

Artists Statements

Marion Addinsall

This work combines traditional influences of interwoven geometric line and organic form, with a contemporary method of construction. Modern-day fabrics and colours were used as a personal exploration and expression of combining appealing elements. The influences include geometric interlace traditions of Islam and the organic floral forms of C.R. Mackintosh's cut cabbage rose.



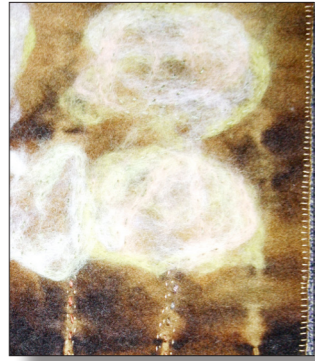
Nicolette Benjamin Black

My recent art is a response to Western Society's addiction to consumer goods and the compulsive need to own the latest piece of gadgetry or the latest upgrade. This compulsive behaviour of ours has led to the development of a mountain of unwanted cast-off 'stuff'. I have viewed this "rubbish" as a rich source of raw materials for the production of artworks that comment on the wastefulness of western consumerist lifestyle and asks us to reconsider the cost of many items we now take for granted in our day to day living.



Judy Crain

I enjoy needlecraft and trying different things. I really enjoy the new challenge of art quilts. The beauty of art quilts is it is not just fabric - it's any medium. The freedom from straight lines - no restrictions.



Linda Elliott

I can vividly recall the colour and texture of the quilt on my parents' bed when they bought my brother home for the first time. Quilts for me are markers in time to be read as books. These quilts tell a unique story to each viewer, a dress for a special occasion, a cushion fashioned to soften a hard chair. Scraps of narratives that tell personal histories.



Melanie Evans

My Heritage Series
#1: This image has a background sheet that is white representing the hospital and also my white family. The woven mat is from the country that my Nana was born and where my Aboriginal bloodline comes from and represents the connection to country and land. The boomerang symbolizes my father and the grinding stone my mother.

#2: This image symbolizes my mother carrying me within her for 9 months. The Coolamon is the vessel, the womb and the seed is me.

#3: This image is 'the day I was born' and represents all my family, white and black surrounding me. Part of the grinding stone is under me and represents the connection to my mother and my Aboriginal bloodline.

#4: This symbolizes a smoking ceremony and the welcoming of the new life into this world and connecting to country.



Fay Grant

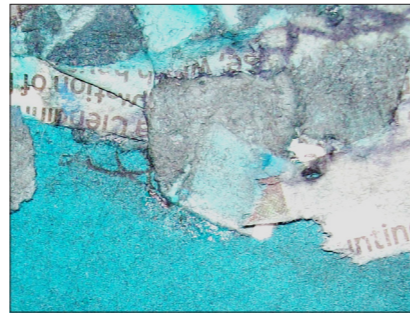
Although I have always had an interest in embroidery I have only devoted serious time to it since retiring from teaching. I then joined the Wagga Wagga Embroiderers' Guild group. I have attended numerous workshops learning new stitches, techniques, applications and designing strategies. I have developed my own style of embroidery and a creative and experimental approach in developing my own designs. I am the



Wagga Wagga Leader of Young Textiles & Fibre Group and Embroiderers' Guild NSW initiative for young children-and hold workshops for 7-16 yr olds. I also co-author the State Newsletter (3 times a year) which goes out to over 200 children. I create all the projects and designs within this newsletter.

Wendy Harris

An interest in creating layers with textiles and fibres was the starting point for my latest body of work. Using the environment as my focus, I reinterpreted this process in a variety of mediums including paper and digital print. The challenge was to develop a sense of texture and depth in each piece.



Patrice Kennedy

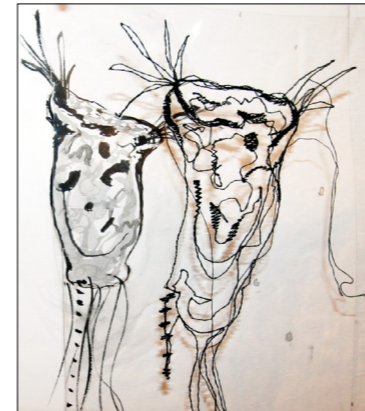
In my attempts to find happiness and fulfillment through relationships, work, money, material possessions, the feelings generated were always ephemeral, leaving me with a sense of disillusionment and emptiness. Spiritual teachers call this passing through the veil of illusion. Its the point where we recognize that our physical world is not the ultimate reality and we begin to turn inward to discover our true nature.



