

PROPOSITIONS

SALES CATALOGUE

The Australian Tapestry Workshop presents the *Propositions collection*, an exclusive opportunity to own a tapestry woven by the artisans at the ATW.

Designed by a selection of local and internationally renowned architecture firms and artistic collaborators, the collection responds to the Bundanon Art Museum site and its rich surrounding environments, the tapestries becoming a window a world of colour and texture.

Sized for domestic spaces, each work is a vibrant and versatile addition to any collection.

Visit our Melbourne gallery to view collection by appointment or enquire to purchase by contacting foh@austapestry.com.au

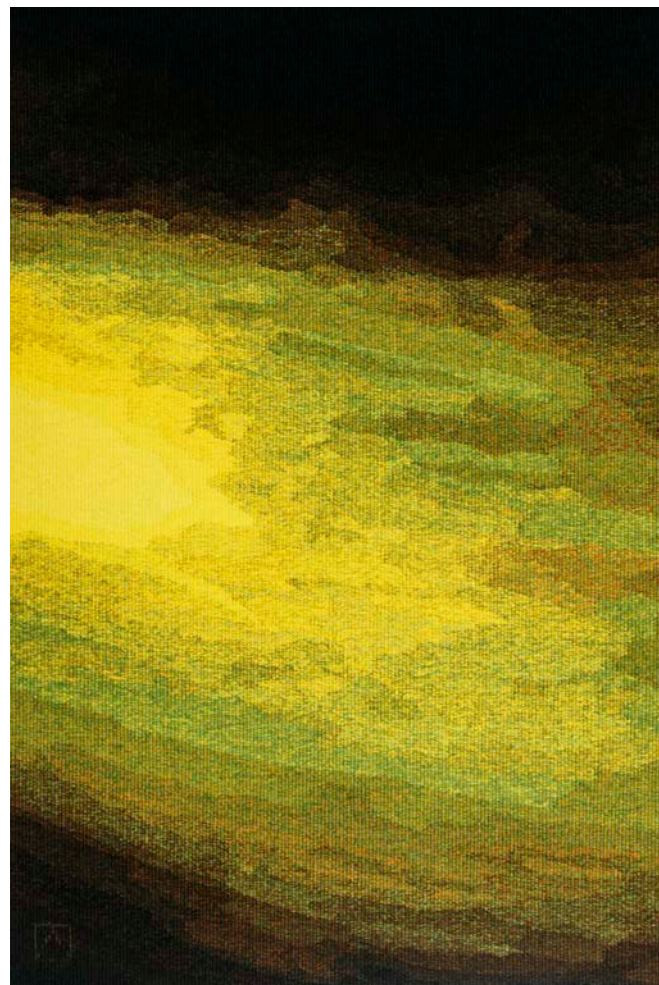
3RDRM | GLENN RUSSELL (WA)

x CHRIS COCHIUS & PAMELA JOYCE

Mezcla 2024 wool, cotton, 110 x 75cm, \$10,000.

The design of *Mezcla* blends and blurs imagery from within the valley from afar in an attempt to portray the sheer expansive depths of the Bundanon landscape. The layered imagery and painterly blends respond to this unique precinct and the compositional landscape through mystery, chiaroscuro, colour and the deletion of detail; in the vein of merging Henson with Caravaggio.

Chris Cochius and Pamela Joyce were the only collaborative weaving team for this project. In the design *Mezcla* a vibrant pulse of colour streaks across the horizon line and this was a point of interest for the weavers. Gradual shifts through the moody and muted palette into the blazing yellow focal point was translated beautifully into tapestry. The simplicity of this design allowed an opportunity to focus on heightening the colours with the work, showing how tapestry can elegantly depict subtle hues and colour transitions.



ADJACENCY STUDIO (NSW)

x AMY CORNALL

Counterpoint 2024 wool, cotton, 110 x 75cm,
\$20,000.

Drawing upon Arthur Boyd's magnificent depictions of this place, and collaging them anew, *Counterpoint* reveals the characteristic banding of sky, earth and water, so often captured by Boyd. Lines of colonial disturbance show the property boundaries and significant roads carved by recent human impact. In the foreground, abstracted trees symbolizing the six Dharawal seasons play on the significant and symbolic role of trees in connecting water, earth and sky, and are suggestive of the temporal dimension of this place.

Amy Cornall was initially drawn to *Counterpoint* for its landscape, layered meaning and multiple perspectives, 'there are lots of curves, deep blues and ochres in this work. When the design is scaled up like this, there are really interesting brush strokes I've been able to incorporate into my weaving.'



