



5th Tamworth Textile Triennial

**RESIDUE+**  
**RESPONSE**  
Connecting histories and futures

Education Kit





## **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.

## **Acknowledgement to traditional custodians of the countries this tour will visit;**

the Kurna people of the Adelaide Plains

JamFactory, Adelaide

Wilyakali and Paakantji people

Broken Hill City Art Gallery

Ladji Ladji Tribes, the Barkinji across the River with surrounding tribes including the Madi Madi, the

Dadi Dadi and the Kureinji

Mildura Arts Centre

Wiradjuri people

Wagga Wagga Art Gallery

Gayamagal People

Manly Art Gallery & Museum

Birpai people

Glasshouse Port Macquarie

Bundjalung, Gumbaynggirr and Yaegl nation

Grafton Regional Gallery

Jagera, Yuggera and Ugarapul People

Ipswich Art Gallery

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[View the ONLINE CATALOGUE](#)



[Visit the 5TTT YouTube channel](#)

## NOTES FROM THE DIRECTOR

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 twoway 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.

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.

Bridget Guthrie  
Director, Tamworth Regional Gallery

## EXHIBITING ARTISTS

Amy Hammond  
Anne Graham  
Blake Griffiths  
Casselle Mountford  
Dana Harris  
Daphne Banyawarra  
Fiona Gavino  
Hannah Quinlivan  
Jan Oliver  
Jenny Underwood  
Joan Ross  
Jumaadi  
Kait James  
Kate Harding  
Kate Just  
Kyra Mancktelow  
Leanne Zilka  
Liz Williamson  
Lucy Irvine  
Maggie Hansel-Brown  
Mandy Quadrio  
Paula do Prado  
Norton Fredericks  
Rachael Wellisch  
Sophie Honess  
Sybil Orr



## About the Curator

Carol McGregor  
artist, curator, educator  
lives and works in Meanjin (Brisbane)



Meanjin based artist Carol McGregor is of Wadawurrung (Kulin Nation) and Scottish descent and is a possum skin cloak maker, painter, printmaker and sculptor.

McGregor engages with cultural practitioners, archives and material collections to visually activate memories and sustain intergenerational transmission of Indigenous knowledge systems. Her recent art practice revives the traditional possum skin cloak as a contemporary art form and a way to strengthen community and individual identities.

Residue + Response: Connecting histories and futures builds on the tradition of the Tamworth Fibre Textile exhibitions which first began in 1973, showcasing 50 years of contemporary textile artists. 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.

Carol has completed her Doctorate at the Queensland College of Art in Fine Arts and is the Director of The Contemporary Australian Indigenous Art degree at Griffith University. McGregor has exhibited extensively and her work features in national and international collections including QAGOMA and the National Gallery of Australia. She has also undertaken several artist residencies with the Kluge Ruhe Aboriginal Art Gallery, USA; Tokyo University of the Arts; Bundanon Trust, NSW; Ballarat Heritage Festival and Museum Victoria.

## CAROL SAYS

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 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, a focus on personal and communal presence, nourishment and balance.

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

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 and will be an opportunity to celebrate Australian textiles practice, for artists to create and explore the relationality and residues of change through a multiplicity of materials, methods and meanings.

## 50 years of the National Textile Collection

Tamworth Regional Gallery's association with textile art dates back to the 1970s. The gallery has focused on developing an Australian textile collection that embraces all related art and craft forms. The nationally significant collection comprises excellent examples of works that document the changes in textile practice over the past 50 years.

The collection includes pieces by some of Australia's most innovative and acclaimed textile artists, as well as by local craftspeople and regional artists. It has made a significant contribution to the ongoing discourse surrounding contemporary craft practice in Australia, an important record of the changing nature and progress of textile practice from a national perspective.

Tamworth Regional Gallery acquired its first textile work in 1973. Initially developed as an annual art prize from 1975, the Tamworth Fibre Textile Biennial showcased the most innovative fibre textile works from the previous two years. This evolved into a curated exhibition, held every three years and recognised nationally as Australia's pre-eminent textile exhibition. The first Tamworth Textile Triennial was held in 2011 and 2023 marks 50 years of the National Textile Collection.

The Tamworth Textile Triennial, showcases the best of textile art from across the country, attracting artist participation from all states in Australia, wide audiences and critical review. The Triennial assists in developing our textile collection, as many works are purchased for the Tamworth Regional Gallery's permanent collection.