The vedic prayer *Loka Samastah Sukino Bhuvantu* is a calm abiding prayer meaning "may all beings be well and happy and free of suffering". Stitching is like a meditative practice for me and the repetition of the prayer (and stitching) is used as a mantra.

Marita Macklin

My current works are based around the microscopic pathogens that can cause illness in people. The idea of showcasing the fragile beauty of these hidden organisms and juxtaposing this with the normal human reaction of disgust and fear that they can engender is the main concept behind these works. The idea of looking closer at these rich and diverse life forms and to challenge our preconceived notions of their function on our planet are explored. This series of works are all based on protozoans, microscopic waterborne organisms. I choose to play with the transient, transparent qualities inherent to these organisms by working on clear PVC sheeting echoing the microscope's glass plate to explore the fragility of the subject.



Julie Montgarrett

Unlike photographs, drawings and embroideries don't appear immediately. They evolve erratically, fast and slow. Each process includes unpredictable elements. Colours are a record of particular hot, dry seasons and locations, equally at risk of loss as much as success. There are clues to 'join the dots' for meanings but nothing is guaranteed. Fragments are as much about the evocative power of a curve in ambiguous space, as they are about associative content or narrative. There is no specific location nor time. Images are as much psychological as physical using drawing, felted wool and embroidery as a means of tracing the spaces between chance occurrence and shifting meanings with the different challenges textile brings to all our senses.

Beverly Moxon

This work is prompted in part by my recent relocation to the Riverina in country New South Wales and my need to put down roots in an unfamiliar landscape. The *Root* series is also a comment on the need to care for the environment and the emotional impact of drought in my new location. Nurturing, healing and caring for the natural world are concepts symbolized by the wrapping of the roots. Intricate twinning, wrapping and knotting protect the surfaces of the forms reflecting on the importance of caring for the landscape as well as on the natural cycle of life and my own mortality.



Lauren Wilms



In winter the soft grey skies seem to act as a backdrop for the random shapes and beautiful flutters when bird meets sky. Looking through the window on a wintery day wrapped in blankets and huddled near the fire in a nest of homely comfort being moved by the playful shapes of birds and grey sky. With these thoughts, using materials found around the home or gathered out of tossed rubbish these pieces are constructed. Layering, rubbing back, stitching, mark making and building, pulling together a collected pile of possibilities and the joy of transforming these materials into more than just a fleeting thought or feeling.

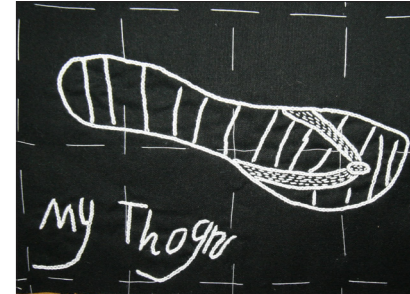
Sue Wood



This collection of textiles is influenced by my reflections on life in 'the bush' in the first half of the twentieth century, particularly the desire of women to beautify - or control - the harsh environment in which they lived. Bush dyed cloth has a dusty, somewhat scruffy quality; damask patterns we associated with beauty and refinement.

Penny Wright

I draw to stitch and I stitch to draw. When anything catches my eye I am always mentally reinterpreting it into fabric and thread. The shoes are part of a series that I continue to explore. Initially they were inspired by a drawing done by my son years ago. The sketch caught my eye for its beautiful form and the simplicity of line. The challenge was to capture that essence working with a minimum of line and a limited stitch palette. Today I still am drawn to simple lines and pared back work that shows the hand of the maker.



From the curator...

Through the Eye is a snapshot of artists who utilise textile and fibre based thinking in their art making. There is an extraordinary breadth of different practices in the Wagga Wagga region.

From guilds to community groups and individuals there is sharing of not only skills but also personal stories and understanding of the processes of the traditions that they have come from.

I wish to extend my thanks to all the artists for their generosity and to the staff of the Wagga Wagga Art Gallery for their support.

