

AUSTRALIAN TAPESTRY WORKSHOP

KATE DERUM AWARD FOR SMALL TAPESTRIES 2011

20 October – 18 November

- 1. Margrethe Agger (Denmark) Stone poetry 21 x 22 cm**
I got inspiration from a stone found on the beach. I have strengthened the colours and lines in the stone.
- 2. Dorothy Clews (Australia) Antipodean landscape 23 x 17 cm**
The fragile fragment - a flower, person, a culture - out of place, but nonetheless embedded in harsh Antipodean soils that give it a new context. Wherever I have travelled in Australia, in the most unlikely environment and climate I have found plants from elsewhere, roses in the black soils of the Queensland outback and pansies in the harsh red soils of the Northern Territory, sometimes thriving, sometimes not. My own gardens have been planted with exotic plants mixed with natives. These precious fragments of memory make their own story of adaptation and relocation, in the space between one place and another on the opposite sides of the globe creating a new antipodean landscape.
- 3. Chris Cochius (Australia) Quadripartite paradeisos 3 19 x 12.5 cm**
I have long had a peculiar and slightly uncomfortable fascination with formal gardens. I particularly love the quadripartite garden designs that are based on the paradeisos gardens of ancient Islam and are so rich in symbolism. The central pool uses water, as the essence of life, to provide an upward reflecting surface which directs creative imagination. Water is also used to divide the garden into four sections by use of channels which depict the rivers of life. The enclosed garden itself alludes to an inner private paradise of structure, water, shade and food – a transitional space between terrestrial and spiritual worlds, an earthly vision of a paradise to come. For me though, as much as I enjoy the thought of this wonderfully organised world, there is always an underlying tension. The perceived order and harmony are illusory and transient, and any control we have in life is fragile and elusive.
- 4. Amy Cornall (Australia) A sketch for Rachel 27 x 11 cm**
'A sketch for Rachel' began as a pencil drawing, one of a series of drawings of acrobats from Nunawading Gymnastics and Sporting Club in Victoria. The girl in flight is part of a woman's pair, having just been thrown (pitched) by her partner, and is performing a back somersault. I wanted the plain space in the tapestry to imply her height in the air, and the curve of her body and thrust of her chin to convey rotation and movement. She is woven in linen as its crisp lines compliment the graphic quality of the sketch, yet it has the warmth and texture of a textile.
- 5. Jilly Edwards (UK) Ruthin sketch 5 x 10 cm**
Journeys and sketching have been my inspiration for several years now and 'Ruthin sketch' is part of a series of 9 miniature tapestries that I have woven about the area around Ruthin in North Wales. It was a response to my visits to Ruthin Crafts Centre whilst talking with them about an exhibition. The centre, which is a new building, is surrounded by stunning countryside of hills, trees and valleys with ever changing climatic conditions, one minute rain streaming down the slate roofs, then the next minute bright clear blue sky.
- 6. Alex Friedman (USA) Energy flow 30 x 30 cm**
For a long time I have been aware of tapestry as a construction project with the attendant sculptural possibilities. My 'Flow' series explores the tension with the contrast of organic and geometric elements. By keeping within the defined boundaries of tapestry (weft faced, discontinuous weft) and exploring the process of tapestry weaving, I have experimented to see what happens when the boundaries are pushed, technically and materially. Generally, the third dimension is not fully realized until the tapestry is cut from the loom and the shapes, released from a long period of increasing tension, begin to form. 'Energy flow' reflects a dynamic energy both in the visual twist of the yarns but the surface tension as well. The small scale makes it even more energetic within its confined space.

- 7. Renee Friend (Australia) Skirts on a line 30 x 20 cm**
'Skirts on a line' are a series of three small woven tapestries presented as skirts inspired from 1950's fabrics. The skirts are pegged on a clothesline to represent the growing transformation in gender values over the past 60 years. The skirts are woven from contrasting materials – recycled plastic shopping bags and cotton thread, to symbolise the opposing sexes. The skirts are free to float in the breeze allowing their threads to become entwined to encourage a gender balance.
