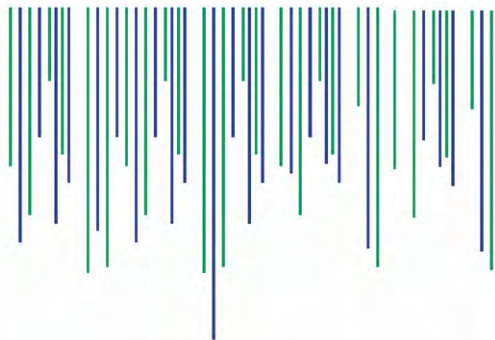


CHANGING THREADS

CONTEMPORARY
TEXTILE FIBRE
ART AWARDS



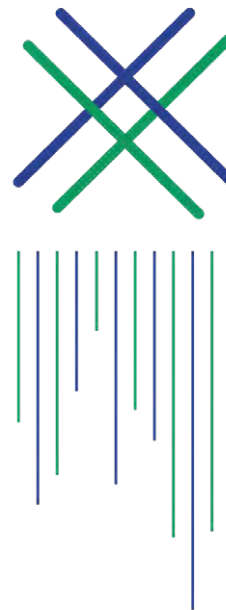
2023



REFINERY
ARTSPACE



Cover image: 'Kuruwaka and Oak' (2022)
by Michelle Mayn



Changing Threads 2023

It has been wonderful to see that the joy of creativity has continued to shine, despite the turmoil and disruption caused by such things as ongoing Covid issues and the adverse weather events here in NZ.

The entries submitted this year once again demonstrate a high standard of execution, strong concepts and use a wide range of mediums. It is fascinating to see the variation of materials with which the artists have worked, and the way they challenge the public perception of fibre and textile art. Non-conventional materials sit alongside work which uses natural fibres, but all selected pieces invite the viewer to both appreciate the quality of the work and to further investigate the intention of the artist.

The presentation of work varies from wall mounted, suspended, sculptural forms and a combination of these, including both video and interactive elements.

We are indebted to our wonderful sponsors who have shown their support for our ongoing celebration of the annual Changing Threads Contemporary Fibre and Textiles Awards. We would also like to thank our guest judges Josephine Cachemaille and Dr Kyla Mackenzie for their valued input.

Ronnie Martin

Creative Director

On behalf of Arts Council Nelson

Alva, Alice

Hamilton/Kirikiroa

Boyfriend Pillow is an exploration of the relationships we foster with textile objects. Informed by connection, memory, love and loss - cloth acts as a threshold between our inner and outer worlds. Often made from woven fabrics, transitional objects provide psychological comfort, most commonly in infants, but in this instance, as a salve between the internal and external realities when faced with separation from our intimate lovers.

title of work

Boyfriend Pillow

media

found materials (cotton fabric, cotton, artist's pillow stuffing)

dimensions

1000 mm x 400 mm x 400 mm

technique

hand sewn



Brooks, Sandra

Wellington / Te Whanganui a tara

The pathway of life ebbs and flows. This work depicts one cycle of that ebb and flow. As we move along the pathway, we are influenced and affected by different experiences, depicted here in the different backgrounds lining each section of the pathway. The work is woven with a linen warp and a weft handmade from different types of Japanese Kozo (mulberry) fibre paper. Using different papers, and making threads of a variety of thicknesses provides the piece with texture and 'colour'.

title of work

Ebb and flow

media

thread handmade from Japanese Kozo paper (weft), and linen thread (warp)

dimensions

300 mm x 900 mm

technique

weaving



Campbell, Stephanie

Auckland / Tāmaki Makaurau

Revolution and sedition amid 1970's London - 'Sex' and then 'World's End' all dressed as 'Anglomania' in this crucible of monumental change. Provocative ideas parlaying historical reference; the sensual made articulate. Suddenly surprise and non-conformity become our strong desire. This one woman in the forefront among men, receiving recognition and respect. The doyenne of an illustrious empire whose legacy we now look to with wonder and will often recall in seasons to come. "I've never thought it powerful to be like a second-rate man, femininity is stronger ..." Dame Vivienne Westwood (1941- 2022)

title of work

A Girl From Glossop

media

calico, acrylic paint, pattern tissue, lace, notions

dimensions

900 mm x 1500 mm

technique

hand & machine applique



Danis, Jazz

Nelson / Whakatū

Dogwood seeds grown in my belly: This piece tells a story about how we hold stories in the body and how they grow and sprout from us in visual and oral forms; how they branch off, experience the world around us, and produce fruit for our listeners. It is about the roots that are buried deep in our guts that hold us tethered to the ground and allow us to speak and create from what we’ve sown.

Blood always flows home: This piece tells the story of a gift. To bleed root blood is to grow roots from that blood so deep they touch the belly of the earth. That blood flows only one way and that way is always down to the earth. It is a gift that weighs heavy, that crawls down the legs of the body and steadies itself in the warm dark soil. As it grows, so do its flowers. A gift for a gift.



title of work

Blood always flows home

media

merino wool blend felt, embroidery thread and Red Deer hide

dimensions

540 mm x 450 mm

technique

hand embroidered and stitched

detail of work

title of work

Dogwood seeds grown in my belly

media

merino wool blend felt, Red Deer hide and embroidery thread

dimensions

450 mm x 490 mm

technique

hand embroidered and stitched



Dean, Morag

Takaka

These assemblages of tiny natural objects are sandwiched between a backing of painted canvas and a layer of organza and held in place with stitching. I collect materials on my tramping trips where I love to slow right down and pay attention to the plants and the intricate beauty of nature. The pieces are named for the places where I've gathered the materials. The series is influenced by my enjoyment of organic repetition and my appreciation of the patterns and embellishments found in the fabrics and clothing of my 1950's childhood. My hope with this work is to spark recognition and delight at seeing these plants, seeds and shells arranged in such a way and to deepen our connection with the natural world from which we cannot be separated.

