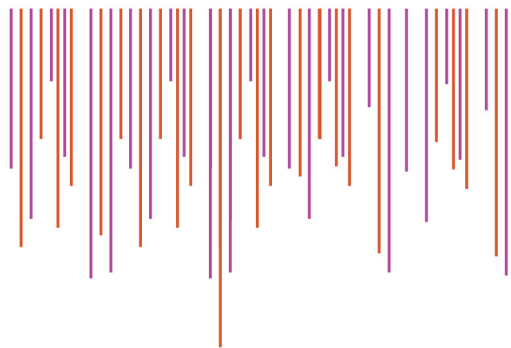


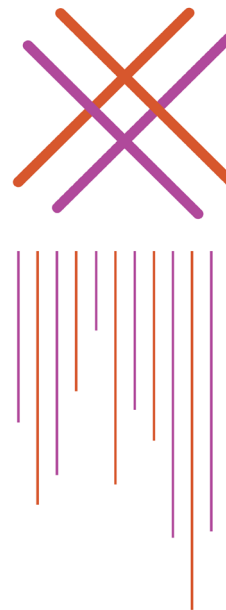
CHANGING THREADS

CONTEMPORARY
TEXTILE FIBRE
ART AWARDS



2022
 **REFINERY
ARTSPACE**





REFINERY
ARTSPACE

Changing Threads 2022

Arts Council Nelson is delighted to present our thirteenth Changing Threads Contemporary National Textile and Fibre Awards, which is now a well established part of Arts Council Nelson's annual art programme, and celebrates work from some of New Zealand's leading practitioners in this field.

Artists around the country have used these difficult times to explore a wide range of concepts and work with a huge variety of mediums. Entries presented for selection included natural fibres of wool, silk, cotton and plant matter to plastics, paper and more.

Some pieces have a powerful message of social issues, climate and world changes. Other work considers personal histories and memories, or has a whimsical interpretation of the artists' experience, with all entries showing a high standard of execution.

Due to Covid restrictions many people may only be able to enjoy the show online, however we are sure that the quality of the work will shine through.

We are indebted to our wonderful sponsors who have shown their support for our ongoing celebration of Contemporary Fibre and Textiles. We would also like to thank our guest judges Lynn Taylor and Gillian Saunders for their valued input.

Ronnie Martin
Creative Director

Cover image: detail from *Alexander The Great... The Hooligan Of British Fashion* (2021)
by Deb Shepherd

Donna Allfrey

Christchurch/Ōtautahi

I love to upcycle and find ways of reusing objects and materials in my work. Kai is an artwork made of the ends of foam matting. The texture and shapes of the foam inspired this piece. I experimented with the unusual material to create interesting shapes, ending in a fish/waka shape. Sculpture is my first love in the world of art.

title of work

Kai

media

foam

dimensions

4800 mm x 1100 mm

technique

shaping



detail of work

Eleftheria Apostolidis

Wellington/Te Whanganui-a-Tara

Χρυσοχέρα: Women who can put their hand to any craft or skill, turning it into gold. Necessity honed the hands of my grandmothers, their fearless attitudes set a benchmark for me. The pearl heart represents how our hands are of service to our love and hearts, which is not always easy or chosen.

Μάτι: The evil eye is a symbol worn to ward off any unwanted curses. In Greek culture, this superstition calls one to claim, “I’ll spit on you, so I don’t jinx you”. This idea came together during the first Covid lockdown, combining with face masks to create a layer of protection.



title of work
Χρυσοχέρα | Hrisohera | Golden Handed
media
antique assiut, resin, freshwater pearl
dimensions
260 mm x 100 mm x 70 mm
technique
hand sewing, carving, casting



title of work
Μάτι | Mati | Evil Eye
media
silk, threads, wire, beads, sequins, wire check purl
dimensions
220 mm x 120 mm each
technique
hand sewing, beading, embroidery

Janet Bathgate

Nelson/Whakatū

For the past two years we have experienced anxiety. It doesn't scream out at us, or dramatically overwhelm, but hovers about the background, creating everyday micro-decisions of detailed nuance that, prior to Covid, never existed – how close to this stranger do I pass when out walking; do I hug my friend who has just returned from a wedding in Queenstown... ..and the list continues. When asked, we say we are fine, and we are; but under the surface is a tension, and it has changed our lives. Time will pass; a new reality will emerge, as will a new virus. Life is an odd, mysterious and beautiful thing. The leaves are a *Dracophyllum* genus of the Ericaceae family.

title of work

Microphyllum anxietaceae

media

fabrics, paint, thread, dried leaves, pins

dimensions

approx. 2400 mm x 1800 mm

technique

hand painted, hand stitched and assembled



Helen Beaven

Wellington/ Te Whanganui-a-Tara

Creating the look of a Lino print with improvisational
pieced fabric and layers of stitch.

title of work

Improv Trio

media

cotton fabric, cotton thread

dimensions

960 mm x 1660 mm

technique

improvisational patchwork piecing and quilting

detail of work



Ngaio Blackwood

Napier/ Ahuriri

I'll follow you into the Dark – In this piece I explore concepts of parenting, perfection, and repetition. Using glow in the dark thread, I meditatively stitched the word Mummy onto linen fabric. Filling in the space around this word using various found white cotton, I obscured and responded to the word Mummy using improvised and planned patterns. Created in the evening, over many months, with thousands of white cross stitches this piece is a personal reflection on being a mother and a daughter..

You Can't Do that – In this piece I explore concepts of perfection, beauty, and climate change. Two embroidered bees flying on a paint-splattered sky. Thick paint is applied to the surface partly covering embroidered areas creating tension.

Chasing Shadows – In this piece I explore concepts of abstraction and climate change. A blue smear of thick paint is in opposition to the delicate embroidered red admiral butterfly. The butterfly seems to be disappearing in front of us.



title of work

You can't do that

media

paint and embroidery on cotton

dimensions

355 mm hoop

technique

embroidery

title of work

Chasing Shadows

media

paint and embroidery on cotton

dimensions

355 mm hoop

technique

embroidery



title of work

I'll Follow you into the Dark

media

glow in the dark and cotton thread on linen

dimensions

295 mm x 240 mm

technique

paint and embroidery on cotton

Lisa Call

Paraparaumu

My work explores journeys and adventure through simple figure-ground compositions. The circle bringing to mind wheels used in human travel. The complexities of these ideas are exposed by the inclusion of mark making and pattern using both stitch and paint to create depth and movement. The dense quilting creates an enticing texture across the surface of the work.

The final composition is then stitched on to canvas and stretched and mounted on stretcher bars. In the end nearly flattening the textile, mimicking our need to control our actions and experiences.



title of work

Destination 3

media

fabric, dye, thread, batting, textile paint on canvas

dimensions

250 mm x 250 mm

technique

hand-dyed fabric, free-hand cut composition, pieced (patchwork), painted and stamped, quilted and stitched to canvas on a home sewing machine



title of work

Long Way Home

media

fabric, dye, thread, batting, textile paint on canvas

dimensions

970 mm x 970 mm

technique

hand-dyed fabric, free-hand cut composition, pieced (patchwork), painted and stamped, quilted and stitched to canvas on a home sewing machine



title of work

Path to Nowhere

media

fabric, dye, thread, batting, textile paint on canvas

dimensions

970 mm x 970 mm

technique

hand-dyed fabric, free-hand cut composition, pieced (patchwork), painted and stamped, quilted and stitched to canvas on a home sewing machine

Claire Ellery

Wellington/Te Whanganui-a-Tara

My practice addresses issues that lie at the core of who we are and engages with objects of everyday life using materials that are generally ignored and forgotten. Strata is a contemporary take on traditional tapestry making and its historical importance. Through this labour intensive process, I question mass production in contemporary society by suggesting a potential second life of the discarded object.

title of work

Strata

media

wooden coffee stirrers, NZ wool

dimensions

1130 mm x 1700 mm

technique

tapestry weaving

detail of work



Leslie Falls

Hastings/Heretaunga

Scraps of fabric, saved bits of thread, horsehair and found objects all bound together creating little gestures of character and strength.

