

KATE DERUM + IRENE DAVIES AWARDS 2026

29 October 2026 — 16 January 2027

Celebrating excellence in contemporary tapestry

**AUSTRALIAN
TAPESTRY
WORKSHOP**

AWARDS

KATE DERUM AWARD

Awarded to established artists.

Kate Derum Award \$4,000

Highly Commended \$500

IRENE DAVIES AWARD

Awarded to artists in their first five years of practice.

Irene Davies Award \$1,000

Highly Commended \$500

CHRIS COCHIUS INNOVATION AWARD

Awarded to any finalist for innovative techniques, materials or design.

Chris Cochius Innovation Award \$1,500

BRIAN DERUM PEOPLE'S CHOICE AWARD

Awarded by exhibition visitors.

Brian Derum People's Choice Award \$500

MAKER TO MAKER AWARD

Awarded to any finalist for technical excellence by ATW weavers.

Maker to Maker Award \$200 ATW Yarn Voucher

JUDGES

RACHEL ARNDT

Director, Wangaratta Art Gallery

ANNA DUNNILL

Winner of the 2024 Kate Derum Award

BECK JOBSON

GM/Head of Studio, Australian Tapestry Workshop

EMA SHIN

2026 Biennale of Sydney Artist

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



The biennial **Kate Derum and Irene Davies International Tapestry Awards** celebrate creativity and excellence in contemporary tapestry. Artists from around the world are invited to submit small scale hand-woven art works that reflect an expressive use of tapestry through materials, concept, colour and design. This year, **125 finalists were selected, representing 22 countries.**

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

The **Irene Davies Award** was established to support students and early career weavers in their first five years of tapestry practice. The award is generously supported by Alayne Davies in memory of her mother Irene Davies, a tapestry enthusiast.

In 2026, we introduce the **Chris Cochius Innovation Award** and rename the People's Choice Award in honour of Brian Derum, recognising two valued members of the ATW community.

The **Chris Cochius Innovation Award** honours beloved colleague, friend and master weaver Chris Cochius, celebrating her commitment to innovation and excellence in contemporary textile practice. Supported by Susan Morgan, the award recognises artists who expand the possibilities of tapestry through originality and innovative approaches to technique, materials and design.

The **Brian Derum People's Choice Award** honours Brian Derum, husband of Kate Derum and a passionate supporter of tapestry. The award invites visitors to celebrate the work that resonates most with them, recognising the important role audiences play in supporting the artform.

KATE DERUM AWARD WINNER

Jane Walkley United Kingdom

Peg Plan, 2025

Cotton, Linen, Worsted Wool, Jesmonite (eco resin), Mill Debris

Woven area 17 x 16.5 x 2.5 cm

The judges praised 'Peg Plan' for its compelling concept and technical skill, recognising a work that pushes the boundaries of contemporary tapestry. The innovative use of found and formed materials, alongside a sophisticated sculptural approach that invites viewing in the round, creates a powerful dialogue between textile history and its future. 'Peg Plan' Evokes both an archaeological remnant and a post-industrial artefact, with every element feeling deliberate and integral to the work's meaning.

Artist Statement: This small work brings together two interconnected strands of textile history from a former textile mill in West Yorkshire: the machinery used to weave cloth and the systems used to design it. The cast components woven into the structure are taken from parts of a Hattersley Standard loom, a machine once central to textile production at the mill. These industrial forms are incorporated into the design of a peg plan, a coded diagram used by designers and weavers to determine the arrangement of threads and the structure of woven cloth.

The peg plan used in this piece was taken from a guardbook belonging to the Sunny Bank Mills, dated 1894. Guardbooks were working documents used to record patterns, technical information and cloth samples. The cream woven sections of the tapestry represent the pages onto which the peg plan was originally pasted. The exposed warp represents a tear in the paper.

Bio: Jane is based in Leeds, UK, and is an active member of the 62 Group of Textile Artists and the British Tapestry Group. She studied Crafts, specialising in ceramics and woven textiles, at Manchester Metropolitan University, graduating in 1993, and completed an MA in Creative Practice at Leeds Arts University in 2019. Working in a former textile mill, Jane makes moulds and casts of tools and machine parts, which she weaves into the warp on upright looms at her family home. Informed by archival research and conversations with former textile workers, her three-dimensional woven structures incorporate objects that retain the marks of their former use, connecting the work to the people and processes of the mills.



KATE DERUM AWARD HIGHLY COMMENDED

Louise Martin United Kingdom

Amaranth Blue, 2026

Silk, cotton, linen, wool

31 x 33 cm

The judges were impressed by the compelling interplay of multidirectional weaving and varied materials in 'Amaranth Blue'. Its considered scale, form and subtle colour gradations demonstrate both technical skill and restraint, while the carefully balanced placement and visual weight of the work reveal a sophisticated understanding of positive and negative space.

Artist Statement: Ten years ago I began a period of exploration in extending the language of weave. I was particularly interested in highlighting the qualities of yarn, allowing their individual character to shine, bringing fibres to life as they move over and under each other in a multitude of combinations. I became fascinated by my surroundings, rooted in place. I could now weave the shifting colours and patterns observed as the landscape responds to a breeze, as the tide turns, as seasons change. I conveyed these subtle rhythms in a combination of fine and thick yarns of silks, linens, cotton, wool, wire, nettle and stainless steel. This new way creates technical intrigue and a play of light not possible in conventional weave.

Bio: Landscape and travel inform Louise Martin's work. Over the past 30 years she has produced work that is a response to the countries she has lived and travelled in. Louise's approach is to clear her mind, open her senses, and allow the surroundings shape the result.

Louise's experiences find natural expression in the structure and techniques of weave, which she freely adapts and reinvents. Here seductive yarn mixes and textural woven surfaces describe the play of light on water. Bold shaped forms juxtapose with the strength of colour observed in the landscape. Louise has a degree in Constructed Textiles and a Masters in Applied Art. She has exhibited internationally, taught extensively and is the co-author of Woven Tapestry, Art and Practice, published December 2025.



IRENE DAVIES AWARD WINNER

Emilie Jeffreys Australia

Frayed, 2025

Inherited sewing thread

9 x 5 x 0.2 cm

Described by the judges as conceptually compelling, visually striking and unique, 'Frayed' transforms an intimate subject into a work of broader resonance. Its diminutive scale is both enchanting and purposeful, while the emphasis on frayed edges and the reverse of the tapestry enhances its sculptural presence. Personal and historical in nature, the work offers a poignant reflection on memory, domestic life and the enduring significance of textiles.

Artist Statement: Using sewing thread inherited from my Grandma Elsie, I decided to pay homage to her memory by recreating a small carpet sample taken from her home after she passed away. 'Frayed' is a miniature tapestry. It is 10.5 times smaller than the modelled sample. And it is 7421 times smaller than the size of the original carpeted area of the family home. The freckled floral pattern, once vibrant, started to show its wear and tear from years of routine, its colours fading and the seams separating. It showed the blemishes of life but held them in an honest and proud manner, visible to everyone passing through that home. Much like Grandma herself.

As we move through each day, we are always instinctively recreating home. Through habits, food, traditions, language. 'Frayed' was a project that reminded me we also recreate home by upholding our loved ones memories and values, as we move ourselves into new beginnings. 'Frayed' is imperfect. It has pulled threads, ends running wild, gaps between colour blocks. Despite careful and calculated weaving, this tapestry managed to copy the imperfect, reflecting the constant unravelling of life as we live it.

Bio: Emilie Wilkie Jeffreys is an emerging arts worker and artist who lives, works and creates on the unceded lands of the Bunurong. Moving from Canada, Jeffreys came to Australia as a teenager and found the pursuit of creative hobbies as an outlet to navigate new beginnings. Her mix media creative practice is prompted by play and experimentation, resulting in art that highlights process over product. Tapestry weaving has become a gravitated focus because of its ability to illustrate and hold collective memories and nostalgia, reinforced by repetitive, tedious and contemplative techniques.



IRENE DAVIES AWARD HIGHLY COMMENDED

Anne Smith United Kingdom

Kenosis, 2026

Cotton warp, recycled coffee sack hessian, string, embroidery thread

22 x 18 x 0.4 cm

The judges recognised 'Kenosis' as a resolved, materially driven work distinguished by its sensitive, painterly exploration of colour and texture. Subtle details reward close observation, while the thoughtful integration of additional design elements and carefully chosen materials strengthens the work's overall impact. Its material richness and considered composition demonstrate a cohesive and assured artistic approach.

Artist Statement: The title of the tapestry is 'kenosis', meaning a spiritual emptying. I'm connecting meditation with the rhythm of the weft and the quiet intuitive flow of the technique. I'm guiding my thoughts, and the weaving, towards some kind of centre.

Starting with a drawing, I work on a simple cardboard loom held in my hand. I unravel an old coffee sack, which has the qualities of being raw and well-travelled, and I also use recycled embroidery threads and string. Weaving for me is a complementary discipline to quilting, and I value the freedom it allows me to discover things in a natural and intuitive way. The surface is painterly and subtly textured, irregular like the flow of thoughts. Imperfections appear like bubbles in the calm. The inevitable intrusions on my attempts to be still, are part of the deal and represented here by attached tiny fragments of weaving and string. The tapestry ends with the quieter rhythm of the end warps.

Bio: Anne Smith lives in Wales, UK. She originally trained in ceramics but has been textile artist now for 25 years, mainly making large hand-sewn quilts from recycled clothing. She now alternates this with making small tapestry weavings as a parallel discipline. Her theme is the place where the spiritual meets the everyday, in both abstract and figurative terms. Influenced by her Ceramics training, she is fascinated by achieving a rawness of surface in textiles. Her work has won numerous prizes in the UK and USA, where she won the prestigious Quilt National in 2009. She is a member of the 62 Group of Textile Artists.



CHRIS COCHIUS INNOVATION AWARD WINNER

Melanie Cobham Australia

Hanging Rock, 2026

Wool, bronze

25 x 25 x 2 cm

'Hanging Rock' sparked lively discussion among the judges, who praised its clarity, confidence and innovation across concept, materials and process. The striking integration of bronze cast into the void left by incinerated weaving creates a compelling tension between hard and soft, structure and movement. Through the contrast of digital traces and the physical act of weaving, the work explores how memory is recorded and transformed, bringing together the rigidity of the grid and the unpredictability of human experience.

Artist Statement: This tapestry forms part of a series of weavings depicting erratic maps of adrift walks. As records of the flâneur, these handwoven, fractured maps translate digital traces through the slow, bodily act of weaving, transforming data into material memory. The tapestries' irregular borders contrast with a rigid bronze weaving embedded within, gesturing toward the authority of the gridded map. The bronze element was produced using a direct-burnout casting process: a woollen weaving was encased in refractory material and fired in a kiln, where it was incinerated, leaving a void into which molten bronze was poured. This process registers loss, transformation, and translation, echoing the erasures inherent in migration and mapping.

Bio: Melanie Cobham is an Uruguayan-born, Melbourne-based artist whose multidisciplinary practice explores the complex relationship between identity and place. Her diverse body of work interrogates the nuances of language, colonisation, migration, and belonging.

Cobham has a background in design, fine arts, filmmaking and metalsmithing. Her work spans drawing, printmaking, installation, photography, weaving and sculpture, thoughtfully combining material and form.



MAKER TO MAKER AWARD WINNER

Hanna Zabudska Ireland

Shelter, 2025

Silk weft on cotton warp

23 x 35 x 0.5 cm

The ATW weavers recognised 'Shelter' for its technical excellence, beautiful use of colour and confident understanding of historical tapestry techniques. Selected by fellow practitioners drawing on their intimate knowledge of the artform, 'Shelter' demonstrates the skill, sensitivity and craftsmanship that distinguish exceptional tapestry making.

Artist Statement: I chose tapestry because it asks for time and appreciation. In a world increasingly shaped by speed and instant images, weaving offers a different way of making and seeing. Every tapestry is built slowly, thread by thread, making each work inseparable from the time, patience and human effort invested in it.

I value textile art not only as a craft tradition, but as a form of visual art with its own language and possibilities. I am interested in how colour, composition, pattern and material can work together, and in how the physical process of weaving becomes part of the meaning of the work.

My work as an artist is closely connected to my practice as a restorer. Creating new works has made me increasingly aware of the value of preserving those that already exist. Every tapestry is unique and carries the knowledge, skill and effort of the people who made it. For me, conservation is therefore not separate from art, but part of the same responsibility: to create, understand and preserve

Bio: Hanna Zabudska's artistic practice has developed through many years of study, experimentation and professional work in fine art, decorative arts and restoration. Each tapestry is a one-of-a-kind work, shaped by time, material, skill and human effort. Alongside her own creative practice, she works as a restorer, and views preserving existing artworks as an important part of her professional mission. Hanna's practice brings together textile art, conservation and a deep respect for cultural heritage.



KATE DERUM

AWARD FINALISTS

Anne-Elise Angas United Kingdom

Patricia Armour New Zealand/Aotearoa

Pip Barrington Australia

Joanne Briffett United Kingdom

Colleen Bright Australia

Raewyn Bucklow New Zealand/Aotearoa

Amy Cornall Australia

Deborah Corsini United States

Rosemary Crosthwaite Australia

Lis de Vries Australia

Elvire Debitus France

Ilona Demecs Australia

Debbie Dickson New Zealand/Aotearoa

Carolyn Hazel Drake United States

Michelle Driver Australia

Allie Dudley United States

Heather Dunn Australia

Anne-Kirsti Espenes Norway

Corinne Fletcher Australia

Rachel Frecker Australia

Jane Freear-Wyld United Kingdom

Paulette Furnival United Kingdom

Susan Gaire United States

Murray Gibson Canada

Brenda Goggs Australia

Tricia Goldberg United States

Shelly Goldsmith Australia

Saffron Lily Gordon Australia

Tim Gresham Australia

Michele Grimston Australia

Catherine Hallam Australia

Dorota Henk Austria

Betty Hilton-Nash United States

Benthe Ibsen Denmark

Sadhvi Jawa India

Mary M. Jones United States

Chaco Kato Australia

Dimity Kidston Australia

Valerie Kirk Australia

Suzanne Knight Australia

Joan Korn Australia

Bridget Lane United Kingdom

Debbie MacKinnon Australia

Louise Martin United Kingdom

Jane Millard Australia

Ulrikka Mokdad Denmark

Maryanne Moodie Australia

Manjari Murugesan India

Misako Nakahira Japan

Yoshiko Nakano United Kingdom

Kaori Okabayashi Japan

Aet Ollisaar Estonia

Anna Olsson Sweden

Olga Owczarek United Kingdom

Dr Flossie Peitsch Australia

Ellen Ramsey United States

Lisa Reid Australia

Jayne Robertson Australia

Minna Rothman United States

Jo Ryan New Zealand/Aotearoa

Philip Sanderson United Kingdom

Christine Sawyer United Kingdom

Joy Smith Australia

Kathy Spoering United States

Gayathri Sriram India

Emma Straw United Kingdom

Susie Summers Australia

Cheryl Thornton Australia

Chihiro Tsuji Sweden

Jane Walkley United Kingdom

Méabh Warburton France

Emma Jo Webster United Kingdom

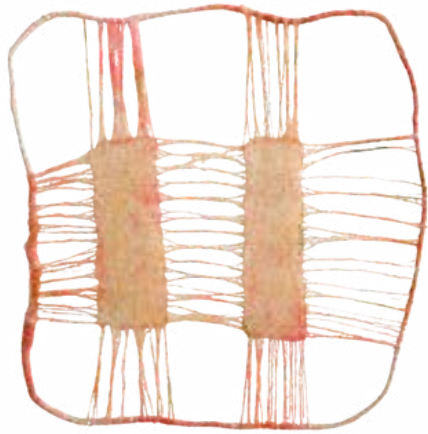
Sue Weil United States

Susan Weir New Zealand/Aotearoa

Daisy Williamson United Kingdom

Betty Wolf Australia

Hanna Zabudska Ireland



01 Maryanne Moodie
@maryannemoodie

The Daughters I imagined, 2026, 35 x 38 x 3 cm, Hand shaped wire frame, reclaimed silk, Japanese silk and hand painted and bleached silk fibres.

\$660

Both times I was pregnant, I was certain I was having a girl. Before I knew who my children would be, I had already begun imagining daughters and the lives they might have. Those daughters never arrived, but for a little while they were real to me.

The two woven forms in this work hold those imagined children. They sit side by side, connected by loose threads but remaining separate. The frame is wrapped in reclaimed silk and the forms are woven with Japanese silk, chosen for its softness, strength and slight shimmer. I painted the fibres by hand, allowing the colour to gather unevenly like a memory that is already beginning to fade.

This work is not about wishing my children were different. It is about the private stories we create during pregnancy, before a child arrives and replaces imagination with their wonderfully particular self. The daughters existed only briefly, but they remain part of my story of becoming a mother.



02 Susan Weir @Weir7440

Fruiting Body, 2024, 22 x 17 x 1 cm
Cotton seine twine, wool, silk and synthetic threads

NFS

As mycelium reaches through hidden pathways, so too does the thread seek connection. The bush calls to me while the bobbins beat—colours are chosen, wool is wound, and "fruiting bodies" begin to emerge from the woven surface.