title of work

Natural History series: Peel Ridge, Waikoropupu, Tataranui

media

Brachyglottis bidwillii leaves, beard lichen, painted canvas, organza, lace, tulle, plant-dyed silk, buttons, stitch

Tawhairaunui (red beech) leaves, Matipo seeds, Rimu leaves, Mahoe leaf skeleton, painted canvas, organza, tulle, plant-dyed silk, stitch

Mahoe leaf skeletons, Kaka beak seeds, Limpet shells, seaweed floats, painted canvas, organza, plant-dyed silk, tulle, lace, stitch

dimensions

310 mm x 210 mm x 15 mm each

technique

stitched assemblage

details of work



Griffith Jones, Val

Picton / Waitohi

About Lines 1-5: I am 77 and anxious. Lines are being fractured and broken by wars and climate change. Lines such as transport, evolution, migrations, inheritance, supply, connection, transport and more. I use “womens” materials and techniques to tell my/ our stories. I use stitches used for mending and decoration by women through ages and across cultures. I believed that Mum, with her sewing machine, and Dad in the shed, could and would mend everything. My stitched works are vulnerable and fragile. This is a plea to mend what we can.

About an Age: We all laugh little, and say old age is not for the feint hearted. But here it comes, ready or not. I hope to be warm and well fed, but my real fear is becoming invisible.



title of work
Lines 1-5

media
silk, thread, piano wire

dimensions
1000 mm x 1000 mm x 500 mm

technique
stitching



title of work
NO rest home.

media
thread, Vylene, wood

dimensions
160 mm x 240 mm x 15 mm

technique
hand stitched

title of work
About an Age

media
fabric, thread, wool and plaster

dimensions
800 mm x 400 mm x 15 mm

technique
knitting, machine stitching, plaster sculpture



Helwes-Martens, Yoke

Auckland / Tāmaki Makaurau

This portrait allows the viewer to look into the eyes of the men and women who lived in the Fayum district of Roman Egypt nearly 2000 years ago. Traditionally, the Egyptians embalmed the bodies of the dead but, in Roman Egypt, a painted portrait was painted over the mummy's face. The portraits were painted with wax encaustics many years before death, then were placed on the body to preserve the memory of each individual.

I have been fascinated by the technique and quality of these portraits and how the brushwork foreshadows the impressionistic style of the 19th Century.

title of work

After Fayum Portrait I

media

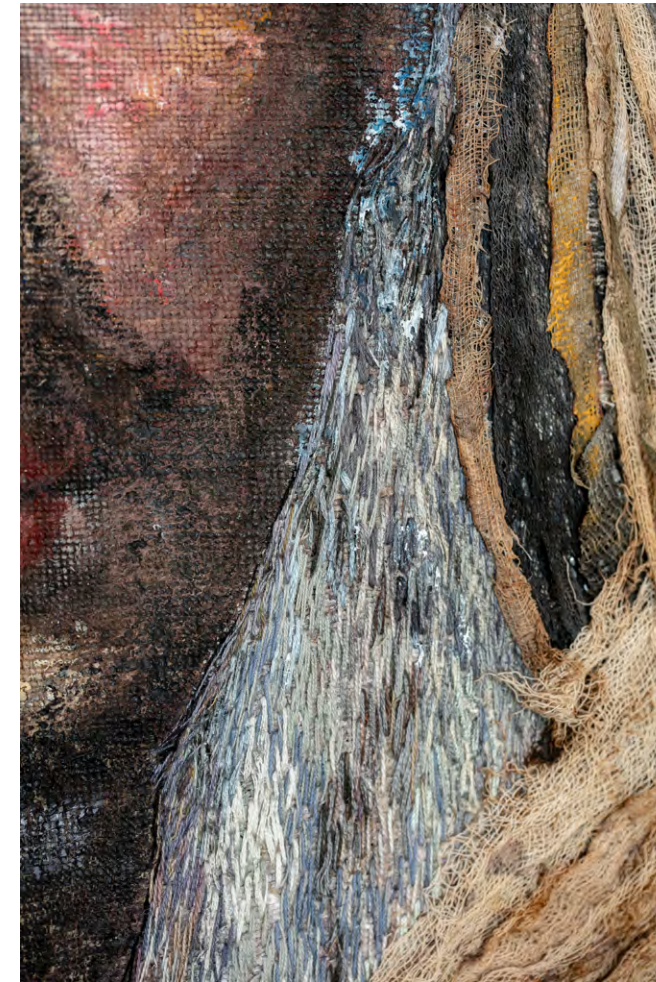
mixed media, antique medallion

dimensions

500 mm x 1000 mm

technique

painted, stitched, appliqued dyed hemp



Heydon, Susan

Nelson/Whakatū

Soil, the thin layer of material covering ten percent of the earth's surface, is formed from the slowly evolving, constantly weathering rocks, mineral particles, organic materials, air, water and living organisms. Nelson geologist Mike Johnston elucidated that the clay used for this work was derived from the Bishopdale Conglomerate, a geological unit of 65-80 million years, which formed as river gravel on the New Zealand section of Gondwana or Zealandia, when splitting from the Australian part of Gondwana. Do we accord this material the respect it deserves?

