



Stitching Change

8 – 19 February 2022

FortyFiveDownstairs Gallery

Stitching Change brings together
the work of contemporary
Victorian textile artists.

NaarmTextile.co

Stitching Change

A Naarm Textile Collective group exhibition

Opening Online 12 October 2021 – NaarmTextile.co

8 – 19 February 2022

FortyFiveDownstairs Gallery

45 Flinders Lane Melbourne



Tamara Russell – Shattered Vase

Stitching Change brings together the work of contemporary Victorian textile artists and invited submissions reflecting the wide range of works related to the medium.

Stitching Change is an exhibition highlighting the abundance of textile artists in Victoria and showcases the progressive art form of textiles including work that explores the relationship of textiles to other art disciplines.

This inaugural exhibition is part of the Craft Contemporary Festival held in October 2021.

Exhibition Information

Stitching Change is a group exhibition consisting of textile artists from Victoria. The exhibition will be held in Flinders Lane, a location that has a rich history for textile production, design and innovation. This exhibition aims to update the Flinders Lane story with the inclusion of Contemporary Textile Art.

Stitching Change will take shifts and changes as its theme, in particular it is centred on the way in which practices have transformed during the COVID-19 pandemic. These shifts may be around changing attitudes, the introduction of new materials and techniques, along with the impact of innovative ideas and evolving technologies.

Stitching Change will highlight and explore the emotive properties of textiles to generate, communicate and preserve memories along with creating discourse for the future. It centres on the value of textiles in our lives and on the role of textiles in recollecting past events, telling stories, recording experiences. The exhibition enables participating artists to explore projects that manifest as transformations in their practice.

Stitching Change has been curated by Tamara Russell and Anna Taylor

Participating Artists:

Angela Rossitto

Anna Taylor

Annette Fitton

Asha Sym/Jacob Steele

CJ Starc

Demelza Sherwood

Di Ellis

Evangaline Cachinero

Heather Horrocks

Janet Leckie

Jem Olsen

Julia Catania

Juliet D Collins

Kathy Landvogt

Lauren Tausend

Lesley Gorman

Luci Callipari-Marcuzzo

Lynn Berry and Margaret Knight

Mary Burgess

Nicci Rossel

Nicole Kemp

Pat Porter

Rebecca George

Rosa Mar Tato Ortega

Rosalie Sernia

Sally Darlison

Sam Trafford

Samantha Thompson

Sandra Aidon

Tamara Russell

Virginia Ryan



Anna Taylor-Save me, we are nature

Angela Rossitto

Artist Bio

Angela Rossitto is a contemporary visual artist based in Melbourne. Her practice is primarily installation/ sculpture based and she is known for her use of found materials and 'hand craft' techniques such as knitting. She completed an MAVA (Masters of Art in Visual Art) with first class Honours at QCA in 2008 and is soon to complete her PhD in the School of Art at RMIT.

Artist Statement

Night Lights i, ii, iii, and iv - 8 x 8cm each - \$125 each

My 'Night Lights' reflect possible worlds in their nascent evolution- their precariousness and their preciousness. I am inspired by popular physics and science fiction and my PhD at RMIT research attempts to make material the inconceivable notion of deep time in the universe.

Over & Over & Over - \$250.00

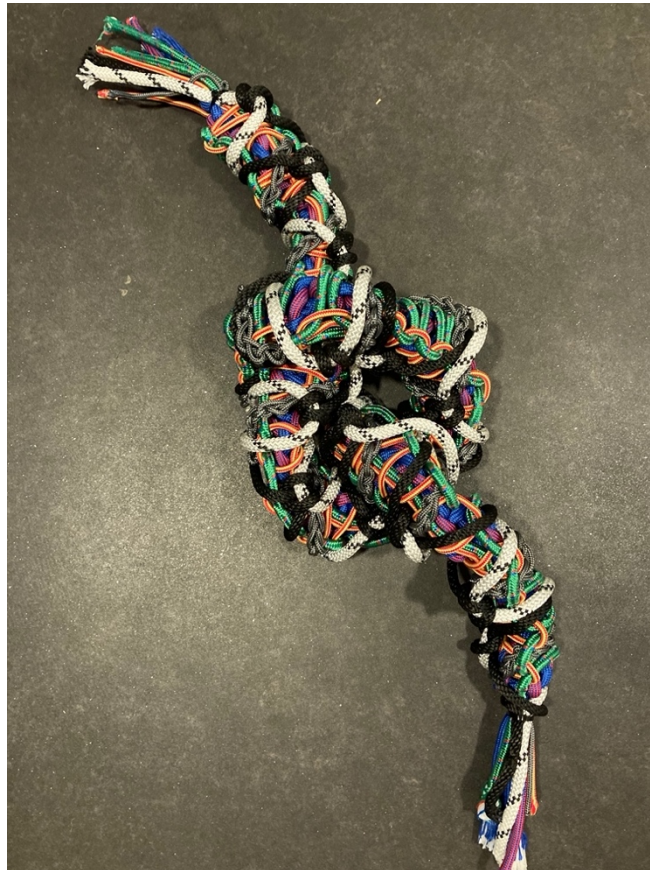
'Over & Over & Over' combines multiple pieces (of rope), colours, and forms of weaving and knotting into a single strand to symbolise the monotony and anxiety involved in our current Covid 19 saturated environment. This current state is never fully arrived at. This work draws on the philosophy of Gilles Deleuze and Félix Guattari and my view of my practice as always emerging and never complete. This work could be extended ad infinitum. Our world and universe are also in this state of flux as works in progress.

Website: <http://www.angelarossitto.com/>

Instagram: [@angelarossitto](https://www.instagram.com/angelarossitto)



Night Lights



Over & Over & Over

Anna Taylor

Artist Bio

Anna Taylor has been working with nature for many years. In 2016 she began the Save me series. The works in this exhibition all relate to this. #wearenature. #saveme

Artist Statement

***Beaded Geranium Root* - 40 x 4cm - \$250.00**

***Pod* - 50 x 5cm - \$350.00**

***Crustacean* - \$600.00**

***Deception* - 200 x 200cm - POA**

These works relate to our earth, the copper crustacean. Deception is concerned with the appalling treatment of refugees, our lack of humanity, and the cruelty of our government. #notinmyname

Website: annataylorart.com

Facebook: [annataylorart](https://www.facebook.com/annataylorart)

Instagram: [@annataylorart](https://www.instagram.com/annataylorart)



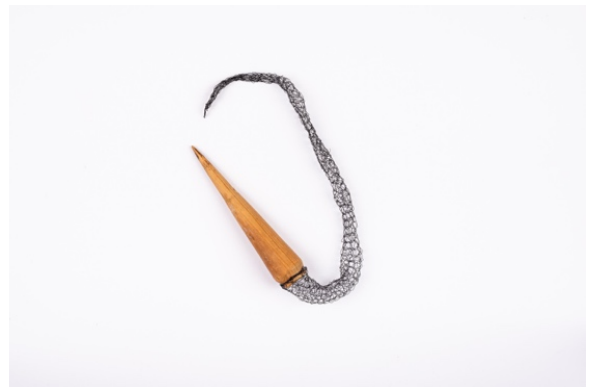
Deception



Crustacean



Beaded Geranium Root



Pod

Annette Fitton

Artist Bio:

Yarn bombing with its craft base and lack of boundaries appeals to a wide range of people. Annette has been invited to show and talk about her work at the meetings of various community groups, Red Cross, Hand Weavers and Spinners and Country Women's Association.

She visited RMIT's Fashion and Design second years to show them her knitting and exhibited as an artist in residence travelling to both Hamilton in country Victoria for their Woolly West Fest and Vogue Knitting Live in New York in 2015.

Annette yarn bombed a toilet and pedestal basin for the Royal Melbourne Show 2013; alpacas in the finest Suri yarn for the Australian Alpaca Association 2015; 21 trees in Flinders Street in time for White Night 2016; paint brushes, boots, tennis racquets and a cat for the Johnston Collection Museum also exhibited in the Fracture Gallery, Fed Square 2017; bicycle wheels off Hosier Lane for White Night 2017; trees in Fed Square for the Winter Solstice 2017; Mel's mob for Trivento 2019; plucked chook, mince, lambs brains and tripe for Victor Churchill Butcher 2019; Lasse Åberg for his 80th birthday 2020; and UooUoo for the Royal Melbourne Children's Hospital Art Trail 2020

Artist Statement

Annette designs and makes. Challenges and limits provide inspiration. Her creative process involves imagination, observation, research, sketching and sculpting with used materials. She often knits covers for inanimate objects to add interest and inspiration to public spaces, recording the process and sharing it via social media.

Mel's mob - 67 x 200 x 200cm - Negotiable

- Represented Australia at #yarnbombingdaytrivento, Italy, August 2019 before Covid19 hit;
- Reminded the world of the plight of Australian wildlife during the following summer's ferocious wildfires;
- Whipped up international discussion on the misappropriation of indigenous culture;
- Made a guest appearance at the Australian Textile Awards 2020 closed by Covid 19 and;
- Failed to reach Sydney for the 2020 Festival of Lace, postponed by Covid19 then cut off by state border closures.

Mel's mob is modelled on a small group of Eastern Grey kangaroos. They are fabricated from recycled material, five have a zip underneath and bamboo sticks in their legs and feet. The standing joeys have coat hanger wire support and rag stuffing. Each marsupial is covered in classic knitted lace reflecting Australia's multicultural heritage. The natural coloured woollen yarn complimented the local stone in the ancient hilltop town.

Facebook: [Nini & Wink](#)

Instagram: [@niniandwink](#)



Mel's Mob



Mel's Mob Detail

Asha Sym and Jacob Steele

Artist Bio

Decadent is made up of photographer and musician Jake Steele who studied a degree in the Arts at WAAPA and fashion designer/dressmaker Asha Sym who studied contemporary Art at ECU. It is a collaboration of sound, photography, art and fashion design with a focus on sustainability and ethics within our practice.

