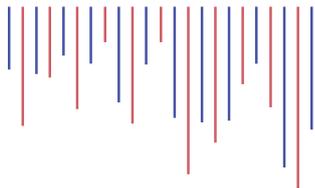
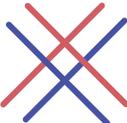


# CHANGING THREADS

CONTEMPORARY  
TEXTILE FIBRE  
ART AWARDS

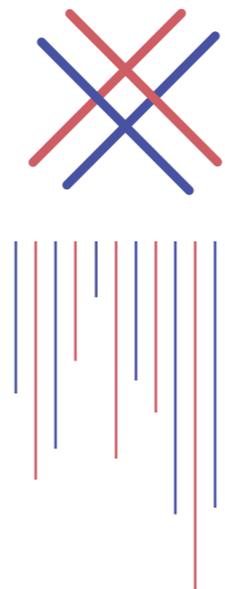


  
2021



REFINERY  
ARTSPACE

Cover image: detail from Deborah Walsh's  
*Good Boys: Green, Blue, Red (2017)*



REFINERY  
**ARTSPACE**

### **Changing Threads 2021**

For thousands of years textiles have been part of the lives of people across the globe. The craft of designing or creating textiles involved the skills and creativity of weaving, knitting, felting or knotting fibres which could then be embellished by the maker. From the early uses for shelter, warmth, and household needs, textiles also had decorative purposes and have held an important place in many cultures around the world.

Since the late 1950's Textile and Fibre artists have been developing new forms, and stretching the use of traditional techniques. Their work in this area has become more conceptual and involves different materials which are both natural and synthetic. Contemporary Fibre and Textile artists explore a variety of possibilities, pushing pre-conceived ideas of the limits of this medium as they employ them for personal expression.

World events of the past year have allowed more time for reflection, experimentation and individual contemplation. Artists in the show have used this time to produce work of an exceptional standard which utilise fibres as their medium for expression.

We are grateful to our entrants for their continued enthusiasm for the show, and to the sponsors who support our ongoing vision.

Ronnie Martin  
*Creative Director*

Ailie Snow  
Auckland

**title of work**

Contained

**media**

cloth paper stitch

**dimensions**

variable, approx. wall space 800 x 500mm

**technique**

hand stitch

---

Contained. That was the year that was ...  
keeping distanced, staying connected. Kia Kaha



# Alysn Midgelow-Marsden

## *Matakana*



**title of work #1**

Becoming

**media**

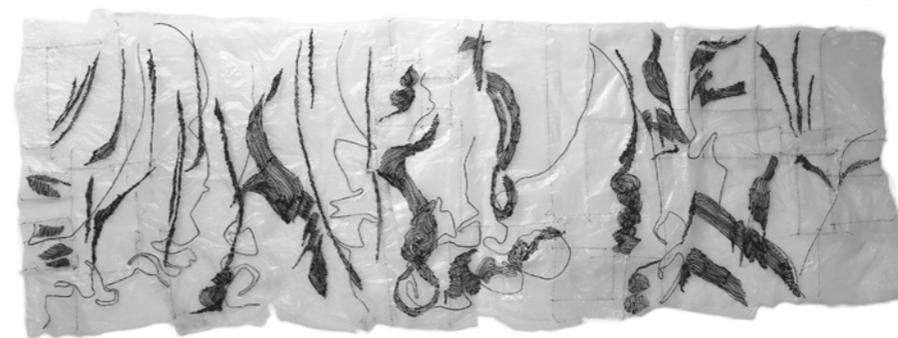
film, textile

**technique**

film, stainless steel fabric, stitch

---

At once personal and universal; disconcerting and fascinating Alysn's works stretch traditional definitions and dissolve boundaries between sculpture, installation, textile, video and wall based works to create new topographies. Alysn engages with the space between our conscious and unconscious mind, between knowledge and emotion through dramatic, contemplative artworks. Her long association with marine ecosystems and the environment have informed these works which look at our transition through life and the marks we leave.



**title of work #2**

Gently awful stirrings

**media**

plastic, thread, aluminium wire

**dimensions**

900 x 2250mm

**technique**

machine and hand stitch, hammered wire, manipulated scrap plastics



**title of work #3**

Not singing, but drowning

**media**

plastic, thread

**dimensions**

600 x 600 x 1500m approx.

**technique**

machine stitch and manipulated waste plastic

# Amy Couling

## Christchurch

Amy Couling is a New Zealand-Japanese visual artist from Ōtautahi Christchurch. She grew up as a bilingual, ‘bicultural kid’ of Japan and New Zealand and she draws daily inspiration from her heritage. Couling strives to intertwine Western and Eastern themes into her work to promote diversity and mutual understanding between people of different cultures. The *San Sedai (Three Generations)* series was based on the societal expectations of women in Japan. Couling explored this theme by comparing the lives of three different generations of Japanese women in her family. Her grandmother’s pre-war generation, mother’s post-war generation and her own millennial generation. Couling always had a passion for the kimono, Japan’s national garment, and she used the yukata (light summer kimono) to create a visual timeline of the gender roles and societal expectations of women in Japan. By doing this she could compare the similarities and differences of their everyday lives spanning across three generations.



### title of work #2

Shōwa Memoir (Post-war)

### media

silk screenprint on Shibori dyed cotton broadcloth

### dimensions

1500mm x 1500mm

### technique

silk screenprint

### title of work #1

Shōwa Memoir (Pre-war)

### media

silk screenprint on cotton broadcloth

### dimensions

1500mm x 1500mm

### technique

silk screenprint



### title of work #3

Heiseikko

### media

silk screenprint on cotton broadcloth

### dimensions

1500mm x 1500mm

### technique

silk screenprint



Photos: Timothy Lomax and Bridie McKenna

Angela Rowe  
Whangarei

---

*Exercise 45* consists of three pages from my maternal nana's shorthand notebooks, she began night classes when she was 15 and took a job at Farmers Trading Co. on Hobson Street, Auckland, shortly after. These notebooks and the embroideries record a lost language and the choice of fine machine thread over embroidery thread attempts to mimic the care and attention my nana gave to her work.

**title of work**

Exercise 45

**media**

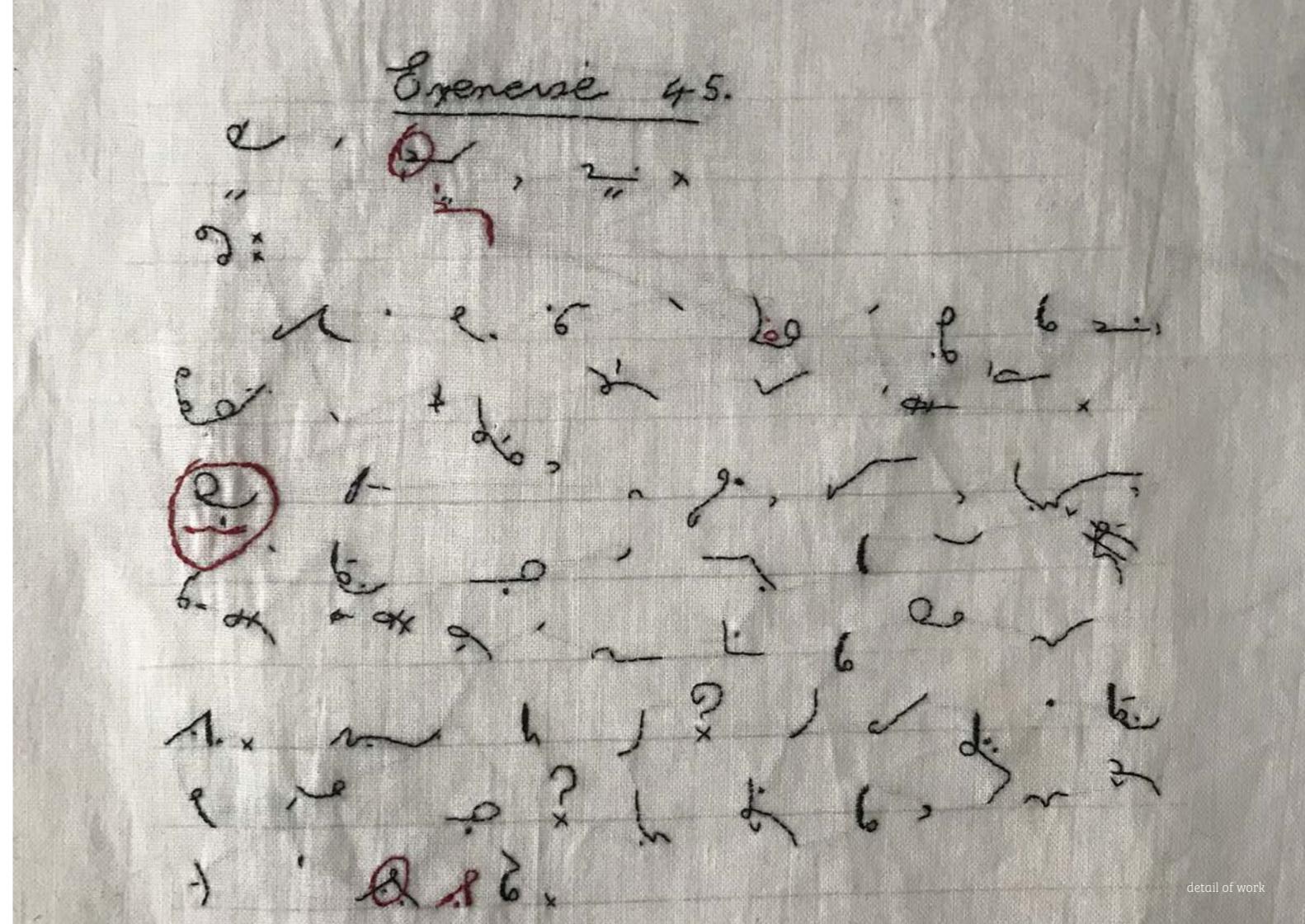
hand embroidery, machine thread and pencil on found textile