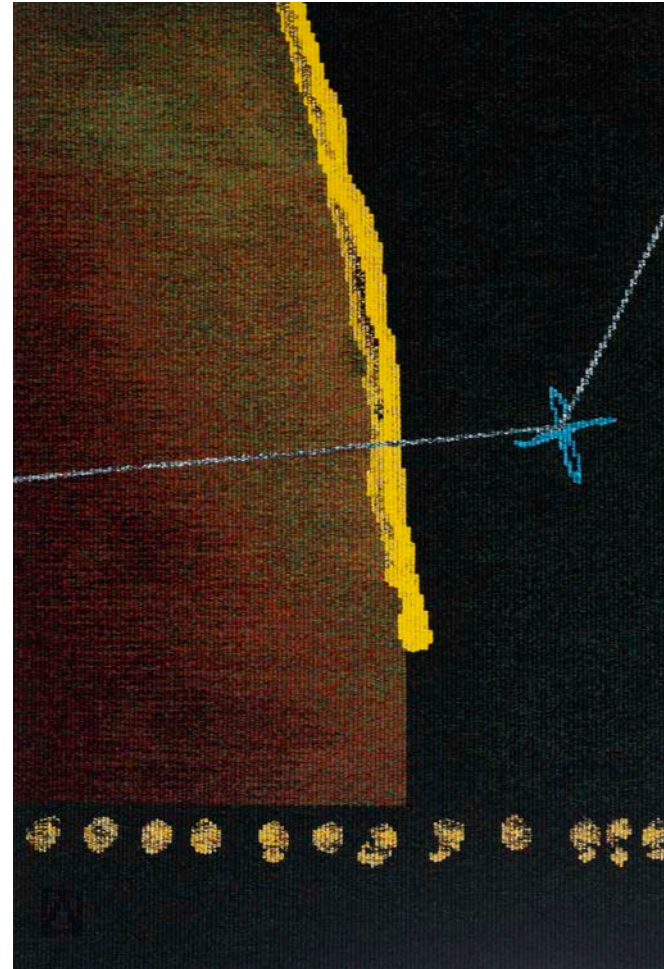
BETH GEORGE & EMERALD WISE (WA/VIC)

x TIM GRESHAM

Solstice 2024 wool, cotton, 110 x 75cm, \$10,000.

Solstice was designed by Beth George and Emerald Wise online from Naarm and Boorloo. Compositionally, the design reflects the commingling of independent parts, with separation and union, and with the passage of time. It echoes the ever sharper need to consider ecology and connectedness in the Anthropocene, and with the spatial and emotional tensions entailed by the pandemic: we weathered it together, as together as you could be, and since have been separate.

Tim Gresham was drawn to *Solstice* for its abstract nature and subtle complexities. In combination with the hatching technique, Tim has used textured colour mixing influenced by the digital textures that are brought out when this design is scaled up. Tim used a metallic thread to enhance contrast in the design and to respond to the original intentions for this design.

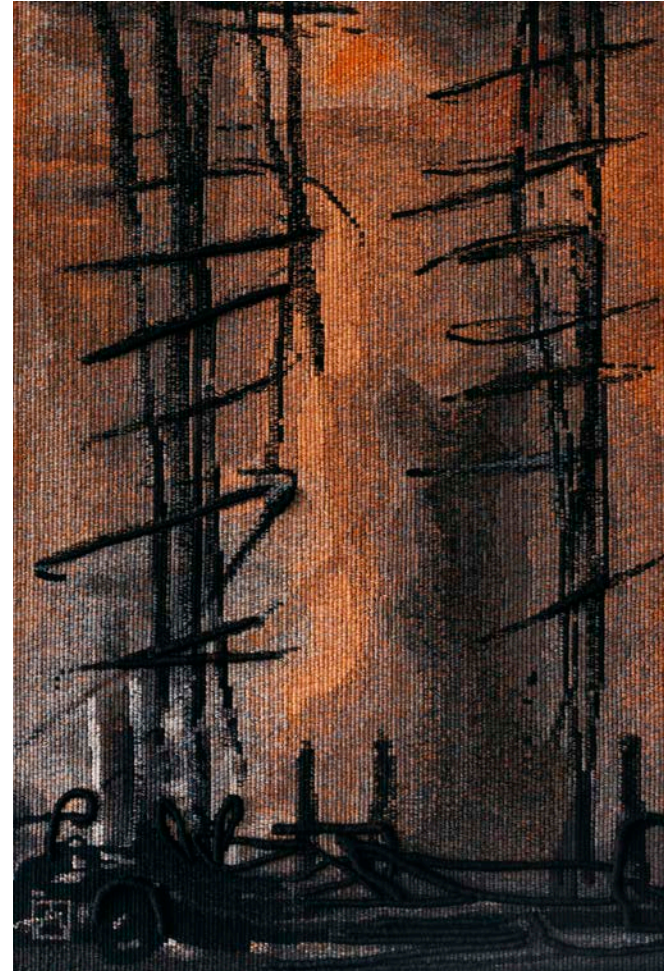


ELLEN KWEK (VIC) x PAMELA JOYCE

Old Growth Fire 2024 wool, cotton, 110 x 75cm,
\$15,000.

