

# HOWL

Inspiration for Creatives  
from *Wolf-Gordon*

Issue 12, 2025

Curated by Paul Makovsky



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Indigenous  
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Feature

# Lo—TEK

## Julia Watson: Reclaiming Indigenous Wisdom for a Climate-Changed Future

A young fisherman walks under a living root bridge at Mawlynnong village, India. The Khasi people have used the roots of rubber trees to grow bridges for centuries.

Photo courtesy of Taschen, © Amos Chapple



*Las Islas Flotantes* is a floating island system on Lake Titicaca in Peru inhabited by the Uros, who build their entire civilization from the locally grown totora reed.

Photo courtesy of Taschen, © Enrique Castro-Mendivil

By the time Julia Watson stepped up to the podium to speak about *Lo—TEK* in 2020, wildfires had consumed millions of acres of her native Australia.

As she told the audience, observing the Exxon Valdez oil spill as a child in the 1980s was the first moment Watson asked herself: *Who is protecting the Earth?* Decades later, she sees climate change and its catastrophes as intertwined with a deeper story—one about how our civilization has turned away from ancestral ecological intelligence.

Watson's work, from her book *Lo—TEK* to her teaching at Harvard and Columbia, is about radically rethinking design. Not as the triumph of human technology over nature, but as a collaboration with it. "Climate change is the biggest existential crisis of our time," she told *Dezeen* in a 2020 interview. "We already have the knowledge systems to address it—they've just been ignored for centuries."





Built by the Tofinu, the city of Ganvie meaning ‘we survived’ floats on Lake Nokoué surrounded by a radiating reef system of twelve thousand *acadja* fish pens.

Photo courtesy of Taschen, © Iwan Baan



A view over the sacred Mahagiri rice terraces, a small portion of the one thousand year old agrarian system known as the subak, which is unique to the island of Bali, Indonesia.

Photo courtesy of Taschen, © David Lazar

## Low-Tech, High Intelligence

Watson coined the term “Lo—TEK” from *Traditional Ecological Knowledge* (TEK)—the sophisticated, place-based innovations developed by Indigenous cultures over millennia. These aren’t “primitive” methods, she argues, but refined technologies that manage fire, water, food, and settlement in ways deeply attuned to ecosystems.

Take Australia’s Aboriginal firestick farming, which reduces wildfire intensity through carefully timed, low-temperature burns—a practice ignored until recently, even as modern firefighting failed to prevent devastating blazes. Or the *Subak irrigation system* in Bali, which dates back to the 9th century. This cooperative network combines terraced rice fields with temple-based rituals to coordinate planting and water-sharing schedules. Rooted in the Balinese philosophy of *Tri Hita Karana*—harmony between people, nature, and the divine—the rituals aren’t mere ceremony; they maintain ecological balance, reduce pests naturally, and ensure that water, a sacred resource, is distributed equitably. Still in use today and recognized as a UNESCO World Heritage site, Subak represents the kind of ancient-yet-enduring technology Watson sees as essential for the future.

“Western engineers build single-purpose infrastructures,” Watson said at her talk, “but Indigenous technologies are multifunctional—they clean water, grow food, create habitat, and protect against floods all at once.”

## A Design Philosophy of Reciprocity

Watson often cites the concept of *original instructions*, guiding principles from many Native traditions that describe humanity as stewards, not conquerors, of the Earth. Her call is not nostalgic primitivism but *radical indigenism*—a design philosophy that sees biodiversity, myth, and ritual as part of engineering resilience for the Anthropocene.

In *Lo—TEK* she documents living technologies from the Amazon to the Mekong Delta: floating islands, bamboo aqueducts, and mangrove seawalls—knowledge systems evolving through observation, storytelling, and spiritual practice. These are not artifacts of the past, she stresses, but blueprints for survival in a warming world.

“When you look at these Indigenous technologies, you realize they are already hybrid, already modern in their own way,” she said in an interview. “The real question is whether we are humble enough to learn from them.”





A closeup of a Uro man working on a totora reed float on Lake Titicaca in Peru.