- 8. Hilary Green (Australia) Sad red ground 13.5 x 14 cm**
"The bark gives a bit under your hand when you press it, like a cushion with words embroidered on its surface– even though the sepia ink of its distinctive squiggles is larvae left by some kind of moth. The scribbles make it easy to believe that there are stories hidden in the trees: if you could turn at the right moment or hold your head at the right angle, you'd catch their calligraphy resolving into words.
'Sad red ground' is an emotive response to Tasmanian timber harvesting practices, expressed through the confluence of poetic pattern language, colour (the phrase 'sad red ground' refers to the madder red used in Indian textiles) and current research influencing my studio practice. The woven orb shape suggests the specimen and evokes the microcosmic worlds turned to relics by the cut of the saw.
- 9. Tim Gresham (Australia) Ripple in aqua 30 x 30 cm**
The weaving process is important in my work. I like to let the tapestry evolve naturally by drawing the design progressively as I weave.
With this piece I have chosen a simple, rhythmical wave pattern, decided on a set sequence of colours and allowed the process to reveal the work as it progressed.
- 10. Birgitta Hallberg (Sweden) House in the wood 20 x 20 cm**
The tapestry 'House in the wood' is part of a series of tapestries that I have found inspiration for in the great Swedish forests, where I grew up. Isolated from the outside world lie red wooden houses amidst tall pine trees and forest lakes with deep blue water. It is easy to imagine supernatural beings living here. At full moon the woods offer magical experiences, which I try to express in this tapestry,
In addition I find inspiration in my daily life, with my family, and through my many journeys.
'House in the Wood' was woven on a table loom with a flax chain. The motif is taken directly from my sketchbook. I often stay true to the colours of the sketch, but at times it is interesting to work with the same sketch again and again to see what happens to the motif, when I apply new colours to the same sketch.
- 11. Beate von Harten (Austria) The tapestry into infinity 30 x 30 cm**
Eight sections of a sun, eight colourful different planets are placed on a tapestry. Its vertical and horizontal warps and wefts serve as a co-ordinate system for this constellation and its size bursts the dimensions of space and time.
Like tapestry weavers in the past, Beate von Harten uses wool and silk - dyed with vegetable dyes and heightened by gold and silver threads Textiles can last, if they are taken care of, their preciousness is appreciated and the durability of the design is equivalent to the life span of its materials
Harten invites us to think differently and asks us to step out of old patterns into a fruitful, created future meant to last for infinity.
This concept stands for the artist's vision: to cause a feeling beyond joy and inspire you to think and act in other dimensions
- 12. Joyce Hayes (USA) Etude 3 14 x 21.5 cm**
This tapestry is the third in the Etude series. I like working in series because it makes me dig deeper into the essence of the intent and emotion behind the idea of the series. Much of my work either in tapestry or in other media relies on my early musical training. I did not realize that seeing a color and having a physical reaction or hearing a sound and seeing a color would someday be very handy and in the end be the foundation of what I do.
The other influence in my work is my practice of Tai Chi and Chi Gong. I have become very aware of the repetition of my breath and the balance of my body. These two influences on my work are keys to what I am doing in tapestry and are a comforting backbone for moving forward.

- 13. Susanne Henriques** (Sweden) **A new light** **30 x 23 cm**
I am thinking of an old tree. It has lived longer than us. We change the materials, we make night into day with artificial lights – but hopefully – we cannot change the trees.
In Sweden we have a myth of the tree of the world, the ever green Yggdrasil sometimes called Mimameid. It is depicted on a textile from 800 – 1000 A.D. Överhogdalstapeten.
Beneath the tree there are three wells. Beside one of them the three Nornorna are spinning the threads of Fate.
I find it interesting to use an old technique, tapestry weaving, and use it on an image with some neon coloured yarns.
We have to, in one way or another, unite the old time with the new. For me tapestry weaving today is an example of this.
- 14. Inyul Heo** (Korea) **Shelter** **25 x 35 cm**
My work is an expression of my empathy with nature and of my inner sensibility. Nature allows me to take a rest in the busy city life and I also learn about life through the nature. Accordingly, I work on my tapestry with the thought to share the impression I received from nature with other people through tapestry.
- 15. Maureen Hodge** (UK) **Cloud mirror – azure day** **15.5 x 14.75 cm**
This is a small tapestry made up of two levels of weaving, one embossed over the other: the top one in gold metal threads. It has a split on the left hand side of the gold area.
