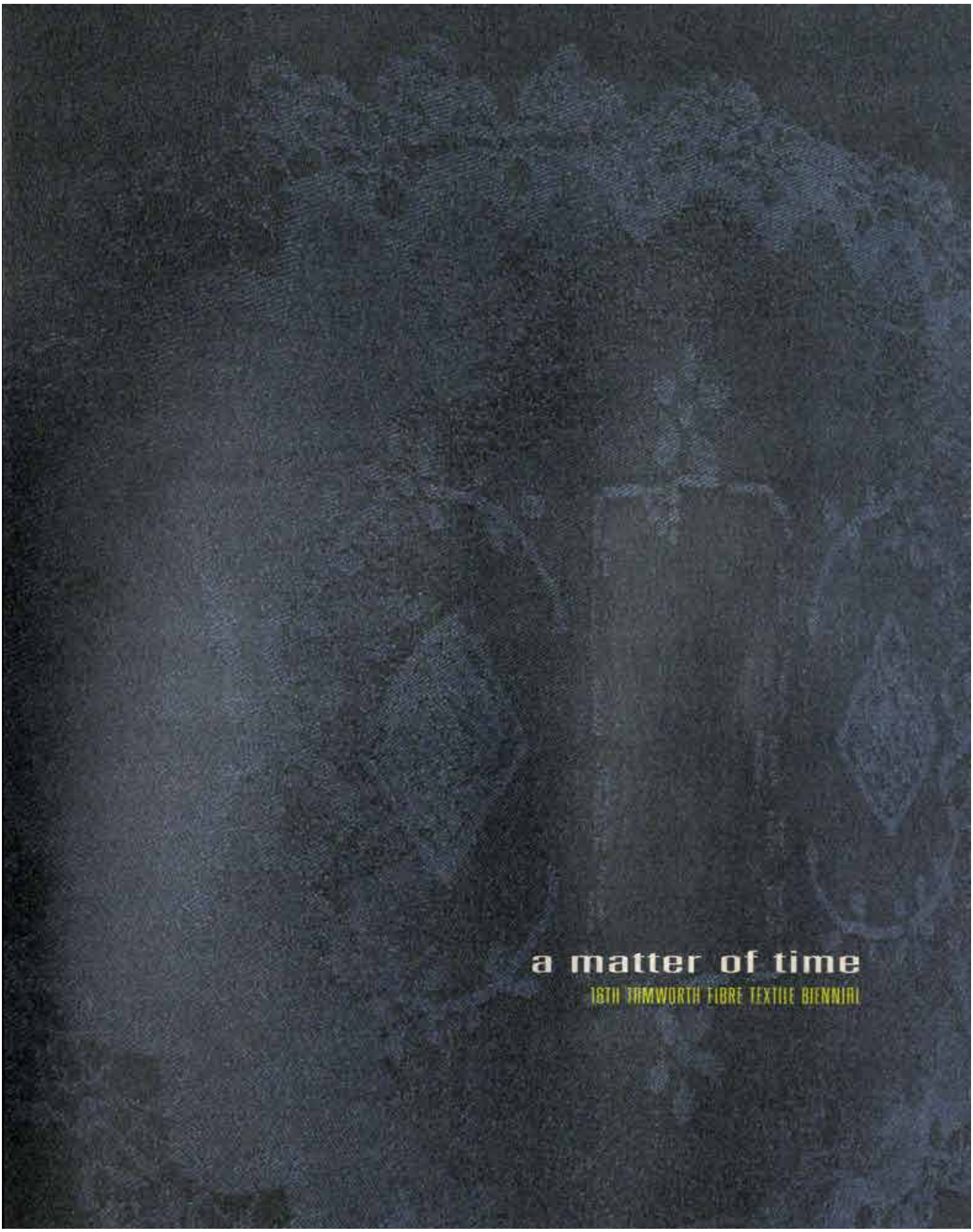

a matter of time

16TH TAMWORTH FIBRE TEXTILE BIENNIAL

John Barbour
Sue Blanchfield
Bula'bula Arts Aboriginal Corporation
Georgina Cresswell
India Flint
Mavis Warrngilna Ganambarr
Gosley Henry
Merodith Hughes
Sara Lindsay
Paull McKee
Sebastian Di Mauro
Linda Lou Murphy
Andrew Nicholls
Monique van Nieuwland
Rosemary O'Rourke
Sue Pedley
Sharon Peoples
Julie Ryder
Sue Saxon and Anne Zahalka
SIX – Denise Sprynskyj and Peter Boyd
Holly Story
Christian Bumbiarra Thompson
Liz Williamson
Louiseann Zahra

a matter of time

16TH TAMWORTH FIBRE TEXTILE BIENNIAL

TAMWORTH REGIONAL GALLERY
Gallery Manager: Brian Langer
Assistant Gallery Manager: Kathleen von Witt
Administrative Assistant: Diane Cole

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This catalogue is published by TAMWORTH REGIONAL GALLERY for the exhibition *16th Tamworth Fibre Textile Biennial: a matter of time* at the Tamworth Regional Gallery, 11 December 2004 – 30 January 2005 and touring to seven gallery venues in NSW, Vic, Qld, SA, WA during 2005 and 2006.

The exhibition has been assisted by the Tamworth Regional Council, the New South Wales Government – Ministry for the Arts, the Commonwealth Government through the Australia Council, its arts funding and advisory body and Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

introduction

The Tamworth Regional Gallery through the Tamworth Fibre Textile Biennial has provided since the early 1980s an on-going contribution to and stimulation of debate about the diverse nature of contemporary fibre textile practice in Australia. Over this time the Biennial has developed from a survey exhibition showing the most innovative fibre textile works from the previous two years to a curated exhibition recognized nationally as Australia's pre-eminent textile related exhibition.