(Johnston, July 25 & August 2, 2022).

title of work

Gravity

media

clay, scree conglomerate, fibres, wire

dimensions

45 strands: 1440 mm x 2030 mm x 750 mm

technique

disassembling, wrapping and twisting

detail of work



Holland, Natalie

Wellington / Te Whanganui a Tara

I am a Wellington based textile artist of Niuean heritage and I produce punch needle pieces that depict the beautiful designs and motifs used in Hiapo (Niuean tapa cloth). I use only 100% wool in my work and enjoy creative freedom when it comes to colour choices, using bright wool in vibrant colour combinations. This piece depicts the colours often seen in the rising and the setting of the sun and the shapes and rays seen at these times of the day.

title of work

Hegahega (sunrise/sunset)

media

100% wool on monk's cloth

dimensions

345 mm x 445 mm

technique

punch needle



Hutchinson, Jay

Dunedin / Ōtepoti

Originally a graffiti writer Hutchinson traded his cans of spray paint for needle and thread in 2006. In a project titled 'Concrete to Textile' at the Blue Oyster Art Project Space, Hutchinson recreated a series of graffitied walls as elaborate hand-embroidered panels. After spending hundreds of hours on the project Hutchinson developed a passion for the craft and has since produced several projects a year using the labour intensive process. Current projects employ a psychogeography model where Hutchinson explores urban environments and then recreates found structures and discarded objects as hand-embroidered sculptures.

title of work

Monster

media

polyester thread on printed cotton drill

dimensions

330 mm x 330 mm x 60 mm (framed)

technique

hand stitched



J, Maggy

Nelson / Whakatū

The story of Alice in Wonderland is based on curiosity and her descent into a mystical rabbit hole, and this piece is my personal Alice adventure. Using predominantly 'masculine' pre-used materials which are fundamental to my art practice, and 'playing' with these disparate materials with no goal in mind, I descended into my own 'Rabbit Hole'. This colourful piece references the work of Sheila Hicks and Joanna Vasconcelos.

The development of depth was a challenge because of the transparency of the materials, but the shadows that were created added that depth to it as it took on a life of its own, a fantastical play on shapes, positive and negative spaces, dramatic shadows and repetitions of curves and squares. My 3D cubist representation of the wonder of Alice in Wonderland.

title of work

Curiouser and Curiouser

media

pre-used wire mesh, wood pulp raffia, electrical wire insulation
500 mm x 500 mm x 600 mm

technique

crochet, weaving



Jennings, Sherril

Napier/Ahuriri

Fragmented sentences reduced to courageous words.
The threads of life disintegrating. Chain stitch a symbol of
love, a connection and protection for eternity. The fraying
muslin cloth unravelling as in life. The words preserved
forever in my mind. You were my cheerleader.

title of work

Last Threads

media

mixed media

dimensions

400 mm x 520 mm x 200 mm

technique

hand stitching on handkerchief muslin, silk and cotton thread,
glass vials



Karaman, Viktoria

Auckland / Tāmaki Makaurau

Neon Horizon: features a vibrant neon colour palette and depicts a horizon line in the background. It captures the contrast between traditional and modern while emphasizing its striking and innovative elements.

title of work

Neon Horizon

media

acrylic yarn on canvas

dimensions

diameter 400 mm, falling threads 500 mm long

technique

yarn threads attached to the canvas with hot melt glue, part of the threads half attached and left to fall freely



Leauanae, Alison

Wellington / Te Whanganui a Tara

‘Lalaga’ translates ‘to weave’, or ‘woven’, and is used in this work to depict the journey of the individual to make sense of one’s present; informed by perspectives of the past and the future. The importance one places on our connection to the past, or what the future looks like, is woven into and influences our present whether consciously or subconsciously. It draws us forward, holds us back, keeps us steadfast when facing our present challenges. Traditional Samoan motif forms the basis of the work, drawing from the artist’s mixed heritage (Samoan, NZ Pakeha (Scottish and English)). The viewer is invited to a place of introspection, to consider a personal response to what they see. The ‘leaning in’ of the viewer is the first evidence of this response, with the reward being the intricacies of the work not noticeable with merely a glance.

title of work

Perspective II - Hopeful

media

cotton and mixed thread on paper

dimensions

425 mm x 560 mm (framed)

technique

hand-stitching and weaving on paper.



McKinlay, Pam

Dunedin/Ōtepoti

title of work

Interwoven Flurochroma | a tapestry of woven light

media

multimedia, wool, electronics (programmable RGB LEDs)

