

2022 Artists in Residence Group Show

Alexi Freeman, Paula do Prado, Kris Coad, Melanie Cobham, Isabel Deakin, Matthew Gove, Octora, Victoria Manganiello (USA)

9 MARCH – 11 MAY 2023

PAULA DO PRADO

W <http://www.pauladoprado.net> | IG @cuervopuma

BIO | Paula do Prado is a Sydney-based artist working predominantly in textiles. Prado utilises traditional and non-traditional craft techniques to create hybridised fibre forms, altered books and photographic self-portraits fused with fabric collage, stitch and beading. Her work explores her experience as a first generation migrant and as a non-indigenous brown woman navigating Australian society and its ongoing and problematic colonial history.

ARTIST STATEMENT | 'I am on the edge of rio Quarai, it's night-time and I can see guidai's reflection on the rivers surface. I don't know if I am above or below water. Whether I am anchored in a starry sky or held in a liquid embrace, air bubbles travelling past me up to the surface. I am here to continue to learn tending to Lajau (Ombú), our sacred tree. Lajau provides for many, but it is first and foremost one of Anansi's (spider's) preferred places. Anansi weaves her web both by day and by night. It's a strong web but it requires almost constant tending. Sometimes it requires Anansi to leave a familiar place for somewhere completely new and begin again. Anansi's weaving echoes her grandmothers, the Norns who knew how to mend, tie, and untie a knot. All is cycles. All is remembering so that we may re-weave our ancient connections.

I began this work in January 2022 as part of my residency at the ATW. The residency was incredibly beneficial to my practice, providing the time, space, and support to develop my own technique combining a warp with crochet. It was also an opportunity to strengthen and expand existing professional networks with other artists and makers. I was grateful for this opportunity, the ATW is a one-of-a-kind organisation, both technically rigorous and supportive of experimentation. '

Detít Guidai/Three Moons, 2023, crochet, tapestry, coiling and beading on steel frame; including vintage and new wool tapestry yarns, acrylic yarns, artist's hair, wire, paper, glass seed beads, antique glass beads, pom pom, 100 x 100 x 100 cm, \$5,500

RECENT EXHIBITIONS | 'Reading Into Things', PariAri, 'Birth of Sucuri', Sub-Terrains (The 2022 Bankstown Biennale), 'A place where we can be together', Stanley Street Gallery.

ALEXI FREEMAN

W www.alexifreeman.com | IG @alexifreeman

BIO | Alexi Freeman is a Melbourne interdisciplinary artist, fashion, and textile designer, who juxtaposes speculative ideas with artisanal, biological, and technological methodologies. Freeman seeks to develop methods of producing textiles in a more sustainable way and interrogates the potential of microorganisms as eco-analogues for the textile industry, called 'Bio-textiles'.

ARTIST STATEMENT | 'As an artist, I usually undertake my practice from my studio in Fitzroy where I conceptualise, design, produce and sell my work. Participating in the ATW residency program was a welcome change of both scenery and cadence. Having spent most of my career as a fashion designer utilising machine-woven and knitted base fabrics, I was grateful for the opportunity to slow down, to hand weave this garment from start to finish.

In line with my strong interest in slow fashion and sustainability, I produced this *Woven Jacket* during my residency utilising griegie cotton twine and blue wool remnants from ATW commission tapestries.

Working in proximity to the weavers was an inspiring ambience and it was wonderful to see how the repetitive fine motor skills of the master weavers translated into a cohesive large-scale commission over time.

Overall, undertaking this residency and hand-weaving this garment vindicated my intuitive feeling that there is much equanimity and beauty to be gained through slowing down the pace of modern life to smell the proverbial roses. '

Woven Jacket, 2022, wool, cotton, variable dimensions, POA.

RECENT EXHIBITIONS | 'Life & Death', Meat Market (NGV Melbourne Design Week), 'Play', Design Tasmania (Mona Foma); 'Future U', RMIT Gallery.

KRIS COAD |

W www.kriscoad.com | IG @kriscoad

BIO | Practicing for over 30 years, Kris Coad is a Melbourne-based ceramic artist who divides her time between studio practice and teaching. In 2002 Coad was awarded a Master of Fine Art by Research at RMIT.

ARTIST STATEMENT | 'I have always stopped and looked through the windows of the tapestry workshop, I think it was the seduction of the coloured yarn that drew me there. Now I am inside, and I can see past the colour. The long white vertical lines of the warp capture my attention. Slowly growing from the base of these white threads is a pattern that hints of an image, rolled and hidden below, only to become visible when the warps are full, and the tapestry completed. Baskets full of beautiful wooden bobbins are placed beside the tapestry.'

The workshop has a quiet rhythm, like a heartbeat, a constant soft tapping as the weaver presses the yarn into place, the connection between the weaver, bobbin and yarn. So much thread. Skeins wound full of yarn are lined up row upon row sorted into different shades and tones of colour, rolls and rolls of white thread and baskets full of bundled yarn. The thread binds this place together like a vessel it contains and holds an everchanging pattern. My work references this vessel; the weaver, thread and bobbin.'

the weaver...., 2023, porcelain, chamotte clay bench, 80 x 85 x 35 cm, \$2,500

RECENT EXHIBITIONS | Coad has featured in over 70 exhibitions including the 3rd World Ceramic Biennale, Korea; Dianne Tanzer Gallery, Melbourne; Manly Museum and Art Gallery, Sydney; and Craft in Melbourne.

