



5th Tamworth Textile Triennial

RESIDUE+
RESPONSE

Connecting histories and futures



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Acknowledgement to Country

Tamworth Regional Gallery acknowledges the Kamilaroi/Gomeroi People, who are the Traditional Custodians of this land.

In presenting this exhibition, we wish to pay respect to Elders past, present and emerging, and to extend that respect to other Aboriginal and Torres Strait Islander peoples living in and visiting our region.



Sybil Orr, *Beachhead* (Detail), 2023 (opposite)

Silk, calico, linen, cotton and wool threads,
hand stitched

This work is presented in two parts: a triptych
and six small studies.

5th Tamworth Textile Triennial

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 ARTISTS

5th Tamworth Textile Triennial: *Residue + Response* Connecting histories and futures

The year 2023 marks Tamworth Regional Gallery's 50th year of celebrating textile art. To mark this milestone, the 5th Tamworth Textile Triennial includes a record 25 artworks by artists from diverse backgrounds. Furthermore, as part of the exhibition development, five established artists have supported five emerging artists to expand their creative practice. This two-way collaboration and exchange has fostered greater artistic expression and collaboration, exploring materials, methods and meaning in the *5th Tamworth Textile Triennial: Residue + Response*.

Held every three years to showcase the best of Australia's textile art, the Triennial attracts artist participation from every state and territory. At the helm of the 2023 exhibition is First Nations curator Carol McGregor, who has generated a responsive and emotive exhibition using themes of *Residue + Response* to connect our histories and futures.

The relationship between curatorship and collection management has never been more evident than in this triennial. Through meaningful curatorship and exhibition development, we can explore works that reflect a diversity of cultural ideas. In this exhibition, we have asked: What different voices need to be heard? What stories and narratives are we not telling? And, hence, what gaps exist in the Gallery's textile collection, and why?

Meaningful curatorship also enables us to generate new works that may become potential acquisitions for Tamworth's National Fibre Textile Collection, fostering a richness of information and interpretation that can advance both the Triennial and the collection.

Tamworth Regional Gallery's association with textile art dates to the early 1970s. The first fibre textile artwork acquisition was

in 1973. Since then, the Gallery has focused on developing an Australian textile collection that embraces all related art and craft forms. The now nationally significant collection comprises excellent examples of works that document the changes in textile practice over the past half-century.

It is this continuous, ongoing and systematic collecting of fibre textile artworks for the National Fibre Textile Collection that provides a point of difference. The documentation, over 50 years, of the process of adding to the collection enables comparison and contrast of textile practice across different time periods. It provides a chronological mapping of the changes that have occurred in that practice and unique insights into textile artists' responses to their time and social context.

Today, we make no distinction between 'art' and 'craft'. No longer are textiles seen as a female-focused 'craft' – in the historical context. This change has been partly a result of the shift towards male and female equity, which has helped to validate the practice of textile artists and to increase their national recognition.

Over the past three years, we have invested heavily in the documentation, digitisation and preservation of Tamworth's National Fibre Textile Collection. We have upgraded our collection management system, invested in digitisation equipment and a photography studio set-up, applied for and received external grants to assist with collection digitisation and conservation, and allocated additional resources for permanent staff to support the ongoing documentation of this important collection.



Bridget Guthrie
Director, Tamworth Regional Gallery



Norton Fredericks, *Reflections* (Detail), 2023

Work on furniture: wool, muga and mulberry silks, flax, botanical dyes, stone

Wall hanging: wool, red eri silk, flax, botanical dyes, mookaite

We wish to acknowledge the contribution and support of Create NSW and the Australian Government in the development of the 5th Tamworth Textile Triennial exhibition and its corresponding national tour. I would also like to acknowledge the dedication of all the artists engaged in *Residue + Response: Tamworth Textile Triennial* and to thank Carol McGregor for her support and professionalism, and for the care and consideration she has brought to this particular triennial. A special thank you, too, to my colleagues who have worked so hard to support this: Eloise Beydoun, Naomi Blakey, Pamela Brown, Taylor Fletcher, Melinda Gill, Miranda Heckenberg, Emily Redman, Blagoj Ristevski, Mia Roman, Emma Stilts and Letitia Wright.

Tamworth Regional Council's ongoing support for the development of the Tamworth Textile Triennial, both financially and strategically, is critical. The exhibition and the National Fibre Textile Collection are written into essential planning documents for our city. Additionally, the continued dedication of the Tamworth Regional Gallery Friends plays an important role in the success of the exhibition and in the purchase of new acquisitions for the development of the National Fibre Textile Collection.

The 5th Tamworth Textile Triennial builds on the tradition of the National Fibre Textile Collection, which began in 1973, showcasing 50 years of contemporary textile art. There are few events in Australia that can demonstrate such a strong tradition of promoting and sustaining the unique cultural heritage associated with both the history and technology of textile practice. As we connect our histories and futures, we now look forward to the next 50 years.

Bridget Guthrie

Director, Tamworth Regional Gallery

Relationality, residues, risk and responses

Carol McGregor, Curator, *Residue + Response*

In June of 2023, in the final planning stages for the 5th Tamworth Textile Triennial, a small group visited Sybil Orr's home and studio in Moore Creek, Tamworth.¹ There, in the winter sun on the balcony that overlooked the ranges, and inside by the warmth of a fire, local Gomeroi artist Sophie Honess welcomed us on Country and shared stories of her peoples and of the surrounding landscape.

Conversations highlighted the significance of the women in the room to textile practice in this region and nationally. Sybil and Ruth Blakely outlined the commitment and determination that had seen the Tamworth Arts and Craft Society become established in the 1960s and 1970s. We learnt how this group of fibre artists had blazed trails and stretched boundaries at a time when art practices had to be fitted around household roles dictated by long-entrenched social traditions and gender inequality. In what Maria Elena Buszek describes as the disintegrating or blurring of lines between art and craft, the artists' creative excellence was recognised locally, which led to curated exhibitions – now a major touring triennial – and the consequential 50 years of the Tamworth National Fibre Textile Collection, the importance of which is acknowledged nationally.²

¹ Our gathering consisted of the 5th Tamworth Textile Triennial artists Sybil Orr and Sophie Honess; Tamworth Arts and Craft Society artist Ruth Blakely; Bridget Guthrie, Pam Brown and Miranda Heckenberg from the Tamworth Regional Gallery; Bill Orr (Sybil's husband) and myself.

² The dialogue around 'craft' versus 'art' is ongoing and dynamic. For more, see: Maria Elena Buszek, *Extraordinary: Craft and Contemporary Art*, Durham, NC: Duke University Press, 2011, p. 12; Glenn Adamson, *Thinking through Craft*, Oxford, UK and New York: Berg Publishers, 2007; Glenn Adamson, *The Craft Reader*, Oxford, UK and New York: Berg Publishers, 2010; Howard Risatti, *Theory of Craft, Function and Aesthetic Expression*, Chapel Hill, NC: The University of North Carolina Press, 2004; and Tanya Harrod (ed.), *Craft*, London: Whitechapel Gallery and Cambridge, MA: The MIT Press, 2018.

Like many textile artists' spaces, Sybil's studio contains interesting mediums and materials she has collected over many years for current art projects and future experimentations. It is here that a new triennial initiative occurred – an artist exchange between Sybil and Sophie.³ The rich connection and interchange formed between these two artists emphasised the importance of relationships and relationality, or the relatedness of all things.

As an artist and a curator, I am interested in reflective practice. For this triennial, I considered that we couldn't overlook the social changes we have seen since the 2020 triennial. My curatorial premise began with exploring relationality and the residues of change:

As we unfold from the national and global events of the past few years, we reveal subtle shifts in our understandings and values – with reflections on a deeper knowing of our communities and environs. Often these shifts or transferences advocate a release of busyness, with a reflective focus on personal and communal presence, nourishment and balance.

Since the Tamworth National Fibre Textile Collection began in 1973, artists have interwoven and shared their lived experiences and negotiated stories through the materiality of textile practice.

³ Other 5th Tamworth Textile Triennial artist exchanges include: Lucy Irvine and Casselle Mountford (meeting in Brisbane), Liz Williamson and Norton Fredericks (in Tamworth), curator Glenn Barkely and myself (in Sydney), Paula do Prado as mentor to emerging artist Tamara Burlando (in Tamworth and Alice Springs), and Amy Hammond and Daphne Banyawarra (at some future time in Ramingining).



Carol McGregor
Curator

The 5th Tamworth Textile Triennial builds on this tradition with a future focus on the intangible essence of what it means to be human in the fabric of today's society. It is an opportunity to celebrate Australian textiles practice, and for artists to create and explore the relationality and residues of change through a multiplicity of materials, methods and meanings.⁴

As a way to understand and connect with the artists' conceptual thinking for the Triennial, I asked them a series of questions that explored, encouraged and provoked contemplations on the thematic framework:

Has there been a shift in where you or we as humans place ourselves as a result of recent global and local events? It may be a personal or communal transference, or a delicate change you have observed in those relational connections.

How are we relating to those shifts in our connectedness to our humanity, to our environments and communities – to the places and people that matter?

