KATE DERUM AWARD
FOR SMALL TAPESTRIES
2017 FINALISTS
EXHIBITION

9 August – 29 September 2017
AUSTRALIAN TAPESTRY WORKSHOP
262-266 Park St South Melbourne VIC 3205
www.austapestry.com.au

THE AUSTRALIAN TAPESTRY WORKSHOP KATE DERUM AWARD WAS
ESTABLISHED TO HONOUR KATE’S MEMORY AND HER SIGNIFICANT
CONTRIBUTION TO TAPESTRY AS FORMER DEPUTY DIRECTOR AND
A WEAVER. THE AWARD CELEBRATES KATE AS AN ACCOMPLISHED
ARTIST, RESPECTED TEACHER, AVID SUPPORTER OF THE ATW AND
AMBASSADOR FOR AUSTRALIAN TAPESTRY.

THIS AWARD IS GENEROUSLY SUPPORTED BY SUSAN MORGAN
IN MEMORY OF KATE DERUM, AND ALAYNE AND ALAN DAVIES IN
MEMORY OF THEIR MOTHER IRENE DAVIES.

KATE DERUM AWARD:
A non-acquisitive award of $5,000 AUD

IRENE DAVIES EMERGING ARTIST’S AWARD:
A non-acquisitive award of $1,000 AUD
(for artists in the first five years of their professional practice)

JUDGES
EMERITUS PROF KAY LAWRENCE
AM: Emeritus Professor, School of Art,
Architecture & Design, University of South
Australia, Australian Tapestry Workshop
board member, tapestry weaver.

DR KEVIN MURRAY: Adjunct Professor,
RMIT University, Research Fellow,
University of Melbourne, Editor of ‘Garland
Magazine’, Former Director of Craft
Victoria, World Craft Council Committee.

DR REBECCA COATES: Director SAM
(Shpañarton Art Museum),
Honorary Fellow, School of Culture
and Communications, University of
Melbourne, curator and writer.
Ema Shin  Australia  
*Soft Alchemy (Lily)*, 2017  
Woven tapestry, cotton, wool, 26cm x 22cm

‘Ema Shin’s tapestry *Soft Alchemy (Lily)* brings together two familiar tropes of the feminine, flowers and the female body, but in such a way that they seem fresh and surprising; the overblown flower form with its profusion of stamens is a powerful expression of the fecundity of the female body. The weaving is technically adept and the shaped forms skilfully controlled so they heighten the vibrancy and expressiveness of the image. *Soft Alchemy (Lily)* is a beautifully resolved artwork.’
'Hannah Waldron in her tapestry To Houshi Onsen exploits the process of weaving used to construct an image from bottom to top, to visually map her memories of a particular place. In doing so she has created a graphically resolved and precise woven narrative composed of fragments, associations and memories. She has skilfully used the clear vibrant colour and sheen of cotton and silk yarns to suggest a journey through both time and space.'
KATE DERUM AWARD

HIGHLY COMMENDED

Cresside Collette  Australia
Garden, 2017
Cotton warp, wool, cotton, synthetic weft
30 x 30 cm

‘Cresside Collette uses the tapestry medium with consummate skill to recreate the experience of being in a tropical garden. By building up the image through weaving small patches of muted colour with sudden flashes of intense hue, she is able to evoke the sensuality of dappled shade and play of light on foliage and water while maintaining the integrity of the woven image.’
IRENE DAVIES
EMERGING ARTIST'S AWARD

HIGHLY COMMENDED

Munaw Poe Australia
Freedom, 2017
Cotton and acrylic, 21.5 x 28.5 cm

‘In her tapestry Freedom Munaw Poe has transformed traditional linear patterns from Burmese handloom weaving into the idiom of woven tapestry. The vibrant colour and dynamic structure of her tapestry is a powerful expression of the freedom she feels in Australia while maintaining a strong link to her heritage.’
IRENE DAVIES
EMERGING ARTIST’S
AWARD

HIGHLY COMMENDED

Ingrīda Ivane Latvia
Impatience, 2017
Wool, cotton, polyester, 22 x 25.5 cm

‘The title of this tapestry Impatience is refuted by the
care and attention with which it was woven, evident in
the precise weaving of the white tally marks standing out
against the subtle warm tones of the ground. The weaving
process and the image itself cleverly embody different
modalities of time; weaving as an active engagement in
the present that makes time pass quickly, and a process
of marking the passage of time that ironically seems to
make time pass more slowly. Concept and process very
successfully integrated.’
FINALISTS

1. Naomi Zouwer Australia
*Making Home*, 2016
Tapestry weaving using silk, wool, cotton, synthetic thread and a found object
27 x 10 cm

*Making Home* is a small free standing tapestry weaving made of wool, silk, cotton and synthetic threads and a found object. The image is of my Opa from a photo of him in front of his new suburban house in Canberra after migrating from the Netherlands in the late 1950s. He looks down at a strange little ceramic creature who is staring back at him. This work is part of my practice-led project in painting and textiles which explores how seemingly trivial family keepsakes, curios and other objects can unlock memories of the past and provide an opportunity to be integrated with the present.

2. Julie Taylor United Kingdom
*The love of three oranges*, 2017
Cotton, silk, wool, 30 x 11 cm

This tapestry was inspired by the interesting way Moroccan fruit sellers display their wares, turning the everyday and prosaic into a visual delight. On another level, as the title suggests, it is a nod to Prokofiev’s surreal comedy opera of the same name that explores the curse of obsessive love. This opera was a favourite of my 3 (yes, red headed) children and so has a metaphorical reference to my own waxing and waning fertility (and obsessive love). Fruit as a symbol of transformation. My work is inspired by nature and how we interact with and perceive our surroundings. I’m interested in evoking moods, capturing a moment in time or history with colour, light and of course, texture. I want the work to tell a story to the viewer giving them just enough to connect the dots - to set a mood with fragments and symbols that evoke a place or time. I work with landscapes and figurative work including tapestry, and mixed media. I am enthralled with and never bored painting with yarn.

