In the World: head, hand, heart - 17th Tamworth Fibre Textile Biennial

Curated by Vivonne Thwaites

Jean Baptiste Apuatimi
Aadje Bruce
Susanna Heidi Castleden
Chris De Rosa
Sandy Elverd
Ernabella Artists
Helen Fuller
Julie Gough
Barbie Greenshields
Catherine Grundy
Beth Hatton
Glenys Hodgeman
Osmond Kantilla
Naomi Kantjuri
Kay Lawrence
Sue Mader
Petra Meer
Sophie Morris
Michelle Nikou
Toby Richardson

Nalda Searles
Holly Story
Bede Tungatalem
Wilma Walker
Ilka White
Irmina van Niele
Rosemary Whitehead
Liz Williamson
In the World:
head, hand, heart
17th
Tamworth
Fibre Textile
Biennial
Vivonne Thwaites is a curator based in Adelaide, South Australia and a recipient of the University of Sydney 2006 Power Studio, Paris. Recent curated projects have been: Writing a painting 2006; Holy Holy Holy 2004; Home is where the heart is 2001; Karra Wirraparri 2000.

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Acknowledgement and thanks from the curator

Many people have assisted this project including the artists and the staff at Tamworth Regional Gallery, Brian Langer, Meg Larkin, Paul Thompson Art on the Move WA, Holly Story, Liz Williamson, Sara Twigg Patterson Arts Coordinator, Tjala Arts, Amata Anangu Pitjantjatjara Lands SA, Tim Hill, Manager and Angela Hill Art Coordinator, Tiwi Design Winnellie, NT, Annette Seeman, Curtin University, Mary Jose Textile Conservator at The Fabric of Life in Adelaide, Stephanie Radok, John Cruthers, Lyn Mitchell and local craft councils.

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Sat 10am - 1pm. Sun 1pm - 4pm
Admission to the Gallery is free.

Tamworth Regional Gallery is a public art museum, part of an extensive network of regional galleries throughout Australia. It provides a cultural and educational resource for Tamworth and surrounding region through a distinctive program of changing exhibitions, public programs and associated activities.

The Gallery is known for its fibre textile collection of traditional and contemporary works by many of Australia’s leading fibre textile artists and the Tamworth Fibre Textile Biennial. During the past 23 years the continuing development and touring of biennials has provided a sustained focus on the finest and most exploratory aspects of Australian textile practice.

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Tamworth Regional Gallery is proud to present *In the World: head, hand, heart - the 17th Tamworth Fibre Textile Biennial*. The Exhibition continues the tradition, begun in the early 1980s, of exploring innovation and stimulating debate about the diverse nature of contemporary fibre textile practice in Australia. Since its inception, the Biennial has grown to become a curated exhibition that is recognised nationally as the pre-eminent textile exhibition, drawing together the work of Australia’s leading textile artists.

The Biennial aims to include cultural diversity and critical writing about textile practice that explores changing approaches to fibre textile works. Participating artists have been selected from across the country. They work in a variety of art, craft and design practices located in urban and regional areas. Following its opening in Tamworth, the national tour will visit seven galleries in four states.

*In the World: head, hand, heart - the 17th Tamworth Fibre Textile Biennial* has been curated by Adelaide-based curator Vivonne Thwaites. The catalogue essay by the curator reflects the curatorial rationale and integrity of the exhibition and gives important insights into the careful selection and inclusion of the participating artists’ works.

Tamworth Regional Council has been pleased to provide its support for the 17th Tamworth Fibre Textile Biennial. The project is a major one for our Gallery and continues to identify Tamworth as an active contributor to, and beneficiary of, the range and diversity of exciting and challenging touring exhibitions that originate in national, state and regional galleries across the nation.

Council acknowledges, with gratitude, the support of the Australia Council for the Arts, Arts NSW, and Visions of Australia for their support in the development of the exhibition and the national tour. Council also thanks the people who have brought this exhibition together, particularly Vivonne Thwaites, curator; Stephanie Radok, catalogue editor; Lyn Mitchell, catalogue designer; Tamworth Regional Gallery staff; and all the superb artists who have contributed their ideas, their art, and their craft.

I trust that *In the World: head, hand, heart - the 17th Tamworth Fibre Textile Biennial* will inspire, delight, challenge and provoke audiences in Tamworth and across the nation as it tours for the next two years.

James Treloar
Mayor
Tamworth Regional Council
The feeling Paul Carter and Irmina Van Niele refer to is one we have probably all experienced over the last decade. So rapidly have all aspects of human life changed that even as we master new technologies, even newer ones appear.

Art and artists have had to face the same changes, and the same challenges. Traditional artistic media are analogue, human-scaled and refined through hundreds of years of practice. They have depended on the developed application of head, hand and heart - the intellectual and the physical manipulation of the media in which the artist worked - harnessed to communicate not only information, but to connect with others at profound emotional levels.

In less than a generation some old media have given way to digital technologies - the computer, the internet and the world wide web. Communication has certainly been facilitated, but artists have struggled to develop meaningful ways of using these technologies to make art.

Textiles are the oldest and most ubiquitous of humanity’s expressive media. Textiles have been essential to human existence to cover the body, for warmth and for shelter.

They are part of every person’s everyday experience, and many of us have had the pleasure of making clothes and household items for our own use.

This familiarity, and their long shared history with people, is what makes textiles such an effective medium for artists. The fact that they are rooted in the everyday gives them a tremendous advantage. People are not overawed by them in the way they might be by painting, photo-media or computer-generated artforms.

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**17th Tamworth Fibre Textile Biennial In the World: head, hand, heart**

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**I know where I come from; even if we have tried to stay at home, the conditions of life have changed so utterly in this century that we find ourselves strangers in our old house.**


**Collection Liz Williamson**

Floral handkerchief darned by my mother Joan Margaret Williamson during the 1970s.

Cotton and linen
Dimensions variable

Photo: Michal Kluvanek
In selecting works for head, hand, heart I have strived to show the variety of ways in which artists have used fibre/textiles to engage with contemporary concerns. The works address themes as diverse as individuality and identity politics, belonging and our place in the world, gender and sexuality, the environment and the increasing insularity and disconnectedness of much contemporary life.

Contemporary artists have used the intimacy and familiarity of textiles to make some of Australia’s most interesting recent art. I mention in relation to this Biennial Narelle Jubelin’s delicate petit point embroidery which recontextualises some of the key images of Australia’s pioneering past in the light of feminist and post-colonial ideas; Robert MacPherson’s use of found fabrics such as gingham tablecloths and disposal store blankets, over-printed with slang terms, to comment on the disappearance of vernacular language and by extension the dangers of our culture becoming globalised; and Raquel Ormella’s sewn banners and soft sculptures which allude to the appeal of ‘home’, while addressing issues of urban redevelopment and ensuing homelessness.

Collection Liz Williamson
Trousers and tea towel
darned and repaired by my mother
Joan Margaret Williamson during the 1970s
Cotton and linen
Dimensions variable
Photo: Michal Kluvanek

Susanna Castleden
Abandoned (detail) 2005
embroidered work shirts on folding camp table
75 x 102 x 85
Photo: Robert Frith
Textiles have an uncanny knack of drawing in the real world, this is one of their most engaging qualities. I wanted to fill the often refined and carefully neutral space of the contemporary gallery with some of the unruliness of everyday life. I hope people will bring their own experiences of textiles into the gallery, and after interacting with the works, be inspired to produce their own interesting, challenging and creative textile-based work.

Most of all I hope the exhibition demonstrates how important it for us all that we continue being ‘human’ towards one another, that we reach out to connect to those around us - in our families and communities. At this time of massive social change such human connection has become increasingly difficult. But frail, ordinary things like textiles, with their freight of human touch and human feelings, are both a reaching-out, and a reminder of our humanity.

