



| *In the World: head, hand, heart* - 17<sup>TH</sup> TAMWORTH FIBRE TEXTILE BIENNIAL |

CURATED BY VIVONNE THWAITES

Jean Baptiste Aputimi

Aadge Bruce

Susanna 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

Susan 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

Publisher  
Tamworth Regional Gallery  
Exhibition and tour manager  
Meg Larkin  
Project Curator  
Vivonne Thwaites  
Catalogue designer  
Lyn Mitchell  
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World: head, hand, heart -  
17th Tamworth Fibre  
Textile Biennial* at Tamworth  
Regional Gallery 9 September  
to 5 November 2006 and  
touring during 2007 and 2008.

**Artspace Mackay**  
Mackay, Queensland  
18 March - 29 April 2007

**Gippsland Art Gallery**  
Sale, Victoria  
13 July - 19 August 2007

**Mosman Gallery**  
Mosman, NSW  
2 September - 14 October  
2007

**Gold Coast City Art Gallery**  
Surfers Paradise, Qld  
8 December 2007 -  
10 February 2008

**The Anne and Gordon  
Samstag Museum of Art  
University of South  
Australia**  
Adelaide, SA  
20 June - 3 August 2008

**Swan Hill Regional Art  
Gallery**  
Swan Hill, Victoria  
29 August - 12 October 2008

**Orange Regional Gallery**  
Orange, NSW  
31 October - 14 December  
2008

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**Tamworth Regional Gallery**  
Level 2, 466 Peel Street  
Tamworth, NSW

PO BOX 555, Tamworth,  
NSW, 2340

T: (+61) (+02) 6767 5459

F: (+61) (+02) 6767 5261

gallery@tamworth.nsw.gov.au

www.tamworth.nsw.gov.au

Tuesday - Saturday 10am - 5pm  
Sunday 12pm - 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 the surrounding  
region through a distinctive  
program of changing exhibi-  
tions, public programs and  
associated activities.

The Gallery is known for its  
fibre textile collection of trad-  
itional 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 develop-  
ment and touring of Biennials  
has provided a sustained focus  
on the finest and most explor-  
atory aspects of Australian  
textile practice.

**Vivonne Thwaites** is a  
curator based in Adelaide,  
South Australia, Adjunct  
Lecturer at the South  
Australian School of Art,  
University of 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; *Three views of  
Kurna territory now* 1998.

vivthw@bigpond.net.au



## Introduction

Tamworth Regional Gallery is proud to present *In the World: head, hand, heart - 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.

The Biennial aims to include cultural diversity and critical writing about textile practice that explores changing approaches to the fibre textile medium. 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 - 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 - 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

*In the World: head, hand, heart - 17TH TAMWORTH FIBRE TEXTILE BIENNIAL*



I KNOW WHERE  
I COME FROM  
BUT WHERE DO  
I BELONG?<sup>1</sup>

WE ARE ALMOST  
ALL MIGRANTS; 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.<sup>2</sup>

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.

<sup>1</sup> Irmina van Niele, *Ambivalent Belonging*, PhD Thesis, University of South Australia, 2005, p.43.

<sup>2</sup> Paul Carter, *Living in a New Country*, Faber and Faber, UK, 1992, p.7.

**Collection Liz Williamson**

*Floral handkerchief*  
darned by my mother  
Joan Margaret Williamson  
during the 1970s  
cotton and linen  
dimensions variable  
Photo: Michal Klivanek



**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 Klivanek

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.

In selecting works for *In the World - 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.



**Bede Tungatalem**

*Tiwi print table cover (reverse)*  
 Tiwi Design, 1988  
*Pukumani* design collaborators  
 Ray Young and Harold Pukulari  
 main design *Pukumani*  
 5 metres  
 Collection of Peter Tregilgas  
 Photo: Michal Klivanek

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.



**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  
 VISCOPY, Sydney 2006

**Jean Baptiste Apatimi** 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 Apatimi at Tiwi is derived from body painting.

**Bede Tungatalem's** *Pukumani* 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 Kantjuri'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** (Pukatja) 440kms south west of Alice Springs by women from Anangu Pitjantjatjara Yankunytjatjara Lands.



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 yarns.

**Wilma Walker** (Ngadijina Babimilbirrja) 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.

**Kay Lawrence**

*No work for a white man* (detail) 2005  
installation of wooden chair, blanket  
undertrousers, photograph  
dimensions variable  
Photo: Michal Klivanek

**Julie Gough**

*Black crows (shells) strung into twined  
lomandra longifolia* (detail) 2003  
Photo: Julie Gough



**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'Île 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.

To draw attention to the use of blankets in this exhibition, 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* 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.



**Sandy Elverd**

*Numbers Count* (detail) 2005  
woollen blankets, eucalypt dyes  
red woollen thread  
blanket roll 16 metres  
Photo: Michal Klivanek

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 cordyline, 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 **Susan Mader**. Susan 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.



**Sophie Morris**  
*Envelope* 2005  
 felt and darn  
 dimensions variable  
 Photo: Margaret Morris  
 Model: Sophie Morris

**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 works 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 became 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.

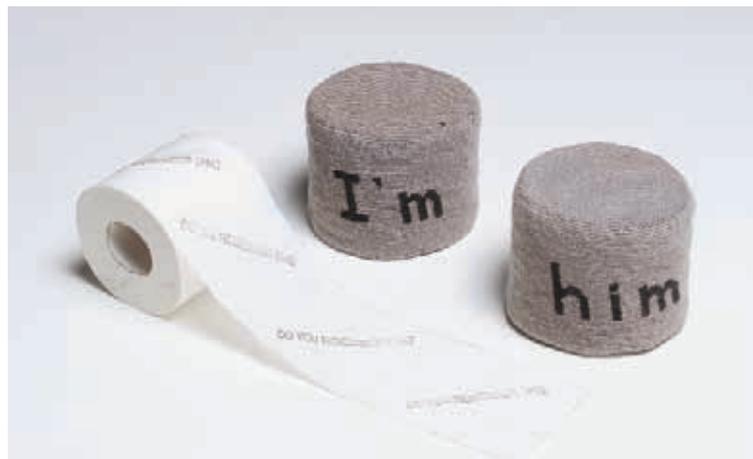
**Barbie Greenshields**' *Slough* lies like a cast-off skin on the weathered boards of her West Coast home. Made with stiffened and worn grey blankets reminiscent of childhood bedtimes, the artist conflates the ideas of comfort and confinement in this work.