Amy Hammond, *Gaaguwiynyi (reclaimed)* (detail)



## ARTIST APPRECIATION

**Sophie Honess**  
**Rest**



### CONTINUOUS LINE DRAWING

- 1. Sit:** Somewhere comfortable
- 2. Look:** At Sophie's work and the different colours and shapes
- 3. Draw:** Take a pencil, and without lifting it, draw the shapes you see.
- 4. Take your time:** Fill the box below with your continuous drawing



*Sophie Honess, Rest. (detail)*

### ART VOCABULARY

Circle the word below that describe Sophie's artwork

Colourful	Soft
Flat	Hard
Intense	Woolly
Ochre Colours	Moody
Shiny	Mellow
Bright	Textured
Fluffy	Textile
Geometric	Handmade

### ART ACTIVITY for later

Try finger knitting  
You will need  
1 x ball of wool



## ARTIST APPRECIATION

**Paula do Prado +  
Tamara Burlando**  
**Meet me by the river**



### EXPERIENCE ARTWORK

- 1. Walk:** Around and through the artwork
- 2. Sit:** Somewhere comfortable
- 3. Look:** Look at the different shapes and colours
- 4. Take your time:** Fill this box below with a sketch of the shapes and patterns you see



*Paula do Prado + Tamara Burlando, Meet me by the river*

### ART ACTIVITY for later

Make your own woven sculpture from upcycled textiles.

Wrap textiles around a peg or stick, add lengths of different colours to create patterns. See if you can collaborate with someone else. Leave a long piece of string so you can hang it up.

You will need: old t-shirts, textiles, wire, sticks, string,

You can watch a video below of how to make yarn rope from old t-shirt. Scan QR code >





# INFORMATION DATA SHEET

## 5th Tammworth Textile Triennial

1. Spend 30 secs, silently looking at each of the works in the 5TTT.
2. Select two works.
3. Sketch each work below.
4. Record the information from the wall labels.

Exhibition name: \_\_\_\_\_

\_\_\_\_\_

Artwork One :

Title:

Artist:



Artwork Two :



Type of artwork: \_\_\_\_\_

Materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Three colours in the artwork:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does the artwork make you think of ?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Type of artwork: \_\_\_\_\_

Materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Three objects in the artwork:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Do you like it ? Why?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## TAMWORTH TEXTILE TRIENNIAL FOCUS

### Tamworth Textile Triennial

#### POP QUIZ

- 1. Read:** the essays from the Director and the Curator
- 2. Take your time:** Read the essays and the history of 50th Textile Collection essay too...
- 3. Take the quiz below:** Maybe on the way home

The year 2023 marks how many years of Tamworth Regional Gallery's celebrating textile art.

- A. 50    B. 25    C. 5    D. 10

How many artwork are on exhibition?

- A. 50    B. 25    C. 5    D. 10

How many emerging artists were mentored by established artists as part of the Residue and Response exhibition?

- A. 50    B. 25    C. 5    D. 10

How often does Tamworth hold the textile exhibition?

- A. 7yrs    B. 2yrs    C. 3yrs    D. Annually

How many states and territories participate?

- A. 7    B. 2    C. 3    D. All of them

What year did the Textile Collection start?

- A. 1979    B. 2020    C. 1973    D. 1970



#### ART ACTIVITY in the gallery

Locate the artwork above.  
Hint: this is a small section of a much larger artwork that is in two pieces.

Read the label and record below

Artist name:

Artwork title :

What materials were used:

How are the materials significant?

What is a diptych?



## ARTIST APPRECIATION

### Anne Graham Returning River

Read the label next to Anne's work. What things have changed recently on or near the river. What has the impact been?

How does the artwork's title reflect the meaning of the artwork.

Anne's series 'soft sculptures' represents rocks with lichen growing on them. Anne says