Fruiting Body is an experimental work utilising eccentric weft and soumak. Curious to see how far I could push the warp without distortion, and inspired by the delicate gills of a mushroom caught between emergence and decay, this tapestry gradually took shape, unfolding through texture, rhythm and form. The shaped technique deepens the concept, allowing the form itself to echo the gentle curve and quiet decay of the mushroom gills. This is further enhanced by the slight curve of the warp, created as the weft is worked on a steep angle. Subtle pops of detail have been added using silk and synthetic threads.

Through tapestry, I give form to the hidden and fleeting—from the quiet systems beneath the forest floor to the emotional traces held in cloth. My work invites close viewing and reflection, exploring the delicate transitions of growth and decay to encourage reflection on our relationships with the natural and material world.



03 Maryanne Moodie
@maryannemoodie

The Mother I Became, 2026, 40 x 27 x 3 cm, Hand shaped wire frame, reclaimed gold metallic thread, linen wrapped silk and embroidered thread.

\$660

The Mother I Became is a reflection on how motherhood changed me, although changed is probably too tidy a word for it. Becoming a mother felt more like being pulled apart and woven back together while everything was still moving.

The centre of the work is woven as a scribble. The lines loop, overlap, lose direction and find it again. I wanted the weaving to hold confusion, instinct, exhaustion, love and the constant mental noise of caring for another person.

The organic frame is wrapped in reclaimed gold metallic thread. It refuses to remain a neat rectangle, wandering beyond the woven centre as though the thought cannot quite be contained. The loose fringe continues below, carrying that movement forward.

Motherhood has never felt like a finished identity to me. It is something I am still making and remaking, one uncertain line at a time.



04 Kathy Spoering @kjdsipoering

Morning Meeting, 2024, 9 x 10 x 0.5 cm
Wool weft, cotton warp

NFS

This tapestry, like many of my small pieces, began in my sketchbook with a 10 minute sketch. But it kept coming back to my mind; the simplicity of it, the line work, and the challenge of creating it as a tapestry. The line work was all woven, which was a challenge that I enjoyed, though in a very different way from the joy I felt in making the quick sketch. My sketchbooks, all 50+ of them, mostly stay on a studio shelf. But this woven sketch can be enjoyed as completed work of art.



05 Michele Grimston
michelegrimston.com

Finding something deeper, 2026, 31 x 18 cm, silk, cotton, hair, dandelion, lurex, wire, glass beads

\$396

Finding something deeper is part of a series of works that explore the significance and resonance of everyday moments through material language. Created from worn-out clothing, the artist's hair and natural materials gathered from the local environment, the reweaving of these materials participates in cycles of disintegration, reflection and reintegration, inviting contemplation of these ordinary experiences. Through the slow, repetitive process of weaving, it creates space for reflection on connection, care, and the value of everyday life.



06 Sadhvi Jawa @sadhvijawa

Tree, a silent witness, 2026, 25 x 25 x 0.5 cm, Eri silk and cotton yarn, wood stick

NFS

This work was created independently after a woven installation project for the upcoming museum at the Schieffelin Institute of Health Research and Leprosy Centre, Vellore. What stayed with me was an old tree outside the museum, a quiet witness to generations affected by leprosy. Its roots became lines woven in many colours, revealing colours within a seemingly brown-green trunk. Disintegrating hands are woven evoking the physical effects of the disease and lives affected by stigma and isolation. Science saves the body, while craft saves dignity. Science made a cure possible; craft, through the centre's self-help initiatives, offered livelihoods and agency. The tapestry brings these histories together—separation and belonging, decay and healing, to be seen through the craft the hands made.



07 Colleen Bright

A Special Place, 2026, 40 x 40 x 4 cm, Cotton warp and hand-spun, hand-dyed wool

\$528

This work is inspired by the Gippsland landscape that was once the artist's home. It recalls a house on the hills, the bush that surrounds it, a winding creek crossing the path of the artist's morning walks, and the plants that surrounded her along the way. The colours of the earth form the palette, inspired by layers of soil exposed in the banks along her path. The weaving is made from natural wool, chosen for its strength, colour and fibre length. The wool comes from different fleeces taken from sheep the artist selected and raised for their colours. Some wool is naturally dyed using materials gathered from the landscape, including gum leaves, onions, weeds, bark and bracken fronds. From the natural colour of the wool to the colours created from plants, the materials retain a connection to place.

The work represents the memory of this special place and a particular time in the artist's life. It is a stark contrast to the inner-city world that surrounds her now. Its earthy colours and simple shapes evoke a simpler, more peaceful place.

The process of making is an important part of the work. The weaving becomes both an object and a way of remembering: a quiet evocation of a landscape, a home and the slower, simpler world that once surrounded her.



08 Rachel Frecker

Stash, 2026, 35 x 23 x 0.4 cm, Wool, silk, cotton

\$990

In a post object art world I seek to maintain a classical technique while applying a modern aesthetic. Where third world wages make a mockery of working with tapestry. I explore ways that are not in competition with those weavers who work for a lively hood not love of the object.



09 Rachel Frecker

The Yarn, 2026, 36 x 30 x 0.3 cm,
Tapestry/wool,cotton,silk

\$1,399

In a post object art world I seek to maintain a classical technique while applying a modern aesthetic. Where third world wages make a mockery of working with tapestry. I explore ways that are not in competition with those weavers who work for a lively hood not love of the object.

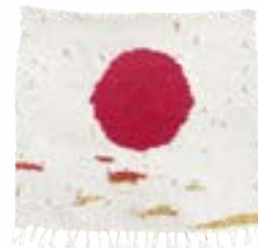


10 Michele Grimston
michelegrimston.com

Casuarina meditation, 2026, 40 x 16 x 3 cm, silk, cotton, corn, lurex, casuarina pods, glass beads, wire

\$462

Casuarina Meditation is part of a series of works that explore the significance and resonance of everyday moments through material language. Created from worn-out clothing, remnants from shared meals and natural materials gathered from the artist's local environment, the reweaving of these materials participates in cycles of disintegration, reflection and reintegration, inviting contemplation of these ordinary experiences. Through the slow, repetitive process of weaving, it creates space for reflection on connection, care, and the value of everyday life.



11 Gayathri Sriram
@_gayathrisriram_

Nine Yards, 2026, 36 x 40 x 0.5 cm,
Cotton Warp, Handspun Upcycled Cotton & Silk Yarn, Zari

\$462

My grandmother's nine yard wedding saree came to me folded, smelling of camphor and too fragile to wear. In our households, an old saree does not die. The gold in its border (zari) is sold and the silk is burnt off. I couldn't do that to her saree. With it came two unstitched white cotton fabrics - my father's and my husband's veshtis (traditional waist-wrap). I cut all three into strips, handspun and wove them into a single piece of cloth.

At the centre is a red dot symbolic of the pottu (a red dot/mark worn between the eyebrows). Around it is white, from the veshtis. Red is the colour a woman is handed on the day she marries, and she keeps wearing it, in smaller and smaller forms, as a nine-yard saree then as a mark on her forehead, for the rest of her married life. My mother and grandmother wear/wore red because they are/were married. Not particularly because they like it.

The white is not neutral. When a husband dies, red is taken away and the wife is put into white. The veshtis belong to the two men whose lives set the boundary of how long I keep my red. The zari here is in fragments, disappearing into the fabric. The cloth is small and meant to be held, because you notice different things when it's in your hands. Nothing is disguised.



12 Corinne Fletcher
@corinnefletcher.au

Before After, 2026, 40 x 22 cm, silk and steel

\$1452

Everyone who has experienced significant loss knows there is a before and after. My husband died on Christmas Day 2021 and eight weeks later our home, including my textile studio, was inundated with 1.5 metres of flood water.

The "loom" for this tapestry is a rusty wire grill used for cooking over an open fire, a relic from gold mining days in Central Australia. I prefer the work suspended in space allowing it to move freely with no front or back.

I have used a variety of silk fibres for the weft. The hand dyed coloured silks used on the multi directional warps on the "before" side represent the richness of my life before. The woven panel on the "after" side is rust stained from the steel grill, representing the seep of grief and flood mud running through everything. The tainted blue panel is the Richmond River that flows past my home in Wardell.

The empty space though the centre of the work is the moment our lives/memories are split in two, before and after. Like warp and weft, love and grief cannot exist without the other, one exists because of the other.



13 Heather Dunn @heatherdunnartist

Another Sunset 2, 2026, 31 x 40 x 2 cm,
Found Wire, Wool, Silk, Cotton, Mohair

\$990

This piece is part of a series born by physically collecting objects and observing and feeling the presence of landscape. A recent trip through the drought ravaged outback of South Australia, revealed immense skies, cathedral like quiet, punctuated by birdsong, stark light and the beauty of the gloaming. The fragment of wire was gathered from abandoned settler infrastructure. Colonial expansion into the marginal rangelands and fragile semi-arid regions of South Australia produced cycles of boom and bust exploitation of the land, with scars still evident. And yet, the landscape endures. As each day closed that landscape took on a magical hue, light softened, the heat subsided, and everyone took a breath. This sunset, near Wilpena Pound is one such moment in time.



14 Philip Sanderson @philip_sanderson

Loops and Dots, 2026, 13 x 12 x 3 cm,
Wool, Cotton

\$1218

My studio practice is focussed on expanding the traditional language of tapestry weaving by moving away from the traditions of translating images into the woven surface and instead working with the material qualities and construction of the work.

In recent pieces flat-woven panels depicting repeat patterns have evolved into shallow box-like forms, the creation of additional surfaces and apertures offering the possibility of introducing other woven elements to the work; a different interpretation of layering and the traditional tapestry border.

Loops and dots is the latest work to incorporate these ideas and experiments, the concept of the piece being informed by old analogue speaker designs as well as the technical challenge of constructing and combining separate elements into a single tapestry.



15 Chaco Kato @@chacokato_art

soft entorpy 1, 2026, 35 x 35 x 5 cm, used materials from my previous work; yarn, bamboo, led, paper clay, chopsticks, plants

\$1188

My practice redefines traditional textile art as an active, living continuum grounded in daily life and material transformation. Rather than treating an artwork as a static end product, I view creation as an ongoing cyclical process. For this work, I disassembled past personal installations and everyday remnants—reclaiming discarded yarns, raw fibers, and bamboo offcuts to reweave them into a new structural reality. This practice of constant breakdown and regeneration embodies a "Zen Punk" philosophy: coexisting with elegance and chaos, an irreverent yet deeply mindful ethos that disrupts conventional modes of production through creative repurposing and raw aesthetic honesty.

By integrating low-voltage LED circuits into the woven matrix of reclaimed materials and bamboo, the work introduces a vital electronic pulse into the organic textile medium. The glowing circuitry serves as an active metaphor for live energy, technological integration, and perpetual loops, elevating recycled materials into a vibrating, living ecosystem.

This philosophy extends from my participatory work with Slow Art Collective—where public interaction transforms installations into evolving, living organisms—into my reflective solo studio practice. By combining recycled domestic debris, organic elements, and responsive electronics, I bring the ephemeral rhythms of everyday life into the realm of fine art, proposing a dynamic framework where art, life, and technology endlessly recycle and adapt.



16 Betty Wolf @bettywolfgatignon

Into the Light, 2025, 29.5 x 29.5 cm, A.T.W.
Tapestry Wool

\$1056

My practice is grounded in the slow, meditative art of tapestry weaving. The rhythmic motion of weaving, the tapping of bobbins, the softness of yarns, and the gradual emergence of colours create for me a space of stillness in a noisy and unsettled world. Colour is at the heart of my work. I love blending different yarns to create subtle shifts in hue, tone and texture. Each tapestry develops slowly, allowing for many moments of reflection on the meaning of what I am making. I always leave room for experimentation and improvisation during the weaving process ~ a reflection of life itself. The process can be challenging, but watching a work gradually come to life is deeply rewarding.

My tapestries are inspired by the calm and colour of nature, and by encouraging and comforting Bible verses. Through colour, texture and rhythm, I hope to create works that speak quietly to people and bring a sense of peace, joy, hope and healing into the places where they live.

"Into the Light" reflects my journey of faith and healing, and the hope of finding light amidst the challenges life presents. The tapestry is based on one of my intuitively created pastel paintings. It brought me tremendous joy to weave with these uplifting and at the same time grounding colours, and to translate my soft, textured pastel marks into the language of tapestry.



17 Catherine Hallam
@misscathelizabeth

Cornflower, 2025, 17.6 x 13.7 x 0.3 cm,
Merino wool and cotton warp

\$330

This is a depiction of a cornflower that grew in my garden last spring and summer. Nothing compares to the vivid blue of a cornflower, and I wanted to emphasise it with a contrasting background. I grew this cornflower from seed, and the journey from planting the seed to growing the flower, designing and weaving the tapestry took around eight months in total.



18 Paulette Furnival @paulette.furnival

Vase II, 2026, 12 x 13 x 1 cm, cotton warp
and weft

\$79

A love of colour and markmaking stems from my early experiences. Each piece I create begins with a line drawing, allowing me to explore shape without the distraction of colour. I then introduce collage, which gives me the freedom to add colour and refine my original ideas.

Vase II is a new direction for my work: smaller pieces, using primarily saturated colours and a graphic design style.



19 Dr Flossie Peitsch

REINSTATE HER (Detail), 2026, 20 x 30 x
0.4 cm, cotton, wool, acrylic, linen

\$2091

REINSTATE HER is a twelve-panel series of capital letters from the English language rendered in traditional tapestry weaving.

This particular panel is based on the letter 'E'. It is embellished with gold and green lurex and woven in thread colours and tones mixed to hide the letter in the overall design.

My artistic and academic interests lie in representing the humanitarian work of Caroline Chisholm on the Victorian goldfields during the 1850s. Chisholm's mammoth contributions to the well-being of women and children during this vulnerable time have been all but overlooked today. Chisholm is all but unseen in Victorian history. I wish to rightfully reinstate her in this history. There is no better time than now to bring this good news story to light.



20 Emma Straw @emmanicolestraw

Tapestry Collage Series 2, 2026, 33 x
24.5 cm, Cotton warp, wool and cotton
weft

\$1188

This series of tapestries acts as a respite to the commissioned pieces Emma works on daily, providing challenging blends to grapple with, whilst also peace in open areas of plain weaving.



21 Aet Ollisaar
@aetollisaar

FAIRYTALE WORLD, 2026, 36 x 27 x 1 cm, wool, linen, silk

\$1122

My primary means of expression is color. I draw inspiration from encounters with different people, places, and historic objects, and I am driven by the qualities and contrasts of materials. While I focus on the diverse possibilities of weaving techniques and large-scale tapestries, I also create improvisational etudes, blending textiles with found objects that hold personal meaning for me.

Weaving and studio life are as vital to me as breathing. I truly love every aspect of my life, but the studio is my space for thinking, drawing, weaving, and simply being myself—a sanctuary where I can relax and overcome any obstacle life throws my way. Every color and detail is worthy of notice, yet time preserves only the most essential. Softly, between the rows, I weave my dreams and hopes, blending in my most beautiful memories.



22 Deborah Corsini
@DeborahCorsini_weaver

Flotsam & Jetsam, 2024, 25 x 18 x 0.5 cm, tapestry / wool with natural dyes, plastic & felt embellishments

\$792

My tapestries are abstract and symbolic representations of a frame of mind or an imagined environment. Current global topics like climate change, migration, and political unrest are some of the serious issues that are reflected in my work. This piece is a graphic abstraction of an undulating sea and the random stuff that is jettisoned and dumped from ships and land. Colored shapes are floating on and below the water. Embellished with felt and plastic bits (from milk cartons and dental floss spools) it is a vision of how much plastic debris ends up in the ocean endangering sea life and the natural environment. Although wool is my usual medium, I have been experimenting with using found and synthetic materials in my work.



23 Raewyn Bucklow

Blockade, 2026, 16.5 x 25 cm, Cotton warp; wool, cotton, synthetic weft

\$363

In recent months there has been no escaping images of the Strait of Hormuz across the media, as well as constant rhetoric about the battle for control of the Strait with the blockade imposed there being a focal point of the Iran war.

When reading about the textiles of ancient Peru, I realised I could interpret a gauze technique to create a 'blockade' over a woven tapestry. The gauze net, with its strong colour represents the blockade of the Strait and the current stalemate of the opposing nations in the conflict, providing a stark contrast with the blended colours of the desert areas and the rich blue of the Strait.



24 Jo Ryan

Beneath The Surface: A Fabrication, 2026, 31 x 35 x 2.5 cm, Wool, Cotton, Copper Wire

\$2640

I have been experimenting with the Beneath the Surface concept for some time, both as a technical challenge and as a way of expressing an idea. The method of fabrication is a fringeless double-layer construction that can be split open after weaving to reveal a hidden layer.

The red outer layer is inspired by a photograph of the Australian outback near Alice Springs, taken from an aeroplane window by my sister. I chose the red of the landscape because of my connection with Australia and the good memories of time spent there.

Underneath the red surface is a darker layer, visible around the edges and through the centre split. Woven and wrapped supplementary warps in green, yellow and blue emerge through the opening. To me, these colours represent life, growth and the adventures and experiences along the different paths we take through life. The paths are visually similar, reflecting the uncertainty of the choices we make and the fact that we can never know where another path might have led.



