



AUSTRALIAN TAPESTRY WORKSHOP

MELBOURNE ART FAIR

WELCOME TO COUNTRY -

NOW YOU SEE ME: SEEING THE INVISIBLE

MAREE CLARKE (YORTA YORTA/WAMBA WAMBA/MUTTI MUTTI/BOONWURRUNG)
AND MITCH MAHONEY(BOONWURRUNG/BARKINDJI)



'Welcome to Country - now you see me: seeing the invisible', designed by renowned artists Maree Clarke (Yorta Yorta/Wamba Wamba/Mutti Mutti/ Boonwurrung) and Mitch Mahoney (Boonwurrung/Barkindji), incorporates microscopic images of river reeds from the Maribyrnong River and skeletal drawings of local native flora and fauna. Clarke and Mahoney's artwork will be transformed into a three-dimensional tapestry spanning 4.2 x 10 metres, making it one of the largest tapestries ever produced for a public hospital in Victoria. The tapestry is also one of the largest ever produced at the ATW and the only tapestry ever woven at the ATW to be suspended in an ellipse installation.

Maree Clarke is a Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung woman who is a pivotal figure in the reclamation of southeast Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost - or lying dormant - over the period of colonisation as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists. She is represented by Vivien Anderson Gallery. Mitch Mahoney is a proud Boon Wurrung artist and cultural educator who consults at Bunjilaka Melbourne Museum, Science Gallery and Footscray Arts Centre. Mitch regularly collaborates with his Aunt, Maree Clarke. Together they have produced significant commissions for the NGV and the Metro Tunnel Project. Mitch is focused on Indigenous Bio-Design in his practice with projects including The Biodegradable Eel Trap and Seven Canoe's.

1 & 2.'Welcome to Country – now you see me: seeing the invisible', 2024 Maree Clarke & Mitch Mahoney, woven by Chris Cochius, Amy Cornall, Leonie Bessant, Saffron Gordon, Tim Gresham, Pamela Joyce, David Pearce, Emma Sulzer, wool and cotton, 4.2 x 10m.

The fragility of the natural environment drives Laurence's international art practice. Across photography, sculpture, video and installation, she explores the deep interconnection of life forms and ecologies.



HEAR THE PLANT SONG

JANET LAURENCE

Distinctive, complex and beautiful, the *Hear the Plant Song* tapestry, designed by Laurence, was handwoven over 1300 hours by ATW weavers Chris Cochius, Amy Cornell, Cheryl Thornton and Sue Batten. *Hear the Plant Song* is the second collaboration between Laurence and the ATW and allowed the artist to build on her knowledge of the way the ATW weavers can transform a digital image into a tapestry.

Hear the Plant Song invites the viewer to submerge themselves in a subaqueous-like undergrowth. Laurence's design is a composite digital image that draws on her extensive image archive, layered with scans of paint dragged on glass resulting in an ethereal, transparent effect. ATW weavers captured the reflective qualities of Laurence's design — transparent glass areas, lines of light as well as soft painterly and watery effects by using very subtle colour mixing techniques and concise range of green and blue tones. ATW master dyer Tony Stefanovski dyed three new wool tones and one new cotton tone in the ATW's on-site colour laboratory to achieve the specific greens for this tapestry.

1 *Hear the Plant Song*, 2020, Janet Laurence, handwoven by Chris Cochius, Amy Cornell, Cheryl Thornton and Sue Batten, wool, cotton, 1.56 x 2.7m. Photograph: John Gollings AM.

2 In progress: *Hear the Plant Song*, 2020, Janet Laurence, handwoven by Chris Cochius, Amy Cornell, Cheryl Thornton and Sue Batten, wool, cotton, 1.56 x 2.7m. Photograph: Marie-Luise Skibbe.

3 In progress: Chris Cochius weaves *Hear the Plant Song*, 2020, Janet Laurence, handwoven by Chris Cochius, Amy Cornell, Cheryl Thornton and Sue Batten, wool, cotton, 1.56 x 2.7m. Photograph: Jeremy Weihrauch.