**Barbie Greenshields**  
*Slough (detail)* 2005  
 woollen blankets, thread  
 2 x 1.4 m  
 Photo: Warren Bellette

**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 sweater 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.



**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.

**Rosemary Whitehead's** celebration of the rag rug is aptly partnered with a wooden clotheshorse. The poem etched into the wood of the rack makes the viewer reconsider the medium of the rag rug.

**Holly Story**

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

**Michelle Nikou**

*Grey Gulf* (detail) 1997-2002  
12 elements  
mixed material, dimensions variable  
Photo: Michal Klivanek



**Catherine Grundy**  
*Show me some wildflowers* (detail)  
 2006  
 surface stitchery and appliqué on linen,  
 Brazilian dimensional embroidery,  
 rayon thread on polyviscose  
 diameter 28 cm  
 Photo: Michal Klivanek

**Susanna Castleden**  
*Abandoned* (detail) 2005  
 embroidered work shirts  
 on folding camp table  
 75 x 102 x 85 cm  
 Photo: Robert Frith

**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 at 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 Castleden** 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 II, 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**  
 May 2006

| *The Artists* - 17TH TAMWORTH FIBRE TEXTILE BIENNIAL |

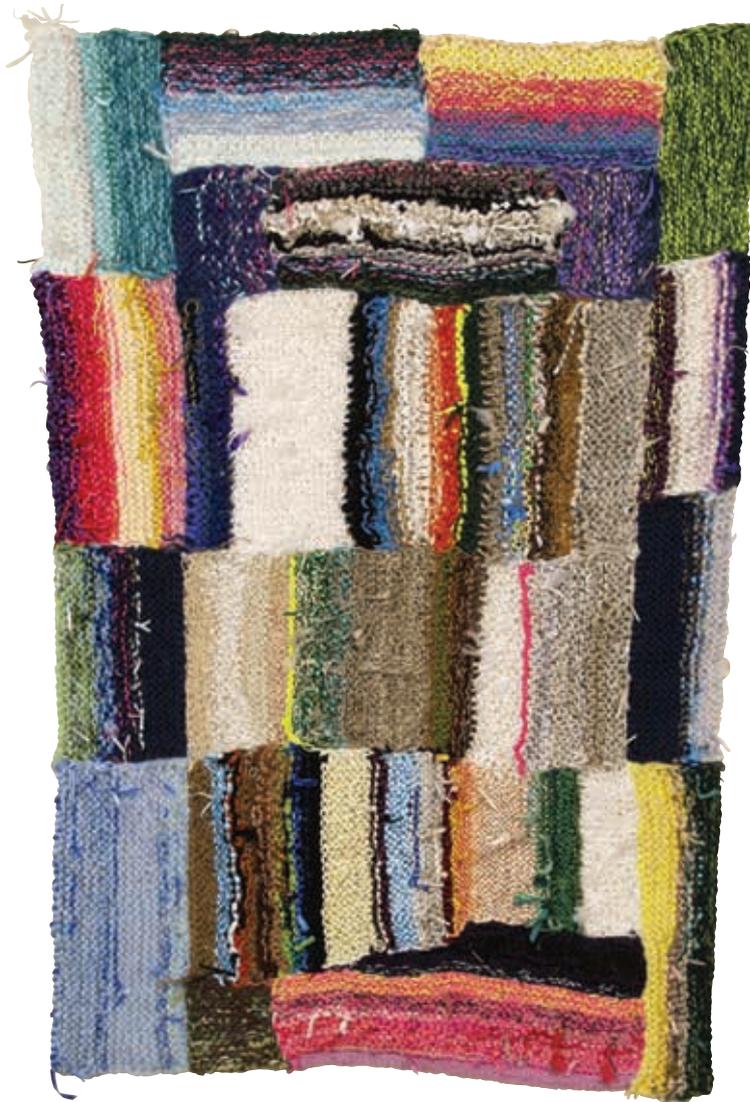


JEAN BAPTISTE  
APUATIMI  
(Jeannie)  
SKIN  
JAPAJAPUNGA  
(March fly)  
DANCE  
MARLAWU  
(buffalo)  
COUNTRY  
TIWI



*I love my painting, I love doing it.  
My husband, Declan Apuatimi  
taught me to paint. The designs are  
ones he taught me - he said 'One  
day you will be an artist - you will  
take my place.' Now I am doing  
that. Painting makes me alive.*

*Jilamara* (body painting design)  
(detail) 1999  
lightweight cotton and permaset  
fabric inks  
400 x 105 cm  
Photo: Michal Klivanek



## AADJE BRUCE

*I grew up during the Second World War. I was 12 when it was finished. During the last two winters we had no gas, no electricity and no water. Those winters were harsh, lengthy, freezing and snowy. We scrounged for wood, twigs, little coals from the railway track. We had a tiny stove in which we burnt all that to help us keep warm and to cook. We collected and kept EVERYTHING useful. We unravelled old clothes and jumpers to remodel or reknit them.*

*I have for years and years kept any piece of string, rope, shoelace, ribbon, twine and thread.*

*My grandmother was the one who knitted. She knitted strange inventive garments that we loved to wear. When they wore out she would take them apart and remake.*

*For her I have knotted together all the knittable material I have ever found and possessed. I initially knitted them all together into three pieces, then I knitted those into a whole for the strange texture and the juxtaposition of materials and colours.*

Never, never, never give up 2005  
knitted recycled wool, old  
shoelaces, gift wrapping, string, etc.  
120.5 x 165.5 x 10 cm (framed)  
Photo: Michal Klivanek

SUSANNA  
CASTLEDEN



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*I wanted this work to describe a short history of an area of Western Australia by taking the form of a map. It is only a short history, the map, the names and the materials are all imported layers on a land that has a much longer history.*

*In the desire to colonise the north, and the demand for workers to mine the resource of Wittenoom, many of the workers were immigrants from post-war Europe who brought new names and cultures to the landscape. Nearly 7,000 Italian, Yugoslavian, Polish, Spanish, Greek, Dutch and Hungarian lives were drawn to the mills of Wittenoom. The mills have closed and the town is now officially abandoned.*