Photo courtesy of Taschen, © Enrique Castro-Mendivil



A line of evenly spaced spoil craters snake along the surface of the desert from the high Elburz Mountains to the Plains of Iraq and is the only evidence of an invisible, subterranean man-made water stream called a *qanat*, first constructed by the Persians during the early years of the first millennium BCE.

Photo courtesy of Taschen, © Alireza Teimoury

## Beyond “Green Tech”

Watson’s critique is aimed as much at Silicon Valley as at climate denialists. In a world obsessed with solar geoengineering, floating cities, and “smart” everything, she sees a blindness being shown towards solutions that do not look like the technologies we valorize.

“Are we drowning in information while starving for wisdom?” she asked the audience in her talk. It’s a rhetorical question—but one that cuts deep. In place of high-tech monocultures, she imagines urban wetlands in New York, agroforestry in California, and hybrid infrastructures that merge ecology with design.

## The Takeaway

Julia Watson’s work stands at the intersection of climate science, design innovation, and cultural decolonization. It asks us to look at a Kayapo village in Brazil, a Javanese rice paddy, or a Balinese water temple—and see not folklore but infrastructure, not relics but prototypes.

As fires rage, seas rise, and cities overheat, Watson offers not just critique but a vision: a design revolution rooted in reciprocity, biodiversity, and the long memory of the Earth.





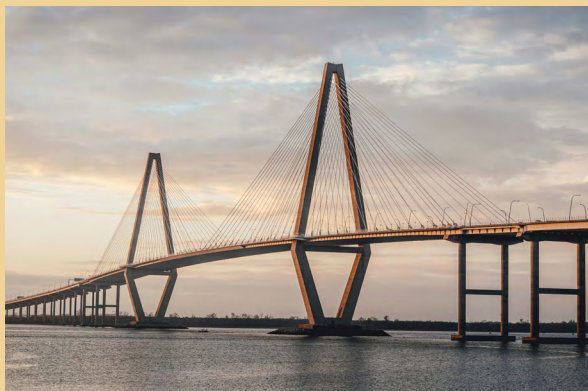
### Pinwheel Fanna Basket

Sweetgrass, bulrush, long leaf pine

Sewn by Darryl Stoneworth

© DNA Sweetgrass Baskets

Photo: Michelle Fiorello



The Arthur Ravenel Jr. Bridge which connects downtown Charleston to Mount Pleasant.

Photo: Clayton Malquist on Unsplash

Feature

## After the Bridge

Wolf-Gordon's *Binya / Comya* honors the descendants of enslaved Africans whose crafts, language, and traditions have withstood displacement, isolation, and modern development.

*Binya – native of the island; one with long island ancestry; an elder lifelong resident.<sup>1</sup>*

*Comya – one who comes from elsewhere and takes up residence on the island; an immigrant; one whose ancestry is not of the island; one who came after the bridge.<sup>2</sup>*

*Binya | Comya* is the third in a series of Wolf-Gordon projects spotlighting art, design, and cultural heritage in their social context. It celebrates the exquisite creations—sweetgrass baskets, cast nets, iron work and painting—of the Gullah Geechee, descendants of enslaved West Africans who merged African culture and language with Low Country influences, a coastal region stretching from southern North Carolina to northern Florida.

<sup>1</sup> Emory S. Campbell, *Gullah Cultural Legacies*, (Hilton Head, SC: Gullah Heritage Consulting Services, 2008), p. 22.

<sup>2</sup> Campbell, p. 25





A Gullah farmer cultivates his corn field on St. Helena's Island (1973).

Photo: Paul Conklin

These Africans, who were forcibly taken between the 1500s and 1800s, carried specialized expertise in rice, cotton, and indigo cultivation, fishing, ironwork, and textile arts—skills that shaped the southeastern US coastal economy and beyond. Charleston was the entry point for 40% of enslaved Africans, making South Carolina central to this history.

After the Civil War, many Gullah—the descendants of these enslaved Africans—remained on former plantations, preserving agricultural knowledge, spiritual practices, and craft traditions. The geographic isolation of the Sea Islands allowed unique language, music, cuisine, agriculture and design traditions to flourish largely undisturbed for generations despite economic hardships and systemic inequities, creating one of the most distinctive African American cultures of history, memory, and meaning in the United States.

