



AIR 19

AUSTRALIAN TAPESTRY WORKSHOP
ARTISTS IN RESIDENCE 2019
EXHIBITION

'(Long Sleep) The Weight of So Much Care' 2019-20,
ribbons cut from 12 donated woollen blankets, yarn,
metallic thread, 23 x 23 x 23 cm.
Photo: Maire-Luise Skibbe



ANA TERESA BARBOZA (PERU)

ROSEANNE BARTLEY (VIC)

DANIELA CONTRERAS FLORES (CHILE)

LEE DARROCH (YORTA YORTA, MUTTI MUTTI, BOON WURRUNG, REGIONAL VIC)

AMANDA HO (VIC)

KATE JAMES (REGIONAL VIC)

ADRIAN LAZZARO (VIC)

ZELA PAPAGEORGIU (VIC)

SHARON PEOPLES (ACT)

DEBORAH PRIOR (SA)

NINA ROSS + STEPHEN PALMER (VIC)

ROSIE WESTBROOK (REGIONAL VIC)

GOSIA WLODARCZAK (VIC)

In 2019, Australian and international artists immersed themselves in Australian Tapestry Workshop's (ATW) vibrant studio environment for our annual Artist in Residence (AIR) program. AIR's exchange knowledge and skills with our tapestry weavers and engage with local communities.

AIR19 highlights the broad scope of mediums used by the 2019 AIRs – from textiles, video and music to drawings and jewellery. The exhibition explores the diverse artistic approaches provoked when undertaking an ATW residency, and how this unique experience leads to the creation of new contemporary artworks with aesthetic, political or social focuses.



ANA TERESA BARBOZA (PERU)

'Retorno' 2019

Paracas knotted with cotton threads and Junco, 190 x 65 x 60 cm

In my artistic work there is an interest in artisanal work, which began with weaving of natural fibers such as cotton, junco, totora and alpaca wool. As I approached these materials, I began to recognise and understand them, from the place where they came from in their natural state and their transformation by the human hands through manual labor.

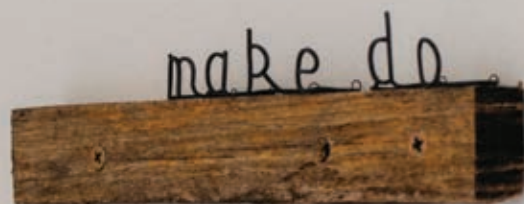
Retorno has been made using an ancient technique from the Paracas culture (800 BC - 200 AC), a pre-Hispanic civilization in the south of Peru, whose knowledge about water and the environment allowed them develop a wide variety of textile techniques.

I learned this technique from a Japanese teacher who found a similar technique in the Philippines and then discovered it in Peru, where knowledge of the technique had been lost for 2000 years. This knotting was used to create small pieces that were used for headdresses and that were part of a series of ceremonial textiles that were used to bury their dead, and thus be prepared for new life.

During the ATW residency I used the left over cotton warp threads from the ATW tapestries, an industrial material that arrived in Australia from a country in the East. The piece was finished in Lima with Junco, a natural fiber found in the wetlands of Peru desert, and whose fiber has been found in the oldest textiles in Peru that are around 10,000 years old.

The idea behind the work was to create a textile piece that integrated materials and fibers from the environment and encapsulated the energy of the hands that transformed them. Also to make reference to the origins of these materials and the routes they travel to come into our use. This work interrogates the provenance of materials used in textile production, which are usually produced using resources from the natural world and modified and altered by human beings.

Ana Teresa Barboza's (Peru) is the recipient of the 2019 City of Port Phillip Cultural Development Fund ATW Accommodation Scholarship.



ROSEANNE BARTLEY (VIC)

'Signal-rings: Make do. A score for acts of resilience and resourcefulness' 2020
Reconditioned Sterling Silver, wood, steel, brass, 5.55 x 25.5 x 2.5 cm

I enjoy a work that speaks for itself, enacts something of what it says – performs as an agent in its own meaning-making. This is where performativity and representation intersect, overlap with here and now, entangle with this and that. In the example of 'Signal-rings', shelf and rings collaborate with space and time, me and you. In unison, they tell of resourcefulness, of what it means to cause, exist or happen, bring about or create: modify; put-into action – make and unmake, know and not know. In addition, these accessories remind us that we too may be called upon to make a ruckus or commotion. In thinking along with them I've begun to consider the myriad and complex do that humans make. Some of which I'm complicit in, some of which I wish I wasn't.