3. John Brennan United Kingdom
*The Lost Garden*, 2017
Cotton, linen, silk, rayon, wool, lurex and gold threads, 29 x 29.5 cm

This is one in a series of tapestries based on fantasy gardens as remembered from the past and how I imagined them in my mind. This piece, *The Lost Garden*, has added intrigue because it contains warp from an unfinished tapestry and the inked warps throughout the weft surface in a random manner to create the ‘ghost’ of that lost garden.

4. Alex Friedman United States
*Crossroads: Tundra Pathways*, 2017
Wools, cotton, silk, 24 x 24 cm

I have always loved maps, a passion I shared with my father. *Crossroads* is part of a new series of small tapestries examining the patterns of pathways and adjacent fields. I have used this same cartoon for an earlier one, *Crossroads: El Dorado*, which has colour. I wanted to see how different it would be in a greyscale. On another level this reflects some of the disturbing issues of the American political news. Have we lost our way? Is there a safe way to get back to what we care about? The harsher graphics are in keeping with the stark times.

5. DeAnna Rigter United States
*The Messenger*, 2017
Wool warp, wool, rayon, silk weft, 25 x 25 cm

I’m currently working on a series of small tapestries called the Black Bird Chronicles. The Crow often symbolizes that change is coming and is often referred to as a spiritual animal that can be associated with life mysteries and magic, a sign of luck or perhaps a trickster. Similarly it is often seen as a symbol of transformation. My work is part of my practice-led project in painting and textiles which explores how seemingly trivial family keepsakes, curios and other objects can unlock memories of the past and provide an opportunity to be integrated with the present.

6. Ilze Erba-Brengolma Latvia
*Spring thing*, 2017
Citron, linen, polyester, 28 x 18 cm

In my artwork I’m showing the power of spring. Prosperous nature.

7. Caron Penney United Kingdom
*Diversity*, 2017
Wool & Gilt Gold, 22 x 20 cm

What appears at first glance to be purely decorative contemporary art, explores a deeper, very poignant political meaning. I use systems and repeat patterns to explore street architecture, urban landscape and themes relating to the ebb and flow of daily migration across Manhattan. I was allowed a rare opportunity from 2001 - 2013 to work on a project which involved multiple trips to the city. My primary subject matter draws comparisons between a governments need to function and the individual’s need for a creative identity and their subtle co-existence. *Diversity* links to a series of work looking at the political crossroads many countries are facing. The imagery has been discovered through photography of intersections on the streets of New York. The tapestry is hand woven using wool and gilt gold thread and is edged with a fine grey cotton warp.
Landscape can be translated in many ways. My painting practice has been about the lineage and role of landscape painting and understandings of place in a contemporary environment. Expanding on my painting practice, this work makes use of weaving in relation to painting and how dialogues can be made with new processes. The act of painting relates to the threading process and concepts aligned to understanding of space. These new reflections act for my ongoing practice and future possibilities. The relationship between space, paint and thread manifests new ideas and furthers my practice.

The Mary Hambidge House is an important historic structure at the Hambidge Center, an artist residency program in the southern Appalachian mountains of the United States. I am a Fellow of Hambidge and have spent time over several years as a resident artist. Many of my tapestry images are based upon the fields and woods of the Hambidge Center. A couple of years ago when at a residency, I began to study the many different stones of the property. I found the image for this tapestry among the stones of the foundation of the house where Mary Hambidge once lived and I was entranced by the foundation where Mary Hambidge once lived. The Mary Hambidge House is an important historic structure at the Hambidge Center, an artist residency program in the southern Appalachian mountains of the United States."
15. Elke Hülse  Brazil  
*Mimesis*, 2015  
Cotton, 25 x 25 cm  

*Mimesis* is a small tapestry that I made from my photo as a child that is in black and white. I reproduced the face in two sizes and my goal was to provoke in the viewer the search for similarities and differences. To make the tapestry I used a warp of 3 double threads per centimetre and to weave the small face I unfolded the warp in 6 threads per centimetre. This feature allowed me to create mimicry between the two faces not only through the combination of colours but also using different textures and techniques. Whenever I repeat the same image I exercise my skills on the loom.

16. Mike Wallace  United Kingdom  
*Expectations* 2017  
Wool weft on cotton warp, 29.5 x 23 cm  

Inspired by the work of artist Paul Feiler, and evolved and developed on the loom from an original design, using double and single warps to create different textures.

17. Friede Voet  Belgium  
*Crossroads*, 2017  
Cotton and linen, 20 x 20 cm  

*Crossroads*: The turns taken at crossroads design the pattern of our lives.

The image of a bandage is at the base of my work in the last years. My connection with Australia is special: Just after the first World War my grand-parents and 2 daughters emigrated to Australia to join a sister over there. But within the year my family was back in Belgium. One lazy hot holiday afternoon, sitting in her baywindow, I asked my grandmother about that period. I remember a very alive and warm feeling underneath the words spoken that made me long for that far place. But had they stayed, I would never have been born. That was a very strange moment and mixture of feelings. This is my tribute to that mythical part of the world and to my far unknown family over there.

18. Renate von Loewis of Menar  Germany  
*transparency*, 2017  
Wool, 30 x 30 cm  

With this piece I want to show transparency using a medium that is not transparent at all.

