



THREAD

THREAD

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This project was assisted by the Crafts Board of the Australia Council. The Gallery Committee of the Tasmanian School of Art Gallery, the University of Tasmania, thanks the Crafts Board, the nine artist/craftspeople for lending their work, and the Tasmanian Museum and Art Gallery for the loan of Robin Hardiman's *Cuirasse* (10).

The Committee would also like to thank the Queen Victoria Museum and Art Gallery, Launceston, for providing space for the "Thread" show.

Measurements of works are in centimetres, height then width and depth.

FOREWORD

Craft requires a special skill and knowledge and is a manual art, the emphasis being on skilfulness, ability in planning or performing, ingenuity in constructing, and dexterity. Content is not stressed due to the fact that craft objects have been seen to be largely functional. However, the making of non-functional objects is certainly in evidence within craft.

In electing to put together this exhibition, inevitably certain difficulties were to arise: having chosen 'thread' as the basis, slowly the reason for such a choice became clearer and I was looking for work which I felt to be more concerned with concept than technique. In directing my search towards Australian craftspeople the concern with ideas was foremost. For this reason the works included may well be less stunning technically than some which were not selected. Too many works in textile rely on simplistic pictorial devices and could just as well be executed in paint or ink; nevertheless, without the luxury of textile they would not be taken at all seriously. Perhaps in the area of sculptural pieces more advances are being made, where there is exploration beyond the surface fabric and thread is taken somewhere in space.

During the initial stages of this project, flipping hastily through a "Crafts" magazine, I came across an article on Michael Brennand-Wood, an English embroiderer. I was mistaken in believing I had picked up an Australian publication and was excited by the prospect of including him in the "Thread" exhibition. Brennand-Wood employs acrylic-painted wooden mesh, postcards, fragments of comics, cotton thread and so on. Although his background of embroidery is pertinent, the work transgresses the barriers between art and craft and the category to which it belongs is not of prime importance. Hopefully, the same could be said of those taking part in the show.

Christine Harris
Exhibition Co-ordinator

Jenny BANNISTER

My thread is all very imaginary and abstract — purely experimental and extremely exciting to wear. It is not actually made up of so-called "threads", but when complete you can point to a warp and weft thread if you close your eyes and hallucinate.

I create textured areas of mediums to adorn the body using mainly leather and metal studs. Developments for the future include:-

- leather scales sewn and studded together to form a reptile textured material.
- garments created from quilted leather in the form of isobars and geographical formations of Australia.
- many experimental pieces using clipping and cutouts, interweaving of selected shapes, stitchery, pleating, plaiting and knotting, and most probably the invention of some new methods and techniques.

Jenny Bannister

WORKS IN EXHIBITION

- 1 *Calypso Clip* 1978
Size 10
Clipped PVC plastic, plastic tubing, vinyl and clear plastic.
- 2 *Je Suis Mod* 1981
Size 10
White PVC plastic, cotton fabric and collected plastic articles from the urban enviro
- 3 *Boomerang Banana Lounge* 1981
Size 10
Bronze shoe leather and black garment leather studded together.

BIOGRAPHY

Born 1954 in Mildura, Victoria

Studied

- 1972/74 Diploma of Fashion Design and Production, Emily McPherson College, Melbourne
Continued studies at R.M.I.T.

