



# Uncommon Threads

## Exhibition Catalogue

17 - 28 October 2023

FortyFiveDownstairs Gallery

Uncommon Threads brings together  
the work of contemporary Victorian  
textile artists.

[NaarmTextile.com](http://NaarmTextile.com)

Uncommon Threads is supported by the City of Melbourne Arts Grants Program



This event is presented as part of Craft Contemporary 2023, an initiative of Craft/@craftvictoria

**Craft**  
Contemporary 1 - 31 October

# Uncommon Threads

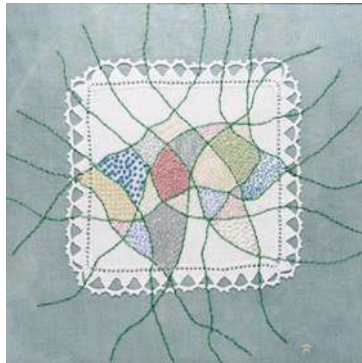
A Naarm Textile Collective group exhibition

**17 – 28 October 2023**

FortyFiveDownstairs Gallery

45 Flinders Lane Melbourne

Online from 17 October 2023 – NaarmTextile.com



*Tamara Russell – Changing Fields*

Following the success of Naarm Textile Collective's first exhibition, *Stitching Change*, Naarm Textile Collective is building on the increasing interest in contemporary textile art with a new exhibition for 2023 ***Uncommon Threads***.

*Uncommon Threads* is a collaborative group exhibition of textile artists from Victoria. The exhibition showcases progressive art forms using textiles and exploring the relationship of textiles to other art disciplines. Our goal is to provide a contemporary exhibition exploring the limitlessness of textile art. The exhibition showcases innovative works, using a range of materials and techniques that challenge and subvert traditional ideas of textile art.

*Uncommon Threads* highlights and explores the emotive properties of textiles to generate, communicate and preserve memories along with creating discourse for the future. The exhibition centres on the value of textiles in our lives and on the role of textiles in the process of preserving culture, telling stories, recollecting past events, recording experiences, as well as stimulating discussion of cultural and political issues.

The exhibition is curated by Tamara Russell and introduces artists from the Naarm Textile Collective

Work can be purchased during the exhibition or by contacting the artist directly.

The exhibition will be held at FortyFive Downstairs located at 45 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.

## The Participating Artists are:

Uncommon Threads is curated by Tamara Russell

Amber Lucy	Kate V M Sylvester
Amy Cohen	Kathy Landvogt
Angela Rossitto	Kerrie Taylor
Annie Bolitho	Kirsty Gorter
Arabella Strachan	Lindsay Hussey
Avrille Burrows	Louise Saxton
Brenda Hine	Lyndell Gordon
Carol Rowlands	Lynn Berry & Marg Knight
Christine Lethlean	Marie Bogoyevitch
Christine Tingay	Mark Ewenson
Clara Batton Smith	Miki Mackenzie
Clara Mee Yee Chan	Miriam Penrose
Clarine Wilmar	Molly Anand
Deb K Williams	Naomi Allen
Deb Weston	Natalie Steer
Denise Shearer	Natasja van Wyk
Di Ellis	Nette Frost
Dijanne Cevaal	Nicci Rossel
Ebony Balaz	Nicola Robinson
Edwin Devril	Nicole Kemp
Elizabeth van Herwaarden	Nonie Sutcliffe
Enza Gandolfo	Pat Porter
Freya Hillier	Patricia McCarthy-Henry
Freya McLeod	Pattie Beerens
Georgia Janetzki	Philomena McCormack
Hayley Stanich	Rebecca George
Isabel Deakin	Robyn Stickland
Jackie Moscovitch	Rosalie Sernai
Jae + Gaynor O'Donnell	Rosalind Byass
Jasminka Ward-Matievic	Ruby Hoppen
Jess Hall	Ruby Vaggelas
Jillianne Frances	Sally Darlison
Jo Roszkowski	Sally Hutchinson
Johanna Wade	Samantha Thompson
JB Knibbs	Sofie Dieu
Juliet D Collins	Tamara Russell
Juliet and Jo	Tania Tanti
Kate Knight	Tara Glastonbury
	Zoë Sydney

# Amber Lucy

## Artist Bio

Thread Architecture's rope sculptures are drawn from a visceral architectural aesthetic intertwined with experimental craft techniques. The detailed and structurally driven works are produced through exploratory methods whilst contemplating the complexities of creative thought. Her work explores the intersection of conscious and unconscious creative processes, with each influencing the other in a fluid and dynamic manner.

The craft of working with rope, thread and wool continually being worked, finessed, honed whilst contemplating, pausing, returning to the elements, some to be deconstructed, reconstructed and sometimes abandoned – the rope/ material carrying the vestiges of previous concepts evident through its dilapidated, unstructured forms.

This recent body of work explores the realm of nostalgic textures, encapsulating the emotions triggered by memories through depictions of textural landscapes, flora, weathering and renewal.

Amber Lucy is an Australian based artist creating out of Boyd Studios, Naarm/ Melbourne.

## Artist Statement

### ***Weathered Permanence* - 50 x 50 x 2cm - \$249.00**

Rope offcuts, cord offcuts, cotton, on galvanised mesh

Objects have memories, textures have memories; some permanent, some volatile. Memories of touch of the unique twisted, layered bark of snowgums was the impetus for this work. Its bark, a silent, visual tale of endurance and resilience. The artist's repeated encounters bearing witness to the winds, ice, bleaching, fire and rebirth. Its state a visual memory of its struggle to survive. The familiarity of touching, feeling, stroking, nurturing creating an emotive connection through its skin. The artwork's materiality expressing permanence both as an object and of emotion through touch.

### ***Mobius* - 26 x 43 x 46 cm - \$350.00**

Rope, cord, salvaged electrical wire

This introspective work in the form of a mobius lamp explores creative thought processes - questioning the continuity and symbiosis of conscious and unconscious thoughts. The perpetual solidity of the form depicts the essence of the decision-making process - deliberation fuelled from the depths of unconscious memory with instinct and spontaneity pushing creativity. Both unknowingly influencing each other.

Website: [www.threadarchitecture.com.au](http://www.threadarchitecture.com.au)

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





Mobius



Weathered Permanence

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# Amy Cohen

## Artist Bio

From delicate shells to looming mountains, Amy Cohen work is influenced by awe-inspiring, organic structures.

Cohen experiments with form, materiality, and texture through the use of ceramics and Fibre based sculptures as well as collages to emulate natural objects and landscapes.

Cohen explores the wonderment and possibilities of the vast world around us that fuels our imagination yet can sometimes leave us wanting.

Recalling childhood experiences of seeing sunlit landscapes that could never be reached, Cohen takes impressions from leaves and other organic materials and moulds them into mountain peaks, cliff faces and rolling valleys.

Cohen's shell-like sculptures emphasise the beauty that comes from looking closely upon the natural world, a persistent reminder of the sublimity of the everyday.

## Artist Statement

**Structure** - 35 x 20 x 20 cm - **\$350.00**

Macrame weaving, using poly and natural yarns, copper disc and wood stand

I started working with fibre in 2020 as a way of coping with the restrictions surrounding our lives. I connected with the repetitiveness of weaving techniques, and being able to work at home was a great advantage. I also found that the materials and technique lent themselves easily to my forms.

My work in fibre ranges from small-scale forms made of micro-macramé techniques which I often turn into necklaces or brooches and larger scale sculptures made out of raffia, paper and fabric, using techniques derived from basket making.

Website: [www.amycohen.com.au](http://www.amycohen.com.au)



Structure

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# Angela Rossitto

## Artist Bio

Dr Angela Rossitto is a visual artist and educator. She is an installation artist who works at varying scales with light and fibre. She has experience teaching at all levels (tertiary, secondary and primary) and regularly leads art workshops. She is co-director of Merri-bek based artist run initiative The Wandering Room.

## Artist Statement

### ***Personal Talismans-*** 60cm x 25cm x 3cm - **\$150.00**

Jute and thread

I have been investigating the wondrousness of working at a small scale in my practice for some years. I have been captivated by miniscule LED sequins, the gleam of tiny crochet loops and have made numerous intricately stitched diminutive orbs and embroideries. The small scale is immediately intimate, precious and forges a close connection between eye and hand that stimulates my imagination.

My methodology is one of following materials and how they suggest I pick up and handle them. In recent months I have woven, braided and stitched in jute. Jute is a natural and ordinary material that has been used as string for thousands of years. In looking to acquaint myself even more closely with the material I sort to make jute sculptures in my palm. Thus, I began lying pieces of jute together and employing stitches for fastening. What emerged were simple round flat forms. These then gave way to slightly more three dimensional and more complex forms. I had no preconceived forms in mind, I simply repeated the same process. The resulting forms including semicircles, discs and bowls are universal and symbolic-like. They are my subconscious, fingertips and material coming together.

Instagram: [@angelarossitto](#)

Other: [www.thewanderingroom.org](http://www.thewanderingroom.org)



## Personal Talismans

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## **Annie Bolitho**

### **Artist Bio**

Annie is a writer and artist who is inspired by transience, change and play. She works with natural pigments and textiles found on the lands of Naarm. In 2023 Annie's work on *PillowTalk* (City of Yarra climate emergency funded project), has suggested ways of upcycling rubbish pillow fabric through eco-dyeing and stitching. *PillowTalk* highlights the value of cotton in climate change, the intimate memories that pillows hold, and their fate in the waste stream.

### **Artist Statement**

#### ***Australiana gift wrap - furoshiki and gift bag - 47 x 78 cm - \$120.00***

Deep laundering and ecodye

Japanese fabric wrappings, 'furoshiki', are often used to present gifts. They're marked to represent nature and seasons and may include a poem. Eco-dye is the perfect way to bring colour and plant markings on to cloth. Here the square wrap is dyed with wood chip, creating a desert like effect, while the gift bag is marked with casuarina. These effects create an Australian trope.

#### ***Pair of summer furoshiki - 41 x 90 cm - \$120.00***

Deep laundering and ecodye

On square furoshiki wrappings, the pattern is usually laid out on the diagonal. This highlights the uniqueness of the cloth in the process of unwrapping. There is a special effect when natural pigments and iron mordant meet pillow cotton. This is because pillows are often treated with a japara finish to waterproof them.

*It seems Murray Darling water wasn't wasted  
pillow cotton brought back to life with natural pigments  
Melbourne in climate change.*

Website: [www.anniebolitho.com.au/art](http://www.anniebolitho.com.au/art)

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





Australiana gift wrap - furoshiki and gift bag



Pair of summer furoshiki

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## Arabella Strachan

### Artist Bio:

Arabella Strachan is a Melbourne based textile artist who works with modern and traditional rug making techniques. She draws on her background in textile and fashion design and education at a Rudolf Steiner school, where she was first introduced to many craft techniques.

Working with a rug tufting machine she has embraced this technology since 2020, creating dimensional and sculptural soft wall hanging tapestries that have the feel of being painted and sculpted with yarn and yield a dimensional texture. Her work is informed by coastal and remote landscapes and dreamscapes. She held her first exhibition in 2022 at the Abbotsford Convent Gallery.

Craft based art and design has always been a passion and she happily connects to this tradition of generations of women crafting in her family.

### Artist Statement

#### ***Pink Bark*** – 73 x 61 x 2 cm - **\$690.00**

Wool, silk, cotton, mounted on marine plywood.

This piece brings together separate influences first looking at patterns that occur on the surface of the eucalyptus tree. That has then been transformed into a dimensional surface of bright colours that reminisce on the bright Australian summertime sun. The textile component is mounted on marine ply that echoes the pattern and colours of the textile work as well as framing the piece. In the implied form of a church stained glass window this playful artwork might spark some thoughts about the reverence we should have for nature, in even the smallest of details.

#### ***Sulphur Lakes*** – 59 x 59 x 4.5 cm - **\$690.00**

Wool, lurex, cotton, timber float framed.

This piece explores a landscape from above a place so alien and strange that it could be another world, and yet it is our world and these colours do exist in nature and are as real as you and me. Locked down in Melbourne I explored the world through my computer screen and the photographic imagery of this place in Africa took my breath away. The lime greens and yellows really do exist in this one place. Nature, she makes the most amazing artist. This artwork celebrates this place, part real, part imagined, but mostly real.

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



Pink Bark



Sulphur Lakes

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# Avrille Burrows

## Artist Bio

Avrille Burrows is a Naarm (Melbourne) based multidisciplinary artist primarily working in textiles. Through the process of collecting, dyeing, weaving and stitching her work seeks to understand self through history, place and her female lineage.

As a migrant and woman of Indian heritage, the themes of colonisation, integration, and private and public displacement are present in her work. Her background in mental health draws in her learnings about intergenerational trauma and the principals of recovery, and merges this with her practice of art making. Seeing her works as extensions of herself, Avrille directly imbeds herself into her work through the use of her hair, clothes, medical imaging and prints of her body.

Avrille's use of textiles pays homage of to the history of women, making and storytelling. Repetition in her work serves as a rhythm, with stitches, weaving and brushstrokes all used meditatively as an act of mending, recovery and kindness to oneself.

To the best of her ability Avrille engages in a sustainable art practice, using gifted, second-hand, found, scrap or natural materials.

## Artist Statement

**Nightie** - Both – 58 x 80.5 x 1.3 cm - **NFS**

(1) Nightie Woven - 54 x 38 x 1.3 cm

(2) Nightie Stitched - 33.5 x 39.5 x 0.66 cm

Three cotton nighties - my grandmother's (green), my mother's (burgundy), and mine (yellow/blue/black)

Nightie' (1) is one woven piece of fabric made from the cotton nighties of my (late) grandmother, my mother, and myself. Through the process of weaving, it hopes to fuse together three different fabrics, three different timelines and three different women. Similarly, 'Nightie' (2) is stitched together, but uses larger pieces of fabric to retain the individuality of each pattern.

Whilst ornate sari's, salwar kameez and western dress was worn for visitors, outings and functions, the nightie was changed into immediately once within the private setting of our homes and reserved for those with close familial ties. Nighties are usually made of cotton, easy to wash and dry in the coastal regions of India and have a a boxy unflattering shape made for comfort.

I have memories of watching the women in my family float around the home cooking, cleaning, caring and homemaking. The fabric is imbedded with smell, sound and the movement of our homes. Not particularly made for Naarm (Melbourne) wether, my mum continues to wear this around the home, and so do I.

Website: [avrilleburrows.com.au](http://avrilleburrows.com.au)

Instagram: [@avrille\\_od](https://www.instagram.com/avrille_od)



Nightie

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## Brenda Hine

### Artist Bio

Brenda Hine is a textile artist based in Castlemaine. She uses fabric, paper (including tea bags), stitch and dye to create layered and pieced works, in a collage approach. Many of her works are mounted in vintage tins, especially chosen for their relevance to the topic of the work. She uses repurposed fabrics, stitching and natural dyes such as rust and local plant material. Brenda uses mapping in her work, finding shapes and patterns through the natural lines of creeks, as well as man-made lines in streets and railway tracks. The act of stitching a location allows her to explore in detail the land and structures (both man-made and natural), bringing a deeper connection to her surroundings. Brenda is particularly interested in the intersection between man-made structures and natural elements. The expression of uniform patterns (streets and city blocks) in contrast to natural flowing elements.

Brenda has a Diploma in Visual Arts and Crafts and has studied at the Australian National University's School of Art and Design. She has displayed and sold works at various venues regionally and in Melbourne. Most recently, she was chosen to exhibit at Textile Palette in Clunes and Creative Ballarat's Craft Lab 23.

### Artist Statement

***Urban Scar*** - 28 x 16 x 2 cm - **\$350.00**

Mixed Medium

Through her work *Urban Scar*, Brenda Hine examines the intersection between nature and man-made structures. The work represents urbanisation of the landscape and the impact of human settlement on our environment. The natural environment has been divided into neatly mapped grid lines and broken up through street intersections. The regularity of city blocks interrupts the natural flow of the surroundings. The landscape is overlaid by a network of man-made scars.

Brenda has used rust dyed tea bags, wax and repurposed fabric as the basis for the work. She has added hand and machine stitching, as well as an overlay of stiffened linen thread to represent a creek running through the mapped grid lines. The work is mounted in a vintage Elastoplast (bandage) tin. If only humankind's wound on the environment could be easily 'dressed', as suggested on the tin.

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





Urban Scar

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# Carol Rowlands

## Artist Bio

Carol Rowlands makes work to record contemporary stories, the small events and beauty we can find in the everyday. She finds tales of care and concern, but also how neglect and wasteful culture impacts on the future of our world.

Rowlands attained her Bachelor of Fine Art in 1995 at the Victorian College of the Arts (Melbourne University), and Master of Visual Art in 2007 at Monash University, Melbourne. In 2013 she studied 'Machine Embroidery as an art form' at South West TAFE. She has achieved awards for her work including the Deakin prize, in the 'Wyndham Contemporary Art Prize' in 2018. Her work is included in many collections in Australia and Overseas and her work has been published in magazines and books.

## Artist Statement

***When all that's left are memories*** – 61 x 90 x 4 cm - **\$600.00**

Hand and free arm machine embroidery on recycled fabric and canvas.

After a visit to the You Yangs National Park, Carol Rowlands made this work to reflect upon this and previous visits. The work becomes a landscape, a treescape with wildlife hidden amongst the fabric. The tangled branches and drooping bark, slivers of sunlight picking up unexpected colours. The snap of the twigs and sudden drifts of birdsong. These reflect on the small events and beauty in the everyday, stories of our lifestyle and culture.

She used textiles that have been worn, touched, been part of a life lived. Each has its own story of love, travel, places, and people seen and experienced. They are fragile, repaired and embroidered, just like the life they have known. Humanity have walked this trail through the You Yangs for thousands of years, from the First Nations people and later migrants.

Fabrics are also layered and disfigured, reminding us of the effect of our excessive consumption which produces more waste, impacting on our environment, worsening and accelerating climate change.

Website: [carolrowlands.net](http://carolrowlands.net)

Instagram: [@carolrowlands2019](https://www.instagram.com/carolrowlands2019)



When all that's left are memories

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# Christine Lethlean

## Artist Bio

Christine Lethlean has been a practicing textile artist for more than 30 years and is known for her unique use of colour, texture, and rudimentary stitch as an art form.

Raised on the land, on Njaki Njaki country in regional Western Australia, she is a pragmatist and brings an 'earthy, hands on' approach, to her work.

Considered an outsider artist, her work is diverse and expressive and is a confluence of self-taught artistic disciplines, techniques, and ideas.

Impelled by the impacts of living in a throw-away society, her art practice is underpinned by a recycling philosophy, whereby she continues to test her ability to appropriate reclaimed and discarded commonplace items for her work.

Investigating subject matter that fosters a broader understanding of important issues, Christine is motivated by work that tests her abilities, elicits thought, triggers discussions, and brings about attitudinal change.

She is a tutor and mentor and manages a working studio, open to the public from her home base in Clunes Victoria and facilitates classes and workshops by arrangement. She is also the regional coordinator of the annual Textile Palette Exhibition.

## Artist Statement

### ***How did I get here*** – 70 x 110 x 180 cm - **NFS**

Mixed media - textiles, threads, fibre, ink and paint

Everyone needs a safe and secure home, where we can live close to family and friends, especially as we grow older. Regrettably, due to our social + economic policies of the past, there is now a growing number of older women over 55 who are facing an insecure future of housing instability and homelessness. These alarming statistics are almost double the growth rate for any group of people experiencing homelessness in Australia. Research indicates that most of these women have never been unhoused before and in reality, this person could be your sister, aunt, mother or grandmother.

This life-sized sculptural work titled 'How Did I Get Here' delves into the psyche of a 60 year old Australian woman, a dear friend, who has found herself 'unhoused' in recent times.

I attempt to interpret the fragility of her circumstances, a human condition in its many facets, the juxtaposition of her vulnerability and reserves of resilience and strength she has needed to keep afloat physically and mentally, to maintain a semblance of 'normality' and stability.

This work challenges the viewer to contemplate the circumstances that older women face in becoming 'unhoused' and 'unanchored'; to unravel the layers of complexity this circumstance presents.