OCTORA

IG @octora_ox

BIO | Octora is a Chinese-Indonesian artist whose work explores power dynamics within society in relation to gender, identity and race. Using photography, screen printing and embroidery Octora investigates ethnographic portrait photography to question the colonial gaze and enacts the violence of these photographs through performance. Octora completed a Masters of Contemporary Art at Victorian College of the Arts in 2017. She has been included in exhibitions at the National Gallery of Australia, National Gallery of Indonesia, Mizuma Art Gallery in Singapore and DAAD Gallery in Berlin.

ARTIST STATEMENT | *‘God’s Likeness* is a tapestry piece that I made during my residency at the ATW. The work was inspired by a portrait of a Javanese lady titled *Portret Van Een Vrouw, Op de Rug Gezien* (the portrait of a woman from the back) taken between 1900-1934, during the Dutch colonialization in Indonesia.

Through my artistic practice, I’ve been investigating ethnographic portrait photographs, the colonial gaze, and the performative violence of ethnographic photography within contemporary culture. With ethnographic colonial photograph, the camera captures the likeness of the subject but the subject individuality as a person is removed and replaced according to the colonial agenda of the ethnographer, the subject becomes a fiction character.

The residency at the ATW was my first introduction to tapestry. I learnt the techniques and processes required to create a completed work and I discovered that weaving a tapestry demands much intensity, dedication, presence, and calculation. By transferring the photographic portrait into a tapestry, I hoped to develop a new relationship between the viewer and the portrait.’

God’s likeness, 2022, wool, cotton, metal, 28 x 20 cm, NFS

2202009 Unlisted Signal, silkscreen on cotton, (framed), 110 x 110 cm, \$7,600

RECENT EXHIBITIONS | ‘Viral Self Portraits’, Museum of Contemporary Art Metelkova, Slovenia (Online), ‘Contemporary Worlds: Indonesia’ National Gallery of Australia, ‘#Perempuan’, Space 28 VCA Performing Arts.

ISABEL DEAKIN

W www.kinworkshop.com | IG @kin.workshop

BIO | Isabel Deakin is the creator of Kin Workshop, a craft/design studio that explores the sculptural potential of textiles. Each design is handmade with individually cut and hand-sewn pieces of fabric that form three dimensional objects. The sculptural nature of Kin Workshop closely links to Deakin's architectural training — she holds a Master of Architecture from the University of California — Deakin's craft practice acts as a counterpoint to her job working in architecture.

ARTIST STATEMENT | 'My work explores craft techniques and challenges materiality. *Hanging orb with weaver's threads* is made up of 660 hand cut pieces that have been hand sewn together to create a sculptural form. The work incorporates leftover threads from the ATW's *Parramatta* tapestry, which was in progress during my residency. The weft threads created an edge emphasising the form and then extend beyond the felt orb creating a hanging structure. The internal edge of the felt form is lined with fabric offcuts donated by the weavers and the ATW staff. These two design elements draw on patchworks' history of incorporating material off cuts.

The work was conceived during my residency at the Australian Tapestry Workshop and the residency was an opportunity to create a larger abstract work - my largest to date.'

Hanging orb with weaver's threads, 2022-2023, wool felt and polyester thread, 35 x 45 x 45 cm, \$770

RECENT EXHIBITIONS | 'Window Gazing', Australian Tapestry Workshop.

MELANIE COBHAM

W <https://www.mcobham.com> | IG @melcobham

ARTIST BIO | Melanie Cobham's work deals with migration, colonisation, language, and place, mapping the territories that chart belonging. Her works manifest in the form of drawings, prints, installations, and weavings, and embody the fraught translations between the analogue and the digital, between gesture and image, between communication and misunderstanding. Cobham is currently finishing her Masters of Contemporary Art at the Victorian College of the Arts, and actively participates in group shows, talks and exhibitions both nationally and internationally.

ARTIST STATEMENT | 'Determined by the rigid grid of the city, the series *Routes for the Rootless* outlines a series of adrift walks, a record of the flaneur. The handwoven, fractured maps translate the digital trace through the bodily act of weaving. The slight changes in tone are defined by the chromatic requirements of past weavings, dyed in-house to fit each project.

The tapestries' imperfect rendering alludes to the intersecting nature between language, coding and weaving: analogous systems with overlapping histories. While text and textile share the same linguistic root (*textere; to weave*), coding and weaving famously trace their origins back to the Jacquard loom. This long-standing cross-pollination between media suggests that there is a link between the ways in which we narrate our stories (language, weaving), and how we navigate the digital and physical space (coding).

The opportunity of the residence was invaluable in that it allowed me to delve deeper into weaving in a uniquely inspiring environment where education and creativity are fostered. Having a dedicated studio space and access to the ATW's infrastructure and materials was an incredible privilege and an unparalleled opportunity.'