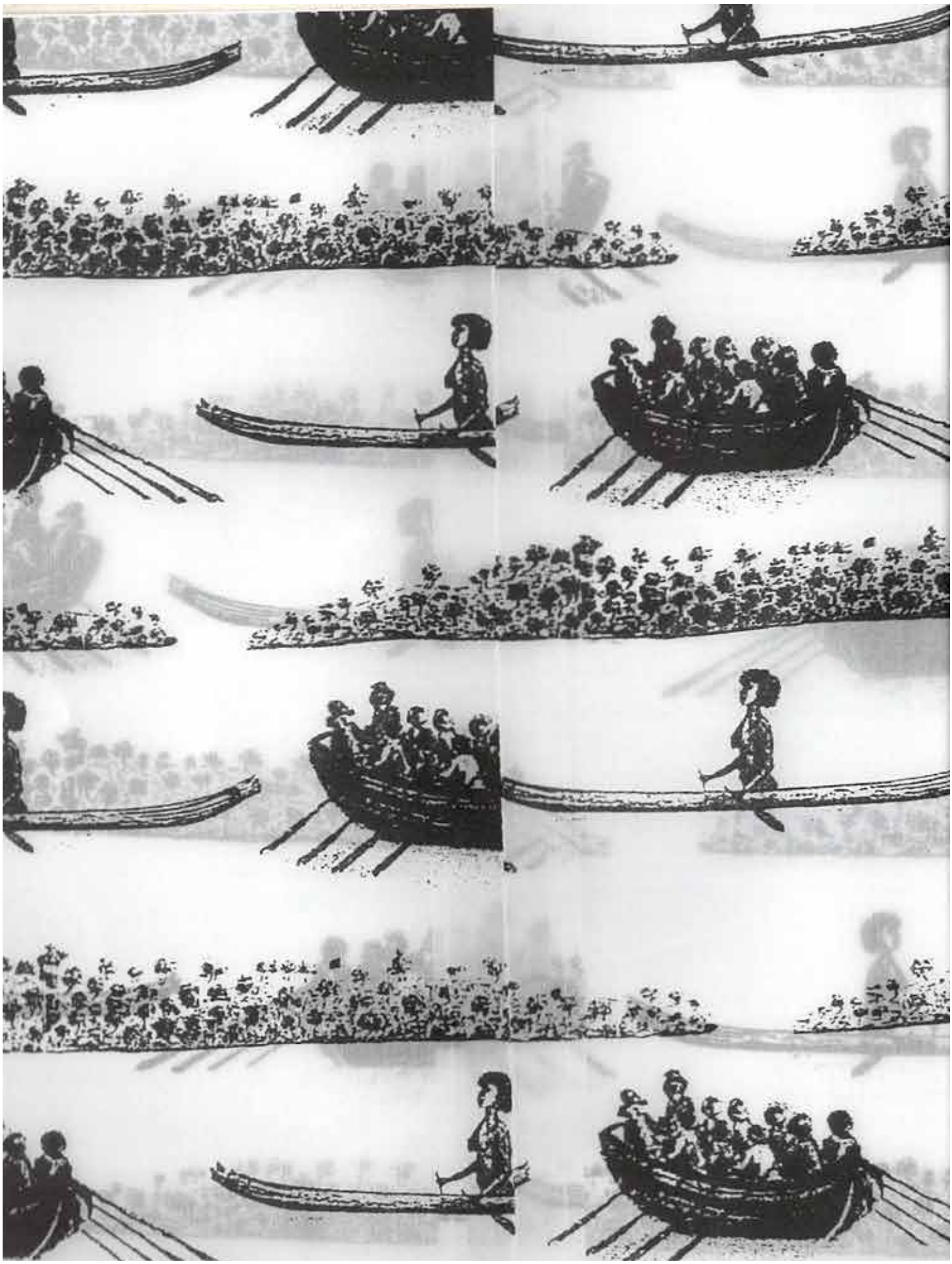
The Biennial aims include cultural diversity; critical writing about textile practice; exploring the changing modes of display of fibre textile works; and providing a national focus in relation to the selection of participating artists and national tour. The *16th Tamworth Fibre Textile Biennial* curated by Melbourne based writer and curator Suzie Attiwill is no exception.

Called *a matter of time* the 2004 Biennial includes participants from a unique mix of art, craft and design practices from different urban and regional areas across Australia. It is an engaging and thought provoking exhibition that has been shaped by a multiple of ideas that engage with the curatorial premise.

The support of the Tamworth Regional Council was integral to the realisation of the *16th Tamworth Fibre Textile Biennial* and is to be congratulated for its ongoing support and contribution to this important exhibition event.

I would like acknowledge the Australia Council, the NSW Ministry for the Arts and Visions of Australia for supporting the exhibition and national tour. Special thanks to all those in the exhibition and Linda Marie Walker for her catalogue essay. I also wish to thank Peter Thorn, Louise Katz, Yuill/Crowley Gallery, Bula'Bula Arts Aboriginal Corporation and Elcho Island Art and Craft for their generous support. Finally, I would like to express my gratitude to the exhibition curator Suzie Attiwill for her enthusiasm, commitment and thoughtful development of the project.

Brian Langer
Manager
Tamworth Regional Gallery



a matter of time

SUZIE ATTIWILL

a matter of time has been the working title for the exhibition since May 2003. When Brian Langer invited me to curate the 16th biennial, the concept of time in relation to textiles and fibres came to mind. From the point of view of now, I can see how certain ideas have emerged to become important in shaping the exhibition. A curator's text would usually address these as points or – to pick up on a textile metaphor – curatorial threads. For many months, this is how I imagined I might organise and arrange the exhibition. At different points, I attempted to draw out threads to do with time from the work I had selected – for example ritual, history, memory, everyday, tradition, technique and so on. Each time, however, these attempts reduced the complexities of the work and this in turn deferred any endeavour to weave them back together as a way of making the exhibition. Instead I have found myself caught up in a process of metamorphosis; as the curator I have become implicated, enveloped and entangled. Like a blanket folded, unfolded, wrapped, de-threaded, re-woven, draped – the form of the exhibition has taken shape through various forces internal and external. It could have been held still so as to conform to a pre-determined curatorial structure but then it would not have been a matter of time so much about time. For myself, and the other participants here, the experience of time is the potency of fibre and textiles – and we invite you to become enveloped in processes of transformations and materialisations.

During this process, I have carried with me a quote from Sue Rowley in her introduction to *Reinventing Textiles*: 'It is useful to think of craft in terms of multiple temporalities'. I was attracted by the concept of multiple temporalities, what this might mean and how it might be useful. *a matter of time* is an exploration of this usefulness.

Over the past 19 months, I have met many people who work with fibre and textiles. We have discussed their work and shared ideas. At times, as already mentioned, I tried to locate threads that I could pull out and use to make the exhibition, to weave it together. I would tease out multiple temporalities like carding a staple of wool or attempt to un-ply the multi-ply. This produced many exciting possible lines to follow and draw together but in terms of the exhibition fabric, the curatorial hand was too dominant and dominating. And from the beginning, I had planned the exhibition to collect together what was already happening in contrast to commissioning artists to respond to a curatorial theme. This kind of exhibition is located in the middle, in a swell of activity and forces, where works are not displayed as end products produced specifically for the exhibition, but have had various lives and become animated here again in a different context. Each piece is also an expression of process and thus located in between – recycling, reanimating, picking up and making do, wrapping and enveloping. The materiality of fibre and textiles derails any concept of a blank canvas, instead one is always in the midst of something and engaging with things already in process, making relations that are dynamic and change.