25 Pip Barrington @deaverpip

Pip Barrington, Draco, 2026, 27.5 x 18.5 x 3 cm, Horse hair and wool weft on cotton warp

NFS

This tapestry is an intimate portrait of the artist's unwell pony Draco.

Woven on a cotton warp the composition features a structured geometric background which creates a formal backdrop for the expressive organic subject. Moving beyond mere representation the work physically embeds the pony into the textile. The head and flowing mane are woven using mane and body hair gathered directly from Draco after clipping. The clipped coat, once a protective layer is repurposed to form the very lines of the image.

Allowing the long untamed strands of mane to spill outside the woven grid means the boundary between flat textile and tactile sculpture is deliberately blurred. By locking these organic fibres into the woven grid, the act of weaving became a healing process for the artist.



26 Joan Korn

Luminescent, 2026, 12 x 10 cm, Fine silk fabric, silk and synthetic yarns, dyeing and cyanotype print

\$330

The concept for this tapestry is drawn from my engagement with the natural world and the complexity of that environment. I have experienced this from childhood in different hemispheres; it has been and is a central tenet of my life. Both the visual and emotional response to whatever I encounter outside has prompted me to stop and observe more closely a given item or grouping. Those impressions are what finds a way to my tapestry design. To realise my response, I do not try to represent anything realistically but intrinsically take a more abstract approach which better expresses the ephemeral and inexpressible.

In among twigs, leaves and general forest/garden detritus lie veritable mini landscapes which are alive with exquisite growth; fungi, lichen, mosses and some flowers of intense colours and variable jewel like forms. I'm very conscious of the interdependence of what is below the earth as well as above.

This tapestry is influenced by such a 'scene' the outer section representing the mix of often overlooked undergrowth while the central panel represents the richness of elements that may be found within that setting.



27 Valerie Kirk @Valerie_Anne_Kirk

Onkaparinga River and Local Flora, 2026, 37.5 x 26.5 x 0.3 cm, Tapestry/Cotton Warp and mixed weft

\$1300

Developed during the residency at Sauerbier House, SA, this tapestry emerges from time spent along the Onkaparinga River—following its curving bends to the river mouth where it opens into the sea. Through sustained observation, I engaged closely with the environment's textures and rhythms: plant life, bird movement, shifting sands, riverbanks, and the interplay of weather and light. I absorbed these encounters through a sensory, attentive process that underpins the work's visual language. The river extends to Lobethal, site of the historic Onkaparinga Woollen Mill. The famous blankets continue to be used, preserved, and passed on showing care, longevity, and emotional connection.

The tapestry also draws on Japanese philosophies that value attentiveness and respect toward materials and processes. The ethos of mottainai informs an approach grounded in sustainability, minimising waste, and honouring the resources and labour inherent in making. Wabi-sabi guides an appreciation of imperfection and transience, while monozukuri reflects a commitment to thoughtful, skilled making with an emphasis on durability and meaningful use.

Imagery and material sensibility are shaped by both the river environment and the legacy of the Onkaparinga blankets, resulting in pieces that hold traces of place, memory, and process. Together, they propose a quiet dialogue between landscape, history, and making—foregrounding care, connection, respect and continuity.



28 Brenda Goggs

Annunciation, 2024, 30.5 x 21 x 1.5 cm, wool and cotton on cotton warp

NFS

The last thirty years has seen vigorous debate about Australia's colonial past which is still continuing. It is not 'fixed'. My work interrogates a variety of approaches to the idea of a spiritual home in the land and where our perceived boundaries lie. It also questions the relationship between land and landscape. Taking the time to weave in some of our political and historical questions creates a visual time continuum where thinking can continue into the future rather than merely 'freezing' it into a wall hanging.



29 Anna Olsson @vassberg13

Please come, it is urgent., 2026, 38 x 38 x 1 cm, Linen

\$858

I try to understand the world in my loom and the tapestries become my answer to change. I weave because I want to tell something. I listen, see and meet people. I think, ponder and images arise. Images that then become tapestries. My art has always been strongly driven by a political vision within me.



30 Anne-Elise Angas @anneeliseangas

Scorched, 2026, 35 x 34 x 1 cm, cotton, wool, foil and zari

\$2376

My hand-woven contemporary tapestries bring together the visual language of urban life, social commentary and historic textile design. I am interested in transforming fleeting images and messages—such as graffiti, street posters and headlines—into permanent woven forms. My work often combines these contemporary visual elements with references to traditional decorative patterns and the work of William Morris.

The materials and techniques I use are carefully selected in response to the narrative I am exploring. More recently, I have begun experimenting with natural dyes alongside man-made materials such as foil, wire and acid-dyed yarns. This combination allows me to explore contrasts between the natural and artificial, as well as ideas surrounding permanence, change and contemporary life.

For example, *Scorched* was woven during the UK heatwave of 2026. The piece reflects the effects of extreme heat on the natural environment, with a wilting sunflower forming a central image. The sunflower is dyed using colours extracted from plants grown in my own garden. In contrast, the background combines acid-dyed yarns and foil, introducing synthetic and reflective materials that emphasise the tension between the natural world and human influence.



31 Benthe Ibsen benteibsen.dk

Great White Winter Moon, 2026, 27 x 25 x 0.8 cm, Woven on 8/2 linen with a weft of wool, a little silk, and gold thread

\$544

I am a self-taught Danish tapestry weaver with 15 years of experience, debuting in 2011. I have exhibited internationally and serve on the board of "Hedens Vævere". In my art, I celebrate natural landscapes, particularly inspired by West Jutland and my travels. Weaving is an organic interplay between color, structure, and technique. My process begins digitally with an edited photo or collage. At the loom, my urge to experiment takes over, allowing the work to develop spontaneously. I work with multiple fine strands of silk and wool. By blending four shades into a single thread, I bring colors to life, causing them to shift with the light. I adjust the yarn thickness and combine techniques—particularly traditional soumak and rya—to break the flat weave, creating heavy, contrasting textures and edge. Inspired by the musical universe of Søs Fenger, my work "Great White Winter Moon" (27 x 25 cm) explores the universal light connecting us across the globe. It captures the moon's reflection in the dark sea using woven gold thread, symbolizing a protective light watching over everyone. It reflects nature's grand cycle: when the moon sets in one part of the world, the sun rises in another. My harmonious use of color, line, and texture communicates the balance and sensory experience I find in nature. Beyond the title, I let the art speak for itself, leaving the interpretation to the viewer.



32 Allie Dudley allie-dudley.com

Villulia, 2026, 21.5 x 18 x 1, Cotton seine twine warp, wool weft

NFS

"Villulia" is an effort to encode a piece of music into a tapestry format. I began with the song of the same name from The Sacred Harp, a collection of four-part harmony, a cappella songs traditionally sung in the American south and elsewhere that uses shaped notes instead of the more common round notes. Each color corresponds with a note, and each weft bundle has four strands, one for each vocal part. If you can figure out the key, you can use this tapestry to sing the song.



33 Kathy Spoering @kjdspoering

Puppy Love, 2025, 10 x 10 x 0.5 cm, Wool weft, cotton warp

NFS

I am a prolific sketchbook keeper. My small tapestries come from the pages of these sketchbooks. Although the sketches take just 15-20 minutes to create, occasionally there is one I want to spend more time with, and to make more of, and these become my tapestries.

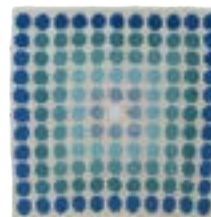


34 Olga Owczarek @texturetapestries

After Hepworth III, 2025, 33 x 24.5 x 1 cm, Cotton warp, wool weft

\$1320

Olga's inspiration comes from natural landscapes, history and folklore. She is fascinated by the stories and meanings held by physical places, and the sea in all of its forms. Weavers are sculptors and painters both. This rich tactile nature is at the heart of Olga's work: each piece explores the expressive potential of the woven form. Her weaving is an intuitive process and each piece evolves organically on the loom.



35 Jayne Robertson

Centre Point, 2026, 22 x 21 cm, Wool, silk, cotton warp

\$330

This tapestry was a journey into architecture rather than nature as inspiration. I was struck by an image of a beautifully moulded ceiling with a central skylight that seemed to glisten like crystal.

Where I usually draw on the colours and fluid shapes of nature, this piece demanded a more formal structure and an unfamiliar palette. The grid like pattern and colour gradation called for a mathematical approach - no cartoon, just measurements and calculations.

It was a satisfying, exacting process, and the finished piece draws the viewers gaze steadily into its centre.



36 Debbie Dickson

Climate Change - Destroying Families, 2024, 20 x 23 x 1 cm, Cotton, Linen, Lurex, Mohair, Wool

NFS

This tapestry reflects the tragedy facing emperor penguins as climate change continues to warm the world's oceans causing the sea ice to melt earlier each year.

The loss of sea ice is destroying the breeding and molting grounds that generations of penguins have depended on for survival.

When unstable ice breaks apart too soon vulnerable chicks can drown in the ice ocean or freeze before they are old enough to fend for themselves.

The tapestry highlights the far-reaching consequences of climate change on vulnerable species and ecosystems. It serves as a reminder that climate change is not only an environment issue but also a story of loss, displacement, and survival.



37 Yoshiko Nakano

yoshikotapestry.wixsite.com

The wee plannaid, 2026, 19 x 17 x 1.5 cm, paper, kumihimo, cotton and wool

\$528

On this small planet we share, I hope everyone can look up at the night sky and feel their own breath, the wind, and the starlight on their skin, so that fleeting moments of connection—with people, nature, and time—become lasting memories.



38 Lis de Vries

@lisdevries1

Turbulence, 2026, 18 x 18 x 2 cm, Cotton warp, wool weft, sparkle yarn

\$238

Turbulence is inspired by the colours and movement of a sunset over the sea. The work contrasts the changing and turbulent movement of the sea with the stillness of the sky and horizon.

The rich colours of the sunset move across the woven surface. Waves are suggested through changes in texture, density and structure, creating a sense of movement within the plain weave.

The work is woven on an eight-shaft table loom, using a cotton warp and wool weft. The weave structure combines tapestry weaving with brocade, creating a supplementary weft structure that allows areas of embellishment to sit within and across the woven surface. A found sparkle yarn is incorporated as an unexpected material intervention, catching and reflecting light like the last sparkles of the setting sun on water.

My practice is grounded in weaving, and I am interested in how the discipline of the tapestry weave can contain a structure alongside movement, irregularity and spontaneity. In *Turbulence*, the slow, repetitive process of sampling, experimenting and weaving becomes a way of observing and translating a transient natural phenomenon into a woven piece.

In *Turbulence*, I use the formal qualities of tapestry to explore the contrast between movement and stillness, using colour, structure and embellishment to interpret the changing nature of light, colour and landscape



39 Catherine Hallam

@misscathelizabeth

Flannel Flowers, 2025, 27 x 21 x 0.4 cm, Merino wool and cotton warp

\$528

This piece is inspired by flannel flowers, one of my favourite Australian native flowers. I'm drawn to the strange, almost sea-creature-like shapes of the flowers and foliage. I played with colour by making the stem and leaves lilac, leaning into the otherworldly quality of the forms and creating something that feels slightly surreal.



40 Susie Summers

@susiesummersart

Jellybean Road, 2026, 20 x 27.5 cm, Cotton

\$581

My tapestries translate local bushland into woven time—not grand, sweeping landscapes, but the specific places where light filters through eucalyptus and colour catches along sandstone ridges.

They begin as small sketchbook studies and become, thread by thread, acts of patient witnessing. Light held in cotton. Observation slowed into material presence.

My figure work is inspired by sketches and paintings from life drawing group at Blue Mountains Creative Arts Centre, Glenbrook.



41 Susie Summers
@susiesummersart

The Oaks Trail, Unknown, 21 x 26 cm, Cotton

NFS

My tapestries translate local bushland into woven time—not grand, sweeping landscapes, but the specific places where light filters through eucalyptus and colour catches along sandstone ridges.

They begin as small sketchbook studies and become, thread by thread, acts of patient witnessing. Light held in cotton. Observation slowed into material presence.

My figure work is inspired by sketches and paintings from life drawing group at Blue Mountains Creative Arts Centre, Glenbrook.



42 Jane Freear-Wyld
@freear-wyldtapestries

Layers: Tresco, Scilly Isles, 2025, 24.5 x 17.5 cm, Cotton and Wool weft on cotton warp

NFS

I've woven both large and small tapestries on looms and frames for many years, but as my back and joints become more troublesome the loom has a new home and I have an ever expanding number of frames. I've always used a cotton warp and wool weft, but since working on a smaller scale I've introduced fine cotton and linen weft threads, often mixing them all together.

After several hand surgeries, the camera and digital manipulation became my chosen design tool cum sketch book, until I began the ongoing process of trying to understand what all those mysterious camera settings can do. I've re-discovered the joy of experimenting and realised, for the time being, my camera is all I need. However, the difference between weaving large and smaller tapestries when choosing a design is really interesting, and often problematic. My designs are becoming very complex, more suited to a larger scale, though designs I desperately want to weave. It's the desire to break down that intricate web of shapes and colours that has become so enticing, but oh so ridiculously time consuming to weave with so many different weft colours to mix and miniscule shapes to weave. As for the future... I want to expand the variety of weft threads I use, introduce texture and raised shapes, rid myself of always weaving rectangular tapestries and – occasionally - find a simple but stunning design that's worth my time to weave.



43 Susie Summers
@susiesummersart

Woman Turning Away, 2026, 26 x 20.5 cm, Cotton

\$1055

My tapestries translate local bushland into woven time—not grand, sweeping landscapes, but the specific places where light filters through eucalyptus and colour catches along sandstone ridges.

They begin as small sketchbook studies and become, thread by thread, acts of patient witnessing. Light held in cotton. Observation slowed into material presence.

My figure work is inspired by sketches and paintings from life drawing group at Blue Mountains Creative Arts Centre, Glenbrook.

I love the way tapestry brings a unique quality of lines and the ability to blend thin strands of colour to achieve different shades, blending in a way that it very distinct from paint.



44 Chihiro Tsuji
@chihirotsuji1006

I am still breathing, 2025, 40 x 32.5 x 0.3 cm, Linen, Sile, Wool

\$1320

My artistic practice explores how humans and other living beings can coexist. Through the slow and intimate process of handwoven tapestry, I create portraits of threatened wild animals affected by human decisions, presenting them as individuals with dignity and an intrinsic right to exist rather than resources to be managed.

I am particularly interested in the gaze as a point of encounter. In my tapestry works, the eyes of wild animals invite viewers into a direct meeting, challenging human-centric perspectives and encouraging a more respectful way of living alongside wildlife.

Combining Japanese craftsmanship with Nordic tapestry traditions, and using natural materials such as wool, linen, and silk, I use the slow rhythm of weaving to create space for contemplation and a deeper awareness of the lives that share this world with us.



45 Ilona Demecs

Metamorphopsia, 2026, 15 x 25 x 0.5 cm,
Woven tapestry/Wool and cotton

\$330

The human brain is a quiet loom, constantly weaving the data of the outside world into a flat, predictable reality. We trust that the straight lines around us will keep their shape. The artwork *Metamorphopsia* captures the exact moment that trust fades. It starts with a strict grid of deep grey and earthy brown lines, representing the heavy structures of our reality. However, this rigid order breaks down in one distinct area. The lines escape, turning into organic waves and bubbles that rise to the top as the colours become soft and bright. As this rigid world fractures, a new vision takes over, softening the landscape and illuminating the dark areas where the distortion began. This visual breakdown serves as a gentle reminder: even as our physical sight fades with age, the inner mind awakens and climbs toward a deeper truth.

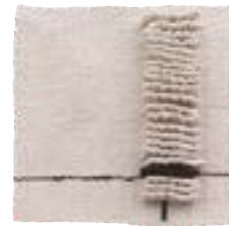


46 Anne-Kirsti Espenes @anneeliseangas

Indigo Linen Trees, 2026, 16 x 16 x 1 cm,
Linen weft, Cotton warp

NFS

I was given several hanks of really old linen yarn from a friend. It had a thin quality and the circumference of the hanks was more than 2 m. I had never seen such big hanks before. I gave some of the linen to an indigo dying expert. He dyed it, and I had some of my linen returned with this lovely indigo colour. I had to try weaving with it, and decided to make a miniature only using undyed natural linen and indigo linen. Trees have been the theme for my latest bigger tapestries. I decided to keep to this theme, and ended up with 'Indigo Linen Trees'.



47 Murray Gibson @murraygibsonstapestry

Spine, 2024, 15 x 15 x 2 cm, Cotton warp
and weft

NFS

As I write this statement today, it is my 66th birthday.

I have been weaving tapestries for 45 years. And this is where I am now at in my studio practice: very differently from before, I am weaving with simple materials and a limited palette. I am considering warp and weft rather than imagery. I have been a knitter for longer than I have been a weaver; I am exploring how I might incorporate these two textile practices.