Since the mid-20th century, real estate development has significantly transformed the Low Country, eroding cultural landscapes and introducing rapid change. Yet Gullah arts, architecture, storytelling, and language endure through descendants who continue to honor their ancestors' traditions. With *Binya | Comya*, Wolf-Gordon pays tribute to this resilience through patterns, materials, textures, and imagery created by Gullah descendants and inspired by artifacts across South Carolina.

For centuries, sweetgrass baskets have been indispensable for the harvest of rice, and are used to separate hulls, store grain, and carry food. Sweetgrass, naturally pliable yet durable, responds to the sewer's rhythm, producing objects of grace, function, and symbolic meaning through patience, creativity, and inherited skill.

Lynette Youson, a fifth-generation basket sewer taught by her great-grandmother, blends tradition with modernity. Her work is known for precise sewing, strong, clean forms, and balanced compositions. *Sown*, adapted from a traditional rice fanner basket, honors this precision and discipline. For the wallcovering, basket rows were rotated 90 degrees to form a striking vertical pattern with rhythmic geometry, structural harmony, and a distinctly contemporary edge.

Angela Stoneworth, an eighth-generation basket maker from Mount Pleasant, learned the art from her grandmother but forged a distinctive voice through elaborate sculptural forms, inventive shapes, and decorative flourishes. *Princess & Queen* is a toile composition that Wolf-Gordon Design Studio compiled from Stoneworth's *Princess Leia* and *Throne*. The works are set in Low Country scenes of palmettos, oaks draped



Left: *Throne*

Sweetgrass, palm fronds, long leaf pine needles

Sewn by Angela Stoneworth

© DNA Sweetgrass Baskets

Photo: Michelle Fiorello



Right: Traditional Rice Fanner Basket

Sweetgrass, bulrush, long leaf pine

Sewn by Lynette Youson

Photo: Michelle Fiorello



Darryl Stoneworth starting a sweetgrass basket

Photo courtesy of Wolf-Gordon



in Spanish moss, shore birds, and subtropical flora; they merge craft with storytelling, landscape memory, and regional identity.

Darryl Stoneworth, a “comya” from New York who moved to Mount Pleasant in 1996, learned basketry from Angela after their marriage, bringing his own sensibility and experimentation to the craft. His baskets are the foundation for *Pinwheel Fannas*, a medallion wallcovering featuring three pinwheel basket designs. Printed at full scale, the pattern retains original colors, with delicate white accents in the spacing to add dimension, lightness, and spatial depth.

Crocheted fishing nets, or cast nets, required strength, patience, and dexterity to create. Joseph Legree, Jr. (1924–2017), a skilled waterman, learned net making as a child sitting in a bateau at high tide. *Cast* presents a photographic mural of his hand-crocheted shrimp net, shown nearly life-size. Shot against black seamless paper, the folds and radial symmetry are a dramatic portrait of a fading tradition as cotton nets have vanished from contemporary practice.

West African ironwork traditions date back to the 9th century BCE. In the Americas, blacksmiths forged both tools and intricate architectural details. Charleston and Savannah feature Gullah-crafted gates, balconies, and fences. *Wrought* draws inspiration from these iron patterns, its complex curves and consistent geometry reflecting extraordinary skill, heritage, and cultural strength.

*Binya | Comya* also showcases murals of paintings by artist Amiri Farris. *Echoes of Sea Island History* draws on Gullah landscapes and heritage in indigo and earth pigments, while *Rhythms in the Tapestry of Time* bridges past and present with a composition filled with vibrant color, layered texture, symbolism, and emotion.

Orchestrated by the Creative Department of Wolf-Gordon, the original works in *Binya | Comya* were curated, photographed, and manipulated through techniques of mural design and pattern engineering to be realized in the unlikely medium of digitally printed commercial wallcoverings. Following its debut at HD Expo, Las Vegas, May 6–8, *Binya | Comya* is now installed at Wolf-Gordon Headquarters, 333 Seventh Avenue, New York City, and remains on view through April 2026. All works are available through the Wolf-Gordon Curated Collection administered by WG Customs Lab.

A full text appears in the *exhibition catalog*.