4 Artist Janet Laurence in front of *Hear the Plant Song*. Photograph: John Gollings AM.

I SCREAMED ALOUD (I WILL SURVIVE)

HAYLEY MILLAR BAKER

Hayley Millar Baker is a proud Gunditjmara woman and a research-driven, contemporary artist based in Melbourne. She uses photography and multimedia to examine how human memory is constructed and distorted through story-telling, place and time.

Millar Baker's monochromatic *I screamed aloud (I Will Survive)* tapestry, woven by ATW weaver Amy Cornell, interrogates the recall of a personal childhood memory — the experience of standing on a vast coastline, looking out into infinite space — in adult form.

Speaking about the highly collaborative nature of tapestry creation, Millar Baker noted that 'Only recently have I begun collaborative work, and the Weaving Futures project was my first experience thinking outside of my solo practice. The *I screamed aloud (I Will Survive)* tapestry has allowed me to consider how my work can translate into other mediums'.

During their meetings, Millar Baker and Cornell discussed crucial elements of the tapestry design, including maintaining the drape of the fabric, a sense of the movement and wind, and the moody atmosphere.

Using a fine #12 warp at 3.5 warps per cm, with five strands of yarn per bobbin, Cornell deftly mixed a neutral yarn palette from black to white in a combination of warm and cool, using wool and cotton. The perspective of the ocean surface with its repetition of waves was challenging for Cornell to weave and capture, something she achieved by reserving her darkest black for the deep shadows combined with soft atmospheric blends.



1 Amy Cornell weaves the *I screamed aloud (I Will Survive)* tapestry. Photograph: Marie-Luise Skibbe.

2 Artist Hayley Millar Baker at the Weaving Futures Cutting off Ceremony. Photograph: Marie-Luise Skibbe.

3 *I screamed aloud (I Will Survive)*, 2021, Hayley Millar Baker, woven by Amy Cornell, wool, cotton, 0.6 x 0.8m. Photograph: Marie-Luise Skibbe.



Eugenia Lim, a Melbourne-based artist of Chinese–Singaporean descent, works across video, performance and installation exploring how national identities divide and bond our globalised world.



FUTURE FOSSILS (OLD TJIKKO)

EUGENIA LIM

The *Future Fossils (Old Tjikko)* tapestry designed by Lim and woven by Tim Gresham fuses internet stock imagery, archival analogue photographs and a 3D marble render of a 9,500-year-old spruce tree to present an archive of an expanding virtual present. Lim created her tapestry design during Melbourne's first COVID-19 lock-down in 2020 — a time when she felt increasingly confined to the digital. Thinking beyond her (and our) present, Lim envisioned a future when not only nature becomes fossilised, but so too do ideas of oppression, capitalism and surveillance.

The prominent vertical forms present in Lim's design enabled Gresham to establish strong colour relationships from the tapestry's beginning. Gresham used a fine #12 warp at 3.5 warps per cm, with five strands of ATW wool, and sometimes cotton, on each bobbin. The main challenges in weaving *Future Fossils (Old Tjikko)* were capturing the intricate detail around the edges of the spruce tree and translating the flat tones of the digital print into mixed tapestry wefts.

1 On the loom: Tim Gresham weaves *Fossil Futures (Old Tjikko)*. Photograph: Marie-Luise Skibbe.

2 Artist, Eugenia Lim and weaver, Tim Gresham at the Weaving Futures Cutting off Ceremony. Photograph: Marie-Luise Skibbe.

3 *Fossil Futures (Old Tjikko)*, 2021, Eugenia Lim, woven by Tim Gresham, wool, cotton, 0.58 x 5.3m. Photograph: Marie-Luise Skibbe

BIG KANGAROO URN

TROY EMERY



Troy Emery, a Melbourne-based artist, primarily works with textiles as a sculptural medium. He examines discourses surrounding the delineation between fine art, craft and decorative arts, as well as the use of animals as decorative motifs and tokens of ecological ruination.