As this tapestry developed, without intent it became a spine. Then, with intent I wove in the black. It represents a long period of extreme pain I suffered because of a bulging disc in my lower spine: no doubt a souvenir of years at my loom.

"Spine" has become a reflection of my life's experience as a tapestry weaver. Happy 66th birthday, Murray!



48 Shelly Goldsmith @shellytippinggoldsmith

Mother's Last Dress, 2026, 40 x 40 x 3 cm, cotton, wool, silk, reclaimed threads
(unravelling poly-cotton hospital gown)

NFS

In 'Mother's Last Dress' I'm considering the powerful and often complex relationship we have with our biological mother; pertinent to us all, but different for everyone. This bond which begins life leaves a lasting imprint, whether tender or fractured, known or absent.

The shaped tapestry depicts a lump of coal with a belt wrapped around it. It is woven in part from repurposed thread taken from my late mother's poly-cotton hospital gown; unravelled and rewoven, DNA is twisted together and reinterpreted. The process of weaving this tapestry was an act of reflection, allowing understanding to unfold and cloth to grow.

I travelled to a coal mine in South Wales to choose a large piece of anthracite coal, which I have been drawing and weaving from. I'm fascinated by coal the substance, evidence of what came before us; compressed life on earth from a time we can only imagine. What will be the equivalent geological scar look like from our time? The image of the belt is taken from my mother's 1960's dress, it circles the coal, holds it all together, as mothers do! All mother's and Mother Earth.

The small tapestry is woven on a circular warp around a frame, the whole textile is slipped off the frame intact. It feels fitting that the warp threads are left uncut, the beginning and end of the warp thread is knotted to make one continuous thread which travels, continuously through the core of the weaving. The warp left exposed has become a strong element of the final artwork.



49 Ulrikka Mokdad
@ulrikka.mokdad

Boris, 2025, 20 x 20 x 0.2 cm, French gobelin tapestry/silk and wool weft, linen warp

\$990

My tapestries emerge slowly, weft thread by weft thread, out of a need to interpret and translate my ideas into narrative images with thought-provoking and - sometimes - beautiful content. I believe 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. My chosen tool used to express my thoughts is a wooden high-warp loom. Regarding the motif on this miniature: I don't have any profound, intellectually sophisticated, or politically correct explanation for why Boris, the Siberian tiger, suddenly demanded to be woven. Sometimes one just gets an irresistible urge to weave a tiger, I guess.



50 Ellen Ramsey
@ellen_ramsey_tapestry

Coded Nocturne, 2025, 19.5 x 26 x 0.5 cm, Wool, silk, cotton, rayon, synthetic metallic

NFS

My current body of work foregrounds the hidden beauty in microelectronics, the power of Big Tech, and my ambivalence toward rapid technological change. This particular work is from my "Consensual Hallucination" series. Each techno-surrealist weaving in the series is designed by manipulating an image using a glitch generator software that slices, shifts, and chromatically alters the original using a variety of programmed effects. To my way of thinking, Glitch Art aesthetics reflect the disorientation, loss of control, and societal fragmentation that is overtaking us as AI alters our perception of reality.



51 Michelle Driver
@michelledriverartist

Threshold: Basement, 2025, 27.5 x 35 x 0.3 cm, hand woven tapestry - wool, cotton, linen

\$858

This tapestry is part of an ongoing series exploring the psychological and architectural intersections of the self and space. Threshold: Basement draws from the SAFC building at Glenside - formerly a psychiatric hospital - and uses its history as a backdrop for reflecting on neurodivergence, mental health, and the complex relationships we have with both institutional structures and our internal landscapes.

A flight of basement stairs becomes a quiet symbol: not a descent into madness, but an ascent into the unknown. Is something really there? A flicker, a shape – real, imagined or remembered.

The work draws from the experience of being neurodivergent in a world built for sameness. The basement represents the "othered" space - forgotten, overlooked, but foundational. It invites viewers to consider what lies beneath: discomfort, introspection, shadow selves - and whether those parts deserve fear or compassion.

Woven in muted tones with subtle depth, this piece resists the decorative and leans into emotional realism. It invites pause rather than spectacle. The tapestry doesn't offer answers. Instead, it marks a threshold: between light and dark, self and system, perception and presence.



52 Carolyn Hazel Drake
@carolynhazeldrake

Soft Animal V, 2026, 33 x 12.7 x 0.63 cm, linen, botanically dyed wool, horsehair

\$1056

I am a textile artist working across tapestry weaving and other forms of handwork, with a practice embedded in an intergenerational history of textile making.

Material and process are central to my work. I use natural and repurposed materials, including wool, linen, and horsehair, through processes that require sustained attention and thousands of small decisions. Meaning accumulates through repetition and making.

My recent work considers textiles in relation to devotional objects and other material forms used to focus attention. I am drawn to archetypal shapes, pattern, and ornament that carry cultural associations without a single fixed meaning. These forms allow me to work with recognition while leaving space for ambiguity. Repetition and pattern create an optic experience that shifts with proximity, while the texture and dimensionality of the materials maintain a strong haptic presence.

I am also interested in the physical behavior of textiles. Transparency, dimensional surfaces, and materials that extend beyond woven edges complicate the boundaries of carefully constructed objects and emphasize their relationship to the body, touch, and time. Through this work, I examine how sustained material practice can shape attention and how ordinary materials can become objects of contemplation.



53 Jane Walkley janewalkley.com

Peg Plan, 2025, 17 x 16.5 x 2.5 cm
Cotton, Linen, Worsted Wool, Jesmonite (eco resin), Mill Debris

NFS

This small work brings together two interconnected strands of textile history from a former textile mill in West Yorkshire: the machinery used to weave cloth and the systems used to design it. The cast components woven into the structure are taken from parts of a Hattersley Standard loom, a machine once central to textile production at the mill. These industrial forms are incorporated into the design of a peg plan, a coded diagram used by designers and weavers to determine the arrangement of threads and the structure of woven cloth.

The peg plan used in this piece was taken from a guardbook belonging to the Sunny Bank Mills, dated 1894. Guardbooks were working documents used to record patterns, technical information and cloth samples. The cream woven sections of the tapestry represent the pages onto which the peg plan was originally pasted. The exposed warp represents a tear in the paper.



56 Suzanne Knight @suzanneknight33

Through the garden gate (hawthorn berry), 2026, 25 x 14 x 3 cm, Tapestry weaving (repurposed wool, naturally dyed wool from ivy leaves, hawthorn berries, mullein, ornamental grape leaves, briar rose, thistle, native hibiscus and eucalyptus), metal stand

\$660

In this work, I reflect on the legacies we inherit. Early settlers introduced plants and seeds in their gardens to recreate their homeland in a foreign environment. In doing so, they transformed Australian ecosystems, contributing to the displacement and loss of native habitats and the spread of invasive weeds.

As a mid-19th Century migrant, my great, great, grandmother Granny Bowd, would walk the roads and lanes of her rural town dreaming of her Scottish landscape and throwing hawthorn seeds from her apron pocket onto the verges- encouraging the growth of hawthorn hedges. Today hawthorn continues to suppress that landscape. The colours on the tartan pattern are dyed using invasive weeds and natives, including ivy leaves, hawthorn berries, mullein, ornamental grape leaves, briar rose, thistle, native hibiscus and eucalyptus- emphasising the relationship between place, belonging and the impacts on native environments.

The use of repurposed wool highlights the need for collective responsibility to reuse and recycle. I am interested in the choices we make, and how our decisions create lasting cultural and environmental legacies. Contained within the silhouette of a plastic bottle- mounted on a shelf similar to a supermarket display, this tapestry links colonial migration to modern patterns of consumption, waste and material excess, where our current habits of ownership and consumerism impact future generations through urban sprawl, landfill and habitat loss.



57 Manjari Murugesan
@impatientweaver

Stretched too thin?, 2026, 19 x 25 x 1 cm,
Cotton, 8 shaft table loom

\$726

Somewhere along the way, I became the age I used to think was old.

I spent much of my twenties waiting for a certain feeling of stability to arrive. At 25, I thought I would have the answers. Now that 30 is almost here, I have mostly acquired more questions. About time, work, family, children, choices, and whether there is actually a correct order in which any of these things are supposed to happen.

There is also the less philosophical evidence of ageing. Staying up all night has lost its charm. People I once considered boring suddenly make perfect sense. My body has begun contributing to conversations I did not invite it to. The tapestry is a playful tug-of-war between two versions of the same person, woven as an interlocked double cloth on an 8-shaft table loom. The figures stretch between two surfaces, connected through their limbs and sharing the same physical point for a head. Encased within the woven borders, hidden beads shift and click as the piece is handled —a quiet rustle, like the background noise in my head as things change. They could be 29 and 30, although I don't think it matters which is which. One pulls while the other is pulled; neither quite lets go.

Double weave became part of the idea itself. I can see and adjust what is in front of me, while what is behind me is harder to see and change. The two sides have to be made together. Much like me, unfortunately.



58 Caroline Tully
@heliadenymph

Minoan peak sanctuary dress, 2026,
Wool, mohair, silk, cotton, synthetic

NFS

Inspired by the faience votive dresses from the Temple Repositories at the Minoan palace of Knossos, this tapestry dress is a meditation on archaeological textiles, female bodies, and hill and mountain cult sites in the Bronze Age Aegean.



59 Rosemary Crosthwaite

Stripped Bare, 2026, 40 x 21 x 0.5 cm
cotton warp, wool, cotton, linen weft

\$1,399

In recent years our forests have become very vulnerable due to extremes in weather conditions and the logging industry which continues unabated in parts of Australia.

The impact of change in our forests is not just at the time of a fire, extreme storms or commercial harvesting, it is long lasting. Tall trees are burnt, broken and stripped bare, clearing the way for undergrowth to return quickly to fuel yet another round of fire in the future. Forest habitats can change, rendering the land and precious flora and fauna more vulnerable.

"Stripped Bare" woven in cotton, wool and linen, speaks to this constant cycle of re-growth and damage. The image was developed from photographs taken along Grand Ridge Road through the Strzelecki Ranges in South Gippsland. Although taken quite some time after the area had been engulfed by fire, the impact remained. Despite being a small tapestry, "Stripped Bare" aims to gently remind us of the large challenges we face in maintaining healthy rainforests in Australia, to avoid harm to people, native habitat and ultimately damage to the land.



60 Aet Ollisaar

@aetollisaar

DREAMLAND, 2026, 40 x 35 x 1 cm,
wool, linen, silk

\$1122

My primary means of expression is color. I draw inspiration from encounters with different people, places, and historic objects, and I am driven by the qualities and contrasts of materials. While I focus on the diverse possibilities of weaving techniques and large-scale tapestries, I also create improvisational etudes, blending textiles with found objects that hold personal meaning for me.

Weaving and studio life are as vital to me as breathing. I truly love every aspect of my life, but the studio is my space for thinking, drawing, weaving, and simply being myself—a sanctuary where I can relax and overcome any obstacle life throws my way. Every color and detail is worthy of notice, yet time preserves only the most essential. Softly, between the rows, I weave my dreams and hopes, blending in my most beautiful memories.



61 Joy Smith

joysmith.com

Eastern Barred Bandicoot, 2026, 7 x 16 cm, Linen & cotton

\$396

Most of the tapestries I weave are telling stories, sometimes depicting life around me, or occasionally themes suggested in group exhibitions. This little tapestry is part of a series titled 'the Lady & the Bunyip', that I been constantly returning to since 2014. I entered a group exhibition that wanted one to look at old tapestries, be influenced, design & weave one's own piece. I kept returning to 'the Lady & the Unicorn' series as my influence. The tapestries in my series have an imagined story behind them - they are rare found fragments of a little known Australian set of tapestries. Australian creatures, plants & colour choices feature in this narrative - as well as a Bunyip, an Australian mythological creature replacing the unicorn.



62 Mary M. Jones

maryjonesweaver.com

Experiments in Twining I: The Space Between, 2025, 35 x 41 x 2.5 cm, wool and cotton seine twine

NFS

This piece emerged from an exploration of how line echos form. I wanted to experiment with eccentric twining to fill the spaces between undulating shapes. The results were bright, stratified layers that level out as they progress. As I wove, the tails from the twining spilled out beyond the selvages. This felt like an important continuation of the lines rippling off the edges of the shapes -- so I gently guided and sculpted them into the final mounted piece.

In the end, the piece became a mediation on control. While I wrought the pale shapes according to a specific plan, the vibrant twinning in between simply followed along its pre-set path. In tapestry, where the background must be woven as well as the foreground, this piece gives attention and depth to that which underpins each form -- turning the background into a focal point. Building outline upon outline, the space between takes on a life of its own.



63 Sue Weil @sueweilart

A Story of Time, 2024, 30.5 x 30.5 x 0.25 cm, cotton, wool, Tencel

NFS

My designs are intentionally spare, often abstract, and minimalist in style and composition. Works may be simple, direct, emotional, sometimes fantastical, allowing space for each viewer to reference their own life experience. Some of the themes I explore include such issues as climate change, increasing political polarization, and the need to create an equitable world for our children.

Some of my works reflect an inner call for peace, and our occasional need for retreat and self-renewal. These works may be inspired by nature; her beauty and vulnerability in light of our changing climate. They may also be viewed in the abstract as our global community faces political headwinds.

"A Story of Time" is an abstract work, woven in a subdued palette, and reflecting layers of Earth's strata. Hidden extinctions, buried treasures, and time's anomalies lie within, awaiting discovery. This piece breaks the traditional mold of squared borders, its jagged edges lending a portal into a living landscape. Wrapped, coiled, and dangling threads suggest the unique nature of our shared world.

Weaving attracts me for its simplicity: beginning with two opposing sets of threads twining together to create a whole, my imagination travels from inspiration to its physical rendering. Working at the loom provides the opportunity to sit in stillness, allowing my hands to think.



64 Debbie MacKinnon

Bobby McGee and the Lighthouse, 2026, 39 x 19.5 x 0.5 cm, Hand spun sheep's wool and pure new wool

\$396

My artistic practice has shifted from paint to wool. This shift took much time/work to be truly seen. Painting became a burden, as weaving a comfort. Between the world of painting and weaving, arose line drawing. Influenced by Charles Addams absurd comics, also early comics/cartoons. My drawings are small and often of isolated characters, sometimes communicating with other very odd characters. Represented in part, often without arms/legs/purpose, as vessels/pots/cups/urns. I am now attempting to weave these images/drawings. In the past I had mostly focused on larger more expressive tapestries, my current scale/style has become measured/meaningful. It can be slow/fixed, I don't have the luxury of painting over it. The wise words of my first tapestry teacher compared weaving to life, you can't change what is done, however what you do next can make it work. When I weave, this is what I hear. Age reveals patterns in life, recurring calls, repeating themes, the obscure becomes obvious. Dark hues, foggy lighthouses, stormy, seaweed covered sands, searching and isolation dominate my work. Solitary figures stand with little agency as life has been harsh on them. I repeatedly explore light/dark, loss/hope, grief/joy in all my work. I am drawn to all things windswept, coastal, dramatic, moody. My fascination with fair isle knitting influences the patterns within my work, as do the random patterns/textures that occur due to hand spun wool. Stories/poetry/memory dictate the meaning.



65 Jane Millard

Abstract Memories, 2026, 19 x 37 x 0.5 cm, Linen, silk, cotton & wool

\$726

Detail is central to this work. By working at an intimate scale, Millard invites slow looking and close engagement, encouraging viewers to notice the quiet complexity embedded within the piece. Through tapestry, she explores thoughts, ideas, and emotional landscapes, using texture, form, and repetition to give physical expression to intangible experiences. The work celebrates material presence and small gestures, revealing how meaning can emerge through attention, touch, and thoughtful process.



66 Daisy Williamson @daisy.williamson

Fast and Slow Landscape 1, 2025, 39 x 30.5 x 0.5 cm, Wool and linen on cotton warp

\$659

Tapestry weaving is a language I am slowly mastering over time through regular and consistent practice. Each year I gain a bit more experience and therefore a bit more confidence in how I can express myself within the parameters of the craft. I am interested in exploring ideas through weaving and I like the idea of the loom being an instrument of experimentation. I often make small works and drawings for ideas and I have boxes of woven sketches that I may or may not return to. This landscape series explores the intersection between weaving and drawing. Fast and Slow Landscape 1 is work developed from a series of sketches done on clear plastic film. I hold out a sheet of plastic like a window and quickly trace what I see. I then project and enlarge these marks onto paper and then develop it into a painting which becomes my cartoon. I like how tapestry weaving preserves gestural marks and captures the discrepancy of time between the fleeting drawing made outdoors and the slow weaving made later in the studio. The slowness of tapestry weaving also mirrors the slow geology of these hills. The colours capture the purples in the Scottish hills in autumn.



67 Tricia Goldberg @triciatapestry

Wildflowers from the Alpes Maritimes, 2026, 27.5 x 19.5 x 0.5 cm, hand-woven tapestry/cotton, wool, linen, silk

\$924

In May, 2026, I had the wonderful opportunity to return to the South of France to visit dear friends who live there. We love the markets and cooking, and the highlight is going on walks together.

