

**KATE DERUM  
AWARD +  
IRENE DAVIES  
EMERGING  
ARTIST AWARD  
FOR SMALL  
TAPESTRIES  
2021**

**AUSTRALIAN  
TAPESTRY  
WORKSHOP**

**CREATIVE VICTORIA**



## KATE DERUM AWARD FOR SMALL TAPESTRIES: \$5,000 AUD

A non-acquisitive award for established artists.

The Kate Derum Award for Small Tapestries honours Kate Derum and her significant contribution to tapestry as a weaver, teacher, mentor and former Deputy Director of the ATW.

Generously supported by Susan Morgan, the award is open to all professional Australian and International tapestry artists.

## IRENE DAVIES EMERGING ARTIST AWARD FOR SMALL TAPESTRIES: \$1,000 AUD

A non-acquisitive award for artists in the first five years of their tapestry practice.

The Irene Davies Emerging Artist Award for Small Tapestries was established to support early-career weavers in the first five years of their tapestry practice.

Alayne and Alan Davies generously support the award, in memory of their mother Irene Davies, a tapestry enthusiast and avid supporter of the ATW.

## JUDGES

### **Emeritus Professor Valerie Kirk**

Former Head of Textiles, School of Art & Design,  
Australian National University and Tapestry Weaver

### **Antonia Syme AM**

Director of the Australian Tapestry Workshop

### **John Young AM**

Artist

## DIRECTOR'S FOREWORD

### **Antonia Syme AM**

The Kate Derum Award for Small Tapestries honours former ATW Deputy Director Kate Derum and her significant contribution to tapestry as an artist, weaver, teacher and mentor. Kate was a wonderful role model and leader, and she influenced the lives of so many artists. Her friend Susan Morgan was inspired to support the award to pay tribute to Kate's contribution to the ATW and the art of contemporary tapestry. The award is open to established tapestry weavers worldwide.

The Irene Davies Emerging Artist Award for Small Tapestries was established to support early-career weavers in the first five years of their tapestry practice. Alayne and Alan Davies generously support the award, in memory of their mother Irene Davies, a tapestry enthusiast and avid supporter of the ATW. The Irene Davies Emerging Artist Award is open to artists who are in their first five years of professional practice as tapestry weavers.

2021 has been another very successful year for the Kate Derum Award with 53 finalists selected, representing 15 countries, and 22 finalists selected for the Irene Davies Award, representing 10 countries.

I would like to thank the two other judges; Emeritus Professor Valerie Kirk and John Young AM, who had the very difficult task of selecting this year's winners. I would also like to thank Pamela Joyce and Marie Cook for selecting the finalists. These awards are an important survey of contemporary tapestry worldwide, and the ATW is proud to be part of the thriving and diverse community of tapestry weavers around the world, who are working in traditional and contemporary weaving practices. We thank all the entrants of the award, without them this rich survey of international textile practice would not be possible.

Congratulations to the winners and all the finalists.

# KATE DERUM AWARD FOR SMALL TAPESTRIES 2021 FINALISTS

ANNE-ELISE ANGAS / PATRICIA ARMOUR / ANET BRUSGAARD /  
CHRIS COCHIUS / DAVID COCHRANE / CRESSIDE COLLETTE / AMY CORNALL /  
MELANIE CROS / ROSEMARY CROSTHWAITE / ILONA DEMECS / MARIE DRURY /  
JILLY EDWARDS / ANNIKA EKDAHL / MOLLY ELKIND / JANE FREEAR-WYLD /  
MARIANA ORTEGA GONZALEZ / SAFFRON LILY GORDON / TIM GRESHAM /  
BLAKE GRIFFITHS / BIRGITTA HALLBERG / ALICE HANNIGAN / RACHEL HINE /  
BENTHE IBSEN / CAROLINE JOHNSTON / MARGARET JONES / DIMITY KIDSTON /  
JOAN KORN / ROLANDS KRUTOVS / CHARMAINE MUSCAT KVALIC /  
SARA LINDSAY / KARL LOGGE / RUTH MANNING / LINDSEY MARSHALL /  
LOUISE MARTIN / EWA MAZUS BARTOSZ / ULRIKKA MOKDAD / ANN NAUSTDAL /  
TEA OKROPIRIDZE / ELEONÓRA PASQUALETTI / LYNNE PEEBLES /  
CARON PENNEY / CAROLINE PHILLIPS / DR. SHUBHANKAR RAY / BRITT SALT /  
PAT SCHOLZ / JENNIFER SHARPE / JOY SMITH / KATHY SPOERING /  
CHERYL THORNTON / KATHE TODD-HOOKER / ANTON VEENSTRA /  
SUE WEIL / HANNA ZABUDSKA



# WINNER

## Kate Derum Award for Small Tapestries 2021

**Louise Martin**, United Kingdom

*A forgotten day remembered*, 2021

Linen, cotton and silk, 25 x 26 cm

Louise Martin is an accomplished tapestry weaver who uses her technical skills in a highly personal, creative way. At the loom she works spontaneously allowing her experience and memory of place to flow through the weft into the woven structure. As a result, the shaped tapestry is subtle in colour and texture, strong in form and composition, embodying her sense of place.

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Westray is an outer north isle off the Orkney archipelago and is a very familiar landscape to me. As often is the case in my work, this piece began within the landscape. In this instance the areas of colour caught my attention and stayed with me. Observed more closely, detail within these areas became more evident, altering with illumination from the ever-changing northern lights. Once at the loom this imprinted memory ran free from its source, yarns became the language, forms emerged, and the process gained its own momentum. The surface of this tapestry is lively, with the length of bead, direction of weave, warp and weft and colour, tone and lustre all playing off each other. This tapestry employs multiple warp settings in many colour variations, warps are picked up irregularly and as the weaving progresses each pass is different.

Louise Martin's work is informed by the landscape of the countries she has lived and travelled in over the last 30 years. During a degree in Constructed Textiles at Middlesex University she was introduced to weaving, tapestry and knit, of these the freedom of expression in tapestry offered the greatest appeal. Graduating with 1st class Honours, Martin moved on to a Masters in Applied Art at the University of Ulster. In her early post graduate years, she completed periods of studio weaving as well as residencies in India, Egypt and Dumfries. From 2002 she worked for a decade as a senior weaver on the recreation of The Hunt of the Unicorn tapestries based at Stirling Castle. Recent exhibitions include *Island to Island*, Hodgson Loom Gallery, Isle of Man, 2019, *Sound and Weave* touring exhibition, UK, 2018 and *Crossing*, Iota Gallery, Glasgow, 2017. In 2019 and 2017 she was a finalist in the Cordis Prize for Tapestry.



# HIGHLY COMMENDED

## Kate Derum Award for Small Tapestries 2021

**Blake Griffiths**, Australia

*National Emblem Reconstructed (Emu Square)*, 2019

Emu feathers, linen and wool, 28 x 28 cm

Blake Griffiths works in an abstract way with woven tapestry, embracing materiality with the inherent warp and weft structure. The colour and texture in the work are suggestive of Australia's parched land, but on looking closer, emu feathers are used as discontinuous weft, adding another element. The emu was selected to symbolise our nation moving forward in the Commonwealth Coat of Arms but in this tapestry the feathers allude to the lack of consideration for native wildlife during the construction of a water pipeline. The beauty of the tapestry belies the ruthless quest for economic development.

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These feathers were collected on Barkindji country, Far West NSW. During severe drought and the construction of a water pipeline connecting Broken Hill to the Murray River, many native animals met their demise being 'trapped' onto the road by the pipeline. In a careless act by our governing bodies, these animals become martyrs of the quest for water; in this case, something humans weren't willing to share. This tapestry is part of a bigger series titled *National Emblem Reconstructed*; works that largely utilise feathers and fur from the animals of our national coat of arms, namely the kangaroo and emu. It in part responds to the above environmental concerns, perhaps asking how is it possible that these animals can be given pride of place on the emblem but not on the ground? This tapestry is a meditation on the idea and effect of the pipeline. The emu feathers become the discontinuous weft, woven in contrast to sections of white, blocked colour representing the water pipeline that caused the death of the animals itself.

Blake Griffiths' studio practice understands textiles as a mode of understanding the world and hypothesising new futures. Informed by the textile thinking, his work grapples with the tension between making/producing concurrently to social, cultural, environmental, and political issues. Working in Broken Hill, Far West NSW for the last 5 years, Griffiths has observed a strong shift in his creative/internal space that mirrored the vastness of the landscape where he works.





# COMMENDED

## Kate Derum Award for Small Tapestries 2021

**Ann Naustdal**, Norway

*The Forest Floor*, 2021

Linen, gold and bronze metal thread, 20 x 20 cm

*The Forest Floor*, succinctly captures a place and moment in time – a circle of the last burning matter as the forest fire dies down. This instant could easily be lost from memory but through dedicated weaving of dark earth and bright embers the image is captured as part of a larger narrative about fire destruction and renewal.

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Arid landscapes attract me. This tapestry is about a small cluster of glowing embers in a blackened landscape after a forest fire. It is the end of the fire, a dried out, blacked landscape, with small clusters glowing, just before the beginning of a restoration. The tapestry is part of a series of tapestries which relate to the aftermath of a forest fire, where the forest's circle of life starts its restoration. In the blackened landscape, glowing embers, light, and sporadic, intensely colourful vegetation appear with new seeds sprouting, making use of newly available nutrients. Seeds love the carbon rich soil that a fire leaves behind; seedlings pop up almost immediately and eventually grow into dense stands of trees.

Since 1973 Ann Naustdal has woven tapestries in her studio in Oslo, Norway. The landscape has always been present in her tapestries. This is the landscape that surrounded her when she grew up; the high mountains and the structure and primitive rawness of stone. Currently arid landscapes have been Ann Naustdal's inspiration; using both an abstract and a figurative approach to these landscapes. Naustdal studied at the Edinburgh College of Art, Scotland and Textile Design at Huddersfield Polytechnic in England. Recent shows: *ARTAPESTRY 6*, in 2021/2022, *KARPIT 3*, Budapest, Hungary in 2017 and *Latitude 64*, Finland in 2016/2017. Naustdal has been the recipient of several awards including winning the first *Cordis Prize for Tapestry* in 2015 and the *Golden Fleece Award*, *KARPIT 3* in 2017.



# COMMENDED

## Kate Derum Award for Small Tapestries 2021

**Rolands Krutovs**, Latvia

*How much does the universe weigh?*, 2021

Wool, cotton, kapron and plastics, 23 x 22 cm

In his small tapestry, Rolands Krutovs invites us to speculate about the universe – a vast space with an immense amount of debris floating around. He has woven an imaginary view of a man-made cloud that hangs over us - a “drifting island of plastic” pointing out the weight of responsibility we should be aware of. Krutovs has highlighted major concerns within the confines of the small format tapestry.

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We all live in one universe full of stars, with drifting dust of civilization, and washed-out plastic islands. There are about 4,000 decommissioned satellites in our orbit. This is just one small world with a human being weighing his universe. I have woven a glittering microcosm embroidered with precious stones, pieces of plastic and gold threads.

Rolands Krutovs is a contemporary textile and fibre artist based in Latvia. He graduated from the Art Academy of Latvia, Textile Art Department in 2005. He has participated in international exhibitions, representing Latvian art in about 20 countries. Recent exhibitions include *Tradition and Innovation*, Latvian Textile Art, National Museum of Decorative Arts Madrid, Spain, 2021, *International Textile Art Triennial*, Szombathely Gallery, Hungary, 2021, the *10th International Biennial Exhibition of Mini Textile Art*, Ukraine, 2021 and the *11th International Fiber Art Biennale*, China, 2020. His artworks have been selected for important art shows and have received several prizes awarded by international juries including the main prize at the *11th International Biennial of Textile Miniatures* in Lithuania. Rolands Krutovs is represented in museum collections including The Latvian National Museum of Art, The Craft Museum, Poland, Culture and History Museum, Latvia and Fondazione Bortolaso Sponga, Italy, as well as private collections in numerous countries including Latvia, Norway, Finland, USA, Germany, Russia and Iceland.





# COMMENDED

## Kate Derum Award for Small Tapestries 2021

**Caron Penney**, United Kingdom

*Grid 9x9\_1*, 2021

Wool and gilt gold, 17 x 17 cm

Through embedded knowledge, skill and the discipline of hatching in tapestry, Caron Penney's *Grid 9x9\_1*, draws on her experience and the history of tapestry. The refined colour with highlights of gold weft in a controlled grid have produced an elegant and subtle rhythm in a meditative composition.

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Caron Penney's tapestries are gridlocked. At the core of her work are references to the warp and weft which underpin the structure of her weaving. In this new artwork Penney explores her personal heritage with weaving. She began her career as a novice weaver for a professional studio under the guidance of Master Weaver and Director, Valerie Power. One of the techniques synonymous with that period was hatching. It was employed by Power in the tapestries she made for the artist Henry Moore. This uniquely versatile tapestry skill was used to render subtle waves of colour throughout these and many other artworks. In this piece by Penney, she uses hatching in columns while interspersing gilt gold yarn in horizontal lines, to exploit the delicate grid structure. The artist applies the discipline while restricting her palette of yarns to monochrome wools, and gilt gold threads.

Caron Penney's tapestries reflect her love of pattern, systems and repetition. Central to her work are references to street architecture and structural comparisons between the warp and the weft. Penney's ideas develop through observation, photography, sketches and the resulting tapestries. She studied Constructed Textiles at Middlesex University, graduating with a BA (Hons). After working as a professional weaver for twenty years she opened her own studio in 2013. She was featured in *House & Garden* magazine in November 2017 and *Crafts Magazine* in July/August 2018. She was a selected artist for the Royal Academy of Arts, *Summer Exhibition* in 2014 and 2020 and has exhibited widely. She has a deep understanding of hand-woven tapestry techniques, and her resulting tapestries continue to be embraced by the training she acquired as a professional weaver.