Is there a residual heaviness or weight, or is there a residual clarification, a lightness in a relational adjustment that has been transformational?

More specifically within this understanding, what responses to subtle shifts do you explore and reflect in your art and textile practice, your materials, your methods and the way you make?

Many years ago, I was instructed in the concept of 'inner deep listening', *dadirri*, and I shared this Indigenist methodology with the Triennial artists. Miriam-Rose Ungunmerr-Baumann (Ngangiwumirr) has articulated that *dadirri* is an awareness or contemplation that taps into the spring that is within us.⁵ It is a deep, reflective listening and a pause to allow attentiveness, which is a conduit to knowing the way and how to be and how to relate to all things. In asking the artists to observe and consider, and then to respond, it was meaningful to share the practice and generous gift of *dadirri*.



Sybil Orr, *Beachhead* (Detail), 2023

Silk, calico, linen, cotton and wool threads, hand stitched

This work is presented in two parts: a triptych and six small studies.

⁴ www.tamworthregionalgallery.com.au/residue-response-2023-tamworth-textile-triennial

⁵ Miriam-Rose Ungunmerr-Baumann, 'Dadirri, Deep Listening', 2002, www.nextwave.org.au/wpcontent/uploads/Dadirri-Inner-Deep-Listening-M-R-Ungunmerr-Bauman-Refl.pdf. The word, concept and spiritual practice that is *dadirri* is from the Ngan'gikurunggurr and Ngen'giwumirri languages of the Aboriginal peoples of the Daly River region (Northern Territory). See the Miriam Rose Foundation, www.miriamrosefoundation.org.au/dadirri.

There are insightful levels of understanding, openness and honesty in the artists' responses – from subtly observed or perceived shifts and personal lived experiences, to popular-culture social commentary, historical truth telling, and political activism or craftivism.⁶ The artworks are distinct, with no single focus, but are unified in often complex critical dialogue and meaning-making around the exhibition's premise and current shared cultural memory.

Skilled in material intelligence, each artist expands on the conventional perception of textile practice. Function and form are investigated in contemporary ways that are often laborious, always authentic.

Several artists created directly with residuals, or what is left behind, employing residues of natural plant or earth and sacred ochre dyes on fabrics and fibres. Sustainable studio practices involved recycling and sourcing remnants. Other artists left intangible traces of the hand or invisible tinges of fingerprints in and on their work.

Creative practitioners' processes are grounded in social engagement but are often physically created and made independently. The artists participating in this triennial, as in earlier ones, are geographically dispersed around Australia. It was important, therefore, to bring people together where possible. This was achieved through collaborations, artist exchanges and online engagement.

Kate Just's studio became a moveable space with communal knitting circles.⁷ The resultant collective work, in glorious tones of yellow and without words, meant that many hands vocalised responses only through differing tensions and variants of colour. In collaborations, divergent practices connected in works where creative languages and research were shared and became entwined. Collaborative partnerships like those of Mandy Quadrio and Jan Oliver, and Paula do Prado and Tamara Burlando, began by negotiating individualism to create projects that offer beautifully connected communal directions.

⁶ See Betsy Greer, 'Craftivist History', in Buszek, *Extra/ordinary* (see note 2 above), pp. 176–83.

⁷ Kate's work *Conversation Piece*, 2023, will continue to be added to with the knitting circles and conversations throughout the duration of the Triennial.

Other artist exchanges developed public programming, and collective learning expanded the artists' professional practices.

Aunty Mary Graham (of the Kombu-merri Nation from the Queensland Gold Coast) often hosts discussions on the theory of relateness – that is, having a relationship with wherever you are placed and have placed yourself. Aunty Mary holds that Indigenous philosophies should be taught along with general Western ideas, especially the notion of the 'reflective motive', which she believes would help people to be more contemplative.⁸ It is in these transcultural strategies and expressions that transformation can take place. Many of the artists transform thinking as well as materials. In this way, local Gomerioi artist Amy Hammond's poetic visualisations draw the viewer to her traditional, yet contemporary, weavings that resist the unanimity of historical attitudes. Kate Harding expertly employs her quilt-making skills to embed her Indigenous identity into her materials, and Wadawurrung artist Kait James challenges political positioning.

In his book *Fewer, Better, Things*, Glenn Adamson relates how there is risk in the workmanship of making – risks that are certain and can be managed, and those that mark the boundary of what is possible. It is that 'last ten percent, that final zone of difficulty' that 'is everything', he argues.⁹

The artists in this triennial have compelled their praxis to these edges of difficulty, not only physically and materially but in the expressive resonance of their works.

There is a diversity of materials, methods of making, connectedness and storytelling in the 5th Tamworth Textile Triennial. The artists critically evaluate and authentically communicate their immeasurably thoughtful and skilfully creative responses to our recent social and environmental histories. These responses look to our future and will be a legacy of this time.

⁸ Mary Graham, 'Aboriginal Notions of Relationality and Positionalism', *Global Discourse: An Interdisciplinary Journal of Current Affairs and Applied Contemporary Thought*, 4(1), 2014, pp. 17–22.

⁹ Glenn Adamson, *Fewer, Better, Things: The Hidden Wisdom of Objects*, London: Bloomsbury Publishing, 2018.

MENU



Kate Just, *Conversation Piece*, 2023–
Hand-knitted and crocheted wool and
acrylic yarn

AMY HAMMOND



Gaaguwiynyi (reclaimed) is a continuation of the work *Crown Bugalaa*. I created these works after seeing more Southeast cultural items in Australian and European museum collections than in my own Communities, and after contemplating the historical injustice of these items being taken under the Crown.

This collection of hand-woven works tells stories of resisting and surviving the Commonwealth. Despite the Crown having taken and destroyed tens of thousands of items from families on the east coast alone, they could never take away our *nhingali* (weaving) spirit.

The work also serves as a testament to the *nhingali* renaissance, defying the impact of violent dispossession and ongoing colonial violence. We are in the *nhingali* (weaving) renaissance and it is returning us to our dreaming places.

Amy Hammond, Gamilaroi Yinarr, *Gaaguwiynyi*, 2020–2023

Lomandra, lomandra seed, quandong seed, wattle seed, possum skin, echidna quills, small parrot feathers, banksia flower, paperbark, kurrajong

ANNE GRAHAM



My studio is situated on a hillside above the Duiwan River in Kanimbla Valley, Gundungurra Country. The valley was carved and formed by the waters of the river. Negative human influences on this river system have been significant due to contemporary urbanisation and mining, but with the closure of power stations and raised environmental awareness, the river is returning. Platypus, eastern water rats and a variety of water bird species have been sighted in larger numbers. The river in Kanimbla flows and swirls around formations of rounded granite rocks that are covered in the delicate, softly coloured patterns made by lichens. Lichens can be used as a dye and produce shades of permanent colours including red, gold, brown, yellow and purple. The installation *Returning River* explores the colours of the river lichens as they change throughout the day, from dawn to dusk, from wet to dry. The presence of lichen indicates the clean air environment of Kanimbla.

My work has been deeply influenced by the extraordinary beauty of my home environment – by the view of the escarpment from my window and by the ever-changing river. To make *Returning River*, I used various-sized metal bowls as the base for the rounded forms of river rocks, which were inspired by the rocks in the Duiwan River. I source woollen blankets from second-hand and opportunity shops which I then felt, dye, cut and glue to form my sculptures.

I hope my work will draw attention to the necessity of saving these magical First Nations heritage places and of acknowledging the debt and respect we owe to the Traditional Custodians of the land.



Anne Graham, *Returning River*, 2023

Stainless steel bowls, dyed felted woollen blankets, Prep adhesive, plywood

BLAKE GRIFFITHS

In *Revive, revive!*, images of textiles published through the peak of the 1970s' craft revival have been meticulously interwoven. Sourced from a collection of instructional weaving books destined for disposal, the work 'revives' these images as a way of critiquing how textile histories, knowledge and traditions have been recorded, documented and passed on.

A residue of these publications, *Revive, revive!* exposes the remaining pattern once their intended value has been eroded by stripping away the written word. This contentious act draws a parallel between our willingness to render this documentation redundant, and to erase it through disposal, and the very publication of fragmentary and reductive textile histories that exclusively promote their technical aspect.

Constructed from the publications' centrefold plates, two coloured bands – an extrapolated warp and weft – border the work. In a poetic interpretation akin to the reading of family tartans, the meeting of these axes proposes a two-pronged revival.

The first of these is a revival of *art* and *craft* making as a unified phenomenon where ideas and skills are evenly tensioned. It promotes a method of making that is beyond categorisation and actively works against a more recent obsession with dematerialising the art object.

If 'revival' implies an improvement in the condition or strength of something, the second prong suggests a renaissance of textile making and textile thinking – a resurgence of material literacy, where textiles are inherently understood beyond their technical properties and are accepted as carriers of complex cultural perspectives, historically mutable and yet can remain unchanged through tradition.



CASSELLE MOUNTFORD



The sculptures *Chrysalis* and *Echo* explore textures symbiotic to growth patterns found in organic forms. They are a continuation of my sculptural *Growth Forms* series (2005–), which explores decay, renewal and organic growth patterns. In these sculptures, I have returned to two recurring motifs in my work: the circle and the central void. These motifs are explored both structurally and conceptually.