Jean Baptiste Apuatimi and Osmond Kantilla demonstrate the contemporaneity of Indigenous cultural work at Tiwi. The purpose built textile printing workshop at Tiwi Design is run by Osmond Kantilla, a master printer with over 20 years practical experience. Osmond supervises the translation of original artworks onto screens and manages the production of hand-printed fabrics. He has worked at Redback Graphics and Boomali and travelled extensively pursuing new designs. The Jilamara design by Jean Baptiste Apuatimi at Tiwi is derived from body painting.

Beth Hatton
As for man, his days are as grass... (Wool Shears - Second Series) 2004
tussock grass, cordyline, linen thread
88 x 22 x 14
Photo: Ian Hobbs
©Beth Hatton 2004/Licensed by VISCOMY, Sydney 2006

Bede Tungatalem
Tiwi print table cover (reverse)
Tiwi Design, 1988
Pukamani design collaborators
Ray Young and Harold Pukulari
main design Pukamani
5 metres
Collection of Peter Tregilgas
Photo: Michal Kluvanek

Jean Baptiste Apuatimi's Pukamani design prepared with collaborators Ray Young and Harold Pukulari, is the dominant image remaining on the exhibited print table cloth cover. Layers of designs can be seen on this thickly matted cloth from the Tiwi print workshop. No stitching is visible on Naomi Kantjuriny's emu feather shoes and baskets and so they appear to float on the red landscape of Central Australia at the homeplace of Tjala Arts. The mukata or beanies have been made at Ernabella or Pukatja 440kms south west of Alice Springs by women from Anangu Pitjantjatjara Yankunytjatjara Lands.

Ernabella Arts Inc has participated in the Alice Springs Beanie Festival since 2002.
Ernabella is the oldest permanent settlement on Anangu Pitjantjatjara Lands in the remote north west of South Australia. When the art centre at Ernabella began in 1948 thread was spun using the traditional Pitjantjatjara spindle. Today the artists use the same technique to make the thread for the mukata and include dyed emu feathers, ininti seeds and commercial yarn.

Wilma Walker (Ngadigina Babilimbirra) is a traditional owner for the Mossman area of far north Queensland and twines black palm and lawyer cane to make dilly bags (ngakan) reminiscent of those in which children were hidden during mission times.

Julie Gough’s canoe is constructed with blankets, plastic, wire, wool and shells, and references the French artists Lesueur and Petit’s 1807 image Terre de Diemen, navigation, vue de la côte orientale de l’Ile Schouten in journals kept during Baudin’s early voyages around Australia. The shells have been collected from beaches in Tasmania, her homeplace. Raised slightly off the floor on tea tree sticks, the work appears to float between worlds. The artist sees the canoe in relation to journeys beyond the material world and has made the work ‘to honour the proximity of life, culture, memory, particular places in Tasmania and the past in my present’.

To draw attention to the use of blankets in this project, they were significant items in the early days of settlement. Governor King, Sydney, NSW, 21 August 1801 noted the need to manufacture blankets in the early days of colonisation ‘Most of the people who came out here last, and those here before, are totally destitute of blankets, or any bedding.’ A blanket was a valuable item. Both King and Baudin left an extensive number of letters expressing their concern about the treatment of Indigenous people in Australia.

Sandy Elverd’s Numbers Count also refers to the blanket in the early days of settlement and comments on its use to record numbers of Indigenous people at mission sites. It was one item that was given to each Indigenous person on arrival at the mission. Her work is constructed with blankets which have been dyed with eucalyptus leaves, and the bark and flowers of different indigenous plant species.
Other textile works discuss the landscape and our history upon it. **Catherine Grundy**’s intricate laid fabric appliqué and Brazilian dimensional embroidery in stranded cotton on satin begin a discussion about her relationship with her father and the landscapes of the Flinders Ranges and the Coorong remembered from her past. She has mastered her techniques and is able to employ them to give voice to her concerns about the environment. **Beth Hatton** constructs representations of tools with native tussock grasses and introduced plants such as cordylines, using an Aboriginal stitching technique. Redolent with memories of the Australian outback, the works express a vulnerability to the forces of nature. The tool shapes are presented as if unravelling, suggesting impermanence and decay. A masterly control of materials is demonstrated in works by **Sue Mader**. Sue grew up in farming country in Western Australia and much of her connection to place derives from what has been caught in her memory through tasks associated with farm management. Opened-out hessian bags, hand-stitched with jute, coated with lime and titled *Working the fallow, Fallowing and Oats and barley* convey a poignant sense of the earth in that place.

**Petra Meer**, although born in Australia, is able to convey something of the migrant experience of her parents. Inherited iconography of European origin remains in her subconscious and slips through in her forms. Made entirely with recycled fabrics and materials, these pieces are also tokens to the community of ‘unknown others’, those piecing together cultural identities of their own. **Chris De Rosa**’s work is a tribute to her Auntie (Zia Lucia) who was a migrant from Italy to Australia. Like the rose cutting she smuggled into the country hidden in her blouse she has become one of South Australia’s icons. She retained her accent and always remained a kind of outsider, offering her knowledge about plants and food to an ever-growing appreciative Australian audience. On one level *Transplant* 2005, constructed with fabric and paper imprinted with imagery, is a quilt, a series of individual squares each with its own discrete story, on another level, the squares stitched together form a new narrative. The work is a metaphor for other internal journeys.

**Sophie Morris** manipulates plain grey/black blanket, felting and matting it until it becomes a material that is sculptural, malleable into three dimensional forms. The woollen blanket folds, contracts, collapses, expands and responds to gravity and tension. **Barbie Greenshield**’s *Slough* lies like a cast-off skin on the weathered boards of her West Coast home. Made with stiffened and worn grey blankets reminiscent of childhood bedtimes, the artist conflates the ideas of comfort and confinement in this work.
Michelle Nikou’s **Grey gulf** casts an overall droll distillation on the domestic ordinariness of real life, of awkward interpersonal dialogue, of grim loyalty, of silent moments between people. The works are laboriously made of tapestry. The monotony and repetitiveness of the daily rituals of life are strongly evoked. From another vantage point Michelle is asking the viewer to consider these everyday objects in relation to one another, as a group of odd forms, classified and categorised.

Toby Richardson collects old and used mattresses during council hard rubbish days. **Unknown, Brooklyn Park 5032** is an almost life-sized representation of a once glorious gold mattress, photographed in such detail that we see each thread. The mattress is now torn and weathered, stained from years of use. The work has a regal aura but a deposed grandeur.

Irmina van Niele knits with recycled plastic bags. One of the five elements in the work titled **Carrying loss** is an amalgam of child’s singlet and bag, here past, present and future intertwine, are knitted together. Her works are part of an investigation about human belonging in the world and the experience of displacement.

Liz Williamson draws inspiration from the raw material of darned items resonant with memories - the work trousers, the floral hanky, the jumper and tea towel - each lovingly darned. These items could have been thrown away and society today would wonder at the care and attention of these ‘mends’, Liz then draws on her highly developed weaving skills to depict and celebrate each darn taking an artist’s view of the wonderful abstract qualities of the darns.

Rosemary Whitehead’s celebration of the rag rug is aptly partnered with a wooden clotheshorse. The poem etched into the wood of the rack lifts the work into another realm. The artist knitted the edges when pregnant with her daughter incorporating old school uniforms, her mother's tights, scraps from her first sewing projects and remnants from the local dressmaker. The rug is a poem to aspects of the artist’s life.

Liz Williamson

Michelle Nikou

Rosemary Whitehead

Toby Richardson

Irmina van Niele

For more information, please visit [www.hamiltonavenuemuseum.com.au](http://www.hamiltonavenuemuseum.com.au)
My recent work explores the legacy of white settler culture in Australia, engaging with issues of 'whiteness' and considering 'an ethics of decolonisation' as put forward by Deborah Bird Rose.

I have been collecting pearl shell buttons for a few years, not in terms of finding rare or highly crafted examples but more with an interest in the infinite variety of their simple functional forms and luminous colour. A disc cut from shell with two or four drilled holes. Some are thick cut, some wafer thin, the holes precisely cut or hand drilled and off centre. Many are deeply lustrous while others are white like bone. They can be heavy and cold in your hand or light, like flakes of shimmering light. Many retain bits of cloth and the thread used to sew them, while others are still stitched in rows on card just as they were sold decades ago.