During my residency, the vitality of coloured fibre and the movement of hand in relation to thread and knot entranced me. I listened along to the studio playlist and leaned into the chitchat over the cryptic crossword. My time on the workshop floor was spent thinking of ways to emulate the relationships between weavers and loom, colour and pattern, light and shade. I began to annotate the tapestry making process with stencil and pencil and crudely fashion letters of the alphabet into armbands using wire and remnants of tapestry wool. 'The Weavers Armbands', as I referred to them, collectively spelled out when adorning a sequence of upper arms m-a-k-e-d-o. The change of scenery, industry, and comradery of the tapestry workshop energised me and since the residency I've begun to further my exploration of the connection between language and adornment. I'm considering writing an essay about it, but I think I will write it in rings.

DANIELA CONTRERAS FLORES (CHILE)

'Circular inheritance' 2019
tapestry, dimensions variable

'Circular inheritance' is a research and artistic creation project dedicated to studying the constructive and creative possibilities of a textile ornamentation found in the Chimú ceremonial costume (Peru - 1320 A.D), a heritage piece that is part of the collection of the Pre-Columbian Museum in Santiago de Chile.

This ornamentation corresponds to circular shapes woven in tapestry. Like any piece woven on a loom, tapestry is characterized by having its four edges at right angles, generally resulting in a piece that is a rectangular or square format. It is in this last characteristic where the particularity of the circular format lies, since it breaks with the parameters conceived by the traditional technique.

My research sought to understand this form of weaving and take it to different creative, chromatic and constructive possibilities. This residency allowed me to develop all the points that I had thought to investigate, and also gave me the possibility of developing the project in a creative space, surrounded by women who understand the ancient knowledge of textile arts in our lineage.





LEE DARROCH (YORTA YORTA, MUTTI MUTTI, BOON WURRUNG, REGIONAL VIC)

'Always was, Always Will be Aboriginal Land' 2019
New Zealand flax, silk thread, gold thread, cotton thread, dimensions variable

The NAIDOC Week theme for 2020 is: 'Always Was, Always Will be Aboriginal Land'. This installation comprises three embellished, woven baskets hung as a small wall installation. The style of weaving used is a traditional south-eastern Australian stitch called blanket stitch.

The large red basket represents the Land, our Mother. The gold basket is the sun the life-giver to all; and the black basket denotes us, the people of the Land. This installation pays homage to the Land and our role as First Nations People to be the Keepers of the Land and to care for our cultural sites and Mother earth.

The baskets were created both at ATW during my residency and also at my home studio. The installation uses the same types of thread used at ATW for tapestry weaving - cotton and wool. The experience of meeting, working alongside ATW weavers as they twisted the materials together and went about their beautiful and complex process to create large and small weavings has been invaluable.

Lee Darroch's residency was supported by the City of Port Phillip Cultural Development Fund and Regional Arts Victoria.

2019 Artist in Residence
Exhibition in situ at the
Australian Tapestry Workshop
Photo: Maire-Luise Skibbe





AMANDA HO (VIC)

'Secret life of a tapestry' 2019

Linen, wool, hand woven, 80 x 45cm

Pictured previous page: 'Spatial layering' 2019

Linen, cotton, wool, hand woven, 155 x 90cm

Space is built by overlapping several bi-dimensional planes: thin, light and transparent planes.

In this case, the transparency of each layer dissolving into each other, losing the sense of perspective and three-dimensional character. The shapes, therefore, become the space in between.

How do we see things? What do we focus on?

The layers of warp on various looms, the apron cloths, the frames of the looms, the architecture elements of the space, the essential tools and equipment required for weaving but they recede into the background once the weaving begins.

The Japanese concept of miegakure: a spatial composition where it is not possible to see all the parts at the same time; to glimpse something that is hidden.

This piece shows where my eyes were focused at the ATW.

A tapestry was sent in to the ATW to be professionally cleaned when I was Artist in Residence in June/July 2019. The tapestry was being cleaned for the first time since its completion. I started to imagine the fibres sitting on the wall, watching and listening to the going on of the space; and the stories that they can tell.

I was able to be there for a period of eight weeks and could really feel the professionalism and working methodology of the workshop. The opportunity to see the process of a tapestry from the start, and to understand better the skills and artistry of tapestry weaving is invaluable.



AIR19 (2019 Artist in Residence Exhibition) in situ at the Australian Tapestry Workshop. Photo: Maire-Luise Skibbe



KATE JAMES (REGIONAL VIC)

'Afterlife' 2019

Silk, wool, felt, cotton, linen and thread, dimensions variable

My experience at The Australian Tapestry Workshop was extremely inspiring and motivating for my practice. I found myself quickly finding my feet in a new body of work entitled 'Afterlife'. This body of work pays tribute to my horse D'Artagnon who died suddenly in 2018. This assemblage of 'fabric drawings' are based loosely on my wobbly ink drawings of dissected horse gear such as saddle flaps, stirrups, buckles, rugs, pommels, clips, loops and girth straps. Part horse, part something abstract and unknown.