Old Growth Fire was inspired by the film 'Tasmania's Forest Carbon' created by The Tree Project. The scenes showing old growth forests burning were haunting and beautiful and sad. Smoke plumes in water paint colours and tree trunk remnants just glowing embers in the darkness. Kwek's personal history also includes visits to her grandparents' tree farm in the Southern Highlands town of Robertson, climbing, pruning, chopping, and carving timber from trees, she feels it is a failing to lose the elders of our ecosystem.

When weaving *Old Growth Fire* Pamela Joyce was intrigued by the free form threads that Ellen mentioned in the original design brief. To translate this into tapestry, Pamela used a technique called supplementary weft thread, wrapping the weft around pieces of cotton fabric. Pamela wanted to depict a significant portion of the design with supplementary weft to draw out the artist's marks present in the original design, creating visual impact.

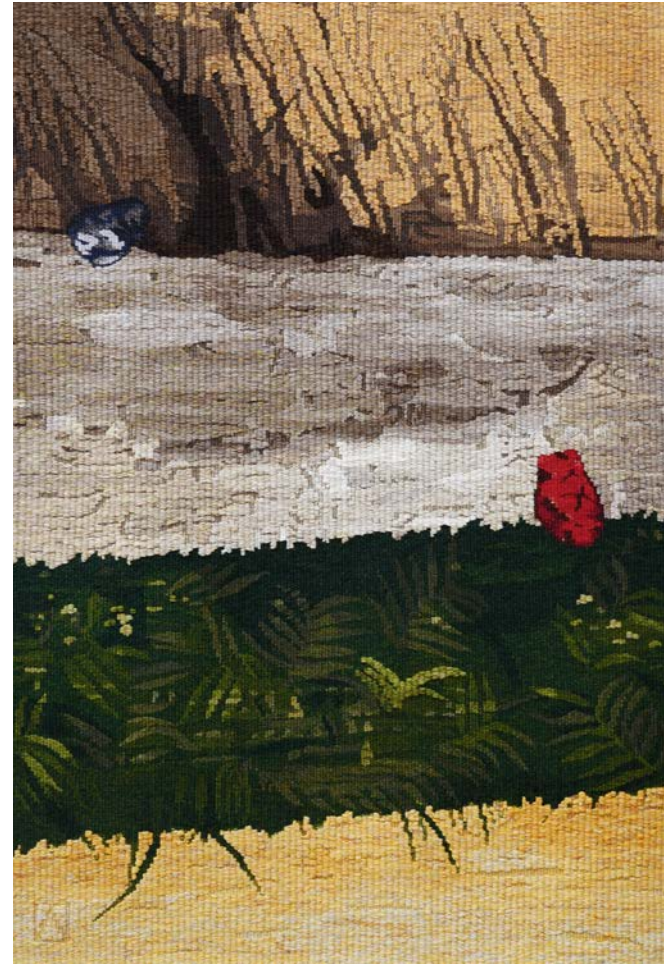


HELIOTOPE (VIC) x CHRIS COCHIUS

Bundanon Tapestry 2024 wool, cotton, 110 x 75cm, \$20,000.

Arthur Boyd's own floor to ceiling Reception Hall Tapestry at Parliament House in Canberra acts to dissolve the architectural construct of this highly formal ceremonial space and transport occupants beyond the confines of the building to immerse them deep into this place. In designing *Bundanon Tapestry* the aim was to employ a similar device, rendering the existing wall of the underground gallery as a portal to deep time, plotted as it is layer upon layer in the same iconic Nowra Sandstone strata that stretches from Bundanon to the Blue Mountains; entwined with the many generations of First Peoples who inhabited and sang with this stone for millennia.

Chris Cochius chose to weave this design because of her love of landscapes, and she was particularly enamoured by the different levels of detail depicted in the strata of the image, 'I loved the varying degrees of detail detail throughout the design which occurs at different eye levels. When translating this into tapestry, I used a double warp sett, allowing the for simplification of the broader areas and concentrating detail at a height where their would be particular engagement for children.'