*In this work, the imported and foreign names of places and workers are embroidered onto the pockets of work shirts - ubiquitous, utilitarian, hard yakka, working shirts. The shirts are folded and arranged on a fold-out camp table in a grid-like formation that mimics the longitude and latitude lines on a map.*

*The table is perhaps the central part of this work, it is a transient object that can be packed away and moved on once it has been used. It does the job. It can relocate easily, pack up, fold away, be tucked away, and left alone until it might be needed again, perhaps never.*

Abandoned (detail) 2005  
embroidered work shirts on folding  
camp table  
75 x 102 x 85 cm  
Photo: Robert Frith



CHRIS DE ROSA

*Transplant* (detail) 2006  
 fabric, paper, etching, linocut, digital  
 inkjet, embossing, blanket  
 140 x 115 cm  
 Photo: Michal Kluvanek

*This work stems from research into native and introduced flora and its relationship to the idea of the re-planted individual. On one level the work is a tribute to my Auntie (Zia Lucia) who came as a young woman to a strange, dry, stony place from a fertile land and with little nurturing took root and flourished.*

*On another level the work is a quilt, a series of individual squares each with its own discrete story stitched together to form a new narrative.*

*Although ostensibly my Auntie's story, the narrative of the work is also a kind of metaphor for other internal journeys. The work (story) is both layered and open-ended; the quilt could be unstitched or further chapters to the narrative could be added later.*

SANDY ELVERD

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*My work is an exploration of landscape and history, utilising and responding to the materials available from the land. Uncovering the layers, the shadow and the light and broadening an understanding of place. Blankets carry history. Worn, patched, family blankets, blankets used for trade, blankets relating to journey, for warmth, protection and security. Blanket stories relate to colonisation, migration and refugees. Multiple threads of meaning are found in blankets.*

*I created 'Numbers Count' from blankets which have been dyed in eucalypt dyes; bark, leaves and flowers of different native plant species. The dyed blankets have been cut into strips and stitched together with red woollen thread, blanket stitch along the edges and joins, chain stitch for the repetitive motif which represents counting.*



*Numbers Count 2005*  
woollen blankets, eucalypt dyes,  
red woollen thread  
blanket roll 16 metres  
Photo: Michal Klivanek



**Malpiya Davey**  
*Flash beanie* 2005  
commercial yarn, beads  
and emu feathers  
Photo: Lou Farina

*The Alice Springs Beanie Festival began in 1996 with a 'beanie party' which was organized to sell beanies (mukata-the Pitjatjantjara word for beanie) made by Indigenous women at crochet workshops conducted in remote communities. Ernabella Arts Inc entered the Alice Springs Beanie Festival for the first time in 2002. The Festival's aims have always been to showcase Indigenous women's textiles, to develop the beanie as a regional art form and to celebrate textile arts, traditionally women's domain.*

*In 2004 the artists made flocks of 'birds' ('tjulputjara') beanies like birds, or in bush parlance, 'A Mob of Mukata'. Stories ('Tjukurpa') about beings from Creation times often have birds as leading figures.*

*In traditional life many such stories were often told as 'milpatjunnanyi' - telling stories in the sand. (Notes by Merran Hughes, co-ordinator and founder of the Beanie Festival)*

*The work alludes to a strange marriage of art as therapy / shopping as therapy in an attempt to find meaningfulness in the practice of life in 2006. 'No pain no gain', said my Mother...when drinking tea, pain is sometimes dissipated. Sometimes going shopping can do the same.*

*Memory: bandages, handkerchiefs, and doll's clothes were fashioned from Mum's ragbag which lay on the floor of the linen cupboard. The ragbag held hacked, mutilated garments and failed sewing projects to magpie from.*

*Here the rags are pulled through the plastic grid to form pixillated Roman letters P-A-I-N-(T). The black ant-like safety pins bite through the rag and pin the fine lines of feminine (pink) ribbon...*



*The melt and fall of the ribbon is a bit like silent streams of tears... or to be practical, anchor the rag into each cell of the plastic grid. The 'T' shifts the word 'pain' to PAINT and so the golden pins celebrate my return to a painting practice with auspicious red ribbon.*

*PAINT rags 2006  
plastic baskets, recycled rags  
polyester ribbon, safety pins  
dimensions variable  
Photo: Michal Kluvanek*



Historical image: Terre de Diemen, navigation, vue de la côte orientale de l'île Schouten, Plate XIV from Lesueur et Petit, Voyage de découvertes aux Terres Australes exécuté par ordre de S.M. l'Empereur et Roi, Atlas (Paris, 1807). Reproduced courtesy TASMANIANA LIBRARY, State Library of Tasmania.

Addition: 2005 by Julie Gough acrylic on paper

Navigator 2006  
blankets, shells, wire, plastic wool, string  
27 x 53 x 285 cm  
Photo: Clive Hutchison

Gough's maternal affiliation is to the Trawlwoolway people whose country ranges across the far north eastern corner of Tasmania. Today many of Gough's family live in the Devonport region but for Gough, the North East, or Tèbrikunna, remains her 'homeland'.

Julie's art and research practice involves uncovering and re-presenting historical stories. Much of her work refers to her and her family's experiences as Tasmanian Aboriginal people and is concerned with developing a visual language to express and engage with conflicting and subsumed histories.

An expression of memorial to our (Tasmanian Aboriginal) Old People, 'Navigator' physically renders the journey through time we all make in passing. Whether by underworld, river crossing or star system this canoe is a reminder of the various belief systems that have provided a sense of comfort and direction for being and belonging. These craft best present my preoccupation with recreating passages and spaces beyond the material realm.

I made this work to honour the proximity of life, culture, memory, particular places in Tasmania and the past in my present.

