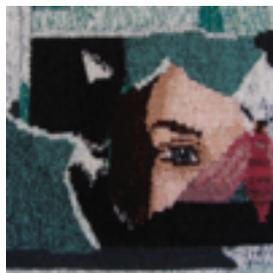


CATALOGUE

Exhibition Opening and Announcement Thursday 29 August 2013
Exhibition runs until 27 September 2013

Finalists for the Kate Derum Award for Small Tapestries



1. Patricia Armour (New Zealand), *Rebirth*, 24 x 28 cm

Psyche and Eros is a powerful story of betrayal and forbidden love - the love of a god, for a young, vulnerable woman who has been betrayed by her family. This myth has been described as an adventure of the soul, which must be tested before attaining access to the divine. In *Rebirth*, Psyche's tormented soul is represented by a moth in a fractured world. She has revealed her lover and now her soul has to go through torment to find him.



2. Mog Bremner (Australia), *This is not a solid sphere*, 21 x 21 cm

I am interested in understanding and representing the nature of self – that inner sense of 'me' and 'I'; that has been called 'going-on-being'. In this work, I am playing with the paradox of something seemingly real and solid being an illusion. The title refers to Magritte's work *Ceci n'est pas une pipe*, where he draws attention to the illusion of a 3D object in a 2D space.



3. Dorothy Clews (Australia), *Neither here nor there*, 26 x 30 cm

My recent work comprised a series of small abstract, landscape-like tapestries that contemplate the ways of culture; the cultural boundaries encountered in daily life; the divisions, integrations, and disruptions. My personal insight of everyday life is lived from the perspective of a migrant, patching together a narrative that often fits awkwardly, based on transplantation of traditional European culture.



4. Chris Cochius (Australia), *Patterns of history - leaving a mark*, 24 x 14 cm

The allure of Neolithic and other ancient ruins for me has several facets. It is the story of often serendipitous discovery where a settlement that is nearly 5000 years old is suddenly revealed after a massive and violent storm; or another which is uncovered after an artist placed his chair on a small mound only to have one leg sink into the ground. These ruins provide information of another time. What of our own footprint – how will this be seen 4000 years from now?



5. David Cochrane (UK), *Water Baby 2*, 20.5 x 20.5 cm

This tapestry depicts a boy learning to swim wearing armbands. This is my fourth piece on the theme of 'water surface'. I am interested in the play of light on water and the patterns it creates. This work presented a challenge because the 3-ply mixtures limited my choice of colour and at times colours were difficult to choose under artificial light; the tapestry therefore looks better in natural light.



6. Rosemary Crosthwaite (Australia), *Lake Eyre - Flood Receding*, 25 x 26 cm

This tapestry is one of several that I've been working on, which have developed from photography I took during a trip over the Lake Eyre region in South Australia in 2010. It aims to convey a sense of how extraordinary and abstract the Australian landscape can be; both in form and colour. There is a sense of the eternal in the fundamental cycle of flood and drought and the power and scale of this land.



7. Illona Demecs (Australia), *Broken promises*, 30 x 23.5 cm

I was inspired by an old style of printmaking to create an image of the hand as a symbol of the offer of a promise. In many aspects of human life we are often not aware of the importance of our promises, though we might be if we could see them in a mirror. The distorted hand in my mirror reflects the breaking of promises using the ancient style of tapestry making, to which I have added the sculptural element of the leather and jute edge.



8. Jilly Edwards (UK), *Oilseed rape, series 6*, 12 x 9 cm

As I took a train journey through the UK in May the bright yellow waving oilseed rape fields captivated me; the darkness of the soil was exaggerated by the acid yellow colour and the field divisions of hedges still showing their boney structure. This piece with its twelve divisions is part of a series of work cataloguing travel through the same landscape at different times of the year.



9. Suzanne Fitzgerald (France), *Welcome to my world*, 25 x 25 cm

Information can be transmitted in an instant; cultures develop over centuries. This tapestry is a statement on the relentless swallowing up of fragile cultures by globalised communication and commercial interests; is also a token of my concern.



10. Alex Friedman (USA), *Fevered Flow*, 24 x 25 cm

For a long time I have been considering tapestry as a construction project with the related sculptural possibilities. My *Flow* series explores the tension between organic and geometric elements. *Fevered Flow* reflects a dynamic energy in the visual twist of the yarns as well as the surface tension, and the vitality of the flow has lifted the centre section from its borders.



