

REFERENCES

Smith, M. (2015). *Making things perfectly queer: Art's use of craft to signify LGBT identities*. [Doctoral dissertation, The University of Brighton].

Written by Dara van der Meulen in collaboration with Three Way Mirror



THREE



WAY



MIRROR



OXYGEN ART CENTRE 2026

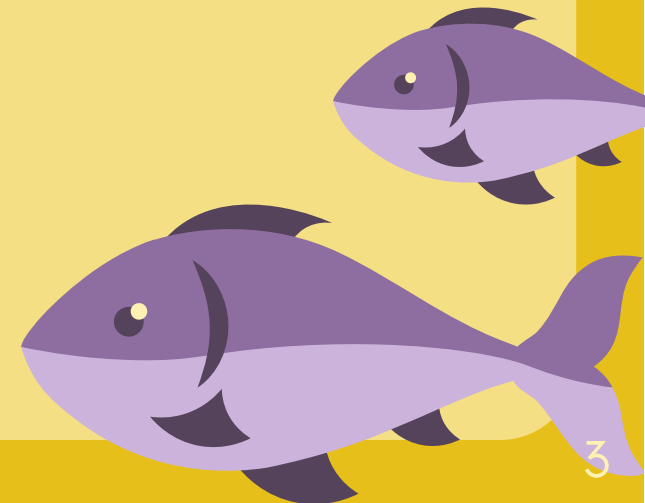


Glenn
Gear

is an Indigiqueer filmmaker and multidisciplinary artist of mixed Inuit heritage currently living in Montréal. He is originally from Corner Brook Newfoundland and has family throughout Nunatsiavut. His practice is grounded in research creation shaped by Inuit and Indigenous ways of knowing – often employing the use of animation, photo archives, painting, beading, and work with traditional materials such as sealskin.

"I embrace a sense of curiosity to just mess around with materials and see what's possible in my art practice."

While much of Gear's work incorporates video projection, animation, and augmented reality, he seeks balance with more tactile production through craft traditions and material-based practice. During the residency at Oxygen, he is being mentored in new techniques of wet felting, enabling him to 'mess around' and create sculptural forms inspired by the dried arctic char know as 'pitsik'.





Daniel
Barrow

is a genderfluid, Tiohtià:ke /
Montreal-based storyteller/artist/filmmaker
who has employed parallel strategies in
their approach to the tradition of paper
dolls – inventing “narrative architectures”
and “paper doll poems” that grapple with
the dollhouse/paper doll.

**“As an adult one of the goals
being an artist is to recapture the
simple sort of freedom that you
had when you’re creating pieces
as a kid.”**

Being an artist has always been a part of
Barrow’s identity that was encouraged by
others as they grew.

“Danny Barrow wants to be an artist” – a
goal achieved in spades – is even written in
their nursery school yearbook.

Barrow’s classmates would gather in awe
around their desk to watch their dirty
drawings unfold.



Paige Gratland



is a visual artist and filmmaker working at the intersections of social history, design and craft. Through documentaries, artist multiples, textiles, and community-sourced public art projects, she maps the ways everyday objects, and acts of making hold personal and collective histories. Her practice combines research with material experimentation, and participatory methods to trace narratives circulating through queer vernaculars, craft traditions, and maker subcultures.

“Craft-based learning preserves embodied intelligence, which is why I value mentorship as part of my research.”

Gratland learned bootmaking from third generation master, Deana McGuffin, in 2013 and subsequently directed, *BOOTWMN*, a short documentary about her mentor. In 2019, she learned to weave at the Richmond Weavers and Spinners Guild and is currently completing the Master Weavers Program at Olds College. While at Oxygen, she is drafting samples and exercises that will become a workbook on colour theory for weavers.



the

THREE WAY



MIRROR

exhibition/residency

came to be when the artists
met in 2018 at the
Intergenerational LGBT
Artist Residency on Toronto
Island and saw similarities in
each other's practices.

behind the name

"Three Way Mirror" came from
a collective brainstorming
session to explore concepts of
three-way-somethings that
could accurately describe the
spaces and connections the
artists were building while
working creatively alongside
each other.

Gratland suggested the title Three Way
Mirror as a metaphor for their collective
practice; she explains, **"it can be hard to
really see oneself from all angles and a
three way mirror helps to do that. In
coming together as a trio we are
reflecting back our understanding of
each other as artists and the contexts
in which we work."**

what does

THREE WAY MIRROR

do?

working in conversation

The artists participate in residencies in various communities, working in shared space both individually and collaboratively.

Gear explains that there is a “**collective energy**” they tap into when working, and this structure provides them with a support network for the everyday artist-life experiences.

craft practice

There is a tangible value of generosity embedded in craft practice and it is a shared principal for the trio. Gratland reflects that “our collaborative work is often organised around layering shared materials, processes, techniques, imagery and inspirations that we give each other to explore.”

knowledge sharing

The trio emphasizes the importance of sharing skills and knowledge, and appreciate the intimacy of learning in connection with others.

Each teaches their own skills in workshops throughout the communities they visit, as well.



FUN, QUEERNESS, and POLITICS

crafting identity

The marginalized histories of craft and queerness frequently intersect. In the shift to postmodernism, both practices began to be reclaimed, allowing for both the queering of gendered expectations in the art world, as well as the use of craft as a tool for claiming queer identity and community, and situating political positionalities (Smith, 2015).

Gratland says, **“not only were we making our identities, we were fashioning how we communicated that identity to the world.”**

Collective queer crafting is political. The Three Way Mirror artists inherently bring this history forward into their practice, continuing to fashion their identities in tandem.

playfulness as political

The theme of **fun** snuck into my chat with the Three Way Mirror artists about their crafting practices.

It sparked a conversation about the social expectation for adults to leave their sense of fun and playfulness in childhood, and the importance of intentionally carrying those traits throughout one's life.

It's a political stance to lean into authentic playfulness, joy, and taboo in a world that thrives on suppressing those attributes for profit.

The artists spoke to political artwork that can often lack, in Gear's words, a sense of **“spirit or magic or passion.”**

Barrow believes **“you can make very serious political work, but it can still have an ease and a wholeness to it,”** and we all agreed that that's where audiences can find connection.



RESIDENCIES



2026 Residency

Three Way Mirror is currently in residency
from July 3 to August 7, 2026 at



Oxygen Art Centre
Nelson, British Columbia

2027 Residency

Plans for the next Three Way Mirror
residency are already underway for the
summer of 2027 at



Struts Gallery
Sackville, New Brunswick



There is an admirable fluidity and trust in
the natural unfolding of the creative,
collaborative process in which the Three
Way Mirror artists work.

Gear explained that their ideas and
collaborations tend to emerge from their
individual and collective processes:



**“Where we're going is sort of dictated
by what we're doing here and now and
what we can dream for the future.”**