BARBIE  
GREENSHIELDS



*I stitched myself into a blanket. An old grey blanket I'd found in the back shed at my studio. They had been there for a while, stiffened into their folded shape, stained by rain and rodents. This style of grey woollen blanket kept me, as a child, warm at night. As winter progressed my bed coverings became heavier, and the weight was reassuring. Consequently, weight soothes and old grey blankets are, to me, a sign of security and comfort.*

*I shook and aired one blanket. The process of its transformation began. I cut it into various sized strips and squares. Placed, wound, and fitted the pieces onto my body and stitched them together, intending to gain as much detail as possible.*

*The construction progressed segment by segment: shrouding a body part, leaving enough of an opening so as to remove that body part, stitching up the opening to the correct size, then attaching it to the whole. The only orifice is a gap in the lower back, its edges are ragged pieces, the single location of exchange between the inside and the outside.*

*As I stitched, I knew my making went beyond the realm of clothing. The meaning of my activity went beyond the functional into the uncanny: preparing my own body for oblivion. Or was I - in a more benign tone - making a surrogate skin, a skin of sleep?*

*Then a year or so later, my treasured dog became ill. Her illness imposed upon me the inevitability of her passing. So I stitched her into an old grey blanket as well. Afternoons spent in the sun on the front veranda, the smell of warm dog filling my nostrils. In a tacit bond of complete trust, she snoozed while I placed and fitted the pieces of blanket. Now what I have made is a kind of eulogy, a homage to Noodles.*

Slough 2005  
woollen blankets, thread  
2 x 1.4 m  
Photo: Warren Bellette



CATHERINE  
GRUNDY

*Both my grandmothers were gardeners and it was from their love of flowers that I developed my interest. My interest in embroidery also stems from the influence of the women in my family. As both grandmothers crocheted and embroidered I was encouraged by Mum to stitch patterns on card with wool and a darning needle from about the age of four.*

*Draw me a gumtree  
(River Murray Gums) 2006  
Stumpwork, stranded cotton on satin  
diameter 30 cm  
Photo: Michal Klivanek*

*As a small child I would spend a lot of time drawing trees and flowers. I would admire my father's beautiful copperplate script in his sketchbook and his pencil drawings of botanical specimens and animals. Often I would ask: 'Draw me a gum tree' and with this inspiration I drew many gum trees. By the time I reached the end of primary school I was nicknamed 'Hans Heysen'.*

*Currently I am interested in conservation of indigenous flora and fauna with particular reference to the Murray River Gums which are threatened due to lack of seasonal flooding and the silting of the Murray Mouth. This also creates threats to the wildlife of the Coorong.*

*The embroidery techniques I prefer to employ are those that produce dimensional results, which are very tactile in nature. I like to bend or even break the traditional rules concerning thread and needle types and fabric used for specific techniques. The Brazilian dimensional embroidery is a particular favourite because the use of the brightly coloured viscose threads and large needles leads you to almost be knitting and weaving the design instead of stitching.*



*'As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more'. Psalm 103*

*Many of the tools of colonial Australia are now redundant, and can be found in rusty heaps in country junk shops. Once indispensable in the struggle to shape wilderness into farms, today they evoke a more complicated response to the ingenuity of their forms, the hard labour which they represent and the damage which they did to the land.*

*Tools facilitated changes in the environment rebounding upon the early settlers. For example, in areas cleared of native trees and shrubs, hunters could no longer hide close to their prey. So, by the late 19th century, the traditional Kangaroo Rifle, with its limited range and single-shot action, was superseded by the Winchester Repeater.*

*Sometimes the forces unleashed moved quickly beyond control, as with the Tasmanian Tiger. Devices for its eradication, especially guns, proved all too effective, and it now seems clear that the last specimen died in the 1930s. Today an old Trap evokes a sense of loss.*

*We are subject to the same processes of natural and artificial selection that caused the disappearance of so many native species. There is a constant need to adapt and develop new tools and strategies to survive in our changing environment. All elements of our world are interdependent, inextricably linked to each other.*

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



GLENYS  
HODGEMAN

*In modern society the 'gift' and the act of giving and receiving gifts is one of the most potent means by which individuals attach to one another and unite as communities. All the more formidable is that the 'gift' and gift-giving are ingrained in every society.*

*I am intrigued by the conflicting ideas of self interest and altruism that operate within the world of gift-giving - particularly issues relating to the motivation and attachment of individuals which assert gift-giving as a powerful indicator of feelings and the creator of memories and personal histories.*

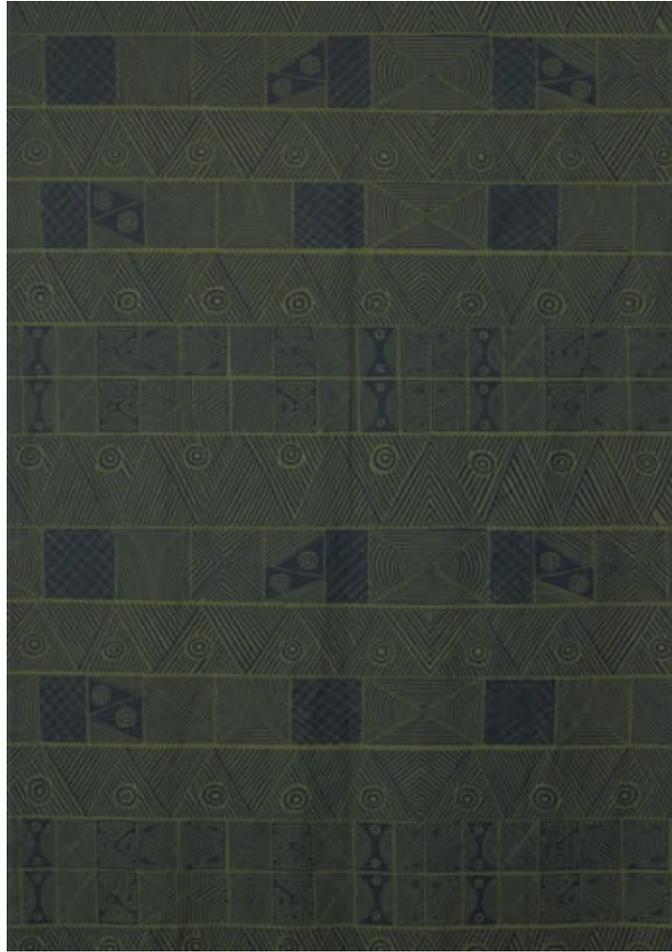
*'Blew Willow - Gift Tease' addresses the frailty and vulnerability that surround the act of gift-giving.*

*The image is of a naked woman - hands outstretched. (Is she waiting to give or waiting to receive?) Her body wrapped like a gift in skin is holding a teapot that, using the pergamano technique, has been pricked through the film so that light pours out from the pinholes.*

*The Blue Willow pattern is loaded with notions of appropriation of heritage and forbidden acts of desire, lust and envy. The everyday object (teapot) and the domestic act of tea-making is addressed as a ritual steeped in tradition that binds people - to share a moment or a lifetime together.*