19. Jilly Edwards  United Kingdom  
*Whisper, whisper, Chatter, chatter, Shout, shout*, 2017  
Woven Tapestry. Cotton warp, wool, cotton, linen weft, 9 x 18 cm  

‘Whisper, whisper Chatter, chatter Shout, shout.’ I lean into the breeze, I rest against the red bark, as the sun sets. Spring is coming, quietly. Facing west from my new studio and home, I look out over a wooded park that drops away to the River Avon and then onto the City of Bristol. The colours of the sunsets between the bare trees, which are leaning in the wind, has been stunning, the blood orange reds have added a new colour to my palette nestling into the warm yellows, which reflect the beginning of plants that are appearing, the Crocus and daffodils and the yellow lichen sparkling on the bark of the trees. I wove this as a triptych with tiny gaps between each segment to reflect the personal moments as I think about this new adventure, a new studio, new home and inevitably new work.
20. Melissa Green Canada
*Piqûre*, 2017
Wool and wool silk on cotton warp
25.5 x 27.5 cm

My work is a comparison of textile and human body; like cloth, the body can be cut, stitched, mended or embellished. Our skin acts as a canvas where the passage of time is documented, and evidence of events are left behind – an injury, a medical procedure, the marks of age. While highlighting similarities between the body and cloth, I am interested in taking imagery that may be seen as uncomfortable, and rendering it with a material that is soft and familiar, wool. With this weaving, I chose to enlarge a small part of the body – the site of an intravenous puncture – and to use bold colours to place emphasis on the mark left on the body. This is the first in a series that explores how the skin bears a record of time.

21. Cresside Collette Australia
*Garden*, 2017
Cotton warp, wool, cotton, synthetic weft
30 x 30 cm

This is an image that was sourced in Sri Lanka but depicts what I imagine to be a universal garden. The light falls through trees penetrating dark undergrowth and illuminating leaf structures. The elements are ambiguous – grass, water, reflected forms - the Eden that belongs to all of us through the observation of nature.

22. Joy Smith Australia
*Pomegranates #2*, 2017
Cotton warp, wool & cotton weft
10.5 x 22.5 cm

I have been weaving an on-going series of produce from my garden, which has included tomatoes, chillies, lemons and (now) pomegranates. Vegetables and fruits that I have enjoyed weaving as much as I enjoy planting, harvesting and eating!
23. Deborah Corsini United States
Color Field, 2016
Wool on cotton warp
26 x 16 cm
Heavy winter rains put an end to Northern California’s five-year drought. Spring arrived in a profusion of colour—yellow mustard, orange poppy and hot pinks—the landscape was abloom. This piece, inspired by a road trip though wine country, is an abstracted vision of fields bursting with wild flowers and weeds and the stark contrast of the dark grape vines silhouetted against this backdrop. It is woven in a variation of wedge weave using a feathering technique; essentially two colour hatching woven at an angle.

24. Suzanne Fitzgerald France
First Day at School, 2016
Cotton warp, mixed fibers weft, 22 x 23 cm
My daughter started State School when she was three years old. ‘Make the most of it! She’ll grow so fast’ my elders said. So here she is, three years old, leaving her parents behind her at home and stepping out into her future. I’ve shown the background as a child’s drawing, a child’s-eye-view of home. Around her and under her feet are the ‘school, holidays, exams and tests’, which will be her life from now on. The colours are chosen to represent the atmosphere at the infant school, crayons on the right, school paraphernalia on the foreground, and a little wink to my own school days with the sampler-like lettering on the left, representing how fast our own childhood goes and how quickly the generations pass.

25. Stephnie Cantoni Australia
Work of Human Hands, 2017
Hand woven tapestry, woolen weft, sein twine cotton warp, 24 x 15.5 cm
Each year we make wine from the produce of our small vineyard. Making wine, is a time consuming task, considering and combining all the elements require…but the end product, ‘the wine’, is a very satisfying, though unpredictable, pleasure. It is always a surprise that such humble, yet, magnificent ingredients can produce such a palatable treat. The colours used in this tapestry reflect the sun, the clear skies, the rich earth, and the lushness of the fruit, healthy vines. As with wine making, tapestry is a slow, time consuming process, but the rewards are so gratifying.

26. Ema Shin Australia
Soft Alchemy (Lily), 2017
Woven tapestry, cotton, wool, 26 cm x 22 cm
Over many years I have been formulating shapes of female anatomy and body organs filled with designs of plants and flowers. Through tapestry weaving I have discovered a truly tactile and expressive medium to produce woven artworks inspired by my human and botanical investigation. My creations search for threads that connect inner emotions with our day-to-day experiences. I combine invisible emotional and physical experiences with visually recognizable shapes of plant life and human anatomy. In my art practice I aim to create a composition that displays sensitivity for materials used, historical techniques, and physical awareness as well as express femininity, sexuality and domesticity.

27. Beth Smith United Kingdom
Balancing Act, 2016
Cotton, wool and linen, 24 x 29 cm
I make images that relate to my own life experiences. I draw from my Scottish heritage and create imaginary landscapes with objects and symbols from my Welsh roots. In this piece I have used sheep markings, which I found in my local museum, to represent the idea of ownership and a sense of connection with my environment. The idea of the passing of time and leaving marks behind is a growing factor in my work. I also love playing with with shape and colour to add a tone of vibrancy to the design. I like to create a balance of the old meeting the present day and show what was important to my ancestors still resonates with me now. The design takes on a narrative nature, which I hope keeps the viewer engaged and intrigued.

28. Rosemary Whitehead Australia
Roominations on the possibility of being, 2017
Natural and synthetic yarns and fabric weft, cotton warp, oil pastel and PVA, 30 x 20 cm
When I began, it was a given that all good tapestries had borders then I moved to an island and realized the importance of millefleurs and the beauty in ‘The Lady and the Unicorn’ tapestries, what a riot of colour—border enforcement — I don’t think so.

29. Rachel Hine Australia
The Biba girls, 2017
Handspun wool, silk, cotton, vintage yarns 30 x 24.5 cm
I draw everyday as part of my practice. This tapestry, The Biba girls, has been chosen from dozens of drawings exploring fashion and portraiture. In particular, I wanted to explore the quality of the woven, drawn line. Often working intuitively, I draw girls as a way of gathering my thoughts and establishing identity.
30. **Christine Sawyer** United Kingdom

*Polar Drift*, 2017

Woven tapestry cotton, 20 x 19 cm

For some time I have been involved in commenting on climate change, and in particular, the effects of global warming in the polar regions. The image may be attractive to look at, but it tells a scary story.