My sculptures are informed by nature but don't imitate organic forms. I create works that evoke a sense of mystery through their presence, manifesting and inhabiting their own world. In *Chrysalis*, the weaving is irregular and evolves organically. Multiple loops stretch and recede, enabling the growing form to reveal itself. Repetitive woven loops create interiors of air and light. The transparency of these hollow spaces creates an intricate tessellated surface pattern.

I am fascinated by the complex details and tactile patterns found in natural formations. In *Echo*, coils of waxed paper create a new skin surface the texture of which resembles the repetitive pattern of a wasp's nest. A reverberating shimmer pulses across the surface in waves, causing the edges to blur and recede in and out of focus.

Both *Chrysalis* and *Echo* are defined by a central void, suggesting the potential for growth and transcendence from one state to another. Symbolically, the 'chrysalis' represents both internal and external transformation, and 'echo' (defined as 'a repetition or imitation of sound') evokes the repetitive, cyclical patterns that occur in natural forms.

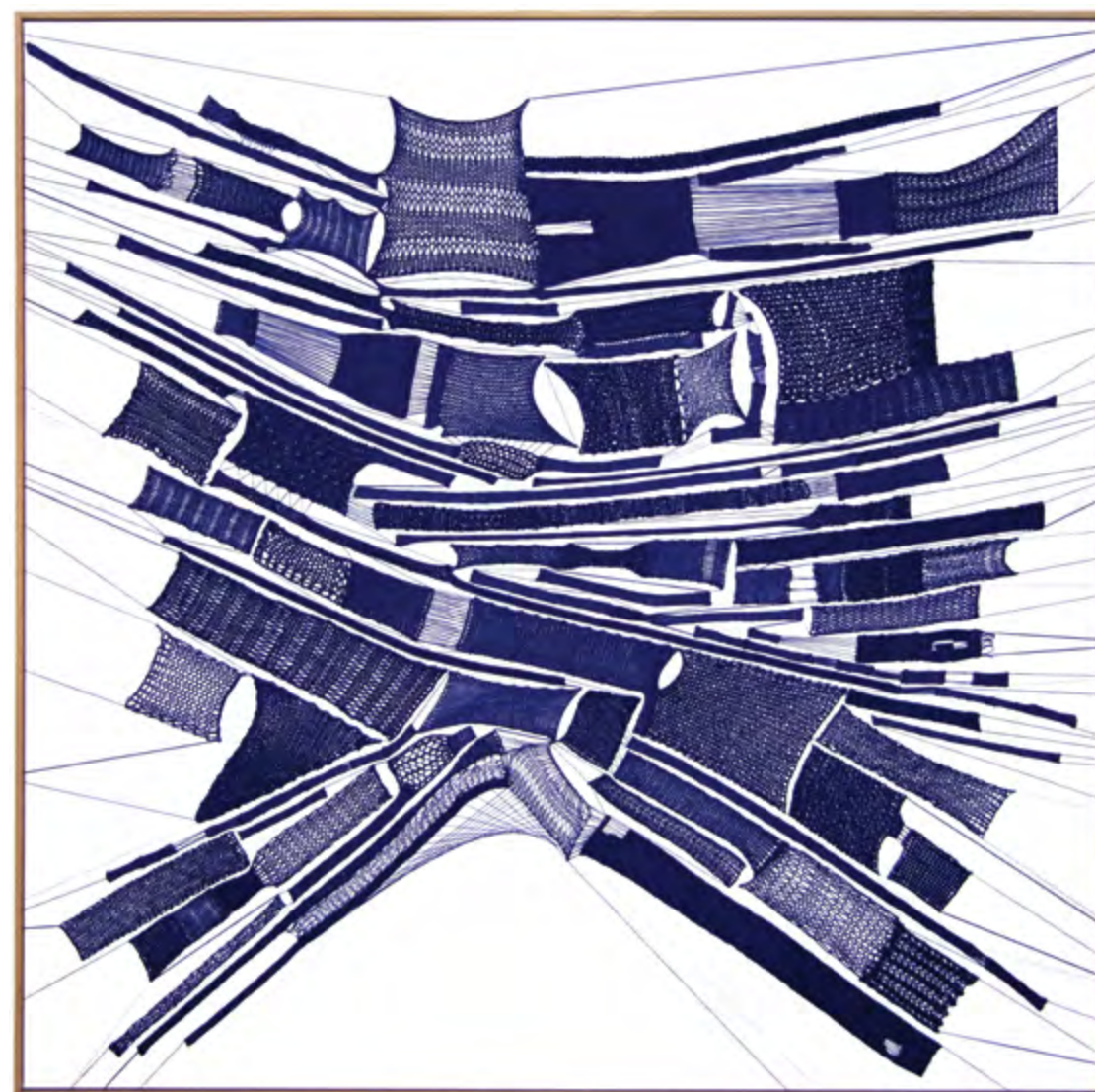
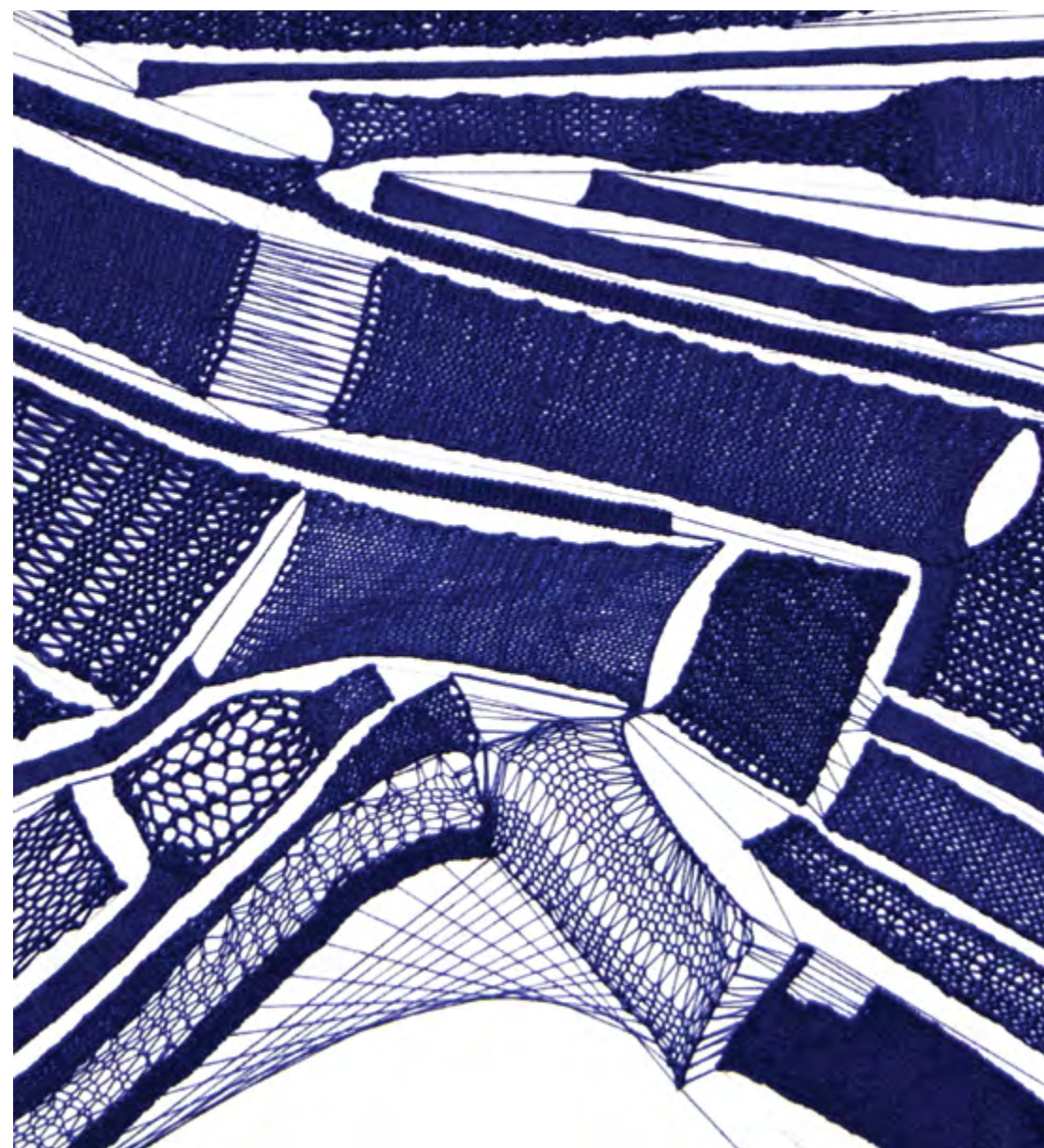


Casselle Mountford, *Echo*, 2023
(top right)

Paper, polystyrene

Casselle Mountford, *Chrysalis*, 2023
(bottom right)

Cane, metal rings



DANA HARRIS

I originally studied as a painter at the National Art School, Sydney and Elam School of Fine Arts, University of Auckland. I continue to apply those same abstract painterly processes in my broad practice today.