**dimensions**

W 750mm x H 370mm

**technique**

drawing and hand embroidery



# Bailee Lobb

## *Wellington*

---

Bailee Lobb is a disabled multi-disciplinary artist who works with colour, soft structures, and movement to create immersive and playful interactive environments. Her current work explores environments as stimulatory tools for self-regulating; she creates spaces that encourage haptic and sensory play, through her use of tactile materials, movement, and colour. In *Restful Heart* Bailee has hand dyed nylon fabric light red, orange, and magenta to create a glowing red interior space for rest, reflection, and visual stimulation. Bailee was born in Whanganui, New Zealand, 1989, to a family of skilled creatives. Her artistic education began with textile craft workshops, later developing into a Bachelor of Fine Arts, with majors in Textile Arts, and Sculpture, Performance and Installation Arts. Her early exposure to craft has had a clear and visible influence on her practice, demonstrated through her diverse skillset, consistent use of vibrant colours, architectural forms, and craft-based art making materials.

**title of work**

Restful Heart

**media**

nylon, polyester, acid dye, plastic, metal

**dimensions**

W 2400mm x D 1900mm x 1600mm

**technique**

inflatable soft sculpture, sewing



# Catharine Salmon

## *Nelson*

An outpouring of support and solidarity from all around the world followed the March 15 mosque attacks. Hundreds of messages, mementoes and flowers were delivered to both mosques and two locations on either side of the Botanic Gardens.

Harakeke, NZ flax was frequently used in the making of kakara / bouquets, sometimes as whā / foliage, sometimes as koru forms and sometimes shaped into ngā puti puti / flowers. The essence of the accompanying messages was always the same: We are so, so sorry; We care; We send our love; Kia Kaha, Stay Strong; We are thinking of you.

### **title of work #1**

Harakeke Writing

### **media**

whā from the March 2019  
*Tribute Bouquets*, floristry pins

### **dimensions**

1400 x 1000mm

### **technique**

basic flax weaving,  
assisted readymades



Cathy Kenkel  
*Auckland*



**title of works**

Guardian Shelter #1, #2

**media**

textile collage

**dimensions**

W 2.3m and 1.39m at longest point (each)

**technique**

small stitched 'tiles' of torn fabrics, layered and stitched together, over 5 separate panels of calico backing

---

These torn and ripped fabric fragments have weathered the storms of daily life, and have been gathered over many years; some are very old. Some have been dyed and printed, all have been torn and stitched and restitched to make a Guardian piece, evoking protection, sheltering, catching, holding, whispering strength.



# Christine Wingels

## *Golden Bay*

---

### *Beast of Beauty*

What you see isn't always what you get ...

Shiny like a jewel, perfectly shaped with a promising glimpse of a core and seductive from a distance, this object dances in the light. But don't be tempted to go too close. It might sting, scratch and deny the entrance to soft, fluffy inner self.

### *Dinner is Served*

Presentation, presentation, presentation

Food becomes crockery, steel and plastic become food. Just a matter of processing. Everything is thinkable and if it's possible it will be done. We eat with our eyes, a tricky approach.

#### **title of work #1**

Beast of Beauty

#### **media**

wire mesh, fishing line, bamboo sticks, wool, acrylic

#### **dimension**

720 x 130mm

#### **title of work #2**

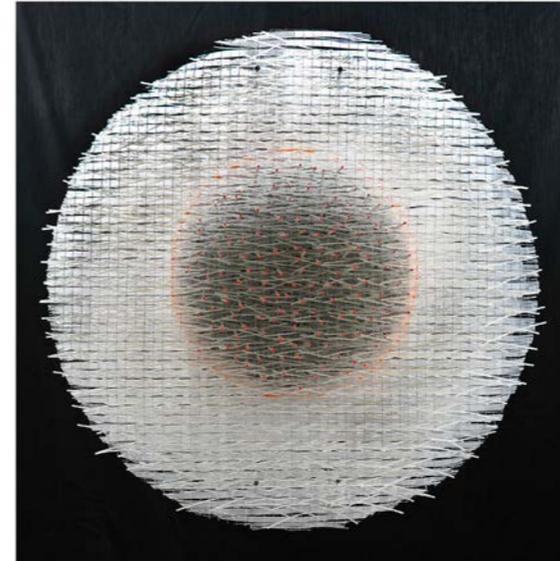
Dinner is Served

#### **media**

rice noodles, spaghetti noodles, wire, steel wool, needles, nails, sponge, felt, overlock threads, polymer and rubber

#### **dimensions**

600 x 600 x 450mm,  
plinth H 570 x 570 x 710mm



# Clare Smith

*Wellington*

---

In the years leading up to 2020, eight million metric tons of plastic waste entered the oceans each year but in the year since the Covid 19 pandemic started, it is estimated that this increased by a third. This extra waste is made up of disposable masks, gloves, hand sanitiser bottles and wipes and single use beverage cups and bottles. many of these items look very like food to whales, turtles, birds and other creatures. This work is made of fabric, a vinyl glove, a mask, cup lids, a wipe. (NB all these are unused for hygiene reasons).

**title of work**

Specimen

**media**

mixed media

**dimensions**

700mm x 700mm

**technique**

stitching



# Cristina Rule

## *Nelson*

---

Cristina Rule's Mesoamerican ancestral heritage has been identified through a genetic ethnicity test. This knowledge, along with some traditional Guatemalan textiles inherited from family, continues to inspire her practice. *Sequence Dance* is the latest instalment, in which DNA visualisation is explored through the use of shape, colour and space. It captures the dynamic movement – the dance – mimicking the genome sequence process as depicted in our own unique blueprint.

