

**KATE DERUM+  
IRENE DAVIES  
INTERNATIONAL  
TAPESTRY AWARDS  
2024**

**AUSTRALIAN  
TAPESTRY  
WORKSHOP**

**CREATIVE VICTORIA**



# KATE DERUM + IRENE DAVIES INTERNATIONAL TAPESTRY AWARDS 2024

1 AUGUST - 18 OCTOBER 2024

The biennial Kate Derum and Irene Davies International Tapestry Awards celebrate creativity and excellence in contemporary tapestry. Artists from around the world are invited to submit small scale hand-woven art works that reflect an expressive use of tapestry through materials, concept, colour and design. This year 138 finalists were selected, representing more than 16 countries.

Genrously supported by Susan Morgan, the Kate Derum Award honours Kate Derum and her significant contribution to tapestry as an artist, weaver, teacher, mentor and former Studio Manager of the ATW.

The Irene Davies Award was established to support students and early career weavers in their first five years of tapestry practice. The awards is generously supported by Alayne and Alan Davies in memory of their mother Irene Davies, a tapestry enthusiast and avid supporter of the ATW.

## AWARDS

**Kate Derum Award** \$5,000  
Highly Commended \$500  
Commended \$200 ATW Yarn Voucher  
Awarded to established artists.

**Irene Davies Award** \$1,000  
Highly Commended \$500  
Commended \$100 ATW Yarn Voucher  
Awarded to artists in their first five years of practice.

**ATW Weavers' Choice Award** \$500  
**People's Choice Award** \$500

## JUDGES

**Jenna Lee**  
Gulumerridjin (Larrakia), Wardaman & KarraJarri  
Artist

**Tai Snaith**  
Artist

**Rebecca Jobson**  
Head of Studio, Australian Tapestry Workshop



Scan here to vote for  
your favourite tapestry in  
the People's Choice  
Award



# WINNER

## KATE DERUM AWARD

**Anna Dunnill, Australia**

'Gleanings (self-portrait)', 2024, silk, hemp, twined cotton, twined wool, waste threads, grass, hair, rice pearls, found metal loop, camellia petal bead, glass beads, tiny stone from Williamstown Beach, cotton warp, 20 x 15 cm  
@okayampersand

This tapestry continues my exploration of 'gleaning', the practice of gathering and repurposing things that would otherwise be discarded or overlooked. This requires paying attention to my immediate environment and being alive to the possibilities contained within apparently useless things. Here, 'gleaned' items are trapped within the body of the tapestry, suggesting tidelines of flotsam; an accumulation of things gathered from around me. These include thread waste from my studio (some loose and some twined into string), found and made beads, grass, hair. These gleanings, carefully selected and arranged, form a kind of map of myself. They take on an aura of preciousness, jewels made from rubbish.

The addition of asymmetrical loops around the tapestry's edges, and a dangling bead adornment, open up the tapestry plane, allowing it to extend outwards.



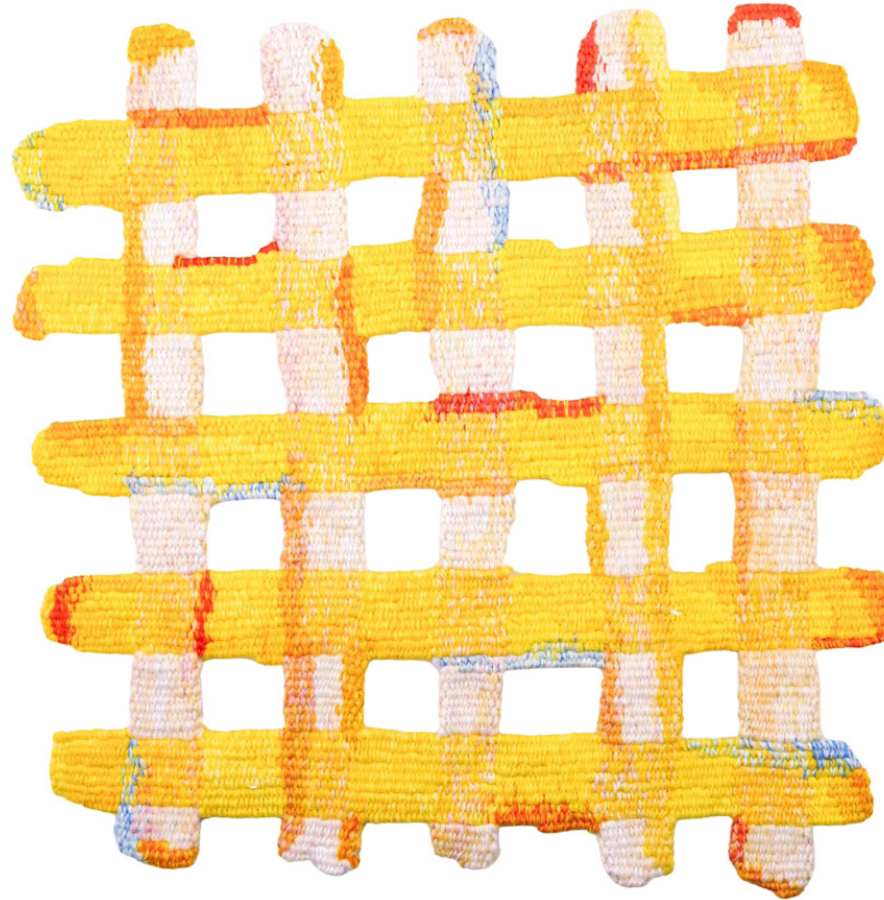
# HIGHLY COMMENDED KATE DERUM AWARD

**Misako Nakahara, Japan**

'LINES#Y' 2024, wool, cotton, embroidery thread,  
36.7 × 35.2 cm  
@nakahira\_misako

Misako Nakahara's works are tapestries featuring stripes. Her interest in stripes first began when she read 'The Devil's Cloth' by Micheal Pastoureau, which addresses cultural biases surrounding striped patterns in Western culture. She says: 'stripes are a pattern that is composed of lines that are parallel and do not intersect. The stripes symbolize sin, festivities, cleanliness, chic, and rest. People have found meaning in their simple patterns for centuries.' During the COVID-19 pandemic scenes of people lining up spaced apart at regular intervals inspired the creation of works reflecting this new world order.

Nakahara's work so far consists mainly of yellow and she is interested in its meaning. Yellow is a color that attracts people's attention and at the same time gives them a sense of happiness. The interplay of colors is explored by creating new patterns from colors and motifs discovered during her stay in Melbourne.



# WINNER IRENE DAVIES AWARD

**Manjari Murugesan, India**

'Loom-mate', 2024, Cotton, Wool, Human Hair,  
19 x 27 cm  
@impatientweaver

This tapestry gives you a peek into my life in a cozy 10x15 ft rented room. I envision having my own studio one day, but the practicality of affording it was challenging. I did not want to wait to get a bigger loom. So, I brought the loom to me, right next to my bed. This tapestry captures my everyday hustle—I wake up, hop onto my loom, surrounded by yarn galore. Space is tight, but I've found my groove, figuring out ways to make it work. My room's essence is in this rectangle—I live, sleep, and weave here. They call me the girl who snoozes next to her loom. It's a quirky blend of work and life, all in one room.





# HIGHLY COMMENDED IRENE DAVIES AWARD

**Tony Busch, Australia**

'Termite study', 2024, Hand-dyed jute cotton warp,  
40 x 40 cm  
@burningatgbusch

This piece was conceived after a walk in Warripari following a bad storm. A large tree had been blown over and I saw that the base had been eaten into a labyrinth of tunnels. The layers of tunnelled wood created an interesting pattern and I challenged myself to find a way of depicting this in a two-dimensional woven form. I decided that a series of 'layers' might suggest the honeycomb structure of the wood.



# JUDGES COMMENDATIONS

## **Kate Derum Award**

\$200 ATW Yarn Voucher

### **Cheryl Thornton, Australia**

'Quandong I', 2023

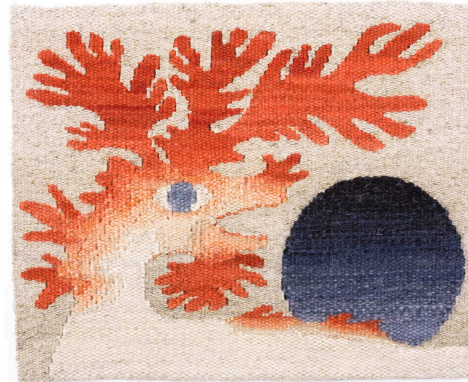
Cotton, wool, linen, paper yarn,  
15 x 33 cm



### **Wiktoria Podolec, Poland**

'The Creature', 2024

Warp: linen, weft: 50/50 hemp and cotton  
yarn (in the background), raw non-dyed  
wool (black and white), wool hand dyed  
with plant dyes: madder root and logwood  
29.5 x 23.5 cm



## **Irene Davies Award**

\$100 ATW Yarn Voucher

### **Tanushree Solanki, India**

'Threads of life', 2023-24

Cotton warp, cotton weft  
30 x 15 cm



# ATW WEAVERS' CHOICE

**Cheryl Thornton, Australia**

**'Quandong I', 2023, cotton, wool, linen, paper yarn, 15 x 33 cm @thornton7780**

The quandong tree was inspiration for this tapestry as an example of an Australian native tree. We had one growing in our scrub bordering the Little Desert. It was our secret, so we thought; we really did believe nobody knew about our tree. Regularly we would visit. We did not know quandongs are hemi parasitic meaning that to survive they attached themselves to another plant for their supply of water and nutrients. The host was a stingy bark apparently. Neither of the trees survived. I became interested in the host and wove 'Quandong II', the host 2023. These two trees with their own identities, shared support and connection, the flat horizon, big sky, the quiet and the stillness, the colour of the sand....and the highway. My bowl of quandong seeds gathered from this tree are a precious memory of home of time and place.

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# KATE DERUM AWARD 2024

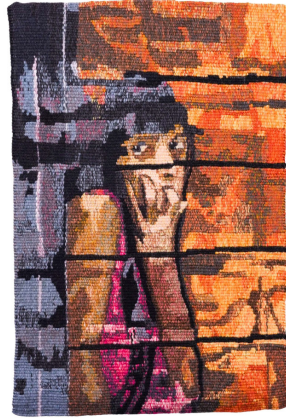
ANNE-ELISE ANGAS (GBR) / PATRICIA ARMOUR (NZL) / TRINIDAD BASCUÑÁN (CHL) /  
GHISLAINE BAZIR (FRA) / MARIE-THUMETTE BRICHARD (FRA) / GAYE BRITT (AUS) /  
RAEWYN BUCKLOW (NZL) / CHRIS COCHIUS (AUS) / CRESSIDE COLLETTE (AUS) /  
DEBORAH CORSINI (USA) / ROSEMARY CROSTHWAITE (AUS) / ILONA DEMECS (AUS) /  
MICHELLE DRIVER (AUS) / HEATHER DUNN (AUS) / ANNA DUNNILL (AUS) / JILLY EDWARDS (GBR) /  
SUZANNE FITZGERALD (FRA) / JANE FREEAR-WYLD (GBR) / MURRAY GIBSON (CAN) /  
SHELLY GOLDSMITH (GBR) / ADY GONZÁLEZ (CHL) / SAFFRON LILY GORDON (AUS) / TIM GRESHAM (AUS) /  
BLAKE GRIFFITHS (AUS) / MIHAELA MIRELA GRIGORE (ROU) / DANA HARRIS (AUS) / DOROTA HENK (AUT) /  
SUSANNE HENRIQUES (SWE) / BETTY HILTON-NASH (USA) / FIONA HUTCHISON (GBR) /  
BENTHE IBSEN (DEN) / SADHVI JAWA (IND) / MARGARET JONES (GBR) / MERYN JONES (AUS) /  
DIMITY KIDSTON (AUS) / VALERIE KIRK (AUS) / SUZANNE KNIGHT (AUS) / JOAN KORN (AUS) /  
PAULA HUENCHUMIL LABRAÑA (CHL) / BRIDGET LANE (GBR) / MARY LANE (USA) / LEE LEIBRANDT (AUS) /  
KARL LOGGE & MARTA ROMANI (ITA) / SARA LINDSAY (AUS) / LINDSEY MARSHALL (GBR) /  
LOUISE MARTIN (GBR) / KAYLA MATTES (USA) / MARY MCARDLE (AUS) / YONAT MICHAELOV (USA) /  
MARYANNE MOODIE (AUS) / CLAUDIA MORENO (CHL) / CHARMAINE MUSCAT KVALIC (AUS) /  
MISAKO NAKAHIRA (JPN) / YOSHIKO NAKANO (GBR) / ANN NAUSTDAL (NOR) / MARDI NOWAK (AUS) /  
TEA OKROPIRIDZE (USA) / YOLANDA MARGARET OLIVOTTO (CAN) / ANNA OLSSON (SWE) /  
LYNNE PEEBLES (AUS) / FLOSSIE PEITSCH (AUS) / YUNUEN PEREZ (GBR) / ANA PETIDIS (AUS) /  
WIKTORIA PODOLEC (POL) / JANET QUILTY (AUS) / ELLEN RAMSEY (USA), JUSTINE RANDALL (GBR) /  
JULIA RAPINOE (USA) / DR. SHUBHANKAR RAY (IND) / BRITT SALT (AUS) / PHILIP SANDERSON (GBR) /  
CHRISTINE SAWYER (GBR) / TOMMYE MCCLURE SCANLIN (USA) / PATRICIA SCHOLZ (AUS) /  
EMA SHIN (AUS) / RACHEL MARI SIMKOVER (AUS) / JOY SMITH (AUS) / KATHY SPOERING (USA) /  
GYLLIAN THOMSON (GBR) / CHERYL THORNTON (AUS) / KATHE TODD-HOOKER (USA) / AMY USDIN (USA)  
MÉABH Warburton (FRA) / SUE WEIL (USA) / SUSAN WEIR (NZL) / DAISY WILLIAMSON (GBR) /  
HANNA ZABUDSKA (UKR).





**Anne-Elise Angas, United Kingdom**  
**'Worry Knot', 2024, cotton, paper**  
**yarn, linen and rayon, 37 x 38 cm @**  
**anneeliseangas**

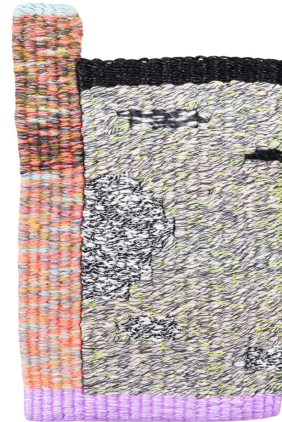
'Worry Knot' is a reflection upon the eclectic mix of cultures that can be found through our different societies. Nature and man making their marks together creating the sublime beauty that is our world. Acknowledging the worries that we may feel for the world's future but giving hope that together we will pull through. As with the concept of worry doll, the materials had to balance and be a mix of natural and manmade. I choose to use rayons, linen, paper yarn and cottons in different areas.



**Patricia Armour, New Zealand**  
**'Stolen Youth' 2024, wool, synthetic**  
**on cotton warp, 36 x 25 cm**  
**@patriciaarmourtapestry**

Human trafficking is a scourge on humanity with millions of men, women and children being exploited in so many ways. Children, especially from disadvantaged backgrounds, are often vulnerable. Childhood should be a time to learn and grow in safety, however we see a young girl, held against her will in plain sight.

When designing my tapestries, I use photography, painting, collage, prints and photoshop to convey a sense of light and atmosphere. My inspiration comes from the human form and face, ancient mythology and the art of the Pre-Raphaelites. Working to convey an ethereal quality, I hope that viewers will read a personal meaning into my tapestries, discovering ideas or attributes for themselves. I try to convey human emotions and experiences through my work, by bringing together the authenticity of tradition and the vitality of contemporary to produce a contemplative work of art.