I love flowers and, in particular, wildflowers. When you spend time observing them you see that they are delicate with intricate forms and shapes, sometimes quite different from each other. At first I was amazed at the variety, and then as I began collecting them I looked more closely at the distinguishing qualities of each one. I didn't have names for them. I tried to take only one flower of each kind and only if that particular flower was abundant. Each day it became a fun game, could I remember if a certain flower was brand new?

I brought the flowers home in the little notebook I had tucked them into and weeks later I wanted to see them better. They filled up two pieces of 8 and 1/2 x 11 paper. I may have had it in the back to my mind to make a weaving for our friends, but I decided to go ahead and weave one page of wildflowers for this small scale show. I continued a deeper observation as I tried to weave each flower.



68 Daisy Williamson @daisy.williamson

Fast and Slow Landscape 2, 2025, 39 x 30.5 x 0.5 cm, Wool and linen on cotton warp

\$659

Tapestry weaving is a language I am slowly mastering over time through regular and consistent practice. Each year I gain a bit more experience and therefore a bit more confidence in how I can express myself within the parameters of the craft. I am interested in exploring ideas through weaving and I like the idea of the loom being an instrument of experimentation. I often make small works and drawings for ideas and I have boxes of woven sketches that I may or may not return to. This landscape series explores the intersection between weaving and drawing. *Fast and Slow Landscape 2* is the companion to *Fast and Slow Landscape 1* and is part of work developed from a series of sketches done on clear plastic film. I hold out a sheet of plastic like a window and quickly trace what I see. I then project and enlarge these marks onto paper and then develop it into a painting which becomes my cartoon. I like how tapestry weaving preserves gestural marks and captures the discrepancy of time between the fleeting drawing made outdoors and the slow weaving made later in the studio. The slowness of tapestry weaving also mirrors the slow geology of these hills. The colours capture the purples in the Scottish hills in autumn.



69 Elvire Debitus elviredebitus.com

3 P.M (The lost suburb), 2025, 34.5 x 28 cm, wool weft & cotton warp

\$1122

My work explores the relationship between nature and civilisation through places of transition: streets, parking lots, suburban neighbourhoods, roadside utility poles and peripheral landscapes.

Whether encountered through cinema, photography or simply while walking, these places have long fascinated me. They are marked by human activity, yet strangely emptied of human presence. They offer the possibility of being "nobody, somewhere"—an idea that runs through my work across both tapestry and painting.

Light also plays a central role in my practice. I am interested in the way it can transform overlooked places into quiet, contemplative spaces.

I am drawn to the paradox of depicting these ordinary landscapes through tapestry. The slowness and technical precision of weaving invite a different way of looking, encouraging sustained attention toward places that often go unnoticed.

Whether working in tapestry or oil painting, I seek to create silent spaces where stillness becomes a way of looking, contemplating and imagining.



70 Hanna Zabudska @hannazabudska

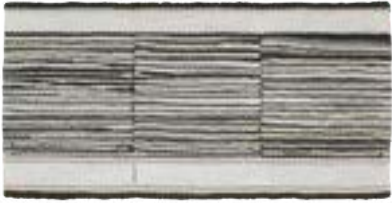
Shelter, 2025, 23 x 35 x 0.5 cm, Silk weft on cotton warp

NFS

I chose tapestry because it asks for time and appreciation. In a world increasingly shaped by speed and instant images, weaving offers a different way of making and seeing. Every tapestry is built slowly, thread by thread, making each work inseparable from the time, patience and human effort invested in it.

I value textile art not only as a craft tradition, but as a form of visual art with its own language and possibilities. I am interested in how colour, composition, pattern and material can work together, and in how the physical process of weaving becomes part of the meaning of the work.

My work as an artist is closely connected to my practice as a restorer. Creating new works has made me increasingly aware of the value of preserving those that already exist. Every tapestry is unique and carries the knowledge, skill and effort of the people who made it. For me, conservation is therefore not separate from art, but part of the same responsibility: to create, understand and preserve



71 Cheryl Thornton

Kyoto silence, 2026, 12 x 23.5 cm,
Cotton, wool, paper yarn

\$990

Kyoto silence
silence, what is silence
what does it look like
quiet, stillness, nothing
so much noise in silence
sounds, contrasts of
appears one way, seen another
and heard another
slats
same purpose as blinds, these are part of a newer dwelling
above brown roller doors, garage probably
They appear as units, repeated yet never the same.
There is a stillness and silence regarding these blinds.
A year later after that photo and not far away I had gone for a
walk, had a coffee at arabica%, visited the kimono and
contemporary textiles shop then of course the card shop,
making the odd little purchase. On the way back decided to
take a different path to one I was familiar with. There was
some construction happening, so no choice but to follow
Looked up and there was a Gallery, a well established
gallery. Somebody was inside. Read the list of exhibitors on
the outside...John Cage was top of the list.
An elegant gallery person opened the door and beckoned to
me to go in.
changed my shoes to plush gallery slippers
There at the back of the gallery was a painting by John Cage
and beside it a work by Ryoji Ikeda titled 4'33" 2010.
time vanished, so unexpected
coincidences can do that
Perfect silence.



72 Bridget Lane @bridgetlaneweaving

Oystercatcher - Haematopus ostralegus,
2025, 14 x 14 x 0.5 cm, wool, polyester,
cotton

\$495

Through abstraction, I consider how simple colour,
line and form can be woven to invoke a quiet journey
of exploration. With a reduced colour pallet, I'm
continually exploring how visually simple forms can
be enhanced with divergent colour tones.
This piece draws on my fascination with birds, from
their delicate markings and individual characteristics
to their calls in treetops and hedgerows. It is easy to
miss their presence in the busyness of everyday life.
'Oystercatcher – Haematopus ostralegus' forms part
of a wider project of a number of birds, each
presented individually so that we can focus wholly on
them, rather than seeing them simply as part of our
surroundings.
Using wool weft, polyester highlights and cotton
warp, each piece reflects the bird's predominant
plumage colours in proportion to their occurrence,
alongside a strip representing its leg colouring. The
wider area of lyrical lines and waves interpret its
distinctive call as shown on a spectrogram, revealing
the frequency ranges within its song.
While researching and weaving this project, I have
become much more aware of individual bird calls in
my surroundings. My hope is that it encourages
others to notice the presence of birds and consider
the importance of protecting them and their
environment so they can thrive.



73 Bridget Lane @bridgetlaneweaving

2025, Tawny Owl - Strix aluco, 2025, 14 x
14 x 0.5 cm, wool, polyester, cotton

\$495

Through abstraction, I consider how simple colour,
line and form can be woven to invoke a quiet journey
of exploration. With a reduced colour pallet, I'm
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become much more aware of individual bird calls in
my surroundings. My hope is that it encourages
others to notice the presence of birds and consider
the importance of protecting them and their
environment so they can thrive.



74 Betty Hilton-Nash @mendocinobetty

May We Remember, 2026, 34.5 x 32.5 x
.75cm, Tapestry, cotton seine twine, wool,
cotton embroidery floss

\$759

As I move closer to the finish line on this earthly
journey I witness the passing of some of my dearest
friends that have shared this space with me.
I wove this tapestry to honor them. Some were
weavers, most were artists. I am a better person for
having known them. I am sad but also uplifted, their
memories are truly a blessing.



75 Susan Gaire

Bonded Pair, 2026, 26 x 34 x 0.3 cm,
Cotton warp and wool weft

NFS

Bonded Pair began with a photograph I took of two Sandhill Cranes on migration in New Mexico, locked together as they glided toward landing. These large awkward birds carry a quiet elegance in flight and a lifelong commitment to each other that endures even in the vulnerable moment of descent.

In tapestry, I translated that feeling into woven form—soft grays and desert tones holding the tension between motion and stillness, between wild freedom and steadfast partnership. The work honors the beauty found in imperfect flight and the unbroken bond that keeps two lives aligned until the ground rises to meet them.



76 Méabh Warburton

November Walk, 2025, 10 x 10 cm, cotton

\$330

I make small scale, finely woven tapestries using cotton threads. I live in deepest, rural France and part of my daily routine is walking the tracks and fields around my home with Daisy our dog. The changing landscape is noted and enjoyed - dayglo lichen and moss on branches and stones, a small clump of wild narcissi which never got to flower as the deer ate the flower buds, honeysuckle flowering in the woods. I'm accompanied by a changing sonic landscape too, the small field birds being joined by cuckoos, nightingales, hoopoes and golden orioles as we move towards Summer.

People don't move away from this area very much and I am conscious, even as an incomer, of the continuity, of my feet following in the footsteps of those who have come before. Pacing, tracing and mapping this small, intimately known patch of the earth.

There are parallels with the technique of tapestry, the repetition, the rhythm, the slow patient progress. It anchors, slows time, concentrates.

My tapestries are landscapes.



77 Patricia Armour tapestryartist.co.nz

In the Garden, 2026, 20 x 18 x 0.25 cm,
Wool and mixed fibres on cotton warp

\$990

A garden has secret spaces, paths, areas of untamed beauty, trees, formal hedges, ponds and open ground. There are places where one can hide when playing an energetic game of hide and seek with youngsters, or where lovers can meet in private away from prying eyes. Light plays tricks where there is light and shade, or perhaps a fountain of water making colours dance.

My lady is stepping out from the bushes into the faded sunlight of evening, when the sun glows yellow and pink on her skin's surface. Is she hiding from the children playing, or is she waiting for someone special to arrive?

This design has been created by merging two images allowing the brightness of the evening glow illuminate the face, while the shade of the trees remain so she can step back and disappear once more.



78 Tim Gresham @greshtim

Unwind, 2026, 39.5 x 39.5 x 1cm, Woven
tapestry / wool, cotton

\$3,330

My tapestries explore light, colour and rhythm, and are influenced by landscape and modernist design. The time consuming nature and rhythm of the weaving process are integral to the work. Using historical tapestry techniques with a contemporary, minimal aesthetic colours shift across the surface, playing with effects of depth and perception. They are improvised, sensual and spontaneous, yet created in extreme, precise slow motion.

Without using a preconceived design my recent works start with defined parameters of concept and colour palette. By sketching the rudimentary elements onto the warp incrementally during the weaving process, the abstract forms are encouraged to distort and stretch as they grow, giving life to the work.



79 Louise Martin
louisemartintapestry.com

Amaranth Blue, 2026, 31 x 33 cm, Silk, cotton, linen, wool

\$1241

Ten years ago I began a period of exploration in extending the language of weave. I was particularly interested in highlighting the qualities of yarn, allowing their individual character to shine, bringing fibres to life as they move over and under each other in a multitude of combinations. I became fascinated by my surroundings, rooted in place. I could now weave the shifting colours and patterns observed as the landscape responds to a breeze, as the tide turns, as seasons change. I conveyed these subtle rhythms in a combination of fine and thick yarns of silks, linens, cotton, wool, wire, nettle and stainless steel. This new way creates technical intrigue and a play of light not possible in conventional weave.

I have a degree in Constructed Textiles and a Masters in Applied Art. I have exhibited internationally, taught extensively and am the co author of *Woven Tapestry, Art and Practice*, published December 2025.



80 Emma Jo Webster
@emmajowebster

Restrained Colour Chaos, 2026, 16.5 x 9.5 x 0.25 cm, Hand woven in Cotton

\$436

Colour has always been central to my own practice, I am known for weaving vibrant, abstract tapestries across a variety of scales. Recently I have been exploring more intimate "tapestry sketches" inspired by my ink paintings. By deliberately leaving parts of the coloured warp exposed, colour transcends being merely a surface element - it becomes the structural heart and soul of the work.



81 Joanne Briffett
@joannebriffett

The Summit of Round Down, 2024, 12 x 17 x 3 cm, Cotton warp / wool weft

\$123

My piece *The Summit of Round Down* focuses on a high point of the Harting Downs along the South Downs Way. Designed as a three-dimensional tapestry, the work translates the physical hilltop and its surrounding radiating contour lines into a sculptural surface. By mapping geographic data directly into woven structure, the piece grounds the abstract shape of the land into a tangible, physical object. Through this practice, I aim to celebrate the structural and visual character of the South Downs.

82 Amy Cornall

Blue-ringed Octopus, 2026, 10.5 x 7.5 x 0.5 cm, Weft-faced tapestry, Mercerised Cotton

\$396

This is the fifth work in an ongoing series of 'Small Creatures'. All quite small, fine tapestries woven in DMC embroidery cotton, featuring animals and insects that are strikingly coloured. The *Blue Ringed Octopus* describes several distinct species living off the Eastern Coast of Australia and further afield. No more than 10cm in length, they are unassuming and shy, but when in danger can flash vivid blue patches of skin. Their bite can paralyse an adult human, causing death within 30 minutes if medical attention is not received.



83 Misako Nakahira
misakonakahira.com

Unlayered #PPP, 2026, 22.8 x 20.8 x 0.8 cm, Wool, Cotton

\$726

My practice centers on weaving and tapestry, exploring how textiles can function not only as material or surface, but as a medium that transforms perception. I am interested in moments when seemingly flat images shift through color, transparency, overlap, depth, and the viewer's movement.

In tapestry, woven structure, color, and material are inseparably connected in the formation of an image. Rather than simply supporting an image, these elements shape and define one another. I am particularly interested in the visual qualities of "MOKU-ITO," yarns made by twisting fibers of different colors together. Multiple colors coexist within a single surface, subtly merging and separating depending on the viewer's distance and position.

In **unlayered#PPP**, translucent woven surfaces overlap, creating visual effects that suggest both depth and flatness. The boundaries between foreground and background become ambiguous, while each element remains independently perceptible. The work has no fixed top or bottom and can be viewed from different orientations. From close up, the image dissolves into weave, color, and material; from a distance, these elements come together as a cohesive image. The relationship between structure and image is never fixed, but continually shifts with the viewer's position and gaze. It is within this indeterminate state that I find the expressive potential of tapestry.



84 Dimity Kidston
@dimitykidston

Seaweed Medley, 2026, 40 x 25 x 3 cm, Wool, cotton

\$554

My recent tapestry work continues an exploration of seaweed and the shifting forms created where ocean meets land. I am drawn to seaweed washed ashore, its tangled masses, rhythmic lines, unexpected colours and the way individual forms become entwined. What can initially appear as debris reveals, on closer observation, an extraordinary complexity of pattern, texture and structure.

Three-dimensional elements extend from the tapestry, breaking away from the traditional flat plane of weaving. These forms curl, overlap and project into space, echoing the way seaweed twists, folds and settles as it is moved by water and deposited along the shoreline.

Through this continuing body of work, I am interested in drawing attention to the beauty and fragility of coastal environments.



85 Kaori Okabayashi
@kaori_okabayashi

cheerful fruits, 2026, 25.5 x 17 x 0.6 cm, various type of yarn

NFS

I've created a few pieces under the title 'cheerful fruits', and this time the theme is pears.

Every year, I used to receive Western pears as a mid-summer gift from the knitwear factory. They possessed beautiful, naturally cultivated colors and a delightful fragrance. These pears were also grown in Japan, and were truly lovely fruits that had surely been cultivated with great care. Just like the knitwear produced by that domestic factory.

However, in recent years, under pressure from mass production overseas, Japanese knitwear factories and yarn manufacturers have been disappearing year by year. Sadly, the factory that used to send me those pears also went out of business a few years ago.

We live in a modern age overflowing with material possessions. With environmental destruction advancing at such a pace and the climate beginning to go haywire, I believe we should take a moment to reflect once more on what we truly need.

In this era of mass production, we must take care not to lose what is truly important whilst chasing the goals of 'faster' and 'cheaper'.

I express these sentiments through my creations—woven slowly by my own hands using discarded yarn.

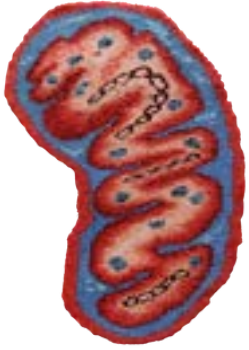


86 Christine Sawyer
axisweb.org/christinesawyer

Mighty Mitochondria, 2026, 30 x 20 x 0.5 cm, Gobelin tapestry, cotton, linen, silk, metallics and wool on a cotton warp

\$995

Looking online I came across a study of human biology, and became intrigued by artists' impressions of mitochondria. They are very complex, being the main power source of cells, performing many important functions in all most living things. Their DNA is handed down through the female line. My version is very simplified, I chose to represent the central convoluted forms, and used metallic yarn to suggest vitality.



87 Dorota Henk @@dorotahenk

AURA, 2026, 35.5 x 35.5 x 0.5 cm, Cotton warp, Merino Extrafine and Ocean yarns, Gütermann synthetic thread, and PhiloTeXX® MX metallic yarn

NFS

Although weaving requires precision and patience, I also work intuitively with colour as the composition develops. Every transition is constructed gradually, thread by thread. In *AURA*, I wanted to concentrate this intensity of colour and material within a small format, without losing the sense of movement and depth.



88 Saffron Lily Gordon
@saffronlilygordon

still life (unravelling), 2026, 29 x 22 cm, Hand spun linen, wool silk, Natural dyes

NFS

It's all in the title.