dimensions

510 mm x 610 mm

technique

hand woven tapestry

title of work

Farewell to Haupapa

media

handwoven panels, photograph, electronics

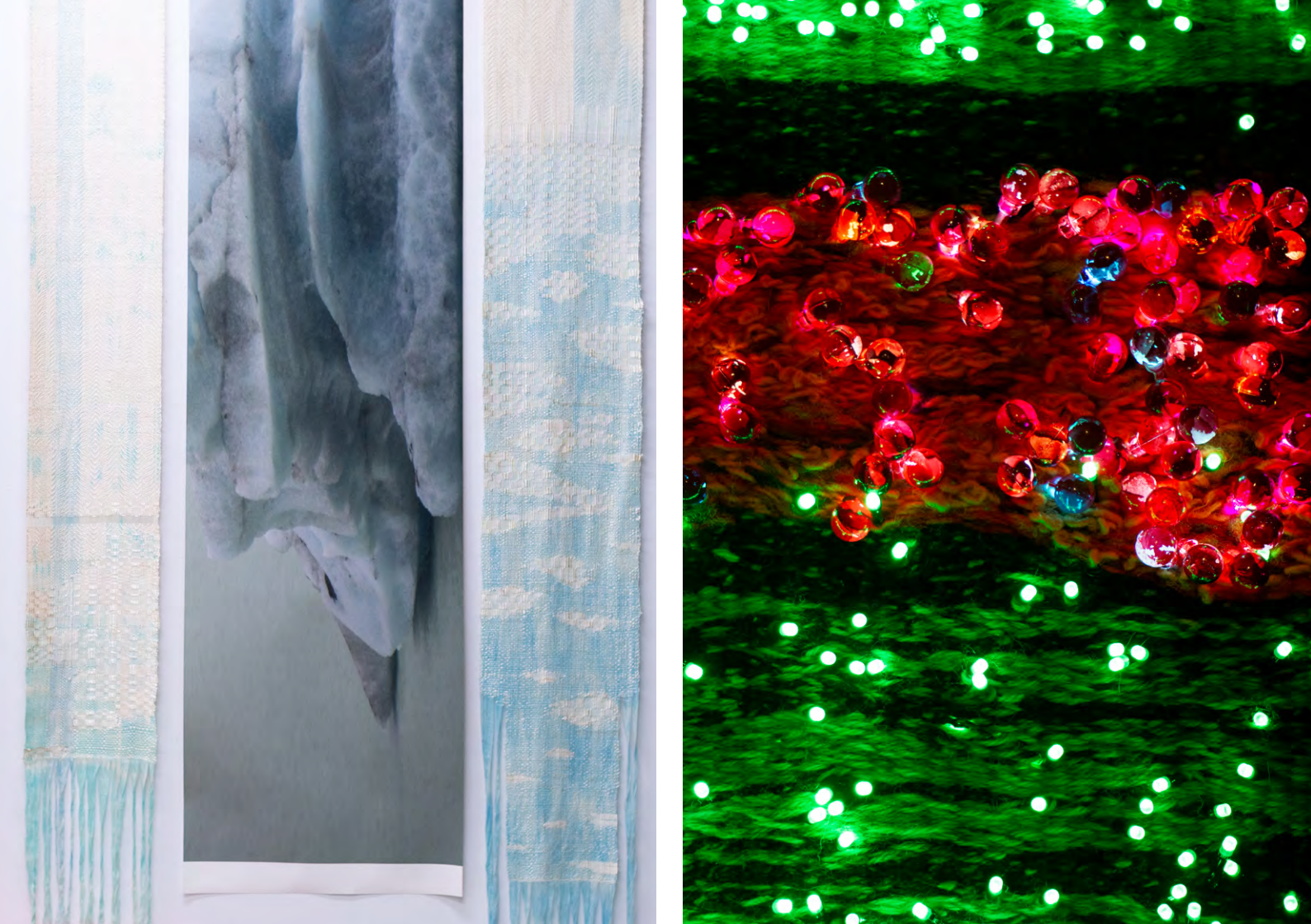
dimensions

variable 480 mm x 2200 mm x 3

technique

handwoven complex weaving on shaft loom

Pam McKinlay is an artist-curator who co-ordinates the Dunedin Art+Science Project series. She is a weaver and installation artist whose works emerge from conversations with scientists. Her work is concerned with communicating the fragility of our place on Earth and imperatives around our diminishing planetary boundaries.



McMillan, Rachel

Greymouth/Māwhera

I am currently based on the West Coast of the South Island - Māwhera/Greymouth. I am a textile artist and it's a complete joy to express myself through my art. I focus on the nature I'm surrounded by and reduce it down to the essence of colour. It's incredibly uplifting to work with colour. I enjoy the meditative quality of wrapping the threads and establishing the colour combinations. I enjoy the bold and simplified form of the finished work.



title of work

Portrait of a Dandelion

media

thread and timber

dimensions

1200 mm x 300mm

technique

wrapping



McNutt, Adele

Auckland / Tāmaki Makaurau

Waiting: about the universal act of waiting. It happens to be on Karangahape Road in Auckland; a busy bus stop, a rainbow bus stop. Like breathing, there is not a human on the planet who does not have experience of waiting.

A Message From The Planet: The ubiquitous orange traffic cones, especially after our cyclone season, are symbols for how climate change is a very direct message from the planet; that our world has had enough of our thoughtless behaviour.



details of works

title of work

WAITING

media

new & recycled fabric, cotton, silk, tulle

dimensions

3000 mm x 2000 mm

technique

applique and embroidery

title of work (not pictured)