Through the buttons I became interested in the pearl industry in Broome and read 'The White Divers of Broome' by John Bailey, a story about the development of the pearl industry through the exploitation of Indigenous and Asian labour, and an experiment in introducing white labour that in Bailey's words 'exposed in a stark way issues relating to the Australian identity and racial attitudes towards Asia'.

Prior to the Second World War 80% of the world's pearl shell came from 400 luggers working out of Broome. This industry was built on the labour of local Indigenous people and later on that of Chinese, Japanese, Koepanger, Malay and Manila men. The work was dangerous and hundreds of men died, from beri-beri, from diver's paralysis or from drowning. The pearl shell buttons used to adorn and fasten the clothes of ordinary people were the product of an exploitative and racist industry that made a few whites extraordinarily wealthy.

In this work pearl shell buttons are used as both material and metaphor. To stay warm in their cumbersome diving suits as they collected shell in the deep cold waters off Broome, divers wore under-trousers sometimes made from old blankets. This pair of trousers covered with pearl buttons shimmers like the sea. Its weight would drag a man down to his death rather than keeping him warm. Now it hangs on the back of a chair, a silent reminder of the past.
The super phosphate came in dense hessian bags which were gathered upon the completion of cropping, methodically washed, unpicked and restitched to size, then coated with lime to use as interior walls for their home. This body of work is also made with recycled materials. The washed hessian bags are unpicked and re-stitched with the repetitiveness of this task reflecting the narrative of unfolding family nurturing and commitment, duty and responsibility, resilience and diversity.

Working the Fallow, 2004/05
hessian bags, hand stitched with jute, coated with lime
59 x 225 cm

‘Open Space’ unfolds a story of man, intuitively and resourcefully working the land to make a home for his family. It reflects on memory, referencing a story of generational German migration as told by a family member. It is about the integration of earth, home and human conditions of the mid 30s on 700 acres of virgin land in the Great Southern region of Western Australia. It is where the family traditionally worked the land, aided by horse drawn ploughs to sew crops of wheat, oats and barley, and spread super phosphate.

The stitched bags and their many coatings of lime allude to the precariousness of life and the relationship of man to the land and to his home. It is to honor this silent place in time, remote and isolated where the environment and nature merge with the skills of the land and the handmade.
There are spaces between dominant cultures. They are inhabited by those of us who do not have a strong and ongoing connection to our country of origin. Existing in these spaces relies heavily on borrowing cultural identity from others and reusing small amounts of remembered cultural knowledge.

Often this is a temporary place to exist until we are able to piece together and re-establish our connection to our ‘own’ culture. But just as often we remain in this isolated space, where our cultural identity is sourced from a dominant culture to which we have little meaningful connection. Without first initiating the search to strengthen our own cultural links, our sense of belonging within communities remains inhibited.

These figurative forms carry stories that mark my own search for cultural identity as a first generation Australian with German heritage.

They are the first two works in a series of four, where each work is tied to the next with the lines of a short poem written by my grandfather Robert Selke; a man I never knew.

Made entirely with recycled fabrics and materials, these pieces are also tokens to the community of unknown others who are piecing together cultural identities of their own.

Kreuz, (Cross) records the beginning points of my story and alludes to the complexity of a life being lived.

The wartime buttons of brown, the red thread, the reused fabric and the swastika are visual clues to stories of war, but the swastika is represented here in reverse which contradicts this meaning and links it to that of an ancient feminine symbol, oriented in the cycles of life and universal forces; the seeding of plants and lives, the orbiting of planets around the sun. References to war are countered by the balancing images of life and growth; such is the paradox inherent in my own story.

Kreuz (Cross) 2004
Manch’ schöne Stunde birgt die Einsamkeit...
(Loneliness holds many a beautiful hour...)
Einsamkeit (Loneliness) - Selke
48 x 45 x 17.5
worn dressing gown fabrics, buttons, cotton wadding and thread
Photo: Uffe Schulze
There are spaces between dominant cultures. They are inhabited by those of us who do not have a strong and ongoing connection to our country of origin. Existing in these spaces relies heavily on borrowing cultural identity from others and reusing small amounts of remembered cultural knowledge. Often this is a temporary place to exist until we are able to piece together and re-establish our connection to our ‘own’ culture. But just as often we remain in this isolated space, where our cultural identity is sourced from a dominant culture to which we have little meaningful connection. Without first initiating the search to strengthen our own cultural links, our sense of belonging within communities remains inhibited.

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These works originated over several years, some as individual pieces and others belonging in pairs or small groups. They are, in simple terms, a meditation on the grey zone - neither light nor day, black or white, happy or sad. The grey is a colour through which ‘things’ (all things) are seen through and the forms and text evoke a secondary meaning. This work incorporates the habit of ‘covering’, it is meant to be an underlying sub-text of the work, similar though different to its emphasis in the works of Christo.

Imagination is the best tool for viewing these works, remembering they were not intended to mean any one thing to all people.
There’s a saying that ‘one person’s trash is another’s treasure’.

Throughout the year the suburban streets of Adelaide are littered with people’s unwanted goods awaiting their council’s hard waste collection. Streets that were previously tranquil erupt with commotion as neighbours and strangers fossick through trash in search of treasure.

As a photographer I document everyday life. I’m intrigued by things others consider mundane, I’m interested in everyday objects and customs, my camera allows me to uncover their stories and messages. For the past year this desire has seen me documenting people’s hard waste. In so doing I became interested in remnants of everyday life, particularly discarded mattresses. These objects bear the traces of intensive use, they show the imprints and marks of the life for which they had a function. They are individually stained with their owner’s sweat and urine, each mattress has its own unique signature that distinguishes it from any other mattress.

I photograph the mattresses as they lie amongst the hard waste, and then ask for permission from the owner(s) if I can take their mattress to my studio to photograph on transparency with my large format camera. Once the images are shot and scanned at a high resolution I’m able to print the mattresses at their actual size on etching paper. This work captures the remarkable individuality of each mattress, in their fabric design, age and history. They fuse image with texture; some are stunningly decorative; others rich with colour. More than half of the sixty mattresses I have shot come with a story from their donors, in many cases random comments made during a chat on the doorstep as I attempted to acquire my subjects. These narratives permit the viewer entry to this body of work, considering one’s own ‘mattress story’ – because we all have one.
The processes of ageing, wearing, deterioration, shape changing, the endlessness of energy and movement, the manner wherein organic and inorganic intertwine, become as one and reinvent form.
Perhaps on the ocean’s edge, the littoral, this is most visible. Minutiae and discreet, stained and holed. Embracing gravity, washed over and singing through worn paths, the Alchemist’s mirror of salt and stone reflects my face.
"Heritage (salt rising)" refers to the issue of salinity, one of the greatest environmental threats facing Western Australia’s agricultural areas. Seen from the air, the patterns of scalded land in the southern wheat belt reaching out from cleared watercourses and soaks, are strangely beautiful - yet deadly. Not only is the land rendered useless for agriculture, but most of the indigenous plants and animals that evolved together in those extreme places are gone, and some are threatened with extinction as increasingly their habitats are lost. Despite warnings from the earliest settlers and from the Nyoongar people that wholesale clearing caused salt to rise, successive government policies continued to reward clearing for agriculture in more and more marginal areas.

Lives have been lived and hearts have been broken as the salt keeps rising on the land.

"Heritage (salt rising)" employs the image of a nineteenth century fan as a pattern for the patina of salt across the land. The heritage of European settlement is written clearly on the landscape. The human and natural worlds are not divisible, and we can no longer live in the world as if they are.

The work is not intended to be simply didactic, however. Rather it is offered as a point of contemplation on the complexity of our relationship to the natural world, especially our connection to this place, Australia. Plants gathered from the south west of WA are cooked up for dyes to imbue the work with a sense of place. Using salt from natural salt lakes in the great Southern district of WA attests to the adaptability of ecosystems over time.