It is woven at 14 warps to the inch.
It is a surreal metaphor for a day by the sea and is part of a series based on a poem:
We stand in darkness surrounded by the light.....ships on the horizon slowly recede into the blue beyond the sea mirror the star maze.
- 16. Fiona Hutchinson** (UK) **Cross currents** **29 x 25 cm**
Over the last 26 years my inspiration has come from the sea and my love of sailing. In Scotland we are never more than 50 miles from the sea. For some it has great beauty for others it is a destructive and frightening force. It is these two contrary views of the sea and our relationship with it that I find so fascinating.
“Cross currents” was developed by studying the surface of the sea: currents, tides, whirlpools and maelstrom, the powerful ebb and flow of water. The work is not a literal translation of something seen or remembered, but a metaphor to our lives.
Inspired by processes and materials I have been exploring the 3 dimensional qualities that can be achieved within tapestry. Using weave, stitch, paper, to introduce new textural possibilities and questioning the definition of what contemporary tapestry should be.
- 17. Anne Jackson** (UK) **The witchcraft series: is this a magic charm? 2** **20.5 x 20 cm**
This tapestry is from my current long-term project, ‘The Witchcraft Series’.
In the series I explore the metaphor of witchcraft, and historic witch persecutions in Europe, to reflect upon contemporary attitudes to social fears such as terrorism and the unknown.
‘Is This a Magic Charm?’ recreates a 19th century ‘protective charm’ from Somerset, England. Where I live, in the rural West Country, UK, it’s not that long since farmers would go to the village ‘wise man’ or woman to buy such a charm, which would be written on paper and buried in a bottle under the floor of their cow barn. I play with the idea that a village wise woman or witch would probably be copying her symbol from a much older source, whose meaning she might well not understand. In making these small works, I place myself in a similar position.
- 18. Feliksas Jakubauskas** (Lithuania) **Composition with pink dot** **35 x 36 cm**
In this, my work I decided to improvise with pastel, bright colours and a few types of fibres (wool, viscose, silk, rayon fibre). I wanted to get the impression of space, of the strata and of a glowing. On diversity I used white shiny fibres in diagonal weaving. Most active are the red line and pink dot. They are the essence of the composition.
This little tapestry is completely suggestive, abstract, the composition which reflects the author’s momentary mood, in addition to deep philosophy and high ambitions.

- 19. Valerie Kirk (Australia) Winter branches 30 x 30 cm**
*I draw inspiration from the world around me and from particular aspects of life. Previously my work dealt with my experience as a Scottish migrant – looking back and forward, north and south, here and there, between two countries. This ‘in-between-ness’ of the migratory experience, while not unique to me or other Australians, contributes to my sense of being made up of many parts, a kind of fragmentation where certain components come into play at different times. There is an eternal mismatch in my world as I am recognized as Scottish in Australia when people hear me speak but in Scotland people comment on my Australian accent. In a wider sense Australia’s history and culture is made up of many examples of people and things brought together without a good likeness or fit. We have ever-changing perspectives on how combinations meet and align or do not line up.
The design for this tapestry began through observation of collected winter branches and watercolour painting. The tracery of dark branches flowed easily with tertiary colour and highlights of pure hues. The movement and complexity of line became the important features.
Woven tapestry allows me to combine my interests in textiles and visual art using the tactile qualities of materials in the highly complex woven form. The intricate nature of multiple coloured wefts twined between warps parallels the complexities of life and tapestry’s building /constructed process embodies the advancement of time.*
- 20. Elina Lusi-Grinberga (Latvia) Spring is in the air 22.5 x 21.5 cm**
*Nature is one of my favourite sources of inspiration. Instead of trying to copy it, I would rather base my compositions on interesting details my attention had been drawn to.
In this work I used springtime as a motif symbolizing growth and new beginnings.
Spring oftentimes is used also as a metaphor for freedom. Time and again human lives and relationships resemble the processes in nature, when after a dark, stagnant and seemingly endless winter period new life and hope break forth and nothing on earth can possibly prevent or stop it.