A Message From The Planet

media

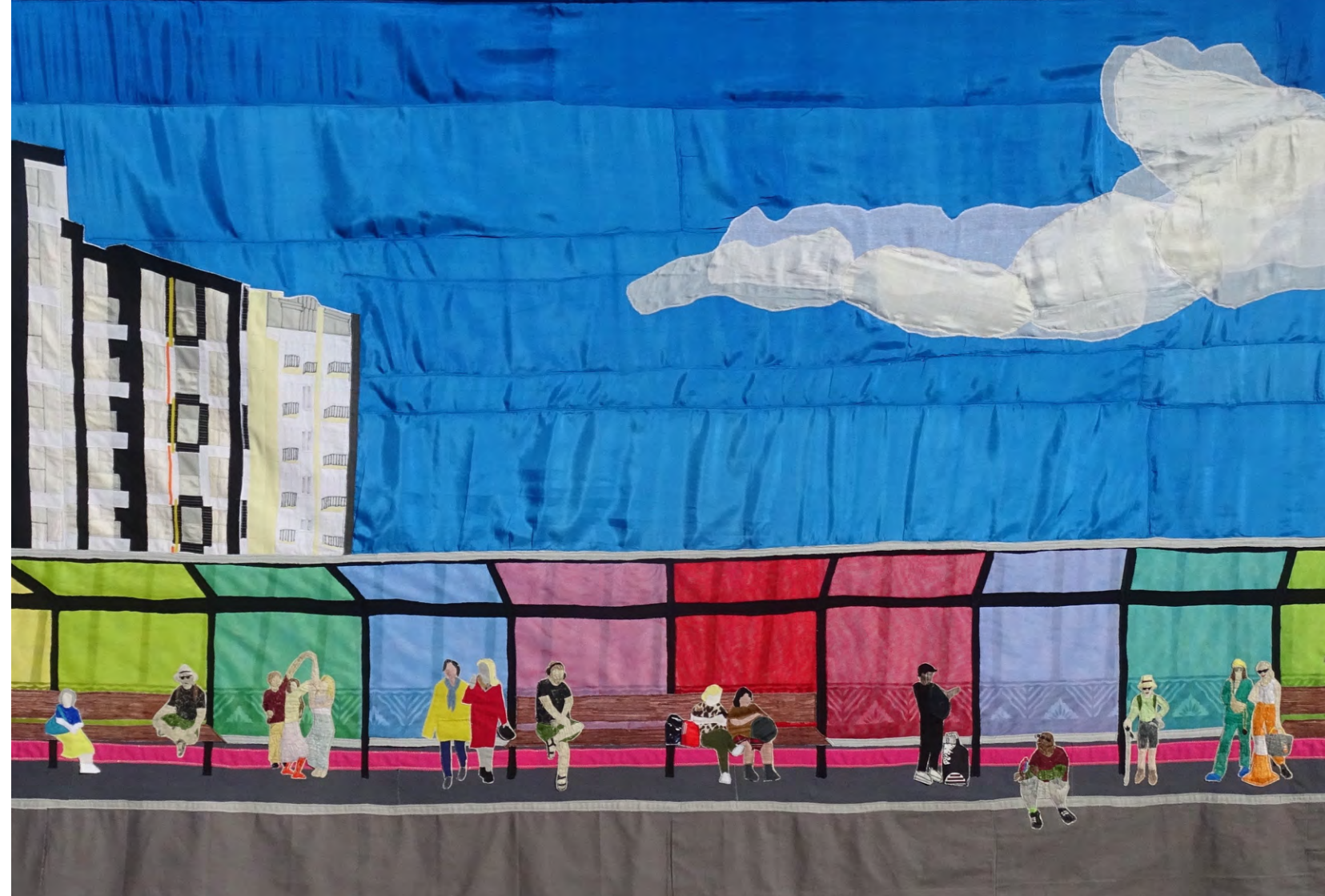
new & Recycled fabric, cotton

dimensions

700 mm x 900 mm

technique

applique



McPherson, Marina

Nelson/Whakatū

Inspired by a fellow Magenta artist who wore cherry red Doc Martins and tartan trews, I made 'Punk Rockers' in a salute to rebels everywhere. Some can be very quiet and not noticed in everyday life . As an artist at Magenta Creative Space, I enjoy being with other like-minded people building on my self- confidence. In recognition of Punk Rock designer Vivienne Westward, tartan abounds and Sailor Jerry tattoos (dated from WW2) give the work an historical background where tartan was banned and rebels born.

title of work

Punk Rockers

media

embroidery thread

dimensions

350 mm x 570 mm

technique

embroidery



McQuarrie, Caroline

Wellington / Te Whanganui a Tara

From the series This Blasted Heath depicting overlooked sites in Te Waipounamu, Aotearoa. Named by Pākehā settlers during the goldrush, initially the sites were photographed on medium format black and white film and scanned. The digital files were then used to create hand woven textiles on a TC2 digital Jacquard loom. Why re-create a photograph as a piece of fabric? To ‘take’ a photo can be a quick, instinctive gesture, a moment’s attention captured. To re-make that image with a slow, hand-made process implies time and care; overlooked places are pulled to our attention. In the weaving, the image loses fine detail found in the original photograph, yet we are drawn closer to the details in the weave. The closer we try to look, the less we see.

title of work

Bullock Creek, Buller District (Ngāi Tahu, Ngāti Toa Rangatira, Ngāti Rārua rohe)

media

woven cotton

dimensions

870 mm x 900 mm

technique

photograph handwoven on digital Jacquard loom



Naldi, Stef / Cocco, Maggie / Nogher, Michael

Nelson / Whakatū

Maggie Cocco performed ‘Science for Sociopaths’ Morphosis Part I at the Nelson Fringe Festival. Morphosis Part I is an interactive multimedia experiment featuring a contemporary song cycle, improvised collaboration with local textile maker Stef Naldi, and audience participation.

Artists curate performances to move audiences beyond words. Distilling these experiences is an impossible task. Not even playbacks do them justice for what they lack. The sounds, the sights, the sensations. The momentum, the mood, the moment. Perspectives collide, combine. Greater than the sum of their parts. When the music stops and the lights go out, what remains of that shared, sacred space? Ear worms, imprints, memories? How do we hold on to an experience, convey that which words fail to describe? In each attempt, a new artwork is born. Curated remnants of a moment born of consideration, interaction, and culmination.

title of work

Remnants

media

repurposed bedsheets, safety pins, sewing pins, audience contributions on paper strips, glass jar, video (stills from live performance, lyrics from performed songs, original instrumental).

dimensions

3000 mm x 3000 mm x 1800 mm approx.

technique

ripping, knotting, free flow writing, binding and pinning on the maker’s body during live performance

Maggie Cocco | Music, lyrics, performance design
Stef Naldi | Textile object, Michael Nogher | Photography



Panting, Giles

Mapua

In this work I am exploring my recollections of the portraits seen during my European childhood; C16th, C17th and C18th men and women of high class adorned in lace. I wondered at the detailed painting of fine white lines on black ground, to emphasise the wealth and power of the sitter. In the C21st, the lives and actions of many of these men and women, once considered great and historic icons, are being re-examined and re-evaluated on grounds of how their wealth was amassed. From this modern day deconstruction, we must construct a new, informed understanding of history and how the actions of the past continue to inform the reality of today.