The elements of my work are sparse, pared back to essentials, but chosen and placed—just so—to lead the viewer from a point of familiarity to the contemplation of their own place in the world.

Heritage (salt rising) 2006
found blanket, plant dye, salt and acrylic binder medium
160 x 145, diptych
Photo: Victor France

HOLLY STORY
This print table cover was purchased by Peter Tregilgas in 1988 from the artist’s print workshop table in late 1988 on a visit to the Melville Islands with Vince Copley.

This fabric is from the working environment of the Tiwi Design silkscreen workshop. It shows the many layers of designs printed over the years by Bede Tungatalum and others. Pukumani is the main design showing. Pukumani is the name of a Tiwi Mortuary ceremony involving many traditional designs.

Bede Tungatalum
(Ampuruwaiuah),
Skin Yarinapinila
(red ochre),
Language Tiwi,
Country Murnupi

Tiwi print table cover, Tiwi Design, 1988
Pukumani design collaborators
Ray Young and Harold Pukulani
various overlayed designs,
main design Pukumani
5 metres
Collection of Peter Tregilgas
Photo: Michal Kluvanek
All my work investigates human belonging in the world, geographically, linguistically, culturally and psychologically, including the experience of displacement and cultural ambivalence. Questions continually arise around notions of transience, memories, loss and cultural baggage.

Since 2000, my material focus has been increasingly on ubiquitous cultural ‘throw-outs’, or ‘leftovers’, including found, used, unwanted plastic supermarket bags. In the present reality of being in the world, lost memories are everywhere present in the superficial material of indifferent mass production, and felt as absence.

My construction techniques reference skills acquired as a child in the Netherlands, and ‘carried across’. They form part of my own cultural ‘baggage’ and are in a sense ‘nomadic’.

Carrying Loss (5 elements) 2006
found plastic shopping bags,
cut and knitted

total installation space 350 x 200

Photo: Michal Kluvanek

IRMINA VAN NIELE
Wilma Walker is a senior traditional owner for the Mossman area and a respected elder with a depth and breadth of cultural knowledge. She is one of few senior Aboriginal women who continue to twine black palm baskets in the traditional method.

For many years Walker has promoted her culture, particularly with the teaching of twining at TAFEs, Universities and schools.

When she was a very young child Walker’s grandmother hid her in a dilly bag when the policeman came to take the children away. Subsequently her early childhood remained more or less traditional, and she remembers the ‘mission time’ when blankets and clothes were distributed to Aboriginal families gathered at the Daintree Mission at Mossman Gorge. Three of Wilma’s own children were removed from her by mission authorities when she was living at Daintree.

The conical ‘ngakan’ were used for food collection, storage, the leaching of poisons (from seeds) in fresh running water and to carry personal possessions. Larger versions lined with soft paperbark were used to carry babies.

Wilma began to weave baskets as an adult drawing on her memory of old times. She taught herself traditional weaving techniques by remembering the baskets her family used to make and her story about being hidden.
This land inspires reverence. It arrested and quieted me. All was silent but the birds and the breeze. I lay in the sand drawing desert oak cones under the darkening sky and listening to the quietly magnificent wind in the Casuarinas. That simultaneous hush and reverberation, the high and low thrum of desert breath through the jointed needles. I felt like the earth was exhaling and I was truly breathing in the world.

In May 2005 funded by Birds Australia Ilka travelled to the edge of the Tanami Desert to produce work about Newhaven Reserve.

These works come from time spent truly in the world. They record the coast and then the desert. The edge and the centre. Shoreham Beach is often covered in dry sea grass. I walked the tide line collecting stems coated in the calcium deposits of sea creatures. Then I sat under the cliff weaving and listening to the sea. In the studio the sea grass joined with other treasures. Shell buttons collected from my nannie’s button tin, my grandma’s jars, the Muslim markets in old Delhi and op-shops all over Victoria. I handspun tassels like seaweed or weathered sailing rope caught in the rocks. To accompany the precious I added silver leaf and silver disks and twigs made by my friend Nicky Hepburn.

At Newhaven Reserve I looked out in awe over the spotted land. Spinifex, Salt Bush and Mulga on red-ochre soils. A great pattern in macrocosm. In the mornings I braved the flies and went out looking. There were Budgerigar feathers in the litter of lost leaves by the camp. I found superb contrast and richness everywhere. White ghost gums against the rust range. Black crows against the round blue sky. Glossy red bat-wing coral seeds in the dust. Petrified insects in the stopped swell of the still dry salt lake. There were little tracks between the grasses all over the red dunes left by small birds, hopping mice, lizards, and snakes. A palimpsest of paths, and a tail of fine, shining threads tacking across the sand recording a procession of caterpillars.

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Desert Life (under, inside, all around…) 2005/06
spinifex, budgerigar and other feathers, thread, silk, paper, camel hair, cloth
installation dimensions variable (components 3 cm-10 cm in diameter)
Photo: Terence Bogue
Head-dress for my daughter 2001
wooden clothes horses, text, textile
work knitted from natural and man-
made fabrics (395 x 85), inspired by
a poem written by Sappho for her
dughter circa 600 BC (translation by
William Barnstone, Greek Lyric
Poetry, 1967)

I think Sappho’s words about colour,
play, family and flowers still ring true
in this world. Also I like making
waves and magic carpets. Humankind
wouldn’t have had flight without
flowers and textiles.

This piece was a long time in the
making. I started knitting the edges
when I was pregnant with my
daughter - incorporating old school
uniforms, my mother’s tights, scraps
from 1st sewing projects and
remnants from the local dressmaker.
I discovered the poem when we
moved to Kangaroo Island to estab-
lish a home, garden and studio after
many years of travelling. Then when
my daughter decided to leave home to
go to school at 14 the central panel
was created to complete the piece then
mounted on the clothes horses.

My mother always said that in her
youth she was exceedingly in fashion-
wearing a purple ribbon looped in her
hair. But the girl whose hair is yellower
than torchlight need wear no colorful
ribbons from Sardis but a garland of
fresh flowers.

Photo: John Hollingshead
‘Domestic Damask’ references the various layers embedded in domestic linens and textiles; the time, skill and visual involved in their making, embroidering, embellishment, storage, caring, use, cleaning, preparation, pressing and repair. Marks, stains, patches, repairs, stitches and darns transform the original, overwhelming patterns to create another. Domestic textiles from historical collections and my family home are reinterpreted in damask weave structures with contemporary Jacquard technologies. Love, care, skill and patience are all recorded in both the making and repair.

Floral, Domestic Damask series 2005
Sweater, Domestic Damask series 2005
Teatowel, Domestic Damask series 2005

Liz Williamson

Floral, Domestic Damask series 2005
Jacquard woven textile
cotton and linen
66 x 70
Montreal Centre of Contemporary Textiles, Canada

Sweater, Domestic Damask series 2005
Jacquard woven textile
cotton and linen
66 x 67 cm
Montreal Centre of Contemporary Textiles, Canada

Teatowel, Domestic Damask series 2005
Jacquard woven textile
cotton and linen
66 x 70
Montreal Centre of Contemporary Textiles, Canada

Photo: Ian Hobbs.
List of Works - The 17th Tamworth Fibre Textile Biennial
Chris De Rosa

Transplant 2005
fabric, paper, etching, linocut, digital inkjet, embossing
115 x 115 cm
1959 born Adelaide, South Australia
1982 Diploma, North Adelaide School of Art

Recent Solo Exhibitions
2005 Thingscapes, Adelaide Central Gallery
2002 Promenade Gallery, Flinders Medical Centre

Recent Group Exhibitions
2004 Open Borders, Penny's Hill Winery, McLaren Vale, SA
2004 Swan Hill Print and Drawing Award, Swan Hill, Victoria
2003 Distant Voices, RMIT Gallery, Melbourne

Collections
Whyalla City Council, private collections

Jean Baptiste Apuatimi
(Jeannie), Skin Japajapunga (march fly), Dance Marlawu (buffalo), Country Tiwi
Jkamara (body painting design)
1999 lightweight cotton and permaset fabric inks
4000 x 105
1940 born Bathurst Island
Jean is the most renowned fine artist at Tiwi Design on Bathurst Island.