Artist Statement

Recondition - 180 x 300 x 100cm - \$7,800.00 each

Here to challenge your idea of what sustainable fashion looks like. A collaboration where photography, fashion and ethics are explored by Jake Steele and Asha Sym through their fashion label 'Decadent'. What started as an exhibition about fabric choices and environmental factors in producing them, quickly developed into looking at how we look after and dispose of our clothes. Fashion should be about fun, it should be about self expression but lets do it ethically and thoughtfully, and we believe there's a few ways of doing that!

Recondition is a work bringing focus to the circular lifecycle that natural fibres can have if cared for and recycled properly. Silks are made from natural fibres and are able to be composted at the end of the useful life cycle.

Website: www.decadentlabel.com

Facebook: [Decadent.Label](https://www.facebook.com/Decadent.Label)

Instagram: [@decadent.label](https://www.instagram.com/decadent.label)



Recondition

CJ Starc

Artist Bio

CJ is a non-binary person who studies Gender Studies and French at the University of Melbourne. Their textile work focuses on organic shapes and textures. They seek to de-gender embroidery, whilst honouring its perception as feminine work. They use mostly second-hand materials to depict nature and abstracted depictions of the body. Their work has been exhibited at Brunswick Street Gallery and the Queen Victoria Women's Centre. They live, create and study on Wurundjeri Country.

Artist Statement

***Genre? Pas dans cette économie (Gender? Not in this economy)* - 43.5 x 42cm - \$400.00**

Genre? Pas dans cette économie (Gender? Not in this economy)' depicts CJ, a non-binary person, de-gendering their own body, which is perceived as womanly. They use embroidery thread, a typically feminine medium to highlight how their body has been and continues to be viewed, due to gendered norms. Knowing that CJ is non-binary challenges us to not take for granted aesthetics and binary constructions, enabling us to step back and de-gender what has been so fiercely gendered. Here, they present their de-gendered naked body as slightly abstracted, through detailed textile line work, for the viewer to deconstruct their own gendered perceptions.



Genre? Pas dans cette économie
(Gender? Not in this economy)

Demelza Sherwood

Artist Bio

Demelza Sherwood is a Melbourne-based artist working with textiles, drawing, collage and artists' books. Central to her current practice are creative gestures that are generated by her focus on the minutiae of everyday life with children. She finds play, repetition and spontaneity fuel a creative conversation with no end point in sight.

Demelza has exhibited in solo and group exhibitions since 2005 and was represented in Slipstitch, an Ararat Regional Art Gallery and NETS Victoria touring exhibition (2015) and the 1st Tamworth Triennial Triennial (2012) which toured nationally. Her work has been acquired for the Tamworth Regional Gallery collection.

Artist Statement

***You sit and talk with me* - 92.5 x 33cm - NFS**

***How to use a washer* - 66 x 33cm - NFS**

These portraits feature loved ones in candid moments, and recall the humour, warmth and nostalgia of times shared.

I use limited hand embroidery stitches on salvaged linens, in this case a kimono lining and stamped linen. For 'You sit and talk with me', my attempts to get a likeness led me to embrace the accidental techniques of unpicking, continuing on the 'wrong' side and leaving threads to hang.

As I pour hours and days, needles and thread, pin pricked fingers and podcasts into the process, I feel the drawing becomes a composite of stories, and a fertile ground of cloth, emotion and memory.

Instagram: [@demelza.sherwood](https://www.instagram.com/demelza.sherwood)



How to use a washer



You sit and talk with me



You sit and talk to me - detail

Di Ellis

Artist Bio

Ellis is a Melbourne born artist. She studied Printmaking at RMIT (honours 1st class 2008). She has had solo shows in Melbourne and shown print and textile works in group shows in Australia, the USA and Europe. Her work was featured in the Dutch publication "Textile Magazine " and on internet based blogs "The Cutting and Stitching Edge" by the UK based Mr X Stitch and "Little Yellow Bird" by Joetta Maue from NY

Artist Statement

"*Banksia Praemorsa (Mums Vase)*" - 47 x 47cm - \$600.00

Two great loves , old china and flowers. I'm mixing them to lift my spirits during our 5th lock down . My practice regularly explores the natural world including protest pieces against the destruction of the Tarkine, of Adani and the proposals to turn the nature reserves of the Galilee Basin into open cut coal mines squandering ground water and the home of the Black Throated Finch. In the atmosphere of Covid and constant lock downs I am exploring memory, unearthing old family vases and collecting winter flowering native flowers on my daily walks.

Instagram: [@Harry_Met_Di](#)



Banksia Praemorsa (Mums Vase)

Evangelina Cachinero

Artist Bio

I am a painter but I utilise many other mediums to extend the language of painting. My work weaves in and out of abstraction and figuration as I explore the medium's possibilities, nature, role and history. My styles can vary greatly as I pay homage to art movements throughout human history and intermix many mediums to create eclectic installations. I'm interested in art's ability to open a door into our inner world of spirituality, psychology and connectedness and how art can help us navigate through these times of extreme change and unrest on both a personal and community level. My interests include religions, self-help, high-control groups and technology, with a particular interest in art's role in spirituality.

Artist Statement

***Folie A Deux* - 153 x 124cm - \$8000.00**

Folie A Deux is an embroidered painting created in 2021. Creating this time-consuming embroidery was an act of solace during the chaotic pandemic and I found the process of creating it to be healing. As life became unpredictable, it was best to bend in order not to break and find the beauty in the chaos. The piece was created by staining canvas with acrylic inks in a loose manner, then using the lines created as guides for the embroidery. It was a process of responding to the shapes that ink naturally creates and using these as guidelines for the embroidery. I find that mediums have their own intrinsic voice and to get the best out of them we must listen to what they naturally want to do.

Facebook: [evangelineart](#)

Instagram: [@evangeline.cachinero](#)



Folie A Deux



Folie A Deux detail

Heather Horrocks

Artist Bio

Heather Horrocks is a writer, feminist, activist and Senior Cit. who didn't have time for an arts practice until it was (almost) too late. She was an exhibiting and Committee member of MREAM (Maribyrnong River Edge Arts Movement) for a decade then founded and directed an artist-run gallery and studio space in Footscray for seven years.

Heather's practice is shaped by her skills: drawing and nanna-technology (knitting and crochet, stitching, assembly). She prefers to recycle and repurpose materials. Videotape is her current obsession. Her paste-up glue is legendary.

Heather has exhibited regularly for 15 years, with work is in a number of private collections. She delivered arts projects for Regional Rail Link, City of Maribyrnong, Footscray Community Arts Centre, Footscray Historical Society, Australian Government (WWI Centenary). Artist-in-residence appointments include Footscray Community Arts Centre, City of Maribyrnong, Eyre Peninsula and Jogjakarta.

Heather is a life member of Footscray Community Arts Centre (FCAC) and Ballarat Arts Foundation Fellowship holder. She recently (March 2021) collaborated with two other artists to deliver six floral-themed installations for Ballarat Begonia Festival. She is currently Vice-President of Ballarat Arts Alive.

Artist Statement

***Anti-virus Vase (black binnacle)* - 50 x 40 x 40cm - \$250.00**

Heather's practice is shaped by her nanna-technology skills: knitting, crochet, stitch, make-do-and-mending, hoarding and assembly. She tries to save rubbish – and thereby the world – by re-presenting unwanted materials as decorative, occasionally useful domestic objects: in this case a vase and flowers.

Her exploration of the materiality of black and blingy videotape – a once ubiquitous but now scarce medium – has been going on for a decade, but the pandemic delivered a new challenge: how to rescue and repurpose discarded face-masks, She overcame the difficulty of managing hygienic, street-side retrieval by a general call-out to friends for supplies.

Reminding us to take care, this vase is a miniature binnacle - a tall stand on board a ship that's designed to hold a compass steady. Heather's has teaspoons for handles, a full reel of videotape for ballast in its bottom and half a plastic water bottle inside. Carefully washed and wired, the masks have become Covid roses, plague blooms with blister pack leaves that dance in the light.

Heather was involved in the Footscray arts community for 20 years. She is now part of Ballarat's lively creative community and currently Vice President of Ballarat Arts Alive Inc.

Instagram: [@mrswordsworthbottling](https://www.instagram.com/mrswordsworthbottling)



Anti-virus Vase (black binnacle)

Janet Leckie

Artist Bio

Janet Leckie has always had a passion for textiles and stitch. She has embroidered and created in many and varied ways over many years, most recently using recycled Japanese fabrics and stitching styles, until doilies took over.

Artist Statement

Resilience - 30 x 30cm - **\$120.00**

Love and Marriage - 30 x 30cm - **\$120.00**

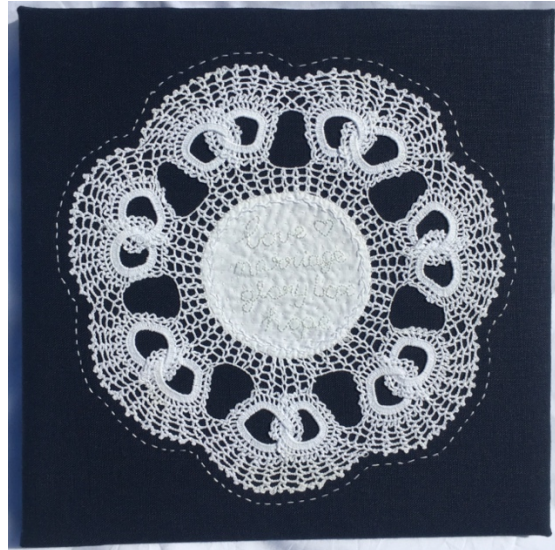
Sybil 1, 2, 3 and 4 - 25 x 25cm - **\$80.00 each**

I was given a treasured collection of vintage doilies and felt it was important to display and enhance this beautiful work completed by numerous talented women and girls in past years, often under difficult circumstances. Since then I have collected many more and rescued them from bottom drawers, linen closets and opportunity shops. Each one has a story if only they could tell us.