Solo Exhibitions

- 1981 USP Needham, South Melbourne

Group Exhibitions

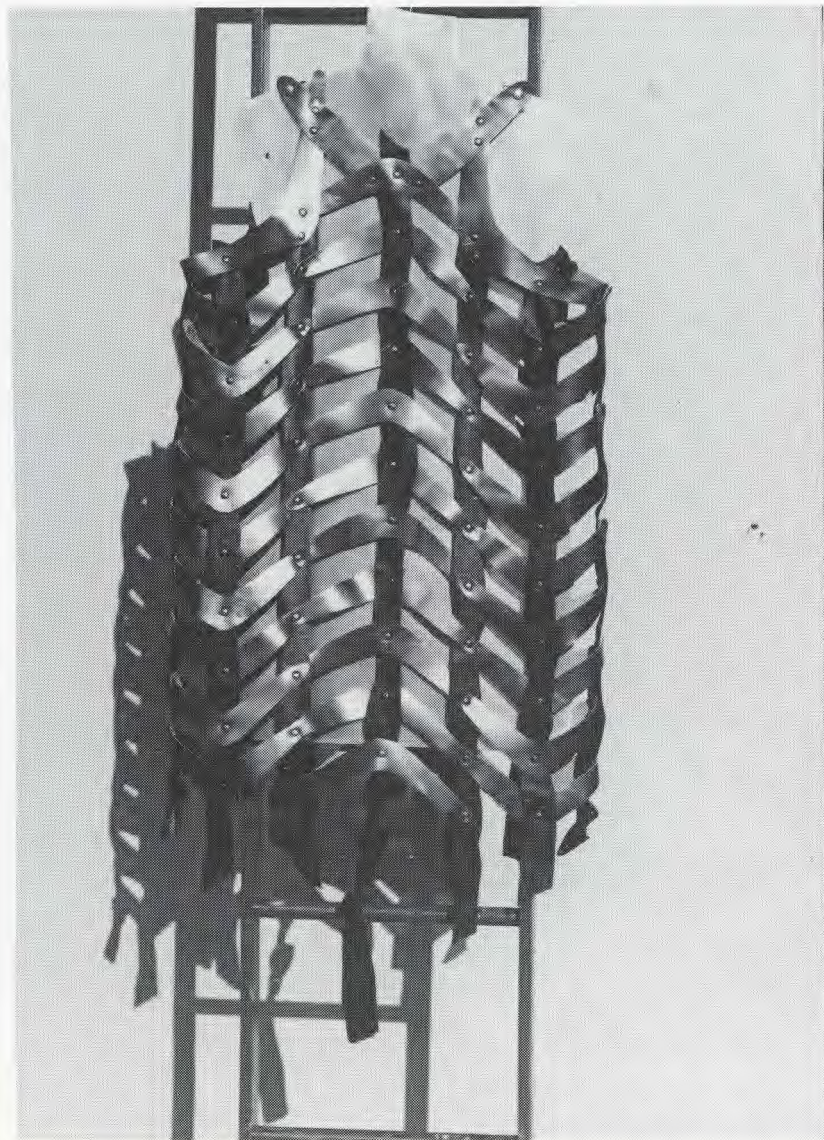
- 1978 Launched her first plastic clothes collection at *Fashion Expo*, Melbourne Exhibition Buildings
- 1979 Industrial Design Centre, Melbourne
Crafts in Gear,
Distelfink Gallery, Melbourne,
Caulfield Arts Centre,
Xmas exhibition, Paraphernalia, Melbourne
- 1980 Victorian Finale of *Crafts in Gear*, Wool House, Melbourne
Art Clothes — Project 33, Art Gallery of N.S.W.

Collections

The Australian National Gallery, Canberra
The Museum of Applied Arts and Sciences, Sydney



Je Suis Mod 1981



Boomerang Banana Lounge 1981

Merrill DUMBRELL

WORKS IN EXHIBITION

- 4 *Summer's Day* 1981
87cm x 129cm
Woven wool tapestry.
- 5 *Wingan* 1981
88cm x 143cm
Woven wool tapestry.

Tapestry is a time consuming and exacting medium, but I gain enormous pleasure from using this medium, partly because of my delight in the materials used, and also because the method of slowly building an idea, an image, as in a jigsaw, suits me personally.

The image of the sea has become an immediate and personal one, as well as a vehicle for exploring the formal elements of light, colour and space.

As I live near the sea, I am constantly pre-occupied with the changing bands of sand, sea and sky. Port Phillip Bay has a different feel about it altogether from the ocean beaches I visit from time to time and this is evident in these two tapestries.

Merrill Dumbrell

BIOGRAPHY

Studied

1963/65 Diploma of Fine Arts — Sculpture, R.M.I.T.

Exhibitions

- 1976/77 Diamond Valley Art Awards
1978 Arts Victoria '78 Purchase Exhibition.
Miniature Textiles, Distelfink Gallery, Melbourne
1979 *Contemporary Australian Tapestry*, Hawthorn City Art Gallery, Melbourne, and Crafts Council Gallery, Sydney
1980 Meat Market Purchase Exhibition.
Australian Weavers in Wool, Australian Wool Corporation, Melbourne. Wool House, Carlton Gardens, London

Collections

Crafts Board, Australia Council
Arts Victoria '78 Festival Collection
Private Collection of Dame Elizabeth Murdoch
Queensland Art Gallery

Other Information

1976/81 Weaver at the Victorian Tapestry Workshop



Summer's Day 1981

Lorraine HEPBURN

One of my basic personal criteria for a work with integrity is that the finished work must have a feeling of inevitability. Although I'm primarily a "fibre person", at present I am combining different media in order to achieve this sense of completeness and wholeness.