Recent Solo Exhibitions
2006 Tenth Solo, Aboriginal and Pacific Arts, Sydney
2005 Mirripaka Wings (Salty Water), Raft Artspace, Darwin
2001 Sutton Gallery, Melbourne

Recent Group Exhibitions
2005 Aboriginal and Oceanic Art Fair, Sydney
2003 Wangatunga Jkamara, Raft Artspace, Darwin

Collections
Australian National Gallery, National Australia Bank, Art Gallery of South Australia, Museum of Victoria, National Gallery of Victoria, Museum and Art Gallery of the Northern Territory, Artsbank, Parliament House, Canberra and other major collections

Jean De Rosa

Transplant 2005
fabric, paper, etching, linocut, digital inkjet, embossing
115 x 115 cm
1959 born Adelaide, South Australia
1982 Diploma, North Adelaide School of Art

Recent Solo Exhibitions
2005 Thingscapes, Adelaide Central Gallery
2002 Promenade Gallery, Flinders Medical Centre

Recent Group Exhibitions
2004 Open Borders, Penny's Hill Winery, McLaren Vale, SA
2004 Swan Hill Print and Drawing Award, Swan Hill, Victoria
2003 Distant Voices, RMIT Gallery, Melbourne

Collections
Whyalla City Council, private collections

Aadje Bruce

Never, never, never give up 2005
knitted recycled wool, old shoelaces, gift wrapping, string, etc.
84 x 136 – overall size 165 x 200
Photo: Michal Kluvanek
1934 born Holland
1957 BA Rietveld Academie, Amsterdam
1990 BA Curtin University
1995 MA Curtin University

Recent Solo Exhibitions
1997 Repetition, Artplace, Perth
1996 Domestic Bliss, Artplace, Perth

Selected Recent Group Exhibitions
2003 BankWest Contemporary Art Prize, PICA
2002 Love Your Work: 30 Years of Fremantle Arts Centre, Fremantle
2001 Home is where the heart is, University of South Australia Art Museum and touring
1999 Rebirth: WA women celebrating a century of change, Moore’s Bldg, Perth
1997 Plastic Fantastic, Museum of Contemporary Art, Sydney
1996 Adelaide Biennial of Australian Art, Art Gallery of South Australia
Out of Australia, Perth Institute of Contemporary Arts

Collections
Art Gallery of WA, University of WA, Edith Cowan University, Royal Perth Hospital, Holmes à Court collection, Bunbury Art Gallery, Industrial Relations Court, Australia, Sir James and Lady Cruthers, Central Metropolitan College of TAFE, Gomboc Gallery, private collections in Holland, USA, Indonesia and Australia

Jean Baptiste Apuatimi
(Jeannie), Skin Japajapunga (march fly), Dance Marlawu (buffalo), Country Tiwi
Jkamara (body painting design)
1999 lightweight cotton and permaset fabric inks
4000 x 105
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Recent Solo Exhibitions
2006 Tenth Solo, Aboriginal and Pacific Arts, Sydney
2005 Mirripaka Wings (Salty Water), Raft Artspace, Darwin
2001 Sutton Gallery, Melbourne

Recent Group Exhibitions
2005 Aboriginal and Oceanic Art Fair, Sydney
2003 Wangatunga Jkamara, Raft Artspace, Darwin

Collections
Australian National Gallery, National Australia Bank, Art Gallery of South Australia, Museum of Victoria, National Gallery of Victoria, Museum and Art Gallery of the Northern Territory, Artsbank, Parliament House, Canberra and other major collections
Susanna Castleden
Abandoned 2005
embroidered work shirts on folding-camp table
75 x 102 x 85
Represented by Galerie Düsseldorf, Perth
1968 born London, UK
1977 moved to Australia
2002 MA, Curtin University
2003 Coordinator Printmedia, 2006 Department of Art, Curtin University

Recent Solo Exhibitions
2004 Souvenir, Galerie Düsseldorf, Perth
2003 Lexical Traversing, Fremantle Arts Centre

Recent Group Exhibitions
2005 Art on Paper Award, Hazelhurst Regional Gallery, NSW
2005 The Place Where Three Dreams Cross, Plimsoll Gallery, Hobart
2005 ShelfLife, Galerie Düsseldorf, Perth

Collections
University of Western Australia, Edith Cowan University, Royal Perth Hospital, BankWest, City of Fremantle, Artbank and others

Sandy Elverd
Numbers Count 2005
woollen blankets, eucalypt dyes, red woollen thread
blanket roll 16 metres
1960 born Adelaide, South Australia
1993 BA, University of South Australia
1998 Graduate Diploma, Community Cultural Development
2002 inaugural Camden Head Pilot Station residency, NSW
2005 Helpmann Academy residency at Sanskriti Kendra, New Delhi
2006 BA, South Australian School of Art, UniSA

Recent Group Exhibitions
2002 Intertwine, Adelaide Festival of Arts
2001 Weaving the Murray, Centenary of Federation exhibition, Art Gallery of South Australia and Prospect Gallery

Ernabella Arts Inc
Tjunkuya Tapaya
Boiled crown Mukata 2005
hand spun and commercial yarn
Emu feather top knot, 2005
hand spun and commercial yarn

Malpiya Davey
Flash beanie 2005
commercial yarn, beads and emu feathers

Yilpi Marks
Mukata Papatjara (Puppy Beanie) 2005
handspun wool and ininti seeds

Nungalika Stanley
Bird Mukata
2005
traditional hand spun yarn and ininti seeds

Malpiya Davey
Mukata (Beanie Surprise) 2005
hand spun and commercial yarn

Yilpi Adamson
Mukata 2005
hand spun and commercial yarn, ininti seeds and dyed emu feathers

Nungalika Mukata
Lizard top
handspun wool

Nungalika Stanley
Mukata bird commercial yarn

Tjunkuya Tapaya
Mukata Crazy

Tjunkuya Tapaya
Mukata

Helen Fuller
PAINT rags 2006
plastic baskets, recycled rags, polyester ribbon, safety pins
dimensions variable
Worped 2006
oil on canvas
103 x 152

Helen Fuller is represented by Helen Maxwell Gallery, Canberra, Sullivan + Strumpf, Sydney and Watson Place Gallery, Melbourne
1949 born Adelaide, South Australia
1994 MVA, South Australian School of Art, University of South Australia

Recent Solo Exhibitions
2006 Cinnabar, Watson Place Gallery, Melbourne
2005 Helen Fuller, Sullivan+Strumpf Fine Art, Sydney
2005 Gingham Grids, Helen Maxwell Gallery, Canberra
2004 Dinnd Patterns, Watson Place Gallery, Melbourne
2004 White Elephant Black Sheep, Prospect Gallery, Adelaide

Recent Group Exhibitions
2006 Writing a painting, SASA Gallery, University of SA
2004 From The Ephemeral To The Eternal, University of SA Art Museum, Adelaide
2002 Installation Stills, Centre for Contemporary Photography, Melbourne

Collections
Art Gallery of South Australia, Australia National Gallery, Flinders University Art Collection, National Gallery of Victoria, Queensland Art Gallery, Sir James and Lady Cruthers Collection and others
**Julie Gough**

Navigator 2006
blankets, shells, wire, plastic, wood, string
27 x 53 x 285

Historical image:

Reproduced courtesy State Library of Tasmania.

Julie Gough is represented by Gallery Gabrielle Pizzi, Melbourne.