I wanted these pieces to look like a collection of funeral objects or offerings for D'Artagnon's safe passage into the afterlife and for my own continuing life after loss. I was immediately drawn to the incredible array of specially dyed tapestry wool on offer to the weavers at the workshop and began to incorporate various yellows from the shelves of coloured cones into my palette. I commenced the first and largest of the pieces and embellished it heavily with roughly stitched yellow wools. I was hooked!

The work seemed to pour out of me in such a wonderful environment. The tapestry wool worked really well on the golden yellow fabric pieces that I had hand dyed with the oxalis flowers from the paddock where my horses lived and are now buried. The other yellows were achieved with using plants such as mistletoe, native cherry leaves, buddlea flowers, onion skins, dyers chamomile, goldenrod and weld.



ADRIAN LAZZARO (VIC)

Clockwise from left:

'Brain Freeze Sexy Lady' 2018

Calico, cotton thread, marker, paint pen and found object on material,
60 x 32.5 x 2.5 cm

'Mad Hatter' 2019

Thread and twine tapestry with marker, 48 x 26 cm

'The Big Strong Golden Boy' 2018

Cotton thread, marker, material and paint pen on calico, 51.5 x 42.5 x 0.5 cm

I liked working at the Australian Tapestry Workshop, as it was so different to the studio I usually work in at Arts Project Australia. I found it quiet at first and wasn't sure, then I realised how nice it is to work that way, without noise and disruption.

I found all the staff nice and friendly. Pam was very complimentary of my work and really seemed to take my work. I found that everyone was supportive and having Lyn and Jodie from Arts Project Australia really helped me a lot.

The artist talk was fun. I really enjoyed the opportunity to talk to people about my work and answer questions in a comfortable space with a lot of familiar faces that came to watch.

Until the residency happened, I hadn't done any weaving, so being shown the basics was good. I made a small tapestry from a picture of the Mad Hatter from Alice's Adventures in Wonderland, which I finished back at Arts Project, once I had completed my residency.

I enjoyed my time in South Melbourne and it has made my artwork better.



ZELA PAPAGEORGIU (VIC)

[listen at zela.live/air19](https://zela.live/air19)

'Bergamot Rind I' 2020

Sound Recording, 1'45". Composition and Performance: Zela Papageorgiou. Sound Engineer: Tilman Robinson. Instrumentation: 2 tom toms and 1 Djembe, brush sticks and bamboo sticks.

'Bergamot Rind II' 2020

Sound Recording, 1'55". Composition and Performance: Zela Papageorgiou. Sound Engineer: Tilman Robinson. Instrumentation: 2 tom toms and 1 Djembe, bamboo sticks.

'Softness' 2020

Sound Recording, 5'. Composition: Zela Papageorgiou. Performance: Zela Papageorgiou and Hamish Upton. Sound Engineer: Tilman Robinson. Instrumentation: Vibraphone, cardboard cones.

'Woven in Solitude' 2020

Sound Recording, 6'30". Composition: Zela Papageorgiou. Performance: Zela Papageorgiou and Hamish Upton. Sound Engineer: Tilman Robinson. Vibraphone, cardboard cones, yarn, plastic rods, bobbins, acetate.

'Bergamot Rind I & II'

The Rhythmic material in 'Bergamot Rind I & II' has been generated from a transcription process that converts image into rhythm. To develop this method of transcription, Zela observed the process of preparing a tapestry prior to weaving, focusing on the steps of transferring the cartoon of the image on to the warp. The first movement uses specific percussive techniques with brushes on the drums to mimic the sounds of the loom being warped up. The second movement focuses purely on the rhythmic content, honouring both moments of sound and silence.

'Softness & Woven in Solitude'

These two works are improvised responses to the textures and colours in the ATW's latest embassy tapestry, 'The Royal Harvest' by Kaantju/Umpila artist Naomi Hobson. In these recordings, various materials borrowed from the ATW are used to play the vibraphone. These delicate sounds produce a sense of fragility, illustrating the intimacy that we experience with ourselves through creative practice.

SHARON PEOPLES (ACT)

'Melbourne Gardener' 2019/20

Machine embroidery, nylon, rayon polyester thread, cotton, 162 x 92 cm

The residency allowed me to step inside the Secret Garden, the inner garden. This piece begins a new body of work and here I've started with the garden of my childhood in Melbourne. The use of lace-like textiles underscores the idea of the fragility of memory – the lilly pilly and the Kowhai trees, the roses, the pansies, the fuchsias and geraniums. I have based 'Melbourne Gardener' on a print of a female warrior, 'A Young Daughter' of the Picts by Jacques Le Moyne de Morgues, ca. 1533.

I recognise my own 'war against nature' in my suburban garden, getting rid of pests and weeds, straightening up rows of vegetables, mowing the lawn, clipping bushes, walking around with secateurs in hand as I water.