Depicting a fantasy Wedgwood urn adorned with kangaroos and wallabies, *big kangaroo urn* blends a classical ceramic form with kitschy domestic Australiana. Like the broader interests within Emery's practice, this work draws on a rich historical narrative and the representation of animals, both real and imaginary, as an allegory in medieval tapestries.

The weaver, Emma Sulzer, blended wool and cotton in hues and tones to exaggerate Emery's textural and naive application of oil on canvas. *big kangaroo urn* is handwoven on a #18 warp loom at three warps per cm, with six strands of yarn per bobbin.

Reflecting on the collaboration, Emery said: 'The Weaving Futures project provided a fantastic opportunity to me that adds several professional merits to my practice. For this to present itself during the difficult times of COVID-19 lock-down was above and beyond a positive experience. ATW is truly wonderful, and it's such a pleasure to work with them'.

1 *big kangaroo urn*, 2021, Troy Emery, woven by Emma Sulzer, wool, cotton, 0.72 x 0.56m. Photograph: Marie-Luise Skibbe.

2 Artist Troy Emery at the Weaving Futures Cutting Off Ceremony. Photograph: Marie-Luise Skibbe.

3 On the loom: Emma Sulzer weaves the *big kangaroo urn* tapestry. Photograph: Marie-Luise Skibbe.



Atong Atem is an Ethiopian born, South Sudanese Melbourne-based artist interested in portraiture, which she explores through photography and film. Driven by a socially and politically astute reclamation of the ethnographic imagery of the past, Atem uses this framework to examine migrant narratives, postcolonial practices in the African diaspora and identity.

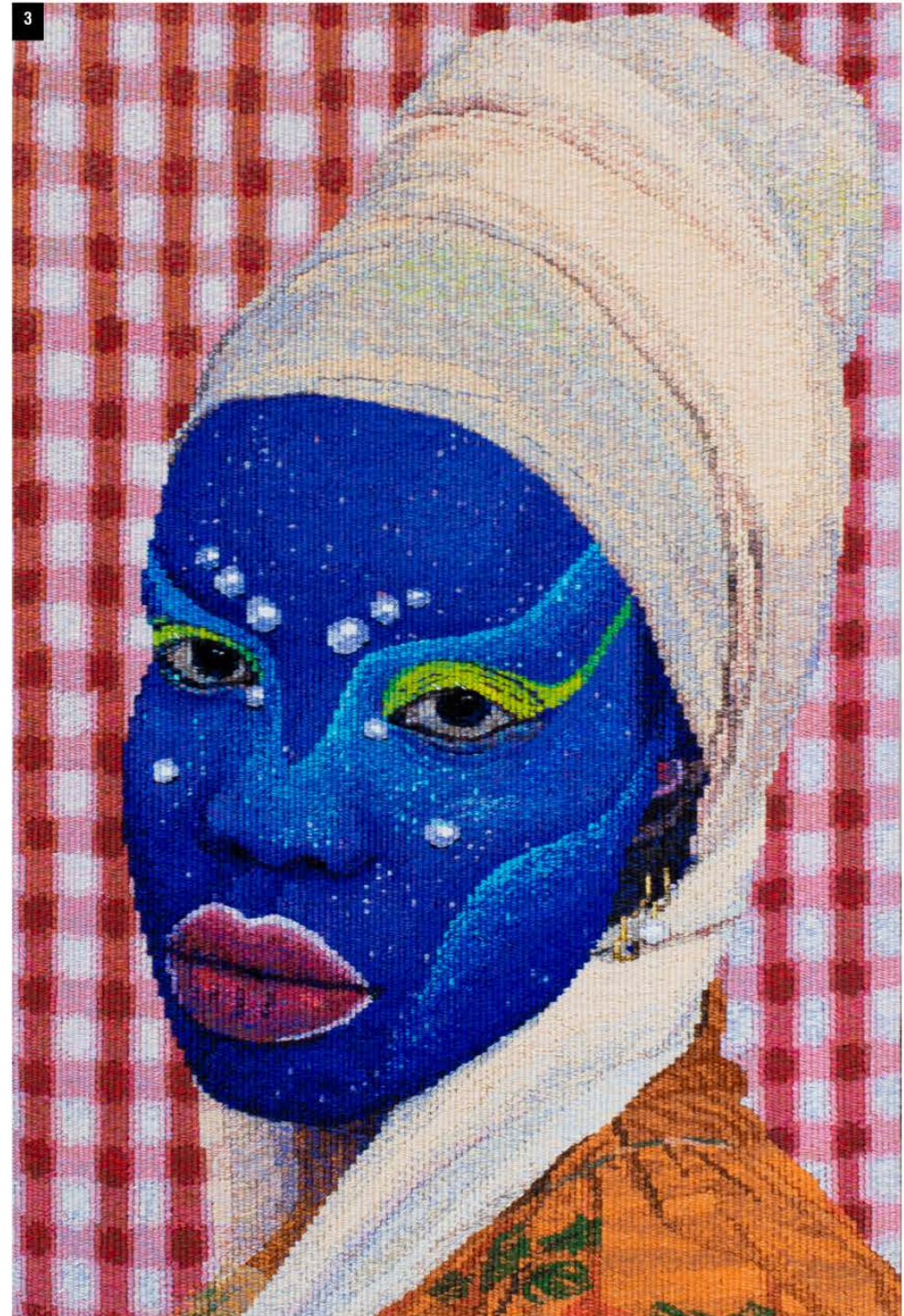
SELF PORTRAIT IN JULY (4)