# **IRENE DAVIES EMERGING ARTIST AWARD FOR SMALL TAPESTRIES 2021 FINALISTS**

**PIP BARRINGTON / GHISLAINE BAZIR / SOFIA BILLETT / JOANNE BRIFFETT /  
GAYE BRITT / MELANIE COBHAM / ANAHITA DIBA / ALLIE DUDLEY /  
LEAH EMERY / MÓNICA NOEMÍ JIMÉNEZ GARCÍA / MARY JONES /  
BRIDGET LANE / LEE LEIBRANDT / CRISTINA MARIANI / MISAKO NAKAHIRA /  
CONSTANZA DEL PILAR GUERRERO MORALES / CAROLYN MOUNT /  
MANJARI MURUGESAN / DAVID PEARCE / JOSÉ M. PÉREZ S. / PRIYANKA YADAV**

# WINNER

## Irene Davies Emerging Artist Award for Small Tapestries 2021

**Constanza del Pilar Guerrero Morales, Chile**

*Hace tuto guagua*, 2020

Cotton, 22.2 x 14.7 cm

*Hace tuto guagua*, demonstrates the deep immersion in ideas and techniques required to produce an outstanding tapestry. It conveys the intense feelings of being a mother at home with her baby during the Covid-19 pandemic. The strong black lines and figures contained in the house express the restrictions, lack of contact with the outside world and oppressive daily grind. Stepping to define shapes, half pass technique and the shaped tapestry form produce a graphic image with a sense of strength and resilience.

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I tried, I really tried to put my baby to sleep, I really tried to make a beautiful and sweet moment. Softly, I sang the words of the lullaby that my mother used to sing to me "hace tuto guagua, duérmete mi amor". But she cried, cried and cried even louder. I felt desperate, suffocated, while the father looked at me from the other room. He was in quarantine because of COVID-19 and he couldn't be near us. I was tired and anxious; I felt my home becoming smaller every day. I was afraid of my partner's disease and exhausted from housework and motherhood. In my notebook, I made some sketches of how I was living, little drawings with a black marker. Sometimes, and more times than I expected, motherhood doesn't feel happy, not even natural. I tried to give form to those thoughts. I think this time, the weaving process worked as a method of healing and reconciliation. While I wove this tapestry, I encouraged myself to validate that sometimes being mother can feel bad and that's ok.

Constanza del Pilar Guerrero Morales is a visual artist and a graduate of the University of Chile. In 2017, she started a course on basic tapestry weaving to complement her drawing activity. She felt so passionate about textile art that she began to take courses in rigid heddle loom weaving and contemporary tapestry. Recent exhibitions include *XVI Argentine Textile Art Salon*, Museo de Arte Popular José Hernández (MAP) Argentina, 2021. In 2019 she was the winner of the *Irene Davies Emerging Artist Award for Small Tapestries*. Constanza del Pilar Guerrero Morales is currently undertaking a Diploma in Textile creation and surface design at the Pontifical Catholic University of Chile.





# HIGHLY COMMENDED

## Irene Davies Emerging Artist Award for Small Tapestries 2021

**Manjari Murugesan**, India

*Butt print*, 2021

Mulberry silk and cotton, 25 x 22 cm

Manjari Murugesan, uses the physical process of weaving from a print of her buttocks to explore her feelings about her own body image and relationship to scars and stretch marks. Through the translation into an abstract tapestry image in soft silk and cotton she makes a positive statement that affirms her body and the art of tapestry.

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One day I was feeling too ugly and insecure. Deciding to do something fun, I ended up taking my body prints with paint and some sheets. The prints made me feel so elated. The next thing I knew I was weaving my butt print. My stretchmarks and scars woven with silk threads, I discovered how I like to interact with my body. I have used mulberry silk threads I gathered from my mother's old silk saree. Using materials close to my heart makes the whole process much more meaningful to me, either from an old garment or hand *spun*.

Manjari Murugesan is a tapestry artist working with nonconventional materials. She was an architecture student when she was first introduced to weaving. Her passion for tapestry has grown since then; she writes 'weaving to me is meditation. Being able to make something is such a beautiful feeling. Weaving has a very intimate process. Every thread passes through my fingers. Everything I do is done by hands. Working with hands gives one a connection with the materials and tools, adding more purpose to art. Each tapestry is a part of who I am.' Manjari Murugesan experiments with non-conventional materials and different textures from terracotta to feathers. She believes that every human interacts with fabric no matter what caste and creed they belong to, and the right use of textures can convey so much emotion. Murugesan is currently studying Architecture at CEPT University, Ahmedabad and Sociology at Indira Gandhi National Open University.





# HIGHLY COMMENDED

## Irene Davies Emerging Artist Award for Small Tapestries 2021

**Lee Leibrandt**, Australia

*A New World*, 2021

Wool, cotton, silk, paper raffia, knitted tape yarn and recycled cotton bouclé, 27.5 x 22.5 cm

Fragments of life during the Covid-19 pandemic were captured in collage and skilfully woven into this tapestry. The detail in the image required technical ability in weaving and combining all the visual/material elements. Using a wide selection of weft yarns, Lee Leibrandt has woven a sophisticated and seductive memento of this time.

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Grounded and in self-quarantine during the early days of COVID-19, I took the opportunity to explore a new direction in my work. First creating a series of magazine collages in response to oft-declared 'unprecedented times', before translating these to tapestry. As a collective, these COVID-collages started out as a visual commentary on how I was seeing 2020 at the time. But have since come to reflect how we are currently living this altered existence we find ourselves in. *A New World* references our continuing socially distant behaviour (the empty picnic table), as well as the natural world's regeneration after the black summer bushfires. The return of birdlife and fresh air in Canberra after months of smoke-haze and the brighter night skies as air travel was reduced, are also noted in this tapestry. The magpie became personally significant after moving house and getting to know two 'locals' who visit the yard every day.

Lee Leibrandt is an emerging artist from Canberra who weaves small format tapestries. Her muse is the natural landscape and her experience of place. Pre-pandemic, she was fortunate to travel extensively in the United States of America, where its vast and diverse landscapes – from her beloved scorched deserts to breathtaking mountain ranges – have provided a never-ending source of inspiration. Her work often observes variations in texture and organic patterns as she seeks to evoke a sense of connection to her experiences and memories. In 2020, Lee Leibrandt began exploring collage as part of her design process, and this creative play has informed







**Anne-Elise Angas**, United Kingdom

*Social Flux*, 2021

Rayon, silk, linen, cotton and wool, 29 x 29 cm

Constantly aware of the chronological narrative that exists in any location, within my tapestries I am conveying a sense of time and place. Pasteups and graffiti layer on top of each other providing communities' voices and heart-felt viewpoints. A form of self-expression and defiance. Individuals leave a mark knowing it is impermanent, likely to be removed and cleaned away but for a moment it is uncensored until the next individual leaves their mark on top. I transform the graffitied word into the historical craft of tapestry, making it permanent, giving it substance whilst representing it with the time-consuming tapestry technique of tufting. During the pandemic, social distancing has become the norm and we fluctuate from craving physical attention to being anxious and scared of it. *Social Flux* is an exploration into those feelings, a woven pasteup. Headlines from newspapers, signs pasted on walls, sprayed graffiti, all juxtapose together whilst the historical textiles of William Morris provide a familiarity with its traditional pattern.

Anne-Elise Angas completed a BA Honours in Constructed Textiles at Middlesex University, specialising in tapestry in 1999. Later she qualified as an Art Teacher and taught in Secondary Schools for 15 years whilst raising her three children and completing tapestries in her spare time. Angas has exhibited internationally and been shortlisted for several art awards including the current *Ashurst Emerging Artist Award*. In 2019, she received the curator's award for her tapestry in *Heallreaf 3* 2019.



**Patricia Armour**, New Zealand

*Out of the Ashes*, 2021

Cotton and wool, 25.5 x 19.5 cm

When violence erupted once again on the Gaza Strip earlier this year, my heart went out to those innocent people who are trying to live their lives in peace. My tapestry *Out of the Ashes* is my response to this never-ending conflict between the warring factions of Israel and Palestine. When will this conflict ever end? The peace dove is fighting for hope and life. The glow of burning and ash covers its feathers. The dove represents the never-ending fight for peace, and against bloodshed and destruction. In this time of Covid-19, isn't there enough to contend with, without mankind causing misery to each other?

When designing her tapestries Armour uses photographs, paintings, collage, and prints to convey a sense of light and atmosphere. Her inspiration comes from the human form and face, ancient mythology, and the art of the Pre-Raphaelites. Working to convey an ethereal quality, she hopes that viewers will read a personal meaning into her tapestries, discovering ideas or attributes for themselves. She tries to convey human emotions and experiences through her work, by bringing together the authenticity and vitality of contemporary tapestry. Patricia Armour lives and works in Wellington, New Zealand, and has been weaving tapestries for over 30 years. She has held two successful solo exhibitions in Wellington, and has tapestries in private collections in the USA, Japan, UK and New Zealand. She teaches tapestry weaving and has established a successful weaving group with her some of her students. She exhibits regularly in group exhibitions in New Zealand and internationally and has written articles for weaving magazines. In 2018 she was invited to exhibit at the William Morris Gallery in London, UK and in Oakville, Canada.



**Anet Brusgaard, Denmark**

*Petits gubbes d'or de la terre noire / Guldgubber fra Sorte Muld*, 2020  
Wool, gold, silk and cotton, 20 x 20 cm

*Guldgubber/petits gubbes d'or de la terre noire* (small gold-foil figures from the Iron Age) depicts cultic votive offerings and mythical runes – iconographic and magical ‘emblems’ expressing powerful existential messages to the outer world. My mini tapestry is composed of elements from historical finds. Over 1000 guldgubber were found in the Sorte Muld/Black Mold on the small island Bornholm in the Baltic sea - dated from 6th and 7th centuries. These guldgubber are paper-thin gold-foil figures embossed on one side, most often depicting a couple, a man and a woman. Sorte Muld traditionally depict single figures and primitive animals such as bears and pigs.

Anet Brusgaard studied at the École d'Art Décoratif, Copenhagen from 1989-90, the École Nationale d'Art Décoratif d'Aubusson, France 2001-05 and the Danida PSD Programme in Nepal, Danish Government's textile programme in 2001. She is the co-founder and secretary of European Tapestry Forum – Artapestry. Selected exhibitions include *ARTAPESTRY 6*, in 2021/22, *Tapestry20/20*, *A Clear Vision Forward*, Galway European Capital of Culture, Ireland, *Nordic Textile Art*, Gallery Noorus, Tartu, Estonia, the *American Tapestry Biennial* in 2015, *Danish Tapestry Art*, The State Hermitage Museum, St Petersburg and the *7th International Kaunas Biennial*, Lithuania.



**Chris Cochius, Australia**

*Cat*, 2021  
Wool, cotton and polyester, 18 x 21 cm

My life has been completely dominated by the upheaval of moving house - having to find somewhere to move to during a succession of lockdowns and trying to pack up a family's belongings and memories after nearly 18 years in one place. The new place, finally found, is full of lace curtains. Our outside cat, now an inside cat, prowls the windowsills creating wonderful shadows. My tapestry looks at the atmosphere of this new domestic space, showing contrast of light through the lace, lit from behind by the sun. It shows the veiling of the cat neither fully concealed nor completely revealed. I have left exposed warps to reinforce the nature of the lace and also the incompleteness and fragmentation of living out of boxes with some things still in storage. I have used a combination of materials, wool to give density to the shadows and an increasing amount of cotton as the amount of light increases. Exposed warps allude to the fragility of the lace.

Chris Cochius is a senior weaver at the Australian Tapestry Workshop, where she has been working since 1988. Formerly, Cochius was a weaver at the West Dean Tapestry Studio in the UK. Her work has been exhibited in *Bias Bound* in 2008, *Weaverama* in 2009, and as part of collected works in *A Passion for Tapestries* for the Australian Tapestry Workshop. In 2015, Cochius' tapestry was Highly Commended in the Kate Derum Award for Small Tapestries. Her work has also been published in *Contemporary Australian Tapestries*, in 2010, and in *Many Hands: The First 40 Years of the Australian Tapestry Workshop*, in 2016.



**David Cochrane**, United Kingdom

*Eiffel Tower*, 2021

Wool and mercerised cotton, 30 x 30 cm

This is a view/photo taken up through the Eiffel Tower, picking out a heart shape formed by the spaces in between the metalwork. I have chosen mother of pearl colours to represent the sky and carbon paper colours to represent the tower.

David Cochrane is a Master Weaver at Dovecot Studios in Edinburgh, Scotland. Cochrane has worked at Dovecot for over 32 years. He has been a guest weaver in many professional studios internationally including Paris, Germany, Canada, and visited the Australian Tapestry Workshop on exchange in 2017. David Cochrane has worked on many prestigious commissions, including a R. B. Kitaj tapestry for the British Library, and Victoria Crowe's *The Large Tree Group Tapestry* which now hangs in the National Museum of Scotland. Water in all its guises is a recurring theme of his work, used for its ever-changing colour, pattern and texture, and how beautifully it translates into tapestry.



**Cresside Collette**, Australia

*Five Easy Pieces*, 2020

Wool, cotton, linen and synthetic fibres, 25 x 25 cm

The title of the piece, *Five Easy Pieces*, is ironic as they are finely woven and presented a degree of difficulty to weave. It refers to a film made in 1970 which in turn refers to five piano pieces. They explore landscape in a format I am fond of, depicting long visual lengths from sky to earth, drilling down like core samples. I used imagery from Royal Auto magazine, narrow offcuts from photos I was collaging to create other works. I was struck by how complete they looked in their representation of landscape and decided to re-purpose something that could easily have been discarded.

Cresside Collette has been a tapestry weaver for 45 years, beginning her career as a foundation weaver at the Australian Tapestry Workshop in 1976 where she worked for 15 years. She went on to teach Tapestry and Drawing at RMIT University from 2000 to 2011. Collette's work has been widely exhibited both locally in Australia, and internationally. Her work has been acquired by the Ararat Regional Art Gallery, the Deakin University Art Collection and RMIT University. Collette has maintained a close association with the Australian Tapestry Workshop and has been part of its teaching program for many years.



**Amy Cornall**, Australia

*Blue Banded Bee*, 2021

Cotton warp and weft, 10 x 7 cm

*Blue Banded Bee* features the artist's impression of this small native bee, based on her experience of observing these insects in her own suburban garden. It is the most recent addition in a continuing series of tapestries celebrating *Small Things*, brightly coloured, vibrant creatures including frogs and insects which can be found in the Australian environment. The primary challenge with this image was conveying the translucent quality of the wings, the specular highlights and the fine details of the creature itself all within the self-imposed size restriction of 10 x 7 cm. Woven both for the technical challenge, but also to express care for and place value on the smaller creatures which are still so crucial to the health of our larger ecosystems.

