

AUSTRALIAN TAPESTRY WORKSHOP

Select list of ATW tapestries on public display in Melbourne

*Note: Tapestries are sometimes taken off display, so please contact the venue to confirm viewing hours and availability.

Australian Tapestry Workshop

262-266 Park Street, South Melbourne

T: 03 9699 7885

E: contact@austapestry.com.au

W: www.austapestry.com.au

Viewings Tues-Fri 10am to 5pm (no charge for entry to galleries, \$5 to enter viewing mezzanine)

Guided tours \$10 per person, booking essential

See tapestries in progress on the looms and view a selection of tapestries in a gallery setting.



National Gallery of Victoria: International

180 St Kilda Road, Melbourne (on view in The Great Hall)

www.ngv.vic.gov.au



Roger Kemp Suite

Evolving Forms 1984

5 x 5.5m

Weavers: Leonie Bessant, Pamela Joyce, Irja West, Iain Young

Piano Movement 1988

5 x 5.5m

Weavers: Cheryl Thornton, Peta Meredith, Irja West, Hannah Rother

Organic Form 1990

5 x 5.5m

Weavers: Cheryl Thornton, Merrill Dumbrell, Grazyna Bleja, Robyn Mountcastle, Anne Sutton

Abstract Sequence 2004

5 x 5.84m

Weavers: Leonie Bessant, Pamela Joyce, Rebecca Moulton, Irja West, Cheryl Thornton, John Dicks

Unity in Space 2006

5 x 3.3m

Weavers: Cheryl Thornton, Chris Cochius, Louise King, Laura Mar, Emma Sulzer

Abstract Structure 2007

5 x 3.6m

Weavers: Sue Batten, Amy Cornall, John Dicks, Pamela Joyce, Caroline Tully

The Great Hall is famous both for its stained-glass ceiling, designed by Australian artist Leonard French (b. 1928) and for its suite of six tapestries based on paintings by Roger Kemp (1908 – 1987), one of Australia's most distinguished painters. These tapestries are astounding examples of the painterly details that the weavers can capture; even errant drips of paint are included in this concert of tapestry interpretations. These works engage the viewer in a performative atmosphere, comprising the stained glass and the physical architecture of the space together with the tapestries. Unusually for the Workshop, five of the six tapestries were completed after Kemp's death in 1987.

The Arts Centre

100 St Kilda Road, Melbourne

www.theartscentre.com.au

ANZ Pavilion Foyer, Level 8

Pavilion Suite: a suite of four tapestries 1984-87

Mary McQueen

1 through #4

Each tapestry 1.83 x 3.35m

Weavers on all 4 tapestries: Iain Young, Pamela Joyce, Sonja Hansen, Jo Mills

This suite is a sensitive translation of four lyrical water colours by distinguished Melbourne artist Mary McQueen. Pale tones and delicate lines evoke leafy parklands and windswept skies. These works broke new ground for the workshop in terms of technicality. These tapestries were made with the generous support of Dame Elisabeth Murdoch.

Playhouse Foyer

The Winparrku Serpents 1978

Kaapa Djambidjimba

2.52 x 3.96m

Weavers: Sue Carstairs, Alan Holland, Kathy Hope, Andrea May, Cheryl Thornton, Irja West

The spirit of tribal life is captured in this mural-scale tapestry based on an important sand painting by the late Kaapa Djambidjimba. It tells the story of two powerful serpents that were carried a long distance across the desert on the head of an old man. This was the first large-scale ATW tapestry based on an Indigenous work. Upon completion, the tapestry was taken to the Papunya settlement, 320km inland from Alice Spring, to be viewed by the people whose story it depicts.

Melbourne Recital Centre

Corner of Sturt St and Southbank Boulevard, Southbank

www.melbournerecital.org.au

This tapestry is only accessible during MRC performances



Dulka Warngiid (Land of All) 2007

Sally Gabori, Amy Loogatha, Netta Loogatha, May Moondoonthi, Dawn Naranatjil, Paula Paul, Ethel Thomas

1.95 x 6.1m

Weavers: Rebecca Moulton, Cheryl Thornton, Amy Cornall

This tapestry was commissioned by the Hugh DT Williamson Foundation and was launched in celebration of the 100th birthday of Dame Elisabeth Murdoch, a Patron of both the ATW and the Melbourne Recital Centre. This vibrant tapestry is an interpretation of a painting by seven Aboriginal women from Bentinck Island in the Gulf of Carpentaria. The work can be

thought of as a map or landscape, representing the individual country of each woman in a combined work of vibrancy, colour and deep meaning. Unusually, this interpretation is a one-to-one scale with the original art work, which is owned by the NGV.