Instagram: [@janet_leckie](#)



Resilience



Love and Marriage



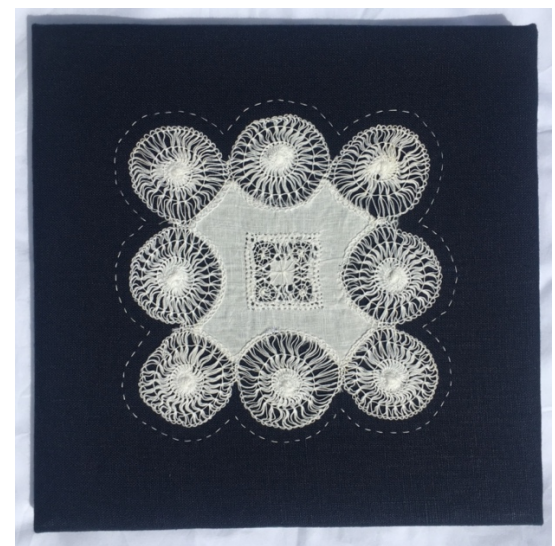
Sybil 1



Sybil 2



Sybil 3



Sybil 4

Jem Olsen

Artist Bio

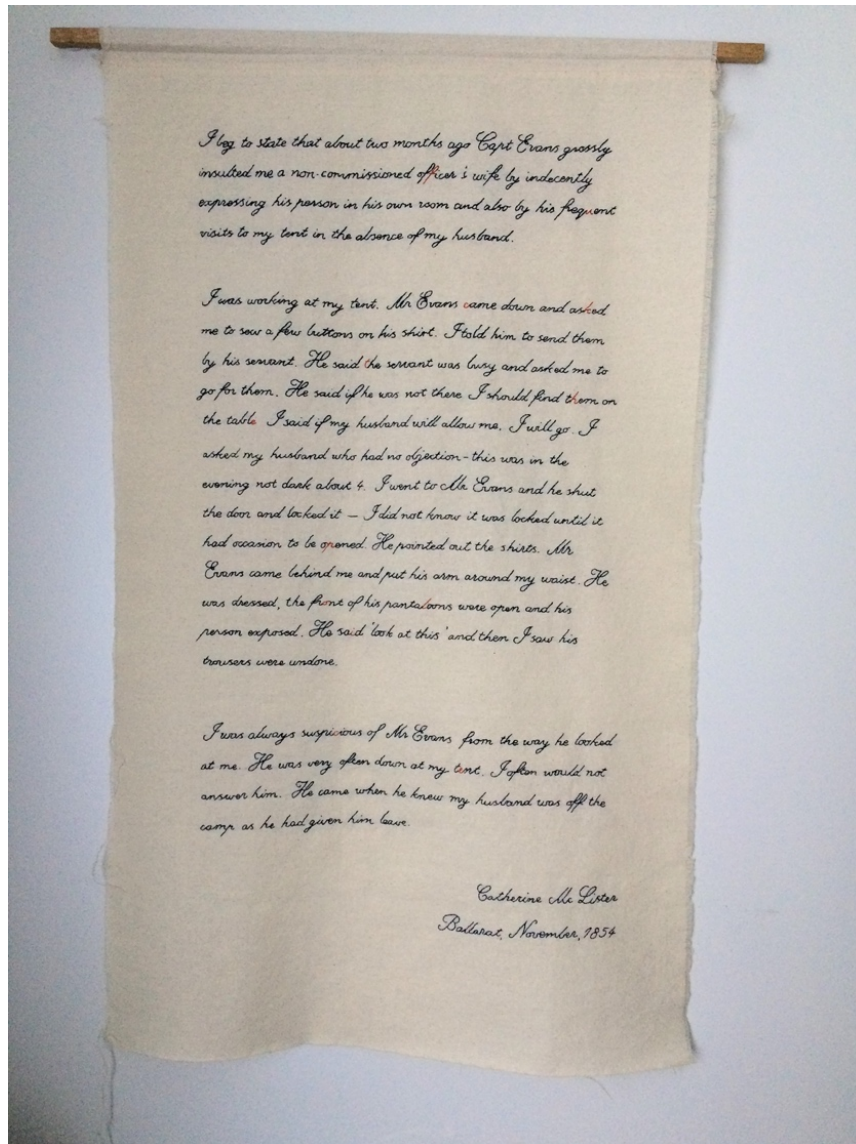
Jem is an award winning textile artist-activist with an interest in experimental print, stitch, embroidery and collage techniques using found objects and upcycled materials. Her work seeks to encourage critical reflection and discussion of current political, social and environmental issues. With a background in psychology and education, Jem also has a strong interest in the therapeutic outcomes to be gained from engaging in regular arts practice. Jem regularly exhibits with Tenfold Textile Collective, a group of ten Australian based female textile artists supporting each other's process-driven practices and the movement to elevate contemporary textile art and design in Australia.

Artist Statement

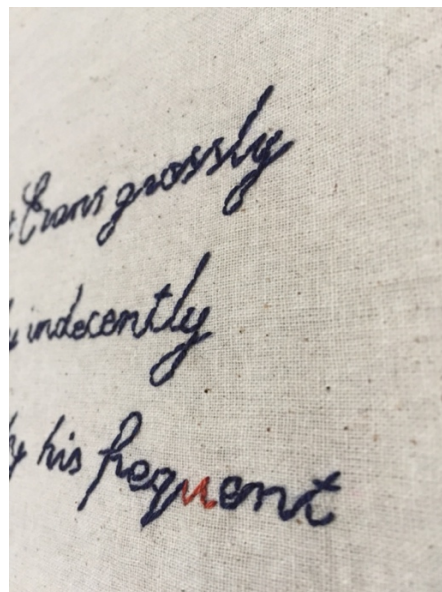
***In Solidarity* - 85 x 50cm - \$950.00**

Catherine McLister was an Irish immigrant living in the vicinity of Camp Street, Ballarat, in 1854. A few weeks prior to the Eureka rebellion and massacre on 3 December of that year, Catherine made a formal complaint of sexual misconduct and harassment against her husband's boss - Police Inspector, Captain Gordon Evans. Embroidered onto calico with indigo dyed and copper coloured cotton thread, at times at the site of the former Government Camp and Catherine's former residence, *In Solidarity* is a meditation on the growth of the #MeToo movement and the continued need to better protect and support women against sexual harassment, discrimination and assault.

Instagram - @jemolsen



In Solidarity



In Solidarity - detail

Julia Catania

Artist Statement

***Anchored I* - 34 x 39cm - NFS**

“Anchored I” is an exploration of the forms that traditional stitches can take, and how they interact. Using two different types of stitches, the artist stretches, contorts, and meshes their forms together, allowing for a dynamic dialogue to take place on the fabric. Pink and yellow thread, worked in a contorted version of the Vandyke stitch, are simultaneously mingling and intertwining, while creeping to the edges of the green border, worked in a basket stitch, willing themselves to break free. Created against the backdrop of the lengthy COVID-19 lockdown of 2020, the piece also reflects the messy array of feelings brought up in many Victorians over the course of 2020. The name of the piece, “Anchored I”, therefore alludes to both the practice of anchoring thread in fabric to create the artwork, and the emotional and mental anchoring that the repetitive nature of embroidery provides.

***Anchored II* - 42 x 60cm - NFS**

“Anchored II” can be viewed as a stand-alone artwork, or as a sister piece to “Anchored I”. The piece uses traditional stitches in an abstract, contemporary form, allowing the two basic stitches used to create a dynamic dialogue. Like its sister piece, “Anchored II” was created during the lengthy COVID-19 lockdown of 2020. The piece is thus imbued with the sense of chaos and confinement felt by many Victorians over the course of 2020. The lengthened, jagged arms of the blanket stitch, worked in cool tones, reach out to a central point, but never touch, creating a feeling of energy in the thin void at the centre of the piece. This energy is further contained by the braided chain stitch that borders the blanket stitch. It is stitched in white, its subtlety contrasting the texture and boldness of the stitch itself, and the colourful chaos of the multi-coloured blanket stitch.

Instagram: [@threadsbyju](https://www.instagram.com/threadsbyju)



Anchored I



Anchored II

Juliet D Collins

Artist Bio

Juliet was born in Scotland and received an MA (hons) Fine Art (Sculpture) from Edinburgh University. She has continued to create and study sculpture, drawing, mixed media and traditional craft forms. She has been exhibiting her art in Melbourne since 2007 in group shows and solo exhibitions. She has won a number of awards for her work, completed several artist residency commissions and her artwork has been acquired by a public collection.

Artist Statement

***Emerging Reclining* - 60 x 60cm - \$1200.00**

This artwork is created using freehand machine embroidery in thread with calico translated from an original life drawing by the artist. This piece is suspended in frameless acrylic.

The lace-like effect achieved using embroidered thread on soluble fabric allows Juliet to construct drawings that exist “off the page”. This technique of life drawing has enabled her to further explore visually and conceptually concepts around women breaking free from confining supporting structures and beliefs that do not serve their potential to exist independently, becoming stronger, more essential visible versions of themselves.

***Emerging Tumbling* - 140 x 55cm - \$1800.00**

This artwork is created using freehand machine embroidery in thread with fabric on mulberry paper translated from original life drawings by the artist.