31. **David Mooney** United States

*David Adès: THE Australian Poet*, 2017

Split warp tapestry, wool, cotton warp, mounted on wood, 26 x 26 x cm

While living in the US, David Adès wrote his poem, “Yesterday’s Feast.” The poem celebrates his getting to know the poets and poems of Pittsburgh. He writes, “…and how by being/ an Australian and a poet in Pittsburgh elevates me to THE/ Australian poet, elevates me from my usual happy enough/ position as one of thousands of Australian poets…” In 2014, Adès won the University of Canberra Vice-Chancellor’s International Poetry Prize for his poem “Dazzled.” Perhaps for a while Adès was THE Australian poet in Australia, too (from photographs by David Mane and David Mooney).

32. **Raewyn Bucklow** New Zealand

*Quake Sounds*, 2017

Wool, cotton, 12.2 x 29.5 cm

Growing up in earthquake-prone New Zealand one can become rather blasé about shakes: being jolted awake around midnight during a significant quake in November 2016 helped shift that perspective. Registering magnitude 7.8, it was centred about 230 kilometres southwest of home. I began to consider how a tapestry could have an earthquake theme. Searching for imagery for inspiration lead me to a Radio NZ website post about NIWA marine mammal expert Dr Kim Goetz studying sounds underwater in Cook Strait (between the North and the earthquake. This became the basis of my tapestry. The numbers depicted provide quake facts: date: 14 11 2016, time: (NZDST): 00:02:56, magnitude / depth (km): 7.8 /15, epicentre latitude: 42.757, epicentre longitude: 173.077”

33. **Jennifer Sharpe** Australia

*Journey of Colour*, 2017

Wool, cotton, synthetic gold, 28 x 21 cm

In life I am always looking out for designs, colours and things that inspire me. I walked past a wall one day in Paris and snapped a photo for my visual diary. Later I choose to weave it, and then I enjoyed translating it into a tapestry. Selecting the colours in wool is one of the fun processes. A few years ago a friend gave me the gold yarn which now I had the chance to use.

34. **Marie-Thumette Brichard** France

*Ruisellement*, 2015

Wool, cotton, metallic threads, 25 x 25 cm

Low tide on the beach. The streaming of the water on the glittering sand and pebbles.

35. **Brenda Goggs** Australia

*Hindsight*, 2017

Wool, synthetic yarns on cotton warp 30 x 30 cm

This work references the painting of Saint Lucy by Francesco del Cossa (1473), in the National Gallery of Art, Washington, DC. in which this hand holding a pair of eyes occurs. St. Lucy was a female martyr from Syracuse in the 3rd century. There are various stories about her persecution and restoration and her name Lucy is associated with Lux, light. I am imagining here what it would be like in Australia where we are engaged in re-evaluating our past and making an attempt to find a connection with the land and its indigenous inhabitants. We are looking for connection, and we still need to try different ways of looking while we are constrained by our European ways of seeing.

36. **Sue Weir** New Zealand

*I’m a Jet Plane*, 2017

Wool, cotton, silk 25.5 x 24.7 cm

Observing this fascinating clavaria sulcata (orange club fungi) evolving to its eventual decay drew me into the bush on a regular basis. Perched on a small bank it seemed to beckon me with its rather tantalising salmon orange colour. Out of reach of walkers’ feet, and invisible to most, the fungi unobtrusively flourished over a period of some 5 weeks. Its full formation resembled the Kiwi favourite Jet Planes® and I resisted the strong temptation to touch the velvety surface or even to collect for observation. My tapestry portrays the small formation’s circle of life at different stages and from various perspectives until after a period of heavy rain it “melted” back into the earth.

37. **Pat Scholz** Australia

*La Grande Menace (with apologies to Jean Lurcat)*, 2017

Wool and cotton, 28.5 x 19.5 cm

Last year whilst in France, I saw many diverse examples of Jean Lurcat’s remarkable work in exhibitions commemorating the fiftieth anniversary of his death. These included illustrations for artists’ books, often inspired by medieval bestiaries. It was one such image, which sparked an idea. Like others, in late 2016 I absorbed one media report after another with growing incredulity on hearing the outcome of the American presidential elections. I wove this tapestry as a way of coming to terms with that result. I modified Lurcat’s image of a two faced figure to highlight particular features by using simple shapes and strong colours. Limiting the size of my tapestry depicting this new “fake” global leader, whilst not reducing my growing concerns, also proved extremely satisfying. The title of the tapestry, borrowed from one of Lurcat’s Song of the World panels, also seems apt.
38. Anne Jackson United Kingdom
*The Witchcraft Series: Phytophthera*, 2015
Knotted tapestry; cotton, linen, synthetic yarns, 22 x 22 cm

My current project, *The Witchcraft Series*, explores historical fears of witches and witchcraft. Sometimes I employ the idea as a metaphor for modern fears and concerns. Phytophthera, the organism that causes potato blight, is associated with climate change, and is becoming increasingly common in Europe. Historically, witches were thought to be able to control the weather, and to raise storms and damage crops. Climate change, with its associated fears and feelings of powerlessness, could be seen as arousing the same trepidation as a ‘witch’s curse’ might in the past. The image is of the organism, photographed through a microscope.

39. Kirsten Glasbrook United Kingdom
*Lifeline 3*, 2017
Cotton warp, Nepalese hand spun nettle weft
24 x 24 cm

The Labyrinth has been an important and recurrent theme in my work for some time. The symbol itself and the mythology that surrounds it can be found in different cultures all over the world. Sometimes carved in stone, cut in turf, laid out in tiles on a church floor or as a simple design on a basket. In this small piece the path through the labyrinth, marked by a red thread, symbolises the path through life from beginning to end - the ends of the thread held together by a strong hand. In our end is our beginning.

