

# Threads of Dreams and Realities

A Naarm Textile Collective group exhibition

**1 – 28 April 2024**

**Assembly Point, Southbank**

And Online – [NaarmTextile.com](http://NaarmTextile.com)



*Yowie – Clara Batton Smith*

## Exhibition Information

***Threads of Dreams and Realities*** is a collaborative group exhibition at Assembly Point consisting of nine textile artists from the Naarm Textile Collective - an artist led group challenging the perceptions of textile art. We showcase progressive art forms using textiles and exploring its relationship to other art disciplines. Our goal is to provide a contemporary exhibition exploring the limitlessness of textile art.

***Threads of Dreams and Realities*** takes the process of becoming or representing something, an idea, a moment, a place, a meaning. In some cases, this may involve the process of formulating, adding colour, shading and texturing to create an image. In others, it may be shaping and moving material into new dimensions and forms.

Our exhibition aims to raise awareness of contemporary textile arts, highlighting each artist and the quality of their work. It showcases innovative works in both 2 and 3D form, using a range of materials and techniques that challenge and subvert traditional ideas of textile art.

Further information about each work and the artists is available online at [NaarmTextile.com](http://NaarmTextile.com)



*Assembly Point is managed by Creative Spaces, a program of the City of Melbourne*

***Threads of Dreams and Realities*** is curated by Tamara Russell

**Participating Artists @ Assembly Point:**

Curator - Tamara Russell	@tamararussellart
Clara Batton Smith	@elliottsplayground
Jasminka Ward-Matievic	@jasminkart
Juliet D Collins	@julietdcollins
Kirsty Gorter	@klugg13
Luci Callipari-Marcuzzo	@luci_callipari_marcuzzo
Lynn Berry	@queen_of_poppies
Margaret Knight	@margaretknightart
Rebecca George	@rebeccageorgeart



*Assembly Point Vitrines*

# Clara Batton Smith

## Artist Bio

Clara Batton Smith was raised by a brilliant heirloom smocker and painter in Florida, worked as a costume designer and mixed media artist in Chicago, moved to Australia to start a family, became an embroidered toy pattern maker and fell in love with making textile pieces. These days, Clara goes back and forth mostly between watercolour and stitching on felt.

## Artist Statement

**“Trash Monster”** - 55 x 55 x 15cm - NFS

Mixed Media Textile - felt, dog fur, wool, floss, cotton fabric

Once upon a time, this little monster used to roll along quite contentedly until the day he decided he wasn't happy with his horns. He wanted to embellish them, to make them "more" so he consumed and consumed to make his horns the most beautiful. He consumed and adorned until his horns were so fabulous that he could no longer move and he was stuck forever.

My goal for the Trash Monster was to buy nothing to make him. The rules I set for myself were only use scraps and leftovers from old projects or collect items from the Boroondara Hard Rubbish Rehome facebook group (we all work to rehome items that are otherwise headed to the trash). The lovely members contributed everything from dog fur to yarn to glue. I thought I might run into an issue and need to buy weights for the bottom of the sculpture but in the final hour some scrap metal from a car build was found. The Trash Monster literally was built from what would've become rubbish. He didn't need to consume to have the beautiful horns after all.

**“Yowie”** - 46 x 33 x 10cm - \$950

Mixed Media Textile - felt, dog fur, wool, floss, cotton fabric

My house is a safe space for monsters, especially cryptids. I've spent many hours hiking the Australian forests with my partner, kids and dog searching for Yowies. On the rare, happy occasion we've spotted a footprint or heard a Yowie call in the way off in the distance. With the help of my dog who lent me her fur after a groom and my kids who gave great descriptions of the Yowie, this little fellow was created.

Instagram: @elliottsplayground



Trash Monster



Yowie

# Jasminka Ward-Matievic

## Artist Bio

Jasminka Ward-Matievic lives and works on the unceded lands of the Wurundjeri people. She is an artist and a teacher, and holds a Masters degree in German and Art History from Trinity College, Dublin. Jasminka is a multidisciplinary artist, working with a variety of materials, drawn to different art forms; sculpture, mosaic, knitting, embroidery.