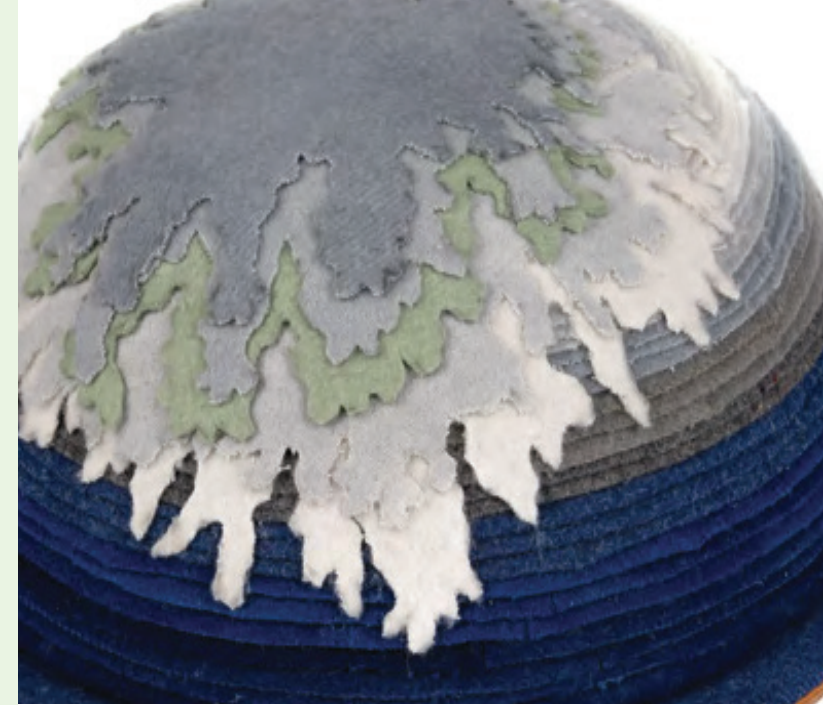
*"The installation Returning River explores the colours of the river lichens as they change throughout the day, from dawn to dusk, from wet to dry. The presence of lichen indicates the clean air environment of Kanimbla."*

Anne Graham has made her work out of recycled blankets that she bought from the Op shop. She used eco-dyeing techniques to make them all different blue and green and grey colours.

How does her art practice reflect her concern for the environment ?

#### ART ACTIVITY for later

Try Eco-dyeing by watching the video It's great fun.



Anne Graham, Returning River (Detail)



#### **Draw** in the space >

Pick your favourite colour and draw a shape that looks like the lichen on top of Anne's artwork.

Repeat the shape and fills the page. Colour each section using a different gradient of colour.

## EXHIBITION APPRECIATION

### Considering the 5th Textile Triennial - Residue + Response

#### SELECT YOUR FAVOURITE WORKS

1. **Take a walk:** around the exhibition
2. **Look:** at the different artworks
3. **Select:** 3 of your favourite works
4. **List:** the details and answers below

#### Describing an artwork

1. Which artwork would want at home (and why)

Artist  
Title  
Materials

2. Which artwork do you think has the best story (and why)

Artist  
Title  
Materials

3. From your perspective which artwork would be the most difficult to complete (and why)

Artist  
Title  
Materials



#### ART ACTIVITY in the gallery

Locate the artwork above.  
Hint: this is one from a series of works

Read the label and record below

Artist name:

Artwork title :

When was it made:

What is unique about this artist when compared to all the others in the exhibition?



# INFORMATION DATA SHEET

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2. Select two works.
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4. Record the information from the wall labels.

Exhibition name: \_\_\_\_\_

\_\_\_\_\_

Artwork One :

Artwork Two :



Type of artwork: \_\_\_\_\_

Materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Three adjectives to describe the artwork:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does the artwork make you think of ?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Type of artwork: \_\_\_\_\_

Materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Three adjectives to describe the artwork:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does the artwork remind you of ?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## ARTIST DISCUSSION

### Kait James *It's Time*

'It's Time'. Kate James' work challenges the viewer with direct statements. Kait James' work is both a statement and a response. It was made before the referendum and speaks in response to the 'No' Vote. 'We won't stop.'

Discuss: How has this artwork's meaning changed over time.  
Consider: what it meant before the October 14, 2023 referendum result.

Before 14 October, 2023

After 14 October, 2023

#### Message from Kait James

*"I wanted 'It's Time' to be a call to action, to reflect hope and strength pre-referendum but now in the aftermath, to spark resilience and determination. The frustration and loss of hope felt by many Indigenous people post referendum are compounded by rising incidents of racism. But we won't stop, we will carve out spaces where Indigenous voices are heard, respected, and celebrated on our own terms."*

The figure in the work is taken from a 1980's tea towel - it is an example of stereotypes, specifically Aboriginalia. Aboriginalia is the simplification, objectification and commercialisation of First Nations images and cultural intellectual property (ICIP).

The work is a mash up of culture and messaging, it uses wit and playfulness to tell its message. The work references the long and on-going struggle for change and recognition of Aboriginal people. The symbols used also reference American hip hop culture and in turn the American civil rights movement.

PLEASE NOTE: Additional information suitable for senior students accessible via the QR Code.



Kait James, *It's Time*, 2023

### ART ACTIVITY for SENIOR STUDENTS

Decode 'It's Time' Use the QR code to link to the speeches, hip hop artists and songs that layer meaning to the artwork.

Discuss what impact those references have on the artwork and why Kait would include them.



