JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

Just Making It: The Stain of Fem affect on Fiber in Art

by

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ABSTRACT

In this interdisciplinary study, I use Kimberlé Crenshaw’s intersectional feminist research approach and a bricolage methodology to integrate written research on fiber and craft with visual art research and production. The inquiry presented investigates the relationship between fiber, femininity, and the devaluation of fiber-based works of women artists, Black, Indigenous, and women of colour (WOC), racialized peoples, and LGBTQ2+ practitioners. Drawing on a long career of studio work in visual arts, as well as study, teaching and practice-informed research, I incorporate my own experiential knowledge on my subject throughout this dissertation (written and practice-informed components).

This dissertation situates the historical feminization of craft within the more refined phenomenon of what I call “femaffect.” I define femaffect as specific negatively feminized impressions or feelings that have become “stuck” (Ahmed, 2010) to certain artworks, particularly to fiber mediums and gendered creative processes associated with softness. Using practice-informed research that centres precisely on these mediums and creative processes, as well as a written dissertation that theorizes and historicizes femaffect from an intersectional feminist perspective and using a bricolage methodology, I show why femaffect is triggering negative effects in viewers. My research shows that negativity, which is stuck to femaffect, results in damaging outcomes for artists and can provoke undesirable consequences from those who collect and critique art, as well as those who work in galleries, libraries, archives and museums (GLAMS).
Keywords: Femaffec, fiber, textiles, craft, gender, social change, intersectional feminism, praxis, practice-informed research, hermeneutic phenomenology, bricolage.
**Dedication**

I dedicate this dissertation to my children Mikaya Vittoria & Tate Marino Hoyt-Hogan:

*Live 100% of yourself, anything less is not only unfair to you, but to the World. Find happiness each time it goes missing; you were born with the power, and the creativity, to make it again. Attempt kindness – repeatedly. It's ok to admit when you are not sure. Also, it takes real courage to admit when you’re wrong – have this courage; I've yet to meet anyone who has not made a mistake or two, but I have met many who'll never admit it. Be generous, no matter how little you may believe you have – you always have more than you think. Never assume – about yourselves, others, or otherwise. Remember to look twice, then look again, there’s always more there. See the world, there is so much to it. Know that you can, if you want, because you were born to. Finally know you are loved – both of you – uniquely, imperfectly and unequivocally with every fiber of my being, today and for eternity. – Mum / “Mama”*

I dedicate this work equally to the person who has for decades now, travelled by my side; my partner, my lover, my ally, Jeff Hoyt.

Jeff, there is so much more to the labour and gratifications of loving another human being than I could ever have imagined, until you. Thank you for it all...

A-B-C-D-E-F-G
I never learned to spell
At least, not well
One, two, three, four, five, six, seven
I never learned to count
A great amount
But my busy mind is burning to use what learning I've got
    I won't waste any time
    I'll strike while the iron is hot
If they asked me, I could write a book
About the way you walk, and whisper, and look
    I could write a preface
    On how we met
So the world would never forget
And the simple secret of the plot
Is just to tell them that I love you a lot
And the world discovers
    As my book ends
How to make two lovers
    Of friends.

And finally, to all those willing and able to Riot, just remember...

    Revolution is not a onetime event. [...] You do not have to be me in order for us to fight alongside each other. I do not have to be you to recognize that our wars are the same. What we must do is commit ourselves to some future that can include each other and to work toward that future with the particular strengths of our individual identities. And in order to do this, we must allow each other our differences at the same time as we recognize our sameness.


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1 I Could Write a Book lyrics © Imagem Music Inc. (*Our wedding song, from Aug. 30th 2003.*)
ACKNOWLEDGEMENTS

A project is made as much from conversation as it is from materials, from space, and from time, and it contains the energy and many influences of these exchanges.

-Ann Hamilton, from ‘regarding GRATITUDE’ (2016)

“Dare to be different”, thank you to my parents Annette Sercerchi and Edward (Bud) Hogan for this early and sage advice – it has served me well more than once– and ‘thank you’ does not begin to satisfy my gratitude for your unqualified love and unyielding faith in me. My unending gratitude goes as well to my brilliant and compassionate sister and confidant, Rian Hogan - through this journey you have fed and watered me, in addition to literally helping me carry this load. Together, you three are the longest and steadiest threads of my life’s wild pattern. I love you.

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Dr. Erin Morton provided support and technical guidance. I also want to thank the rest of my committee, Dr. Joseph Galbo and Dr. Mary MacKenna, in addition to professor Dr. Lynda Eyre for all of their help. Additionally, I am grateful to The Dr. William S. Lewis Doctoral Fellowships, designed to attract outstanding doctoral students to UNB – it was a great honour to hold this award over three years of my study. I want to recognize other members of my family, all of whom played
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Finally, thank you Nanny (Ruby Sercerchi) for showing me unwavering love and, for how to knit – these gifts carry me through much of life’s shitty stuff.

(* Mum took this photo of Nanny and I sometime in the late 1970s, and recently gifted it to me.)
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**Appendix A.** Images from my dissertation exhibition *FEMAFFECT* at the University of New Brunswick’s, Richard J. CURRIE CENTER. August 18th, 2017. Photos by David Carson at Flipside Films. Inc. ([http://www.flipsidefilms.net](http://www.flipsidefilms.net)) unless otherwise acknowledged in this section.

**Appendix B.** *Back at Home.*

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**Everything Since (a preface of sorts)**

My husband Jeff and I have two children, Mikaya and Tate. This story about Mikaya's birth, my first pregnancy, is a very personal one. It is about craft, affect, and connection—themes that also emerge throughout this practice-informed, experiential dissertation. This birth, and two interrelated events, have had the huge affect of illuminating the problems addressed by my research, and the value I place on addressing them.

In 2006, at the age of thirty-three, I gave birth to Mikaya. That experience changed my life and perspective entirely and forever. My labour went smoothly until just moments before I expected to see the precious face that Jeff and I had created and that my body had nurtured. I was told to stop pushing. Our baby's heart rate was dropping with each contraction. An exceptionally tight thread linked my daughter to me—an umbilical cord so short that my pushing stretched Mikaya’s lifeline thin and cut off her oxygen. Unbeknownst to us, our daughter was also inhaling blood and her lungs were full of fluid. Birth, a necessary evolution in our entwined story, was causing her physical harm. Our midwife took the necessary steps to allow immediate intervention by a skilled care-team. Mikaya survived, despite the fact that her heart actually stopped post-delivery.

Mikaya slept comfortably on our subsequent visit to the intensive care unit where her tiny incubator was wrapped in the most magnificent, brightly-coloured quilt I had ever seen (Fig. 1). Closer inspection revealed a small, hand-stamped cotton label on the underside explaining that a local quilters’ guild had made and
sized it specifically to cover an incubator in the hospital’s neonatal care unit. Most humans can be defined by an influential relationship to cloth, even if there remain continuous, collective, unending, and simultaneously individual distinctions amidst these cultural, geographic, and temporal experiences.

Figure 1. Mikaya’s blanket. (2006). Victoria Quilters’ Guild. [Top view of quilt, with corner flipped to show the label located on the underside]. Photo D. Hogan

I gave little thought at the time to what that quilt might eventually mean to my Jeff and I, or to how the fiber-based creative object shifted the highly charged emotions we were experiencing. Today I can more easily explain the comfort and
joy it gave us through its shelter of Mikaya’s incubator. That bright handcrafted offering communicated feelings of reassurance, security, structure and peace. Under the blanket’s protective layer, our precious baby girl laid and lays alive today, breathing and warm, then as now.

That quilt has been with Mikaya through three house moves, the birth of her brother Tate and a family move across Canada. It has also safeguarded endless couch forts for our eleven-year-old daughter. In my eyes Mikaya’s quilt is a type of medal—one more hard-won then all of her soccer trophies combined. Although the quilt lies unceremoniously on her bed beneath the ostentatious glow of various awards, to me and to Jeff it is a precious, important keepsake. Its affects of comfort and security still remain present.

This dissertation is as personal as the story of this preface, and demonstrates the entanglement of practice-informed and written research on creatively handmade, fiber objects such as quilts. When I was eight, a teacher told my parents that I didn’t “seem to think about things the way most other children do.” This dissertation is meant to serve as an affirmation of the strength and utility embodied by the threads of unconventionality. My life has forever been enriched and reinforced by such fibers, as well as the precious threads of family, both the one I came from and the one I created.

This labour of my heart is expressed—quite literally made visible—through the multiplicity of ties and convergences described in this dissertation and the practice-informed craftwork that supports it. I know my subject matter as faithfully as I know that blood runs through my veins and allows me to type these words. My
connection to this work is sustained by an aorta-like pipeline interweaving my lived experiences with those of my husband, children, parents and the tapestry of microthreads that link me to my social, cultural, aesthetic and scholarly communities, including the academy.
A Certain ‘Je Ne Sais Quoi’…

Art is the most human of things. Based in the genetic, in the creative intelligence and the nimble body, art is a potential in every individual. Nurtured in social experience, taught, learned, and bent against circumstance, art is a reality in every culture. Always unifying what analysis divides, art is personal and collective, intellectual and sensual, inventive and conventional, material and spiritual, useful and beautiful, a compromise between will and conditions. Art is, given the storms and pains and limited resources, the best that can be done.


The voice of this cloth is so strong I wanted you to have a piece of it. Amelia [the maker] was incarcerated in the Detroit House of Correction for killing her abusive husband….


Literally translated, the French expression of contemplation ‘*je ne sais quoi*’ means ‘I do not know what’. In English, effectively it means “a certain something that I just cannot seem to put my finger on”. At the outset of this study I could not put my finger on where the stain that effects textiles was coming from. What was clear to me all along, were the predominantly negative effects evoked by women of colour, Black
artists, Indigenous artist, artists who identify as women or gender-fluid and non-binary, and/or members of the LGBTQ2+ communities when they use textiles in their work.

I now know however, where that stain is coming from. The certain “je ne says quoi” are, in fact, negative Femaffects; they, their influences, as well as the precarious assumptions that sustain them, are the subject this dissertation.

Femininity may currently be defined in a Euro North American context as possessions having qualities or appearances traditionally associated with women – especially softness, frills, delicacy, excess and prettiness - such as in the case of a feminine frilled dress. But a quick spin though global fashion will reveal that the qualities of softness (frills, delicacy) and excess appear in fashion trends and in choices of fabric by all genders dependent on era, culture and social status.

So, to break down as precisely as possible what makes up a Femaffect. Scholar and feminist Killjoy⁶ (2010) Sara Ahmed defines the term affect as a feeling

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⁶ Sara Ahmed coined the term Killjoy, a term that she explains in depth in her article ‘Killing Joy: Feminism and the History of Happiness’ (2010);

The feminist is an affect alien, estranged by happiness. We can understand the negativity of the figure of the feminist killjoy much better if we read her through the lens of the history of happiness, which is at once the history of associations. Feminists, by declaring themselves feminists, are already read as destroying something that is thought of by others not only as being good but as the cause of happiness. The feminist killjoy spoils the happiness of others; she is a spoilsport because she refuses to convene, to assemble, or to meet up over happiness. In the thick sociality of everyday spaces,
feminists are thus attributed as the origin of bad feeling, as the ones who ruin the atmosphere, which is how the atmosphere might be imagined (retrospectively) as shared. A feminist colleague says to me she just has to open her mouth in meetings to witness eyes rolling as if to say, “Oh here she goes!”

[...]

Let us take this figure of the feminist killjoy seriously. Does the feminist kill other people’s joy by pointing out moments of sexism? Or does she expose the bad feelings that get hidden, displaced, or negated under public signs of joy? Does bad feeling enter the room when somebody expresses anger about things? Or does the entry of anger simply mean that the bad feelings that circulate through objects get brought to the surface in a certain way? The feminist subject in the room hence brings others down, not only by talking about unhappy topics such as sexism but by exposing how happiness is sustained, by erasing the signs of not getting along. Feminists do kill joy in a certain sense: they disturb the very fantasy that happiness can be found in certain places. To kill a fantasy can still kill a feeling. [italic are my own] It is not just that feminists might not be happily affected by the objects that are supposed to cause happiness but that the failure to be happy is read as sabotaging the happiness of others. Feminists might be strangers at the table of happiness.

We can consider the relationship between the negativity of the figure of the feminist killjoy and how certain bodies are encountered as being negative. Marilyn Frye argues that oppression involves the requirement that you show signs of being happy with the situation in which you find yourself. [...] As a result, for Frye, “anything but the sunniest countenance exposes us to being perceived as mean, bitter, angry or dangerous” (2). To be recognized as a feminist is to be assigned to a difficult category and a category of difficulty. You are already read as not easy to get along with when you name yourself a feminist. You have to show that you are not difficult through displaying
that ‘sticks’ (2010). Now, felt together the idea of ‘stickiness’ with current (slippery) notions of femininity, i.e. qualities of softness, delicacy, frivolity, consumption, heteronormative desire and submissiveness. Do this, and you will have spun a complex thread, which I call a femaffect.

The most influential elements of ‘femininity’ from each society, era, and socio-economic class (ultimately determined by popular culture) determine what are their femaffects. To Euro North Americans in 2017, many of these decisive aspects of ‘femininity’ are vividly illuminated by United States of America artist Will Cotton in his series Candy Land (2013) featuring the actress Elle Fanning (see fig. #2). Otherwise stated, femaffects are the feelings that stick to us regarding vogue impressions of femininity. Of course, femininity cannot be ascertained by pointing to signs of good will and happiness. Frye alludes to such experiences when she describes how “this means, at the very least, that we may be found to be ‘difficult’ or unpleasant to work with, which is enough to cost one’s livelihood” (p. 2–3). We can also witness an investment in feminist unhappiness (the myth that feminists kill joy because they are joyless). There is a desire to believe that women become feminists because they are unhappy, perhaps as a displacement of their envy for those who have achieved the happiness they have failed to achieve. This desire functions as a defense of happiness against feminist critique. This is not to say that feminists are not unhappy (they might be or they might not be). My point here would be that feminists are read as being unhappy, such that situations of conflict, violence, and power are read as being about the unhappiness of feminists rather than about what feminists are unhappy about [italics again my own] (p.11-13).
any one conclusive set of traits; yet, ‘femininity’ is fundamentally at the center of all perceptions of femaffect therefor, it is endlessly captivating. But, Euro North American culture is sexist and it is patriarchal, a reprehensible status that it shares with many other societies around the globe. So - accordingly - a femaffect is also currently a negative affect.

Figure 2. Untitled (Candy Land), 2013, painting by Will Cotton.

In this dissertation, which looks at fiber in art, I distinguish a feminized affect – a femaffect – as being a combination of these two conditions; 1) a peculiar feeling that sticks 2) qualities pertaining to femininity, which for a least middle and upper-class Euro North American culture in this era, include softness, delicacy, frills, excess and often submissiveness.
It is critical to state that this not the case for fiber across all cultures. Rather as I have pointed out, this is the case today in patriarchal, colonial Euro North American pop-culture. To illustrate my point, consider the contrast between Will Cotton’s image from 2013 (fig. 2) and that of the iconic 1980’s singer Grace Jones (see fig. 3). On the cover of her 1981 album Nightclubbing Jones was showing off a then popular look for women: big shoulder pads, bold colours, and short, sharp haircuts. A stunning look, which could otherwise be described as evoking stereotypically ‘male’ qualities of vigor, strength, muscularity, ruggedness, and machismo, and/or of affecting ‘masculinity’ from popular Euro North American 1980s culture.

Figure 3. Grace Jones (1981), by Jean-Paul Goude, album cover Nightclubbing.
Femffects are qualities, which contemporary Euro-American culture seems to attribute only to women when in fact, they have to do rather with perpetually shifting notions of femininity. The irreducible concept of Woman and that of a femffect are altogether different, and, directly relating the two are akin to conflating a person’s sex with their gender.

Sadly, the slightest whiff a femffect seems to intrinsically devalue the person or thing to which the affect is attributed. And yet as I have already shown, associations between frills, softness, and excess should not be bound so exclusively to public impressions of femininity. To simple examples that productively illustrate this point are; 16th century France where softness, delicacy and frilly clothes were signs of elevated social status for men (see fig. 4), and in today’s uber-fashionable Bollywood attire from India (see fig. 5).
This dissertation makes visible the feminized gendering of fiber-based creative art practices and negative repercussions such affects have on artists on a Euro North American context. Throughout this study, I reflect on the roll that affect plays in devaluing the work of many textile artists in the eyes and the minds of critics, collectors, theorists, historians, as well as galleries, libraries, archives and museums (GLAMS) in the Euro-North American context. To accomplish this, I have undertaken a project that broadly spans the fields of visual art, women and gender studies, critical theory, and social justice.

As a visual artist and visual arts instructor, I have considerable professional and life experience informing this dissertation. I am a maker and also identify as a wife, mother, daughter, sister, friend, ally, and educator. I am a creative
practitioner with over two decades experience working in the visual arts. I have exhibited my art in artist-run centers, educational institutions, and commercial art galleries; I have participated in artists' residencies including, at The Banff Centre for the Arts in Banff, Alberta, and the Jiwar International Residence for Artists and Researchers in Urban Creativity in Barcelona, Spain. I served for two years on the board of directors at Open Space Artist Run Center in Victoria BC. My artwork is part of many Canadian and international collections, and in 2004 the National Art Bank of Canada purchased my work. My training and experience as a practice-informed researcher informs the ways in which I tackle my research in this dissertation.

Central to the academic relevance of this long-term practice-informed research is the acknowledgement that craft has been at the forefront of curatorial and practitioner debates in the dominant Euro-North American art world for decades despite craft’s historically uneasy positioning in mainstream museums and galleries. Pioneering contemporary craft theorist Glenn Adamson suggests, in his introduction to \textit{The Craft Reader}, that craft may be defined “in a simple but open-ended manner [...] as the application of skill and materials-based knowledge to relatively small-scale production” (2010, p.2). Many artists who use craft techniques, but particularly fiber-based textiles, in their making practices suffer the consequence of heteropatriarchal, sexist and homophobic evaluations the result of negative feminized affects. I have named these feminized affects ‘femffects’. While, as Rosaline Krauss says (blowing up cultural pop-fiction regarding the ‘creative male genius’) in \textit{The Originality of the Avant-Guard} and Other Modernist
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Myths (1986) “the word original come from the root ‘origin’ and what people don’t understand is that original ideas have their origins in other ideas”, my development of this term does represent a breakthrough. ‘Femaffect’ is an important theoretical contribution to both the fields of feminist studies and affect theory. In this dissertation, I contend that a negative femaffect is stuck, staining the fiber of textiles in art. In addition to the explicitly unjust nature of this gendered and heteropatriarchal bias, it is critical to also note the adverse economic and academic repercussions that such false impressions create for many artists.

In discussing the femaffect of fiber-based craft art, it is also crucial to attend to further intersectional biases that emerge in relation to gendered and heteropatriarchal prejudices. I am here ideologically referencing the groundbreaking work of lawyer, academic, and Black rights activist Kimberlé Crenshaw, whose research on intersectionality has been described as “the most important theoretical contribution that women’s studies, in conjunction with related fields, has made so far” (McCall, 2005). I will, throughout this dissertation, refer to her writings in the fields of intersectional theory and critical race theory, for Crenshaw’s theories allow me to deepen my analysis of the femaffect of craft. I argue that the feminization of textiles in art and education is not a single issue, but rather an interweaving of intersectional biases that are experienced to varying degrees, and differently, by artists of colour, Black artists, Indigenous artist, artists who identify as women or gender-fluid and non-binary, and/or as members of the LGBTQ2+ communities.

Crenshaw illuminates this point further, as she writes:
I have stated earlier that the failure to embrace the complexities of compoundedness is not simply a matter of political will, but is also due to the influence of a way of thinking about discrimination which structures politics so that struggles are categorized as singular issues. Moreover, this structure imports a descriptive and normative view of society that reinforces that status quo (1998, p. 334).

Crenshaw’s foundational writing helps me to attend to the complexities of the femaffect of craft across various intersections of gendered, heteropatriarchal, racialized, and sexualized discrimination within the art world and in academia more broadly.

In his essay ‘Autonomy of Affect’, social theorist and philosopher Brian Massumi outlines both “the primacy of the affective in image reception” (1995, p.84), and a definition of affect as a feeling, which is “mark[ed] by a gap between content and effect” (p.84). Sara Ahmed — queer feminist theorist and innovator of the highly influential notion the “feminist killjoy” — aptly defines the term affect at those feelings that “stick” (2010), and in her writings, she builds on earlier explorations of affect theory as they pertain to sexism and homophobia. As a result of my research, I call on theorists of craft and intersectional feminism to take a leading role in chipping-away at negativity feminized affects, those that stick uniquely to dominant understandings of craft, fiber and/or other textile materials in particular, within academic and artwork (GLAM) settings.

My aim for this research is to increase public and academic awareness regarding the negative affects of textile materials in these receptive contexts for
visual art. To address these wide and varied audiences, my dissertation takes the form of this written component, public installations and presentations of my practice-informed visual arts research, and in exhibitions and events that I have curated online and at various public spaces pertaining to my curatorial project, the Gynocratic Art Gallery. It is my intention moving forward that this dissertation extends both concrete support and theoretical examples to back up the negative experiences that disproportionately restrain the success of women, non-binary and gender-fluid people, racialized practitioners, and/or other makers from the LGBTQ2+ communities using textile materials in their practices.

Finally, in this segment I examine theoretical and conceptual problems effecting craft in order to set up the current state of femaffect as I see it. Here in “Je ne Sais Quoi?”, I situate myself within the theoretical boundaries outlined in this section with anecdotes from my personal experience. I also describe the problem presented by my dissertation and articulate my research question. *Just Making It* probes the historical material and literary frameworks that have made important positive and negative contributions in my dissertation area. In “A Bricoleuse”, I describe the methodology and techniques of bricolage adopted for this study. “‘Soft Targets’, a written analysis of my research-creation as data, has three sections: (1) ‘The GAG: Those Who Simply Will Not Keep Quiet,” which documents my creation of the Gynocratic Art Gallery; (2) ‘Crafting: A Practice of Communitas (Barcelona),’ which describes my experiences as part of a communal artists’ residency focused on craft; and (3) ‘Generation: A Blanket Praxis,’ which outlines the plan for my dissertation gallery. I either participated in, or created each of these
works as a means of investigating my research question. Finally, “Not Asking for It” is a discussion of recorded developments, in addition to recommendations for further studies.

The Problem of Craft

While it may be impossible to pinpoint one single occurrence that led me to consider fiber-based craft as a focus for this dissertation, there was a particular event that needled away at me in 2012. That year, the Massachusetts Museum of Contemporary Art (Mass MoCA) held a show of contemporary Canadian art called *Oh, Canada*. U.S. American Denise Markonish was a young, up-and-coming curator and, she was responsible for choosing the artists who would be featured in this exhibition. For months, the show was seemingly the only topic of conversation, and debate, amongst Canadian artists from coast to coast to coast.

In her catalogue essay, Markonish pronounced that “[Canada Council for the Arts] funding allows artists to spend more time in the studio, which is perhaps why so many artists in *Oh, Canada* signal a return to craft and making.” (2012. p. 34). My immediate reaction was to have my own experiences as a craft maker confirmed. The pronouncement of “a return to craft and making” was in part, an idea that I had been centering for two years already in my art college teaching. I had written curriculum, and was teaching a course called “Art and the Language of Craft” that involved alternating hands-on studio classes and lectures featuring craft skills in contemporary works of art and design. It was a popular course, and it
attracted only women (as far as I could gauge how the participating students identified).

Markonish’s essay further referenced a curatorial statement from a much smaller Canadian show entitled Reskilling, a 2009 exhibition hosted by the gallery Western Front in Vancouver. That show was guest curated by artist Luanne Martineau and curator Shannon Stratton, who is now Chief Curator at New York City’s Museum of Arts and Design. The curators stated that by the end of the twentieth century, a certain “deskilling” of studio practice existed that was prevalent in the visual arts, which came with “a degradation of work, a suspicion of craft and a premium on time” (Western Front, online, May 23, 2017). Had certain conditions been different, Denise Markonish could have just as easily hypothesized in her essay that sustained Canada Council funding would allow Canadian artists to create large-scale installation works, or bigger budget art films, because her argument did not in fact hinge on craft as a material; rather, it hinged on time and the time needed to attend to making.

What has more accurately signaled a “return to craft” at this time, I argue, is a fresh and emerging undercurrent of critical and intersectional feminism, which has been building not only in Canadian art, but art and politics transnationally. And (this is a throwback reminder from high school physics) when it comes to returning to craft work, makers in Canada and attendant North American and European art world contexts are living Isaac Newton’s third Law of Motion, that for every action, there is an equal and opposite reaction. In the years since the 2012 Oh, Canada exhibition, the world has experienced a surge in feminist politics transnationally,
which have attempted to diametrically oppose nearly everything happening in recent iterations of U.S. Republican politics, Putin’s Russia, and regarding migration, detention, and deportation across various borders, to name only a few contexts.