*Blew Willow - Gift Tease 2006  
90 x 70 x 12 cm  
photo projection – pergamano image  
Photo: Michal Klivanek*

OSMOND  
KANTILLA  
SKIN  
STONE  
DANCE  
PIG  
COUNTRY  
TIWI



24

*Osmond Kantilla is a master printer with over 20 years practical experience of printing textiles at Tiwi Design. Osmond supervises the translation of artworks onto screens and manages the production of hand-printed fabrics. Through hand-cutting and painting stencils, Tiwi Design artists transfer original artwork onto silk screens to produce printed textiles. Transferring the intricate designs onto the large format screens takes skill and patience. Osmond received First Prize in the Queensland Indigenous Memento Award for Screen Printing in both 2005 and 2004. Osmond has attended and run many workshops since 1985 and in 1986 was artist in residence at Redback Graphics in Sydney.*

*Pandanus Design (detail) 1986  
cotton drill and permaset fabric ink  
4000 x 115 cm  
Photo: Michal Klivanek*



*Naomi is a prolific painter who has been working at Tjala Arts since 2001. An excellent hunter, basketmaker and woodcarver, Naomi took to painting with remarkable ease. She is recognised for her knowledge of the Tjukurpa (Stories) of the area and whilst she is a new and emerging artist her technique is well-developed. Naomi is also a Ngangkari (traditional healer). Ngangkari provide traditional healing treatments for the mind, body and spirit.*

Feather basket 2005  
 36 x 31 x 28 cm  
 emu feathers, raffia  
 Photo: Michal Klivanek

*The manager at Tjala Arts Sara Twigg Patterson comments: Naomi was given about 2kgs of 'wipiya' (emu feathers) to make a couple of baskets. She returned with two baskets and this pair of shoes! She was probably inspired by her sister-in-law, Kantjupayi Benson, who is famous for her fibre sculptured objects. Everyone had a great laugh when Naomi brought them into the art centre! I was told to put them on my feet to check for size! The shoes are stitched together with raffia. The emu feathers were sourced from Makin Emus, Queensland, a licensed dealer in emu products.*

NAOMI  
 KANTJURI  
 LANGUAGE  
 PITJANTJATJARA  
 COMMUNITY  
 AMATA  
 REGION ANANGU  
 PITJANTJATJARA  
 LANDS

*Mother's Country  
 Wingellina  
 (White Dog  
 Dreaming)  
 Father's Country  
 Kunumata  
 (Ili – Wild Fig)  
 Dreaming  
 Ili – Wild Fig*

KAY LAWRENCE  
AM

26

*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, with an interest in the infinite variety of their simple functional forms and luminous colour. Some are thick cut, some wafer thin, the holes precisely cut or hand drilled and off centre. 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 pearling 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.*

*The work was dangerous and hundreds of men died, from beri-beri, from diver's paralysis or from drowning.*

*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.*



No work for a white man 2005  
installation of wooden chair, blanket  
undertrousers, photograph  
excerpt from *Whitework* 2005  
dimensions variable  
Photo: Michal Klivanek  
Model: Tadashi Nakamura



*Working the Fallow 2004/05*  
hessian bags, hand-stitched with jute,  
coated with lime  
59 x 225 cm  
Photo: Jon Green

*My 'Open Space' series 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. It is about the integration of earth, home and human conditions in the mid 30s on 700 acres of virgin land in the Great Southern region of Western Australia, where the family worked the land, aided by horse-drawn ploughs to sow crops of wheat, oats and barley, and spread superphosphate.*

*The superphosphate 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 made with recycled materials. The washed hessian bags are unpicked and restitched with the repetitiveness of this task reflecting the narrative of unfolding family nurturing and commitment, duty and responsibility, resilience and diversity.*

*It is to honor this silent place in time, remote and isolated, where the environment and nature merge with the skills of the hand 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.*

*These figurative forms carry stories that mark my 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.*

*In 'Kreuz' (Cross) two opposing associations of the swastika are placed together. 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 also represented here as a 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 balancing images of life and growth; two worlds exist in one body; the paradox of a life being lived.*

*The titles of my works come from the words of my grandfather Robert Selke's poem 'Einsamkeit' (Loneliness) written around 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  
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*

*Kreuz (Cross) 2004  
Manch' schöne Stunde birgt die  
Einsamkeit...  
(Loneliness holds many a beautiful  
hour...)  
Einsamkeit (Loneliness) - Selke  
48 x 45 x 17.5 cm  
reused coating fabrics, buttons,  
cotton wadding, thread  
Photo: Uffe Schulze*



SOPHIE MORRIS

*I am interested in testing the possibilities of wool, to expand visual interest by minimal intervention. This series uses several processes to create surface form and explores the variations yielded by a particular type of cut or fold. Constructed from woollen blankets the work reveals evidence of contraction and expansion and observes how the materials respond to physical conditions of installation, such as gravity and tension. I am attempting to develop forms which are imperfect - possibly eccentric, odd - to draw the viewer's curiosity. My intention is to create an emotional response.*

*I intend for the viewer to be drawn to the object's tangibility, and for there to be a strong desire to touch its surface and feel its weight. Yet at the same time, I hope that the objects seem abstract, allusive and indefinable.*

*Fold* 2005  
felt and dam  
dimensions variable

*Enclose* 2005  
3 elements  
felt and dam, silk edgings  
dimensions variable  
Photo: Christoph Hoppen

MICHELLE  
NIKOU

30

*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 dark, black or white, happy or sad. The grey is a colour through which 'things' (all things) are seen 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.*



Grey Gulf (detail) 1997-2002  
12 elements  
mixed material  
dimensions variable  
Photo: Michal Klivanek



TOBY  
RICHARDSON

*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.*

*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.*

*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 them with my large format camera.*

*Once the images are shot and scanned at a high resolution I print the mattresses at their actual size on etching paper. 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. These narratives permit the viewer entry to this body of work, and to consider one's own 'mattress story' – because we all have one.*

Unknown, Brooklyn Park 5032 2005  
image size 170 x 130 cm  
Giclée print on etching paper  
from the series *Singles, Couples and Queens*  
Photo: Toby Richardson

NALDA SEARLES

32

*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.*



*Littoral...Embrace... (detail) 2006*  
towelling, shells, stones, linen threads  
147 x 107 cm  
Photo: Nalda Searles



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

## HOLLY STORY

*'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 Nyongar 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.*