## ARTIST APPRECIATION

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

Look at the artwork by Maggie Hensel-Brown and read the label

What textile practices has been used to create this work?

Do you understand how it was created?  
Explain below

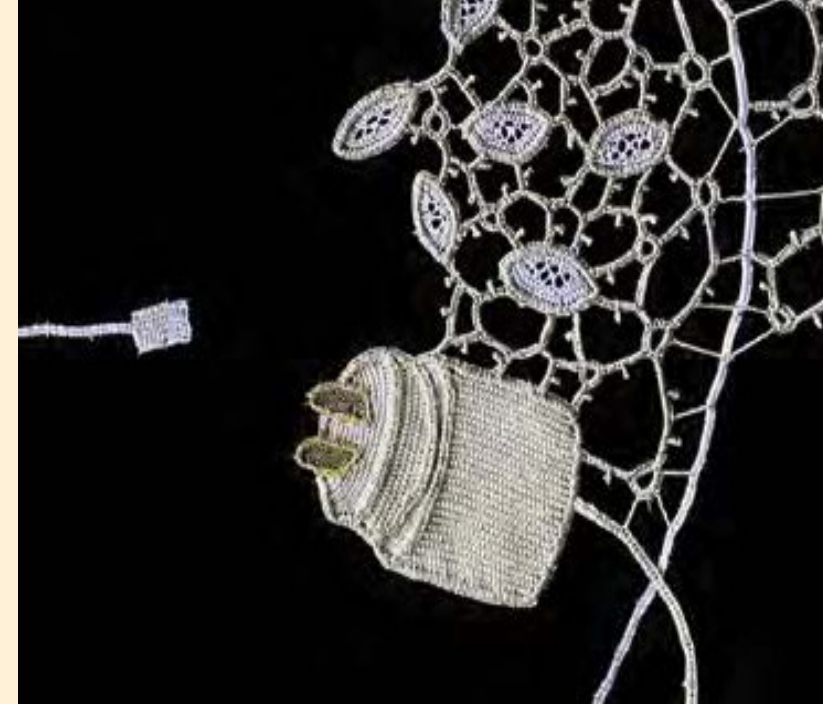
Maggie says *"Each piece of needle lace has been made individually over a period of months of methodical and meditative stitching."*

What objects and items can you see in this artwork?

How does the title help you understand the meaning of the work?

What can be inferred by comparing the art practice and subject of the work?

.



Maggie Hansen Brown, Not Useful, Not Beautiful (detail)

## ART VOCABULARY

Circle the word below that describe  
Maggies' artwork

Colourful	Textured
Smooth	Organic
Synthetic	Contemporary
Traditional	Mellow
Shiny	Delicate
Decorative	Textile
Fluffy	Handmade
Geometric	Abstract
Monotone	Figurative



## EXHIBITION APPRECIATION

### Considering the 5th Textile Triennial Residue + Response

The Tamworth Textile Triennial is an exhibition that is professionally selected and curated. The exhibition was curated by Dr. Carol McGregor

All artists had to apply to be part of the show and create work, especially for this exhibition in response to the theme residue and response.

Which works would you definitely select for exhibition if you were the curator. Are there any artworks you would leave out?

Artworks you would select

Artwork you would leave out

Consider the 5th Tamworth Textile Triennial and it's 50 year history - When was the first Textile Show held in Tamworth?

What changes in textile practise have occurred in the time?



*Exhibition view: 5th Textile Triennial*

### EXHIBITION VOCABULARY

Circle the words below that describe the 5th Textile Triennial exhibition

- |               |               |
|---------------|---------------|
| Colourful     | Controversial |
| Ambiguous     | Mainstream    |
| Contemporary  | Ambitious     |
| Traditional   | Intense       |
| Sustainable   | Delicate      |
| Decorative    | Textile       |
| Mindful       | Clever        |
| Political art | Abstract      |
| Subjective    | Impactful     |