In the selection of work for the exhibition, I was keen to locate work that was not *about* time but was *an experience of time*. When pushed to articulate what I meant by this, it was difficult to explicate as it involved a fine balance that shifted the emphasis about idea and material. There has been in Western modernist culture a privileging of representational idea over matter and this has also been manifested in contemporary textile and fibre practice. My focus on time however was not as an abstract system or concept, but how craft practice privileges matter organising it through different techniques and in the process *actualising* time. The works and exhibition therefore become a matter of time. Hence the title of the exhibition *a matter of time* and not 'it's about time' as some people had suggested as an alternative. These are two distinct and different relations to time.

This also opens up other possible ways of encountering the work and exhibition – one where material and process becomes content. The work then is not approached so much as something which is re-presenting an idea, as an illustration of an idea, but comes forward, envelopes you, implicates you in the production of its meaning. It is still in process and produced by temporal and spatial relations and forces. People – artists, curator, writer, and audience – become participants in the production of *a matter of time*.

It is only matter that can differentiate time. Matter makes apparent change and movement – this may be due to forces such as seasons, climates, light, wind, hand and machine techniques and processes. The matter of textiles and fibre is sensitive to these forces. In Western cultures, change is often understood negatively as degradation and decay – hence the attempt by conservators to minimise the effects as much as possible and the museological desire for a state of stasis. The vulnerability of many of these works in *a matter of time* is part of their materialisation and they continue to be caught in this temporal tension. One becomes aware of the temporal and spatial relations that have been located and worked materially to produce a place – however ephemeral or enduring – in amongst chaos and excess. What we encounter here is an experience and actualisation of time. This brings out a performative quality of both objects and exhibition. Event-objects where objects are part of events and not discrete, self-contained objects. Performances may involve hands, bodies and eyes to implicate, explicate and complicate, and move from one state to another, metamorphosing and transforming, where different spatial and temporal relations producing infinite variations and encounters.

One is caught up in this movement like in a swell. The multiple temporalities which become actual make problematic a privileging of the present where the past and future are located in a linear relation as before and after. Instead, there is an intensive quality to the moment of encounter: past, present and future emerge and merge. Over the past months, a relation to the past became apparent in some form in all the works. It now seems obvious or inevitable that this would happen through the process of materialising temporal

relations and an experience of time. The present moment passes and knowledge only comes after. The dates of the work also indicate various temporal conditions to consider. Some are specific to the year they were made, another has the date included in its title but continues to change during the exhibition, another covers a period of six years and one the lifetime of the tour. In this sense, the exhibition as a matter of time continues to transform and change as the works tour.

Temporalities proliferate endlessly. As the curator I have collected and assembled work here for you to encounter – hopefully this will happen in a gallery space so you become implicated in the materially and movement of the event. I cannot explicate myself from this process to give you a summary as is customary of curatorial essays. But neither do I desire to without also being implicated and complicating. No threads have been pulled and brought into this text, instead you are invited to move along the many lines that accompany the works and compose multiple temporalities. Each work is accompanied by a text provided by the participant and then an 'add on' text by me (*in italics*) which makes a connection I have with the work and its affect on me. It is hoped that these two voices encourage multiple voices and open up the performative aspect of the work and the exhibition as an ongoing actualisation of time, each time it is encountered. Textiles and fibre are dynamic matter, which connects us with the temporal. They are vulnerable and volatile; animated and affected. *a matter of time* celebrates this in ways which continue to engage and multiply.

Some multiple temporalities encountered in *a matter of time* in no particular order:
Ephemeral. Transitory. Transformation. Urgency. Daily. Commemorate. History. Re-imagine. Past. Event. Present. Actual. Colonialism. Change. Movement. Memory. Process. Moment. Metamorphosis. Rhythm. Passing. Stories. Wedding. Hours. Recycle. Intern. Surprise. Portable. Migration. Surprise. Tradition. Digital. Heritage. Flux. Intensive. Forgetting. Modernism. Cycles. Seasons. Technique. Environment. Collecting. Tedious. Meditative. Perform. Actions. Repetition. Outdated. Virtual. Death. Life. Re-valued. Timeline. Make do. Eternity. Stitch. Ritual. Time consuming. Incantation. Repetitive. Duration. Animation. Linear. Continuum. Shadow. Light. Narrative. Storytelling. Doing time. Making. Production. Destruction. Decay. Fermentation. Preservation. Conservation. Born. Reclaiming. Old. Simultaneous. Aged. Prolong. Repair. Revive. Renew. Storage. Unmake. De-thread. Incidental. Collaborate. Reanimation. Instant. Ceremony. Future. Minute. Day. Situation. Remembering. Fashion. Enduring. Stasis. Memorialise. Longevity. New. Emerge.

Title Ten: fra**x**inella

What I haven't found (as a sacred vest to wrap myself in, to muddle myself to bits – to push and pull my arms and legs into amazing shapes and sizes (what a sight she looked, dolled up to the nines)) is an instruction, a fantasy, to guide me as I make this. If something needs to be folded 'here' or tacked 'there' so as to perform a seam, a dart, or an opening, in an order, as a description, needed to compose the event of this, then I am 'in the wilds'. I am shielded from that order, and an**x**ious and hesitant in the face of 'making do' (which might be, as an approach, replete, e**x**cessive even, and right-up-my alley, a gift). For instance, I remember that the Yugoslavian man was called 'Old Nick'. Perhaps he was about the age I am now. And perhaps I was about twelve then. When my grandmother's cloth was made by her sister-in-law, or when my mother embroidered the tiger lilies, I was not even thought. There is something (consent, by the merest nod of the head – hardly agreement; more a sign of reluctance or reticence) about labour, about making and doing, that inscribes dying, that calls into itself, into the blood of 'work', as if its/it's grain, the moment-to-moment condition of time – the grace and loss and shock of 'each day'. "There is: this, the first day. That is to say, already the second or ten-millionth one. How many days have I lived? Let us calculate roughly: 62 **x** 365 = 22,630. It's not that much. I have seen the light of day twenty-two thousand si**x** hundred and thirty times. I e**x**perience this in a very concrete manner. Not one day is the same, and above all each day is indeed – a day: there is a rupture. Nothing simply follows on. Yesterday is over ... Tomorrow lacks substance. And today, here, it's getting light."[3]

Title Eleven: lu**x**

This is my in struc shun (to sted y my self – and/end I am grate full for find ing the re sem blance of a meth od): 'nuth ing sim ply fol lows on'.