During the residency I became interested in the body's enclosure, the physical envelopment of the skin, the division of the body into organs and parts as well as the psychological containment and tending of the inner garden.



DEBORAH PRIOR (SA)

Left: 'Safety Blanket' 2019

Fonated woollen cot blanket, yarn, metallic threads, 124cm x 90cm

Right: '(Long Sleep) The Weight of So Much Care' 2019-20

Ribbons cut from 12 donated woollen blankets, yarn, metallic thread, 23 x 23 x 23 cm

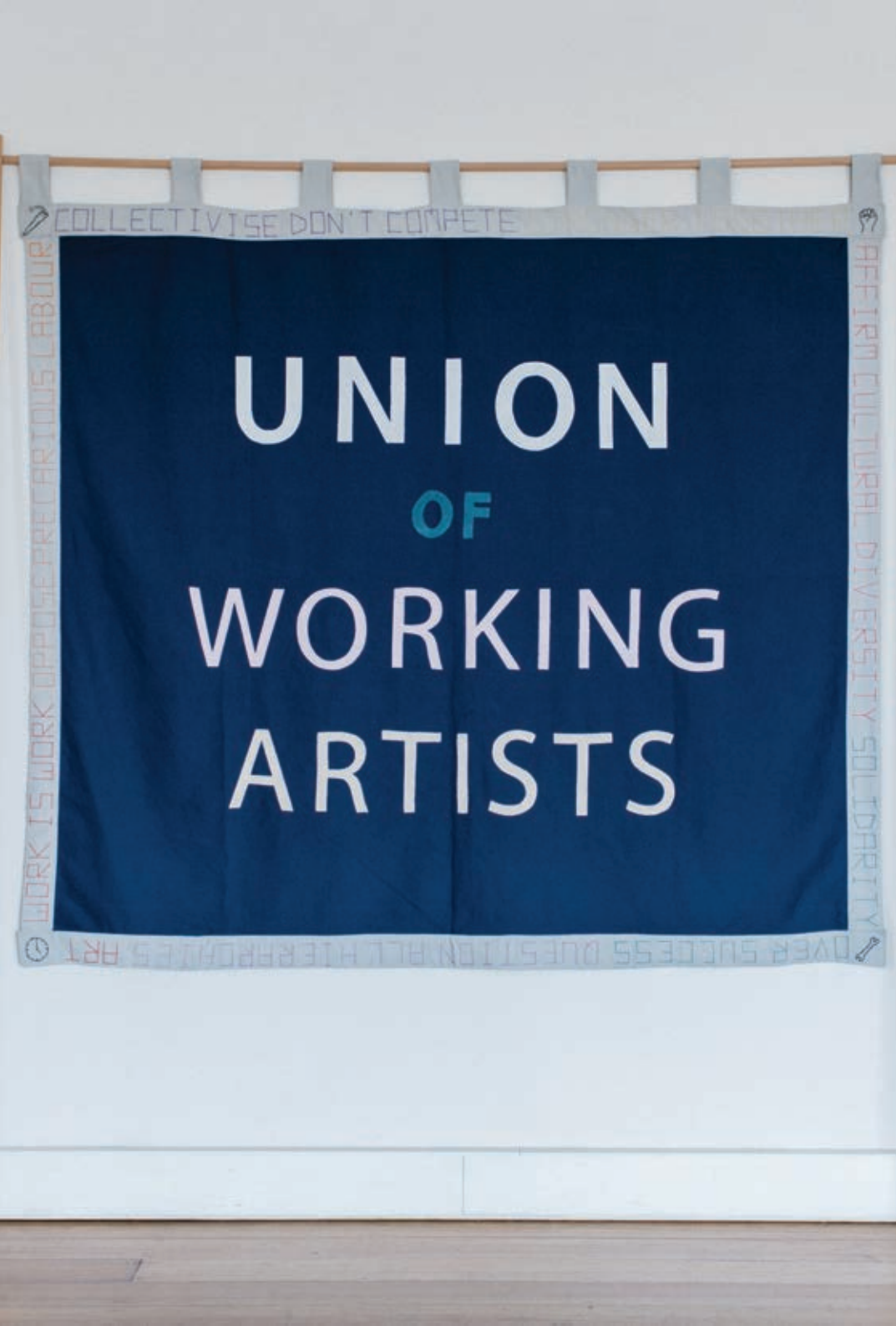
During my ATW Residency I asked the public for the donation of a woollen blanket (sight unseen) in exchange for the gift of a small artwork. These blankets (along with ATW yarn) became my studio materials for the residency.

'Safety Blanket' was a simple and essential intervention upon the pink/white/blue-checked pattern of a vintage baby blanket. This blanket is warm, soft, protective, and now features a transgender pride flag. I'd been considering who gets excluded from many feminist narratives, the strangeness of gender-coded clothing for babies (and adults), and of being assigned wrongly at birth. The world is still a hostile place if you identify as transgender or non-binary. I've stitched this flag in hopefulness of better, safer futures.