ATONG ATEM

For the *Self Portrait in July (4)* tapestry design, Atem combined sci-fi theatrical make-up with references to historical painting to take her work in a fantastical direction. In constructing her photograph, Atem focused on how various fabrics, including sheer polyester, woven cotton gingham and knitted wool would respond to light, and how her digital image would be translated back into textile, in this case, tapestry form.

Speaking about her creative partnership with ATW weaver Pamela Joyce, Atem said that 'it has been incredible to think about how my work can transform in a new medium. Collaborating with Pamela in her weaving process and having the opportunity to have deep conversations about our practices and our approaches to art-making made me feel valued in this process'.

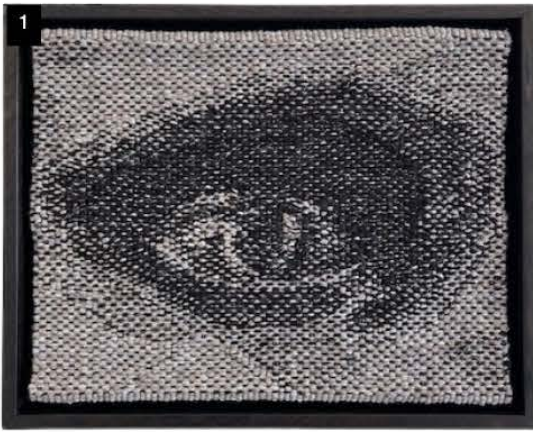
Joyce used a #18 warp at three warps per cm with six strands of wool, cotton or a mix of each per bobbin, successfully harnessing the contrasting properties of wool and cotton to weave a tapestry interpretation of Atem's riot of pattern and colour. She specifically used the luminescence of cotton to achieve the pearls' lustre and the headscarf's sheen. In capturing the bold make-up pigment of the face and bringing a sense of three-dimensionality to the portrait, Joyce wove mostly in wool for its matte characteristics and intensity of colour.



1 On the loom: *Self Portrait in July (4)*, 2021, Atong Atem, woven by Pamela Joyce. Photograph: Marie-Luise Skibbe.

2 Atong Atem and Pamela Joyce at the Weaving Futures Cutting off Ceremony. Photograph: Marie-Luise Skibbe.

3 *Self Portrait in July (4)*, 2021, Atong Atem, woven by Pamela Joyce, wool, cotton, 0.7 x 0.46m. Photograph: Marie-Luise Skibbe.