MULTIPLICITY (VIC) x LEONIE BESSANT

Under the milky way tonight... 2024 wool, cotton,
110 x 75cm, \$15,000.

A self-taken image of the milky way forms the basis of *Under the milky way tonight...*, the density of colour inviting you to look deeply, to trace the weft and to trace time it is another river cutting through the night sky, woven in rich, dark, enveloping colour reaching up, out and over the gallery floor, intended to be viewed facing upwards. The design speaks to both place, this glorious ancient place on the shores of the Shoalhaven, as well as place-lessness something seen from other points of view and view-points.

Reflecting on what interested her in this design, Leonie Bessant talks about star gazing on her farm, describing the rich layers of the milky way – the combined haziness of celestial matter, with pin pricks of light shining against the expansive night sky. Leonie creates tone and form through weaving techniques like half-passing to draw out individual stars against the black void.



MALIN PARKEGREN (SWE) x DAVID PEARCE
Traces 2024 wool, cotton, 110 x 75cm, \$10,000.

In *Traces*, Malin Parkegren captures the surrounding landscape of the Shoalhaven River and the built structures of the Bundanon Art Museum. The subtle gradients juxtaposed with vertical slits, create holes that permeate the surface and body of the tapestry. There are traces of the trees, of structural interventions, of what is as well as what is no longer there. All taking place under the constant change of light and shadow that plays across the undulating landscape.

In the original design the trees and structural interventions of the Bundanon have been reduced to mere traces, vertical strike marks represented as physical slits in the woven canvas. David's incorporation of these physical breaks in the tapestry's surface is an experimental process - as normally they would be sewn together. The finished tapestry is unlined and all weft (horizontal threads) will be sewn in, effectively creating a double sided tapestry.



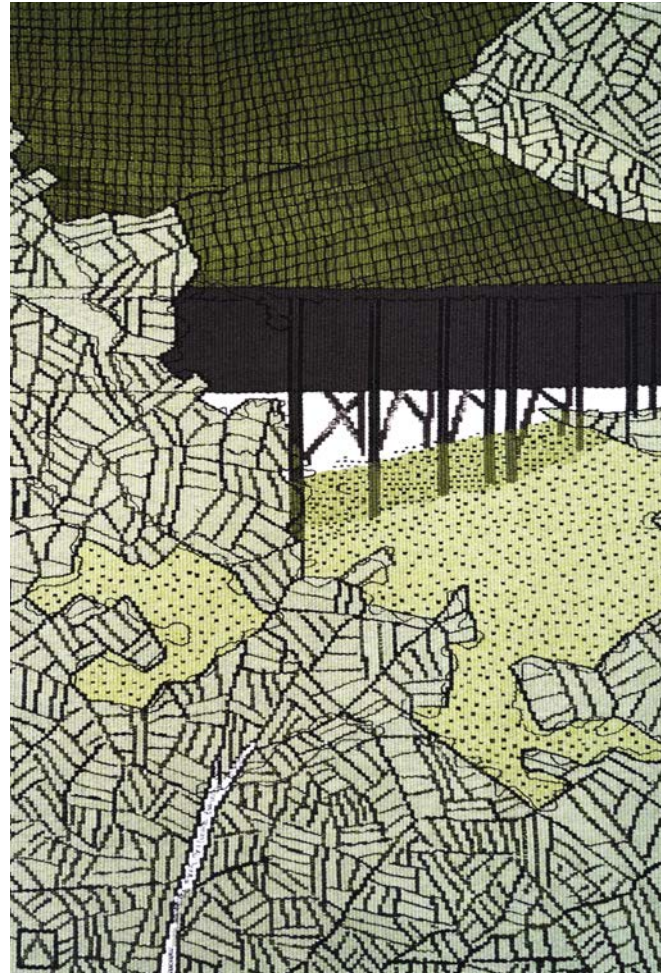
STUDIO ORSI | JAMILEH JAHANGIRI (NSW)

x EMMA SULZER

Once Upon a Time 2024 wool, cotton,
110 x 75cm, \$20,000.

Persian rugs used the image of the garden to create an eternal springtime so that, when they did not have access to the beauty of the gardens, they still could remember and admire the beauty of nature. Climate change is now reaching the end game, where beautiful trees and the landscape surrounding us will soon disappear. *Once Upon a Time* captures the beauty of the place and the building within the bushland for the future generation as a once-a-upon-a-time storyboard, as an attempt to urge the viewers to reconsider how we treat our environment.

Emma Sulzer was drawn to the subject matter of *Once Upon a Time* as well as the intricate and graphic mark making. In her interpretation, Emma utilised multiple tapestry weaving techniques including soumak and single wraps to distinguish each section of the study.