This work reflects my interest and searching in thematic compositions using a laconic means of expression. Color, rhythm and form – these are essential agents of ideas embodied in my tapestry. I was interested in clear forms, eventually supplemented with details as well as in revealing the emotional saturation of the color area. This tapestry reflects my passion to “paint with the thread”.*
- 21. Jo McDonald (UK) Snippets 15 x 20 cm**
*My work is about history, more precisely about the story-telling aspect of history, as it changes with each re-writing. I use found objects, usually second-hand books, newspapers and journals, and their built-in history is the basic attraction for me, and the source of their power as objects.
I act as editor in the recycling of this material.
I deconstruct the printed materials and, in their new form, weave them into tapestries and structures, which are still redolent of their original history, but which have an entirely new visual identity. From now on, they will have a new history as well as their former one. The visual look is paramount: it is about the pattern of letters, the colour and quality of the paper as it ages around the edges.
I see my tapestries as a collection of words and stories, in the same way as I regard our documented history. We are presented with a selection of episodes and tales which do not necessarily give us accurate facts and so cannot be relied upon to convey this visually, where some words are recognisable and some are destroyed, hence the title ‘Snippets’.
I feel it is important to state that even though I am highlighting the potential inaccuracy of written information, we are still able to enjoy the stories told.*
- 22. Lindsey Marshall (UK) Lady oak 27 x 27 cm**
*This work is an interpretation of the remnants of an ancient oak tree, The Lady Oak, from which the name of the village where I live, Cressage, is drawn. The colours are intended to suggest growth and light because, although the original tree is long dead, a new tree has grown up within its carcass. The colours are also used to suggest passage from dark to light/earth to sky. The shapes indicate the form of the tree fragment but also represent abstracted typographic forms based on its name and place. These shapes are used to help convey the landscape within which the Lady Oak sits.
The work draws on my experience in visual communications as well as textiles.*

- 23. Susan Mowatt (UK) Weaving 1 21 x 21 cm**
At the moment I am interested in the notion that a length of yarn has two ends: a beginning and an end, or vice versa. I, like so many writers and poets before me, have become interested in tapestry as a metaphor for life. Primarily, I have been drawing out these ideas and have not woven a tapestry for a long time. But I wanted to participate in this exhibition for Kate Derum and decided that it was no bad thing to weave a small section of one of my drawings. In doing so I was reminded of why we are all compelled to do this thing we do, this slow, repetitious, laborious making activity: it allows us to enter a state of flow, of being. Right now neither the beginning nor the end point seems that important to me.
- 24. Mardi Nowak (Australia) Blue envelope: library Betty composition 21 x 27 cm**
My work investigates the disjunction between the disposable and fast flow of images in contemporary mass media against the deliberation and slowness of a woven construction. My recent series of works have utilized two constant collaged elements; that of the envelope and the 'Hello My Name Is' stickers. Both of these products give me a large aesthetic scope within the collages but also have a variety of meanings. The envelope speaks of things hidden, messages and a holder for fragments. The 'Hello My Name Is' stickers play with the language of street graffiti. To me they are also a symbol of identity; something which is constantly challenged within fashion media. I continually place emphasis on the interplay of positive and negative space; each part sharing equal importance. This along with cropped and cut out portraits and figures, give the viewer a sense of uneasiness within the tapestry.
- 25. Judit Pázmány (Hungary) Metamorphosis 1 - 4 12 x 12 cm**
I made a textile plaque series of four pieces, entitled 'Metamorphosis'. The horizontal point of view, the vertical transition of dark and light, the browns, greens and other natural tones, the rustic texture coming from the chosen weft density, all symbolize our constantly changing, morphing natural environment. The fine copper frames make the four pieces into a plaque series.
- 26. Michael F Rohde (USA) Aeolus 13.5 x 13.5 cm**
'Aeolus' is part of a series of small tapestries based on ideas of classical themes, drawing connections to contemporary society and situations. The winds of daily life blow in assorted tempers. Sometimes cool and pleasant, other times tumultuous. Whatever their mode, we are buffeted this way and that and must find our way to carry on as best we can. Most tapestries from this series have been woven in a technique used for a time by the Navajo people of North America: four selvage wedge weave. Weaving is done in sections on angles to the direction of the warp, leading to the scalloped edges when the tension is released. After learning that this irregularity was not accepted by the public, for the most part they abandoned the method. These current interpretations of this structure have been realized using reeled silk yarn, hand dyed with mixtures of natural dyes.