I am interested in exploring ideas associated with mapping. My practice includes researching information from diverse sources in an attempt to connect disparate data, and creating work that provokes a new reading and experience of landscape. Standard maps have spatial references and use codes to signify connections, but there is always a disconnect between the map and the territory it describes. This is where my practice is located: in that complex disconnect between the site, the map and the observed connections.

fieldwork explores relationships within the terrain of rural landscapes using techniques such as hand weaving, knotting, embroidery and a variety of flat knitting stitches. The interconnection between the means of production and its expression is well-defined, activating the site within the work.

The work was constructed intuitively, connecting the fields and simultaneously defining the perimeters of the zones and networks within the work.

fieldwork offers the experience of shifting perception to evoke space through the distortion of distance and proximity. Within the complex structure there is a taut tension that is symbolic of my experience of remembered landscapes.

By expanding techniques, time and forms to relate to and subtly modify each other, *fieldwork* reveals a new, extrapolated expression of landscape that rewards a slow contemplation of the interconnecting relationships.

Dana Harris, *fieldwork*, 2023

Cotton and wool on canvas stretcher, cedar stretcher, hardwood frame

DAPHNE BANYAWARRA

Narraku Banyawarraw dhäwu

Dhuwal naraku dhäwu nunhi nhaltjarr narra marngithin gungaw djämaw. Dhipunur Bulabula Artjur wala ga nhakun lakaram narrantany marngin mirithrra djimatnha.

Marngikunhawuynyndja narra dilkurruwurrungun narra kal gurruumirriy mala, Balanya nhakun, mindirr, määt guywu', balarra, nattjin, ga wiripu_wirripu mala.

Djämany narra nuki ga gungay, balgurr ga djanbay, bulu nhakun minty'tji yolju yan mala, mantjarr, gurkurr munathawuy yurr dharpa yäku djundum, ga miny'tji dathathinya munathawuy.

Diltjipuy yan miny'tji mala, yoljuw yan.

Dhuwal napurrur rom nunhi nhaltjan napurr dhu ga nhina nhakun nayi dhuwal Luku nhinanharaw djämaw' ga buggulgu. Ga bulu nayi ga mel_la karam nunhan wänan mala napurrur wanhanur napurr yolju mala. Yo, dhuwal bili napurrur Yolju yan minty'tji mala.

I am a master weaver who creates tight and meticulously woven elements using pandanus and kurrajong plant material from the local Ramingining bush. My work embodies the traditional knowledge of the Yolngu Nation. I work and treat the plant material in ways passed down from my ancestors. In so doing, I re-create and identify with sacred ceremonial objects that connect Yolngu to each other, to their past, to their creative beings and to their Country.

For this piece, I have created *mindirr* (dilly bags). I am the custodian for this ancient object, which was used both for practical purposes (to collect food) and for ceremonial reasons. My use of vibrant bush dyes in the piece also celebrates my connection to nature.

We would like to acknowledge Margaret Rarru Garrawurra from the Milingimbi for pioneering the creation of dyed black pandanus.





FIONA GAVINO



In 1996 or 1997, in Garramilla (Darwin), I met Yvonne Koolmatrie, who said: 'You know, Fiona, you don't just have to make baskets.' At this time, I was living out bush and motivated by concerns for the environment. I wanted to see more conceptually driven contemporary artwork being made using natural fibres, so for the last 25 years I have pursued this, and now consider the work I do as sculpture.

To begin this work, I start with a central column so that the sculpture can spiral out, evolving bidirectionally, mimicking life. In this way, the work evolves reflectively. Working with the cane, I think with my hands as I meditate over a concept or framework of ideas. This helps me to push the potential of the techniques and the materials. I am also influenced by the rattan furniture makers of the Philippines: working with two ribs offers strength and potential. As the form begins to emerge, I respond reflectively, working across multiple surfaces, and ending up with hundreds of ribs and many possibilities. This is when I know I have found the riddle I must resolve to make it to the end and complete the sculpture. I would like viewers of the work to experience the amazing potential of natural fibres, their beauty and strength. A sensual rippling form, *The Butterfly Effect* reflects the natural world and the sophistication of the interconnectedness of all things.

Fiona Gavino, *The Butterfly Effect*, 2023

Cane



Fluency provides a visual narrative crafted from suspended, hand-moulded acrylic. It forges an artistic bridge between the fluidity of language and water, opening pathways of communication that breathe life into the urban fabric. The artwork manifests an orchestration of illuminated components that delicately rotate, casting an ever-changing tableau of shadows. This intricate dance of light and shadow unveils a visual symphony, where individual elements, though moving independently, blend together harmoniously to form a coherent narrative. Each shimmer is a word in the language of the city, a vibrant verse in its unfolding story. It aims to spark an immersion, a meditation, an awakening to the interconnected dance of urban life.

Hannah Quinlivan, *Fluency*, 2023

Acrylic, yarn, shadow

JOAN ROSS

My work allows the viewer to question their ideas around colonisation and collections and opens up a dialogue around their assumptions about the European colonisers' notions of superiority, particularly in this work in regard to collecting other people's things.

I use hi-visibility yellow, a colour that is alien to the landscape, to symbolise colonisation and to expose and destabilise ideas around it. When used out of context, this yellow evokes fear of authority and control over nature. The act of placing this colour in the landscape also highlights and exaggerates the colonisers' foreignness and alienation from the land.

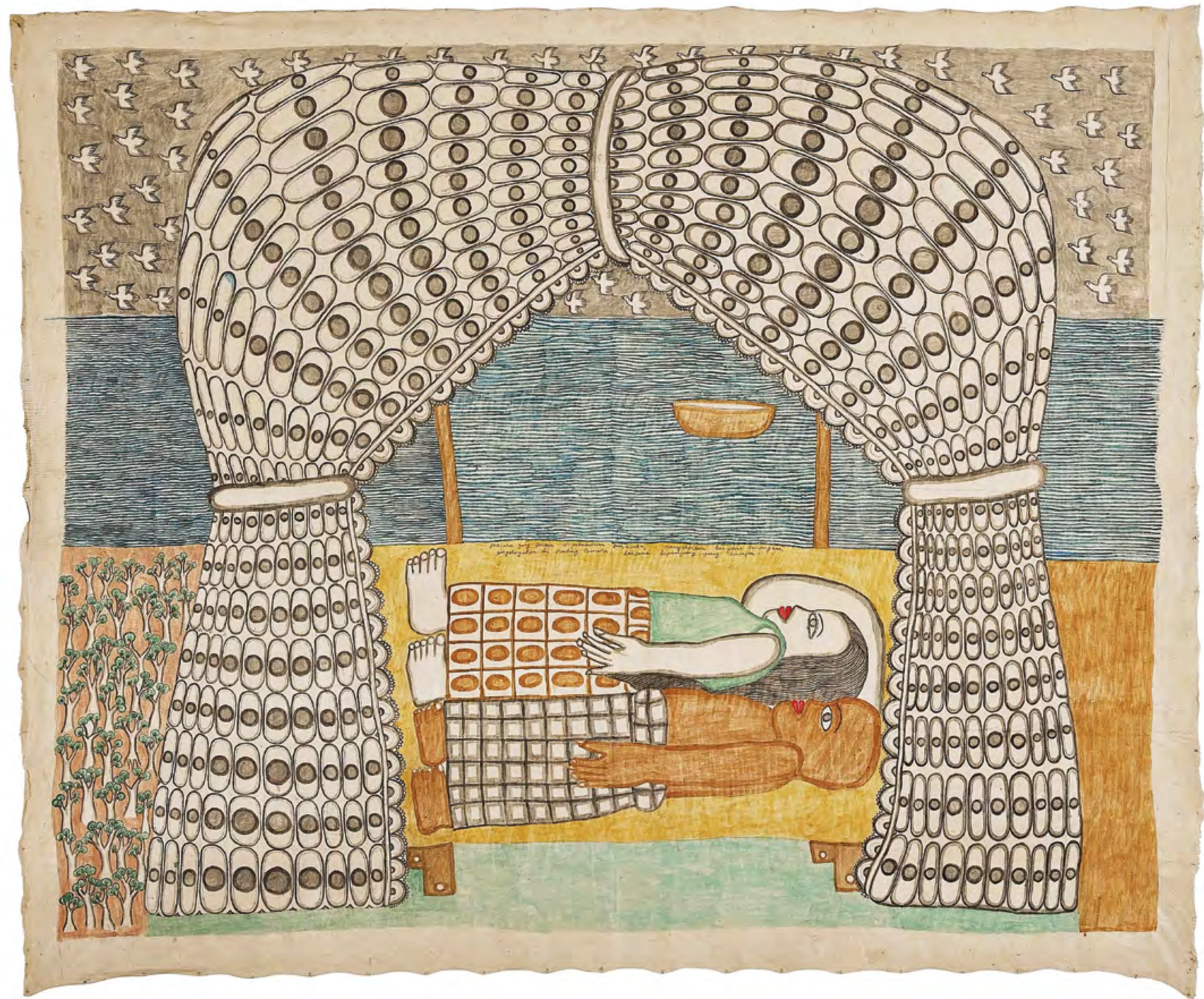
Knocking off the heads of hundreds of colonial-era statues and putting them in a plastic quilt expresses what colonisation was to First Nations peoples: it was neither warm nor comfortable. I got a lot of pleasure from using a brick to knock the heads off these figurines – the more expensive they were, the better.