*Cast* is a photographic mural of a hand-crocheted shrimp net by Joseph Legree, Jr. (1924–2017).

Cotton net photographed against black seamless paper

Photographed courtesy of Penn Center

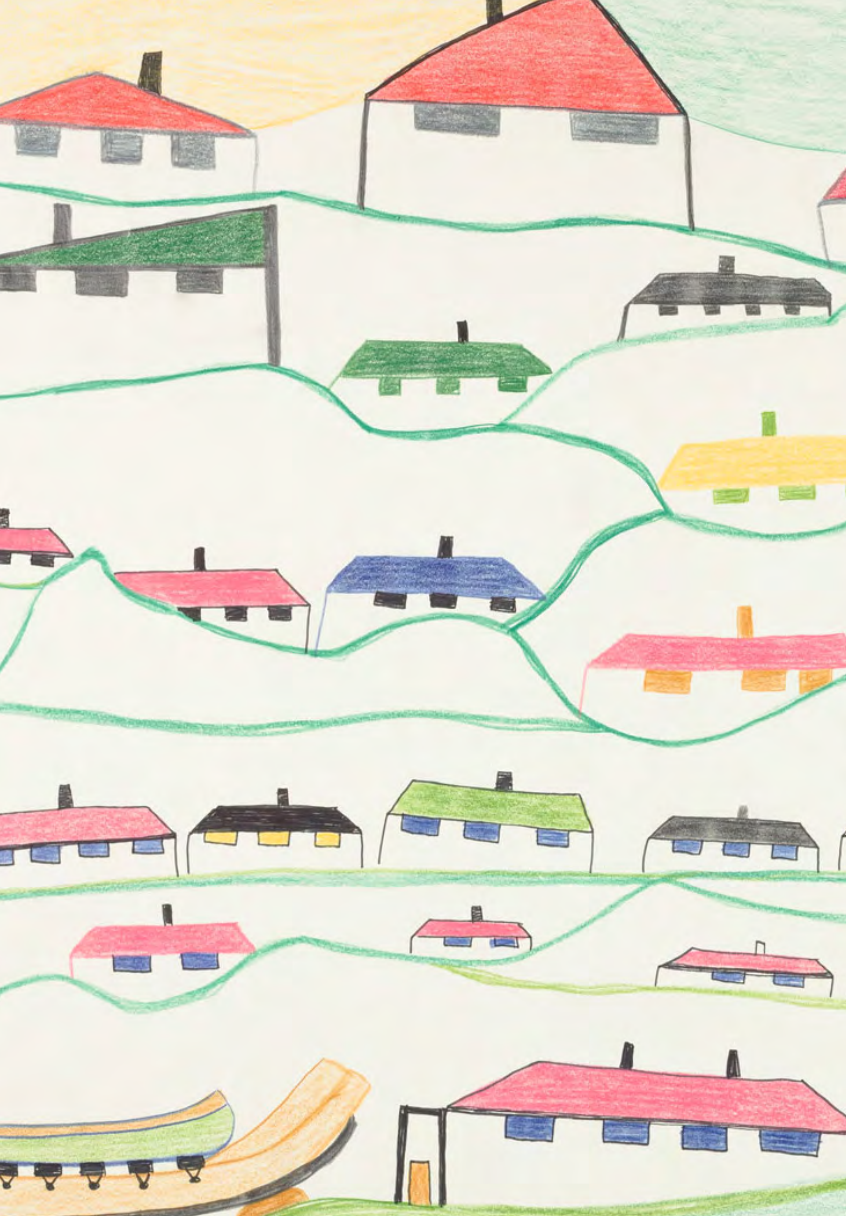
Photo: Michelle Fiorello



*Binya | Comya* on display at HD Expo 2025

Photo courtesy of Wolf-Gordon





Pudlo Pudlat (1916–1992)  
*Untitled* (1985–86)

Graphite, colored pencil and felt-tip pen on paper  
51.1 × 66.5 centimeters

Collection of the West Baffin Eskimo Co-operative Ltd., on loan to  
the McMichael Canadian Art Collection CD.24.4012. © Dorset Fine Arts



*Worlds on Paper: Drawings from Kinngait* showcases four decades of Inuit life and creativity from the newly digitized 90,000-work Kinngait Drawings Archive, reframing Inuit art history for today.