**title of work**

Legacy: Deconstruct / Reconstruct

media

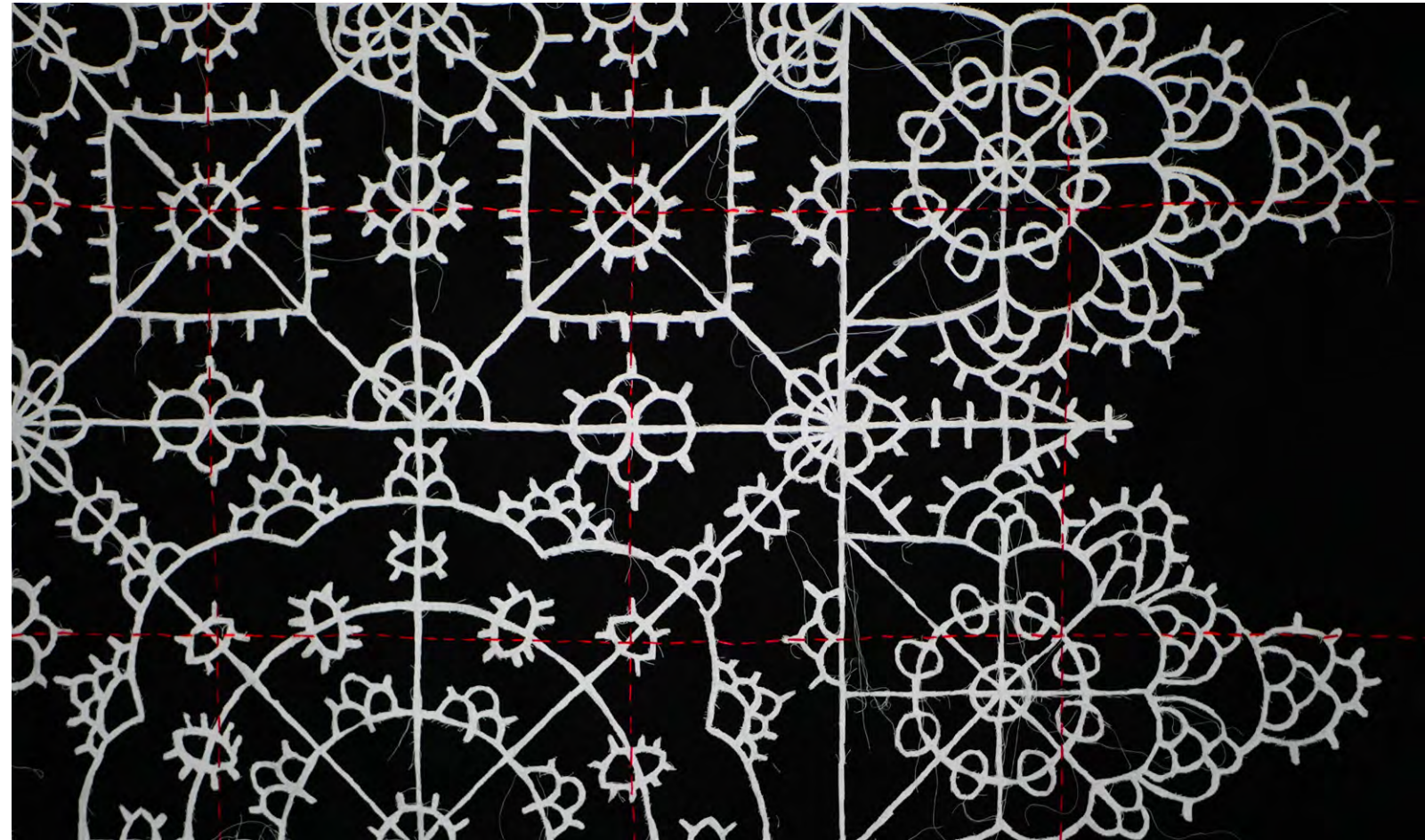
homespun cotton, thread

dimensions

3000 mm x 900 mm

technique

reverse appliqué: machine stitching, cutting, hand-stitching



Plank, Colleen

Nelson/Whakatū

Milestones - The Boulder Bank Te Taero a Keropa is a significant landform in Nelson, NZ. Stretching over thirteen kilometres to create a natural ecological breakwater. 'Milestones' is a personal response to this beloved icon; metaphorically capturing events that have, and continue to, influence my journey. Shaping and stacking old memories against significant new experiences. Piece by piece jostling and merging with each other, just like the boulders tossing and turning with the waves until they finally find their fit.

title of work

Milestones

media

dyed wool thread, fabric

dimensions

1300 mm x 400 mm

technique

machine Embroidery



Pumphrey, Sarah

Nelson/Whakatū

How might one find a sense of home and cultural identity from a place of historical neglect? My work explores this question using the concept of Tūrangawaewae from a Pākehā perspective. It is a personal project, using gestural acts and raw mark-making on unstretched loose-woven canvas and linen. Materials have been used in a myriad of ways, including dragging canvases across the landscape of the local area where I live. This process produced scars and stains; detritus from the bush and its skid sites.