This quilt turns the tables on colonisers' desire to collect and classify. It asks us to reconsider and question the ongoing effect and the superior gaze of the British colonists.



Joan Ross, *Neither warm nor comfortable*, 2022

Broken ceramic figurines, clear plastic sheeting, hi-vis workwear fabric



I started making this work just before the COVID pandemic. It is painted on white cotton cloth primed with a rice paste before the pigment is applied. This technique is practised by the artists of Kamasan village in East Bali who are heirs to a painting tradition that dates from the 13th century. Most of these paintings depict classical narratives from Indian-derived and local epics and are displayed in temples for particular ceremonies and in shrines in family compounds.

In this work I relate a personal story that also touches on our collective experiences as humans. Something between attachment and separation, between outside and inside, between desire and reality, between ordinary and strange, comes together in this composition.

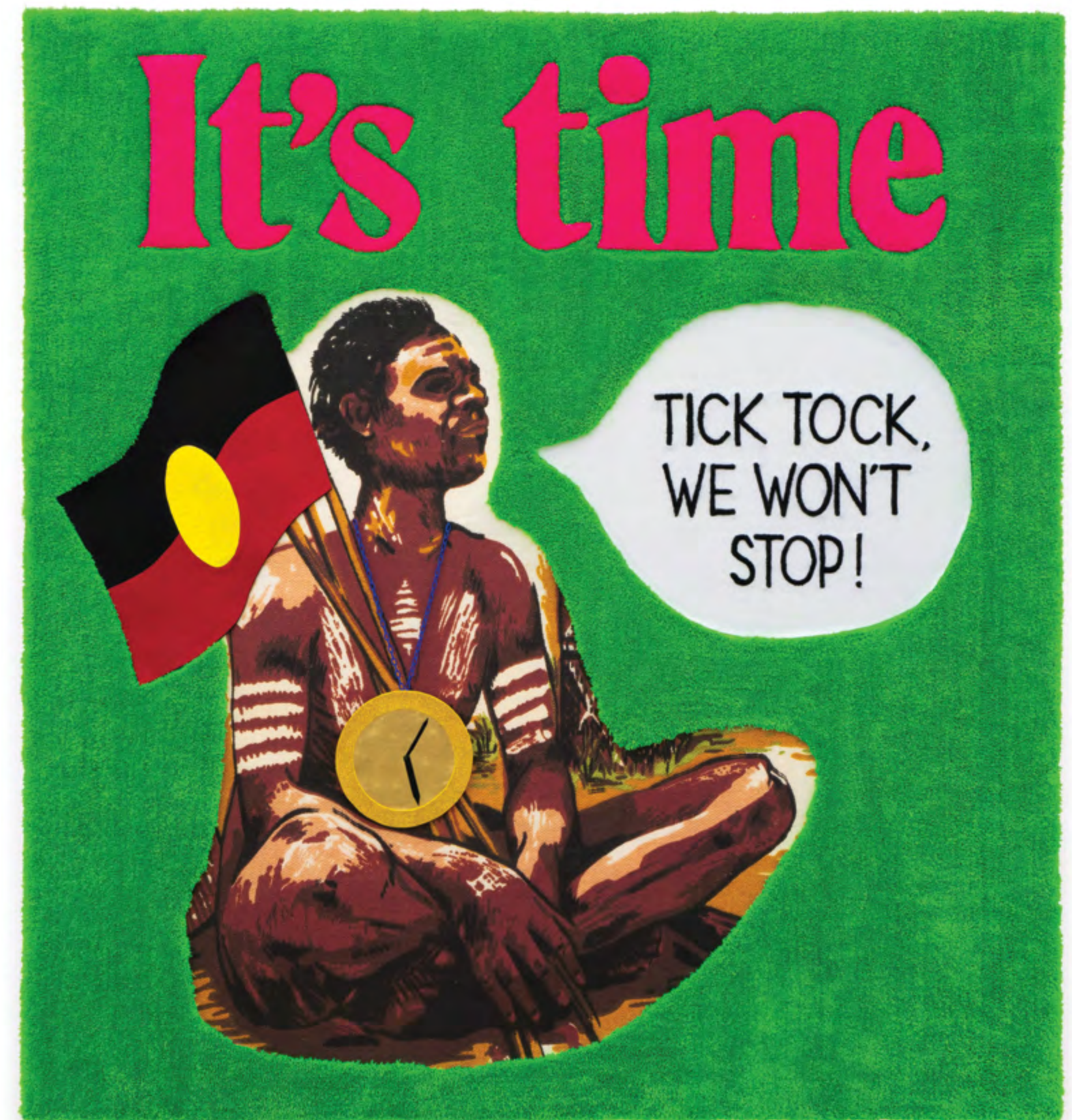
KAIT JAMES

My work challenges stereotypes of Indigenous culture through my identity as a proud Wadawurrung artist and a woman with Indigenous and Anglo heritage. While creating works that are potent and politically charged, I navigate injustices with optimism and humour, ultimately speaking of hope, resilience and self-determination.

Working predominantly with textiles, I combine fabric collage, embroidery and rug tufting techniques, incorporating 'Aboriginalia' ephemera that generalise and stereotype Indigenous culture. By combining these kitsch 'souvenirs', which diminish and homogenise Aboriginal identity, with pop-cultural and political references, I subvert colonial conceptions and question the collective lack of knowledge of Indigenous culture in Australian society.

In a continuation of this ongoing exploration, *It's Time* draws on the heavy residue from our collective past at this historic and pivotal turning point. The title references previous attempts at, and promises of, meaningful political change for First Nations peoples, without fully acknowledging past injustices or truths.

Regardless, Indigenous underrepresentation won't have a place in our future. We won't stop. It's time.



Kait James, *It's Time*, 2023

Yarn, felt, cotton fabric, metallic fabric, acrylic paint, sequins, clock

Mimosa Creek runs through Woorabinda, where my mum and the aunties grew up. This is their Ghungalu Country, on the Kemp, Priestly and Brown family line. The creek runs from the watershed at Blackdown Tableland, through Woorabinda, and into the Dawson River at Baralaba. There was a little schoolhouse there in those days, which I have represented in the artwork. Through my mother's stories, as told to me by my brother Milton Lawton, I heard that the creek would flow red as it cleaned itself on the way down from Blackdown Tableland. I pictured the bags in my head and felt compelled to make them. I made one, and showed it to my aunty, who identified it as a dillybag. Dillybags were used for gathering and for carrying implements such as tools, spears and firewood.



Kate Harding, *Mimosa* (Detail), 2023

Woorabinda ochre-dyed cotton, embroidery thread, crocheting cotton



KATE JUST

Conversation Piece involves the creation of a giant, communally knitted and crocheted length of fabric that will continue to be added to over the three years of the Tamworth Textile Triennial. The piece had its genesis when I invited members of the public in knitting circles in Victoria, the Australian Capital Territory and New South Wales to knit or crochet a square in any stitch they liked. With the help of volunteers, I then joined the individual pieces to create the banner. I invite you, also, to sit and knit or crochet a square for this growing artwork.

Conversation Piece is created in various shades of yellow, my favourite colour. It is the colour of warmth, light, joy and exuberance; it reflects the optimism, openness and warmth of the collective creativity in the work.

The work continues my use of knitting and craft circles in public and art gallery contexts to advance ideas of feminism and to promote community conversations. Knitting and craft circles manifest the importance of participants sitting together and collaborating to generate something new.

Conversation Piece manifests women's history, in communities around the world, of crafting textiles together. I build upon this history by inviting people of all genders to continue to engage in this practice of sharing and creating new knowledge through craft. *Conversation Piece* forms an ongoing material documentation of this collective practice of making, gathering, talking and listening.





Kyra Mancktelow, *Red Coat – Blak Skin*, from the series *Gubba Up*, 2021–2022 (top)

Ink impression with gold leaf on Hahnemühle paper

Kyra Mancktelow, *Blue Jacket – Blak Skin*, from the series *Gubba Up*, 2021–2022 (left)

Ink impression with gold leaf on Hahnemühle paper

Gubba Up investigates the destruction of Aboriginal culture by covering up blak skin. ‘Gubba up’ loosely translates to ‘whiten up’ – a phrase used by First Nations peoples to describe the need to change your way of life to suit your environment. To gubba up is to whiten up; to whiten up is to cover up. These and other systemic incursions are continuing forms of the colonial regime imposed over Aboriginal land and people and a key component of my ongoing investigation into garments and their unwritten histories.

This multifaceted series serves as a starting point for my audience to learn more about the history of Australian colonial garments and their impact on Indigenous culture. The jackets worn by warriors haven’t survived; the artefacts are absent. It isn’t possible to see or to touch the real fabric, to study the colour, cut, stitching, buttons, piping, braid, and the tears and stains. These coats and jackets are ghost artefacts, recorded only in the paintings and words of the colonial power, and then often conveyed through thick lenses of ridicule, revulsion or pity.