Photo courtesy of the McMichael Canadian Art Collection

Feature

## Worlds on Paper

How a 90,000-Drawing Archive from Kinngait Reframes Inuit Art—and Why It Matters Now

In 1990, after a catastrophic fire at Baker Lake underscored the fragility of northern cultural holdings, the West Baffin Eskimo Co-operative (WBEC) transferred stewardship of its vast cache of works on paper to the McMichael in Kleinberg, Ontario, about 30 minutes northwest of Toronto. The result—90,000 drawings from the late 1950s through the early 1990s—became one of the most significant documentary archives of Inuit visual culture.

That archive anchors *Worlds on Paper: Drawings from Kinngait*, an exhibition and book curated by Emily Laurent Henderson, Associate Curator of Indigenous Arts and Culture. An Inuk curator, Henderson spent a year immersed in the collection. Her through-line is clear: center the artists' memories, daily lives, and acts of looking—before southern markets filtered their visions.

"Artists in those first decades were rapidly translating





Atamik Tukikie (1915–1991)  
*Untitled*

Felt-tip pen on paper  
50.9 × 66.2 centimeters

Collection of the West Baffin Eskimo Co-operative Ltd., on loan to  
the McMichael Canadian Art Collection CD.37.1713. © Dorset Fine Arts

their world as they saw it—family, work, encounters, new technologies—straight onto paper,” Henderson says. “I want visitors to feel a human connection to that immediacy.”

## The Whole Picture

Back in 1957, the small Inuit community, Kinngait (formerly known as “Cape Dorset”), on the southern tip of Baffin Island in Nunavut, Canada, started a government-supported print program which became a cornerstone of the local wage economy and a global engine for Inuit graphic art. But the polished prints that traveled south were only the tip of a much larger creative iceberg. Studio managers selected, cropped, simplified, and recolored for market—necessary decisions for printmaking, but editorial, nonetheless.

The drawings show everything else: the experiments and erasures; the coffee-ringed sheets passed between hands; motifs that never became prints; subjects that didn’t fit colonial expectations. They reveal both canonical figures—Kenojuak Ashevak, Pitseolak Ashoona, Kananginak Pootoogook, Pudlo Pudlat—and artists like Parr and TK whose work was overlooked because it wasn’t steered to market.

Seen together, the drawings map a community navigating profound shifts: from dog teams to Ski-Doos, summer camps to prefabricated housing, land-based spiritualities to Christian iconography. The show treats those changes not as binaries—“traditional vs. modern”—but as a lived continuum of adaptation.

## From Paper to Pixels

In 2023 the McMichael finished digitizing all 90,000 drawings in partnership with WBEC/Dorset Fine Arts—working closely with photographer Edward Burtynsky and his Toronto studio Think2Thing, which engineered a custom rotating-platform imaging rig. What had been forecast as a 10–12-year, sheet-by-sheet project became a six-month sprint, photographing thousands of drawings per week with consistent lighting and scale.

The entire archive is now accessible through *Iningat Ilagiit* (“a place for family”), including a trilingual, low-bandwidth version designed for northern communities. For Inuit artists, scholars, and families, this access returns knowledge home; for researchers, it unlocks a primary-source record of cultural history—process marks and all—unmatched in scope and immediacy.



Kananginak Pootoogook’s (1935–2010) depiction of  
the way settler culture impacted the North

Graphite, colored pencil and felt-tip pen on paper  
66.4 × 50.9 centimeters

Collection of the West Baffin Eskimo Co-operative Ltd., on loan to  
the McMichael Canadian Art Collection CD.33.786 © Dorset Fine Arts





Anirnik Oshuitoq (1902–1983)  
*Untitled* (1967–75)

Felt-tip pen on paper

51 × 66 centimeters

Collection of the West Baffin Eskimo Co-operative Ltd., on loan to  
the McMichael Canadian Art Collection CD.8.1632. © Dorset Fine Arts

The project is also a model for how major institutions can steward Indigenous archives: with technical investment, editorial restraint, and curatorial leadership from within the community. Henderson’s role—and the book’s majority-Inuit author roster—signal a shift from extraction to collaboration, from “about” to “with.”