Title Twelve: e**x**act

Making it up, putting it together; awkwardly, like a body feeling itself living, like talk is sometimes as it swerves round reason, and starts up again after a silence – talk that comes from an inside to an outside (even a hiss) so as to find its way back inside, lighter, warmer, thinner, kinder; as if talking to itself. Making it up, putting it together; differently, like a body when it forgets to sleep, like talk is sometimes as it rushes through love, and stops weary mid-sentence – talk that hardly touches the sides (of the inside, like a hiccup) on its surge to fill the (outside) air, never to return, never to be asked to re-tell a scene; as if talking to the dead.

Title Thirteen: pa**x**

It's funny how a few words can wrap one up in sleep, anchor one to the ground, even – and it's lovely down here, awake or asleep, with the fine dust and the tiny webs and the broken plates and the cat's bones ... and your missing body ... and it's a crying shame that you are far away, and that faraway is a space here, e**x**actly here, in front of my nose – the ground slips away and the sea changes, and a unique labour of force/fortitude bears the unique being–missed of you; not one other–being is missed liked you are missed (already you are commemorated in a trembling thought, an inkling, that something (that word that means an unspecified entity/object/creature) – a hat, blanket, basket, glove, house, grave, thought – could be made for you that you will never see or feel or taste).

Title Fourteen: qui**x**otic

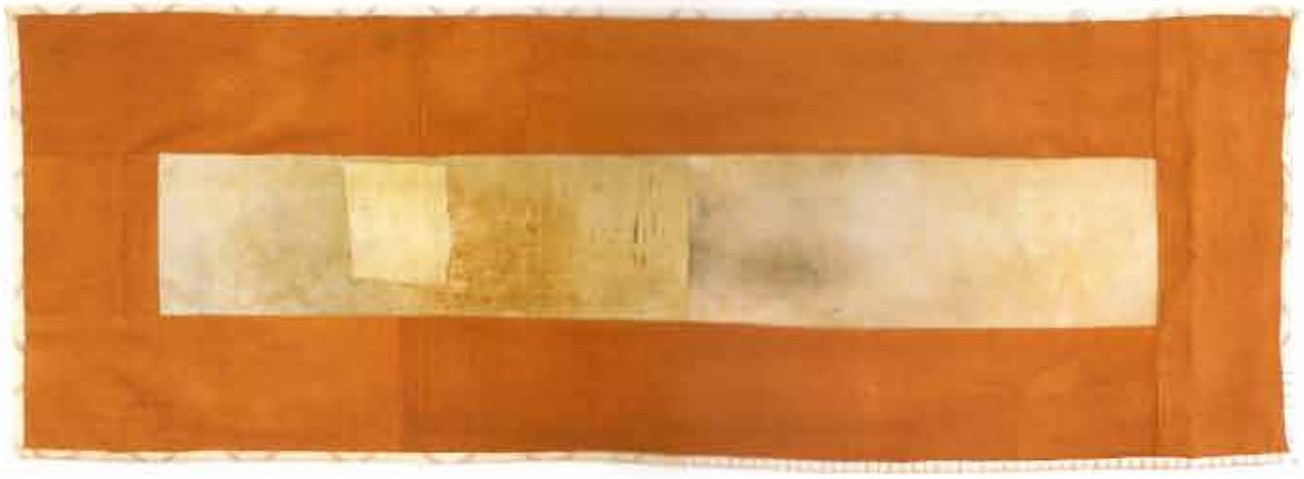
Each stitch can be un picked, the fab ric fold ed and tied up – the white skirt patched, the cloth tak en off the fridge and placed over the ac cord i on. Var i a tions come with the day, as a type of liste ning, a type of a vail a bil i ty – if I'm si/sigh lent you can start to 'sew', and needle me, not with words though, I'm not mak ing a met a phor here, I mean by ap pear ing, or by fet ching 'lines' I've nev er seen be fore, like this one: "The words are sounds transfused with shadows that intersect unevenly, stalactites, woven lace, transposed organ music."[4] On the oth er hand you might tell me what's what – string to geth er a num ber of words I've nev er heard you say, or you might quote me Beck ett (I did n't know you knew him/hymn): "It's not me, I have n't yet ap peared, I have n't yet been no ticed, and say ing furth er, oh yet it is, it's me all right, and ceas ing to be what is more, then quick e ning my step, so as to ar rive be fore the ne**x**t on slaught, as though it were on time I trod, and say ing fur ther, and so forth."[5]

Title Fifteen: o**x**alis

Beckett makes a mood, a small scene, a little square cloth, like a handkerchief, as if the words like 'yes', which comes again and again, like 'monotony' and 'calm' (he writes) being full of 'agitations' and 'vicissitudes' – will make/bringforth a space (a 'hanky' in a pocket, in a drawer, in a parcel, perfumed, treasured, and then pinned like a [b u t t e r f l y] to a wwaaallll as if it was a wwwwaall itself (for wailing, for hiding behind): "There's a way out there, there's a way out somewhere, the rest would come, the other words, sooner or later, and the power to get there, and the way to get there, and pass out, and see the beauties of the skies, and see the stars again."[6] You, who I have missed, didn't quote me (whose mouth is stuck fast to her face) this, I followed your clue (a ball of string) – I went with the wind, wending my way, to hear what you had heard (herded, as it happened).

Title Sixteen: mi**x**[6]

1. Ed Ruscha, *Leave Any Information At The Signal*, The MIT Press, Cambridge, Massachusetts, London, England, 2002: 153; 2. Jean-Luc Nancy, in *Parallax*, vol. 9, no. 3, Routledge, London, 2003: 69; 3. ibid: 67; 4. Clarice Lispector, *The Hour Of The Star*, trans. Giovanni Pontiero, A New Directions Book, New York, 1992: 16; 5. Samuel Beckett, *Stories And Texts For Nothing*, Grove Press, New York, 1967: 119; 5. ibid: 121; 6. the words: o**x**ygen, vital for breathing; li**x**ivium, a solution; lo**x**odromy, the art of oblique sailing; paro**x**ysm, a violent outburst; no**x**ious, harmful to well-being; ine**x**orable, unmoved by prayers; gala**x**y, a system of stars held by gravity; e**x**curse, to digress; e**x**coriate, to strip off the skin; fra**x**inella, an ash tree with medicinal properties; lu**x**, a unit of light; e**x**act, strictly correct; pa**x**, the kiss of peace; qui**x**otic, visionary; o**x**alis, soursob (a yellow flowering herb); mi**x**, to put together.