The work I make is channelled by a very specific idea, and I search for the very best possible way of expressing and communicating that primary intention. Each work, or group of works may therefore explore and integrate quite different materials, and a personal "style" may be less apparent.

The combining of different media makes the process both long and engrossing. Each potential material seems to come from a different source in a different locality! The search in timber yards, plastics and metal companies, jewellers' supplies, medical suppliers, hardware stores, etc! Each material has its own specific range of techniques and tools that must be mastered so that the completed work appears effortless, and techniques support rather than dominate or become ends in themselves.

Lorraine Hepburn

WORKS IN EXHIBITION

- 6 *Sand Studies* — 2 pieces
17.5cm x 21.5cm x 4cm
13cm x 17.5cm x 7.5cm
Wool, silk, cotton, heat-moulded acrylic sheet, and Foram shells.
- 7 Book
15.8cm x 21.7cm x 1.4cm
Perspex, felt, fabric, thread.

BIOGRAPHY

Lived in Tasmania until 1965

Studied

- 1968/70 Interior Design, Canberra Technical College
1978/80 Diploma of Visual Arts — Sculpture,
Sydney College of the Arts
1981 Post-graduate studies in Sculpture,
Alexander Mackie College

Solo Exhibitions

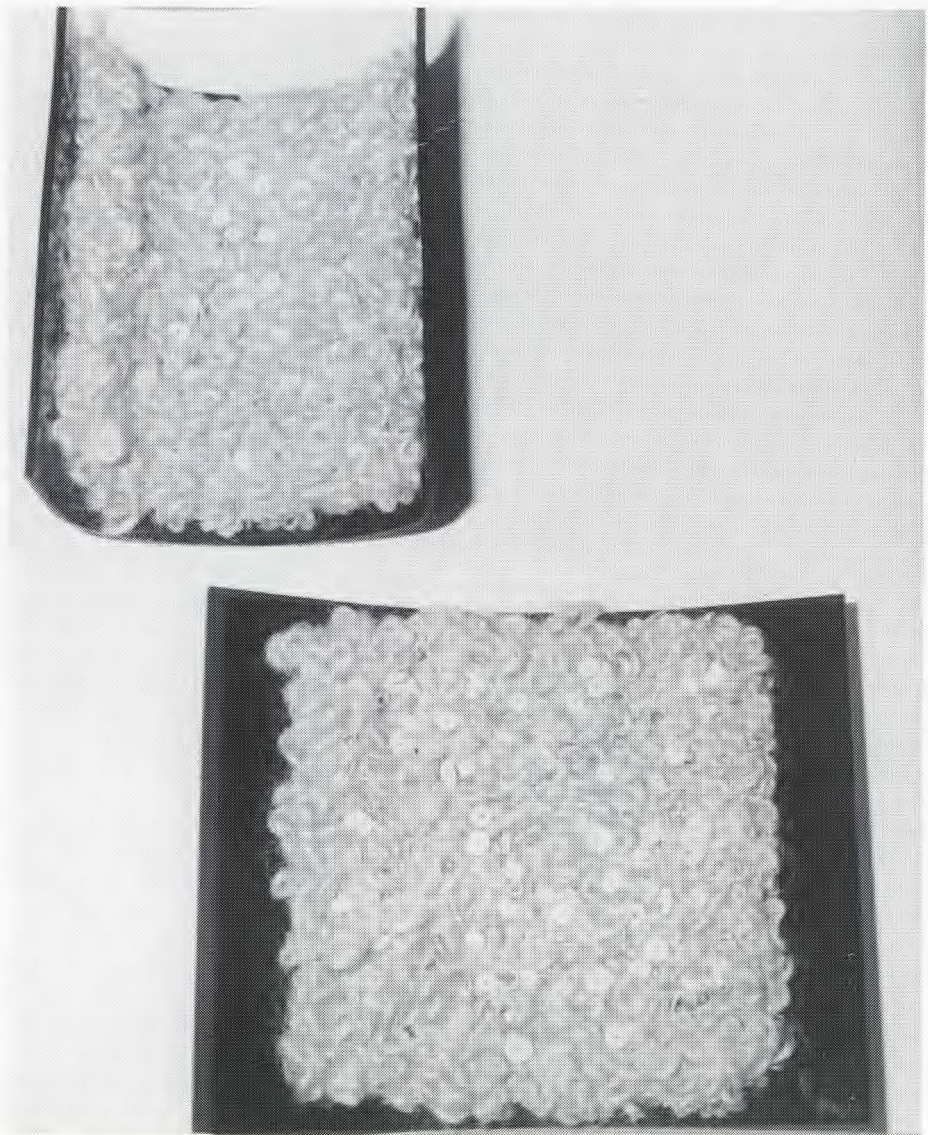
- 1975 Anna Simons Gallery, Canberra
1980 Experimental Art Foundation, Adelaide
1981 A/E/1/, Sydney "The Quilt and Sheet Show",
an installation, Adelaide Festival Centre Gallery