40. Clare Coyle United Kingdom
*Nod to Boro*, 2017
Wool, cotton, silk, linen, 23 x 19 cm

My recent work has taken me into a new realm of exploring the art of Japanese Boro fabrics - the task of repairing and mending fabric to sustain ongoing use. Originally borne out of need to recycle fabric when times were hard, it seems equally as relevant today in our throw away world and often results in beautiful work. Using the concept of patching and stitching I initially started making patchwork paper and over stitching this, to build my design. As someone who is interested in layers and mark making I have been fascinated by dye marks, overlay of fabrics, stitch marks and the fading of materials and have tried to convey this in my work Nod to Boro I mainly work in small format at a fine sett of around 16 warps per inch; this tapestry is woven at 10 warps to the inch.
41. Beryl Hammill United Kingdom

Sea - Ripples & reflections, 2016
Woven tapestry - wool and cotton
29 x 16.5 cm

I trained as a tapestry weaver and have spent much of my life weaving. Although I live in England I spend 3 months every year living in Western Australia, traveling widely, mainly in the far southwest. The spectacular seas and coastline of this area never cease to amaze me; I draw and paint whilst there, obsessed by the light, colour, ever-changing movement and mood of the waves and ocean. This small tapestry is a study for a series based on ripples and reflections, light and wind patterns at the edge of the sea. Having drawn and painted in situ I develop textile ideas back at my base in Fremantle and in my studio in the UK. I love all aspects of the tapestry weaving process, dyeing most of my yarns myself and mixing them to get lively, subtle colour, slowly building an image that attempts to recapture my original experience.

42. Heather Dunn Australia

Kings Tableland, 2017
Wool, silk, cotton warp, 30 x 30 cm

A recent visit to Scenic World in the Blue Mountains has given rise to a new body of work. The spectacular vistas in this region serve as a backdrop to countless selfies and drone fly-overs each year. After a brief perusal, tourists turn their back on the view to insert themselves into the landscape with very little engagement. I feel compelled to honour these beautiful vistas. I draw the landscapes as lines intersecting where one undulation slips behind another, leaving a faint mark as I follow its course through the vista. Structures and vegetation fade, as I search for the landlines that describe the brief moment that I see, against the slow movement of geological change. The Blue Mountains are blue so I have dyed wool using indigo. Using a lower warp set has assisted in recording the essence of what is before me, without complicating details.

43. Pauline Gibson United Kingdom

Drawing the line, 2017
Warp: Linen, Weft: Linen, 5 x 10 cm

The ‘line’ depicted in the tapestry is drawn between the sky and the land. Simply two colours woven with discontinuous weft with a bold ‘line’ drawn between them. The phrase ‘drawing the line’ has been evolving in my mind since considering the title ‘Borders’ for another exhibition. Here are a few of the ideas that have occurred to me: 1. The phrase ‘drawing the line’ has been used to control behaviour which was not considered correct. 2. Perhaps the most obvious current border control issue is the wall President Trump is threatening to build between America and Mexico. 3. The Mason-Dixon Line drawn up in America became familiar through Mark Knopfler’s lyrics: ‘Sailing to Philadelphia To draw the line The Mason-Dixon line…’ There are many different types of lines for us to consider, if we choose to do so.

44. Fiona Hutchison United Kingdom

Shifting Tide, 2017
Woven tapestry, linen, 26 x 29 cm

The subject is the sea, materials and medium are textile. As an artist and teacher working predominantly, but not exclusively in Gobelín tapestry, content is paramount in the development of my work. I aim to create a dialogue between the subject, materials and the viewer. While traditional techniques and craftsmanship are important it is the idea, the vision and my hand that defines the work. Shifting Tide is part of a new collection of work that challenges me to explore the structure of tapestry and how it can be manipulated to represent my ideas: the ebb and flow of the tide, the oceans currents, whirlpools and maelstroms. These powerful bodies of water, that are constantly moving, constantly changing can be dangerous and unpredictable places, a possible metaphor for our current, political, cultural and ecological future. We must navigate with care.

45. Judit Pazmany Hungary

The moment before the inspiration, 2017
wool, wood, metal fibre, 17 x 20 cm

Judit Pázmány’s artwork visualises an elegantly handcrafted silver shaded box, which is represented by a lengthened perspective. The box, which is suitable for the storage for fibres, is the symbol of creative possibilities, the cradle of creativity and the box is the guardian of memories. The box is also the space for secrets and separation. A red fibre unfurls from the black depth, almost like an exclamation mark, calling the creative hands to blend into a bigger structure, a network of lines. The artwork immortalizes the outburst from the closed darkness from the inner world, depicting the moment before the inspiration (Eszter Molnár, Art historian).

46. Louise Martin United Kingdom

The Field of the Fourth Month, 2017
Cotton, wool, linen, silk, rayon, 30x30 cm

Inspiration came from the land after a visit to Orkney in April 16. I took 500 photographs of ploughed fields and wished to find a way to interpret them. I decided upon a 5-metre warp, with a sett of 12epi. Once woven and cut from the loom the warps were pulled and manipulated into shape. The weft is woven eccentrically in places to create a different life, energy and movement to the tapestry. The exposed warps hint at the previous land use. The manipulated and construct manipulating the warps to create a border.

47. Kathe Todd-Hooker United States

And, so it began..., 2017
Sewing thread and embroidery floss, 13 x 30 cm

This tapestry - And, so it began... is part of a series of small format small-scale tapestries or narratives telling the stories of my family. My Lakota Gramma was in interesting women who started a long ongoing feud by counting coup on my grandfather when she caught
him with the white schoolteacher. The car and the story sat in the blackberries and ferns for over 50 years and became a family icon. Tapestry is a great medium to tell the narrative because it isn’t unusual for tapestry to have an extremely long life span. Tragic narrative aside, it is the medium I have worked in since 1979. It works for me! The materials appeal to me-sewing thread and embroidery floss-materials that my Grandmothers taught me to use by the time I was 5. It allows me to use vivid hard exacting colours without the fuzzy softness of wools.