LEANNE ZILKA
+ JENNY UNDERWOOD

Textile Spatiality is a playful speculation on future textile-led approaches for architecture. Could we conceptually 'clothe a building' by looking to textile materials and fashion fabrication technologies? Just as a garment can regulate our body temperature and provide comfort and protection, might textiles perform a similar function for a building? Imagine if our cities' building façades were able to support plants, birds and insects and collect rainwater while harvesting wind and solar energy.

For this piece, we worked with Shima Seiki's WholeGarment® knitting technology and architectural digital modelling techniques to create knitted 3D seamless forms. The basket-like forms tensioned into shape show the capacity to create curvature forms with effectively no waste. Through coding the knitting machine, where each stitch type and needle movement is represented by a pixel, the knitted surface and form is created stitch by stitch. What emerges are lightweight and flexible forms.

Our disciplines of textile design and architecture interweave, through continual feedback loops, as we shift between digital and physical sampling. This allows us to think about textiles as a set of components that can be repeated for architectural scale, structure and impact. Each discipline's contribution is relative and dependent on the other. While the textile material provides the latent potentiality for form finding and creativity, our collaboration enables the nature of these materials, their behaviours and interactions, to be revealed, realised and supported.



Leanne Zilka and Jenny Underwood,
Textile Spatiality (Detail), 2023

3D seamless knitted hi-viz yarn, 3D printed
PVA filament



Leanne Zilka and Jenny Underwood,

Textile Spatiality (Detail), 2023

3D seamless knitted hi-viz yarn, 3D printed
PVA filament

LIZ WILLIAMSON

Our world is overwhelmed with issues arising from the fast fashion industry: poor quality, cheap labour, harmful chemicals, no circularity or product stewardship, resulting in unsold, excess, stockpiled, discarded items going to landfill and various exploitative conditions.

On an individual level, we can respond to this issue by using what we already have by repurposing, recycling, recirculating existing materials and residuals of the past. The idea of making do – of using readily available materials for making clothing and objects for warmth, for protection or to beautify a home – has been central to women's domestic craft practices for centuries. Conserving materials by creating 'new' works from waste, excess materials, archived designs, old clothes or other materials is central to my practice.

The *Shadows of the wardrobe* series began years ago when I revisited rag rug weaving, first learnt at the beginning of my weaving career. These panels are woven from strips of cloth that hold embedded memories and histories from previous incarnations and, like clothes, are forms of protection. Reminiscent of the rag rug tradition, they evoke historical and traditional associations with the re-use of garments.

The dark, thick, knobby textured surfaces are subtle and seductive, suggesting 'a meditation on fabric and cloth as a metaphoric and precariously mutable form of protection ... functionality, utility and innate forms are carefully calibrated by a precise range of aesthetic qualities that comprise a deeper, subtle view of the complexities and frailties of human form and need'.¹

¹ G. Sangster (2010), *Liz Williamson: Textiles*, Craft ACT Gallery, Canberra.



Liz Williamson,

Shadows of the wardrobe (Detail), 2011
and 2023

Cotton, cotton polyester, mercerised cotton,
spun polyester and wool terylene yarns;
various types of woven and knitted cotton, silk,
wool, synthetic or rayon fabric strips



For this work, I returned to the silicon moulds, taken from large-scale coil woven panels, that I had used as a former for a public art project. I wondered: what could be learnt from replaying one of my busiest, most stretched times? What had I missed in the making? What were the residues? In answer, *The Stills* revisits two small sections of weaving over and over again. Molten wax was poured repeatedly into the same sites of the silicon mould, each time revealing something new. These wax casts were melted away in the process of becoming bronze. The gestures of hand weaving in industrial materials (which have themselves been woven by machines) and the moments of revisitation were made tangible and tactile in a more permanent form. When the casts are assembled as *The Stills*, they become artefacts of transformation, alchemic fragments of motion, a woven cinema made of two tiny morphologies from multiple moments in time.

My practice is concerned with the urban fabric of our everyday lives. I take utilitarian materials and transform them through iterative actions of weaving: the process of change occurring and amassing stitch by stitch. These bronze casts bring attention to the qualities of this process. Importantly, however, the infidelity and variability of the casts as a film still of practice, a residual image, suggest less a replication of the past than an opportunity to remap learning for the future.

MAGGIE HENSEL-BROWN

This work is about the last packed box. Here is everything that never had a place in the old house – and probably won't in the new house, either. The beautiful things and the functional things have been packed and stored and organised; what's left is a stray tangle of objects. A king single sheet. A box of tampons. A few old clothes, tattered but still wearable. A single peg. A quarter-full matchbox. And always, always, a twisted mass of cables. Most likely they will tumble into a single drawer, rarely opened, until the next move and the next box marked 'misc'.

The process of making a piece of needle lace is meditative. Each piece is made up of thousands of minuscule stitches. Every centimetre takes well over an hour of slow care and attention. Spending time lingering over these objects transforms them from clutter into something precious.

Not Useful, Not Beautiful is a shrine to the ordinary. To the parts of ourselves, our lives and our homes that we choose not to display or to organise. To the things we rarely use but keep in that drawer, just in case. The mulch of daily life.

'Have nothing in your home that you do not know to be useful, or believe to be beautiful.' – William Morris



We are now four years into a global pandemic. In the first year, I was as distressed as everyone else by the situation, but I felt bolstered by the way the public and government were responding. By the end of 2022, however, I found myself among a small minority of people who, while still concerned about COVID and its long-term health effects, had begun to feel increasingly alarmed by an apparent willingness to abandon all public health safety measures. I began to search around my communities online and in person and to speak with people with chronic health conditions who felt left behind and isolated. I wanted to knit a garment in the shape of an Oodie, something comforting that one might wear at home while sick. The front of the garment has quotes from real people, brushing off concerns about COVID, while the back features words spoken by Australian politicians. What I have found most disturbing is the attitude that those who are more vulnerable are somehow 'naturally weaker', and that those who 'look after their health' will be more protected from the damage caused by contracting COVID. In fact, no one is safe. Long COVID is a reality for an increasing number of Australians, including many who were previously 'fit and healthy'. For them and other vulnerable people, the weight of personal responsibility is a much heavier burden to carry.



MANDY QUADRIO
+ JAN OLIVER

We take the title *Wooringenner/ women call out* from Mandy's language group of the Oyster Bay Nation, Trouwunna/Tasmania.

Wooringenner describes the process that we, Mandy and Jan, undertake each time we get together. We begin by calling out and inviting each other to sit down, to take time, to listen, to consider and to weave our stories together. Always present when we meet are our acknowledgements of the many complexities and contradictions in our individual lived experiences and in our shared histories.

Into the three vessel-like forms we enfold our breaths, our whispers and our laughter. Our stories are carried and held within the materials of bull kelp, silk, bleached black velvet, graphite and crumpled paper.

As women who call out, we will not have our histories silenced!



Mandy Quadrio and Jan Oliver,
Wooringenner/women call out, 2023

Paper, silk, bleached black velvet, bull kelp,
graphite



Mandy Quadrio and Jan Oliver,

Wooringenner/women call out, 2023

Paper, silk, bleached black velvet, bull kelp,
graphite

NORTON FREDERICKS

Reflections is a deeply personal diptych and contemplative artwork that speaks to my journey as an early career artist. The work on the plinth responds directly to place, to the Tamworth Textile Triennial and to the path that has led me to this point in my career. Flax and mulberry and muga silks were used as surface design to create a map of the Peel River in Tamworth; eucalyptus leaves were then collected during a visit and used to botanically monoprint the felt as a way to imbue Country. A river stone is used as a place marker.

The hung work responds to my personal journey during which felt and art making have been transformative in helping me to connect back to self and purpose. I see the time spent creating felt work as meditative – allowing space to heal from past trauma. The curved arch reflects a life cycle of being born, experiencing hardship, healing, and returning to the most authentic self and life's purpose. The colours come from natural botanical dyes that communicate my connection to Country, while the mookaite jasper speaks to the idea of solidifying oneself while also bridging that grounding connection back to the earth.



Norton Fredericks, *Reflections* (Detail), 2023

Work on furniture: wool, muga and mulberry silks, flax, botanical dyes, stone

Wall hanging: wool, red eri silk, flax, botanical dyes, mookaite

PAULA DO PRADO
+ TAMARA BURLANDO

Meet me by the river is a collaborative installation envisioning a coming together of our respective Huarpe and Charrúa ancestors on opposite sides of the river. This work was developed and created in connection with our shared ancestral waterways, the De la Plata and Uruguay rivers, as well as with the lands and waterways on which we live and have met to create this work: the heath swamps on Gadigal Country, Calala (Peel River) on Kamilaroi/Gomeroi Country and Lerhe Mparntwe (Todd River) on Arrernte Country. We have been working together as part of Sur_Sur Collective since early 2021, finding ourselves entangled in both our individual and collective journeys to reclaim and reconstruct our Indigenous Abya Yala heritage.