*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.*

BEDE  
TUNGATALEM  
(AMPURUWAIUAH)  
SKIN  
YARINAPINILA  
(red ochre)  
LANGUAGE  
TIWI  
COUNTRY  
MUNUPI

34

*This print table cover was purchased from the artist's print workshop table in late 1988 on a visit to the Melville Islands.*

*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 Tungatalem and others. Each side of the cloth shows various designs. Pukamani is the main design showing. Pukumani is the name of a Tiwi Mortuary ceremony involving many traditional designs.*



*Tiwi print table cover (front detail) 1988  
reverse is on page 6  
Pukumani design collaborators  
Ray Young and Harold Pukulari  
main design Pukumani  
5 metres  
Collection of Peter Tregilgas  
Photo: Michal Klvanek*



IRMINA  
VAN NIELE

*Carrying Loss* (five elements)  
(detail) 2006  
found plastic shopping bags  
cut and knitted  
total installation space 350 x 200 cm  
Photo: Michal Klivanek

*All my work investigates human belonging in the world, geographic, linguistic, cultural and psychological, 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'.*

WILMA WALKER  
 (NGADIJINA  
 BABIMILBIRRJA)  
 LANGUAGE  
 GROUP  
 KUKU YALANJI

*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 a 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 '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.*

Black Palm (ngakan) dilly bags (balji)  
 2005  
 twined hand woven black palm and  
 lawyer cane  
 various dimensions  
 Photo: Lou Farina



ILKA WHITE

*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 the precious materials I added silver leaf, silver disks and twigs made with jeweller Nicky Hepburn.*

*In May 2005 I travelled to the edge of the Tanami Desert for Birds Australia to produce work about 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 crow against the round blue sky. Glossy red bats-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, bilbies, lizards, and snakes.*

*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.*

*Desert Life (under, inside, all around...)  
(detail) 2005/06  
spinifex, budgerigar and other feathers,  
thread, silk, paper, camel hair, cloth  
installation dimensions variable  
(components 3 – 10 cm in diameter)  
Photo: Terence Bogue*

ROSEMARY  
WHITEHEAD

38

*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. 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 first sewing projects and remnants from the local dressmaker.*

*I discovered the poem when we moved to Kangaroo Island to establish a home, garden and studio after many years of travelling. Then when my daughter decided to leave home to go to school at fourteen the central panel was created to complete the piece and mounted on the clotheshorses.*



*This poem was written by Sappho for her daughter circa 600 BC.*

*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 torch-light need wear no colorful ribbons from Sardis but a garland of fresh flowers.*

*(translation by William Barnstone, Greek Lyric Poetry, 1967)*

Head-dress: for my daughter 2001  
wooden clotheshorses, text, textile  
work knitted from natural and man-  
made fabrics  
395 x 85 cm  
Photo: John Hollingshead



*'Domestic Damask' references the various layers embedded in domestic linens and textiles; the time, skill and ritual 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 pattern 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  
Jacquard woven textile  
cotton and linen  
66 x 70 cm

*Sweater*  
Domestic Damask series 2005  
Jacquard woven textile  
cotton and linen  
66 x 67 cm

*Teatowel*  
Domestic Damask series 2005  
Jacquard woven textile  
cotton and linen  
66 x 70 cm

All woven at Montreal Centre for Contemporary Textiles, Canada  
Photos: Ian Hobbs



| *List of Works* - 17TH TAMWORTH FIBRE TEXTILE BIENNIAL |

## Jean Baptiste Apuatimi (Jeannie)

*Jilamara* (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 Jilamara*, 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, Artbank, Parliament House, Canberra and other major collections

## Aadge Bruce

*Never, never, never give up* 2005  
knitted recycled wool, old shoelaces,  
gift wrapping, string, etc.  
120.5 x 165.5 x 10 (framed)

### 1934 born Holland

- 1957 BA, Rietveld Academie, Amsterdam
- 1990 BA, Curtin University, WA
- 1995 MA, Curtin University, WA

### Recent Solo Exhibitions

- 1997 *Repetition*, Artplace, Perth
- 1996 *Domestic Bliss*, Artplace, Perth

### Selected Recent Group Exhibitions

- 2003 *BankWest Contemporary Art Prize*, PICA, WA
- 2002 *Love Your Work: 30 Years of Fremantle Arts Centre*, WA
- 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*, PICA, WA

### 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 Collection, Central Metropolitan College of TAFE, Gomboc Gallery, private collections in Holland, USA, Indonesia and Australia

## Chris De Rosa

*Transplant* 2006  
fabric, paper, etching, linocut, digital  
inkjet, embossing, blanket  
140 x 115

### 1959 born Adelaide South Australia

- 1982 Diploma, North Adelaide School of Art

### Recent Solo Exhibitions

- 2005 *Thingscapes*, Adelaide Central Gallery
- 2002 *Panacea*, Promenade Gallery, Flinders Medical Centre

### Recent Group Exhibitions

- 2006 *One*, Drill Hall, Pembroke School Exhibition, Adelaide
- 2006 *Calenture*, Light Square Gallery, AC Arts, Adelaide
- 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

All images of artworks are copyright of the artist and all works are collection of artist unless otherwise stated.

All measurements are height x length x width in centimetres unless otherwise stated.

Image page 40

### Irmira Van Niele

*Carrying loss* (detail) 2006  
found plastic shopping bags  
cut and knitted  
dimensions variable  
Photo: Michal Klivanek

## Susanna Castleden

*Abandoned* 2005  
embroidered work shirts on folding-camp table  
75 x 102 x 85

**1968** born London, UK  
1977 moved to Australia  
2002 MA, Curtin University, WA  
2003- Co-ordinator Printmedia,  
2006 Department of Art,  
Curtin University, WA

### 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

Susanna Castleden is represented by Galerie Düsseldorf, Perth

## 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, University of South Australia

### 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 Artists

**Tjunkaya Tapaya**  
*Balled crown mukata* 2005  
hand spun and commercial yarn

**Mantaya**  
*Emu feather top knot* 2005  
hand spun and commercial yarn, bead

**Malpiya Davey**  
*Mukata nikina/Flash beanie/Good for lots of thick hair* 2005  
commercial yarn, beads and emu feathers