'Long Sleep' was made from winding strips of every blanket I was gifted during my residency into a sphere (of sorts...it's human, slipped geometry.) It's a reflection on the conversations I had with participants of a Craft Cubed public program facilitated during my stay. Sitting and stitching together on a woollen blanket with strangers; we learnt a lot about each other's cares and worries, often centred on family and domestic responsibilities and the burden of care. It was overwhelmingly women doing this stitching, repairing, and worrying for others. This came as no surprise.

The collaborative piece produced during Craft Cubed – 'One Wound / One Repair' – remains in South Australia. After the catastrophic bushfires this summer, a relief centre has been established Lobethal (a badly burnt area of the Adelaide Hills) at Fabrik Arts. Located in the repair room of the old Onkaparinga Woollen mill, the relief/arts centre approached local artists about loaning work to create a more inviting space. So 'One Wound / One Repair' now lives in the relief centre, and work on a new collaborative piece – 'Many Wounds / Many Repairs' – is being stitched alongside.

Deborah Prior's residency was supported by Arts South Australia.



NINA ROSS + STEPHEN PALMER (VIC)

'Union Banner' 2019-2020

Cotton, dowelling, 175cm x 150cm

With thanks to Hanna Tai, Remie Cibis and Will Foster

Nina Ross and Stephen Palmer facilitated a number of discussions throughout their residency, concerned with the working conditions faced by artists, and the possibility of change in the sector through collective action. These discussions took the form of public workshops hosted by the ATW, and informal meetings conducted in the studio, and these interactions fed into the creation of a banner for an artists' union. The banner does not represent an existent union— but speaks to the glaring absence of such a body; and is hence a call to arms to fellow artists and their allies.

'In our time at the ATW we were impressed by the support and interest in our project, which was expressed by many artists and arts workers, who either attended our events or came to meet us through their connection to the ATW. The ATW proved an interesting site to begin a dialogue with artists with a range of different backgrounds and experiences' - Nina Ross and Stephen Palmer.

Documentation of the project can be viewed at:

www.imaginingafuturecollective.com

Further information:

www.artistsunion.com.au

Nina Ross and Stephen Palmer's residency was supported by the City of Port Phillip Cultural Development Fund.

ROSIE WESTBROOK (REGIONAL VIC)

listen at <https://youtu.be/OK3MwpyU20w>

'Plant Song No 1' 2020

Electric guitars with additional piano and electronic sounds, played and recorded by Rosie Westbrook, mixed and mastered by Rosie Westbrook and Sean Kelly 2'55"

Plant Song No 2 2020

Electric guitars with additional piano and electronic sounds, played and recorded by Rosie Westbrook, mixed and mastered by Rosie Westbrook and Sean Kelly 2'53"

Plant Song No 3 2020

Electric guitars with additional piano and electronic sounds, played and recorded by Rosie Westbrook, mixed and mastered by Rosie Westbrook and Sean Kelly 2'04"

'Plant Song Music' was created in response to the 'Plant Song' tapestry designed by Janet Laurence. The compositional process was as follows: I recorded a series of improvisations onsite at the ATW whilst the weavers were working on this particular tapestry.

The inspiration comes from the design and the tapestry itself, but it also comes from simply being in the ATW environment. It is very quiet; the atmosphere is very focussed with an intense level of concentration. There is a sense of anticipation as the work grows on the loom.

In the improvisation sessions at the ATW, I was very aware of this atmosphere of intense concentration and aimed to create music that would complement the weavers' concentration and not be too distracting or jarring; music with a meditative aspect. I wanted to create a feeling of air and lightness; this is most obvious in 'Plant Song No 1'.

After these improvisation sessions, I then developed the pieces as more fully realised compositions, whilst still wanting to retain a feeling of improvisation and spontaneity. I love working with the ATW, working with the tapestries, as inspiration is always exciting. Apart from the beautiful designs, the sheer size of the tapestries inspires an artistic response. The ATW is an art-friendly space, which encourages creativity and respects the creators. My artist residency has been a very rewarding experience.



GOSIA WLODARCZAK (VIC)

'The Cyclamen Project' 2019

In collaboration with Sara Lindsay and 23 tapestry weavers.

From left: Fabric paint drawing on cotton yarn, on PVC pipe, dimensions variable

Project documentation by Longin Sarnecki, 10 photographs, 29.7 x 21 cm each

Three hand-woven panels, 176 x 155 cm overall

The 'Cyclamen Project' began with a discussion between Gosia Wlodarczak and Sara Lindsay about time, and how to compare the relative speed of drawing with the slowness of weaving. Named after early studies of how to transfer the drawn image onto weft, coupled with Sara's knowledge of Japanese Kasuri weaving, the 'Cyclamen Project' developed into a highly collaborative experience between 26 people.