Her work has appeared in exhibitions across Melbourne some of which include: Melbourne International Flower and Garden Show (2009), Tea Cozies Installation acquired by City of Darebin (2011), When you think of Feminism, what do you think? George Paton Gallery (2022), Linden Postcard Show (2022), Assembly Point exhibition (2022) Uncommon Threads FortyfiveDownstairs (2023) and Threads (2024). Her work is also held in private and public collections.

Jasminka is strongly influenced by her diverse upbringing as a child of refugees. Her early experiences have instilled a deep reverence for other cultures and for our earth.

Her role as a teacher also guides how she approaches her work. The inquisitive nature of her students urges her to re-examine her own ideas; to hold them up and see them in a different light. She draws inspiration from collective feminist art, craft traditions and women of the past and present.

## Artist Statement

### **Prof. Anne Crookshank - 34x34x4 - \$750.00**

Anne Crookshank (1927-2016), Professor of Art History at Trinity College, Dublin, made my dream of studying Art History a reality; encouraging, inspiring and accepting me despite my meager knowledge of English and a baby in arms.

### **Artemisia Gentileschi - 46x46x4 - \$750.00**

Artemisia Gentileschi (1593-1656) was educated and trained as a painter by her father. It was this man whom she adored, who sold her to the courts of a rape process. He witnessed her fingers being crippled because she told the truth. How many women have been tortured and raped?

She recovered in order to paint women who tower over men.

### **Madonna of the Long Neck (after Parmigianino) and Frida Kahlo - 27 x 27 x 4 - \$800.00 (pair)**

Frida Kahlo's reality was rather grim after her accident which caused multiple injuries to her body and immobilised her for long periods of time. During her convalescence she started to paint, first her surroundings and soon reflections of herself which she saw in the mirror hanging above her bed.

Parmigianino's "Madonna of the Long Neck" was an inspiration for her first self-portrait.

### **Sunset #1 - variable from 120x160 up to 130x170 - \$1500**

After learning how to braid rugs from Ilka White using discarded textiles I embarked on a long journey creating atmospheric sunsets and sunrises from scraps of materials found in my own stash and many op shops. Soon these rugs became wall hangings and an expression of my own anxiety about the world I was living in, the darkness of Long Covid, the bushfires and then the floods. Dreams and Realities. These are part of an ongoing series.

Instagram: @jasminkaart





Prof. Anne Crookshank



Artemisia Gentileschi



Madonna of the Long Neck (after Parmigianino)



Frida Kahlo



Sunset #1



Sunset #2



Full Moon

# Juliet D Collins

## Artist Bio

Juliet D Collins creates embroidered Thread Drawings that celebrate women.

Juliet's artistic focus is on exploring the unique expressive potential of thread. Her textile artworks are strongly grounded in her drawing skills. She uses freehand machine embroidery to create textile and mixed media artworks that celebrate women and explore themes relating to female identity and experience. She embraces and promotes female diversity, empowerment and body positivity.

Juliet was born in Scotland where she studied Fine Art at Edinburgh University (MA(Hons) Fine Art (Sculpture)). She made Melbourne her home in 2004 where she has continued to create, study and exhibit her artwork. Juliet is currently studying at VCA, University of Melbourne (Graduate Certificate in Visual Art). She has been a resident artist at Le Studio Artspace, Mordialloc since 2017 and runs regular workshops teaching the technique of thread drawing using freehand machine embroidery.

## Artist Statement

### **Emerging:In Dreams** - 42cm x 42cm - \$1550

Embroidered thread, preloved fabrics, recycled wooden frame, brass pins.

In these artworks I am continuing to explore the expressive nature of thread and the embroidered line. I am experimenting with alternative ways of working that bring the women I portray off their supporting structures of paper or fabric. I have become deeply fascinated by the metaphor this allows me to explore: the substrates are representative of societal structures and deeply imbedded contexts laden with history and precedence. I wish to portray women emerging from the confines of their contexts and structures whilst simultaneously maintaining and expressing aspects of their histories, traditions, culture which are inextricably woven into themselves. This political act of emerging resonates strongly with my own personal journey.