Website: [www.christinelethleanartist.org](http://www.christinelethleanartist.org)

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

Other: [www.textilepaletteexhibition.org](http://www.textilepaletteexhibition.org)





How did I get here

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# Christine Tingay

## Artist Bio

Christine is a collector and lover of beautiful things, reclaimed materials are treasures to her that she deconstructs and reassembles, forming new assemblages, installations, and objects. Christine sees in colour palettes and patterns, a conceptual thinker. Christine is a visual artist and landscape designer, meshing the two fields together. Inspired by creation, ancient and modern architecture, sculpture, interesting fashion designers' past and present, arts and craft, she cross-pollinates them all. Working across substrates, she prints, dyes, paints, draws, collages, sews, stitches, and digitally manipulates.

Christine photographs what captivates her, archiving and utilising the imagery for concepts and collages. Christine forages for leaves, seed pods, and botanica, to draw, identify, press, preserve and imprint. Christine mixes her own natural paints to obtain distinct colour combinations and extract dye from plants to transform the unwanted cloth into the revered. Her deep appreciation for the environment and using sustainable practices, reclaimed materials, botanical dyes, and natural paints are an integral part behind the philosophy of her art practice. Each artwork is handmade with love and care, and entirely unique.

## Artist Statement

### **Voyage – 150 x 117 x 3cm - \$1950.00**

Inspirational elements for the creation of 'Voyage' were obtained from 'bird eye views' of shipping container vessels journeying through the sea. Using various photographic images as references, Christine graphically interpreted lines, patterns, colours and shapes from these vessels. A two-dimensional drawing and notes were drafted to refer to while constructing the artwork. Reclaimed cloth was her chosen surface, printed with various printing and dyeing methods. Machine and hand stitching were applied to each block using nautical charts as references for stitch lines. Four linear sections were assembled to represent cardinal directions (N, E, S, W) and sea-like creature tails were attached to the bottom of each linear section.

'Voyage' is made from discarded clothes and materials that were deconstructed and repurposed, such as denim jeans, shirts, vintage kimonos, raw silk, flannelette off-cuts, and loose threads. Christine used a variety of printing making techniques with carved blocks, mono-printing with handmade tools and objects, hand-painting and hand cut stencils. Aizome (traditional indigo dyeing), the primitive technique of 'Boro' (reworking and repairing textiles) was applied in explorative and unconventional ways. Natural acrylic paints and indigo dye processes were mixed to obtain distinct colours. All layers were assembled with machine stitching and hand sewing.

Website: [christinetingay.com](http://christinetingay.com)

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

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





Voyage

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# 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

***Bunyip*** - 35 x 40 x 25cm - **\$950.00**

Embroidered wool felt, applique, wire and repurposed filling

***Jackalope*** - 50 x 27 x 27cm - **\$950.00**

Embroidered wool felt, applique, wire, plaster bandage and repurposed filling

Cryptids, and the legends that accompany them, have always fascinated me. Every culture has its mysterious creature with one foot in the land of fantasy and the other foot in the realm of possibility, if not reality. Humans are natural storytellers and nothing makes a better story than an almost real but also magical being. I think you can learn a lot about a place by learning the history of the local cryptids.

I wanted to build my own versions of textile cryptids to represent the places important in my personal history. The Bunyip is from my chosen home, Australia. Embroidered blanket stitch patterns along her body represent the moss that would surely grow on the skin of a billabong inhabitant. She's collected her fair share of embroidered mushrooms too and brought along an appliqued Yabby friend.

The Jackalope is from the USA, the home of my birth. A legend of cowboys and the open planes, the Jackalope is rumoured to have a violent temper along with the most beautiful singing voice. I chose an applique reminiscent of the patterns on feed sacks that people used to make dresses during the depression and were a staple of 1930s and 40s Americana.

Our legends lend so much to our histories even the ones that are only tall tales. I hope to help keep a bit of the folklore going with my sculpture, Bunyip ~ Cryptid of my Chosen Home.

Website: [elliottsplayground.blogspot.com](http://elliottsplayground.blogspot.com)

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

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



Bunyip



Jackalope

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# Clara Mee Yee Chan

## Artist Bio

Clara Mee Yee Chan is an Australian artist with an expanded practice in soft sculptures, textile art, photography, digital art and installation that inspire discourse on social and environmental justice. Her works often traverse spaces between human and nonhuman, and stimulate thoughts on the separation and interconnection between various beings. Her current body of work focus on inspiring collective imagination and proposition of stories that transform the ruined.

## Artist Statement

### ***Adjacent Possible: Difference and Repetition*** - 40 x 40 x 8.5 cm - **\$500.00**

Textile sculpture on timber board: pinewood and embroidery thread

The "Adjacent Possible" project invites viewers to look beyond natural boundaries, socio-political norms and cultural codifications. "The strange and beautiful truth about the adjacent possible is that its boundaries grow as you explore them. Each new combination opens up the possibility of other new combinations." (Johnson, Steven 2010). The adjacent possible is a kind of shadow future, hovering on the edges of the present state of things, a map of all the ways in which the present can reinvent itself. This work is built with open structures, through which things and beings in adjacent space can be perceived

According to Deleuze's understanding of difference and repetition, every repetition brings something unique to occur. It is also what lays in between the difference of the repetition that accounts for change-for evolution, for creativity.

### ***Becoming-with*** 112 x 54 x 5 cm - **\$800.00**

Textile sculpture: acrylic paint on timber frame and embroidery thread

This work, *Becoming-with*, interrogates the complexities and interdependence of human and non-human relationship. The lines, loops, silhouettes and space inspire reflection on this kinship. This is also an open invitation to seek creative possibilities in caring and nurturing this interconnection.

Website: [clarameeyeechan.wixsite.com/clara-chan](http://clarameeyeechan.wixsite.com/clara-chan)

Instagram: [@clarachan808](https://www.instagram.com/clarachan808)

Facebook: [Clara M Y Chan](https://www.facebook.com/Clara.M.Y.Chan)



Adjacent Possible: Difference and Repetition



Becoming-with

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# Clarine Wilmar

## Artist Bio

Clarine Wilmar is a multi-disciplinary Melbourne (Naarm) based artist who incorporates sculpture, painting and textiles within her artistic practice. The human-animal connection is a recurring interest, specifically focusing on exploring the intersection of coastal nocturnal habitats which overlap with man-made suburbia. The process of walking within this natural environment is key within Wilmar's practice, allowing a multi-sensory interpretation of this ephemeral space. The nocturnal environment captures a hybrid space as one's awareness is increased, loss of sight and vision sets in and context obscures as nature transforms around you. Wilmar's fascination with fusion also translates into the mediums utilised as she often creates mixed-media pieces that consist of various components and textures mirroring the complexities found in the natural world.

## Artist Statement

***Elwood Foreshore Full-Moon*** - 61 x 91 x 3.5 cm - **NFS**  
punch needle/ hand embroidery + mixed media

Within my practice I explore human-animal relations, specifically focusing on the animals that inhabit Melbourne's nocturnal coastal environment. Working with mixed media allows me to translate the intermingling of species in a shared environment by capturing the multitude of textures and qualities that make up this ephemeral space.

A key element within my practice is the process of journeying by foot which allows physical interaction with the natural world through the layering of tracks left behind from one's journey. The footprints and impermanent indentations that are left on the malleable foreshore strengthen this connection to the land and its inhabitants.

This fascination stems from experiencing a disconnect to the rapidly growing industrial city of Melbourne and fast pace style of living, that when immersed in nature, reality becomes clear and a sense of knowing and understanding sets in. The concept of journeying connects to the storytelling aspect within my practice, relaying a narrative that can be understood and connect people from various walks of life.

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

Instagram: [@clarinewilmar\\_art](https://www.instagram.com/clarinewilmar_art)





Elwood Foreshore Full-Moon

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## Deb K Williams

### Artist Bio

Deb K Williams has a multi-disciplinary art practice that includes installation, small and large-scale textile works, drawing and photography. The installation and textile works are characterised by a desire to experiment with materials and processes and to use materials that are often mundane, discarded or redundant. Central to her practice is an interest in hybrid forms and more broadly the delights and strangeness of the natural world. Much of her work attempts to evoke the forms and textures of nature and increasingly issues of sustainability, ecology and inter-connectedness are examined.

Deb K Williams draws upon a range of textile, casting and modeling traditions and incorporates in her work, processes such as stitching, incising, puncturing, tessellating, rug making, wrapping, knotting and weaving.

Deb K Williams has completed a BA in Fine Art Drawing from RMIT and has exhibited in many of the artist run initiatives in Melbourne. She has participated in various local and international Artist Residencies and most recently was awarded a Maker Space Grant and Residency from Moreland Council.

### Artist Statement

#### ***Salt Marsh - 93 x 60 x 0.5 - \$300.00***

Wool, cotton, silk, felt, rug backing.

Deb K Williams has a multi-disciplinary art practice that includes installation, small and large-scale textile works, drawings and photography.

Salt Marsh pays homage to the fragile intertidal zones found between land and salt water and the ecological importance of the tidal wetland environments that grow there.

Using a range of fibre including hand spun and hand dyed wool, cotton and industrial felt and a variation on a hook rug technique, the endless forms and textures of the natural world are evoked and explored.

#### ***The Earthly Enchantment Project – 85 x 45 x 8 cm - \$300.00***

Mixed media. Weaving, knitting, rug making technique, threading.

The Earthly Enchantment Project demonstrates a playful marrying of materials and processes that refer to the world of ritual, performance, fantasy and the natural world.

Deb K Williams combines a multitude of craft processes such as weaving, threading, knitting and rug making, with materials that are often mundane or discarded. There is a love of combining materials to create components within the work. Plastics combine with wool, clay with felt, industrial paint with cotton thread.

The Earthly Enchantment Project, reinforces Deb K Williams' love of juxtaposing a range of disparate handcrafted samples, to create joyful, considered, but endlessly flexible wholes.

Website: [debkwilliams.blogspot.com](http://debkwilliams.blogspot.com)

Instagram: [@\\_debkwilliams\\_](https://www.instagram.com/_debkwilliams_)



Salt Marsh



The Earthly Enchantment Project

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# Deb Weston

## Artist Bio

Deb Weston's artistic practice is a thorough exploration of history, tradition, and sustainability, built on the foundations of traditional textile practices. Her work is a celebration of the ethos of the working class, cherishing resourcefulness, and functional craftsmanship from a time, where making do with available resources was a way of life. In this age of excessive consumerism and disposability, Deb offers a conscious lifestyle alternative, promoting a 'make do and use up' mentality, aiming to build a more sustainable future.

Deb's creative journey begins with her belief in the untapped potential of discarded materials. She sees these objects as vessels filled with forgotten stories waiting to be retold. Her artistic process involves a conscious effort to explore her own living space, engage with local communities, and carefully search through thrift stores to uncover hidden and overlooked items.. Listening intently to each material, she forms a profound connection that serves as her guide in their transformation.

Her work is a tribute to the ingenuity of past generations who mastered the art of "making something out of nothing." It challenges the common throwaway culture by infusing historical significance into her creations and repurposing contemporary materials. Deb's art inspires a deeper respect for the environment and encourages responsible stewardship of our planet. Through her craft, she sparks a shift in perspective, inviting us all to reimagine our relationship with discarded materials and embrace the transformative power of art.

Ultimately, Deb Weston's art is a reminder that within the discarded and overlooked lies an immense reservoir of potential for reinvention and reconnection. Her work invites us to honour the traditions of the past while reshaping our future, weaving sustainability, history, and creativity into the fabric of our lives.

## Artist Statement

### ***21st Century Rag Doll – 50 x 40 x 8 cm - \$320.00***

Textile - soft plastic

Deb's current exploration focuses on creating contemporary 'rag dolls' using excess soft plastic, a material that characterises our modern-day excess and environmental challenges. Instead of using readily available materials, I intentionally choose soft plastic as a symbolic representation of our present-day consumerism and waste.

Drawing on the age-old practice of using what you have and avoiding the pursuit of new or forced substitutes, 21st Century Rag Doll emphasises the importance of sustainability and eco-conscious choices.

Instagram: [@deb.weston.maker](https://www.instagram.com/deb.weston.maker)





21st Century Rag Doll

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# Denise Shearer

## Artist Bio

Denise Shearer is interested in making contemporary and modern quilts. Her works take traditional styles and simple blocks and changes them up through free cutting and improvisation. Her contemporary and modern quilts are maximalist as she utilises lots of fabrics that can be 'interesting plains', reproductions or contemporary designs. She generally uses strong vibrant colours.

## Artist Statement

### ***Scraps with Garnish. Marston Study No 1 - 51 x 51x 0.6 cm - \$300.00***

The initial prompt for this work is the challenge to use a small piece of ink blot fabric. The work explores the 'Liberated Medallions' approach of the late Gwen Marston. Small scraps, that matched or complemented the challenge fabric, determined the size and scale of each of the components. Half Square triangles were free cut and the positive and negative triangle were stitched together. The 'plain' frames are a nod to tradition. The big stitch quilting with perle thread provided movement to the centre windmill and variation and texture throughout the quilt.

Facebook: [Denise Jones](#)

Instagram: [@denisejonesshearer](#)





Scraps with Garnish. Marston Study No 1

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## Di Ellis

### Artist Bio

Ellis is a Melbourne born artist who has studied Fine Art at RMIT. She has exhibited both in Australia and internationally including the UK, USA and Scandinavia in the mediums of print and more recently textiles. Current interests include 3D embroidery, environmental and social justice campaigns. Her work has been featured in and on the cover of a European fibre magazine, in the recently published *Exuberance*, *An Artists Perspective* and on blogs like *Mr X Stitch* The cutting (and stitching) edge. Awards include RMIT, Vice Chancellors Award for Excellence, Siemens fine art Scholarship and Ros Aitken's Drawing Award from Box Hill Tafe.

### Artist Statement

#### ***Beaute ute 1 – 46 x 19 x 14 cm - NFS***

Hand embroidery on found textiles, found wheels, balsa wood, stiffener PVA

Building a 3-dimensional car was a natural progression from embroidering Barbie Dolls post Covid. After building a "Pink Lovette" based on the 1968 Corvette I was drawn to think about what car Barbie didn't have. I felt that perhaps she was lacking an iconic Australian invented Ute created originally so a farmer could move stock and feed but still have a respectable ride for his wife to church on Sunday and Barbies Beaut Ute was thus created.

#### ***Up, up and away – 36 x 25.5 cm - \$450.00***

Hand embroidery on vintage fabric

Ellis's interest in the teenage doll from her childhood developed at the end of Covid when Melbourne was a gloomy place to be living. Barbie came to mind as an early influencer, independant woman round town, with jobs she loved, fabulous accomodation and clothes, exotic pets and amongst other cars, an Aston Martin. Up, Up and Away is based on the vintage Taa airline uniform that she saw as the height of glamour in the late 1960's.

Instagram: [@Harry\\_Met\\_Di](#)



Beaut ute 1



Up, up and away

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# Dijanne Cevaal

## Artist Bio

Known for her blog “Musing of a Textile Itinerant”, Dijanne Cevaal is based in the Latrobe Valley area in Victoria, teaches worldwide, predominantly in France. Her work is inspired by nature, her surroundings, and travel. She uses dye and print techniques to take white cloth into a multi layered textile creations embellished by hand and machine. Much of Dijanne’s work incorporates stories that are the textile equivalent of written stories.

## Artist Statement

***No Planet B* - 215 x 70 cm - \$3000.00**

Linen, freemotion stitch

This piece grew out of a series of badges expressing my views about the environment and climate change. Once upon a time we wore badges to profess peace or other causes we might have been interested in but the badge seems to have gone out of favour. The hand printed and hand stitched badges have been placed on a hand dyed cheese cloth and the transparency of this casts a shadow on the wall behind when lit- blots on the landscape which is really what human interaction with the environment seems to be all about.

Website: [www.origidij.blogspot.com](http://www.origidij.blogspot.com)

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

Facebook: [Dijanne Cevaal](https://www.facebook.com/DijanneCevaal)



No Planet B

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# Ebony Balaz

## Artist Bio

Ebony Balaz is a Naarm, Melbourne based artist. In 2022 she completed a Diploma of Visual Art from Northern College of the Arts and Technology in Melbourne. Ebony also holds a Bachelor of Arts Fashion from RMIT University Melbourne. In 2023 Ebony has continued to further her skills and knowledge by attending workshops at Baldessin Press, Grampians Texture and David Frazer studio. Ebony has also facilitated a variety of art workshops as tutor with Box Hill Community Arts Centre, Trentwood at the Hub and Inchmeal Cafe.

## Artist Statement

### **'Motherload' - Beyond Time**

- One artwork consisting of 3 pcs. Total approx 20cm x 30cm x 25cm - **\$450.00**  
Sculptural assemblage, textile, paper, bark and thread

The mother brings life, not always out of love, not always out of devotion, but always with toil and always holding the memory of the moment she became - 'Mother'. The Motherload is a weight that is at once beautiful, all encompassing, terrifying, primal and majestic. All the feelings, all the emotions. Everything. The weight of personal expectation. Wanting to be better than what came before, so future generations can do the same for their own. Emotion held, love contained, lightness and joy. Weight of intention and meaning. Everything and all things are held in the mother. Nature and life, death and hope. Fearlessness and the everpresent instinct to nurture and protect.

Circles of connection, held knowledge passed on from woman to woman. Cyclical patterns of tradition and nurturing bringing forth the next generation.

Website: [www.offthepeg.com.au](http://www.offthepeg.com.au)  
Instagram: [@offthepeg\\_au](https://www.instagram.com/offthepeg_au) and [@ebonybalaz\\_artist](https://www.instagram.com/ebonybalaz_artist)  
Facebook: [OffthepegAUS](https://www.facebook.com/OffthepegAUS)





'Motherload' – Beyond time

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## Edwin Devril

### Artist Bio

Edwin Devril is a multidisciplinary trans artist based in Naarm, Australia.

Utilising textiles and traditional techniques as their starting point, Devril explores the steeped history of craft, process, human-hand production, and class interactions within their work.

With the ties between the creation of craft and textiles throughout history and across cultures as the key focus of their work, they look to these histories to connect with familiar techniques by way of research, repetition, and re-novation. This familiarity creates an approachable and alluring visual language between artist and viewer designed by Devril to communicate what can at times be unconventional, confronting, or uncomfortable topics imbedded in their works.

Devril's current practice draws a lineage to the creative and decorative arts passed on to them by family. Being the first in their family to receive a tertiary education in art, they see their practice as vital in representing the skills and labour of those who have come before them who did not have the opportunity to present their work in a visual art context.

Often reflecting on their lived experience as a trans person, Devril also explores Queer, Working Class, and Art histories to connect their practice to traditions and to begin to unpack how social culture has evolved.

Devril is continuing their investigation and research into the potentials of textiles-based art, exploring how social issues are engaged in art-related and public spaces, experimenting with viewer experience, and what provokes an audience.