**Trinidad Bascuñán, Chile**  
**'Inside' 2024, cotton, mohair, plastic,**  
**acrylic, bamboo, 34 x 22 cm**  
**@trinidad\_textil**

As part of an exploratory series on the density of matter, in this tapestry I use the visual texture achieved by the strands to "trick the eye" by simulating the interior of a stone. As if it were a cut that gives a glimpse of what is happening inside, this small piece is a part of the whole, which is a recurring topic in my work.

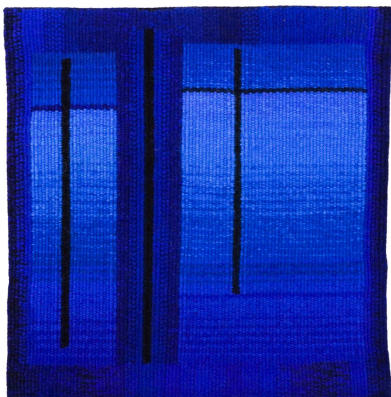
Using the vertical tapestry technique, with this work I advance a little in that search towards the portrait of the material, without having representation as a goal, but the experience of the subjective evocation of the stone. The material helps, since the rectangular format makes it clear that this reality is fragmented and it is not possible to recover, but only remember.



**Ghislaine Bazir, France**  
**'Evelina', 2024, wool, silk, linen,**  
**36 x 30 cm @tissagerie**

Evelina was my great-grand mother, born in 1876, whom I've never spoken to. She gave birth to 10 children, but her personal story is lost. I tried to meet with her through a black and white tiny photography.





**Marie-Thumette Brichard, France**  
**'Poles' 2022, wool, 25 x 24.5 cm**  
**@mariethumette**

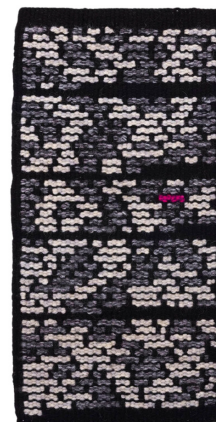
This tapestry is part of a series: 6 large and some small tapestries inspired by the sea, its light and above all infinite and immaterial blue. I like the contrast between the verticality of the poles in the harbor and the infinite horizon of the sea.

My work is inspired by my maritime environment. I weave on a Gobelin high-warp loom. Today, when everything must be done in a great hurry, tapestry may seem to be anachronistic. For me tapestry is an obvious fact, a slow, lonely work, out of time, where creation meets technical constraints and the tactile pleasure of weaving, touching the material intertwining the threads, the rhythm of the spindles sounding like music.



**Gaye Britt, Australia**  
**'Inner Sanctum' 2024, wool, cotton, embroidery cotton, 20 x 16 cm**  
**@gayebritt**

Based on my own macro images of raindrops, 'Inner Sanctum' speaks to climate change. In particular, the safe world within the raindrop and the turbulent world that is external to the surface of the raindrop itself. For me it speaks to fragility, but also to shelter, as we construct an inner world that shields us from the world around us.



**Raewyn Bucklow, New Zealand**  
**'Redacted' 2024, cotton warp, wool weft, 28 x 14.5 cm**

I'm always intrigued to see patterns in unexpected places. Like the gaps that run between words in blocks of text forming lines - typographers call them rivers. When I discovered the Redactle word puzzle I couldn't help but see patterns throughout the blanked out and revealed words. Those are what have inspired this tapestry.



**Chris Cochius, Australia**  
**'Remember...' 2024, wool, cotton, polyester, ribbon, lurex, tin, 21cm x 19.5 cm**  
**@chrischocice**

A recurring theme of my work is memory – the complexities of how and what we remember and particularly how they are stored. I have used an image of a small backpack – not only as a container of memories but as a canvas that describes how memory works. There are bright colours referencing the vividness of new memory, faded, less coloured areas for older memories with seams that are loose or coming undone, a broken strap indicating an inability to keep intact those memories we have. There is adornment, soumak weaving that sits on the surface, to reference how we embellish some of our memories; there are shadows. A notebook, paintbrush and pencil are constant travel companions that help us record, and a faded, bent map no longer in use. An elephant, symbol of never forgetting – but of course we do – we layer, conceal, distort, misremember, embellish - and simply forget.



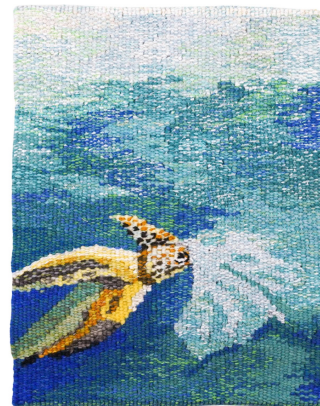
**Cresside Collette, Australia**  
**'Garden, diffused' 2024, Seine twine**  
**warp, wool, cotton, synthetic weft,**  
**30 x 30 cm**  
**[www.cressidecollette.com](http://www.cressidecollette.com)**

This tapestry references a previous tapestry, 'Garden', exhibited in the Kate Derum Award in 2017, that is based on an 'en plein air' tapestry woven in a garden in Weligama, Sri Lanka. The underlying image is result of manipulation through photography and print that gives a softer, diffused version of the original source material. My work is fundamentally about process, not politics, but it is hard to not reconcile the fact that in the future we are confronting a diffusion of the beautiful natural environment that we currently take so much for granted.



**Deborah Corsini,**  
**United States of America**  
**'Red Tide' 2024, wool on cotton**  
**warp, natural dyes, 25 x 17 cm**  
**[@deborahCorsini\\_weaver](mailto:@deborahCorsini_weaver)**

Dynamic stripes and a limited color palette are the elements used to create this small piece. It was woven spontaneously without a plan. I wanted to allow playfulness and randomness in the design and enjoy the process of weaving and creating as the work developed up the warp. Graphic brown and white lines contrast with various shapes of warm colors of natural dyed yarns. The resulting piece has a lot of movement and energy. Although the color palette is earth toned it reminded me of the wave like motion in water.



**Rosemary Crosthwaite, Australia**  
**'Pervasive Plastic' 2024, cotton,**  
**wool, linen, cottolin, plastic,**  
**20 x 25cm, NFS**

Our use of plastic has become an environmental burden which continues unabated. When supermarkets started collecting soft plastic to be recycled, I joined the many people who saw contributing to this as a small but positive step. However, during 2022 it was revealed that this recycling project had failed resulting in plastic being stockpiled across the country. Out of disappointment at this failure I began to research the effects of plastic globally and became more aware of the huge impact plastic is having in our waterways and oceans. This tapestry reflects concern for marine life that consume floating plastic items which mimic their food sources. The plastic yarn blended through much of the tapestry references how science has revealed when plastic breaks down into nanoparticles unseen by the naked eye, it can form a toxic soup contaminating our waterways and oceans and will last for many years.



**Ilona Demecs, Australia**  
**'Extenuation' 2024, wool and cotton,**  
**26 x 35 cm**

Longings are frequently put forward for us to stimulate our senses. These appealing out-of-reach desires commonly imposed anxiety and stress. During the process of acquisitions, realism can be distorted, practicality cannot be seen and the effort for success will result in detrimental results. The elimination of out-of-reach wishes from our lives is essential for balanced mental health and often can only be relieved by external help.

I created this work to raise the importance of mental health promotion. Presently, more attention is paid to managing stress and less focus on prevention.





**Michelle Driver, Australia 'No, I am not patient' 2023, wool, cotton, linen, 37 x 34 cm**  
**@michelledriverartist**

I created this piece as a response to all my art studio visitors who say to me 'you must be so patient!'. I have recently been diagnosed with Level 2 ASD (Autism Spectrum Disorder), so now I say 'no, I'm not patient, just Autistic'. I am particularly drawn to hand woven tapestry, as it is complicated, has limitations, unconventional, and frequently challenging.

I don't consider myself to be patient, or a 'dedicated, hard worker,' – I am an artist, and cannot go one single day without making, creating and dreaming.

This work is a narrative of non-conformity, a celebration of queerness and neurodiversity, and an exploration of childhood trauma, all underscored by a subtle but resonant dark humour. Monochrome dominates, like shadows cast in the darkest corners of the mind, with small pops of colour that serve as a testament to the resilience of the human spirit.



**Heather Dunn, Australia 'The Black Line' 2024, cotton, silk, linen, wool, 24.5 x 20.5 cm**  
**@heatherdunnartist**

Blocks of sandstone carved out of unceded land built the structures of bureaucracy, a uniquely colonial construct. This wall alludes to the carving up of the land into county's, parishes and blocks, another British methodology. A landscape of acquisition, enclosure and boundaries. Bisecting this is the narrative of the Black Line. This wall in Oatlands, a garrison town, is a section of the Courthouse. Woven in naturally dyed and coloured silk, linen (flax was grown in Oatlands) and wool, with the Black line in Paper, a symbol of history written by the victors.



**Anna Dunnill, Australia. 'Gleanings (self-portrait)', 2024, silk, hemp, twined cotton, twined wool, waste threads, grass, hair, rice pearls, found metal loop, camellia petal bead, glass beads, tiny stone from Williamstown Beach, cotton warp, 20 x 15 cm @okayampersand**

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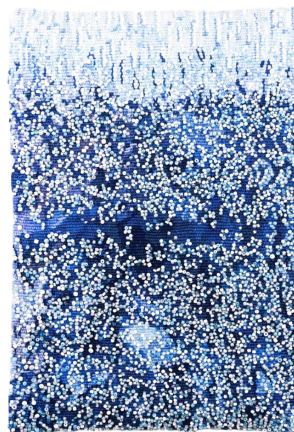
**Jilly Edwards, United Kingdom 'The first 4 weeks' 2023, cotton warp, wool, cotton, linen, chenille weft, 25 x 25 cm @jillyedwards**

This is all about the daily/weekly routine of new beginnings in a new area, finding my new routines, new walks and a garden to inspire me. At first I had no studio, just a kitchen table, so I worked in my sketchbook and on a small scale. Gradually as my studio was built I was able to unpack and begin to test and weave the thought drawings, I kept the scale and wove each set of weekly drawings. This is the first 4 weeks. Eventually I will have 52 squares and 13 quads of 4 tapestries, making a year.



**Suzanne Fitzgerald, France 'Vines in the Touraine: Autumn' 2024, cotton warp, mixed fibre weft (cotton, wool, polyester, silk), 19 x 19 cm**

This weaving is from a drawing made during the first frosts on the vines above our house last autumn. The vineyards are a uniform green in summer, change to rich reds, yellows, burgundies, then become bare sticks waiting for the whole process to start all over again. I have tried to capture the moment of transition from summer growth to rest and respite of Nature during the winter. Today, I use my surroundings as my point of departure for my tapestries: the landscape around the Touraine, the richness of changing colours through the seasons, a château reflecting in the Loire, the expression of my grand-daughter laughing, the changing light dancing off the River Cher.



**Jane Freear-Wyld, United Kingdom 'Ice 2' 2024, monofilament, beads and cotton weft on cotton warp, 30 x 20 cm**  
**[www.janefreear-wyld.co.uk](http://www.janefreear-wyld.co.uk)**

On the most beautiful day in Alta, Norway, I came upon a group of ice sculptures. I did my usual thing of looking close up at details, rather than whole sculptures. The sun was in front of me, shining straight through one particular block, and the colours, shapes and patterns simply sang. I took a couple of photos and throughout the rest of the trip kept looking at them. Selecting a tapestry design is often an automatic response, and in a single photograph everything was there: shape, colour, pattern, line, and hundreds of miniature reflections.



**Murray Gibson, Canada 'Floe' 2024, cotton, 30 x 27.5 cm, @murraygibsonstapestry**

A floe is an area of ice that has broken off from a larger ice body. Smaller areas then float away with the surrounding current. This breakup is typically an annual spring event in moderate climates such as in the Great Lakes of southern Canada, and these chunks frequently jam the flow of rivers and cause extensive flooding and property damage.

Events like these are interruptive but finite. In the Arctic, the polar ice is essential to the existence of both humans and animals. This existence is now threatened by global warming permanently eroding ice fields and glaciers. These newly-formed floes represent much more than an annual change of seasons.

In Floe there is a dynamic tension between positive and negative space that represents environmental questions: which area is water? which area is ice? When do the two become one?



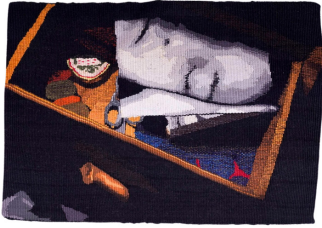
**Shelly Goldsmith, United Kingdom 'Weave My Own Dress' 2022, cotton, silk, wool, steel pins, 39.5 x 20 cm, @shellytippinggoldsmith**

Through textiles, my practice-based research project Locus Of The Dress (LOTD) explores the psychological theory 'Locus-of-Control'.

'Locus-of-Control' helps us understand how we view our existence, how we tackle day-to-day, and monumental challenges and view our future prospects.

What if forming an internal warming system (a bell) could alert one to dips in mental health, helping us get back on track. The ubiquitous and nostalgic miniature brass 'bell lady' represented just that for me. Found in abundance in charity shops around the UK, this discarded vintage object feels to me like a strong symbolic message from the past. The brass bell, hidden within the skirt of this 'Dickensian' female figurine is her hidden weapon, a totem, signalling moving towards responsibility, mastery & autonomy; Weaving My Own Dress is the fundamental act of controlling my environment and existing within the Internal Locus-of-Control.





**Ady González, Chile 'Madre', 2023, cotton thread, 35 x 24cm**  
**@adynomas**

I once took a photograph of my mother and kept it in a drawer for a long time. That's how I still see her: incredible, fascinating, calm and silent, a respite in the middle of the conflict. The concepts of memory and heritage are fundamental in my work. Within my projects I rescue materialities and techniques that are known and that somehow are transformed into important elements and evocative of an emotional and familiar memory. The act of sewing, knitting and embroidering isn't just a domestic and repetitive exercise, it represents in great measure the construction of a family memory, learning to through everyday life, a way of looking at the world so many times unfair and at the same time generate the tools to be able to face it.



**Saffron Lily Gordon, Australia 'Singing like the sea' 2024, gold, silver, copper, silk, hemp, linen, plastic, wool, 17.5 x 18 cm**  
**@saffronlilygordon**

Time held me green and dying  
 Though I sang in my chains like the sea.  
 - Fern Hill, Dylan Thomas

This work reflects on time and ageing, questioning what is precious and what is valuable.

What we value for usefulness or longevity, the illusion of permanence and the beauty in fragile transience. Does value lie in the materials, the slow processes of making, or the illusion of the finished object?

The tapestry surrendered to the alchemy of a copper dye bath after it was woven, a leap into the unknown. The only certainty was the reaction of different fibres, which will continue to change through time.

In making this tapestry I was as much bound by the mind as by the physical limits of warp and weft - ideas of good and bad technique reigning in the desire for joyous expressive weaving.



**Tim Gresham, Australia 'Scale Concept' 2023, wool, cotton, 16 x 16 cm**  
**@greshtim**

This tapestry was woven to decide on the concept for a larger work. Developing the forms, colours and techniques for the larger work. Tim Gresham's practice is in woven tapestry and spans more than 30 years. Alongside this practice he is a senior weaver and tutor at the Australian Tapestry Workshop. Gresham's recent abstract work reflects light and colour in rhythmic compositions with a nod to modernist design. He utilises techniques unique to woven tapestry and the works evolve as they are woven.



**Blake Griffiths, Australia 'National Emblem Reconstructed (Kangaroo Square)', 2024, Kangaroo fur, emu feathers, wool, 15 x 15 cm**  
**@blakegriffiths\_**

This tapestry continues an ongoing body of work titled 'National Emblem Reconstructed' - a series utilising feathers and fur from the animals of our National coat of arms; the Kangaroo and the Emu. It in part responds to environmental concerns, asking how are these animals given pride of place on the emblem but not on the ground? The ongoing investigation takes this further, addressing the notion of emblem, entering an important contemplation at the crux of a divide; is an emblem merely an image or is it made from the substance that it purports to represent? Divides can be woven.