Born 1982, Melbourne, Australia. Lives and works in Melbourne/Naarm. Amy Cornall studied Fine Art at Monash University, completing an Honours Degree majoring in Tapestry. She has participated in over 20 group exhibitions in Australia and one in Prato, Italy. In 2018 she held her first solo show at Brunswick Street Gallery, Fitzroy. She began working as a professional weaver at the Australian Tapestry Workshop in South Melbourne in 2004, collaborating with other artists and weavers to create contemporary tapestries on a large scale. She has received awards from the Tapestry Foundation of Australia on two occasions for her solo work - once for her graduate work in 2003 and again for her entry in the international open exhibition *Land*, held in Canberra in May 2008. Cornall's practice encompasses drawing, painting, weaving and other textile techniques. Her primary focus is the observation of the natural world, particularly plant and insect life.



**Melanie Cros**, France

*Little gemstone*, 2021

Cotton, wool, lurex and coated wire, 28 x 14 cm

The inspiration for this work came from a piece of gemstone I saw in a family home. My goal through this tapestry is to show an idealistic view of nature and question the way we see our environment and its treasures. When weaving tapestries, I do not design the whole piece from the beginning, I work intuitively and let my hands decide what happens. This tapestry is woven directly into the desired shape using a sheathed wire that is integrated into the weaving and that goes around it. The outline of this gemstone is woven with large brown stitches to mimic the rough shell that protects the precious interior. The carpet stitch and the boudins allowed me to bring a slight relief to suggest the depth of this stone. The play of colours brings luminosity and brilliance. I used wool dyed to order at the Aubusson dye house. The dark blue is a wool that I dyed myself during my 4 years of training at the Manufacture des Gobelins. To bring a bit of shine I added some gold metallic thread.

Melanie Cros is a French tapestry weaver who has worked at the Manufacture des Gobelins in Paris weaving many tapestries by contemporary French and international artists. In September 2020, she left the Gobelins to create her own tapestry workshop where she weaves her own works as well as tapestries in collaboration with other artists. Cros is also a tapestry instructor at Paris-atelier. Thanks to her mastery of the classical Gobelins technique and her passion for tapestry, she has been able to combine and develop techniques to realise her ideas. She creates artworks ranging from light relief to 3D sculpture. Her tapestries are inspired by nature, gems, and the ocean floor. Cros creates pieces of an imaginary world.





**Rosemary Crosthwaite**, Australia  
*Overwhelmed*, 2020  
 Wool, cotton, linen and silk, 21 x 12 cm

This small tapestry was woven during the long lockdown in Melbourne in 2020. It marks a period that has brought extreme challenges to people across the world and will continue to do so. It speaks of an experience with mysterious, small beginnings. An ordinary year that quite quickly turned into an extraordinary year. This miniature work ironically expresses an occurrence of global proportions which began somewhere with a single virus and burst into a pandemic of uncontrollable scale and overwhelming impact.

Rosemary Crosthwaite is a weaver who works in tapestry and woven cloth. Currently her tapestries are in response to social concerns or the plight of the natural world. Recent works express ideas related to COVID 19 and the changing understanding in Australia of our culture and history, and ultimately our sense of Australian identity. She has exhibited in group exhibitions including at Hatch Gallery, City of Banyule, and her tapestries have been selected as finalists in the *Kate Derum Award for Small Tapestries* and the *Wangaratta Textile Award* exhibition. Crosthwaite was introduced to weaving as a secondary textiles' student and alongside a career in education, her practice developed from these early beginnings. She has a Certificate in Art and Design (Box Hill TAFE), a Diploma of Art (Tapestry) from SW TAFE Warrnambool, a Bachelor of Arts (La Trobe University), Master of Education (Deakin University) and a PhD, Fine Art (2020), from Monash University where she researched and documented Australian Community Tapestry.



**Ilona Demecs**, Australia  
*Esteemed detail*, 2021  
 Cotton and wool, 18 x 30 cm

This work portrays my memory that I recollected in detail while recovering from surgical anaesthesia. The familiar human care that was persistent over me was part of my successful retrieval. The close physical presence of humanity is more than ever essential on the road of recovery from our uncertainties. To express the fine details of the human landmarks I used mixed techniques of old Gobelin and traditional tapestry weaving. The old Gobelin technique with the multicoloured weft looped around the warp allowed me to precisely depict the airy features of the hair while the hachure creates the tones of the face. This work uses cotton warp, wool, cotton sewing thread, and cotton embroidery thread.

Ilona Demecs has a Ph. D. from the Queensland University of Technology, and a Diploma of Fine Art, majoring in textiles. She also completed apprenticeships in tapestry weaving with Judit Pazmany and Flora Remsey. Demecs work has been exhibited at the Wangaratta Art Gallery, Gympie Regional Gallery, and has held a solo exhibition at the Old Ambulance Station gallery Nambour. In 2021 she was a finalist in the *Du Rietz Art Award* and has been a finalist in the *Kate Derum Award* in 2019, 2015 and 2013. Ilona Demecs received the 2018 *David Hakken Participatory Design Award* for her work implementing creative participatory art programs through community tapestry.



**Marie Drury**, New Zealand

*Unknown Virus*, 2021

Cotton seine twine, wool and weft, 28 x 26 cm

Tapestry can impart a soft and different look to an image mostly seen on screen or in print. My design softens the electronic image of a virus, slowly fading rather than the immediate disappearance from a screen.

Since graduating from South West TAFE in 2006, Marie Drury has been a member of both the Australian and New Zealand Tapestry Networks, attending many workshops, challenges and exhibitions, all these giving her knowledge and experience within the community of tapestry weavers. From travel to the UK and Europe searching out tapestries in galleries, museums and historical buildings Drury, has gained a deep appreciation of the history and artistic value of tapestry weaving. She hopes to continue to improve on and practise the art for some years yet.



**Jilly Edwards**, United Kingdom

*Testing the Wait*, 2021

Cotton, wool and linen, 17.5 x 12 cm

This diptych was again inspired by my daily journey, but this time the river was bursting its banks, and our train was held whilst the line was checked, it was cold, wet and the river was thick, yet still as if it too was a 'waiting'. I scribbled in my travelogue with pencils and graphite and then when I came back to my tapestry studio, I looked again at my drawings and began to sample. The stripes are a marking of time as we were held and the finished square more about the density of the water; its coldness and stillness. This diptych is woven on a wide spacing and a thicker weft, echoing my feeling of solidity and strength - mine and the water.

Jilly Edwards' tapestry practice is rooted in the practice of sketching and journaling her daily experiences. She records colours, textures, shapes and light, responses to the landscapes she is traversing and the memories that are evoked by them. Her whimsical responses to the daily human experience are then translated into tapestry in the studio, these abstract weavings celebrate colour, tone and mark making. Jilly Edwards trained at the West of England College of Art, Bristol and later at Edinburgh College of Art in the Tapestry Department. She taught part time whilst continuing to create work for exhibition and commission. Edward's work has been exhibited extensively in the UK, 2021 solo exhibitions include Gallery 57, Arundel and 8 Holland Street, in London and Bath and in 2018 at the Ruthin Craft Centre in North Wales. Her work has been exhibited in group exhibitions at William Morris Gallery, Saatchi Gallery, and the National Centre of Craft and Design.



**Annika Ekdahl**, Sweden

*My Deer*, 2021

Linen, wool, cotton and vintage golden thread, 15 x 7.5 cm

For five years I studied the presence of deer in historical and contemporary tapestries. They appear as prey but also as symbols of noble qualities, beauty, humility. And like their unicorn cousin, they often allude to biblical and mythological stories. Inspired by some of the earliest surviving heraldic tapestries (14th century, The Metropolitan Museum, New York and Rijksmuseum, Amsterdam) where deer have both wings and crowns, I have woven a miniature tapestry like a medallion, an amulet. The deer is both captured and decorated with a crocheted crown – which I consider corresponds well with its multilayered, woven destiny.

Annika Ekdahl is a textile artist (MFA), former Adjunct Professor in textile art at School of Design and Crafts, University of Gothenburg, and former Guest Professor at The Department of Conservation at the same university. Her focus is on large scale, detailed, storytelling tapestries, woven in hand dyed wool on a horizontal linen warp. She has long been firmly rooted in tapestry history. Everything Ekdahl knows, she's learned from historical masterpieces in museum collections and from books. In 2019 Ekdahl won ATW's *Kate Derum Award for Small Tapestries* which gave her a new interest in small scale works. This time she applies with a miniature, depicting a mammal that has long been my artistic companion – the deer.



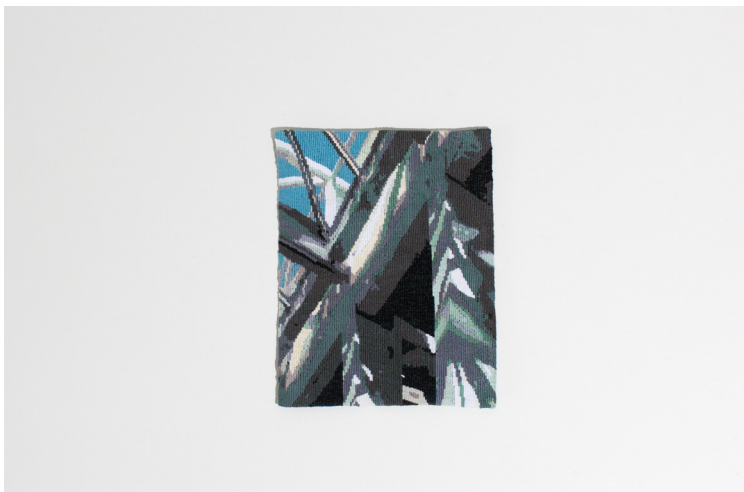
**Molly Elkind**, United States

*Fold*, 2019

Linen, wool, and hemp blend, 18.5 x 18 cm

*Fold* is typical of recent work which is inspired by the shapes, colours and textures of New Mexico's high desert landscape but avoids literal representation. Rather than create a likeness of the landscape I am responding to the sensed experience of breathing the arid, clean air and walking on the drought-battered earth. I grieve the ruination of this landscape by over-grazing while at the same time delighting in the surprising resilience of bright wildflowers and the sudden appearance of stunning light at dusk and dawn. My design process started with a spontaneous collage of my handmade papers. I translated the collage into watercolour studies to sample colour palettes, and then into woven forms and techniques, striving to retain the textural contrasts, non-contiguous shapes and surprising juxtapositions of the collage in the tapestry. *Fold* was a technical experiment in several ways. I used a series of stacked slits to create a crease in the fabric which would allow me to fold it over. I also wanted to explore linen as warp, open warps and the use of hemp blends as weft.

Molly Elkind's tapestry work was exhibited in a solo show in 2018 in Atlanta, Georgia, USA. She earned an M.A. in Studio Art from the Hite Art Institute at the University of Louisville, Kentucky in 2002. Exhibition highlights include a solo show at Mercer University in Atlanta (2009) and numerous juried and invitational shows nationwide. Elkind has been published in a number of fibre art-related publications, and her work is in several private collections. Besides weaving, Elkind is passionate about teaching design principles and processes for tapestry. She currently serves on the board of the American Tapestry Alliance as the Director of Volunteers.



**Jane Freear-Wyld**, United Kingdom

*Worm's Eye View: Roof and Sky*, 2021

Embroidery cotton and cotton warp, 24.8 x 19.6 cm

Pre-covid I travelled a lot and have been working on a series of tapestries called *Bird's Eye View*, i.e., aerial views photographed on various flights. Now very much grounded I'm focussing on *Worm's Eye View* as a source of inspiration. When crouching down and tilting the camera upwards to take photographs, it is the angles and perspective which are intriguing, although challenging to translate into tapestry. Digital manipulation as a design process, whilst allowing me to experiment with an image, also confirms the importance of colour when working with perspective. For me *Worm's Eye View: Roof and Sky* has been a thought-provoking, and exciting, tapestry to weave. There are no short-cuts when weaving a three-dimensional image on a two-dimensional warp, accuracy in interpreting the design is key.

Jane Freear-Wyld is a tapestry weaver based in Coventry, UK. She exhibits in her own right as well organising international touring exhibitions through *Tapestry Touring International*. She has a Masters degree in Art and Design Education. It is the process of weaving which is her main love: that physical interplay of warp with weft in the simultaneous creation of the design and actual fabric of the piece. As the design process is digital each tapestry begins with a digital photograph. Back in the studio Freear-Wyld finds the manipulation process totally absorbing. She is fascinated by how an image, or cropped digital 'slice', can be so completely transformed by the click of a button into a fantastic array of colours, shapes and patterns. Whilst her tapestries are often abstract in design each one is based on a representational image, however small that digital slice may be.



**Mariana Ortega Gonzalez**, Mexico

*IA*, 2019

Cotton, 13.5 x 18 cm

This tapestry is part of a series of three small tapestries inspired by my Grandma's hands. Hands that wove all her life, with marks of anxiety but full of love and gentle caresses. With strange nails that her teeth deformed but scratched our backs filling us with love. Hands that I wanted to immortalize because that is how my love for her will last: all my life.

Mariana Ortega is a tapestry weaver from Mexico and was a finalist in the Irene Davies Award in 2017 and 2015. Mariana Ortega received her Bachelors in Art from the University of Puebla in Mexico. Ortega has also studied at the Art Center in San Luis Potosi, The School of Painting Techniques Vincent van Gogh in Mexico City and at the Allende Institute in San Miguel de Allende where she was introduced to tapestry weaving. In 2016 she was an Artist in Residence at the Australian National University in Canberra, Australia and studied tapestry under Valerie Kirk. In addition, Ortega has exhibited in numerous group and solo exhibitions around Mexico as well as in Australia and the USA. Currently, she teaches tapestry around Mexico and at her studio MAROG Mexican Textiles Workshop located in San Luis Potosi, Mexico.





**Saffron Lily Gordon, Australia**

*Still life (sad nasturtiums)*, 2021

Hemp, wool, silk and natural dyes, 26.5 x 20 cm

This tapestry was worked as a 'still life'. I set up a vase of flowers in front of the loom, selected a palette of weft yarns, and started to weave. By working this way, I wanted to use tapestry as a direct expressive medium, without employing the traditional approach of translating from a design or cartoon. I use my own naturally dyed hand spun yarns because they are full of life, from the fibres themselves, the dyes and the spinning process. Among the dyes used are hollyhocks, copper, indigofera australis, coreopsis, eucalyptus, madder, cleavers, lac and cochineal. During weaving, the light shifted daily, and throughout the day. The nasturtiums moved and changed. The tapestry grew in response to what I saw, what I had already woven, and how I felt. Far from 'still', this tapestry has a life that began before the weaving, with growing, spinning and dyeing.