Rarely idle, always fiddling
Ever productive
Never wasteful
Forever strong



title of work

Talismans for Country Women

media

cotton and wool fabrics, thread, horsehair, porcelain

dimensions

20 mm - 100 mm

technique

binding and sewing



Trisha Findlay

Masterton/ Whakaoriori

My creative practice comes from experiencing and paying attention to my surroundings. Sifting the Silence aims to evoke an initial sense of silence and stillness, followed by a sense of wonder as sounds, movement and time become part of the understanding of this work. A self-funded Residency in Collingwood was the inspiration for “Sifting the Silence”. I was there for a total of six weeks and walked on the beach most days. On the wave - rippled sand at low tide and beside the breaking waves at high tide a beach seems a quiet place, but it teems with life and movement. Birds feed and call on the tide line and the beach’s contours shift from tide to tide as the tide ebbs and flows. It is a place of visible and non-visible processes that evokes a sense of movement and the passing of time.

title of work

Sifting the Silence

media

textile, acrylic paint

dimensions

450 mm x 1110 mm

technique

stitching, ripping, cutting



Bruno Harding

Auckland/ Tāmaki Makaurau

Bruno Harding is a multi-disciplinary artist who works with repurposed textiles. He focuses on the physicality of fabric, illuminating our visceral response to the familiar, while creating a spatial transformation into delicately constructed abstract forms that evoke both tension and constraint. In this piece, he has reworked a wool blanket into a floating form delicately suspended in space. The repetitively drawn threads connect the two planes and create rhythms of shifting, shimmering volumes of light and shade. The clean abstract forms draw against the soft emotional familiarity of the wool. I use sustainable yarn and reuse and repurpose materials already in rotation; materials that have already lived many lives, creating new from old.”

title of work

Social Fabric

media

wool and possum yarn

dimensions

950 mm x 760 mm x 1280 mm

technique

hand sewing



Lee Harper

Christchurch/ Ōtautahi

Peaks and Tarns have been reimagined in this used cloth, making way for an opportunity to see a landscape of two homes. The sharp snow-covered peaks of the Southern Alps in Aotearoa and the rusty basalt peaks of the Highlands of Lutruwita. In the familial place, Ben Lomond is a space of elevation, peace, and reflection, one that looks down upon the tops of the parental timber giants who caress and protect the fragile under-story and watercourses. Being 'there' and now, being 'here' is a saturating collision brought about by unconventional feelings of remoteness and contemporary forms of distance. The work takes on the appearance of a thick tapestry, overlaid with stitches, visions of geographic plains with nuances of topography. The viewer is invited to come close, to look deeper than the surface, and feel an immersion within the intricacies of landscape that are prominent in language, colour, and form.

title of work

Peaks and Tarns

media

upcycled cotton skirt

dimensions

1330 mm x 1530 mm

technique

stitch, layering and embroidery

detail of work



Lane Hawkins

Nelson/Whakatū

The power of the collective

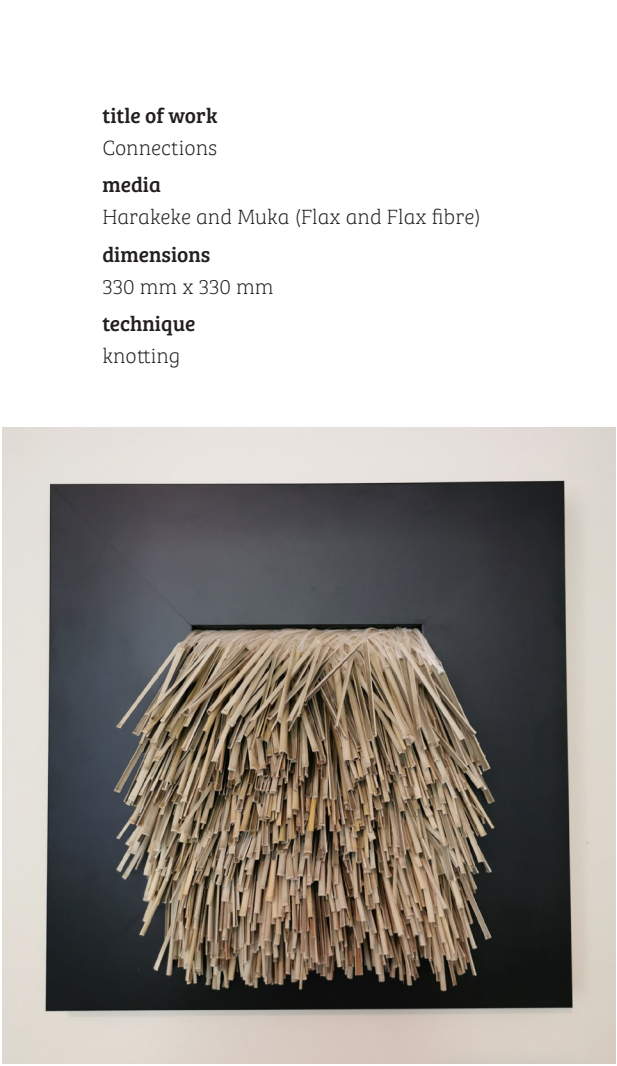
Midnight Cascade: With innovation and technology in space, we are beginning to see new and radical changes to our night sky. “Midnight Cascade” is a reminder to stop and take in the marvels of our night sky. A view that is ancient and revered and should never change.

Connections: In a world of approximately 8 billion people, we are all different and diverse. We come from many cultures, traditions and places but we are all united by one thing, the one thing we need to ensure our future. Our Earth. It is only through working collectively, strengthening and growing community, that we will thrive.