## EXHIBITION APPRECIATION

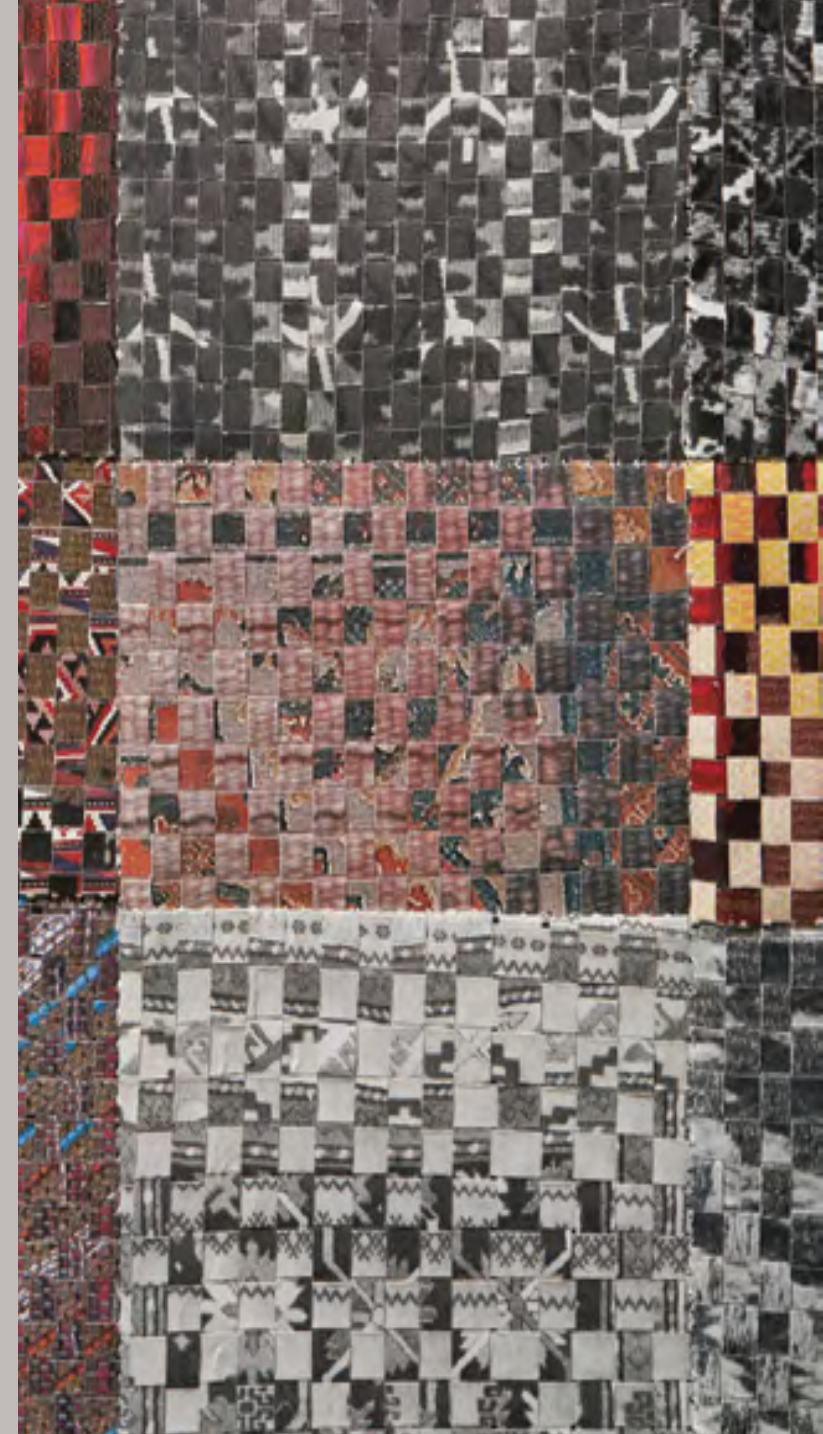
## Considering the 5th Textile Triennial Residue + Response

What is your first impression of this exhibition Do you like it?  
Give reasons for your answer

The curatorial brief from Carol MacGregor says the exhibition shall  
"reveal subtle shifts in our understandings and values"

What themes resonate across the exhibition? List artwork + themes below

Group artworks that share common themes in space below..



Blake Griffith, *Revive Revivie!* (detail)

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\_\_\_\_\_

Artwork One :

Artwork Two :



Type of artwork: \_\_\_\_\_

Materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Three adjectives to describe the artwork:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does the artwork make you think of ?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Type of artwork: \_\_\_\_\_

Materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Three adjectives to describe the artwork:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does the artwork remind you of ?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## ARTIST APPRECIATION

### Amy Hammond Gaaguwiynyi (reclaimed)

Consider the artwork by Amy Hammond, read the wall label.

The sculptures are modelled on the Crown Jewels, held by the English royal family in the Tower of London. Amy made this work in response to her PhD research trip where she visited cultural institutions and

"seeing more Southeast cultural items in Australian and European museum collections than in my own Communities", and

"contemplating the historical injustice of these items being taken under the Crown"

The title of the work is a Gamilaroi word: Gaaguwiynyi (reclaimed)  
How does the title of the work, add to its meaning?