48. Ann Naustdal Norway
*The Forest Floor*, 2016
Gobelin & wrapping. Materials: linen, coco fibre and oxidized silver leaf, 20 x 20 cm

Arid landscapes attract me. It is the vulnerable aesthetic richness of the arid landscape that draws me; it has a materiality to it that is textual, tactile and sensory. The texture is closely connected to nature’s own processes with leaves, earth and twigs all intertwined. The Forest Floor relates to the aftermath of a forest fire, where the forest’s circle of life starts its restoration. In the blackened landscape light and sporadic, intensely colourful vegetation appears along with new seeds sprouting, making use of the carbon rich soil that fire leaves behind, newly available nutrients. The seeds love the softness of wools.

49. Joan Korn Australia
*Leaf 2*, 2016
Warp Cotton Seine Twine, Weft Wool and Silk, 15 x 20.5 cm

Using an image taken from the natural environment as a metaphor I am exploring the changes wrought by time in all living things and also considering what is readily seen and known and that which we sense and causes a psychological response. With that concept in mind I have created the design of this tapestry based on a leaf, the shape and colours representing the period when they become the most intense.

50. Dimity Kidston Australia
*Tumbling Cerambycidae*, 2017
Tapestry, wool, cotton, linen, 9 x 29 cm

As a tapestry weaver, I endeavour to explore the complex layers that contribute to my identity. Ordinary things become invested with great value. The plants, insects and objects collected on walks along the beach telling a piece of the puzzle. The tapestry layer is tumbledweed, representing my rural childhood. It is a plant that once matured, detaches from its roots, and tumbles away on a journey of its own. The Longhorn beetle lives in Canberra and is navigating her way through the complex environment.

51. Patricia Armour New Zealand
*Who’s There?*, 2017
Wool and mercerised cotton on cotton warp, 26 x 27 cm

Painted cloth; heavy drapery of torn and layered fabrics, the face: worked together in a collage of colour, shades and textures to create an atmosphere where the viewers decide for themselves what is happening – is she on stage peeking out from the shadows to find someone in the audience? Is she looking out of her window to the street watching without wanting to be seen? Could she be waiting for something to happen, or is she hiding from someone/something? I find that tapestry is a medium where the yarns become the paint – colours flowing, blending and revealing a narrative that is really exciting for viewers to interpret for themselves.

52 Sue Weil United States
*Bare Trees II*, 2016
Cotton warp, wool, cotton & tencel weft, 30 x 30 cm

The tapestry, *Bare Trees II* explores the need to find balance between active engagement in our world and the periodic need to retreat for reflection and self-renewal. It’s woven using traditional tapestry plus pulled warp techniques.

53. Vladimira Fillion-Wackenreuther Canada
*Gotcha in the Cavern*, 2017
Hand woven tapestry. Warp: Cotton Seine Twine, 13 EPI. Weft: Wool, silk, cotton, linen, embroidery threads, 26.5 x 14 cm

How did this Pokémon tapestry come to me? Well last summer sipping a juice in my back yard I witnessed a mature person holding a cell phone hitting my fence head first - wham! Searching for a monster...Pokémon “Pocket” and “Monsters”. Our civilisation came a long way from Cavern to Pokémon. Why not find Pokémon in a cavern…

54. Carolyn Furnish United States
*Titanium and Fire: The Heart and Its Imagery*, 2017, Wool and cotton, 28 x 28 cm

Heart iconography usage runs the gamut from playing cards, to Valentines, to religious ex-voto, such as the Catholic “Flaming Heart of Jesus.” The use of these images began in the 13th century, with the Flaming Heart appearing not until the 16th century, with the influence of St. Teresa of Avila, among others. Later, beginning with Letonardo da Vinci, the anatomical heart joined the iconography. I chose to combine the imagery of the Flaming Heart and an impressionistic view of Grey’s Anatomy “scientific” heart. To enhance the anatomical aspect of this portrayal, I included two disease conditions: an aortic aneurism (an enlargement of the aortic arch), and a defective aortic valve replaced with a titanium mechanical valve. Essentially, this is a portrayal of a heart that would no longer beat without medical intervention. The tapestry is a portrait of this weaver’s heart.
55. Alice Hannigan United Kingdom

Velazquez, 2016
Gobelin Tapestry, 20 x 21 cm

A combination of my interest in the great Spanish painters, along with traditional tapestry weaving techniques has resulted in this woven portrait of Velazquez.

Although most of my work is abstract, every now and then I feel the urge to pay homage to an artist whose work inspires me. This tapestry was woven during a one week artist residency at WASPS Studios in Fife.

56. Anet Brusgaard Denmark

RUNAR III - of divine origin, 2015
Tapestry, cotton, wool, gold, silk, 20 x 20 cm

Runar was in prehistoric time perceived as a gift of divine power, a mythical art to give the fleeting language a permanent form. I perceived the runes as symbols of the first attempt towards cultural communication to the outside world. The first scripts were a decisive step in the Scandinavian history of civilization and signalling. The focus was on change from the fleeting verbal tradition towards a stronger consciousness of their own culture. Texture and language are connected with old associations and exactly these images of language appear relevant for me to express in weaving.

57. Elizabeth Radcliffe United Kingdom

Cat’s Eyes, 2017
Cotton warp, wool, cotton, linen, silk, Natesh threads, 10 x 28 cm

I am fascinated by pattern and texture in general and so I enjoy weaving them both. I have chosen an image of the area from around the eyes of a longhaired domestic cat in order to explore patterns of all kinds. It has wonderful markings and long fur and I have tried to suggest these qualities.

The actual eyes are quite distinctive and I have used a variety of materials like silk, natesh threads, linen and cotton in order to make them stand out. The fur of the animal is woven using many fine wools and sewing threads.

58. Deann Rubin United States

Yellow Jester, 2017
Cotton, silk, wool, 20.3 x 20.3 cm

Yellow Jester is from a “J for Jester” ABC block design, one of six sides. The abstracted face started with a rough sketch of a woman’s face (eyes, brows and mouth) that I have been working with, by using the calligraphy-like magic marker strokes in different environments with different colors and patterns, to evoke different moods, different sexes, etc. In this piece, I love how the yellow flower and the blue collar reflect each other’s pattern/design, which also relates to the hand. The red painted nose adds, almost like a cherry on top, to the jester/clown theme. The hand, in front of the face, adds mystery and a safe space for the viewer to be.

