

# Eleanor Harwood Gallery



## **Kira Dominguez Hultgren**

*No Dogs Allowed, 2021*

Loomed fabric in double-cloth, overshoot, and warp-faced plain weave. Nonmetallic conduit and other plastics; wool, silk, cotton, linen, and other yarns; oak trim; leashes.

2021

84 x 127 x 20 in

213.4 x 322.6 x 50.8 cm

(DOMK-039)

Photo: Copyright The Artist  
Courtesy of Eleanor Harwood

\$ 12,000.00

## **Description**

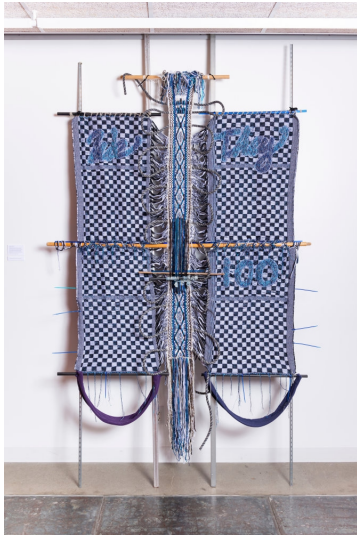
No Dogs Allowed is a site-inspired work for NADA House 2021. Beginning with the histories of Governors Island, I followed the materials, woven structure, and final installation in this piece through Dutch windmills; revolutionary coverlet patterns from Atwater's Shuttle-craft Courses in Weaving (1922); signage from downtown doorways and landing pages; the colors, flows, and ferries of the New York Harbor waterways; Delaware Tribe of Indians (Lenape) bead and fringe work; and the fans in the Brooklyn-Battery tunnel ventilation building on the island.

Rather than cutting this history in half, the semi-circle composition reflects the motion of weaving. At each border of the warp and weft, the yarn turns 180 degrees to head back the other way. Its path is revolving, reversing, traversing, trans-versing. What materials get stuck between these borders? What gets left out? What is permitted entry? What is slipping through? What gets rejected, pushed out, cut off? And what is embraced by the materials and structure around it?

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**Kira Dominguez Hultgren**

*We/They*, 2019/21

Textile, multimedia

96 H x 60" W x 12" D

(DOMK-015)

\$ 8,000.00

**Description**

In *We/They*, I began with a tally sheet for the trick-taking card game bridge. But rather than a dividing line separating the two sides of the score sheet, the black and white fringes or warp threads of we and they become the weft material that weaves in-between the dividing space.

The weft or “woof” (in old English) means the fill. It is the yarn that fills in the warp and creates imagery, pattern, and structure in the cloth. In this weaving of weavings, the middle section has a warp that was woven on a backstrap loom, filled in with the fringes of four digital-handwoven Jacquard fabrics.

Exploring the fluidity of constructed identities - we and they, warp and weft, the lens of so-called women’s work in contemporary fiber art, the symbols of backstrap weaving and indigeneity, and the progression of the digital – I wanted to consider how fixed-definitions and systems of making, through intersectional and/or embodied orientations, can challenge their own structure.

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**Kira Dominguez Hultgren**

*In The Negative, 2020*

Digital/hand-loomed fabric in cotton, wool, metallic, and linen yarns; t-shirt lashing; found framing and loom bars; pirns; brackets

115 x 89 x 10 in

292.1 x 226.1 x 25.4 cm

(DOMK-030)

\$ 12,000.00

**Description**

Working with digital archivist Hannah Abelbeck at the Palace of the Governors in New Mexico, she showed me an image of a glass negative of a Navajo weaver around 1876 at her loom weaving the number 001. When printed, these numbers invert to read 100. Abelbeck and I contend that this image connects to a larger history of U.S. government-commissioned Navajo weavings celebrating the U.S. centennial. Through photographic documentation of these weavings, I argue that some Navajo weavers used the structure of these woven U.S. flags (diagonal joins in tapestry weaving, for example) to embed counter-narratives of Navajo Sovereignty that deconstructs the symbol of U.S. colonization.

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