Paull McKee
Bequeathed 2004

In my practice I have turned to make-do culture to form, from scraps and left-overs, a story or pictorial survey of my research which has at its centre the struggle to speak and how to speak of men's oppression.

Central to my work is looking at men's culture in and through textiles.

I do this in order to create a place for men's memories and forgetting to exist outside of where they are already officially sanctioned to exist.

In doing so they can be made visible in a new way. This opening up of a new space also facilitates memories and remeberings otherwise silenced to come to the surface.

My current work has been based on the history and form of the wagga. The wagga is a bush utility rug existing in make-do culture (i.e. raised poor and working class cultures). Originally made by men sewing hessian bags together and lining them with cotton bags from the Wagga Wagga Lily Flour Mill. They were used to keep warm out on the road while looking for work. They are related to the bluey and the swag.

As a textile object within men's culture, it plays an important symbolic role in the construction of Australian masculinity. This form is rich with histories and metaphor. Researching and visiting collections I became fascinated with the worn and torn surfaces that allowed glimpses inside to the places in-between. These places told stories of the situations of the makers, making do with what they had. Stories of strengths, struggles, survival and hope.

Whenever I visited Paull, he would pull out bits and pieces of blankets, cloth and clothing which he had found or had been given to him - like an old 30s blanket that had been an engagement gift. He would then arrange these bits and each time they transformed into extracts from a larger temporal landscape of memories and forgettings.

Sebastian Di Mauro
Pivot 2002 to 2003
(detail)

This is a selection of pieces taken from a larger installation titled *Pivot*. They were woven during two residencies with Parks Victoria and occurred over two years from November 2001 to January 2002 and December 2002 to February 2003.

Pivot consists of a number of domestic objects that have been woven from Mountain Ash bark collected from trees growing on the property where I was staying. Each year around December ash trees shed their bark, which in turn provides fuel for fire – a necessary event for the regeneration of many native species.

The weaving technique used to make the objects is simple. I wanted the emphasis to be on the material rather than the technique of fabrication. The pieces are of a temporal nature and while sturdy they will eventually deteriorate and return to nature. I am interested in the materiality of the everyday, the textures of the worlds around us, the way these worlds shift: from work to play, from home to home, across the borders and the stories of our lives.

This work not only expresses what is encountered here but a series of events: Sebastian travelling from Brisbane to Warrandyte, twice, a residency, the seasonal shedding of bark, a ritual of collection and then a process of weaving to produce a place for resting.

John Barbour
John Barbour has a BA (LaTrobe Uni, 1975), BA (Fine Art, Phillip Institute of Technology, 1983) and MA (Fine Art RMIT, 1996). He has been among other things a tram and bus conductor, storeman, cleaner, labourer, newspaper subeditor and nursing assistant in a cancer hospice in Melbourne. Since 1987, he has held thirty solo exhibitions and been represented in many group exhibitions, most recently *2004: Australian Culture Now* and the *II International Contemporary Art Triennial*, Auckland. He works in variety of media, including embroidery, sculpture, installation, photography, and drawing, and his work is represented in many collections including Art Gallery of South Australia; Queensland Art Gallery, and the Museum of Contemporary Art. Barbour has also been a regular commentator on contemporary Australian art since 1984, with reviews, articles and interviews appearing in a range of journals and curated a number of exhibitions including the 1996 Adelaide Festival of the Arts visual arts program *Artists Week – Compost*. He is a senior lecturer and program director for research and postgraduate studies at the South Australian School of Art, University of South Australia. Barbour is represented by Yuill/Crowley, Sydney.

Sue Blanchfield
I completed four years training at the National Art School in the late sixties. After extensive travels though South East Asia, India and Nepal the materiality and processes of textiles claimed my arts practice. I have been a visual arts lecturer in the Faculty of Creative Arts, University of Wollongong since 1992.

My work focuses on issues about land in Australia, circling around identity, environmental issues, misreadings of place, and responsibilities of land and water tenure. It has saddened me deeply, over thirty years of my arts practice, to see very little change in government policies in land management towards a sustainable future and reconciliation with Australia's traditional owners. Works are represented in the Tamworth Fibre Collection, University of Wollongong permanent collection and private collections in Australia and overseas. Current research is on a female convict ancestor and her journey though time and place.

Bula'bula Arts Aboriginal Corporation
Ramingining, in Central Arnhem Land, has had an art centre since the remote settlement was first established in the late 1970s. As a mainland offshoot of the Milingimbi Mission, several major collections from the area were made from the 1930s to 1970s. The new community of Ramingining facilitated market access to a host of new artists who had chosen not to live within the ambit and ideology of the Mission. Situated as contemporary artists, artists from Ramingining exhibited in *European Dialogue: 3rd Biennale of Sydney* in 1979.

Bula'bula Arts Aboriginal Corporation (BAAC – pronounced 'bark') was established in 1990. The name Bula'bula was chosen as it refers to the kangaroo, Garrtjambal, who travelled from Roper River in the south-east to Milingimbi in the north, linking all the clans along his peripatetic journey. Bula'bula translates as the 'tongue', 'voice' or 'message' of the kangaroo. Ramingining is built on Djadawitjibi country, whose principal creator being is Garrtjambal.

Georgina Cresswell
Georgina Cresswell majored in textiles at Edith Cowan University under the guidance of influential fibre and textile artist Elsje Van Keppel. Following graduation in 1992, she exhibited at the Fremantle Arts Centre, Craftwest and the 1994 Tamworth Fibre Textile Biennial. In 1996 she was selected for a one-year residency at the Crafts Council of the Northern Territory. Returning to Perth in 1997 she began to explore the possibility of making art wearable working with established clothing designers *Frog Bones Fish Legs*. During this time, she also worked as textiles technician for Edith Cowan University. In 1998, Cresswell went overseas on a working holiday with a university study tour in Vietnam for staff, students and guest textile artists. She then went to England, where she lived in rural Devon for one year and explored the effect of nature and solitude on her working methods. In 2001 she returned to Perth and since has been working as art technician for St Hilda's Anglican School For Girls. She has also established her own clothing label *House of George*.