Trans-inclusive and anti-racist intersectional feminists have worked over the past few years to expand societies’ understandings of freedom, responsibility, and privilege globally, often paying particular attention to a person’s rights to make autonomous decisions concerning their body, their consent to pregnancy, and their gender identifications’. Some of this work corresponded with liberal-conservative

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**MANIFESTO FOR THE TRANS-FEMINIST INSURRECTION**

We call for trans-feminist insurrection:

We come from radical feminism, we are the dykes, the whores, the trans, the immigrants, the blacks, the hetero dissidents… we are the rage of the feminist revolution and we want to bear our teeth; out of the offices of gender and politically correct, and that our desire guides us continuing to be politically incorrect, bothering, rethinking and changing the signification of our mutations. Being just women isn't enough anymore. We have outgrown "Women" as the political subject of feminism, and it is in itself exclusive, it leaves out the dykes, trans, the whores, the one who wear veils, the ones who earn little and don't go to the university, the ones who yell, the immigrants without legal resident papers, the fags.

Let's dynamite the sex and gender binominal as a political practice. Let's follow the path that we began, "one is not born a woman but becomes one", let's continue unmasking the power structure, the division and hierarchy. If we can't learn that the man/woman difference is a cultural product, just as the hierarchal structure that oppresses us, we reinforce the structure that tyrannizes us: the "man/woman" borders. Everyone produces gender, we produce freedom. Arguments with countless genders…

We call for reinvention based on desire, the fight with our bodies before any totalitarian regime. Our bodies are ours, as well as their limits, mutations, colors and transactions. We don't need protection over the decisions our bodies, we transmute our genders, we are what we want to be, transvestites, dykes, super-fems, butches, whores, transgenders, we wear veils and speak Wolof; we are network: furious pack.

We call for insurrection, for the occupation of the streets, to the blogs, to disobedience, to not ask for permission, to generate alliances and structures of our own: let's not defend ourselves, make them fear us!

We are a reality, we operate in different cities and contexts, we are connected we have common objectives and we won't be silenced now. Feminism will be trans-feminist or not at all… We luv you.

(Emi Koyama first published the Transfeminist Manifesto in 2003, it is reworked and abbreviated here by Paul B. Preciado as found online at https://www.katiasepulveda.com/)
moments of feminist debate during this time, which include but are not limited to: First Lady Michelle Obama’s 2016 *The United State of Women Summit*; Hillary Clinton’s winning the U.S. popular vote in her 2016 bid for the White House; the Women’s March on Washington, which quickly became a global event; Theresa May becoming prime minister in the UK in 2016; former United Nations Executive Director of Women Michelle Bachelet becoming the head of state in Chile in 2014; the Pakistani activist for female education Malala Yousafzai as the youngest person ever to receive the Nobel Prize in 2014; and the disputably global, and arguably “white” and biologically essentialist craftivist “Pussy Hats” phenomenon in 2017.

This list is admittedly inadequate in its attempt to relay mainstream political actions that incorporated degrees of feminist debate, yet I list them here to point to the extent to which dominant and primarily white liberal-conservative feminism occupies contemporary political discussions.

This recent historical and political context also corresponds to the temporal process of making and writing this dissertation. *Just Making It* weaves relevant fibers from intersectional feminism evidenced in literature, hermeneutic phenomenology, maker praxis methodology, practice-informed research creation, exhibition, and presentation, which together investigate craft as critical research and, affords my dissertation its greatest strength. Hermeneutic phenomenology is named after the Greek God Hermes. Among other things, Hermes is known as the keeper of boundaries and paradoxically, the transgressor of those same boundaries. I can sink comfortably into this incongruity; as a woman who has come somewhat later in life
to ‘academic’ researcher, I yearn to be broadly liked and accepted as a ‘good’. Conversely, as an artist and as a woman I feel responsible to challenge and disrupt many of the established, patriarchal norms of that system – behavior typically recognized as rebellious and problematic. Jennifer Pazienza affectively describes the practice of hermeneutic phenomenology as follows;

Reconstructing or mapping physical artistic processes and psychological experiences—slivers of insight, fragments of living an examined life—can coalesce in myriad ways. For me it is a matter of submitting myself again and again to the intrigue of a kind of hermeneutic hall of mirrors where ideas bounce off brush strokes and swirls of reading paint text. There, divine light illuminates memory and faith stares down doubt (2016, p.4).

I apply the overarching methodology of a ‘bricoleuse’ (bricoleur) (Kincheloe, 2001; Lincoln and Denzin, 2000; Levi-Strauss, 1966) as an adaption of education pedagogy, to my joint-methods approach to research. The result is this interdisciplinary dissertation that celebrates and seeks to champion ‘craft’ as visual art through research creation within academic discourse.

What my research demonstrates is that craft materials and skills have often operated in commercial isolation from, or in tension with, materials and art forms typically defined as masculine, monolithic, modernist, and innovative. Take for example, the following aggrandizing headlines pertaining to the work of just two male U.S. artists: ‘Jeff Koons: Master Innovator Turning Money into Art’ (Felix Salmon, *The Guardian*, July 3, 2014,); ‘Jeff Koons is Back! Has Jeff Koons, taboo-busting rebel, become a pillar of the art establishment?’ (Vanity Fair.com, July
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2014); and “Richard Serra’s magnificent East-West/West-East sculpture installation has now been unveiled. We say ‘eerie’ in the Kubrick sense, monoliths left to wonder in a desert landscape, four steel plates that stand 49 feet tall that are set to be permanent fixtures in the reserve for the foreseeable future” (Juxtapoz.com, April 11th, 2014).

By contrast, craft skill—and more pointedly, textiles—become what Kathleen Stewart calls an “ordinary affect”, which specifically perpetuates the empathic register of softness on the body, in addition to one of weakness (Stewart, 2007, pp 1; Bennett, 2010). In their introduction to Women Artists and the Decorative Arts 1880-1935: The Gender of Ornament, Janice Helland and Bridget Elliott also describe such an affect, but without naming it;

The gendered conflation of textiles - particularly embroidery - with the feminine suggest that somewhere within the softness of fabric and the intricacy of stitching lies an inherent relationship that cannot be signified or secured.[..] elusive [it] defies categorization and thus, according to psychoanalytic theorists like Luce Irigaray or Julia Kristeva, occupies the margins, but, particularly following Kristeva, it is precisely in the marginal space that disruption ferments, always ready to dislodge the symbolic order and its dominant discourses. (2002, p.5)

In summary, fiber - central to most textile-based craft skills though not all - represents an ephemeral and sticky concern for intersectional theorists and feminist academics dedicated to challenging instances of sexist and heteropatriarchal bias in art. For women, non-binary, and gender fluid people, BIPOC (Black Indigenous
People of Colour), and other members of the LGBTQ2+ communities, a studio practice exclusively featuring textile material presents real challenges to that artist’s ability to “just make it” in today’s art world economy.

Once more, a femaffect is a feminine affect or feeling that latches-on to people, and in spite of current sexist and heteronormative views that suggest the opposite, femaffect is not an intrinsically negative affect. Affects are however, notoriously slippery therefor proof remains extremely difficult, to nearly impossible, in instances of unfair bias.

No simple knot to untie, facing craft’s problems are multi-layered narratives that are lock stitched together. In this dissertation, I explore how many artists “just make it” creatively, within the folds of cultural theory, gender studies, studio practice and visual arts pedagogies—as they employ problematized materials and skills in their studio practices.

Research question. My research question is: How can conceptions of craft be reimagined to overturn the negative effects that current feminized affects – which, as you will see, I have named Femaffects – have, on social and cultural understandings regarding textiles in a Euro-North American context?

Thinking expansively, feminist art is art which prioritizes the needs of those who face oppression not only due to their gender, but also due to their race, gender identification, sexual orientation, dis/ability, or socio-political situation. As such, art made by feminist artists with either textiles and/or other craft skills suffer the devaluing effects of lower appraisals than work by white heterosexual cis-men. I
argue that this is directly connected to the femaffect that textiles have on gallerists, collectors, critics, museum directors, and educators.

I contend that both the femaffects of craft, and the affects of textiles more generally, suffer from a type of gender essentialism: they are perceived as “soft targets” of creative and artistic expression. My research asserts that when used by non-cis gendered white men, the feminization of textile materials and craft skills emit an affect of softness. Since softness typically connotes weakness in heteropatriarchal societies, craft materials therefore assume a subordinate status in the art world. In this dissertation I problematize, re-imagine, and reframe such feminized affects—those of femininity and softness—because the resulting effects are a direct devaluation of many people’s incomes, careers, and artistic legacies.

Grounding my work in intersectional feminist praxis, I investigate the delegitimating effects of femaffects on materials and methods of craft. To do so, I use craft in both research-creation and my critical theory practices within the broader contexts of Euro-North American art world economies and pedagogies. I make visible the ways in which social and cultural understandings of craft can be reimagined to repair negative effects of feminized affects to reshape the very category of craft itself.
Just Making It: Preexisting Patterns

Granted that disorder spoils pattern, it also provides the material of pattern. Order implies restriction; from all possible material, a limited selection has been made and from all possible relations a limited set has been used. So, disorder by implication is unlimited, no pattern has been realized in it, but its potential for patterns is indefinite. This is why, though we seek to create order, we do not simply condemn disorder. We recognize that it is destructive to existing pattern; also, that it has potentiality. It symbolizes both danger and power.


The word textile comes from the Latin word *texere*. The word itself means to weave, to braid, or to construct. This research looks at fiber; many things have fiber. We know our truths with every fiber of our beings; fibers make up the materials from which textiles are constructed. Thread, yarn, and rope are made: they connect us, cover us, and save us. Spun like a narrative, fibers may be knotted, looped, braided and woven. There are many means of altering (our) fiber, including: printing (upon our memories, and our skins), embroidery (elaborating on reality), knitting, quilting (together our communities), sewing (up our flesh), and dyeing (death).

In her compelling book, *Touching Feeling: Affect, Pedagogy, Performativity* (2003), Eve Sedgewick considers the word “texture.” She is not referring to texture
in an art-world or academic context singularly, nor is she referring to the affect of textiles, particularly:

If texture and affect, touching and feeling seem to belong together, then, it is not because they share a particular delicacy of scale, such as we would necessarily call for “close reading” or “thick description”. What they have in common is that at whatever scale they are attended to, both are irreducible phenomenologically. (Sedgwick, 2003. P. 21)

Phenomenology is about self-awareness—our human consciousness. Each year more and more exhibitions and academic research surfaces centralizing textiles as the material of choice for self-reflection and expression. An international list of such artists would be far too long. A few prominent artists currently known for their textile related works include: Sonya Clarke, Allyson Mitchell, Yinka Shonibare, El Anatsui, Sheila Hicks, and Nick Cave. I cite many excellent texts in this dissertation, and here just a small selection of recent group exhibitions featuring textiles: Radical Lace & Subversive Knitting (2007) at the Museum of Arts & Design, NY; Men’s Work (2011) at Florida’s Queer Cultural Center; Labour & Wait (2013) at Santa Barbara Museum of Art; Textile – Fabric As Material And Concept In Modern Art From Klimt To The Present (2013-2014) at The Wolfsburg Museum, German; Thread Lines (2014) at The Drawing Center in NY; Women’s Work: Masculinity and Gender in Contemporary Fiber Art (2015) at The San Diego Art Institute; Alien She (2014-2016) five American stops; Just like a Wo/Man (2013 - 2015) with stops in Slovenia, London & New York; Queer Threads: Crafting Identity and Community (2015) with stops including The Maryland Institute College of Art; Sew What? (2016) at the

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I selected *Just Making It* as the title for this dissertation for its dubiousness – intonation alone takes it from an affirmation of pride, to a knife’s edge of failure. It effectively connotes the negative ramifications of the use of fiber as a material in art, for people who enter into this material and use it to oppose heteropatriarchy. Alternatively, “just making it” echoes the spirit of DIY and feminist punk cultures - tackling life’s needs and wants head on - which is something I celebrate throughout this research.

With this research, I expand Euro-North American experience and understandings regarding the power and potential of critical, creative research within the academy. Additionally, I reshape currently negative femaffects that women of colour (WOC), Black and Indigenous peoples, non-binary, gender fluid, LGBTQ2+ people and white women wear as a result of their choice to use textiles in their practices. I pick-apart the affects of femininity that are exceedingly elicited by fiber material. The effects of these negative affects permeate every fiber of this review section. By the time I get to “‘Soft’ Targets” however, I show how such femaffects can be rewoven, and even reshaped. In other words, I intensify the pressure on negative affects by “GAGging” them; shrinking the current negativity that surrounds fiber, to a more positive and effective size. And that is what has gone into *Just Making It: The Stain of Femffect on Fiber in Art.*
Feminism + Visual Art and The Language of Craft

Crafting a language. From the onset of the Feminist Art Movement in the 1960s, American theorist Lucy Lippard has expressed a ‘feminist eye’ (Davies, 1982) in her writing. Since the introduction of soft sculpture, she has brazenly remarked on the frequency with which it evokes the flaccid penis (1971); Glenn Adamson later followed Lippard’s lead in his essay ‘Soft Power’ (2014); Rozika Parker explained what goes into The Subversive Stitch (1984), and Ellen Dissanayake explained the ethnological beginnings of art by spelling out the collective need to “make special” (1995); New York’s Metropolitan Museum of Art presented the rich textures of our Interwoven Globe (2013); and in 2015 Anne Wilson gifted her students and academics alike with the contemporary term ‘sloppy craft’. Right-way round or inside-out, what these examples all have in common are that their subjects steeped in art, gender, textiles and, a dedication to the development of a critical assessment regarding the negative affects of craft.

American political scientist Joseph Nye first developed the concept of a “soft” power to describe a person or group’s ability to achieve their goals by attracting or luring their mark, rather than coercing, or employing another “hard” approach as an assertion of power (Melissen, 2005). Interestingly, there exists also ‘sticky power’, a form of power that derives from allure. Sticky power causes a person or group to feel ‘stuck’ due to their own attraction/reliance on the source (Melissen, 2005). Power is a fact of life; the way in which power is exerted, is our collective responsibility.
Fiber art is a term used to describe a particular branch of soft sculpture; it may also simply be referred to as “textiles.” A subsection of sculpture, it connotes the use of fiber based materials, generally including wool, cotton, synthetics, thread, yarn, ribbon, lace, cloth, rope, and any related hand skills. Fiber arts in Euro North American have been traditionally associated with ‘women’s work’.

As I continue, I will demonstrate how the patriarchal and sexist nature of popular culture has rendered soft sculpture, a ‘soft target’ — to recall, a term derived from military culture connoting a person(s), place or thing, which is relatively unprotected or vulnerable. And later, in the section ‘Feminized Affects in Visual Art’, I will pick back up on the nature of “stickiness”.

Over time, negative affects have come to negatively stain our narratives regarding textiles. However, I will show that both Indigo and sweat, stain cotton. To illustrate what I mean, I begin first with a positive narrative: the story of the Three Fates from Greco-Roman mythology. This yarn offered early society a powerful analogy for Life, and suggests that society once held making it in high esteem. Clotho, Lachesis, and Atropos are the three sisters of Fate. For thousands of years these women exemplified ultimate power to Greco-Roman society both individually, and collectively. Together, the women symbolized life’s fortunes, and its destiny, in addition to mirroring society’s respect for fiber. Individually the women were: Clotho, fiber-spinner and creator of life; Lachesis, the measurer and judge of life’s length; and Atropos, the Fate in charge of the scissors and snipper of life’s cord. This myth binds together the notions of creativity, will and power, with those archetypal women and textiles.
From the *Iliad*, Greco-Romans were offered the astute character of Penelope who was a skilled weaver. Accounts are that she waited endlessly for her husband Odysseus to return home alive from the war, when by all accounts he was believed to be dead. Penelope held off new suitors, who were anxiously lying in wait, by weaving her widow’s mourning shroud during the day and then, night after night, cleverly picking apart the day’s work so as to never complete this task, which was understood to be necessary.

Yet, textiles do not hold the same reverence today as they once did and have indeed become a nearly disposable consumer item in wealthier global North societies. Most people purchase their bedding and clothes from nearby stores, and few people born after, say, 1960 in Euro-North American societies could likely explain how fiber is spun into thread. Facts are that the majority of textiles are now made in the global South and imported here in their final form.

There are many social, political, and art historical narratives that proclaim the existence of negative affects stuck to the Euro-North American public’s experience of textiles in art today. Take for example, Judy Chicago’s provocative feminist work *The Dinner Party* (1974–79), which remained notoriously uncollected by a major museum until the Elizabeth A. Sackler Foundation purchased and donated it (in 2002) to the Brooklyn Museum where it went on permanent display in 2007. Facts such as this girdle the public’s interpretation of artworks, in addition to the talented artists who create them. The unfavorable and discriminatory effects

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8 https://www.theguardian.com/artanddesign/2012/nov/04/judy-chicago-art-feminism-britain
of such negative impressions have a very long reach extending through public
consciousness and into GLAMS, auction houses, and private collections.

As I have outline from the beginning of this dissertation, when practitioners
who remain marginalized by the heteropatriarchal art world use textiles or related
skills in their art practice, an adverse affect creeps – seeps even – into many people’s
impressions of that work. Textiles – soft sculptures - have steadily over time,
become negatively “feminized” (Serano, 2007, p. 41 - 45); systematically
undermined for its perception of being indicative of that which is feminine. Clearly,
‘soft art’ is not inherently feminine, anyone who has seen a Claes Oldenburg
sculpture knows that⁹. And yet as a medium, its dominant affect remains
feminized. Ramifications of such feminizing may best be described as feelings that
emit trivializing impressions, which undermine the artworks in question in addition
to demeaning the authority of artists themselves.

In this section, I summarize key theories, explaining how such feminized and
“frivolous” (Serano, 2007) affects adversely impact dominant public misperceptions
of art made from textiles. I focus on a selection of artworks, which demonstrate to
the reader instances where misogynistic and heteronormative attitudes towards the
physicality of each artist’s material is subtly—and even overtly—reinforced. I strip
down the affected artworks to make visible the system of intersecting oppressions
that allow such biases to continue. I do this in a variety of ways: by outlining

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⁹ For examples of Claes Oldenburg’s work see
https://www.moma.org/interactives/exhibitions/2013/oldenburg/
supporting works from a number of noted, and current feminist and queer theorists; through critical aesthetic comparisons of affected works by established artists; and through the presentation and discussion of my own art practice - predominantly in the section titled ‘Soft’ Targets: My Feminist Soft Spot. I have also sprinkled artworks throughout my articulation of ‘Bricoleuse’ methodology for clarification purposes. By the time this dissertation winds to a close, I will have made lucid how the negative femaffects of textiles are currently restraining their acceptance and development in the Euro North America, and that they have never, asked for it.

Intersectional Feminism, Queer Theory and The Language of Craft. In recent decades, there have been some substantial scholarly contributions to the field of intersectional feminism and queer theory. I want to start this section by briefly introducing professor J. Halberstam’s “low theory” of failure. In this research, I spend a lot of time considering what it means to feel and/or be ‘disadvantaged’, in addition to the multiple ways that impression/state can obscure both privilege and/or opportunity. Failure theory helps me to think through, over, around and beyond many of the problems I encounter in this research. Importantly, Halberstam’s very introduction to The Queer Art of Failure ‘Low Theory’ addresses negative affects; failure theory does this by reimagining how failure might not only offer a sort of ‘release’ from the pressures of current society, but also provide positive opportunities. Note that when Halberstam talks about “toxic positivity” it is in reference what I would otherwise describe as dominant society’s toxic
certitude, as in the case of positivist research. Which is, exactly what I seek to do by disrupting the negativity of femaffect in this study.

Failure preserves some of the wondrous anarchy of childhood and disturbs the supposedly clean boundaries between adults and children, winners and losers. And while failure certainly comes accompanied by a host of negative affects, such as disappointment, disillusionment, and despair, it also provides the opportunity to use these negative affects to poke holes in the toxic positivity of contemporary life. (Halberstam, 2011, p. 3)

With a re/imagining of failures and opportunities fresh in our mind, I want to turn now to the work of American author and transgender advocate Dr. Julia Serano. Serano writes about society’s predilection towards generally feminizing women, an idea that directly relates to my point about the feminization of textiles’ affects. Serano notes that it is the media that has principally established such essentialist views of women,

[..] by playing to the audience’s subconscious belief that femininity is artificial. After all, while most people assume that women are naturally feminine, they also (rather hypocritically) require them to spend an hour or two each day putting on their faces and getting all dressed up in order to meet societal standards for femininity. [..] In fact, it’s the assumption that femininity is inherently “contrived”, “frivolous” and “manipulative” that allows masculinity to always come off as “natural”, “practical” and “sincere” by comparison (2007, p.43).
What it means to be a gender is an important, contested, and frequently misunderstood subject (Butler, 1990; Durbin, & Walby 2017). This is broadly due to people’s lack of knowledge, or wariness to accept, that there exists a distinction—and often a significant difference—between a person’s gender identity, and their sex. It is additionally problematic that gender is conceptually presumed to be binary, male or female—an either-or matter—rather than a series of mutable characteristics (Butler, 1990). As such, a person’s gender is currently misunderstood to be the first thing known about them at birth (Congratulations, it’s a…!).

Many people are becoming moderately better informed about the differences between sex and gender. This is due largely to an increase in coverage of the subject by some news organizations, for example: Steinmetz, K., May 29, 2014, ‘The Transgender Tipping Point’, Time Magazine; Rogan, M. September 12, 2016, ‘Growing up Trans’, Walrus Magazine; ‘Gender Revolution’ – special issue, January 2017, National Geographic. In addition, trans characters are being written for TV as well as film, and transgender advocates such as Janet Mock, Laverne Cox and Jazz Jenning have made public much of their personal lives in efforts to shift negative narratives.

Today, the subject of gender is being further taken up in the work of feminist linguists (Cameron, 1998). Such academic and political interest is particularly strong in countries where the dominant language(s) are grammatically gendered such as in France or Spain (Boroditsky, 2009; Prewitt-Freilino, Caswell, & Laakso 2012). To further interpret this point, in the French language the term la couverture
(the blanket) is feminine grammatically speaking, and le marteau (a hammer) is masculine in the same sense. Comparatively, the English language is conventionally thought of as gender-neutral—a blanket, the hammer. However, what most people fail to notice is how often words are affectively gendered in English. Even though English is grammatically gender-neutral, it is not affectively devoid of gender. For example, women wear their hair in a bun, but men wearing their hair in a similar fashion are typically granted a grammatical qualifier; that gender-neutral word bun becomes man-bun. The same goes for other words such as purse, skirt (kilt), crafter, nurse and prostitute (who should in fact be referred to as sex workers), to name a few examples. Common justification for this is, that the gender qualification is simply intended to denote “the male version of a prototypically female item” (Cameron, May 25th, 2016). However, we then need to ask what is the purpose, effectively speaking, of such qualification if not to discriminate against that object in the feminized instance?

Female-focused versions of such gender identifications do exist in English grammar. Yet, the intended effects remain the same; they undermine and devalue work done by women. Cases of such sexist identification are: “a female surgeon,” from a recent cover of the New Yorker magazine article on health care (Mouly & Bormes. 2017); “female architect” as noted in obituaries about the famous Iraqi-born British architect Dame Zaha Hadid (Miranda, 2016); and “boss lady” from the BBC story ‘Hidden Sexism in the Work Place’ (Peters, 2017). And so, it seems that many gender classifications do in fact exist grammatically-speaking, in the supposedly “gender-neutral” language of English. Affective feminizations in
English, such as those I have listed, will continue to abound until such time that
dominant culture wakes up to the under-current state of misogynistic hegemony and
begins to effect positive change. I used to think that the problem of textiles in art
had solely to do with sexism. Now, however, after considerable research, I have
come to see that the problem is in fact something much more complicated and
nuanced than I had initially believed.

Prejudices overlap; this is another way of introducing the concept of
intersectionality, which is crucial to understanding the negative affects identified by
my research. In outlining the foundational principals of intersectionality, we need
to consider the approach from the fields of sociology and critical race studies. As
feminist sociologist Patricia Hill Collins argues in her ‘Intersection’ theory:

We cannot separate the effects of race, class, gender, sexual
orientation, and other attributes. When we examine race and how it
can bring us both advantages and disadvantages, it is important to
acknowledge the way we experience race is shaped, for example, by
our gender and class. Multiple layers of disadvantage intersect to
create the way we experience race (Little, 2013).