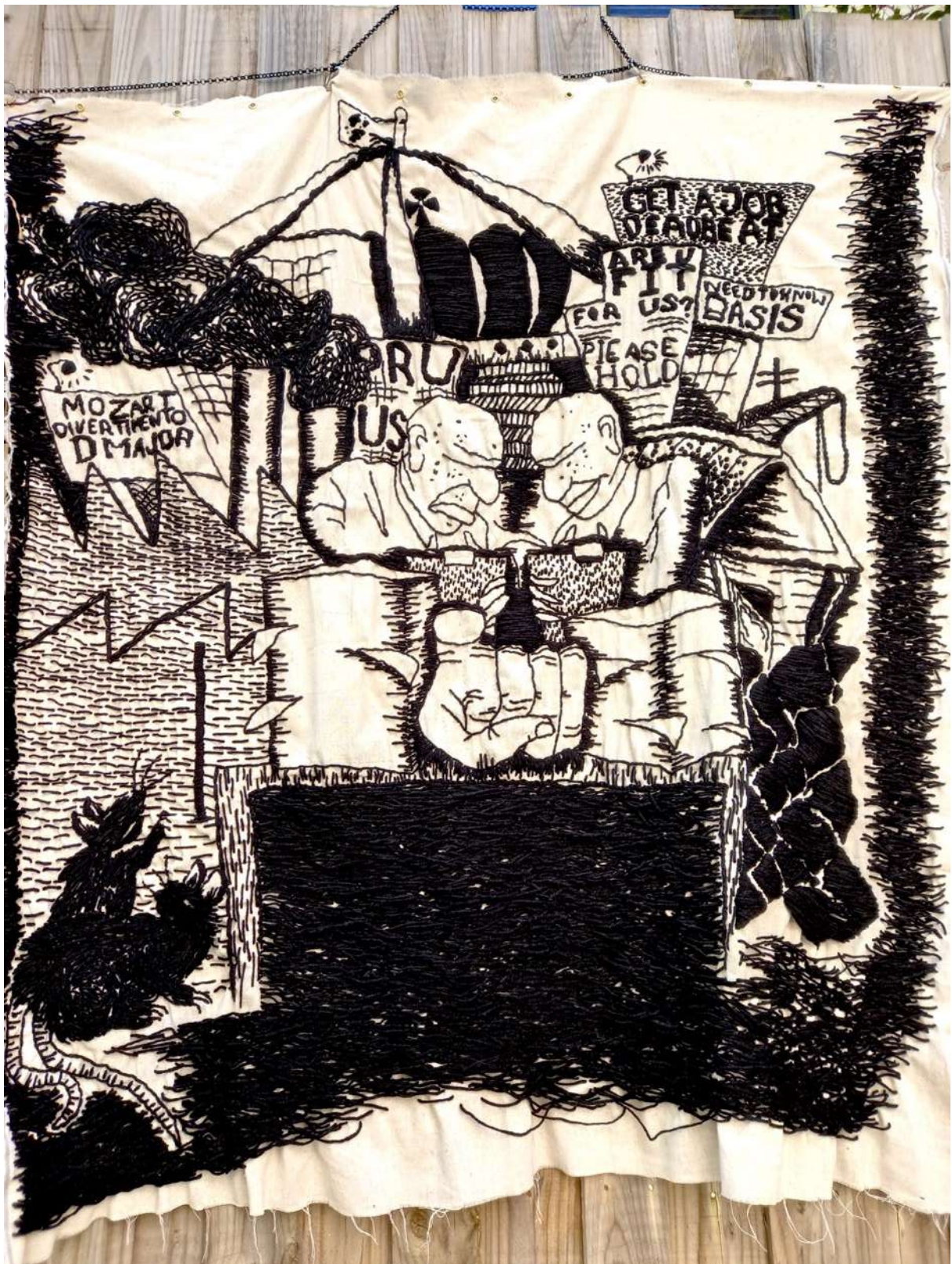
### Artist Statement

**\$489 - 140 x 140cm - \$1200.00**

*Textiles, Mixed media*

Do you know how close you live to poverty? 489\$ is the poverty line in Australia, something many people live below without ever realising it. When you live with these kinds of restrictions you cant afford to care about your access to basic human rights. In this work the artist attempts to draw in the audience as an integral feature of the work, questioning how they fit into the tapestry of a society struggling to manage the weight of late stage capitalism. Featuring various phrases from the artists own experience with long-term unemployment, including the Centrelink hold music, the artist has aimed to encapsulate the confronting and demeaning interactions, particularly with government institutions, that poor and marginalised people are faced with day to day in search of security.

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



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# Elizabeth van Herwaarden

## Artist Bio

For the past decade, Elizabeth van Herwaarden has been experimenting with alternative natural materials to discourage the use of plastics. She loves experimenting with different materials to give added meaning to her work. Her creative practice has always been process driven.

## Artist Statement

### ***Trapped*** – 60H x 84W x 12D cm - **\$495.00**

Tapestry weaving, hand spun and hand dyed recycled pattern paper, handmade copper weaving frame, digital print, hanging thread.

Elizabeth's fragile tapestries are made from recycled dressmaking pattern paper that has been hand spun into thread using a traditional Japanese method called Shifu. She then uses natural dyes such as indigo, madder, eucalyptus and avocado.

This tapestry of an immature wren that has become trapped in a small room is made of her paper thread. The fragile thread has been used for the warp and the weft of the tapestry which makes this tapestry even more fragile. The loose ends at the back are unravelling and hanging loose which she feels can be reflective of the dire circumstances facing all living systems today.

She believes there is a delicate balance in nature and all living things are interconnected and interdependent within the natural environment.

Removing one living entity can upset the whole balance and put at risk its survival. Humans can also become trapped by isolating themselves from the natural world into their constructed worlds.

Website: [evh.life](http://evh.life)  
Instagram: [@evanherwaarden](https://www.instagram.com/evanherwaarden)  
Facebook: [elizabeth.vanherwaarden](https://www.facebook.com/elizabeth.vanherwaarden)  
Other: [vimeo.com](https://www.vimeo.com)



Trapped

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# Enza Gandolfo

## Artist Bio

Enza Gandolfo is a Melbourne writer and textile artist. She is the author of two novels, *The Bridge* (2018) and *Swimming* (2009). Enza has collaborated on a number of art projects and artworks including: with Sue Dodd: *Inventory on op shop* (2008); with Marty Grace: *The everyday creativity of women craftmakers* (2009) and *The Glory Box Project* (2011); with Dan Harris, *ART/HOPE/CULTURE: Empowering Migrant Women's Art and Culture* (2014); with Annie Bolitho: *Time Passing* (2022) QVWC, Melbourne, and with Arty Owens: *dis(eu)phoria* (a textile sculpture) shortlisted for the Wyndham Art Prize 2023.

Enza has been making since she was a child, however she didn't learnt to embroider until she took up stitching during the Melbourne lockdowns, 2020. This was a joyful experience, like falling in love. Once she started, she could not stop. *Time Passing* included individual and collaborative textile works made from 2020 to 2022.

Through both writing and stitching, Enza is interested in the power of art and narrative to create understanding and empathy, and to give voice and visibility to those people (women, the working class, migrants) and experiences (childlessness, misogyny, negative body image, fatphobia) that are usually silenced.

## Artist Statement

### ***You, me and the You Yangs* - 55 x 43 cm – NFS**

Hand embroidery. Vintage cotton towel and cotton thread.

### ***Come swim with me* - 71 x 75 cm - NFS**

Hand embroidery and appliqué. Recycled fabrics and cotton thread

*You, me and the You Yangs* and *Come Swim with Me* are part of a series of memoir textile works based on my love of swimming and the sea. As a child, I did not learn to swim but my working-class migrant parents took us to Altona Beach on hot summer days and we spent hours splashing and playing in the water. These are some of my happiest childhood memories.

As an overweight adolescent, I hated my body. Going to the beach or pool, wearing bathers, I felt vulnerable, exposed, and judged. The message was clear – fat women should cover up. The surveillance and control of women's bodies has been going on for centuries, it often stops us doing the things that we love. It took a long time but I finally learnt to swim and now I swim several times a week. Swimming, whether at the pool, in the bay or the ocean continues to bring me joy. Stitching also brings me pleasure and so embroidery seemed the most appropriate medium for this exploration. As Louise Bourgeois said, the needle is used to repair the damage.

Website: [enzagandolfo.wordpress.com](http://enzagandolfo.wordpress.com)

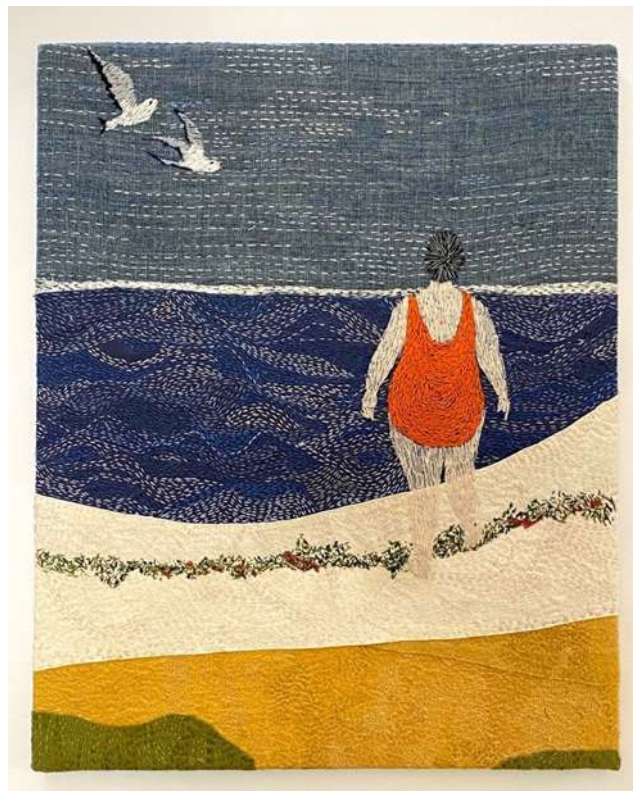
Instagram: [@enza\\_gandolfo](https://www.instagram.com/enza_gandolfo)

Facebook: [Enza Gandolfo](https://www.facebook.com/EnzaGandolfo)





You, me and the You Yangs



Come Swim with Me

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# Freya Hillier

## Artist Bio

Freya is a Naarm-based, Meanjin-raised maker who connects to her Place through creating. Endlessly inspired by the innovation and wisdom of nature, Freya prefers to work with materials foraged, found or repurposed, and enjoys learning and incorporating ancient skills such as cordage, handspinning, weaving and plant-dyeing.

## Artist Statement

### ***Weaving Place 1*** – 40 x 65 x 5 cm - **NFS**

Mixed textiles and foraged materials

This piece was inspired and guided by a now friend and fellow artist, Lee Ames (@migrimah\_textiles), on my journey through lutruwita/Tasmania in 2021. Emerging over a weekend camping trip, it captures a time and Place, as well as the stories and skills that were shared.

### ***Weaving Place 2*** – 60 x 60 x 5 NFS

Mixed textiles and foraged materials

Coming together over a six month period, this piece captures my getting to know a new part of the country after moving down from Meanjin/Brisbane. Driven by a desire to be as Place-based as possible, all materials were either wild foraged, or locally traded. Throughout the making of this piece I learned to scour, card and spin fleece using a handcrafted drop spindle, as well as dye using regional plants and lichens. The single most time-consuming element of this work is the warp; over fifteen metres of corded Gynea Lily fibre, twisted over thirty-plus hours.

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



Weaving Place 1



Weaving Place 2

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# Freya McLeod

## Artist Bio

My art is a testament to chance. Chane is a testament to life. A survival mechanism and an exploration of mortality. Binary code meets the beginning of civilisation.

Freya McLeod is an Australian multimedia artist.

Under the brand name “free.fm” Freya McLeod creates wearable art pieces and ephemeral merchandise. Sampling and cutting up reality, in the literal and figurative sense, she aims to adorn the streets with fragments of found and made imagery that spark questions and hint at ‘answers’. Think: legal graffiti, walking billboards, poetry in motion, the 'moving' image.

Through digital media, traditional oil painting techniques Freya constructs surrealist dreamscapes inspired by the history of advertising, occult concepts, and symbolism in the most general sense of the word.

Symbols are a state of mind.

## Artist Statement

***Psalm 6* - 200 x 153 x 1 cm - \$300.00**

*Machine Woven Acrylic*

This tapestry has been machine woven in jacquard weaving style, an ode to the peasant-woven tapestries of olde. Jacquard weaving is a method of weaving that can be likened to pointillism in painting. The threads are woven in a way that forces the eye to perceive colour and shade based on the threads that are placed next to it. This reflects the nature of the computer screen, the pixel, and the RGB digital colour system. My notes from 2016-2020 were extracted and placed in a Microsoft word document, where I edited them and created this image or “ordered its creation”.

Words become image, image becomes reality, and letters speak for themselves. This tapestry at once conceals and reveals my contemplations and personal meanderings of five years. Enhancing walls... adorning beds... and providing warmth. Poetry in motion – my words now comfort and decorate in the physical sense. Removed from myself... an attempt at aestheticizing emotion and archiving thought patterns. Weaving words.... Reductive oversharing... Aestheticized emotion. Tears become décor.

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

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





Psalm 6

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# Georgia Janetzki

## Artist Bio

Georgia Janetzki's research and art practice explores how women have always been present as artists but not necessarily represented within the canon of Western art history while exploring identity within the current discourse about women's art.

Janetzki works from her home studio in Richmond, Naarm, on the unceded land of the Woiwurrung people of the Kulin Nation. She has an interdisciplinary design, visual art and design education practice, with a background focussed on illustration before completing a Bachelor of Fine Arts at RMIT University and a Research Master of Arts at Federation University.

Her image-making practice is informed by weaving, printmaking and pottery. She lectures in the Bachelor of Communication Design program at RMIT University. Foundational to her visual art and education practice is material thinking through practice-led research.

Relational aesthetics and connections between human and more-than-human beings, and a feminist ethics of care consider agency through decolonizing methodologies to inform her image-making and making-thinking.

## Artist Statement

**#4 [Pola Museum of Art] – 64H x 40W x 3 D cm - NFS**

**#7 [The Field Revisited] – 50H x 27W x 0D cm - NFS**

Wool, cotton and silk tapestry weaving

Through a process of mapping the floor plans of the Pola Museum of Art and the exhibition space at the National Gallery of Victoria for The Field Revisited, Georgia Janetzki creates a visual representation of the gender balance of artists exhibited within these cultural institutions.

Each title number refers to the percentage of female artists represented within a gallery or exhibition with Janetzki's floor plans taking the form of woven shapes as an homage to the Bauhaus weaving masters Gunta Stolzl, Anni Albers and the women who worked in the successful weaving workshop. From its establishment in Weimar in 1919, while the Bauhaus offered courses in many different specialities the weaving workshop remained one of the few options open to women applying to study there, regardless of their artistic discipline. Janetzki employs the Gobelin tapestry weaving technique, used in the Bauhaus weaving workshop.

While this series of self-portraits is foremost a qualitative research project, with yellow as the visual representation of women artists, for Janetzki the act of tapestry weaving and the textile medium also act as an antidote to the harsh results and reality of the outcomes.

Website: [georgiajanetzki.com](http://georgiajanetzki.com)

Instagram: [@georgia\\_janetzki](https://www.instagram.com/georgia_janetzki)

Facebook: [Georgia Janetzki](https://www.facebook.com/GeorgiaJanetzki)



Left - #4 [Pola Museum of Art] and Right - #7 [The Field Revisited]

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# Hayley Stanich

## Artist Bio

Hayley Stanich is a Melbourne-based artist, writer, and passionate wellness advocate seeking to bring inspiration and joy to others through her unique, colourful works. She is currently studying Fine Arts at Monash University, Melbourne, with the aim of developing her artistic abilities and gaining the skills necessary to share her talents with the world.

Hayley firmly believes that “everyone has the potential to be creative and to harness and express their innate creativity and wisdom”. Her inspiration comes from the beauty of living in a Creative Universe – which she views as a work of art itself, filled with masterpieces of rivers, oceans, mountains, stars, clouds, flowers, animals, and people. Through her art, Hayley seeks to encourage viewers’ to rediscover their own creative potential, think imaginatively, and live in tune with the harmony of nature.

Combining natural elements with her own playful imagination, Hayley’s art is vibrant, full of life, and constantly evolving. She creates her work with the use of watercolours, acrylics, charcoals, inks, pastels, textiles, clay, and digital mediums. Hayley also loves using bright, uplifting colours in her compositions, saying that colour energises the spirit and can evoke powerful emotions.

## Artist Statement

### ***Creative Confinement*** – 200 x 100 x 100 cm - **\$1000.00**

Multimedia - textile

In the current climate where many feel pressured to constrain their creative imaginings to line up with certain facts about reality or societal expectations, Hayley finds herself continually returning to the carefree creativity of a child. Creative Confinement seeks to break the adult-child binary that represses creativity and playful imagination. It invites audiences to rediscover the child-like joy of wide-eyed wonderment by breaking free from the trappings of the rational, “adult” mind, and embracing the infinite possibility of creative inspiration.

Website: [smilefullyart.com.au](http://smilefullyart.com.au)

Instagram: [@smilefully\\_art](https://www.instagram.com/smilefully_art)

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





Creative Confinement

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# Isabel Deakin

## Artist Bio

Isabel Deakin's practice explores craft techniques and challenges materiality. Her work examines the sculptural potential of textiles by re-interpreting the traditional craft of patchwork as a three dimensional technique. Isabel's designs are informed by her architectural training, she holds a Master of Architecture and currently practises in the field. Her creation process is slow and methodical; each design is handmade with individually cut and hand-sewn pieces. Her craft practice acts as a counterpoint to the highly professionalised, digital and collaborative world of architecture. Of particular interest to Isabel's work is the status of craft. In particular as it relates to art, professional creative industries (such as architecture) as well as its associations with the domestic and feminine. In 2022 Isabel completed a residency at the Australian Tapestry Workshop which culminated in a group exhibition.

Kin Workshop is the craft/design studio associated with Isabel's textile explorations. Kin Workshop loosely emerged early 2020 in Los Angeles. Kin Workshop runs workshops and participates in exhibitions and craft markets.

## Artist Statement

### ***Hanging Orb with Weaver's Threads* – 35 x 45 x 45 cm - \$880.00**

Wool felt and polyester thread

Hanging Orb with Weaver's Threads is made up of 660 hand cut wool felt pieces that have been hand sewn together to create a sculptural form. This work was conceived during Isabel's residency at the Australian Tapestry Workshop (ATW). The residency was an opportunity to create a larger abstract work - her largest to date. The work incorporates leftover threads from the ATW's Parramatta tapestry, which was being woven during her residency. The weft threads are used to create a decorative edge detail. These threads extend beyond the felt orb creating a hanging structure. The internal edge of the felt form is lined with fabric offcuts donated by the weavers and the ATW staff. These two design elements draw on patchworks' history of incorporating material off cuts.

### ***Bud Vase (Heathered Beige)* – 24 x 20 x 20 cm - \$200.00**

Wool felt

This work draws on a traditional bud vase form reinterpreting it in an unlikely material, felt. The soft and supple material qualities of the wool felt are challenged with its transformation into a striking geometric object. Isabel Deakin's vase series seeks to pay homage to the domestic by creating a small and familiar form. The humble hand stitch is used to produce a self supporting felt structure whose design is inspired by geometric repetition commonly seen in architecture.

Website: [kinworkshop.com](http://kinworkshop.com)

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



Hanging Orb with Weaver's Threads



Bud Vase (Heathered Beige)

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# Jackie Moscovitch

## Artist Bio

Jackie Made This was established by Jackie Moscovitch in 2013, creating one-of-a-kind handwoven scarves, shawls, baby wearing wraps and jewellery. Each piece is designed, warped and woven at her home in Melbourne. Jackie uses a variety of natural fibres – wool, cotton and silk – in a range of colours, creating unique pieces that cannot be found in the current fast-fashion market. Each item is an heirloom piece that will last a lifetime.

Jackie first tried weaving at kindergarten when she was three years old. Even then her weaving was clean and precise. Move forward and Jackie was still weaving, having graduated from RMIT in 2008 with a Bachelor of Arts in Textile Design, specialising in Woven Design. After university she realised she had found her passion – hand woven fabrics.

Moving from fashion pieces to one off, art designs began for Jackie while creating babywearing wraps. Inspired by nature, artworks and colours, Jackie began dying and weaving large scale pieces for individual use. Now using the knowledge she has acquired in dying, and finding new fibres to work with, has inspired Jackie to create one of a kind art to be displayed, rather than worn.

## Artist Statement

### ***Colours of my heart* – 90 x60 x 1 cm - \$550.00**

Handwoven Poll Merino Wool

Exploring colour and texture, and how they intersect has always been important to Jackie

Colours of my heart is a continuation of that exploration. Using South Australian grown Poll Merino wool, that was processed and spun in Victoria, Jackie has dyed the yarn to colours that have reflected her different moods over several months of 2023. She has had woven each heart, while meditating on the mood the colour was inspired by. Many emotions – stress, anxiety, love, determination, expectation, hurt – have sat side by side with Jackie's work process for many years, and this collection reflects them back

Website: [jackiemadethis.com.au](http://jackiemadethis.com.au)

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

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



Colours of my heart

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# Jae + Gaynor O'Donnell

## Artist Bio

Forming slowly in the blue hills of Emerald, wearewovenow weaves together daughter and mother, Jae and Gaynor's rhythm of grieving. There is a sense of time here, and time without time, as wearewovenow depths into a raw, wandering, sensorial reality of being with death and dying. Wearewovenow is a rhythmical practice of offering and expanding safe spaces to hold and be held in our grieving; honouring a leaving so immense and a grieving so all encompassing.