Bourke Place

600 Bourke Street, Melbourne (on view in the Foyer)

www.bourkeplace.com.au

Melbourne 1990

Murray Walker

5 x 5.8m

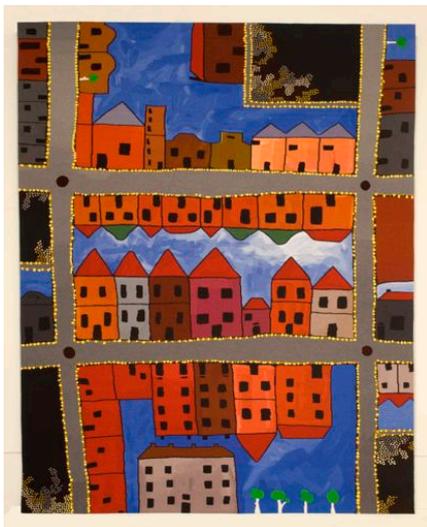
Weavers: Grazyna Bleja, Tim Gresham, Sonja Hansen, Barbara Mauro, Andrea May, Hannah Rother

In researching this project, artist Murray Walker looked to the first grid plan for Melbourne, drawn up to the specifications of Governor Bourke in 1837. This grid is the foundation of the ordered layout of Melbourne's CBD in its current incarnation. The work's juxtaposition of the old (the maps and the grid) and the new (the vivid colour of the grid and abstraction in the sky and landscape) leads the viewer to contemplate the development and transitions of the city of Melbourne. The mammoth scale of the tapestry also helps to generate a sense of the vast physical landscape that metropolitan Melbourne now occupies.

State Library of Victoria

328 Swanston Street, Melbourne (on view in the main internal stairway)

www.slv.vic.gov.au



Spring Street end 2011

Ben McKeown

4.20 m x 3.26 m

Weavers: Milly Formby, Pamela Joyce, Emma Sulzer

Ben McKeown is an artist and curator, descendant of the Wirangu language group of the Far West Coast of South Australia, and winner of the Victorian Indigenous Art Awards 2011, Deadly Arts Award. This tapestry, funded by the Marjorie M Kingston Charitable Trust through the Tapestry Foundation of Australia, depicts Spring Street in Melbourne's CBD, with Parliament House at bottom centre. The concept for the design describes the hidden Aboriginal history of the city, indicated by the areas of black and dots representing plants in the corners of the work.

National Institute of Circus Arts (NICA)

Level 1, 41 Green Street (Corner Green & Thomas Street), Prahran
www.nica.com.au



Circus V 2006

Ken Whisson

2.5 m x 3.3 m

Weavers: Rachel Hine, Laura Mar, Rebecca Moulton

This tapestry celebrates the contribution made to the arts in Victoria by Sir Rupert Hamer AC, KCMG, ED (29 July 1916 – 23 March 2004), who was Premier of Victoria from 1972 to 1981. Sir Rupert was instrumental in the establishment of the ATW in 1976, as well as being the founding Chairman of the NICA board. Ken Whisson's design reflects the exuberance, vibrancy, movement and colour of the circus arts. In this work, the weavers have captured his expressive brushstrokes and delicate, flowing lines, creating a finished tapestry that is ethereal, delighting in its own play of the carnivalesque.

Melbourne Cricket Ground

Yarra Park, Jolimont

www.mcg.org.au

The tapestry can only be viewed by MCG members or by taking a public tour of the MCG.

The Melbourne Cricket Ground Tapestry 2002

Robert Ingpen

2 x 7m

Weavers: Graznya Bleja, Chris Cochius, Hilary Green, Pamela Joyce, Sue Batten, Irja West, Lara Mar, Merrill Dumbrell, Caroline Tully

Designed by popular Australian artist and illustrator, Robert Ingpen AO, this tapestry commemorates the 150th anniversary of the Melbourne Cricket Ground. The design celebrates 200 sporting heroes from 1853 to 2003, representing a multitude of disciplines and capturing many important Australian sporting milestones. The weaving team moved between the broad, coarse weaving of the ground and the delicate weaving of the figures by altering the number of weft threads on the bobbins. The events and personalities captured here are easily recognizable, making the work exciting for the sports lover and tapestry fan alike.