- 27. Deann Rubin (USA) Draw/#2 pencil 25.5 x 25.5 cm**
'Draw/#2 pencil' is part of a series of small tapestries reminiscent of vintage children's blocks. 'The block', a 10" x10" format, reflects the square of ABC blocks. Here, the zigzag border morphs into #2 pencils lined up in a row. The row becomes a crown. As a result, my drawing, of a contemporary woman's face, has transformed into a medieval/gothic princess. Each work in the series has a letter and number woven into the tapestry. This piece has a freehand drawn 'D' for the word draw and a '2' for a #2 pencil. I used a thick, shiny, varying thickness, cording yarn for some of the black lines to mimic the power and character of the original drawn lines. The image seems flat and yet, has a lot of depth. I chose a white needlepoint thread to achieve the idea of a white watercolour-like paper.
- 28. Christine Sawyer (UK) Manflower 19 x 15.5 cm**
My current work takes as source the over-manipulation of Nature and the attendant consequences: waste, loss of resources and the reduction of the Biomass. We are told that most of us occupy a destructive system from which it's difficult to escape. I'm not, however, a pessimist, and 'Manflower' comes from a recent series of small tapestries which represent the possibility of living in a more harmonious relationship with the natural world. The miniature scale suits the idea that little vivid pockets of resistance will be the seeds of regeneration. The image was developed from a series of drawings entitled 'Imagined objects',hybrid forms, part human, part plant. We are dependent on plants, do they need us?

- 29. Ann Shuttleworth (Australia) Erosion 29 x 28 cm**
*I have used pandanus as the weft. I learnt to prepare and dye pandanus from a group of Yolngu women in Marparu, a remote village in far east Arnhemland in 2003. The colours were obtained by digging up roots, bulbs, from leaves and bark. The prepared pandanus was soaked and then boiled in billies over an open fire. I wanted to use the fibre in my own way, so have woven a tapestry over a Nylon warp, necessary as the pandanus is razor sharp and cuts normal warp threads. Unlike machine spun fibre these stripped leaves undulate. They have taken the dyes quite differently, some becoming harsh, some very rigid in spite of lengthy soaking, yet others pliable and wonderful to work with. I have been working on a series of ant heaps and termite mounds for some years.
The image is of the water worn holes forming a series of waterfalls high on a flank of Uluru. I found Uluru mesmerising and vast. Detail seen up close was truly spectacular. The flaking rock of grey turned to rust; the pools against the foot of the rock so unexpected. The tide marks on the base of the rock are what inspired the way in which I've woven this tapestry. With very limited colour I hoped to capture a little of the soaring flanks and quite unexpected pools in the eroded rock, which I hope is a truly Australian looking tapestry.*
- 30. Joy Smith (Australia) Chainsaw 14 x 20 cm**
*This is one in a series of tapestries (with a working title of 'still life in the shed'), that are a result of helping my parents 'down size' their possessions prior to moving to a retirement village. We spent a lot of time looking at objects in the family home & Dad's shed. I took photos of items in the shed with a view to display them for sale on a website. This did not really occur. Instead I started to weave these images. So far I have woven several pieces; a chainsaw, a socket set, a set of drill bits, an angle grinder, assorted tools and a 3D 'Sidchrome' tool set.
Perhaps making hard, sharp, cold practical metal tools into soft, tactile, warm, impractical objects is strange but it is fun too.*
- 31. Christina Sobrino (Spain) Thinking about flying? 29.5 x 29.5 cm**
*As life this landscape is getting its shape in a tidy and gradual way. Slowly, with the irregularities that in life appears to be caused by the unexpected.
The idea of flying joins to this special tapestry through the feathers while they sort of mumble the partridge sound before they fly. That is from where the title ('Thinking about flying?') comes. As a rhetorical question addressed to the bird that in fact represents the artist.