In this drawing Juliet explores a transition she experienced in response to the worldwide pandemic. She examines the sense of change that has come through a loss of control and shedding of what once formed the essential context of her daily life - well known habits, routines, ways of being - and the idea that in some ways there is a strength and beauty gained in learning what is essential; less is sometimes more. The lace-like effect achieved using embroidered thread on soluble fabric allows Juliet to construct drawings that exist “off the page” and have enabled her to further explore visually and conceptually concepts around women breaking free from confining supporting structures and beliefs that do not serve their potential to exist independently in space, becoming stronger, more essential visible versions of themselves.

Website: www.julietdcollins.com

Facebook: [julietdcollinsartist](https://www.facebook.com/julietdcollinsartist)

Instagram: [@julietdcollins](https://www.instagram.com/julietdcollins)



Emerging Reclining



Emerging Tumbling

Kathy Landvogt

Artist Bio

Kathy Landvogt probes everyday human experiences and relationships through personal story-telling and metaphor, informed by feminist understandings. While collage, painting and drawing dominate her earlier work, current investigations include three-dimensional objects and a longstanding interest in fibre crafts where the process of making itself carries part of the meaning.

Kathy's non-traditional art education has seen her study under professional artists including Jenny Watson (Melbourne), Erika Gofton and others at The Art Room (Footscray) and Catherine Pilgrim (Castlemaine). Kathy participated in the HER-Stories Exhibition at Chapman & Bailey Gallery in February 2020, and in group exhibitions at The Highway Gallery, Abbotsford Chapel Gallery and The Art Room. She is represented in private collections.

Artist Statement

***Athena* - 180 x 70cm - POA**

The discoveries of knitting wire carried me along, stitch by stitch, through the long 2020 lockdowns. The fabric I was weaving was made of metal yet was mostly space, it both reflected and absorbed light, it was 2-dimensional but wanted to move. It was a chameleon: the looped patterns suggested by turn a rose window, a curtain, a shroud, armour. Finally, a strong female presence emerged, larger than life, a shadow at my shoulder to give me strategy, wisdom, and weaving: my Athena.

Salpinx Collection:

***Bloom* - 12x16x16cm - \$280**

***Burgeon* - 12x18x9 - \$260**

***Clinch* - 15x13x13cm - \$280**

***Gather* - 11x13x13cm - \$240**

***Hug* - 16x11x11cm - \$260**

***Interstice* - 8x17x17cm - \$300**

***Morph* - 14x10x10cm - \$220**

***Sanctuary* - 11x12x12cm - \$220**

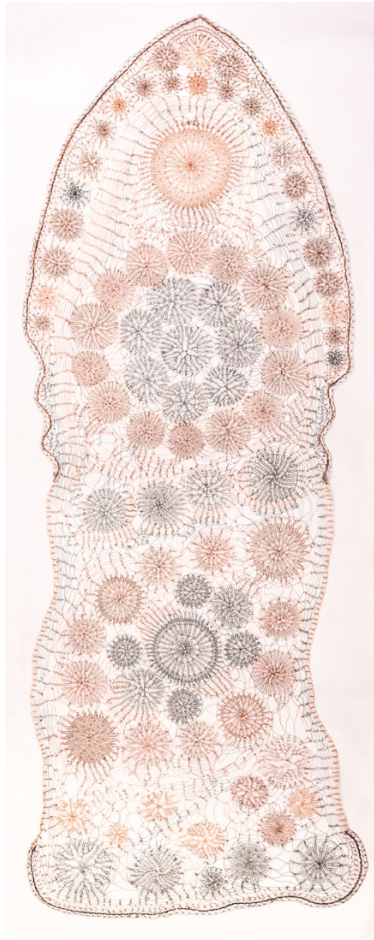
***Septum* - 10x13x10cm - \$240**

Definition: a trumpet-shaped tube, another term for Fallopian tube.

This work sits within the age-old tradition of stitching, most commonly performed by women. For me, combining lacy knitting with the resistance and toughness of wire mirrors the tensions and contradictions of female experience. Here my subject is the female reproductive organs, re-imagined, and the hidden 'women's troubles' they hold.

Website: www.kathylandvogt.com

Instagram: [@kathylandvogt](https://www.instagram.com/kathylandvogt)



Athena

Salpinx Collection



Bloom



Sanctuary



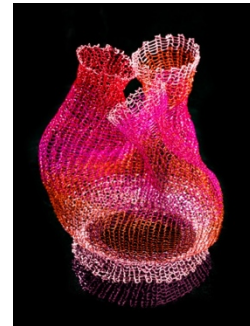
Burgeon



Septum



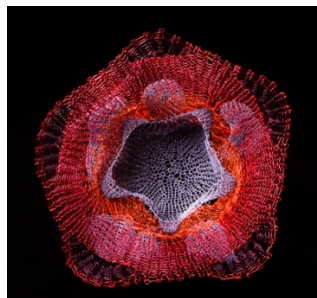
Gather



Morph



Clinch



Interstice



Hug

Lauren Tausend

Artist Bio

Lauren is a textile based artist and designer from Melbourne (Naarm), Australia.

Her focus is on the process of story-telling through traditionally craft based practices.

Finding a place in the intersection between craft, art and design – Lauren's textile work is a fibre and illustrative based exploration of the texture and movement within the landscape and our interactions in response to the space. Lauren's work has an organic and playful approach with a strong connection to the hand.

Growing up in country Victoria and now living in the city, Lauren feels the pull to escape and return to the bush and the coast. Using these diverse environments as inspiration for her work.

Having recently exhibited her first solo show at Off The Kerb in July 2020, Lauren is excited to extend her art practice to include more immersive and larger scale pieces. Bringing a piece of the landscape outside to inside the home.

Artist Statement

Knitting has historically been seen as a craft used for fashion and homewares and is not commonly shown within an art context. Lauren's knitted paintings push the traditional process of knitting from outcomes of everyday objects to pieces of art.

Using a domestic 1960s knitting machine, which was created to speed up and simplify the knitting process, the focus is on slowing down and using the machine in a unconventional innovative way by utilising the mechanics of the machine to create the canvas on the back of the artwork whilst manually hand knitting other yarn onto the machine to illustrate the design on the front. Looping together the work of the machine and work of the hand to create a knitted canvas.

***Flora* - 82.5 x 78 x 6cm - \$2500.00**

With a focus on the process, Flora captures moments in the landscape around the Macedon Ranges (Ngannelong), and tells a story with the progression of each loop and stitch of yarn. Documenting the movement of the light and shade, shape, and surface of the Snow Gum Eucalyptus trees on Mount Macedon via the exploration of colour, composition and texture using sustainably sourced fibres.

***Remnant* - 69 x 99 x 6cm - \$2500.00**

With a focus on the process, Remnant captures moments in the landscape around Hanging Rock (Ngannelong), and tells a story with the progression of each loop and stitch of yarn. Documenting the movement of the light and shade, shape, and surface of the rocks via the exploration of colour, composition and texture using sustainably sourced fibres.

Website: www.laurentausend.com

Instagram: [@lauren_tausend](https://www.instagram.com/lauren_tausend)



Flora



Remnant

Lesley Gorman

Artist Bio

Lesley O’Gorman is a Melbourne based contemporary artist. Although she works across multiple mediums, she regularly returns to textiles. Her practice explores the process and creation of transitional objects beyond infancy for the psychotherapeutic benefits that they may bring. She looks to utilise the qualities imbued in textiles that evoke personal histories through the familial and somatic connection to thread and fabric, in order to examine the therapeutic value of what an art object can bring to the fields of psychoanalysis and art therapy.

Artist Statement

***ThreadBear* - 36 x 13 x 13cm - \$390.00**

A fragile fabric was created for this project by writing the word bear continuously on a dissolvable stabiliser with a sewing machine and embroidery thread. This is not an automatic programme but was developed by moving the stabiliser under the stitching needle to form a continuous line.

With no rigid structure, the handmade thread-fabric collapses once the background has been dissolved away; it is only the stitched words that keep the structure of the fabric together.

The see-through layers of thread provide different optical challenges and interesting shadows. The optical interplay of multiple layers that are simultaneously visible suggests associations of memory and absence by being ‘there, not there.’

The ability to see both inside and outside of the bear at the same time is interesting and important in terms of perspective and the psychological concept of inner and outer worlds.

The repetition of writing and making ThreadBear communicates the time passed during the making process as well as an expression of a bygone era.

Facebook: Lesley O’Gorman

Instagram: @lesley.ogorman



ThreadBear



Threadbear Detail

Luci Callipari-Marcuzzo

Artist Bio

Luci Callipari-Marcuzzo is a multi-disciplinary artist, mother, researcher, arts worker, curator, and writer. Based near Mildura in North-West Victoria, Australia, her practice-based research investigates, interprets and translates the experiences of Calabrian Italian settlers to North-West Victoria in a contemporary visual art and sociological context. Through the methodology of live art performance, Callipari-Marcuzzo's work actively engages with her familial and feminine history. An integral part of her practice-led research is the self-transformation into an imagined version of her Calabrian grandmothers. During these enactments, she makes artefacts utilising traditional women's modes of making: sewing, embroidery, and crochet. The work is a manifestation of the hopes, dreams, and desires of migrant women and strives to honour their voices which were often silenced by the dominant gender roles within the Calabrian diaspora.

Artist Statement

Tracing Threads - Variable – 100cm - POA

'The stitch is lost unless the thread be knotted.' Italian proverb

Tracing threads, is a co-created work by Luci Callipari-Marcuzzo and her mother Anna. The work ties their multi-generational practice together, forming a polyphonic dialogue, which further weaves their lives together in a contemporary visual form.

The crochet artefacts were created during several collaborative performative enactments, Tracing threads of the past: Collective Crochet, dating from 2017 to present. These collaborative actions created crocheted chains of red embroidery thread, symbolising the chain migration scheme, in which many immigrants to Australia were participants (Callipari-Marcuzzo's own family included).