**title of work**

Sequence Dance

**media**

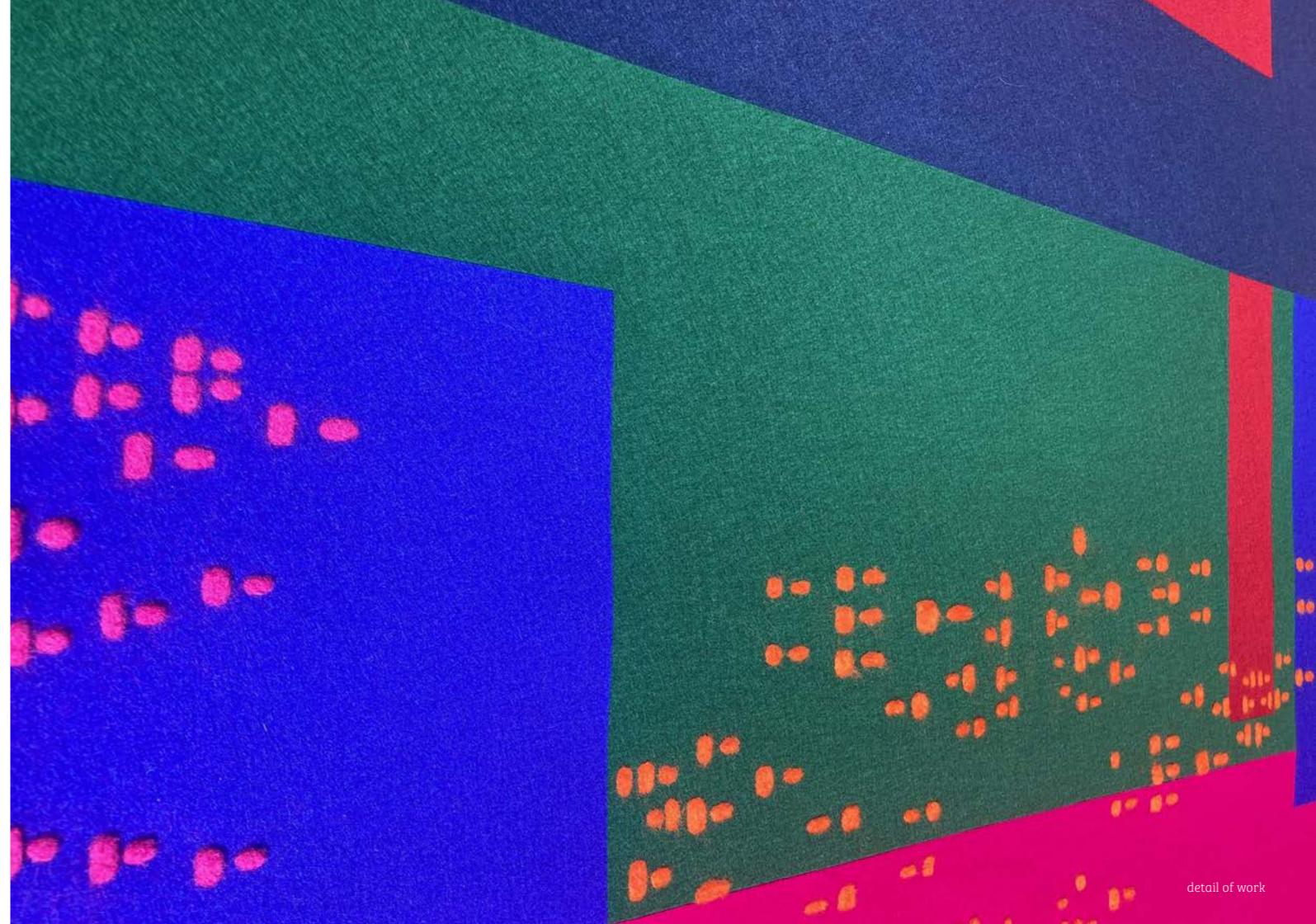
merino felt, merino and Romney fibre

**dimensions**

1195 x 2840mm

**technique**

needle felting



# Dan Collings

## *Auckland*

---

I am a textile designer and creative with a love for digital knit and exploring what can be achieved through the wonderful Shima Seiki knit machines. This collection of digitally knitted wall hangings tells a story capturing the rise and fall of the iconic Queen Street, Auckland landmark, the St. James Theatre. The start of its heyday in 1940, a re-vamp in 1980's and finally it's demolition in 2019.

**title of work**

The St James Theatre

**media**

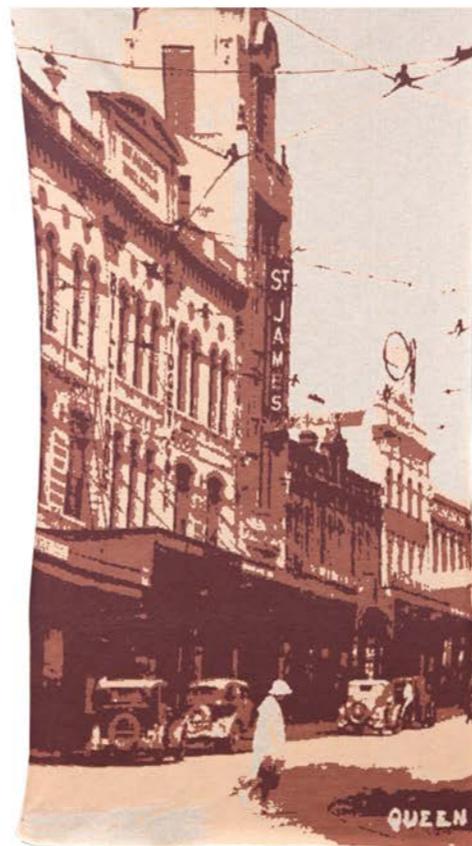
digitally knitted cotton

**dimensions**

total size of wall hanging series 580mm x 1800mm

**technique**

digital knit



# Deb Shepherd

*Paeroa*

---

*Alexander the Great – ‘The Hooligan of British Fashion’*

In memory of Lee Alexander McQueen CBE (1969 – 2010)

Innovative, dramatic, unconventional, extravagant, shocking, rebellious...GENIUS Creativity through art, fashion, textiles, and predominantly stitch, has always played a fundamental role in my life. I am inspired by experiences and aspects of life that create an emotive response in my psyche, such as music, film, fashion, cultural icons, and the natural world. Through experimentations with free motion stitch\* as a creative drawing medium, combined with paint and collage, my artwork entwines my love for figurative drawing, painting and the textile arts.

\*Free motion stitch: a drawing with thread technique where there is no automated feed of the fabric under the needle of a machine, instead the needle acts as the pen, and the fabric is freely moved around beneath to create the image

**title of work**

Alexander the Great - ‘The Hooligan of British Fashion’

**media**

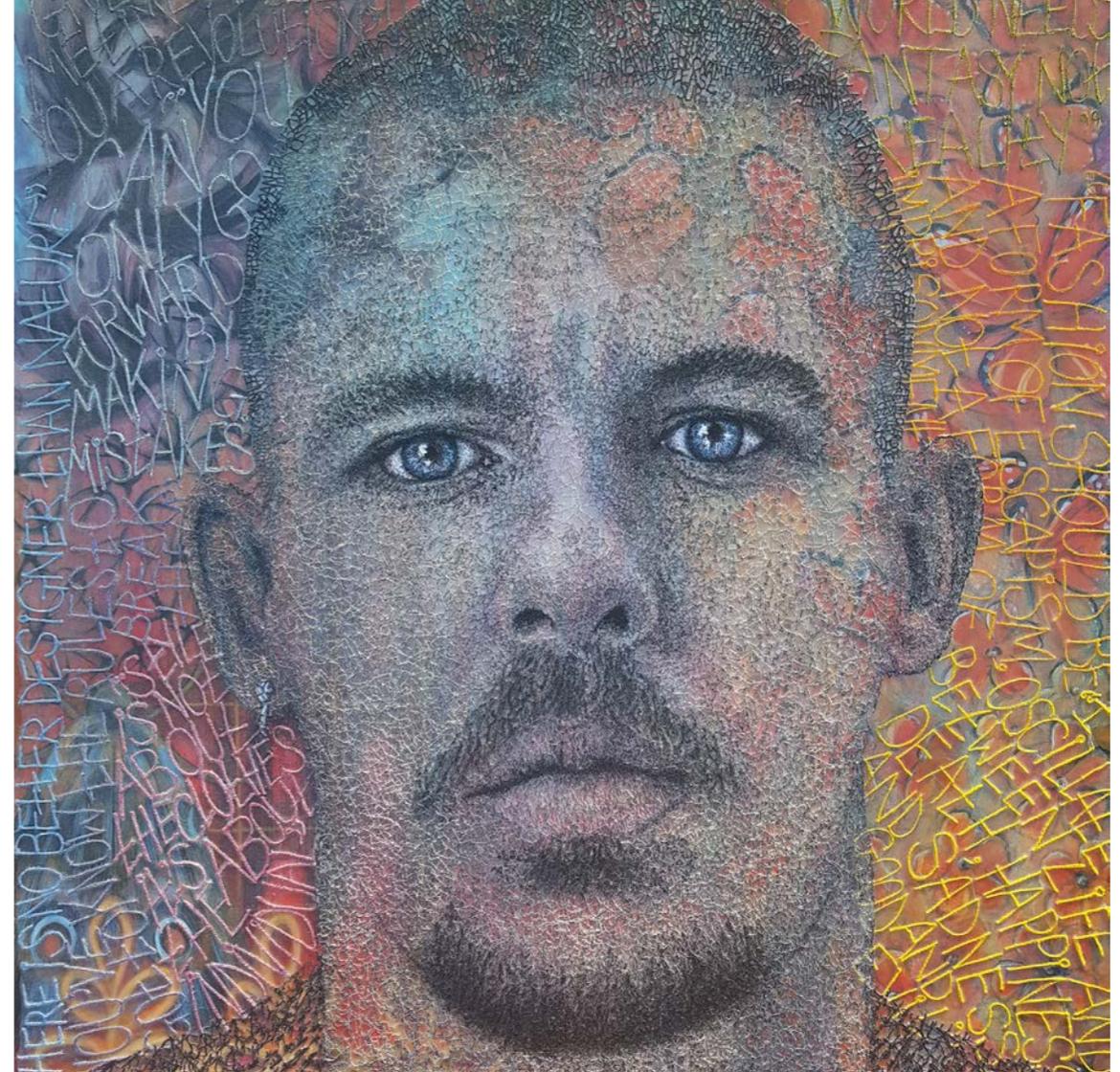
thread, acrylic paint, silk and canvas

**dimensions**

1060mm x 1060mm x 32mm

**technique**

free motion stitch



# Deborah Walsh *Nelson*

---

The structure of a society reflects its psychological state.  
These hives imagine how their inhabitants might respond  
to external threat and stresses.

**title of work**

Hive Mind Diptych 1. Killer Beez HQ , 2. CCBTV

**media**

flax, hazelwood, cabbage tree fibre

**dimensions**

830 x 630 x 630mm

**technique**

basketry, whittling, weaving, embroidery



# Donna Cleveland & Frances Joseph

*Auckland*

---

The ancient volcanic cone of Maungawhau - whose name in Māori means the mountain of the whau tree (*entelea arborescens*) - is also known by its English name as Mt Eden. The leafy suburb of Mt Eden that surrounds the mountain, contains both native and introduced plants, growing profusely on the rich volcanic soil in a temperate subtropical climate. It is a Garden of Eden. The ecoprints in this work are made from plants collected in Mt Eden, biblical plants such as grape vines, olives and pomegranate, New Zealand plants including mānuka, pōhutukawa and whau, and exotic plants from around the world such as eucalyptus. The backdrop was digitally printed with the artists' sketches of New Zealand birds onto silk georgette then needle-felted onto merino wool. Frances and Donna's interdisciplinary research and creative practice are engaged with issues of materiality, making and intra-action across fields of art, material science, design and ecology.