### **Exposed** - 93cm x 43cm - NFS

Embroidered thread, vintage lace on linen

My love for human anatomy has long been a fascination and a strong theme in my work. I am drawn to the human skeletal system - particularly the spine - both as an exquisitely beautiful physical structure that I never tire of portraying, and as an intriguing metaphor: an underlying structure that expresses a fundamental core human state where fragility and strength coexist. The spine is beautiful and fragile like lace, yet its structure gives it strength. The act of exposure here is about discovering one's identity and having the courage to stand strong and show that to the world; allowing an expression of personal authenticity and uniqueness.

Website: [www.julietdcollins.com](http://www.julietdcollins.com)

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

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



Emerging: In Dreams



Exposed

# Kirsty Gorter

## Artist Bio

I have been stitching since I was 7 years old. Like everyone, I was told that embroidery should always sit flat – fortunately I have always enjoyed playing with texture and form so often ‘break the rules’.

This exhibition showcases 3 of the 3D and relief works which I have developed from my experiments with casting, manipulating and stitching needlework canvas.

My work often draws on the myths, legends and traditional/allegorical stories that have been passed down through many generations.

I have been exhibiting textile/needlework since 1973 both nationally and Internationally.

Represented in National Gallery of Australia (NGA), Shire of Diamond Valley Art Collection, and various Private Collections in Australia, Canada, France and USA.

## Artist Statement

**The Very Wise Monkey** - Keeping it all Together - 79x63x13cm (HWD) - Price on application  
84 stitches per cm<sup>2</sup> needlework canvas; Cast, stitched (wool and other threads), manipulated, cut, and joined; Mounted on foam board and wire armature. Beads, diamantes, metallic thread and watch added.

### **Garden of Unworldly Delights**

84 stitches per cm<sup>2</sup> needlework canvas; Cast, stitched (wool and other threads), manipulated, cut, and joined; beads added

**Medusa** - 38x50x30cm (HWD) - Price on application

84 stitches per cm<sup>2</sup> needlework canvas; Cast, stitched (wool and other threads), manipulated, cut, and joined.

Instagram: @klugg13

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





A Very Wise Monkey



Garden of Unworldly Delights



Medusa

# Luci Callipari-Marcuzzo

## Artist Bio

Through multiplicitous methodologies, Luci Callipari-Marcuzzo's work actively engages with her familial and feminine history. An integral part of her practice is the self-transformation into an imagined version of her Calabrese Italian grandmothers. During these enactments, Luci makes artefacts utilising traditional women's modes of making: sewing, embroidery, and crochet, reinventing these notions through her practice, reclaiming these practices, through memory and intention.

## Artist Statement

### **Threaded Visions** – 9cm x 9cm - \$250 each

Thread on vintage cotton fabric stretched onto wooden embroidery hoop

Signs, symbols, talismans, charms and amulets have been present throughout time in many different cultures. The eye, a symbol of perception; the Sun; the omnipresence of higher being/s; mirror to the soul; a talisman of protection. These ideas and themes have been explored in Threaded Visions, a collection of five small-scale works in thread on vintage cotton stretched onto embroidery hoops.

### **Threaded Visions: Eye of Ra**

The Eye of Ra, also known as the Eye of Re, is a significant entity in ancient Egyptian mythology. It is typically depicted as a sun disk or the right wedjat-eye, which is paired with the Eye of Horus, the left wedjat-eye. This divine entity serves as an extension of the power of the sun god Ra, symbolising the sun's disk. However, the Eye of Ra is often portrayed as an independent goddess, representing a feminine counterpart to Ra and a formidable force that subdues his enemies.

Also known as the goddess Wedjat, this deity can be associated with various specific goddesses, such as Hathor, Sekhmet, Bastet, Raet-Tawy, and Mut. As the eye goddess, she assumes different roles in relation to the sun god, acting as his mother, sibling, consort, and daughter. Together, they participate in the creative cycle, wherein Ra begets a renewed form of himself that is born at dawn.

The violent aspect of the eye goddess serves to defend Ra against the forces of disorder that threaten his dominion. This dangerous aspect is often represented by a lioness or the uraeus, a symbol of protection and royal authority in the form of a cobra. The eye goddess's destructive fury and rampages, as well as the gods' efforts to appease her, are prominent themes in Egyptian mythology.

### **Threaded Visions: Eye**

The eye, a symbol of perception; the Sun; the omnipresence of higher being/s; mirror to the soul; a talisman of protection.