The use of red thread in the work represents the lifeblood or lifeline, and the addition of the artist's own hair, religious icons and spiritual amulets, symbolically ties generation to generation.

Facebook: [luci.callipari.marcuzzo](https://www.facebook.com/luci.callipari.marcuzzo)

Instagram: [@luci_callipari_marcuzzo](https://www.instagram.com/@luci_callipari_marcuzzo)

Twitter: [lucimarcuzzo](https://twitter.com/lucimarcuzzo)

Vimeo: [lucicalliparimarcuzzo](https://vimeo.com/lucicalliparimarcuzzo)



Tracing Threads

Lynn Berry and Margaret Knight

Artist Bio

Lynn Berry and Marg Knight were brought up in families where handcrafts were practical skills handed down through the generations. Both became avid knitters, and in the 45 years they have known each other, have collaborated on many small and large textile art projects together featuring fibre.

Most notable of these is the 5000 Poppies Project (2013-2020), which began as a small personal tribute to their fathers who both fought in WWII. The 5000 Poppies Project amassed a collection of over one million handcrafted poppies, created by more than 50,000 contributors globally, with many large and small installations in both Australia and overseas throughout the Centenary of WWI and beyond, and inspiring a movement of handcrafted poppy installations all over the world.

While the 5000 Poppies Project took up a large part of their creative endeavours between 2013 and 2020 Lynn and Marg still found time to collaborate on other fibre art projects including their bleached coral reef – In Our Lifetime which took out first prize at the Bass Coast Climart Exhibition in 2017 and won people’s choice at the Phillip Island Artist Society in 2016, and Eucalypt which was a finalist in the 2021 Wyndham Art Prize.

Artist Statement

Recovery - 60 x 200 x 6cm - \$6800.00

After the storm has passed, new life blossoms amid the wreckage.

There is no doubt that the early months of 2020 left an indelible mark on all of us, with massive fires across Australia at the start of the year causing widespread devastation and loss on a scale that most of us had never imagined, even in our wildest nightmares. But 2020 had not finished with us even then, with more heartbreak to follow with COVID-19 Pandemic, the fallout from which will surely impact us all for many years to come.

RECOVERY is a reflection on the many and complex challenges that face us in our individual and collective lives, and the tortuous path to healing and renewal.

Blog: lynnberry.wordpress.com

Facebook: [5000poppies](https://www.facebook.com/5000poppies)

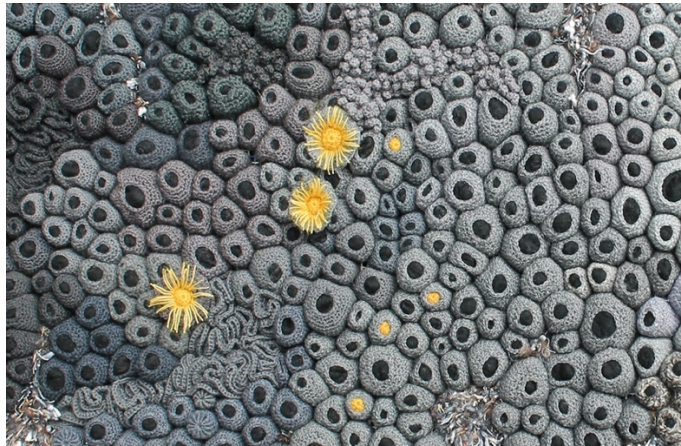
Instagram: [@queen_of_poppies](https://www.instagram.com/queen_of_poppies)

Have a Heart Project,

WinterGarden Project



Recovery



Recovery Detail

Mary Burgess

Artist Bio

Mary Burgess is a hand weaver. She runs the Woven Memories project www.wovenmemories.com.au working with people who have kept precious clothes, fabric, scarves and buttons, usually when a family member has died. Collaborating with individuals and family groups she takes apart and then re-works their loved items through the medium of hand weaving. These new pieces offer ongoing memories, and nurture and comfort. Her work explores ideas around loss and the transformation of grief over time. She also aims to articulate through handweaving how the preservation of family clothes in new forms gives life to thoughts and intimations of a person after they have died.

Artist Statement

***Everyday Virus* - 42 x 450cm - \$2500.00**

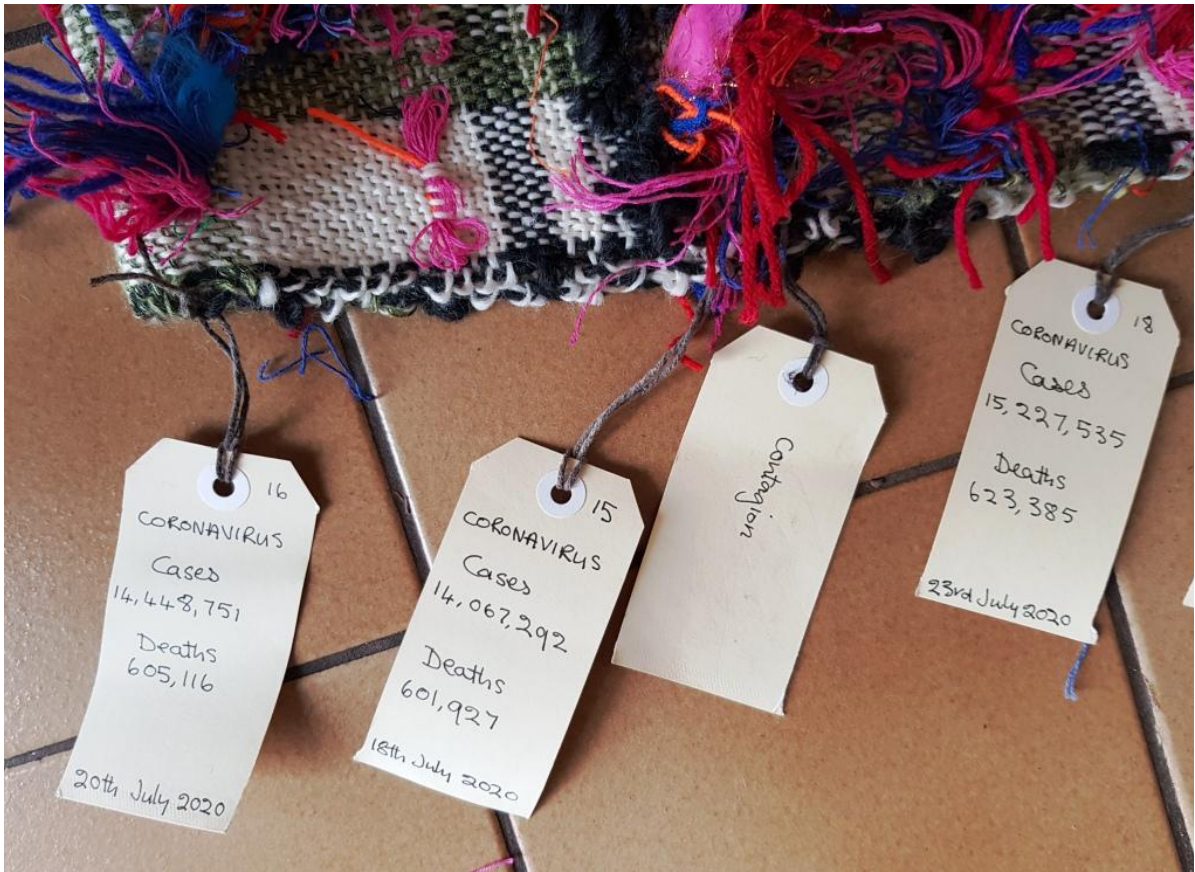
Everyday virus is what we are now living with. Yarn from Italy and loom waste from London form the matrix of this work, and the tags hold a record of days and moods with the virus and my own health over the last 18 months.

***In Memory of Phil* - 30 x 30 x 10cm - NFS**

Jumpers, jackets, coats and the family picnic rug woven together to remember Phil

Website: www.wovenmemories.com.au

Instagram: [@maryhandweaver](https://www.instagram.com/maryhandweaver)



Everyday Virus Records



Memory of Phil

Nicci Rossel

Artist Bio

With the support and guidance of selected teachers along the way I returned to hand stitching in 2015 which has been a journey of exploration and deep satisfaction. Previously I had been a spinner and weaver, incorporating eco-dyeing into my work. My interest now is in using found/reclaimed/donated cloth – particularly old linens, cottons, and wool blankets and stitching with threads from the collections of others which are no longer wanted or needed and working with these lost/discarded materials into something that has another life.

I have been experimenting with rust dye, eco dyeing with plant materials like brown onion skins, pomegranate husks, avocado skins and seed, eucalyptus leaves and a small number of commercial colours etc, incorporating the marks of time which exist on the cloth with some form of colour, then stitches.

Artist Statement

Internal Landscapes #2 - 150 x 137.5cm - \$750.00

When stitching I am not necessarily thinking about what I am doing. My work is often unplanned, and I find direction as I develop a piece of work.

I am particularly interested in the experience of the stitcher – What is happening on an internal level during the process of stitching? For me it is a place/space in which to gather the threads of my own experiences and rework these tensions/disruptions/ joys/uncertainties and come back to myself. Unconsciously I find internal paths that I meander along while gathering these threads of self and reworking what needs to be repaired. For me stitching is a less-is-more approach, valuing quality over quantity, and bringing a meaningful and thoughtful approach to my textile practice.

I enjoy working with and incorporating the imperfections of old cloth, items that have held importance to someone at some point in time and then creating something different through the process of re making.

Instagram @n.jay18



Internal Landscapes #2

Nicole Kemp

Artist Bio

Nicole has a Bachelor of Education arts and crafts. She works as an artist, art/craft/creative teacher, tutor, mentor, workshop convener and activities co ordinator.