Case A: “Case A” has been a term we’ve heard more often than we want over the last couple of years. With it comes uncertainty and concern. Concern for ourselves, our family, our community and our loved ones in a global pandemic. In this work, I explore this first case, together with its uncertainty and expansion, complete with twists, turns and togetherness. This coming together helps us to collectively find a new and better way



title of work
Midnight Cascade
media
dyed Kiekie (Freycinetia banksii) fibre
dimensions
1000 mm x 400 mm
technique
dying and weaving



title of work
Connections
media
Harakeke and Muka (Flax and Flax fibre)
dimensions
330 mm x 330 mm
technique
knotting



title of work
Case A
media
cotton, bamboo and lacquer
dimensions
600 mm x 600 mm x 350 mm approx
technique
binding and steam bending

Sue Heydon

Nelson/Whakatū

This work is a response to an encounter with the remains of a *Berardius arnuxii* or Arnoux’s Beaked Whale, while cycling around the Waimea Estuary during the Covid 19 Lockdown of 2020. Enquiries to the Department of Conservation indicated that this deep diving and little-known creature, which resembled an exceptionally large dolphin, was an adult male of about seven metres in length. Further research indicated that the Arnoux’s Beaked Whale was extremely sensitive to underwater noise. Later sightings noted further disintegration; small fish feeding from insects flying around the body, and later bigger fish feeding on the smallest. Eventually nothing of the whale remained. The woven form is intended as a materialisation of the whale’s spirit. The five discs record details of the whale’s vertebrae which were gathered with permission. I propose to return these.

title of work (l)
The Absolute Impossibility of putting an Arnoux Whale back together

media
Clematis vitalba, sea stained canvas ‘bandaging’

dimensions
2000 mm x 400 mm

technique
hand weaving (twining) and wrapping



title of work (r)
The Absolute Impossibility of putting an Arnoux Whale back together II

media
paper, glue and tea stain

dimensions
140 mm x 120mm - 160 mm x 170 mm

technique
embossing, debossing and dyeing



Wendy Lawson

Auckland/ Tāmaki Makaurau

My practice sits within an embodied phenomenological framework. Materially-led investigations with everyday materials, objects and other natural phenomena, from my domestic built environment, record my body's experiences of liveability. Working with the innate qualities of disused towels down to their constituent parts, I co-opt household substrates and objects where I aim to make works that touch on the animacy and interrelatedness of homely material bodies (human and nonhuman). Open-ended interplay in my studio brings domestic materials into face-to-face contact imprinting upon one another; where the traces are documented through transfer and materiality informs the outcome. Cognisant of the natural force of gravity that pulls bodies down, my work Faithful Pillow can be placed on the ground (as pictured), leaning against a wall or on a raised platform.

title of work

Faithful Pillow

media

repurposed towels, rust, cornstarch

dimensions

440 mm x 660 mm x 100 mm

technique

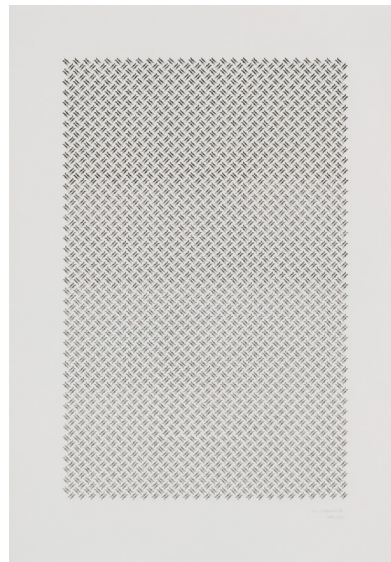
unmaking, rusting, casting



Alison Leauanae

Lower Hutt/Te Awa Kairangi ki Tai

A self-taught artist of Samoan and NZ Pakeha (Scottish and English) descent, her practice references the heritage of a family of artists and artisans, skills passed on by those who nurtured her creativity. The artist seeks to challenge the traditional view of needlework as ‘craft’ and cultural motif as merely ‘pattern’, by drawing the viewer to consider the intricacies of the works, evoking questions of meaning and place. This includes the use of non-traditional materials and methods to provide a contemporary representation of traditional cultural concepts in a modern context. This is achieved using modern thread hand-stitched into paper. The piece entitled ‘Saili i le poto’ (translated as ‘seeking wisdom’) uses Samoan motif to create intricate patterns depicting the contribution of those who have gone before, the holders of wisdom, and their source of wisdom...mai le Atua (from God).

**title of work**

‘Saili i le poto’ - seeking wisdom

media

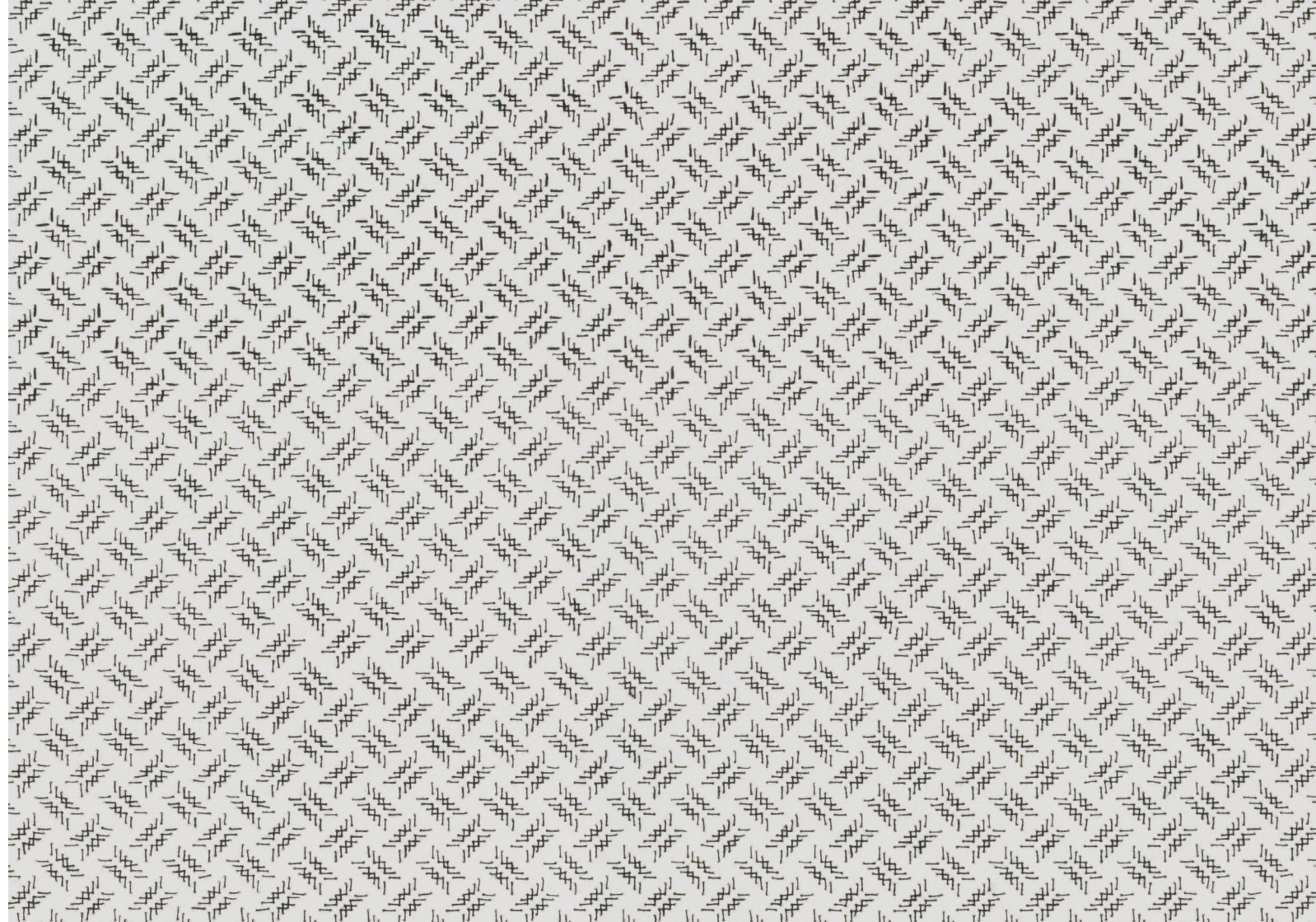
cotton thread on paper

dimensions

760 mm x 1050 mm

technique

handstitched embroidery on paper



Marion Manson

Hamilton/Kirikiroa

Have you ever held something in your hand, so precious, that it changed the way you make choices and live your life? In this time of manic media overload, it took a vintage wrapping cloth to slow me down and made me reflect on my choices and mindless media consumption.

