

Ruth Scheuing

# QUINCES AND QUAILS... AND QUEENS AND QUADRILLES

For Ann Rosenberg (1940–2018) and Michael Lawlor  
(1949–2011), in celebration of their lives and quests as artists\*

**Page 121:**

Ruth Scheuing, *Quinces and Quails  
and Queens III*, 2022, cotton,  
handwoven digital Jacquard textile,  
73.66 × 30.48 cm.

Ruth Scheuing, *Quinces and Quails  
I and II*, 2022, cotton, handwoven  
digital Jacquard textile, each  
35.56 × 35.56 cm.

**Page 122:**

Ann Rosenberg, *Untitled*, 1992,  
watercolour, 25.4 × 35.56 cm.  
Courtesy of Ruth Scheuing and  
Daniel Rosenberg.

**Page 123:**

Ruth Scheuing, *Flying Dancer I*, 2022,  
digital animation, 3.05 × 22.86 cm.

Ruth Scheuing, *Quadrille*, 2022,  
cotton, handwoven digital Jacquard  
textile, 38.1 × 58.42 cm.

**Page 124:**

Ruth Scheuing, *Flying Dancer II*, 2022,  
digital animation, 3.05 × 22.86 cm.

Michael Lawlor, *Untitled*, 2010, digital  
print from D.R.G.M. (circa 1905), 18.2 ×  
27 cm. Courtesy of Ruth Scheuing.







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\*I really got to know Ann Rosenberg after the death of Michael Lawlor, my husband of thirty years, in 2011. We used to go out to cheap diners all along Hastings Street and into Burnaby; we talked about everything, we laughed, we cried. Ann and Michael were best buddies; he helped her hang shows in her gallery Photobase, which usually involved many late nights (and probably cigarettes and beverages as well). Michael also ran Gallery Sansair on Hastings Street, just around the corner at the time. Later I watched Ann and her performances as Queen Ann—I mean, *Victoria*. From Ann came the idea for the alphabet paintings, of which she had done several versions.

Michael's relationship to the letter *Q* is more instinctual, and I think, given the choice, he may even have picked the letter himself. We had a cat named Qat at one point. The "Quadrille" piece is based on his long-time collecting of magic lantern slides and old film strips. The source is a single snip of 16mm film, from which we both imagined our own stories.