1965 born Melbourne, Victoria
1978 at North Adelaide School of Art
1973 BA Music Librarianship, University of Durham, UK
1975- studied sculpture and textiles at North Adelaide School of Art, Adelaide.
1976- PhD, Queensland College of Art, Griffith University, Brisbane
1981- College of Fine Art, Sydney
1993 BA, Curtis University
1994 BA, University of Tasmania
1997 Gordon and Anne Samstag International Visual Arts Scholarship
1998 MVA, Goldsmith’s College, University of London
2001 PhD, University of Tasmania

Recent Solo Exhibitions
2005 Emblems of Mortality, College Gallery, QCA, Brisbane
2005 Eupnea Anatomy, Project Gallery, QCA, Brisbane

Recent Group Exhibitions
2004 Temperature: Contemporary Queensland Sculpture, Museum of Brisbane
2002 Boundless, Art Gallery of Western Australia, Perth

Selected Recent Group Exhibitions
2006 -2001 and Art Gallery and touring
2000 15th Tamworth Fibre Textile Biennial, Tamworth and touring
2002 Fabrication(s) of the Postcolonial, Wollongong University
2002 Transition & Resilience, JamFactory, Adelaide
2000 Croft From Scratch - 8th Croft
-2001 Triennial, Frankfurt Museum für Angewandte Kunst; Art Gallery of South Australia
1999 Thylacine, Tasmanian Museum and Art Gallery, Hobart

Collections
National Gallery of Australia
National Gallery of Victoria, Art Gallery of Western Australia, Flinders University, Art Museum, Powerhouse Museum and others

**Barbie Greenshields**

Slough 2005
woollen blankets, thread
2 x 1.4 m

1957 born South Australia
2000 MFA Centre for the Arts, University of Tasmania, Hobart
2005 PhD, Queensland College of Art, Griffith University, Brisbane

Recent Solo Exhibitions
2005 Emblems of Mortality, College Gallery, QCA, Brisbane
2005 Eupnea Anatomy, Project Gallery, QCA, Brisbane

Recent Group Exhibitions
2004 Temperature: Contemporary Queensland Sculpture, Museum of Brisbane
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Selected Recent Group Exhibitions
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2000 Croft From Scratch - 8th Croft
-2001 Triennial, Frankfurt Museum für Angewandte Kunst; Art Gallery of South Australia
1999 Thylacine, Tasmanian Museum and Art Gallery, Hobart

Collections
National Gallery of Australia
National Gallery of Victoria, Art Gallery of Western Australia, Flinders University, Art Museum, Powerhouse Museum and others

**Catherine Grundy**

Draw me a gumtree (River Murray Gums) 2006
Stumpwork, stranded cotton on satin rayon thread on polyviscose diameter 28 cm

1944 born Murray Bridge, South Australia
1963- at North Adelaide School of Art, Adelaide.
1973 BA, Music Librarianship, University of Rochester, New York
1975- BA, University of Durham, UK
1996 Teachers Certificate in Brazilian Dimensional embroidery

Recent Solo Exhibition
1994 Milkway, staff exhibition, South Australian School of Art, UniSA, Underdale

Recent Group Exhibition
1994 Milkwyn, staff exhibition, South Australian School of Art, UniSA, Underdale

Selected Collections
National Gallery of Australia, Tasmanian Museum and Art Gallery, Museum and Art Gallery of the Northern Territory, Powerhouse Museum, Queensland Art Gallery, Art Gallery of Western Australia

**Beth Hatton**

As for man, his days are as grass...
(Kangaroo Riff) 2003
tussock grass, cordyline, linen thread, wood, wire, kangaroo skin offcuts, emu feathers
65 x 157 x 20
© Beth Hatton 2003/Licensed by VISCOPY, Sydney 2006

As for man, his days are as grass...
(Tasmanian Tiger Trap) 2003
tussock grass, cordyline, linen thread, wood
30 x 180 x 31
© Beth Hatton 2003/Licensed by VISCOPY, Sydney 2006

As for man, his days are as grass...
(Wood Shears - Second Series) 2004
tussock grass, cordyline, linen thread
88 x 22 x 14
© Beth Hatton 2004/Licensed by VISCOPY, Sydney 2006

1943 born Saskatchewan, Canada
1978 College of Fine Art, Sydney
1982

Recent Solo Exhibitions
2004 Selection, Cowra Art Gallery; Museum of Brisbane
2003 Selection, Canberra Museum & Gallery

Recent Selected Group Exhibitions
2002- Wild Nature, JamFactory
2005 Gallery, Adelaide and touring
2002 -2004 Fabrication(s) of the Postcolonial, Wollongong University
2002 Transition & Resilience, JamFactory, Adelaide
2000 Croft From Scratch - 8th Croft
-2001 Triennial, Frankfurt Museum für Angewandte Kunst; Art Gallery of South Australia
1999 Thylacine, Tasmanian Museum and Art Gallery, Hobart

Selected Collections
National Gallery of Australia, Tasmanian Museum and Art Gallery, Museum and Art Gallery of the Northern Territory, Powerhouse Museum, Queensland Art Gallery, Art Gallery of Western Australia
Glenys Hodgeman

Blew Willow - Gift Tease 2006
90 x 70 x 12
Photo projection – pergamo image
Glenys Hodgeman is represented by
Felicity Johnston Gallery, Perth
1964 born Adelaide, South Australia
2001- MVA, Goldsmiths College,
2002 University of London, London
2001 Gordon and Anne Samstag
International Visual Arts
Scholarship
Recent Solo Exhibitions
2005 Wrapped, Two Cubes,
JamFactory Gallery, Adelaide
2004 Gifthorse, JamFactory Gallery,
Adelaide
Recent Group Exhibitions
2006 Past and Presents,
Felicity Johnston Gallery, Perth
2005 Drawn Out, Perth Institute of
Contemporary Art, Perth
1986 coton drill and permaset fabric ink
4000 x 115
1966 born Melville Island, Northern
Territory
Recent Exhibitions
2002 Telstra National Aboriginal and
Torres Strait Islander Art Award,
Darwin
2000 Tiwi Textiles Translating
2001 Tradition, London Printworks
Trust, UK
1999 Framed Gallery, Darwin
Collections
Powerhouse Museum, Sydney,
University of Wollongong, NSW, Art
Gallery of South Australia,
Queensland University of
Technology, Northern Territory,
University, numerous private and
commercial commissions.

Naomi Kantjuriny
(Kantjuri),
Language
Pijantjatjara,
Community Amata,
Region Anangu
Pijantjatjara Lands,
South Australia,
Mother’s Country
Kunumata (Ili-Wild Fig),
Dreaming Ili –
Wild Fig (Father’s Dreaming)
Feather basket 2005
36 x 31 x 28
emu feathers and rafia
Two Feather baskets 2006
36 x 31 x 28
emu feathers and rafia
Feather shoes 2006
15 x 16 x 130
emu feathers and rafia
1944 born Victory Downs, South
Australia
Recent Group Exhibitions
2005 Anangu Backyard: the art of
-2006 storytelling, Adelaide Festival
Centre, Artspace
2005 Miynakul Art: emerging artists from
Amata, Indigenart,
Fremantle
2005 Miynakul Arts, Art Images,
Adelaide
2005 Waku Kunpu: Strong Story,
Bandigan Art, Sydney
2004 Looking after country: Manta
Atunymankunytja,
Flinders University Art Museum,
Adelaide
2004 Desert Dixie, Gallery
Gondwanak, Alice Springs
2004 Telstra National Aboriginal and
Torres Strait Islander Art Award,
Darwin
Collections
National Gallery of Australia, Art
Gallery of South Australia, Art
Gallery of Western Australia,
Queensland Art Gallery, Tasmanian
Museum and Art Gallery and others.

Kay Lawrence AM
No work for a white man 2005
installation of wooden chair, blanket,
undertrousers and photograph by
Michal Kluvanek model Tadashi
Nakamura
excerpt from Whitework 2005
dimensions variable
1947 born Canberra, ACT
1965- Dip Art, South Australian
1968 School of Art
1977- Studied Tapestry Weaving,
1978 Edinburgh College of Art, UK
1988 Major Tapestry Weaving
Commission, Parliament
House, Canberra
2002- Head, South Australian School
2006 of Art
Recent Group Exhibitions
2004 Fabrics of Change, Faculty of
Creative Arts Gallery,
University of Wollongong,
NSW, Flinders University City
Gallery Adelaide
2004 Material Culture, Australian
National Gallery, Canberra
2002 Weaving the Murray, Art
Gallery of SA and Prospect
House, Canberra
1999 Close Ties, Kay Lawrence and
Marcel Marois, Uni of
Queensland Art Museum
Collections
National Gallery of Australia, Art
Gallery of South Australia, Art
Gallery of Western Australia,
Queensland Art Gallery, Tasmanian
Museum and Art Gallery and others.