### **Threaded Visions: Nazar (Evil Eye)**

The malevolent gaze known as the evil eye is a supernatural phenomenon that is believed to bring about a curse, often fueled by envy. This belief in the evil eye has been present among humans since ancient times, with evidence of protective amulets dating back approximately 5,000 years. Astonishingly, it is estimated that nearly 40% of the global population subscribes to the belief in the evil eye.

Among the various protective charms and talismans employed to ward off the evil eye, eye beads hold a prominent position. These amulets are widely utilised in numerous cultures across the Mediterranean region, the Balkans, the Middle East, Central Asia, and South Asia. In these cultures, it is commonly believed that being on the receiving end of the evil eye can lead to misfortune or harm. Conversely, some view the evil eye as a supernatural force that reflects the malevolent intentions of those who wish ill upon others, especially the innocent.

### **Threaded Visions: Eye of Protection**

The eye, a symbol of perception; the Sun; the omnipresence of higher being/s; mirror to the soul; a talisman of protection.

### **Threaded Visions: Eye of Horus**

The Eye of Horus, also known as left wedjat eye or udjat eye, specular to the Eye of Ra (right wedjat eye), is a concept and symbol in ancient Egyptian religion that represents well-being, healing, and protection. It derives from the mythical conflict between the god Horus with his rival Set, in which Set tore out or destroyed one or both of Horus's eyes and the eye was subsequently healed or returned to Horus with the assistance of another deity, such as Thoth. Horus subsequently offered the eye to his deceased father Osiris, and its revitalising power sustained Osiris in the afterlife. The Eye of Horus was thus equated with funerary offerings, as well as with all the offerings given to deities in temple ritual. It could also represent other concepts, such as the moon, whose waxing and waning was likened to the injury and restoration of the eye.

Instagram: @luci\_callipari\_marcuzzo



Eye of Ra



Eye



Nazar (Evil Eye)



Eye of Protection



The Eye of Horus

# Lynn Berry

## Artist Bio

Lynn Berry is a textile artist based in Melbourne Australia, who loves to dabble in all things fibre. Her work springs from a lifelong passion with colour and texture.

Lynn came to fibre arts gradually having been a knitter from a very young age – starting with knitting clothing for her Barbie doll in the early 60's, and graduating to knitting for family and friends in the 70's. But as the passion for hand knits waned, knitting gave way to other priorities and the needles were shelved for a time.

In the early 1990's the yearning to pick up the needles was resuscitated, with a focus on a more creative, less structured and playful expression in the work. A workshop with the doyenne of freeform – Prudence Mapstone gave her license to play; and a serendipitous encounter with a babylock embellishing machine continued to stoke the fire.

Although knitting is the basis of many of Lynn's creations she uses a combination of traditional knitting, freeform knitting, machine knitting and hand and machine felting, adding stitching, beading and other detail to her creations.

In 2013, Lynn and her sister-in-law, Marg Knight, created the 5000 Poppies Project. Originally a small personal project, focused on honouring their fathers' service in WWII, the 5000 Poppies Project went on to become one of the largest, and most impacting community art projects in the history of Australia, and to this day, continues to inform many similar projects in Commonwealth countries around the world.

In 2019, Lynn created the spectacular WinterGarden Project. WinterGarden was a profusion of hand crafted flowers in a riot of colour and texture made by many hands, and attached to some 60 recycled bicycle wheels, and hung in the Fracture Galley in Melbourne's Federation Square as part of the "Anything But Square Festival".

In 2020 as Covid hit, Lynn created the Have a Heart Project. This project was a lifesaving focus for many as we knitted, crocheted, felted, stitched and beaded away our angst at our curtailed lives during lockdown. The culmination was a 40 plus metre extravaganza of nearly 1500 beautiful handcrafted hearts on show at the Box Hill Community Arts Centre in early 2022.

As well as her large scale community projects, Lynn continues to collaborate on fibre art projects with her sister-in-law Marg, and smaller individual projects that take her fancy.

## Artist Statement

**Chrysalis I, II and III** - Each work 22 x 75cm approx. - Triptych : \$550 or \$200 each  
Wool, mohair and glass beads, sticks from treefall post storm and recycled hardwood frame

Chrysalis I, II and III represent the essence of metaphorical death and rebirth.