As Gosia Wlodarczak recorded what she saw around her, including the architecture of the building that has housed the ATW for over 40 years and images from a book on Polish tapestries that she had grown up with, Sara Lindsay managed the weaving of the tapestry panels. Assisted by 23 current and former ATW weavers, and others who had a strong association with the ATW, the painted weft was unwound chronologically and woven systematically, capturing time and recording the rich history of the ATW.

Generosity of time, spirit and skill was in abundance throughout the residency. Our thanks go to all the weavers who made the 'Cyclamen Project' possible: Sue Batten, Chloe Bensahel, Leonie Bessant, Sue Carstairs, Chris Cochius, Amy Cornall, Cresside Collette, Marie Cook, Merrill Dumbrell, Tim Gresham, Owen Hammond, Sonja Hansen, Karlie Hawking, Kyoko Imazu, Meryn Jones, Pamela Joyce, Kay Lawrence, Oenone Oxlade, Jennifer Sharpe, Ema Shin, Joy Smith, Cheryl Thornton, Caroline Tully.

The project was documented in detail by Longin Sarnecki with several images posted daily on Instagram and Facebook. See @gosiawlodarczak and @slindsay.daytoday #cyclamenproject

AIR19 (2019 Artist in Residence Exhibition)
in situ at the Australian Tapestry Workshop.
Photo: Maire-Luise Skibbe





ANA TERESA BARBOZA (PERU)

Ana Teresa Barboza lives and works at Lima, Peru. She has exhibited her work in solo shows in Lima and Miami and participated in collective exhibitions in Lima, Mar del Plata, La Paz, New York, Houston, Barcelona, Madrid, Geneva, Paris, London and Taipei. She has completed four residencies: the Australian Tapestry Workshop Artist in Residence program (2019), Fubon Artist Residency in Taipei, Taiwan (2017), Utopiana in Geneva, Switzerland (2015) and at the Cité Internationale des Arts in Paris, France (2014). She has won three awards: First Prize of the IX Visual Arts Contest Passport for an Artist, organised by the Embassy of France (2016); the First Prize at the II National Painting Contest organised by the Central Bank of Reserve, Peru (2010), in 2010; and in 2019, the National Award for Art and Innovation organised by the Museum of Contemporary Art of Lima (2010).



ROSEANNE BARTLEY (VIC)

Roseanne Bartley is a Melbourne based artist jeweller, writer and educator. Her approach to jewellery is spatial and discursive, practised through social, ambulatory, artefact and text-based methods. Her expanded practice of contemporary jewellery has received support from municipal, state and national funding bodies and has been presented at local, national and international platforms. Bartley has received national and international commissions for her critical and performative writing practice. In 2018 she completed a creative practice PhD in the School of Architecture and Design.



DANIELA CONTRERAS FLORES (CHILE)

Daniela Contreras Flores works and lives in Santiago, Chile. She has been primarily dedicated to the research and teaching of textiles and cultural heritage, both in a local and international context. She uses tapestry, installation and performance to examine the themes of marginality, inheritance and tradition.

Contreras Flores was included in the 7th Biennial of World Textile Art in Uruguay, which took place in October of 2017, where she was the winner in the Small Format category. She studies art and textiles at the University of Chile where she specialized in Textile Art and subsequently worked as a teacher in the area. In recent years she has worked for various institutions, such as the Museo de Arte Popular Americano Tomás Lagos and Balmaceda Arte Joven, teaching different textile techniques linked to fashion, dyeing and tapestry weaving.



LEE DARROCH (YORTA YORTA, MUTTI MUTTI, BOON WURRUNG, REGIONAL VIC)

Lee Darroch is a proud Yorta Yorta, Mutti Mutti, Boon Wurrung woman. She is a renowned visual artist and leader of the cultural revival of traditional cultural practices across South-eastern Australia in particular possum skin cloak making; sculpture, public art, feather work and coiled basketry. Darroch's artwork celebrates Aboriginal cultural heritage through many mediums including public art, sculpture, land art, basketry, possum cloaks, feather work and pastel drawings. In recent years she has turned more to land art and sculptural installations as a means to express deep connectedness to the Land.

Recent major public art commissions include Australian Institute of Aboriginal and Torres Strait Islander Studies possum skin cloak, Birrarung Wilam commemorative park at rear of Federation Square, Bidja Stone at Metropolitan Fire Brigade Training Centre, Yorta Yorta Nations signage at many sites and bus shelters for City of Monash. Major exhibitions include 'Tribe, Totem & Trade' solo at Koorie Heritage Trust, 'Bunjilaka Redevelopment' at Melbourne Museum, 'Biganga' at Melbourne Museum and 'Gunya Winyarr' solo at Koorie Heritage Trust. Lee has exhibited in Greece, Japan, Italy and New Zealand. She is the co-author of three books and other publications including 'Wrapped in a Possum Skin Cloak: the Tooloyn Koortakay story', Getty Institute of Conservation publication 'Refashioning and Redress and Urban Representations'.