There is no earthly language that would ever touch this experience. Wearewovenow is a tactile invitation to be withinandbetween our grieving together; slowly breathing space into our remembering of how our bodies meet this knowing of the nearness of death.

Jae and Gaynor story a glimpse of their longest night.  
Hope knitting away, love knotting away.

## Artist Statement

### ***wearewovenow***- 60 x 60cm - **NFS**

Hand embroidery with silk threads on wax forms, knitting with merino wool, merino wool skeins

wondering within wefts of your skin	where do you end and we begin where do we end and you begin
r e m e m b e r i n g our rhythms of stroking your arm into our longest night	devotion sitting quietly sitting heavily sitting couragefull tugging at our heart knots
knotting knitting knowing within unknowing	we will let you go will we let you go we will let you go
heaving heartknots growing holding you here growing on your wings knowing you will be here	have we let you go
	devotion singing you home untangling all that is here
we are weary now w r e n c h i n g we are woven now	breathing dying breathing dying
we are weighting awaiting home wearewaiting wearewovenow wearewovenow	dying dying dying
breathing slowing colours blueing pulses drifting from you to me me to you	breath as a movement of outrageous courage we offer wearewovenow

Instagram: @\_sylvia.j\_



Wearewovennow

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# 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 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) and Assembly Point exhibition (2022). Her work is 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

### ***Beauty and Horror* – 156 x 130 x 5 cm - \$3500.00**

Discarded Textiles, Plywood

Beauty and Horror is part of a larger body of work that grapples with world events that are deeply personal to Jasminka. The idea of impermanence became very real when Melbourne entered its first lockdown during the COVID-19 pandemic. During this time she reflected on the devastation caused by the 2019/20 bushfires. Much later, floods ravaged Eastern Australia. Jasminka's use of discarded textiles through her practice of braiding and weaving, alludes to the impact of consumerism and its ties to the climate crisis. Yet, there is also hope. The practice of repurposing common materials echoes the enduring process of transformation that can be found deep within nature.

### ***Joy* – 50 x 50 x 6 cm - \$590.00**

Reworked digital reproduction on cotton of image. Wool, cotton, beads, repurposed materials

At the beginning of very dark times in 1928, Jeanne Mammen painted this portrait of her dear friend Valeska Gert. Gert was a queer dancer of German-Jewish heritage; she did not exist within the margins, she *performed* within them. Mammen captures Gert's sheer exhilaration in this portrait titled Joy. This work was rediscovered by Jasminka during the Covid-19 lockdowns - a time when she fiercely needed joy. She crafted a frame for this work through the practice of knitting, inspired by traditional gilded frames. Embroidering the image was a natural step to take. The practice of embroidery is a link to women of the past; a skill that has been passed down through generations of women. The slow, meticulous process of creating using these traditional craft methods affirms the feminine qualities of steadfastness and persistence. By framing Mammen's Joy, Jasminka is not simply seeking to re-frame our perception of the work but in a small way, asking us to reconstruct our own understanding of the women who have persisted against the dominant male narrative. Jasminka's Joy is part of a larger body of work that honours women throughout history.

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





Beauty and horror



Joy

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## **JB Knibbs**

### **Artist Bio**

JB Knibbs is a multi-disciplinary artist based in Melbourne/Naarm. Knibbs's practice spans photography, sculpture, installation, scale miniatures, and textile works, underpinned by her background in lighting design for live performance. Her work explores themes and motifs of the uncanny, gothic, surrealism, domesticity, suburbia, and feminism.

### **Artist Statement**

#### ***Trailing Lace* - 150 x150cm - \$330.00**

Cotton macrame on oak

JB Knibbs recontextualises everyday elements of domestic architecture to instil an impression of the uncanny: the familiar made unfamiliar. Here the recognisable iron lace from verandahs across Australia is remade in a soft form, its colour removed, and its cotton cords left hanging down like the Spanish moss associated with Southern Gothic imagery. Her work is an expression of the cognitive dissonance between comfortable suburbia and existential anxiety.

#### ***Machines for Living* - 50 x 50 cm - \$480.00**

Cotton: hand pieced, machine quilted

The Modernist architect Le Corbusier famously wrote, "A house is a machine for living in." While he was referring to a focus on functionality for domestic design, to me it evokes the mass-produced houses and apartment buildings we see being constructed at speed to meet the rising demand for housing. Such dwellings have become standardised across the globe, failing to take into account local climates and traditional designs, the assumption being that they will be electronically climate-controlled.

People are slotted into these dwellings, which often have identical footprints, like products on a factory line. They are similar, but they are isolated from each other.

Seeing repetitive geometric quilt designs made me think it would be a suitable format for a repetitive geometric image based on an apartment block I used to pass every day. The quilt design evokes the flat untarnished colours of a virtual world.

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

Instagram: [@jb\\_knibbs](https://www.instagram.com/jb_knibbs)



Trailing Lace



Machines for Living

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# Jess Hall

## Artist Bio

Jess Hall is a Naarm/Melbourne based, multi-disciplinary artist working with painting, drawing, embroidery and soft sculpture. Trained as a painter, printmaker and textile designer, the work responds to the intersection of these disciplines, often using a descriptive drawing approach and embroidery techniques to express tactility and a love of pattern. Jess completed first class Honours at Queensland College of Art (2005), a Master of Fine Art at VCAM (2010) and the Bachelor of Textiles (Design) with distinction (2021) at RMIT. Jess' work has been purchased for private and public collections and has featured in numerous art prizes, group and solo exhibitions locally and internationally, including craft biennales in South Korea and Japan. Jess is currently showing with the Gallery of Small Things in Canberra.

## Artist Statement

### ***Floral Sampler 01* – 107 x 107 cm - \$2400.00**

'Floral Sampler 01' responds to the space between art and craft, making use of traditional craft practices in a contemporary context. Traditional embroidery samplers are reimaged as upscaled specimens and abstracted patterns; stretched as a painting to reference to the continuing divide/interaction between art and craft.

Embroidery is used as a drawing technique; using hand-dyed linen, yarns and various textile techniques, this work reflects the artists' training in painting, drawing and textiles. An exploration of materials and tactility is referenced through the direct relationship between body, materials and the labour-intensive act of hand stitching.

'Floral Sampler 01' references the interplay between science and art by presenting surreal, fantastical specimens that suggest an unknown, future environment, alluding to human relationships with nature.

### ***Flora Fantastica Experiments (04, 05, 08)* – 20 x 20cm each - \$900 or \$320.00 each**

The 'Flora Fantastica Experiments' respond to the interplay between science and art by presenting surreal, fantastical specimens that suggest an unknown, future environment.

Working with dye, crochet and embroidery, these specimens use hybrid forms to articulate an imaginary science. Imagined life forms are created from the influence of Australian and European flora, producing hybrid, biomorphic shapes. These works allude to human relationships with nature; through an exploration of materials and tactility referenced through the direct relationship between body and materials when making sculptures.

Exploring the space between art and craft, the work uses hand dyed linen and yarns and various embroidery stitches and textile techniques. These works make use of traditional craft practices in a contemporary context, referencing the embroidery hoop and the petri dish, the tactility of the crochet forms suggesting a bodily element to the specimens.

Website: [www.jesshall.com.au](http://www.jesshall.com.au)  
Instagram: [@jesshallartist](https://www.instagram.com/jesshallartist)



Floral Sampler 01



04



05



08

Flora Fantastica Experiments (04, 05, 08)

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# Jillianne Frances

## Artist Bio

Jillianne Frances, a multidisciplinary artist based in Bacchus Marsh, Victoria, draws inspiration from her upbringing in the south eastern bayside suburbs of Melbourne, situated on the ancestral lands of the Ngaruk-Willam clan of the Bunurong people.

Jillianne's creative journey encompasses a diverse range of mediums, from drawing and painting to embroidery and the captivating art of weaving, which she discovered while pursuing a bachelor of arts at Monash University. It was during her time at Monash that she took a Tapestry unit and was enchanted. Weaving has since become a central element of her creative process. Tactile methods like weaving and embroidery hold a special place in her heart, allowing a close physical connection to her art.

While Jillianne primarily works with paper and textiles, she has ventured into repurposing and reshaping plastic materials, aiming to give them an extended and beautiful life, thus postponing their eventual arrival in landfill. Sustainability permeates all aspects of her artistic practice, reflecting her deep commitment to environmental consciousness.

Despite being largely self taught, Jillianne Frances constantly pushes the boundaries of her creativity ceaselessly seeking new and exciting paths for her imagination to explore. Discover her captivating artwork at [jilliannefrances.au](http://jilliannefrances.au)

## Artist Statement

***Dreamcoat: Regenerated Kaleidoscope* – 142 x 70 x 30 cm - \$1000.00**

Soft plastics

Dreamcoat: Regenerated Kaleidoscope is a vibrant raincoat woven from recycled multi-colored soft plastics, resembling mesmerising rainbows.

Every part of Dreamcoat has been given a second life. The plastics in the jacket itself started life as brightly coloured party table cloths that were cut into strips and hung from a rod as a rainbow curtain for party décor. After the party I meticulously hand wove and heat-pressed the plastic strips to form a 1600mm square sheet of plastic cloth. This sheet of plastic cloth was then cut using the directions for the Make/Use zero waste Long Coat by Holly McQuillan and assembled by melting clear soft plastics, bread bags mostly, over the seams. The resulting coat is large, bright, bold and water resistant. The dress underneath aids the jacket to stay in place. It was bought second hand as a men's t-shirt, reshaped and fitted to the mannequin. The mannequin was bought on marketplace from a woman who had acquired it the same way.

Like the rainbows it represents Dreamcoat stands as a bold statement of hope, diversity, and inclusion. It celebrates the magical beauty of nature and urges sustainable practices.

While wearable, Dreamcoat requires delicate handling to ensure longevity.

Website: [Jilliannefrances.au](http://Jilliannefrances.au)

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



Dreamcoat: Regenerated Kaleidoscope

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# Jo Roszkowski

## Artist Bio

Jo Roszkowski works in a variety of media including ceramics, textiles, encaustic, mixed media and painting. As with all of her creative output, this body of current work is inspired by the forms, colours and textures of nature, in particular the unseen layers and the ephemeral details that form the greater universe. The ongoing engagement with these elements and the immediacy of the technique attempts to evoke the changing nature of the natural world while providing homage to the fleeting passage of seasonal and generational change. In particular the textiles medium has provided an opportunity to explore layers of meaning; what is hidden and what is revealed. At this time of global crisis there is also evidence of a conversation going on between the land and humanity.

Jo is a Melbourne based artist who has studied photography, visual arts and therapeutic arts therapy. She was selected for the Bayside Artist in Residence program at Billilla in 2016, and has been an artist in residence at Kingston Arts in 2017 - 2019. Her work has recently been exhibited at Altman Gallery, No Vacancy, G3, Incub8r and the South Art Dealer in New York. Her work is included in the Benetton art collection Imago Mundi, Italy as well as other private and online art collections.

## Artist Statement

***Straight out of the Can* - 33 x 23 x 11 cm - \$350.00**

***BirdsBodiesAndBones* - 88 x 38 cm – \$495.00**

Textiles and mixed media

This recent body of work starts from a more concept focused approach where ideas fight for attention until they are expressed and brought to fruition. There is an urgency to the work that relates to the environment that is reflected in the titles and the immediacy of some of the media. In other parts, the stitching forces the artist and viewer to slow down and consider a more contemplative stance. 'Download' as an overarching title for the group of pieces reflects the technological age we are living in, where the speed of information coming in and out of us is overwhelming. 'Birds, Bodies and Bones' explores the intersection of human, Nature and demise in natural and unnatural ways. 'Straight Out of the Can' questions the contrast of natural processes with immediacy and entitlement; also the commodification of creativity.

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

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

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



Straight out of the Can



BirdsBodiesAndBones

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## Johanna Wade

### Artist Bio

Johanna Wade completed a Diploma in Visual Arts majoring in textile art in 2021. This allowed her to take her familiarity with textiles in a new direction. This included experimenting with freehand drawing on the sewing machine and incorporating other media in her work.

Her mother, a seamstress who studied dressmaking and garment construction in the Netherlands before migrating from Europe to Australia in the 1950s, taught her to sew at an early age.

Wade studied fashion design and patternmaking at the Melbourne College of Textiles (now part of RMIT). She worked as a patternmaker and designer in Melbourne's clothing industry in the 80s and 90s before moving to regional Victoria.

Her career took a detour after completing an arts degree majoring in journalism and public relations. She worked on the local paper, and as a communications consultant for a government agency. But she always kept up her creative work, including short courses including millinery, pottery, and drawing.

She's exhibited works in the following - In 2023 Textile Art Palette Clunes, Hidden Treasures Small Sculpture Exhibition Colac, Apollo Bay Art Show, Group Exhibition Colac, Printmaking Group Exhibition Colac. In 2022 Birregurra Art Show, CrossXpollinatioN Textile Art Exhibition Colac.

### Artist Statement

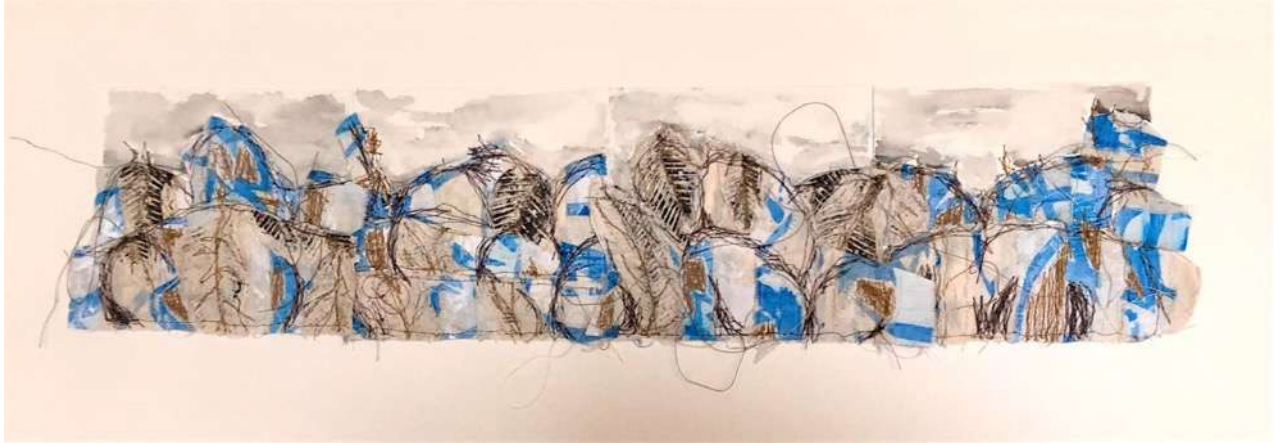
***Bay of Fires*** – 26 x 66 cm – Framed 41 x 83 cm - **\$800.00**

Textiles, mono & screen printing and w/colour

The work is inspired by a photograph I took of the beautiful Bay of Fires rock formations on Tasmania's northeast coast.

It's created in a series of small panels then combined into one work and incorporates screenprinted textiles, linocut printing, watercolours and freehand stitch.

Instagram: [@jowade\\_art](https://www.instagram.com/jowade_art)



Bay of Fires

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## Juliet D Collins

### Artist Bio

Juliet D. Collins completed her Fine Arts degree in sculpture at Edinburgh University, Scotland and maintains an active artistic practice in her adopted home of Melbourne. She works in textiles, drawing, mixed media and sculpture. Her artwork explores themes relating to women's experience: identity, belonging and connection to place. She regularly exhibits her work in solo shows and in group exhibitions in galleries including most recently the Queen Victoria Women's Centre, Melbourne and New England Regional Art Museum, NSW. She has won a number of awards for her work.

### Artist Statement

***Emerging: Pride* - 100 x 60cm - \$1550.00**

Embroidered thread (free hanging)

Juliet's artistic focus is on exploring the unique expressive potential of thread. Her textile artworks are strongly grounded in her drawing skills and her passion for life drawing. She uses freehand machine embroidery to create textile and mixed media artworks that celebrate women and explore themes relating to female identity and experience. This work is part of a collection that uses thread with soluble fabric to create free hanging embroidered lace life drawings. The series explores concepts of women emerging from confining structures to claim their sense of identity and empowerment.

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

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

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



Emerging Pride

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# Juliet D Collins and Jo Roszkowski

## Artist Bio

Juliet D. Collins completed her Fine Arts degree in sculpture at Edinburgh University, Scotland and maintains an active artistic practice in her adopted home of Melbourne. She works in textiles, drawing, mixed media and sculpture. Her artwork explores themes relating to women's experience: identity, belonging and connection to place. She regularly exhibits her work in solo shows and in group exhibitions in galleries including most recently the Queen Victoria Women's Centre, Melbourne and New England Regional Art Museum, NSW. She has won a number of awards for her work.

Jo Roszkowski is a Melbourne based artist who has studied photography, visual arts and therapeutic arts therapy. She was selected for the Bayside Artist in Residence program at Billilla in 2016, and has been an artist in residence at Kingston Arts in 2017 - 2019. Her work has recently been exhibited at Altman Gallery, No Vacancy, G3, Incub8r and the South Art Dealer in New York. Her work is included in the Benetton art collection Imago Mundi, Italy as well as other private and online art collections.

## Artist Statement

### ***Common Threads*** – 200 x 200 x 100cm - **\$1550.00**

Mixed media textile installation

“Common Threads” is a collaborative art installation consisting of 3 parts. Jo & Juliet met weekly over the course of 4 months in their respective studios where they shared ideas, techniques, methods and materials. Following the common threads at the core of their individual practices they worked collaboratively on 3 large textile/mixed media pieces. Initially the artworks were exchanged each week and worked on independently. In time they began to evolve like a conversation: between each artist and between each of the artworks. As each piece developed its own creative momentum, collaboration increased until all artistic decisions became shared and the triptych journeyed to its own natural conclusion. As they worked together across a diverse range of materials and techniques many common themes, inspirations and influences bubbled to the surface:

Thread - its use as a versatile artistic medium, rich in metaphorical meaning and deeply imbued with female cultural significance and history

The natural world - its fundamental impact and significance to each artists creativity. The rock formations at Wilson's Promontory, Victoria.

A sense of the reveal - shared desire to portray the mystery inherent in the human psyche and natural world around us: a sense of discovery through peeling back the layers.

The installation was exhibited as the centrepiece of Juliet and Jo's joint "Common Threads" Exhibition in April 2017.

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

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

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



## Common Threads

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# Kate Knight

## Artist Bio

Kate Knight believes that being an artist is the way to unlock your creative energy and tap into the deeper parts of yourself. Art is a way to express emotions and heal and one does not necessarily need to have a formal education to be an artist. Kate grew up in regional Victoria and was exposed to the creative arts from childhood....knitting, sewing and other crafts were passed down by family members. Kate has evolved as a textile artist and painter through practical experience, testing and experimentation, and personal study including workshops and classes.

## Artist Statement

***You've Got The Whole World In Your Hands*** – 62 x 45 x 3 cm - **\$2400.00**

Mixed media - acrylic, textiles and embroidery thread

What do you choose to see? Do you see the flowers, the butterflies, the bees? Do you look out in to the night sky and marvel at the stars? Do you see life and creation? We are one with the planet, the sky, the earth, the water, the air, the flora and fauna. We are nothing without each other. Beauty is what we choose to see. Laugh in the rain and smile in the sun. Your world is yours to create.

You've got the whole world in your hands.