89 Minna Rothman @minnarothman

Whisper, 2026, 7.6 x 20.3 cm, silk, cotton warp

\$198

My ultimate goal is to create tapestries that are visually compelling, structurally enduring, and emotionally resonant. Each piece is an exploration of storytelling—rooted in personal experiences while connecting to broader human emotions and shared experiences. Through the integration of design, weaving, and the continued exploration of fiber and material, I create works that seek to be both meaningful and timeless.

My practice is shaped by the emotional complexities of living in a world marked by rapid change and uncertainty. Through the interplay of color, texture, and abstract forms, I explore themes of identity, relationships, memory, and social justice. I hope my tapestries offer viewers a moment of contemplation and invite reflection, connection, and conversation.

My inner thoughts and emotional experiences often find their way into imagined landscapes inspired by places that have left a lasting imprint on my memory. With *Whisper*, a small tapestry from a new series, I am exploring a shift in my creative process. Moving beyond my traditional reliance on wool, I am incorporating silk to create ethereal, dreamlike imagery. The luminosity and delicacy of silk allow me to explore new dimensions of light, texture, and emotion, opening a path toward a more nuanced and transformative visual language.

IRENE DAVIES

AWARD FINALISTS

Ruby Aitchison Australia

Tony Busch Australia

Nicole Clift Australia

Melanie Cobham Australia

Susannah Collins Australia

Lhotse Collins Australia

Patricia de Alba Mexico

Anne de Nooijer Australia

Rosanne Dean Australia

Christopher Denslow Ireland

Lucia Dohrmann Australia

Emma Durbridge Australia

Linnéa Engstedt Sweden

Sophie Glover Australia

Mary-Rose Godsell Australia

Emma Greenwood Australia

Ruth Halbert Australia

Leslie Hilding Spain

Nora Josefina Hoel United Kingdom

Emilie Jeffreys Australia

Clémence Joly Lasserand Australia

Diana Jones Australia

Natasha Jorge-Moore United Kingdom

Ellen Kwek Australia

Phong Chi Lai Australia

Ruby MacKinnon Australia

Kyle McKeown Mansfield United States

Kelsey Martin Australia

Erin McQuarrie United Kingdom

Aimee Meng Australia

Ale Monreal Canada

Claire Mooney Australia

Sarah Morrish United Kingdom

Third Object Australia

Ilze Ruksane Latvia

Jasmine Shirrefs Australia

Manjari Singh Australia

Anne Smith United Kingdom

Tanushree Solanki India

Millie Spagnolo Australia

Tania Staras United Kingdom

Karmen Steigenga Canada

Emma Stenhouse Australia

Niki Tan Australia

Vincent Valiente Germany

Noémie Weinstein Canada

Deb K Williams Australia



01 Linnéa Engstedt @linneaengstedt

Kväll, 2026, 23 x 25 x 1 cm, Wool, linen, cotton

\$1,452

I'm a textile artist. I'm driven by the idea that light and feelings are deeply entwined, and that I can recall a specific emotion through a memory of a specific light's appearance. Therefore I believe I can convey feelings through the portrayal of light and shadows. Sometimes the memory is pure fabrication, but that doesn't really matter as long as you get the feeling right.

That light can capture an atmosphere is currently the foremost theme in my artistic practice.

In addition, I'm interested in how the blank page and components of a sketch can be translated into a textile work. I find it interesting to let sketch specific features, that are otherwise overlooked, to be processed and to remain in the art piece, and to allow them to subtly visualize the creative process. Embracing things like hard edges in watercolor, mistakes made by a copier or uneven edges of a collage creates a dynamic effect as well as a bit of a distance to the greater theme of lights and feelings.



02 Lucia Dohrmann @luciadohrmann

Red-Green Square, 2025, 36 x 37 cm, acrylic paint on cotton canvas, unraveled, seine twine cotton warp

\$1,056

I am interested in the connections between pattern and repetition, textile techniques and mathematical thinking, within the fields of painting and textiles. I have undertaken a strategy of mainly limiting myself to using traditional painting materials of artists' canvas, a pliable woven textile, and acrylic paint, which I deconstruct or unravel and reassemble.

This tapestry has been woven with unravelled painted canvas threads and raw unpainted canvas threads. I call these works 'rewoven paintings'.

My love of textile practices comes from early childhood when my mother, a dressmaker, taught me to sew and knit from a young age. These processes have become part of my visual language and have led me to rethink the role of painters' canvas in my works and how it can be used in the making of an artwork. The processes undertaken challenge the idea that canvas acts simply as a ground or support for a painting.



03 Manjari Singh @kanthabymanjari

What Matters?, 2026, 18.5 x 18 x 3 cm, Alpaca Wool, Mirrors, Dried Flowers and twigs

\$396

What matters?

In a fast paced world full of information overload, slowing down to enjoy the natural beauty around us is a necessity. Grounding yourself, being present in the moment and slowing down to create something is so much more significant than screen time!

Mirror work is a traditional Indian embroidery technique which is meant to ward off evil and protect the wearer. I've used Mirrors in my tapestry as a talisman to protect the land that nourishes the soul freely and allows us to recharge. As a mum the desire to protect is getting stronger, bolder with age and to look after what we have been given so freely so that future generations could enjoy it just as we do!

The wool used is alpaca wool, hand-spun by my friend Fiona from Healesville. The dried flowers and twigs are from my backyard.



04 Niki Tan @melb.biru

Saving it for best, 2026, 18 x 12.5 x 0.3 cm, Indigo-dyed silk, wool, cotton

NFS

'Saving it for best' was prompted by a 16 year old skein of indigo-dyed Japanese silk that was so beautiful I couldn't possibly use it. Like frocks unworn, porcelain unused; silk faded and yellowed, I was saving it for best - as Nana and Ah Mah taught me.

I'm learning that there may never be the perfect project, or the right time. Just do it!



05 Erin McQuarrie @erin.mcquarrie

Loqui, 2026, 34 x 32 x 0.5 cm, Cotton, Linen

NFS

Inspired by the connection between text and textile, the language of warp and weft is my slow and intentional vocabulary. At the loom is where I think and give myself space to process the world around me. A poem, a landscape, a particular shade of yarn from the dye pot, all could be the catalyst for the beginning of a work. I meander through these observations and allow the thread to wander over the warp, like pen to paper. My work is led by a healthy connection to materiality, utilising natural dye, dead stock fabric and yarns, hand spinning and found objects to construct my tools and sculptural tapestries. Through my practice I hope to demonstrate the architectural, dynamic, poetic, and sensitive qualities of fibre.



06 Ruby Aitchison @_r_by_

Untitled #1, 2026, 12 x 7 x 2 cm, printed linen, cotton, archaeological fragments from the Metro Tunnel Project (ferrous)

\$395

In this work, a sequence of unravelled threads is rewoven once more, shifting into a new form that carries an essence of their origins within their structure. This new substrate, made from individual, patterned threads, holds a fragment, bringing together hard and soft materials: metal held by and encased within threads. Following a series of transpositions, the work begins with an object and moves through image and material, and back to object again. Beginning with a rusty metal artwork photographed and printed onto linen, there is a shift from three dimensions to two, from metal to fabric, from object to image. The linen has been carefully unravelled, threads slowly taken apart and the woven structure undone. As the image disappears, the raw linen is exposed, and the threads reveal fragments of linen untouched by ink, making visible a new, fragmented texture. These threads are then woven once again into the tight structure of tapestry. Some are left hanging, exposed in their singular form alongside their new woven form, a contrast which also tells something about where the threads have come from. Embedded within the tapestry is a fragment of ferrous metal recovered from an archaeological dig undertaken as part of Melbourne's Metro Tunnel project. Uncovered through layers of fill and soil beneath the CBD, the fragment carries the weight and aesthetics of time — a small piece of the city's buried history. The metal is integrated back into the threads, encased and held within the tapestry. The delicacy, pattern and movement created by the fragmented threads sit in tension with the inherent weight and permanence of steel, while offering a different kind of strength — one that can hold, support and shape the metal through softness.



07 Ruby Aitchison @_r_by_

Untitled #2, 2026, 13 x 4 x 4 cm, printed linen, cotton, archaeological fragments from the Metro Tunnel Project (ferrous)

\$430

In this work, a sequence of unravelled threads is rewoven once more, shifting into a new form that carries an essence of their origins within their structure. This new substrate, made from individual, patterned threads, holds a fragment, bringing together hard and soft materials: metal held by and encased within threads. Following a series of transpositions, the work begins with an object and moves through image and material, and back to object again. Beginning with a rusty metal artwork photographed and printed onto linen, there is a shift from three dimensions to two, from metal to fabric, from object to image. The linen has been carefully unravelled, threads slowly taken apart and the woven structure undone. As the image disappears, the raw linen is exposed, and the threads reveal fragments of linen untouched by ink, making visible a new, fragmented texture. These threads are then woven once again into the tight structure of tapestry. Some are left hanging, exposed in their singular form alongside their new woven form, a contrast which also tells something about where the threads have come from. Embedded within the tapestry is a fragment of ferrous metal recovered from an archaeological dig undertaken as part of Melbourne's Metro Tunnel project. Uncovered through layers of fill and soil beneath the CBD, the fragment carries the weight and aesthetics of time — a small piece of the city's buried history. The metal is integrated back into the threads, encased and held within the tapestry. The delicacy, pattern and movement created by the fragmented threads sit in tension with the inherent weight and permanence of steel, while offering a different kind of strength — one that can hold, support and shape the metal through softness.



08 Phong Chi Lai @studiopcl

Nine Patch Star, 2026, 21 x 21 cm, cotton and hemp string, cotton perle thread, silk thread, upcycled wool and linen cloth, natural dyes - indigo, pomegranate and onion skins.

\$ 726

This work reimagines a woven tapestry through the structure of a nine-patch quilt block. Woven from utilitarian indigo-dyed cotton and hemp string, the original tapestry was cut apart. Its sections were separated and repositioned, then stitched together and rewoven with pomegranate-dyed silk and cotton perle thread. The process disrupts the original image, giving the material a new geometry through which the star motif subtly emerges. Woven textures, frayed edges and shifts in colour remain visible, preserving traces of the original weaving.

The work draws tapestry and patchwork together as related forms of textile making, where individual pieces gain new relationships through (re)assembly. I am interested in what happens when a finished textile is treated as material rather than an endpoint. Cutting becomes a way of opening the work to another possibility within what already exists. The resulting piece carries both the history of the original tapestry and the evidence of its transformation.



09 Clémence Joly Lasserand
@_clemence_joly

Blooming Wall, 2026 20 x 18 x 1 cm
Cotton and wool

NFS

Blooming Wall is my first attempt at creating the textile equivalent of the bas-relief mural technique.

Drawing inspiration from stone carvings, plaster decorations and marble bas-reliefs that I have seen inside traditional Parisian flats, on the facades of two buildings along Alexandra Avenue along the Yarra River, and during my latest trip to the Taj Mahal mausoleum in India, I am exploring how a monochrome tapestry can create a pattern.

Weaving a woollen yarn flat on a cotton warp creates a porous texture that gives the impression of a stone's touch. Hand-knotted wool is used to create a softer, denser texture, generating volume and drawing a floral pattern growing from the bottom to the top of the tapestry. It invites the person to reconnect with the touch.

As a textile enthusiast, I know how important the feel of a textile is; we call this the 'hand'. Through this research, I am trying to restore the complicity of the hand with tapestry and allow the viewer to experience it with their hands as well as their eyes.

Blooming wall is like a small wall sample of something that could be much bigger.



10 Claire Mooney @clairemooneyart

Fragment, sky/trees/light, 2026, 20 x 21.5 cm, wool

\$330

Much of my work comes from collected impressions of nature.

The meditative act of making allows me to reflect on this embodied experience, encompassing the multiplicities of the natural world.

I investigate how colour, form and surface work together, and how thread, weft or paint can create varying densities, luminosities and rhythms. Through an amplified textural and optical language, colour is felt, as much as it is seen. The colours in this tapestry have emerged from memories of a particular intensity of sunset light that turns eucalyptus trees a burning orange against blue sky.

In contrast to this experience, which in the moment felt like an expansion of self, this small work acts like a fragment of the memory; a splinter of sky and trees and light.

Formally, the interplay of colour creates a sense of transparency and layering of pattern, an interweaving of separate elements, coalescing into one visual rhythm. The blended wefts allow for an optical colour complexity within a limited palette and the geometric gradients of the triangular shapes are contrasted with the more intuitive curved forms. As a new tapestry maker, the making of this work also feels small but large. In terms of development, there has been a real shift in managing the technical aspects of tapestry (tension, selvedge, building forms, blending colours) but also in finding an authentic way to work within the language of tapestry, in my own voice.



11 Emma Stenhouse @emmastenhouseart

Material memory, 2026, 18 x 16 x 3 cm, yarn, silk fabric, linen fabric, raffia, warp thread and protea flower Styles

\$330

This tapestry reflects the exploration of materiality, combining, transforming and connecting. Nothing is truly separate. Materials move through cycles of use, decay, renewal and re-imagining - much like those cycles in nature and the continuing change from Country.

What you may see as waste, I see as possibility, what appears fragile can possess strength - especially when woven together.

It becomes a new form of gathering - bringing together scraps of fabric and wool, elements of nature - creating a new story as I carefully and gently thread through the warp. I listen as the materials speak to me and I am guided by how they rest in the warp, how they combine to create a new story. It is the attentiveness to the fibres that strengthens the piece. The colours that are long held memory from Country, the thoughtfulness of revisiting times when those colours spoke to me.

From Industry to Country, from my eager but carefully considered hands, - gathering and combining from waste to renewal, this tapestry holds a story of transformation - where nothing is lost, but woven into what comes next



12 Ruth Halbert

Shelter, 2026, 19 x 21 x 0.5 cm, Linen warp, wool weft

\$660

Although a life-long textile maker, I did not attempt tapestry weaving until 2022 when I completed the ATW beginners' course online. Later, I received a stash of tapestry yarns in a range of colours from a local weaver. After making many textile works based on abstract, geometric structures, I missed the challenge of mixing and layering colours while creating an image that I remembered from painting class. I found I could use blending or contrasting yarn colours bundled together in tapestry, a bit like mixing oil colours, to depict a version of the colour and light I saw in the landscape.

There are many beautiful locations in the forest and on the inlet, river and coast of this country, under every-changing skies. I joined a plein air excursion with a group of painters to a hidden spot on the inlet. Down near the water there is a jumble of granite boulders next to sheltering paperbarks. The rock surfaces have grown coverings of lichens in startling colours: yellow, green, red, orange, brown and black. The rocks have weathered into rounded body-shapes, leaning on each other. Every visit to the place yields more impressions depending on season and time of day.

An artwork in the local hospital made by a Mernang elder depicts places on the inlet where the First women went to birth their babies. I do not know if this spot is one of those, but it has that feeling of new life and ancient continuity. The tapestries I make are to celebrate that place.



13 Karmen Steigenga

@karmensteigengahandwoven

Fissure, 2026, 38 x 31 x 1 cm, 2026

\$660

My tapestries are rooted in experiences, expressed through abstract, organic forms. Through explorations of color, form, and material, I aim to develop a personal language of tapestry—one that holds space for ambiguity, transformation, and emotion.

I begin with intuitive and rapid collage sessions using hand-colored papers to capture movement, mood, and tension. These collages serve as loose maps, allowing the weaving process to guide me toward the final image. Each tapestry becomes a dialogue between spontaneity and deliberation, chaos and control.

Colored warps are an active element in my tapestries, both optically and conceptually. My selvages are shaped with intention, echoing the forms and rhythms of the source collage and transforming the edges into active elements of the composition. The work *Fissure* takes my preoccupation with the form of tapestry and its potential for expression further through individually woven pieces. The final pieces are layered and suspended, integrating the surface behind the tapestry into the composition.

These woven 'landscapes' are not depictions of place, but emotive terrains—spaces where memory and feeling take form, inviting viewers to see their own stories.



14 Emilie Wilkie Jeffreys @bric_a.brac

Frayed, 2025, 9 x 5 x 0.2 cm, Inherited sewing thread

NFS

Using sewing thread inherited from my Grandma Elsie, I decided to pay homage to her memory by recreating a small carpet sample taken from her home after she passed away.

Frayed is a miniature tapestry. It is 10.5 times smaller than the modelled sample. And it is 7421 times smaller than the size of the original carpeted area of the family home.

The freckled floral pattern, once vibrant, started to show its wear and tear from years of routine, its colours fading and the seams separating. It showed the blemishes of life but held them in an honest and proud manner, visible to everyone passing through that home. Much like Grandma herself.

As we move through each day, we are always instinctively recreating home. Through habits, food, traditions, language. *Frayed* was a project that reminded me we also recreate home by upholding our loved ones memories and values, as we move ourselves into new beginnings.

Frayed is imperfect. It has pulled threads, ends running wild, gaps between colour blocks. Despite careful and calculated weaving, this tapestry managed to copy the imperfect, reflecting the constant unravelling of life as we live it.



15 Natasha Jorge-Moore

@tecela.tecelao

Hanji #1, 2026, 14 x 9.5 x 0.5, Wool, cotton

\$330

Hanji #1 is part of an ongoing series of studies exploring tapestry as a means of translating surface qualities of various materials into textile. This piece began with studies of Korean hanji paper painted with ink, drawing inspiration from Kwon Young-Woo and the broader Dansaekhwa movement—particularly the insistence on material as subject, on tearing, scraping, and soaking paper until the process itself dictates the image. I became interested in how ink's diffusion through hanji's fibres shares a structural logic with weaving itself; an image emerges from accumulation rather than application.