Japanese Furoshiki is a custom imbued with thoughtfulness and here was something that willed me to choose between mindless scrolling and mindful stitching. My perfectly imperfect stitches and shapes testify to time well spent on that which really matters.

title of work

ANTIDOTE

media

vintage Indigo Japanese Furoshiki, cotton thread

dimensions

1100 mm x 1000 mm

technique

slow stitching with cotton thread



Michelle Mayn

Auckland/ Tāmaki Makaurau

I'm interested in exploring materiality and physicality to create forms from materials found within everyday life with the intention of manifesting the life force of material. This work incorporates carefully prepared and selected Kuruwaka (seed capsule of the Harakeke plant). Separated by splitting the flower stalk, each pod has been chosen for its size, hue and form. The dried, prepared pods are then finger-woven into a hessian base using a traditional Māori twining technique, or whatu. The simple single-pair weft-twining firmly secures each pod into the weave.

Cotton has been used for the aho (weft, or horizontal threads) and hessian for the whenu (warp, or vertical threads). Incorporating commonplace materials that evoke the everyday, such as the intersecting curved oak panel, the material elicits a sense of the past, place and memory.

title of work

Kuruwaka and Oak

media

Kuruwaka (Harakeke; NZ Flax seed capsules), oak barrel board, hemp and cotton

dimensions

430 mm x 500 mm x 120 mm

technique

finger weaving, single-pair weft-twining



Victoria McIntosh

Dunedin/Ōtepoti

“The First Slice Won’t Hurt at All” takes inspiration from the illustrations of elaborate desserts found in Mrs Beaton’s guide to Cookery and Household Management (1861). Swapping sugar and spice for repurposed domestic wear and undergarments, this piece forms part of an ongoing exploration into the social expectations and ideals around body image and autonomy.

title of work

The First Slice Won't Hurt At All

media

second hand spanx, upholstery braid, found silverware, plastic shapes, enamel paint

dimensions

280 mm x 200 mm x 200 mm

technique

stitch, spray paint



Adele McNutt

Auckland/ Tāmaki Makaurau

title of work (l)

Urban Whimsy - Grafton Bridge

media

recycled and new fabric

dimensions

780 mm x 1020 mm

technique

applique

title of work (r)

Urban Whimsy - Zest With Balloons

media

recycled and new fabric

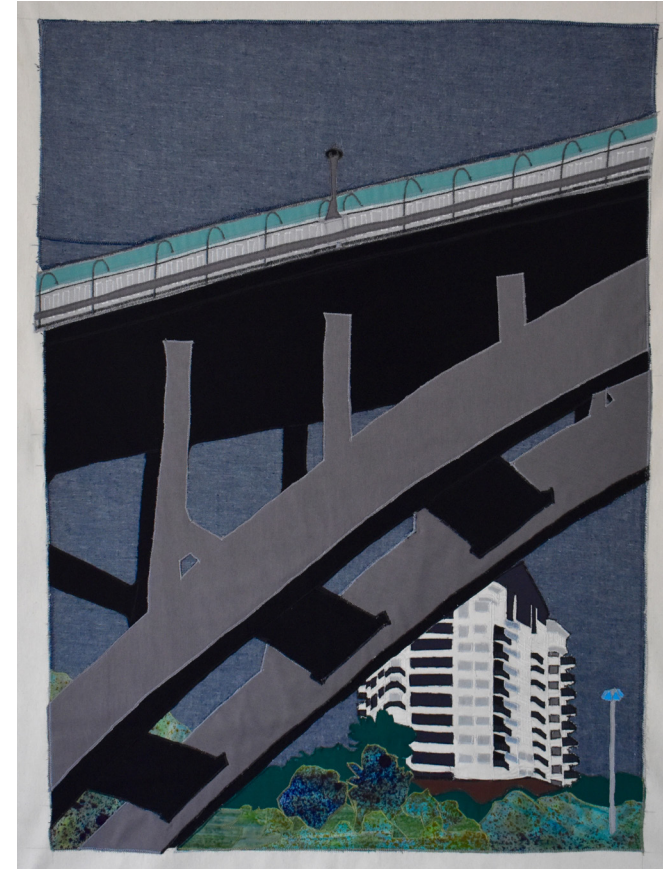
dimensions

680 mm x 1020 mm

technique

applique

These two works are part of a series of Applique representations of Urban Auckland. The works are made with found and recycled materials, on bases of new calico. The work is created taking inspiration from chance photographs taken while walking around Central Auckland. The bag of balloons hanging out of the Zest Apartment building really happened. Pure whimsy. Grafton Bridge is a long-held obsession, the light blue motorway bringing unexpected colour into a cityscape.



Alysn Midgelow-Marsden

Auckland/ Tāmaki Makaurau

Alysn Midgelow-Marsden is based in the Auckland region and is from a northern European heritage. She is a maker of inspiring and visually compelling forms comprising three-dimensional lines, structures and patterns.

The works show both physical and psychological articulations, connections, movements and are married with her daily contact to the coastal environment.

Alysn creates wall based and free-standing forms of complex yet lyrical fluidities which invite you to explore intimate, often visceral, interactions to your own experience.

title of work

it makes no sense to aim for sanity

media

wood, plastic, fabric, wire, paint, concrete

dimensions

250 mm x 250 mm x 450 mm

technique

wrapping, crochet, painting, oxidising, basketry



Birgit Moffatt

Ōtaki

Lost Beyond Recall is a result of a process to heal from being exposed to emotional manipulation and toxicity within wider whānau relationships and the realisation that restoring mental and spiritual health is not possible without leaving people behind. Harakeke is strongly linked to family/whānau in Te Ao Māori and in this work it is exquisitely constructed to illustrate both the fragility and the strength of those family connections. The cast shadows on the wall enhance the work with wairua.