Brook Andrew is an interdisciplinary artist who, through interventions and curatorial projects, aims to make forgotten stories visible and offer alternative interpretations of history. With an illustrious and international career Andrew's work is held in private and public collections worldwide. In 2020 he is the Artistic Director of 'NIRIN' the 22nd Biennale of Sydney.

MILI

BROOK ANDREW

The ATW first collaborated with Andrew on the *Catching Breath* tapestry in 2015. *Catching Breath* is on loan to the Australian High Commission, Singapore as part of the Embassy Tapestry Collection — which places tapestries designed by Indigenous artists in Australian diplomatic posts.

In *Catching Breath* the subject peers through a veil, their eyes focused beyond the fabric — catching our attention, our breath; as though we can decide whether or not to lift the veil, to reveal the unknown. *Catching Breath* sits within Andrew's broader body of work that engages archival portraits of people from around the world. The veil of time hides their identities and raises questions regarding memory, its conceptual and visual potency linking local with international histories. Andrew was keen to explore a tapestry edition of the eye from *Catching Breath*.

ATW weavers Chris Cochius, Karlie Hawking and Pamela Joyce eagerly revisited *Catching Breath* through the weaving of *Milli*, (wiradjuri for 'eye'), an edition of 10 small tapestries and two artist proofs focusing on the subject's piercing gaze. These striking tapestries highlight the vital role weaver interpretation plays in the creation of contemporary tapestry and how decisions are made.



1 *Milli* Edition 8, 2019, Brook Andrew, woven by Chris Cochius, wool and cotton, 23.2 x 29.4 cm.
2 *Catching Breath*, 2014, Brook Andrew, woven by Chris Cochius, Pamela Joyce and Milena Paplinska, wool, cotton, Lurex, 190 x 150 cm.
3 Brook Andrew and ATW Weavers in front of *Milli* Edition 1-10 + 2 AP, 2019, Brook Andrew, woven by Chris Cochius, Karlie Hawking and Pamela Joyce, wool, cotton, Lurex, dimensions variable. Photograph: Marie-Luise Skibbe.
4 *Milli* Edition 1-10 + 2 AP, 2019, Brook Andrew, woven by Chris Cochius, Karlie Hawking and Pamela Joyce, wool, cotton, Lurex, dimensions variable. Photograph: Jeremy Wehrauch.



Coburn is recognised as one of Australia's most significant abstract artists and displayed a true affinity with the tapestry medium. He lived and worked in France in the late 1960s and early 1970s, collaborating with the renowned French workshop Aubusson.

EARLY MORNING RAIN

JOHN COBURN

Early Morning Rain was the second major commission for the ATW in 2023, based on an original maquette for tapestry by John Coburn AM from 1972. The ATW produced more than 25 tapestries based on Coburn's designs, including works for Parliament House in Brisbane, National Australia Bank, Monash Medical Centre and many private and corporate collections.

Dr Sue Walker AM writes in her book *Artists' Tapestries*,¹ 'the deceptive simplicity of his abstract geometric work and the sensitive use of gradated colour has tested the skill of ATW weavers since 1978 and the ability to form a 'Coburn curve' and to finely work colour through a 'Coburn shape' has remained one of the marks of an accomplished weaver.'

Lola de Mar, the custodian of this maquette, purchased this work from Coburn who did not think it would ever be realised into tapestry. She writes 'as it turned out, in 1992, twenty years after painting *Early Morning Rain*, in releasing it and entrusting it to me, John Coburn unknowingly set the wheels in motion for the maquette's destiny. His dream is at last fulfilled and an iconic piece of Australian art history has finally come into existence.'



¹ Study - *Early Morning Rain*, 2023, Designed by John Coburn, woven by Amy Cornall, wool and cotton, 33.5 x 37 cm. 'Study - *Early Morning Rain*', 2023

Designed by John Coburn, woven by David Pearce, wool and cotton, 32.5 x 42 cm,

² David Pearce and Tim Gresham in front of *Early Morning Rain* in progress, designed by John Coburn AM, 2023. Photo: Marie-Luise Skibbe.