Hands have also become tools for this work, the small gestures with stitch contrasted against the pushing and dragging of self-produced charcoal from the remnants from my father's woodturning. The mark-making is tactile and physical with the charcoal smeared across the surface and then softer marks made with slow contemplative drips. Views of a landscape colonised and in flux: a multi-faceted response to the Whenua.

title of work

Lament

media

cotton drop cloth, detritus from nature, handmade charcoal, ink and shellac

dimensions

1950 mm x 1180 mm

technique

mixed media mark making

title of work

Fragments

media

linen, handmade charcoal, ink, shellac, paint and linen thread

dimensions

120 mm x 160 mm each piece

technique

mixed media mark making and stitch



Read, Sarah

Wellington / Te Whanganui a Tara

‘We have been walking down a long hallway for many, many months, since the pandemic highlighted the liminal space of our society: we left the room we resided in pre-COVID, but we have not yet found a room to rest.’ (Crossing the Liminal Space of the Pandemic, Jessica Bloom).

This work is the embodiment of my ongoing paralysis in the face of challenges small and large. For months now—as the planet burns, society twists, my art stagnates and our family situation demands my care—I have taken every opportunity to sit in my studio, mostly alone, joining tiny bead to tiny bead. It’s fear, of course, and overwhelm. New Normal dawned a while ago, we just don’t want to call it ‘home’. It’s not what we envisioned for our lives; this paddock, parched and chill, these porous walls. We tut and mutter, reminisce. Unsettled, stateless, mostly in the dark.

title of work

Are We There Yet?

media

too many glass beads to count

dimensions

450 mm x 500 mm (mounted), 200 mm x 280 mm (piece)

technique

threaded over too many hours to countenance



Rogerson, Leanne

Auckland / Tāmaki Makaurau

It's all just rubbish, literally. I am ingrained with the tradition of women making something from nothing... I see the beauty in what you throw away. My work subverts domestic craft and demands you question traditional women's roles. These pieces talk to women's 'craft' as art, as functional pieces that are overt reminders of young girls who were taught craft as an ideal of the feminine, to be neat and tidy, quiet, precise and demure. The embroidery sampler demonstrates this ideal skill at home making...nurturing, protecting, caring, shelter... the essence of manaakitanga innate in women. The material used is coarse, prickly and uninviting to craft, it is painful on the hands and fingers in its preparation and execution and speaks to my quiet desperation and determination to be seen and heard.

title of work

Sampler

media

discarded plastic strapping and cotton thread

dimensions

850 mm x 1280 mm

technique

knitting



Sellar, Kate

Whanganui

From the summit rocks of Mt Cook, to the pavement under our feet, lichens are more than just geological time markers. Described as “stains of time” these miniature ecosystems are composite structures usually made up of algae or cyanobacteria (and sometimes both). Fungi capture algae in web-like filaments and cultivate the carbohydrates they produce – a partnership that allows fungi and algae to survive and flourish in hostile environments. These slow agents of destruction and renewal, able to withstand the harshest of climates and even the cold vacuum of space, have one major weakness, a high sensitivity to atmospheric pollution. Because lichen have no root structure, they absorb their nutrition from rain and air; growth and overall health are therefore determined by air quality. Seen as biomonitors of environmental health, lichens slow arc through time acts as a counterpoint, to the rapidity and excess of human centred production. This mixed media textile work features several 3D printed motifs, machine/hand stitching on felt and tulle. Designed to resemble the intricate structures and patterns of lichen found on black scoria rocks found throughout New Zealand.

title of work

Stains of Time

media

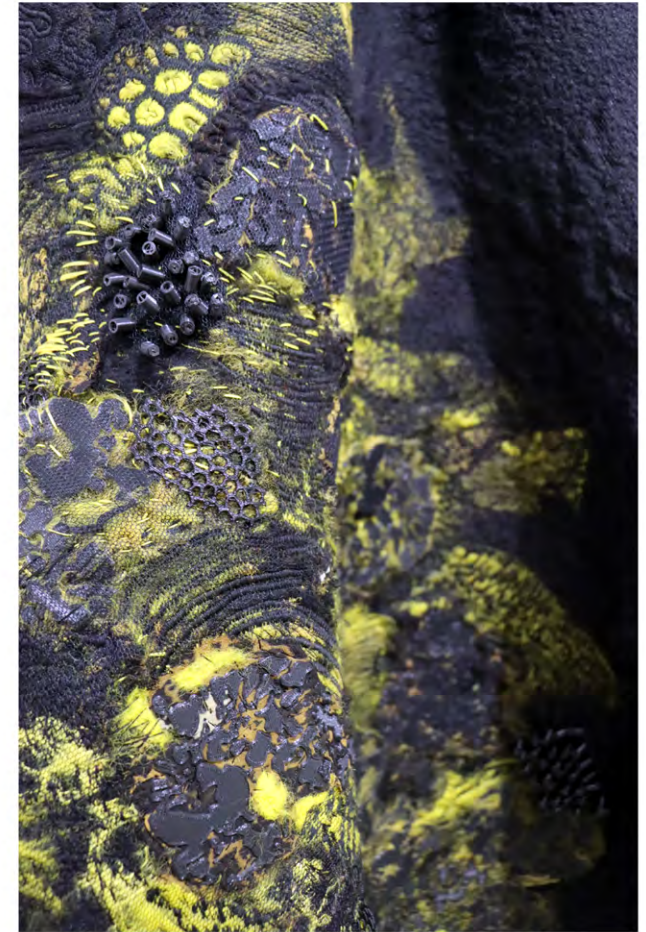
mixed media, felt, stitch and 3D printing
on acrylic felt and tulle

dimensions

1000 mm x 800 mm

technique

machine embroidery, hand stitching,
needle felt and 3D printing on fabric



Slabbert, Norma

Hamilton / Kirikiriroa

The flow of media images gives us a voyeuristic glance at the colour of war. We witness the anger, violence, and bloodshed – as lives, homes, cities, infrastructure, and nature, are destroyed by relentless shelling on civilians. Imagine the trauma and despair when things are blown apart and the lights turned off.