59. Ewa Bartosz Mazus Poland

Orbits of the day, 2017
Cotton wool acrylic metal, 30 x 21cm

My small tapestry Orbits of the day is woven on circular warp. I filled an empty space weaving from the center. Each woven circle or half of the circle has unique colour that represents my artistic energy and thoughts of the day.
IRENE DAVIES
EMERGING ARTIST'S AWARD
1. Kayla Mattes United States
2130 s 34th, 2016
Wool, cotton, bamboo, glue, acrylic paint, 30 x 20.5 cm

My work examines the intersection of computing, weaving and digital culture by deconstructing the visual languages of the internet and graphic design software. I am fascinated by the parallels between looms and computers, especially in terms of their grid-based structure. 2130 s 34th is part of a series of tapestries driven by how building software visually represents interior space. I sourced digital floor plans as a guide for building the irregularly shaped edges of the piece. The ‘interior’ of the floor plan relies on the grid-based framework of the loom to create pixel-like abstractions guided by color, material, form, line, carpet and hardwood. I developed a shaping method for this series that involves gluing warp ends and painting the edges to obscure the presence of the warps.

2. Hannah Waldron United Kingdom
To Houshi Onsen, 2015
Wool, cotton, silk, linen, 30 x 15 cm

In contrast to today’s possibility to travel great distance at speed, view the world remotely through satellite images and record every moment photographically, I use my weaving practice to carefully examine human interaction with landscape. I map the places I have visited in past years including Houshi Onsen, a remote hot spring spa in Japan. In this work the various sensory experiences, modes and paces of travel are translated into the woven idiom, a medium I find so suited, so perfect, for the mapping of time and space. Weaving is a departure from the mainstream modes and pace of language, and opens a door to an alternate world of making meaning. Storytelling is a mnemonic device practiced by humans for thousands of years. I am interested in working in the woven tradition of storytelling but seek to update this language to reflect the contemporary landscape and our interaction with it.

3. Munaw Poe Australia
Freedom, 2017
Cotton and acrylic, 21.5 x 28.5 cm

I learnt how to weave from my mother when I was a young girl in Burma. For 20 years I lived in a refugee camp in Thailand where I wove cloth, using traditional patterns. I love the freedom I have found in both collage making and tapestry weaving, and in my new life in Australia. This tapestry has developed on the loom, using a selection of space dyed yarn.

4. Suzanne Knight Australia
Commonsense Cookery Still Life #1, 2017
Wool, cotton, lurex, 30 x 27 cm

My interest in still life began as a four-year old child, sharing the morning tea table with the women in the street where I grew up, watching a moving display of objects and patterns shift across the tablecloth, contained in the format of the kitchen table. This was a daily ritual where the objects were constrained much like the lives of those young housewives present. As a printmaker and drawer my still life objects have always been constrained by the composition or format; the paper, the frame, the margins. However tapestry gives me the option to create shifting objects. I love that these tapestries are like little gems of ordinariness that sparkle as they are held. They have the potential to come away from any format or pattern that might contain them and to move freely wherever their owner may choose to place them.

5. Dorota Wronska Poland
Lava, 2017
Wool and plastic, 30 x 30 cm

The vision of the lights of lava and magma.

This work represents the voice within, the one that wants to prove it’s impossible, the one that doesn’t shut up even asleep, that voice that finds strength in your insecurities about life, about yourself. The voice that feeds in anxiety. In order to keep going you got to find peace of mind, otherwise you’ll lose your mind. And from time to time, might feel like the voice is taking control of you and won’t let
you think straight because of the noise that produces. It is clear that this voice is part of you, the one that let it live, the one that can control it if you find the confidence in you, in who you love, in who you are and who you want to be.

9. Michelle Kurth United Kingdom

Philippa, 2016

Woolen weft on cotton warp, 28 x 28 cm

I work with Adults with profound and multiple learning disabilities as an Artist Educator. Last year I received funding to work in collaboration with one of the artists, Philippa Marshall on a three-month residency; both of us developing our own artist practise. Philippa as a painter and myself as a weaver. My tapestry is my interpretation of a section of one of Philippa’s paintings. As a non-verbal artist colour is very important to Philippa and helps her express her mood and emotions. On first glance this piece of work shows solid sections of red and black; Philippa’s favourite colours. On further inspection other subtle colours and shades can be seen. It was these two levels of the painting that I particularly wanted to see if I could emulate in wool, whilst keeping the essence of Philippa’s original artwork.

10. Ana Petidis Australia

Nix remix ’92, 2017

Cassette tape and cotton, 18 x 12 cm

My sister Hellen moved to Sydney before my twelfth birthday to live with her soon to be husband Nick. I spent every school holidays in Sydney with them up until I started university. They took me clubbing for my fourteenth birthday, introduced me to exotic cuisines and provided refuge for me to just be. During times of adolescent turbulence, I would dream about running away to live in Sydney with them.

11. Michelle Driver Australia

Windows No. 4, 2017

Wool, cotton, linen, 28.5 x 28.5 cm

Windows No. 4 is a ‘secret portrait’, exploring the inner self that we are unable to manipulate or digitally enhance. I enjoy the playful interpretation of what is conventionally thought to be a ‘portrait’ of a person, since under our skin we have more similarities than differences.

12. Daniela Contreras Flores Chile

El/Silencio (He/Silence), 2017

Embroidery thread, 100% cotton, 24 x 18 cm

This composition is born from the reflection of my class program and the artwork realized by my students. As a first step into image reproduction, I asked them to work from the infinite pictorial referents to build small tapestries; the work began filling my spirit with figurative imagery, impossible not to immerse myself into my own lectures.