Consider Amy's situation visiting museums, and seeing weavings, tools and personal items made hundreds of years ago by First Nations peoples and likely her ancestors. How do you think this made Amy feel?



*Amy Hammond, Gaaguwiynyi (reclaimed) (detail)*

Amy Hammond, Gamilaroi Yinarr,  
Gaaguwiynyi.

Gamilaroi country is in North West NSW.  
Amy harvested lomandra grass from along  
the bagay (Peel and Namoi rivers).

Amy stripped and dried the grass. Then sat  
and wove the lomandea to form a crown,  
orb and septure, and included other  
natural treasures to make 'Gaaguwiynyi'

Watch: 'Uncovered -  
A collaboration between  
YM and the Sydney Opera  
House.



EDUCATION KIT: STAGE 5 + 6

Consider Amy's work *Gaaguwiynyi (reclaimed)* as if you are a museum curator. Why would you want it in your collection.

How would the meaning of this work change if the museums are in different places...?

EUROPE

AUSTRALIA

Consider the difference in meaning between the prominent views held 200 years ago in 1823 -1825 and today in the above locations.

1824

2024

Do you think these items should be returned to First Nations communities?

What would be the benefits of this?

What would be the potential challenges?



Amy Hammond, *Gaaguwiynyi (reclaimed)* (detail)



## ARTIST APPRECIATION

### **Liz Williamson** **Shadows of my Wardrobe**

Consider the artwork by Liz Williamson, read the wall label.

Reflect on information included on the wall panel,  
Considering the materials and processes used.

What concept and ideas is this work is representing?

What is the message the artist is trying to convey in this work?

Do you feel it is successful?  
Explain your answer.

How has the artist use of materials conveyed this message?



*Liz Williamson, Shadows of my Wardrobe (detail).*



## ARTIST APPRECIATION

### Dana Harris fieldwork

Consider the artwork by Dana Harris, read the wall label.

What is the work representing?

How would you describe the lines and direction of the work?

Would you consider this work to be in abstract?

Give reason for your answer.

Consider the other works in this exhibition.

List the works where the textile medium is being used in traditional and non-traditional ways. List 3 in each column.

Write the artist and artwork name.

Traditional

Non-traditional



*Dana Harris, fieldwork, 2023 (detail)*

**Kamilaroi/Gomeroi:** name of the Aboriginal Nation and people whose lands are located in northern New South Wales and southern Queensland. They form one of the four largest Indigenous nations in Australia

**Yinaar** - Aboriginal woman

**Colourful** - having much or varied colour; bright

**Flat**- 1. having a level surface; without raised areas or indentations. 2. lacking emotion; dull and lifeless

**Intense** - Intensity (also called chroma or saturation) is the brightness or dullness of a colour

**Ochre colours** - for many Aboriginal people, traditional ochre colours have a spiritual meaning and application

**Shiny** - reflecting light, typically because very clean or polished

**Bright** - 1. giving out or reflecting much light; shining. 2. bold and vivid colours.

**Fluffy** - covered with fluff, soft

**Geometric** - 1. relating to geometry, or according to its methods. 2. characterized by or decorated with regular lines and shapes

**Soft** - not hard or firm to the touch

**Woolly** - made of wool

**Mellow**- pleasantly smooth or soft

**Texture** - the surface of a piece of work; rough, soft, smooth

**Textile** - a term that includes various fiber-based materials, including fibers, yarns, filaments, threads, different fabric types

**Handmade** - made by a person using just hands or tools, not by a machine

**Smooth** - a flat, regular surface or appearance

**Synthetic** - is a man-made fibre, most of them are prepared from raw material (petroleum) called petrochemicals

**Traditional** - long-established way of doing things, passed down through generations

**Decorative** - serving to make something look more attractive; ornamental

**Monotone** - unchanging, made up of different tints or shades of a single colour

**Organic** - has been made with materials from nature

**Contemporary** - items that speak to the experiences of today

**Delicate** - very fine in texture or structure; of intricate workmanship or quality

**Abstract** - art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours, and textures

**Figurative** - any form of modern art that retains strong references to the real world and particularly to the human figure

**Ambiguous** - space and the ambiguous elements give artworks a sense of mystery and poignancy

**Sustainable** - the creative practice of making artwork that are not harmful to the environment as well as works that address topics such as climate change, waste and social issues

**Mindful** - mindful art focuses on the creative process rather. the final product

**Political art** - artists continue to use their work to express their political views and to promote social change

**Subjective** - is based on personal opinions / feelings rather than on facts

**Controversial** - relating to or causing much discussion, disagreement, or argument

**Mainstream** - the ideas, attitudes, or activities that are shared by most people and regarded as normal or conventional

**Ambitious** - a strong desire and determination to succeed





5th Tamworth Textile Triennial

**RESIDUE+**  
**RESPONSE**  
Connecting histories and futures

Public Programs





## PUBLIC PROGRAMS

Tamworth Regional Gallery will contribute either a curator, director or artist talk or workshop at each venue.