This tapestry also pushes the technical limits of conventional spinning treating each fibre of kangaroo fur as a discontinuous weft. Too short to spin with any tensile strength, a quasi-spinning technique was employed to align each of the discontinuous fibres to make the tapestry weaving process possible.



**Mihaela Mirela Grigore, Romania**  
**'Theft of the stone' 2023, wool & acrylic threads, 21.5 x 27 cm**  
[www.mire.ro](http://www.mire.ro)

The inspiration came from a sci-fi novel, where the main character travels from one planet to another and meets different characters from whom he wants different things that resonate with him and complete him. What he cannot get by being nice, he will steal. Hence, the title of the work: Theft of the stone (from the heart).

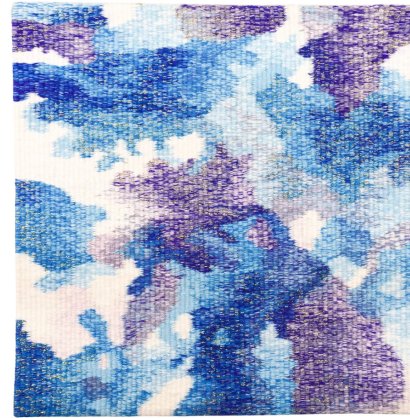
Whether it's about tapestry, graphics or textile objects, colour is what defines my works. I observe the depth of things, and I don't like to copy mechanically the surrounding reality. Every work of mine expresses an emotion, a feeling, and those emotions speak a language that everybody can understand.



**Dana Harris, Australia 'Miniature', 2023, cotton, plastic grid, 29 x 36.5 cm**  
[@danaharris.studioprojects](https://danaharris.studioprojects)

This work relates to my interest in developing a system to explore forms of mathematical patterns and making connections to the built landscape. Each panel is built on a grid and relates to a system exploring fixed parameters- the warp count is 90 and the weft 70. Within these constraints, there is a wealth of possibilities. There is a rhythm developed using accumulated stitches which reveals the nature of thread, and the relationship between pattern and colours.

The title refers to 'La Miniatura' the name of Frank Lloyd Wright's first house in a series known as Textile Block houses where he attempted a flexible building system, forming interior and exterior surfaces of the house. Hand cast concrete blocks offer a decorative element of a small scale, and closely relate to its site. This inspired me to examine how structure determines patterns, related to scale and have an invisible logic.



**Dorota Henk, Austria 'Opal' 2023, Cashwool Zegna Baruffa, 100% Merino wool; metal thread; black lining; linen 30 x 30 cm**  
[@dorotahenk](https://www.dorotahenk)

I decided to weave a small tapestry whose pattern I chose from part of my large painting. The artwork is presented on a small canvas, like a small painting, but painted with threads.



**Susanne Henriques, Sweden**  
**'Vanessa urticae' 2024, warp: 12/3 flax; weft: mostly flax, little silk, very little wool and rags, 27 x 23 cm**  
[www.susannehenriques.com](http://www.susannehenriques.com)

In this time of Anthropocene, wild animals have more and more difficulties to survive in our man made artificial landscapes. Insects are under threat, and in the past few years I have worked with "city-butterflies" in my tapestries. The weaving technique is slow and solid in a society where change is the word of the day. Tapestry weaving obliges you to stay calm and to create things with reflection. This time my butterfly, small tortoise shell, Vanessa urticae, has started to fade away and is now in three parts. The tapestry weaving technique and the material are important parts of my artwork, and this time I have mostly used flax and silk in the weft to get a more artificial approach. A lot of my materials are inheritance and gifts that I have dyed myself and I try to always think of our environment.





**Betty Hilton-Nash, United States of America 'Hand Work', 2024, cotton, wool, silk/wool blend 25.5 x 25 cm, @mendocinobetty**

Hand print, hand work, hand woven, creative hand, hamsa hand, cave print hand, tool of tools

human hand, hand manipulated, hand fast, hands of stone, handmade, second hand, hand shake

hand washing, hand sanitizer, hand me down, handwriting, hand clap, slow hand, I wanna hold your hand,

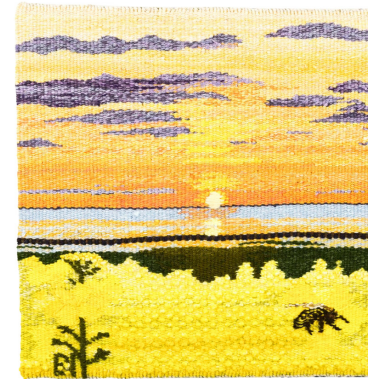
hand in hand, hand wave.



**Fiona Hutchison, United Kingdom 'Encircled- blue/green' 2024, cotton and linen, 20 x 20 cm @fionahutchisontapestry**

This body of work is developed by studying the surface of the sea: currents, tides, whirlpools and maelstrom, the powerful ebb and flow of water. The work is not a literal translation of something seen or remembered, but a metaphor to our lives.

Inspired by processes and materials, I have been exploring the three-dimensional qualities that can be achieved within tapestry. Breaking away from the more traditional approach to tapestry I experimented with manipulating both warp and weft to build a more sculptural tapestry.



**Benthe Ibsen, Denmark 'You are so small, but so important', 2023, linen warp, weft wool and silk, 25.5 x 25.5 cm @bentheibsen**

You are so small, but so important! Bees are harbingers of spring and are “the soul of summer with the hourglass of idle moments, the swift wing in the scents that well up, the intelligence in the rays that soar, a murmur in the trembling glades” and much more poetry with dreams, memories and hopes! Bees are busy transporting pollen from flower to flower, ensuring the plants are pollinated so we can have apples and other wonderful foods later in the year. My initials as an artist are BI, which means bee in Danish. All these reasons led to the idea of focusing on bees and their wonderful collaboration with a rapeseed flower/field in the peaceful glow of the sunset at the Wadden Sea - a part of the World Heritage. A tribute to bees with memories of the arrival of summer.



**Sadhvi Jawa, India 'Construction site' 2024, paper yarn, glass beads, 32 x 27 cm @sadhvijawa**

'Construction site' is inspired by an aerial photograph of a large construction site in Bengaluru, India. The photograph showed a patchwork of rusted metal tiles in shades of orange, blue, brown, and white, metal pipes strewn around that came together to form a beautiful and intricate design.

However, the reality is that Bengaluru is facing the challenges of urbanization. The increasing number of construction sites is a common sight as the city tries to accommodate the growing population. While these constructions provide employment to many, they also bring along issues like pollution, traffic, and the depletion of resources, leading to the displacement of local communities. Initially, I disliked the idea of newer constructions due to the adverse impact on the environment and society. However, this struggle became the biggest inspiration for my work, which contemplates the complex and interconnected nature of urbanization and its impact on the environment and society.



**Margaret Jones, United Kingdom  
'Into The Void 2' 2024, cotton warp,  
wool, cashmere and silk weft, 38.5 x  
35 cm @margaretjones6979**

This tapestry was created based on the current war between Palestine and Israel. My work is not generally political but sometimes I just get so very angry about things and a tapestry emerges. The background image of the tapestry is based on a photograph of the early destruction in Gaza, it is overlaid with an image of black shattered glass.

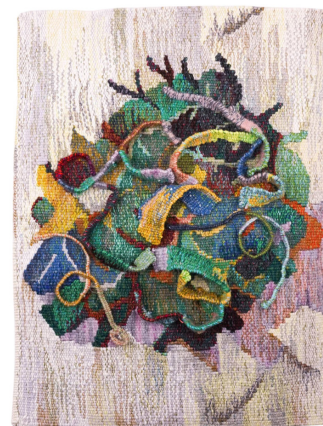
This tapestry is neither anti-Israeli or anti-Palestine, but it is anti-war. Why is it in these days of global warming when we are potentially on the brink of destroying our habitat and our planet as we know it, are we, as a species, continuing to try to destroy our fellow man? Surely, we should have higher priorities. Perhaps we should be concentrating on reducing our dependence on fossil fuels, minimising our impact on the planet and not bombing each other to destruction.



**Meryn Jones, Australia 'Untitled:  
Incompatible; Gold #1', 2024, Warp-  
Nepalese hand-spun nettle thistle,  
Weft- gold tinsel streamers, fine gold  
metallic thread, gold cotton, linen,  
small embroidery hoop, 23 x 28 cm,  
@meryn\_jones\_textileartist**

I compose abstract emotive forms such as gold rectangular 'fields', but also some abstractions moving towards figuration. All my work is derived from personal environments, perhaps triggered by a memory or from imagination. Tension between warp and weft is what this piece is about- warp manipulation on an upright tapestry loom, plus the textural relationships between tapestry weaving and fine cross-stitch using similar but different types of golden materials.

I was determined to weave a heavily textured irregular organic shaped tapestry with non-conventional and difficult choices of yarn types for both warp and weft. Yet, these are materials that sit within my current aesthetic concerns as an artist. A diptych, this piece uses gold in both woven tapestry and embroidered tapestry, gold being a highly personal, symbolic material used consistently across my recent work, in many mediums.



**Dimity Kidston, Australia 'Seaweed  
Drift' 2024, wool, cotton, linen,  
39 x 29 cm  
@dimitykidston**

'Seaweed Drift,' considers the complex and transient beauty of our coastal ecosystems and seeks to highlight the critical environmental role these marine plants play. The tapestry reflects the unique textures and colours of seaweed, mirroring the natural entanglement found in these vital habitats. The colour palette is sourced directly from the hues observed in seaweed—from deep greens and earthy browns to subtle hints of purple and blue, which shift with the light and tide, embodying the dynamic nature of our oceans. Seaweed Drift invites viewers to recognize the beauty in the often-overlooked, and to reflect on the fragile interconnections within our ecosystems. This tapestry is more than a representation; it is an urgent call to acknowledge and protect the delicate balance of our natural world. Through it, I aim to preserve a moment of natural harmony, inspiring a deeper environmental consciousness woven into the fabric of our lives.



**Valerie Kirk, Australia 'Traces' 2024,  
cotton warp, wool, cotton, mixed  
yarns, 25 x 40 cm  
@Valerie\_Anne\_Kirk**

In one generation, children have gone from the glen where I grew up in Scotland. Once the school bus stopped at every farm road-end and gathered up the gaggle of kids – but now there are abandoned houses, holiday homes, and multiple small farms under one manager. I am fascinated with the abandoned homes, the shepherds and families who occupied them, their stories, and why they moved away. My nostalgia and longing for home are triggered as I try to find a place for the past in my present.

The image in the tapestry is held within an outline of a deserted cottage. A family stands at the door, as in a black and white photo taken for posterity. The background is blurred as memory with time passing but also creates a landscape/sky/weather mood. The wool connects Scotland and Australia.





**Suzanne Knight, Australia 'Fatal attraction' 2023, wool, cotton and metallic thread, 25 x 14.5 cm**  
**@suzanneknight33**

Moths need to maintain a delicate environmental balance in order to survive. The cycle of their reproductive life is short, from egg to caterpillar to pupae and adult, and they rely on native plants to lay their eggs, grow and metamorphose. Urban lighting disrupts a moth's flight path and under the bright lights the moth needs a place to land or it exhausts itself fluttering around aimlessly.

Globally many moths and other insects are extinct, due to changes in natural environments including light pollution but also because of loss of habitat due to land clearing, land fill and the use of chemicals/pesticides. This small tapestry highlights the plight of the moth (this one is *Ardices canescens*) against the power of big corporations such as supermarket chains, who produce thousands of non-recyclable plastic containers filled with toxic chemicals, lined up under glaring fluorescent lights.



**Joan Korn, Australia 'Interdependence' 2024, warp-cotton seine twine, weft-ripped white silk, cactus silk, various synthetic fibres, wool, 22 x 26.5 cm**

The concept for this tapestry is drawn from my engagement with the natural world and the complexity of that environment, which I have experienced from childhood in different hemispheres; it has been and is a central tenet of my life. The aim is not to realistically represent whatever it may be that promotes responses for this ephemeral but vital ongoing part of the biodiversity in which it lives.

In among twigs, leaves and general forest detritus lies veritable mini land scapes which are alive with exquisite growth; fungi, lichen, mosses and some flowers of intense colours and variable jewel like forms.

This tapestry is influenced by such a 'scene' the outer section representing the mix of fallen matter while the central panel has detailed symbols of elements that may be found within that setting. Colour, form and the variety of fibres being intensified to illuminate that.



**Paula Huenchumil Labraña, Chile 'La Once' 2023, cotton threads, 20.5 x 29.5 cm**  
**@\_ojos\_chinos/**

"La Once" is a special moment in my country... around seven in the evening, water starts boiling in the kettle, bread is toasted, the table is set with plates and cups. Having "once" is the quintessential family or friendly gathering; there's no Chilean who doesn't have "once," with tea and "marraqueta" bread reigning supreme.

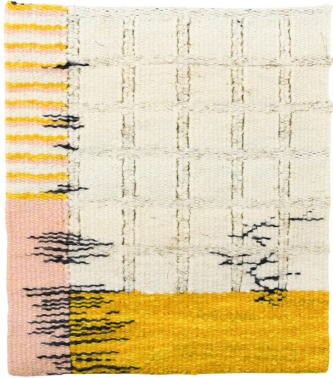
This tapestry speaks of it, reflecting this cozy and food-scented moment, its threads weaving the conversations that arise over tea, its colors representing the warmth of home, and its dimensions, similar to a placemat, constantly echoing the idea of this meal.

Translating this characteristic image of almost a social tradition of my land into tapestry is to give it a value that goes beyond the ordinary, it's to endow it with an aesthetic value and an artistic vision worthy of admiration for such a daily and important ritual.



**Bridget Lane, United Kingdom 'Snowberries', 2023, cotton warp, wool & polyester weft, 25 x 25 cm**  
**@bridgetlaneweaving**

The Snowberry has always been a reliable mainstay to those that need it. Aptly named for its clusters of brilliant white fruit, rich folklore traditions have also named it the waxberry, ghostberry and ice apple. Containing saponin, it has been used to soothe and heal the skin. It is believed to protect from evil spirits, the wood woven into cradles for protection. Its delicate pink flowers serviced by moths offer a show in summer, and in winter the mildly toxic berries are a last resort for wildlife. Each year our seasons are changing, and we are seeing challenges to the equilibrium of eco systems. Flora and fauna rapidly attempt to adapt their life cycles. If temperatures change, the moths, berries, winter fuel and wildlife may disappear. The purity of the Snowberry is a symbol of new beginnings, reminding us of future challenges and the possibility for renewal.



**Mary Lane, United States of America  
'CS 106' 2022, handwoven tapestry,  
cotton warp, wool, cotton & metallic  
weft, 24 x 20 cm  
@marylane53**

Early in 2022 I decided to take time to simply play with color. To experiment with color in a way that was quicker than weaving, I turned to watercolor paints. My goal was to think and work quickly and watercolor suited those purposes.

My inspirations were colors in both the natural and constructed world. I grazed through books and magazines, scrutinized billboards and advertising, scoured the internet and more. As my color sketches accumulated, some spoke to me in a way that I thought warranted the time of tapestry weaving.

I used a shared warp join to close the vertical slits. I like the mark – the tooth – left by the join. Some of the color blending is achieved through chine, although I also use my tried and true friends, battage, hachure, and demi duite. Many of these pieces incorporate metallic threads.



**Lee Leibrandt, Australia 'Evening  
Glow' 2024, wool, vintage thread,  
cotton seine twine warp, 15 x 9 cm  
@leeleibrandt\_art**

After weaving a long-term project for exhibition, I found myself navigating artist block and a lack of direction for new work. Feeling the pull toward simply creating for fun, I sat down with no expectations, my scissors and collage materials. 'Evening Glow' emerged from the randomness of magazine and tour booklet cuts and my own mark-making with texta.