Originally from Edinburgh in Scotland, Saffron discovered her love of tapestry weaving while studying for the Diploma of Arts (Studio Textiles and Design) at the Royal Melbourne Institute of Technology, where she received tuition from ATW weavers Joy Smith and Cresside Collette. She completed the course in 2011 with a Major in Tapestry Weaving. Saffron has exhibited her work within Australia and won numerous awards. These include First Prize in the inaugural *Moreland Public Art Show* in 2010, and a finalist place in the 2014 *South Australian Museum Waterhouse Natural Science Art Prize* for her experimental crochet. Her tapestry weaving won the *Emerging Artist Award* in the Australian Tapestry Workshop's *Kate Derum Award for Small Tapestries* in 2011. As a recipient of the 2 year *Baillieu Myer AC Scholarship*, Saffron is currently working as a weaver intern at the Australian Tapestry Workshop.



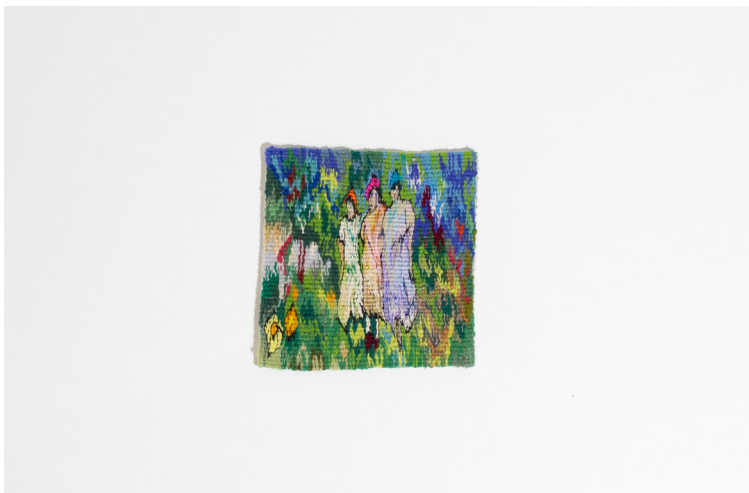
**Tim Gresham, Australia**

*Pulse II Study*, 2021

Wool and cotton, 15.5 x 15.5 cm

My weaving practice is about time and rhythm, as well as the visual effects of light, colour and pattern. The intricacy we see across the natural world emerges from a few simple laws. From atoms to galaxies, patterns exist on every scale and are a reflection of the simplicity and beauty of the underlying laws of nature. I start weaving with a simple, repeatable shape or sequence of colours. Working within certain parameters I allow and encourage intricate variables to occur within these boundaries. My current series of hand-woven tapestries is influenced by landscape and modernist design. I utilise techniques unique to woven tapestry and rather than following a predetermined design allow the work to evolve as it is woven.

Born in Brisbane in 1965, Tim Gresham received a Diploma of Creative Arts at the Darling Downs Institute of Advanced Education, 1984 - 1986 and worked as a tapestry weaver at the Australian Tapestry Workshop (ATW), 1987-1992. Since early 2020 he has re-joined the weaving team at the ATW and is one of the tutors teaching tapestry classes. Since 1992 Gresham has worked on his own art practice. He has exhibited widely including solo exhibitions at Craft Victoria in 2004 and Craft ACT in 2011, was included in the *Cicely and Colin Rigg Contemporary Design Award*, National Gallery Victoria, 2003, and *Group Exchange*, the 2nd *Tamworth Textile Triennial*, 2014. He has work in the collections of City of Darebin, LA Trobe University Art Museum, Methodist Ladies College, Ararat Regional Gallery and Wangaratta Exhibitions Gallery.



**Birgitta Hallberg, Denmark**

*Sunday afternoon, 2021*

Linen, wool, silk and cotton, 20 x 20 cm

I weave dreams from my childhood country. It is a journey to the garden of my childhood, inspired by the country of my childhood in Skåne, where my mother often would photograph me in the garden. These are the memories I want to retain in the journey to the brightly coloured flowering garden of childhood.

Birgitta Hallberg is a textile artist who was born in Sweden and now lives and works in Denmark. Her work often references the environment and creatures in the beech woods she remembers from her childhood in Sweden. She weaves these pictures and stories on a black warp and she uses wool, linen, and cotton for the weft, combining traditional tapestry techniques with use of the old rose path technique. Solo exhibitions include at the Muzeul de Arta, Cluj-Napoca Romania, Gallery Arka, Vilnius, Lithuania and at Gallery Klimat, Central Museum of Textiles, Lodz, Poland. Recent group exhibitions include *ArTapestry6*, which toured Denmark, Latvia, Sweden, Finland 2021–22, *Heallreaf3*, London, 2019, *The Premier International Exhibition*, Canadian Tapestry and Textile Center, Canada, 2019, at Inverleith House Gallery, Royal Botanic Gardens, Edinburgh, 2019, and *World Tapestry Now*, *American Tapestry Now*, American Tapestry Alliance Online Show in 2018-19. Birgitta Hallberg was a finalist in the 2019 Cordis Prize and an Honorary Artist in the *International Fiber Art Biennale* in Beijing, 2008.



**Alice Hannigan, United Kingdom**

*1656, 2021*

Cotton and linen, 29.5 x 27.5 cm

*1656* depicts an interpretation of a detail from the Velázquez painting *Las Meninas*. As part of a body of work created around my interest in Velázquez, I wanted to create an image of mystery while enjoying working with subtle changes of tone. In a year which has been dominated by numbers, I chose to use the date in which *Las Meninas* was painted as the title of the work.

Born in Scotland in 1967, Alice Hannigan studied tapestry at Edinburgh College of Art from 1985-1989 progressing to a Master of Fine Art in Tapestry in 1991. She lives on the Isle of Skye where she works part-time as a visiting teacher of art in primary schools. When not working, she spends her time weaving in her studio, mostly working on a small scale. Hannigan enjoys working in monochrome, looking for subtle changes of tone and texture in images and recreating them through woven tapestry.



**Rachel Hine**, Australia

*Hold On*, 2021

Woollen yarn, handspun wool, cotton and silk, 27 x 27 cm

This tapestry is a homage to *The Lady and the Unicorn* suite of tapestries. As a first-year student at Monash University making an interpretation of this suite, 'sight' was an exercise that Kate Derum was interested in us exploring. In this tapestry I wanted to focus on the symmetry of the trees, and the floating island that the figures inhabit. I have an over-sized, anthropomorphic cat, and a slightly 'pop' unicorn either side of a girl hiding behind a blanket. The blanket is something that signifies comfort and cosiness. This particular blanket is a nod to the blankets being made near the studio where I work in Geelong. The banner that the cat is holding saying 'hold on', it is a positive affirmation, and play on the poster, 'hang in there'. I have used a woollen yarn warp salvaged from the end of cones from the Geelong Textile Mill. I have deliberately woven the background with different thicknesses of weft to allow the warp to show through in places. I wanted to make a kind of velvety rug for the creatures to be staged on and where appropriate I have used my own hand spun yarn to create a robust and lively surface.

Rachel Hine is a Geelong-based artist known for weaving intricate tapestries. Expressive portraits layered with textile references allow her to connect historical concepts with contemporary imagery. Hine worked as a studio weaver from 2000 – 2006 at the ATW. Since leaving, she has set up a studio in Geelong that she goes to most days. Looms are set up, and she also spends a lot of time developing drawings and water colours. Hine tries to exhibit work at least once a year. The Geelong Gallery has recently acquired a large-scale tapestry that was completed during lockdown in 2020.



**Benthe Ibsen**, Denmark

*A new beginning*, 2021

Wool, linen and silk, 30 x 21.5 cm

A hope of the new beginning for all with the coming of spring. The first budding spring flowers in my garden that, year after year, resiliently appear on the face of the earth, no matter what events happen. This year I think the world needs a new hope; something new sprouts up and the little spring announcers I see as a sign of a new beginning – which hopefully will bring something bigger and better for everyone after the sad lock down last winter. The tapestry is woven in different white shades as well as delicate pastel colours to illustrate the cold time of winter which is supplanted by new brighter times with the spring sun and heat here in Denmark. I have chosen to weave many delineated surfaces combined with varied materials such as wool, silk and linen to create a more vibrant surface in an otherwise uniform background for the flowers – but without shifting the focus from the spring flowers. The blue shades are chosen as a background to highlight the crocus flowers so that they do not flow along with the background.

Benthe Ibsen was born in 1958 in Denmark and educated and worked as a teaching nurse for about 30 years. Since her debut as a tapestry weaver in 2015 at an exhibition in Bjerringbro, she has shown her tapestries at many art galleries and art communities in Denmark and abroad, both solo and in groups or in censored exhibitions. Ibsen's idea as a tapestry artist is to express the evocative language, such as peace, inspiration and development that can only be experienced in nature. By weaving naturalistic images, she tries to highlight nature's healing language, which is worth protecting and preserving.





**Caroline Johnston**, Australia

*Archie & Hugo & Family*, 2021

Cotton and wool, 29.5 x 29 cm

This tapestry represents a very personal story and a profound need that I had to visually illustrate this story. Our daughter gave birth to twins Archie and Hugo in November 2020 and Hugo died one month later in December. Ever since then, I have been thinking of how to represent this in tapestry, and felt I needed to weave this for them. Hugo is a real part of their life and the life of our family, and we want to continue to fondly remember such a beautiful baby. I have tried to capture the sense that Hugo is linked to Archie (through words) and Hugo is present (swaddled) and surrounded by the rest of his family (mother, father, and elder brother through images and colours). Over the first month of the twins (shared) life, many beautiful photos were taken with their close family. The twins were in the most beautiful aquas and cobalt blues in these photos and I wanted to reflect these colours in the tapestry. While the grief is ongoing, we know Hugo is with us always as part of their family and our family.

Caroline Johnston's creative activities include working in leather and textiles. She established Johnston & Green in 2012 and designs and produces high quality leather handbags and accessories in Melbourne. She started weaving in late 2015 and has found tapestry weaving to be an immensely interesting activity and very addictive. Johnston was a finalist in the 2017 *Irene Davies Emerging Artist Award for Small Tapestries* with a tapestry called *Spotted Bark* inspired by spotted gums in Australia and Spain.



**Margaret Jones**, United Kingdom

*Great Uncle Antonio*, 2019

Cotton, wool and linen, 30 x 30 cm

Margaret's work is generally quite large and abstract, but smaller pieces tend to be more representational and lately have included portraits of family members. This series of portraits started just after her mother died and will continue with other members of the family, both alive and passed on. Margaret has woven self-portraits but as she has no children she will be looking to nieces, nephews and their children for the next generation. So far, these portraits have all been of members of her mother's side of the family, a group of Italian economic migrants. The piece entered for the Kate Derum Award is a portrait of Great Uncle Antonio. The photo was found by the genealogist who investigated distant ancestry and found Antonio's photo in his Metropolitan Police file, he had been arrested several times as a habitual drunkard. Margaret thought he looked a rather dapper, but sad man with very beautiful eyes and was pleased to see how well those eyes translated into tapestry.

Margaret Jones started weaving in 2010 and was immediately obsessed with tapestry weaving, going on to study Tapestry Weaving at West Dean College gaining her MFA in 2015. Since then, she has continued to weave tapestries and exhibit internationally, and undertaking weaving contracts at the Tapestry Studio at West Dean College helping them weave commissions for leading artists like Eva Rothschild. Jones teaches workshops regularly at various venues across the UK. A highly motivated artist and curator she has continued to exhibit internationally and curate in the UK.



**Dimity Kidston, Australia**

*Coomies Walk*, 2021

Wool and cotton, 30 x 30 cm

I wanted to create a weaving that expresses a sense of connectedness to a particular time and place and provides a sense of comfort. *Coomies Walk* is a walk in a small beachside town where people come together to enjoy and reflect on the beauty of the natural environment. Time slows down as the beaches are combed for flotsam and jetsam. I endeavour to investigate the wonderful construction of the local native plants and how they intertwine and share their space so effortlessly. After the bushfires of 2020, the Banksia, Acacia, Callistemon and Anigozanthos all bounced back to show an enormous amount of resilience. The colours and shapes in the weaving have been created after carefully examining the light falling through the leaves of this vigorous new growth.

Since graduating from the ANU School of Art and Design in 1994, Dimity Kidston has enjoyed experimenting and learning about many different media, including ceramics, printmaking, and embroidery. However, she always returns to tapestry weaving. Her strong sense of place inspires her work; growing up in rural NSW, she sees patterns and design elements in the world around her, particularly in nature. She enjoys examining the minute details of her local environment, interpreting plant structures in other mediums. She is captivated by the technique of traditional tapestry weaving, of blending the fine yarns to create a unique combination that evokes a memory of other familiar textiles we use in our daily lives. Recent exhibitions include *Biogenesis*, Sturt Gallery, Mittagong, 2021, *Take Time*, Craft ACT, Canberra, 2019, *Pin 8*, ANCA Gallery, Canberra, 2018, *Elements*, ANU School of Art and tour of Australia, UK and USA 2017.



**Joan Korn, Australia**

*Ephemeria*, 2021

Cotton seine twine, silk, wool and various nylon threads, 16 x 20 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. In among twigs, leaves and general forest detritus veritable mini landscapes can be found alive with exquisite growth; fungi, lichen, mosses and flowers of intense colours, appearing as jewel like forms. These have influenced my tapestry; the outer section represents a mix of fallen matter while the central panel has detailed symbols of elements that may be found on the forest floor. To construct this tapestry first I wove a basic tapestry with a weft of fine ripped silk cloth leaving a vacant space for a separately woven insert of differing materials. After removing from the loom, I dyed it with silk dyes and painted Cyanotype solution on the tapestry. I then printed the tapestry with botanic 'resist' materials of various eucalypt leaves and nuts. After tying the tapestry back onto the loom and I wove the 'vacant space' with mixed weft materials; wool, cotton, cactus silk and a combination of nylon threads.

From the mid 1970's Joan Korn started to work with flax and hemp strings of different weights as well as carpet wool and other yarns to knot and wrap sculptural forms. She joined a community class for both tapestry and loom weaving, and she found herself almost always weaving a weft face weave. Korn enrolled in the first off campus tapestry weaving course through Warrnambool TAFE interspersed with Art and Design at the Gordon TAFE in Geelong, both very valuable for her development. She has exhibited her work in commercial galleries and successfully entered juried exhibitions.