The Kinngait Drawings Archive matters now because it restores a missing layer of context to Inuit art history. Daily life, humor, self-portraiture, Christian devotion, and even pop culture—long overshadowed by market-driven selections—return to view, complicating and enriching how the field is taught, collected, and valued. It also counters erasure, recovering the work of artists whose styles diverged from southern expectations and expanding the canon of who gets cited, exhibited, and remembered.

Through digital repatriation, families and emerging artists can now trace lineages of technique and subject matter on their own terms, strengthening cultural sovereignty.

At the same time, the drawings illuminate issues—housing, infrastructure, faith, tourism—that still echo in northern policy debates today.

### A Living Document

A substantial book accompanies the exhibition, with Henderson’s lead essay and contributions by Inuit writers, artists, and scholars weaving criticism with memory. Many works appear in print for the first time, expanding the archive’s reach.

Inuit artists once drew their changing world onto paper; digitization sends those worlds back north, where they can be seen, claimed, and built upon. That motion—paper to pixels to people—makes this archive not just history, but a tool for the future.





Katie Paterson  
*Afterlife* (2025)

For Folkestone Triennial

Design by Zeller & Moya

Photography by Thierry Bal, 2025

——— @studio.katie.patterson

## *Poet of Time*

Katie Paterson is a Scottish artist whose work bridges science, poetry, and the cosmos, turning vast natural phenomena into intimate experiences. Collaborating with scientists, she has sent Beethoven's *Moonlight Sonata* to the moon, mapped 27,000 dead stars, and planted a forest to supply paper for her century-long Future Library. "Afterlife" is a collection of 197 tiny sculptures that Paterson made for the Folkestone Triennial by creating 3-D scans and prints of ancient amulets, or good luck charms, held in museums and private collections around the world. With quiet elegance, Paterson asks us to reflect on humanity's fragility within the universe and our responsibility to both its past and its unfolding future.





Daichiro Shinjo  
Sumi on Ryukyu indigo dyed canvas (2025)

Photo courtesy of Daichiro Shinjo

—— @daichiro

## *Zen Ink Voyager*

Japanese artist and calligrapher Daichiro Shinjo fuses Zen stillness with modern dynamism. His sweeping brushstrokes on hemp and paper echo tradition while transcending it with organic abstraction. Raised on Miyako Island under the guidance of his grandfather, a Zen monk and folklorist, Shinjo transforms calligraphy into meditative performance—a “runner’s high” in ink, where each stroke embodies both presence and questioning. Whether exhibiting in Tokyo or fostering heritage through PALI GALLERY on his native Miyako island, his work honors tradition while reimagining it, inviting viewers to encounter both the quiet self and the boldness of contemporary expression in a single gesture.





Mary Duggan

The Garden Museum - Competition Models (1/10)

Broken stone and pigmented plaster

Photo courtesy of Mary Duggan

— @marydugganarc

## *The Material Poet Architect*

Mary Duggan is a British architect recognized for creating buildings that are both grounded and poetic, with a deep sensitivity to how materials shape atmosphere and experience. Through her practice, Mary Duggan Architects, she has developed cultural, educational, and residential projects defined by inventive uses of concrete, brick, timber, and textiles. Her architecture is precise and tactile, never superficial, revealing new textures and tonal possibilities. By balancing robust construction with refined detailing, Duggan transforms materiality into narrative, elevating everyday structures into enduring, resonant places that feel deeply connected to their context and to those who inhabit them.