Her artwork is in most public collections in Australia including a large body of work at National Gallery of Australia and at the National Museum of Australia. She is represented in Flinders University Art Museum, National Gallery of Victoria, Melbourne Museum, Aboriginal Affairs Victoria, Melbourne Grammar School, City of Manningham Australia Institute of Aboriginal and Torres Strait Islander Studies and various private collections. Darroch has worked for the past 32 years in Aboriginal community based organisations and in her own business, Gurranyin Arts.



AMANDA HO (VIC)

Amanda Ho was born in Melbourne but spent part of her childhood in Hong Kong. She draws on the duality of her heritage to influence her practice. She learnt to weave while working as an architect. In 2015, she began to refocus from architecture to weaving, starting The Weavers Workroom. Her interest in design, materials, patterns and structures, both from manmade and natural environment, continues to influence in her work.

Inspired by Yoshiko Wada's lecture on Slow Fibre: the understanding of materials and their characteristics, Amanda's work explores the individual behaviour of materials and their interactions with each other, thus manipulating them with calculated expectations. Amanda also teaches weaving at the Hand Weavers and Spinners Guild of Victoria and from her studio. Recent exhibitions include 'Warped Perspectives' at Craft in 2019, 'Wangaratta Contemporary Textile Awards' in 2015, and inclusion in the 'Petite Miniature Textiles Biennial', Wangaratta Art Gallery in 2018, 2016, 2014 and 2012.

Photo: Amanda Ho



KATE JAMES (REGIONAL VIC)

Yarra Valley-based artist Kate James draws from a variety of media to produce objects, textile works and drawings. In creating her intricate, hand-crafted and psychologically-charged sculptures and objects, James employs repetitive and painstaking techniques, often adapted from uncommon, sometimes obsolete, craft practices.

James has held solo exhibitions at Daine Singer, Craft Victoria, Maroondah Art Gallery and West Space and exhibited in group shows at the Australian Experimental Art Foundation, Tasmanian Museum and Art Gallery, Plimsoll Gallery, Level ARI, Plymouth City Museum and Art Gallery (UK), Ground Work South West (UK), London Metropolitan University (UK), RMIT Gallery, Dubbo Regional Gallery, PICA, Bayside Gallery, Firstdraft Gallery and Blindside ARI. She has a Master of Arts and BFA (honours) from RMIT University.

Photo: Kate James



ADRIAN LAZZARO (ARTS PROJECTS AUSTRALIA/VIC)

Primarily working across painting, drawing digital art and fabric art, Adrian Lazzaro's practice references themes relating to figures of wrestlers, vampires, zombies, toys and subjects from imaginary worlds. Often using gouache, acrylic and paint pen, Lazzaro's imagery blends sinister interpretations of the world he acutely observes, combined with his trademark quirky sense of humour.

Lazzaro has been a regular studio artist at Arts Project Australia since 2004. He's regularly exhibited in group shows in Australia and overseas, including Spring 1883, The Establishment, Sydney; 'Now the heart is filled with gold as if it were a purse', curated by Glenn Barkley, Arts Project Australia, Melbourne (2014); 'Turning the Page', Gallery 101, Ottawa, Canada (2014); and 'My Puppet, My Secret Self', The Substation, Newport. In 2018, Lazzaro was a finalist in the 'Petite Miniature Textiles Biennial', Wangaratta Art Gallery, which resulted a piece being acquired for their permanent collection. Adrian Lazzaro is currently represented by Arts Project Australia, Melbourne.



ZELA PAPAGEORGIU (VIC)

Zela Papageorgiou is a Melbourne-based percussionist whose practice focuses on contemporary, classical and experimental music. She is particularly drawn to performing compositions that include elements of improvisation and open instrumentation with traditional and non-traditional percussion instruments. Zela's practice also involves working with graphic scores and developing contrasting interpretations of visual notation.

Papageorgiou has recently begun exploring the use of repurposed objects and materials to create custom built instruments for performance. She believes that using repurposed materials, familiar or foreign, allows experimental percussion to reach a wider audience beyond the New Music and sound art communities. These objects form a stronger and more personal connection to the audience, adding significance and context within a performance to resonate with new and diverse audiences. Zela is a graduate of the University of Melbourne, Melbourne Conservatorium of Music, completing a Bachelor of Music with first class honours in 2016 under the tuition of Peter Neville, and attended the Australian National Academy of Music in 2017.