**Charmaine Muscat Kvalic**, Australia

*WOW by Aidan*, 2021

Cotton and nylon, 16 x 20 cm

"Wow means happy...". Working at school has bought 10 year old Aidan and I together. Through this connection we are developing a trusting relationship and with this trust Aidan has shared his digital drawings. *WOW* is 1 of nearly 2000 drawings made on an iPad by Aidan. The drawings are a record of his inner thoughts, exploring different universes; imaginative or real. With a tapestry his drawings are depicted from a different perspective. Weaving his drawings has served as an educational tool, encouraging discussion from maths to music, from art to emotion. Constructed in cotton, the variations on the surface are a result of using a fine nylon warp. Shifting tension distorts the weft and helps recreate the haze of the LCD iPad screen. Colour variation and accents are made evident in the transition from digital to print and to tapestry. *WOW* is a bold statement, and its creation has strengthened our connection with school and the broader community, it also raises awareness of the potential of outsider art.

Working and volunteering in education has enabled Charmaine Muscat Kvalic to broaden her tapestry practice and led to the creation of *The Children's Tapestry Project*. The project enables children to work in collaboration with Muscat Kvalic to experience tapestry as an artform with hands on involvement translating their drawings to tapestries. She has worked with children in creating large scale group tapestries and has successfully shown the tapestries of *The Children's Tapestry Project* locally and across Australia. In 2021 she brought together works created with a diverse group of children in a celebration of tapestry at the Brunswick Street Gallery, Melbourne.



**Sara Lindsay**, Australia

*Zoom*, 2020

Cotton and acrylic, 28 x 16.5 cm

For several years I have assisted with a tapestry teaching program for refugees, asylum seekers and people living in isolation. The majority of students live in Melbourne's north and have come to Australia from countries including Iran, Iraq, Syria and Turkey and speak very little English. At the beginning of 2020 the classes were going well and provided a nurturing space where people could regularly meet, make new friends and feel part of a community. Then Melbourne's long lockdown started. What to do? Zoom provided the answer and I set about teaching with a different approach. For 3 hours 3 times per week I wove directly onto the loom, initially building a village through simple shapes woven on a narrow strip. Then I wove faces of people to inhabit the village and finally vases of flowers to adorn their tables. With the help of interpreters the tapestries evolved with input from the students: "you need one more pass", "she's spooky", "how about a girl with buns", providing much laughter at such a difficult time for all.

Sara Lindsay's career as an artist, educator and curator spans a period of over 45 years. She has held several positions at the Australian Tapestry Workshop and has lectured at art schools throughout Australia. For 10 years she lived in Hobart, where her studio practice flourished, resulting in several awards including an Australia Council Fellowship in 1995. Since 2013 Lindsay has mentored a group of Karen refugee women from Myanmar which has led to her commitment to art and social engagement, demonstrated by her 2019 residency at Lisbon's *A Avó Veio Trabalhar*, which provides textiles skills development and social support to elderly people. During 2020 Sara developed a COVID-19 project to thank nurses of the world through embroidery and walking.



**Karl Logge, Italy**

*13-moons memoryscape (mirto)*, 2020

Hand-spun reclaimed silk, antique hand-spun linen and hemp, natural plant dyes and mirto berry, 17 x 20 cm

*13-moons memoryscape (mirto)* has been woven on a table loom using hand-crafted spools of Sardinian cane, antique linen wefts and a memory design that tells the weird story of learning to weave following the ancient transmission of a Maestro. The background of this tapestry exists as three parts, interlocked in a triangle design. Each section uses threads that have been dyed at different moon cycles generating three distinct tones. The silk pattern interlocked within the weft using a finger-nail technique uses reclaimed discarded raw silk that has been carefully carded, spun using a drop spindled or dome-headed fuso, and hand-dyed. The dyeing technique itself follows a Paleolithic process of cold dyeing that requires incredible patience. You must follow moon and wind cycles to fix the colour as only salt and water are used. The colour here is given by the local Mirto berry — gathered at specific times and from specific locations to produce the different tones used in this work. Therefore, this piece serves as a 'memoryscape', a map in time and space that records over 4 years of careful learning to weave with the threads of life.

Karl Logge was born in Australia but has been based in Sardinia, Italy for the past five years where he has been learning the ancient art of weaving from the world's last Master of Sea-silk, Chiara Vigo. This ancient method uses weaving to connect with the natural world, working within its cycles and the manifestations of its creative energy and forces. All aspects of his artistic endeavour now work towards building and maintaining ecologies of care between land, sea, culture and time. Logge has a Bachelor of Design from the College of Fine Arts, UNSW and is a Ph. D. Candidate at the Charles Sturt University.



**Ruth Manning, United States**

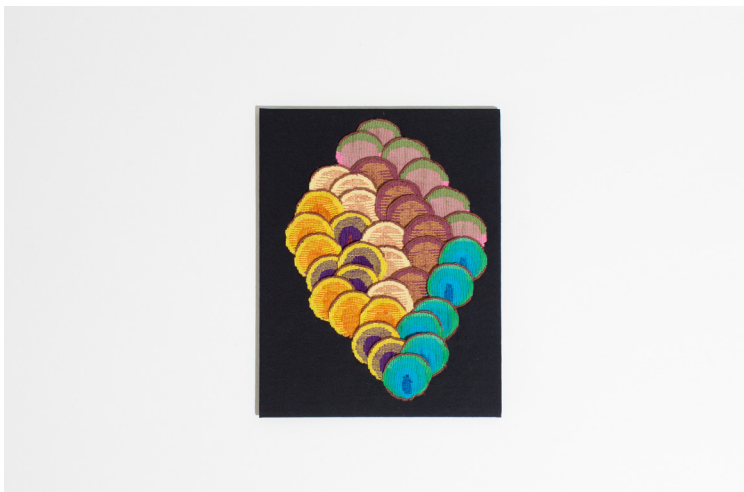
*The Friends I Never Had: #1*, 2021

Wool, cotton, linen, aluminium strands, rayon, ramie and pine needles, 25.4 x 15.2 cm

The series *Friends I Never Had* looks at the barriers put up for us as we construct meaning in our lives. These fences limit who we know, how we see our world, and what our life experience is. This piece is the first portrait in the series. The person I have woven has a story I will never know, a life far different than mine with wishes and hopes that no doubt intersects with my own. How do we start to undo these barriers? This tapestry is handwoven on a cotton seine twine warp using a variety of materials, including pearl cotton, wools, linen, aluminium, rayon and pine needles. Combining two styles in my weaving; traditional tapestry technique and wedge weave technique, is an important part of my art practice. When the distortion of wedge weave meets a more traditional horizontal orientation unexpected slits with organic shapes are formed. Warps remain visible at top and bottom to remind the viewer of the nature of constructed cloth.

Ruth Manning is an artist who lives in western New York State in the US. Her studio is the space that surrounds her, wherever she may be. She observes life and translates these experiences into art by drawing, painting, and weaving. Her ideas are inspired by people, how they alter their surroundings, spend their time, and construct their conversations. Manning has a BFA in Photo Illustration from the Rochester Institute of Technology and Post Baccalaureate in Art Education from Nazareth College of Rochester in 2020. Recent exhibitions include *Textures*, Kavanaugh Gallery, Illinois, 2019, *Tapestry in New England & Beyond*, Highfield Hall, Massachusetts, 2018 and *Substitute Tales*, solo show Diane Endres Ballweg Gallery, Wisconsin, 2017.





**Lindsey Marshall**, United Kingdom

*Riffling*, 2021

Linen, cotton, 30 x 23 cm

The concept derived from gazing at ripples on the pond reflecting the colours of overhanging plants and insects flying by. A little like riffling a pack of cards or the pages of a book, revealing some, but not all of the picture. Reminiscent of grass riffling in a breeze. Linen was used to give some strength and structure to the woven sections, particularly in the warp whereas a mixture of cotton and linen was used in the weft for a softer feel relating to the concept. The individual pieces were woven on a long warp with large spaces between so that the warp could be cut and stitched in.

Textiles have been Lindsey Marshall's main area of practice since 2010, following a career in visual communication as a practitioner and research academic. Marshall studied at the Liverpool College of Art and Lancaster University in the UK. Lindsey's work encompasses a variety of materials and techniques such as woven tapestry, knotting and wrapping. She usually develops 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. Her current work is increasingly three-dimensional, often bas-relief forms. Recent exhibitions include the XXIV *Salón Mini textiles*, Centro Argentino Arte textile, 2021, *ARTAPESTRY6*, Denmark, Sweden, Finland, 2021, *From Lausanne to Beijing*, *International Fiber Art Biennale*, China, 2021 and *Small Tapestry International*, *American Tapestry Alliance*, USA, 2021.



**Ewa Bartosz Mazus**, Poland

*Loneliness*, 2021

Wool, cotton, polyester and wire, 30 x 30 cm

The pandemic affected my creativity. Isolation and loneliness are the topics of my work. My work consists of two interconnected layers. The background is partially made in the relief technique. The middle part is woven on a triangular frame. The small figurine is made of fibre-wrapped wire. Work is done in grey, white and black.

Ewa Bartosz Mazus lives and creates artistically in Zakopane, Poland. She teaches at a State High School of Visual Arts in the department of Sculpture Pedagogical Study. She runs weaving workshops and she is a professional art instructor teaching weaving, painting and ceramics. She creates tapestries, miniature weavings, three-dimensional forms, felt, and works with natural dyes. Recent exhibitions include *The International Biennial of Miniature Art*, Romania, 2020, the *46th International Exhibition of Fiber Art*, Poland, 2020, and the *13th International Biennial of Contemporary Textile Art*, Ukraine, 2020. Her work has been shown in numerous exhibitions since 2013 in Hungary, China, Bulgaria, France and Canada. Ewa Bartosz Mazus was awarded an Excellent Award at *From Lausanne to Beijing*, *International Fiber Art Biennale*, China.



**Ulrikka Mokdad**, Denmark

*Heart Fibrillation*, 2021

Linen and wool, 20 x 17 cm

My miniature tapestry *Heart Fibrillation* can be regarded as an attempt to heal from a love story that left me with a heart that felt skinned and ripped apart and a mind trembling with fear. This miniature was woven on a very small frame loom that we use for the textile archaeology students at the University of Copenhagen. I wanted to show the students that it is in fact possible to create artworks on such a tiny loom.

Ulrikka Mokdad's tapestries emerge slowly, weft thread by weft thread, out of a need to interpret and translate her ideas into narrative images with thought provoking content. She believes that tapestry is a contemporary art form that perfectly marries structure, context and colours, in a way that cannot be achieved in any other visual art form. Her chosen tool used to express her thoughts is a wooden high-warp loom. Ulrikka Mokdad studied at the Københavns Universitet at Copenhagen and as a tapestry weaver at Gobelinskolen, Frederiksberg. Recent exhibitions include *7th International Triennial of Textile Art: Flow*, Szombathely Art Gallery, Hungary, 2021, *Small Tapestry International 7: Elements*, American Tapestry Alliance, 2021, the *5th Textile Art International Triennial*, Romania, 2020, and *Small Tapestry International 6: Beyond the Edge*, Orville J. Hanchey Gallery, Louisiana and Augustana Teaching Museum of Art, Illinois, USA, 2019.



**Tea Okropiridze**, United States

*Dream Flower*, 2020

Wool and cotton, 20 x 28 cm

I view art as a language uniquely suited to serve us in ways a verbal language cannot. My art is a creative act to express my feelings, using mediums such as Gobelin Tapestry. In my tapestry, I intend to show the audience what I've seen and found interesting and beautiful in my life. Even though my creative process always starts from painting, drawing, and/or making a collage, I particularly enjoy the process of weaving, since I personally view it as a challenge of painting with yarn. Tapestry, similar to any other work of art, should make the viewer think. It should not tell the viewer what to think, but it should guide the viewers to think in a new way.

Tea Okropiridze completed a BFA in Fibre Arts from the State Institute of Art and Culture in 2002 and AFA in Sculpture from Tbilisi Nikoladze Arts College in Georgia in 1994. In 2002, she moved to USA and continued her career as an artist and educator. She has participated in numerous exhibitions including in 2021 *the London Art Biennale*; *the 10th International Biennial Exhibition of Mini Textile Art*, Ukraine, in 2020, *From Lausanne to Beijing 11th International Fiber Art Biennale*, the *5th international Triennial of Textile Art*, Romania and *Artists at work*, Smithsonian Museum. She received an Honorable Mention at *Fiber III exhibition*, 2020; an Award of Excellence from *Lausanne to Beijing 9th International Fiber Art Biennale 2016*; the *Shayna Heisman Simkin Best in Show Award* 2013 and was a Finalist in the 2019 and 2015 *Kate Derum Award for Small Tapestries*. Tea Okropiridze teaches tapestry and art at the Smithsonian Museum, the Art League School and the US Art Center.





**Eleonóra Pasqualetti, Hungary**

*Silenzio II.*, 2021

Wool, silk, metal thread and gold thread, 30 x 30 cm

In the times of Coronavirus my work *Silenzio* reflects upon the processes in isolation caused by the pandemic. The little female figure placed in the centre, in the universe, is the symbol of survival, hope and a fresh start in the empty space with the ungraspable array of colours. This disease of our times has revealed our frailty, highlighted the universal immoderateness in the world, so now intense absorption and meditation appear as priorities on our horizon, as the main means to overcome our fears. This is why the WOMAN became the compositional pillar of my tapestry, that reflects her moderation - everything has its limits within the human, all the phenomena in the world become relative without it, just as breaking the crisis that has been brought about by the epidemic.

In her work Eleonóra Pasqualetti explores the possibilities of movement between reality and a sensual world we create ourselves. She believes we are trapped by the machinery of this dual world that reflects the stages of transformation, the processes that operate in the conceptual framework of the material world. Eleonóra Pasqualetti attended the Hungarian University of Applied Arts completing studies in Woven Carpet and Tapestry. Recent exhibitions include *Light in Nature*, Noviy Muzey, Russia, 2021, *Light in Nature*, Centre of Culture and Science, Finland 2021, *Inventory, or Heavens and Hells*, Gallery of Józsefváros District, Hungary 2020, and the *6th Triennial of Textile Art*, Hungary 2018.



**Lynne Peebles, Australia**

*Dementia*, 2021

Wool, cotton and linen, 16.5 x 15 cm

Not everything is black and white, mix the two together and it becomes grey, muddy, not clear, this is an area of the brain that contains billions of nerve cells, that are now diminishing. The Temporal Lobe which can affect speech, behaviour, hearing, vision, emotions and sadly memory, never to be repaired or bought back to life. Yet your body looks adequately spritely for an eighty-year-old, he can walk, drive a car, make a cup of tea, but ask what happened last week and that person cannot remember. My tapestry depicts that grey area which gives this lovely person Dementia, that grey area nestled in all that healthy pink "stuff", hidden from sight, concealing his brain that is slowly wearing out, but the container is still functional, an insidious decease.