11. Pauline Gibson (UK), *Mounted tennis ball*, 25 x 16 cm

I often discover tennis balls that come over from the high school, hiding in the garden in various forms of decay. Gradually an idea grew to weave a tennis ball as though it were a taxidermy object. I decided to weave a flattened tennis ball with a lingering memory of a museum mounted butterfly specimen in mind. My experience of working in museums has influenced the making of this tapestry.



12. Tim Gresham (Australia), *Acqua scales*, 30 x 30 cm

Evocative of music, the rhythmical imagery of my work reflects ideas of repetition and the subtle disruption of pattern. I like the way we tend to see pattern in the world around us even when it isn't obvious. The design is drawn as I weave allowing for the fluid change/disruption in the pattern. This particular piece was woven upside down, so you can see how the design morphs towards the bottom.



13. Birgitta Hallberg (Denmark), *September*, 15 x 15 cm

Inspiration from my autumn trip in Finland, year 2012. North of the Arctic Circle, amazing colors in September.



14. Preethi Hapuwatte (Sri Lanka), *Sunrise and sunset*, 29 x 29 cm

The orange sunset, the orange thambili fruit on the king coconut tree, the bright blue sky reflecting in the blue sea like a million aquamarines, all the clear colours of the Ceylon gems sparkle in my mind. I am inspired by all this richness of my small island which is surrounded by the sea, the colours of the plants and flowers and animals. I live close enough to see both sunset and sunrise.



15. Dorthe Herup (Norway), *Kate's jacket*, 28 x 30 cm

Kate bought a nice jacket at 798 and forgot it under the table in a peking duck restaurant in Beijing in 2006. Lots of troubles late at night to find it and get it back!



16. Rachel Hine (Australia), *Rumble*, 13 x 19.5 cm

As part of the male guinea pig's ritual of asserting their domination, they growl or 'rumble'. Part of the performance involves yawning at each other. Caught in a moment, this natural yawn becomes a silent scream. Am I the guinea pig in my domestic environment? Mother to two young children, I often feel tested and scrutinized, trapped and claustrophobic.



17. Anne Jackson (UK), *The Witchcraft series: Rune*, 20 x 20 cm

Through *The Witchcraft series* I explore ideas surrounding witchcraft, and historic witch persecution. I think the concept metaphorically reflects many current political and cultural concerns.



18. Soon Yul Kang (UK), *Encounter*, 24 x 29 cm

For a number of years my tapestries have been concerned with contemplation, meditation, healing and time. The inspiration comes mostly from nature, from various serene landscapes. I have also been inspired by Zen concepts such as simplicity, stillness and emptiness. *Encounter* is about creating a feeling of serenity from a seascape that I have experienced.



19. Dimity Kidston (Australia), *Two worlds*, 30 x 30 cm

Two worlds reflects on the time my husband spent in Afghanistan. He was away from our two daughters and me for three years. During this time my life was domestic day to day bringing up two small children while he was seeing first hand the effects of a war torn country. The beautiful textiles of Afghanistan was a link between us. The background design represents the first piece he sent us, while the figure is a drawing from our eldest daughter. The figure is cardboard like and detached from our reality.



20. Valerie Kirk (Australia), *Blossom Tree*, 21 x 21 cm

As a Scottish migrant my previous work dealt with the 'in-between-ness' of the migratory experience. The design for this tapestry began through observation of trees in blossom and watercolour painting. The blossom is emblematic of seasonal change, often associated with European countries but the strong colour contrast used is indicative of our Australian environment.



21. Jeanne Llewellyn (Australia), *Night lights*, 28 x 28.5 cm

This tapestry came about from a combination of studies of trees and river landscapes, explored during a recent short drawing course. I set off at all times of the day and night to take photos and sketch what I saw. So a walk by the river on a moonlit night with a good torch and you may just be lucky; the river sparkles as it moves along, in the trees, bright eyes, a Possum and Owls quietly watch.



22. Ruth Manning (USA), *Thoughts: pensamientos*, 21 x 28 cm

Can we really know another person's interior space? This portrait is part of an ongoing series concerned with the precise use of language needed when we express our thoughts. Two different languages add greater complexity to the task and care must be taken when words have multiple meanings.