³ *Early Morning Rain*, designed by John Coburn AM in 1972, woven 2023, woven by Tim Gresham, Amy Cornall, David Pearce and Cheryl Thornton. Photo: Marie-Luise Skibbe.

Lesley Dumbrell is regarded as one of Australia's most respected artists in the field of geometric abstract painting. Her richly coloured and intensely lined paintings are essays in colour, geometry and optical perception. From 1979 to 1981 the Australian Tapestry Workshop commissioned a number of large adaptations of Dumbrell's work, including Snakes and Ladders for the National Australian Bank in 1979, and Grevillea, in 1981.



Lesley was introduced to tapestry by her sister Merrill Dumbrell, a founding weaver at the ATW – her tapestries feature in the concurrent exhibition at Artbank. Alongside Grevillea is one of Lesley Dumbrell's prints from around the same time which shows her distinctive style and use of colour.

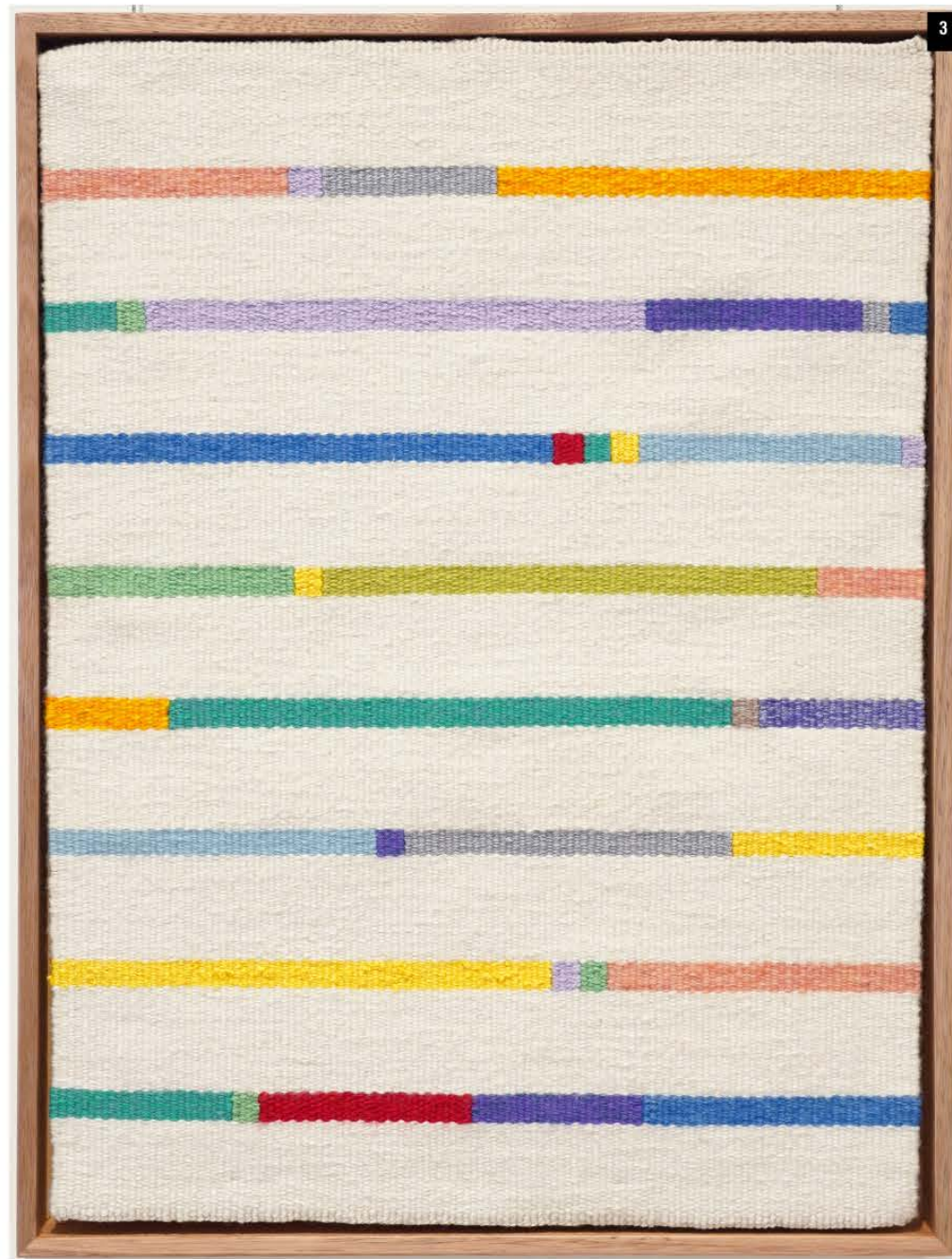


EXPERIMENTAL STUDY

LESLEY DUMBRELL

Sue Walker wrote in Artist's Tapestries 'Dumbrell was drawn to tapestry as a logical medium for her shimmering rods of colour, and also by her sister Merrill, who was such a key figure in our establishment days. Dumbrell was a regular ATW visitor, and adapting her characteristic imagery to accommodate the grid of tapestry, she willingly developed designs for early exploratory samples. While pleasing in its use of the artists palette, the result was not readily recognisable for Dumbrell's work. From this experience it was realised that it was generally preferable for artists to design a tapestry using their own distinctive language and without departing too far from their normal way of working. The most important thing was for the artists to realise that the translation into tapestry would bring it alive in a new form, with specific tapestry qualities.'