SHARON PEOPLES (ACT)

Sharon Peoples is an artist who has been working in Canberra for over 25 years. She has exhibited nationally and internationally, as well as creating commissioned work. Her art practice focuses on textiles, both hand and machine embroidery. Her work has been collected by national and state institutions including the National Gallery of Australia, National Museum of Australia and the Parliament House Collection. Over the last fifteen years she has been developing techniques in machine embroidery on soluble fabric, which has resulted in lace-like patterning with metal and rayon/polyester threads. This fragility is mirrored in the ideas behind the work.



DEBORAH PRIOR (SA)

Deborah Prior is an early career artist based in Adelaide, SA. Her art practice includes sculpture, installation, and performance. Her work navigates the complexities and pleasures of being and having a body through time-consuming, contemplative craft practices and endurance performance actions. Prior is fascinated by the traces and marks of the material body so uses salvaged household textiles to craft works that considers bodily agency, Feminist modes of production, and the personal and social histories of domestic work.

Prior has Bachelor of Visual Arts (Honours) from Adelaide Central School of Art (SA) and a PhD in Visual Arts (University of South Australia.) She has exhibited at the Australian Experimental Art Foundation, SASA Gallery, Adelaide City Council Art Pod, FELTspace, CACSA's Project Space, Seedling Art Space, and Adelaide Central Gallery (SA); and Trocadero Art Space, Rubicon Ari, and Kings Artist Run (VIC). She is an alumnus of the Guildhouse Collections Project (South Australian Museum) and was the 2016 recipient of the Helpmann Academy British School at Rome Residency. Recent residencies include the AIR program at The Australian Tapestry Workshop and the City of Adelaide Art Pod Summer Studio.



NINA ROSS AND STEPHEN PALMER (VIC)

Nina Ross and Stephen Palmer are multidisciplinary artists who each have individual practices, and collaborated previously as part of the art activist group Artists' Committee. Their collaborative works have generally taken the form of public interventions or discursive activities. They are currently working alongside a group of artists and arts workers to form an artists' union.



ROSIE WESTBROOK (REGIONAL VIC)

Rosie Westbrook is a classically trained solo artist, multi-instrumentalist and composer. She is especially renowned for her emotional and cinematic compositions featuring the bowed double bass; her solo albums and soundtracks have received critical acclaim. Westbrook has toured internationally with Mick Harvey (ex- Nick Cave & the Bad Seeds: PJ Harvey) and worked with numerous contemporary artists and bands, including Sean Kelly (Models); Dave Graney & Clare Moore; Thomas Wydler (Nick Cave & the Bad Seeds), both within Australia and internationally.

As a composer for film and television, Westbrook has produced soundtracks for a number of documentary films profiling Australian artists, including: Lindy Lee; Del Kathryn Barton; Jon Cattapan; Reg Mombassa and Patricia Piccinini. In 2014, Rosie wrote the music for 'The Nice House', a short film about Rosie Batty, followed by the soundtrack for short film 'The Fox' in 2016.

In recent years, Westbrook has developed a solo performance practice based on responding to visual art and creating live musical installations with the guitar and the double bass. Most recently, this has included installations for exhibitions at TarraWarra Museum of Art; Heide MOMA and a series of performances at the ATW..



GOSIA WLODARCZAK (VIC)

Gosia Wlodarczak was born in Poland (1959) and graduated with a Master of Fine Arts with Distinction from Poznan Academy of Fine Arts, Poland (1984). She arrived in Australia in 1996, lives in Melbourne and works in Australia and internationally. Drawing is the basis of Gosia Wlodarczak's practice, extending towards performance, interactive situations, installation, sound, photo and moving-collage; she refers to it as trans-disciplinary drawing. She has been awarded numerous prizes and grants including the Australia Council New Work Grant, Established Artists (2006, 2013). She has held over 60 solo exhibitions and 55 performances. These include: 'A Room of Facial De-construction' QUT Art Museum (2018); 'Grass, Frost Drawing for Omi', Omi International Arts Center, US (2017); 'The Ice Cube', 'Frost Drawing' for MSK Gent Museum of Fine Arts Ghent, Belgium (2015). Her work is represented in collections including: NGA, NGV, AGNSW, AGSA, AGWA, QAGOMA.

Sara Lindsay trained as a tapestry weaver at the ATW where she held several positions during the period 1976-2013, including Senior Weaver and Production Manager. From 1991 she spent 10 years in Hobart, lecturing at the Tasmanian School of Art, working as a Curator at TMAG and developing her studio practice. In 2003 she received a Master of Arts (Fine Art) from RMIT. Lindsay's work has been exhibited nationally and internationally, in solo and group exhibitions. Her work is represented in collections including: NGA, NGV, TMAG, Powerhouse Museum and RMIT.

Photo: Longin Sarnecki

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