This idea of flying is represented in this work (specially produced for this award) since it is the idea that as an artist I try to succeed through my work in the art world.*
- 32. Joanne Soroka (UK) Fragment series no.4 15 x 16 cm**
*I wanted to make non-rectangular tapestries, ones that were based on collages I had made in torn Japanese paper. I had used large amounts of watercolour to saturate the fibrous paper, simulating the strong colour of tapestry materials. The collages themselves were loosely based on nonrecurring patterns, rock pools, lichen-covered rocks, ripples, which create a calming effect when you gaze at them. I try to convey a feeling of serenity. There is both a boldness of colour and a restful effect.
The piece is made in traditional tapestry technique, with the addition of half-hitch knots to give texture within the work and to secure the edges. Materials used include wool, linen and synthetic silk on a cotton warp.*
- 33. Emma Sulzer (Australia) Sensei weaver 30 x 30 cm**
*My tapestry is an interpretation of a two colour lino print I designed, incorporating the style of Japanese Kabuki theatre art. Sensei is a Japanese word that means "master" or "teacher". The word is also used to show respect to someone who has achieved a certain level of mastery in an art form. The word applies to one who teaches based on wisdom from age and experience. This applies to Kate Derum. Kate inspired my interest in tapestry and my pursuit of a career as a tapestry weaver/artist. Kate was also my tapestry lecturer at Monash University and my Studio Manager at the Australian Tapestry Workshop for several years.
Traditionally, the expression "Master Weaver" is used to describe highly skilled and experienced weavers. "Master Weaver" is a cheeky running joke amongst several weavers at the Workshop. The most senior weavers are always flattered but also a little embarrassed when described as "Master Weavers".*

- 34. Verona Szabó (Hungary) My garden 22 x 22 cm**
*The genre of French Tapestry conveys value, endurance and refined quality
 In the work titled 'My garden' I try to depict the ever-changing atmosphere of this environment in my self-woven small-size tapestry. As a series it is capable to illustrate the colourful play of leaves and foliage.
 The theme comes from Nature. By recomposing its phenomena I want to call attention to the beauty, love and care of Nature since this means the protection of 'Life'.
 In order to depict very fine details in the fullest possible way I used a very dense warp (5/1 cm). The work was prepared on an haute lisse from behind. I do not cut off the thread 'dolls' until the very end so that I can achieve a picturesque, lyrical effect.
 I use a lot of colours, I mix several thin threads to get the appropriate shades. I also use different techniques and threads like wool, silk, cotton and metal.*
- 35. Jaroslava Těšínská (Czech) Little Sisyfa 30 x 29 cm**
*I'm interested in practising traditional binding systems and patterns which are used in different ethnic regions of the world and applying them in my tapestry weaving.
 The theme is Sisyfa – the female form of Sisyfos – who pushes all her life experiences in front of herself again and again.*
- 36. Cheryl Thornton (Australia) Nine by nine 18 x 17 cm**
*White squares and red warp. Red warps run inside the white fabric, concealed; an innate essence, mostly invisible but evident.
 These works initially began with an exhibit for a miniature textile exhibition 'Order and Chaos' Angers, France 2002. It was an enquiry into the underlying order of things and the significance of the number nine. Nine being the whole number made up of the all powerful three, the number of supreme balance.
 It is also the multiple number of beads strung together to make up the traditional japa mala in the east. The technique of touching each bead in turn to stay focused during mantra repetition, an idea taken home to Europe in the form of the rosary.....
 This series has become an important part of my own practice to the extent that I like to always have one on my loom providing a backdrop ...a comfort maybe, a continuity and a knowing.*
- 37. Anton Veenstra (Australia) Portrait of Gareth Thomas 18 x 16 cm**
I knew Kate Derum from many tapestry events. I experienced her work as a unique language, an intense personal expression. Similarly, my work, 'Portrait of Gareth Thomas', derives from many personal issues. GT was the first Welsh rugby player to declare his homosexuality. My work celebrates the heroic struggle to realise his true nature despite societal prejudice and stereotypes concerning masculinity and the expression of strength, particularly that gay communities are perverse and unnatural. My portrait uses flows and continuities of shapes and colours to evoke the naturalness of gay sensibility. Without wishing to construct a gay essentialism, I would suggest, as the gay theoretician Bagemihl has done in his work 'Biological exuberance', that reflection, intuition, strength together contribute to the natural wildness of human nature in all its wondrous variation. On many levels my work identifies with ecological concerns. This portrait challenges the viewer to experience naturalness in the highly stylised medium of woven figured cloth.