title of work

Lost Beyond Recall

media

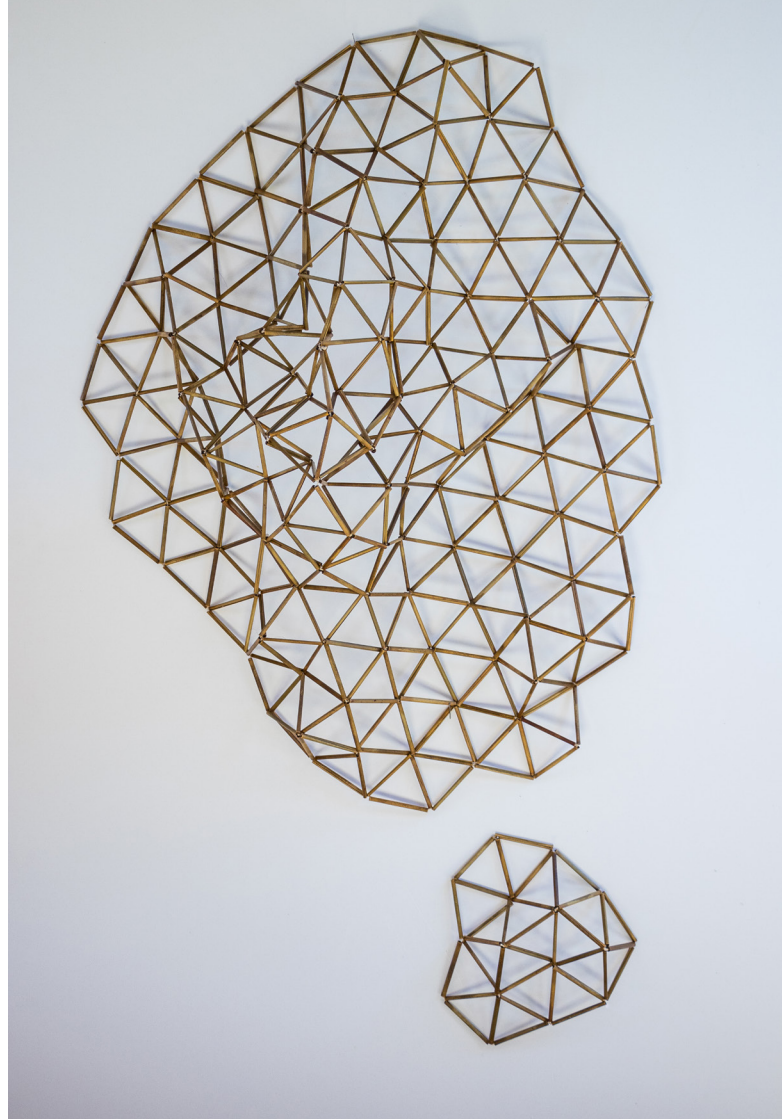
harakeke, cotton string

dimensions

1100 mm x 600 mm x 200 mm

technique

naturally dyed harakeke seed pods, strung into 3D form



Kari Morseth
Dunedin/ Ōtepoti



‘Āwhiowhio - Black Trinity’ responds to spiritual colonisation, where indigenous knowledge is razed but rises again. The Muka echoes the clerical collar and white of the Parson bird (Tui).

‘Black Plague, ocean view’ reacts to filling our oceans with plastic which we and our marine life now literally consume.

title of work
Āwhiowhio - Black Trinity
media
Harakeke, Muka
dimensions
1020 mm x 530 mm x 150 mm
technique
raranga

title of work
Black Plague, ocean view
media
Harakeke, plastic
dimensions
450 mm x 300 mm x 30 mm approx
technique
raranga whakairo



Jess Moughan

Ngāruawāhia

This work speaks to the periods of isolation from the touch of our loved ones that we have all experienced as a result of the worldwide pandemic. The viewer is invited to raise their hand to the hand-print and feel the warmth radiating back toward them, “If you close your eyes / Maybe you can pretend it’s me”. The use of Mugwort surrounding the hand-print is in reference to its traditional folk use as a divinatory herb. Perhaps in closing our eyes we might also have the chance to see into a future where this is all but a memory. My practice seeks to examine connections between the somatic experience of traditional craft, in conjunction with the utilisation of organic material, as modalities of healing.

title of work

If you close your eyes / Maybe you can pretend it’s me

media

mohair, Mugwort dyed silk, stained pine frame

dimensions

290 mm x 290 mm x 25 mm

technique

weaving, needle-felting, plant dyeing



Lisa Passmore

Waihi

This piece is entitled “Blood of My Ancestors” because when you look inside you see the bottom is the colour of old blood. The main pattern in black, has been dyed in such a way that it will, over time and light, fade to brown. It relates to my grandfather, my mother’s father, being born Sydney Brown. His mother then re-married to a Mr L. Black, whereupon my 10-year-old grandfather was adopted and his name formally went from Brown to Black. This is the name passed on to his children, and theirs, and on his marriage certificate states his father as L. Black. In response to this break in a name, and consequent break in Whakapapa, I have created this vessel. You have to look inside to see the blood, the link, the DNA; and the outer simple but striking pattern. Woven in black, it represents the visible, heard, recognition of whakapapa: The Name. This piece is designed to fade from Black back to Brown.

title of work

Blood of My Ancestors

media

Harakeke/NZ Flax, dye

dimensions

220 mm x 220 mm x 150 mm

technique

twining, whatu, taaniko, binding



Colleen Plank

Nelson/Whakatū

A voyage of aligning current vulnerabilities. My process of interpreting emotions into art textiles combines mindfulness, intuition and exploring how fibres respond. I am forever intrigued by the intrinsic properties of wool and its transformational qualities, enabling it to hold a memory of shape. By coaxing the wool fibres to soak up colour, layering, then fusing together by applying the wet felting technique, and further manipulations, the work eventually becomes united in its appearance, revealing an outer camouflage like skin, enhanced further by slithers of internal light

title of work

CAST - EMERGE - SELF

media

100% NZ Wool

dimensions

800 mm x 600 mm x 60 mm

technique

hand dye - wet felt - Shibori - sculpted



detail of work

Sarah Pumphrey

Nelson/Whakatū

The Colonial influence is ever present. For some it goes unnoticed, for others it is present in every moment. Colonial influence is pervasive. When does one narrative become history and another myth? Colonial influence over Indigenous belief. Stories intertwined. Tenuous threads that tie Them together.

“Contradictory narratives, which become involved in one another like threads of a tapestry, too intertwined to summarise adequately, and endless”
(Bidermann and Scharfstein)

title of work

Tane and The Cross

media

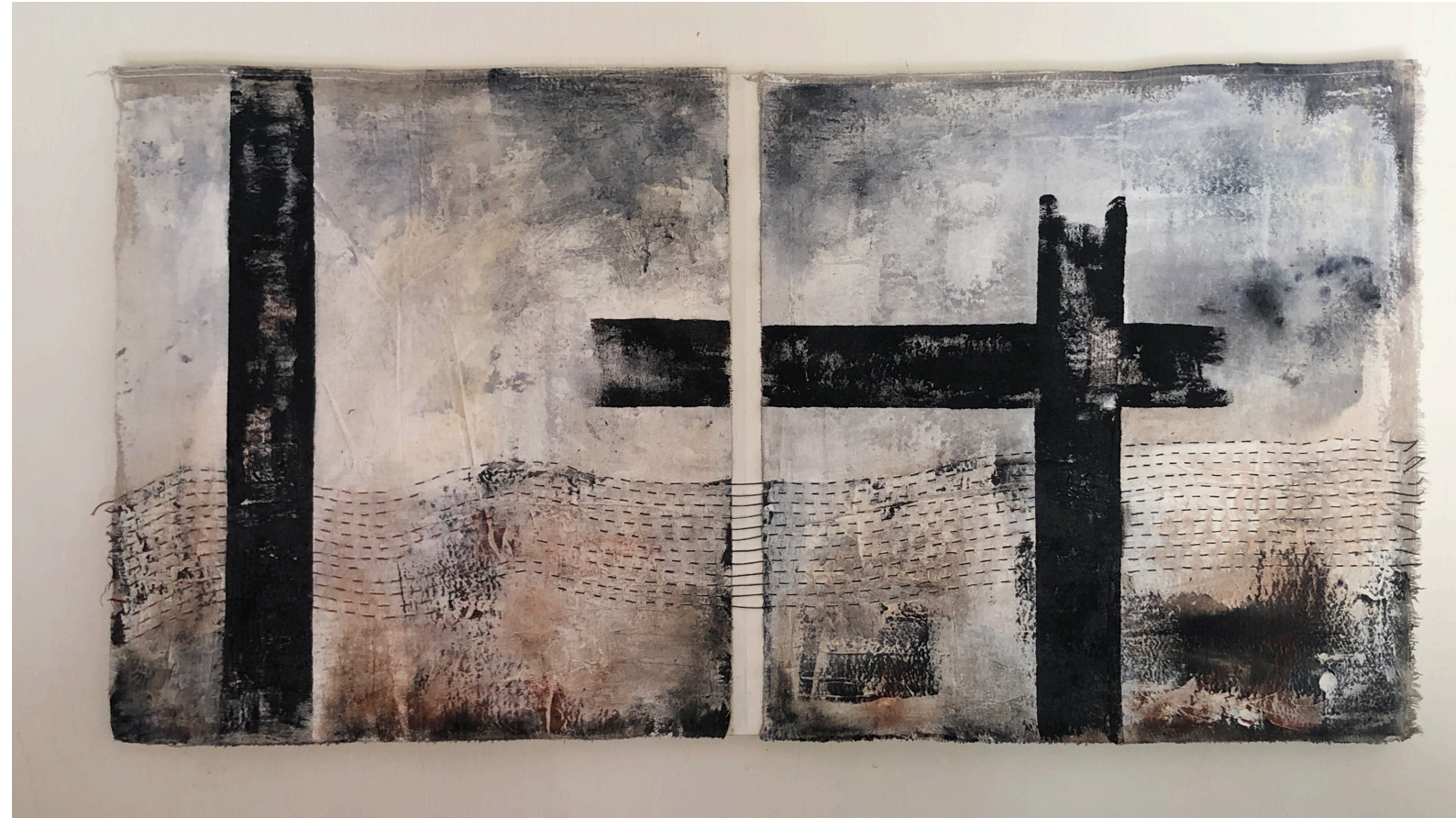
mixed media - cotton canvas on a plywood base,
acrylic and watercolour paint, cotton thread