India Flint
India Flint initially studied architectural design, but gradually began working more intensively with textiles. This in turn led to research in sustainable plant-based dye practice, investigating eucalyptus dyes (building on dye techniques used by her maternal grandmother), and resulting in the exhibition *Arcadian Alchemy* shown at the Museum of Economic Botany (South Australia) as well as the National Botanic Gardens (ACT). Her present work in fashion, theatre, recycling and plant-based dyeing deals with the intimate architecture of the body, rather than that of the built

environment, and is represented in a number of European museum collections in Germany and Latvia. She has a MVA (Research), University of South Australia, 2001.

Mavis Warrngilna Ganambarr
Mavis Warrngilna Ganambarr is a Datiwuy woman who lives in the community of Galiwin'ku on Elcho Island in northeast Arnhem Land. She has been making fibre objects such as bags and baskets for approximately 15 years. She creates the labour intensive work while looking after her family of five children and husband Mark Markurri Bukulatjpi. Ganambarr has exhibited her work in several group exhibitions including the *Telstra 18th National Aboriginal & Torres Strait Islander Art Awards* at MAGNT, Darwin, 2001. In 2001, she held a solo exhibition *Gunga Djama Mirr (Pandanus Work)* at Bandigan Arts & Crafts, Sydney; the exhibition was accompanied by a catalogue text 'New Works by Mavis Ganambarr', written by Louise Hamby. Her work has been the subject of a feature article in *Crafts Arts International* – 'Feathers and Fibres' by Jennifer Isaacs. Ganambarr's work is represented in the MAGNT collection. In 2001, she was awarded *Elcho Island Art & Craft Best Emerging Female Artist of the Year*. Ganambarr is represented by Elcho Island Art & Craft, Arnhem Land.

Desley Henry
I live at Tully, North Queensland. I am a descendant of the Jirrbal tribe from the rainforest. My mother-in-law taught me to master the art of making these elegant baskets and I have since sold them to galleries and private buyers. I have conducted weaving workshops – passing on my knowledge – and these have taken me to many places.

Meredith Hughes
Meredith Hughes studied at the COFA (College of Fine Arts), UNSW. She completed her Bachelor of Applied Arts (Honours) in 2003. The practices of COFA textiles coordinator Liz Williamson and the artist Ruth Hadlow largely influenced her studies. Over the past 5 years Hughes has exhibited in local shows and university exhibitions. These have included *Junk Love* (2002), an exhibition utilising recycled materials at Reverse Garbage, Marrickville and the Casula Powerhouse; *Speak Up – Visions of Alternate Worlds* (2002) and *Domestic Tendencies* (2001) both at COFA exhibition and performance space. She has had one solo exhibition, *deconstructing i* (2002) at the Chrissie Cotter Gallery, Camperdown. Hughes has work in private collections.

Sara Lindsay
Sara Lindsay currently lives and works in Melbourne where she has recently completed a MA at RMIT University. Since studying weaving in Japan in the early 80s Lindsay has explored the symbolic potency of fabric, producing woven works which articulate a personal narrative. Lindsay has exhibited widely both nationally and internationally, in group and solo exhibitions, and she has received several awards which include an Australia Council Fellowship in 1995, the 'Outstanding Award' – *5th International Textile Fair*, Kyoto, Japan in 1997 and an Australia Council studio residency in Besozzo, Italy in 1997. Lindsay is represented by Stephen McLaughlan Gallery, Melbourne and in public collections, which include Artbank, Melbourne University, The University of Tasmania, The Tasmanian Museum & Art Gallery and the Powerhouse Museum.

Paull McKee
I was born and raised in Western Australia. I come from a working class family, mostly Irish and Scotch Irish. We arrived in Australia in the mid 19th century.

I am white.

Always 'did art' and have ended up still doing it. I trained at University of South Australia and then the ANU, Canberra.

I have exhibited consistently since graduating in 1996.

My research areas are class, gender and memory. More specifically raised poor and working class material culture and the construction of Australian masculinity and men's oppression.

The theory and practice I draw upon for the above investigations is Re-evaluation Counselling or Co-counselling.

In Co-counselling I lead and counsel with people from the above constituencies.

Sebastian Di Mauro
Sebastian Di Mauro is a senior lecturer at the Queensland College of Art, Griffith University. Since 1987 he has held over 30 solo exhibitions. His work has been included in excess of 80 group exhibitions and has been exhibited in Australia and overseas. His work is represented in major Australian collections including Queensland Art Gallery, Art Gallery of Western Australia, and Artbank, Sydney. Di Mauro received a 'New Work' grant in 1999 from the Australia Council to develop an installation of sculpture for Brisbane City Gallery in 2000. He was awarded the inaugural *Woollahra Sculpture Prize* and his work was selected for the *National Sculpture Prize and Exhibition* at the National Gallery of Australia in 2001. In 2003 his work was selected for the *Helen Lempriere National Sculpture Award*.

and *The McClelland Survey and Award*. He won the *2003 Montalto Sculpture Prize* (Mornington Peninsular, Victoria). Di Mauro was awarded a residency with Parks Victoria, Melbourne 2002/2003 and at the British School, Rome through the Australia Council, 2002. Di Mauro is represented by Dianne Tanzer Gallery, Melbourne.

Linda Lou Murphy

I am a performance/new media artist, and a Master of Visual Art (Research) candidate at the South Australian School of Art, UniSA, where I did my undergraduate studies. Key signature elements – paper and pins – combine with performance, sound and video. Works call forth and transform the past; choking speechfulness, inscriptions, an act of speech, mourning dress, weighting, past looking past. They have been performed in the cinema, nightclubs, galleries, on the street, in shopfronts and the theatre. My practice has been further enriched by my experiences with *shimmeeshok* performance art group, which I formed in 1998. Residencies include the South Australian School of Art, and Artspace, Sydney.

Andrew Nicholls

Andrew Nicholls is a multidisciplinary artist, writer and curator based in Perth, Western Australia. He graduated from Curtin University with 1st Class Honours in 1999. He is currently employed as artistic program manager of Form – Contemporary Craft & Design and writes for a number of national arts publications. He has recently completed an ArtsWA Fellowship project in the United Kingdom, collaborating with the Spode china factory in Stoke-on-Trent on the production of a limited edition series of chinawares. Whilst in England he also undertook residencies at Plymouth Arts Centre and the Eden Project.