Sue Mader
Working the Fallow, 2004/05
hessian bags, hand stitched with jute,
coated with lime
59 x 225 cm
Following 2004/05
hessian bags, hand stitched with jute,
coated with lime
50 x 225 cm
Oats and Barley, 2004/05
hessian bags, hand stitched with jute,
coated with lime
60 x 18cm
All works from the Open Space series
1950 born from the West Midland Western
Australia
2004 BA, School of Art, Edith
Cowan University, WA
2006 MA, School of Art, Edith
Cowan University, WA
Solo Exhibition
2005 Open Space, Hall Gallery,
Fremantle Art Centre
Recent Group Exhibitions
2004 Murdoch Community Hospice
Art Exhibition
2004 String me a Story –
SpECtrUm Project Space
Petra Meer

Kreuz (Cross) 2004
Manch’ schöne Stunde birgt die Einsamkeit...
(Loneliness holds many a beautiful hour...)
Einsamkeit (Loneliness) - Selke
48 x 57 x 16
worn dressing gown fabrics, buttons, cotton wadding and thread
Mutter (Mother), 2004
...Flüchte hinein, nimm mit Dein wahres Wesen!
(...Flee into it, take with you your true being!
Einsamkeit (Loneliness) - Selke
58.5 x 37 x 34
worn dressing gown fabrics, buttons, cotton wadding and thread
Accompanying poem written by my grandfather Robert Selke (circa 1930/40)
Einsamkeit
Manch’ schöne Stunde birgt die Einsamkeit
Flüchte hinein, nimm mit Dein wahres Wesen!
Und Deine Seele wird genesen
In dem Gedanken an die Ewigkeit
Loneliness holds many a beautiful hour
Flee into it, take with you your true being!
And your soul will be healed
In the thought of eternity
1965 born Kiama, New South Wales
1992 BA, Charles Sturt University, NSW
1989 BA, Southern Cross University, NSW

Selected Solo Exhibitions
1996 Natal, Salamanca Arts Centre, Hobart, Tasmania
1995 Face, The Moonah Arts Centre, Hobart, Tasmania

Selected Group Exhibitions
2005- Woven Forms, Object
2007 Galleries, Sydney NSW and touring
2005 Art & the Sacred & Tasmania, Schoolhouse Gallery, Hobart

Sophie Morris

Fold 2005
felt and darn dimensions variable
Envelope 2005
2 elements
felt and darn dimensions variable
Enclose 2005
3 elements
felt and darn, silk edgings dimensions variable
1985 born Perth, Western Australia
2005 Bachelor of Arts, Curtin University
2006 completing Honours, Curtin University

Recent Group Exhibitions
2005 Curtin Degree Show, Curtin University
2005 MATEReality, Moores Bldg, Perth

Collections
Katherine Kalaf Gallery, Perth

Michelle Nikou

Grey Gulf 1997-2002
12 elements
mixed material, dimensions variable
Michelle Nikou is represented by Greenaway Art Gallery, Adelaide and Darren Knight Gallery, Sydney
1967 born Adelaide, South Australia
2005 MVA, South Australian School of Art, University of SA

Recent Solo Exhibitions
2005 Greenaway Art Gallery, Adelaide
2004 Darren Knight Gallery, Sydney

Selected Group Exhibitions
2006 Imagine..., Heide Museum of Modern Art, Melbourne
2005 Mentari/Meritare, Contemporary Art Centre of South Australia, Adelaide
2005 ARCO, International Art Fair, Madrid, Spain
2004 2004, National Gallery of Victoria, Melbourne

Collections
University of South Australia Art Museum, Art Gallery of South Australia, National Gallery of Australia, Clo Fleiss Collection (Paris), Gigi and Josef Fainas Collection (Geneva), private collections

Toby Richardson

Unknown, Brooklyn Park 5032 2005
image size 170 x 130
Giclée print on etching paper
from the series Singles, Couples and Queens
1966 born UK/England
1993 BVA South Australian School of Art, University of South Australia
2000 Lecturer, SASA, University of
2006 South Australia

Solo Exhibition
2005 Singles, Couples and Queens, Adelaide Central Gallery

Selected Group Exhibitions
2006 City of Hobart Art Prize, Tasmanian Museum and Art Gallery
2005 Concord, South Australian School of Art Gallery, University of South Australia
2005 Art Year Zero, South Australian School of Art Gallery, University of South Australia

Collections
Art Gallery of South Australia, Artbank, Arts SA, Transport SA, Department of Primary Industries SA, University of SA, University of Technology Sydney, Department of Industry and Trade SA, Jam Factory and Design Centre SA, SA Tourism, Peter Lehmann Wines
Nalda Searles
Littoral...Embrace.... 2006
towelling, shells, stones, linen threads
147 x 107
Photo: Nalda Searles
1945 born Kalgoorlie
1991 BA, Curtin University, Perth

Selected Recent Group Exhibitions
2005- Woven Forms of Australia,
2008 Object Gallery, Sydney and touring
2004 16th Tamworth Fibre Textile Biennial, Tamworth and touring
2004 Seven Sisters, Craft Council of WA, touring
2002- Tracking Cloth, Wollongong
2004 Art Gallery and Indonesia, touring

Collections
Art Gallery of Western Australia, Museum and Art Gallery of Northern Territory, Wollongong City Gallery, Edith Cowan University, Museum of Arts and Crafts, Itami, Japan, and many others

Holly Story
Heritage (salt rising) 2006
found blanket, plant dye, salt and acrylic binder medium
160 x 145, diptych
Photo: Victor France
1953 born Zimbabwe, grew up in England and various countries, arrived Australia 1971.
1971 arrived Australia
1990 BA Visual Art, Curtin University School of Art, Perth
1992 Post Graduate Diploma, Curtin University School of Art, Perth

Recent Solo Exhibitions
2003 Holly Story, Church Gallery, Claremont, WA
2002 Landmarks, Helen Maxwell Gallery, Canberra, ACT

Recent Group Exhibition
2005 The Place Where Three Dreams Cross, Pilmossi Gallery, Tasmanian School of Art, Centre for the Arts, Hobart and touring
2004 Shifting Ground Moores Building Fremantle and Tamworth Fibre Textile Biennial

Collections
Curtin University, Art Gallery of Western Australia, Museum of Arts Crafts Itami, Japan, Artbank, Bankwest and others

Bede Tungatalum (Ampuruwaijah), Skin Yarinapinila (red ochre), Language Tiwi, Country Murnupi
Tiwi print table cover, Tiwi Design, 1988
Pukumani design collaborators Ray Young and Harold Pukulari various overlayed designs, main design Pukumani
5 metres
Collection of Peter Tregilges
Photo: Michal Kluvanek
1952 born Tiwi Islands

Recent Group Exhibitions
2005 Munupi Editions, Kick Arts Gallery, Cairns, Qld
2003 20th Telstra National Aboriginal and Torres Strait Islander Award, Darwin
2001 Islands in the Sun, National Gallery of Australia
2000 Fremantle Print Award, Ist Prize, Fremantle Arts Centre, WA

Collections
National Gallery of Australia, Museum and Art Gallery of Northern Territory, Fremantle Arts Centre and others

Irmina Van Niele
Carrying Loss (5 elements) 2006
found plastic shopping bags, cut and knitted
6 total installation space 350 x 200
Photo: Michal Kluvanek
1949 born The Netherlands
1973 arrived in Australia
2006 PhD, South Australian School of Art, University of South Australia