Instagram: [@iamkateknight](#)

Facebook: [kate.knight.562](#)



You've Got The Whole World In Your Hands

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# Kate V M Sylvester

## Artist Bio

Sylvester is a Perth born artist now living and working in Portarlington, Victoria. She has undertaken a Bachelor of Fine Arts, Painting, Victorian College of Arts, 2014. She completed a Bachelor of Arts, majoring in Art History, La Trobe University, 2005.

Sylvester has been selected as a finalist for a number of award exhibitions including the We the Makers Sustainable Fashion Prize, currently exhibited at the National Wool Museum, Yering Station Sculpture Award Exhibition 2022, Emerging Artist Award 45downstairs 2021 and Scenic World Sculpture Show, Blue Mountains 2019. She has exhibited as part of the Melbourne Fashion Festival Cultural Program. A solo exhibition in 2017 at Tinning Street Presents and as part of a multi-gallery group show, Fabrik; conceptual, minimalist and performative approaches to textile, 2016, with works on display at the Ian Potter Museum of Art and at the Margaret Lawrence Gallery.

Her work was selected by Craft Victoria for their 21st annual graduation show, Fresh!2015. She was also selected as part of the Alliance Francoise graduation award exhibition, Melbourne, 2015. Her 2014 solo exhibition, KVMS Retrospect, was held at 69 Smith Street Gallery, where she acted as Gallery Co-Ordinator and board member for 2014.

## Artist Statement

### ***The thread within the fold – Variable - \$1200.00***

De-constructed recycled t-shirt

Sylvester has developed a unique style of work that uses the t-shirt as a ready-made art object. Meticulously de-threaded by hand, each tee is deconstructed to reveal the masses of material that are used to form a single garment. The t-shirt is a globally recognisable, iconic piece of clothing that continues to evolve in its utilisation and representation of our civilisation.

By deconstructing the garment, Sylvester has enabled a new perspective on this mass-produced fast fashion item. Void of its utilitarian function as undergarment, the t-shirt is elevated into the realm of conceptual art. The weave of warp and weft are seemingly ethereal yet the construction can withstand extreme manipulation. Morphed into extraordinary installations, sculpture, performance, video and painting, Sylvester investigates the potential of every thread within the weave. This transformation allows a new perspective on our clothing and the items that we take we granted. To consider the universal structures that bind the materials within our environment. Influenced by Deleuze and the fold, Sylvester navigates the metaphysical bonds that envelope our existence within the pleats of matter and the folds of time.

Instagram: [@k\\_v\\_m\\_s](#)

Facebook: [katevmsylvester](#)



The thread within the fold

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# Kathy Landvogt

## Artist Bio

Kathy Landvogt lives and works on Dja Dja Wurrung land, in Castlemaine. Having developed her visual art practice alongside a career in social work, Kathy now celebrates everyday human experiences and explores her personal history through making contemporary textiles and sculpture. She knits and weaves wire, reworks found and hoarded materials into assemblages, stitches fibre and fabric, and experiments with mixed media. Informed by feminist understandings and histories she allows the materials and process to carry much of the story. In particular, she is drawn to the properties of wire because while metal signifies hardness, this wire allows 'soft' textile techniques such as knitting, looping and stitching.

Kathy has a non-traditional art education, and has studied under a number of professional artists including Jenny Watson (Melbourne), Erika Gofton and others at The Art Room (Footscray) and Catherine Pilgrim (Castlemaine). She continues to be active in The Art Room community. Kathy has shown her textile sculptures in curated group exhibitions including at Divisions Gallery, Wangaratta Regional Gallery (Petite Miniature Textiles) and Ballarat CraftLab (2022 and 2023), and her work was recently featured in Textiel Plus, a Netherlands-based magazine.

## Artist Statement

### ***Chrysalids* – 16 x 26 x 16 cm - \$400.00**

'Chrysalids' continues Kathy Landvogt's practice of using textile techniques to explore the joys, troubles and puzzles of everyday life. It is the intuitive play with materials and process that guides much of Kathy's storytelling. By knitting, shaping and layering fine-gauged coloured copper and brass wire she has created a type of wire 'fabric', delicate and transparent as lace but strong enough to hold firm. In this small but multi layered knitted wire sculpture, she depicts two symbiotically joined forms that reach out to each other yet retain their own colourful identities. The sculpture evokes growth, but also perhaps ambivalence and discomfort. The process of repetitive stitching, here as in her other sculptural works, both allows this intention to slowly emerge and connects Kathy with the largely female heritage of manual textile work.

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

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



Chrysalids

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# Kerrie Taylor

## Artist Bio

Kerrie is a visual artist primarily based in Naarm / Melbourne and inspired by the landscapes of the Garramilla / Darwin area. Her practice incorporates textile sculptural installation, printmaking and digital work and responds to the beauty of the natural world as part of, and nurtured by its First Nations people.

Kerrie's fascination and passion for mangroves grew when she lived for two years on Bathurst Island, Northern Territory. She walked with an Elder as he showed his grandson how to find mud mussels within the mangroves. Their foraging on country was rich with cultural and spiritual teachings. Kerrie saw the intertidal zone in new light, saturated with meaning.

The work reflects Kerrie's deep respect for First Nation people's wisdom and hope for a way forward to connect to, love and protect the land.

Kerrie studied a Bachelor of Creative Arts and Industries (Fine Arts) at the Charles Darwin University, Darwin. She has won Awards and been a finalist in the Wyndham, Women Abstract Artist Biennial and It's a Small World Sculptural (Newstead) Art Prizes. Kerrie has exhibited in a solo and group exhibitions locally, interstate and overseas.

## Artist Statement

***I'm sorry for not holding you in my arms – 60 x 120 x 200 cm - \$4500.00***

Crocheted recycle rope and yarns

Kerrie's soul is nourished by the serenity of nature and touched by the quiet solitude. She is intrigued by the distinctive natural environment of mangroves. Living and working with First Nations people on an Aboriginal community provided spiritual and thought – provoking cross cultural learnings and the impetus for her artistic inspiration.

Kerrie's work depicts the aerial roots or pneumatophores within the complex tangle of the mangrove environment. This work symbolises her deep respect for Aboriginal wisdom. With vibrant palette and textures, Kerrie's mangrove forms create landscapes giving these new meaning. With constant changing water flow as well as shifts in light, the mangroves whisper, glint, bubble, with a kaleidoscope of colours and tones.

Using repurposed materials of recycled yarns and rope, the textile installation integrates crochet techniques with contemporary assemblage methods. Kerrie invites you to tread lightly, observe and listen deeply, to this beautiful, sacred land to celebrate opportunities for a way forward.

Kerrie is a visual artist based in Naarm, whose practice incorporates textile sculptural installations, printmaking and digital work. Kerrie has won Awards and been selected as a finalist in a number of Art Prizes. She has exhibited in a solo and group exhibitions locally, interstate and overseas.

Website: [kerrietaylor.com](http://kerrietaylor.com)

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



I'm sorry for not holding you in my arms

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## **Kirsty Gorter**

### **Artist Bio**

Exhibiting in a variety of media since 1971 - Kirsty first exhibited her textile based art in 1978. And still my favorite media by far and here we are!

### **Artist Statement**

#### ***A Bundle of Kittens* – 34 x 40 cm - \$1500.00**

Relief free-form needlework

In lockdown I focused on the lovely cuddly creatures close to home - and here they are - sanity - kittens

Website: [kirstygorter.com](http://kirstygorter.com)



A Bundle of Kittens

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# Lindsay Hussey

## Artist Bio

Lindsay Hussey's textile art practice is grounded in her extensive embroidery training. Specialising in Crewel work, using fine woollen yarns, Hussey went on to create her own designs and now tutors for the Embroiderer's Guild of Victoria.

Taking her practice further, she has expanded her knowledge with art theory and creative development education. Moving into abstract themes and concepts, Hussey is continually developing form and content, working beyond the flat plane, escaping the rectangle and incorporating mixed media.

Texture and vibrant colour are predominant in Hussey's complex, multi-layered textile works which also feature hand stitching, adapting her repertoire of traditional embroidery stitches to give contemporary expression to her work.

Hussey's work was juried into the inaugural Australian Textile Art Award 2020 and Australian Fibre Art Award 2021. She is a founding member of the Creativity Cluster, a group of seven women artists. In 2022, with a grant from the City of Melbourne, group members collaborated across mediums to create new ways of working. The project culminated in work that symbolised the re-emergence of the city's vitality after a difficult period: the Melbourne Our Creative Heart exhibition.

## Artist Statement

### ***Reclaim, Restore, Revive* – 24 x 28 x 3 cm - \$295.00**

Textile with mixed media

Reclamation and restoration are the principal themes of this work by Lindsay Hussey. Farmland returned to Nature enhances biodiversity. A continuous line encircles man-made and natural environments. Binding them together, working intuitively, creating harmonious layers of complexity and colour, a future is envisioned.

Based on a continuous line drawing, wrapped cotton cord forms the structure. The shapes created are filled with needlelace made with knitting & tapestry wool. The work was then embellished with various threads and cords, bamboo skewers, balsa wood and copper wire.

This work represents a harmonisation of Hussey's studies in varied textile techniques, allowing her at once to apply focus to the subject, while freeing her to work intuitively as the piece develops.

### ***Confluence* – 60 x 60 x 3 cm - \$495.00**

Textile collage - commercial and hand-dyed fabric; hand-dyed, re-purposed doilies, table linen, etc.; hand-dyed, two-ply wool thread.

Confluence is an exploration of the forces of movement. Whirling, turning, adrift in the randomness of space and time. For Lindsay Hussey, the act of creation is a slow, meditative process that allows the work to emerge from the materials.

Her art is tactile, in both the process of making and the finished work. Applique techniques are employed to build up layers of fabric. Hand embroidery then pulls the image together while adding texture and detail. The resulting work is complex, abstract and rich in texture and colour.

Website: [creativitycluster.com](http://creativitycluster.com)

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



Reclaim, Restore, Revive



Confluence

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# Louise Saxton

## Artist Bio

Louise Saxton is an Australian artist who reimagines the forgotten past through salvaging and reconstructing materials from the home - disappearing, fragile and ephemeral. Since 2005 Louise's primary materials have been discarded needlework, lace-pins and tulle, creating a diverse array of two- and three-dimensional assemblages and installations. Through reinterpretation of historical imagery her work seeks to connect the domestic archive of home with the public archive of the museum. The artist pays homage to the hand of other makers, both known and unknown, through her long-term commitment to salvaging and re-imagining their handwork. Saxton's art of reclamation joins a long line of artists who wish to "level the playing field" between what is seen as high art and craft, and what has previously been dismissed as merely 'women's work'.

Louise has been exhibiting professionally since 1992 in artist-run, public and commercial galleries in Australia and overseas, holding ten major solo exhibitions, including at Heide Museum of Modern Art, The Town Hall Gallery, Hawthorn and Wangaratta Art Gallery.

## Artist Statement

### ***Belle's Époque* – 47 x 30 x 30 cm - \$3800.00**

Reclaimed needlework, lace and beading pins, velour mannequin, vintage footstool

Belle's Époque is a reclaimed textile assemblage named for the late 19th century era from which some of the antique lace and embroidery comes - embellishments which reflect the glamour of Paris nightlife at that time. Mundane functional forms of shop-mannequin and footstool are transformed into one which also references the Surrealist objects of the early twentieth century. Belle's black beaded tendrils spill on to the vintage footstool, painted in bright lipstick-red gouache, perhaps recalling Dali's 'Mae West lips' lounge and jewellery. The legs of the mannequin take on an animal like appearance, as if she could dance right off the plinth. Saxton's twenty-year commitment to painstakingly re-imagining discarded materials from the home, primarily textiles, finds a playful outlet in Belle's Époque, which is one in a series of six such three-dimensional sculptural assemblages. The artist's main goal however is to raise the status of domestic needlework and that of the largely anonymous women makers, whose hand work has previously been dismissed as "not art".

### ***Poppy's Pouffe* – 52 x 30 x 24 cm - \$3800.00**

Reclaimed needlework, millinery mannequin, gouache, beading and lace-pins, vintage footstool

Poppy's Pouffe is a textile assemblage which pays homage to the fabric head sculptures of Louise Bourgeois, which the artist has long admired. Built upon the found objects of hat mannequin and vintage footstool, the reclaimed needlepoint tapestry of poppies and deer are secured into the fabric head with beading and lace-pins. The work also gives a nod to Surrealist objects with the large red, fully open poppies becoming dazzling eyes and a, yet to open, bud becomes her lips. The gentle grazing deer on the side of the head reflects, perhaps, a forest of her dreams. Saxton's twenty-year commitment to re-imagining discarded materials from the home, primarily textiles, finds a playful outlet in Poppy's Pouffe, which is one in a series of six such three-dimensional sculptural assemblages. The artist's main goal however is to raise the status of domestic needlework and that of the largely anonymous women makers, whose hand work has previously been dismissed as "not art".

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

Instagram: [@louise\\_saxton\\_artist](https://www.instagram.com/louise_saxton_artist)

Facebook: [Louise Saxton Artist](https://www.facebook.com/LouiseSaxtonArtist)



Belle's Époque



Poppy's Pouffe

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# Lyndell Gordon

## Artist Bio

Lyndell's childhood was idyllic with nurturing parents who encouraged her love of design, nature and wildlife. Her adult life was spent on the Mornington Peninsula in Victoria where she soaked in the Bay and ocean environs – warm sand, native flora, crashing ocean waves, colourful bathing boxes and bush walks along windy coastal paths. Her artwork reflects these influences with her love of nature's colours and textures and since retiring to Ballarat she has developed her love of design and textiles to include mixed media, collage, embroidery, linocut and free motion machine work.

## Artist Statement

### **Visitation** – 33 x 33 x 3 cm - **\$275.00**

Watercolour, textiles, embroidery thread

Living in a semi bush setting in country Victoria, I am privileged to be able to observe native flora and fauna on our property. I have a large garden with a natural creek which welcomes wildlife in abundance. We often have wallabies passing through and this is the inspiration for my latest art work. I also love watching beams of light coming through the trees and I have tried to capture this magical sense of light and shade in this piece. I am constantly amazed how filtered light can change a whole composition in a slight breeze or during the day depending on the direction of the light source.

### **The Gifts They Bring** – 37 x 30 x 3 cm - **\$275.00**

Mixed media, paper, paint, textiles and thread

A long-held respect for the animals that have worked for humans to transport goods. This work signifies the role that Alpaca's have played throughout history, particularly their prevalence in South America. So with a touch of whimsy featuring the gift bearing Alpaca, I've experimented with mixed media, monotype printing bringing paper and fabric together with machine thread painting to create "The Gifts They Bring".

Website: [www.madeit.com.au/RedcliffeSq](http://www.madeit.com.au/RedcliffeSq)

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

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



Visitation



The Gifts They Bring

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# Lynn Berry and Margaret Knight

## Artist Bio

Artists Lynn Berry and Marg Knight have known each other since they were teenagers. They were brought up in families where knitting, crochet and sewing were practical skills handed down from generation to generation, and both have been avid knitters and crafters since their early years. They have collaborated on many large and small textile projects; most notable of which was the 5000 Poppies Project (2013-2022), for which Lynn and Marg received an Order of Australia.

While the 5000 Poppies Project took up a large part of their creative endeavours from 2013 to 2022 Lynn and Marg found time to collaborate on a number of smaller fibre art projects and to evolve their individual and collaborative art practices using a variety of media and techniques, often challenging one another in the process.

Their work is primarily textile based, incorporating a range of techniques including knitting, crochet and yarn wrapping, felting, weaving, stitching and beading, fabric manipulation and contemporary basketry. Wherever possible they both prefer to use recycled thrifted, gifted and found materials and objects.

## Artist Statement

***Transfiguration*** – 150 x 200 x 150 cm - **\$2700.00 or \$1350.00 each**

Handworked textiles

The overall theme Transfiguration is a persistent commentary which runs through the majority of the artists' recent work and speaks to their time of life and their personal stories, coupled with what is happening in the wider environment.

Transfiguration is a playful exploration of the possibilities of radically transforming old and discarded materials and objects using a range of manipulation techniques to create new objects of interest and beauty.

The physical act of making as a connection point for the two artists' differing styles is a key element of the process. Embellishing techniques become "challenges" throughout, and combine fabric manipulation, stitching, eco dyeing, rusting, yarn wrapping and beading.

Blog: [lynnberry.wordpress.com](http://lynnberry.wordpress.com)

Instagram: [@queen\\_of\\_poppies](https://www.instagram.com/queen_of_poppies)

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





Transfiguration

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# Marie Bogoyevitch

## Artist Bio

Marie Bogoyevitch is a Melbourne/Naarm-based artist who enjoys the challenges of presenting the beauty and complexity of Nature and how the natural world has influenced people and their stories. She is best known for her paper-based ink-on-paper works in which she has explored the shapes, patterns and textures of Australian native plants. More recently, the extension of her work to printmaking facilitated experimentation with image repetition and overlay, as well as an incorporation of hand-stitching as a means to embellish a printed image. In 2022, she was inspired by several textile art exhibitions and workshops in Victoria to extend the use of stitching in her work, transitioning to working with assemblages of salvaged textiles, embellishing the textile surface to explore colour relationships and textures. This inclusion of textiles and stitching, the haptic nature of hand-sewing, and the stories accompanying the use of found and donated materials continues to inform all aspects of her art-making practice.

## Artist Statement

### ***Once* – 114 x 147 - \$2400.00**

Textiles-surface embroidery

“Once” shows the Blue Moon rising over an undulating landscape. The Moon in the night sky has guided practical and spiritual practices of ancient peoples worldwide. This textile Blue Moon, responding to the notion of “uncommon threads”, is an assemblage of salvaged textiles, snippets from the lives of people around us. Improvised surface stitching creates the elaborate patterns of the Moon’s features. The black fabric of a night sky is filled with an array of small irregular stitches. This disorder contrasts the land below with its structured lines of different stitches that echo the stories of women’s practical needlework and traditional embroidery samplers. This landscape is further marked by a human presence with a stitched vocabulary reflecting the nuance of language: Uncommon, Once in a Blue Moon, Rare, Odd, Remarkable, Unprecedented and so on. “Once” encourages a contemplative pause, more than once in a blue moon, to reflect upon our past, present and future relationships with each other, the natural world around us, and beyond.

Instagram: [@marie.bogoyevitch.art](https://www.instagram.com/marie.bogoyevitch.art)



Once

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## Mark Ewenson

### Artist Bio

Born 1964. Raised in Melbourne, Mark has been active in both music and visual arts. In the early '80's after some study at art school, he decided to focus mainly on music until the early '90's as a drummer, multi instrumentalist and recording artist within the Melbourne independent music culture. However, his passion for drawing continued throughout this period, and in 1991 he had his first solo exhibition in Fitzroy, consisting of portrait and figure drawings of people close to him.

Since then, with 20 solo and many group exhibitions, Mark's work has explored the enduring subjects of nature, portrait, music, figure, and interior, initially with traditional mediums of painting and drawing, then with an increasing experimentation with mixed media painting and collage. From the late '90's, Mark's main theme of feminine form had emerged, along with the beginnings of his distinctive way with collage, eventually arriving at a type of fabric painting without paint, which shares a connection with textile arts, coining the term Fabric Layerism in 2012 to both name and describe this practice.

### Artist Statement

#### ***Pink Lindblom* – 130 x 100 x 2.5 - 3500.00**

fabrics, pva glue, photography, drawing, on wood panel

Mark Ewenson ~ 'Fabric Layerism' Mark's art practice centres mainly around the beauty of the diverse and body positive feminine form with an original collage concept he has named Fabric Layerism, consisting mainly of fabrics and adhesive with mixed media drawing, along with photography, found objects and paint, although often omitting paint altogether.

Expanding on the definition of what is a 'painting'(?), this art form is a unique convergence of collage, fibre art, craft, assemblage, drawing and painting.

Mark's work combines the classical with the contemporary, with influences of both masculine and feminine gaze of the female form within domestic, natural and ethereal environments. Combining the rich, textural, and colourful fabrics with bold curvilinear shapes, often more emphasis is placed on the beauty of the clothed feminine form than of female nudity.

'Pink Lindblom' was made over the period of a year. It evolved gradually as a series of layers with the various fabrics (no paint) including pvc, adhesive(pva), drawing, photography and an earring.

