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 (Shepparton Art Museum), Honorary Fellow, School of Culture and Communications, University of Melbourne, curator and writer.
KATE DERUM AWARD

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.’
IRENE DAVIES
EMERGING ARTIST'S AWARD

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

‘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 xm

‘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 symbolism was often used in medieval renaissance painting particularly in the work of Italian painter Carlo Crivelli’s egg tempera work, which I find inspirational.

   On a technical level this tapestry was an exploration of a shaped piece with a small 3D element which attempts to break free of a rectangle 2D format.

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 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.

6. **Ize 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.

**KATE DERUM AWARD**
8. Greg Wood  Australia
Lara, 2017
Cotton thread, wood and treaded brass rod, 27.2 x 28.5 x 2 cm

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.

9. Tommye Scanlin  United States
Hambidge House Foundation Stones, 2016
Linen, hemp, wool, 15.25 x 15.25 cm

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 crack meandering through the foundation. Although there is a flaw in the structure of the historic house there is certainly no crack in the strength of the Center as it supports and nurtures the artists who are accepted as residents.

10. Liv Pedersen  Canada
The Widow, 2016
Cotton warp, weft of wool and synthetic yarn, 15 x 19 cm

The Widow is a portrait of no one in particular, but carries a certain emotion and connotation linked to sorrow and grief. It is somehow representational of my own inner state of mind two years ago, when I suddenly lost my husband.

Lately many of my small shaped tapestries are made up, inspired by newspaper clippings, which appeal to me. They are not trying to portray someone’s features. They are an attempt to show interesting expressions in people. I find it a healthy challenge to weave them upside down. That way my ego doesn’t interfere. I give away power. Happy accidents occur when turning my small primitive loom around during the weaving process. Acquired knowledge and unconsciousness takes over. I do however check now and then, that I’m on the right course.

11. Velga Lukzaz  Latvia
CHORUS, 2015
Linen, cotton, silk, gold threads, hand embroidery
11.5 x 11 cm

My work offers a subtle game between past and present without a beginning or an end. Past and the present. I am looking for poetry and lyricism. I put together signs from different periods and create something new...

12. Katharine Swailes  United Kingdom
Glyph, 2016
Cotton, linen, 17 x 17 cm

My practice evolves through an investigation of material and process. I have escaped the traditional pictorial narrative tapestry. A dedication to a reduced palette of techniques and material has evolved a technical excellence that allows the subtest of human expression through the repetitious movement of the weaver. A path is drawn and redrawn until it is travelled meditatively allowing the materials to respond to the weaver revealing its quality and life. These minimal works are cleanly presented in glyph-like tablets a shadow line between the frame and the work creates a visual tension to the woven edge. Glyphs and Loops are a unique approach to handwoven tapestry; myself, creating an unfaltering subtlety of weave, weave all works. The series now consists of over fifty works, displayed from singular to diptych to sequences of all the works.

13. William Jeffries  United Kingdom
Dunimarle, 2015
Tapestry Weaving in variety of materials 24 x 26 cm

Texture and variety of yarns are my interests.

14. Chris Cochius  Australia
Tea time / time for tea / 2 - the summer edition, 2017
Warp - fishing line: weft - metallic thread, invisible thread, wool, linen, 12 x 7.5 cm

Tea time – a tradition or ritual that provides the time and opportunity to connect with family or friends, a time to reflect. As tea cup gives way to glass the ritual of tea time also alters with the season. The outdoors beckon and tea time moves outside for lazy afternoons and quiet contemplation. The hidden brew is now on show in a long glass – deep hues of luscious liquid lit by the summer sun. The smell is now subsumed by the visuals – sunlight reflecting through the glass, clinking ice creating kaleidoscopic shifts – and now the relaxing ritual has become an investigation – how to weave the wonderful translucency of glass, tea, ice!
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, seine 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, 26cm x 22cm

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 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.
KATE DERUM AWARD
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.

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).

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”

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 weaving 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.

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

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.

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.

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, is 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.