In translating these ink studies into wool, I ask the loom to behave like paper. The warp and weft evolve as an equivalent to hanji's absorbent nature. Weaving, here, is an act of preservation via translation; the result is not a reproduction but a false memory of fragility now rendered in a tactile, durable medium.



16 Mary-Rose Godsell

Garden Song, 2026, 23 x 16 x 2 cm, Wool, cotton, date palm fibres, gold coloured wire and dried flowers

\$396

Titled 'Garden Song' this small-scale hand-woven tapestry reflects an expression of joy, a sense of freedom and love. My hands leaning into the gorgeousness of color and texture aligning with its own pace. A likened to playing a harp, a cord to women's essence, of ancestors that took fibres in their hands as song, a rhythm, a form of memory to the earth, and their lives. Only taking what was required, to keep warm, to have underfoot and shelter them. Therein this is akin to the fibres used which were left over from other women loom weavers. Yes! I will take those scraps and claim them for renewal.

My design included nature to determine shapes and allowing self-expression to emerge. The date palm branches created perspective in the form of plants, water, forest, and sky. The ATW online tapestry workshop gave me the key elements to follow, and this works, my first tapestry shows expression with finer threads and over exaggerating one weave to create the garden concept.

New to weaving and being delighted by the ordinary, the back is called 'River flow' as I see through the river water to the grasses carried by the strength of the flow. The garden song flows into the river.



17 Tony Busch @burningatgbusch

Bark study II, 2026, 33 x 30 x 3 cm, Hand-dyed jute, hand-dyed cotton warp

\$462

Walking and weaving are entwined for me; one feeds the other. Walking ties me to place and this 'sense of place' feeds my creative energies which find their outlet in the process of weaving. Thus my work is an exploration of the elusive expression of place, specifically the Sturt Gorge, Warripari in Kurna language, south of Adelaide. Walking a landscape deepens my understanding of its beauty, its energy and its importance as I learn about its changing seasonal face, its bones, its structure and its content. My work is an abstraction of natural forms. I find my cues in nature and then try to express the essence of the textures and surfaces I encounter. I choose to work with jute fibre because I believe its textural qualities are closest to those found in the Australian landscape. I hand-dye it to achieve subtle variations in colour and use frame looms I built myself. I also experiment with dyeing my cotton warp to mimic the effects of underpainting. My practice continues a dialogue with materiality, giving agency to the materials I work with and exploring the potential opportunities they provide. Each work is woven in a continuous piece, not sewn together, and employs techniques I developed myself to add a third dimension to the traditional flat woven surface. *Bark Study II* was part of the development process for a large-scale work for the Fleurieu Biennale 2026. It evokes the fawns and browns of young saplings through to the red-browns and violet-browns of mature trees.



18 Ruby MacKinnon @rubymackinnon

No. 726, Burano, 2026, 15 x 10 cm, Wool, cotton, sewing thread

\$249

I am often drawn to the beauty of imperfect things. Burano (Italy) is an island town full of riotous colour. The houses are almost cartoonlike as they confidently stand about in bright, unapologetic bold colours. This house, No. 726, was showing more wear than it's neighbours. I liked the way the blue from a previous time was showing through the maroon paint, and the wash of greens created in the worn out shutters. The way the colours mixed in the peeling paint and brick was so evocative, it gave me a funny, bittersweet feeling to look at it. I have attempted to capture some of that careworn beauty in my piece.



19 Nora Josefine Hoel @jegvever

Earth to Earth Unknown, 40 x 18 cm, Jute, cotton and wool

NFS

At the beginning when I would sit down on a loom at my first studio the hours would pass. I was so engrossed that when my time was up, I would suddenly realise how hungry and thirsty I had become. I had not felt that way since writing stories in my childhood. The meditative repetition of movement along with the tactile sensations of the fabric and the 'kid in a candyshop' feeling of the different dyes and materials gave new ways to my creative sensibility. It was the material and the physical feel of the art that first pulled me in and I have since experimented with what a thread can be using old clothing torn up, stockings and materials purchased at hardware stores such as jute. One of the strongest themes throughout my work is the experience of life in a woman's body. I am fascinated by the uncomfortable emotions that we carry with us such as shame and how these can be expressed externally in an image of a facial expression or bodily movement as well as through colour, shape and feel in a woven piece. The inspiration for 'Earth to earth' began with the material choice of jute as the exposed warp. It creates a textural contrast to the soft thread in warm hues that the figure of the woman is made up of, and creates a play between the masculine connotations of a hardware item used in the traditionally feminine context of textile art. The bleeding woman holding her arms up to keep heaven in place speak both to the strength and vulnerability that form the female experience.



20 Kelsey Martin @kelsmartini

Either way, 2026, 24 x 25 x 0.3 cm, wool, cotton

\$792

'Either way, the threads connect you' is a depiction of a shift in my ancestral identity. I grew up connected to my Scottish grandparents, the McFarlane's. Dancing to the fiddle, eating Nanna's caramel table and looking up at the bagpipe-man tapestry. We had always known my mother was adopted into this Scottish family, yet without another story to hold, it was the only heritage we knew. Years later we discovered the source Mum's dark curls and olive skin; Armenia had entered our family story. I felt curiosity, grief, and dislocation. Was it a disservice to our family to explore this 'new' ancestry? Was the tartan of MacFarlane mine to identify with anymore? This seeming loss of culture and identity led me to seek elements of Armenian culture to connect with. I became drawn to Armenian carpet weaving; their colours, symbols and my own history I learnt through them. Through my research I inevitably came across weaving from cultures globally including the familiar form of tartan. I found comfort in the literal threads that connect my identity. Weaving became a way to hold my many truths. In the tapestry, a colour-blocked version of the weathered-hunting MacFarlane tartan sits beside Armenian motifs of the dragon, serpent and flowers. The Scottish lion is woven in the Armenian style. It's tail blends into Armenian geometry emblematic of kilim rugs and red yarn threads into the tartan like part of its original swatch. The eight-pointed Armenian star rests over the tartan.



21 Susannah Collins

New growth, 2026, 35 x 36 x 3 cm, Wool, embroidery thread

\$627

'New growth' marks a recent iteration in my ongoing series, 'Lichenform'. While the body of work originated as an exploration of freehand machine embroidery and soft sculpture, this piece establishes weaving as a structural and conceptual focus. My textile practice is deeply informed by lichen, fungi, and other small yet vital organisms. Conceptually, these forms serve as metaphors for persistence, renewal, and transformation.

By integrating discarded fragments of earlier 'Lichenform' embroideries directly into the weft, 'New growth' captures a moment where order is disrupted by mycelium-like networks transforming the surfaces they co-opt. Through the introduction of weaving, this work seeks to explore the beguiling ecosystems thriving both on and beneath the surface.



22 Leslie Hilding @lesliehildingartwork

Finding the Way, 2024, 25 x 11 x 1.0, ATW wool, Cotton Seine twine, Klippan Mora 20/2

\$396

I make abstract tapestries and paintings on canvas cloth in my home studio in Barcelona, Spain. I create art to tell stories about human lives. The struggles, endeavours, journeys which people experience as we make our way through these times.

It is important to me to communicate my support, understanding, and love of all human beings. I can only do this through abstract images made slowly, with care and connection.

My piece for submission, Finding the Way, is my way of expressing my empathy and connection for people who are on the move, whom by choice or by force of circumstance or powers that be, are moving from where they are from to unknown countries and societies.

I like to see Finding the Way as a map, representing the paths so many people have to take in life.



23 Christopher Denslow

@backgarden.andco

Idle Hand, 2026 29 x 15.5 x 0.5 cm, Hand spun Alpaca Wool, Cotton Thread, Cotton Warp

\$330

This work explores witchcraft not as fantasy, but as a history shaped by fear, persecution and the suppression of people whose knowledge existed outside accepted structures of authority. I am particularly drawn to the figure of the "witch's hand" as someone who occupied an uncertain space between healer and threat. Knowledge of plants, birth, death and the body could once be valued within a community, yet the same knowledge could become a source of suspicion when social or religious attitudes shifted.

Created through hand-spun fibre and tapestry weaving, the work connects these histories to processes traditionally associated with domestic labour and inherited knowledge.

Rather than romanticising persecution, I want the work to consider who is remembered as a witch, who was given that name by others and what was lost alongside those who were condemned.



24 Anne Smith

Kenosis, 2026, 22 x 18 x 0.4, Cotton warp, recycled coffee sack hessian, string, embroidery thread

\$317

The title of the tapestry is 'kenosis', meaning a spiritual emptying.

I'm connecting meditation with the rhythm of the weft and the quiet intuitive flow of the technique. I'm guiding my thoughts, and the weaving, towards some kind of centre.

Starting with a drawing, I work on a simple cardboard loom held in my hand. I unravel an old coffee sack, which has the qualities of being raw and well-travelled, and I also use recycled embroidery threads and string.

Weaving for me is a complementary discipline to quilting, and I value the freedom it allows me to discover things in a natural and intuitive way.

The surface is painterly and subtly textured, irregular like the flow of thoughts. Imperfections appear like bubbles in the calm. The inevitable intrusions on my attempts to be still, are part of the deal and represented here by attached tiny fragments of weaving and string. The tapestry ends with the quieter rhythm of the end warps.



25 Lisa Reid

Humphrey B. Bear, 2025, 45 x 26 x 0.5 cm, wool, fabric

\$3,696

I started making this tapestry in May 2024 during my residency at the Australian Tapestry Workshop and kept working on it for nearly twelve months in the Arts Project studio. Every Monday. I learnt how to change the colours and blend in the colours.

I used to watch Humphrey B Bear as a kid on TV. I've also got a miniature Humphrey on my bed. He used to move around on TV and touch his mouth and stuff. He reminds me of being a kid.



26 Nicole Clift @nicole.clift

Chip Fragment, 2025, 30 x 30 x 0.5 cm, wool, cotton

\$924

Chip Fragment features a recurring motif of a flower/clover design, which appears throughout visual culture in ancient and contemporary textiles, mosaics, tile work and more. This shape is not floral, but rather geometric. Platonic. I am interested in how tapestry weaving allows for a unique engagement with a kind of time that is very old and asynchronous to our current sped-up and fragmented temporal experience. I wove this ancient flower symbol by an intuitive process of weaving without a final design in mind - adding or overlaying another symbol as it felt right in the weaving process. I like to consider my tapestries as momentary configurations of wool and silk, which may one day be unwoven for another purpose. Temporal in nature.



27 Aimee Meng

Too Much Calculus, 2026 18.5 x 26 x 2 cm, Dental floss, dental elastics, toothbrush, retainer,

\$528

This tapestry speaks to my experience of undergoing orthodontic treatment, during which I read upon Freud's relationship with oral cancer. In mathematics, calculus is the study of continuous change; however, in the context of dentistry, calculus refers to the calcified deposits on our teeth. This curious linguistic overlap can be traced back to the Latin meaning of the word, "small stone", used for counting on an abacus. Echoing Freud's constant adjustments of his mouth prosthetics, the alignment of my teeth required incremental alterations with the aid of braces, anchor plates, elastics and retainers. And like a sine graph, my pain and discomfort waxes and wanes during this course. Weavers are familiar with the fact that "text" and "textiles" are also derived from the same Latin root "texere". The orthodontists' scrutiny of my oral hygiene evokes a moral interrogation, as they simultaneously question my dental habits, make small talk and probe inside my mouth, knowing full well that I am only capable of mumbling at the mercy of their hands. Their actions transform me from subject to a speechless object of scientific analysis. Freud's daughter Anna advocated that the listening psychoanalyst replace note-taking with weaving, her hands absorbing what Freud called her "passionate excess". Thus weaving becomes a ritual of reparation that allows me to reclaim my subjectivity, a means to contemplate the tension between lack and excess that beckons listening.



28 Tanushree Solanki @texytan

Texture I, 2025, 40 x 29 x 3 cm, Cotton warp and weft

\$198

This piece explores weaving as a method for experimenting with surface texture and structure. Through the manipulation of structure, form, and surface, it investigates new possibilities within textiles, creating sculptural and textured expressions. By lifting and disrupting the traditional flat textile plane, the work challenges the monotony of the two-dimensional surface. Through systematic manipulation of the woven structure, the textile surface is transformed into a tactile, dimensional form, creating varied textures that invite closer visual and physical engagement. This piece does not use cutting or stitching, rather relies only on weaving to achieve the form. The raised forms are hollow and stand on their own.



29 Noémie Weinstein
@weinsteinnoemie

Etoile floue, 2025, 14.5 x 15 x 0.5 cm,
Hand-dyed canadian wool

\$244

My painting and drawing practice seeks to represent moments when spaces slip away. Using photographs, I construct imagined environments devoid of human presence. Within these disorienting architectures, recurring patterns, particularly rugs, act as silent witnesses to an intimate past. Ever-present in my childhood home, they shaped my eye and now serve as emotional anchors in my compositions. For the past two years, I have integrated high-warp weaving to give material presence to these decorative elements. My research draws on Persian rugs and mid-century designers like Charlotte Perriand. My hands-on approach to every stage of textile production is a homage to the slow, deliberate gestures of traditional artisans. Dyeing is an essential part of this process. At the Banff Centre, I developed a technique of painting on raw woven wool, steaming it to fix the color, and unraveling it to reweave the piece. This layered cycle imbues the fiber with residual memory. Within the loom's strict grid, the color is fragmented, anchoring the free painterly gesture inside a mathematical framework. The technique no longer merely depicts the motif; it embodies it. Through this material dialogue, my work investigates our relationship with memory, the traces of what no longer exists, and domestic space.



30 Sarah Morrish
@creative_naturescape

Gorse and Granite - Bodmin Moor, 2026, 20 x 21 cm, Weft: cotton Warp: Worsted spun wool

\$660

The natural world has been an intrinsic part of my life. Moving through life observing and recording the seasonal changes and natural ecological cycles in species and habitats. Direct connection through walking in different landscapes evokes memories from the past and creates new ones. Recall of natural colour palettes; the rhythm of the weather upon environments; the flight patterns of birds; the textures of vegetation as I move forward to then pause and reflect. Then immersing myself in the process of creatively recording my observations, through illustration, weave and stitch. Through my creative practice I aim to replicate an open window to the natural world. Providing intrigue as well as messages of conservation, species life stories and the habitats in which they live. Capturing the strength and beauty of nature alongside its fragility. I find peace in the repetition of mark-making whether that be in paint or pen, yarn or thread. My process evolves from the first marks in my sketchbook, developed further into pieces of varying scales. Sometimes enlarging a tiny detail into a planned and repeated semi-abstract form, or simply portraying the harmonious colours of a habitat taking a more spontaneous approach, but still creating a sense of place. Textures are developed further by using different yarns, threads and natural fibres alongside varying techniques. Bringing subtle three dimensionality to my work.



31 Melanie Cobham @melcobham

Hanging Rock, 2026, 25.5 x 25 x 1.5 cm,
Wool, bronze

\$660

Melanie Cobham is an Uruguayan-born, Melbourne-based artist whose multidisciplinary practice interrogates the nuances of language, colonisation and migration, examining how belonging is shaped through relationships to land. Drawing from her background in a farming family, her practice maps landscapes and language, foregrounding traces and residues that register movement, presence, and time. Working across disciplines, she employs process-driven methods as metaphors for migration and translation, proposing alternative ways of understanding belonging through trace, fragility, and imperfect communication.

This tapestry forms part of a series of weavings depicting erratic maps of adrift walks. As records of the flâneur, these handwoven, fractured maps translate digital traces through the slow, bodily act of weaving, transforming data into material memory. The tapestries' irregular borders contrast with a rigid bronze weaving embedded within, gesturing toward the authority of the gridded map. The bronze element was produced using a direct-burnout casting process: a woollen weaving was encased in refractory material and fired in a kiln, where it was incinerated, leaving a void into which molten bronze was poured. This process registers loss, transformation, and translation, echoing the erasures inherent in migration and mapping.



32 Emma Durbridge @emmadweaves

There is a lot going on, 2026, 15 x 15 x 0.5 cm, Wool, silk, mohair, stainless steel, cotton, glass beads

\$396

This work explores the tension between overwhelm and calm. At first glance, 'there is a lot going on', but if the viewer steps back, pauses, and lets the pattern breathe, shapes and sense begin to emerge. 'There is a lot going on' invites the viewer to linger for a moment, to let their vision soften and allow the pattern to expand. In that lapse of time, the work offers a small disconnect, a quiet shift from overload to recognition.



33 Lhotse Collins

When I think of you, 2026, 30 x 24 x 0.2 cm, wool and acrylic

\$436

My weavings are made with found wool, on DIY looms. They are punk weavings. Even though they don't aesthetically look it, they are punk in their process, and aesthetically? Well maybe this is what my dreams look like.

They are magic because they appear out of leftovers and because in their slowness they collapse time, connecting me to the past and the future.

I don't design them they slowly make themselves known to me. They are what they want to be.