dimensions

1170 mm x 620 mm

technique

paint and stitch



Claudia Recorean

Westport/Kawatiri

This work consists of a woven flax structure that holds and frames a large amount of blue hot glued plastic pendants. This structure is hung as a large, accessible oval shape. The installation combines the ancient craft of flax weaving with the idea of mass produced cheap plastic products (made from 100% recycled bottles) showing shapes of a wide variety of life forms. As water was found on Mars and other planets, this work connects to questions around this news: If there are other life forms on other planets, what shape would these life forms have? What will happen next? Is humanity going to invade newfound planets and pollute them like planet earth?

title of work

Water on Mars

media

Flax, plastic, hot glue

dimensions

2000 mm x 1800 mm x 1200 mm

technique

flax “weaving” with plastic pendants



Sally Reynolds

Nelson/Whakatū

I stitched this never-ending circle of life, full of loops and turns, in direct response to having just discovered that my great grandmother had spent the last 26 years of her life as a patient of Seacliff Mental Hospital. My dad and his siblings (and possibly their father who was 13 years old when his mother was committed) were told that she had died in 1917. With no family photos, no mementos, no gravestone, “In Memoriam” is my attempt to piece together the facts of her life. As I stitched I wondered what her life must have been like and the circumstances which lead to her committal; widowhood, losing a son in World War 1, and a large family including a toddler to care for. I reflected on how the treatment and stigma of mental illness has changed over the years, but that it is still often hidden.

title of work

In Memoriam

media

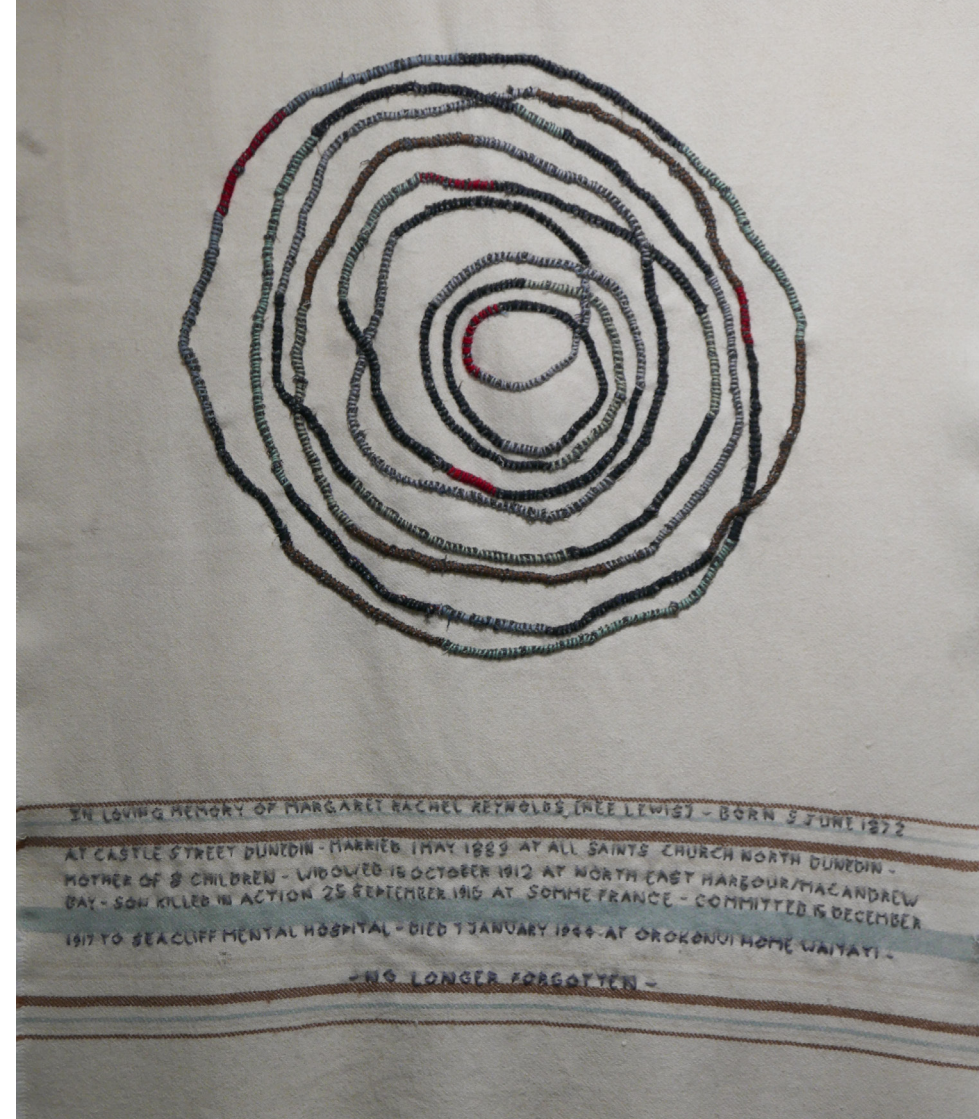
wool blanket & wool tapestry

dimensions

880 mm x 1200 mm

technique

hand stitched



Leanne Rogerson
Auckland/ Tāmaki Makaurau

As the years progress my work has evolved, restoring worth to items that have been discarded after performing worthwhile tasks. This undoubtedly is a metaphor for moving into this particular phase of my life, my own Eat, Pray, Love story without the international travel. The brushes are the vehicle for the story, they are the unseen building blocks of the very tangible home we live in, discarded because they've outlived their usefulness. They are responsible for what grows and flows within the painted walls.