Significantly in 2021, her Covid quilt was acquired by Museums Victoria, seen as providing a powerful and dynamic representation of the lived experience of Covid-19 in the state of Victoria. During 2021, she has been invited to exhibit as part of The Centre of Democracy, Stitch and Resist exhibition, and Museum of Contemporary Art, Sydney, The Nationals as part of the Covid-19 Quilt project.

Artist Statement

Some thoughts on Female Status - 80 x 55cm -

Consists of 6 panels approx 25x25cm each panel sold individually at \$400 each

Nicole explores female status through a series of activist statements and images. Here she is known for her Craftivist leanings with dynamic and direct slogans broadcasted to the viewer using thread from a background of heavily stitched textile panels. Each panel reflects her many thoughts and are constructed in a way that forces people to look very closely, to decipher its meaning.

Nicole states, "I've worked as a textile artist and teacher for 34 years and will never get over how undervalued my work is, financially and socially, simply because I use a technique traditionally associated with women."

In keeping with her awareness of waste and environmental concerns, Nicole endeavours to use only fabric remnants, scraps and thread that are donated to her by friends and family. Once owned by Mothers, Aunts and Grandmothers, these materials take on new meaning as they are stitched and woven into her work.

On the Edge - 21 x 21cm - \$1000.00

Nicole Kemp is known for her craftivist/activist leanings, but along side this, she also works on intensely personal, small and time consuming pieces. They require a methodical and profoundly slow approach, enabling a way to focus and slow her busy mind.

Her work can be very subtle, an almost private narrative of her response to the news cycle, the world and personal events. She weaves her thoughts into the cloth through a series of personal symbols and vibrant colour.

Using only threads gifted her, in this piece, Nicole explores the turmoil in her mind as she experienced Melbourne Lockdown 4.0. Confusion, Vaccine debates, political clashes, mass graves, funeral pyres, winding Melbourne laneways, graffiti, and even thoughts of an inspiring trip in Beijing, all came together.

Nicole does not like to plan too thoroughly. Instead this work was developed from a small drawing in the centre and the rest just evolved according to her mood each day. 80 plus hours of thought and stitch can be seen in this piece.

Facebook: [nicole.kemp.31542](#) and
[kempelisabethnicole](#)

Instagram: [@nekemp](#)



Some thoughts on Female status



On the edge

Pat Porter

Artist Bio

Pat is a multimedia artist based in Melbourne. She paints, sculpts, prints, draws, makes dolls and makes handmade books. However, she mostly embroiders, and her embroidery often draws on the work she does in other media. She loves experimenting, changing style and approach, and challenging herself. Most of Pat's work involves nature and humour, but she has been changing a lot of her work to more abstract and serious work.

Pat has been accepted as a Member of The Society for Embroidered Work (S.E.W.)

Her embroidered work, "Coronavirus Walks #3" has been on show at the Greve Museum exhibition of CoviDesign, in Denmark from 2020 to 2021.

"My own garden pocket book" has been selected and will be displayed in the XIII edition of the "Artist Book and Small Edition Festival" in Barcelona, Spain.

Some of her embroidered works on "Coronavirus Walks" are included in the March 2021 edition of the Textile Fibre Forum magazine.

She exhibited my work, "Animal Crackers" in Meeniyan Art Gallery in February 2021.

Artist Statement

Abstract #1 - 20 x 25 x 1.5cm - \$250.00

Her work has changed a lot during Covid from generally fairly humorous and light to often very dark and negative. To try and address this, she decided in this abstract piece to change her approach from designed control to stream of consciousness creation. She started with lines and then let the piece tell her what materials, colours and patterns to use. Out of a dark background came complex light and beauty.

Abstract #2 - 32 x 26 x 2cm - \$275.00

This abstract piece evolved during a break from lockdowns in spring 2021. Her more positive mood shows in the selection of colours and, she thinks, the humour in the piece. She started with the two paisley shapes in the centre and once again used a stream of consciousness approach to follow what the piece required, rather than imposing a predetermined design. She believes the joy in this work reflected the change of attitude she had at the time to one of hope.

Website: www.patapanart.blogspot.com.au

Facebook: Patapan Art

Instagram @PatapanArt



Abstract #1



Abstract #2

Rebecca George

Artist Bio

Rebecca George is a Melbourne based emerging textile artist, exploring the connections between the patterns found in nature, in mathematics and in crochet stitches.

Rebecca studied Chemical Engineering and has been working in related fields since she was 18 years old. She has been crocheting since she was 6.

The Covid 19 lockdown in Melbourne brought an unexpected opportunity to teach crochet online and the time to explore crochet more creatively as a sculpture medium, with limited materials available.

Rebecca is influenced by Daina Taimiņa, a Latvian mathematician who used crochet to help visualise hyperbolic geometry.

The design and creation of crochet clothing, amigurumi and sculpture is similar, working one loop at a time to create 3 dimensional shapes by altering the ratio of stitches in each round. Flat shapes have no curvature. Spheres have positive curvature and are closed. Hyperbolic shapes have negative curvature and grow exponentially. Crochet is an ideal medium to create hyperbolic shapes through its stitch patterns.

The crocheted wire sculptural shapes, while having some order are also organic and flawed due to the loose gauge. Nature reflects these imperfect patterns.

Artist Statement

The impact of Covid 19 on the world in 2020 was profound. Infectious diseases spread as an infected person infects others and the rate of spread depends on the reproductive rate (R) of the virus. A R value greater than 1 means the virus will spread. It follows an exponential growth pattern where numbers can start small and initially seem under control, then numbers increase rapidly.

Exponential growth of an infectious disease such as Covid 19 is hard to visualise but the same growth pattern can be seen elsewhere in nature. Examples include coral, a lettuce leaf or a mouse plague.

The series of $R > 1$ sculptures have been created using crochet stitches to visually represent exponential growth. Starting with one stitch in the centre of the work, the work grows slowly initially then at a rate that cannot be contained. Each stitch represents a case of Covid 19 and the number of stitches grow at a rate that depends on the R number.

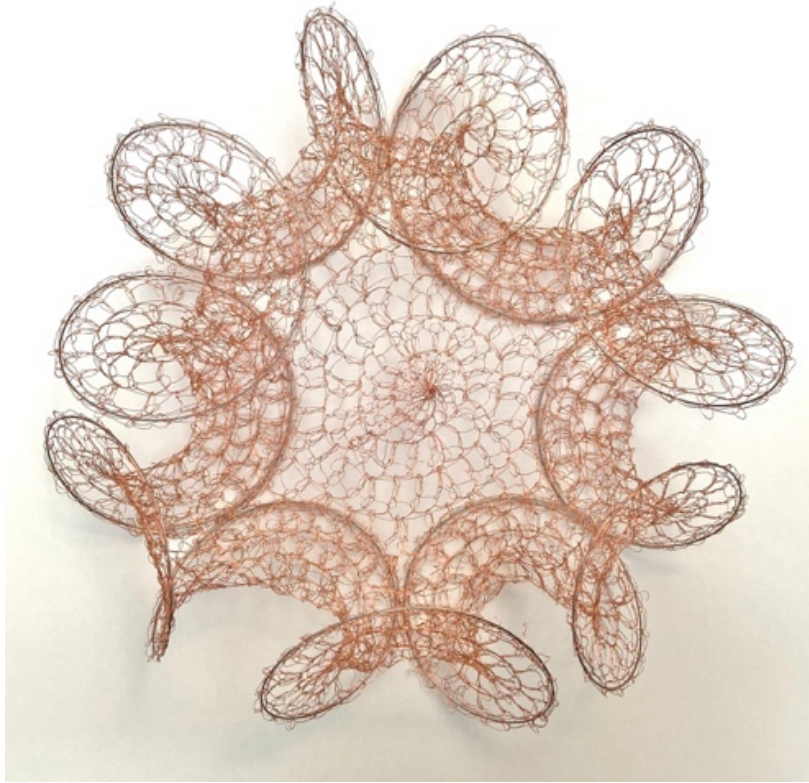
R=1.33 - 10 x 40 x 40cm - \$180.00

R=1.33 (4/3) is created by working 4 stitches into 3 stitches of the previous round.

R=3 - 20 x 30 x 30cm - \$180.00

R=3 is created by working 3 stitches into each stitch of the previous round.

Instagram: [@yellowcamelcrochet](https://www.instagram.com/yellowcamelcrochet)



R=1.33



R=3

Rosa Mar Tato Ortega

Artist Bio

While personal experience is at the centre of her art practice, it is often through outward connections to community or site that her work unfolds. She consistently explores the tensions between material form and ephemeral light/shadow interplay and her work seamlessly crosses between the platforms of public art and personal professional practice.

As she explores and experiments with a variety of materials, whether steel, concrete, felt, or a subversive stitch or two, her art-making practice is enacted consistently using light, photography, collage, cutting, & textiles.

Rosa has received grants to travel within Australia and overseas to undertake residencies and to collaborate with community groups from refugee backgrounds, disadvantaged youth and indigenous communities: Parks Victoria Coolart Wetlands Artist In Residence 2017-2018; Women's Art Register (WAR) 40 Year Celebration 2015: Unfolding Flora Bundoora Homestead Art Centre 2015; City of Melbourne Arts Grant in conjunction with North Melbourne Language and Learning Centre (2012); Juvenile Justice Centre (2012); NGV Studio (2012); Australian Arts Council Grant Recipient (Artstart) 2010; Cheung Kong Endeavour Award – China Art Residency (2007).

Artist Statement

My Maggie (Ode to Judith Wright) - 90 x 60cm - \$920.00

This work bears witness to her commitment to always extending her skill-base and maintaining a dynamic practice.

Rosa a collector of scissors and various cutting tools; explores and experiments with a layering of processes. The last few stitches hand dramatically hang from the work. An invitation to take a moment to ponder a dramatically changing climate and the destruction of bird habitats.