— Bio-Based Wall Protection

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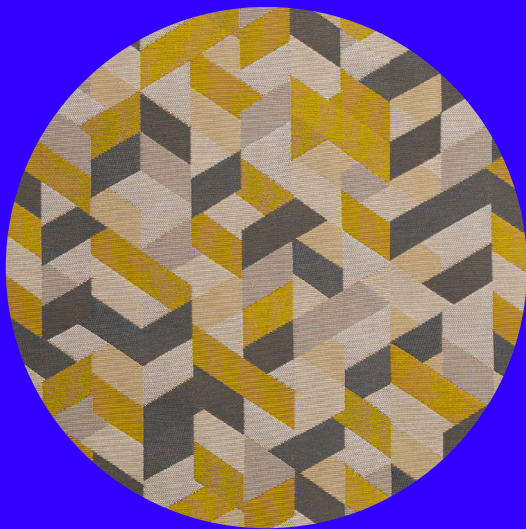
RAMPART® Fiber, part of Wolf-Gordon's renowned RAMPART line, provides high-performance wall protection with a sustainable twist. USDA Certified Biobased (79%) and PVC-free, it is made from rapidly renewable flax, plant-based resins, and cellulose. Built for durability, RAMPART Fiber is scrubbable, diluted bleach cleanable, and passes Level 1 on the ASTM Hard Body Impact test—offering a higher strength-to-weight ratio than steel.



— Digitally Printed on RAMPART® Fiber

## Shadowmaker

For the *Binya | Comya* digital wallcoverings, WG Design Studio was inspired by the flowing rims and borders of Darryl Stoneworth's baskets to develop a stunning trellis-style pattern, Shadowmaker. This design, digitally printed on our latest RAMPART® Fiber wall protection, references wrought iron trellises, sunscreens, and fences made by skilled Gullah blacksmiths in Lowcountry towns.



— Upholstery

## Overpass II

*Overpass II* features a bold, dimensional pattern of triangles, parallelograms, and trapezoids, updated with a vibrant color line and enhanced construction. Its recycled polyester and nylon blend provides durability and sustainability, while a PFAS-free finish keeps its sharp, three-dimensional look.





— Exhibition

## Ruth Asawa: A Retrospective

**Museum of Modern Art**  
New York, NY

October 19, 2025 - February 7, 2026

This comprehensive retrospective looks at the pioneering artist's extraordinary career, spanning her early studies at Black Mountain College to her celebrated looped-wire sculptures and large-scale public commissions. The exhibition highlights Asawa's radical rethinking of sculpture as transparent, spatial, and organically intertwined with life. Featuring drawings, prints, and rarely seen archival materials alongside her iconic forms and showcasing the breadth of her creative vision and her commitment to arts education and community engagement, the retrospective affirms Asawa's place as one of the most innovative and influential American artists of the 20th century.

Ruth Asawa  
*Untitled (1951)*

Iron and Brass Wire, 87 × 12.5 × 12.5 inches

Private collection. © 2024 Ruth Asawa Lanier, Inc. / Artists Rights Society (ARS), New York. Courtesy David Zwirner.



— Exhibition

## Chicago Architecture Biennial

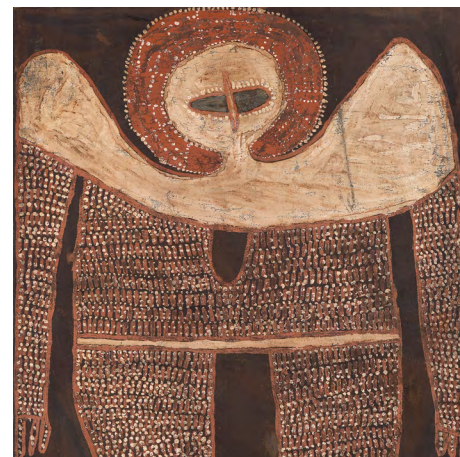
**Chicago Cultural Center**  
Chicago, IL

September 19, 2025 - February 28, 2026

The 10th edition of this Biennial explores the theme "SHIFT: Architecture in Times of Radical Change." Centered at the Chicago Cultural Center and extending to sites across the city, the Biennial showcases groundbreaking projects, experimental installations, and immersive spatial interventions by leading and emerging architects, designers, and artists from around the world. Capsule exhibitions include "Ecologies" Pavilion which delves into the relationships among natural ecosystems, built environments, and the social landscape, and "The Ordinary Extra", which celebrates the transformative power of everyday spatial experiences.