From a dominant, white Euro-colonialist culture that prizes brevity, it is
perhaps difficult for many to accept that what intersectional theory does
fundamentally is resist the pressure to simplify issues along binary or categorical
lines. In fact, the theory asserts society’s obligation to do precisely the opposite.
What intersectional theory does is to underscore our collective responsibility to

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acknowledge the phenomena of overlapping oppressions, which confront certain members of communities in more violent ways than others. Intersection theory needs to be more widely understood and, consistently practiced within society in order to better address many overarching patterns of discrimination. Bound to that theory is a second ideology, which is also prominently highlighted by Kimberlé Crenshaw’s influential writings. Crenshaw is a Black civil rights advocate, lawyer, and professor of critical race theory at Columbia and UCLA, who in 1989 first outlined the now commonplace term called “intersectional feminism.” It is intersectional feminist theory that best identifies the overlapping systems of oppression effecting the affect of textiles in the art that I study. In Crenshaw’s words from her original paper:

In order to include Black women, both movements [Black activist and feminists] must distance themselves from earlier approaches in which experiences are relevant only when they are related to certain clearly identifiable causes (for example, the oppression of Blacks is significant when based on race, or women when based on gender). The praxis of both should be centered on the life chances and life situations of people who should be cared about without regard to the source of their difficulties. [...] the failure to embrace the complexities of compoundedness is not simply a matter of political will, but is also due to the influence of a way of thinking about discrimination which structures politics so that struggles are categorized as singular issues. Moreover, this structure imports a
descriptive and normative view of society that reinforces the status quo (1998, p. 166-167).

Despite (maybe even because of) intersectional feminism’s status as a theory that is still, at times, framed as “jargon” (Vick. 2017), it is critical to understand its ideology in order to grasp the powerful and driving-force that it symbolizes for feminist advocates today. Feminists —women, those who are gender non-conforming, and enlightened men— together seek increased human rights protection for all people, yet particularly for those from the even greater marginalized and resistant communities of women of colour, Indigenous women, Black women, and members of the LGBTQ2+ communities. Many proponents of this ideology have personally experienced overlapping inequalities, and value intersectional feminism as a positive and productive platform for increased social justice.

It would be difficult to understate Canadian Allyson Mitchell’s contribution to queer feminist theory, art and, personally, my own creative practice. Mitchell, and her work, are uniquely positioned within the fields of art and feminist academia for to the way in which she deftly straddles these roles with equal success. Within the field of visual art, Mitchell is well known for pieces such as *The Fluff Stands Alone* (2003)\(^\text{10}\), *Ladies Sasquatch* (2006-2010), *Hungry Purse* (2004 – ongoing). She and her

\(^{10}\) A piece from the series, *The Fluff Stands Alone*, by Mitchell appeared on the cover of Canadian Art Magazine in the summer of 2004.
partner, filmmaker Deirdre Logue, were invited to the Tate Modern in 2012 to speak during the conference Civil Partnerships? Queer and feminist curating\textsuperscript{11}. There they also facilitated an ‘Axe Grinding’, a brilliant workshop they conceived of as part of their Feminist Art Gallery (FAG). FAG (queer reference intended) is a gallery which they created together, and continue to operate in Toronto. Mitchell’s artwork has been investigated by a variety of scholars and curators. Some such texts include; Allyson Mitchell: Ladies Sasquatch (2009), Depression: A Public Feeling (Cvetkovich, 2012), Radical Decadence: Excess in Contemporary Feminist Textiles and Craft (Skelly, 2017), Queer Threads: Crafting Identity and Community (Chaich, J., Oldham, T, 2017). She is also recognized within academia for her own writing, having published on the topic of young women and feminism (Karaian, L., Rundle, L. B., & Mitchell, A., 2001), fat activism\textsuperscript{12}, and craft (Kijima, A., Kidall, S. et al.,

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{image.png}
\caption{Image of a cover of a book with the title "Canadian Art" and the name "Allyson Mitchell".
\end{figure}

\textsuperscript{11} Audio recordings from the conference are available at [http://www.tate.org.uk/context-comment/audio/civil-partnerships-queer-and-feminist-curating-audio-recordings#open260603](http://www.tate.org.uk/context-comment/audio/civil-partnerships-queer-and-feminist-curating-audio-recordings#open260603)

\textsuperscript{12} Mitchell was part of a performance group on Toronto for years known as Pretty Porky and Pissed Off. Her essay, ‘Pissed Off’, on the subject of fat is included in Fat: The Anthropology of an Obsession (2005).
2008), in addition to being a celebrated queer theorist for coining the term *Deep Lez*. As a philosopher, Mitchell offers a form of map, or pattern, with *Deep Lez*. A pattern with the opportunity to empower society, to suture wounds, Deep Lez suggests the creation of an altogether different and open pattern of behavior. Therefore, I am quoting her at length:

Deep Lez is meant to be a macramed conceptual tangle for people to work though how they integrate art into their politics and how they live their lives and continue to get fired up about ideas. Deep Lez can offer alternative ways of imagining the world and who we are. It is meant to be passed hand-to-hand from crafter to filmmaker to academic to students to teachers to leaders and back again. My wish is that it permeates and also loosens things up.

[..]

Deep Lez is the volunteer, the workshop coordinator, the curator, the consumer, the first initiated and the instigator – anyone who gets intrigued by this bell-bottomed fat-assed catch all: whether they are dykes or not, they are still Deep Lez.

Signed in solidarity for new kind of sisterhood that isn’t based on gender and privilege and a new kind of brotherhood that isn’t based on rape and pillage.13

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13 Mitchell’s Deep Lez statement is archived online at the now defunct Canadian online feminist magazine No More Potlucks http://nomorepotlucks.org/site/deep-lez-i-statement/
What I think I appreciate most about Allyson Mitchell’s work is that it is inclusive, caring and funny – a trinity of adjectives not regularly found (yet much needed) within academia.

Now, a final critically important point in this pattern of negative affect that I am plotting is the word ‘femme.’ The term initially came to prominence in the queer community at the beginning of the twentieth century. The term femme is typically knotted to a second term, ‘butch’. Together these terms can be understood “as a set of sexual and emotional identities among lesbians. To give a general but oversimplified idea of what butch-femme entails, one might say that butches exhibit traditionally ‘masculine’ traits, while femmes embody ‘feminine’ ones” (Theophano, 2004).

My binding together of the terms femme and affect, creating the new term ‘femaflect’, is an original addition to existing theory within the fields of feminism and affect. By threading together, the prefix ‘fem’ —referring both to the word feminine, and to ‘butch/femme’ culture— to the word affect, I can more clearly suture together this form of cultural baggage, which is rooted in dominant heteropatriarchal society and presents a very real problem to many creatives working with fiber in art. It is precisely the textile materials of craft that currently carry these negative affect. Fibers, like perfume, seemingly emit this affect. It is femaflect that triggers discriminatory effects.

Julia Serano’s writing allows me to further analyze the misguided rationales that lie behind such negative affects. A Ph.D. in biochemistry and molecular biophysics from Columbia University, Serano has authored a number of books on
queer and trans identity (2007; 2011; 2013; 2016). Of particular interest to me in this research are her writings about effemimania, a term she first used in her book *Whipping Girl*. By joining the words effeminate and mania, Serano created *effemimania* to describe a particular form of misogyny. She describes the term as a word that denotes,

[…] societal obsession with critiquing and belittling feminine traits in males. […] Effemimania encourages those who are socialized male to mystify femininity and to dehumanize those who are considered feminine, and thus forms the foundation of virtually all male expressions of misogyny. Effemimania also ensures that any male’s manhood or masculinity can be brought into question at any moment for even the slightest perceived expression of, or association with, femininity (2007, p. 342).

Indeed, the notions of femaffect that I employ throughout this dissertation are very much guided by Serano’s effemimania.

**Feminized Affects in Visual Art.** I will now shift my focus from peer-reviewed papers and published interdisciplinary texts by influential thinkers, to the presented and reviewed visual art works by influential makers.

Ann Hamilton is a U.S. American artist best known for her textile-based installations and an excellent person to start with here. Her works are typically large in scale, and have been experienced by millions, in many of the world’s most prestigious art venues: New York’s Museum of Modern Art (1994); the
Guggenheim Museum (2009); London’s Tate Gallery (1994) and contemporary art museums in France (Lyon, 1997) and Japan (Kumamoto, 2006) to name a few. Most recently, she created the show *habitus*, which ran at The Fabric Workshop and Museum in Philadelphia over the summer of 2016.

In a document accompanying her exhibition *habitus*, Hamilton writes compellingly of the distinction between simply typing text, and physically constructing it. Sampler sets are embroidered sections of broadcloth depicting the alphabet and numerals. Popular in Europe as early as the 1700s, sampler sets were considered a routine part of a woman’s training and preparation for household operation and maintenance, in addition to celebrating the caliber of that woman’s handwork skills. The effect of Hamilton’s decision to compare and contrast those things from our contemporary society which are “swift” (hasty) with those which are “material” (appreciable) is acute, and powerful—as though she could be comparing the head and the heart. She writes;

The time it takes to tap the keyboard to make an X on my screen is only a millisecond, the time to write less than a second, the time to stitch two or three times longer—not including the time to thread the needle and tie a knot. These marks are direct. Reading is swifter but less material (2016, pp. 4-5).

Text and textiles are alike; they are flexible, and possess equitable power and potential to communicate in a variety of manners. Among the ways in which Merriam-Webster online defines “text” is, “something (such as a story or movie) considered as an object to be examined, explicated, or deconstructed.” The second
section of that entry expands on the term to say: “something likened to a text; the surfaces of daily life are texts to be explicated.”

Hamilton in her work, invites viewers to see her text/ile installations for what they are: material texts. Her list of materials for the piece *The Event of Thread* includes “the Wade Thompson drill hall, 250' x 150' 11 steel trusses, 3,000,000 cubic feet of air, a white cloth, a field of swings bells and bellows, and a flock of pigeons”

Let us consider *Indigo Blue*, an installation of Ann Hamilton’s from Charleston, North Carolina that featured 14,000 thousand pounds of used, indigo-dyed (“blue collar”) work clothes (see fig. 6). Hamilton notes that we are rarely without the feel of cloth on our skin—that material is the “surface of daily life” (note her almost verbatim description of textiles, to that of the Merriam-Webster’s). Affectively, Hamilton employed text/iles to interpret the history of labour in South Carolina, which was America’s principal exporter of indigo to England ahead of the Civil War. She is charging her audience to read deeply—by connecting *Indigo Blue* to the history of slavery in the American South; and that history, to global trade more generally. Elena Phipps is an academic in the field of textiles and global culture. In her essay, “Global Colors: Dyes and the Dye Trade” (2013) from the Metropolitan Museum of Art exhibition *Interwoven Globe*, she writes that the growth of the indigo plant “was also intimately connected to the growth of slavery, which

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15 This list was found in a pdf. attached to Ann Hamilton’s ‘Event of a Thread’ exhibition on NYC. Retrieved on June 26th, 2017 from http://www.annhamiltonstudio.com/images/projects/armory/AHamilton_armory_pkg_final_full_res_public.pdf
JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

[...] supplied much of the labor force needed to grow the crop, especially in the Americas” (p. 128). Keenly aware of such unfavorable elements of Charleston’s history, Hamilton chose to deepen the narrative of Indigo Blue with an even more specific element. She installed it in an old garage, which was located on Pinckney Street. That street, in typical imperial fashion, was so named in recognition of Eliza Pinckney, the person responsible for bringing indigo to the city in 1744 while managing of her father’s plantation.

Figure 6. Installation of Indigo Blue (1991). Ann Hamilton.¹⁶

It is particularly compelling with regards to this study that, as Hamilton’s work illustrates, narrative content can transfer seamlessly between textile and oral accounts, which precisely the intention regarding all of my practice-informed visual

arts research works within this research. And though the goal today is for all artists to be free to choose fiber as an aesthetic in their art practice without works by women being singled out and feminize – effectively damaged – as a result of sexist impressions of women as subservient and lesser-then, precisely the femaffects, or “domesticated” and negative affects I seek to unravel. Heteropatriarchal thinking suggests that it remains women’s “nature” to undertake such labour, thus defining women’s historical ties to tedious industry labour since at least the time of Britain’s Industrial Revolution. However, prior to this period textile handwork was understood to be a highly skilled and prized trade. And though, as academics, we are left attempting to sort through the theoretically equivocal case of such narratives, it remains clear that the use of textiles as a material for art can be affectively powerful, particularly in the hands of gifted artists such Ann Hamilton.

Elaine Reichek is another a contemporary artist working in textiles and based in New York City. Particularly unique from Hamilton’s work is the requirement for her viewers to consider the textual elements in much of her needlework in tandem with their aesthetic qualities. A senior American artist, Reichek’s work has been effectively paralleled by theorists in such texts as The Subversive Stitch: Embroidery and the Making of the Feminine (Parker, 1984); by many younger artists, such as those featured in exhibitions such as Radical Lace and Subversive Knitting at the Museum of Arts and Design (MAD) in 2007; and in the exhibition and accompanying catalogue for Revolution in the Making: Abstract Sculpture by Women, 1947-2016 at Hauser Wirth & Schimmel, Los Angeles, CA.
A close read is required of Reichek’s outwardly traditional embroidered art piece, *Sampler (The Ultimate)* in order to properly recognize the subversive power of this work (see fig. 7). Reichek’s seemingly innocuous boarder, executed in a pseudo-common European-style aesthetic reads;

“The ultimate of Bauhaus ideals: The individual square. Talent is a square; genius is an absolute square”. Paul Westheim, critic, 1923;

“Ornament is something that must be overcome”. Adolf Loos, architect 1898; “In the hands of the women weavers, my alphabet of forms for abstract paintings turned into fantasy[..] I promised myself that I would never [..] with my own hands weave a single thread.” Georg Muche, form master, Bauhaus weaving workshop; “The fundamental characteristic of female creativity is [..] ornamental liveliness.” Hans Hildebrandt, art historian, 1928. (Reichek, 1996)

*Figure 7. Sampler (The Ultimate). (1996). Elaine Reichek. Hand embroidery on linen. 21.25 x 21.25 in. (54 x 54 cm)*

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17 Retrieved online May 31st, 2017 from http://elainereichek.com/Project_Pages/8_WhenThisYou/10_ultimate.html
Rozika Parker published her well-researched and incredibly influential feminist text, *The Subversive Stitch*, in 1984. In what is now a widely celebrated feminist text on the subject of art and making, Parker addresses women’s complex relationship with, and sexist education in, textiles. “the split between art and craft was reflected in the changes in art education from craft-based workshops to academies at precisely the same time – the eighteenth century – when an ideology of femininity as natural to women was evolving” (1984, p. 5). Parker dedicates an entire chapter to ‘the inculcation of femininity’ (p.82 – 109) meaning, importantly, the teaching of femininity through persistent instruction.

Let me stop here to reiterate a few points, (1) the history of femininity has been indoctrinated upon women and girls; (2) Raichel’s quotes in *Sampler (The Ultimate)* (See fig. 7), which reads “Ornament is something that must be overcome” and “The fundamental characteristic of female creativity is …ornamental liveliness,” and; (3) heteropatriarchal cultures of hypersexualization and body shaming. An acknowledgement of these three things alone should make clear the reasons why women continue to struggle in their attempts to break free from social convention—asserting their capacity for inventiveness and their fundamental human rights to *just make it*. To quote the newest feminist battle cry of 2017, as gifted by American senator Mitch McConnell: “She was warned. She was given an explanation. Nevertheless, she persisted.”¹⁸ (Multiple craftivist examples in fig. 8.)

Figure 8. Screen capture of Google search “nevertheless she persisted + stitched”, conducted on May 31, 2017.

Many textile artists have undertaken similar social commentary in the North American and European contexts. British artist Cornelia Parker conceived of *Magna Carta (Embroidered)* in 2014 (fig. 9). It is a fascinating piece of socio-political contemporary art that exceeds thirteen meters (42.6 ft.) in length. It features a text-based embroidery design, equaled only in a North American context by Judy Chicago’s piece *The Dinner Party* (1979). Parker designed the piece to celebrate the 800th anniversary of Britain’s democratic charter of rights and freedoms, and created

https://www.google.ca/search?q=embroidery%2Bnevertheless+she+persisted&source=lnms&tbm=isch&sa=X&ved=0ahUKEwil5ta4JrUAhUEwYMKHXaXCMwQ_AUICigB&biw=1397&bih=732#tbm=isch&q=nevertheless+she+persisted%2Bstitched
it with the help of over two hundred people in the year leading up to the octocentenary in 2015.

Visually potent and fraught with metaphor, the work is a hand-stitched copy—word for word, image for image—of the “magna carta” Wikipedia entry on June 15th, 2014, the 799th anniversary of the creation of the document in Britain (fig. 9).20 Parker asked prisoners, craftspeople, national public figures and celebrities to embroider a different section of text—certain pairings of which are particularly rich in symbolism. For example, many of the long-term prisoners who worked on the piece had never seen Wikipedia before. It was they who were invited to create the detailed body of the text, which describes the modern usages of that charter central to British democracy and liberty. Prisoners involved in this project are also credited by first name only, “Carl, Gary, Lee, Peter, Arun and more”.21 Parker’s having featured incarcerated males as embroiders, even if only by blunder, is meaningful and interesting.

Other details pertaining to affect and men’s involvement in this project require comment. Firstly, there was a certain prestige or gain, which was pre-factored into the embroiderers’ participation acceptance in this well-funded, high-profile project22 —something important that sets Parker’s project apart from most

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20 https://en.wikipedia.org/wiki/Magna_Carta_(An_Embroidery)
22 Magna Carta (An Embroidery) has been commissioned by the Ruskin School of Art at the University of Oxford in partnership with the British Library and in association with the Embroiderers’ Guild, Fine Cell Work, Hand & Lock and the Royal School of Needlework. The commission has been supported using public funding by the National Lottery through Arts Council England and by the John Fell OUP Research Fund. Additional, funding from the Magna Carta
other embroidery projects. Specifically, the prisoners had the time, nothing to lose and everything to gain. Parker’s invitation to attempt some needlework in support of this project was likely a compelling prospect for the other male embroiderers for similar reasons (their access to “free time” notwithstanding). Included among them were: Clive Adrian Stafford Smith (a British civil rights attorney); Peter Gary Tatchell (a high-profile British human rights supporter); Christopher Le Brun (President of the Royal Academy of Arts); and Alan Charles Rusbridger (British journalist and former editor-in-chief of The Guardian newspaper.

It is reasonable to expect that, for many of the men from the latter group, it was their first stab at the technique of embroidery just as it was for the prisoners—one of whom reportedly noted “it was impossible to be angry when they were embroidering.” And yet, it is also safe to expect that any anxiety, which the men may have felt regarding public expectations for “quality” from their handiwork, was considerably lower than that of the women who participated. For, as common thinking suggests, all women know how to sew.
Figure 9. Magna Carta (An Embroidery), a 40 foot long embroidery of the Wikipedia article Magna Carta, conceived by Cornelia Parker, commissioned by
the Ruskin School of Art, as exhibited at the British Library in connection with their Magna Carta exhibition, May to June 2015.

A large portion of the problem lies with popular media, which tends only to offer a single narrative – one that privileges the perspectives, likes, and imagery that is most pleasing to heterosexual cis gender white men. Most pop culture is rather devoid of representations of female autonomy. However, some artist such as the multi-national feminist performance band Chicks on Speed\(^{25}\), and Canadian signer and performance artist Peaches (fig. 10. Portrait knit by artist Kate Just) are successfully challenging the singularity of these dominant narratives. Take for example the video that Peaches created along with actor Margaret Cho for her song ‘Dick in the Air’ (2006)\(^{26}\). In the video, the women dress up in pink and custard yellow, knit nude-male body suits, which they find discarded outside what appears to be a frat-house style residence. The two run around LA having ‘sword fights’ (see

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\(^{25}\) Chicks on Speed are well known for their DIY approach to art and music. They came up with the celebrated Their ‘Objekt Instruments’ (most famously their e-shoe – a high heel shoe guitar- seen playing below).


\(^{26}\) You can see the video for ‘Dick in the Air’ online at https://vimeo.com/154910822 Retrieved June 25th, 2017.
fig. 11), ‘flash’ an unsuspecting woman, pretending to urinate outside a club, and generally reimagining sexist and/or otherwise ‘macho’ scenes from many of the rock, rap, and RnB videos that the public regularly consumes.

![Image of a knitted artwork](image)

**Figure 10.** Feminist Fan #41- The Teaches of Peaches (2017). Kate Just. Hand knitted wool and acrylic yarns, timber, canvas. 18 x 14 in.

Peaches’ work is pertinent to for a number of reasons relative to this research. First, that she generally disrupts and destabilizes the public’s preexisting stereotypes around gender, sexuality, and dis/ability by resisting notions of different body configurations as deviant - challenging essentialist, binary notions of gender and male/female bodies. Choosing to wear what appears to be ultra-soft, pastel
coloured knit bodysuits for ‘Dick in the Air’ (see fig. 11). a & b) was likely *not* accidental and supports my assertion of the dominant and negative affect that remains ‘stuck’ to women in relations to both ‘softness’ and textiles. Secondly, it is important that Peaches is using creativity as a main weapon to disrupt - to literally reshape - such femaffects. This point is taken up by German based academic Miriam Strube as she writes;

[...] when trying to break away from oppressing stereotypes, including sexual stereotypes, it is not merely critical reflection but the *imagination* that is of the greatest importance. The imagination has the function of associating various images, both images coming from memory (that is individual and collective memory) and images of reality. But the imagination can go beyond these images in rearranging them in new ways, in creatively combining images from different areas. The imagination, therefore, has the potential of using past and present of hinting towards different, possibly less stereotyped and less oppressive future. To make it very clear: The imagination is a relational capacity, and artist [...] have used their imagination by taking up academic, political, and musical texts in order to create subversive images, performances and lyrics that go beyond the heterosexist and normative mainstream. (2004, p.2)
Figure 11. a & b. Still (screen shots) from the video ‘Dick in the Air’, (2016)
Peaches [00:00:34] (top. a), [00:00:48] (bottom. b).
For sure men can, and should, categorically speaking, have available to them any and all textile materials that they desire in making art. I say this emphatically. Otherwise it would be meaningless to contend as I do, that fiber-art materials should be recognized as such, *art materials*, capable of grappling creatively - and economically speaking - with subjects equally, as paint, wood and metal do.

Instead, it is still said that textiles are a women’s art form, which is true of many, but not *all* women. Too often essentialist histories are cited to intentionally support such imperialist views. Expanded education and awareness of the divergence in transnational textile narratives would easily refute the biased assumption that fiber materials are limited expressions of femininity, frivolity and softness. Take for example the fact that for weavers in Tunisia “urban traditions are predominantly the preserve of male weavers using treadle looms and a range of luxury yarns such as silk and metallic threat” (Spring & Hudson, 2004).

However, at this point in time, art by women that is executed in a textile medium is not valued, collected, traded, or understood from a perspective that is on par with that of a cis-hetero man. A cis-gender person is one whose sense of personal identity and gender corresponds with their birth sex. The contrast remains considerable between society’s affective response to work by cis-gender heterosexual men and women. Work by homosexual and transgender men is treated similarly to women’s, meaning that it is often feminized. Popular reception of cis heterosexual men’s work in textiles is outstanding. Positive affects suggested when men use textile materials can include, but are not necessarily limited to: rebellious; open minded and/or generally being simply ‘a good sport’.
Textile work however has historical connections to racialized women's survival and sense of community, which is no game at all. The Black women quilters of Gee’s Bend, Alabama, have been creating outstanding and unprecedented works of art from recycled textiles since the 19th century. Today, their work is "rank[ed] with the finest abstract art of any tradition,"27 is recognized internationally by museums and the commercial art-world, as well as quilters’ guilds (Patterson, 2004; Arnett et al, 2006; Herman, 2009). I mention the unparalleled design aesthetic of these women only briefly in this dissertation, although several important books have been written extolling the talents of these artists at great length (see fig. 12).

I bring up the Gee's Bend quilts in order to talk about one article, ‘The Quilts of Gee's Bend: How Great Art Gets Lost.” It was written by Bernard Herman in 2009 and published by the Journal of Modern Craft in March of that year. Herman’s theory, how it is that great art gets lost, is dependent upon the events surrounding liable cases launched on behalf of two Gee’s Bend quilters: Annie Mae Young and Loretta Pettway. Herman unpacks the way in which the art by the women from Gee’s Bend—the quilts—disappeared from view as an unintended effect of intensified debates that swirled continually around them.

Herman’s thesis centers on how the art, which was ostensibly the subject of the legal challenge, became forgotten in the face of the titillating court of public opinion. He refers to the public chatter as “theater” on more than one occasion in

his essay (p.12, 14). Assumptions abound regarding both the Young and Pettway cases and the money involved (Herman, 2009; Olav 2005[25]). While it is beyond the scope of this dissertation to address those arguments fully, I bring up Herman's paper precisely because his articulation of the nature of the public dialogue—the byproduct of this assessment—substantiates my theory regarding negative affects that are affixed to textiles. Herman asserts that, “When the business of art trumps the substance of art in the theater of public opinion, the art gets lost; and how art disappears should worry us. People need to see and experience [Gee’s Bend] art, and they need to engage it fully, without baggage, stereotype or cliché” (p.14).