As such, I became part of the experience of reproducing the work of others, and channelling it back, making it a part of myself. Thanks to the latter, I came across with this “man” made by Romaine Brooks. Shortly, I was already weaving, however, while I was doing this, I could not help the feeling that he was I, contemplating my very own silence.

When I finished the tapestry I looked for more information about the painting and to my great surprise, “He” was actually “She”: Peter, a young English girl.

I’m thirty-eight now. Last year my sixteen-year-old niece caught Nick on Tinder behind my sister’s back. He coerced her not to tell her mother. She held the secret for 6 months whilst simultaneously completing HSC before his manipulation crippled her. I found this old mix tape he made and gifted to me earlier this year. I opened the plastic casing by removing the tiny screws and disembrobed the electromagnetic contents. Fuck you Nick.

13. Krysten Watson United States

Today, Tomorrow, 2017

Tapestry, 9 x 30 cm

These works are part of a series started while taking a 2-month weaving concentration at Penland School of Crafts in North Carolina. Process, working, thinking, rearranging, and reworking are large parts in creating visual vocabularies. These pieces are results of pacing different processes in my studio practice. The act of making is taking time to think and work, visually manifesting my creative ideas and layering these thoughts through mediums overtime. The aesthetic vision in my practice is to dance with the creative mind, the physical hand, and the exciting discoveries that present themselves. Working with these guides creates a visual representation of this dance. The tapestries are simple threads that transform into lines, layered on top of the other depending upon how I shape the line underneath it. They become identities; creatures born from a process within tapestry, each unique on their own and part of the same lifeline.

14. Eva Heiky Olga Abbinga Australia

The perfect square has no corners, 2017

Wool, cotton, human hair, 21 x 21 cm

‘The perfect square has no corners’. (Laozi.) Abbinga has converted the words ‘no corners’ into a QR code, which embedded the message within the tapestry. The text can be decoded with a phone app that scans and reads QR codes. Combining ancient wisdom with traditional woven tapestry and contemporary technology, Abbinga reaches across time and cultural boundaries searching for universal connection, knowledge and ingenuity.

IRENE DAVIES
EMERGING ARTIST’S AWARD
15. Santa Leimane Latvia  
Self-portrait with cockroaches, 2017  
Wool, polyester, paint, 29 x 27 cm

This work was created thinking about the human inner world and our relationship with it. How much we know about ourselves and how much we can control ourselves, or maybe we are controlled by our inner cockroaches? Are we half asleep or half awake to face this? These are the questions that are necessary to be answered.

16. Jessie Fitzpatrick Australia  
Black Mountain Tower, 2017  
Cotton, 30 x 18 cm

This work is a hand-woven tapestry of Black Mountain Tower in Canberra. It is an iconic building and can be seen from almost anywhere in Canberra. When driving around Canberra it is a landmark that many drivers use to know they are going in the right direction. The way I have woven the tower is to have it jutting up against the Brindabella Mountains and then off into the sky. I chose to use texture to convey Black Mountain Tower rather than colour as it is the shape of the tower that makes it so recognisable.

17. Caroline Johnston Australia  
Spotted Bark, 2017  
Cotton warp, wool, cotton, embroidery floss and cotton/linen weft, 21 x 26.3 cm

I have always been interested and fascinated in trees, especially those with strong bark markings. I wonder at the colour and textural variations. This is my interpretation of a tree with spotted bark based on my love of the spotted gums at the farm. I have tried to create the feeling of the irregular bark patterns, the light falling on the centre, and somewhere much darker behind.

18. Ingrīda Ivane Latvia  
Impatience, 2017  
Wool, cotton, polyester, 22 x 25.5 cm

I was visiting an abandoned house when some scratches on the wall caught my eye. Someone had counted something there; maybe tallying up the days spent waiting for something important. I couldn’t find out if that somebody had gotten what they longed for. But it made me think of parallels with how I create tapestry, how I deal with both impatience and anticipation. I decided to capture the passage of time I have spent on a work in the work itself, so it becomes my calendar, my diary, the embodiment of my time spent.

19. Karlie Hawking Australia  
Alfie, Sparkles and a tree lined street, 2017  
Cotton seine twine and wool, 24 x 30 cm

My work here explores the urban environment I now call home. Living amongst concrete multi-story apartments with endless passing traffic and light pollution around every corner I have discovered rhythms and patterns of life that are both intriguing and comforting. Fleeting interactions of daily life combine to connect me to the place I live.

20. Shuklay Tahpo Australia  
Hillside memories, 2017  
Cotton and acrylic, 30 x 21 cm

For 20 years I lived in a refugee camp in Thailand where I worked as a cook. When I came to Melbourne and attended college and tapestry classes I learnt how to portray my joy found in this peaceful country. Influenced by the traditional woven textiles of Myanmar, and its landscape, tapestry designs form in my head and I weave them straight onto the loom.

21. Maruta Konceviča Latvia  
Ink Rabbit, 2017  
Linen, cotton, wool, 27.5 x 19.5 cm

I decided to create a small tapestry, which is easily comprehensible with a deep symbolic meaning and at the same time shows my personal character. This small textile work is woven on a loom. It is a plain weave embroidered in some places. It is made of short and long yarns, which have successfully been re-born owing to the creative process. A figure of a rabbit in blue tones on a white base symbolizes success, fertility and rebirth. The Ink Rabbit was created at a time when my country Latvia was covered in blooming apple trees. These white snowdrifts I have interwoven in my work but the blue ink is my personal handwriting.

22. Lynne Peebles Australia  
Three Dinner Plates, 2017  
Cotton seine twine and wool weft 29.5 x 29 cm

Three irregular dinner plates, the shapes and curves could not be ignored. A picture saved in my visual diary with my observations recorded - "Nice shapes and shading - they don’t have to be even!"

A life time of precision and exactness, then six years of study that gave me a wider approach to visualization of subject matter, it does not have to be perfect, a freedom to explore shape and colour, and to create in your own style, a design to which bears no resemblance to three dinner plates, but they’re there, the building blocks to my design.

Images by Tim O’Connor.