Group Exhibitions and Awards

- 1974 Australia Council Grant
1978 Crafts Council Gallery, Sydney
Australia-Japan Foundation Travel Grant
1979/80/81 Crafts Council of NSW, travelling exhibitions
1980 1st Prize, Art Gallery Society of NSW Exhibition,
ANZ Gallery, Sydney "Crafts in Gear",
Sydney Opera House
1981 1st Australia Sculpture Triennial, Melbourne —
Tertiary Student Survey section

Other Information

- 1970/73 Own interior decoration business
1975/77 President and Vice President, Crafts Council of the ACT
A director of the Crafts Council of Australia
1980 Selected to participate in the International Symposium
Workshop on Integration of Metal with Textiles, Zurich



Sand Studies — 2 pieces

John CORBETT

I use my art to help me explain my experiences to myself. My work is about my life — my relationships to my world — sexual — political — social.

“We must touch each other to stay human”.

John Corbett

WORKS IN EXHIBITION

- 8 *Shaman* 1981
200cm x 20cm x 200cm approx.
Wood, fabric, paint, photographs.
- 9 *Bound Form* 1981
100cm x 70cm x 100cm
Wood, fabric, plastic, glass.

BIOGRAPHY

Born 1946 in Victoria

Studied

Basically self-taught

Solo Exhibitions

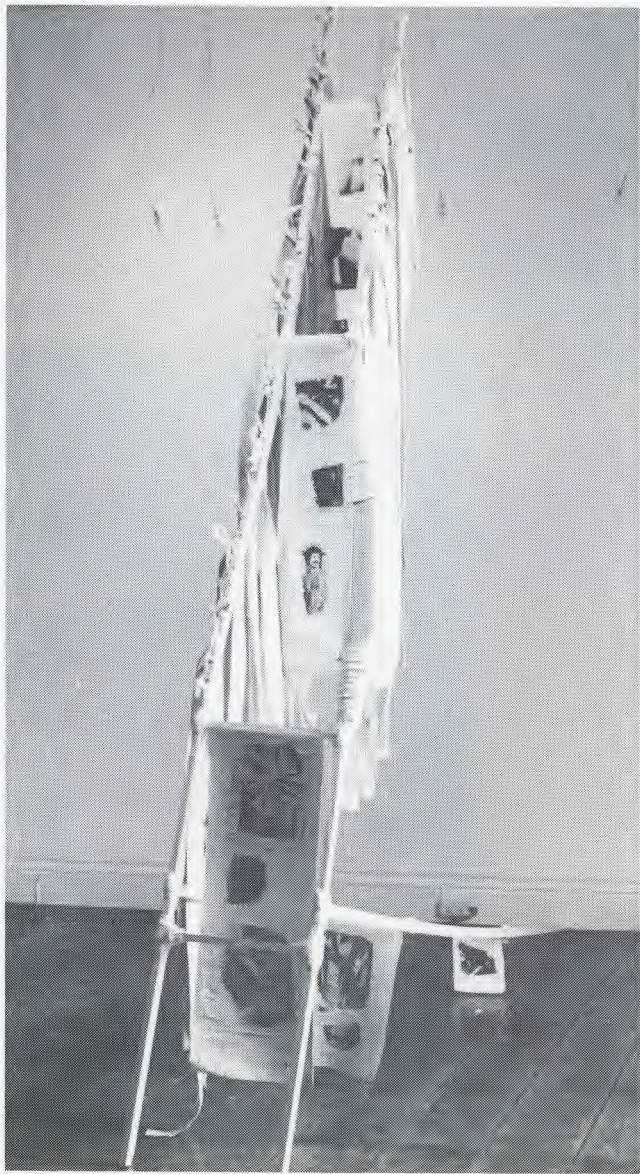
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|------|-----------------------------------|
| 1973 | Melbourne |
| 1974 | Perth |
| 1975 | Melbourne |
| 1979 | Own Studio |
| 1981 | Reconnaissance Gallery, Melbourne |