**title of work**

Maungawhau (Mt Eden) ecoprint

**media**

silk, merino wool, botanical dye

**dimensions**

1900mm x 1380mm

**technique**

eco printing, sketching, digital printing and needle felting



detail of work

# Emma Nightingale

## *Gravity*

---

I saw a fog, a purple mist. Swallowed by its haze, I began to wander. Somewhere along the way my mind stilled - grasping for resistance as my fingers filter through the tall green blades. As an amber clearing emerged, my feet began to sink. Welcomed by an infinity of tiny grains, I decided to stay. I let my head fall beneath the sand - I watched as my mind floated to meet the clouds.

*Head In The Clouds* is a homage to spaces of tranquility and daydreams. Zones where people dwell in order to lose themselves, their problems and the repetition of everyday life. Within my artistic practice, the domestic becomes fragmented - by the marks of my pencil and the thread of my stitch - to question the spaces in which we dwell and the relationships concealed inside.

### **title of work**

Head In The Clouds

### **media**

recycled domestic textiles, pastel, emulsion, wood and sand.

### **dimensions**

H 1300mm x W 280mm x D 240m (excluding plinth)

### **technique**

hand and machine stitching accompanied by drawing.



# Finn Ferrier

## *Auckland*

---

These vessels came about when I started exploring nautical knotwork. I am reimagining the decorative pursuits of sailors as a logical progression of decorative knotwork. These forms reference ceramic vessels, but take a departure into their own direction allowing the materiality of the rope to inform the final outcome.

1) *100 Meter Jar with 10 Lugs*. This form was inspired by storage jars from Egypt and other ancient cultures. Made from one piece of rope exactly 100 meters long.

2) *Explosion Vase*. Standing in Te Uru Art Gallery, Auckland looking at Colin McCahon's Gate III. The architecture of the space and the content of the painting sprang forth a series of vessels that reference atomic explosions. Tall columns with mushroom tops. I have let the tension of the rope create the knobbly top.

3) *Two Bottles, One Holmos*. This is a still life. The bottles are ancient forms, that are still recognisable. The holmos (stand) appears abstract next to the bottles. The holmos was an exercise in creating a tall column, inspired by ancient Etruscan pot-stands; made to elevate whatever is placed on top of it.



**title of work**

100 Meter Jar with 10 Lugs

**media**

100 metres 5mm cotton rope

**dimensions**

H 350 x W 270 x D 270mm

**technique**

knotted / ropework



**title of work #2**

Explosion Vase

**media**

47 metres 4mm cotton rope

**dimensions**

H 280 x W 200 X D 200mm

**technique**

knotted / ropework



**title of work # 3**

Two Bottles One Holmos

**media**

cotton rope

**dimensions**

variable (H 420 x W 500 x D 200mm)

**technique**

knotted / ropework

# Fiona Cable

*Auckland*

---

Meandering is a making method where I tend to unprocessed wool in a series of sinuous curves, bends, loops, and windings. I am guided by the wool's tactile and sensual qualities, working slowly, in no pre-determined direction. It is the interwoven lines – paths of movement as visible traces of process – how things come into being, rather than focusing on the end product. Working with improvisation requires a tactile sensibility involving the body. I work on the premise that knowledge is not solely cerebral. The focus on material and process is a means of remembering in a world that regularly disconnects the “toil of the body and the imagination”.

**title of work**

Meander

**media**

merino, alpaca and silk

**dimensions**

2.5m x 2m x 3m

**technique**

felting



# Jeanette Verster

## Taranaki

---

This beloved poem is felted in its entirety on a fine silk.

### title of work

I Carry Your Heart

### media

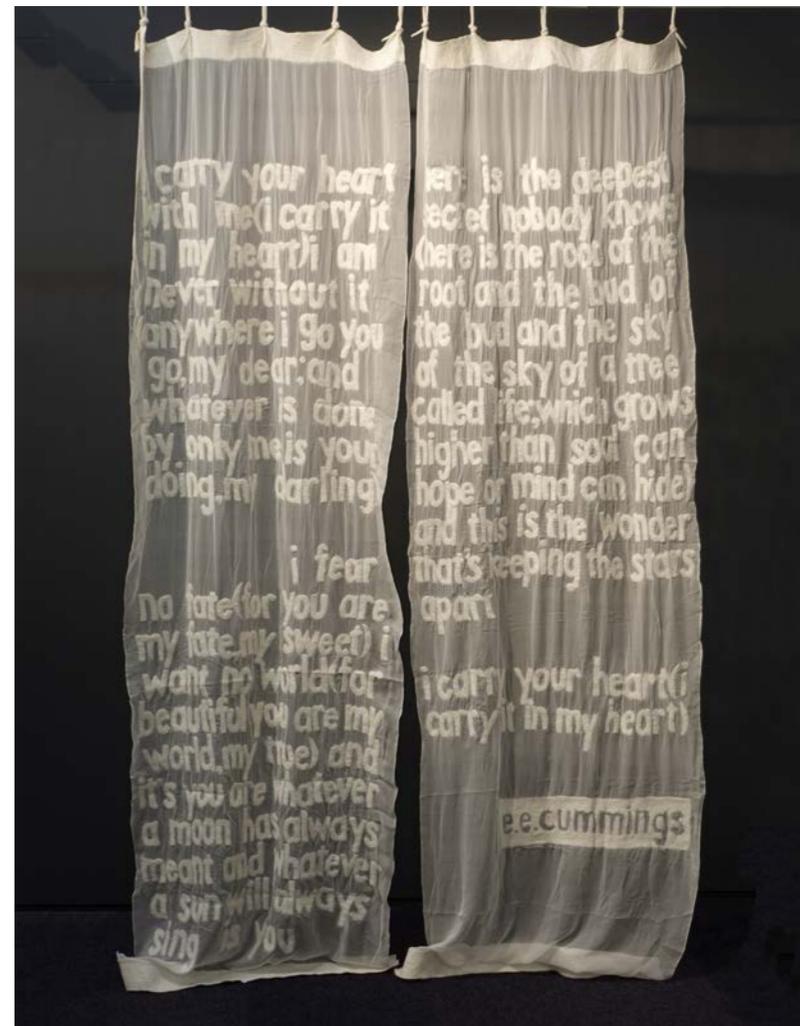
felt

### dimensions

1.5m x 3m

### technique

Nuno felt - merino fibre on silk



# Larisse Hall

## *Nelson*

Using cotton as 'paint' applied to shaped / formed frames. 'Deconstructing' painting to make it immersive. LED neon tube lighting is used to represent spontaneous mark making and to invite audience into the artwork as the subject matter. We wake and sleep to the rhythm of time and light. It is the basis of existence, directing routine and our daily rituals. Encapsulating the ethereal quality of light, our most primal time 'tool', this deconstructed painting encourages spontaneous participation from audience, to activate the 'work'. Inviting them to step inside and become one with the artwork. To become the subject matter. Selfies encouraged. Capturing the present, enables it to be extended into the future, to become a part of the past. Highlighting the ephemeral and fragile nature of our presence, while archiving existence. Acknowledging time is not an infinite resource, instead however, a precious commodity to be cherished.



### **title of work**

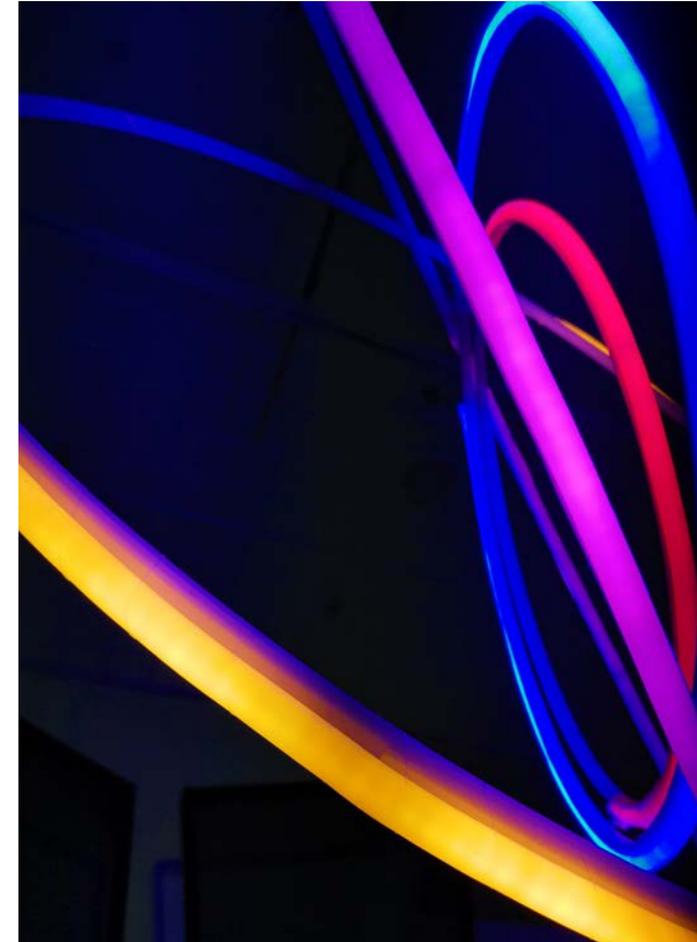
Smell the roses...  
installation

### **media**

cotton stretched forms / LED neon tubes

### **dimensions**

variable at approx 2000mm x 2000mm x 1800mm



# Leanne Rogerson

## Auckland

My work continues to evolve more into recycling, reusing and upcycling as we struggle to control the amount of rubbish that enters our environment. Coupled with the politicised agendas of governments around pollution and the impact it has on vulnerable communities is something that needs to be acknowledged. It starts with restoring respect of women and ends with achieving respect for the planet.