Creative play is an important part of my practice. It allows me the freedom of imagination and a more spontaneous and intuitive design process. In this case, I feel it has fostered a slight shift in the style of my work going forward. Yet, my subconscious and muse continue to reveal themselves. My memory of place still takes over, as I am reminded of a dreamy sunset over Whitefish Lake in Montana, now manifested as tapestry.



**Karl Logge & Marta Romani, Italy  
'Island (Equinox),' 2023, linen, wool  
(hand-spun and botanic cold dyed by  
the artists), sea-silk (prepared, spun  
and gifted by the Maestro Chiara  
Vigo), 25 x 38 cm @loggerom**

'Island' speaks of the place I now live and the islands I have come from. In this work I brought together the traditional weaving techniques I learned in Sardinia, with a design that comes from Indonesia, where my mother is from. Working with different techniques and patterns was a way to join the two islands. The central design I have been inspired by here is usually created by the ikat tie-dyeing technique and I wanted to try the Sardinian technique of the 'unghiato' style or fingernail weave with the border at that closes the top of the work exploring a similar ikat-approach to the traditional cold dyeing we use. I find that there is an incredible richness in the use of these rhythmic and geometric patterns, such that the act of weaving becomes more an act of remembering and sustaining than a process of rendering or image making.



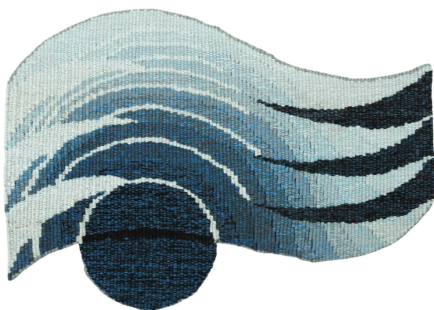
**Sara Lindsay, Australia, 'Gingham  
Revisited (Lisbon)' 2024, cotton,  
polyester, linen, 39 x 38 cm  
@slindsay.studio**

For 20 years I have worked with cotton gingham fabric. This domestic cloth is found in most weaving cultures. It is elemental - an evenly striped warp, with the same sized stripe in the weft.

I had a pink gingham dress when I was 13. This became the object through which I explored memories of childhood and my migrant state.

I made the last major gingham tapestries in 2003, but every now and then I revisit this universal fabric. "Gingham Revisited (Lisbon)" is one of several gingham tapestries made during my current, and previous, residencies in Lisbon, always in this palette of yellow and grey. The soft, domestic fabric reforms into solid slabs of material which echo my architectural surroundings - the tiled pavements and walls; the patina of worn colour; the clear, glowing light - and a look of familiarity from the women I work alongside.

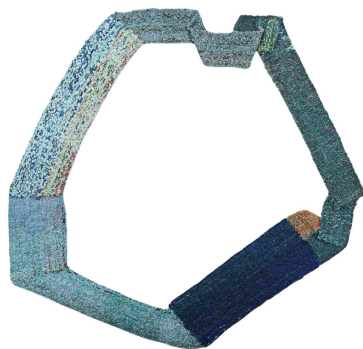




**Lindsey Marshall, United Kingdom**  
**'Out of darkness: glint' 2024, cotton, wool, metallic thread, 21.5 x 30 cm @ lb.marshall**

Weaving provides ample time to think: this work is an attempt to express thoughts about the strange times we are all experiencing and how we are reacting to the changes in our environment and the destruction of life. The words 'out of darkness' resonate with my thoughts of being out of control. The development into light suggests a hope to move forward, out of the situation we find ourselves in.

Textiles has been my main area of practice since 2010, following a career in visual communication as a practitioner and research academic. My practice includes a variety of materials and techniques such as woven tapestry, knotting and wrapping. I usually develop concepts from sketches, either from observation or thoughts. Some ideas need structural planning to make them reality but there is no fixed methodology and often pieces develop in an organic way, the materials and techniques influencing the interpretation.



**Louise Martin, United Kingdom**  
**'Remember to Love' 2024, linen, silk, nettle, cotton, wool, wire, 39 x 40 cm**  
**[www.louisemartintapestry.com](http://www.louisemartintapestry.com)**

Remember to love  
 a small waiting room, bags stacked, seats taken, more arriving, hugs for - takeoff delayed full, the pilot and 6 souls  
 an outline of cliffs, a landing strip cut through heather more hugs, a wave of welcome  
 shop stocked for 40, a stone cottage, looking out the land edges rise step and drop sheer, the south harbour a ferment of flung rock and spume, small sheep graze unruffled horizon unbroken, unfenced time unguarded peopletime apart like a warm caress

Landscape and travel inform my pieces. Over the past 30 years I have produced work that is a response to the countries I have lived and travelled in. I clear my mind, open my senses, and allow the surroundings shape the result. These experiences find natural expression in the structure and techniques of weave, which I freely adapt and reinvent.



**Kayla Mattes, United States of America**  
**'The crushing weight of existence burdens my mind every second' 2024, handwoven cotton, wool, chenille, and silk, 25.5 x 25.5 cm @kaylamattes**

This piece explores what happens when text is removed from a meme and pixels are archived through materiality. The image is sourced from the raccoon-themed meme account @nocturnaltrashposts, which humorously embodies Gen-Z ennui through the unexpected juxtaposition of raccoon portraits and existential text. This meme style and conceptual strategy is currently prevalent and is a fitting example of how meme-culture responds to cultural sensitivities with humor. For the woven 'meme study', memes are the epitome of remix culture, where existing content is repurposed, combined, and modified to create something new. The tapestry becomes a meme, where it is remixed from screen to loom. To enhance references to the screen, I used shading techniques to create a pixelated effect. For me, the loom has a multi-faceted relationship to computing which makes the act of transcribing digital emblems with weaving filled with intention.



**Mary McArdle, Australia**  
**'Labyrinth' 2023, ATW wools, cotton warp, polyester yarns, silk yarn, 20cm x 21 cm**

This work is based on the idea of a labyrinth. I have used various types of yarn. It is based on the idea of a labyrinth giving us a way to find a peaceful place despite the bumps and lumps of the exterior world. Using the finger labyrinth to find peace.

I find tapestry weaving gives me a chance to disassociate myself from contemporary problems, to reflect on life and to create. I use my textile experiences to try to cope with the travails of ordinary life.



**Yonat Michaelov, United States of America 'Looking for roots' 2023, cotton warp and wool weft, 37 x 33 cm @artyonat**

As part of searching for roots and the feeling of belonging, I came across a photo of my grandfather great grandmother, she lived in Ukraine in the late 19th and early 20th century. I know her name, but I have no concept of who she was, so I decided to weave her portrait in order to connect with her story.



**Maryanne Moodie, Australia 'Frayed' 2024, silk, cotton, linen, recycled and reclaimed fibres, 30 x 40 cm, @maryannemoodie**

This is a visual narrative of the unseen journey of living with shingles, capturing the physical and emotional turbulence, to express the multifaceted experience of this condition.

Bold, interlocking knots, represent acute pain and inflammation, while jagged lines and irregular patterns mimic the erratic nature of flares, conveying unpredictability and intensity. Amidst the chaos, subtle shades of blue and white emerge, symbolizing moments of relief and tranquility.

Delicate threads of pink and gold shimmer within darkness, symbolizing resilience and hope in the face of adversity. Embedded within the intricate weave are motifs evoking the body's innate healing process and the strength found in vulnerability.

This tapestry is a testament to the resilience of the human spirit and a reminder that beauty emerges even from painful experiences. It offers visual meditation on the transformative power of art to illuminate hidden corners of our lives and offer solace in times of struggle.



**Claudia Moreno, Chile 'Queremos cambiar la vida', 2024, cotton and silk embroidery DMC thread, 27 x 21 cm @claumorenoar**

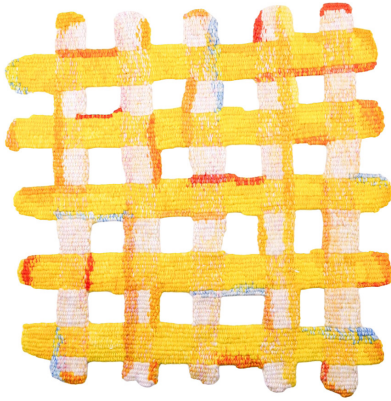
'Queremos cambiar la vida' means 'We Want to Change Life' and is a project that arises from the context of the 50th anniversary of the coup d'état in Chile. This textile project is a chromatic and graphic reconstruction of an excerpt from the mural 'The tFirst Goal of the People of Chile', created in 1971 by Chilean artist Roberto Matta alongside the Brigada Ramona Parra, commemorating the first year of Salvador Allende's government. The image captured through image reproduction is an interpretative reconstruction of an excerpt from the mural based on the original colors and shapes of the mural excerpt which were covered up during the dictatorship and restored over 30 years later in 2005.



**Charmaine Muscat Kvalic, Australia 'Learning To Be Sapient', 2024, rayon, lurex and silk on nylon warp, 19 x 25 cm @charmainemuscatkvalic**

As AI encroaches upon our lives we will increasingly question what it is to be human. 'Learning To Be Sapient' is a woven representation of a humanoid. It ponders the questions: Can robots learn to feel emotion? Does our perception change knowing this is a portrait of a non human? As society becomes more isolated could we consider this being as a companion?

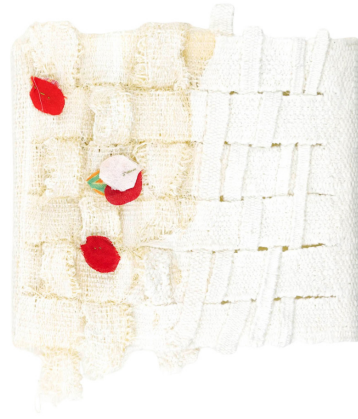




**Misako Nakahira, Japan 'LINES#Y' 2024, wool, cotton, embroidery thread, 36.7 x 35.2 cm @nakahira\_misako**

Misako Nakahira's works are tapestries featuring stripes. Her interest in stripes first began when she read 'The Devil's Cloth' by Micheal Pastoreau, which addresses cultural biases surrounding striped patterns in Western culture. She says: 'stripes are a pattern that is composed of lines that are parallel and do not intersect. The stripes symbolize sin, festivities, cleanliness, chic, and rest. People have found meaning in their simple patterns for centuries.' During the COVID-19 pandemic scenes of people lining up spaced apart at regular intervals inspired the creation of works reflecting this new world order.

Nakahira's work so far consists mainly of yellow and she is interested in its meaning. Yellow is a color that attracts people's attention and at the same time gives them a sense of happiness. The interplay of colors is explored by creating new patterns from colors and motifs discovered during her stay in Melbourne.



**Yoshiko Nakano, United Kingdom 'Daydream' 2024, Japanese paper yarn, sisal, bamboo threads and kimono silk, 19 x 16 cm @ys.weaver**

In the process of creating 'Daydream,' I faced a cancer diagnosis. From my bed, I would daydream, imagining lights, shadows, nature, and sounds. It took time to process a variety of emotions and experiences. To encapsulate my memories in a tactile tapestry, I used natural fibres to "feel" the essence of nature.



**Ann Naustdal, Norway 'Winter dormancy in my garden II', 2023, linen warp and linen weft, 30 x 30 cm @ann\_naustdal**

During the last few years arid landscapes have been my theme. These tapestries have evolved over time. Nature is present and with it organic and botanical references. Arid landscapes attract me. They can appear like barren wastelands but are often landscapes of biological and aesthetic richness. My recent tapestries were a forest floor series relating to the aftermath of a forest fire when the forest's circle of life starts its restoration.

A new tapestry is on the way, another arid landscape, not about destruction and renewal, but about dormancy before a new spring. In my studio garden, shrubs, weeds and herbs are preparing for winter dormancy. The variety of green colors is slowly muted into browns, tans and grays. I follow them through the transition from the growing season to the dormant season and see the colors and shape of the plants change. It's about waiting and renewal. I make smaller tapestries like "Winter dormancy in my garden" to try out the theme before I'm ready for a larger tapestry.



**Mardi Nowak, Australia, 'Museum Barberini, Germany. Claude Monet, Grainstacks with Mashed Potato (October 2022)' 2022, wool, cotton and linen, 24.5 x 25 cm @missmardi**

This ongoing series of tapestries uses images of climate activist attacks made on famous artworks in recent years. As a curator and collection manager, I have watched on with interest at the commentary from the general public, art critics and around the water cooler at work. By bringing my 'work life' into the studio I am able to unpack the importance and relevance art and museums still have in the public sphere.

For me, transforming these almost iconic images into woven tapestry plays with the historical cannon of the medium. Tapestry has a long history of narrative approaches, often highlighting real life events and this work continue this. By transforming actions by activists that aim to shock and provoke, into one of the oldest forms of narrative art - gives them both power and social relevance.



**Tea Okropiridze, United States of America 'Argo' 2022, wool weft on cotton warp, 27 x 21 cm**  
@TeaOkro

'Argo' embodies the essence of tactile connection in an era dominated by virtuality and artificial intelligence. As society grapples with digital isolation and detachment, this tapestry serves as a tangible reminder of the importance of physical touch and communal engagement. Inspired by the Argonaut myth, 'Argo' symbolizes resilience and exploration, weaving together tradition and innovation in its intricate fabric. It invites viewers to reconnect with the sensory richness of the physical world, transcending the limitations of the digital divide. In a time marked by individualism, 'Argo' celebrates the power of collective experience and human connection, fostering a sense of community amidst technological upheaval. Through its immersive texture and tactile allure, 'Argo' beckons us to embrace the transformative potential of touch, forging bonds that transcend the virtual realm and weave a more vibrant social fabric.



**Yolanda Olivotto, Canada 'Random Outcomes' 2024, cotton warp; linen, wool, silk, novelty yarns (including metallic thread), weft, 39.5cm x 39.5cm**  
[tapestryweavers.ca/yolanda-olivotto](https://tapestryweavers.ca/yolanda-olivotto)

'Random Outcomes' illustrates an inspirational moment when I set out one day to do some drawing, shortly after my 99 year old father died in 2023. I had decided to replace the hours of my twice weekly visits with him with hours of drawing, in honour of his love of and skill in visual arts, and as he and I would often draw together. I moved my lunch plate off a paper towel to provide a surface for my pencil shavings, the composition of the plate impression, pencil shavings, pencil and sharpener, I was stunned and made this my first of three drawings that day. The more I looked at the drawing, the more it needed to be a tapestry, and the more I realized, I had created a drawing about my family of seven siblings, all so unique that one could never have predicted the outcomes.



**Anna Olsson, Sweden 'Grey Wagtail', 2024, linen in both warp and weft, 40 x 40 cm**  
@vassberg13

I am deeply concerned about the development of events in the world, issues of climate change, increased militarization and growing right-wing populism. Instead of talking about peace, more weapons are bought. Migratory birds defy all this by crossing borders and continents every year. Last year, a pair of Grey Wagtails came to my cottage and built a nest and raised baby birds. Now I hope that they did not listen to the language of the right-wing populists that migrants are not welcome in my country so that they return this year and that they bring some friends with them. I say, welcome little bird, rest your wings with me.

I try to understand the world in my loom and the tapestries become my answer to change. I weave because I want to tell something. I listen, see and meet people. I think, ponder and images arise. Images then become tapestries.



**Lynne Peebles, Australia 'Where Did I Go Wrong' 2023, Seine twine cotton warp, wool weft, 29 x 21 cm**

Demyelination, multiple sclerosis, motor neuron disease, primary lateral sclerosis, hereditary spastic paraparesis and now upper motor neuron syndrome, whatever the label they wish to use is deliberating, frustratingly annoying, where balance does not exist, my legs refuse to respond to the brain's commands and I have lost count of the many falls.

My tapestry, an outlet for expression, my future ahead, a wheelchair looming in the background, the bright orange letters to stand out boldly, these constant words I keep saying to myself, where did I go wrong? A genetic test shows a negative result for HSP, so I'm in this grey square, neither black nor white, neurons going nowhere, a diagnostic dilemma, sadly untreatable. But I can sit and weave.