Group Exhibitions

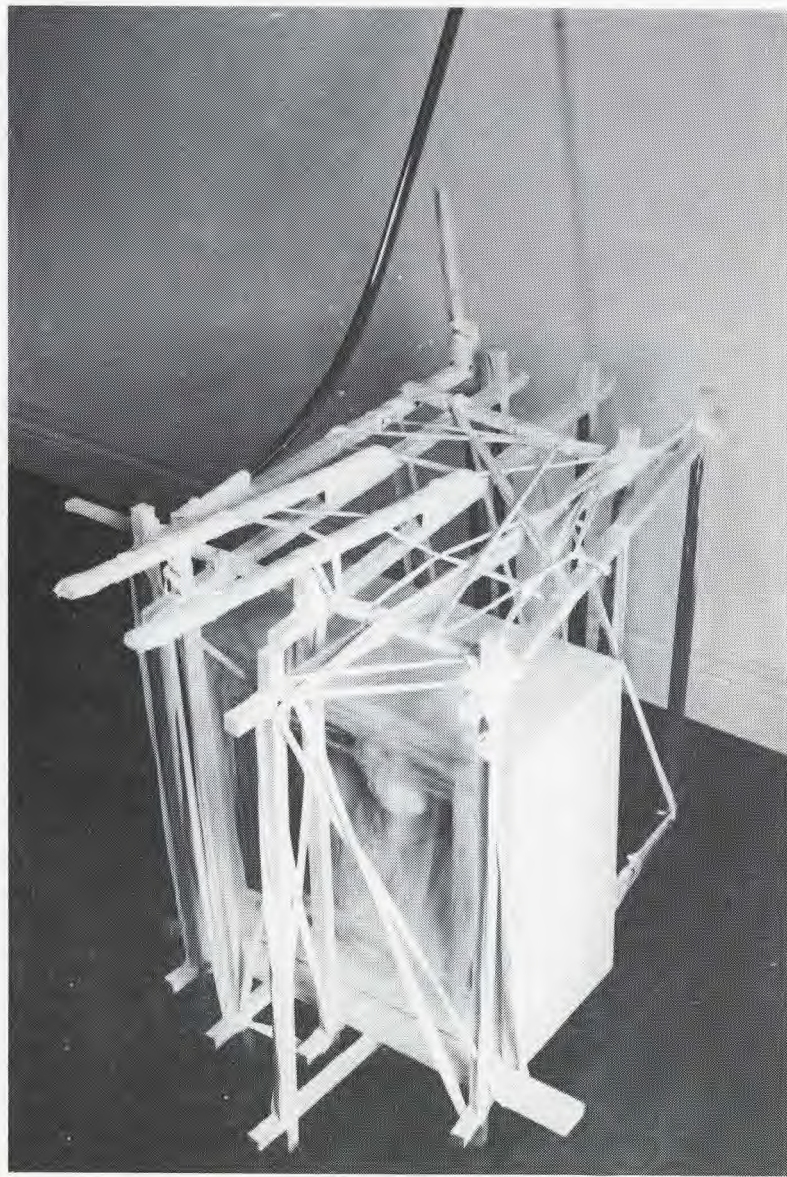
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| 1972 | Craft Association of Victoria |
| 1975 | <i>Craft Victoria '75 Woolwork</i> , Ararat Art Gallery
Narek Gallery, Canberra |
| 1976 | <i>Woven Forms</i> , Narek Gallery |
| 1978 | <i>Collection Pieces</i> , National Gallery of Victoria
<i>Knitted Images</i> , Crafts Council Gallery, Sydney |
| 1980 | <i>Security</i> , George Paton Gallery, Melbourne |