Website: [www.markewenson-artist.com](http://www.markewenson-artist.com)  
Instagram: [@fabric\\_layerism](https://www.instagram.com/fabric_layerism)  
Facebook: [mark.ewenson.9](https://www.facebook.com/mark.ewenson.9)  
Other: [www.youtube.com](http://www.youtube.com)





Pink Lindblom

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# Miki Mackenzie

## Artist Bio

Miki Mackenzie of mikimac.stitches is a Naarm based embroidery artist, who loves experimenting with colour and texture. Miki finds great joy in the process of creation and watching the individual elements of their work build up in order to create the big picture.

First taught to embroider by their mother in their early teens, their passion for embroidery has continued to grow and evolve into what you see today. They create playgrounds of thread, beading, glue, sequins, and other found and repurposed materials.

Miki's work is fun, bright and is endlessly inspired by their surroundings. The artist is available for commissions via their website.

## Artist Statement

### ***Like A Prayer* – 21 x 20 x 4 cm - \$100.00**

Embroidery

'Like A Prayer' is an exploration of texture and technique, through a limited monochromatic palette. It is made up of thread, beading, glue, sequins, and other found and repurposed materials. As the piece progresses, each element builds upon the individual parts around it, engaging in a material conversation which transforms the singular components into a whole, which is greater than the sum of its parts. Miki's work explores a traditionally feminine practice as a non-binary artist. They pay tribute to their mother, their grandmother, and their matriarchal line as a whole, within which the practice of not only embroidery, but all kinds of 'women's work' have been passed down.

Whilst Miki has their views and opinions on what their work represents, they also enjoy the mutable energy of their art and that it is open to interpretation.

### ***By The Sea Shore* – 10 x 40 x 40cm - \$300.00**

Mixed mediums and embroidery

'By The Sea Shore' is a multi-part piece inspired by a recent trip to Fiji, where the artist learnt to SCUBA dive. After finding a collection of half oyster shells at a local op shop, Miki was compelling to play with them and to give them a new life.

Each shell encompasses its own little piece of a multicoloured reef, its own little underwater biome. It is made up of thread, beading, glue, sequins, and other found and repurposed materials. As the piece progresses, each element builds upon the individual parts around it, engaging in a material conversation which transforms the singular components into a whole. Whilst each shell can be viewed as their own piece, viewing them together creates a picture which is greater than the sum of its parts.

Miki hopes to evoke self-reflection in the viewer, and whilst Miki has their views and opinions on what their work represents, they also enjoy the mutable energy of their art and that it is open to interpretation.

Website: [mikimacstitches.square.site/](http://mikimacstitches.square.site/)

Instagram [@miki.mac.stitches](https://www.instagram.com/miki.mac.stitches)



Like A Prayer



By The Sea Shore

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# Miriam Penrose

## Artist Bio

Miriam Penrose is an emerging Australian artist working in Melbourne/Naarm. Her work explores environmental issues by making use of recycled materials across a range of mediums, including print, paper and textiles. Graduating with a Bachelor of Visual Arts from the Australian National University in 2022 with a major in printmedia and drawing, she received multiple awards for her graduating body of work. In 2022 she completed a year-long residency at Megalo Print Studio in Canberra, ACT. She has exhibited in solo and group shows in Victoria, NSW and the ACT, and her work is held in private collections across Australia and the United States.

## Artist Statement

### ***Vogue 7640* – 92 x 75 cm - \$960.00**

Paper yarn made from sewing patterns, paper pulp made from recycled textiles, screen printed tissue paper

Vogue 7640 employs recycled materials to explore the personal and global connections embedded within them. To make this work discarded textile rags were shredded, soaked in water and beat into paper pulp with a Hollander beater. Embedded into the pulp is screen printed tissue paper and a weaving made from vintage sewing patterns, which were cut and spun into yarn before being woven by hand. The work references the mountains of imported clothes in landfills across the world, and the adjacent communities that search for useable garments to wear or sell. The recycled materials protest overconsumption and encourage care for the objects we use and the people who produced them. The artist is motivated by this notion of care for all those who have touched, worn or left their trace on these items, and our shared environment. Through this relationship to these makers and the makers of the past she is herself positioned as a consumer and maker within the world. From the women who used these sewing patterns, to the papermakers who used rags to create their paper, to the early weavers on warp-weighted looms whose techniques were emulated in this work. These connections span countries and generations.

Website: [miriampenrose.com](http://miriampenrose.com)





Vogue 7640

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# Molly Anand

## Artist Bio

Molly designs patterned “tiles”, inspired by antique tiles, fabric and cloisonné. The patterns are constructed from simple repetitive embroidery stitches on plain linen. Molly is particularly interested in the points of intersection and the spaces created between the stitches.

Her stitching is a slow, repetitive, and meditative process and the artwork invites stillness and contemplation. The patterns incorporate colours and symbols of warning, protection and love, with reference to historical embroidery practices, when women used embroidery to tell stories, offer advice and send covert messages.

## Artist Statement

### ***Firebird* – 88 x 50 cm - \$670.00**

Sajou threads and miyuki beads on linen

The firebird is a mythological creature from slavic fairy tales. The firebird symbolises the beginning of a long and troubled journey, filled with desire, violence and ultimately retribution. This piece was inspired by the beautiful variegated Sajou thread.

### ***Memento Mori* – 42 x 53 cm - NFS**

Sajou threads on linen

This is a stitched meditation, contemplating the fragility of life and our inevitable death.

Instagram    [@a\\_\\_molly\\_\\_a](#)



Firebird



Memento Mori

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## Naomi Allen

### Artist Bio

Naomi Allen is a Melbourne-based emerging artist with a wide-ranging mixed media practice. She enjoys spending as much time as possible in the studio working with textiles, printmaking, acrylic and watercolour painting. Her inspiration is found in the glory of God's creation, and she thrives on noticing joyful and interesting details that are often overlooked. She studied Creative Arts (Visual Arts) at Melbourne University years ago, but she is now rediscovering that her drive to create is central to who she is. She is constantly percolating the next artwork to bless and bring joy to the viewer.

### Artist Statement

***Winds of Change*** – 55 x 42 and 57 x 44 cm – **\$550.00**

Mixed Media

The drive through Lal Lal, south of Ballarat, past the wind farms, brings a sense of awe and wonder. There are 60 wind turbines across two areas. As you drive under them you get a sense of their huge scale in a way you never have before - they are up to 161m tall! The artist was inspired by watching these mechanical sculptures in action, harnessing the power of the wind to provide renewable energy to Victoria.

Winds of Change uses textile techniques with discarded materials to explore the contrast of those huge wind turbines with the glory of the natural landscape. This work is a collage of painted and monoprinted fabric and paper (reclaimed from various sources, including pages from a Melways, showing the location of the wind farm, a torn sheet, worn out jeans, fabric and paper scraps). Machine-embroidery was used to draw the piece together and create the wind turbines.

Instagram: [@naomi.allen.artist](https://www.instagram.com/naomi.allen.artist)



Winds of Change

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## Natalie Steer

### Artist Bio

Natalie Steer is an artist based in Yorta Yorta Country/North East Victoria.

In 2021 Natalie followed a strong calling to undertake a self directed study into the alchemy of botanical dying. Her research and daily practice has led her deep into the hidden world of living colour. In fostering her connection within these realms Natalie has discovered the Dyers Cauldron is in her bloodline, the third generation of woman dying with botanicals such as eucalyptus, plants and flowers.

Natalie's self directed and evolving craft leads her to intuitively work with her dyes and pigments, combining her hand painted abstract textiles with other natural, sustainable and recycled materials such as wood and clay.

Natalie is a member of a number of artisan groups including the Wangaratta Woodworkers Association and Made in Clay where she is learning new practical skills and revisiting traditional techniques of woodcraft hand building with clay. Her current memberships with Craft Victoria, Regional Arts Victoria and GANEA keep her connected to the wider artistic community.

### Artist Statement

#### ***Not Just Fun Guys*** – 25 x 37 x 10 - **\$500.00**

Natural Dye Calico Wood

This group of three small hanging sculptures was created using offcuts of wood before being moulded to naturally dyed calico cloth. The muted dye tones were created using different exhausted dye baths such as onion skins, avocado and purple cabbage.

The work depicts an abstract homage to mushrooms for their delicate beauty and many sustainable and medicinal uses. Sustainability and the health of the earth being at the heart of this collection that features natural and recycled materials to create this family of sculptures.

Website: [www.dyewild.com.au](http://www.dyewild.com.au)

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

Other: [www.pinterest.com.au/NatalieGayeSteer](http://www.pinterest.com.au/NatalieGayeSteer)



Not Just Fun Guys

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# Natasja van Wyk

## Artist Bio

Natasja van Wyk is a textile artist residing in the Dandenong ranges. She is influenced and inspired by contemporary art with a strong affinity for colour blocking and portraying the abstract forms of nature in her quilting. Her art aims to evoke feelings of comfort and warmth together with a strong social justice theme and often portrays her personal emergence from trauma.

"Through the use of textile I aim to explore its relationship with the human body as a symbol of protection and expression. I leave a part of myself stitched into the pattern design and thus stitched in time as well. The process of quilting, including the stitching, is cathartic and healing – promoting well-being and self-appraisal."

## Artist Statement

### ***It's Complicated*** – 122 x 92 x 38 - \$750.00

Textile mounted on canvas

In my abstract self-portrait quiltwork, "It's Complicated," I embark on a deeply personal journey to express the intricate nuances of my love-hate relationship with myself and my body. Through the tactile medium of textiles, I aim to unravel the complexities that define my identity, presenting a vivid reflection of the struggles and triumphs I encounter on this introspective path.

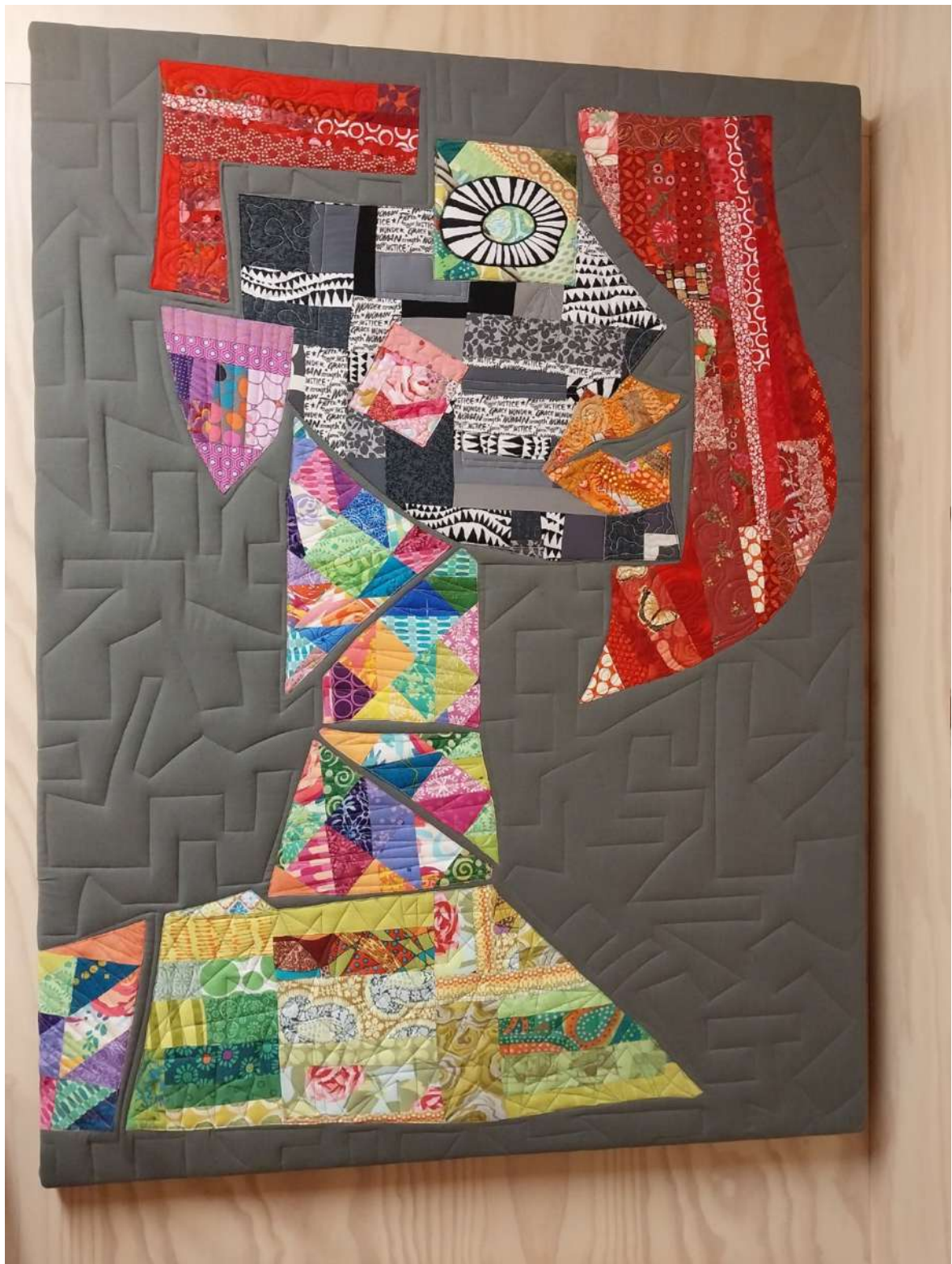
Stitched with intention and emotion, each thread and fabric choice represents a unique facet of my self-awareness. The vibrant colors symbolize moments of self-acceptance and celebration, while darker hues expose the shadows of doubt and insecurities. The patchwork of textures highlights the diverse layers of my experiences and emotions, intricately interwoven to form a cohesive narrative.

Within the intricate patterns and seemingly chaotic stitches lies a profound sense of vulnerability and empowerment. The very act of quilting serves as both a cathartic release and a testament to the strength found in acknowledging my flaws and embracing imperfections.

As the threads intertwine and intersect, my self-portrait quiltwork serves as a tangible embodiment of self-discovery, inviting viewers to explore their own complex relationship with their bodies and identities. Through this textile expression, I hope to evoke empathy, understanding, and connection, fostering a space for dialogue and reflection on the multifaceted nature of self-love and acceptance.

Website: [openstudios.org.au/studios/natasja-van-wyk](https://openstudios.org.au/studios/natasja-van-wyk)

Instagram: [@natasja\\_van\\_wyk\\_artist](https://www.instagram.com/natasja_van_wyk_artist)



It's Complicated

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## **Nette Frost**

### **Artist Bio**

Nette Frost, is a visual artist working across varied mediums including watercolor, mixed media, eco dying, beading and stitching. Part of her practice has been to experiment with aluminum sheets, presenting something hard to look soft and fabric like playing with gender differences and the new ways of seeing people. Nette is a poet and likes to include words into some art works. Currently enters into local exhibitions and has had solo shows in the past while living in Tasmania. Interested in the environment and the landscape and the changes we are facing in this warming world.

Art education - BA Hons Fine Art at RMIT and worked professionally as an Art Therapist.

### **Artist Statement**

#### ***Ocean Stitching 1* – 70 x 50 cm – \$400**

I have drawn watercolour and beading together in these art works, I enjoy experimenting with such traditionally different mediums as I believe art is about turning the traditional on its head to create something new and fresh.

Email: [nette2023@gmail.com](mailto:nette2023@gmail.com)



Ocean Stitching 1

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# Nicci Rossel

## Artist Bio

Nicci Rossel's interest is in working with lost/discarded materials – with found/reclaimed/donated old cloth and threads from the collections of others which are no longer wanted or needed.

By incorporating stitch into the imperfections of old cloth it becomes altered through the process of re-making. These items that at some time held importance to others become overlaid with the unconscious's memories, feelings, experiences which emerge through stitch and finding direction as the work progresses.

Nicci is particularly interested in the internal experience of the stitcher. What is happening on a deeper psychic/internal level during the stitching process? Her work represents a place/space in which to gather the threads of her own experiences and rework these tensions/disruptions/joys/uncertainties while working/repairing her way back to self.

## Artist Statement

***An Act of Repair #1 - H 97cm x W 100cm - \$750.00***

***An Act of Repair #2 - H 98cm x W 100cm - \$750.00***

Textiles, hand stitching using linen & cotton eco-dyed threads

Each day we encounter life's challenges and difficulties. Some are small – almost micro-distresses from which we turn away to avoid knowing them. Others are larger and harder to not know about, and these get plastered/covered over in the hope they will disappear. How do we gather these threads of distress and despair and repair the cracks within ourselves?

These pieces gives voice to these experiences through working on old/damaged cloth that has been reworked/repared. In places the cloth has become fragile and requires small almost hidden stitches to hold the fragments together; in other places the repair is more obvious in its attempt to rework the damage.

Instagram    [@n.jay18](#)



An Act of Repair #1



An Act of Repair #2

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## Nicola Robinson

### Artist Bio

Nicola is suffering from debilitating inflammation of the spine and central nervous system. Her artwork keeps her sane. Nicola is a textile, thread and mixed medium artist who makes realist art to invoke all the senses. To add depth and layers to her work she chooses materials and threads that have particular qualities reminiscent of what she is creatively expressing.

Nicola creates small to medium artworks that pay tribute to the natural world, and our senses, to remind us of the beauty and light around us, those we love and places important to us.

She believes that while we can't always directly control situations around us we can control what we choose to focus on. The intent of her art is to remind us of what is good in life and to find joy in the simple things.

### Artist Statement

#### ***The Pinnacles, Cape Woolamai, Phillip Island* – 17.5 x 17.5 cm - \$262.50**

Textile, threads, mixed medium

Inspired by a photo taken with her own camera on a dark wintery afternoon. This image shows the Pinnacles at Cape Woolamai, Phillip Island in their glory. The water looked so cold, the grasses tough and sharp and the rocks tough terrain.

Nicola first sketched the basic outlines on stretched hooped canvas. She then selected around 100 different coloured and textured threads. Next she freehand embroidered the threads, using the photo as a guide, to create the picture. It is a very organic process.

#### ***The Nobbies, Philip Island* – 17.5 x 17.5 cm - \$262.50**

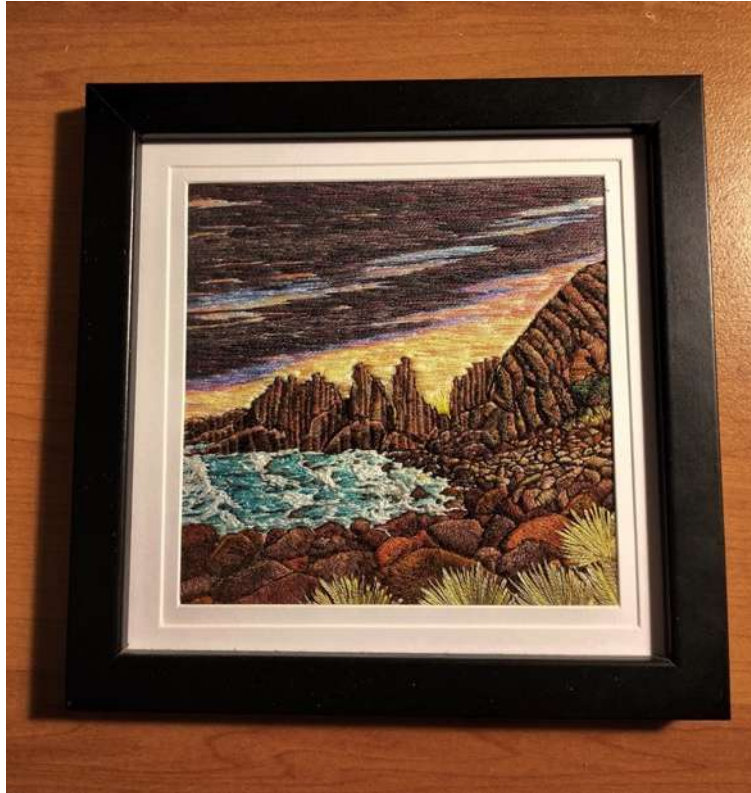
Textile, threads, mixed medium

A favourite place of Nicola's is the Nobbies at Philip Island. From the southern viewing platform she took a photo at midday on a sunny winter's day. You can see the blowhole, rockpools, the Nobbies and in the distance Seal Rocks. The area has been revegetated with succulents to prevent erosion and help the penguins who live there find traction to their nests.