Friendship Centre in Gaibandha, Bangladesh  
(2011)

Architects: Kashef Chowdhury - URBANA  
Photo: © Hélène Binet



— Exhibition

## The Stars We Do Not See: Australian Indigenous Art

**The National Gallery of Art**  
Washington, DC

October 18, 2025 - March 1, 2026

This exhibition brings the powerful voices of Aboriginal and Torres Strait Islander artists to North American audiences. It features a dynamic range of painting, sculpture, weaving, and multimedia works that illuminate deep connections to land, ancestry, and community. Through vivid imagery and layered storytelling, artists address themes of identity, resilience, cultural continuity, and the impacts of colonization while celebrating enduring traditions. The title evokes knowledge and histories that remain unseen or unrecognized, inviting viewers to look beyond the visible. It also offers a rare and profound encounter with Australia's First Nations artistic innovation and cultural strength.

Alec Mingelmanganu  
*Wanjina (1980)*

Earth pigments and natural binder on canvas

National Gallery of Victoria, Melbourne, Purchased from Admission Funds, 1990

© The Artist/Licensed by Aboriginal Artists Agency Limited.

Photo: Christian Markel / NGV



— Exhibition

## Deep Cuts: Block Printing Across Cultures

Los Angeles County Museum of Art  
Los Angeles, CA

November 9, 2025 - September 13, 2026

*Deep Cuts: Block Printing Across Cultures* explores the history and global reach of block printing, one of the oldest and most versatile image-making techniques. Featuring over 150 works from Asia, Europe, and the Americas—including textiles, books, and prints—the exhibition examines how block printing has shaped visual culture across time and place. Presented as a shared practice rather than as regionally distinct, it traces the movement of printed patterns across borders, evolving techniques, and uses from mass production to artistic expression. Drawn from LACMA's diverse departments and Southern California collections and a section by Los Angeles-based Block Shop, the show also highlights contemporary interpretations, offering a rich perspective for those interested in design, printmaking, and global exchange.

Carl Otto Czeschka  
*Waldidyll* (Forest Idyll) (1910-11)

Los Angeles County Museum of Art, Purchased in memory of  
Thomas H. Fox, photo © Museum Associate, LACMA



— Exhibition

## Woven in Wool: Resilience in Coast Salish Weaving

The Burke Museum  
Seattle, WA

September 13, 2025 - August 30, 2026

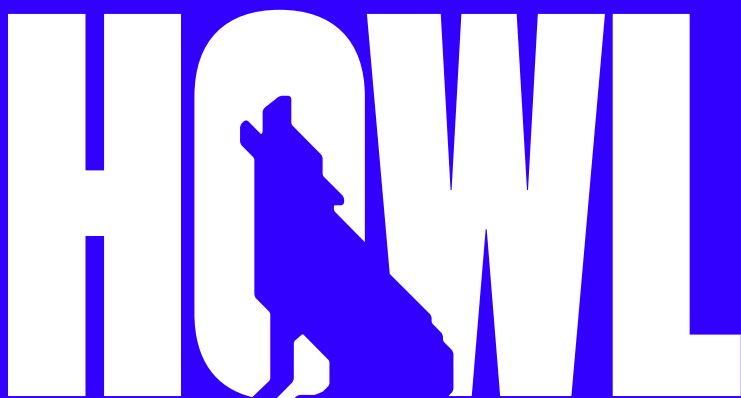
This exhibition celebrates the artistry and resilience of Coast Salish weaving, an Indigenous tradition more than a thousand years old. Featuring both historic and newly created blankets, tunics, hoods, and skirts, the exhibition traces the seasonal cycle of gathering, spinning, dyeing, and weaving wool. Developed through a three-year collaboration with the Coast Salish Wool Weaving Center, the show highlights cultural knowledge passed across generations, while presenting contemporary works by six Salish Sea weavers committed to sustaining and sharing this sacred practice.

*Many Hands*, overspun shawl (2025) woven  
by Haʔməkʷitən Kelly Sullivan, Port Gamble  
S'Klallam and spun by Roxanne Hockett, Port  
Gamble S'Klallam

Mountain goat wool, alder cones, red cortinarius mushroom,  
deer bone, and antler.

Photography by Chris Snyder, Courtesy of the Burke Museum





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Next Issue: Winter 2026.  
See you then!

Feedback and suggestions for  
future content should be addressed  
to [howl@wolfgordon.com](mailto:howl@wolfgordon.com).



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