

## Artist Feature: Jennine Krauchi

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### Cover Art



Figure 1. Detail of *The Frame*, Jennine Krauchi, 2022, mixed media. Photo credit: Dayna Danger.

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“There was always beadwork around me, from the time that I can remember as a young girl.”

Jennine Krauchi is an internationally recognized Métis artist and designer based out of Winnipeg, MB. She is a citizen of the Manitoba Métis Federation and is a descendant of Pierre McLeod and Jane Monkman. Her mediums include beadwork, quillwork, and clothing design. She has received many commissions to create new and replica work for the Canadian Museum of History, the Canadian Museum for Human Rights, the Manitoba Museum, and Parks Canada, to name a few. Krauchi often collaborates with her mother, Jenny Meyer, and their work can also be found in museum collections in Scotland, France, and the US. Her artwork has been included in group exhibitions such as *Farandole* (Maison des artistes, Winnipeg, 2011), *Radical Stitch* (Mackenzie Art Gallery, Regina, SK, 2022), and in *Kwaata-nihtaawakihk* (The Winnipeg Art Gallery, Winnipeg, MB, 2022). More recently, she was commissioned to design a

commemorative silver coin honouring the Métis nation for the Royal Canadian Mint. In 2023, Krauchi also won the Indspire Award for Culture, Heritage & Spirituality.

Over the course of her career, Jennine Krauchi has led numerous beadwork and quillwork workshops online and in schools, universities, festivals, and art organizations, such as Mentoring Artists for Women's Art (Winnipeg, MB), where she was a mentor for the Foundation Mentorship Program (2022-23). She continues to mentor artists by gathering with them around her kitchen table and sharing her expertise, teachings, and encouragement on a regular basis.



Figure 2. *Road Allowance Firebag*, Canadian Museum for Human Rights, 2014, mixed media. Photos courtesy of Jennine Krauchi. Collection of the Canadian Museum of Human Rights.

This 26-foot tall firebag (Figure 2), commonly called an Octopus bag, was made in collaboration with Jennine Krauchi's mother, Jenny Meyer. Children from Brooklands School and Métis community members also contributed to the creation of the work. The elaborate artwork includes nine beaded flowers representing nine Road Allowance communities, which are listed in the centre of the bag. Above the list of names is a rose representing the survival and resilience of the Métis nation.



Figure 3. *The Frame*, 2022, mixed media (maroon velvet, seed beads, thread, fibres and plywood, digital archival photo). Photo credit: Serge Gumenyuk for the Winnipeg Art Gallery.

This elaborately beaded picture frame (Figure 3) honours the elected representatives of the Second Provisional Government (Convention of Forty, 1870) and their supporters. Executed in classic Métis style, with a rich palette of pinks and greens, the artist has subtly included important elements into the composition that speak to the heritage and actions of those in the photograph. These include customary Michif floral designs, shamrocks, and the fleur-de-lis. Featured at the centre of the top of the frame is a beaded flower vase, in honour of an ancestral artist known for this vase design, and in honour of Dr. Sherry Farrell Racette for her years of dedication to Métis art history. Krauchi also beaded onto the frame a surveyor's chain and included a braided rope, commentary on past struggles experienced by ancestral Michif. When unstretched (off the plywood), the frame folds into the shape of a cradleboard, in contemplation of the "hard birth" of Manitoba's entry into Confederation, led by the Métis nation.



Figure 4. *Louis' Chair*, 2022. Chair, blanket, beads, hide, fur, embroidery thread. Photo credit: Serge Gumenyuk for the Winnipeg Art Gallery. Collection of the artist.

Louis Riel was unable to take his seat in the House of Commons, despite being elected by the citizens of Provencher three times. In contemplation of this injustice, Jennine Krauchi created a chair worthy of this Métis politician (Figure 4), with materials critically important to that history: the HBC blanket, beaver fur, hand-tanned hide, and vibrant beadwork. This lesser-known Riel quotation is embroidered on the back of the chair, encouraging us to reflect on the events of 1869–70:

“Deeds are not accomplished in a few days or in a few hours, a century is only a spoke in the wheel of everlasting time.”



Figure 5. *Coat, fire bag muff, and hat*, Jennine Krauchi, 2022, fabric, fur, beads. Collection of the artist. Photo credit: Don Hall for the Mackenzie Art Gallery. Collection of the artist.

This stunning outfit (Figure 5) imagines what Métis women’s dress could have been without the disruptions brought on by colonization. It represents the profound impact of bead workers who dream(ed) the future, mapped out in intricate ancestral beadwork designs, and uplifted by the innovation of Métis artmakers past, present, and future.

## **Additional Resources on Jennine Krauchi:**

Cram, Stephanie. “Winnipeg artist puts Métis beadwork on display at the Canadian Museum for Human Rights.” CBC News, March 9, 2016. <https://www.cbc.ca/news/canada/manitoba/metis-beadwork-on-display-at-cmhr-1.3482213>.

Medel, Rebecca. “Métis artist returned to a life of beading and now has her work on a new coin.” Windspeaker, August 10, 2022. <https://windspeaker.com/news/windspeaker-news/metis-artist-returned-life-beading-and-now-has-her-work-new-coin>.

“Two-Needle Métis Beading Tutorial with Jennine Krauchi.” Mentoring Artists for Women’s Art. January 13, 2017. <https://mawa.ca/videos/two-needle-metis-beading-tutorial-with-jennine-krauchi>.

WAG-Quaumajuq. “The Story of the Flower Beadwork People with Jennine Krauchi.” YouTube Video, 1:08:38. September 2, 2021. <https://www.youtube.com/watch?v=Pf4rEs4yT8k>.

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