### title of work #1

The issue of the plastic bag

### media

fused plastic and stitch

### dimensions

270mm x 130mm x 230mm

### technique

embroidery



### title of work #2

I Sit With A Cup Of Tea

### media

teabags and stitch

### dimensions

290mm x 130mm x 200mm

### technique

embroidery



# Leigh Tawharu

## *Kaeo*

---

This lamp has been boxed up for years, sitting in the dark, gathering dust. She now sits in the open. She has no light bulb. I look at her and wonder. A costume. Meticulously pieced together by wisened fingers and tired eyes by lamp light. A mardi gras of colour and dance. She moves and she sways. A queen among men.

**title of work**

Lamp Couture

**media**

retro scrap fabric, threads, paper, photograph

**dimensions**

860mm x 380mm

**technique**

hand and machine stitching/needle work



# Lesley Knight

## *Christchurch*

---

*Sandbaggers* is motivated by a sense of personal and environmental fragility. Stacking the sandbags around a mirror creates an illusion of depth, suggesting a well or a body of water. This installation hints at the difficulties of keeping things in their correct place and protecting what is valued. Younger viewers will want to climb on it (please don't!), while older viewers may need to resist the urge to hunker down.

**title of work**

Sandbaggers

**media**

repurposed sail & mirror, calico, sand, acrylic

**dimensions**

960 x 960 x 350mm

**technique**

installation



# Maggy Johnston

## *Nelson*

---

*Snakes and Ladders* is an expression of the surreal nature of the pandemic that has turned our world up-side down, and the work of Hieronymus Bosch in *The Garden of Earthly Delights*, with its surreal, convoluted and chaotic layers, seems understandable as we negotiate this dangerous path, while the voluptuous *Mae West Lips* created by Salvador Dali expresses our need for soft, all-encompassing comfort. *Snakes and Ladders*, a sumptuous floor cushion made out of pre-used materials found in my home, should exude connotations of comfort and safety. The juxtaposition of the soft silk embroidery with the hard 'masculine' wires, metal washers, architectural artifacts and opulent textiles, represents the stress and confusion we feel as we face this new reality. Showcasing traditional womanly skills, *Snakes and Ladders* instead, with its layers of chaos and normality clashing on the linen, expresses our doubts, fears and intuitive need for comfort.

**title of work**

Snakes and Ladders

**media**

mixed media recycled materials

**dimensions**

1230mm x 1230mm x 250mm

**technique**

crochet, embroidery, sewing



# Marina McPherson Whyte Nelson

I call my art *Drawing with a Needle* because all the colours and shading are done by hand stitchery. My favourite style of drawing is line contour with foreshortening, and the juxtaposition of contrasting colours. I studied at NMIT and graduated with a Diploma in Visual Art in 2001. Presently I attend Magenta Creative Space and find hand sewing therapeutic and enjoy sewing every day. My current work is a continuation of my interest in rock icons.

**title of work**

Chameleon

**media**

fabric, thread

**dimensions**

620 x 440 x 35mm

**technique**

embroidery on cloth



Marion Manson  
*Hamilton*

---

The everyday common product of paper transforms to a stunning, flexible sculpture to showcase the variety of hand dyed papers and can be arranged 'Every which way'.

**title of work**

Every which way

**media**

paper sculpture

**dimensions**

350mm x 160mm x 95mm

**technique**

piano hinge binding using toothpicks, hand dyed papers



# Matilda Fraser

Wellington



**title of work #1**

Timesheet (August)

**media**

carpet wool

**dimensions**

W 1080mm H 370mm

**technique**

weaving

---

These three works are a trilogy that document my studio hours while on an artistic residency, using weaving to explore office culture, cottage industry, and the evolving history of the 40-hour working week. They are woven on an 8-shaft table loom using New Zealand wool.

**title of work #2**

Timesheet (September)

**media**

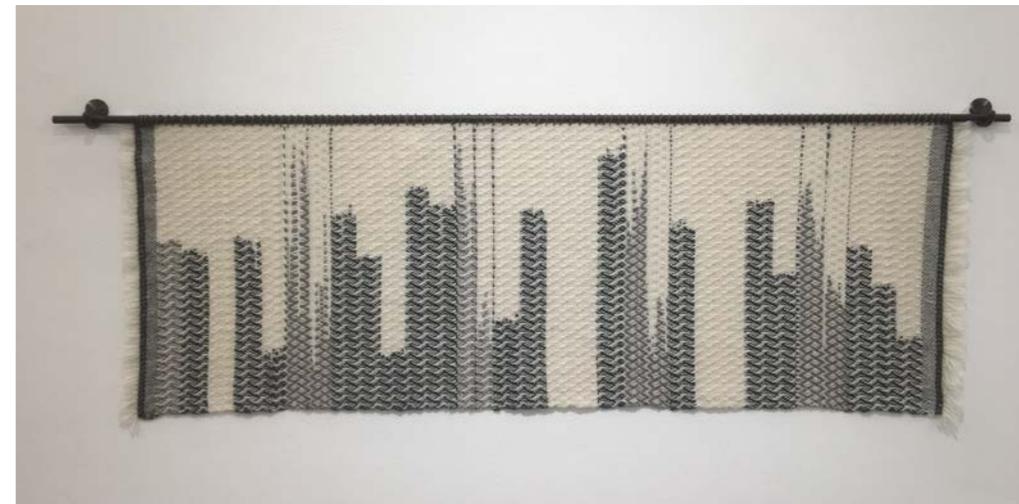
carpet wool

**dimensions**

W 1100mm H 370mm

**technique**

weaving



**title of work #3**

Timesheet (October)

**media**

carpet wool

**dimensions**

W 1300mm H 370mm

**technique**

weaving



# Michelle Mayn

## *Auckland*

---

Harakeke fibres have been harvested and prepared from four different cultivars; Ngāro, Taeore, Tākirikau and Arawa following traditional methods of weaving. Pokinikini (cylindrical tags) are prepared by partly extracting muka (flax fibre) from the leaf blade by scraping with a mussel shell while the remaining section naturally curls as it dries. Michelle Mayn's practice combines harakeke fibre with found materials using methods of weaving, binding, twining and knotting that stem from a practice of Māori weaving. Placing primacy on materials and the actions or events of making, Mayn explores a world beyond sense perception through durational methods of making to create intra-active installations and mixed media sculptures.

### **title of work**

Pokinikini

### **media**

pokinikini - cylindrical, dried harakeke (*Phormium Tenax*, NZ Flax), hand-worked harakeke rope, basalt rock, Swarovski crystal, copper wire, copper rod, wax medium, metallic wax finish.

### **dimensions**

H 1630mm x W 2500mm x D 75mm (variable on installation, excludes stone)



# Oliver Cain

*Auckland*

---

This figurative work references and gently probes at confronting and challenging issues surrounding sexuality, gender and identity. Using ambiguity and stereotypes this playful work deconstructs the notions of sexuality and queer identity. While a number of works from antiquity and beyond may have eroticised the male nude in carefully guarded ways, the opportunity to openly celebrate the male form from a queer perspective is something altogether more recent. Using a material that is highly tactile and familiar allows others to quickly relate or understand the visual feel of the work.