Recent Solo Exhibitions
2005 Vague, Liverpool Street Gallery, Adelaide
2004 For From Solid, Liverpool Street Gallery, Adelaide
2003- Words for Wondering, State
2005 Library of South Australia, Adelaide

Wilma Walker (Ngadijina Babimilbirrja), Language group Kuku Yalanji
Black Palm (ngakan) dilly bags (balji) 2005
twined hand woven black palm and lawyer cane various dimensions
Photo: Lou Farina
1929 born Mossman Gorge (Jinkalmu), Queensland

Selected Group Exhibitions
2003 Storytace, Queensland Art Gallery
1999- Spinifex Runner, Campbelltown
2000 City bicentennial Art Gallery
1995- Made With Meaning Craft of
1998 Aboriginal Far North Queensland, Cairns Regional Gallery and touring

Collections
YBI Office Thuringowa Townsville, Queensland Art Gallery, Sydney Museum
Ilka White
Sea grass wreath 2006
collected sea grass stems with natural
calcium deposits from small sea
creatures, sterling silver
12 X diameter 40 cm
silver components by Nicky Hepburn
Tidal cords 2005/6
recycled shell and glass buttons, silver
leaf, handspun cotton, linen and
rayon yarns, raw silk, sterling silver
diameter 40 cm (bound as a circle)
silver disks by Nicky Hepburn
Sea grass Bundles 2003
collected sea grass stems, mixed
cotton and linen yarns, sterling silver
diameter 44 cm (lying as flat circle)
silver components by Nicky Hepburn
Desert Life (under, inside, all around…) 2005/06
spinifex, budgerigar and other
feathers, thread, silk, paper, camel
hair, cloth
installation dimensions variable
(components 3 cm -10 cm in diameter)
And the land was formed (#2) 2006
battowing coral seeds, thread
diameter 40 cm (lying as flat circle)
1972 born Melbourne, Victoria
1996 graduated from Melbourne
Institute of Textiles
1997 established textile practice in
Melbourne
2000- teaching at RMIT University
2006
Recent Selected Exhibitions
2006 Medalling: 8 Designers on a
Quest, RMIT Gallery, Melbourne
2006 Poetic, Object Gallery, Sydney
2006 The Presence of things, sense,
veneer and guise, Monash
Faculty Gallery
2005 Newhaven Arts Project, UBER
Gallery, St Kilda
2005 Servis Fine Art Award: Textiles,
McClelland Gallery and
Sculpture Park
Collections
National Gallery of Victoria, RMIT,
private collections in Australia, UK,
USA

Rosemary Whitehead
Head-dress: for my daughter 2001
wooden clothes horses, text, textile
work knitted from natural and man-
made fabrics (395 x 85), inspired by
a poem written by Sappho for her
daughter circa 600 BC (translation by
William Barnstone, Greek Lyric Poetry,
1967)
My mother always said
that in her youth she was
exceedingly in fashion
wearing a purple ribbon
looped in her hair. But
the girl whose hair is yellower
than torchlight need wear no
colorful ribbons from Sardis
but a garland of fresh flowers.
Rosemary is represented by ArtStok,
Sydney
1960 born Melbourne, Victoria
1980 BA, University of Adelaide
1982 Postgraduate Studies,
Edinburgh College of Art
Recent Group Exhibition
2005 SALA Festival, Kangaroo Island
2001 - Home is where the heart is,
2002 University of South Australia
Art Museum and touring
Collections
National Gallery of Australia, Powerhouse Museum, Artbank, private collections

Liz Williamson
Floral series, Domestic Damask 2005
jacquard woven textile
cotton and linen
66 x 70
woven at Centre for Contemporary
Textiles, Montreal, Canada
Teatowel series, Domestic Damask
2005
jacquard woven textile
cotton and linen
66 x 70
woven at Centre for Contemporary
Textiles, Montreal, Canada
Sweater series, Domestic Damask
2005
jacquard woven textile
cotton and linen
66 x 67 cm
Woven at Centre for Contemporary
Textiles, Montreal, Canada
3 Darned objects
household objects and garments
damed and repaired by my mother
Joan Margaret Williamson during the
1970s
cotton and linen
dimensions variable
1949 born Maryborough, Victoria
1981- Textile Design RMIT, Melbourne
2006
Currently senior lecturer and coordi-
nator of textiles in the School of
Design Studies, College of Fine Arts,
University of New South Wales
Recent Solo Exhibitions
2006 A Visible Thread, Ivan
Dougherty Gallery, Paddington, NSW
2006 Visible darning, Project Space,
Object Gallery, NSW
Recent Group Exhibitions
2005- 16th Tamworth Fibre Textile
2006 Berniex, Tamworth and
touring
2005 Collect, Object Gallery, NSW
2005 Inspired - design across time,
Powerhouse Museum, Sydney, NSW
Selected Collections
Tamworth Regional Gallery, National
Gallery of Australia, Powerhouse
Museum, Art Gallery of Western
Australia, Victorian State Craft
Collection
Nalda Searles is a master of making use of found items - in this instance, shells and ragged towels. Her lifetime of working in country and engaging with Indigenous artists easily speaks through this work.

Aadje Bruce recycles and reuses found items from the real world, knitting shoelaces, string, gift wrapping ribbon, wool, ‘relics of usage that document living physical experience’ as John Stringer has aptly put it, into one work. There is no sense that the artist needs to take refuge in the subtle nuances or aesthetic qualities of aged materials. Rather she makes minimal interventions into the materials in this instance knitting together discarded materials. On one level the work offers a homage to all those lovingly knitted rugs, quilts and household items and on another level there are connections to abstraction.

Ilka White has recently spent considerable time in some of Australia’s more desolate places, collecting, drawing and experiencing the environments. This collection of works alludes to experiences at Shoreham Beach where grasses and shells were collected and Newhaven Reserve near the edge of the Tanami Desert where spinifex, salt bush and mulga grow. The artist collected red batwing coral seeds, budgerigar feathers and other natural materials with which to construct her works.

Glenys Hodgeman marks out the intricate design of Willow Pattern on a teapot with pin pricks through film, tracing lines reminiscent of lace. The work speaks of the ritual of tea, the arts of sewing and the illumination these skills offer us about the significance of women’s lives.

Helen Fuller’s dexterous ability to use all manner of materials sees her tugging and pulling rags through holes, incorporating common pins and plastic baskets into her work. The artist makes clear and succinct contemporary statements about the state of the art world and her place in it. Her work draws out the significance and meaning of her struggle between painting and making - the letters P-A-I-N-(T) - constructed with rags and pins, plastic bags and ribbons appear to weep at the artist’s struggle. Pushing the rags through the holes, forcing the hand to paint, adapting the womanly skills of working with rags to working with paint.

Susanna Castelden uses the folds of work shirts to give a sense of the topography of the landscape of the mining towns of north-western Australia as well as a sense of the individual workers’ presence in the place. Australian attitudes toward Asia are examined in the work by Kay Lawrence, titled No work for a white man. Pearl shell buttons are used as both material and metaphor to make reference to the exploitative nature of the pearl shell industry. Prior to World War 11, 80% of the world’s pearl shell came from 400 luggers working out of Broome.

The pearl shell buttons used to adorn the clothes of ordinary people were the product of an industry built on the labour of Chinese, Japanese, Koepanger, Malay and Manilamen, at a time when the White Australia policy discriminated against Asian immigration in an effort to keep Australia ‘white’.

Holly Story’s Heritage (salt rising) employs the image of a 19th century fan marked out with salt mixed with a medium. Its design alludes to the patina of salt across the land and acts as a metaphor for the legacy of European settlement. Plants gathered from the south of Western Australia are cooked up for dyes to imbue the work with a sense of place. The artist notes that there are plants and animals that have adapted to live in the natural salt lakes in the Great Southern district of Western Australia but we are changing the balance too fast and too far for natural adaptation to keep up. The artist sees the blanket as a reference to human domestic comfort and security as well as a metaphor for the ‘skin’ of the land, on which our ultimate security and well-being depends.

Vivonne Thwaites
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