23. Lindsey Marshall (UK), *Red onion kiss*, 30 x 19 cm

This work is a response to a comment about onion breath – an interpretation of its meaning. I have tried to convey the luscious, sensual nature of a kiss together with the shape of a cut red onion. The word kiss is embedded in the design and forms the profile of the piece. Although the word is one of the two main elements in the work, it is not intended to be legible or obvious. It moves from a relatively sharp angle of the k (the onion taste) to the soft s of a kiss.



24. Jo McDonald (UK), *The songs you used to play*, 21 x 27 cm

The songs you used to play is part of an on-going series dedicated to the memory of my father, who died in 2010. The paper I have used comes from my family's book collection and my dad's music sheets. This piece represents fragments and strands of stories from my family's history. My father's story continues through the dialogue that arises from the work. For me, he continues to be present, in solid form and in a physical object that can be both seen and touched.



25. Ann Naudstal (Norway), *Scrubs and straws*, 20 x 20 cm

I have done a series of tapestries of arid landscapes where nature is present and with it organic and botanical references. The dry and arid landscape of the high mountains draws me; it has a certain materiality to it that is textural, tactile and sensory – grass and straws, scrubs, stone, earth, light and sporadic intensely colorful vegetation. The texture is closely connected to nature's own processes with straws and twigs all intertwined.



26. Mardi Novak (Australia), *Self portrait as Mary Kate with carpet bag*, 29.5 x 13.5 cm

Self portrait as Mary Kate with carpet bag is a cheeky exploration of our fixation with fashion and contemporary culture. By situating myself as a celebrity character in my collages, I can wear the latest fashions and accessories. The process of weaving the fast and throwaway nature of the collages makes the work real and permanent. In a way I become my imagined character, Mary Kate.



27. Judit Pázmány (Hungary), *Timelessness*, 20 x 20 cm

I often believe I can weave anything I cannot put into words. What deeply affects me is time - more precisely our presence in time. I feel it is essential to make my tapestries thought provoking. Therefore I use new visual and technical designs that suit the history of Gobelin. This can be considered as a direct continuation of its tradition while enhancing my ideas through a novel approach.



28. Shubankar Ray (India), *Man in meditation*, 29 x 29 cm

A man shown emerging from a circle symbolizes Shiva-linga, the creator; whereas the triangular form at his top symbolizes the yoni (vagina) of Devi Durga, the gateway of Durga's womb - the shelter of the Universe. Our body is compared with the Universe, divided in six energy circles. The colours white, red and dark blue symbolize Satwa, Rajo and Tamo respectively – the three primordial virtues, whereas the colour gray is balancing between Sata and Tamo.



29. Baiba Ritere (Latvia), *Flower buds*, 30 x 30 cm

This motif is a photo of my flower garden at the beginning of this summer. The green flax fibres along the edges of the work were grown, spun and dyed by my great grandmother more than a hundred years ago. I am overwhelmed with special power and energy weaving this thread. It may sound like a mere trifle, but it is such emotion!



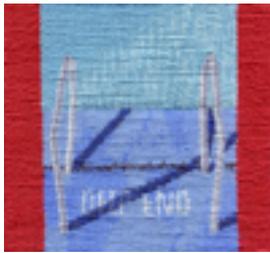
30. Michael Rohde (USA), *Verdure askew*, 21 x 15 cm

I have not always warmed to historical work, filled with lots of flowers and greenery. Though they represent untold hours of skilled craftsmanship and expenditure of untold wealth, these traditional designs, have left me wanting to see more recent ideas in tapestry. So, my own mischievous response to the yards of billowing plants, is this little fragment of wedge weave, or eccentrically woven tapestry; I hope it brings a smile to your face.



31. Christine Sawyer (UK), *Birdman*, 22 x 18 cm

He trembles on the threshold of two worlds, being alternatively reviled and celebrated by humankind, and mobbed by birds. His one consolation is to catch the high thermals and glide at altitude; free of the clamour below. In this piece I tried to retain quick expressive marks from the original ink drawing, to reflect the fear and uncertainty which comes from being 'different'. I felt that colour would be superfluous to the idea; line being a more appropriate vehicle.



32. Joy Smith (Australia), *Deep end*, 20 x 15.5 cm

During March this year I travelled north of Perth to the monastery at New Norcia. The landscape in the drive up there was very dry; the red soil with dusty green grey scrub and pale gold stubble of the wheat fields. After exploring the monastery I went in search of the hidden swimming pool, which was a glorious blue oasis in the middle of the dry landscape - a visual and physical relief.