- 38. Méabh Warburton (France) Walk/overlap 14.5 x 14 cm**
*Living in Salabert I have an acute sense of the seasons, the weather, nature and the passage of time. We are surrounded by tracks and lanes where we can walk and observe the year as it unfolds. From my kitchen window I can see our weather coming to us from the Lot. I feel connected.
 My circles and rings come from this sense of connection. Shapes repeated over and over, always subtly different which mark, physically and symbolically, the passage of time.
 Walk/overlap comes from the strong sense of continuity I feel in this place, knowing I am walking in the footsteps of those who lived in this small area - in my house even. They walked the same paths to take the stock to pasture, to go to church, to school, they heard the same church bell, watched the weather approaching from the Lot. There is a connection.*

EMERGING ARTISTS

- 39. Mog Bremner (Australia) Haptic tapestry : drawing hand 24 x 32.5 cm**
I am interested in understanding and representing the nature of self – that inner sense of ‘me’ and ‘I’ which has been called ‘going-on-being’.
This tapestry uses an ink drawing I made investigating the embodied self; the experience, usually subconscious, of being in a particular body moving in space.
The drawing is an haptic observation of my right (drawing) hand. I am both subject and object as I touch my right hand with my left to inform myself of my hand, drawing in space.
In the tapestry, I use the materiality of the silk weft to reinterpret the fluidity of ink, with the unpredictable fraying of the fine threads suggesting the unexpected flow of inner experience. One face of the tapestry is dense with beginnings and endings; the greater part of our experience of our world is hidden within the subconscious self.
- 40. Saffron Lily Gordon (Australia) Jack of diamonds (Jamie) 18.5 x 15.5 cm**
This work is one of a series of three portraits of my children which I completed as part of my Tapestry Major in the Diploma of Arts (Studio Textiles) at RMIT.
I referenced mediaeval playing cards for the designs and colour palette, and these translated well into tapestry. Constructed from blocks of colour and pattern the figures vary between flat plane and plastic form, and are at times almost abstract in their representation. I used silks and metallic threads to add texture and lustre, and give my first tapestries a richness and opulence that would make them special, whatever my skill at the loom.
As portraits, each card was chosen to reflect the personality and character of the child it represents. Jamie himself requested the bow as his preferred weapon, the bowstring and feather in his cap are crochet.
The other works in the series were Queen of Hearts (Marnie) and King of Spades (Kit).
- 41. Sally Harvey (Australia) Gen Y – talking it up 29 x 29 cm**
Always a challenge – the next generation seem to surprise and frustrate us (the parents) in equal measure and unexpected ways.
As an emerging artist, the portrait study of my son, Simon, is the most technically challenging work I have produced to date.
Capturing his likeness accurately and trying to reproduce the light, depth and impromptu nature of the image was both extraordinarily frustrating and immensely satisfying.
- 42. Julie Paul (Australia) Lines in the sand 19 x 28.5 cm**
This tapestry is based on a photograph taken as the late afternoon sun hit ridges of sand at the high tidemark on the seashore. These rhythmic but distinct lines are flowing and peaceful.
- 43. Freya Sewell (UK) Djurati 28 x 20.5 cm**
‘Djurati’ seeks to converge historical lineage with contemporary practice. Inspired by a pre-existing Gujarati textile of the fourteenth-century, this relic - endowed with its own anterior history - is appropriated and re-contextualised; translated into a new medium, cultural environment and age of encounter. Only a section of the original cloth’s design is used, hinting towards the fragmentary nature of historical understanding. What was a repeated motif in two registers becomes a centralised, discreet image severed from a larger whole.
The transference from one textile medium to another is of significance. Borrowing between textile, and other fine art mediums, redefined modern tapestry in recent decades. The rich colouration and organic forms of the original cloth translate well into the new medium in which the design finds itself. The colours of the original, block printed in flat hues, are instead given depth and multi-tonality through the convention of colour mixing used in this work and more widely in contemporary tapestry practice