Lynne Peebles weaves tapestries in the Gobelin style method, which was taught to her at South West TAFE, Warrnambool, Victoria during a Diploma of Tapestry. To depict the brain in this tapestry she has used wool, applying the technique of wrapping. The burgundy area represents the cerebellum at the base of the skull and soumak gives a denser texture. She loved tapestry weaving until May 2018, after she broke two bones and dislocated her right shoulder. In July 2019, she had another fall and broke two bones in her right wrist requiring a plate. In November 2020, she fell again and broke the right wrist again. To retain her sanity and to keep her much loved weaving going she has learnt to weave with her left hand. The sewing up of slits is not easy but so long as she can hold a bobbin in her left hand, she will keep weaving tapestries.



**Caroline Phillips, Australia**

*Elemental Thinking*, 2021

Cotton twine and chenille stems (pipe cleaners), 9.5 x 20 cm

*Elemental Thinking* is an experimental small tapestry. It considers alternate materials for weaving a freestyle composition that explore new possibilities for the tapestry medium and expands my practice into new mediums. A simplicity of geometric forms is tested against heightened colour and texture, brought to the fore using chenille stems (pipe cleaners) as the weft medium. This child-like and simple material is used to emphasise instinctive processes of making, and to amplify the tactility and embodied possibilities in the work. The choices in colour and design evoke basic elements of form in nature, creating a vision of embodied landscape. Building on my practice of materially charged and soft objects that expand abstraction into the realm of corporeality, this work is my first tapestry.

Caroline Phillips is a visual artist based in Melbourne, Australia, with a PhD from the Victorian College of the Arts/University of Melbourne (2017). Her work has been exhibited in over 60 solo and group exhibitions at venues in Australia and internationally including a solo show with NARS Foundation (NYC) in 2017, by invitation. Phillips has been awarded a number of residencies including the Australian Tapestry Workshop (2015) and the Art Gallery of New South Wales, *Moya Dyring Studio Residency* at the Cite International des Arts, Paris (2012).



**Dr. Shubhankar Ray, India**

*Death Valley*, 2021

Mixed cotton, acrylic and wool, 29 x 30 cm

Death is not the end. Even after death, human consciousness remains alive in this planet as well as in the universe. Today's world is a vast valley of death, where healthy, innocent, and guiltless people, without protest are silently turning into corpses. Their crime is that they are alive, because their right to life has been taken away. But their volcanic brain generated protest will explode one day; their shattered head will one day sprout and protest. This world cannot be the world of executioners – if it happens, that would be a horrible world.

Dr. Shubhankar Ray was awarded a Ph.D. from Banaras Hindu University, India in 2002. He also has a Master of Fine Arts and a Bachelor of Fine Arts, specialising in Textile Design from the same institution. He started his career as a freelance designer of handloom textiles in Banaras in 1994. He worked as a Visiting Lecturer in a women's polytechnic college at Banaras and worked as a designer for textile export firms based at Kolkata. He has been engaged as a designer in five handloom development projects sponsored by Ministry of Textiles and Ministry of M.S.M.E. Govt. of India. He currently works as an Art & Craft Teacher in an Indian Railway Higher Secondary School as well as continuing his journey as an artist.



**Britt Salt**, Australia

*The Only Constant is Change*, 2021

Wool and cotton, 18.8 x 19.3 cm

*The Only Constant is Change* shifts with the viewers' movement and interaction. It is a seemingly impossible built environment that nods to artist M.C. Escher, testing the bounds of perspective, geometry and the mechanics of seeing. Salt works intuitively, building on interventions in the tapestry foundation which unfold in unexpected glitches and visual illusions as it develops. The viewer's eye is bucked from point to point. Creating a charged atmosphere that is both moving and still. A duality indicative of recent times. Caught between certainty and uncertainty, action and restriction. The only constant, change. This tapestry was made with the warp giving less and less as the tapestry progresses upwards. This symbiosis between material and construction is also reflected in the tapestry's resultant design. The movement and pattern of each block of weft, is determined by the warp. The process of building the tapestry is as much a part of the outcome as the rhythm and frequency the tapestry's pattern exudes.

Britt Salt's practice hovers between art and architecture; an ongoing spatial experiment where line, form and space intertwine. Salt draws, folds and weaves spaces that gently shift with the viewers' movement and interaction. Her work has attracted prestigious awards such as the *Art & Australia Emerging Artist Award* (2013); *Freedman Foundation Travelling Scholarship* (2010); Selected finalist *Darebin Art Prize* (2019); Highly Commended - *Kate Derum Award* (2019); *Creative Victoria Grant* (2020) as well as international residencies. Over the past 7 years Salt has created a series of large-scale public artworks for clients including Melbourne International Airport, PwC, Moreland City Council, Wyndham City Council, Chevron, Fender Katsalidis Architects and UAP Brisbane and Shanghai.



**Pat Scholz**, Australia

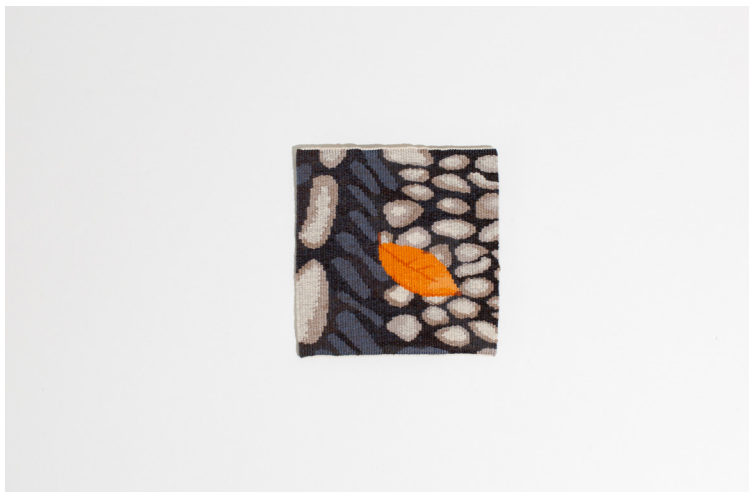
*Remembering Theodora*, 2021

Wool, cotton, metallic and synthetic yarn, 26 x 26 cm

This tapestry is inspired by recent political events in Australia where women have come forward to speak out about gender-based injustices and the unacceptable treatment at the hands of unscrupulous or powerful men. While admiring these women of courage, I have concerns about how the media portrays them. I also wonder how history might position them. Historically influential women are seldom given due recognition, as with Empress Theodora, the subject of this tapestry. Byzantine Empress Theodora (527-548 CE) was one of the first women to have used her influential position and the instrument of the law to bring about significant changes for Roman women. Despite her pivotal role in advocating for laws relating to property, divorce, violence and rape, Theodora is acknowledged in only one unflattering historical account. However, she was depicted as an important figure, an equal to her husband Justinian, in one of two mosaic panels in Ravenna, Italy. My tapestry draws on that image and aims to celebrate all strong women by remembering Theodora.

After a career in primary and tertiary education, Pat Scholz began tapestry weaving in 2000 after enrolling in the Diploma of Art (Tapestry Weaving) at South West TAFE, Warrnambool. She weaves small scale works which vary in style and content, from abstract pieces exploring tone and texture, to those featuring a recognizable image or subject. She is often inspired by unpredictable sources. She has been selected as a finalist in several awards including the *Biblio Art Prize*, Port Fairy, 2020, *Petite Miniature Textiles*, Wangaratta 2019 and the *Kate Derum Award* in 2017 and 2015. Her work was exhibited at the Johnston Collection, Melbourne in *Return to the City* in 2016-17.





**Jennifer Sharpe, Australia**

*A fleeting moment in time, 2021*

Wool and cotton, 20 x 20 cm

This design is inspired by the ancient old cobblestone pavement discovered when I was in the courtyard of a cathedral in Spain. I was taken by the idea that this had possibly been in place in such a sacred place for thousands of years and used by many different religions and peoples. The age and solid nature of the stones positioned next to a fragile impermanent leaf, which had just fallen freshly from an orange tree just struck me in that moment. I decided I wanted to weave this into a tapestry and set it in another narrative. *A fleeting moment in time* is just a reminder of how small we are in this universe.

Jennifer Sharpe has been weaving since 1984 when she graduated with a Certificate of Art (Weaving) from South West TAFE, Warrnambool. Her tapestries are like a personal history of her life experiences. Sharpe's tapestries are often colourful and depict native flora, fauna and landscapes of her environment. More recently patterns and pavements have been of particular interest. From 1985 to 1990 Sharpe worked full time at the Australian Tapestry Workshop and then has worked on a project basis. She has always found her studio to be a space of grounding benefit as tapestry weaving is like a meditation for her. She weaves both large scale and miniature tapestries and has held 7 solo exhibitions. Jennifer Sharpe has been involved in a variety of community tapestries and has been included in many group exhibitions.



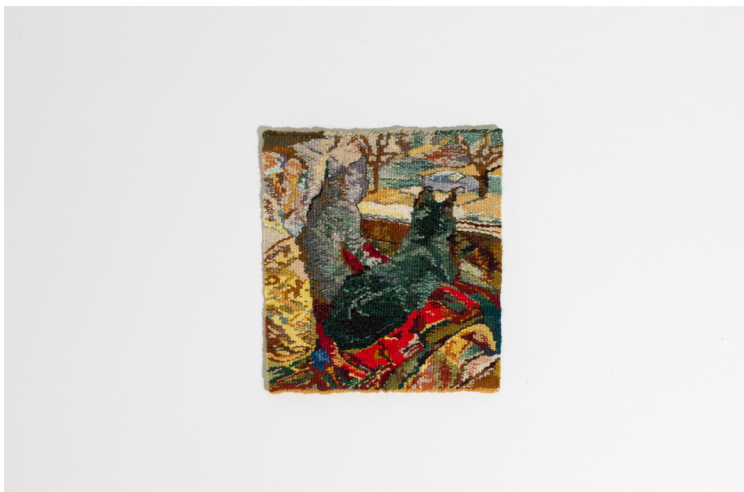
**Joy Smith, Australia**

*Blue Bowl, 2021*

Cotton seine twine, wool, linen and alpaca, 14 x 18 cm

Like a magpie I am attracted to blue objects, in this case glass bottles and containers. For years my kitchen windowsill has been crammed full of them. I would often think about weaving them, but I needed to wait for the right time for the design/drawing/photograph in my journal to be ready to be translated into a woven tapestry. As for many artists, 2020 was a productive year for me, in Victoria we had more time in 'lockdown' than we want to remember, but I am grateful I had my studio practice to concentrate on – which allowed me to weave full time on a series of still life objects. Each time we have another lockdown I weave more objects. This tapestry was woven on a fine cotton seine twine warp, using wool, linen and alpaca weft yarns.

Joy Smith is an Australian tapestry artist who lives and works in Melbourne. Joy has been an artist and weaver since the 1980's, producing over 400 personal tapestries or commissions. In addition, Joy has held several exhibitions around Australia and internationally. Joy's work is in public collections in Canada, France and Australia as well as private collections in Australia, Germany, Italy, New Zealand, Malaysia, United Kingdom and USA. Her work is regularly reviewed in both domestic and international journals. Recent solo exhibitions include *Still Life in the Old Girl Yet*, Gallery 76, 2021, *Strange Fruit*, Neon Parlour, Melbourne 2018. Recent group exhibitions include *Wangaratta Contemporary Textile Award*, Wangaratta Art Gallery, 2021, *Australian Textile Art Award*, Embroidery House, Victoria, 2020, and *Woven together*, Incinerator Gallery, 2019. Joy Smith won the *Kate Derum Award* in 2011 and teaches tapestry weaving at the Australian Tapestry Workshop.



**Kathy Spoering**, United States

*Neighborhood Watch*, 2020

Cotton and spelsau, 25 x 20 cm

When the pandemic hit and we were very isolated, we adopted two kittens. They became our live-in family and entertainment. They loved to sit in the windows together, watching the world go by on our street. That symbolized how I felt; on the inside, looking out at a world I was no longer a part of.

Kathy Spoering is a self-taught tapestry artist who has been weaving for the past 40 years. She has had work included in many exhibitions and is in private and public collections throughout the USA. Recent exhibitions include Small Expressions, Handweaver's Guild of America Biennial, 2021, Fiberart International, Pittsburg, 2019, American Tapestry Biennial, American Tapestry Alliance 2014, and The Art is the Cloth Invitational tapestry exhibit in 2014. Public collections include Disney Hotels in Orlando, FL, Nativity Episcopal Church in Grand Junction, CO, the State of Colorado, Marillac Clinic in Grand Junction, CO and Mesa Midwives in Grand Junction, Art in Embassies program, US Embassy. As a promoter of tapestry, Kathy Spoering has been on the Board of the American Tapestry Alliance and other regional and local art and weaving organizations.



**Cheryl Thornton**, Australia

*TRANSIT par-such*, 2021

Wool and cotton, 6 x 28 cm

This tapestry is woven from a photograph taken of a shop window in Florence in 1992. I was travelling on a Victorian Tapestry Workshop Chairman's Scholarship, looking at suites of tapestries in Europe and the UK. The shop was called *TRANSIT par-such*, a label that was founded in 1986 and based in Italy. Described as a company that specialises in high quality products and known for its efforts in research, experimentation and technology, 'artisan workshop, understated elegance, meticulous selection of raw materials, attention to details.' This image has been on many a pinboard over the years, it disappears and reappears. Over time it has morphed into something quite different, photocopied in black and white, cropped and collaged, but kept close by. It appeared yet again about 3 years ago. Time to pay it some attention. A stylish rack of clothes appeals.

Cheryl Thornton's introduction to tapestry weaving began at a seminal workshop with the late acclaimed tapestry artist Archie Brennan in 1976. Thornton was invited to join the then Victorian Tapestry Workshop as a weaver in 1977. As a longstanding weaver at the Australian Tapestry Workshop, she has worked on over 60 tapestries and has led many major projects, trained and mentored weavers as well as teaching tapestry classes. In contrast to the large-scale commissioned tapestries at the ATW her own tapestries are small. Recent exhibitions include *Mayday*, Stephen McLaughlan Gallery, Melbourne, 2021, *Take Time*, Craft ACT: Craft and Design Centre, Canberra 2018, *Abstraction TwentyEighteen*, 2018, Langford 120, Melbourne and *Organic Intimacy*, Ararat Regional Art Gallery, 2014. Thornton received a Highly Commended in the 2015 Kate Derum Award for Small Tapestries.