**Flossie Peitsch, Australia 'Resolve 1/12' 2024, cotton, linen, wool, mixed fibre, 30 x 20 cm**  
[www.flossiepeitsch.com](http://www.flossiepeitsch.com)

After recovering from surgery and illness, it was some time – and resolve - before I could begin weaving this set. I considered FEARLESSNESS....as both an attitude and experience, 12 letters leading to 12 panel designs. Using text in my textile work is no great leap, as it has regularly featured in my art practice since 2000. This time, however, I wanted to wholly conceal the word 'portrayed'. I liked the idea of observers having the message in plain sight whilst not being able to 'see' it. Thus, it would become my private thought, and would prevent anyone from taking issue with my point of view. Taking inspiration from my husband's tonal blindness, I wondered if I could make designs that he and others like him, would find difficult to discern. I realized that keeping art to 'tonal monotony' - withstanding colour differences - was a greater experiment than I could have expected.



**Yunuen Perez, United Kingdom 'At Home' 2024, cotton and acrylic yarn, 10.2 x 10.5 cm @yunpmar**

I have been a migrant since 2007, when I came to Australia to pursue postgraduate studies. The plan was to be in Melbourne for one year and return to Mexico with a diploma. But I did not come back. In 2020, when the global pandemic broke, I was one of the 70 thousand Australians stranded overseas. During those two years, I lived in seven different houses in three cities in Mexico and the United States, as I could not return to my house in Melbourne. During this time, I started to question the meaning of home and what it means to be At Home. This tapestry reflects the sense of place, safe space, and belonging a home can provide. In these hectic and turbulent times, I can only hope for people to be able to take with them what can provide them with that sense of safety that a home can provide.



**Ana Petidis, Australia 'A study in pleasure', 2023, wool yarns (mill ends and waste from industrial textile mill), 8.5 x 8 cm**  
[@analog\\_cloth](https://www.instagram.com/analog_cloth)

It's taken time to recognise, I forgot to please myself. Diligently watchful, dutiful in the service of others, pleasing the people and projections. Feeling it powerful to provide and yet, giving the power over. Not quite grasping why the burst bubble and sting of shame. Unlearn and relearn, study and laugh. It is a power to please myself.



**Wiktoria Podolec, Poland 'The Creature' 2024, warp: linen; weft: 50/50 hemp and cotton yarn (in the background), raw non-dyed wool (black and white), wool hand dyed with plant dyes: madder root and logwood, 29.5 x 23.5 cm**  
[@wikapodolec](https://www.instagram.com/wikapodolec)

The idea for "The Creature" tapestry started with a dream I had few years ago - I was swimming in the ocean, helpless and frustrated. Then I saw a giant ancient whale-like creature, fully covered with lichens, corals and ocean plants. The creature was mysterious, scary and beautiful, all at once. It was the personalization of everything that belongs to the Nature's world. I eventually felt that I'm a small particle of it too, which instantly brought me peace and the sense of purpose back.

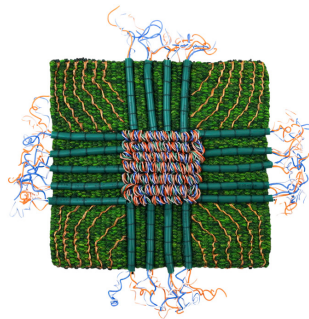
The form of the Creature I made was also inspired by multiple visits in Natural History Museum. I love to observe structures, patterns and forms created by Nature: feathers, butterflies, fossils, shells, bones and minerals.

In the background I added a dark Sun, which is one of my favourite motifs, as it brings the feeling of melancholy and mystery.



**Janet Quilty, Australia 'Selfless Selfie' 2023, Seine twine, ATW 2ply wool, silk yarn, 28 x 21 cm**

On a trip through Central Australia the artist came across a series of dried salt lakes. Stepping out onto one of the lakes she was struck by the texture of the surface and of how her shadow appeared. A close look showed the crumpled, crusty texture of the surface creating its own tiny shadows, and showed an intriguing variation of shades of pinks, creams, blues and even greys that made up the surface that initially looked so white. Then there were the muted tones of these in the shadow. While not a fan of the selfie, and SLR in hand she was the only thing there to cast a shadow so that is what it had to be, a selfie but without her identity.



**Ellen Ramsey, United States of America 'Soft Processor' 2023, linen, wool, rayon, tencel, metallic thread, electrical wire 20 x 20 cm @ellen\_ramsey\_tapestry**

I make both large scale tapestries and small mixed media works that consider the themes of connection, consumption, and materiality as it relates to technology. Inspired by the visual characteristics of circuit board assemblies, my weavings reflect upon the humanity that is wired into the digital world. Soft Processor is a whimsical play on the microchip. It embodies the metaphor of technology as an appealing form of candy that we can't resist consuming. Created in the spirit of play and experimentation, the colorful electrical wires read like sugar sprinkles on an irresistible "byte" sized treat.



**Justine Randall, United Kingdom 'Life of a Swan' 2024, cotton warp, rayon and nylon weft, 18 x 27 cm @justinerandalltapestry**

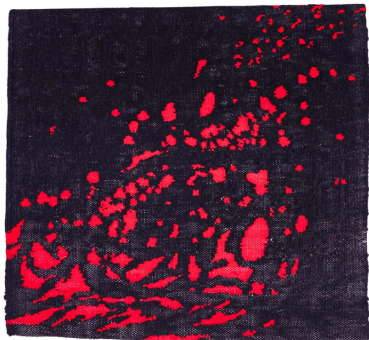
My local park has a large pond frequented by two beautiful Swans, last year they didn't produce any young and earlier this year after finding two large white feathers I discovered that one Swan had died, (presumably from old age) I was saddened by this loss as the Swans and their brood of cygnets are a welcome sight in spring and a focus for any local walks. I wanted to weave something to celebrate and honour the life of such beautiful creatures so when I was given a reel of rayon wrapped nylon which is pure white and has a beautiful sheen and weight, I decided that it was the perfect material with which to celebrate the life, love and death of a Swan.



**Julia Rapinoe, United States of America 'Snake Plant' 2022, wool, silk, linen, 15.25 x 15.25 cm @juliarapinoetapestry**

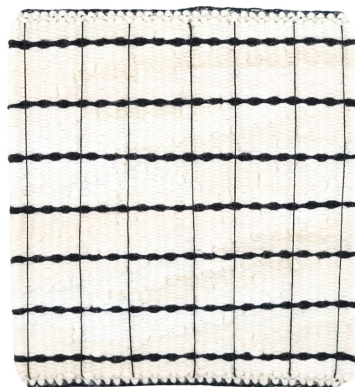
I have always had a fascination with patterns and repetitive shapes in the landscape. In this piece, I came inside and focused on my houseplants, chosen because I love their patterns.





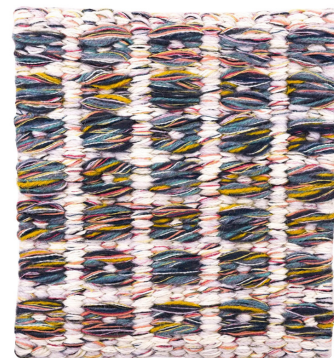
**Dr. Shubhankar Ray, India**  
**'Decomposed' 2023, cotton and**  
**Acrylic threads, 28 x 29.5 cm**

A story often starts with the phrase - "once upon a time, there was a ....." During the preparation of this tapestry layout, initially there were few abandoned figures depicted scattered on the ground. I started erasing those figures rapidly with sharp lines. I was thrilled to think that the eraser symbolises time, working to dissect the bodies. Flashes take off from the ground, scattered all around. The display of the flashes symbolises a path which disappears into the horizon, indicating the destiny of human beings.



**Britt Salt, Australia 'The Naked Machine', 2024, wool and cotton, 17 x 15.5 cm @brittsalt**

The grid is an architectural motif synonymous with controlling space. My work reimagines the grid. By foregrounding seven warp threads atop the tapestry's surface, a visual grid emerges, destabilising the division between interior and exterior realms. This conceptual shift situates the grid within an in-between space of radical possibility, and lays bare the inner workings of control.

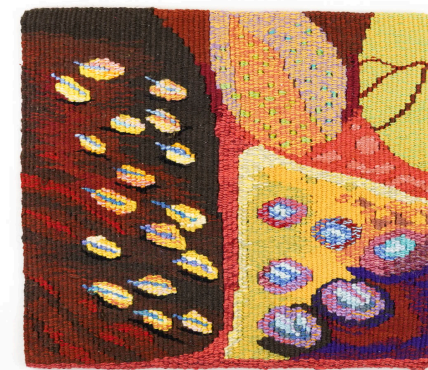


**Philip Sanderson, United Kindgom**  
**'22/13' 2023, cotton warp; wool,**  
**cotton and linen weft, 23.5 x 22 cm,**  
**@philip\_sanderson**

My studio practice is focused on expanding out of traditional tapestry techniques, experimenting with scale and form combined with the use of less conventional and re-purposed materials. These works are concerned with the material qualities and construction of the work.

22/13 is the latest work exploring my interest in bringing the distinctions between process, material, and image closer together. The work is a simple repeating pattern of solid and hollow forms woven across the surface of the work.

Each element within the pattern is made up of a combination of multiple threads which gives them their own characteristics depending on how they sit within each pass of weft; as a result each element can be viewed as an individual component as well as being part of the whole design whilst the repetitive nature of the pattern is intended to give greater visibility to the process of weaving.



**Christine Sawyer, United Kingdom**  
**'Leaf and Seed', 2024, cotton and**  
**linen on a cotton warp 18 x 22 cm**  
**[www.axisweb.org/artist/christinesawyer](http://www.axisweb.org/artist/christinesawyer)**

Every year, as new seeds push through last year's fallen leaf litter, I feel glad that these profound events continue to take place in our troubled world.



**Tommye McClure Scanlin, United States of America 'Mending' 2022, wool, cotton, linen, 25.4 x 20.32 cm @bittersweettapestrystudio**

I began a larger tapestry pre-pandemic but during 2020 my impetus for completion stalled. I cut the piece off the loom unfinished and stored it for a couple of years. After breaking my arm in early 2022 I decided to “break apart” the unfinished tapestry and parts as sources for other works. Mending was on my mind with this piece—not only of my broken arm but also of our broken world.



**Patricia Scholz, Australia 'Tuning out the Rest' 2024, wool, cotton, linen, 38 x 39 cm**

In some ways, this entry “Tuning Out the Rest” is a departure from my most recent more representational tapestries. As part of my practice, I sometimes immerse myself in a process of creating free flowing oil pastel sketches with no real end point in mind beyond creating something that is immediate and visually pleasing. By selecting a small section of one of those drawings and significantly altering the scale I have used it as a starting point for this tapestry. It allowed me to weave a tapestry and experience the sense of completely losing myself in the process. Weaving this tapestry has been a valuable way to block out the many external and sometimes personal factors which have impacted my recent thinking.



**Ema Shin, Australia 'Rocks of the universe' 2022, cotton, wool, 40 x 20 cm @ema.shin**

This tapestry shows a colourful rock formation paired with peony flowers as is common in Korean folk art paintings. The rocks present a contemplative landscape and a microcosm of the universe. Korean folk art painting, especially paintings of peony flowers and rocks, were popular among all classes of Chosen dynasty society and were associated with cosmic harmony, fertility and happiness which attracted many people. Like many historical craft practices, the paintings were usually created by anonymous artisans. I grew up in a Korean family in Japan and when I was young, adults often expressed nostalgic feelings when viewing traditional Korean craft objects. This seemed strange as they were second generation Korean migrants and some had never visited Korea. Growing up with two cultures in a household divided between two countries influenced my identity. Now, every time I see Korean folk paintings, I remember the awkward identity of my youth.



**Rachel Mari Simkover, Australia 'Chichu' 2024, wool, viscose, cotton, glass beads, paper, mohair, nylon, 27.5 x 28 cm @rachelsimkover**

“Chichu” is inspired by a visit to the Chichu Art Museum in Naoshima, Japan, an art sanctuary that redefines the relationship between humanity and the natural environment. The piece endeavors to encapsulate the essence of the museum’s architecture within a miniature artwork, a humble homage to its majestic presence. Focusing on the Claude Monet room, tapestry creations mirror the nature of Monet’s legendary waterlily paintings, reflecting the ebb and flow of seasons and the dance of light and color. Despite their diminutive size, these tapestry pieces emanate a quiet resilience, echoing the museum’s serene ambiance amidst Naoshima’s tranquil landscape. The intricate bead weaving process honors the meticulous craftsmanship witnessed in the museum’s Bianco Carrara stone mosaic floor, painstakingly assembled with 700,000 pieces by hand.





**Joy Smith, Australia 'Old bottles & blue vase', 2024, warp – cotton, weft – linen, cotton & viscose yarns, 15 x 15 cm @littleluddite2021**

This tapestry revisits a theme that has occupied me for a while. Still-life has been occurring in my work in one form or another for quite a few years.

Since moving house, I have been arranging & rearranging all my possessions (much to my partner's confusion) to suit availability & my design/colour sense.

As soon as the old bottles came out of the box & sat beside the blue vase, I knew I just had to make a tapestry – the colours looked great together.



**Kathy Spoering, United States of America 'The Haircut' 2024, wool weft, cotton warp, 25 x 19 cm @kjdspeoring**

This is a 'selfie' from one of my sketchbooks which I kept during the pandemic. Because we weren't going to do normal things during that time, cutting my own hair became one of the things I did. This is the fifth in a series of small self portrait tapestries. I refer to these small tapestries as my 'tapestry sketches.'

When I began keeping sketchbooks a dozen years or so ago, I made a practice of doing a self portrait sketch at both the beginning and end of each book, as a way of documenting and checking in with what was happening in my life. As I tend to also weave tapestries that lead from one to another, in series, I decided to do an occasional 'selfie' as a small tapestry. This one is the fifth small tapestry selfie in that series.



**Gyllian Thomson, United Kingdom 'Desire Path', 2022, cotton, wool, embroidery thread, Acrylic, 20 x 15 cm @gyllianthomsonstapestries**

A 'Desire Path' is a shortcut/smoothest way from point A to point B. I am intrigued by a line continuing like a path with no end, and the fact that man makes his own paths where once there wasn't any. Footpaths and lanes form an essential network of communication between villages.

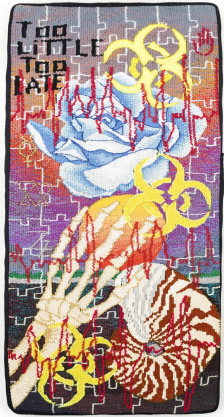
Tapestry weaving tells a story, of weaving itself and that which the artist wants to tell. I was trained in traditional textile techniques of weaving and bent my textile language to my own needs.

I meditate on the view of land and sea around me, enjoying the notion that there are other forces under me and above me that I cannot see but can only feel. As I walk, I am making and thinking, making and marking my thoughts onto the loom. Using textiles is like tactile literacy. First I paint, then I interpret these into my tapestries.



**Cheryl Thornton, Australia 'Quandong I', 2023, cotton, wool, linen, paper yarn, 15 x 33 cm @thornton7780**

The quandong tree was inspiration for this tapestry as an example of an Australian native tree. We had one growing in our scrub bordering the Little Desert. It was our secret, so we thought; we really did believe nobody knew about our tree. Regularly we would visit. We did not know quandongs are hemi parasitic meaning that to survive they attached themselves to another plant for their supply of water and nutrients. The host was a stingy bark apparently. Neither of the trees survived. I became interested in the host and wove 'Quandong II', the host 2023. These two trees with their own identities, shared support and connection, the flat horizon, big sky, the quiet and the stillness, the colour of the sand....and the highway. My bowl of quandong seeds gathered from this tree are a precious memory of home of time and place.