Are Magpies the Mozarts of the bush? Spending twelve months as Artist in Residence (AIR) at Park Victoria's Coolart Homestead and Wetlands, afforded Rosa a 'bird's eye view'. Twitchers (bird enthusiasts) would often stop by her studio to provide updates on bird counts, and birds that had moved onto the endangered or critically endangered lists.

Rosa is impacted by the controversial limited recycling options affecting our birdlife and passionate about the environment. Living by the water, on the Mornington Peninsula close to several RAMSAR listed sites, she would like to encourage the viewer to contemplate the importance of saving the Earth for the birds and oceanlife and in turn saving the all the other lifeforms including ourselves.

This motivated her to create these multi-layered works often sewing repetitively over and over her collages in recognition of their plight.

Rosa punctuated Coolart Wetland's environment by flipping her works towards the lagoon in the two Bird Hides as a reminder that her work is always responsive to the environment in which she is placed and evolves on that basis.

Collage, further re-cutting, drawing, stitching, sewing, reprinting, cutting, stitching some more, and reprinting on silk. (voile) (This work is not framed. Rosa is happy to discuss the magnet installation, important to capture light.)

Hills Hoist 1 - 68 x 45cm - \$490.00

After several layers of collage, drawing, painting, re-photographing and various hand and machine stitching, this work is re-printed on voile.

This work celebrates the hills hoist. It touches on the idea of its current silent preservation in a constantly changing environment.

Rosa has referenced the clothesline in her past works, reinstalling art works on clothes lines on her second visit to China in 2007. (This work is not framed. Rosa is happy to discuss the magnet installation, important to capture light.)

Website: www.rosatato.com
Facebook: rosatato.com.au
Instagram: [@rosa.mar.tato.ortega.art](https://www.instagram.com/rosa.mar.tato.ortega.art)



Hills Hoist



My Maggie (Ode to Judith Wright)

Rosalie Sernia

Artist Bio

Rosalie is a Melbourne based textile artist who began her art practice in 2019.

Her present practice focuses on making soft sculptures using new and re-claimed fabrics, fibres and objects. For the armature, Rosalie always begins with disused soft toys that are dissected and re-assembled by stitching and binding. She always creates a human form. Rosalie then completes the work using a variety of processes such as knitting, crotchet, embroidery, painting, beading, binding and stitching.

Working with textiles and traditional methods of assemblage, such as sewing and stitching, immerses Rosalie in a place of deep joy and creativity. It also connects her with female antecedents who worked as dressmakers and seamstresses.

The long association of women with cloth makes it appropriate to speak of their stories. In her work, Rosalie explores female narratives from both a personal and collective perspective.

Rosalie takes visual inspiration from primitive art and tribal costume.

Artist Statement

Bound Gratitude - 49 x 39 x 39cm - **\$350.00**

With this work, Rosalie aims to push the boundaries of textile art by creating an abstract, free-standing sculpture- an object usually associated with harder materials such as clay or metal. It reflects a digression in her practice that focused on creating fabric dolls/puppets. The 2020 pandemic lockdown afforded her the extra time to change direction conceptually and develop new methods of making.

The appearance of Bound Gratitude takes inspiration from ancient Inca gold statues with its shiny, metallic and 'precious' appearance.

Rosalie began the work with an armature made from disused soft toys that were dissected then re-assembled. Using the processes of stitching and binding she created a new human form. She sees this stage as one of re-instating the unwanted.

The binding continues externally with chains and beaded strings giving rise to the feeling of being restrained and confined. These negative emotions, however, are counter-acted by the overall positive feel of the work: it's shiny, glitzy and reminiscent of something valuable. The situation speaks of her reality.

Rosalie's sculpture, made during the 2020 pandemic lockdown, is recognition of her 'privileged life'; the difficult lockdown restrictions served as an important reminder that her life was a truly fortunate one.

Instagram: @rosaliesernia



Bound Gratitude

Sally Darlison

Artist Bio

Sally Darlison has qualifications in both Textile art and Visual arts. Her art practice explores place and the relationship with place. She has had 5 solo exhibitions and exhibited in many group shows over the past 22 years.

Sally's work explores place and our connection to place through landscape, landmarks, the natural and the built environment.

She is a collage and book artist who uses a variety of media combining hand dyed silk, maps, hand coloured paper, print and photography. She uses machine and hand stitch to draw, bind and link.

Artist Statement

***Banksia Menziesii WA* - 42 x 42 x 2cm - \$325.00**

Banksia Menziesii WA is part of a series called Mapped Plants. Each piece is stitched onto a map of the area where it grows naturally in Australia.

Much of Australia's flora is unique to this land, the impact of climate change, deforestation, land mismanagement has led to loss and depletion of many of our precious plants.

This series was made to bring the beauty to the viewer, to bring an awareness of where the plants grown naturally and display the diversity and variety of Australian native plants.

Banksia Menziesii WA, is made from a map section, water coloured paper, rusted paper, hand dyed silk organza, machine embroidery. The papers and fabric are coloured then cut and stitched onto the map.

***Eating on High* - 34 x 72cm - \$1400.00**

Eating on High is a street reconfigured, photos of the local high street buildings with the map of this street, stitched together to form a new view. *Eating on High* is a collage of photos and map sections, hand dyed silk, machine embroidered.

Website: www.sallydarlison.com

Facebook: [SallyDarlisonArtist](https://www.facebook.com/SallyDarlisonArtist)

Instagram: [@sallydarlisonartist](https://www.instagram.com/sallydarlisonartist)



Eating on High



Banksia Menziesii WA

Sam Trafford

Artist Bio

Sam Trafford is an artist-printmaker based in regional Victoria. Her practice is based around printmaking, which she has studied in London and Melbourne, and textiles, which she has explored for decades. Over the past few years she has been making reduction linocuts, which involve printing and cutting away the block for many layers. Her current work in textiles is a mirror of that, with the focus on adding instead of taking away.

She is inspired by the natural world and is passionate about science. Much of her work explores themes of land, belonging and the cyclical nature of life.

Artist Statement

***Panorama* - 110 x 110cm - POA**

***Inside iteration* - 70 x 70cm - \$600**

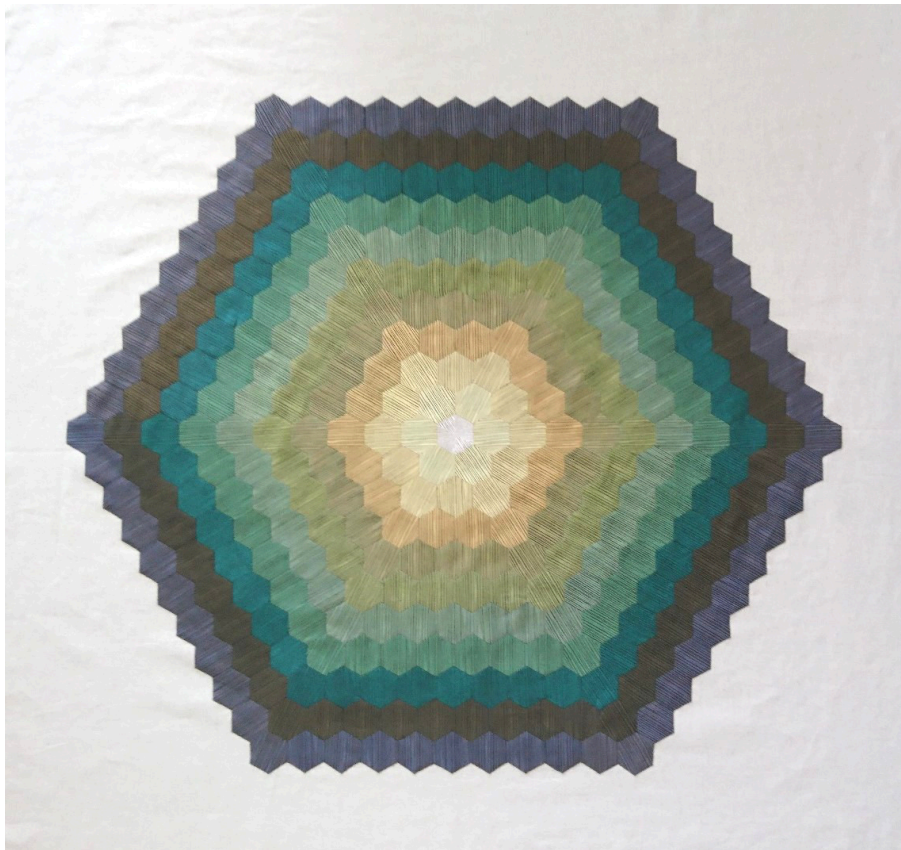
Change - personal or physical - can be hard to see; it is only apparent when viewing from a temporal or spatial distance.

These works are part of a series on change in internal and external landscapes. Each is made by hand printing linen and cotton using lino. The many-step process of carving the lino, inking and printing each block and setting the ink is matched by cutting out each piece and machine or hand sewing it to the next to form a greater whole. Iteration features heavily as a theme - with colours or tones changing a small amount from layer to layer in each piece and with each piece in the series a development on ideas from the previous piece.