Our collaborative process is anchored in the riverine wisdom of sentipensar/feel-thinking, using both heart and mind. Our work seeks to open up a space of exchange between place, ourselves and others to surface the ancient connections that live in cellular and bone memory. The river is a portal where time and space both contract and expand as our ancestral bodies wrap around each other. *Meet me by the river* seeks to honour all our human and more-than-human ancestral relations, the spirits in the soil, sky and water implicating us all in the necessary work to listen, repair and nurture meaningful and enduring relationships into the future.



Paula do Prado and Tamara Burlando,
Meet me by the river, 2023

Raffia, wire, wool, cotton, acrylic yarn, fabric,
acrylic paint, Posca markers, paper-covered
wire, calabash, buttons, beads, polyfill, kapok



Paula do Prado and Tamara Burlando,

Meet me by the river, 2023

Raffia, wire, wool, cotton, acrylic yarn, fabric, acrylic paint, Posca markers, paper-covered wire, calabash, buttons, beads, polyfill, kapok

Household textile waste diverted from landfill has been hand-dyed with natural indigo, then layered one piece at a time and cut by hand. Motivated by the scale of textile waste going to landfill, I have reimagined the material here as earth strata within core samples, now as a type of monument. No longer soft, flexible and lightweight fabrics, the materials have become rigid, dense and rendered as distinctly different from their original forms. Indigo dye is a potent motif for working through ecological concerns, with a long history of cultivation and production, as well as complex associations with globalisation, the slave trade and industrialisation. The gradations of blue achieved with indigo are both substance and action, echoing tipping points or thresholds in the impacts of consumption and waste on climate, and in our ability to perceive change.



SOPHIE HONESS

I love rummaging in op shops for supplies: fabric remnants, half-completed cross-stitches, left-over yarn, and tubs of crochet hooks and odd buttons. I am prompted to work by these discoveries. They tell the story of their previous owner, producing images of rest: of women in armchairs stitching. The items themselves also speak of rest. They have been resting in boxes, cupboards and drawers, sometimes for decades.

I had bought some latch hook needles and been given a latch hook mat by my mentor, the textile artist Sybil Orr. I also joined a Facebook group for knitters and weavers, where tips and advice are exchanged. I asked the group if anyone had any latch hook wool – any colour, any amount. I wanted to collect the materials first and allow what I received to inform the work.

Many members of the group contacted me, happy to see these materials brought to life. One woman, Mary, sent me many emails before she eventually sent me a large quantity of wool. I realised that it was hard for her to let it go as she and her late husband had made rugs together. This wool was what remained from that special time together.

This work embodies my rest. I made no drafts or plans. I simply sat on the mat, surrounded by the wool and started weaving. I worked like this for hours, sitting on the piece in my own world. I felt my spirit revived through this rest. I was able to create intuitively, grouping my favourite colours together and creating texture and composition.



Sophie Honess, *Rest* (Detail), 2023

Made with vintage pre-owned materials, wool, latch hook mat

SYBIL ORR

'Walk Along a Beach' is a narrative of place and time. The place is a beach, almost pristine, and the time frame is within the last 50 years. The original work has been repurposed and conceals a continuum of man's dominance over nature. Climate change, rising sea levels and sand erosion are some of the results of human activity.

The textiles and stitches used reflect these changes. The visible layer, hand stitched, comprises biodegradable silks and cottons. The underlayer, reflecting the hidden degeneration of the ocean, changes from natural to synthetic textiles. 'Man-made' sums up these textiles and the environmental problems.

'A Day at the Beach' is a cautionary tale, warning of time passing. Each of the six studies, in natural fibres and hand stitched, is a 'snapshot' of a beach taken from early morning light to almost midnight, a defining moment of the Doomsday Clock. 'The Climate Clock' gives us a window of hope: eight years to dramatically reduce fossil fuel emissions.

The original panels of the triptych have been mended, signifying that in the next 50 years we can 'mend' our ways and the environment. A beachhead (the title of the work) is a military line of defence until reinforcements arrive. We are at the first line of defence. The next generations are the new eco-warriors, the reinforcements. We can make it work!



Sybil Orr, *Beachhead* (Detail), 2023

Silk, calico, linen, cotton and wool threads, hand stitched

This work is presented in two parts: a triptych and six small studies.

ARTIST BIOGRAPHIES

AMY HAMMOND

Amy Hammond is a Gamilaroi Yinarr from the Gamilaroi/Moree and Wiradjuri/Wellington communities. She is the director and co-founder of Yinarr Maramali, a Yinarr led and owned community business that caretakes and shares culture and stories through hand-woven creations and artworks. Hammond is in the final stage of completing her PhD.

ANNE GRAHAM

Anne Graham has exhibited in many curated exhibitions and created major site-specific artworks nationally and internationally. She has participated in several residencies, both in Australia and around the world. Graham is represented by the Kronenberg Mais Wright Gallery in Sydney. www.annegraham.com.au

BLAKE GRIFFITHS

Based in Tarntanya, Kurna Yerta (Adelaide), Blake Griffiths is an artist, curator and facilitator working with a textile focus. His practice is informed by a research interest in textile thinking – in particular, the analogy of the warp and weft of weaving as a framework for critique, conversation and understanding.

CASSELLE MOUNTFORD

Casselle Mountford has been working as a visual artist for 25 years. Her practice spans sculpture, weaving and installation, and includes working with materials such as natural fibre, paper, clay, wood and felt. Mountford has participated in artist residencies and exhibited widely throughout Australia in site-specific sculpture exhibitions and art galleries.

DANA HARRIS

Melbourne-based Dana Harris, recipient of the 2009 Yering Sculpture prize, has undertaken residencies in Japan and Australia. Her work has been commissioned by Heide Museum of Modern Art, Ian Potter Museum of Art, Craft VICTORIA and Wangaratta Art Gallery. In 2024, a large public artwork will be unveiled in Sydney, and TarraWarra Museum of Art will exhibit a new project: *fancywork*.

DAPHNE BANYAWARRA

Daphne Banyawarra is a strong Ganalbingu woman from Gurrwiliny (Arafura Wetlands). She is a former teacher, a consultant, translator and interpreter, and a community leader who supports artist members in their creative projects. Banyawarra weaves traditional mats and dilly bags and is responsible for repairing and maintaining her family's sacred ceremonial objects.

FIONA GAVINO

Fiona Gavino, of Australian, Filipino and Māori heritage, is an intercultural artist working the traditional into the contemporary. She graduated from Charles Darwin University with a BA in Visual Arts in 2006. A practising artist in the Northern Territory for 12 years, she relocated to Western Australia in 2007 and currently lives and works in Walyalup (Fremantle).

HANNAH QUINLIVAN

Hannah Quinlivan is an Australian visual artist known for her dynamic spatial drawings that blend elements of sculpture, installation and performance art. Her work investigates themes of urban rhythms, fluidity and interconnectedness, and has been exhibited in galleries and public spaces worldwide. She is represented by Flinders Lane Gallery, Melbourne.

ARTIST BIOGRAPHIES

JOAN ROSS

Joan Ross works deftly between all mediums, working with everything between drawing and virtual reality. Obsessed with the legacy of colonisation, she has a particular focus on reimagining the colonial Australian landscape. She has won prizes and commissions, and her work is held in most major Australian institutions.

JUMAADI

Jumaadi is an Indonesian-born, Sydney-based artist working across a range of media, including drawing, painting, installation and performance. In addition to large-scale paintings on cloth, Jumaadi works with buffalo hide, paper cut-outs and bronze casting. His practice is informed by his personal experiences and by the aesthetic lineages of his homeland.

KAIT JAMES

Kait James is an award-winning Wadawurrung artist from Naarm/Melbourne. She returned to her practice in 2018 through her love of culture. James has held solo exhibitions at Neon Parc (2022); Bargoonga Nganjin, North Fitzroy Library (2022); Art Gallery of Ballarat (2021); Geelong Gallery (2021); and Koorie Heritage Trust (2019).

KATE HARDING

Kate Harding (Bidjara, Ghungalu, Garingbal) lives and works in Sarina, Central Queensland. Experienced in a wide variety of textile media, Harding specialises in embroidery techniques, including silk ribbon embroidery and stumpwork (raised embroidery), and in invigorating the practices surrounding her ancestral basketry and bag forms. She has exhibited, sometimes together with her son D Harding, both nationally and internationally.

KATE JUST

Kate Just is an American-born, Australian feminist artist best known for her political use of knitting. In addition to her solo practice, Just often works socially and collaboratively with communities to create large-scale public art projects that tackle significant social issues such as sexual harassment and violence against women.

KYRA MANCKTELOW

Kyra Mancktelow's multidisciplinary practice investigates legacies of colonialism, posing important questions such as how we remember and acknowledge Indigenous histories. A Quandamooka artist with links to the Mardigan peoples of Cunnamulla, Mancktelow's practice includes printmaking, ceramics and sculpture – each applying a unique and distinct aesthetic.