Collections

Ararat Art Gallery
Tasmanian Museum and Art Gallery
Also represented in private collections in Australia and USA



Shaman 1981



Bound Form 1981

Jennifer CHRISTMANN

WORKS IN EXHIBITION

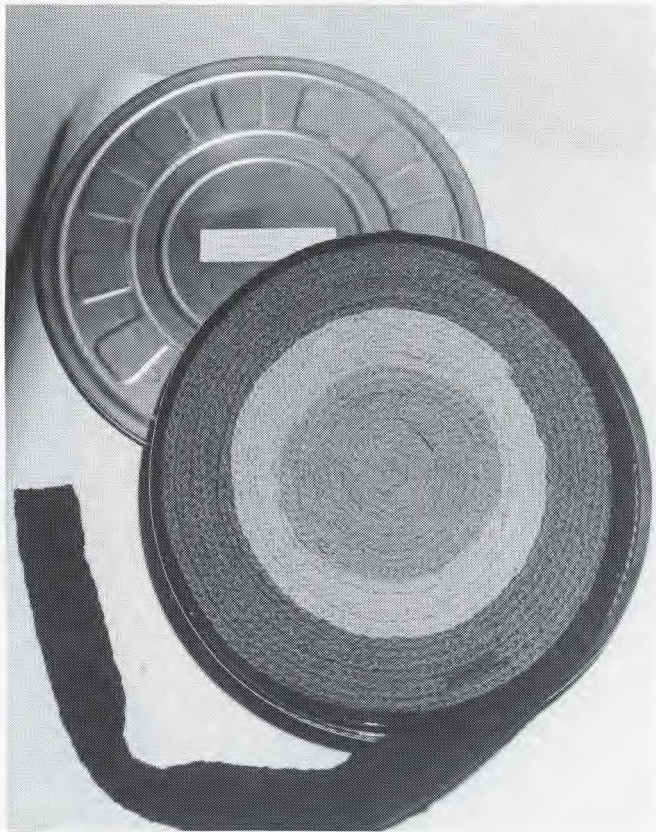
- 10 *Diary* 1977
24.5cm x 23cm x 8cm
Knitted wool book.
- 11 *Blue Movie* 1978/79
29.5cm x 29.5cm x 8 cm
Knitted wool plus metal container.
- 12 *Io* 1979
32.5cm in diameter
Wool Sphere.

BIOGRAPHY

Born 1928 in Dusseldorf, West Germany

Group Exhibitions

- 1977 Coventry Gallery, Sydney
1979 Crafts Council Gallery, Sydney
Travelling book exhibition — New York, Los Angeles,
San Francisco



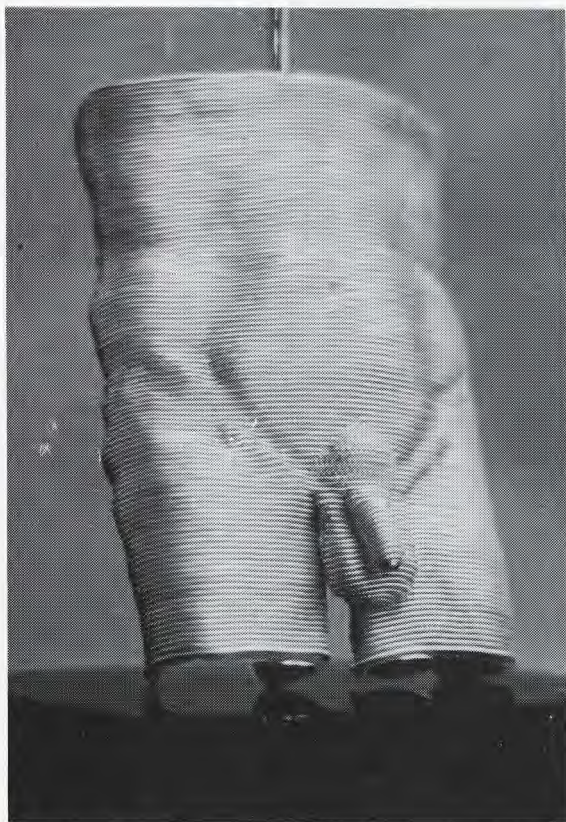
Blue Movie 1978/79

Robin HARDIMAN

13 *Cuirasse* (10) 1978

Tasmanian Museum and Art Gallery Collection
10.5cm x 7.5cm x 2.5cm (irregular, without stand)
Macrame technique.