**Kathe Todd-Hooker**, United States

*Last Stand*, 2019

Embroidery floss, cotton, rayon and linen, 28 x 22 cm

This tapestry tells the story of my incredible friend Grace Calderone, an old warrior of past political battles. She began her involvements in the time of the second Wounded Knee in the Dakotas in the early 1970's. In a place where unarmed Old Ones and Young Ones were indiscriminately massacred in the first Wounded Knee, her life went on, always doing what she could. She is now in her late 80's, responsible for her grandson and in failing health. Too old, too many responsibilities for active protest. Left behind, the eagle feathers are a ghost of past and present. The truck is an old warrior but out to pasture. The maze represents a life bursting with energy and desire, so Grace Calderone decided that her last stand would be to live long enough to vote a certain politician out of office and watch him thrown out of the White House. She has! Her words are her battle cry. My responsibility was to tell and weave the story to tell a bigger than life story in my small format tapestry.

Kathe Todd-Hooker is the owner of Between & Etc Tapestry Studio in Albany, Oregon. She has written 5 books on tapestry weaving and she teaches nationally, internationally and to private students. She is the moderator of a weekly zoom for Between & Etc Studio and she is the administrator of two tapestry groups on Facebook: *Small Format Tapestry: A Place of Our Own* and the *Tapestry Compendium*. Her work is in private collections and she has exhibited extensively since 1981. She prefers to do speculative work to commissions. She has taught at numerous conferences, guilds and privately in her studio since the early 1980's. She was raised in the Pacific North-West. Kathe Todd-Hooker styles herself and tapestry as storytelling.



**Anton Veenstra**, Australia

*Self Portrait*, 2021

Cotton, wool, linen and synthetic yarn, 30 x 26 cm

The creative life is constantly one of self-enquiry, which concurs incidentally with my spiritual practice. One examines the use of materials, their effectiveness, and in the case of a self-portrait, how creativity has shaped one. Previously I made use of a method of weaving whereby adjacent areas were unattended, and later sewn together. I found this unsatisfactory and the speed of work deceptive. I now prefer to use a Norwegian folk technique whereby areas are woven together so that adjacent colours alternate on the same warp. The work is slower. There is some incidental shading, given the alternation.

Anton Veenstra has woven tapestries since 1980 and considers himself to be part of the post Archie Brennan Victorian Tapestry Workshop movement. Brennan encouraged his students to look at the world afresh and construct images equally perceptive. Recent exhibitions include *Textile Art of Today* biennial, Bratislava, Slovakia, 2018, *Crossroads*, Denton & Tacoma, USA, 2017, *Elements*, American Tapestry Alliance, Australia, UK & USA, 2017 and *More Love Hours*, a group show curated by Suzette Wearne, Ian Potter Museum, University of Melbourne, 2015. Anton Veenstra was the winner of the *Kate Derum Award* in 2013.





**Sue Weil**, United States

*Love Dichotomies*, 2021

Cotton seine twine and wool, 18 x 26 cm

2020 was a year filled with tragedies around the world. Like many, I sheltered in my home, and found solace working from my home studio. Each morning, I'd hike in the hills or walk for an hour by a local marina. My artwork during this time served as a retreat from the world and reflected my profound sadness. But, this spring, as I ventured out on my morning walks, I once again caught the scent of jasmine and lavender and citrus blossoms wafting through my mask. Fully vaccinated and with the numbers of people who had received the vaccination growing, I was determined to express hope for brighter times. *Love Dichotomies* is one example of this search for optimism and new beginnings against a backdrop of a tragic year. Hot reds and pinks are juxtaposed against sections of black and white; the sections placed at jaunty angles to one another.

Through her art, Sue Weil seeks to find balance between active engagement in the events surrounding us, and the periodic need to retreat for reflection and self-renewal. Recent themes include issues such as climate change, the pandemic, and the critical need to build a world in which our children can thrive. Weaving attracts her for its simplicity: two opposing sets of threads twining together to create a whole. Sue Weil has a Bachelor of Arts from Harvard University. Recent solo exhibitions include at the LeeAnn Brook Fine Art Gallery, California, 2019 and Belvedere Tiburon Library, California, 2019. Recent group exhibitions include Fiber Arts X, Sebastopol Center for the Arts, 2021, *Symphony of the Mountains*, Handweavers Guild of America, 2022 and *MORE IMPACT: Climate Change*, San Jose Museum of Quilts and Textiles, 2021.



**Hanna Zabudska**, Ukraine

*Nightfall*, 2021

Silk, cotton and polyester, 19.5 x 21 cm

Mini tapestry is good field to try out. I made a quick sketch for this tapestry then starting weaving. When I am weaving a small tapestries, I feel more free to experiment with different techniques and materials. Weaving *Nightfall* has been a wonderful break from my daily routine. I have chosen to use silk in this tapestry and strong contrasting colours.

Hanna Zabudska is an experienced tapestry weaver, technologist, professional painter. She has participated in more than 15 international and local art exhibitions including *IMN Cologne* 2019 and the *International Textile Triennial* 2013. She is also a professional researcher of traditional fabric making and weaving techniques of Eastern Europe.



**Pip Barrington, Australia**

*Accolade to Archie Brennan (Mr Scotland 1953)*, 2021

Cotton twine and wool, 28 x 14 cm

My tapestry design was influenced by the works of Archie Brennan and Archie himself. His humour and distinctive style of weaving throughout his long career really grabbed my attention. I started to research how tapestry weaving had changed from weavers mainly rendering other artists' work to designing and weaving their own tapestries, Archie's name was continually mentioned. This design (which I hope Archie would have seen the attempt of humour in) is from when Archie was the Mr Scotland of Body Building in 1953.

Pip Barrington lives on the South Coast of NSW on a rural property. She is an aspiring tapestry weaver who developed her interest in woven textiles whilst living overseas in India. After seeing the *Lady and the Unicorn* tapestries at the Art Gallery of NSW in 2018 she enrolled in a beginner's tapestry course at the Australian Tapestry Workshop. She has also completed online courses with Rebecca Mezzoff but otherwise due to Covid restrictions has been happily weaving away on her farm for the last three years. She works on upright tapestry looms and to date has been working in small format. Barrington enjoys creating simple images using outlining and solid colours. She has plans to do further studies in hachure and would like to do a 'Mille-fleur' style tapestry of the Australian flora and fauna on her bush property. Pip Barrington's work was featured in an American Tapestry Alliance exhibition, *Renditions*, in 2020.



**Ghislaine Bazir, France**

*Alice 4*, 2020

Cotton and wool, 29 x 18 cm

This tapestry was part of a series in preparation for a bigger one. Alice is my aunt, my mother's twin sister, portrayed in a photo in 1937. I wanted to catch the sadness of this photo, and what it showed of her future. This tapestry is woven to be viewed from quite a distance.

Ghislaine Bazir is a tapestry weaver from France. 3 years ago, after a career in education, she returned to her two loves: images and textiles combined in one technique: tapestry. She did a lot of experimentation with yarns, looms, texture and scale in order to grow her technical skills. Much of her work is about memory and family. She works from old family photos, aiming to keep a woven remnant of people passed away, forgotten, sometimes without a name. Her family comes from a place and a story where images of the past barely exist, where memories are so hard to keep, erased by slavery and poverty. Bazir weaves on high warp looms, with cotton or wool warp and wool weft. Her work is mostly figurative, but never realistic. She likes to weave in series, her design evolving along the way. Colours, all of them, are part of the journey. Bazir has a Master of Fine Arts from the Sorbonne and her work was featured in an American Tapestry Alliance exhibition, *Renditions*, in 2020. Her work is held in collections in France, Canada and the USA.



**Sofia Billett**, United Kingdom

*Autumn in the Flow Country peatlands*, 2020

Wool, cotton, mercerised cotton, rayon and tencel, 18 x 30 cm

*Autumn in the Flow Country peatlands* depicts the wild peatland landscape of Caithness and Sutherland in the North of Scotland. Peatland is 90% water and the word *Flow* is derived from the old Norse word *floi*, meaning wet ground. This landscape is unique and of international importance for carbon storage and climate change. Autumn is a special time of year in the Flow Country, with the mottled reds and browns of the peatland vegetation contrasting with the peatland pools. The tapestry tries to capture the intense colours of the season, the different tones and shades of the water reflecting the sky, as well as the depth of the water pools. The perspective of the pools and the hills on the distant horizon are used to express the sense of space of this vast expanse of peatland.

Sofia Billett's work focuses mainly on reinterpreting landscapes that inspire her and places she loves, with the aim of expressing a strong sense of perspective and movement. She is originally from Portugal but is based in Edinburgh, UK. She is also a scientist by training with a PhD in environmental microbiology and a full-time scientific career. Her tapestries have been selected for the *Cordis Tapestry Showcase* exhibition in Edinburgh, UK for 3 consecutive years, and she has also exhibited her work in *Tapestry Touring International*. Sofia Billett was one of the weavers who contributed *The Physic Garden Tapestry*, organised by the Cordis Trust, which was a large collaborative tapestry piece woven by a community of weavers in Edinburgh, UK, celebrating the origins of the Botanic Gardens as a Physic Garden.



**Joanne Briffett**, United Kingdom

*Autumn in the Woods*, 2020

Cotton, fine wool and Berber wool, 18 x 29 cm

Throughout the spring lockdown of 2020, I spent a lot of time walking the countryside around my home. This inspired me to start taking pictures of the ever-changing landscape. During this time, I was experimenting with wedge weave. As I became more proficient with the technique, I started to experiment with the idea of wedge weaving the woods. This piece of work came together with the browns, coppers and golds of autumn capturing a certain mood and ambiance of the natural beauty of that which surrounds me, and I feel so very privileged to be part of.

Joanne Briffett learnt to sew at a young age and enjoys needle tapestry and needlepoint. In the 20's she learnt to make Torchon and Bucks Point lace. Her interest in domestic history and particularly in the Tudor period has taken her to many castles and stately homes where she admired the wall tapestries. This, in turn, led her to look into the *Lady and the Unicorn* tapestries and the amazing work carried out to recreate them for Stirling Castle. In 2017 she enrolled in a beginner's tapestry course with the idea of recreating a rabbit from these tapestries. She has been inspired by the use of colour and texture in works by Sylvia Heyden, Fiona Hutchison and Louise Martin. Joanne Briffett enjoys colour blending and creating textures with loops, rya knots and soumak. Her work has been exhibited at The Oxmarket Gallery, Chichester and she was a finalist in the 2019 *Irene Davies Emerging Artist Award for Small Tapestries*.

**IRENE DAVIES  
EMERGING ARTIST  
AWARD**





**Gaye Britt**, Australia  
*Mount Cole Grevillea*, 2020  
 Wool and cotton, 21 x 24 cm

My obsession with local flora began with the Mount Cole Grevillea. I discovered it on an overnight hike in the Mount Cole / Mount Buangor area of Western Victoria. I discovered it lives only in a few locations on Mount Cole and its status is threatened. I found taking very close photos of local flora revealed more about the flower than taking a photo from further away. These photos helped me to see another side of our flora. It enabled me to see a sensuousness that is not immediately obvious from a more distant viewpoint. I have been translating these images to tapestries, and using the design, colour, tone, materials and weaving techniques to bring the sensuality and vibrancy of these images to a woven form. While away from nature, the process of weaving allows the plant to remain ever present with me as I explore the translation and expression of its image and life-force to the loom.

Gaye Britt has a deep love of nature, and a passion for observing, learning about and conserving local endemic flora. Over the last several years she has been creating images based on close up photos she has taken of flora she has encountered on her walks. She has been weaving tapestries based on these images.



**Melanie Cobham**, born Uruguay, lives and works in Australia  
*Subclass 500*, 2020  
 Wool, 21 x 30 cm

*Subclass 500* comments on the dehumanising processes around migration to Australia, and the ostracising foreignness that comes with speaking another tongue. The image is based on the Subclass 500 Visa document under which I am currently living. The term 'subclass' signals a hierarchy of citizenship in which migrants are at the bottom. Based on the numerical coding on the Visa, the tapestry is woven with corresponding Pantone colours and the text translated into piano roll, thus humanising a bureaucratic document into a sound and colour palette that is unique to each migrant. This work intends to elicit a conversation about citizenship, repatriation and belonging.

Melanie Cobham is a Uruguayan artist and designer based in Melbourne, Australia. Her work is diverse in medium and format and poses questions around language, post-colonialism, migration and identity. Inquisitive and analytical, her work explores translations between the analogue and the digital, between gesture and image and between communication and misunderstanding. Cobham has studied Design, Fine Arts, Filmmaking, Photography, Communication and Silversmithing. Her widely diverse range of interests is often reflected in a practice that spans across a vast array of media. She is currently studying a Master of Contemporary Art at the Victorian College of the Arts, Melbourne, and actively participates in group shows, talks and exhibitions both nationally and internationally.



**Anahita Diba**, Australia

*Face of the Sun*, 2021

Acrylic yarn, silk and sewing thread, 23.8 x 17.7 cm

I have created a portrait of a girl. Her sleeve is a crochet piece I added to create more texture. The background colours represent the colours of the sunset over a landscape and the red flame above her head represents the warmth and brightness of the sun. She has hazel eyes with rich brown hair. The concept comes from my love for warm and sunny days, and all the positive energy I get from it.

Anahita Diba is a 24-year-old refugee from Iran and self-taught artist, who had been in offshore detention for 6 years. She now lives in Melbourne, Australia and is in community detention. Her practice explores painting and sketching with mediums such as oil paint, watercolours, acrylic and pencil and she creates mostly portraits and works with collage. She started tapestry and weaving classes almost two years ago supported by Foundation House. She was born in an artistic family, and this is the main reason that she was drawn to the art world, she discovered what art meant to her when she was 14 years old. She recently had an art exhibition in collaboration with Space2be Gallery where she also volunteers and works with the local art community.



**Allie Dudley**, United States

*Lake of Fire*, 2021

Wool and cotton seine twine, 19 x 29 cm

This tapestry design began with a collage. I used a film photograph I took several years ago and combined it with a printed scan of a paper weaving. Drawn to the form of the gently sloping red line taken from the scan, I incorporated it into the image and used the colours of the scan as the surface of the lake. This piece is the first tapestry I have completed in some time; I wanted something to kick my tapestry practice back into gear, so I reached for the familiar cotton seine twine and wool left over from another tapestry I finished two years ago. I know how to work with these materials to create an image and using something familiar helped me return to my weaving practice.