Weaver Cresside Collette reflected on the production of Grevillea, 'I had just returned to working at VTW after undertaking post graduate studies in the Tapestry Department of the Edinburgh College of Art. The takeaway from being there was to be experimental in approach to tapestry, and I decided that to emulate the angled pastel strokes we would use a method of 'laying in' the weft at an angle. The first sample was a disaster as I hadn't realised that to create a square tapestry you had to always bring the warp back to a horizontal and vertical grid with straight weaving on top of the laid in weft. Emergency call to Archie Brennan to sort this out! Whilst this tapestry lacks the evolutionary finesse of the ATW's current practice, it does have quite an energy about it.'



1 and 2 'Grevillea' 1981 Lesley Dumbrell, woven by Cresside Collette, Carol Dunbar and Iain Young, wool, cotton, 160 x 250 cm.
3 'Experimental Study', 1978, designed by Lesley Dumbrell, woven by Iain Young, wool and cotton, 58 x 44 cm

ATW X APA

JULIAN MARTIN & JOHN BATES



During the long 2020 lock-down ATW weavers Sue Batten, Pamela Joyce, Tim Gresham and Chris Cochius continued to weave from their homes, gradually creating a suite of twelve small tapestries based on pastel works on paper by Arts Projects Australia (APA) artists Julian Martin and 2 small studies by John Bates.

This project is an expansion of the ATW and APA's longstanding partnership with several APA artists taking part in the Artist in Residence Program, including Chris O'Brien (2017), Bronwyn Hack (2018), Adrian Lazzaro (2019) and Mark Smith (2020).