The following programs have been developed and successfully delivered at Tamworth Regional Gallery; we invite you to bring them to your community.

All artists in the 5th Tamworth Textile Triennial are available for public programs. Their availability is dependant on timing, travel and rates for artist fees.

For further information on how to deliver these enriching workshops, please contact :

**Emma Stilts,**

Operations and Visitor  
Engagement Officer,  
Tamworth Regional Gallery

Email: [e.stilts@tamworth.nsw.gov.au](mailto:e.stilts@tamworth.nsw.gov.au)

Phone: 02 67 67 5230

Mobile: 0407 43 55 85

*Sophie Honess, Sept 2023 Artist talk with knitters.*



## PUBLIC PROGRAMS

### Overview of Public Programs

Tamworth Regional Gallery are able to arrange public programs from any of Textile Triennial exhibiting artists, subject to availability. Examples include grass weaving workshops with Sophie Honess, Amy Hammond or other First Nations artists, master fabric weaving workshop sessions with Liz Williamson, Public Art installations with Kate Just, Dana Harris, Lucy Irvine and Casselle Mountford and workshops for children with Blake Griffith's patterns and paper weaving.

### Examples of Public Programs

<b>Gallery Talk from</b>	<b>Dr Carol McGregor Residue and Response Curator Bridget Guthrie, Director Tamworth Regional Gallery Any of the 28 Textile Artists</b>
<b>Artist Workshop</b>	<b>From any artist by arrangement</b>

### Child Safety

As part of the delivery of public programs, please understand the importance of ensuring a safe environment for all participants, adhering to the national principles of child-safe organisations and following the Working With Children Guidelines.

To learn more contact Emma Stilts  
Operations and Visitor Engagement Officer,  
[e.stilts@tamworth.nsw.gov.au](mailto:e.stilts@tamworth.nsw.gov.au) M: 0407 43 55 85

## WORKING WITH CHILDREN REQUIREMENTS

### PUBLIC PROGRAMS WITH CHILDREN

Under the Regional Arts Fund Agreement with the Commonwealth, any project that involves personnel working with children is required to:

- Provide a list of all Child-related Personnel and verification of their Working with Children Checks
- Implement the [National Principles of Child Safe Organisations](#)

At the commencement of the 5th Textile Triennial, in September 2023 - Tamworth Regional Gallery can confirm all artists engaged in public programs with children had a valid Working with Children check.

To ensure the National Principles of Child Safe Organisations, Tamworth Regional Gallery requests each gallery request a copy of each artist Working with Children Check.

This may vary from state to state.



## KATE JUST 'CONVERSATION PIECE' CRAFT CIRCLE

This program invites your gallery to contribute to Kate Just's collaborative artwork - *Conversation Piece*.

It is an opportunity to engage with established craft or community groups, or to develop new connections. This program invite participants, to crochet or knit squares in your exhibition space. It is helpful to have a proficient knitter or crocheter to be part of each session to assist with beginners.

### Associated costs

FREE: Materials. All wool and tools are provided.

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

Download a template of Community Poster [here](#).  
Consider making regular sessions, i.e fortnightly or monthly meetings.

### Please note:

- Please keep a list of all contributors as they will be credited. Send the list to [e.stilts@tamworth.nsw.gov.au](mailto:e.stilts@tamworth.nsw.gov.au) at the close of your exhibition.
- The various pieces created by your community will be joined to the existing artwork at the end of the exhibition. The work is 1800mm wide.
- Allow enough time to join these pieces together before the work leaves for the next venue.

'Conversation Piece' with Knitting Nanas Against Gas. Photo Emma Stilts





## DANA HARRIS: PUBLIC ARTWORK

This program invites your gallery to work with artist Dana Harris, to develop a site specific textile installation for your gallery.

This process can be combined with an artist talk to provide a deeper understanding of the material practice of this leading textile artist.

### Associated costs

Artist fee

Travel and accomodation

Materials as agreed

### Considerations

The piece developed will be site specific and requires developement in negotiation with gallery staff and Dana. Dates to be negotiated.

Installation may require technical staff and equipment.

### Please note:

- This installation will add interest to your public space. During creation and installation it offers unique media opportunities.