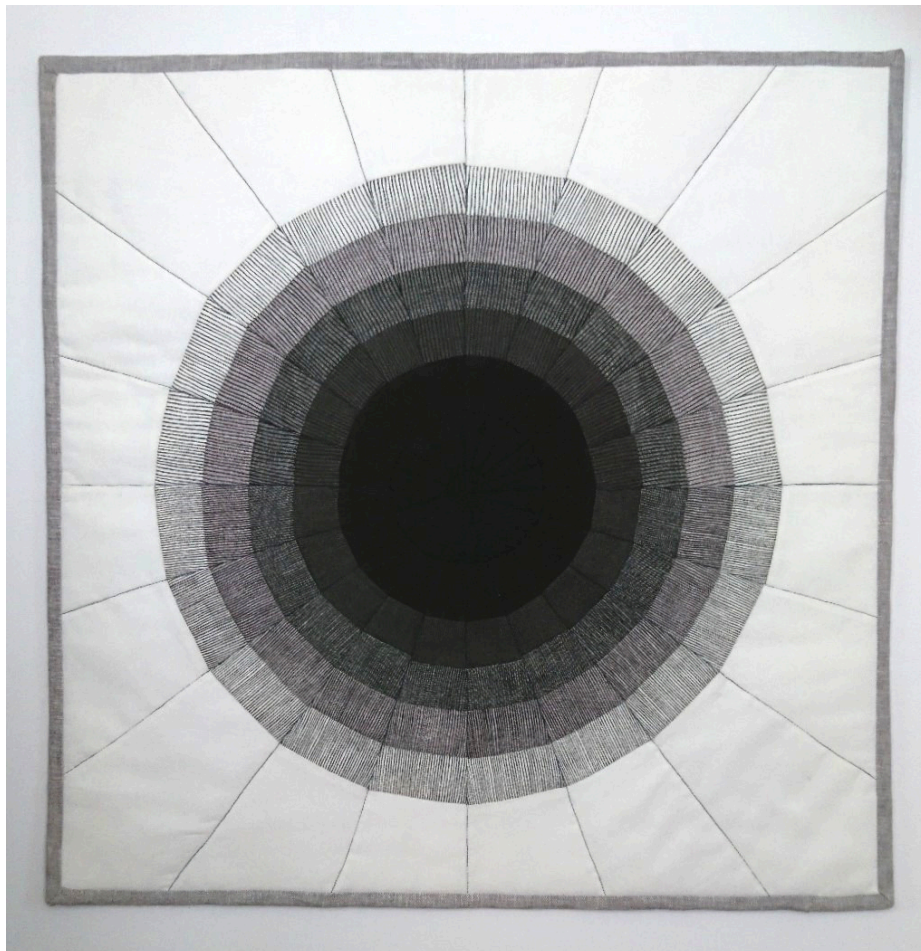
Both pieces shown here are landscapes: *Panorama* is a landscape from the perspective of a viewer at the centre, of life spreading out from a vantage point. *Inside iteration* shows an internal landscape of a time passed - claustrophobic, intense, cyclical, but (thankfully) not unending.

Facebook: [samtraffordart](#)

Instagram: [@sam.trafford](#)



Panorama



Inside iteration

Samantha Thompson

Artist Bio

Award winning artist, Samantha is a professional multidisciplinary contemporary artist and arts worker situated in regional Victoria. Growing up in the family fashion business exposed her to a myriad of business and creative opportunities from an early age. This entailed representing a fashion label overseas and developing product shoots and international product campaigns. Having this experience early helped Samantha to run and manage her own art career which has spanned over 20 years, which includes 13 solo exhibitions and numerous Australian and International exhibitions and Art Fairs.

Artist Statement

***The viscous malicious crab* - 23 x 35 x 35cm - \$495.00**

The crab sculptures are handmade using vintage repurposed cotton and teas towels, that are then printed, painted and inked, into female faces. They are then stitched, stuffed and assembled into the crab like creatures you see in the images.

The crab is asking the viewer to self-reflect on human nature. The creatures represent the earth, and the audience is the sky. The reflective stand off will hopefully inspire a range of emotions, from fondness and memory in the use of soft vintage textiles, represented in a soft sculpture, to unease and foreboding in the strange unnatural creatures. In this work I have flipped the narrative on its head, and I ask the viewer to confront the truth about their own natures.

Facebook: [samanthathompsonartist](#)

Instagram: [@samanthathompsonartist](#)



The viscous malicious crab

Sandra Aidon

Artist Bio

I have a Bachelor of Education in Visual Arts, a Diploma in Textiles and a Post Graduate in Textile from the Australian National University. I have worked in the Arts Industry all my life including remote communities in the Northern Territory, Regional Galleries, Art Co-ops and I have exhibited myself locally and intrastate.

Artist Statement

***My Grandmother's Garden* - 25 x 49.5 x 1cm - \$650.00**

The image is based on one of my conceptual drawing that are inspired by the memories of time and places.

Old and new technologies is a big influence as I like to combine the two technologies often these technologies reflect women's work that is done by hand and today's computer. The images are first drawn by hand then scanned into a computer from there it is further manipulated by various programs until I get the results that I have envisioned. I then begin the very slow process of hand stitching using the cross stitch to bring the image to life.



My Grandmother's Garden



My Grandmother's Garden Detail

Tamara Russell

Artist Bio

I am a Textile Artist specialising in free machine embroidery, hand stitching and mending. In my textile practice, I explore my surroundings and interpret what I see through embroidery. My work has been exhibited in the United Kingdom and Australia.

My practice engages with the natural environment recreating images and shapes in my embroidered works in 2 and 3D form. My work combines photography, paint and embroidery. In my work I am able to portray social issues including environment, climate change and the treatment of asylum seekers. Textiles are the perfect medium for expressing thoughts using hand and machine stitching.

I work with found materials and find joy in the unexpected uses that can be found for them. I love this unpredictability and enjoy the inventiveness necessary to transform them. I use materials that are reclaimed, things with a history that have been discarded and might otherwise end up in landfill.

Artist Statement

Shattered:

Vase - 21h x 20w x 20d cm - **\$650**

Bowl - 7 x 17cm - **\$400**

Urn - 17 x 17.3cm - **\$550**

Dish - 7h x 15cm - **\$350**

Reclaimed ceramics, recycled eco-dyed silk shirts and cotton thread are handstitched to portray the 2019/20 fires which destroyed vast areas, devastating eco systems and shattering lives. The landscape has been consumed and numerous lives lost, leaving communities reeling from the shock.

Work has now turned to the welfare of those impacted. Such experiences are never forgotten, remaining part of us always. As seasons pass, we will find ourselves marvelling at the first green growth against the black backdrop of our burnt country. Lives will be slowly stitched back together with missing pieces remaining, be they people, property or possession.

Textile Kintsugi - Honour the Past, Create the Future:

Blue Vase - 37h x 16 x 16cm - **\$750**

Camellia - 25h x 13 x 13cm - **\$550**

Hemp - 17h x 12.5 x 12.5cm - **\$500**

Crane - 21h x 11 x 11cm - **\$550**

Covered bowl - 15h x 18 x 18 - **NFS**

Grey dish - 7h x 16 x 16cm - **\$400**

Yellow dish - 6h x 13.5 x 13.5 - **\$350**

In this time of pandemic, the Kintsugi technique has been used to represent the changes being experienced as our lives are altered in so many ways. Once over, lives will be stitched back together with missing pieces remaining.

In creating my Textile Kintsugi pieces I use the principles of Kintsugi, a Japanese repair method, as a process to recreate discarded ceramics. Using reclaimed Japanese kimono textile pieces, to wrap broken pieces and reassemble them with stitch, enhancing the breaks. As with Kintsugi I aim to celebrate the imperfections, recreating the ceramic to become more interesting for its irregularities giving the object a new lease of life that becomes more refined thanks to its 'scars'.

Website: karhina.com

Facebook: [karhina.textileart](https://www.facebook.com/karhina.textileart)

Instagram: [@tamararussellart](https://www.instagram.com/tamararussellart)



Shattered vase



Shattered bowl



Shattered dish



Shattered urn

Textile Kintsugi - Honour the Past, Create the Future



Lidded bowl



Blue vase



Camellia



Crane



Yellow dish



Hemp



Grey dish

Virginia Ryan

Artist Bio

Virginia Ryan is an Australian-Italian binational artist, art therapist and cultural activist. who graduated from the Australian National University School of Arts (79), postgraduate studies in Art Therapy (Scotland 94) and Gestalt Therapies (Italy 2021).

Since 1980, Ryan has worked internationally with an interdisciplinary approach in association with fellow artists, anthropologists and musicians, collaborating with institutions such as New York University, and co-founding the 'Foundation for Contemporary Art, Ghana' and 'Make Art Not War 'N.G.O in Ivory Coast after the 2011 civil war.

Her research explores identity, land and memory, shown in Biennales such as Malindi, Dakar, Venice, Curitiba and the 1st and 2nd Fibre Arts Biennale in Spoleto Italy.; with exhibitions in public and gallery spaces , in International Art Fairs and in public and private collections . In 2021 she exhibited at the 3rd International Biennale of Women's Art held in Trieste, Italy and the 3rd Fibre Arts Biennale. She is a life-time 'Accademico Di Merito' at the Pietro Vannucci Accademia for Fine Arts in Perugia, Italy.

Artist Statement

Personal Diffraction Shields #26 #28 and #29 - 80 x 80 x 10cm (160 x 80 x 10cm with stand) - \$2500 each

Works were produced In the summers of 2019 and 2020 responding to place and linking the threads of my art-making with Italy and West Africa. Working in an a disused telephone exchange (the 'Balmoral Post Office Studio') in the Western Districts, I wove intimate connections between these different geographic locations.

Practising in isolation many hours each day, being 'at hand' in the sense of working manually and 'sensing' my way into the local environment, the experience was of of re-connection.

Through the local 'Chameleon Arts Collective', I was introduced to residents who offered materials with which the shields were composed: home spun wools, commercial wools and cottons, plastics, fabrics, old letters and photos, clothes, magazines, talismanic rocks and twigs. Nothing was purchased, so they act as mementos of time-place.

These shields are a continuation from a previous 25 fabricated/exhibited in West Africa and Italy - By continuing in Balmoral, a personal and symbolic narrative between three continents is enacted.

Both the past and present meet in the circle form, interweaving possibilities somewhere between the hidden and the apparent. Major events (bushfires and the earliest concerns about Covid 19) suggest themselves in my practise.

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Personal Diffraction Shield #26



Personal Diffraction Shield #28



Personal Diffraction Shield #29