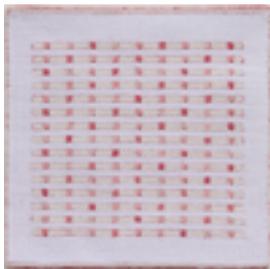
33. Verona Szabo (Hungary), *Earth*, 24 x 30 cm

Today, it is important to pay attention to the Earth, so I chose this topic. My work is in the French tapestry technique with improvisation made accordingly. The warm earth tones dominate. This cable form can be bent or suspended on the wall in several forms to express Earth's varied terrain.



34. Jaroslava Tesinka (Czech Republic), *What have you said?*, 20 x 30 cm

How to understand what our partner says, what he/she really means and what he/she feels? Is it important to know or listen to our feelings? Why is it unbearable what once attracted us? These are the everlasting questions since the time of Adam and Eve..... My figurative tapestry, *What have you said?*, opens up a topic every spectator knows from his own experience.



35. Cheryl Thornton (Australia), *.....and the in between 1*, 17 x 17 cm

White squares on a red warp. The number 9, the number of supreme balance, being made up of the all powerful number 3 remains the focus. Repetition and rhythm,as in a string of beads. This series has been ongoing for some time now and has become an important part of my own practice; always having one on the loom provides a backdrop, a constant and comfort maybe, and a continuity.



36. Anton Veenstra (Australia), *Everyman clown*, 25 x 17.5 cm

My point of inspiration was an old English carnival photo, which challenged me to create the dignified portrait of a person in bizarre circumstances without unusualness detracting from demeanor. My current style is the self imposed discipline of the hounds tooth joining adjacent areas: this technique detail has expanded from background to ubiquitous motif. My intention was to evoke a quietly Shakespearean everyman.

Finalists for the Irene Davies Emerging Artist Award



37. Monika Beniulyte (Lithuania), *With love.....*, 14 x 20 cm

My work is about relations, about individuality, difference between gender, about man and woman. I weave tapestries like postcards, sending to each other. I am showing two individuals, in two pieces. It is a confession of love.



38. John Brooks (Australia), *Pelt*, 25 x 30 cm

Pelt is an abstraction of animal fur, shaped on the loom to resemble the organic lines of an animal's pelt rather than using the conventional geometric rectangular shape of a woven artwork. Small flecks of green are inserted through the white, giving a sense of the colour slowly emerging from the achromatic surface of the artificial fur, woven with natural fibers, intending to challenge the duality of these concepts.



39. Margaret Jones (UK), *Hawk moth caterpillar*, 25 x 11.5 cm

Elephant hawk moth caterpillars are not that rare in the UK but get the elephant part of their name from their behavior when threatened. In order to protect their eyes when attacked by a bird they have white markings behind their head which when they are distressed they puff up to four or five times their usual size, leaving the head part still small and looking remarkably like an elephants trunk.



40. Joan Korn (Australia), *Seashore*, 25.5 x 18.5 cm

My work is involved in the ephemeral and the fleeting and the way in which we may respond to that state of being. In this tapestry the area between the high and low tide of the ocean represents a fleeting moment with the ephemera often present upon the seashore! The foot print on the sand will only be visible for a very short amount of time, as was the person to whom it belonged, the fragment of seaweed will also disappear shortly after the waves have deposited it on the sand. All is transitory!



41. Mala Sen (India), *Forest*, 25 x 30 cm

The condition of our world as we know it is deteriorating very quickly. In a few thousand years the way in which we live may be drastically altered and after that the human race may even be extinct. In my work I want to show that this interference though not conducive to our existence is also a part of nature, a part of the natural order of things as unpleasant as it may be. *Forest* exudes a quietness of an empty world where the tree stumps are the only things left but are still very much alive.



42. Ema Shin (Japan/Australia), *Alchemy (face)*, 31.5 x 21.5 cm

Alchemy is the result of my interest in the similarities found in the shapes and sensory functions of living organisms and humans. Feminine aspects of my artworks are evident in the vibrant colours and the soft voluptuous shapes of flowers, plants, butterflies and human anatomical forms. These formations suggest female sensual shapes and emotions that are a strong and all encompassing life force.