title of work
Podcast
media
assemblage
dimensions
540 mm x 170 mm x 100 mm
technique
machine and hand stitching,
and altered objects



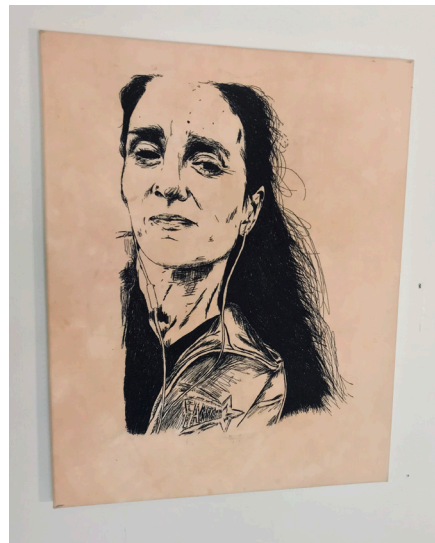
title of work
(G)0% (B)0%
media
assemblage
dimensions
450 mm x 60 mm x 20 mm
technique
hand stitching



Angela Rowe

Whangārei

This stitch work is part of a project begun during lockdown 2020. I was using selfies to see myself, and to be seen with my significant connections. The selfies may mark a pause such as a birthday or they may represent a period of loss or grief. Some capture a time I felt vulnerable, distressed or particularly distant. I see the images as a connecting device in my relationships with others, but also vital in understanding myself. Countering ideas commonly associated with selfies as being superficial and momentary, the process of drawing and embroidering slows the process and creates a permanent object from a fleeting digital image. I liken the embroideries to drawings, or pages of a journal which form a series of self-portraits.



title of work

Fantasy Cheerleader

media

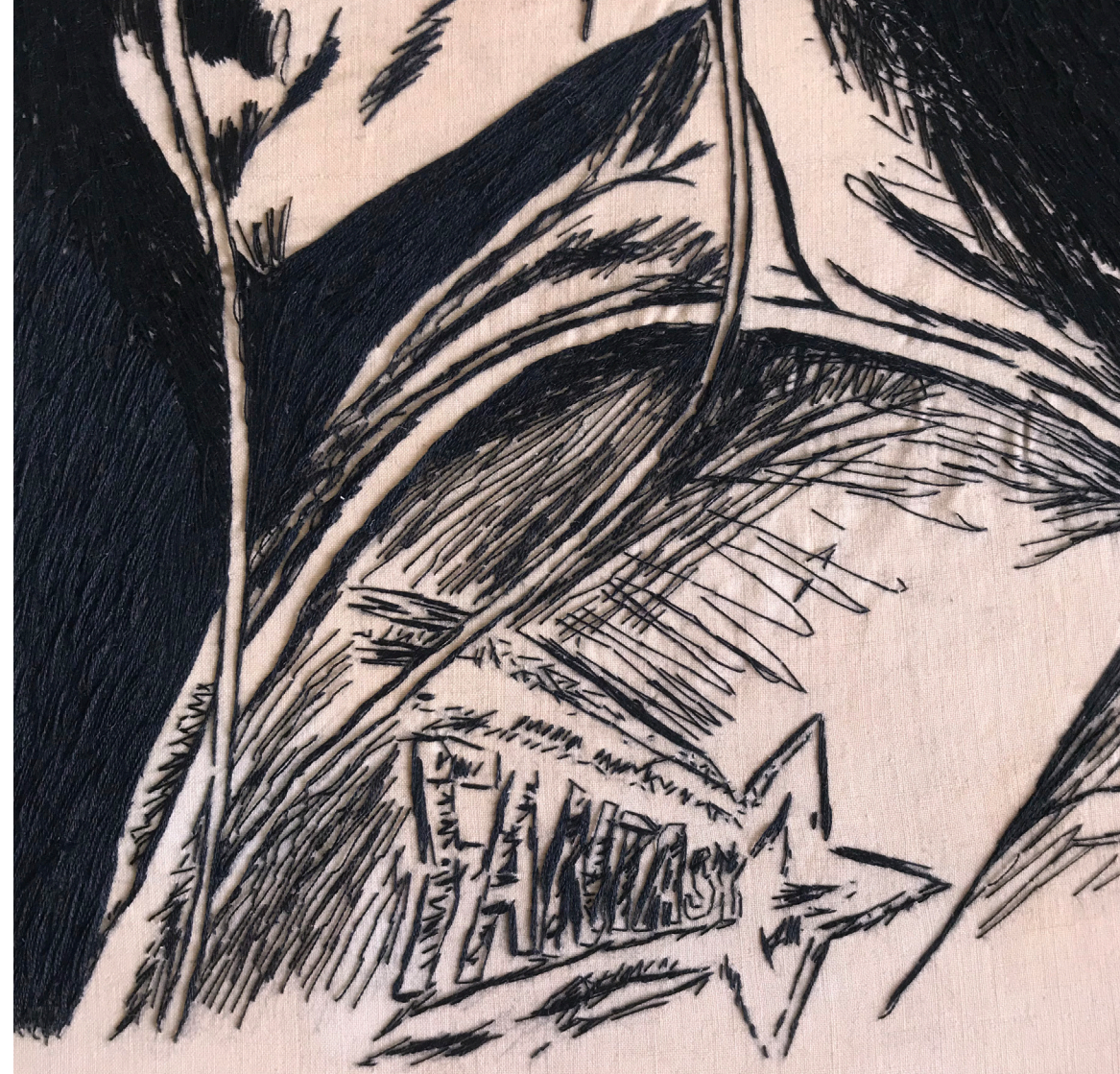
found textile dyed with avocado skins and seeds, pencil, embroidery thread

dimensions

610 mm x 760 mm

technique

natural dyed textile, hand embroidery



detail of work

Catharine Salmon

Nelson/Whakatū

Making this work involved the selecting, preparing, and arraying of taonga. These ribbons are from bouquets that were sent as an expression of love and support after the terrorist attack on the Christchurch masjidain on 15 March 2019. They are placed here in a configuration that links to the thousands of tribute flowers layered alongside Christchurch's Botanic Gardens and close to the Annur Mosque. While working with these ribbons, which is always an intimate, deliberative act, I thought deeply about the words assalaam alaikum - may peace be upon you. This Islamic greeting has deep resonance as a declaration of peace, a prayer, and a blessing. Alluding to Ishihara perception tests yet reaching beyond them, the word peace is embedded in the work. It seems that every day, and right now, we need a revitalised vision; we all need the blessing of peace.

title of work

It is only with the heart one can see

media

15 March tribute bouquet ribbons

dimensions

150 mm x 600 mm x 2500 mm

technique

drawing with colour; assorted readymades



3 details of work

Norma Slabbert

Hamilton/Kirikiroa

Will home ever be the same again? Since the office moved in, home has become more than a private shelter. Home is now a makeshift workspace, a school, a playground, social hub, media centre, and everything in between. Even the bedroom has become a zoom-ready space to shine online. The blurring lines between work and personal life put our most intimate spaces and safety blankets on display. Will this new concept of home rewire our understanding of privacy and exposure?