In his book *Talking Prices* (2005), Velthuis Olav pointedly addresses the confusing nature of art-world economics which Herman describes. From Olav's chapter “Stories of Prices” (132-157):

> Arjo Klamer and Thomas Leonard, working within the so-called rhetorical tradition, argue likewise that a sharp rhetorical divide [intention to persuade or impress] exists between the metaphors, narratives and models used in academic discourses on the one hand and those in everyday or laymen’s discourse on the other whereas logic fact and static modeling dominate in academic economic discourse, everyday discourse is infused with dynamic storytelling, vivid characters, dramatic narrative and anthropomorphic, pregnant metaphor. (p.134: emphasis are mine.)

In seeking to recognize different knowledge-sets, Olav’s statements distinguish between “every day” and “academic” people and fail to consider the effects of
material affects on everyone, as does Herman in his statements blaming “baggage, stereotype or cliché.” Affect is an important factor in people’s decision making. Gregory Seigworth and Melissa Greggs confirm the importance of affect in their introduction to *The Affect Theory Reader*:

> Affect, at its most anthropomorphic, is the name we give to those forces—visceral forces beneath, alongside, or generally other than conscious knowing, vital forces insisting beyond emotion—that can serve to drive us toward movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can even leave us overwhelmed by the world’s apparent intractability. (2010, p. 1)

Economists, feminist theorists, critical race theorists, and historians alike debate the value of a conceptual separation between “artist” and “art-world.” Throughout this dissertation, I am concerned by the effects on all of these groups as the very fiber of textiles has been laced efficaciously by negative affect.
Ellen Dissanayake is an independent American scholar working in the area of anthropological explorations of art and culture. She is particularly known for her work on music within the field of anthropology. However, she is cited in contemporary craft research (Buszek, 2011). I want to return now to her work, specifically her research into how, as humans, we choose to spend our time:

Unlike animals, humans characteristically do more than is necessary—they “waste time,” “linger over their handiwork,” gild

\[28\] Retrieved online May 25th, 2017 at https://en.wikipedia.org/wiki/The_Quilts_of_Gee%27s_Bend#/media/File:Gee%27s_Bend_quilting_bee.jpg
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the lily, go to extremes. They mentally transform the stuff of nature into “meaningful,” culturally usable systems and stories, and then they make these even more elaborate and extravagant by vivid description, repetition, and other rhythmic and modal devices of emphasis, added figuration, or intensification. (Dissanayake, 2000, p. 134)

Cultural output, people’s unique aptitude for “wasting time” in performing activities that are related to, but not effectively necessary for, subsistence, are how Dissanayake argues that a person makes art, how they make cultural events artful, or special. In the case of my research, it is the connection between this articulation of Dissanayake’s theory of “wasting time” and what are the negative “frivolous”, “unnecessary”, “excessive”, “soft,” or overtly “feminized” affects I write about.

As textile makers, we have elaborated our handmade objects and made them special for millennia—granted, in much smaller numbers since industrialization widely changed the production context of fiber, textiles, and cloth. And yet, it remains critical to note that it is the negativity of the affects of such handwork that have changed dramatically relative to the world’s perceived value of women’s creative labour—suggesting that women have only just made such “soft” and “feminine” objects for decoration and embellishment.

Affects of ‘Femininity’. In the following excerpt from Lee Montgomery’s short story “Arts and Crafts of American WASPs,” a work of creative nonfiction
that appears in her book *Whose World is This?* (2007), we meet the narrator in the midst of an inner monologue as she is awaiting the results from a pregnancy test:

Pullovers and cardigans in pale and dark colors. Yellows, navy blues, and tans. Exotic wools from lambs and cashmere and sometimes a silk something knit on colored knitting needles as small as pins. I’ve found these things in a cedar chest sent by my mother, and as I lift her old yellow sweater with round woolen buttons to my cheek, I see her as she slept maybe thirty years ago on a plum davenport in a room crafted of a special pine. [...] What is a mother? (2007, p.57)

Montgomery ponders what it is that makes a mother which is, in many ways, a naïve attempt to define mother as a “thingness” that is beyond derivative. A mother, despite debates over strict definitions of the term, is centrally an affect. Interestingly, during the second year of this study and while exploring terminologies for my literature research - before coming up with the precise form of femaffect that I now write about - I tested the material, practical and affective relationships between women and textiles by referring to my work as ‘maternal craft practices’. However, I now recognize how truly limited (and limiting) the term. Still, it is precisely such affects of softness as those attributed here to motherhood, and even more broadly to the craft-associated materials like the wool and silk mentioned above, that concern me in this research.

In the introduction to *The Affect Theory Reader*, editors Seigworth & Gregg articulate eight main “orientations” regarding affect theory. The one that best
applies to this research is termed as an affect that is “hidden-in-plain-sight.” The editors articulate this potent form of affect as follows:

[…] perhaps most often undertaken by feminists, queer theorists, disability activists, and subaltern peoples living under the thumb of a normalizing power—that attends to the hard and fast materialities, as well as the fleeting and flowering ephemera, of the daily and the workaday, of everyday and every-night life, and of “experience” (understood in ways far more collective and “eternal” rather than individual and interior), where persistent, repetitious practices of power can simultaneously provide a body (or, better, collectivized bodies) with predicaments and potentials for realizing a world that subsists within and exceeds the horizons and boundaries of the norm. (2010, p. 7)

Feminist, queer and disability theorist put a great deal of time into making visible such gapes as these in their research. Artists, including Peaches, have spoken in interviews about there being a “bridge”, what they are doing is filling in the gaps (Massumi, 2010) in dominant culture.

[…]pointing out that we are all more or less able to do certain things – and this is, of course, changing: as we grow older there will be more things we are not able to do. Disability studies also question the enforcement of universalizing norms, including sexual, interrogate the politics of appearance and explore the politics of naming, of naming someone as lacking something […] or having too much of something
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[...] instead of naming a person as simply different. (Strube, 200, pp. 4)

Suzanne Lacy is a celebrated U.S. American artist whose work emerged in the 1980s. Like Bernard Herman previously, Lacy is rightly concerned with stereotypes. Her work also addresses ageism, different stages and forms of ability, and the inner lives of women. She recognizes the powerful affect of touch and, through her art, she understands precisely how to elicit powerful influence by using “that which is hidden in plain sight.” She has declared the goal of feminist art to be that of "influence[ing] cultural attitudes and transform[ing] stereotypes," which is a task that she takes up repeatedly in her art. Lacy’s practice varies widely materially speaking and yet, all her works have one thing in common. She is entirely dedicated to social practice, sharing constantly with the public in her work. Well known for her large-scale collaborative performance pieces, she is perhaps best known for her project The Crystal Quilt (see fig. 13). Created in Minneapolis in 1987, it remains to this day an emotionally potent and influential piece of performance art.
The English-language expression “If only these walls could talk” connotes curiosity for anecdotes attached to a place or object. *The Crystal Quilt* talked. It featured four hundred and thirty women, age sixty and over, seated in groups of four at square tables that were covered with yellow or red table cloths designed by Miriam Shapiro. The performance consisted of these women, engaged in personal conversations regarding their varied experiences with aging, and—in unison at choreographed times—moving their arms (touching their hands) on the table, creating shifting patterns and the overall appearance of a “living” quilt. “Speakers mixed personal observation and reminiscences with social analysis about the

unutilized potential of the elderly” (Lacy, 1985-1987). Lacy took care to maintain the women’s privacy while allowing for maximum depth, by preserving their anonymity in the conversations. Spectators watched the performance from a distance above the women, on the second floor of the shopping center where it took place. The overall affect was one that decentered the materiality of quilts from that of the women’s bodies, and their communal identities in a way that disrupts or reframed the typical narrative.

An affect is a feeling that “sticks” (Ahmed, 2010). Sara Ahmed explains an affect as being “what sustains or preserves the connection between ideas, values and objects” (p.29). As Brian Massumi writes, “the primacy of the affective is marked by a gap between content and effect (1995, p.84). That “gap” is precisely what we feel about the thing. In other words, the gap is exactly the moment we are living the affect. In articulating the power of how we feel things Massumi says, “the skin is faster than the word” (p.4). Massumi’s comment and visual artist Ann Hamilton’s notion regarding the difference between typing and embroidering text (a reference to women’s sampler sets of the 1800s) echo each other. Hamilton notes, “Reading [text] is swifter but less material.” Affect is a pedestrian phenomenon. People experience the emotional effects of affect every day. I define the negative affects that concern this research as “an emphatic register on the body” (Bennett, 2010), which occurs when handling certain textiles. Likely few people, for example, would not associate the texture of “sheerness” with an affect of femininity. And to my point regarding the negativity of such affects, other words synonymous with “sheer” are: volatile, fluffy, modest, and fragile.
Femaffects themselves are not—inherently speaking—a good or bad thing. Yet in my research, what I am concerned with are the negative effects resulting from the affects of femininity and softness enveloping fiber and their skills today. I focus on how dominant social structures within society, such as GLAMs continue to perpetuate devaluing affects concerning the work of women and other members of the LGBTQ2+ communities who employ craft materials and techniques in their making practice. These negative affects effecting the materials and techniques related to historical notions of craft persists to the point where they are felt at times by prominent artists themselves—even staunchly feminist ones (Allen, P. 2011), and it is this phenomenon I seek to disrupt. Take this thinly veiled embarrassment, simultaneously evaded and acknowledged by British superstar Tracey Emin. She is a woman artist in relation to whom the term “soft” is rarely used as a descriptor. And yet, in describing embroidered elements within her own art practice she seems somewhat apologetic.

In an article detailing a retrospective of Emin’s monoprints at the Royal Academy of Arts the writer explains:

Emin employs the lightness of traditional "women's crafts", like sewing, to explore what [Louise] Bourgeois classed as the "volcanic unconscious" which we only ever encounter in parts: "That's why I use a lot of embroidery," Emin explains. "I take this craft but I don't treat it like a craft, but like high art.” (Friday 18 June 2010, Independent.co.uk)
Emin’s equivocal statement, that craft is “like high art”, insinuates that even she has been indoctrinated into thinking that women’s crafts such as embroidery and quilting are in fact not “high art,” and gives credence to my assertion for the need of an unequivocal look at, and re-imagining of, craft affect. Emin’s qualifying statement is what Seigworth and Gregg mean when they speak of affect as “hidden in plain sight.”. Emin words do exactly that; they hide in plain sight her indoctrinated bias towards high (“hard”) art, over low (“soft”) craft.

When Emin writes, “I don’t treat it like a craft” she means she doesn’t treat her art and the craft technique she employs softly. She unwittingly assigns an affect of softness to the appropriated craft materials and techniques in her work in an effort to not have the work seen as lesser-than; to be, along with her work, taken seriously. What she does is art. Period. In one short, apologetic sentence, Emin at once constructs and reproduces the negative affects of craft leaving the viewer/reader with a devalued impression of the work. I would go as far to say that her words rob the viewer of the opportunity to perceive her materials in the strong light that she intended.

Consider Emin’s work *Dark Hole* (2009) (see fig. 14). The piece is made with black embroidery thread and unbleached fabric. The image depicts a pair of disembodied legs splayed open towards the viewer, with a set of hands holding apart labia flesh, allowing for an unobstructed view into the darkness of a vagina. The piece is a contour drawing executed in a raw, direct and slightly nervous style; the tactility of the materials evokes a certain sense of familiarity which is simultaneously attractive and unnerving. However, at the macro level of a retrograde patriarchal,
neoliberal, advanced capitalist culture, affects of softness and femininity permeate the materials of *Dark Hole* creating the effect of a devalued artwork. Consider the affect of Emin’s image in contrast to another piece which is similarly composed, except for the passivity portrayed in its subject. The work, *The Origin of the World* was painted in 1866 by the famous French realist artist Gustave Courbet (see fig. 15). The affect of painting—the technique itself—effects a drastically different interpretation, one of prestige where softness is valorized. Of these comparable images, it is painting that affects an effect of “modernism” and “masculine innovation.” Certainly, it is okay for men to render women *softly in paint*; that is not the point here. Reference to Gustave Courbet’s 1866 painting *The Origin of the World* may well be Tracey Emin’s intention; her use of a needle and thread as materials, chosen to directly challenge the effect of dominance accorded to the affects of men’s art and evoked by Emin’s materials; her work alone is powerless to overthrow such interpretation. We must rip away from traditional discourse.
Figure 14. Dark Hole (2009). Tracey Emin. Embroidered calico 61.42 x 72.83 inches (fabric).\textsuperscript{30}

Emin’s statement is a reminder of the pervasiveness of such a negative affect. It begs investigating why we still hear such qualifications from prominent women artists, given how it recalls an essentialist understanding of gender, and of creative materials and techniques. Emin is no stranger to the histories of art, the impulse to

qualify her handwork can only be taken as evidence of the palpable and substantive problem of the affect of softness and its effects on maker and market alike.


In high-contrast to Emin’s effort to simultaneously claim and distance herself from “women’s crafts,” artists such as Allyson Mitchell (see fig. 16) and Mark Newport are unapologetic about their handwork. Newport seems to even revel in the perceived irony between his cis gender identity and his chosen art methods of knitting and sewing. Newport is best known for his one-piece knits (see fig. 17), and

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superhero costumes (Klimek, 2009; Steffen, 2009; Bonansinga, 2014). He also embroiders and quilts as part of his making practice. In an interview with the Smithsonian’s online magazine, Newport said, “I like the contradiction that most people think about knitting as related to women” (Steffen, 2009). Certainly, no gender, class or race should hold monopoly over a material. Yet, what is important to recognize here is the double standard in operation when a male artist employs materials, that when otherwise employed by a woman would immediately be interpreted as the affect of softness and femininity, which I aim to deconstruct. Rather than Newport’s knit works being devalued or tarnished by such negatively construed affects, he is celebrated for his bravery, boldness and counter-cultured spirit.

§

In an experiment of affective visual comparison, I offer the following three works without narrative commentary, only by artist, title and materials: (1) Mark Newport, *Daredevil* (2003) (fig. 17), hand-knit acrylic and buttons; (2) Kate Just, *Post Script: A Burial Suit* (2013) (fig. 18), hand-knit merino and bamboo yarn, cotton, rayon, steel; and (3) Sarah Maloney, *Skin* (2003-2012) (fig. 19), approximately 400,000 glass beads, nylon thread, acrylic armature.
Figure 17. Daredevil. Hand knit acrylic and buttons. 2003. 77” x 27” x 6”.33

Figure 18. Post Script: A Burial Suit (2013). Hand knitted merino and bamboo yarn, cotton, rayon, steel. Work including steel frame is 220 x 90 x 65 cm; Photo by Catherine Evans.34

Figure 19. Skin. Sarah Maloney. (2003-2012) Approx. 400,000 glass beads, nylon thread, acrylic armature. 42 x 23 x 170 cm.35

34 Retrieved June 1st, 2017 from http://www.katejust.com/phd-texture-of-her-skin
**Visual Affects of Softness – Hidden in Plain Sight.** *Ordinary Affects* (2007) is a book of short vignettes aptly describing its subject and written by academic Kathleen Stewart. In this work, Stewart considers how ordinary moments create the subject, as well as how participants and objects affect and are affected by such “normal” events. In the introduction to the collection, professor, anthropologist and author, Kathleen Stewart describes affect theory as a means of, “[..] speculation, curiosity, and the concrete, [in that] it tries to provoke attention to the forces that come into view as habit or shock, resonance or impact. Something throws itself together in a moment as an event and a sensation: a something both animated and inhabitable” (2007, pp.1). Stewart’s conception of affect along with that of Jane Bennett’s (2010), are central to my own theorizing, and attention to the problem of first making visible negative affects surrounding craft in order to re-imagine craft’s materials and techniques in this research.

As the Tracy Emin example illustrates, in this dissertation I show how craft has a problem with the perpetuation of negative affect and, how that effects many people’s relationships—both explicitly and tacitly—with the materials and techniques of craft, including the artists themselves. Late in Stewart’s book, the piece “The Ordinary Can Turn on You” appears. It describes precisely how the negative affects of craft, those which “start out as one thing and flip onto something else altogether,” sneak up on people and are subsumed by the dominant critical theory surrounding the historical debate of art versus craft. Stewart’s vignette reads:

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The ordinary can turn on you.

Lodged in habits, conceits, and the loving and deadly contracts of everyday sociality, it can catch up on you in something bad. Or good.

Or it can start out as one thing and flip onto something else altogether.

One thing leads to another. An expectation is dashed or fulfilled. An ordinary floating state of things goes sour or takes off into something amazing and good. Either way, things turn out to be not what you thought they were. (2007. p.106)

As Stewart’s work suggests, affect is everywhere and hidden in plain sight through its ubiquitous presence in everyday life.

Maxwell Lander is a Canadian photographer and transgender activist. In a CBC radio interview with Candy Palmater in 2016, Lander was discussing a series of swimsuit & underwear photos he had recently completed featuring plus-size men. Asked what he believes makes large men uncomfortable and less likely to pose nude, Lander describes what is—to my theorizing—a large portion of the problem regarding femininity’s negative affect in craft. The following is a transcription of Lander’s response to CBC host Candy Palmater:

I think that one of the things that men feel pretty uncomfortable with is “softness”, or a general sense of ‘softness’. [...] And I think generally that is a thing—across whatever body part we are discussing, or having an issue with—that men are less comfortable
with the idea of. And, I think that [the discomfort with softness] has a large reference to the socialization around the ideas of what softness means. And so, that can translate to having a gut, or having thighs. If they [men] are small and soft that has a lot of insecurity attached to it... I think that [discomfort] it has to do with, at least, perceptions of power. (Lander, 2016)

Perhaps you have reached the point where you want to object (groaning...): the affective power of “softness” simply cannot be this compelling! And yet, while it is certainly true that cis hetero men can be “soft,” I maintain that the affects—*the impressions*—of softness is something that we have all been socialized to feel and believe is submissive, “weak” or “lesser than.” And, further I contend that the phenomenon of softness as weak or lesser than has become attached to fiber art that is made by women and various others identified herein.

In his essay “Soft Power” from the text *Fiber: Sculpture 1960-Present* (2014), theorist Glenn Adamson makes what is a trans exclusive, gender essentialist argument in his endeavor to address the multiple issues surrounding the power, as well as the exclusion, of textiles from contemporary art. Adamson’s arguments align themselves with second wave feminist theories, but go no further. He still refers to such things as “the” female body rather than “women’s bodies,” the depth of such a distinction is perhaps deceptive, as it is hidden in plain sight, but it is essential in that the latter includes *all* bodies that identify as female and not just those with vulvas.
In his essay, Adamson is referring back to early writing by Lucy Lippard (1961) and the work of Louise Bourgeois (see Robert Mapplethorpe’s portrait of Bourgeois in fig. 20) when he briefly addresses the aesthetic of “the limp penis” and its relationship to fiber art. Importantly, he concedes that it has not yet been adequately theorized from queer and feminist perspectives. Adamson argues that “To the extent that the male organ figures within feminist discourse, it is to be contested as a symbol of power, through outrageous parody, [...] or castration imagery” (p. 145). History teaches us a great deal about the power of language, and we must remember that such forms of power apply to visual literacies also.

Figure 20. Louise Bourgeois (1982), by Robert Mapplethorpe. Printed in 1991.36

Adamson’s essay predates that of Maria Elena Buzek’s piece “Blank Versus Anonymous Faun Contemporary Jewelry and Male Eroticism” from 2016. Therefore, it is critical to briefly mention it here as Buszek does a brilliant job of deconstructing certain points regarding flaccid imagery. Adamson contends that the fiber art movement from the 1960s and 1970s “allow[ed] the soft matter of their sculptures to be pulled inexorably to the ground. The whole edifice of artistic potency was challenged by these flaccid forms” (p.144).

In this research, I problematize femininity, a stereotype that feminist theory has not yet sufficiently addressed (Dahl, 2016, p.2; Adamson, 2014; Dietz, 1985; Card, 1990). I argue that as such, dominant preconceptions of gender remain authoritative and, as we know, are intended to maintain a status quo, which has devastating effects on women and LGBTQ2+ communities generally, and in the context of GLAMS particularly. “They [stereotypes] effect conceptualizations of women and men and establish social categories for gender. These categories represent what people think, and even when beliefs vary from reality, the beliefs can be very powerful forces in judgments of self and others.” (Brannon, 2005, p.160).
I begin now, to address some affective distinctions that are made between work made from fiber by women, and more “acceptable” or “desirable” masculine affects attributed to similar works by white cis gender\textsuperscript{38} male artists. To begin this

\textsuperscript{37} Retrieved online March 14, 2017 from http://www.agw.ca/exhibitions/past/338/2012

\textsuperscript{38} Cis gender, or cis refers to a person whose sense of personal identity and gender corresponds with their birth sex.
aspect of my analysis, I cite the dissertation of Laura Mitrow from Western University. In it, Mirtow focuses on the work of Canadian artist and Concordia University professor Luanne Martineau. Martineau is known for her visceral, affective, bold, and at times even gory\textsuperscript{39} work in felt (see fig. 21). In her thesis Mitrow compares Martineau’s work to that of American artist Robert Morris (see fig. 22), also known for working with felt, only his was industrially manufactured and conceptually sparse. Mitrow writes that Robert Morris, “confirmed ‘the great anxiety’ that artists of the 1960s had in having their work fall into ‘the decorative, the feminine, the beautiful, in short, the minor’” (2013, p. 41). Mirtow contrasts Morris’ large, minimalist, machine-fabricated felt sculptures with Martineau’s more aesthetically unruly work. It is more work, precisely like Luanne Martineau’s, which is called for in the feminist, theoretical and conceptual push to reframe, and literally transform the affect of textiles.

\textit{Figure 22.} Untitled (Tangle). (1967). Robert Morris. Industrial felt

\textsuperscript{39} https://www.gallery.ca/magazine/artists/an-interview-with-luanne-martineau
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Women are typically presented as unidimensional figures in society; feminists – of all gender – will eventually succeed in changing this. Therefore, I want to speak to the binary that in certain places, I set up between cis males and cis females by way of the language I use in this dissertation – I do this specifically in my discussion of Mike Kelly’s artwork and interviews. This binary is problematic – of course I recognize that - yet I have chosen to adopt stereotypical speech in certain places for the sharp and harsh light that such patterns can flash upon the unhelpful veneers that some people continue to superimpose onto their conversations about gender. Rarely are women permitted their quirks, incongruities and human failings that (obviously) are always present and, paired (even celebrated) regularly in white cis males.40 It is precisely this complex and multi-dimensional subject matter, as is addressed positively by Luanne Martineau and negatively, in the work of American artist Mike Kelley (1954-2012). These issues need to be further emphasized and analyzed in order to destabilize and reframe the negative femffects that I study. Many of those issues however, will only be address in different dissertations by other researchers.

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40 Chris Burden, best known for a performance work in 1971 had an assistant shoot him in the arm – had a major exhibition at the New Museum, NYC in 2014; Paul McCarthy “My work is more about being a clown that a shaman” – major exhibition at the Tate Modern 2003 [Petersen, M. (2006). “Paul McCarthy’s 40 years of hard work - an attempt at a summary”. Head Shop/Shop Head. Göttingen: Steidl Verlag. P.20.; John Baldessari’s work ‘I Will Not Make Any More Boring Art’, a directed performance work to the students at the Nova Scotia College of Art and Design, from 1971, Bardessari directed this work but did not in any way participate in the production of the performance or subsequent prints, he is credited as the author of this work – solo exhibition at the LACMA 2010.
To make visible the nature of my claims regarding negative femaffects that remain stuck to fiber, I look at the work, and interviews, of American artist Mike Kelley known for working across many styles including music performance, video, found objects, and textiles. My decision to investigate society’s promotion of a negative femaffect by highlighting Kelley’s work is based on precedent, set by preeminent critics and academics – namely Glenn Adamson (2010, ‘Abject Craft: Mike Kelley and Tracey Emin’, p158 -163), Cary Levine (‘Manly Crafts: Mike Kelley's (Oxy)Moronic Gender Bending’, 2010), and Alexandra Kokoli (“Not a straight line by a spiral": charting continuity and change in textiles informed by feminism", 2014). Each have evaluated Kelley’s “craft thinking”, arguing points

Figure 23. More Love Hours Than Can Ever Be Repaid. (1987) Mike Kelley.\textsuperscript{41}

Mixed media.

\textsuperscript{41} Retrieved June 27\textsuperscript{th}, 2017 online from http://www.mikekelleyfoundation.org/assets/img/1987-Felsen-01.jpg
from their individual essays about Kelley’s work relative to feminism, gender and craft in art.