Dana Harris, meiji-jingumae, 2009 ongoing. Photo Steve Gonsalves





## LUCY IRVINE AND CASSELLE MOUNTFORD: EPHEMERAL PUBLIC ARTWORK

This workshop is an opportunity to invite your community to work collaboratively with leading artists Lucy Irvine and Casselle Mountford and develop a site specific woven sculpture as part of the 5th Textile Triennial.

The participatory Ephemeral Public Art Workshop is suitable for people aged 8yrs and above. Children need to be accompanied by a guardian.

Art making sessions will be developed dependant on the size and scope of your project, and in collaboration with the artists.

### Associated costs

Artist fee

Travel and accomodation

### Considerations

The piece developed will be site specific and requires developement in negotiation with gallery staff and both the artists.

Dates to be negotiated artists Lucy Irvine and Caselle Mountford.

Installation may require technical staff and equipment.

### Please note:

- This makes an excellent opening event, it can add interest to the exhibition entrance space and provides unique community engagement during creation and installation and offers unique media opportunities.
- Please email [e.stilts@tamworth.nsw.gov.au](mailto:e.stilts@tamworth.nsw.gov.au) to discuss the development process.

Casselle Mountford installing public art piece out the front of Tamworth Regional Gallery









## **NORTON FREDERICKS - TEXTILE WORKSHOP SOLAR DYE JAR WORKSHOP**

This program invites your gallery to run a textile workshop with Norton Fredericks. The workshop runs for approx. 1 hour and offers participants the opportunity to create their own unique textile artwork.

Norton Fredericks is a queer sustainable fiber 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.

In this free Solar Dye Jar workshop participants will receive a silk bandana to dye using earth pigments and Australian native botanicals. They will leave with a foundational knowledge of botanical dyes and using ocher as a mordant plus a bundle dyed silk in a glass jar that will become its own dye pot.

### **Associated costs**

Artist fee

Travel and accomodation

Materials - silk banadas, glass jars.

### **Considerations**

Workshop size should be limited to 12 people

Workshop will need to be run in an art studio

### **Please note:**

This workshop will be enhanced by allowing access to plants that are to your local area.



### **INTERESTED?**

We would love to help you.

For further information on how to deliver these workshops or any other programming, please contact :

**Emma Stilts,**

Operations and Visitor Operations Officer,  
Tamworth Regional Gallery

Email: [e.stilts@tamworth.nsw.gov.au](mailto:e.stilts@tamworth.nsw.gov.au)

Phone: 02 67 67 5230

Mobile: 0407 43 55 85



5th Tamworth Textile Triennial

**RESIDUE+**  
**RESPONSE**  
Connecting histories and futures

Tactile Kit



## TACTILE KIT

The kit aims to provide participants with a hands-on understanding of textile processes and materials used in the 5th Textile Triennial. The kit includes:

A possum skin, showcasing traditional First Nations materials as found in the work developed by Amy Hammond, *Gamilaroi Yinarr, Gaaguwiynyi*, 2020–2023. Please consider your audience and how best to explain the possum skin. It is sourced from New Zealand, and humanely sourced.

A sample of latch work loom weaving provided by Sophie Honess demonstrating the weaving technique used in her work *Rest*, 2023.

An example of machine knitted textile structure, highlighting the diversity and strength of textile knitting methods. A sample provided by Leanne Zilka and Jenny Underwood, based on their work *Textile Spatiality*, 2023.

An example of hand knitted writing, showcasing the creative potential of textiles. A sample from Makeda Duong, *Personal Responsibility*, 2023.

### **Hold each sample carefully**

What do these sample feel like? How would you describe their texture?  
Is it warm or cool? Does it feel the same on both sides?

**Look at these samples** - Use the magnifying glass provided  
How do the shapes look underneath the magnifying glass?  
How does it look different, how do the colours and shapes change?

### **Consider these objects**

What skills, equipment or tools would have been needed to create the sample?





## 5th Tamworth Textile Triennial: *RESIDUE + RESPONSE*

### TOUR DATES

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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.*

## ACKNOWLEDGEMENTS

### EXHIBITION

Curator: Carol McGregor  
Exhibition Manager: Bridget Guthrie

### EDUCATION KIT

Emma Stilts

### TAMWORTH REGIONAL GALLERY

466 Peel Street, Tamworth  
Free Admission  
Tue – Fri 10:00am – 5:00pm  
Sat – Sun 10:00am – 4:00pm  
P: 02 6767 5248  
e: [gallery@tamworth.nsw.gov.au](mailto:gallery@tamworth.nsw.gov.au)  
[tamworthregionalgallery.com.au](http://tamworthregionalgallery.com.au)

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