title of work

Exposed

media

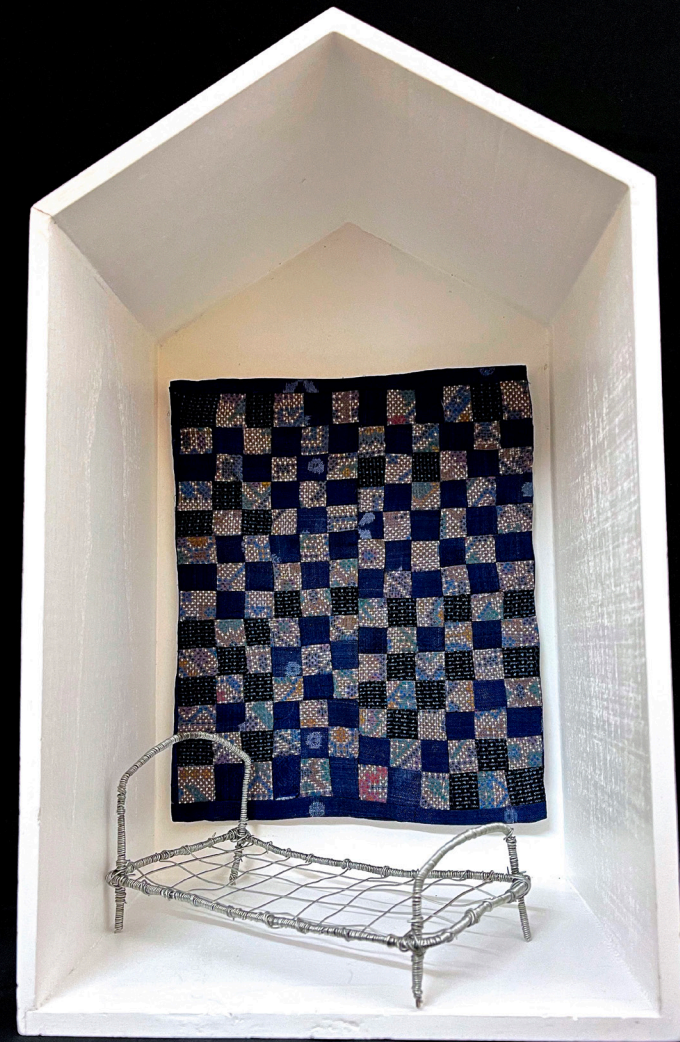
textile, thread, wire, wood

dimensions

350 mm x 220 mm x 160 mm

technique

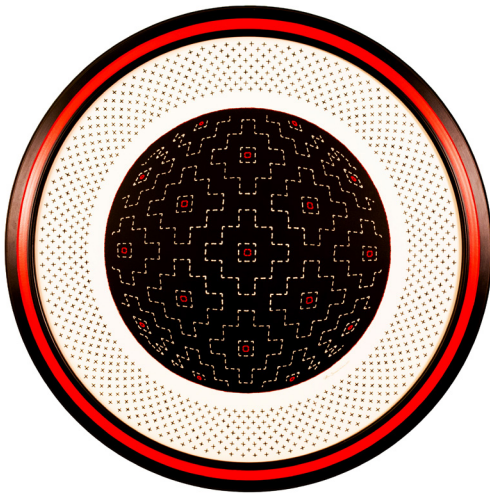
machine pieced and stitched, wire wrapping



Rose Sorren-Norness

Nelson/Whakatū

My current works are an evolution of my love of the Kimono form and the ancient art of Sashiko, the Japanese technique of exaggerated mending. Stitching these multiple interests together with geometric design has resulted in captivating pieces of three-dimensional art. Sashiko Elegant Armour is a hand shaped wooden Kimono sculpture resulting from the melding of my love of the Kimono form, Sashiko and geometric design. Celestial Shield Red combines Sashiko and geometric design. Woven Metallica Shield combines Sashiko and geometric design in a 3-dimensional basket motif. It is hand painted with metallic paint, features thousands of hand-drilled holes and is hand stitched with cotton thread.



title of work

Celestial Shield Red

media

painted wood, acrylic paint, cotton and linen thread

dimensions

1020 mm diameter

technique

Hand painted wood with 4,000+ hand drilled holes and stitched using cotton and Linen thread.



title of work

Woven Metallica - Sashiko Shield

media

painted wood, acrylic paint and cotton thread

dimensions

1020 mm diameter

technique

Hand painted wood with 4,000+ hand drilled holes and stitched using cotton thread.

title of work

Sashiko Elegant Armour

media

painted wood, acrylic paint, cotton and linen thread

dimensions

1200 mm x 1870 mm x 36 mm

technique

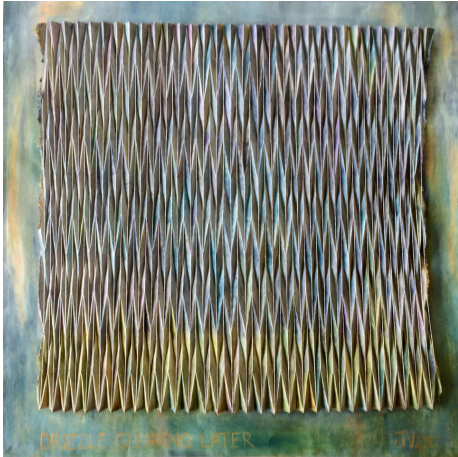
Hand sculpted laminated wood which is hand drilled with 8,000+ holes, painted, 20,000+ stitches using Linen thread.



Jeanette Verster

New Plymouth/Ngāmotu

Hollow Words: A literal interpretation of words and phrases that are widely used, often by politicians. “Thoughts and prayers” are often offered by politicians after tragic events in which case the words are usually meaningless and just an obligatory public declaration of pseudo-care. The other phrases are often spoken with good intent, but they seldom translate into action. DRIZZLE, CLEARING LATER: In NZ we are often preoccupied with weather. In our location drizzle is very common, particularly in winter. When it clears, the light changes and with that one’s mood lifts too. When walking past this work the viewer will notice light and colours changing the landscape.



title of work

DRIZZLE, CLEARING LATER

media

a single sheet of hand pleated linen bonded to paper

dimensions

1080 mm x 1080 mm

technique

painted (acrylics) and stitched with cotton floss

title of work

Hollow Words

media

papier mache, cotton thread, ink, wax

dimensions

500 mm x 500 mm x 150 mm each

technique

A group of 5 paper mache, machine stitched and waxed vessels



Christine Wingels

Collingwood/Mohua

Our life was well structured, everything had its place and time.

This was part of who we were, our identity.

We have to redefine ourselves, find ways of dealing with an unknown future, going through disorientation and chaos to find clarity again.

title of work

Lost Identity

media

shower curtain, industrial felt

dimensions

1800 mm x 1000 mm

technique

cutting and stitching



Acknowledgements

Arts Council Nelson wish to acknowledge and thank our wonderful sponsors listed overleaf, and those who contributed towards the 2022 showcase:

Selectors: Jo Kinross, Ronnie Martin, Lloyd Harwood

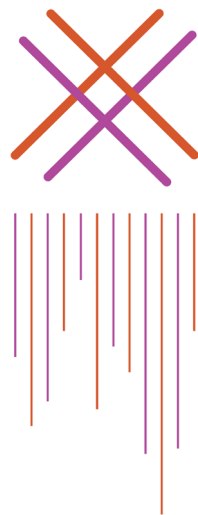
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Our heartfelt appreciation goes out to the amazing artists from around the country whose creative effort and commitment enable us the privilege of presenting such a wonderful showcase of contemporary New Zealand fibre and textile art practice.



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