- 1 Untitled #1, 2020, Designed by Julian Martin, woven by Sue Batten, wool and cotton, 24 x 17 cm
- 2 Untitled #2, 2020, Julian Martin, woven by Tim Gresham, wool, cotton, 21 x 15cm. Photograph: Marie-Luise Skibbe.
- 3 Untitled #10, 2020, Julian Martin, woven by Pamela Joyce, wool, cotton, 19 x 14.5cm. Photograph: Marie-Luise Skibbe.
- 4 Untitled #9, 2020, Julian Martin, woven by Pamela Joyce, wool, cotton, 20 x 13cm. Photograph: Marie-Luise Skibbe.
- 5 Untitled #8, 2020, Julian Martin, woven by Pamela Joyce, wool, 21 x 14.5cm. Photograph: Marie-Luise Skibbe.
- 6 Untitled #7, 2020, Julian Martin, woven by Tim Gresham, wool, 20 x 15cm. Photograph: Marie-Luise Skibbe.
- 7 Untitled #6, 2020, Julian Martin, woven by Sue Batten, wool, 21 x 14.5cm. Photograph: Marie-Luise Skibbe.
- 8 Untitled #5, 2020, Julian Martin, woven by Sue Batten, wool, cotton, 21 x 15cm. Photograph: Marie-Luise Skibbe.
- 9 Untitled #4, 2020, Julian Martin, woven by Chris Cochius, wool, cotton, 21 x 15cm. Photograph: Marie-Luise Skibbe.
- 10 Untitled #3, 2020, Julian Martin, woven by Tim Gresham, wool, 21 x 16cm. Photograph: Marie-Luise Skibbe.
- 11 Untitled' Designed by John Bates, woven by Saffron Gordon, wool and cotton, 13 x 19.5 cm.
- 12 'Untitled', Designed by John Bates, woven by Pamela Joyce, wool and cotton, 13 x 20 cm.

SALES CATALOGUE

LIST OF WORKS



'Big Kangaroo Urn', 2021
designed by Troy Emery
woven by Emma Sulzer
wool and cotton, 72 x 56 cm
\$16,000



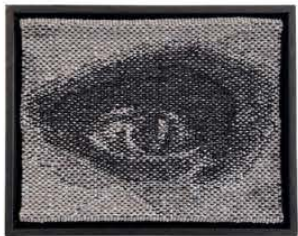
'Study - Early Morning Rain', 2023
Designed by John Coburn,
woven by David Pearce,
wool and cotton, 32.5 x 42 cm,
\$2,500



'Experimental Study', 1978
designed by Lesley Dumbrell
woven by Ian Young
wool and cotton, 58 x 44 cm
\$2,800 SOLD



'Study - Early Morning Rain', 2023
Designed by John Coburn,
woven by Amy Cornall,
wool and cotton, 33.5 x 37 cm,
\$2,250



'Miili Edition #7', 2019
Designed by Brook Andrew,
woven by Chris Cochius,
wool and cotton, 23.2 x 29.4 cm,
\$3,500 SOLD



'Miili Edition #9', 2019
Designed by Brook Andrew,
woven by Karlie Hawking,
wool and cotton, 23.2 x 29.4 cm,
\$3,500 (framed) \$3,000 (unframed)



'Miili Edition #8', 2019
Designed by Brook Andrew,
woven by Chris Cochius,
wool and cotton, 23.2 x 29.4 cm,
\$3,500 (framed) \$3,000 (unframed)

SALES CATALOGUE

LIST OF WORKS



'Untitled #1', 2020
Designed by Julian Martin,
woven by Sue Batten,
wool and cotton, 24 x 17 cm,
\$1,350



'Untitled #12', 2020
Designed by Julian Martin,
woven by Sue Batten,
wool and cotton, 14 x 21 cm,
\$1,350



'Untitled #7', 2020
Designed by Julian Martin,
woven by Tim Gresham,
wool and cotton, 20 x 15 cm
\$1,350



'Untitled #9', 2020
Designed by Julian Martin,
woven by Pamela Joyce,
wool and cotton, 20 x 13 cm,
\$1,350



'Untitled #5' 2020
Designed by Julian Martin,
woven by Sue Batten,
wool and cotton, 21 x 15 cm,
\$1,350



'Untitled #10', 2020
Designed by Julian Martin,
woven by Pamela Joyce,
wool and cotton, 19 x 14.5 cm,
\$1,350 SOLD



'Untitled' (Framed) 2020
Designed by John Bates,
woven by Saffron Gordon,
wool and cotton, 13 x 19.5 cm,
\$850



'Untitled' (Framed) 2020
Designed by John Bates,
woven by Pamela Joyce,
wool and cotton, 13 x 20 cm,
\$850