However, before I discuss Mike Kelley’s work and comments, I want to take the following paragraph from Adamson’s *Thinking Through Craft* and ‘specify’ it. My intention is to “tease” apart the negatively femaffected of the tone of the statement. I have inserted within the original quotation, my own additions in bracketed and italicized text. I have re/written this paragraph using qualifiers that I argue make visible what is central to much of the negativity surrounding fiber’s femaffect - white cis male privilege applied as a *neutral* and rational perspective:

Since the rise and wane of first-generation Feminism, contemporary [many cis hetero male] artists have continued to employ the tropes of amateur [fiber] craft, both as a means of production and as a recognizable sign of social content [effectively, as male commentary regarding the work’s value – sexist and conceived of as lesser-than, or from a ‘woman’s realm’]. Unlike Chicago, however, they [cis hetero men] have not sought to celebrate hobby craft by submerging it into subject matter [why not?]. Bennett, J. *Vital Materiality, 2010* and protecting it within a shield of professionalism [...because historically, male culture does not seek to “protect” - normalize - their interests behind any such “shields” of professionalism in other commercial areas?]. On the

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42 I have put ‘teased’ in quotations here because I quote Adamson in the next section as saying that Kelley “teasingly refers to the precedent of Feminism”. A suggestion on Adamson’s part that I argue, from Mike Kelley had little to do with the lightheartedness Adamson’s statement seems to suggest and condone.
contrary, the most widespread strategy in the late 1980s and early 1990s was to exploit craft’s “abject” position, its “lower than low” status in the cultural hierarchy [sexist hegemony]. Craft has captured the attention of [cis hetero male] artists because it is a site of cultural failure [a backlash against the feminist movement], a field of activity that is resigned to inferiority [“supplementarity”⁴³] and debasement because of the complete supremacy and centrality of mass-manufactured commodities [from companies which are predominantly owned, and run, and peddled by men]. (2007, pp.159)

It goes without saying amongst those working in the field of contemporary art theory, that “craft thinking” practitioners of all genders have benefitted in some way, from the ground-breaking scholarship of Glenn Adamson (2006; 2007; 2010; 2013; 2014; 2016). He has justifiably challenged an outdated ideology regarding craft skills and materials in art, through both his curating and his publishing, in addition to pushing forward in new and exciting avenues. However, there is still much to be ascertained from certain word choices, in addition to ideas that are discredited by their omission from his critiques; an all too common trend I observed throughout the course of this research.

Take for example one final statement from Thinking Through Craft. Adamson asserts that Mike Kelley is “teasingly referring to the precedent of Feminism [by using hand-made and thrift store purchased, stuffed animals in More Love Hours Than

Can Ever Be Repaid] (see fig. 23), but he is clearly more interested in ongoing popular usages of craft, and particularly in people’s willingness to pour time and effort into objects that lie below the regard of most cultural institutions” (2007, pp. 161) I argue that most women are familiar with this type of thinly veiled hostility, and the assumed superiority inferred by suggestions that they should ‘have a better sense of humor’ – something which Sara Ahmed also talks about (2010) - when it comes to similar “teasing”, and sexist jokes. It also need to be asked, to whom is it “clear” that Kelley is “more interested in ongoing popular usages of craft” [than poking fun at his feminist contemporaries]? 

Perhaps most disparagingly, I cannot conceive of an inoffensive way for a maker to understand Adamson’s point that Mike Kelley was “particularly [interested] in people’s willingness to pour time and effort into objects that lie below the regard of most cultural institutions”. Given that the “people” Adamson refers to in the case of Kelly’s work are predominantly women, the statement expresses an explicit sort of negativity regarding femaffect. My aim in re/writing Adamson’s paragraph is not to disparage the theorist singularly, rather it is to highlight this particular and virtually unaddressed, affect from within the field of craft thinking: the negativity surrounding femaffect and textiles.

Mike Kelley made a number of inflammatory statements that speak to the hidden-in-plain-sight nature of femaffect during a 1991 interview conducted by his friend and fellow artist John Miller\textsuperscript{44}. However, Kelley’s biggest misconception

\textsuperscript{44} MK: “When I first started working with crafts they were invisible to me also. The first piece I did with stuffed animals, for example, wasn’t even about stuffed animals but was
from that interview – or lack of imagination – was confounding the critical issues that feminists began to raise (and the art world was reacting to) in the late 1980s, including sexist social and economic structures, with dominant conversation occurring in the art world. Insinuation that an individual could, pick apart the coils of life’s rope can only come from patriarchal and commodified cultures. Seemingly, Kelley felt compelled to state how his art work *More Love Hours Than Can Ever Be Repaid* has been wrongly perceived by others less fit for their positions a critic (yet I cry, “but, the emperor has no clothes!” …45).

He notes in the interview that “when I first started working with crafts they were invisible to me also. The first piece I did with stuffed animals […] wasn’t even about stuffed animals but was about gifts.” First of all, I argue that Kelley did not choose “stuffed animals”. What he selected were hand-sewn stuffed toys and blankets for use in this work and, if Kelley’s statement “it wasn’t even about the stuffed animals” was not a deliberate misconstrue of his actions, then I do not believe I have ever read one. A provocateur, Kelley feigned castigation more than once when his intentions were critiqued (somehow misunderstood?)46. To this I

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45 From author Hans Christian Andersen’s 1837 story *The Emperor’s New Clothes*. To paraphrase, it is a short story in which two clever weavers suggest to the emperor that they have made him a new suit, which is invisible to anyone unfit for their position, or too stupid to be able to see it. The emperor parades through the village and no one says anything for fear of appearing ‘stupid’, when a child cries out “But, the emperor has no clothes!”

46 To name just one example, from late in his career, in an interview for Art21 Kelley both adamantly rejects his career spanning “bad boy” reputation as misconstrues of his ‘above middle-class’ intellect, and then at the end of the interview her performs a metaphorical one-eighty, claiming the term by bragging about the breadth of his ‘bad’ influence. https://www.youtube.com/watch?v=w3E0_C-y9ng
offer a Canadian simile; *one who repeatedly brings hockey gear to lake-parties in July, should not expect to be celebrated for their astuteness*...

All this and yet, many positive examples *do* exist of intersectional feminist-minded efforts to reframe, and reshape, the affect of textiles in art. Each time we draw attention to such positively disruptive works, it loosens the knot of negativity that currently surrounds femaffect. Of note in this regard are; the boundary-blurring work of Cal Lane, who uses a blowtorch as a subtractive tool, burning pieces of steel away to reveal lace-like patterns in materials as diverse as car hoods and oil tanks; Billie Zangewa (fig. 24), who creates self-portraits out of fabric, and always with sections of cloth removed, seemingly concealed or stolen, from the finished image; Samta Benyahia, who creates large architectural installations featuring designs based on textile patterns from her native Algeria; and Diedrick Brackens (fig. 25), a Black queer artist using Kent cloth—a strip-weaving tradition from West Africa—to speak back to the anti-gay sentiments\(^\text{47}\) from African countries such as Uganda.

Much of the following statement by Laura Mitrowstat about Luanne Martineau’s work, particular to felt, can, in terms of their achievements, be as effectively said about each of the artists mentioned above in their particularly chosen medium:

Martineau creates contradictory visual references to question these ideologies and their status. [...] However, when these codes are encountered side-by-side with hand-needled felt, the ideologies of the avant-garde are questioned, challenged, disrupted—threatened even—by aggressive displays of handicraft and their traditionally
subordinated connotations of utility, domesticity, decoration and femininity (2013, pp. 54).

Figure 24. Disarming Mars. (2010) Billie Zangewa. Silk tapestry, disarming mars, 136x123cm.48

Photographer Maxwell Landers spoke about society’s discomfort with softness and size in his interview for the CBC. Luanne Martineau’s work is described as “oscillat[ing] between fascination and repulsion, between the macroscopic and the microscopic” (Johnstone, J. 2010) and Billie Zangewa uses self-referentiality as a conceptual framework (see fig. 24 again), and thereby contributes to the redefinition of African women in contemporary society globally by sharing the stories that are nearest to her—her own.

As the queer, feminist theorist Sara Ahmed writes at length about the importance of calling out the things that make us uncomfortable (2010). She states that;

To be affected by something is to evaluate that thing. Evaluations are expressed in how bodies turn toward things [and language]. To give value to things is to shape what is near us [...] Awayness might help establish the edges of our horizon; in rejecting the proximity of certain objects, we define the places that we know we do not wish to go, the things we do not wish to have, touch, taste, hear, feel, see those things we do not want to keep within reach (p. 31-32).

Ahmed’s articulation may also explain what are, in effect, the double-edged knitting-needles of the affects of femininity and “softness” on women and others who oppose heteropatriarchy.

There is, at least, one cis gender, heterosexual man today in the Western art world who is actively seeking to understand what is at the root of Euro-American stereotypes around gender, and to subvert many of the sexist belief that we hold. That artist is Grayson Perry of the UK. In Perry’s BBC miniseries Grayson Perry: All Man, he explores masculinity from a variety of different archetypal perspectives by making an artwork responding to each experience, which he then presents to the people he had interviewed on the subjects. The archetypes include boxers, investment traders, and gang members. Grayson has also written a 2017 book titled The Descent of Man. As important as I believe Grayson’s work to be to the fields of craft and gender, i.e. works such as Death of a Working Hero, (2016) (see fig. 26), it
remains different than my own in that, Grayson is addressing concrete stereotypes. As I have stated this study, the negative effects of femaffects on textiles, looks at bias from a much subtler and chameleon-like perspective within the reach of gender studies.

Figure 26. Death of a Working Hero, (2016). Grayson Perry.\textsuperscript{50} Photo Grayson Perry/Stephen White/Paragon Press/Victoria Miro, London

\textsuperscript{50} Retrieved June 26\textsuperscript{th}, 2017
https://www.facebook.com/FriendsoftheDurhamMinersGala/photos/a.217167658478483.1073741832.202478039947445/478978912297355/?type=1&theater
Sarah Zapata’s work has a lot to do with how things feel, what we touch, and the things we deliberately do keep within reach. She is an artist from Texas who chooses to explore her queer identity through her contemporary art practice, one where she employs fashion items and autonomous sculptures, as well as large gallery installations. Zapata also features fiber prominently, but not exclusively, in her studio practice. Whitney Mallett authored the Q&A article ‘Sarah Zapata Examines Queer Intersectionality Through Technicolor Yarn Sculptures’ featured on the website Out. In the article, Mallett describes Zapata as having “crafted a yarn garden that envelops you in kitschy comfort,” intending praise, given the overall tone of the article. The writer goes on to describe Zapata’s art installation as, “carpeted with handmade shag rugs and landscaped with textile sculptures that rise up from the floor like small trees, both the scale and softness invite you to take a seat”\textsuperscript{51} (see fig. 27). No problem? Yes, yarn is soft to touch, and as is obvious to anyone who sees the photos featured in the article, Zapata’s sculptures are made from textiles.

\textsuperscript{51} Retrieved online June 8\textsuperscript{th}, 2017 from https://www.out.com/art-books/2017/3/22/sarah-zapata-examines-queer-intersectionality-technicolor-yarn-sculptures
What concerns me about this description has to do with phenomenology, specifically the “hidden-in-plain-sight” form of affect in Seigworth and Gregg’s sense, which I have explored in detail above. It is precisely the affect of the descriptors in this article that are the problem. Specifically, Mallett’s description of “textile sculptures” is a form of negatively femaffecting, or disadvantaging, the work by using the descriptor word “textile” in front of sculpture. From my previous discussion of gendered signifiers in the English language, such as “man bun”, “man bag,” “mankini”, or “manly crafts” (Levine, 2010) which are instances of linguistic gendering intended to distinguish the male usage of each object, I now turn to the lesser-than quality of those same objects in female possession. Because of the femaffects that are stuck to fiber, “textile sculptures” becomes a similar example of
qualifying. Note also, the femaffect from that sentence that occurs as a result of the relationship between the word “softness,” and the description of hospitality and care, “invit[ing] you to take a seat.” In a different world, one where sexist hegemony was not dominant, such descriptions could be affectively neutral; if things were different those words could be simple and useful descriptors, but today, they are not. In Zapata’s own words, “Obviously I make women’s work and I’m interested in the traditional aspects of that. [but] There’s still connotations that exist with women’s work. Even though craft is really having a moment, it’s still to some extent bastardized.  

Of course, this problem is far more complex than any singular dissertation could address or repair. However, as my research shows a move to reframe the negative affects of textiles—a power that is particularly tenacious in every-day and art-world contexts—is critical to addressing any and all correlated inequities. A person’s knowledge of history need not be substantial to know that grammatical language is corrupted in the service of power; it is important to remember that the same can be said (and done) of visual language. In this dissertation, my aim is to deconstruct and reframe negative affects of femininity and softness that grip textiles. This intention has already been supported conceptually by way of the work of other academics; but never specifically in regard to the negative feminization of textiles in art, which I describe.

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A Bricoleuse: Designing a Meaningful Pattern

Figure 28. Literature Review Pincushion. (2014). Danielle Hogan. © Photo D. Hogan.
For years now, I have dedicated my studio inquiry to an investigation of society’s notions of gender, for example my piece Jeff from 2003 (fig. 29). I explore, time and again, how both society and individuals, attribute “value” to different relationships, ideas, and objects. With a central focus on methodology, I continue in this section to advance my contention that fiber materials today are received by society more often than not as negative femaffects. As I demonstrate, femaffect today extend beyond historical gender stereotypes, to a more complicated and nuanced sense of weakness, which has ramifications for people of all genders.

As I have already stated in the previous two chapters, society picks up on femaffects through a combination of the material impact of the fiber's softness, hegemonic and heteropatriarchal masculinity structures that constitute strict gender binaries, and various forms of racism. Throughout this study, I affirm that the medium of fiber is one that is capable of adeptly expressing an infinite range of narratives.

Nearly fifty years later, the personal remains political (Hanisch, 1968) and - for nearly twenty years - has been at the center of my work. I declare it at the outset of this dissertation by telling the story of my daughter’s birth, and my personal experiences with textiles and affect have been a guiding principle of this study. I strive in this dissertation to distinguish individuals from the collectives to which they belong, and my theorizations, assessments, and search for understanding my fellow makers’ works have are intended to honour the specificities of personal experience and resist the impulse to generalize. This chapter demonstrates the ways in which I apply femaffect theory—a feminist deconstruction of negative affect—to
the narratives behind the affective belief patterns that constitute femaffect. I further show how the resulting inequities around femaffect unfold today in academia, and in the uses fiber—the material prompts of femaffect—in studio practice.

I locate my research methodology and techniques in intersectional practice-informed research praxis within bricolage research theory. As a comprehensive methodology theory, bricolage derives from the field of Education and I will speak to it in greater detail momentarily. Intersectionality is absolutely central to my thinking with regards to feminist discourse and analysis, and I have attempted apply intersection theory across all resistant marginalities within this study. The priority that I place on intersectionality in this work, is something that cis gender white liberal feminists have historically overlooked. As I will continue to show in this chapter, women, non-binary and gender fluid people, Black, Indigenous, and People of Colour, and members of LGBTQ2+ communities experience femaffects, albeit in distinct and overlapping ways. Such negative affects occur in ways that may be understood generally, yet need to be addressed particularly in each instance.

My research employs a traditional academic framework, but ultimately it depends on—and deliberately makes visible—the research contributions of visual inquiry and production. In this bricolage approach to a practice-informed study, I use “data” from my art studio as primary research material. In having pointed to femaffectected works, including *Dark Hole* by Tracy Emin and *Domestic Scene* (2016) by Billie Zangewa in the previous chapter, I purposely set the stage for the further deconstructions that follow here using my own visual arts practice.
For this study, I designed a blanket of methods including intersectional feminist research praxis, which incorporates performance research in addition to craftivist (craft/activist) methods (see fig. 28, 30-32, 34-42, in addition to all of Appendix A). My analysis of the bricoleuse methodology relies on hermeneutic phenomenology, which I chose for its rich relationship to affect theory. Together these make my bricolage methodology—a complex and rigorous approach that best fits my lived experience of the problem of femaffect and textiles. To reiterate my methodology has been to make use of each of these things in an interdependent way. For example, in the literature work I completed early in this research (see fig. 34) it was the making that took the lead as I searched for a way into the published materials that made sense for me. Then, back and forth I went, reading and working with fabrics then books, and then reading books and moving over to fabrics and back again. As Jennifer Pazienza’s articulated poetically, and accurately in her writing for *Beauty Love and Longing* when she talks about the “hermeneutic hall of mirrors” (2016, p.4).

![Figure 30. The Bricoleuse. (2017). Danielle Hogan. A hermeneutic phenomenological self-portrait. Screen shot from www.daniellehogan.com.](image-url)
Figure. 31. Feminist. (2017). Danielle Hogan. Yarn, sequins, leather tassel, cotton binding. © Photo David Carson and Flipside Films Inc.
Critical Bricolage, or Feminist DIY Pedagogy

Critical Bricolage is a composite and multi-textured notion of scholarly rigor that emanates from the field of Education (Kinchloe & Berry, 2004). Joe L. Kincheloe
was a well published academic and Canada Research Chair who defined bricolage as follows:

[…] bricoleurs move into the domain of complexity. The bricolage exists out of respect for the complexity of the lived world. Indeed, it is grounded on an epistemology of complexity. […] Since theory is a cultural and linguistic artefact, its interpretation of the object of its observation is inseparable from the historical dynamics that have shaped it. The task of the bricoleur is to attack this complexity, uncovering the invisible artefacts of power and culture, and documenting the nature of their influence not only on their own scholarship but also on scholarship in general. In this process bricoleurs act upon the concept that theory is not an explanation of the world—it is more an explanation of our relation to the world (pp. 1).

The French word bricoleur describes a ‘handyman’/person. In this study, I intentionally align myself with various notions of “handiness.” Rather than identifying as an artist in the last number of years, I have chosen instead to identify myself as a “maker.” I place a personal and an academic priority on the work that I create by hand. Further, bricoleuse is the feminine French noun equivalent of the term “bricoleur”. Since I identify as female and have a feminist stance on educational pedagogy, bricoleuse is the noun-gender I will use hereafter in this dissertation.
The multifarious relationship between the words “bricolage” and “bric-a-brac” in this study is something that I do not overlook. The latter word, bric-a-brac, refers unfavorably to objects of novelty or trappings; whereas, and as I have already stated, bricoleuse describes a fundamentally resourceful person. “Resourceful,” as a term that is counter indicative to something else that is perceived to be “novel” or “frivolous,” may in the eyes of some, present an opportunity to contest my theory that fiber (in its most base form) must be ‘Resourceful’ being a term that is counter indicative to something else that is perceived to be ‘novel’ or ‘frivolous’, may in the eyes of some, present an opportunity to contest my theory that fiber (in its most base form) must be awarded equal footing, specifically, affective respect so that practitioners/makers of any combination of faith, race, and gender, may use that material to express their own unique stories. My view is that through affective disruptions and acknowledgements of society’s inherent state of flux that collective efforts may remain focused on critical vigilance. It is, for example, by way of such careful weighing of terms, that I claim various notions of craft. At the same time, I am arguing against damaging interpretations stuck to femaffect.

As it is with instances of cognitive dissonance, there is a mental discomfort with the ideas I outline in this study. As with fiber itself, all forms of communication are both old and new, grammatically and materially firm, yet malleable. Within the academic field of information theory, entropy is understood as an equal measure in the rate of transfer of information in a message (Sato, 2004. Pp. 19). In other words, the same amount that goes out from one area, has to come back-in from somewhere else. And so, with this theory in mind, as definitions of
the term craft continue to broaden, the negative, undermining and dismissive perceptions “stuck” to fiber should be shrinking in equal measure: but they’re not. As the meaning of “craft” shifts in society today, its co-related femaffect is simply not shifting in equal measure. The dominant affect of femaffect is, today, negative.

Analogously, I return to the example in Just Making It of artist Sarah Zapata and her statements from the interview with Out Magazine (I read it online), including “I wanted to think about what it means to be a woman and blow that the fuck up.” I want to take the negativity that is bearing down on femaffect, and scratch, chafe, bristle, detonate it, absolutely blow it the fuck up. My desire to completely reshape Femaffect aligns well with professor Jack Halberstam’s call for a new form of feminism, one that does not ascribe to the linearity of waves, something he is calling “gaga feminism”. Zapata’s contention that, “I love the term, ‘Performativity.’ I think it’s something that, as women, we have to think about and especially as a lesbian” relates to Judith Butler’s (1990). Halberstam, a Professor of English and Director of The Centre for Feminist Research at University of Southern California, seeks to shift the discourse away from the metaphor of waves, and therefore distinguishes the current state of feminism as a “gaga feminism.” He addresses this distinction specifically by saying, “gaga feminism charts very different territory and tracks a version of feminism that will not settle for clichéd account of women striking out for independence and becoming powerful in the process” (Halberstam, 2012), a desire that I emulate throughout this dissertation.

In the case of this study, and for all of the reasons which I have stated above, I know that the bricoleuse approach is most suitable for interpreting my mixed-methodology since it is only as a bricoleuse that I may remain suitably flexible, both theoretically and conceptually speaking, to meet the competing needs of my research. As a bricoleuse, I move back and forth between the narrative currently under your eyes and that which I construct in my studio. In this way, I am able to balance the delicate equilibrium necessary to address this problem occurring in both the fields of pedagogy and visual art.

**Practice-Informed Visual Art Research.** Daria Loi’s PhD dissertation titled, *Lavoretti per Bimbi - Playful Triggers as Keys to Foster Collaborative Practices and Workspaces Where People Learn, Wonder and Play* is presented in the form of a suitcase (see fig. 33). Fortunately for me, Loi’s project was my very first introduction to a formalized visual arts practice-informed research project. After that, what had previously been my traditional thinking regarding the “academicness” of a thesis pattern was stretched out—never to return to its original shape.

On her personal website[^54^], Daria Loi describes the contents of that cardboard box (actually she handmade three copies!) as “a complex system incorporating textual and non-textual content that complement and amplify each other using metaphors as converging points.” Loi’s dissertation has since influenced others in the fields of communication design and inquiry, including students at the University

of Alberta’s Interdisciplinary Arts-Based Research Center. She argues in her paper, “A Suitcase as a PhD? Exploring the Potential of Travelling Containers to Articulate the Multiple Facets of a Research Thesis,” that “in some circumstances ideas should be expressed and accessed in multiple ways, offering the view that researchers should adopt an approach I call multisensorial writing, an approach that mirrors how people experience and filter the world” (2004, pp. 1). I take great confidence in my own approach to PLR in this dissertation, Just Making It from the gifted and creative research of academics such as Loi. I offer one final citation from Loi: “Researchers should be in a position to adopt multisensorial writing when such an expressive mode is parallel to their own ways of doing, thinking and communicating” (2004).

Figure 33. PhD in a Suitcase. (2005). Daria Loi. Photo D. Loi.

55 ‘Open the Trunk’, presented to the Arts-Based Research (ABR) studio at the University of Alberta in 2010. Retrieved online June 10, 2107. The video recording can be seen online at http://vimeo.com/24434482
Australian academic, Brad Haseman describes performance (or performative) research methodology as a form of academic research that is “expressed in non-numeric data, but in forms of symbolic data other than words in discursive text. These include material forms of practice, of still and moving images, of music and sound of life action and digital code” (Haseman, 2010: 151). Haseman’s methodology beautifully suits my arts-based, practice-informed approach to academia as a whole. He notes that “there is no cultural or historical limit to what is or is not ‘performance’” (Schechner, 2006). That is a philosophical assertion, which can be understood to mean an intentional integration of the researcher’s everyday lived-experiences into their research practice. Therefore, performative research may be understood to exist within what is also a wide breadth of practice-informed research. My operational approach to Bricolage fits seamlessly with Anke Coumans following description:

Within practice-led (PLR) [or practice-informed] research it is the design process moving from problem to solution that is the point of departure for the rhetoric research direction of the thesis… The research direction of an artist/designer—other than the art and design process—is a transparent process in which conscious steps are taken, in which knowledge is used, or knowledge is research for and articulated in the process (pp. 65). The artist/designer, therefore, must also demonstrate that he [sic] possesses sufficient knowledge to justify the choices he [sic] has made. (2003, pp. 65-66)
To better understand the literature in my dissertation area I undertook a series of actions. I first constructed a triangular shaped “literature quilt” (see fig. 34, 35 & 36) I chose the quilt’s shape to connote a non-hierarchical approach to the research material and assigned meaning to colours, patterns and images accordingly. The quilt has squares that are re/movable, and even included vintage material from events I discuss. I represented that literature in a second format, that of an embroidered vintage-fabric ‘folder’, with a USB stick made to look like a spool of thread (see fig. 37 & 38). Following the completion of my literature research, I set off to inquire about which methodologies would be best suited to this study. To do this, I began by creating a series of “Craft Fossils” (see fig. 39 & 40) I constructed those works by adding graphite to home-made dough in order to achieve a slight shimmer to the appearance of the “fossils.” I rolled the grey dough flat and then pressed various sections of vintage textiles into the dough before leaving it out to air dry. My intention for the work was to create a relationship in the public’s mind about the long history of fiber, and its connection to human evolution. At each additional step in the research creation, I based my decision-making on what would best represent—connote—my thesis findings visually and symbolically. Notes to my examiners were hand stitched on raw cotton, USB cases were quilted prior to mailing, documents were sent packaged in the physical materials of research.