Royal Women's Hospital

Corner Grattan Street and Flemington Road, Parkville
www.thewomens.org.au

Eye desire 2011

Sally Smart

4.8 m x 2.75 m

Weavers: Sue Batten, Chris Cochius



This powerful, assertive tapestry was commissioned by Anne and Mark Robertson and Hotel & Leisure Management through the Tapestry Foundation of Australia to celebrate the Hospital's 155th birthday. The tapestry provides an affirmative focus point for clients and visitors. Smart walked by the hospital nearly every day on the way to her studio, and the location influenced the palette as well as the design, which plays with ideas about the body and its representation. The artist, the weaving team and the Workshop's specialist dyer worked together to select an exclusive palette for the tapestry so that the setting wouldn't overshadow it.

Royal Children's Hospital

Flemington Rd, Parkville (on view in the Foyer)

www.rch.org.au

The games children play 2009

Robert Ingpen AO

1.5 x 4.2 m

Weavers: Sue Batten, John Dicks, Emma Sulzer



The inspiration for the design came from a work painted by Pieter Bruegel the Elder in 1590. Using the format and flat picture plane of Bruegel's work as a starting point, Ingpen re-cast this work in the 21st century. This tapestry is a true collaboration between the artist and the weaving team, who made a number of adjustments as the tapestry progressed, brightening the palette and developing the characters to reflect the multicultural nature of the community. The tapestry is a playful way to provide visitors with a colourful and amusing distraction while they may be at the hospital for more serious concerns. This tapestry was commissioned by the Royal Children's Hospital Foundation as a tribute to Dame Elisabeth Murdoch's 75-year relationship with the hospital.

Royal Melbourne Hospital

Grattan Street, Parkville (on view in the Foyer)

www.mh.org.au

Healing Threads 2007

Merrin Eirth

2 x 4m

Weavers: Chris Cochius, Louise King, Rebecca Moulton, Emma Sulzer

This tapestry is the second to be commissioned for the 'Delacombe Tapestry Project', an initiative set up by the Tapestry Foundation of Australia as a tribute to Lady Delacombe, wife of the former Governor of Victoria, who was instrumental in the establishment of the ATW in 1976. This tapestry represents a collaboration between the Victorian College of the Arts, The Royal Melbourne Hospital and the ATW. The designing artist, Merrin Eirth, completed a three-month residency at the RMH to create the artwork for this tapestry, which reflects her perceptions of the hospital environment, and the sounds, sights and values that surrounded her during that time.

City of Melbourne

Council House One (on view in the Foyer)
200 Little Collins Street, Melbourne

Suburbanology 1995

Dean Bowen

2.5 x 5m

Weavers: Merrill Dumbrell, Lisa Stebbing, Rebecca Moulton, Liz Nettleton

Artist Dean Bowen was commissioned by the City of Melbourne to design this tapestry for the Melbourne Town Hall, celebrating the Workshop as a jewel in Melbourne's cultural crown. Bowen is known for his evocation of the city-based life of today's Australia. Observations of the everyday experience, childhood memories, books and literature portrayed with gentle humour and irony, are the basis for these urban 'wildlives' shown in flattened perspective or cross-section slices. 'Suburbanology' is characteristic of Bowen's witty and playful investigation of urban life, its landscape and symbols.

National Bank Australia

330 Collins Street, Melbourne (on view in Foyer at top of stairs)

Early Days in the Goldfields 1982

Albert Tucker

5 x 2.4m

Weavers: Iain Young, Pamela Joyce, Leonie Bessant, Sue Carstairs

In this tapestry, distinguished Australian artist Albert Tucker (1914 - 1999) evokes a sense of the hard working cobblers in the Australian gold fields during the 1800s. Tucker's interest in German Expressionism is apparent in the design, both in his experimental use of space and form, and in his choice of subject, the work-weary souls toiling away at their fortunes, and. This tapestry, translated from a small oil painting, has charmingly figurative elements, while also capturing Tucker's vigorous, painterly brush strokes.

Commonwealth Bank of Australia

385 Bourke Street, Melbourne (on view in the Foyer)

Release 1985

Roger Kemp

3.8 x 4.09m

Weavers: Leonie Bessant, Pamela Joyce, Irja West

This truly monumental tapestry took almost a full year to weave. Kemp's bold clear brush strokes and strong colour create a generous warmth that lends itself exquisitely to tapestry translation. This tapestry is complex in its painterly colour mixing, demonstrating the considerable skill of the weaving team. The abstracted imagery generates a sense of powerful movement, as the work describing a symbolic release from the burdens of the human journey. The dark semi-circles at the bottom express the debris of worldliness left behind as a person rises up spirituality.