Linda Elliott
Artist and curator of *Through the Eye*

List of Works

Marion Addinsall

Pictured:
Interlaced 2000 (detail)
cut and washed method, fabric, thread

Nicolette Benjamin Black

Pictured:
Erosion-daily ritual (detail)
mixed media:- acrylic paint, tea bags and stitching on canvas

Ceylon dragon 2007

Ceylon organic tea bag labels and string on coathanger wire with black copper wire

English breakfast dragon 2007

English Breakfast Tea labels and string on yellow coathanger wire with black copper wire trim

Gran's dragon 2007

Liptons Quality Tea bag labels and string on green coathanger wire with copper wire trim

Lady blue/grey dragon 2007

Lady Grey Tea bag labels with string on yellow coathanger wire black copper wire

Irish Dragon 2007

Irish tea bag labels and string on pink coathanger wire with yellow gold copper wire

slinky 2007

tea bags on coathanger wire, nestling in fencing wire with copper wire thread

slinky III 2007

tea bags on coathanger wire, nestling in fencing wire with copper wire thread

Fruit Bowl 2009

wire frame, wire thread and cables

Judy Crain

Pictured:
untitled 2008 (detail)
felted and stitched bush-dyed wool, embroidery thread

untitled 2008

bush dyed silk and embroidery threads

Linda Elliott

Pictured:
story keepers I 2010 (detail)
patchworked, quilted, cotton fabric, silk, bush-dyed, cotton thread, silk thread

Melanie Evans

Pictured:
My Heritage #2 2009
black and white photograph

My Heritage #1 2009

black and white photograph

My Heritage #3 2009

black and white photograph

My Heritage #4 2009

black and white photograph

Fay Grant

Pictured:
Surrounded 2008 (detail)
bush dyed silk, linen with drawn thread and needle weaving, embroidery threads, embroidered stitches

Deluge 2006

bush dyed seedy silk and various embroidery stitches and couched threads

Drought 2006

manipulated image, muslin, layered fabrics, embroidery thread

Wendy Harris

Pictured:
Beneath the Surface III 2009 (detail)
ink, stonehenge paper

Beneath the Surface II 2009

ink, wax, stonehenge paper

Erosion 2009

ink, ink pen, stonehenge paper

process diaries

Patrice Kennedy

Pictured:
veil 2010 (detail)
perspex and velvet ribbon

Marita Macklin

Pictured:
protozoan 2009 (detail)
pvc, thread, paper, ink, pen

Julie Montgarrett

Pictured: on front cover
mistletoe paris(ite) 2007-10
machine embroidered polyester thread on nylon tulle; bush-dyed wool felt; resin bonded pigment; hand-embroidered silk thread

lightning through my eyelids 2007

bush-dyed wool felts – mistletoe and alum; copper sulphate mordant grey box; hand and machine embroidered, tulle and silk and cotton thread

Beverly Moxon

Pictured: (detail)
Root series I 2007
Root series II 2007
Root series III 2007
Root series IV 2007
tree root, wax thread

Root branch 2007

tree root, lamandra grass, woven, waxed thread, wool, mixed media

Lauren Wilms

Pictured:
Nest 2009
blankets, found nest

Caught in the gush 2009

50's lino, wool blanket, charcoal, dirt, wool stitched old boot heels, old tacks and house paint

On a grey day 2009

50's lino, wool blanket, charcoal, dirt, wool stitch, old tacks and house paint

Into the clear 2009

50's lino, wool blanket, charcoal, dirt, wool stitch, old tacks and house paint

Sue Wood

Pictured:
Memories of Ivy's House 2009
damask, linen, silk, linen thread, bush dyed

Penny Wright

Pictured:
My Thogn 2008 (detail)
cotton thread, cotton fabric

Mum's shoes 2008

cotton thread, cotton fabric

Matches 57 2007

cotton thread, cotton fabric

Mum's ugg boot 2007

cotton thread, cotton fabric

THROUGH THE EYE Regional Textile

5 February - 28 March 2010

Showcasing artists from around the Wagga Wagga region who utilise textile and fibre based processes in their art practice



Image: Julie Montgarrett mistletoe paris(ite) 2007

www.waggaartgallery.org

Opening Hours

Tuesday - Saturday: 10:00am - 5:00pm
Sunday: 12:00noon-4:00pm
Closed: Mondays, Good Friday,
Christmas Day, Boxing Day
New Year's Day,
and most public holidays

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Wagga Wagga Art Gallery

Wagga Wagga Art Gallery is a cultural service of Wagga Wagga City Council



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