By the fall of 2015, two years into my study, I had come up with the idea to create my own online gallery. While the coming chapters provide details about The Gynocratic Art Gallery (The GAG), for my purposes here the initial impetus was largely to be able to acknowledge and mobilize much of the privilege I have
experienced as a white, cis gender, Canadian academic by creating as part of my study subject a project featuring the marginalized and resistant artists and artworks I was referencing.

Finally, an important part of my work for this research has been noting details—significant, and seemingly perhaps, insignificant—about what I am doing when I am “working.” This includes discussions over the years of the changes that occurred as I came to reconsider when and how it is that I work as an artist, an academic, a mother, a partner, a daughter and sister, as well as a member of many different communities. Going back through my blog entries, I see now that for years, I had been “making things with intention,” only. I was not theoretically aware of how that related to my studio practice, which is something that I am now able to address specifically through my study of femaffect.

Figure 34. Feminist Literature Review Quilt. (2014). Danielle Hogan. © Photo D. Hogan.
Figure 35.  a & b.  Literature Review Pincushion.  (2014).  Danielle Hogan.  © Photo D. Hogan.

Figure 36.  “Erin, Your Package Includes...”  Literature Review Pin Cushion (detail).  © Photo David Carson and Flipside Films Inc.
Figure 37. Literature Review #2. (2015). Danielle Hogan. © Photo D. Hogan.

Figure 38. Literature Review #2. (2015). Danielle Hogan. © Photo D. Hogan.

Methodology of Hermeneutic Phenomenology, and Its Tie to Affect Theory

The medium [textiles], belonging everywhere and nowhere, is everything and nothings. It is what you think, and it conjures what you don’t know and can’t remember – it has no certainty.


Figure 41. My home desk with the zine ‘Alien She’ I created for my methodology comprehensive exam. (2016). Danielle Hogan. © Photo D. Hogan.
Now, I like this second attempt even better. I really want to incorporate some of the amazing patterning, mosaics, and tile work that exist here in Barcelona (it is the city of Antoni Gaudi after all!). The hole punches that I have used in this bunting, I brought from Canada – amazingly they match the pattern on the glass doors of my studio perfectly! Have a look.

Figure 42. My blog from August 2, 201656. Danielle Hogan. © Photo D. Hogan.

56 https://daniellehogan.com/2016/08/02/getting-to-work-on-my-personal-project-of-bunting-for-grande-gracia-at-jiwar/
To fully experience the ways in which I have approached the practice of hermeneutic phenomenology in this research, please take some time and visit my blog at www.daniellehogan.com

Hermeneutic phenomenology is concerned with the interpretation of life, or human experience as it is lived (fig. 41 & 42). It illuminates details and seemingly trivial aspects within that lived human experience that may be taken for granted in our everyday lives, with a goal of creating meaning and achieving a sense of understanding (Laverty, 2003, p.7). It is through the application of hermeneutic phenomenology that I am able to look slowly and carefully at events and objects in my life over time. It enables me to breakdown what my relationship to craft looks like, what it is made up of—in terms of textures, moments, feelings, memories. It is hermeneutic phenomenology that also allows me to pinpoint the areas where I encounter femaffects regularly.

It has been through this process of interpreting, recording and rereading the entries in my blog that has allowed me to see more clearly the threads that join me to craft. It has also enabled me to see the ways in which I harness or challenge the material of fiber, and its affects within the academy, and society more generally. I did this over the course of five years, maintaining an online blog with the aim of making meaning, and asserting positive change.
Craftivist Praxis. Kirsty Robertson in a Canadian academic focused in the area of activism, visual culture, and changing economies, she has written extensively on the conjoined topics of art and activism. Robertson shares this interest with American academic Maria Elena Buszek (Extra/ordinary: Craft in Contemporary Art, 2011) another feminist critic I look to in this research. Together in 2011, Robertson and Buszek guest-edited the Penn State University Journal Utopian Studies; Craftivism: A Special Edition of Utopian Studies which addressed topics ranging from, The Arts and Crafts Movement, DIY, precarity, gender, spray-on clothing, and object therapy, to craftivism. More recently Robertson co-wrote an editorial for the journal TEXTILE: Cloth and Culture with Lisa Vinebaum titled ‘Crafting Community’ (2016). In my research, I take a cue from their studies as they relay:

As [Grant] Kester (2004) asserts, “collective and community have never been more important” (2004: 130). He and Kravagna and 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. According to these theorists and others, artists are inventing “new ways of being in common”, evidenced by the recent proliferation of collaborative and participatory projects, as well as the emergence of social practice—a hybrid field combining art, grassroots community organizing, critical ethnography, sociology, architecture, social entrepreneurship, and activism.
Betsy Greer first coined the term craftivism, and explained that it is “the practice of engaged creativity, especially regarding political or social causes. By using their creative energy to help make the world a better place, craftivists help bring about positive change via personalized activism [...]” (Greer, 2007, p. 401). To engage with, embody, and apply foundational theories of one’s research is what is understood as “praxis.” I engage with the fiber materials of my research from this perspective: addressing themes of creativity, gender, commune/ity, femaffect, feminism, intersectionality, and activism.

Greer writes about craftivism a lot, having published two books on the subject. Greer writes on her website that the world needs craftivism because “craft and activism both take and inspire passion. When used as a joint force, they can quite possibly begin to slowly challenge and change things”\(^57\). The main point I appreciate about craftivist methodology is the embodied element of the methodology, and its relationship to praxis, and an embodied approach to politics that makes sense to me.

A point that Greer makes with regards to her dedication to craftivism has to do with “value,” which has also been a key concern in my work for years and remains so throughout this dissertation. Greer notes that craftivism will likely not “change the world,” thought she writes:

[...] in the long run, the more people who become aware of how utilitarian items are made by hand, the more people will choose to

\(^57\) http://craftivism.com/what-is-craftivism-anyway/
use ethically sourced and produced items. Because there is a
cognitive dissonance between making a sweater by hand that takes
30 hours, vs. paying $15 for a handmade sweater in a store.58

What this means in terms of my creating the term femaffect and conducting research into it is that from a craftivist perspective, when appropriate and possible, I have applied an approach of mindful activism to my practice-informed research.

Second to Betsy Greer in terms of notoriety for her craftivist practice is UK social justice activist Sara Corbett. Deflated and burned out from years of protesting, Corbett started The Craftivist Collective with Greer’s blessing. Corbett points out in her “craftivist manifesto” (which relates in spirit to my bricoleuse methodology) that “craft is a tool.” Craftivism is for me among a variety of tools that I use in my academic research. The common English-language slogan “be the change you want to see in the world” also maintains this idea. And yet, Corbett rewrites this bumper-sticker-like phrase into her craftivist manifesto to read, “make the change you wish to see,”59 and again, to my thinking in this praxis bricoleuse methodology, this becomes just making it—a statement that embodies all that is at the center of my thesis.

58 http://craftivism.com/what-is-craftivism-anyway/
**Figure 43. a & b.** Beaded Condom Medallion art developed by Erin Marie Konsmo, NYSHN Media Arts Justice & Projects Coordinator Photo a. Topher Seguin b. Beaded condom; image source: nativeyouthsexualhealth.com

Making the change you wish to see through craftivism can take many forms, and my work has been greatly inspired by makers whose praxis achieves this. Reading about the unique sexual health workshop Toronto-based artist Erin Konsmo designed for Indigenous teens, for instance, greatly inspired me. I was intrigued from the first moment I laid eyes on the images. Konsmo is a Métis/Cree artist originally from the prairies. Now working in Toronto, she first got the idea for her condom-beading project from a campaign called #NaterThanYou. She had the idea to help the youth get over the insecurity and self-consciousness of talking about sex by, literally, “handling” the subject through craft. In the workshop, she talks to the kids about the relationship between condoms, safety, and their Indigenous culture: precisely, their protections (fig. 43 a & b). Konsmo notes in an

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interview\footnote{http://www.metronews.ca/news/edmonton/2015/04/06/edmonton-artist-beads-condoms-to-get-first-nations-youth-talking-about-sex.html} that “some of the legacies left behind by residential schools make this conversation [about sex and sexuality] difficult” (Paradis, 2015). Regarding the youth’s relationships to Indigenous art making practices, she notes that, “whether it’s a familiar activity or a person’s first time, sitting around a table beading provides a safe space for Native youth to explore their sexuality” (Paradis, 2015).

A second intriguing element of this craftivist project that makes it particularly relevant to this dissertation is that, as Konsmo explains, “beading is an activity many Indigenous youth have seen an auntie or kookum (grandmother) do. And in Indigenous culture, beading is not just for women. Men bead their traditional regalia and lots of two-spirit people bead,” Konsmo said. The introduction of this—the technique of beading—challenges almost all of the stereotypes regarding gender and art making that settler societies such as Canada currently enforce.

From that successful craftivist project, to a more controversial one that made front page news in January of 2017, my research has also involved mapping craftivism in popular culture. The Pussy Hat Project (fig. 44) featured prominently in reports from The Women's March on Washington, and many other cities (NY Times, 2017; Shaw, 2017; Vick, 2017). It was both celebrated as speaking back to the kind of sexism currently embodied globally by president Donald Trump, and critiqued for being yet another example of white feminism—a criticism exemplified by the Pussy Hat’s overt pink-ness.
I value the example of this project for many reasons: first and foremost, for the conversation which it provided internationally within feminist activist circles about inclusivity, intersectionality, and power.

*Figure 44.* The ‘pussy hat’, which I knit and mailed to Washington DC to be given out at the Woman’s Day March in January 2017. Danielle Hogan. © Photo D. Hogan

In the fall of 2015, I created a small quilt—a craftivist work—which I delivered to the curator of contemporary collections at the Beaverbrook Art Gallery (fig. 45). I based imagery that I appliqued on the top on a graph that ran in Canadian Art Magazine online titled ‘Canada’s Galleries Fall Short: The Not So
Great White North\textsuperscript{62} The article was coauthored by three women and highlighted the discrepancies between solo exhibitions offered to men and “non-white” men, versus those exhibitions featuring white women or “non-white” women at each provincial gallery across the country. The white-centricity of the author’s categorizations notwithstanding, I appreciated the research put forward in this article, and hoped that my craftivist piece would invite a dialogue between me and the curator of the BAG. It did not, but that work remains an important conversation piece amongst myself and colleagues in my local art community.

\textit{Figure 45.} Beaverbrook Art Gallery Craftivist Work (2015). Danielle Hogan © Photo D. Hogan.

\textsuperscript{62} \url{http://canadianart.ca/features/canadas-galleries-fall-short-the-not-so-great-white-north}
I conclude this section by quoting Betsy Greer once more. In this case it relates to the topic of gender stereotypes, something that I see as interconnected to the femaffect, but is more concretely identified, less fleeting, less ephemeral than that which I am aiming to deconstruct. Nonetheless, Greer’s words about craftivism resonate here: “Craft is often seen as a benign, passive and (predominantly female) domestic pastime. By taking these stereotypes and subverting them, craftivists are making craft as a useful tool of peaceful, proactive and political protest” (Craftivism Manifesto63).

Deliberately selecting methods and materials to combine with social justice activism has been a sneaky tool of feminist rebellion and is, simply, punk ‘grrrl’.

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I can be intimidating, opinionated and come across as “bossy”. I am not apologizing. It is just how I present in some instances. I could even offer this as proof of what an ‘excellent’ student I have been in the male dominated world of art and academia in which I operate. It does not have to be like this. But right now, it is: and so am I. I can be a real ‘deimatic’ woman’ when pressed upon (actually in my case, it is more of a ‘dishonest deimatic signal’—look that one up!).

And. I care deeply about the people in my family and communities. I am interested in their passions, their challenges, and concerned about the pain which they are frequently called to bear. In addition to people, I am passionate about the language of art—the opportunities it offers, the disorder and confusion it can hold, the solace it can provide, the thoughts it can provoke and the way its “flow” can cause one to lose time. But, this chapter is not a “me” thing: it is a “we” thing. And ‘we’ still have a lot of work to do…

In this section of my narrative, I explain about the Gynocratic Art Gallery, or the GAG. This gallery is my re-appropriation project: it is a protest, a process, a prize, and a plague. It is my eruption. But before I get stated with that, I want to first introduce a couple of other ideas. In their book Thought in the Act: Passages in the

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64 The term deimatic (or deimatic behavior) refers to a threat display, or startle display in animals. It is intended to scare off or momentarily distract a predator, thus giving the prey opportunity to escape. The term is part of Signaling Theory, which is a Darwinian theory regarding communication between and across species.
Ecology of Experience, authors Erin Manning and Brian Massumi write about Society of Arts and Technologies in Montreal, its founding director Monique Savoie, and her exercise of questioning what an eruption, or an “exploded gallery” might look like. I am drawn to this notion:

What would a “gallery” be like that didn’t confine itself to normally delimited exhibition spaces but leaked out into the corridors and closets, through the administrative offices, onto the roof and across the building’s façade, saturating an entire architectural field? How could such a “gallery” extend its field even further, onto the sidewalk in front, to the mosque behind, through the inner-city park next door, towards Chinatown down the street, sending tendrils into the city surrounds? (Manning & Massumi, 2014. P. 111-112)

I feel a strong shiver, a sense of validation when I read this analogy. People questioning what a new kind of gallery could look like—could be—one that had “tendrils” extending around/through/over the city. Manning and Massumi’s musing made me think of a cyborg octo-gallery—and here I am imagi-playing on the pop-culture notion of octopi as multitasking creatures. Octopi are brilliant, shape shifting and, often misconceived of as monsters. Father and mother octopi die after they are finished creating and caring for their eggs.

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65 Use of the word cyborg here is in reference to Donna Haraway’s Cyborg Manifesto, published 1984. In the manifesto, she notes “The cyborg does not dream of community on the model of the organic family, this time without the oedipal project. The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust.”
My Feminist ‘Soft Spot’

Feminist academic Camille Paglia is, by her own admission, controversial. The following contentious statement about rape and responsibility (not the first time Paglia has proclaimed this) aired on CBC Radio on April 26, 2017: “My generation of the sexual revolution said give us the freedom to risk rape. Each woman now must realize the extent of this great gift of freedom that she has.” The implication is that women cannot expect both freedom and protection from society, as if the terms are mutually exclusive. I disagree. Our laws in Canada are intended to uphold freedoms, while simultaneously protecting us from violence. The fact that Paglia is wrong about this is clear to me. To demand that softness be recognized as a serious and socially acceptable trait—for any gender, or material—is not the same as to invite danger by demanding such acceptance of softness.

Military terminology defines a “soft target” as a person or thing that is relatively unprotected or vulnerable. The head of American Homeland Security, Clark Kent Ervin, notes that attacks on soft targets inflict psychological damage. Women are not inherently unprotected, but they do frequently find themselves in vulnerable situations. Among other things women, Black people, Indigenous peoples, people of colour, and members of the LGBTQ2 communities are vulnerable to white androcentrist perspectives, and that is what makes them soft targets.

I return to Paglia's essentialist statement here to supplement it with a brief explanation of how liberal democratic laws are intended to create equality and safety, but how they are applied unevenly and often violently. Lawyer and feminist critic Trina Grillo defines essentialism as;

the notion that there is a single woman's, or Black person's, or any other groups' experience that can be described independently from other aspects of the person - that there is an 'essence' to that experience. An essentialist outlook assumes that the experience of being a member of the group under discussion is a stable one, one with a clear meaning, a meaning constant through time, space, and different historical, social, political, and personal contexts. (Grillo, 1995. Pp.19).

From the book Feminist Legal Theories (Maschke, 2013, p.96), Grillo is described at the opening of a workshop as having asked a group of West Coast feminist critics to pick out two or three words that they felt best described who they were. All of the women of colour mentioned their race; none of the white women mentioned theirs. That exercise was cited in the legal theories text to make clear how white settler culture believes itself to be culturally ‘neutral’. Canadian scholar Sherene Razack explores the issues of violence, race and gender relative to white settler society at great length in multiple books. However, to my point here of specifically addressing Paglia’s assertion that “my generation of the sexual revolution said give us the freedom to risk rape” I quote Razack from Looking White People in the Eye (2000);
We need to understand sexual violence as the outcome of both white supremacy and patriarchy; culture talk fragments sexual violence as what men do to women and takes the emphasis away from white complicity. When the terrain is sexual violence, racism and sexism interlock in particularly nasty ways. These two systems operate through each other so that sexual violence, as well as women's narratives of resistance to sexual violence, cannot be understood outside of colonialism and today's ongoing racism and genocide (pp.59).

In 2012 Maria Elena Buszek wrote an article titled “Labor is my Medium: Some Perspective(s) on Contemporary Craft” the title of which derives from a statement made by artist Karen Reimer about her own practice consisting of a good-deal of sewing. The title itself also brings back to mind the writing of Hannah Arendt, particularly her writings about “labour” as a job that does not finish, and is directly contrasted by “work” which, as she explains it, means the creation of something that after completion is added to the world’s pile of stuff. I pick up on this again in chapter five as I conclude this dissertation, and discuss comments made by Mike Kelley in the early 1990s concerning, labour, love, commercialization, and value. Yet for now, I return to Arendt’s thoughts on labour, work, and action:

The common characteristic of both [nature, and human product], the biological process in man and the process of growth and decay I in the world, is that they are part of the cyclical movement of nature and therefore endlessly repetitive; all human activities which arise out of the necessity to cope with them are
bound to the recurring cycles of nature and have in themselves not beginning and no end, properly speaking; unlike working, whose end has come when the objects is finished, ready to be added to the common world of things, laboring always moves in the same circle, which is prescribed by the biological process of the living organism and the end of its “toil and trouble” comes only with the death of this organism. (1998, p. 98)

In her article, Buszek notes that, artist Anne Wilson (Wind/Rewind/Weave, 2011) and other artists working with craft and performance assert that “what is ‘new’ about contemporary craft is its return, recontextualized, to the broader communities in which these medium and processes originated” (p. 75). In other words, what is new about craft is that it has become accessible once more to a wide audience – not tied up in the studios of ‘professionals’, and it is precisely such types of hierarchies, and barriers that the Gynocratic Art Gallery (The GAG) is overturning. It challenges popularized notions of ‘softness’ and labour as “targets”, and has a mandate to nurture and cultivating the art of others. As Audre Lorde said in her 1979 speech The Master's Tools Will Never Dismantle the Master's House, “In our world, divide and conquer must become define and empower” (Lorde, 1979).

**The GAG: For Those Who Will Just Not Keep Quiet**

This section of my dissertation focuses in on one specific component of the visual arts research-creation/production within my research: The Gynocratic Art Gallery. The GAG first got rolling in October of 2015 as a way of countering the stagnation,
replication, and patriarchy that can breed in the typically egocentric environments of art and academia (fig. 47). Obviously, I am only one person and I am not claiming to know the discriminations faced by others, but I did start The GAG to have a shared, open space to address such issues through art practice broadly. I saw the need for a site that advocates constantly for more and bigger zones of inclusivity. The GAG’s mandate is to approach art from an anti-patriarchal stance within our current frame of heteropatriarchy. The gallery is “gynocratically run”—meaning democratically run by women—but is certainly not only interested in work by women. The gallery’s central agenda is to champion artists (and their works) who are undervalued in some (or many) ways by the art world. Such undervaluing might be: commercial (by public collections, museums, galleries); at auctions (private collections); pop culturally; critically and/or academically. Featured artists may also face additional prejudice due to race, gender, class, sexual orientation and dis/ability. The GAG is an online space with the aim of remaining ever “under construction”: it is 100% volunteer run, and a not-for-capitalism gallery.

The GAG draws from multiple meanings of the word gag itself. A gag is a joke or a funny story or scene. Synonyms for this definition of the word gag include: joke, jest, witticism, quip, pun, play on words, double entendre. For example, “her screams were suppressed by the gag.” A gag can also be an object of fetish used along these same lines. I pull from all of these definitions to create The GAG’s meaning, its purpose, its sense of play, its permission and its power.

The acronym—GAG—was irresistible to me, as I wrestle with many of the same issues that I encounter in my praxis. It is a form of re-appropriation. When I
first told my mother about the project, I asked her to “like” it on Facebook. She called me back to say that she had looked up the word “gag,” and it may suggest something that she did not want to associate herself with. My first response was to feel shame, as is typical of many women when their intentions are called into question. This is not to say that my mother and I could not have a conversation about my intentions, but rather I was embarrassed that others would judge me. Then, I thought this GAG does not need explanation. Just as a woman need not explain the length of her skirts, I need not explain the name of my gallery. The Riot Grrrls of the 1990s similarly accepted that to speak back to their experiences of patriarchy, sexism and homophobia, they needed to risk being perceived as simply rude and untalented. They were determined to speak truthfully about their many experiences of sexism and misogyny.

My first piece for the GAG project was to design what would become the gallery’s official logo, and my second was to knit that logo into a 27 x 39 in, five-colour banner (fig. 46) with big pink pompoms hanging from its bottom left and right corners. I facilitate my own sort of dis/rupture with The Gynocratic Art Gallery—I have chosen to take a chance at making a change.
Figure 46. The Gynocratic Art Gallery (The GAG) knit logo banner, (2015). Danielle Hogan. © Photo D. Hogan

The GAG has also been inspired by the alternative exhibition spaces of feminist makers before me. Allyson Mitchell and Deirdre Logue are queer artists,
feminist curators, and activists working in Toronto. Mitchell is also a professor at York University. They are founding co-directors of the Feminist Art Gallery (FAG), which they operate out of their home. Their mantra “we won’t compete” is of particular insight, and steers a great deal of my thinking about the GAG. CAN’T/WON’T is a series of four protest banners that display the following text: WE CAN’T COMPETE/WE WON’T COMPETE, and WE CAN’T KEEP UP/We WON’T KEEP DOWN. Together, the artists state on behalf of the FAG:

Due to the following circumstances [list umpteen statistics about how gender/ “race”, homophobia (particularly trans and lesbophobia) and class operate in the art world] we propose these slogans and ask the following questions: Why would you want to be a winner in this hierarchal structure? and How do we both resist and reconcile our participation in this oppressive system?

We can’t compete so we won’t compete. Instead we will: host, fund, support, claim, help. We can’t keep up so we won’t keep down.

Instead we will: collaborate, nurture, cultivate, feed, enable. (Mitchell & Logue)

Originally, I saw the GAG as representing the underappreciated and powerful artworks made from textiles, by women, racialized, Black, and Indigenous peoples, as well as other members of LGBTQ2 communities. The gallery’s mandate has since expanded in terms of the projects that it champions, but still exists to counter the lack of exposure and opportunities for artists from across gendered,
racialized, religious, and class backgrounds working with feminized—or soft—materials in the art world.

There is certainly precedent for what I am talking about. Women in the 1970s in California under the direction of Judy Chicago and Miriam Shapiro, created *Woman House*. In the 1990s artists such as Kathleen Hanna, famously of the band Bikini Kill, and the poster woman for all of Riot Grrrl culture who as a student, maintain a feminist visual art gallery spaces outside of the dominant and/or traditional platforms and venues. However, in addition to the work I have discussed by the FAG in Toronto, there are other great examples of like-minded people today making their “labour” in art a semi-formalized art setting of their own design and these galleries are more transient, less formalized than those of previous generations.

Examples of visual artists creating ephemeral, transitory, and labour-driven galleries such as the GAG include, but are in no way limited to, groups such as Ridyeulous (with exhibitions as *Readykeulous by Ridyeulous: This is What Liberation Feels Like™*, organized by artists Nicole Eisenman and A.L. Steiner, who together form the curatorial initiative Ridyeulous), and LTTR (who note that they are

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67 “Three women [of CalArts Feminist Art Program] saw an old house on Mariposa Street in a rundown section of Hollywood. As they explored the deserted mansion, they knew that they had found Womanhouse. They knocked at the doors of several neighboring houses until they found someone at home. He informed them that the house was owned by an elderly woman who would certainly not be interested in their project. With their customary ingenuity, the women went downtown to the Hall of Records to search out the name and address of the owner, a woman named Amanda Psalter. They wrote her a letter describing the Feminist Art Program, CalArts, and the project we wished to work on. The idea so intrigued the Psalter family that they donated the house to us for the project.”

“dedicated to sustainable change, queer pleasure, and critical productivity”\textsuperscript{68}). As previous chapters of this dissertation have demonstrated, such undervaluing of artists’ works based on softness might occur in venues such as public collections, museums, galleries, at auctions and private collection sales, critically and/or institutionally. Artists featured may also face additional prejudice dues to race, gender, class, sexual orientation and dis/ability.