JENNY UNDERWOOD

Jenny Underwood is an associate professor in the School of Fashion and Textiles at RMIT University. Her textile practice is focused on 3D seamless knitting to explore methods for responsible innovation, systems-based approaches and material circularity in the context of fashion and architecture.

LEANNE ZILKA

Leanne Zilka is an architect and academic based in Melbourne. Her architecture practice, ZILKA Studio, and her position at RMIT University in the School of Architecture and Urban Design is a multidisciplinary one that brings together architecture, fashion, textile design and material research in new ways to improve the built environment.

ARTIST BIOGRAPHIES

LIZ WILLIAMSON

Liz Williamson is a weaver, educator and curator living and working on Gadigal and Wangal lands in Sydney's Inner West. With a practice spanning 40 years, she is still fascinated by the process and potential of interlacing threads on her loom. Williamson is an honorary associate professor at the University of New South Wales, Sydney.

LUCY IRVINE

Lucy Irvine's practice contributes to textile, sculpture, public art, architecture and design discourse. She has made permanent public works for Sydney, Melbourne and Tamworth. Her work is held by the Central Museum of Textiles, in Lodz, Poland, the National Gallery of Victoria and Ararat Regional Art Gallery. She is Head of Textiles at the ANU School of Art & Design.

MAGGIE HENSEL-BROWN

Maggie Hensel-Brown is a textile artist who specialises in needle lace techniques. Her works are based on the long tradition of storytelling in lace. Drawing from her own life, she uses thousands of tiny traditional stitches to tell stories of contemporary moments of frustration, boredom and bliss.

MAKEDA DUONG

Makeda Duong lives and works on Kurna Country, in South Australia. She has won local art prizes, participated in two artist residencies (most recently with Guildhouse) and exhibited in local and interstate exhibitions, including at JamFactory, Nexus Arts and the Oz Asia Festival. Her work has been acquired by the Migration Museum.



Maggie Hensel-Brown,
Not Useful, Not Beautiful (Detail), 2022–2023

Silk and cotton thread, glass beads

ARTIST BIOGRAPHIES

MANDY QUADRIO AND JAN OLIVER

Mandy Quadrio and Jan Oliver are Meanjin/Brisbane-based artists who have been friends and colleagues for more than a decade. They are fearless in the challenges they offer each other as they make vigorous investigations into materiality and exhibition practice among the stumblings that are inherent in Australia's troubled history.

NORTON FREDERICKS

Norton Fredericks (b. 1990) is a queer sustainable fibre artist with mixed European and Indigenous heritage who specialises in felting and botanical dyes. He won the Commendation and People's Choice awards at the churchie emerging art prize in 2022, and his work has been acquired by the Museum of Brisbane.

PAULA DO PRADO

Paula do Prado is a *tejedora* (weaver) and artist-researcher. She works at the intersections of her African Bantu-Kongo, Iberian and Charrúan ancestries. Her art practice is grounded in her familial and community relationships, the nature spirits (salt and sweet water) and the ancestral tree kin she is called to work with.

RACHAEL WELLISCH

Rachael Wellisch is an Australian artist using textile waste and indigo dye to form sculptures and installations. Since graduating with a Bachelor of Fine Art (Honours) in 2016, she has exhibited both nationally and internationally, and has been selected for, and awarded in, national and international art prizes and grants.

SOPHIE HONESS

Sophie Honess is a Gomerói Yinarr living and practising in Tamworth, NSW. She has been creating textile art professionally since 2018 and has been in a number of group and solo shows. Honess creates works that respond to her immediate environment, finding and exploring the hidden beauty of Gomerói Country through colour and texture.

SYBIL ORR

Sybil Orr is a Tamworth-based textile artist. She uses stitch with recycled and manipulated textiles to create works that reflect her ongoing interest in cultural, historical and ecological issues. Threads and cloth are often hand-dyed in an eco-sympathetic sustainable practice.

TAMARA BURLANDO

Tamara Burlando is a transdisciplinary artist and creative therapist. Her work embraces multicultural integration and supports co-existence, mutual learning and respectful exchanges. She explores art as an inner dialogue, a path to reconnect with her Huarpe, Uruguayan and Iberic ancestral lineages by creating intuitive objects and ceremonies of identity and belonging.

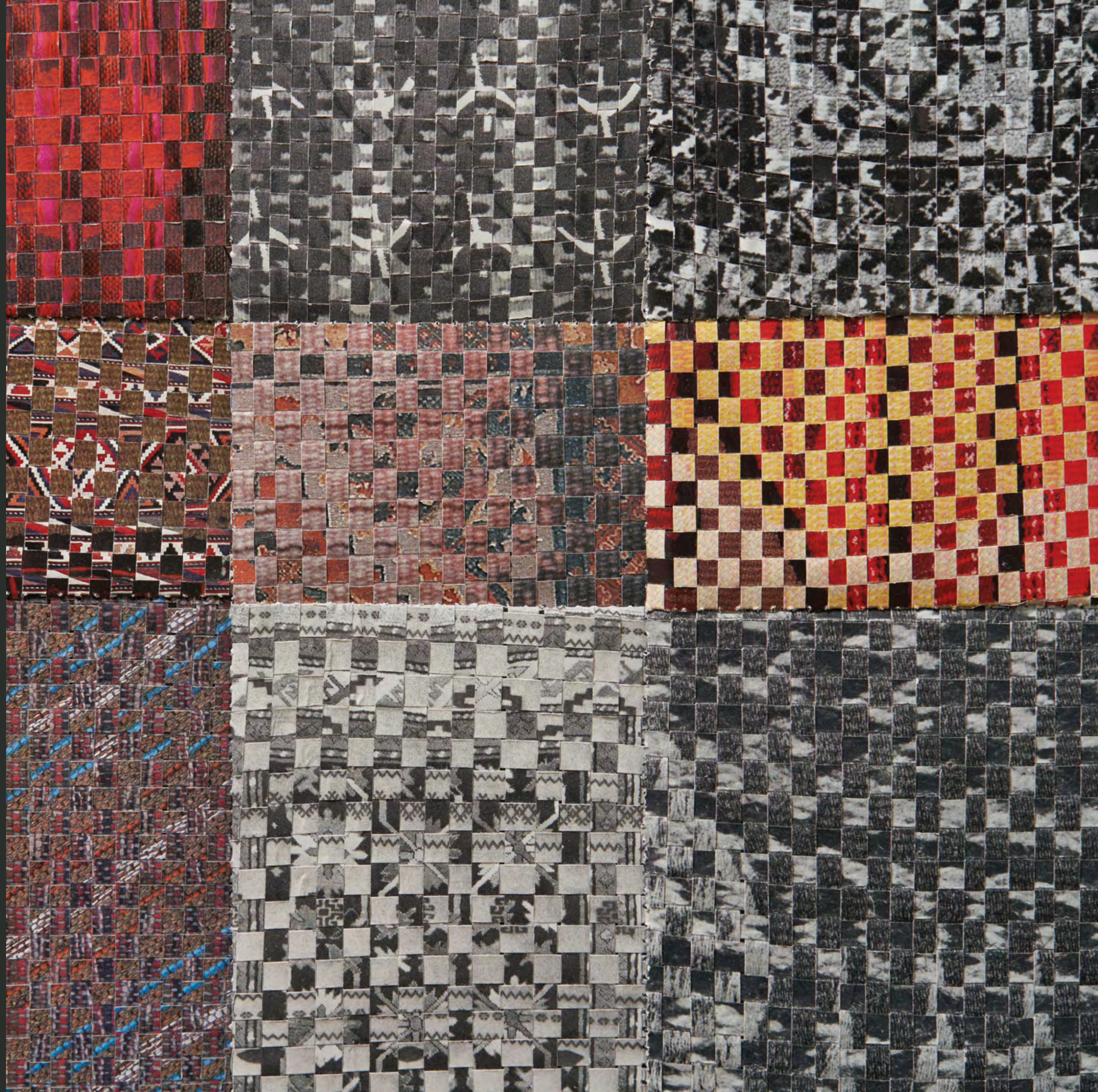
MENU



Liz Williamson, *Shadows of the wardrobe*, 2011 and 2023 (opposite)

Cotton, cotton polyester, mercerised cotton, spun polyester and wool terylene yarns; various types of woven and knitted cotton, silk, wool, synthetic or rayon fabric strips

MENU



Blake Griffiths, *Revive, revive!* (Detail), 2023

Woven paper

5th Tamworth Textile Triennial: *RESIDUE + RESPONSE*
TOUR DATES

Tamworth Regional Gallery
9 September 2023 to 11 February 2024

JamFactory at Seppeltsfield, Adelaide
2 March 2024 to 12 May 2024

Broken Hill City Art Gallery
24 May 2024 to 4 August 2024

Mildura Arts Centre
1 September 2024 to 13 October 2024

Wagga Wagga Art Gallery
23 November 2024 to 31 January 2025

Manly Art Gallery & Museum
21 February 2025 to 23 March 2025

Port Macquarie Glasshouse
5 April 2025 to 12 July 2025

Grafton Regional Gallery
26 July 2025 to 14 September 2025

Ipswich Art Gallery
4 October 2025 to 30 November 2025

Please note that venue locations and dates may be subject to change.

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