**Yilpi Marks**  
*Mukata Papatjara/Puppy Beanie* 2005  
hand spun wool and ininti seeds

**Nungalka Stanley**  
*Bird Mukata* 2005  
hand spun yarn and ininti seeds

**Malpiya Davey**  
*Beanie Surprise* 2005  
hand spun and commercial yarn

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

**Nungalka Mukata**  
*Lizard on top* 2005  
hand spun wool

**Nungalka Stanley**  
*Bird beanie/mukata tjulputjara* 2005  
hand spun and commercial yarn, ininti seeds and dyed emu feathers

**Tjunkaya Tapaya**  
*Mukata rama rama/Crazy beanie* 2005  
commercial yarn

**Collections**  
Tamworth Regional Gallery

## Helen Fuller

*PAINT rags* 2006  
plastic baskets, recycled rags, polyester ribbon, safety pins  
dimensions variable  
*Warped* 2006  
oil on canvas  
103 x 152

**1949** born Adelaide  
South Australia  
1994 MVA, 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 *Dirndl 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

Helen Fuller is represented by Helen Maxwell Gallery, Canberra, Sullivan + Strumpf, Sydney and Watson Place Gallery, Melbourne

## Julie Gough

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

*Addition* 2005  
acrylic on paper

Historical image: *Terre de Diemen, navigation, vue de la côte orientale de l'île Schouten*, Plate XIV from Lesueur et Petit, *Voyage de découvertes aux Terres Australes exécuté par ordre de S.M. l'Empereur et Roi*, Atlas (Paris, 1807). Reproduced courtesy TASMANIANA LIBRARY, State Library of Tasmania.

### 1965 born Melbourne, Victoria

1993 BA, Curtin University, WA

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 *Intertidal*, Gabrielle Pizzi, Melbourne

2002- *Chase*, Imperial Leather,

2004 installation, Ian Potter Centre, National Gallery of Victoria

2002 *passages*, Mahatma Gandhi Institute, Mauritius

### Selected Recent Group Exhibitions

2006 *Zones of Contact*, Biennale of Sydney

2005 *Cross Currents*, Linden, Melbourne

2005 *Habitus Habitat*, Perc Tucker Gallery, Townsville

1999 *Liverpool Biennale*, UK

### Collections

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

Julie Gough is represented by Gallery  
Gabrielle Pizzi, Melbourne

## Barbie Greenshields

*Slough* 2005  
woollen blankets, thread  
2 x 1.4 m

### 1957 born South Australia

2000 MFA, University of Tasmania

2005 PhD, Griffith University, QLD

### Recent Solo Exhibitions

2005 *Emblems of Mortality*, College  
Gallery, QCA, Brisbane

2005 *Eating Anatomy*, Project  
Gallery, QCA, Brisbane

### Recent Group Exhibitions

2004 *Temperature: Contemporary  
Queensland Sculpture*, Museum  
of Brisbane

2003 *Mesh*, The Art Gallery,  
National Institute of  
Education, Singapore

2002 *Boundless*, Art Gallery of  
Western Australia, Perth

## Catherine Grundy

*Draw me a gumtree (River Murray  
Gums)* 2006

Stumpwork, stranded cotton on satin  
diameter 30 cm

*Catch me a fish (The Coorong)* 2006  
stranded cotton on organza and  
cotton mixes, laid fabric with  
appliqué  
diameter 28 cm

*Show me some wildflowers* 2006  
surface stitchery and appliqué on linen,  
Brazilian dimensional embroidery on  
rayon thread on polyviscose  
diameter 28 cm

### 1944 born Murray Bridge South Australia

1963- studied sculpture and textiles

1964 at North Adelaide School  
of Art

1973 BA Music Librarianship,  
University of Rochester,  
New York

1975- BA University of Durham, UK  
1978

1996 Teachers Certificate in  
Brazilian Dimensional  
embroidery  
Member and tutor,  
Embroiderers' Guild of SA Inc

### Recent Group Exhibition

1994 *Millinery*, staff exhibition,  
South Australian School of Art

## Beth Hatton

*As for man, his days are as grass...*  
(*Kangaroo Rifle*) 2003

tussock grass, cordyline, linen thread,  
wood, wire, kangaroo skin offcuts,  
emu feathers  
65 x 157 x 20

*As for man, his days are as grass...*  
(*Tasmanian Tiger Trap*) 2003

tussock grass, cordyline, linen thread,  
wood  
30 x 180 x 31

*As for man, his days are as grass...*  
(*Wool Shears - Second Series*) 2004  
tussock grass, cordyline, linen thread  
88 x 22 x 14

### 1943 born Saskatchewan, Canada

1981- 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 Adelaide and touring

2002- *15th Tamworth Fibre Textile*

2004 *Biennial*, Tamworth and  
touring nationally

2002 *Fabric(ation)s of the  
Postcolonial*, Wollongong  
University

2002 *Transition & Resilience*,  
JamFactory, Adelaide

2000- *Craft From Scratch - 8th Craft*

2001 *Triennial*, Frankfurt Museum für  
Angewandte Kunst; Art  
Gallery of South Australia

1999- *Thylacine*, Tasmanian Museum

2001 and Art Gallery and touring

### 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 – pergamano image

### 1964 born Adelaide South Australia

2001- MVA, Goldsmiths College,  
2002 University of London  
2001 Gordon and Anne Samstag  
International Visual Arts  
Scholarship

#### Recent Solo Exhibitions

2005 *Wrapped*, Two Cubes,  
Sherman Gallery, Sydney  
2004 *Gifthouse*, JamFactory, Adelaide

#### Recent Group Exhibitions

2006 *Past and Presents*, Felicity  
Johnston Gallery, Perth  
2005 *Drawn Out*, Perth Institute of  
Contemporary Art, Perth  
2004 *Manifesta*, Downtown Art  
Space, Adelaide

Glenys Hodgeman is represented by  
Felicity Johnston Gallery, Perth

## Osmond Kantilla

*Pandanus Design* 1986  
cotton 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- *Tivi 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  
corporate commissions

## Naomi Kantjuri

*Feather basket* 2005  
36 x 31 x 28  
emu feathers, raffia  
*Two Feather baskets* 2006  
36 x 31 x 28  
emu feathers, raffia  
*Feather shoes* 2006  
15 x 16 x 130  
emu feathers, raffia