Nicola first sketched the basic outlines on stretched hooped canvas. She then selected around 100 different coloured and textured threads. Next she freehand embroidered the threads, using the photo as a guide, to create the picture. It is a very organic process.

Website: [nickydartistry.com](http://nickydartistry.com)

Instagram: [@nickyd\\_artistry](https://www.instagram.com/nickyd_artistry)



The Pinnacles, Cape Woolamai, Phillip Island



The Nobbies, Philip Island

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# Nicole Kemp

## Artist Bio

Nicole Kemp is known for both her intensely personal and intimate art and her bold craftivist work that challenge people's ideas of social justice through direct slogans and statements.

Recently she has explored the social, political, and psychological impacts of whiteness/colonialism, covid 19 impacts, climate change and issues of family, motherhood, and feminism.

The news cycle of a particular day can take me down unexpected paths; be it a new concept, to maybe a switch in stitching style.

Nicole questions the 'rules of art', the canon of Western Art, through her use of hand stitchery.

## Artist Statement

### ***Big White Lies* – 137 x 85 cm – NFS**

Fabric remnants, ribbons, braids and embroidery threads

Over an 18 month period Nicole explored issues of social justice as they arose in the media and recorded her thoughts by stitching short sharp statements onto 10 x 10 cm white fabric scraps.

Nicole's concerns are deliberately camouflaged by the supposed purity of white and by using traditional techniques and materials associated with the feminine. By juxtaposing these methods and her choice of stitched words, she hopes to jolt the audience out of their complacency and try to chip away at old ideas and shift viewpoints. As her thoughts meandered; issues of racism, colonialism and women's rights have all been explored.

The aged and tinged fabrics and materials fray away, representing the changing attitudes, and cracks showing, in the present status quo.

### ***The Protector* – 76 x 87 cm - NFS**

Remnant calico, fabrics, braids, ribbons and threads

My mood often dictates my artistic choices and the work evolves organically. The news cycle of a particular day can take me down an unexpected path. I've decided to respond in a completely emotional way to the environmental crisis. I am angry governments are not urgently addressing this problem.

It's time for urgent protest and a strong overtly emotional response.

Mother nature is angry. She holds a shot gun and around her the world surges and pulsates. Turbulence and confusion radiates as she fights back with catastrophic results. She warns us the end is nigh, with intense heat, fire, floods and rising sea levels.

The physical toll on humanity is becoming more obvious but the psychological toll is often less explored. Edvard Munch style figures scream in alarm. They hold their hands to their faces as they try to block out the inevitable.

Instagram: @nekemp

Facebook: kempelisabethnicole







## **Nonie Stucliffe**

### **Artist Bio**

Nonie is a textile and mixed media artist living in Campbells Creek, Regional Victoria, Australia.

Her textile background began as a weaver of cloth but has progressed to dyeing, paint and mindful stitching in the last 10 years.

Nonie uses found cloth and the use of repetitive marks on a large square format to create a series of works to exhibit.

The act of repeating a stitch within a design over many months is a powerful way of creating work with purpose, meaning and worth.

### **Artist Statement**

#### ***Sojourn #7 – 60 x 60 cm - \$1000.00***

Japanese Boro cloth, hand stitched with waxed thread

Her sense of a solitary place was inspired by her dwarf Ginkgo tree on the back veranda and the way the leaves shed over autumn.

The Ginkgo leaf has become her symbol of strength, hope and peace.

These works are entirely hand stitched on old vintage cloth, using waxed quilting threads to depict the Ginkgo leaves in all its seasons.

Instagram: [@ndsutty](#)

Facebook: [Nonie Sutcliffe](#)



Sojourn #7

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# Pat Porter

## Artist Bio

Pat Porter is a multimedia artist working as Patapan Art and based in Melbourne, Australia. Pat sculpts, paints, dyes, prints, makes paper and fabric handmade books, and makes dolls. However, she mainly uses embroidery in her art - primarily hand embroidery, but also machine embroidery. Often her embroidered work develops ideas and images that she has been exploring in another medium. Pat enjoys challenging herself, experimenting, and playing with ideas. Because of her love of nature, and her husband's family ties to Gippsland, her work predominantly focuses on animals, plants and natural landscapes. However, she is also inspired by her travels, her experiences and other artists, and she likes to express with humour her interpretations of the world.

## Artist Statement

### ***Covid Diary 2021* - 25 x 25 x 5 cm - \$500.00**

Handmade fabric book

This diary was created during the 2020 phase of the pandemic. The images evolved from the artist's feelings at the time, the news she was watching and reading at the time, and the experiences expressed by friends and family. The artist thought it was important to record the effect of the pandemic on our lives in Australia. Pat painted and drew on cotton fabric and embellished the images created with beads, hand embroidery, fabric, and lace.

### ***Covid Diary 2022* - 47 x 68 cm - \$250.00**

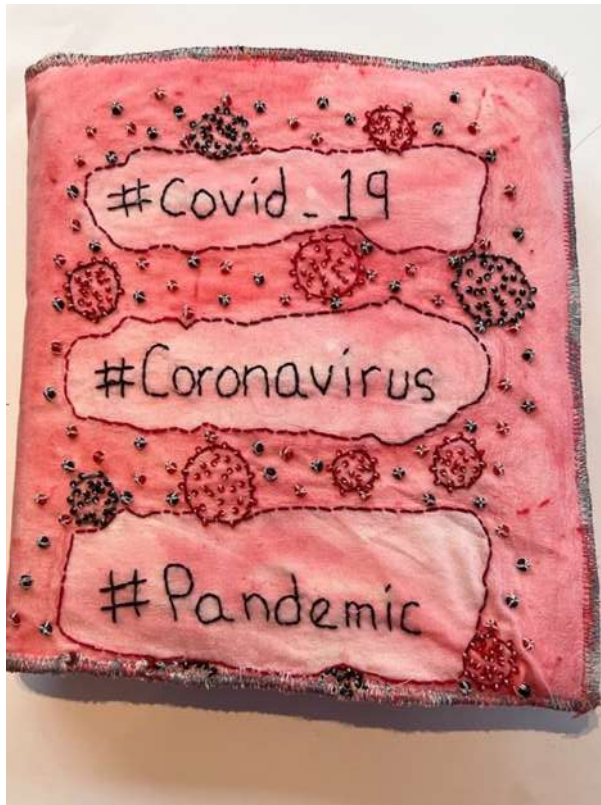
Hand embroidery on linen tea towel.

This is the third of the diaries created by the artist during covid. This diary focused on summing up facts and opinions which were expressed in written news reports during the year. The cartoons were the artist's way of coping with the frequent grimness of the events and facts that she was reading.

Website: [www.patapanart.blogspot.com.au](http://www.patapanart.blogspot.com.au)

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

Facebook: [Patapan Art](https://www.facebook.com/PatapanArt)



Covid Diary 2021



Covid Diary 2022

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# Patricia McCarthy-Henry

## Artist Bio

Patricia is a resident on the land of the Wurundjeri-willam people in Banyule. With a background in fashion, she is the designer/maker behind the label PMAXI Knitwear and is also an educator in Fashion and Textiles, College of Vocational Education at RMIT, Brunswick campus. It is here that she found to have the most impact on changing the fashion industry – educating the next generation of designers and makers.

Texture, relief, tactility and importantly using reclaimed yarns, most often are painstakingly unravelled from garment form or salvaging damaged deadstock yarns, are recurring features in Patricia's work. Her pieces are often abstract but tell a deeper story on closer inspection. Small details made from intricately hand manipulated machine knitted yarn make up a much larger visual feast. In her recent work Patricia has been exploring the power of text in her artwork.

## Artist Statement

### ***All That You Are* - 140 x 80 x 5 cm - \$680.00**

Reclaimed mixed fibres, wood and canvas

All That You Are at first glance is achromatic, even a blank canvas. As the viewer approaches texture and relief become more obvious. Some parts might protrude as if reaching out to the viewer to make contact.

Close up all the delight of texture, patterns and stitches are seen. The complexity of All That You Are is right there in front of the viewer. Each set of techniques are mounds of experiences capturing that memory in twists, turns, loops and stitches. Little hints of colour peek out from under the achromatic façade, is there more beneath the surface. Now the viewer sees beyond, like a good friend getting to know parts of the real you. How much colour and depth there is to be seen is another story to be told.

### ***Wasting My Time* - 90 x 60 x 2 cm - \$390.00**

Reclaimed mixed fibres, cotton, oak and fibreboard

A play on words that covers three big topics for me. I am forever questioning, doubting, rationalising and qualifying.

Wasting My Time – Am I wasting my time trying to create 'art' with knit as my medium? Isn't knitting a domestic hobby? The humble stitch and woven cloth have taken an era to get to art status, what on earth am I trying to do? There are real artists making art using knit, but they were artists first. What am I? What makes an artist? Wasting My Time – How many times have I heard that or questioned myself with that statement? My Time searching for the right garment to repurpose the yarn. My Time unpicking, unravelling, and joining yarns together. My Time washing, drying and windin. My Time knitting, cursing, questioning why I am using upcycled yarn! But, it's My Time. Wasting My Time – I make from waste. Unwanted, unused, unvalued yarn. I unravel, care and create new value. I reduce waste, repurpose, upcycle. The process is just as important aspects of my art practice – creating little to zero waste.

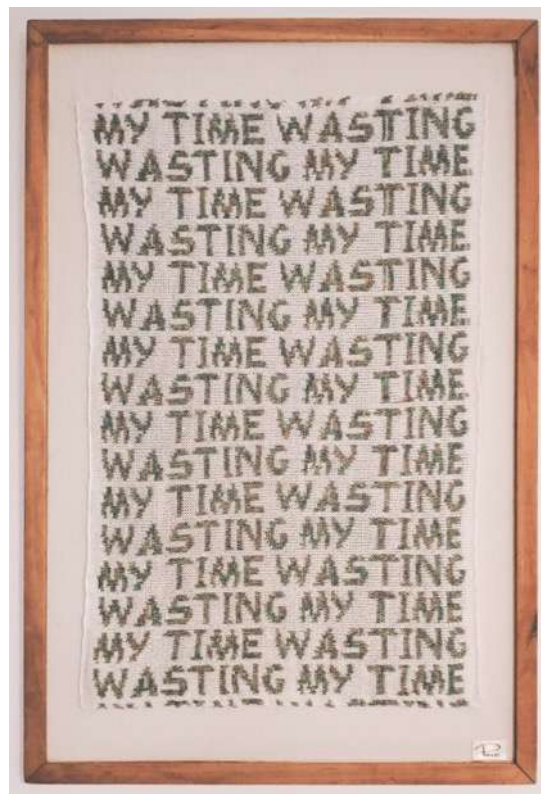
Website: [www.pmaxi.com](http://www.pmaxi.com)

Instagram: [@pmaxi\\_knit](https://www.instagram.com/pmaxi_knit)

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



All That You Are



Wasting My Time

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# Pattie Beerens

## Artist Bio

Pattie creates collaborative engagements with the materials of the world to explore an ethos of inhabiting place that decentres the human. By weaving her love of clay – earth – mud - into curious, whimsical, mattering entanglements, conversations form around relatedness, respect, and collaborative survival. Hers is an experimental art practice and is based on the notion that humans, as part of nature, are kin with the world around them.

Pattie's interest is in the ethos that is emerging from her practice: caring for materials as kin – without hierarchy; crafting by 'working with' more than 'doing to' materials and repositioning the human within the ecosystem of materials and out of the centre. Viewed as traces, the weavings form like a language or architecture inscribed in space.

Pattie is a published writer. Awards include Northern Beaches Environmental Art & Design Prize (2022), Association of Sculptors Victoria Tina Wencher Sculpture Prize (2022), Toorak Sculpture Exhibition Prize (2021), Manningham Ceramic Award (2019), Cheryl Twomey Memorial Prize (2018) and Vice-Chancellor's Award, Federation University (2018). Pattie's installation 'dwell' was featured on ABC artworks. Her ceramic works are in Manningham Council and Federation University Australia art collections.

Pattie's art studies include the MFA(RMIT) and anthropology of the more-than-human.

## Artist Statement

### ***Dancing Over The Wall* - 100 x 60 x 60 cm - \$800**

Clay weaving with common Melbourne deciduous creeper

The Virginia creeper was stretching up and over a tall brick wall on a busy Melbourne road. Fine brittle branches dangled in clumps and moved in unison with the gusts. It was autumn, leaves were falling, and a gardener was ready with his shears.

The branches were fragile, the leaves were curling. The score, as in a dance, was to sense, listen and follow.

Pattie practices a form of weaving with threads of liquid clay that is intuitive and sensual. The process makes physical the artist relating with materials – patterns and expressions of 'working with' and 'doing to' – webbing and nesting - relating as 'kin'.

Traces form from thinking with clay. Like an imaginary trace of dancers in a studio, or the neural processes of a brain, sprawling lines adapt, form and weave into networks of interconnectedness. The fading colours of the clays and plant materials become intertwined within a fluxing language, inscribed in space.

Website: [www.beerens.net.au](http://www.beerens.net.au)

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



Dancing Over The Wall

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# Philomena McCormack

## Artist Bio

Philomena McCormack's only lessons were those she received watching and learning from a mother whose artistic abilities with textiles, threads and making were a necessity to furnish and clothe a family of eleven children.

Creating with threads and textiles has been a part of Philomena's life since she was a girl. After moving to Australia from Sri Lanka with her family she remembers discovering a rubbish tip at the end of the street with discarded scrap textiles in a myriad of colours and textures which were gathered by her and two sisters who raced home to make 'Barbie doll' clothes.

Philomena was mesmerised when her mother sewed as thread followed the needle leaving marks behind. Now she ponders the in and out, front and back, the seen and unseen.

Juxtaposing the need for sustainability and honouring the environment by using what has been handed down to her, to repurposing what's on hand with contemporary use of embroidery and mark making, freeing up the constraints of traditional methods used by her mother she hopes to be free in her approach to creating contemporary pieces with meaning.

## Artist Statement

### ***Custodians of Life 1* – 35 x 53 x 3.5 cm - \$450.00**

Calico cloth, embroidery threads, unpicked threads from upholstery samples, acrylic and water colour paints.

### ***Custodians of Life 2* – 35 x 53 x 3.5 - \$440.00**

Calico, embroidery threads, unpicked thread from upholstery fabrics

Philomena's first exhibited work contemplates the complexities and correlation between trees and textiles and our reliance on them and their history.

The marks made with paints spoke to Philomena of stately gums on the banks of the Birrarung (Yarra river) in Fairfield where she walks. Embellishing these marks with the age old practice of hand embroidery depicts her abstractionism of these gums.

Consciously working with discarded threads and textiles Philomena hopes the viewing audience will see the interconnectedness of nature and textiles and their value in our lives.

In this mixed media piece Philomena uses calico in differing thicknesses given to her by friends, the embroidery threads left by her mother and unpicked threads from upholstery fabrics, acrylic and water colour paints.

Instagram: [@philly053](#)

Facebook: [Philomena McCormack](#)



Custodians of Life 1



Custodians of Life 2

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# Rebecca George

## Artist Bio

Rebecca George is a Melbourne/Naarm based artist, exploring shapes, patterns and connections between science, nature and art. She has an engineering and manufacturing background and started her art practice 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. 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 Immerse Program in 2021 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. She has exhibited as part of Naarm Textiles Collective's Stitching Change at fortyfivedownstairs and Assembly Point in 2022 and 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. She is currently studying for a Master of Contemporary Art at the VCA.

## Artist Statement

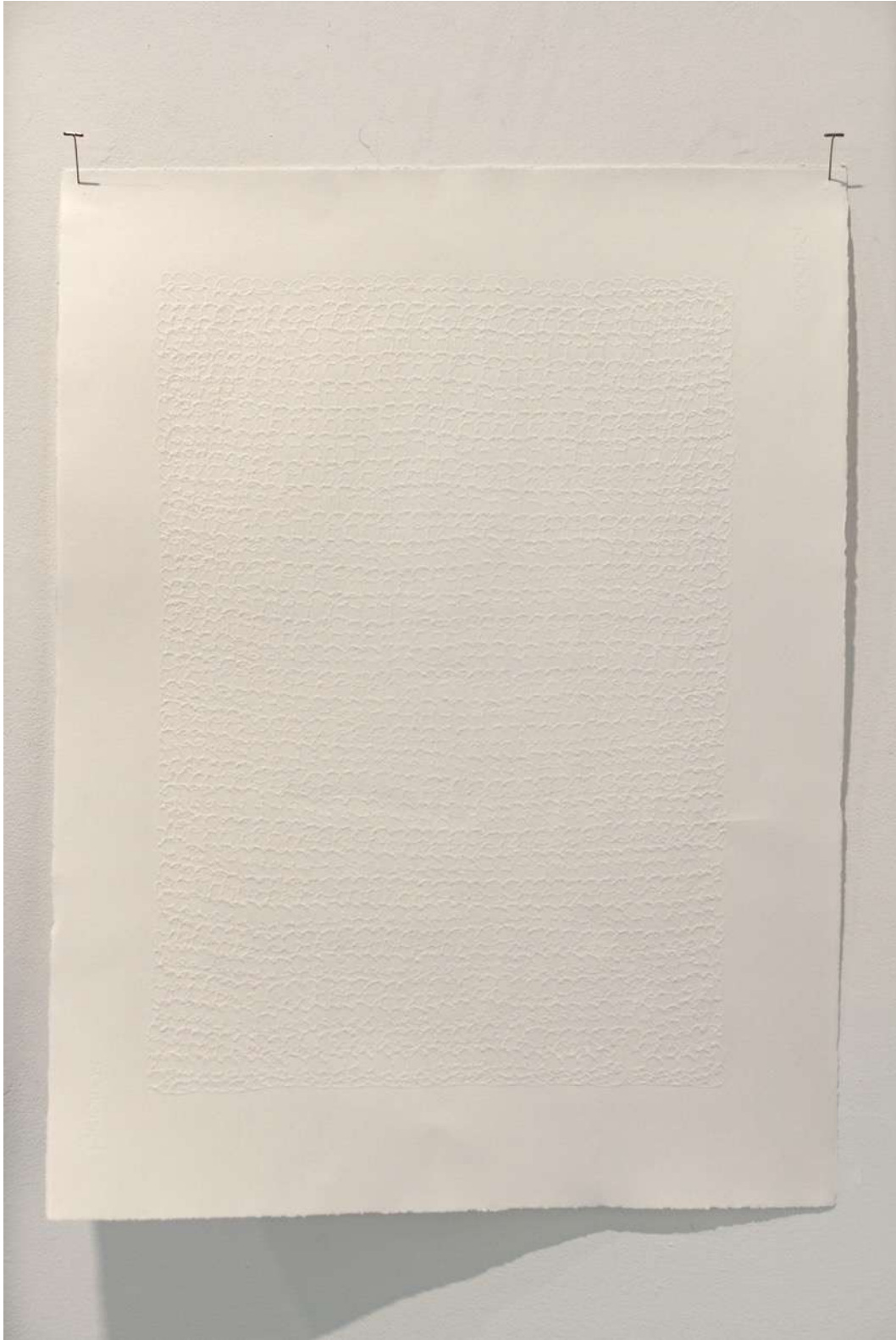
### ***Memory (series) #1*** – 56 x 76 cm - **\$195.00**

Somerset 250gsm cotton paper

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.

Website: [yellowcamel.com.au](http://yellowcamel.com.au)

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



Memory #1

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# Robyn Stickland

## Artist Bio

Robyn Stickland is a fibre and textile artist, living and working in central Victoria on Dja Dja Wurrung country. She uses fabric and natural elements to document her daily life. She makes marks on cloth with simple, exploratory stitching. Each step is considered - mindfully taking into account the provenance of the materials used, as well as inspiration from landscapes and life's events. The process of making and creation is spent in contemplation and deep reflection on her life's journey.