**title of work**

Alexander

**media**

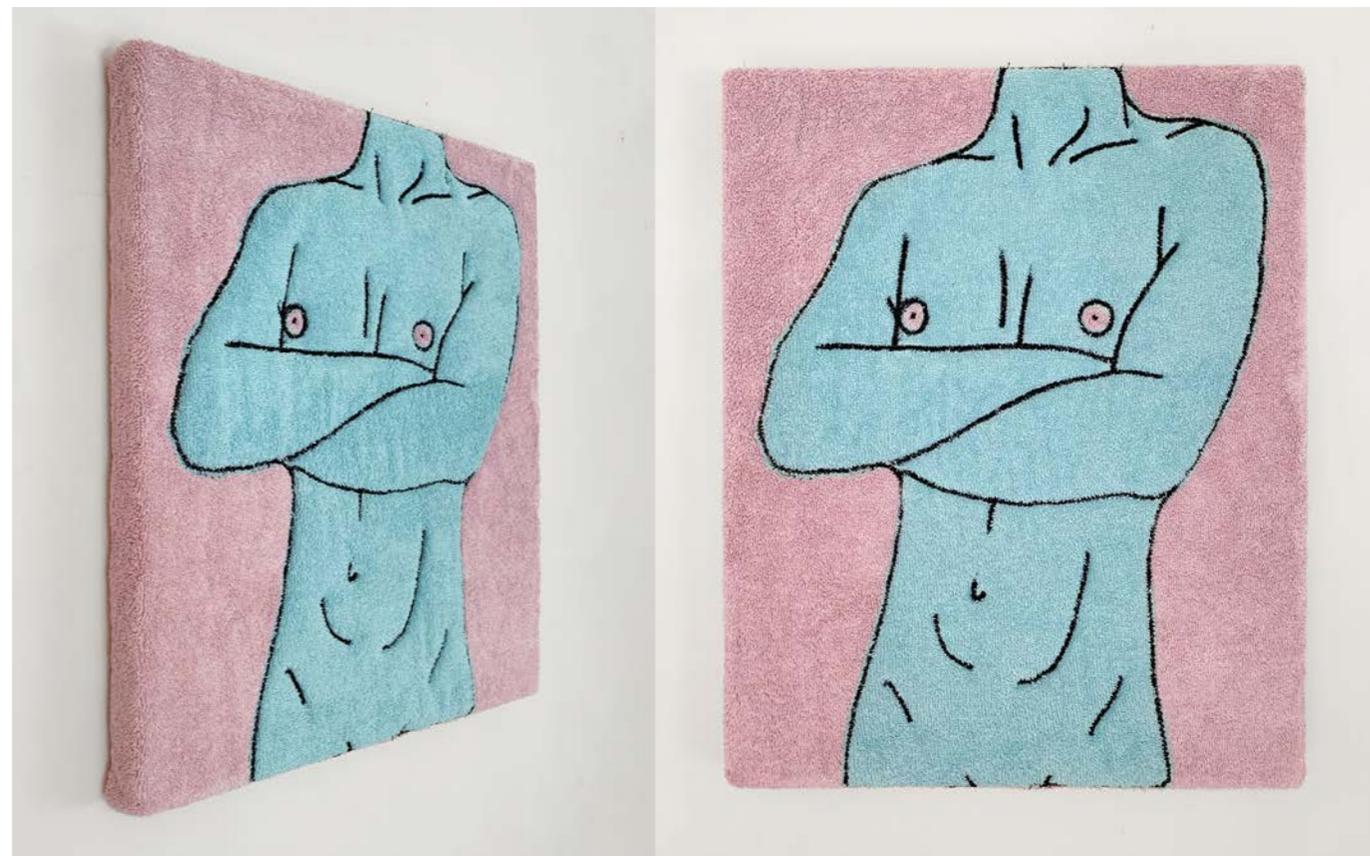
cotton with sewn design

**dimensions**

410 x 510mm

**technique**

using towels to create a layered textural work with figurative design sewn on top, then framed.



## Penny Jameson *Christchurch*

---

*I was the Aral Sea* reveals the environmental impact of losing most of the Aral Sea and the fishing communities who lost their livelihood which was catastrophic. Large steel fishing vessels now languish in a desert environment as sad reminders of this loss. Why? Because the water that fed this sea was drawn off to irrigate the huge cotton production in Uzbekistan that in turn supplies the world with cheap cotton textile to produce fast fashion.

### **title of work**

I was the Aral Sea

### **media**

hand painted and hand appliqué on muslin and fine wool, three layers, one of which is free floating.

### **dimensions**

2700mm x 850mm

### **technique**

rusting, hand painting using screen printing inks and paste, hand appliqué and outline stitching, two layers machine stitched, one layer floating free.



# Rachel Kiddie McClure

## Hamilton

Rachel Kiddie McClure is a Hamilton-based artist. Her work embraces themes of home-life, motherhood, feminism, craft, nostalgia and storytelling. These works examine the artists personal passageway into motherhood; expected yet abrupt; surprising and humorous as well as sad; and at times, astonishing. The works embody traditional textile techniques such as embroidery, cross stitch and quilt making with a contemporary flavour and a love of imperfection and handmade. Kiddie McClure's work sits comfortably within a kitsch aesthetic, utilising pattern, bold colour, glitter, craft, textiles, decorative embellishments and the ready-made. Overarching ideas within her work explore how we value motherhood, the loss of identity, postnatal depression, the growth of confidence, feminism and what it means to be a feminist, and the juxtaposition of the monotony and chaos of home-life. The notion of humour is an important and underlying theme within these works, with the quote "it's feminism with a frown turned upside-down" (Harford, 2013) a guiding sentiment in Kiddie McClures' practice.

### title of work #1

I'll Be Okay

### media

fabric and crafting materials

### dimensions

1320mm x 2000mm

### technique

quilting, hand stitching

### title of work #2

What Happened To Me Yesterday?

### media

aida and cotton

### dimensions

710mm x 660mm

### technique

cross stitch

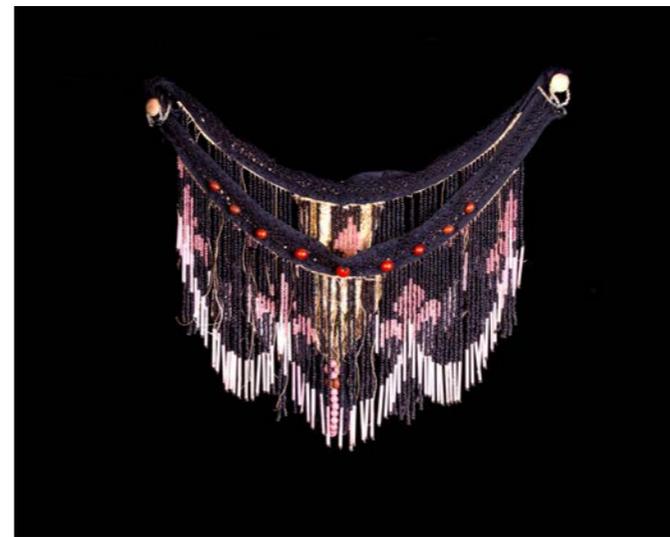


## Raewyn Turner Auckland



---

I stitched together a series of imaginary pieces as if their owners had danced until fatigued. The materials were sourced from a rare supply of disintegrated, shabby, tattered and threadbare remnants and detritus saved and carefully stored in shoeboxes covered and sealed with magazine pages during the Great Depression of the 1930's. A slogan at that time was "Use it up... Wear it out... Make it do... Or do without". *Mimesis* refers to small-scale, hand made, pre-industrial knowledge sourcing readily available plant materials. Embedded in the ancient crafting of textiles are answers about how to prepare for adaption and survival by engaging in essential skills such as making twine, knitting and stitching.



### **title of work #1**

Mimesis

### **media**

cabbage tree leaves, thorns,  
musk scent

### **dimensions**

380mm x 20mm

### **title of work #2**

Great Depression #1

### **media**

hand made glass beads, linen thread, hand made lace,  
silk covered buttons, laquered seeds, haberdashery

### **dimensions**

300mm x 230mm



Photo of *Great Depression #1, #2*: Kedron Parker

### **title of work #3**

Great Depression #2

### **media**

silk hand embroidery,  
gold thread, glass beads

### **dimensions**

400mm x 240mm

# Sabrina Grabo

*Wellington*

---

Grabo has a strong passion for light, optics, illusions, portraiture and the tactile medium of string, fuels her desire to create art, that takes the viewer down a rabbit hole of irregularly regular sensations that are clearly math and geometry up close - yet the further you are, the closer you may get to noticing another dimension. Grabo's most recent works of Jacinda Ardern wearing the hijab symbolising "You are us" to the Muslim community after the attack in Christchurch in 2019, is the first of a series of the world's most inspiring leaders to be exhibited for the first time later in 2021. Like seeing for the first time, a spirit of such elegance and grace emerges, as 1500 metres of string coincide with 333 connections, perfectly. The chiaroscuro portrait develops, emerges and rounds itself out. Reinventing itself from every distance and angle.