### 1944 born Victory Downs South Australia

#### Recent Group Exhibitions

2005 *Anangu Backyard: the art of  
storytelling*, Adelaide Festival  
Centre, Artspace  
2005 *Minymaku Arts: emerging artists  
from Amata*, Indigenart,  
Fremantle  
2005 *Minymaku 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 Divas*, Gallery  
Gondwana, Alice Springs  
2004 *Telstra National Aboriginal and  
Torres Strait Islander Art Award*,  
Darwin

#### Collections

Art Gallery of South Australia,  
National Heritage Board, Singapore  
Art Museum

## Kay Lawrence AM

*No work for a white man* 2005  
installation of wooden chair, blanket,  
undertrousers, photograph  
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 South Australia and  
Prospect Gallery  
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

## Susan Mader

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

*Following*, 2004/05

hessian bags, hand-stitched with jute,  
coated with lime  
50 x 225

*Oats and Barley*, 2004/05

hessian bags, hand-stitched with jute,  
coated with lime  
60 x 18

All works from the *Open Space* series

### 1950 born West Midland Western Australia

2004 BA, Edith Cowan University,  
WA  
2006 MA, Edith Cowan University,  
WA

#### Solo Exhibition

2005 *Open Space*, Hall Gallery,  
Fremantle Art Centre

#### Recent Group Exhibitions

2005 Murdoch Community Hospice  
Fine 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 45 x 17.5  
reused coating fabrics, buttons,  
cotton wadding, 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  
reused coating fabrics, buttons,  
cotton wadding, thread.

**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  
Galleries, Sydney NSW and  
touring  
2005 *Art & the Sacred & Tasmania*,  
Schoolhouse Gallery, Hobart

## Sophie Morris

*Fold* 2005  
felt and dam  
dimensions variable

*Envelope* 2005  
2 elements  
felt and dam  
dimensions variable

*Enclose* 2005  
3 elements  
felt and dam, silk edgings  
dimensions variable

**1985 born Perth  
Western Australia**

2005 BA, Curtin University, WA

2006 completing Honours,  
Curtin University, WA

### Recent Group Exhibitions

2005 *Curtin Degree Show*, Curtin  
University Gallery

2005 *MATTEReality*, Moores Bldg,  
Perth

### Collections

Katherine Kalaf Gallery, Perth

## Michelle Nikou

*Grey Gulf* 1997-2002  
12 elements  
mixed material, dimensions variable

**1967 born Adelaide  
South Australia**

2005 MVA, University of South  
Australia

### 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 *Mentor/Mentored*,  
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

Michelle Nikou is represented by  
Greenaway Art Gallery, Adelaide and  
Darren Knight Gallery, Sydney

## 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**

1993 BVA, University of South  
Australia

2000- Lecturer, 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

### 1945 born Kalgoorlie

1991 BA, Curtin University, WA

### Selected Recent Group Exhibitions

- 2005- *Woven Forms of Australia*,  
2008 Object Gallery, Sydney and  
touring
- 2004 *16th Tamworth Fibre Textile  
Biennial*, Tamworth and  
touring nationally
- 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, acrylic  
binder medium  
160 x 145, diptych

### 1953 born Zimbabwe

- grew up in England and  
various countries
- 1971 arrived Australia
- 1990 BA, Curtin University, WA
- 1992 Post Graduate Diploma,  
Curtin University, WA

### 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*, Plimsoll Gallery,  
Tasmanian School of Art,  
Centre for the Arts, Hobart  
and touring
- 2004 *Shifting Ground*, Moores  
Building Fremantle
- 2004 *16th Tamworth Fibre Textile  
Biennial*, Tamworth and  
touring nationally

### Collections

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

## Bede Tungatalem

*Tiwi print table cover*, Tiwi Design,  
1988  
Pukumani design collaborators  
Ray Young and Harold Pukulari  
various overlaid designs, main  
design Pukumani  
5 metres  
Collection of Peter Tregilgas

### 1952 born Tiwi Islands

### Recent Group Exhibitions

- 2006 *Banguyilbara: work from the  
MCA Collection*, Sydney
- 2004 *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*, 1st  
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  
total installation space 350 x 200

### 1949 born The Netherlands

- 1973 arrived in Australia
- 2006 PhD, University of South  
Australia

### Recent Solo Exhibitions

- 2005 *Vague*, Liverpool Street  
Gallery, Adelaide
- 2004 *Far From Solid*, Liverpool  
Street Gallery, Adelaide
- 2003- *Words for Wandering*, State  
2005 Library of South Australia,  
Adelaide

## Wilma Walker

*Black Palm (ngakan)* dilly bags (*balji*)  
2005  
twined hand woven black palm and  
lawyer cane  
various dimensions

### 1929 born Mossman Gorge (Jinkalmu), Queensland

### Selected Group Exhibitions

- 2003 *Storyplace*, 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, Tamworth Regional Gallery

## 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 Bandolier* 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 – 10 cm in diameter)

*And the land was formed (#2)* 2006  
batswing coral seeds, thread  
diameter 29cm (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 Melbourne

### Recent Selected Exhibitions

- 2006 *Medalling: 8 Designers on a Quest*, RMIT Gallery, Melbourne
- 2006 *Poetica*, Object Gallery, Sydney
- 2006 *The Presence of things, sense, veneer and guise*, Monash Faculty Gallery, VIC
- 2005 *Newhaven Arts Project*, ÜBER Gallery, VIC
- 2004 *Whitework*, solo exhibition, Craft Council Victoria, touring regional Victoria 2005-6

### Collections

National Gallery of Victoria, RMIT University and private collections in Australia, UK, USA

## Rosemary Whitehead

*Head-dress: for my daughter* 2001  
wooden clotheshorses, text, textile work knitted from natural and man-made fabrics  
395 x 85

### 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

Rosemary Whitehead is represented by ArtStok, Sydney

## Liz Williamson

*Floral*, Domestic Damask series 2005

Jacquard woven textile  
cotton and linen  
66 x 70

*Teatowel*, Domestic Damask series 2005

Jacquard woven textile  
cotton and linen  
66 x 70

*Sweater*, Domestic Damask series 2005

Jacquard woven textile  
cotton and linen  
66 x 67

All woven at the Montreal Centre for Contemporary Textiles, Canada

### Collection Liz Williamson

*3 Damed 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  
1983 Melbourne

Currently senior lecturer and coordinator 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

- 2004- *16th Tamworth Fibre Textile Biennial*, Tamworth and touring nationally
- 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