Monique van Nieuwland

Monique van Nieuwland was born in the Netherlands and migrated to Australia in 1982. Since obtaining her BA Visual Arts at the ANU School of Art in 1988, she has been a practising artist, exhibiting in numerous group exhibitions and working on commissions. Van Nieuwland has worked as a community artist for at least 10 years, mostly within health institutions. This community art work was the impetus for undertaking research for her MtPhil at the ANU, completed in 2004: the shroud as a contemporary textile art form in the Western world. Van Nieuwland is currently working as the technical officer in the Textiles Workshop at the ANU School of Art. She has exhibited nationally and internationally. Her work is represented in Ararat Gallery and private collections in Australia, Great Britain, Netherlands and New Zealand. Selected commissions include *Viewing Cloths 'Vaarwel'*, Breaside Hospital (1998) and *'Letting Go'*, Nepean Hospital (2000).

Rosemary O'Rourke

Rosemary O'Rourke lives and works in Hobart, Tasmania. She has participated in numerous group exhibitions, most recently *Design Island*, an exhibition of craft and design practice from Tasmania, shown at the Exhibition Hall, Sydney Opera House. In 2003 her solo exhibition *Objects of Vertu* was shown at Craft Victoria, Melbourne, and in 2004 at CAST Gallery, Hobart, and Craft ACT: Craft and Design Centre, Canberra. Her work is held in collections such as the Tasmanian Museum and Art Gallery, Hobart; the University of Wollongong, New South Wales; and the Devonport Regional Gallery, Tasmania. She is currently a candidate for a Master of Fine Art (Research), at the Tasmanian School of Art, UTAS, and will undertake an Australia Council residency at the British School of Rome in 2005.

Sue Pedley

Sue Pedley is an artist whose concerns are to develop a processed based approach; to explore alternative ways to experiment with different materials and their relationship to place; and to reformulate basic elements of time/light and space. She works as a lecturer in image making and drawing at UTS and the University of Sydney. In 1997 Pedley completed a Master of Visual Art at College of Fine Arts, UNSW and has also studied at Tasmanian School of Art, Sydney College of the Art and the Stadelschule, Frankfurt, Germany. Pedley has had studio/residencies in London, France, Germany and Sri Lanka funded by the Australia Council and Asialink. The National Gallery of Victoria has recently acquired cyanotypes that were included in the exhibition, *First Impressions*, curated by Dr Isobel Crombie. She has exhibited at numerous galleries in Australia and overseas.

Sharon Peoples

I have been practising as an artist for the last fifteen years. I had been embroidering throughout my undergraduate years in interior design but didn't realize the validity of the medium. That validity was given during an MA (Visual arts) at the ANU Canberra School of Art. My earlier practice investigated domestic textiles. More recently my interest in the modification of behaviour through clothing and story telling as a metaphor has manifested itself in a dual process. The investigation into

certain types of clothing, namely uniforms, has taken off into Phd studies. The story telling aspect remains a more private making process. The highlights of my career have been the design of an embroidery for the National Museum of Australia, Canberra, and a commission in making textiles and vestments for the new cathedral in Parramatta, Sydney with the architect Aldo Giurgola.

Julie Ryder
Julie Ryder has been a professional practising textile designer, artist and educator for the last 14 years. She has recently completed a MA (Visual Arts) at the ANU School of Art in Textiles. She has exhibited regularly, both nationally and internationally, in six solo, and over 70 group, exhibitions. Her work is represented in many private and public collections, including the National Gallery of Victoria, the Powerhouse Museum, the Nederlands Textiel Museum, the Sturt Gallery and the Tamworth City Gallery. From October 2004 to March 2005 she is/was the inaugural ANAT/Synapse artist-in-residence at the Australian National Botanic Gardens in Canberra.

Sue Saxon and Anne Zahalka
Sue Saxon is based in Sydney and currently divides her time between her studio and her role as visual arts coordinator for the Sydney Festival. Her practice engages with issues of difference and otherness, employing painting, sculpture and installation in the service of exploring memory and cultural histories. She has been awarded several oversees residencies, including the Australia Council Studio in Paris in 2000, the Samstag International Visual Art Scholarship in New York in 1995/6 and a Hungarian Government Scholarship at the Budapest Fine Arts Academy in 1993. In 1997, she was chosen to inaugurate the Australian Jewish Museum's Contemporary Program. Her work has been exhibited nationally and internationally and is held in the collection of the Museum of Contemporary Art as well as private collections in Australia and overseas.

Anne Zahalka is a Sydney based artist working primarily with photo-media. Anne has exhibited her work both nationally and internationally and been included in significant exhibitions such as *Supernatural Artificial* at the Metropolitan Museum of Photography, Tokyo in 2004 and *Photographica Australis* tour in Asia which premiered at ARCO in Madrid in 2002. She has held numerous solo exhibitions at the Roslyn Oxley9 Gallery in Sydney and Anna Schwartz Gallery in Melbourne. Her work is included in all major collections in Australia. In 2000 Zahalka was awarded the prestigious Australia Council Fellowship to continue her *Leisureland* work in regional New South Wales. A major commission was installed in 2002 at Sydney Airport featuring a series of portraits of migrants. Zahalka is represented by Roslyn Oxley9 Gallery, Sydney.

SIX
SIX was established in 1994 by Denise Sprynskyj and Peter Boyd, graduates of BA (Fashion) at RMIT University, Melbourne. Both currently lecture at RMIT. Their collaboration was initially born of frustration with the slavish obsession of Australian design with following European trends and the subordination of creativity in design to commercial retail imperatives. They have an ongoing interest in tailoring as well as surface treatments such as printing, dyeing and pleating, and have consistently incorporated the practice of recycling found garments into their collections.

SIX have regularly held catwalk shows in conjunction with Mercedes Australian Fashion Week and the Melbourne Fashion Festival. Their work is held in the permanent collections of the National Gallery of Victoria, the Powerhouse Museum, and the National Gallery of Australia. They have been awarded the Hobart Art Prize and several New Designer awards, exhibited both nationally and internationally, including in Japan and Paris, and recently curated the *Sculpted Surface* exhibition at Linden Centre for Contemporary Arts in Melbourne. They also co-chaired the 5th International Shibori Symposium, held at RMIT in March 2004.

Holly Story
I arrived in Australia from England in 1971. In 1987 I completed a BA Fine Art at Curtin University, Perth, followed by a postgraduate diploma in visual art in 1991. Encounters with post modernism and feminism in those years have been influential in my practice. My study of textile forms and history – the role of cloth in ritual, trade and as a repository of personal and cultural memory – continues to provide fertile ground. From 1991–96 I worked from The Old Customs House Studios, Fremantle. Fellow artists included some of WA's best minimalist painters and from this time I began to employ formal elements such as repetition, patternation and the grid to shape my work. In 1992 I met the artist Nalda Searles. Searles' use of natural materials to represent landscape, and her more intuitive approach to art making, has had a lasting impact. Currently I am exploring the role of the natural world in shaping personal and cultural identity. Cloth, and references to the traditions of textiles, provides a metaphor for human presence in the landscape and connects my practice to everyday lived experience.