**title of work**

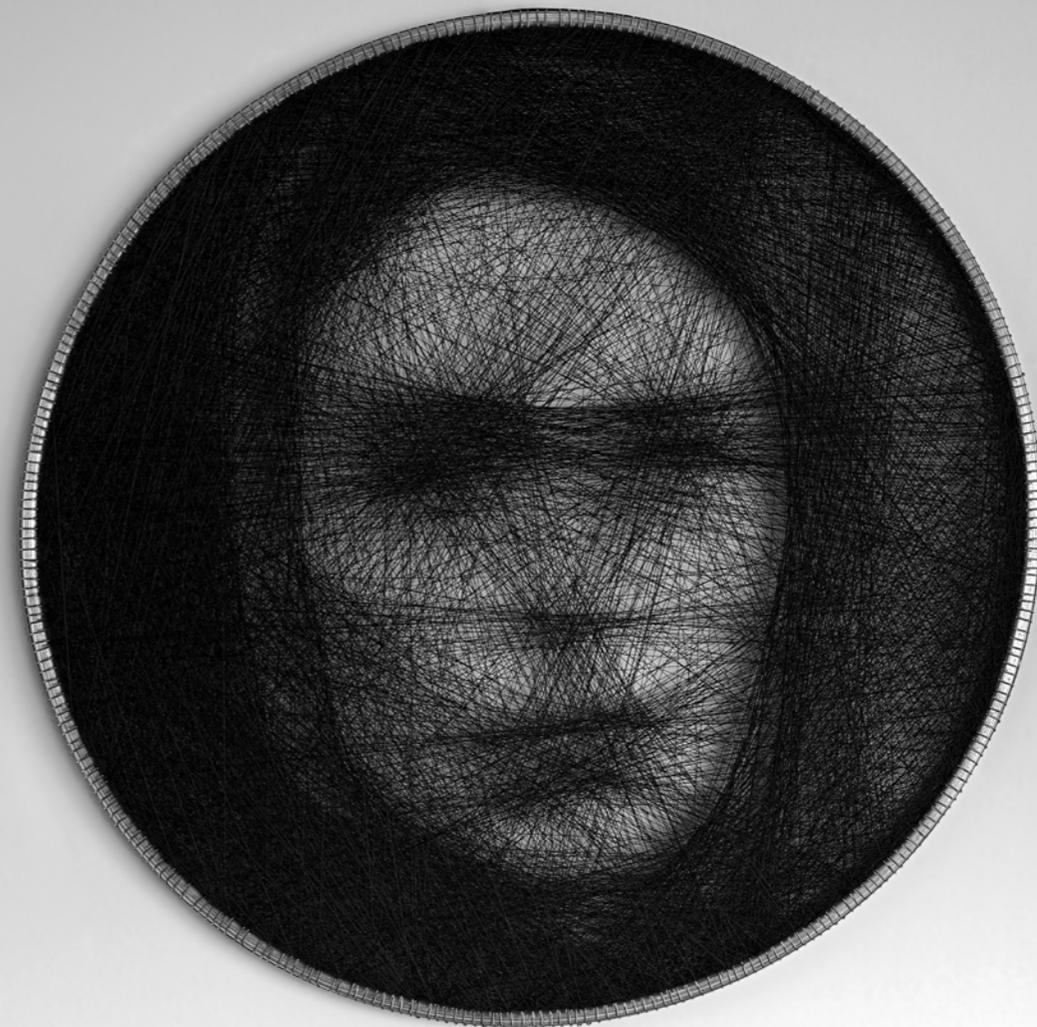
Jacinda Ardern

**media**

string on 1970's vintage aluminium loom

**dimensions**

630mm diameter



# Samara Davis

## *Nelson*

Mokemoke ana aku Karanga e  
Ki nga Whare Tūpuna,  
'Ano me he Whare Pūngāwerewere'  
Kei whea ra tōku TŪRANGAWAEWAE?  
Ngā Moemoeā o Nehera  
Ko TE MARAE

Pēwhea ai te Whakahekenga?  
Kei whea rā te Whare mo te Ao katoa?  
Kei ā wai te Reo Pōwhiri  
Kārangā atu ra ki ngā Whanau, Ngā Hapu, Ngā Iwi

Mokemoke ana aku Karanga e  
Ki te Marae e noho mokemoke e  
Mokemoke ana aku Karanga e  
Ki Nga Whare Tūpuna  
'Ano!, me he Whare Pūngāwerewere!'

Saddened is my call to our Ancestral places,  
behold a house collecting spiders webs  
Where is my Turangawaewae, my place to stand,  
the dreams of old, that is the Marae

How did we lessen; where is this place for everyone,  
where is the language of the Marae?  
Call out to the Whanau, Hapu and Iwi  
Saddened is my call to our Marae that sit empty  
Saddened is my call to our Ancestral places,  
Alas! A beautifully weaved house!

'Ano me he Whare Pūngāwerewere', is the  
first part of a series of objects that reflect my  
upbringing on the Marae. Each object will have it's  
own lament relevant to the kōrero.

This lament was written in reference to  
the Waiata 'Te Moemoeā o Whakatū'  
(Maria Tuo Hippolite Nee Elkington)

### **title of work**

Ano Me He Whare Pungawerewere

### **media**

black soft plastic cord, garden wire,  
PVA glue, black gesso

### **dimensions**

L 600mm x W 300mm x H 1600mm  
approx.

### **technique**

a mixed variety of different weaving  
techniques and plaits



# Sarah Peacock

*Hamilton*

---

Home processed raw wool, spun as a chunky yarn and knitted, with 3D cables. I start with raw wool and do all the processing, suint cleaning the wool as much as possible. My work tends toward the light hearted. I like to use all sorts of techniques which include; needle and wet felting, spinning, knitting, crocheting.

**title of work**

Integrated Maramas

**media**

Lincoln wool and recycled plastic

**dimensions**

H 400mm x W 500mm x D 350mm



Sarah Pumphrey  
*Nelson*

---

Ponder the altered landscape  
Scars on the hill  
Time past, birds once flew

**title of work**

Altered Landscapes

**media**

mixed media on linen

**dimensions**

W 850mm x L 650mm

**technique**

paint, stitch and collage



# Sherril Jennings *Napier*

---

The scars tell the story and the stitches replace the words. The emotional scars of surgery, the fear and the bad memories all remain invisible. It's about survival and strength, the mending and knitting together to build a relationship with art.

**title of work**

Invisible Stitches

**media**

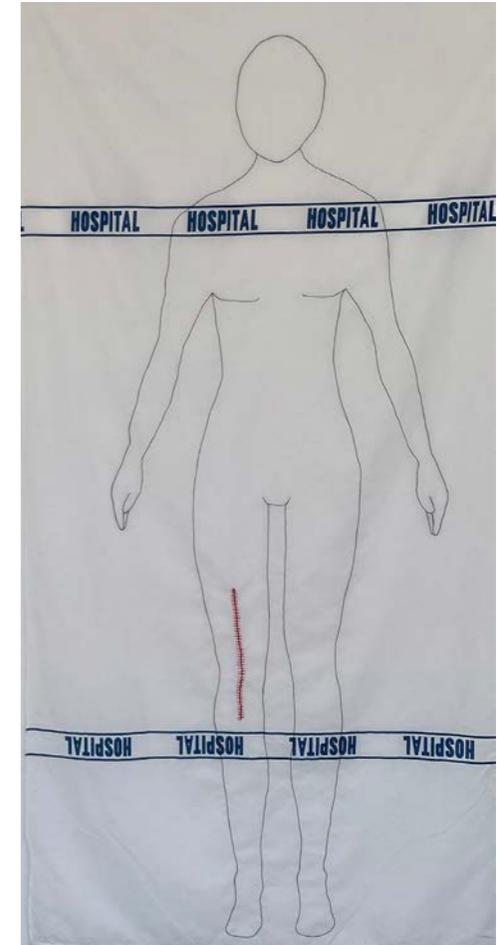
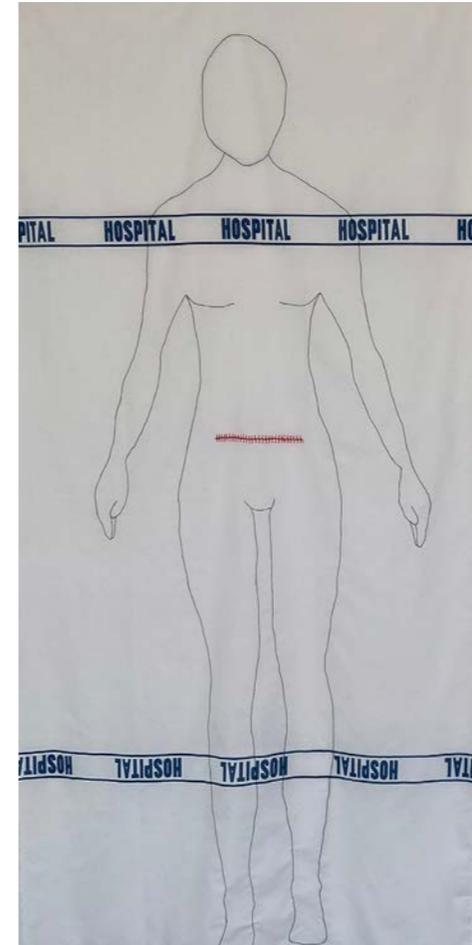
cloth, sheet, fibre, thread

**dimensions**

1750x 900mm (x2 pieces)

**technique**

embroidery, stitching



# Susan Imhasly

## *New Plymouth*

---

I draw my inspiration not only from the natural world, but from the fragile wool itself, working it together using heat, humidity and friction to form something solid. My work is minimalistic, simple and abstract. Designed to make viewers feel calm while still leaving room for individual interpretation. Life is energy, emotions. Moving on a scale from positive to negative. I work just with black and white wool, these reflect the two opposite states. Through the felting process those fibres intertwine with each other and result in different shades of grey. The emotions that are between the two ends.