![Image of The Gynocratic Art Gallery](https://example.com/gag.png)

\textit{Figure 47.} Screen shot of The Gynocratic Art Gallery from January 2017.

Like the FAG, the GAG is not just a “women’s art gallery”: creating a space that is “women only” is a dead end. The Gynocratic Art Gallery’s mission includes the following: We are an idea with a big heart—and busy legs. We are a community of creatives, dedicated to infusing great art into “the gaps”— the spaces in between the established spaces. As feminist historians and curators regularly

\textsuperscript{68} http://www.ltrr.org/about-ltrr
note, art history is full of holes, absences, blinders—gaps. We want to explore existing gaps, point to gaps, by calling out that which is unacceptable. We are a new sort of gallery, and we are interested in new friendships and new sorts of conversations. In any of these ways we are a voice and a platform, a pop-up, a pub night, a potluck and a mosh pit.

In its first year, The GAG hosted fourteen exhibitions including performances, visuals art works and written stories by artists living in Canada, the United States, Australia and Sweden. Pop-up exhibitions are in the works for 2017, and the gallery held a stencil-art fundraiser on May 9th, 2017 at a local pub in Fredericton (fig. 48 a & b; fig. 49). The pub night raised money for a local health clinic that provides access to abortions, and health care for the local trans community and others.

The GAG aims to pair each of its online exhibitions with an essay written by an author familiar with the theme of each exhibition. My hope is that such critically minded pieces support and ground the exhibitions for The GAG’s audiences and artists alike. My objective is that such coverage will additionally support artists as they continue to advance in their careers by applying for other exhibitions and funding. It is understood that well-written essays and reviews can be difficult for many artists to attract, especially when those artists have been marginalized and must continue to resist the heteropatriarchal mechanisms of the art world on a daily basis. And yet, such essays and exhibition reviews are extremely advantageous to creatives as they compete for funding or further exhibition opportunities. This is one of the small ways in which I am working within praxis to help level the playing
field in the art world. The GAG is demonstration of a project that helps to repair the negative effects of crafts’ affect on GLAMs. It is also a way that allows me to respond to the challenge of my research question—how social and cultural understandings of craft can be reimagined to repair effects which the current feminine affect has on the category of craft.

*Figure 48.* a.& b. Clinic 554 summer student Alexander Byers and Rian Hogan working the door at The GAG’s Trans4fer554 fundraiser event (top). © Photo D. Hogan, B. Rachel Davis and D. Hogan, prepping to stencil more t-shirts (bottom). © Photo AJ Ripley
In the early fall of 2016 I applied to participate in the Feminist Art Conference at Ontario College of Art and Design in Toronto, which took place January 18-21, 2017—the same weekend as President Donald Trump’s inauguration. The inauguration happened on Friday. The following day, Saturday, was the now historic Women’s March (that began of course as the Women’s March on Washington), which I participated in. I attended the conference as a representative of the GAG (see fig. 50). My intentions were to gain support for the gallery by soliciting volunteers to write essays, and contacting artists who might be interested in applying to exhibit online. Additionally, I sought to gain a wider audience of followers on Facebook and Twitter for the gallery. Over the course of the conference, many people expressed interest and support in what the gallery was about. With the help of my mother and children, I had made GAG “fortunes”
which I distributed to people who stopped to talk. The fortunes read “This is but a thread, but it represents the power of transformation. Create the revolution you need!”

Figure 50. Me at the GAG table at the Feminist Art Conference, Ontario College of Art and Design, Toronto, ON, January 21, 2017. © Photo D. Hogan

As part of my contribution to the conference, I made a quilt from a vintage quilt top that I had discovered at a thrift store and appliqued the gallery’s name on it
in bright yellow along with quilt squares from GAG fabric that I had ordered this fall (in the background of fig. 50). I was also able to display for the first time the knitted banner with large pink pompoms on the ends. There is a direct relationship between my choosing to use my knitting needles as “swords” in the resistance against misogyny, homophobia, transphobia, anti-immigration, and Indigenous territorial disputes at this venue. In addition to Mitchell and Logue’s Can’t/Won’t banners, Melbourne artist Kate Just created knitted banners reading “HOPE” and “SAFE” which were used in demonstrations in her city. Immigration, race, citizenship and craft are issues that Aram Han Sifuentes addresses in her Protest Banner Lending Library project, which is on display at the Chicago Cultural center in 2017.

Figure 51. Fabric bunting being, cut, sewn and embroidered for use at all The GAG events. © Photo D. Hogan
Figure 52. The GAG set up at Flourish Festival in Fredericton NB. April 19th, 2017 to publicize the work of Montreal zine artist Morgan Sea. © Photo D. Hogan

I also created a twelve-meter-long piece of fabric bunting to take to events that features the Rainbow flag, Trans flag, and a Black Lives Matter design among other symbols of pride, protest, and resistance (fig. 51). I am extremely proud of this series of work— (displayed above) at Flourish Festival (fig. 52), and The GAG’s
JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

pub night fundraiser. The Gynocratic Art Gallery is my special eruption. I intend to continue devoting time and energy to this project for some time to come. It is impossible for me to re-create here the breadth of images, and depth ideas that make up the complex weave of the Gynocratic Art Gallery.

Author David Gauntlett of the UK investigates multiple modes of ‘just making it’ in his book *Makin is Connecting: The social meaning of creativity, from DIY and knitting to YouTube and Web 2.0* (2011). Interestingly, the GAG is a part of my making it, and it is about how others – whose work – make it. What follows are Gauntlett's words about ‘making’ for the internet;

> Producing something for the Web, or elsewhere on the internet, might be thought of as the opposite of the physical, material process of craft work. [...] But in my experience, making things to share online is very much a craft process. You start with nothing, except perhaps for some basic tools and materials, which contain no prescription and seemingly infinite possibilities. (Gauntlett, D. *(2011)*. Wiley. Kindle Edition, p. 80)

The internet represents a multitude of untapped possibilities for displaying and sharing artwork and I am thrilled that the GAG is on the cusp of that. Please visit [www.gynocraticartgallery.com](http://www.gynocraticartgallery.com) for a comprehensive-account of this work.
Barcelona Crafting Communities

Dominator culture has tried to keep us all afraid, to make us choose safety instead of risk, sameness instead of diversity. Moving through that fear, finding out what connects us, reveling in our differences; this is the process that brings us closer, that gives us a world of shared values, of meaningful community.

bell hooks (2003, p. 197)

Figure 53. ‘Not That Kind of GAG’. Photo taken in Barcelona in August of 2016.

Danielle Hogan. © Photo D. Hogan
Anthropologist Mary Douglas writes in her highly book *Purity and Danger*:

*An analysis of concept of pollution and taboo that;*

As a social animal, man is a ritual animal. If ritual is suppressed in one form it crops up in others, more strongly the more intense the social interaction. 

[...] It has no existence without the rites of friendship. Social rituals create a reality which would be nothing without them. It is not too much to say that ritual is more to society than words are to thought. For it is very possible to know something and then find words for it. But it is impossible to have social relations without symbolic acts. (2003, p.77-78)

*Figure 54.* All photos taken near Jiwar residency of various community members working on their display in days leading up to Festa Major de Gracia, August 2016. © Photo D. Hogan
As a girl, I grew up in the suburbs of the small city Fredericton New Brunswick, located on Canada’s east coast. Reflecting back on the events that shaped my earliest sense of community, culture and by extension, communal-collaboration are the occasions and events which occurred in church, at family birthdays, during street parties as well as going to and from our neighborhood convenience store (my sister and I would walk to the store regularly with our girlfriends for popsicles and five-cent “penny-candy”). By high school, I had had multiple opportunities to collaborate with friends on everything from lemonade stands, to musical productions, dances, and student council.

What I got from such experiences constituted an important education regarding the benefits and challenges of community collaboration and the world of adults that I was growing to inhabit. As theorist Hannah Arendt might have noted, I was learning “common sense” (Arendt, 1954) while being educated about specific tasks or places. In her book *The Human Condition* Arendt divides her thinking about life into three central categories; labour, work and action. She concluded that the highest achievement of humanity is not its monuments, nor its advances to science or philosophy, but rather life itself. *Labour* is that which a person, or persons, do collectively to stay alive; *work* equates to all human creation of things; and *action* represents our politics, what we say, act and believe. It is my understanding that Arendt did not consider herself to be a feminist however, many feminists ascribe to her mode of rationalization (Honig, 1995).

I am older now but I still choose to volunteer with lots projects based on the opportunities they present to meet new people. I look for occasions to experience
the reciprocity that comes from such projects—teaching and learning to/from the collective. In 2015, Diane Conrad and Anita Sinner co-edited the book *Creating Together: Participatory, Community-Based, and Collaborative Arts Practices and Scholarship Across Canada*. In the essay “Co-Activating Beauty, Co-Narrating Home: Dialogic Live Art Performance and the Practice of Inclusiveness,” author/research-practitioner Devora Neumark writes clearly and with compassion about a project that she generated called *Jewish Home Beautiful*. Much of what Neumark shares in her article—her understandings and re-enactments about people's' various notions of “home,” “community” and “beauty”—helped me to clarify my own understandings about the subjects of my dissertation; femaffect and community. Neumark notes that “the reciprocal relationship between the personal and the socio-political is critical to keep in mind when considering [the project] (p.126)”. Reciprocity is that which is found at the root of all healthy relationships and what ties together much of the methodology of this research.

Devora Neumark also notes that “the choice to embrace a community-based sense-laden methodology, in which the roles and responsibilities of each participating member are in constant flux, is consistent with the actual complexities of *home* and *beauty*” (p.123). This acknowledgement by Neumark is in line with many of my own observations about ‘community’ from my practice-informed research (I write about the challenges of maintaining such delicate states of flux in the section ‘Bricoleuse’). The decisions to engage with—to *choose* to be a part of—community consists not only of the festivals and fun times, but also of making time for the problems of others. *Just making it,* even when you may not “have time” to
Choosing to effectively be a member of a community means investing yourself in the lives and the care of others. In sentiment, this concurs with Kimberlé Crenshaw’s theory of intersectionality, and also with Betsy Greer’s craftivism. To reiterate from Crenshaw’s foundational paper on intersectionality (1989) she notes, “The praxis of both [Black communities and, feminists] should be centered on the life chances and life situations of people who should be cared about without regard to the source of their difficulties” and that, “the goal of this activity should be to facilitate the inclusion of marginalized groups for whom it can be said: ’When they enter, we all enter’” (p.167)

In July 2016, I left Canada for a three-week residency in Barcelona, Catalonia. I was accepted to Jiwar⁶⁹, an international residency that hosts and supports professionals whose work is based or inspired by urban spaces. I chose this residency specifically for its central location in the neighborhood of Gracia, which is where Festa Major de Gracia has been held annually since 1817 (see. fig. 53, 54 & 56). I applied to volunteer for the festival—that year was the 199th anniversary of the festival—and to create my own display of bunting (see fig. 54) to decorate the Jiwar balcony during the time of festival—which is what I did.

⁶⁹ Artists’ residency in Barcelona Spain. www.jiwarbarcelona.com
Most significant to me about my time in Gracia, was working and learning from the neighbors of Carrer Berga as they prepared their entry for the annual festival (note: celebrations which, the following year, were greatly scaled back due to a terrorist attack that took place on Las Ramblas on Thursday August 17th, 201770). Every winter, with months still to wait, neighbors from participating street in Gracia meet and agree on a theme for their display. Then, near the end of winter, parents, grandparents, kids, boyfriends and girlfriends begin to gather in the evening, weeknights and on weekends to create a full display of objects and characters out of papier-mâché and other recycled materials to express their theme.

They work straight through the summer months until the night before the festival, when everything comes out and gets put up. It is like magic. The neighbors of each street keep their themes secret so that, the morning of the festival is a surprise for everyone.

My blog entry from August 4th, 2016 reads (see fig. 56):

[..] here is what I worked on with the Berga street volunteers! (Does he look scary? Marcel and I worked very hard on him in the attempt to make it so.)

Lolita – the wonderful woman who has been translating for me from French to Spanish [this should have read ‘Catalan’] over the last week—was not able to come to help this evening and we still did ok! Everyone is SO happy to have the help, and always willing to engage my (ongoing) friendly game of ‘charades’. Honestly, they couldn’t make me feel more welcome, nor do I think that I could take more joy from sharing a smile and laugh between these warm people for whom, a week ago, I was a complete stranger.
There were many things about this experience that differ from those I have had in Canada. First and foremost, was the way in which everyone seemed to work together rather than separate off into jobs dictated by gender and age, as has been my experience in Canada. Secondly, I was fascinated by the resourcefulness of the community. It seemed clear to me, that members of that community had each grown up working on projects for this festival. They displayed shared understandings about many of common approaches to making, such as how they balled hundreds of pieces of newsprint together, taping them with packing tape to create a basic desired shape (that year, trees, hobbits and orcs) before they covered it
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in paper towel dipped in wallpaper paste. The overarching goal remains the same from year to year—the making is not about perfection—it is about the spirit of participation. This was made clear to me after a few days of volunteering. I was clearly (and kindly) informed that there was no need to ask whether what I was doing is “ok?” And yet still, despite all of my experience in sculpture and, all of their assurances—I felt vulnerable. Not unwelcome, definitely accepted, but still conscious of the cultural differences between us and leery of committing an “invisible-to-me” offence. I was happy, yet wary of putting them out. In retrospect, I believe what I was feeling was my “otherness,” something that only occurs when we venture out from the safety and familiarity of our own communities.
Figure 57. Community of Carrer del Torrent de l'Olla having lunch together during the time of their preparations for ‘California’, their entry in 2016 Festa de Gracia. © Photo D. Hogan
I return to Devora Neumark’s writing in her article in *Creating Together* about artist-researcher work within collective projects. Concluding her essay, she states:

My creative praxis has taught me that the more specific, I as artist-scholar, can get in selecting the core elements that touch me, the more people can meet and complete the work with their own experiences. Acknowledging and exposing my vulnerabilities about home and community and paying attention to the call to beauty that I have felt in times of violent upheaval in my world [her art project *Jewish Home Beautiful – Revisited* for example] has apparently provided a framework within which others can create meaning in their own lives in the face of forced dislocation, even when their experiences are so clearly different from my own. This seems counterintuitive because one can easily imagine that the largest possible overview would create more chances for a greater number of people to connect across differences.

Time and time again I have been shown through practice that it is by taking the risk to share what is true to myself and all that has shaped me that I can invite a space wherein others can inhabit their own centered selves more fully (p. 122).

It is in hopes of creating opportunities such as that which I experienced in Gracia, where the communities eat (fig. 57), create and celebrate together regardless of age, that I seek to challenge current notions of femaffect in this research. This is
also part of my ongoing effort to make space for “others to inhabit their own centered selves more fully,” in Neumark’s words. Festa de Gracia is a good example of a community where everyone is welcomed and happy to use accessible materials to create decorations and facilitate celebrations, and collectively prepare and consume group meals. It is in the spirit of experiences such as that in Catalonia that I seek to challenge the negative affect currently stuck to fiber materials, with the intention of facilitating community and individual expressions of their own “centered selves” in ways that it is honored and genuinely savored, as opposed to prejudged and negatively femaffected.

**Generation: A Blanket Praxis**

A *generation* is a body of individuals born and living at around the same time; generation is also the act, or process, of bringing into being, of making.

To *blanket* something is to encircle, or envelop something; it is also to cover a wide breadth of space or frame.

A *praxis*; the custom, or active practice of something.

Here I focus on the exhibition component of my dissertation—in other words, my research results. I gave this section the title *Generation: A Blanket Praxis* because the pieces I have made embody, literally and metaphorically, each of these words. I will explain. I am engaged with handmade traditions that have been passed down from generation to generation of makers; I am generating the data of
my research. I am captivated by the methods of sewing and quilting—frequently used to create blankets—due in large part to the symbolism of care conveyed by a blanket. My research practice blankets a wide frame of practices within the visual arts, history and social sciences. I am expressly engaged in the ever-shifting notions of tradition, and culture in the community where I live; I have undertaken a praxis approach to my research.

Additionally, I have chosen to exhibit the research inside a house of blankets—a “blanket fort” of sorts, just slightly more expansive than those regularly built by my children in our living room. By way of the innumerable thesaurus searches inevitably involved in writing a document such as this one, it came to my attention that another word for “house” or “fort” is, hogan—my family name—in many Indigenous cultures. I only made the discovery near the time I was writing the conclusion of this research, and a good two years after I had created my first incarnation of the work at a gallery in Sackville NB. As a colonial-settler, living and working the traditional unceded territory of the Wolastoqiyik (Maliseet) and Mi’kmaq peoples, I am not interested, nor do I feel that it would be appropriate for me, to use this term in discussing the work. However, I bring it up here as I did have the opportunity to engage with Wolastoqiyik elder Imelda Perley (Opolahsomuwehs), who teaches at Mi’kmaq-Wolastoqey Centre at the University of New Brunswick, about the word. From her, I learned about the traditional design of a hogan, which is very different from my installation, as well as the warm associations that the term had for her. This generously offered knowledge is
something that gives me strength and affirms the choice I have made to display the final work from my research in a blanket house.

Practically speaking, most works from my praxis were created in my own home—often at the dining room table—and sometimes with my family, by my family, and/or in partnership with the various communities where I live, with the obvious exception of the time I spent working in Barcelona during the summer of 2016.

Figure 58. First incarnation of I Didn’t Know How to Say Thank You, So I Built You a Fortress (eventually becoming Our Fortress) (2015). Danielle Hogan. © Photo D. Hogan
Generation: A Blanket Praxis represents the tactile assemblage of my dissertation. It is the “gallery”—the walls of which are vintage/discarded/rescued quilts that I have sewn together to affect an architectural construction that houses much of my “data” and that offers warmth, familiarity, and care. Merleau-Ponty wrote that the affect of tactility is most effective when directly relatable to the person who touches it (1962, p. 369). It is also important to recognize that in art, sight is the most common sense applied to experience, however in this research I shift a good deal of that emphasis over to the affect of the sense of touch. I acknowledge that the meanings embedded in my work are full of affect, a patchwork that is as layered as the quilts themselves.

The underpinnings of this work represent me, and there are even specific references of my lived experience. This serves the purpose of base stitching in the research, and I have consciously use it as a tacking, which holds ideas and objects together long enough for audiences to secure their own ties to the work. I am cognizant of the fact that each thread’s reference equates to a long reach—simultaneously back into the past, and forward to the future—and that I cannot know their precise details in either instance.

I first began to think about this final section in concrete terms when, for an exhibition at Struts Faucet artist-run center in Sackville, New Brunswick, in 2015. I constructed what would become the exhibitions first incarnation: I Didn’t Know How to Say Thank You, So I Built You a Fortress (see fig. 58). I will explain this this work in greater detail, but first a short story about shelter.
Sheila Pepe is an American installation artist known for her trespassing back and forth across artistic territories, and her work is often monumental in scale. Her installations, typically crocheted, hang from rafters or off other architectural appendages in galleries. I feel a kinship to her work, yet it is primarily her thinking that draws me in. A reviewer for Art NEWS wrote about the architectural references in Pepe’s textiles, pondering “who is licensed to take up space, or claim shelter?” I add, what does it mean to be sheltered?

Women are frequently instructed not to take up too much space, to cross their legs when they sit, to share; this a problem that needs addressing. In my research I ask pointed questions, as Pepe does, about how one claims terrain, or space, or “turf” in the patriarchal worlds of academia and art. In an article for The Brooklyn Rail, Pepe herself wrote: “Identify the act of making as a form of visual, tactile, and spatial speech. [...] Art talks back to and into the history of art first, and then everything else around that artwork by necessity. By “around it” I mean the context of its making, the means and materials of it, and the sociopolitical and economic facts indicated by those choices” (2014). To think deeply into the subject, shelter is culture, and community, and cover. To be well sheltered is to be in possession of these things all at once; conversely, to be lacking in one is to have shelter yet unclaimed or offered. Women do much of heavy lifting needed in a practical application of the theory of shelter—the praxis of shelter.

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Back now to my first blanket-fort. During the summer of 2015, I built a space in Sackville, New Brunswick, simultaneously titled *Made by Hand — Knot by Anonymous* and, *I Didn’t Know How to Say Thank You, So I Built You a Fortress*. There was no choosing between them. In its entirety, I referred to the residency *From Where I Stand*, which to me connoted both a locating, and activating claim of territory. As a child, the saying “stand for something or, you’ll fall for anything” echoed around inside the walls of my spirit - revered, but not necessarily secured to a shelter. I wondered what I stood for (given that — to the thinking of a nine-year-old — I *was* at the time, typically “standing”?). What where going to be the challenges that would “trip” me (I always pictured myself humpty-dumpty-like falling from a grey picket fence for some reason)? The title *From Where I Stand* came as a nod to such life-long examinations. Daily, I ponder effective methods of exhibiting, or conveying care, respect, loyalty and love, or disagreement and pain; ways of paying respect to history, of acknowledging lineage; I reflect on the untold number of ways to “stand up.”

From the near beginning I understood, on a visceral level, that this part of my research needed to be a community effort. I could not, I would not have undertaken this project without the support and help of those closest to me. I realize that the space of this research—physically and emotionally—is only established by way of my reliance on the care, support and talents of those who have supported me along the way. Those who have maintained my house, from my grandmother who is no longer with me, to all of those sheltering me in my present,
this work represents my attempt to summarize their effect on me through the affects of objects that I (and in some cases, they) have made—by hand.

At the very opening of this dissertation I quote a participant from fiber artist Amy Meissner’s *Inheritance* project. Meissner is a mother, and an American textile artist living and working in Alaska. I first encountered Meissner’s work in 2015 when she and I were each invited to participate in the exhibition *Every Fiber of My Being* at the Arts Council of Princeton, in Princeton New Jersey. We worked together again in 2016 she agreed to write an original essay for artist Diana Weymar’s exhibition at the Gynocratic Art Gallery (GAG). Currently, Meissner is working on a new project, due spring of 2018, called *Inheritance: makers. memory. myth.* She is a masterful sewer and a thoughtful writer, and I identify deeply with many of the motivations she articulates for this recent work. For the project, she crowdsourced a vast amount of handmade and embellished textiles, in addition to related narratives from donors over the internet. Meissner articulates her motivations behind *Inheritance* as follows:

> Because I honor the makers -- all these mothers, grandmothers, aunts -- many whom are unknown; because I honor the history, stories and emotional resonance within each piece; because there are a million reasons to sit, head down, quietly stabbing a needle into one's handwork and not all of it is with the intention of creating beauty; because I'm tired of women's work being shoved in a trunk and I'm interested in unraveling the narrative of each stitch, real or imagined; because this rigorous process of collecting, corresponding,
documenting and considering informs my own work; because we live in a world that too readily disposes of things and this behavior leads to the easy disposal of history, culture, community and people. Awareness is a bloated term, but is the first step toward change.

In her essay ‘Pull of the Needle’ written for The GAG in 2016, Meissner alludes to a relationship - a tie - between motherhood, cloth, and landscape that is nearly impossible to let go of. In her essay for The GAG Amy writes:

Motherhood is also a wilderness. You work, share, toil, shape, and create as a parent but it is also vast and raw. It too is a slow process of letting go. Of insisting and then resisting. Of letting time do its work. Time works away at all of us. Making the invisible visible.72

In my practice-informed, Bricoleuse research exhibition, and am here describing in the section Generation: A Blanket Praxis, I navigate the highbrow worlds of academia and art in a way that I had not previously. I aim to do so from a very proactive rather than a strictly receptive perspective. The affect of undertaking this research-creation was often akin to having been dropped off in a deep and dark wilderness at times. A form of wilderness where, depending on the day I was living, caused me to feel more (sometimes less, but usually more) visible to the communities I navigated. I have come to feel more and less, rooted; more visible which can be frightening, but also more able to move—to act—when called upon.

72 https://gynocraticartgallery.com/artists/embelished-embroidery/
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My son Tate, age six, may will help me sew a fabric cover of my dissertation; he loves to use my machine. My daughter Mikaya, age ten, will design the inside cover of the dissertation; she loves to draw. My husband of thirteen years, Jeff, plans to cook a meal to be shared after the defense. My Mum, Annette, is knitting me a small sweater to wear over my outfit. My Dad, Edward, built the plinth that I use to hold up my computer and all my notes. My step-father Peter, an architect, advised me to redesign the plans for the blanket-fort. My sister Rian, will make the cheese cake for the celebration; her all-time favorite cake. And maternal grandmother’s work, Ruby Sercerchi, is already done. She taught me how to knit before she passed away in January 1988, a task which required her to learn how to knit left handed, and which also started the skein rolling on much of this work.