The layering of disparate materials symbolises the complexity of growth and change, while the muted palette reflects the quiet metamorphosis occurring within. A splash of vibrant colour reflects the promised emergence of beauty and vitality.

Chrysalis serves as a visual metaphor for individual and collective growth, inviting contemplation on the delicate yet resilient nature of transformation and the potential for profound beauty that arises from it.

Blog: [lynnberry.wordpress.com](http://lynnberry.wordpress.com)  
Facebook: [5000poppies](https://www.facebook.com/5000poppies)  
Instagram: [@queen\\_of\\_poppies](https://www.instagram.com/queen_of_poppies)



After the Storm



# Margaret Knight

## Artist Bio

Marg has a passion for the natural environment and much of her work over the years reflects this. She has been a member of the Artists' Society of Phillip Island and Regions for over 10 years and has always specialised in textile work.

Marg's artwork has evolved over the years as she dabbled in a multitude of disciplines of creativity including lead lighting, mosaics, contemporary basketry, freeform knitting and crochet, slow stitching and botanical dyeing. However she is always drawn back to working with textiles.

Her particular passion is using natural materials to impart colour onto a variety of fabrics, threads and yarn. This has developed into using leaves to create unique prints both on fabric and paper which then form the basis for further artwork.

Marg also often works collaboratively with Lynn Berry and they worked together on the 5000 Poppies Project for over 5 years. More recently they have exhibited at Meeniyana Art Gallery and Naarm Uncommon Threads at FortyFiveDownstairs Gallery, Melbourne last year.

Marg has won several awards for her work including:

Peoples' Choice ASPI Cup Weekend 2016  
Highly Commended Best in Show ASPI Cup Weekend 2017  
Wearable Art 2nd Prize Pakenham Art Show 2019  
Best Wearable Art ASPI Easter Weekend 2021  
Highly Commended Wearable Art ASPI Easter Weekend 2022  
Best Textile or Wearable Art ASPI Easter Weekend 2023

Marg also conducts small group workshops teaching the skill of botanical printing – this is often referred to as eco-dyeing.

## Artist Statement

**Bad Hair Day** – 95cm h x 75cm w - \$600  
Hand worked recycled fabrics and findings

This artwork has been created from recycled fabrics and newspapers. All of the fibres have been hand-twined and woven into this circular work. We all have some days when we face the mirror and think “This looks like its going to be one of those days, there is just nothing to be done with these dreadlocks”. This artwork is a whimsical take on that feeling.

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



Bad Hair Day

# Rebecca George

## Artist Bio

Rebecca George is a Melbourne/Naarm based artist, exploring shapes, patterns and connections between science, nature and art. She brings an engineering and manufacturing background to her art practice, which developed during the Melbourne lockdowns of 2020/1, making hyperbolic crochet sculptures from stripped recycled electrical cables. This R>1 series visually depicted the exponential growth rate of the COVID-19 virus. Repetition, shadows, mathematical shapes and perspective feature in her work. Rebecca is inspired by materials she finds and the use of found, recycled or recyclable materials is important. She thinks through making, following where the material leads.

Rebecca won the Heide at Home Maquette Challenge 2021 with her work R=7 Delta. She was commissioned by Knox to be part of their 2021 Immerse Program with an installation at Stamford Park Homestead. Her lighting sculptures were included in the Melbourne Design Fringe Designers on your *Doorstep* street poster art initiative in 2021 and displayed *Becoming a Stool* from bent eucalyptus bark in Design Fringe at Linden in 2023. She has exhibited as part of Naarm Textiles Collective's *Stitching Change* (2021) and *Uncommon Threads* (2023) at fortyfivedownstairs and at Assembly Point in 2022. Her work was included in the Australian Textile Art Award 2022. The Ararat Gallery TAME showed her work in 2023 alongside the other Grampian Arts Tutors. In March 2024, she exhibited at Five Walls in a group show, *every(n)one*. She is currently studying for a Master of Contemporary Art at the VCA.