Routes for the Rootless, 2022, handwoven tapestries, wooden support, 20 x 16 x 3 cm, \$330

RECENT EXHIBITIONS | 'Earth to Images', Huw Davies Gallery (ACT), 'Melodies for migrants', VCA.

MATTHEW GOVE

W <https://www.artsproject.org.au/artist/matthew-gove/> |

IG @artsprojectaust

BIO | Matthew Gove works across a variety of mediums including painting, ceramics, and soft sculpture. Gove's artworks reveal a penchant for quirky and humorous subject matter, humanising animals and giving them hobbies and chores. These anthropomorphised creatures exist as though they are a result of years of cohabitation and interdependency with their human counterparts, absorbing their habits and traits. Gove has worked in the Arts Project studio since 2012.

ARTIST STATEMENT | 'I chose to embark on a new challenge by giving the tapestry weaving a go. I had never done one before but was amazed at the grand scale and the weavers were weaving away on the looms when I first arrived on Monday to begin my six weeks residency. During my residency at ATW, I felt inspired to continue building on a body of work, focusing on Australian animals. I wanted to do something simple because I was learning a new technique. In most of my other work I like to add a humorous twist like a Koala drinking a beer. I also like to put the animals in different settings instead of doing something normal I like people to question what are they doing there? or what are they doing? *In Koko Koala* the tapestry is reminiscent of 1970's wall hanging, while the soft sculpture *Boxing Kangaroo* embodies the wry humour characteristic of my practice. The residency gave me a great opportunity to learn this new skill and maybe I might use it again in some of my other artwork.'

Koko Koala, 2022, wool tapestry, 27 x 17.5 cm, \$300

The Smoking Boxing Kangaroo, 2023, foam, stuffing, vinyl, wood, other, 47 x 22 x 38 cm, \$500

RECENT EXHIBITIONS | Gove has exhibited in group exhibitions at Arts Project Australia, Bundoora Homestead Arts Centre, C3 Gallery, No Vacancy Gallery and at Robin Gibson Gallery (Sydney).

VICTORIA MANGANIELLO

W <https://www.victoriamanganiello.com> |

IG @victoriamanganiello

BIO | Victoria Manganiello is a textile artist, educator, producer, and collaborator based in Brooklyn, New York, and was an Artist in Residence at the ATW in 2022. Manganiello works primarily with weaving, spinning, and dyeing and increasingly experiments with machine knitting, e-textiles and cooking which have all brought new materials, dimensions, and stories into her woven works. Manganiello works with a range of natural and synthetic materials she spins herself: natural bath and vat dyes, fibre reactive and acid dyes, and conductive metallic, yarns.

ARTIST STATEMENT | 'While in residence with the Australian Tapestry Workshop in June 2022, I continued a longstanding exploration of where textiles and technology overlap. My time spent on the jack loom and in community with the ATW weavers inspired me to consider this intersection from new perspectives. It was also the time that I began to explore basic coding and programming with JavaScript. In my experience, some of the most fruitful outcomes of a residency come after its completion because you return to your studio practice with an invigorated inspiration and motivation to try out all the new ideas you discovered while abroad.

In the months that followed my residency, I focused specifically on Cellular Automata, a mathematical model based on units and repetition. The patterns I visualized reminded me of weaving patterns (or perhaps, my experience with weaving was what drew me to Cellular Automata - who knows?) and I ultimately started exploring new methods of drafting. These works were created using Cellular Automata rules and Javascript with photoshop for the Jacquard Loom. The animation accompanying the woven pieces is further exploration into the process of translating colour, form, and pattern into draft. These works were produced with support from Arsiliath, Tisca, TaDa, Matthew Broerman, and my collective, Craftwork.'

Untitled #168, 2023, natural and synthetic fibres, dye, 122 x 133 x 5 cm, \$5,600

Untitled #169, 2023, natural and synthetic fibres and dye, 122 x 133 x 5 cm, \$5,600

RECENT EXHIBITIONS | 'Material Reasoning', Center for Craft (USA),
'Textilindustrie', Gewerbemuseum Winterthur (CH).

Quick Reference Document:

THE AUSTRALIAN TAPESTRY WORKSHOP (ATW) has built a global reputation as a centre of textiles excellence, specialising in the creation of contemporary tapestries in collaboration with living artists, designers and architects.

ARTS PROJECT AUSTRALIA (APA) is a centre of excellence that supports artists with intellectual disabilities, promoting their work and advocating for inclusion within contemporary art practice.

VENUE: Australian Tapestry Workshop

OPENING: Thursday 9 March 2023 from 7:30 PM

DATES: 9 March – 11 May 2023

TIMES: Tuesday – Saturday, 1-5 PM

MORE INFO: <https://www.austapestry.com.au/content/2022-artists-in-residence-group-show>

ENTRY: FREE

ARTWORK SALES: For further information and pricing please contact contact@austapestry.com.au

MEDIA CONTACTS: For further information, images or to request interviews contact Lizzie Graham, engagement@austapestry.com.au