**Kathe Todd-Hooker, United States of America 'Too Little too Late' 2021, weft: Dress makers thread (pre-1970 cotton mercerized), embroidery floss; warp-dual duty craft thread, bound with twill tape and backed with polyester felt, 25.4 x 13.97 cm, [www.betweenandetc.com](http://www.betweenandetc.com)**

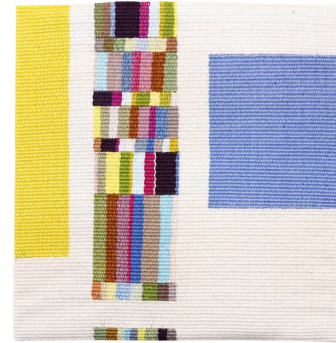
When I weave tapestry—mostly stylized pictorials with collage style images. I tell stories and narratives of the past and present and sometimes hopes for the future. I am the keeper of the narratives of my family. My stories are amalgams of many events and happenings—some happy—some sad, some annoying. The pictorial nature of tapestry allows me to use those relics of the past—symbols, materials, words, history within my tapestry narratives. By using reclaimed elements such as sewing thread, dress makers thread wool, and embroidery floss from estates of those who have moved on. I weave into each tapestry a feeling of continuity between generations. Hopefully, fulfilling my artistic life, abilities, and creating a continuity in the narratives being put forward. A world of ideas and echoes of lives I wish to give to my family, friends and yes, strangers.



**Amy Usdin, United States of America 'Field Notes 02', 2023, cotton, linen, and wool on vintage fishing net fragment, 39.5 x 24 cm @amyusdin**

Inspired by fields of cottongrass, I wove 'Field Notes 02' onto fishing net fragments during a residency in Iceland.

I needle-weave landscapes onto worn nets—often vintage fishing nets. Reminiscent of those made and mended for millennia, the nets act as metaphor for themes that weave past to present and each of us to another.



**Méabh Warburton, France 'Trace/pace' 2024, cotton/polypropylene warp and cotton weft, 15 x 15 cm @abrownpaperparcel**

My work often features circles, rings and strips of colour. This piece repeats bands of colour like the way my feet follow the same path most days though fields and woodland. Pacing, tracing and mapping this small, intimately known patch of the earth. These are parallels: the repetition, the rhythm, the slow patient progress.

I use line, colour, and pattern taken directly from observations as I walk the lanes around my home. It is about being in that space, physically walking those lanes, placing my feet where generations of people before me have placed theirs.

I enjoy the low tech, gentle process of hand weaving. The technique I employ has changed little, if at all, in thousands of years. It is important to me to physically construct the cloth as it offers a 'completeness' which I feel adds to the warmth and substance of the final piece.



**Sue Weil, United States of America 'A Changing Landscape' 2024, cotton, wool, tencel, 28 x 30.5 cm @sueweilart**

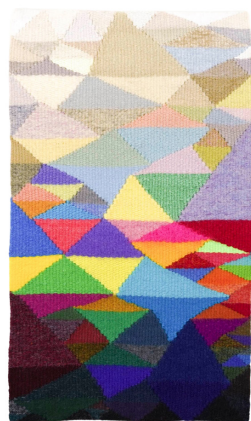
Originally crafted as a small work exploring irregular boundaries, blocks of color, and manipulated textures, "A Changing Landscape" hinted at an unexpected story once cut from the loom. This tapestry could be seen to depict an aerial view of hills, wildlife, and the ocean. As with so many communities around the world, Northern California's coastline is changing with the warming climate. Imagine viewing this scene from above, one might see a coastline abutting steep hills. With sea levels rising, drought and flooding altering our landscape – while beautiful in its fierce fight for survival, our landscape nonetheless succumbs to the forces of time and climate change.





**Susan Weir, New Zealand**  
**'Deconstructed' , 2022, weft: wool,**  
**cotton, silk, reflective tape and**  
**synthetic threads; warp: cotton**  
**seine twine, 28 x 29.5 cm**  
**@weir7440**

'Deconstructed' is part of an ongoing series exploring cloth and materiality. Faced with high rents and a constant search for a place to call home, I angst to let go of possessions sustainably as each new abode decreases in size. In examining a 1980s blouse with the aim of repurposing, scissors in hand, I observed the blouse's intrinsic attributes – the diaphanous shimmery black collar overlay; 206 assorted sized reflective black faceted beads adorning the collar leaf edge; waist and elbow darts for a smooth and fitted silhouette; covered placket concealing 4 upside down buttons; and the softness of the white cotton cloth. By transitioning some of these attributes into tapestry they came to life as separate elements. The exquisite blouse that complemented my 1980s hyacinth blue gaberdine power suit perfectly remains intact, and the beads intended to be repurposed into this tapestry remain firmly attached to the collar leaf edge.



**Daisy Williamson, United Kingdom**  
**'Dayspring', 2024, wool, linen,**  
**mohair, plastic, cotton and glow-in-**  
**the-dark neon thread, 29.5 x 17.5 cm**  
**@daisy.williamson**

Daily practices such as cooking and baking, and for me, tapestry weaving, are forms of alchemy where there is a transformation of ingredients into something magical. These triangle themed tapestries are something I make routinely by setting down a baseline of triangles and then the 'game' is that I weave within a set of simple rules and within a colour theme and then (magically) pathways begin to emerge diagonally and organically through the work. I don't follow a cartoon with these triangle tapestries. I find comfort in counting passes to build up the sides of the triangles and work fluidly, choosing colours instinctively. I like to be surprised at the end of an artwork and the aim of working like this is to create unexpected but safe outcomes. It is a privilege to sit and weave most days and hopefully this small tapestry reflects the joy of my daily practice.



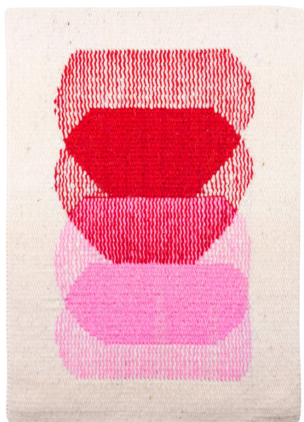
**Hanna Zabudska, Ukraine 'Infinite'**  
**2023, wool, silk, linen weft on cotton**  
**warp, 24 x 24 cm**  
**@hannazabudska**

An original tapestry in the shape of a Mobius loop. Over the past few years, I've been practicing tapestry restoration, deeply studying structural aspects, when I came up with the idea of tapestry surface Perception. Different perspectives among weavers about how the front and the back sides should look, led me to create an infinite non-orientable surface. This is the phenomenon of the Mobius tape. Cyclicity and infinity are strengthened by the message reflected directly in the art object. This is an Ancient Greek palindrome - a phrase that reads the same backwards as forwards. In this case it says: «Wash the sins, not only the face»...

The concept came to me in Kiev, after a year of war, living an overwhelming amount of time without electricity, experiencing devastation and fear in the night emptiness, but with some hope. The restrained style of font and color scheme reflect this.

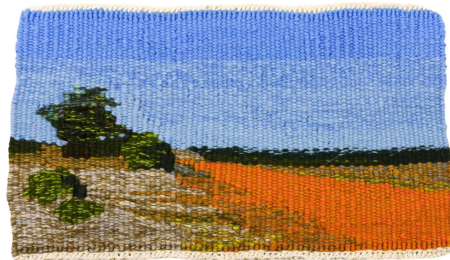
# **IRENE DAVIES EMERGING ARTIST AWARD 2024 FINALISTS**

**PAMELA ABAD (ECU) / COLIN ALLISON (AUS) / PIP BARRINGTON (AUS) /  
BATCHIMEG BAYARAA (MNG) / JESSICA BROUDER (CAN) / AVRILLE BURROWS (AUS) /  
TONY BUSCH (AUS) / DANIELA ROSSI CHARNES (CHL) / PHONG CHI LAI (AUS) /  
CLARINDA JOANNE CLARKSON (GBR) / NICOLE CLIFT (AUS) / LHOTSE COLLINS (AUS) /  
LIS DE VRIES (AUS) / LUCIA DOHRMANN (AUS) / EMMA DURBRIDGE (AUS) /  
LISA GUTIERREZ (MEX) / EMILIE JEFFREYS (AUS) / FRAN ANGÈLE JOHNSON-CASH (AUS) /  
MARY M. JONES (USA) / ZOE JONES (AUS) / MAIRITA JONIKANE (LVA) /  
ESZTER KÁRPÁTI JUDIT (HUN) / KRISTIN KELLEY-MUÑOZ (USA) / MOLLY KENT (GBR) /  
CHARLES LEVI (AUS) / SOPHIE MCCAFFREY (GBR) / JACKSON MCLAREN (AUS) /  
AKSHATA MOKASHI (IND) / MAJA MÖLLER (SWE) / ALE MONREAL (CAN) /  
JANE MORROW (AUS) / CAROLYN MOUNT (CAN) / MANJARI MURUGESAN (IND) /  
WENDY NEILSON (AUS) / OLGA OWCZAREK (GBR) / LEWIS PILGRIM (AUS) /  
NANNY RÅDENMAN (SWE) / DAWNA RICHARDSON-HYDE (AUS) /  
EEVA-LOTTA RIKBERG (FIN) / AMELIA RUGGIERO (AUS) / MÉRIGOT SANZAY (FRA) /  
LIVE SKAAR SKOGESAL (NOR) / TANUSHREE SOLANKI (IND) / ANUBHA SOOD (USA) /  
MILLIE SPAGNOLO (AUS) / EMMA NICOLE STRAW (GBR) / JANE THEAU (AUS) /  
WILLIAM THRALL (AUS) / MARION WEYMES (IRL) / PRIYANKA YADAV (IND) /  
FUYU YEH (TWN) /**



**Pamela Abad, Ecuador 'Merging portals', 2024, Ecuadorian wool weft and cotton warp, 40.5 x 28.5 cm  
@pamelabad**

This small tapestry is part 2 of a diptych and of a series exploring transparencies and optical illusions through hatching. I am really interested in pushing what can be done with the simplest of techniques to create a sense of movement in the piece.



**Colin Allison, Australia 'Sequestered', 2023, Warp: cotton. Weft: ATW wools, 27 x 15 cm**

This tapestry is based on a photograph taken by Colin during a field trip to central Queensland to study carbon sequestration. The view across the dusty track to recently cleared sorghum fields and the distant tree-lined river highlighted the contrast between nature and human endeavors. Colin aimed to capture the essence of being there through this weaving.

Colin was a climate scientist with CSIRO for over 20 years. After leaving CSIRO, he continued as a scientific consultant and has been associated with Sustainable Gardening Australia for more than a decade. His appreciation of the natural environment evolved into a fascination with the textures that woven tapestries can bring to images. Colin's artistic practice draws inspiration from many sources, including natural and built environments, and incorporates both realism and abstract ideas.



**Pip Barrington, Australia 'Going places', 2024, wool weft on cotton warp, 38 x 22 cm  
@deaverpip**

The concept for "Going Places" came from my love of horses and wanting to develop my skill in the tapestry practice of hachures. Using a simple design with repetitive images and limited colours I created a tapestry where the horses look as if they are moving forward, which is what I aim to keep doing in my tapestry practise.



**Batchimeg Bayaraa, Mongolia 'Grace', 2024, warp and weft, 34 x 40cm  
@wovenbychempo**

How can I adapt to the diverse changes in my emotions, understand and anticipate these changes, and what should I do to embrace them? Perhaps I realize this when I'm focusing on creating each one of my artworks...





**Jessica Brouder, Canada 'Healing Chores', 2023, linen warp, domestic plastic packaging weft, cast bronze nails, 33 x 22 cm**  
**@jessicabrouder**

I think of this abstract work as a list of things to do, feelings to work through, places on a map, pressure points and multi-legged bodies. The woven shapes - dots and tabs along the bottom remind me of notices asking for help or advertising a service with telephone numbers to rip off and call for enquiries - a tactile way of communicating, like textiles. This tapestry is suspended from two cast bronze nails. Here bronze is used to highlight and give attention to the hardware, the support structure, the part doing the holding.

In conceiving of this body of work, I have been returning to Stan Brakhage's celebrated 1963 film, *Mothlight*. As Brakhage reanimates his moths by pasting their wings on film strips, I see my plastic yarn as a reanimation of once living beings, in the form of fossil fuels, highlighting a vast geological time frame, and the ephemerality of human life by comparison.



**Avril Burrows, Australia 'Before', 2024, Metallic gold yarn, gold embroidery thread, cream cotton thread, and wooden dowl, 36 x 32 cm**  
**@avril\_burrow**

*Before, 2024* documents India before Partition (15 August 1947) in metallic gold yarn. This work developed from fragments of information passed down from my Dad and Aunts, recounting memories spoken by my Grandmother. Despite her claiming to remember nothing, books, podcasts, and movies about Partition and the British Raj, as well as intergenerational work and stories explored in therapy with South Asian families, build a horrific narrative of the destruction caused by British rule. Although our family was protected due to religion, caste, class, and geography, the communal violence, murder, and rape during the mass migrations continue to impact the relationships between India, Pakistan, and Bangladesh.

The use of gold and silver embroidery (Zari), traditionally detailed on the borders of Indian garments like saris, is believed to have talismanic properties. Through this work in gold, I reimagine an undivided, utopian India, bound together by its diverse faiths, cultures, and crafts.



**Tony Busch, Australia 'Termite study', 2024, Hand-dyed jute cotton warp, 40 x 40 cm**  
**@burningatgbusch**

his piece was conceived after a walk in Warripari following a bad storm. A large tree had been blown over and I saw that the base had been eaten into a labyrinth of tunnels. The layers of tunnelled wood created an interesting pattern and I challenged myself to find a way of depicting this in a two-dimensional woven form. I decided that a series of 'layers might suggest the honeycomb structure of the wood.



**Daniela Rossi Charnes, Chile 'Desterrada', 2022/23, Embroidery thread DMC (cotton), pitilla (cotton straw), 19.5 x 24 cm**  
**@danirossich**

My work delves into the craft of tapestry, exploring materiality, form, volume, landscape, and history. These works encourage contemplation of technique and our relationship to the environment and memory. From pre-Columbian to image reproduction, I have embraced the versatility of tapestry, connecting traditional and contemporary expressions. As a member of Tramando Collective, we address political issues, memory, and feminism in Chile's recent history.

The year 2023 marks the 50th anniversary of the Chilean military coup. In this context, I wove a significant family photo representing the exile my mother faced in May 1974, seven months pregnant. This work, through image reproduction on tapestry, captures the moment she boarded the plane to Italy, symbolizing uprooting and memory. This meticulous process preserves an important part of my history, reflecting on identity, belonging, resistance, and memory.





**Phong Chi Lai, Australia 'Scintilla', 2024, cotton, linen, silk and wool cloth and cotton and silk noil thread, 25 x 25 cm @studiopcl**

My practice involves hand sewing and embroidery work, this is either to piece cloth together or decorate cloth. Tapestry weaving is creating cloth. 'Scintilla' was sparked as a creative exploration that bridges the worlds of two age-old textile art forms - patchwork and tapestry weaving. This small 'patchwork' incorporates tapestry weaving pieced together with my own medium of choice, upcycled cloth.



**Clarinda Joanne Clarkson, Great Britain 'The Mothering Sunday Tulips', 2024, wool, cotton, linen, silk, banana yarn, Triptych of three panels each 13 x 13 cm @artworkcjc**

Having received white tulips from my baby daughter on my first Mothering Sunday, the blooms have since become a cherished reminder of that precious time and, thirty years later, still regularly adorn our kitchen table. I wanted to explore the tension between the natural life of the flowers growing outside and the inevitable decay and death which results from them being cut to be brought into the home. Only 14% of flowers sold in the UK are grown in Britain, which has a significant environmental impact. My conclusion is that the short-term beauty comes at great cost: a guilty pleasure. The first panel represents the cold chain - a series of actions and equipment used to maintain the flowers within a specified low temperature range from harvest production to consumption. The central panel represents the exquisite beauty of a single tulip. The final panel represents the negative impact to the environment of the CO2 output, which is exacerbated by transportation and storage processes.