Allie Dudley is a fibre artist working primarily in weaving and stitching. After completing a degree in Cinema and Media Studies at the University of Chicago, they turned toward textiles, taking a historical angle and focusing on traditional tapestries, Appalachian coverlets, and antique stitching samplers. Allie's weavings have been included in international shows, including *Small Tapestry International 6: Beyond the Edge* (2019) and the *Irene Davies Emerging Artist Award Finalist Exhibition* (2019). They are currently the Resident Artist in Weaving at the John C. Campbell Folk School in Brasstown, NC.



**Leah Emery, Australia**  
*Fantasy Sandwich*, 2021  
 Acrylic and alpaca wool, 30 x 28 cm

*Fantasy Sandwich* acknowledges the extracurricular home pursuits adopted by many isolated communities around the world since the Covid pandemic began. Australia is notorious for purchasing supermarkets out of toilet paper, and in 2020 flour was a scarcity as many elected to return to their society's roots of baking, crafting and other previously neglected domestic labour. *Fantasy Sandwich* is inspired by images from 70's cookbooks where large, lavish parties were thrown and food offerings were crafted with love and an excessive amount of decorative prowess. Such extravagant times now seem far in our past, it's nearly impossible to conjure up a scenario in which we can freely come together to celebrate a birthday, wedding, funeral or go on a date without facing health concerns and indeed even our own mortality. Yet embedded in our cultural DNA is the desire to come together with an indulgence in food as our social lubricant. If we weather our current crisis, our return to domestic dabbling and artisanal upskilling could pave the way for a global return to community with culinary impetus at the fore.

Leah Emery is an artist based in Brisbane whose practice is concerned with packaging often difficult content in a shell of mirth and whimsy to pursue her storytelling. Her primary means of communication are rendered in feminist and humanitarian textiles. She has been exhibiting around Australia and internationally since 2005 and has been featured in Huffington Post, Juxtapoz and SBS2's The Feed. Primarily a cross stitch artist, she seeks the sensory experience of creation across many textile mediums. Emery purchased a loom at the start of 2020's global crisis which she now considers to be an indispensable weapon in her feminist storytelling arsenal.



**Mónica Noemí Jiménez García, Mexico**  
*Kaleidoscope, self-portrait #5*, 2019  
 Cotton and worsted yarn, 31 x 20.5 cm

"...And you stop to observe yourself, to recognize yourself, to find traits that you knew were yours a long time ago, are they still with you? Have you changed them?" These are some of the questions that came up in my mind when creating this self-portrait. In this kaleidoscope I mix my past with my present, emphasizing the new vision I have of myself. It is a reencounter with me.

Mónica Noemí Jiménez García has a multidisciplinary background as an engineer in bionics and with a Ph. D in Physics. During her academic career she has conducted research on the relationship of electromagnetic fields with various biological systems and developed mechanistic-quantum models of the interactions observed in biological results at laboratory level. She is also a science teacher and does science outreach. In 2020 she completed a Design and Pottery Certificate at the National Center of Arts at San Luis Potosí, firstly learning ceramics and then turning to tapestry. In her tapestries she is interested in expressing the direct relationship of science with art and bringing those two incredible worlds closer to people. Mónica Noemí Jiménez García was a finalist in the 2019 Irene Davies Award.





**Mary Jones,** United States

*Unlikley Allies*, 2020

Linen and wool, 19 x 16 cm

The concept for this piece originated while I was visiting Puerto Rico for the 2020 Environmental Grantmakers Association Retreat, which focused on the environmental justice issues of the island in the context of its recovery from the devastation of Hurricane Maria and as a colony of the United States suffocating under the weight of American austerity. During one of the retreat's field trips, I took a photo of a street cat crouched peacefully next to a starling in old San Juan. Although it was a remarkable moment, the experience was tinged with sadness as the spot where we sat along the island's coast - a place which has withstood colonization and disaster for centuries - may soon be lost forever under rising seas. I wanted to reflect on the loss humans have already and will continue to endure from climate change, both the colonisers and the colonised. I also hold out hope that climate change may be the catalysing event that allows humans to turn towards one another as allies.

Mary Jones is a weaving artist based in Holyoke, Massachusetts, USA. She is the Weaving Coordinator at WEBS, the largest yarn store in the United States. She was trained in weaving at Earlham College, where she earned a Bachelor's degree in Environmental Studies. Mary also has a Master's degree from the University of Michigan School of Environment and Sustainability where she studied Environmental Justice, started her school's fibre club, and curated its first student-run, student-made art show. After a career in environmental non-profits and activism, she has turned her attention to weaving, focusing primarily on small format tapestry, wool and rag rugs, as well as multi-shaft functional weaving.



**Bridget Lane,** United Kingdom

*The Rowan*, 2020

Cotton and wool, 30 x 29.5 cm

The landscape of Dartmoor can be wild and bleak, a rocky plateau of open moorland with deep river valleys. Yet in every season, there are pockets of colour and an abundance of life. As Autumn arrives, the Rowan trees are heavily laden in a cloak of deep crimson berries. To the moor folk, they are the Quickbeam's, sacred trees of protection against evil. For the wildlife, the fruit of these trees are the last energy stores before winter draws in. As a keen walker on the moor, I'm drawn to these trees at this time of year with their rich colours of red, green and silver, standing head and shoulders above the scrubland and rocks of their surroundings. This piece is my interpretation of this time, as the Rowans brighten up the landscape as a beacon of hope and fruitfulness. Later when the seasonal mists start to roll in and the winds quicken, this tree will stand proud and steadfast until the warmth of the sun returns.

The work of Bridget Lane had always involved stories that have been important to her, from those that come from others or narratives that form in our own thoughts. While visiting an open studio exhibition of contemporary tapestry weaving in 2015, her eyes were opened to a different way of communicating stories. After learning and practising basic tapestry techniques, in September 2017 she enrolled in a course at West Dean College. Influenced by the work from the Bauhaus, as well as forms of late modernism, her work is a response to the seemingly mundane, and a way of reinterpreting the world around her. Seen through a different lens, these hidden gems that we often brush past are transformed and given a new structure or colour - a new sense of life.



**Cristina Mariani, Italy**

*Body of Work #5, 2021*

Wool, cotton, viscose, silk and iridescent thread, 30 x 28 cm

*Body of Work #5* is the latest and smallest piece of the tapestry series *Body of Work*, 5 totem-objects inspired by insects, mimicry and electronic circuits patterns. The starting point was the bodice tapestry woven during my two-year weaving course, to which I added other 3 pieces during the pandemic lockdown in 2020. The idea came up after a reflection about our bodies becoming increasingly fragmented and digitalized and our relationships being mediated by technology. At the same time many people have experienced a suspension of social conditioning linked to appearance, dressing more comfortably than fashionably, not cutting or dyeing their hair or removing hair from their bodies.

Cristina Mariani lives and works in Florence, Italy. She has a Masters of Textile Creation of Art Fabrics from the Accademia di Belle Arti di Firenze e Fondazione Arte della Seta Lisio, Florence and a qualification in hand weaving and tapestry Scuola delle Arti Ornamentali San Giacomo in Rome. After working for many years as graphic and web designer she decided to study hand weaving and tapestry. She is currently a professional weaver and works on both horizontal and vertical looms. She is interested in how digital aesthetics and scientific data are transposed into textile matter, losing their accuracy and function they become soft and flexible elements. In 2021 she will take part in the *Rassegna Biennale of Fiber Art*. Her work has been exhibited in Argentina, Poland, and in many times in Italy. In 2020 she was a teacher of Jacquard Weaving technique at the Fondazione Arte della Seta Lisio in Florence.



**Misako Nakahira, Japan**

*Fusing Stripes, 2021*

Hemp and wool, 29 x 30 cm

The virus that spread around the world brought into existence new rules in our lives. I have expressed those rules as stripes. I used yellow, which is the colour of warning but also a colour that attracts the viewer. I am very interested in the colours that appear when weaving. I tried to create an expression of depth in a flat surface by mixing coloured yarns. The warp and weft yarns are dyed by myself.

Misako Nakahira is a textile artist living in Kyoto, Japan. She has a Bachelor of Textiles and a Masters of Mixed Media from the Kyoto University of Art and Design where she now teaches there. As an artist who works with natural fibres, Misako Nakahira greatly respects the knowledge of the predecessors who worked with limited resources, often in harsh environments, to develop them. Nakahira weaves her tapestries with spun wash paper, cotton, and other materials that are 'familiar to life'. She believes that the hand-woven details breathe life into the cloth. Nakahira's use of a predominantly white colour palette heightens the effect of the details and allows us to form our own interpretations. Solo exhibitions include at *Shima* at GalleryGallery, Kyoto, *Water* at Art Spot Korin, Kyoto and *Weaving washi* at Gallery Keifu, Kyoto. In 2019 she was selected for an exhibition, *Kyoto Art for Tomorrow* at the Kyoto Museum of Culture. In 2018 she won the *New Japan Crafts Encouragement Prize* at the Tokyo National Art Center. In 2021 she was selected for the prestigious Cordis Prize.



**Carolyn Mount**, Canada  
*Moments of Being #3*, 2021  
 Wool and cotton seine, 13 x 14.5 cm

Grass sticking into the back of your legs; ants crawling over your arm. The smell of dirt and warm skin as you watch the clouds move, morph and change before your eyes. Memories of summer as a child where time stretched out before you and required that you only be, have shaped this new body of work, *Moments of Being*. I have recently rediscovered the lost art of cloud watching. Taking time to do nothing (no screens, tasks, reading, planning—nothing) has been a gift I've offered myself at particularly busy times. Time to be still; to slow the body, mind and spirit. The sky is continually moving, shifting and evolving. The dance of light, moisture and wind, demonstrated through clouds and shifting weather patterns, offers ever changing and dynamic abstract gatherings of colour and texture, just waiting to be noticed and appreciated. This work does not aim to capture the details of a particular cloud formation. Rather, it celebrates finding stillness in movement.

Carolyn Mount is drawn to the history, relationships, context and connections behind and between things. She uses a variety of tools and mediums including drawing, printmaking, ceramics and textiles, to give material form to our social or personal experiences. She aims to give voice to our inner knowing through quiet moments of honouring and delicate and sensitive explorations. She has had solo shows at artist-run centres across Canada, including SNAP Gallery, Martha Street Studio and Centre de diffusion Presse Papier, and has exhibited in numerous group shows internationally. After completing her MFA at the University of Manitoba in 2015, she came to weaving through happenstance and has been largely self-taught. She currently resides in north-western Ontario, Canada where she weaves full-time.



**David Pearce**, Australia  
*Abstract Geometric number 1*, 2021  
 Wool and cotton, 20 x 14.4 cm

The design for *Abstract Geometric number 1* evolved from exploring the half passing weaving technique. Half passing was commonly used in Medieval tapestries to achieve a tonal or colour shift with the limited colour palette that was available. Influence was also taken from the Bauhaus artist Annie Albers and the post-modernist artist Donald Judd. Two contrasting colours, yellow and fuchsia, were chosen and combined in six variations that are arranged side by side in diagonal and vertical stripes. The resulting design is angular and cold yet has a hypnotic quality. A binary code was used to map out the transitions between each area, ensuring a smooth visual transition as well as structural integrity of the woven fabric. The code used for this design is as follows:

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111000
110000
111100
100000
111110
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David Pearce is a self-taught Australian textile designer and artist, living and working on Wurundjeri Land. His woven and knitted work uses natural fibres including wool and paper. He engages in almost all aspects of the production, from spinning the yarn to hand weaving and hand knitting. His work explores construction techniques, the dichotomy between the ornamentation and function and the inherent warmth and protection imbued within his textile work. David has studied the Diploma of Textile Design and Development at RMIT (2006-2009). He is the current recipient of the Sarah Myer Scholarship and weaver intern at the Australian Tapestry Workshop.





**José M. Pérez S., Chile**  
*Construction of the face*, 2021  
 Cotton, 19 x 19 cm

Basing my work in the great tradition of Latin American textiles, I seek to find a contemporary way of creating textile pieces that combine the Indigenous and European roots of Latin America. Using the warp displacement technique on tapestry, I created this piece to reflect the role of textiles in clothing, the relationship with the skin and how it protects and gives identity to the person who wears it. The three-dimensional tapestry face becomes a new skin. The structure of the textile mimics the structure of the skin. By investing the piece with human characteristics, the relationship between textiles and the human body is made explicit. My interest in textile structures led me to carry out a research process based on the technique of warp displacement in tapestry used by the Chimú, a people that inhabited the north Peru in pre-Columbian times.

José M. Pérez S. studied Visual Arts in the Universidad de Chile where he received a degree in painting in 2019. Today he specialises in textile arts and he is interested in textile structures and the combining Indigenous and European ways of weaving. He finds meaning through his Latin American identity, this is especially important in Chile, where the Indigenous past has been erased from the hegemonic discourse. Learning the techniques from the hands of Indigenous and Chilean women have helped him to achieve that knowledge. In Chile he studied the Mapuche techniques and in Peru he learned the Andean way of weaving with a backstrap loom. Since 2019 he has been working with the Chimú technique based on the displacement of warps in tapestry. José M. Pérez S. has exhibited his textiles at the Galeria Balmaceda Arte Joven and Galeria Artespacio in Chile as well as in Argentina and Spain.



**Priyanka Yadav, India**  
*Hope*, 2020  
 Cotton, 21 x 17 cm

The inspiration for this tapestry came from the doctors who are fighting the ongoing Covid-19 pandemic. Doctors continue to show their dedication towards helping people in difficult situations. We are all always hoping one day that everything will be fine as it was before.

Priyanka Yadav comes from a village in India. As a result of her mother's encouragement, she studied art in the Visual Arts department of Banaras Hindu University in Varanasi, India. She is now pursuing a Ph. D. in Tapestry. During her textile education, she was introduced to tapestry. She was very attracted to it and gave it priority in her practice. During her studies she was selected for the *All India* national exhibition and received the *All India Prafulla Foundation Silver Award*. Priyanka Yadav was also awarded International Student Award from the American Tapestry Alliance and a scholarship from the Ministry of Culture in India. Recent exhibitions include at the Lalit Kala Akademi in New Delhi and *Expression Through Threads 2* at Mahamana Art Gallery, Banaras Hindu University, Varanasi.

**IRENE DAVIES  
 EMERGING ARTIST  
 AWARD**

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Nico Larsen (USA) was selected as a finalist for the Irene Davies Emerging Artist Award but her tapestry did not arrive in time to be judged.

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.

**AUSTRALIAN TAPESTRY WORKSHOP**

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