So many people from my communities have supported and encourage me through this work (like many serious knitters, my stash\textsuperscript{73} is full of important and underappreciated ‘rolls’). Only time, and volume prevent me from listing them all by name, a consequence that in no way diminish the value of their contributions to the pattern of events that have led to my completion of this study.

\textsuperscript{73} A stash is “a secret store of something” and when it comes to knitting that’s all of a maker’s yarn.
Femffect

Debates that once existed regarding material and technical distinctions between art and craft have been effectively deflated to the point of near invisibility. Many theorists and historians, but particularly Glenn Adamson and Maria Elena Buszek, have done important work articulating what it means to apply “craft thinking” (Adamson, 2010) to works of contemporary art, in addition to the multitude of creative ways the field is expanding (Buszek, 2011). Obviously, theorist and other academics have been able to do this work because of the work of talented, exciting, gender-bending, provocative, offensive and brilliant pieces created in, with, and about textiles by artists. The combination of fields has made for the exciting resurgences and/or developments in craft thinking, methods, ideologies, theories, art and exhibitions that we currently experience today. Yet. Sexist and homophobic aversion remains stuck to – girdling – ‘feminine’ or soft affects. The result is the negative ‘feminization’ of textiles in art and particularly - given that Euro North America is a sexist and patriarchal society - a negative impression of Femffect overall.

At the outset of this research I ask: how can social and cultural understandings of craft be reimagined to overturn the negative effects which current feminized affects have on the field of craft pedagogy and additionally, relative art world economies in Euro-North American contexts?

Maria Elena Buszek notes at the beginning of her essay ‘Labor is My Medium’ (2011), that she was shocked to learn that a panelist from an upcoming colloquium was intending to ask students “Do you think of yourself as craftspeople or artists?” (p. 67)
I address the question historically and theoretically in the sections ‘Just Making It’ (p.25) and ‘Feminism + Visual Art and The Language of Craft’ (p. 28-96). I outline examples of negative femaffects in the work, and statements, of artist Tracey Emin as well as teasing apart the various intersectional strands of theory that effect femaffect (positively and negatively) by: looking at the work of theorists Kimberlé Crenshaw, Jack Halberstam, Kathleen Stewart, Jane Bennett and Sara Ahmed on affect, Judith Butler and Julia Serano on gender, and Rozika Parker, Maria Elena Buszek and Glenn Adamson. In ‘A Bricoleuse’ I explain the dominant understanding of bricoleuse methodology and how it applies seamlessly to this research. In that same section I make visible my studio practice-informed, hermeneutic phenomenology approach to the acquisition of ‘data’, and conclude my methodological analysis with a brief look at my relationship to contemporary issues of social justice through craftivism. In ‘Soft Targets’ I describe the ‘data’ of this study, specifically by breaking it down into three sections (1) ‘The GAG, For All Those Who Simply Will Not Keep Quiet’, (2) ‘Crafting a Practice of Communitas (Barcelona)’ (about the residency I undertook in the summer of 2016 in Spain), and (3) ‘Generation: A Blanket Praxis’. A Blanket Praxis describes the plans for my dissertation exhibition - the culminating visual presentation of my research.

Together these sections weave together history and present-day event, in what I think of as a blanketing perspective on ‘language of craft’ in art. I make the case that the negativity hanging over femaffect is not inherent to the affect itself. Therefore, the artists, critics, cultural workers, educators and academics who value the power of textiles as material/s for communication and powerful expression that
need to better understand where the negative stain is coming from in order to succeed in removing it.

Yes, formalist and/or essentialist notions of textiles exist; but they are not mine. Femaloss must not be misconstrued as regressive affect. Nor should it be said that my arguments in favour of transforming the present air of “softness” or negativity that is stuck to femaffects, equates to a strictly formalist view of a femaffect – i.e. only taking into consideration a material’s practical or physical qualities. Neither am I suggesting that any (positive and/or negative) affects of textiles “belong” only to feminist narratives – they do not. As I state from the beginning, the most influential elements of ‘femininity’ from each society, era, and socio-economic class (ultimately determined by popular culture) are what determine femaffects. I am saying narratives of femaffect are unfairly discriminated against in across the GLAM spectrum.

The distinctness of textiles (their varying qualities) as material of/or for creative expression are, regularly, undermined in such way as to privilege sexist, and patriarchal value judgments onto Textiles as a category (i.e. “here’s a structure that's loaded with pathos…You want to kick it. That's what I wanted out of the thing-an artwork that you couldn't raise; there was no way you could make it better than it was.” Mike Kelley75 - see back to fig. 23). In other words, fiber can relay the affect of softness (tactility), however were it not for the current negative emphasis on such femaffects, it could be equally possible for an artist to harness the possibilities of fiber in such ways as to imagine different affects, ones that are not understood as ‘feminine’ for

example, and are (in one way or another) inherent in the fiber of that material. I see the massive popularity of stores like Etsy as an affirmation, or testament, to the public’s appetite for a wide range of femaffected artworks and products. Yet, the sexist status quo remains intact when it comes to art markets, pedagogy, in GLAMS because 86% of Etsy businesses\footnote{http://fortune.com/2015/08/02/etsy-sellers-women-2/} are owned by women...

The pressing issue regarding textiles generally, in the “craft way of thinking” (Adamson, 2010. Pp. 1), is that negative femaffects have become lodged in the very fibers of textiles, limiting them to negative tropes of ‘women’s work’. To reshape such notions, (or as artist Sarah Zapata, who frequently employs fiber in her work, says "I wanted to think about what it means to be a woman and blow that the fuck up.") is for society to - repeatedly and collectively – dilute (influence) the negative potency of such femaffect by employing them in all contexts. I argue that for this to be effective, it must be repeatedly undertaken until such point that that trope – expressly, the negativity– is impotent. It is only at such a point, where fiber will be ‘blown the fuck up’, and may be reintroduced to visual narrative in a way that femaffect can be different and ‘imaginative’.

I return for a moment to Mike Kelley’s statements that I discussed in the section ‘Visual Affects of Softness – Hidden in Plain Sight’ of this dissertation. Kelley says that “there were these Utopian ideas being bandied about, “Well, we can make an art object that can’t be commodified.” What’s that? That’s a gift.” He is referring to second wave feminists who, at the time, were challenging the commercial system
of art, and as such proposed a real threat to dominate modes of operation. Fact is, that Kelley was not able to comprehend a system that did not feed off of commodification, a patriarchal view that is in opposition to the intersectional and trans feminist politics that throughout this study; a point I made previously in ‘Soft Targets’, ‘The GAG: Those Who Simply Will Not Keep Quiet’. Comments such as Kelley’s suggest an insistence on dominant, essentialist views toward society where commercial trade is at the top of a hierarchy; money equals time, time is money.

Through their studio practices, artists such as Andrea Bowers and Suzanne Lacy offer alternative examples to such dominant and negatively femaffected ideologies. Lacy even commented in an interview with Maria Elena Buszek (Bowers, Lacy & Buszek, 2012) that she was “blown away” by Mike Kelley’s dismissive attitude toward senior artists from his circle when she first read his essay ‘Shall We Kill Daddy?’. From that point on, she said she absolutely wanted to “create an alternate model” for herself. And she has; Lacy and Bowers both identify their practices in a variety of similar ways, “familial health,” “public practice,” and “social practice,” each seeking new ways of effectively addressing imbalances of power and equity, priorities shared by other artists that I discuss in this research such as; Allyson Mitchell, Deirdre Logue, Betsy Greer, Ann Hamilton, as well as the participants from Barcelona’s Festa de Gracia.

*Your Donations Do Our Work* (2012) (fig. 59) was a collaboration between Lacy and Bowers for which they installed autonomous works, then they worked together as co-director or co-organizers of the performative, activist, component of the show. The artists solicited donations of used clothing to be brought to that same
space. Then, by collaborating with many other volunteers they proceeded to wash and mend those clothes. Following the practical execution of that labour, they displayed the like-new clothing for ‘purchase’ by way of a non-monetary systems of trade. The value of such works as Your Donations Do Our Work is affirmed by the theoretical writing of others such as Hanna Arendt (1998) in her writings about “labour” versus “work.” It also relates to Donna Haraway writing in (1991) A Manifesto for Cyborgs, such as when she proclaims “social reality is lived social relations, our most important political construction, a world-changing fiction. The international women’s movements have constructed “women’s experience’, as well as uncovered or discovered this crucial collective object’” (p. 190). The exhibition, Your Donations Do Our Work (2012) presented both collective and collected works in such a way that they reframed, destabilized, the negativity of affect which typically sticks to hand-skill and fiber works. More such projects are required to flush out the currently staining affect of femaffect from textiles – something that this research does within academia and perhaps even beyond.
Sweat Stains: Femffects is a “Sweaty Concept”

Near the end of my time on this study, Sara Ahmed published *Living a Feminist Life.* (2017). In her introduction she wrote about “sweaty concepts” and, !pow! with this new way of thinking about uncomfortable, formative, and necessary labour Ahmed has given me both the perfect place to ‘bind off’ this research, in addition to the perfect place for me, and for others, to ‘cast back on’ in the future.

77 http://www.suzannelacy.com/your-donations-do-our-work/
Ahmed describes a “sweaty concept” as; another way of being pulled out from a shattering experience. [...] too often conceptual work is understood as distinct from describing a situation: and I am thinking here of a situation as something that comes to demand a response. A situation can refer to a combination of circumstances of a given moment but also a critical, problematic, or striking set of circumstances (p. 12-13).

Sara Ahmed pairs her idea of a sweaty concept with one from Laurent Berlant, where Berlant explains a similar situation as, “A state of things in which something that will perhaps matter is unfolding amidst the usual activity of life” (2008, p. 5). Together, these ‘sweaty statements’ accurately address what I have been experiencing throughout my research: blogging, defending myself and my work to the academy, the ‘small’ or ‘mundane’ but regular and systematic pushbacks, the sense of isolation. This dissertation, Just Make It, is both my mantra against the negativity that persists today around the ‘sweaty concept’ of Femffects, as well as my attempt to pick open and air-out such instances of negative bias.

Just Making It: The Stain of Femffect on Fiber in Art is a ‘sweaty concept’. One that has, for too long now, been perceived as a sweat stain. My research - particularly my addition of the term Femffect to the field Affect Theory - contributes to the labour of lifting such stains, not only from fiber but also, from other instances of prejudice as well that shrink public understandings of Femffect.

There are points that require restating as I conclude. First, femffect is stuck to the material of fiber, not all materials of craft labour. Second, my aim in this
research has been to pick apart overgeneralizations in theory by revealing subsumed, sexist, and hegemonic heteropatriarchal ideas about textiles in particular. We cannot forget that the Euro North American history of femininity has been indoctrinated upon women and girls, it is not fundamental to them. My research has shown that fiber has been relegated to a very sophisticated, alternate, and hard to pin-down form of degradation in the art world - one that I came to identify as a negative femaffect.

I do not argue for a “new” and equally problematic form of essentialist thinking in this study. Rather, I am championing those most greatly affected, those who ought to be given louder voices and more prominent venues to effect the changes that they desire for their artworks and their careers. I do not speak for people from marginalized groups of which I do not belong. My intention has been to create openings, spaces for more – more stories – more narratives – more work – in the area of textiles in art.

The need remains for further research in the fields of textiles, “craft thinking” (Adamson), gender, affect theory, and into “sweaty concepts” (Ahmed, 2017) in order to effectively recast Femaeffects in a new light. It is critical that such studies be undertaken both in the forms of dissertation and visual arts research for it to be most powerful. This research is especially required for (but will not be limited to the benefit of) visual arts curriculums, as well as gender, and critical studies programs. Principally, it will be of value regarding pedagogical understandings and approaches to the use, or lack thereof, of textiles in the classroom, particularly as they are
introduced to students, or not, as a material for visual communication (sculpture and visual literacy) in introductory courses.

Also, more research is needed in the area of material affect. These studies will need to pick up on preexisting work by theorists Jane Bennett (2010), Kathleen Stewart (2007), Sara Ahmed (2010), and my work, *Just Making It: The Stain of Femffect on Textiles in Art*. In *Just Making It: The Stain of Femffect on Fiber in Art*.

I acknowledged that I have taken liberties with language – consciously made use of stereotypes - around masculinized and feminize categories, and while I used them loosely in this research to make a specific point, such stereotyping needs to be looked at more closely in other studies – expressly due to ever shifting notions of gender and power. Let me say that under no circumstances do I want to reproduce negative stereotypes. And yet still, I needed to use the language of stereotypes in order to highlight my points in thesis research. Gender study scholars will no doubt continue to investigate these complicated weaves, further picking apart their negative threads.

Also, I have made no attempt to theorize affect theory, instead I have referred to the people who are already known for their thoughts in this area. In addition to all the others, I am particularly indebted to arts based researcher Daria Loi for her essay ‘A suitcase as a PhD? Exploring the potential of travelling containers to articulate the multiple facets of a research thesis’ (2004), and to Sara Ahmed, who is such an important theorist working at the intersection of queer, feminist and race studies today. They, in particular, have helped me to see how their important work connects critically, and creatively, to my own in this study.
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To the creatives, the disruptors, the freaks, the little girls, the unicorns, the feminist males and anyone else who feels themselves to be within the weave of this study; do not settle for just making, effect change by advocating more, pushing more, shaping more, making more and generally taking up more space – just make it happen.

*Figure 60. a & b. ‘Filling in the Gaps/Space of Crochet’. From the series *Taking up Space*. (2017). Danielle Hogan, clay, knitting needles, crochet hook, sewing needle, thread, yarn. © Photos D. Hogan.*
Figure 61. a & b. ‘Filling in the Gaps/Space of Knitting’. From the series Taking up Space. (2017). Danielle Hogan, clay, knitting needles, crochet hook, sewing needle, thread, yarn. © Photos D. Hogan.
Figure 62. ‘Filling in the Gaps/Space of Sewing’. From the series Taking up Space. (2017). Danielle Hogan, clay, knitting needles, crochet hook, sewing needle, thread, yarn. © Photo D. Hogan.
Appendix A

vection: the dissertation exhibition.

Our Fortress. (2017), vintage quilts, hand-knit femaffect banner, multiple handcrafted buttons, pompoms and patches, banner (top left). © Photo David Carson and Flipside Films Inc.
Our Fortress (inside), blanket quilted from multiple pieces of clothing collected from mine and my husband’s past together, as well as our children’s close (left), a photo of my grandmother and her sister that darned to fix tears (middle) with a light from my home, a bag of discarded clothing, purchased at a hardware store as rags (2017) © Photo David Carson and Flipside Films Inc.
The GAG bunting, I a very long string of bunting, each triangle embroidered, printed, laced, ‘politicized’ (top installed & bottom in process). © Photos D. Hogan.
The GAG quilts, I made multiple versions over the years of this study (top & bottom). © Photos D. Hogan.
‘Not That Kind of GAG’ banner, sewn in Barcelona. © Photo David Carson and Flipside Films Inc.
Black Lives banner, hand knit with yarn and 3M tape (top natural light, bottom photographed using a flash. © Photos D. Hogan.
Pride, The GAG & Trans flags. © Photo David Carson and Flipside Films Inc.

Detail, stitch work, The GAG flag. © Photo David Carson and Flipside Films Inc.
Detail of tassels on Trans flag. © Photo David Carson and Flipside Films Inc.

‘My Family’ from *Literature Quilt*. © Photo David Carson and Flipside Films Inc.
Hard banner (top), Hard (detail) (bottom) © Photo David Carson and Flipside Films Inc.
Hand carved, or created Gynocratic Art Gallery stamps (top and bottom).

© Photo David Carson and Flipside Films Inc.
Hand sewn & bound, *Knitter* pattern book with GAG print fabric (top: cover), containing all of the used patterns from my research (bottom: scraps from *Pussy Hat* project). © Photo David Carson and Flipside Films Inc.
Hand sewn cover of hand-bound quilting book with patterns and ‘scraps’.

© Photo D. Hogan.
She/Art, my story, book. © Photos D. Hogan.
Appendix B.

Back at Home

‘Femffect’ chocolate ‘quilt’ cake made for me on defense day by my sister Rian Hogan.
Our son Tate, under the family quilt soaking up the warmth of its effect while watching Saturday morning cartoons (2017).
Our daughter Mikaya, known in our family for her physical strength and mental fearlessness, dressed-up for Halloween 2016 as a circus strongman.
Me and my husband Jeff at our home (‘The Pussy Riot’ clay piece on the wall - right - was a gift from Jeff, given to me over the time of this study). This photo of us was taken by his mum right after my defense of this dissertation on August 18th, 2017.
References


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Coumans, A. (2003). Practice-led research in higher arts education. In T. Ophuysen & L. Ebert (Eds.), *On the move: Sharing experience on the Bologna
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*Process in the arts* (pp. 62-67). Amsterdam: European League of Institutes of the Arts (ELIA).


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Just Making It: The Stain of FemAffect on Fiber in Art


JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART


**Curriculum Vitae**

**DANIELLE CARLA HOGAN**

**EDUCATION**


*Written and spoken competence in English and French.

**COLLECTIONS**

Private collections in Canada, the US and Spain.

Canada Council for the Arts, Art Bank, Ottawa, ON.  [https://artbank.ca/](https://artbank.ca/) (*type Danielle Hogan)

**AWARDS**

2017: Arts NB, Documentation Grant, $7,000.

Arts NB, Creation Grant, recipient for a collaboration titled ‘Dear’, with performer/writer Lisa Anne Ross.

Arts NB, Career Development, Arts by Invitation Grant.
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2016:

Co Arts NB & Sheila Hugh MacKay Foundation, International Creative Residency Grant.

Arts NB, Career Development, Arts by Invitation Grant.

UNB School of Graduate Studies, Travel Grant.

2015:

UNB School of Graduate Studies Travel Grant.

UNB Interdisciplinary Studies Department Travel Grant.

2014:

UNB School of Graduate Studies Conference travel grant.

UNB Dean of Education travel grant.

2013:

Recipient of The Dr. William S. Lewis Doctoral Fellowship, University of New Brunswick.

UNB President's Recruitment Scholarship, University of New Brunswick.

2003:

Nel Oudemans Scholarship for continuing Education, NB.

2002:

Excellence Recruitment award, Faculty of Graduate studies, University of Victoria, BC.

Sheila Hugh Mackay Foundation Grant, Rothesay, NB.

New Brunswick Arts Council Scholarship, NB Arts Council, NB.

2000:
JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

Honorable mention (Sculpture), Opus Visual Arts Awards, BC.

Helen Pitt Gallery scholarship, Emily Carr Institute/Helen Pitt Gallery, Vancouver, BC.

1996:

New Brunswick Achievement Grant recipient, Advanced Education and Labour New Brunswick.

SELECTED EXHIBITIONS, PRESENTATIONS & PUBLISHED WORKS


Invited participant, Canada 150 Project, The Bridge/Le Pont/Sogasuwakon, a Solo Chicken production, Fredericton NB. Sept 8th, 2017.

Solo exhibition, Painting Barcelona, Gallery 78, Fredericton NB.

Participant, Feminist Art Conference, OCAD, Toronto ON.

2016:

Presenter, Canadian Society for Education Through Art annual conference, University of Victoria, BC.

Guest Speaker, Vancouver Island School of Art, Victoria, BC.

Artist Participant, Yoko Ono’s ARISING project (ongoing since 2013). Reykjavik Art Museum, Iceland.
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Artist Participant, Betsy Greer’s You Are So Very Beautiful craftivist project.

Various sites across the US.

Artist Participant, Interwoven Stories: A Princeton Community Project,
Princeton, NJ.

Presenter, University of New Brunswick Graduate Research Conference.
Fredericton, NB.

Group Exhibition [and catalogue], Every Fiber of My Being, Arts Council of
Princeton, Princeton, NJ.

2015:


Presenter, Closing Remarks, Handmade Assembly, Owens Art Gallery/Struts &
Faucet, Sackville, NB.

Three-person exhibition, Living is Easy, Struts Gallery & Faucet Media Arts
Centre, Sackville, NB.

Invited artist, New Brunswick Fine Craft Festival Exhibition & Gala, Saint
John, NB.

Group exhibition, PULSE, Gallery 1580, Victoria BC.

Group exhibition, Home: An Exploration, Gallery 78, Fredericton NB.

2014:

Group exhibition, Gallery 78, Fredericton NB.

Presenter & session chairperson, INSEA (International Society for Education
through Art) World Congress, Melbourne, Australia.

Solo Exhibition, From West to East, a Journey in Watercolour, Gallery 78,
JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

Fredericton, NB.


Invited speaker, New Brunswick College of Craft and Design, January 21, Fredericton NB.

2013:

Participant, 9th Annual Graduate Research in Art Education (GRAE) Conference, Penn State University.

Presenter, CSEA-SCÉA and CAGE (Canadian Art Gallery Educators) co-host joint conference, Interconnection, Montreal, Quebec.

2008:

Invited artist, Gifted (group show) Deluge Contemporary Art, Victoria BC.

Group exhibition, Ordinary People, Eyelevel gallery Halifax, NS.

Gallery Artist (group exhibition) Gallery 78, Fredericton, NB.

Group exhibition, RPM, Deluge Contemporary Art Gallery, Victoria BC.

Author, Paper Cuts, catalogue essay for Pulp exhibition, Open Space Gallery, Victoria, BC.

Faculty exhibition, University Canada West Academy of Fine Art Community Arts Council of Victoria, BC.

2007:

Solo exhibition, Promotion, Deluge Contemporary Art. BC.
**JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART**

Faculty exhibition University Canada West Academy of Fine Art, Community Arts Council of Victoria, BC.

2006:

Faculty exhibition Victoria College of Art, Gallery at the MAC, Victoria, BC.

2005:

Invited artist exhibition, *Evolution*, Emily Carr Institute, Vancouver, BC.

Author, *Changing Hands* exhibition catalogue, Maltwood Museum and Gallery, University of Victoria, BC.

Group exhibition Victoria College of Art, Community Arts Council of Victoria, BC.

Solo exhibition, *Danielle Hogan*, Gallery 78, Fredericton, NB.

Group exhibition, Gallery 78, Fredericton, NB.

Group exhibition, *Please Everyone*, Soil Art Gallery, Seattle, WA.

Solo exhibition, *Turnover*, Rogue Art Gallery, Victoria, BC.

Group exhibition, Canmore Arts Festival, Canmore, AB.

Three-person exhibition, *Sweet and Low*, The Other Gallery, Banff Centre for the Arts, Banff, AB.

Solo exhibition, *Sugar Stars*, Ministry of Casual Living, Victoria, BC.

**RESIDENCIES**

2016:

JIWAR Creation and Society, Barcelona, Spain.
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2015:

Living is Easy, Struts Gallery & Faucet Media Arts Centre, Sackville, NB.

2008:

Knock on Woods International Residency and Dwelling for Intervals, Open Space, Victoria. BC. (See images from this residency at http://dwellingforintervals.weebly.com/open-space-gallery.html).

2003:

Big Rock Candy Mountain Residency, Banff Centre for the Arts, Banff Alberta, AB.

2002:

Casemates Artist in Residence, Fredericton Arts Alliance, Fredericton, NB.

BIBLIOGRAPHY

2017:

Grid City Magazine., A Walking Bridge Time Tunnel: Solo Chicken Productions issue a call for artists and community groups to take part in a unique Canada 150 event, (June 6th, 2017) by Matt Carter.

The Brunswickan (online), Painting Barcelona, by Nathalie Sturgeon.

Telegraph Journal, I Met a Kindred Spirit, (March 11th), by Nancy Bauer, Fredericton, NB.

2016:

Arts Connect TV, Every Fiber of My Being televised interview with Anne Reeves, Princeton, NJ. (https://vimeo.com/181199304).
JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

2015:

Grid City Magazine, *Lint Work – A Product of Preoccupation* (March 18th), NB.

2014:


2010:

Studio: Craft and Design in Canada, *Featured Artists*, (spring issue) by Leopold CJ Kowolik, Toronto, ON.

https://daniellehogan.files.wordpress.com/2015/04/studio-mag_summer-2010.pdf

2007:

Victoria News, *Artist Tackles Worth in Work* (July 13) by Patrick Blennerhassett, Victoria, BC.

2004:

Seattle Post Intelligencer, *Hogan's Photos Take Her Fellow Art Students to School* (May 14) by Regina Hackett Seattle, WA.


2003:

The Banff Crag & Canyon, *Creating Candy Mountain*, [May 21, 2003], Banff, AB.

2001:

Daily Gleaner, *Gallery Celebrates Women* by Ray Cronin, Fredericton, NB.
JUST MAKING IT: THE STAIN OF FEMAFFECT ON FIBER IN ART

Sculpting with Sugar Tickles Funny Bone by Ray Cronin, Daily Gleaner Newspaper, Fredericton, NB.

2000:

Vancouver Sun, Outside the Box, (May 20th) by Michael Scott, Vancouver, BC.

https://daniellehogan.files.wordpress.com/2015/04/vancouver-sun_may-20001.pdf