Fine silver (F/Ag) wire 0.45mm; 'Rilsan' (TM) monofilament, 0.35mm
Base and stand: sterling silver and Porora marble.



Cuirasse (10) 1978
Tasmanian Museum and Art Gallery Collection

BIOGRAPHY

Born 1939 in Geelong, Victoria

Studied

1969 Self-taught technique in New York

Exhibitions

1972 Rome, Italy

1972/79 Melbourne, Sydney, Canberra.

1979 Festival of Tasmania *Works in Fibre* exhibition

Collections

Tasmanian Museum and Art Gallery

Mary COUGHLAN

One of the greatest sources of inspiration for my work is Aboriginal Art. Their utilisation of an interacting network of lines unified by a restricted palette is responsible for much of the harmony and balance that I try to achieve in my work. A subsequent visit to Arnhem Land heightened my understanding of their use of a personalised but traditional symbology.

It was this search for my own personal language which resulted in embroidery reappearing in my work. It resulted from a growing realisation that I should integrate my painting and embroidery in order to achieve a greater self-expression. Initially I used thread to make small drawings while travelling in Japan. I think the Japanese use of rhythmic patterns and repetitions, yet their supreme recognition of individuality, bolstered my confidence in the direction I was taking.

As the resultant personal vocabulary now available to me developed, I found new elements such as light and colour played an increasingly important role. Initially it was a tonal colour, but later I found myself applying colour in an unrestricted way. I still rely on the background to hold the piece together and provide a soothing resting area for the eye.

A fascination for a repetition of forms within a tightly constructed framework — a system within a system — has always been apparent in my work. It is a codified system, each tiny unit radiates an individuality, yet by setting up an interacting tension between itself and its neighbouring unit, it creates the overall grid. A desire for a greater three dimensionality led me to explore the idea of quilting areas. Dissatisfied with my initial results I attended

WORKS IN EXHIBITION

- 14 Untitled
135cm x 66cm
Embroidery thread, fabric.
- 15 Untitled 1980
129cm x 66.6cm
Embroidery thread, linen, beads.
- 16 Untitled 1981
132cm x 122cm
Mixed media.

classes with Mirka Mora. Immediately exciting new areas opened and in my next pieces I want to be far more explorative with the idea of layering and trying to achieve a greater three dimensionality within a two-dimensional framework.

Recently, I have been particularly interested in creating a stronger interaction between the viewer and the work. Firstly, you see the work as an overall unified image, yet as you come nearer each area can be broken down and appreciated on another level. I feel it is a way of helping people to become more intimately acquainted with the work. This is why I use such fine detail combined with subtle light and colour gradations. You gradually absorb the piece, each viewing allows a greater understanding yet there is always something else to come back to. I find that reassuring.