### **title of work**

Balance

### **media**

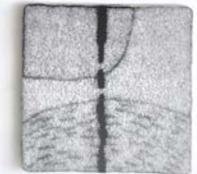
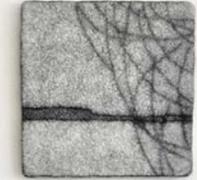
felt

### **dimensions**

22.5cm x 133cm

### **technique**

wet felted

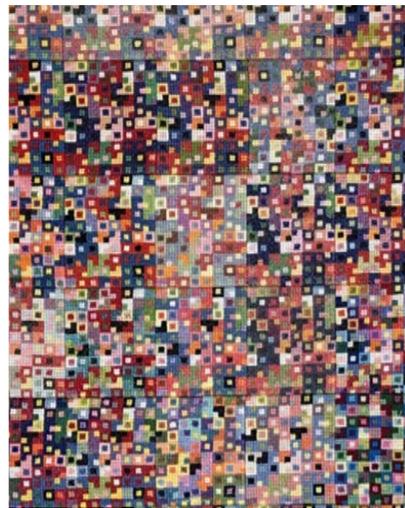


# Susan Wells

*Auckland*

---

My practice draws on my knowledge of geometric abstract painting and the history of craft methodologies. The emphasis within my research and practice is placed on the role of craft traditions infiltrating and changing the languages of contemporary painting and installation. The craft methodologies I have pursued address issues of domesticity and the feminine. My exploration of ideas occurs through collaborative, participatory and community orientated projects.



detail of work

**title of works**

Collaborative Stitching Project Panel #1, #2, #3

**media**

DMC threads, Aida cloth

**dimensions**

W 6500mm x H 9000m (each)

**technique**

cross-stitch



# Victoria McIntosh

## *Dunedin*

---

Softly padded, stitched and encrusted with freshwater pearls, *Glory Box* is a handbag fashioned from vintage underwear. Throwing off the social expectations and conformity these original foundation garments were designed for, she seeks to celebrate her own unique shape. Victoria McIntosh combines a love of textiles with her later training as a contemporary jeweller. Born and based in Ōtepoti Dunedin, her practice uses vintage textiles and stitch to explore ideas around body image and autonomy.

### **title of work**

Glory Box

### **media**

vintage foundation garment,  
purse clasp,  
fresh water cultured pearls

### **dimensions**

510 x 400 x 80mm

### **technique**

quilting, beading, stitch



# Wai Ching Chan

## *Auckland*

---

Wai Ching Chan uses Chinese knots as her language to express the need to reconstruct and reinforce the connections and unity that exists between tauwiwi and tangata whenua in Aotearoa. The knots come together like the lyrics to a song and together they make up a bridge that leads us to something important. Chinese Knots are sometimes misunderstood as merely decorative objects, they create material links between the past, present and future. The Button knot: holding what was separated together, mostly holding together a connection that's meant to be made. Whakawhanaungatanga, kotahitanga, manaakitanga, aroha. The 'Caisson' knot: establishing a connection to the 'world' and between us. Kaitiakitanga. The Endless knot: Typically seen as the 'good luck knot'; ultimate, eternal blessings, friendship and connection. Whakawhanaungatanga, kotahitanga, manaakitanga, aroha.

### **title of work #1**

What can I give you in return... (長長久久)

### **media**

mop string, cotton fibre and cotton seed  
from Whangateau, tanekaha bark as dye

### **dimensions**

9m

### **technique**

Chinese traditional knotting



# Wouna le Roux

*Palmerston North*

---

The work is made up of 6745, 50x50mm, coloured and patterned textile squares (pixels) overlapped and stitched together, reinforced with a backing sheet. By building up the image using textile pixels, the work comments on the pervasiveness of digital imagery in modern media. The size of the work reflects the larger than life stature and reassuring presence of the New Zealand Prime Minister during the Covid-19 lockdown. Adhering to the ideology of Miriam Schapiro's waste-not-want-not femmages, this piece was created during the lockdown from old clothing, manchester, rice bags, and off-cuts.

**title of work**

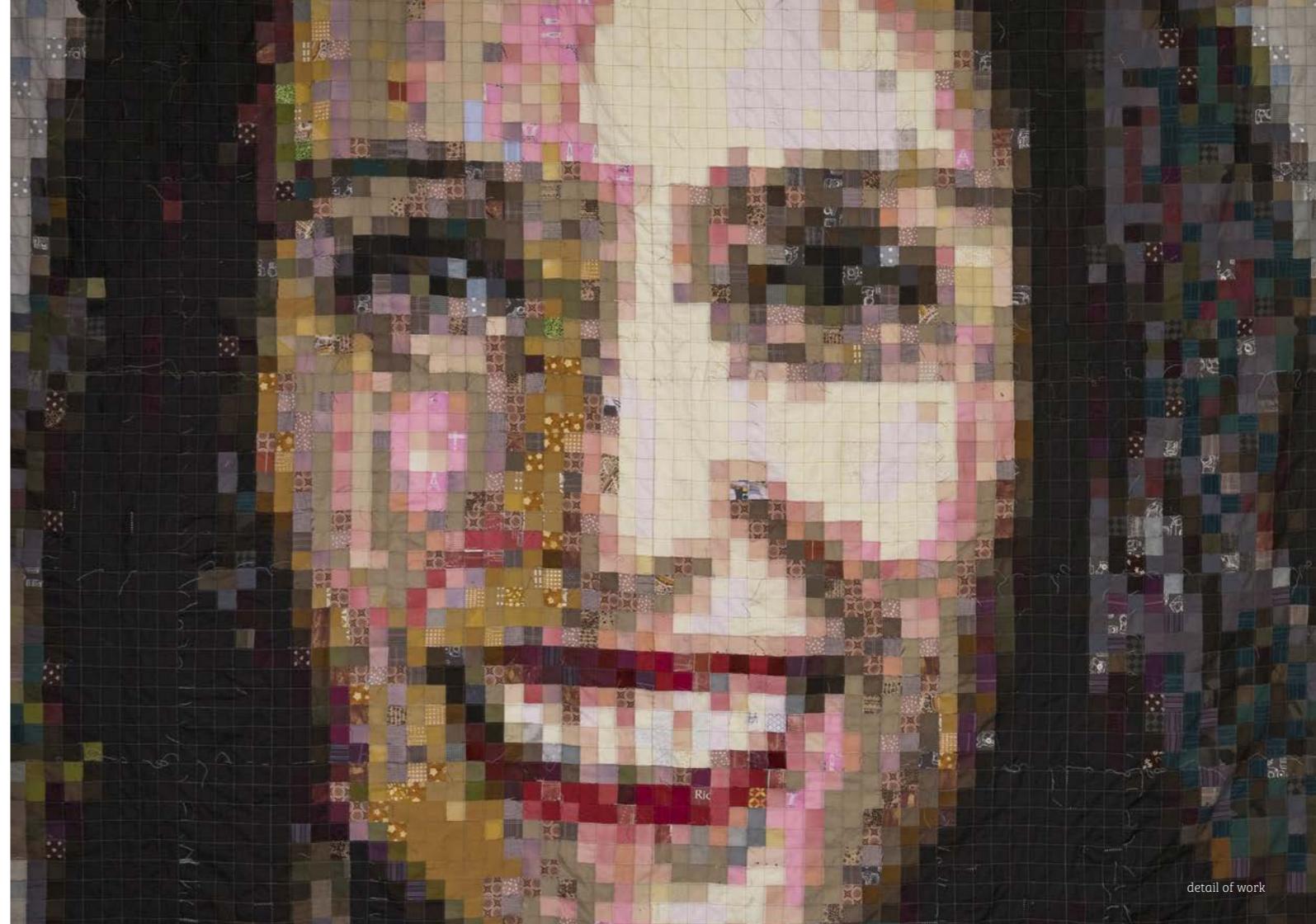
Jacinda #1

**media**

recycled, upcycled fabric and thread

**dimensions**

3280 mm x 2360 mm



## **Acknowledgements**

Arts Council Nelson wish to acknowledge and thank our wonderful sponsors listed overleaf, and those who contributed towards the 2021 showcase:

Selectors: Jo Kinross, Ronnie Martin, Josephine Cachemaille

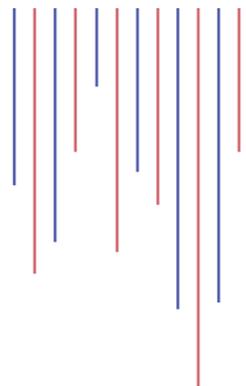
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Our heartfelt appreciation goes out to the amazing artists from around the country whose creative effort and commitment enable us the privilege of presenting such a wonderful showcase of contemporary New Zealand fibre and textile art practice.



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