**Nicole Clift, Australia 'Floating, intermittent', 2024, weft: silk\warp: cotton, 12 x 11 cm @nicole.clift**

'Floating, intermittent', 2024, is part of my ongoing interest in visual paradoxes that speak to our current experience of contemporary life. The title is derived from a line in the 1975 essay 'Patterns, Grids and Painting' by art critic Amy Goldin where she compares the visual binary of composition versus pattern in art, and the two types of looking required to engage with them - 'floating, intermittent attentiveness' versus 'rapid scanning'. I am interested in how both types of looking are used in the everyday engagement with screen media, where the individual visual focal points make up a larger pattern of visual information. The tapestry's woven non-repetitive pattern in shades of deep green silk create an overall surface akin to TV static or signal interference. The two intense green shapes in the centre hint at a second visual plane - they are distinct from the 'background'



**Lhotse Collins, Australia 'An amulet to mark the threshold of another world', 2024, the Warp is found yarn, most likely acrylic wool blend, and the weft is Hand spun sheep wool from the off cuts of merino farm, 40 x 30 cm @lhotsecollins**

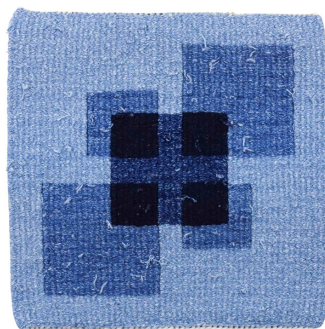
This weaving is an amulet hung above a doorway. Its warp is made from found yarn, likely acrylic blend, and its weft from handspun sheep wool. This amulet is not for protection, good luck or to ward off spirits. This amulet marks the doorway to another world. Materials and matter hold their own agency and they speak to me. Together we crafted this amulet. The other world it may take you to is unprescribed and is in the eye of the beholder. For me, this woven amulet offers an entry point to another way of knowing, to an embodied practice which is embedded in a multispecies world and in collaboration with the stories told by the materials I collaborate with. Practices of foraging, 'making do' and DIY allow this amulet to speak to its existence on the fringes of a late capitalist world. The acrylic weft peeps through as the realities of the capitolicene are present even as we move under the threshold into imagined futures.



**Lis de Vries, Australia**  
**'Deconstructing De Stijl', 2024,**  
**Cotton warp, wool weft, 26 x 24 cm**  
**@lisdevries1**

This piece draws inspiration from the period after WWI when the De Stijl (The Style) movement emerged in the Netherlands. De Stijl proposed ultimate simplicity and abstraction by using only straight lines and rectangular forms in primary colours, and black and white. The De Stijl movement was searching for simplicity, utopia and the transformative capacity of art, after the turmoil of WWI.

Perhaps like the period after WWI, we are seeking a more uncomplicated time. Our times are confusing, chaotic, marked by conflict, inequality, and a climate in crisis. Is it possible for us to deconstruct and strip back to the basics? Could we imagine what is fundamental to us as humans and then visualise a society that is fairer, simpler and more at one with nature? De Stijl is a movement from a century ago which holds significance and reflection for our current times.



**Lucia Dohrmann, Australia 'Denim Series 2', 2023, Unravelled denim jeans, cotton warp, 16.5 x 16.5 cm,**  
**@luciadohrmann**

'Denim Series 2' is a woven tapestry made from the unraveled indigo weft threads of discarded denim jeans, my own small contribution to recycling discarded garments in an effect to address the issue of textile waste. I have early childhood memories of denim threads scattered under my mother's industrial sewing machine as she made jeans for Levis in the 1970's. These garments also have a cultural connection to my Italian born parents, as indigo dyed trill fabric was first made into pants in Genoa, Italy, in around the late 1600's. As jeans are one of the most worn garments around the globe, these threads are embedded with emotional connections that we associate with the comfort of domestic textiles.



**Emma Durbridge, Australia**  
**'Layers', 2024, 20/6 cotton warp**  
**A13 kakishibu\* yarn, ramie variant**  
**(similar to linen) XS 45 20/3 bamboo**  
**(high sheen, suited for lace projects)**  
**Selection of 2/18 wool threads from**  
**the ATW, 8cm x 9cm**  
**@\_woolwarpandweft\_**

The concept behind my piece 'Layers' was to create a small tapestry that could be viewed in multiple ways but still understood to be a scene of hills. When looked at from above the pieces show the differing colours of the hills as they overlap between the soumak knots. When laid flat and viewed from the front, the viewer can see the subtle differences in height and colour as the further hills fade into a dusky blue. When the tapestry is picked up and wrapped around one's finger, even more layers can be seen. The brown of the earth shows through the soumak hills and forests, creating yet another layer beneath.



**Lisa Gutierrez, Mexico 'Troubled waters', 2024, Cotton warp, mexican wool weft, cochineal dye, indigo dye,**  
**25 x 40 cm**  
**@lisagutierreztextil**

This piece was designed and inspired by various images of industrial wastewater containing hazardous chemicals that are often discharged into rivers and other waterways. It is estimated that around 20% of all global pollution comes from the dyeing of textiles. This process involves industrial scale dye baths and dye chemicals, steam, electrical power, and in consequence high carbon dioxide emissions.

Two years ago, I started to learn tapestry weaving and to me these slow techniques are a form of resistance in the middle of a fast-moving consumption focused world. As I read and investigate more and more about the impacts of fast fashion, I keep thinking that it is time to look back at other ways of production, at how things were done by many communities before us so we can start to build a new future. Seeing ourselves as one with nature and the world instead of individual beings that can make use of resources is an important part of this change.





**Emilie Jeffreys Australia 'Zany Zoo', 2024, Embroidery thread, found second hand, 16 x 11 cm  
@bric\_a.brac**

This tapestry 'Zany Zoo' is a recreation of a colourful haphazard sketch I'd drawn during my day job in 2022. A kaleidoscopic, over stimulating, mixed match of colour was a familiar environment for a long time. The tapestry, which started as an experiment, translated an already blushed image into a visually distorted palette. Despite the ragged zig and zag of thread and colour, there are familiar elements that a consumer eye cannot subscribe to.



**Fran Angèle Johnson-Cash, Australia 'Lost Loves & Those That Never Were', 2023, Cotton warp and wool weft, 30 x 31 cm  
@franangele\_art**

The love of a long-term partner, the family I never had. A child never born; a mother never made. The love of my life, my boy, Lebron. A love that may not have been love at all, just a crush that crushed me. The love of my lover who didn't love me the way I needed at the time. The forbidden love of a man I cannot name, a love I never knew I wanted and will never truly know.

The concept behind this tapestry is written in the weft. Love is a four-letter word. A punch in the guts. A prison. A hole left in the center of my heart. And yet I carry on. Blue. Blood pumping in through my veins and out through my arteries. Red. Threads of love are all that hold me together, all that hold humanity together. We are all connected by love, by our desire to be loved, to be held, protected and warm. Love is the tapestry of life.



**Mary M. Jones, United States of America 'Ancestral Legacies', 2024, Hand-dyed wool, cotton seine twine, 20.5 x 18 cm  
@mary.m.jones12**

'Ancestral Legacies' was inspired by satellite imagery of Scurry County, Texas (USA) - the homeland of the Lipan Apache, Comanche, Jumanos and Kiikaapoi.

Although I live far away from this land now, as an adult coming to terms with the colonial history of this landscape and my family's role in that history, I've taken to pouring over satellite imagery of Scurry county - where the scars of colonial empire can be seen at a more massive scale. This piece is a portion of that landscape seen from space - revealing deep contours in the land and the imprints of industrial agriculture. I rendered the landscape natural dyes to breathe some plant life back into a place that appears so barren from above and has so much to heal from.



**Zoe Jones, Australia 'Back to Hello', 2024, Hand-dyed ombre recycled sari silk & paper with internal wire, 38 x 32 cm  
@handsweavehello**

'Back to Hello' is a very process-driven tapestry, mindfully woven with respect to the history of the recycled sari silk used, its perceived past and with acknowledgment to the myriads of energy that contributed to its eventuation. The imperfections in the hand dyed colours and textures reveal a story that can only be added to, not erased.

Compositionally there are two sections of woven sari silk, acknowledging the repeat history of Zoe's own personal relationship with tapestry. Having entered the art world 4 years ago with weaving, experimenting with other techniques and then returning to it again more recently, twice blessed with the meditative connective tapestry process.



**Mairita Jonikane, Latvia 'Silver Birch', 2024, linen threads, wool yarn, cotton yarn, 30 x 28 cm @warmgreycompany**

I have very warm childhood memories of going to Birch tree grove over west meadow near my countryside house. I still remember the light feeling I felt walking through the trees. The wind moved the branches with new sprung leaves in the spring and the sun rays scattered shadows to the white tree trunks that created moving and changing patterns. I tried to capture that living memory in my first tapestry.

The fulfillment of my life for the last 9 years is my craft studio Warm Grey Company, where I combine my passion for design, screenprint, painting and sewing - creating functional design products from washable paper. My source of inspiration is nature and seasons change with its harmonious colour palette and shapes it offers.



**Judit Eszter Kárpáti, Hungary 'Be like water', 2024, cotton, wool, wire, 23 x 15 cm @ejtech.cc**

Inspired by a quote by the 13th century Persian Poet Rumi. "You are not a drop in the ocean, you are the ocean in a drop". This means the entire possibility of the world resides inside you, and you can create from that space. We're not one speck that makes up the larger picture, we are the entire picture in one speck. I used thread not just as a physical material, but as a thought process. It explores the intersections of waves, oscillations, and the element and materiality of water as both the sustenance and connective tissue of life itself in gradient colors and shapes. Through the evolution of the cosmos, we are the story of matter being told to itself. Growth and pattern are innate in matter. Without a designer, matter continuously shapes itself into the infinite fractal tapestry of our universe - every pebble, every mountain, every life.



**Kristin Kelley-Muñoz, United States of America 'South Downs: Sanctuary', 2024, Cotton seine twine warp; wool, silk noile, tencel weft, 36 x 37 cm @kristinkelleymunoz**

'South Downs: Sanctuary' is an abstract landscape based on an Iron Age hillfort in the South Downs National Park located near West Dean College. During my low-residency course, I took numerous walks up and over the downs to reach the remnants of the fort, which encompasses the entire summit of the highest hill in the area, with views out to the English Channel. The steep embankments surrounding the open central area of the hilltop provided what I imagined would have been a sense of safety for the Iron Age people who constructed the fort. I wanted to evoke that sense of protection and enclosure within the arc that dominates the composition, while simultaneously giving the impression of a bright, expansive world beyond the implied wall of the hill fort. This tapestry is part of a series that includes my tapestry South Downs:The Trundle, which was accepted into Heallreaf 5.



**Molly Kent, United Kingdom 'Ignorance is Bliss', 2023, Wool, acrylic, cotton and air dry clay, 33.5 x 33.5 cm @mollyhkent**

This tapestry was started when the wildfires in Rhodes were at their worst, and it felt like people were finally understanding the extent of the climate crisis. At what point do we admit there is a serious problem? We've become some desensitised to images of destruction, at what point does it make us stand to attention and realise we need to rally for change? Is it only when the blissful landscapes we would see upon booting up our computers are suddenly engulfed in flames, experiencing their own wildfires, that we finally admit there's a problem?





**Charles Levi, Australia 'Masque/Bust', 2024, Woolen Yarn, Cotton/Acrylic Thread, 34 x 20 @charleslevi**

This work is conceptually adjacent to my recent solo exhibition, 'Luddite/Sodomite', which explored the intersection of textile labor and queer expression. It examined historical instances of strenuous fiber-based craftsmanship against feelings of unrest, frustration, and fury, observing how they intertwine with contemporary queer textile practice. Specifically, 'Masque/Bust' represents the labor intensity inherent to various textile methodologies and analyzes their resonance with feminist and queer makers and activists. This takes form as an abstract, vibrant mask-like weaving.

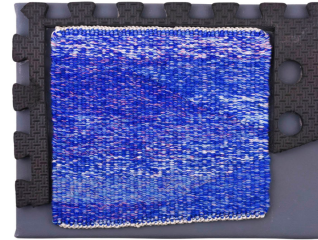
Exploring this new practical direction, I mentally noted the feelings that arose while weaving as a novice. Working on the loom gave rise to new conceptual directions, challenging my regular textile methods. It brought into question how queer stories can be narrated through bodily labor and fiber beyond hand-sewing and embroidery. This work continues to unravel these ideas, pushing the boundaries of how we can express queer narratives through textile art.



**Sophie McCaffrey, United Kingdom 'Petrichor', 2024, 100% Wool, 19 x 20 cm @sophiemccaffreytextiles**

My small tapestry is titled 'Petrichor', meaning the distinctive earthy scent that is produced after rainfall on dry ground. 'Petrichor' is inspired by the recent record-breaking spring rains seen throughout Scotland and the wider United Kingdom. Disruptive, heavy downpours have affected various aspects of farming and rural life, including lambing season, putting immense pressure on those working as stewards of the land.

During a visit home to Ayrshire in the West Coast of the country, I used photography and collaged sketchbook studies to document the impact the weather had on the landscape. The resulting muddy greens and ochre yellows of the dampened fields, purple-hued undulations of watery marks and hopeful blues of crisp, clear mornings have been thoughtfully woven into this abstract piece. I have woven a wash of blue and green yarns across large section of this tapestry to capture the loss of predictability and security in Scotland's seasonal weather, as a direct result of climate change.



**Jackson McLaren, Australia 'Silver Threads Among The Blues', 2024, Wool, cotton seine twine, vinyl emulsion, canvas, found foam, 23 x 30 cm @jackson\_mclaren**

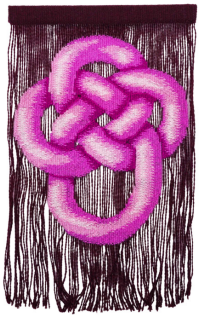
Music and visual art share a language that includes but is not limited to rhythm, colour and texture. Lately, I've had a musical appetite for listening to jazz drumming whilst weaving. I love the crackle, thump and fizz of snare, tom and cymbal. I also love the tactile act of dealing with warp and weft on a loom that has its own rhythmic sensibility. I am interested in combining tapestry with painting and found objects to explore the way different materials and surfaces resonate. 'Silver Threads Among The Blues' is a song title stolen from a Buddy Rich Big Band composition. The song title, referencing threads and colour could easily be mistaken for visual artwork. The title also opens poetic associations. Where do you find the silver thread among the blues? Recently I've been finding it in hard rubbish, commuting to the studio, conversations, making things and listening to music.



**Akshata Mokashi, India 'Fly me to the moon' 2023, Cotton, dyed wool, dyed jute, saree silk yarn, 28 x 35 cm @akshatamokashi**

The tapestry is an interpretation of Picasso's 'Two Women Running on the Beach'. The romanticised feeling that it captures was woven in time when I got connected to someone who eventually felt like an astral sister to me. With the experiences, the thoughts, and the mutual coincidences, being with her feels free, like two birds in the sky reaching higher realms. Showing this spiritual bond between two souls, the tapestry delves deeper into human connections, beyond our tangible bodies.

My compositions find inspiration in the forces of nature which I juxtapose with human interventions. My process is intuitive, flowing with the medium. Recently, I have been probing into the rivers' flows through cities and the urbane implications on its ecological synergy, climate change issues, working the layers and waves of water through my tapestries. Recreating landscapes, their purer imagery catches my eye, and this is what I strive to achieve while I am weaving.



**Maja Möller, Sweden 'Tied on', 2024,  
Wool yarn, 40 x 25 cm  
@dojsella**

I like the duality in the symbolism often prescribed to knots, how they can represent both negative feelings of being stuck but also positive ones of belonging and love. As textile artist knots are always close at hand as they are the very base of my craft, a tiny ancient invention with a huge impact on human development. I am textile artist originally from Swedish Lapland. I studied at Handarbetets vänner skola in Stockholm where I specialised in hand weaving and embroidery. In my weavings I often work with optical illusions or use light and shadow effects to give my pieces more dimensions than just the tactile and tangible. I take a lot of inspiration from neon signs, old tapestries and nature. I want to show how traditional crafts can be intertwined with modern influences.