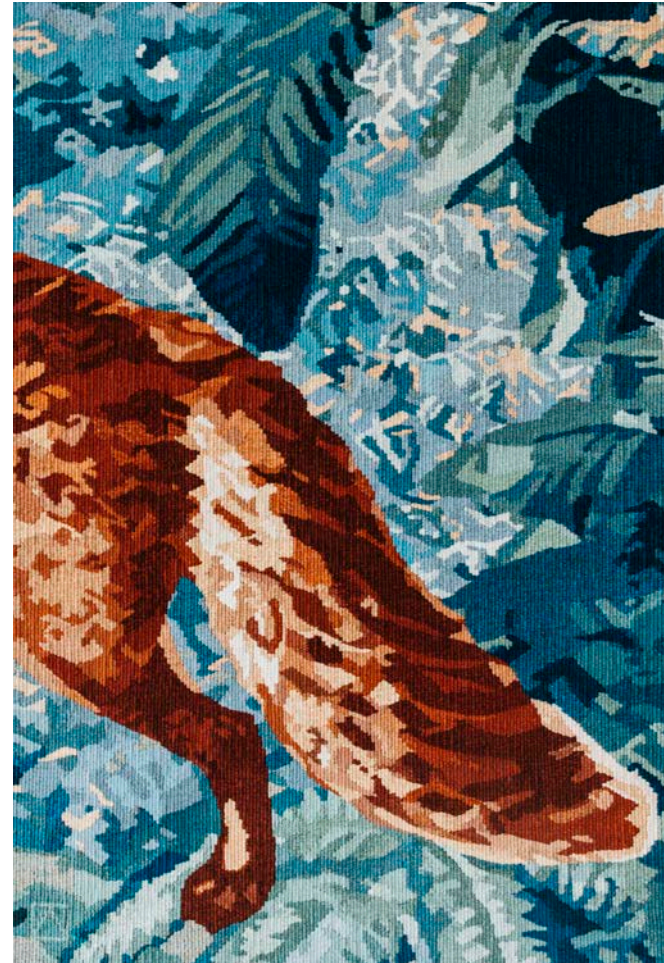
**TASMIN VIVIAN-WILLIAMS &
TONIELLE DEMPERS (WA)**

x CAROLINE TULLY

The Fox and The Lyrebird 2024 wool, cotton,
110 x 75cm, \$15,000.

The Fox and The Lyrebird depicts a constructed narrative of the Bundanon region, reminiscent of the ancient tapestries which depicted mythological landscapes based upon legends from across the seas to captivate the viewer who may never see the scene first-hand. Through this interpretation we have fabricated a scene by collaging imagery from the native landscape, to make a subtle commentary of the land and animals which inhabit the remaining environment today.

Caroline Tully writes, 'I was immediately struck by the decorative nature of this tapestry design which evokes both William Morris' 19th century Arts & Crafts Movement and tapestry homages to older Medieval tapestry design, and Medieval tapestry itself. The colours of the design also recalls the use of natural dyes in Medieval tapestry and how they fade over time so that many Medieval tapestries look very blue. Also, I really liked the Australiana subject, with environmentalist overtones regarding feral plant and animal species'.



YILING SHEN & YUCHEN GAO (VIC)

x SAFFRON GORDON

Fata Morgana 2024 wool, cotton, 110 x 75cm,
\$20,000.

Fata Morgana is inspired by the history of Bundanon, and its close relationship with art, architecture and the natural landscape. Just as Arthur Boyd's paintings carry a sense of mysticism and fantasy, *Fata Morgana* is designed and drawn around the idea of the mirage. KTA's Bundanon Museum becomes the fata morgana in the distance, as a whirlwind of elements on the site and the site's history sits in the foreground. These are alternated with elements from fantasy—water that is both the Shoalhaven river and a representation of possible future.

Expanding Yiling and Yuchen's design to scale increased the pixels of the digital print, ultimately influencing Saffron's use of colour throughout the work. Saffron was interested in how the design lends itself to pareidolia, the phenomenon of visualising faces in inanimate objects. Amongst the warp and the weft, it is possible for the viewer to find faces, dragons, fairies, snakes and gargoyles.



AUSTRALIAN TAPESTRY WORKSHOP

+ (03) 9699 7885
FOH@austapestry.com.au
www.austapestry.com.au

262-266 Park Street
South Melbourne
Thursday-Saturday 10AM - 5PM



Propositions: 2023 Tapestry Design Prize for Architects is generously supported by Metal Manufactures Limited, Architecture Media and the Envelope Group.

