, WAILAKI, OKINAWAN AND SHOSHONE-BANNOCK

Jamie Okuma is Luiseno, Shoshone-Bannock, Wailaki, and Okinawan who is also an enrolled member of the La Jolla band of Indians in Southern California where she lives and works. Jamie's work consists of beadwork, mixed-media, soft sculpture, and fashion design. Her works can be found in a number of museum and private collections across North America. Jamie specializes in one-of-a-kind pieces that combine her love of fashion and adornment. Jamie has been professionally recognized for her work since the age of 18 but has always been involved in the art world through her mother Sandra Okuma who she regularly collaborates with.

[Link to Bio: https://www.jokuma.com/about](https://www.jokuma.com/about)

[Instagram: https://www.instagram.com/j.okuma/?hl=en](https://www.instagram.com/j.okuma/?hl=en)



## ABOUT THE ARTISTS

### *RADICAL STITCH*

#### ARTIST INFORMATION

##### ELIAS JADE NOT AFRAID. – APSAALOOKÉ

Elias Jade Not Afraid is an enrolled member of the Apsaalooke Nation (Crow Nation). Elias was born and raised on the Crow Indian Reservation in Montana. Elias is an award winning and self-taught bead artist. His works can be found in many prestigious collections throughout the United States. He has been beading since the age of 12 and believes in sharing his creative processes in the hopes of sharing knowledge to keep beadwork techniques alive. Through research done in museum collections, Elias uses a reverse engineering approach when looking at what he calls “beaded items our ancestors left behind”. Through this research he has found 3 types of beadwork techniques that had died out and are no longer being used. An indication he says, that “We’re (Crow people) already starting to lose our culture.” He credits his great grandmother, Joy Yellowtail, who he has never met, as his biggest inspiration because he grew up in her house with her old beadwork. As a child, Elias was able to go through her research, beadwork and materials and learn by taking apart her beadwork and putting it back together again.

(Link to interview: <https://www.museumofbeadwork.org/blogs/news/conversation-with-the-artist-elias-jade-not-afraid>)

<https://www.vogue.com/vogueworld/article/indigenous-beadwork-instagram-artists-jewelry-accessories>

Instagram: <https://www.instagram.com/eliasnotafraid/?hl=en>

#### TEACHER’S RESOURCE GUIDE



**POST-TOUR CLASSROOM ACTIVITY*****RADICAL STITCH***

In the classroom, apply beadwork stitches learned in the gallery studio into one single project. Students are encouraged to dig into their own family's culture and develop a project/design that pulls inspiration from their own background. Students are encouraged to also draw inspiration from a family story or event.



## PRE-TOUR CLASSROOM ACTIVITY

*RADICAL STITCH***A Deep-Dive into Teri Greeves's  
NDN Art**

**Note:** Because we are exploring the work of artists from across Turtle Island and are sourcing material from a multitude of resources, you will notice we will shift between the terms Indigenous, American Indian and Native in this lesson plan.

**MATERIALS**

Paper

Pencils

Markers / pencil crayons.

Scissors

Optional: Access to computer or phone to find a reference photo.

**About NDN Art, 2008**

NDN Art is a response to two questions that have presented themselves many times throughout Teri's career "What is Indian Art?" and "Do you consider yourself a Native artist or an artist?" She challenges this line of thinking by creating a beautifully beaded artwork using the stereotypical imagery of a figure wearing a warbonnet with the word "ART" in capital letters in a speech bubble. By creating NDN Art, Teri is challenging and subverting these questions.

NDN Art is inspired by 1960's Pop Art artist Roy Lichtenstein's oil painting ART. ([https://www.imageduplicator.com/main.php?decade=60&year=62&work\\_id=106](https://www.imageduplicator.com/main.php?decade=60&year=62&work_id=106))

ART was a response to questions artists at the time were asking themselves like, What is art? What does it mean? Are you making art? Teri is also asking these questions, but from the Native Artist's perspective and challenging the need to define and limit Native Art.

**SOME QUESTIONS THE ARTIST ASKS:**

Do you consider yourself a Native artist or an artist?

Am I a stereotype? For example, [American] Indian art that shows only historical representations of [American] Indians.

Is this only craft?

Am I traditional?

Am I traditionally beading?





## PRE-TOUR CLASSROOM ACTIVITY

### *RADICAL STITCH*

#### **A Deep-Dive into Teri Greeves's NDN Art**

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#### **THINGS TO THINK ABOUT**

We have explored NDN Art as a response to challenging views of Indigenous art.

What makes something a piece of art?

What does it mean to the artist to be “traditional”?

Why do you think it could be harmful to exclude Indigenous beadwork when we think of art?

How is Terri Greeves making her work a part of the conversations (often called “discourse”) of art history?

After viewing the exhibition do you think beadwork deserves to be viewed as an art form like painting or sculpture?

What non-traditional object would you like to bead on?

#### **ACTIVITY**

Teri Greeves designs and beads historical and contemporary stories on Converse sneakers. Inspired by Teri Greeves, create a mash up of an everyday object and an object/symbol to tell part of your story. Be sure to include color, design, art design styles from your culture to make it your own. The story you chose could be a personal story, historical story, or cultural/global event.



## PRE-TOUR CLASSROOM ACTIVITY

### *RADICAL STITCH*

#### A Deep-Dive into Teri Greeves's NDN Art

**Note:** Because we are exploring the work of artists from across Turtle Island and are sourcing material from a multitude of resources, you will notice we will shift between the terms Indigenous, American Indian and Native in this lesson plan.

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#### INSTRUCTIONS

1. Think about your favorite everyday object and think about a story you would like to tell. Here are some examples of everyday objects:

Shoe	Phone
Old toy	T-shirt
Cup/ Mug/ Teacup	Hairbrush

2. Think about a story you would like to tell. It could be a personal story, historical/ cultural/global event.
3. Once you have your story decided think about one part of it or one image that could capture that event.
4. Draw out a simple design on paper of your everyday object.
5. Draw inside your everyday object the story event image you have chosen.
6. Color in the design using markers or pencil crayons, thinking about how your design could be created with beads.

**PRO TIP:** Include pattern or layers of multiple colors or Analogous colors (3 Colors that are side by side on the color wheel).

**ONCE YOU ARE DONE:** Share your beadwork story with your class. Talk with them about the story you chose, what it means to you, and how you chose to represent it.

PRE-TOUR CLASSROOM ACTIVITY

*RADICAL STITCH*



## CONTACT

MacKenzie Art Gallery  
3475 Albert Street  
Regina, SK  
S4S 6X6 Canada

May Ngui, Visitor Services Coordinator

E [mngui@mackenzie.art](mailto:mngui@mackenzie.art)

T 306 584 4250 ext. 4257

[mackenzie.art](http://mackenzie.art)

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