title of work

The Colour of War

media

textile collage

dimensions

1290 mm x 1330 mm

technique

textile collage, raw edge fused appliqué,
machine pieced, machine quilted,
hand stitched



Smith, Vicki

Nelson / Whakatū

Commoditea TeaComposition H2O analysed litter decomposition within global wetland ecosystems to understand estuary health, and their carbon sequestration potential (capturing and storing atmospheric carbon dioxide). Two teas (Rooiboos and Green) imitated different plant litter material. Teabags were weighed, buried in the estuary soils, dried and weighted again, thus determining the rate of decomposition eg. if they stored or released carbon. Wetlands are crucial sites for restoration with benefits for climate mitigation including their potential within the blue carbon economy. Dead material was gathered from around local intertidal areas to create this work Vicki's art practice is entangled with her environmental concern and encouraging individual and community action. She took part in the teabag burial and exhuming in Paruparuroa (the Haven); this work is her creative response. Creating a caddy references a traditional container (tea caddy) and links the currency in the blue carbon economy, with an early tradable commodity (tea).

title of work

CommodiTea

media

Tī Kouka (Cabbage Tree) leaves, Oioi (Rushes), Kōrari (Flax Flower), Pukoi (Carex), TeaComposition research teabags

dimensions

500 mm x 500 mm x 500 mm

technique

weaving estuary plants, construction used teabags machē and woven cordage



Snow, Ailie

Tāmaki Makaurau / Auckland

title of work

Elemental : Form and Emptiness

media

cloth and stitch

dimensions

group arrangement 500 mm x 500 mm approx

technique

hand stitch



The usefulness of a Pot is in its Emptiness

Likewise The experience of Not Knowing

Walter, Cindy

Tāmaki Makaurau/Auckland

Cindy Walter is a mixed media artist based in Auckland, with a focus in fibre arts as her alter-ego, Nana-Cindy NZ. She’s known for using loud colours and cutesy but creepy imagery, tongue firmly in cheek. Originally debuting her Sid Knitious skull in the Skulltopia exhibition in 2016, Cindy has revisited skulls as a theme as a continuing exploration of gender identity, queerness and belonging. These tactile and delicate works play with the balance of androgyny, feminine and macabre. These skulls were ethically sourced from conservation culls and can be displayed either hung on a wall or as a sculptural ornament.

title of work

Hestia

media

yarn, ethically sourced from conservation culled feral cat skull

dimensions

70 mm x 100 m x 80 mm

technique

handpainted yarn, handknit wig and features

title of work

Xan

media

yarn, ethically sourced from conservation culled possum skull

dimensions

70 mm x 220 mm (incl hair if hanging) x 80 mm

technique

handpainted yarn, handknit wig and features



title of work

Goodi

media

yarn, ethically sourced from conservation culled wallaby skull

dimensions

100 mm x 120 mm x 10 mm

technique

handpainted yarn, handknit wig and features



Whitlock, Anya

Tāmaki Makaurau / Auckland

Anya Whitlock has been working with fabric as a sculptural medium for 10 years and her work is held in many private and public collections around the world. At her leafy studio in Auckland she studies human and animal forms and their cohabitation and psychological relationship with each other. ‘Deer fabric phantom’ is composed of soft and hard textiles that are layered and woven together in much the same way, as an animal weaves their way through environments, memory, reaction, sensation, feeling and volition. There is a geometry and pattern to this melange of lived experience.

A deeper investigation tuned me into Neurophysiology to further comprehend what is really going on in the animation of living creatures on this planet, or even the moments before the stillness that ensues after a deer has fallen to a hunter’s arrow. The undulating physical surface of this mounted deer head work encourages the viewer to explore what may really be going on in the experience of another living being.

title of work

Deer fabric phantom

media

fabric and cast resin

dimensions

900 mm x 550 mm x 520 mm

technique

contemporary quilting



Acknowledgements

Arts Council Nelson wish to acknowledge and thank our wonderful sponsors listed overleaf, and those who contributed towards the 2023 showcase:

Selectors: Jo Kinross, Lianne Edwards, Ronnie Martin

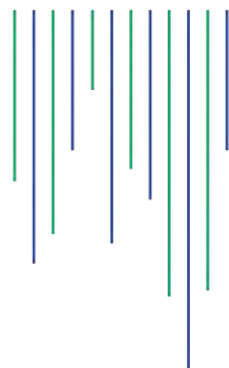
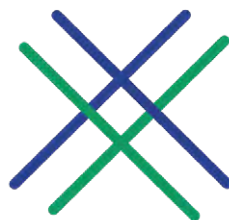
Judges: Kyla Mackenzie, Josephine Cachemaille and Ronnie Martin

ACN staff: Lloyd Harwood, Janja Heathfield and Heidi Lucas

Identity & catalogue design: Klaasz Breukel & Floor van Lierop (thisisthem.com)

Friends and volunteers who assisted with the set-up and running of the event, and Nelson City Council for their greatly appreciated support for the work of Arts Council Nelson

Our heartfelt appreciation goes out to the amazing artists from around the country whose creative effort and commitment enable us the privilege of presenting such a wonderful showcase of contemporary New Zealand fibre and textile art practice.



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