John Barbour
Untitled Object: I Will Not Steel 2003
Ink and acrylic thread on cotton voile
97x43cm
Photography by Steve Gonsalves
John Barbour is represented by York/Crowley, Sydney

Sue Blanchfield
Made in Australia 2002
Silk organza, zip, printing ink
101x66cm

Bula'bula Arts Aboriginal Corporation
Continuum: 2003 2003
Works by:
Judy Baypungala
Six Dhimbuka 2002
Pandanus spiralis, twined string, earth pigments
45x25cm
and
Bobby Bununggurr
Dancing Skirt: Balgurr 2002
Twined aerial root of the Ficus virens, red cotton fabric, earth pigments, feathers, bees wax
55x65cm

Georgina Cresswell
Quilt for Sarah 1998 to 2004
Dyed and block printed silk, indigo dyed raw silk, screen printed cotton, hand stitched organza
145x150cm

India Flint
wrapping cloth for the hundred years' sleep 2004
Silk blouse from a wedding ensemble, assorted cloth fragments (silk and cotton), wool felt, beads, stitching, plant dyes
Approx 190cm high, variable dimensions

Mavis Warmgilna Ganambarr
Basket 2004
Pandanus, natural dyes, feathers, Kurrajong string
47x42cm
Mavis Warmgilna Ganambarr is represented by Elcho Island Art & Craft, Arnhem Land

Desley Henry
Jowan 2004
Lawyer cane
68x43x29cm

Meredith Hughes
Silence 2002
Newspaper, thread
220x200cm

Sara Lindsay
Cinnamon and Roses 2004
Mixed media, woven tapestry, lace from wedding/christening dress, cinnamon sticks, rose petals, linen, muslin (dyed with tea & turmeric), cotton, silk, acetate
38x449cm
Photography by Terence Bogue
Sara Lindsay is represented by Stephen McLaughlan Gallery, Melbourne
Sara Lindsay would like to thank Doreen and Robert, Enid and Alec, Robert, David, Emma, Alexandra, Jessica, Oenone, Timothy, Jonathan and Nicholas

Paull McKee
Bequeathed 2004
Collected wool blankets, collected worn panels and edgings, hessian, wool thread, eucalyptus dyes
65x178cm

Sebastian Di Mauro
Pivot 2002 to 2003
Bark
Various sizes
Sebastian Di Mauro is represented by Dianne Tanzer Gallery, Melbourne

Linda Lou Murphy
drawing threads January to August 2004, and various dates and times during 2005 and 2006
A sequence of performative actions with artefacts
Performance textiles, paper, pins, thread, sound, performative actions, various objects (including magnifying mirror, magnifier, sewing needle, hammer, scissors, nail filer), Instant Polaroids
Duration of performance: 5 minutes
Various sizes
Photography courtesy the artist

Andrew Nicholls
Untitled (Time After Time) 2004 to 2006
After a detail from Max Ernst's *Une Semaine de Bonte* 1934
Aureol beamshaper, glass gobo
Dimensions variable
Drawing by Andrew Nicholls
Andrew Nicholls would like to thank Travis Kelleher

Monique van Nieuwland
For a Time 2003
Weaving, discontinued supplementary weft, print, cotton/linen yarn, dye, unraveled printed cotton baby nappy
100x85cm

Eternity 2003
Weaving, discontinued supplementary weft, print, cotton/linen yarn, dye, unraveled printed woolen family blanket
200x175cm

Rosemary O'Rourke
Praying Hand Protector 1 2004
Organza, thread, digital print
18x13.5x6cm
Digital print 20x16cm

Praying Hand Protector 2 2004
Organza, thread
16.5x13.5x9cm

Praying Hand Protector 3 2004
Organza, thread
18x14x6cm
Photography by Alistair Bett

Sue Pedley
Sound of Minh Tra 2004
Cyanotype on stonehenge paper
A series of two pieces
Each 111x77cm

Sharon Peoples
Tracings 2001
Machine embroidery, rayon and polyester thread, cotton
24.5x139cm

Julie Ryder
Past . Present . Future . 2004
Fruit fermentation, dyeing, printing, degumming, stitch, direct digital printing, silk, silk organza, natural and reactive dyes, cotton and silk thread
A series of three cloths:
Past 240x31cm
Present 240x61cm
Future 240x31cm

Sue Saxon and Anne Zahalka
Displaced Persons 2003
Scanned photographs and archival documents heat transferred onto white cotton handkerchiefs, machine embroidery
20 handkerchiefs 41x40cm each, 160x200cm overall
Image and photography by Sue Saxon and Anne Zahalka
Anne Zahalka is represented by Roslyn Oxley 9 Gallery, Sydney

SIX – Denise Sprynskyj and Peter Boyd
Revenir 2004
A series of garments initially created in 2002 and reworked in 2004
Shirt: Size M, polyester/cotton, includes print and foil application
Fan Skirt: Size M, pleated polyester with newspaper spine and machine embroidery
Jacket with flying lapel: Size S, wool/polyester, deconstructed
Lapel: Cotton/polyester, painted and embroidered by machine
Trouser: Size S, re-cut to be worn as a halter-neck tailored top
Shoes: Men's size 8, foiled
Film footage of SIX at Mercedes Australian Fashion Week, November 2002 reworked in 2004 by Sondra Iacono, from Anaemorphic Video
Photography by Lucas Dawson

Holly Story
Belongings 2003
Old wool blankets, plant dyes, wooden cheese boxes
125x245x45cm

Christian Bumbarra Thompson
Angry Young Blak Man 2004
Calico, felt, cotton thread, acrylic wadding, sewing machine and hand stitched felt lettering
2 Pegasus prints 55x55cm
Dimensions variable
Photography courtesy of the artist
Christian Bumbarra Thompson is represented by Gallery Gabrielle Pizzi, Melbourne

Liz Williamson
Dark D'oyley May 2004
From series titled *Domestic Damask*
Jacquard woven textile, cotton, polyester
94x104cm
Liz Williamson would like to acknowledge the Centre for Contemporary Textiles, Montreal, Canada where she wove the piece

Louiseann Zahra
if he so intended 2002
Cotton, velvet, frame
60x69.5x3.5cm

my own time I spent sleeping 2002
Cotton, velvet, frame
85x80.5x3.5cm