## Artist Statement

### **Ghosts 1 - 42 x 51 x 3 cm - \$350.00**

Repurposed cotton bed sheets, natural linen; hand-dyed, cotton and silk thread  
Techniques: cyanotype printing, eco-dyeing, embroidery

Ghosts 1 depicts an image of the artist's grandmother and father, as mother and infant. The portrait was taken to commemorate the christening of the child. He wears the family heirloom christening gown. The image and its ghost image are exposed, using cyanotype, onto a repurposed bed sheet. Other fragments of fabric are eco-dyed with rose petals, taken from the casket arrangement (created by the artist's sister) at their father's funeral.

The fabric is torn into fragments, and so the layers of symbolism are torn apart, representing a life torn apart by the death of the artist's father. In death and with time, memories fragment and it is the ghosts that remain. The stitches gather up and hold together the memories of the people now gone. The layers are reconnected, preserving the stories for generations to come. The stitches are created in hand-dyed silk thread. They are redolent of the embroidery found in work made by the artist's grandmother.

The work itself continues the legacy of generations of men and women in the family, sewing, embroidering, knitting, spinning.

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

Instagram: [@robyn\\_a\\_bobbin](https://www.instagram.com/robyn_a_bobbin)



Ghosts 1

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## **Rosalie Sernia**

### **Artist Bio**

Sernia is a Melbourne based textile artist with qualifications in teaching and textile design. She began her practice in 2019.

The fundamental philosophy of her art practice is to re-use and re-purpose. Her “stash” of working materials therefore only includes textiles, fibres and textile based objects, such as soft toys, that have been found in op shops, garage sales, second-hand/antique shops and on the street, or that have been donated by friends and family.

In general, Sernia’s work aims to arouse discussion on the social and environmental impact of textile waste and challenges the viewer to re-think the way they use materials. Specifically, her artwork allows her to explore and express personal thoughts and concerns.

Her present practice involves the making of hand-stitched textile sculptures using discarded soft toys and materials. The making process is always spontaneous and intuitive and guided by the materials at hand.

In her work, Sernia attempts to push the boundaries of fabric ornamentation. She does this by employing simple techniques such as binding, tearing, knotting, fraying, hand-stitching and layering to intentionally create a surface design that is “shabby”, random and unique.

Sernia is inspired by primitive art, puppetry, costume and 18th century ceramics.

### **Artist Statement**

#### ***Rabbit* - 103 x 60 x 24 cm - \$550.00**

Rabbit is a soft sculpture made from recycled materials. It reflects the fundamental philosophy of Sernia’s art practice to re-purpose and re-use.

In this work, Sernia is pushing the boundaries of fabric ornamentation whilst inviting the viewer to re-think the way found objects, such as soft toys and fabrics/fibres, can be used. It also pushes textile art into the three dimensional realm of sculpture- an area of art practice that usually employs hard materials such as ceramics and metal in the making process.

The work reflects upon the interconnected relationship of humans with the animal world and the importance of respecting and conserving this bond in a time of environmental destruction.

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



Rabbit

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# Rosalind Byass

## Artist Bio

Rosalind's work reflects both her passion for recycling as well as her love of colour, texture and pattern. These exhibition pieces form part of a series which explores the properties of using recycled mesh as a material from which to construct 3-dimensional vessels and objects. They reflect an intense love of colour, texture and simplicity of design. Here, whimsical organic forms are reflected in a uniquely individual style which explores the interplay between man-made fibres and the natural properties of wool.

## Artist Statement

### ***Privacy #1 - 42 x33 x 13 cm – NFS***

Textile collage, sculptured/surface embroidery

Following a recent trip to India, I was inspired to create a body of work on the subject of privacy. It pits the juxtaposition of the privacy of the individual with that of a society in which privacy is seemingly impossible to achieve.

Locally mass produced solid privacy screens made of concrete are seen everywhere, acting as a type of camouflage to what lies beyond, perhaps beautifying, perhaps distracting from something visually unattractive. In much the same way as people adorn their lives with material possessions and clothing, these highly ornamental facades clothe the buildings they are attached to. Their cold lifeless colour belies a society which readily embraces colour. Whilst using a variety of materials and processes to construct these pieces, in each one I have interpreted through hand stitch, the colour and vibrancy of a lively society, where feeling both exposed and different, I find myself with nowhere to hide.

### ***Privacy #3 - 33 x33 x 12 cm – NFS***

Textile collage, sculptured/surface embroidery

India holds many fascinations.  
It is full of diversity and contradiction.  
My eyes are bombarded with its beauty.  
Its impact is real.  
I am immediately engaged.

This quirky personal archive celebrates flashes of the visual feast of pattern, colour, texture and pattern that India offers, and, in particular, the repeat pattern frequently seen on concrete privacy screens that clothe so many buildings. As a memory book, it represents a visual record, an inquiry, a personal interpretation and a response to what I see.

In its sculptural form, wrapped stitches define patterns and shapes. The materials chosen – discarded mesh fruit bags – are salvaged and manipulated, reflecting much of the society itself. My eye looks through the surface spaces, recalling glimpses and a distinct sense of place. Varying light patterns are created and there is a connection between looking through and looking beyond. Things aren't always the way they seem; there is an element of the traditional as well as the unexpected. The work unfolds in layers, in much the same way as the society it represents, and, as such, remains for me, a powerful reflection and visual memory of a special time and place. This work forms part of a series of explorations on the subject of privacy.

Instagram: @byass.rosalind



Privacy #1



Privacy #3

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# Ruby Hoppen

## Artist Bio

Ruby Hoppen is an Naarm/Melbourne based artist who explores identity and feminism through the production of textile based works. More recently, her work interrogates the experience of living with a visible difference and single motherhood.

## Artist Statement

### ***Shingle Parent Association*** - 97 x 63 x 2cm - **\$550.00**

Linen and cotton

Suffering from shingles in 2022- my body's reaction to a particularly stressful period, I found myself longing for an outlet, a way to channel my emotions and find respite from the pain. In the midst of my illness, I began piecing together this Wagga/quilt top, allowing the fabric to become a conduit for my thoughts and experiences.

The process of creating this piece became a form of improvisation, as I let the colors and patterns guide me, without predetermined plans or strict adherence to traditional techniques. Each stitch was a reflection of my experience, translating my emotions into tangible form.

As fate would have it, a few months later my recovery from surgery coincided with a difficult period in my personal life. It was during these challenging moments that I found solace in quilting once again. Lying in bed, I meticulously quilted this piece, stitch by stitch, allowing the thread to intertwine with my thoughts and provide a sense of comfort.

This Wagga/quilt stands as a testament to the power of creativity in the face of adversity. It embodies the transformative nature of art, as it helped me navigate through physical and emotional turmoil. Through the stitches and patterns, I wove together my experiences, creating a tapestry of resilience and healing.

Through the improvisation and meditative act of quilting, I discovered a profound connection between art and self-care. This Wagga/quilt serves as a reminder that even in the darkest of times, the act of creation can provide light and hope. It symbolizes my journey of resilience, reminding me that beauty can emerge from the most challenging circumstances.

In sharing this piece, I hope to spur others on to find solace and strength in their own creative endeavours, and to recognise the healing power that lies within the threads of improvisation.

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





Shingle Parents Association

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# Ruby Vaggelas

## Artist Bio

Ruby Vaggelas is an artist based in Naarm (Melbourne, Australia). She lives and works on the land of the Wurundjeri Woi Wurrung and the Bunurong peoples and clans of the Kulin Nation.

She works with a range of mediums, from embroidery, sewing and jewellery to video and photography

In 2021, Ruby completed her Bachelor's of Art majoring in Photography, with First Class Honours at RMIT University in Melbourne. In 2022, she completed her Masters in Arts Management also at RMIT.

Her research and practise explores her own lived experience with personal disability and her connections with the people before her. In her studies, Ruby has dissected queer, chronically ill identities through the lens of intersectionality in the arts sector.

Ruby has recently co-founded Queer Love Collective, a group that organises and promotes emerging queer artists through small scale exhibitions in Naarm.

## Artist Statement

### ***I Hold What Is Mine* – 17 x 16.5 cm - NFS**

Embroidery onto iron on transfer on cotton

Needlework has often been overlooked as an intimate form of creative connection. *I Hold What is Mine* is an act of solidarity and connection with women before me, women who guided me to learn and love the art of needlework. I turned to sewing following the passing of my mum in 2018 and since then, needlework has become my means to forge a connection between my past and present. Through collecting these visual fragments of my mother's time on earth and combining them with my embroidery, I aim to honour her memory and consolidate our relationship. Through needlework, I have found a medium that connects us within the confines of thread and fabric. *I Hold What is Mine* aims to trace the past with lines of the present through sewing with needle and thread.

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

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



I Hold What Is Mine

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# Sally Darlison

## Artist Bio

Sally's work explores place and the relationship that we have with place. She is a curious being, interested in how others live their lives and whilst traveling will collect imagery through the lens of her camera, in the drawings in her visual diary, and collect copious brochures and maps to be used on return to her studio.

A collage artist, she uses a variety of media combining fabric, photos, maps, text and various printmaking techniques. Sally uses machine and hand stitch to draw, bind and link. Her art practice has evolved from working predominantly in textiles to working with a combination of media drawn together by her love of stitch.

## Artist Statement

### ***Istanbul* – 61 x 31cm - \$820.00**

Mixed media; silk, paper, stitch

Istanbul, sitting on the edge of two continents, is a place full to the brim with people, history, stories, towers and domes. Colour explodes from everywhere, markets full of spices and delights.

### ***Banks of the Golden Horn* – 61 x 31cm - \$820.00**

Mixed media, silk, paper, map, print, stitch

The Golden Horn, an estuary that divides and connects Istanbul. The busy banks are full of people, ferry ports and markets with the Galata tower watching over it all.

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

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

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



Istanbul



Banks of the Golden Horn

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# Sally Hutchinson

## Artist Bio

Sally Hutchinson is a bayside artist in Melbourne. She draws upon her diverse background in Graphic Design, Advertising, and Fashion to create captivating textural paintings. With a Diploma of Art and Design, specialising in Graphic Design, Sally infuses her artwork with a unique blend of textile techniques, painting, printing, pattern, and embroidery.

Through her paintings, Sally conveys the inspiration she finds in the beauty of flowers - their vibrant hues, alluring textures, and the enduring memories they hold. Each artwork tells a story, inviting viewers to contemplate their own connections to nature and the everlasting beauty found within it.

## Artist Statement

### ***After the Bushfire* – 43.5 x 43.5 x 5.5 cm – \$700.00**

Multi-textural painting on fabric, acrylic and ink wash, organza printed flowers, gelliprinting and embroidery thread.

### ***Beauty in the Wild* - 33.5 x 33.5 x 5.5 cm - \$650.00**

Multi-textural painting on fabric, acrylic and ink wash, organza printed flowers, gelliprinting and embroidery thread.

In Sally's artistic process, she seamlessly combines various mediums and techniques. Beginning with capturing the essence of flowers through photography, she immortalises special moments and emotions associated with these blooms - whether from joyous celebrations, poignant memories, or personal experiences. Sally then translates these floral images onto digital sheets of organza, delicately attaching them to hand-painted fabrics in earthy tones achieved through ink and acrylic washes. Intricately layered within her artwork are also collected foliage elements, as gelli-printed leaves become part of the textured tapestry. The final touch is hand embroidery, where detailed stitches act as brushes, adding a remarkable depth of colour and floral texture to each piece.

Instagram: [@sallyhutchinson\\_art](https://www.instagram.com/sallyhutchinson_art)



After the Bushfire



Beauty in the Wild

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# Samantha Thompson

## Artist Bio

Samantha Thompson is an award-winning multidisciplinary artist and regional arts advocate based in regional Victoria, Australia. With a highly successful career spanning over 20 years, Thompson is renowned for her vibrant, playful artworks. Thompson has exhibited in numerous galleries across Australia and produced 22 solo exhibitions since 2003. She has also exhibited internationally, and her works can be found in private and public collections. She concludes her Masters of Contemporary Art at VCA in 2023

## Artist Statement

***Unmovable* - Variable - \$2500.00**

Textile fringe, wire.

Website: [www.samanthathompson.com.au](http://www.samanthathompson.com.au)

Instagram: @samanthathompsonartist

Facebook: samanthathompsonartist



Unmovable

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## Sofie Dieu

### Artist Bio

Sofie Dieu has a Bachelor in Textile Design and Sculpture. In 2016, she graduated from Montpellier III University with a Master in Visual Art and Contemporary Practice. She currently teaches design theory at Monash University.

Sofie's collaborations include working with the Black Dog Institute of Sydney, Lizieres Centre of Research and Culture, Multicultural Women Victoria, as well as local councils across Melbourne and Regional Victoria. In 2019, Longing for Home was Sofie's first textile community based project with immigrant and refugee women which resulted in an exhibition touring New South Wales and Victoria in 2020-21. This project was expanded in 2021-22 with the support of the cities of Monash, Kingston, Caroline Springs, Hobsons Bay and Casey.

Currently, Sofie explores her relationship to dreams through embroidery and film. Made of Stardust, Ara is her latest film that was commissioned by Michael Sollis and its Griffyn Ensemble in 2022. It has been selected for Issy Biennale 2023, a thought after Parisian event gathering international artists around this year's theme: "Dream has its Reason".

Sofie is a multi-art prizes and award finalist. Her work has been published in Australia and can be found in private collections across Australia and France.

### Artist Statement

#### ***Dream Journal – 130 x 60 x 2 cm - NFS***

Bid embroideries on vintage linen French nightgown

I perform rituals that allow me to connect to the visible world (the physical world I live in) and invisible world (the spirit world of my ancestors). For more than 25 years I have kept a journal of my dreams. These inform my art practice as it is where I receive the visions necessary for my work. My ancestors give me symbols through my dreams that I transcribe in drawing, painting and in this case, in embroidery.

I have chosen to work on a traditional French linen nightgown that once belonged to my grandmother. I have embroidered the back and front of the dress. I wear it for dreaming, and in dream rituals that I perform either in front of my camera or privately. The embroideries I make preserve and transmute my dreams into powerful symbols that I hope will serve future generations of dreamers. As such, this work is central to our everyday and everynight life. It tells the stories of our collective consciousness and subconscious, our ability to record and share experiences rarely spoken of and to incite us to live more fully.

Website: [www.sofie-dieu.com](http://www.sofie-dieu.com)

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

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



Dream Journal

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# Tamara Russell

## Artist Bio

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

Tamara's practice engages with the natural environment recreating images and shapes in herembroidered works in 2 and 3D form. Her work often combines photography, paint and embroidery. Her work portrays 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 loving this unpredictability and enjoying the inventiveness necessary to transform them. Tamara uses materials that are reclaimed, things with a history that have been discarded and might otherwise end up in landfill.

## Artist Statement

***Emotions Rotating*** – 80 x 80 cm – 8 pieces 20 x 20 cm - **\$900.00 or \$120.00 each**

Hand stitching with silk thread on silk.

Emotions are an essential part of who we are although often complicated and sometimes confusing.

“Your emotions make you human. Even the unpleasant ones have a purpose. Don't lock them away. If you ignore them, they just get louder and angrier.” - Sabaa Tahir

***Interlaced*** – 60 x 28 cm - **\$2500.00**

Reclaimed ceramics, reclaimed eco-dyed silk, handstitched cotton thread and copper and stainless-steel lace.

Interlacing threads  
Weave life's path  
Intricate details in the void  
Lives stitched together  
Missing pieces forgotten  
Planning for a future  
Interlacing lives intricately together

Creating Textile Kintsugi pieces Tamara uses reclaimed textiles, wrapping broken ceramic pieces and reassembling them enhancing the breaks. Celebrating the imperfections, giving new life that becomes more refined thanks to its 'scars'. Tamara makes ribbons of lace by hand with stainless steel and copper wire using traditional lace making techniques.

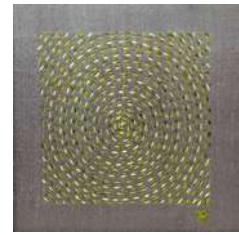
Website: [karhina.com](http://karhina.com)  
Instagram: [@tamararussellart](https://www.instagram.com/tamararussellart)  
Facebook: [karhina.textileart](https://www.facebook.com/karhina.textileart)



Appreciated



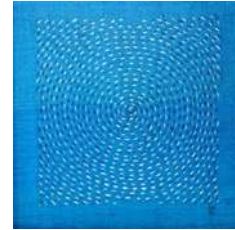
Belonging



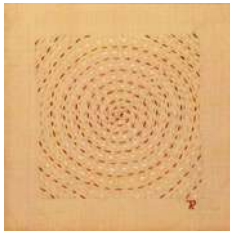
Enjoyment



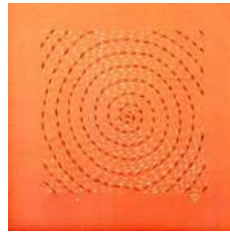
Happiness



Calm



Fulfilled



Love



Passion

Emotions Rotating



Interlaced

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# Tania Tanti

## Artist Bio

Continuously exploring the varied textile mediums in constant search of the next direction this vast and beautiful medium will take me.

## Artist Statement

### ***Solitude II* – 88 x 81 cm - \$1500**

Wearing my security blanket of life with the colours that brighten my world and the stitching that helps me ponder and explore. Always exploring the next curve in the stitched road. Working through the process of life.

Website: [www.taniatanti.com.au](http://www.taniatanti.com.au)

Instagram: [@tania\\_tanti\\_artist](https://www.instagram.com/tania_tanti_artist)

Facebook: [Tania Tanti](https://www.facebook.com/TaniaTanti)



Solitude II

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## Tara Glastonbury

### Artist Bio

Tara is a modern quilt artist and designer known for her bold use of colour, exaggerated scale, strong geometry and a preference for using recycled, perennial or traditional textiles. Her work is divided between exhibition pieces and a more crafts-based practice designing quilt patterns. Her attraction to textiles – whether quilted, knitted or stitched, is the mix of utility and art form – beauty with a practical purpose.

Tara's exhibition work is often a form of social commentary. Firstly, on the notion of textiles as women's work, which sees them undervalued as an artform, both by the fine art community, but also frequently by the artists themselves. Equally, it explores the notion of textiles as art versus a crafts-based production practice and the tensions between working as textile artist compared to that of a traditional career, including what the consequences of these choices mean for her personally and financially, as well as the broader physical environment.

Tara is a champion of the modern quilt movement and more specifically for quilts to be recognised as a legitimate artform – especially in Australia.

### Artist Statement

#### **Arrangement #3** – 55 x 42 x 2.5 cm - **\$270**

Patched upcycled denim stretched over a frame

One in a series of works made from upcycled denim and stretched on a frame – drawing parallels between the degradation of our earth and the endless cycles of production that lead to vast amounts of food and textile waste.

Website: [stitchandyarn.com](http://stitchandyarn.com)

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





Arrangement #3

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# Zoe Sydney

## Artist Bio

Zoë Sydney (they/she/he) is a painter, maker, and all-round snartist (science artist) currently living and working in Melbourne. They love working with and around the boundaries of the body in relation to sexuality and gender, and bringing big questions about the universe into small spaces. They also have a Bachelors in physics specializing in quantum mechanics and like dressing up as a pea in their spare time.

## Artist Statement

### ***Growing*** – 160 x 112 cm - \$700

Found and reclaimed textile

“Growing” is part of the Diary Pages series from emerging artist/curator Zoë Sydney. Discovering yourself is an ongoing journey that can be a private and shameful affair. Diary Pages is a celebration of that process. The banners are appliquéd with excerpts from Sydney’s diaries from 2016 to today. The purpose of Diary Pages is to blur the lines between private and public by transforming the diary entry into a public spectacle. The journey of discovering your sexuality can be a private and shameful affair. By making these engrossing yet soft pieces Sydney transforms that narrative into one of pride, and also one of comfort, half blanket and half banner. Working exclusively with thrifted textiles, each work is imbued with a sense of lost history that is shared by the decontextualised fragments of writing. The loud fabrics and large letters are a celebration and soft monument to discovering yourself.

Website: [withdotson.com](http://withdotson.com)

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



Growing

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