This one is called 'When I think of you', I think it could be a memory of water.



34 Lhotse Collins

Moon on Water, 2026, 30 x 24 x 0.1 cm, wool and acrylic

\$348

My weavings are most often made with found wool, on DIY looms. They are punk weavings even though they don't aesthetically look it, they are punk in their process and aesthetically? Well maybe that's what my dreams look like.

They appear out of leftovers and are magic because they collapse time connecting me to the past and the future.

I don't design them, they slowly make themselves known to me. They are what they want to be. I am here to bring them into this world so you and I can go to theirs

moon on water is a dream one for sure.



35 Ellen Kwek @ekwek

Nectar, 2026, 18 x 15 cm x 1 cm, twined wool, cotton warp

\$290

This piece was conceived at a time when my focus was slipping between architecture and art. This phase of experimentation centres on craft processes working with a small scale and tactile materials. This weaving is an exploration of potent 'blazing' colours in and abstract/random, deviating compositions. Flowing coloured zones switch between the spectrum of orange, red pinkish colours. The splitting and undulating elements express the fabric as a supple and textured substance, natural but with underlying structure and pattern.



36 Diana Jones @clementinesews

Beyond Kalgan Pool, 2026, 21 x 21.5 x 1 cm, Cotton warp, wool embroidery yarn weft

NFS

In mid-2025 I visited the Pilbara, where I was born, for the first time since childhood, travelling with my brother and son. I remembered excursions from our home on Nyiyaparli Country in Newman— red dirt trails through spinifex and scrub, rock faces and hills. On returning, the landscape seemed more vivid than memory: broken vegetation, folded and weathered earth, and an immense blue sky. This tapestry developed from sketches, watercolours and photographs, plus the act of recollection. After an introductory tapestry course at the Australian Tapestry Workshop in late 2025, I found that weaving offered a responsive way to think through the environment – the layering, formation and weathering of rock, the pathways of water and flora and people. A woven image can be unmade, reconsidered and rebuilt. That reversible, sequential process echoes both the revision of memory and formation of land itself.

I wove with second-hand crewel embroidery wools collected for colour experimentation. The yarns' short and varied lengths became part of the method: constantly changing bundles and blended strands build the scrub, the Ophthalmia rock face lining the water-cut gorge, and the shifting colours within the ground and dry river bed. The cliff edge forms a decisive line beneath the expanse of clear sky. Rather than reproducing a single view, this tapestry distils my memory of a place - its scale, intense colours and contrasts, and the experience of returning to it with the next generation.



37 Rosanne Dean

Twilight at Skipton Trail, 2025, 15 x 15 cm, Seine cotton warp, wool weft

\$396

Immersion in the natural environment has always been important for me. I am drawn to express what I feel and see—colours, air, atmosphere, clouds, light and have expressed myself through painting, watercolour and oils mainly, also embroidery. Fibres and textiles have been central to my creativity since I was a pre-schooler. My recent desire to use exclusively fibres and led me to try tapestry. Tapestry is a physical process and when I weave I am directly connected to the colour and texture of what I have in my hands. I love that about it, and that what my hands do, combined with my choices of colour and pattern, quietly emerges into something that has a life of its own.



38 Nora Josefine Hoel

@jegvever

Soft Touch, 2026, 15.5 x 16.5 cm, Wool, cotton and silk

\$211

At the beginning when I would sit down on a loom at my first studio the hours would pass. I was so engrossed that when my time was up, I would suddenly realise how hungry and thirsty I had become. I had not felt that way since writing stories in my childhood. The meditative repetition of movement along with the tactile sensations of the fabric and the 'kid in a candyshop' feeling of the different dyes and materials gave new ways to my creative sensibility. It was the material and the physical feel of the art that first pulled me in and I have since experimented with what a thread can be using old clothing torn up, stockings and materials purchased at hardware stores such as jute.

One of the strongest themes throughout my work is the experience of life in a woman's body. I am fascinated by the uncomfortable emotions that we carry with us such as shame and how these can be expressed externally in an image of a facial expression or bodily movement as well as through colour, shape and feel in a woven piece.

'Soft touch' is a small woven image of a woman looking up with cartoonishly large anxious eyes at a skeletal looking hand reaching down towards her. The hand approaching a face has been a recurring imagery in my work as a figure of power or intimidation. It symbolises societal control, where soft touch mirrors soft control, it also signifies the hand of god and the control of the church. The skeletal hand is also a nod to death, all reaching down to the woman looking up.



39 Kyle McKeown Mansfield

www.kyledesigns.com

The Rift, 2026, 20 x 25.5 x 1 cm, Weft: Wool, cotton, linen, silk, metallic thread. Warp: Cotton seine

NFS

I wove this tapestry in response to the upheaval I see all around me. It represents powerful forces of destruction, opposing realities, and fractured foundations, all above an undercurrent of fire. As the piece developed, I reflected on complex issues and worked through strong emotions. I retreated within a world of colors, patterns, and tactile reverie to explore meaning and symbolism as it was released through my hands. A variety of weaving yarns, embroidery flosses, and sewing threads were used to create depth and texture within the design. Techniques such as soumak, pick and pick, flying needle, and eccentric weft add to the visual drama. I wanted a piece that engages the viewer on many levels - one which delights the eye, invites introspection, and fosters collective outrage. I hope viewers will consider the shapes and colors I selected along with their placements to experience the piece in more than one way.



40 Vincent Valiente

@worksofhands

Mother's Hug, 2026, 27.5 x 30.5 x 0.5 cm Cotton, wool, metallic threads

NFS

I prefer textile as art medium, mainly embroidery and tapestry weaving.

The core subject of my works is the relationship of a child to its parents or caregivers.

Since I am red-green colourblind, I focus on value, line, texture, and materials more than on colours.

I am motivated by play and experimentations, and I hope viewers can see how much fun I've had creating when they see my works.



41 Millie Spagnolo @thiswovenlife

Pied Oystercatcher, 2025, 19 x 19 cm, cotton seine warp, ATW yarn, Maurice Brassard cotton

\$264

Being a keen bird spotter it was only a matter of time before birds made an appearance on my tapestries. The pied oystercatcher holds a special place in my heart as a constant companion on my beach walks on the NSW far south coast. It is one of a series of bird tapestries I have produced in the last two years. I decided to enter this piece as an acknowledgment of all our beautiful birds and the threat currently posed by bird flu in Australia. This piece is woven at 12 ends per inch with single strands of ATW yarn and Maurice brassard cotton.



42 Nora Josefine Hoel @jegvever

Heksehyl, 2026, 25 x 27 cm Wool and jute

\$264

At the beginning when I would sit down on a loom at my first studio the hours would pass. I was so engrossed that when my time was up, I would suddenly realise how hungry and thirsty I had become. I had not felt that way since writing stories in my childhood. The meditative repetition of movement along with the tactile sensations of the fabric and the 'kid in a candyshop' feeling of the different dyes and materials gave new ways to my creative sensibility. It was the material and the physical feel of the art that first pulled me in and I have since experimented with what a thread can be using old clothing teared up, stockings and materials purchased at hardware stores such as jute.

One of the strongest themes throughout my work is the experience of life in a woman's body. I am fascinated by the uncomfortable emotions that we carry with us such as shame and how these can be expressed externally through imagery in a facial expression or bodily movement or through colour, shape and feel in a woven piece.

Heksehyl is the Norwegian word for 'a witches scream'. She screams loudly in a sharp red jute, but the soft blue wool muffles her words out. The title speaks to a history of outspoken women being hushed and the continuous struggle to have a voice. The title also has a more sarcastic approach as it shares the name of a popular Norwegian candy. A salty licorice that is both sweet, but also salty and strong, which serves as a fitting metaphor for the witches among us.



43 Tania Staras @taniastaras

Flow state, 2026, 23 x 22 x 1 cm, Cotton warp, wool weft

\$462

The main inspirations for my tapestry weaving practice are personal and social memories of place. Within this I work primarily with figurative and abstract landscape. I use techniques from psychogeography such as the 'drift' through a place to try to separate my emotions and senses from what I 'know'. This allows me to notice elements I might miss if I was working purely with my rational critical head. I am interested in the idea of layers and the way that places carry deep memories; both human and of the landscape itself. Historical knowledge underpins my practice by scaffolding my response to place with an awareness of time as an element that shapes what I see as well as how I respond to it. I use photographs, sketches and maps (old and new) as inspiration in my weaving. I try to capture elements of a natural landscape and the impact of humanity. My current major on-going project focuses on the, now largely vanished, cotton industry of east Lancashire, particularly the area around Accrington. I am using tapestry to explore how the industrial revolution changed life and landscape and left both scarred when it receded. Other projects consider how I respond to place – what shorthand I use to situate myself. In one project I am exploring the bedrock of identity in a literal sense by considering how rock forms a sense of place and identity. In 'flow state' I take a muddy, muted estuarial landscape and imagine how we might respond if the colours were different.



44 Emma Greenwood
@emmagreenwoodmakes

In Search of Oestrogen, 2026, 23 x 11 x 3 cm, Cotton, wool, metallic thread, foam, quilted cotton fabric, satin ribbon

\$627

'In Search of Estrogen' reflects on recent bouts of perimenopausal insomnia. Created during an intense week of sleeplessness, this piece features woven, shadowed eyes stitched onto a handmade padded eye mask. Smooth satin ribbons and quilted padding provide a cool contrast to the grainy, metallic-flecked wool. Despite these soothing textures, the external eyes remain resigned to reluctant consciousness—searching the dark for remedies, relief, and restoration. The work transforms an object meant to promote sleep into a wakeful sentinel. While the physical mask acts as a barrier, it ultimately fails to shield the inner mind from endless loops of exhaustion.



45 Third Object @thirdobject.studio

Icon Architecture 2, 2024, 36 x 32 x 2.7 cm, Wool and cotton

\$1320

'Icon Architecture 2' depicts a fragment of architecture plucked from the background of an icon and isolated as its own subject. It draws on the tradition of Byzantine icon painting. The work also references Susan Kare's pictographic icons, fusing the pictographic pixel icon with the devotional icon.

The composition was developed through thick marker drawings, reducing architectural forms to simplified black and white shapes, with an emphasis on line. Tapestry was chosen as the medium for its inherent linear qualities. A coarse warp set and thick fibres were used to exaggerate the material qualities of tapestry, allowing the structure of the weaving to become an integral part of the composition.

'Icon Architecture 2' is part of a series of experiments by Third Object exploring architectural forms interpreted in textiles. This series is the first to use the medium of tapestry, building on earlier small scale embroidered works.



46 Patricia de Alba
@patriciadealba.textil

Tesseræ I, 2026, 35 x 34 x 0.5 cm, Cotton Warp, Hand dyed Mexican Wool Weft

\$1320

Through this work, I aim to make visible the relevance of mosaics as part of collective memory, identity, and urban heritage, and to pay homage to the trades and the anonymous hands that made it possible.



47 Ale Monreal @paintpriestess

Paisajes Que Cargamos/ Landscapes We Carry 2026, 19 x 18 x 2.5 cm, Upcycled yarn (wool and some synthetics) on cotton warp

\$1254

The Plastic bag, a slowly fading symbol of the past but also a nod to the baggage we carry, the colourful landscapes that live on in our memories.



48 Anne de Nooijer @studiofrannie

One of the Guys, 2026, 24 x 14, Constructed spindle-spun & hand-dyed wool wall sculpture

\$429

As a young girl, De Nooijer often leaned into being "one of the guys," suppressing parts of herself to fit into spaces where femininity felt like a liability. Later in life, she reflected on those years with clarity: she hadn't wanted to abandon her femininity; she'd simply wanted to be seen as an equal. Now there's no longer the need to mute her female essence. Empathy, sensitivity and softness are beautiful and should be celebrated within any gender.



49 Deb K Williams @__debkwilliams__

Kiss, 2025, 14 x 14 x 1 cm, Cotton, linen

NFS

'Kiss' is an ode to my local Brunswick neighbourhood. This simple yet enduring symbol transcends time and place and is recognised the world over as a symbol of union, friendship and connection. This small tapestry is part of an ongoing series of works that reflects my interest in mapping my local area. Using reconstituted, locally sourced Brunswick clay as a support and naturally dyed cotton from *Indigofera australis* plants in the tapestry, 'Kiss' is a celebration of the wonders found in my local community.



50 Deb K Williams @__debkwilliams__

My Garden has Teeth, 2026, 14cm x 14cm x 1cm, Cotton, linen

NFS

I'm not a confident tapestry weaver, but I sure know how to garden. My garden was once a concrete slab. With enormous effort, the concrete was removed and gypsum, compost and top-soil was dug into the poor, clay riddled soil. I come from a family of green thumbs so I was confident I could turn things around. I spent big, I planted my plants, I watered, I spoke lovingly and encouraged their growth, and within a year or two they grew and grew and grew. Now they need constant cutting back. They are strong, healthy, almost virulent. My plants don't muck about. My Garden has Teeth is part of an ongoing series of works relating to local and community gardens and reflects my interest in mapping my local area. Using reconstituted, locally sourced Brunswick clay as a support and naturally dyed cotton from plant species such as *Indigofera australis*, marigold and beetroots, My Garden has Teeth is a humorous, playful celebration of mapping my ever-expanding garden.



51 Jasmine Shirrefs @deaf.totheleft

Wells St, Stepney, 2025, 17 x 18 x 3 cm, Natural plant fibres

NFS

I made this tapestry for my partner Kiara, who moved from Adelaide to Melbourne to live with me in January 2026. I collected weeds, leaves, stems and twigs and other found fibres from her share house on Wells Street in Stepney. We had spent a year doing long distance and this was the start of us moving in together. Naturally she had grief about moving from Adelaide and her family who she loves, mixed in with her excitement so I wanted to make something sentimental for her. Collecting natural fibres felt especially symbolic because of the quarantine restrictions on plant material - we can bring the fibres to Victoria, but we cannot return the tapestry over the border line. I made this weaving at a chaotic time - it was made with a cardboard loom that was likely a moving box. I made some sections with semi-dried fibres considering we were time poor, and this meant that some fibres dried in place which has added to the colours. This tapestry is less about technical craftsmanship and is a collage from a backyard and a performance art piece of weaving fibres while also trying to pack till midnight. The tapestry now lives on the wall of the bedroom we share together in Ivanhoe.

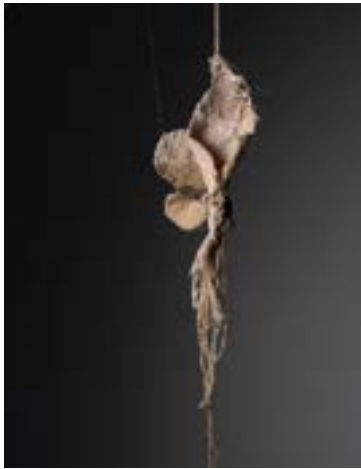


52 Sophie Glover

WARP / WEFT / CODE, 2026, 40 x 40 x 3 cm, Wool, Cotton, Fiber Optic Cable, Aluminium, Acrylic Backing Sheet, 20,000mAh Power Bank, USB-A Cord, USB-C Cord, Proto Board, ESP32-E Firebeetle Micro Controller, 220 Ohm Resistor, 22 AWG Hookup Wire, RGB LED Strip, Digital Push Button

\$990

By allowing the tapestry to enact its own structural logic, *WARP / WEFT / CODE* connects the interlacing of warp and weft with contemporary electronic systems. The work does not claim that weaving invented binary code; instead, it considers the shared principles of sequence, selection, repetition, and pattern. It asks why weaving is often described as craft while coding is understood as technology, and proposes textiles as technologies in their own right.



53 Ilze Ruksane @IlzeRuksane

To Bloom, 2025, 40 x 12 cm Wool, linen

\$224

Plants enter my work both materially and symbolically. Their ways of growing, rooting, blooming, dissolving and regenerating become a language through which I explore memory, transformation and human experience. Rather than depicting nature, I seek to create conditions for an encounter with it — through material, touch and the quiet presence of textile.



54 Ilze Ruksane @IlzeRuksane

The Birth of Mugwort, 2026, 33 x 11 cm, Wool, linen

\$198

Plants enter my work both materially and symbolically. Their ways of growing, rooting, blooming, dissolving and regenerating become a language through which I explore memory, transformation and human experience. Rather than depicting nature, I seek to create conditions for an encounter with it — through material, touch and the quiet presence of textile.

LIME AU LAIT ATELIER

The Australian Tapestry Workshop would like to thank Lime Au Lait Atelier for their generous support of the 2026 Kate Derum and Irene Davies International Tapestry Awards exhibition.

Lime au Lait Atelier is an Australian studio reimagining the traditional craft of limewash paint for your home through a contemporary lens. Made in Australia using natural pigments sourced from France, our powdered limewash offers a considered alternative to conventional paints. Free from plastics, VOCs and harmful additives, it celebrates materiality, craftsmanship and the beauty of imperfection.

Founded by Jane Hiscock following years working across Australia, England and France, the brand was inspired by the restoration of a 400-year-old château in Normandy, where breathable lime-based finishes revealed the enduring relationship between material, colour and architecture.

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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.

LIME AU LAIT
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