**Ale Monreal, Canada 'Puente a la memoria (Memory bridge)', 2024,  
Yarn (synthetic and natural fibers), repurposed yarn from sweaters,  
20cm x 18 cm)  
@paintpriestess**

Some places stay with you always; time may rust and fade them, but they can be revived and painted anew. Ghosts of distant feelings endure, weighed down by the world, yet the emotions remain. Using memory as a catalyst, I revisit the liminal places where I have lived, taking old and new photographs of my childhood landscapes to weave an experimental rotating landscape montage. The tapestry is looped together, reminiscent of continuous hand towel dispensers, where viewers turn wooden knobs to transition between scenes. The colors in the work pay homage to my grandmother's freestyle embroidery and paintings. Exploring memory, displacement, migration, and belonging, the piece breaks the boundaries between artist and spectator, fostering a participatory environment and opening conversations about finding home and refuge in our memories.



**Jane Morrow, Australia 'Banksia', 2024, Handspun wool and silk, 17 x 11 cm**

I am in the process of creating a body of work using handspun yarn based on the Western Australian Banksia grandis. The work began with time spent in the bush and a painting of a Banksia nut. I then wove an experimental tapestry sample with multiple textures and colours representing the different stages of development. Then I spun plenty of yarn and wove a small blanket and finally distilled the whole project into this final tapestry.

The Banksias are a very vulnerable family as they are prone to dieback and are the main food source for the Black cockatoo. They are uniquely important to the natural ecosystems as they are a family of plants that mobilise phosphorus in our phosphorus depleted soils.



**Carolyn Mount, Canada 'February 13: 1946-50, 1983-87, 2018-22', 2024,  
Cotton seine warp, wool weft, 26 x 40 cm @mount.carolyn**

Each day, we get 24 hours to work, play, and rest. How we use that time and what we choose to document or remember is unique for everyone. This new body of work studies how three generations used and remembered their time over the same ages (43-47).

My father and grandmother kept daily diaries for over 100 years combined. They routinely documented pragmatic details (e.g., the cost of bread, the weather) but rarely ventured into emotional territory, even with close loss and grief. These pragmatic details have been color-coded into greyscale (white for family, charcoal for work, etc.). In addition to these details, I have added my reflections on the emotional landscape of each day, also color-coded: blue for tired or lonely, green for joy, orange for worry.

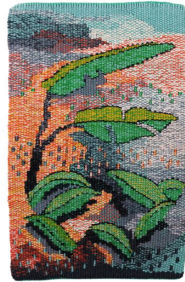
Each tapestry compares the same date—one day each month—across three generations: 1946-1950 for my grandmother, 1983-1987 for my father, and 2018-2022 for myself.





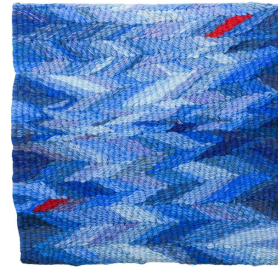
**Manjari Murugesan, India 'Loom-mate', 2024, Cotton, Wool, Human Hair, 19 x 27 cm  
@impatientweaver**

This tapestry gives you a peek into my life in a cozy 10x15 ft rented room. I envision having my own studio one day, but the practicality of affording it was challenging. I did not want to wait to get a bigger loom. So, I brought the loom to me, right next to my bed. This tapestry captures my everyday hustle—I wake up, hop onto my loom, surrounded by yarn galore. Space is tight, but I've found my groove, figuring out ways to make it work. My room's essence is in this rectangle—I live, sleep, and weave here. They call me the girl who snoozes next to her loom. It's a quirky blend of work and life, all in one room



**Wendy Neilson, Australia 'Tropical Sunrise', 2023, Cotton Warp with pure wool, 29cm x 18cm  
@forthelove\_ofcolour\_**

I was experimenting with a coloured warp to deliberately leave this showing in some parts. This green gave me the overall feel of tropical leaves and I was experimenting with shadow and shapes. Practising applying my newfound knowledge from the course.



**Olga Owczarek, United Kingdom 'You are not alone', 2022, Cotton warp and wool weft, 24 x 23 cm  
@texturetapestries**

'You are not alone' is part of my 'Isolation' series of tapestries, as a meditation on migration and longing for the feeling of home. It is a visual representation of the threads of memory and feeling that connect us, stretched thin to knit together families separated on opposite ends of the world.



**Lewis Pilgrim, Australia 'Stop 24', 2023, String / Wool / Aerosol, 30 x 20 cm  
@illicitextiles**

Melbourne is iconic for trams & graffiti, because the ATW is located here, I intentionally generated my concept to combine these two things. Trams are arguably the best mode of transport. Considering this network is the biggest in the world there are many different models. Boasting heaps of makes it is difficult to choose the best. I had to reflect on my time living in the beautiful city, concluding that the older style has more character. Therefore I chose the grand W6/W7 class to replicate. With its strong square body structure and prestigious contrasting colours it lends itself perfectly to this project. Graffiti is a remarkable form of creativity. Being an expert on this topic I understand / love everything about the art genre.



**Nanny Rådenman, Sweden**  
**'Ringvida', 2022, Flax, wool, cotton,**  
**silk, 39 x 37 cm**  
**@nannyradenman**

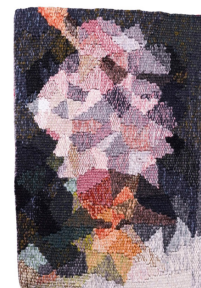
Ringvida is a special place for me and my family. Located on the barren island of Fårö, the place has shaped me both personally and as an artist. The tapestry Ringvida is a portrait of a summer day in 2022 with my parents. The tapestry depicts the project of building a fence and all the misunderstandings, grudges and love that comes out from such a family project. Fårö as a place has influenced me strongly, since my family have always spent the summers on the island. The silence, nature, birds and insects; it is deep in me and constantly affects my choices in my weaving life.



**Dawna Richardson-Hyde, Australia**  
**'Red Earth Country # Two', 2023,**  
**warp- cotton seine twine 12/6 weft-**  
**ATW yarn, 15 x 16.5 cm**

"Red Earth Country #One," this piece is the second in the series, inspired by small relief prints I created after a 2017 research trip to Mallee Country in northern Victoria. The trip aimed to gather visual information for a group exhibition themed "Sense of Place," held at the Mildura Arts Centre Gallery in 2018. While the original prints were black and white, I challenged myself to reinterpret them in tapestry, using the colors of the land as a backdrop.

This piece is based on the vineyards after the grape harvest. The red earth is exposed, and the bare vines create rhythmic patterns. The work uses a darker color palette to reflect the stark and dead-looking mood of the vineyards post-harvest.



**Eeva-Lotta Rikberg, Finland 'How I**  
**remember her', 2023, Cotton, wool,**  
**linen, polyester thread, 30 x 20 cm**  
**@weavealotta**

"How I Remember Her" is part of a series of woven portraits exploring the fragility of being. The soft textile surface and warm colors contrast with the sharp distortion of the image. These portraits capture fragmented, out-of-focus moments from the past, highlighting the unreliability of memory. While the images appear lovely and soft, they also convey uneasiness and trauma. The faces, seen as broken with unclear expressions, symbolize memories that have been forgotten or suppressed.



**Amelia Ruggiero, Australia 'At**  
**Home', 2024, Hand dyed Tissues and**  
**Cotton Twine, 35 x 40 cm**  
**@aruggiero\_art**

'At Home' delves into the essence of everyday existence, inviting contemplation on often overlooked aspects of our surroundings. Inspired by the abstract forms and subtle movement of shadows cast upon walls during dawn and dusk, this work uncovers the beauty inherent in the mundane.

The essence of everyday is further reflected in using tissues to craft this tapestry. Transforming fragile tissue into a structural form allows the material to be reinterpreted and illuminated. Both the subject matter and the making process echo the sublime and existential nature of daily life. The artwork is guided by the materials, embracing mishaps and mistakes to create subtle patterns and textures. The tapestry pattern is not overly planned, leaving the weaving process and materials to dictate the result.





**Mériqot Sanzay, France 'Cellule', 2022, wool, coton and silk, 15 x 15 cm @meriqot\_sanzay**

'Cellule' is an experimental fragment of technique revolving around high warp tapestry. It encapsulates a study of color and colorful contrasts, creating a "visual blur" that makes the material come alive. These colorful and abstract forms allow for a complete detachment from the potential subject of the design, enabling each viewer to make the mini tapestry their own. Working on such a small scale was also a challenge, as I typically work on formats ranging from 1 to 4 square meters. In this miniature, I aimed to reflect my aesthetic evolution. This work is an abstract piece stemming from my perpetual exploration of form, color, and the emotions they evoke. Whether large or small, the essence of my work communicates similarly with those who observe it.



**Live Skaar Skogesal, Norway 'Hugin and Munin', 2023, wool handdyed with both natural and synthetic colours, linen and polyester, 35 x 39 cm @liveskogesal**

The work explores Odins ravens Hugin and Munin from north mythology. Every day the ravens fly over the world to rapport what's happening back to Odin. Today we can think of the news as Odins ravens. But who decides what's true and what's important to communicate to the world?



**Tanushree Solanki, India 'Threads of life', 2023-24, cotton warp and weft, 30 x 15 cm @texytan**

The small tapestry pieces create a captivating composition when assembled and viewed individually. Each piece embodies an exploration of organic weaving, reflecting an approach where the fabric shapes itself freely, akin to the unpredictability of life's journey. Drawing from personal experiences, I've learned to embrace life's uncertainties, letting go of rigid plans and surrendering to its serendipitous moments. This philosophy is subtly woven into each piece, where gaps and freely hanging threads intertwine with the form.

The number of warp threads remains constant throughout the weaving process, while the spaces between them expand and contract as the shape evolves. This technique diverges from traditional methods, where warp yarns are typically discontinued as the shape changes. Consequently, the tapestry reveals an intriguing surface texture, inviting observers to trace the journey of the warp threads across the piece.



**Anubha Sood, United States of America, 'East-Facing Windows Bring Good Morning Light', 2023, Cotton Yarn, Natural Dye, Metallic Yarn, 13 x 10 cm @anubha\_sood**

Unfortunately, I live in an apartment where I have to wait for the light to be reflected off the building opposite mine to reach my room. This lack of light bothered me for a long time until I started photographing how it would make its way into my house. It would squeeze in and form these beautiful abstractions, which I call drawings. Over the years, I became more drawn to these silhouettes for their evocative quality, and I started to weave them into small tapestries. This composition of two tapestries was handwoven on August 14, 2023, and shows light abstractions over the duration of this one day.

India-born Anubha Sood is a textile designer whose exploratory work focuses on material research, sustainability, and craft practices. Based in New York City, Anubha works on Design, Art, Fashion, and Interior textiles projects



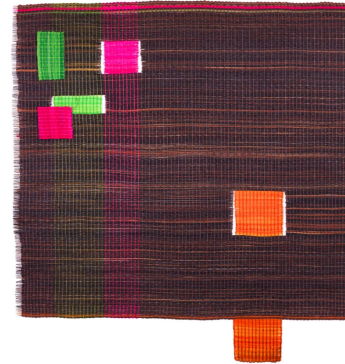
**Millie Spagnolo, Australia 'Funeral Pyre', 2024, Cotton seine warp, Maurice brassard cotton weft, Australian Tapestry Workshop yarn weft, 25 x 20 cm @thiswovenlife**

The design for 'Funeral Pyre' began as a sketch for a woodblock print at a workshop in Japan some years ago. The image in the centre started off as a shape and colour representing the gates of the Fushimi Inari shrine in Kyoto. This image stayed with me and was woven into a small simple weaving as one of my first tapestry pieces. This is now the third time that I have evolved this design into a new art piece and this time found it had morphed into a representation of the funeral pyres of Varanasi beside the Ganges River at night. I was thinking of the brightness and aliveness of fire, the closure that comes with intentionally burning something and the quiet contemplation that often accompanies a death ritual. I've tried to capture this by placing it in an atmospheric nighttime setting, with water and a full moon that would set the scene for a reflective piece, both physically and metaphorically. The moon creates the reflection of the flames on the water, with the moon itself used to symbolise personal reflection.



**Emma Nicole Straw, United Kingdom 'Untitled 2', 2024, Cotton warp and wool weft, 40 x 25.5 cm @emmanicolestraw**

'Untitled 2' is an opportunity to play with different weaving and warping techniques including twills, half passes, and continuous warps. The piece is influenced by not only my smaller working space but also weaving full-time during the day. Individual tapestries are connected through a select colour palette, stitch and folding, allowing time to work on my own practice for short periods of time yet resulting in a larger piece of work.



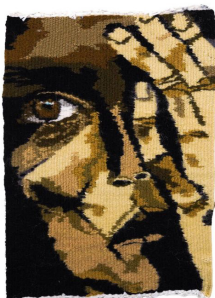
**Jane Theau, Australia 'Isolation', 2023, Horsehair weft, cotton warp, 33 x 30 cm @janetheau**

I have worked with horsehair for several years now and chose it as a major medium for the body of work made for my doctoral research into textiles and tactility in contemporary art. It is, after all, a product of the organ of touch. As a fibre it has a unique texture, somewhere between the stiffness of thin wire and the floppiness of thread. It is smooth when woven, but bristly and sharp when cut. Worryingly, it also feels - and looks - a little plastic, as is evident in the dyed shapes in this tapestry. This is one of a series of works featuring openings developed in response to the isolation and closing in experienced during the pandemic's non-tactile period.



**William Thrall, Australia 'Self-portrait', 2023, Cotton weft and warp, 20 x 20 cm @all\_thrall**

I was experimenting with different ways of creating a design to be woven. Digitally manipulating images and has many interesting results. The pixels in a digital image correspond well to intersections of weft and warp. I am not particularly skilled at drawing or painting, so this method allows me to realise my ideas for my weavings.



**Priyanka Yadav, India 'Pain and suffering', 2024, wool, cotton, polyester, 24 x 17 cm**

Pain and suffering are inevitable parts of human life. My tapestry is the surface where I have expressed my experience of belief. Colours used here are portraying my sentiments. Purposely I have used dull colours to bring forth the emotion of compassion and nervousness. On the contrary, I have used a slash of light in the pupil of the boy to present his hope to start again. Use of black in combination of lighter tones presents two sides of same coin. My tapestry narrates the story of hope and positivity. For an artist his tools are the best way to present his emotions and thoughts in front of the world.



**Fuyu Yeh, Taiwan 'A bowl of the Danube', 2023, hand-dyed wool thread and cotton fabric, 26 x 26cm  
@yfyf\_\_\_\_\_**

In 2023, I got a chance to live on the Slovakia-Hungary border near the Danube river for five months. I spend a moment every day watching the river. Then I dyed some wool threads into the colors from my daily observation, to sketch and weave my impression of the Danube. On the tapestry, I transformed the reflections and ripples on the river into a line-by-line pattern of the weft threads.

I also wondered how to collect a piece of memory from nature. From an 18th-century Chinese novel, Dream of the Red Chamber, there is a quote "Although the Ruo River is three thousand Chinese miles long, one only drinks one ladle worth of water from it." It expresses a sense of grasping the present moment and being content. As an inspiration, I tried to weave a ladle of the Danube in my mind. That's why I made it into round shape and didn't hang or put the tapestry on the wall or a plinth, but tried to make it suspend in a water basin as if it had the surface tension of a liquid, displaying a piece of swaying reflection collected from the Danube.



The Australian Tapestry Workshop acknowledges Australia's Aboriginal and Torres Strait Islander peoples as the Traditional Custodians of the lands on which we live, work and create. We pay our respects to their Elders, both past and present.

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