## Artist Statement

**Memory (Series 2023-24)** – dimensions variable - \$150 each  
Porcelain

The language we use for preserving memory is similar to the language of textiles. We weave stories. We spin yarns. We talk about the tapestry of life. Printmaking, bronze and ceramics also share the language of memory. We cast our minds back to remember something. We imprint events into our memory. Objects can become both more permanent and more fragile when their materiality changes. Bark is preserved in bronze. Crocheted string or cotton is cast into porcelain. Textile stitches are printed. Materials themselves have agency and Rebecca's latest body of work, *Memory*, is experimental and she works with materials, rather than fighting them, to explore materiality and ways to preserve memory.

Instagram:     @rebeccageorgeart



Memories (Series 2023)

# Tamara Russell - Curator

## Artist Bio

Tamara is a Textile Artist specialising in free machine embroidery, hand stitching and mending. In her textile practice, she explores her surroundings interpreting what she sees in embroidery. Her work has been exhibited in the United Kingdom, Canada, Netherlands and Australia.

Tamara's practice engages with the natural environment recreating images and shapes in her embroidered works in 2 and 3D form. In her work she is 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.

Tamara works with found materials and finds joy in the unexpected uses that can be found for them. She loves this unpredictability and enjoys the inventiveness necessary to transform them. She uses materials that are reclaimed, things with a history that have been discarded and might otherwise end up in landfill.

## Artist Statement

**Atila – Winter Sunset** - 43H x 33W x 4D cm - \$1650  
Textiles - Vintage damask linen, hand dyed and stitched

Winter's cold brings on an amazing richness of desert colour and peacefulness as the day finishes at Atila. When darkness begins to fall, Atila goes through a mesmerizing colour shift. The sky's colour changes from the bright blue of day to an amazing array of winter colour as the sun dips behind the horizon. The colours seem surreal against the wild, sparse landscape. The clear view of the stars only serves to emphasise the monoliths beauty. Atila known as Mt Conner is sister to Uluru and Kata-Tjuta.

**Atila and the Salt Lakes** - 53H x 63W x 4D cm - \$2950  
Textiles - Vintage damask linen, hand dyed and stitched

Winter's cold, sunny days accentuates the rich desert colours and creates a sparkle on the dry salt lake highlighting the distant Atila - a sacred burial site for the Pitjantjatjara people of Central Australia.

**Atila – The Third Sister** – 63H x 23W x 4D cm - \$1650  
Textiles - Vintage damask linen, hand dyed and stitched.

Winter's cold, sunny days accentuates the rich desert colours and highlights the distant Atila, in Atilanya country and is associated with Tjukurpa (Dreaming) stories about the Nyinya ice people.

## Little Jewels

Reclaimed ceramics, silk cloth and beads stitched with cotton and metallic thread

The little jewels that reside in our heart  
They are polished and precious from the start  
Their worth increases with love and living  
Their strength builds with receiving and giving  
Time will determine their value  
With memories which ensue

**Little Jewels – Ruby and Gold** - 17h x 19w x 14d cm - \$950  
*Ruby* is the stone of love, nurturing, health, knowledge and wealth. A symbol of creativity, loyalty, honour and compassion.  
*Gold* brings forth the sun, a symbol of life and vitality, purity, wisdom and renewal.

**Little Jewels – Sapphire and Emerald** - 10h x 22w x 15d cm - \$950  
*Sapphire* is the wisdom stone, stimulating concentration, enhancing creativity and promoting purity and depth of thought. It brings peace of mind, serenity and prosperity.  
*Emerald* is the stone of youth, symbolizing hope, the future, renewal and growth. A symbol of friendship, unity, compassion and unconditional love.

**Little Jewels – Amethyst and Platinum** - 11.5h x 19w x 12d cm - \$950  
*Amethyst* is a stone of peace. A symbol of calm, clarity and peacefulness.  
*Platinum* connects one to the universe and humanity, a symbol for the future, growth, change, new ideas and newfound wisdom.

Website: [karhina.com](http://karhina.com)  
Facebook: [karhina.textileart](https://www.facebook.com/karhina.textileart)  
Instagram: [@tamararussellart](https://www.instagram.com/tamararussellart)





Winter Sunset



Salt Lakes



Atila - The Third Sister



Little Jewels - Amethyst and Platinum



Little Jewels - Gold & Rubies



Little Jewels - Emerald & Sapphires