Owen Dixon Chambers West

525 Lonsdale Street, Melbourne (on view in Foyer)

The Traditions of Law 1988

Murray Walker

1.8 x 4.8m

Weavers: Cheryl Thornton, Anne Kemp, Meryn Jones

Barristers' Chambers 1988

Murray Walker

1.8 x 4.8m

Weavers: Sonja Hansen, Robyn Mountcastle, Iain Young

These works, known as the Silks Tapestries, were a gift to the Victorian Bar in 1988 by 86 silks then in active participation at the Bar. The tapestries were unveiled in November 1988 by Lady Delacombe, wife of the then Governor of Victoria and a leader in the establishment of the ATW. The brief for the tapestry required the design to encompass the values and ideals of the Bar, an independent collection of Barristers. These works offer an exciting sense of space and activity with multiple perspectives. The mix of photographic and illustrative elements helps to generate an amusing open narrative.

Sofitel Melbourne

25 Collins Street, Melbourne (on view in Foyer, near the auditorium)

Wattle 1979

Marie Cook

3.65 x 6.09m

Weavers: Marie Cook, Gordon Cameron, Ilona Fornalski, Kathy Hope, Jan Nelson, Cheryl Thornton, Wendy Webb, Irja West

Pink Heath 1979

Marie Cook

3.65 x 6.09m

Weavers: Marie Cook, Sue Batten, Andrea May, Iain Young

These popular tapestries depict two of Australia's best known flowers: the golden wattle and Australia's national emblem the pink heath, also the emblem of the State of Victoria. During 1980, the ATW took Pink Heath to America, as the centrepiece of its first American exhibition.

Melbourne Museum

Carlton Gardens, Carlton

www.melbourne.museum.vic.gov.au

Mezzanine, First Floor, eastern side

Federation Tapestry 2001

Ten panels together measuring more than 40m x 2m

Collaboration of 72 artists, weavers and schoolchildren, overseen by Murray Walker

These works were commissioned by the Federal Government to commemorate the centenary of Australia's contemporary nationhood, from its inception as a Federation in 1901. The Federation came into being at the Royal Exhibition Building, adjacent to the Museum where the tapestries are now hung. This project was overseen and coordinated by artist Murray Walker over a two-year period, bringing together artists as diverse as Martin Sharp, Ginger Riley, Reg Mombassa, Mirka Mora and cartoonist Bruce Petty, as well as indigenous school children who contributed their drawings. The tapestries are designed to

tell the story of the development of Australia from multiple perspectives, honouring the vision and achievement of ordinary Australians along with those of influence and power. Contemporary and traditional Aboriginal voices intermingle with Australian settler voices, describing a complex chronology of experience.

Science and Life Gallery (south wall next to the entrance)

The Equity Trustees Centenary Tapestry 1988

Gary Emery

2 x 4m

Weavers: Sara Lindsay, Tim Gresham, Joanne Feder

This tapestry was a gift to the people of Victoria from The Equity Trustees, an Australian financial institution, and was made to mark the institution's centenary. This charming tapestry, designed by internationally-recognised Australian graphic designer, Garry Emery, features the floral and faunal emblems of the State of Victoria: the Leadbeater's Possum, the Melophaga Cassidir bird, and the pink heath, a native flower.

The University of Melbourne

Zoology Department, Ground Floor

Royal Parade, Parkville

Light Playing with Evolution 1989

John Olsen

2 x 2.5m

Weavers: Andrea May, Peter Churcher

The title of this richly coloured tapestry suggests that the artist's abstract subject may be interpreted as rays of light, emanating from a sun-like source to create a warm and contemplative pattern.

Royal Botanic Gardens

Observatory Building Foyer (between the Visitors Centre and cafe)

Birdwood Avenue, South Yarra

Shoalhaven Saplings 1996

Arthur Boyd 2.27 x 3.75m

Weaver: Irene Creedon

This tapestry was commissioned to commemorate the Garden's 150th anniversary in 1997. This interpretation is based on a painting by important Australian painter Arthur Boyd (1920-1999) of eucalyptus saplings at Shoalhaven, where he settled with his family in 1971 after his return from London. Boyd's loose painterly style translates very well into tapestry: the weavers were able to capture the complex colour layering and painterly marks with great fluidity. This tapestry, while much smaller, has a similar feel and subject to the enormous Parliament House Tapestry (1986/7).