Mary Coughlan

BIOGRAPHY

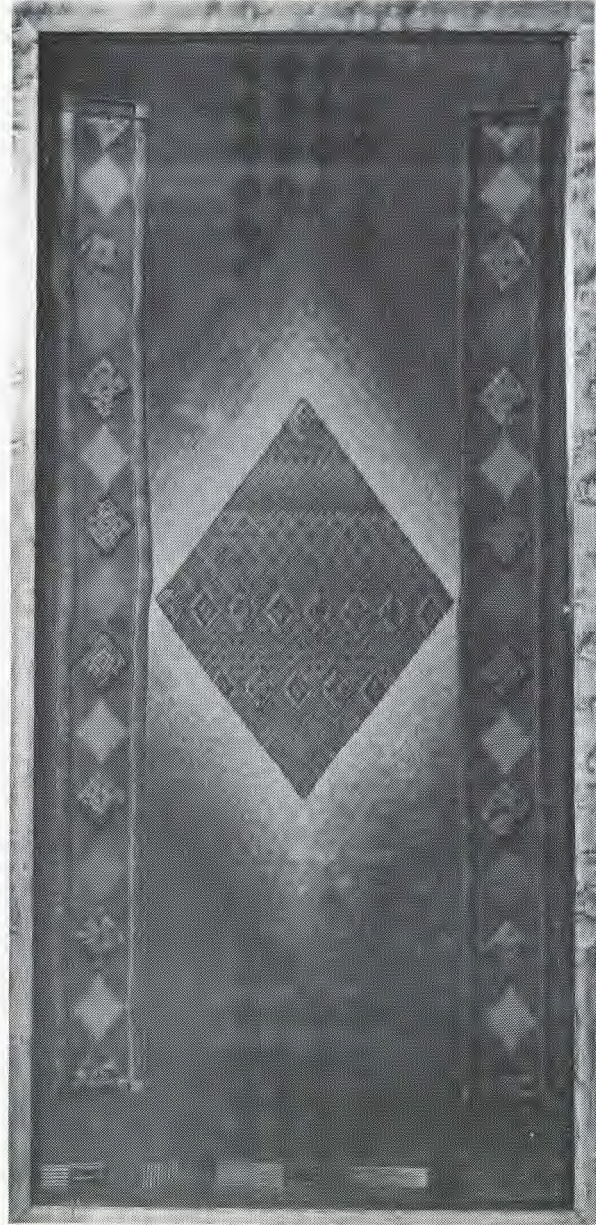
Born 1955, Narrandera, N.S.W.

Studied

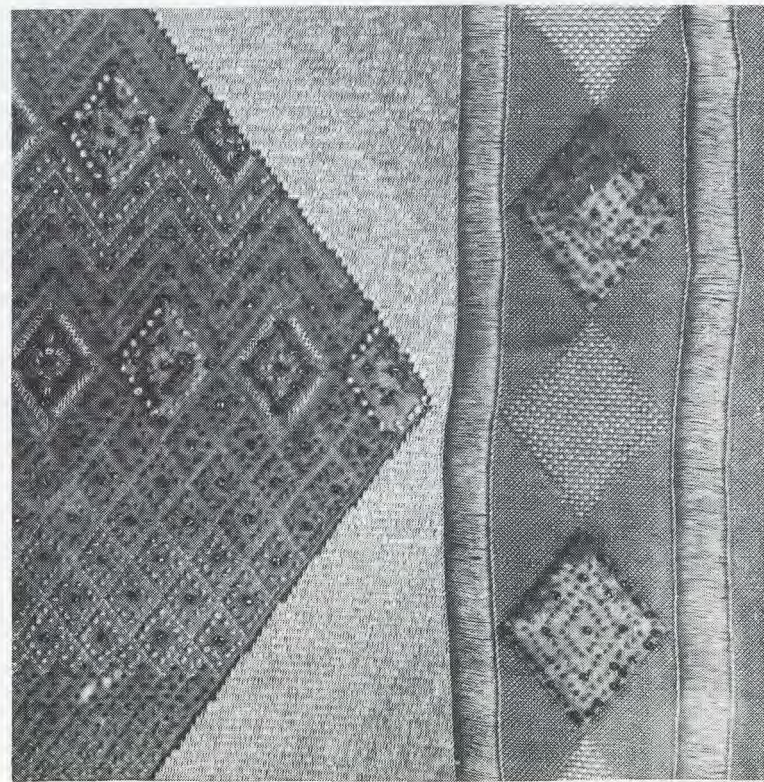
- 1973/78 Fine Art and Design — Painting Major,
Pahran College of Advanced Education
- 1977 Studied paper-making for three months in Ogawa, Japan

Other Information

- 1976 Spent two months in Arnhem Land
- 1979/80 Weaver at the Victorian Tapestry Workshop



Untitled 1980



Detail

LIZ JENEID

Most of my weaving is functional clothing. It gives me a lot of pleasure to know that someone is enjoying wearing one of my garments. I try to weave a cloth that is the right weight for our climate using wool, cotton, silk and alpaca. I use mostly commercial yarns but dye a lot of them to get subtle colour gradations.

In my one-off pieces I like to experiment with different materials and techniques. Sometimes the fibre will suggest a particular use — other times the design I've done in paper will determine what kind of materials to use. I usually weave up the fabric on a floor loom, then after taking the piece off the loom manipulate it into a sculptural form.

Liz Jeneid

WORKS IN EXHIBITION

- 17 *Felt Objects* — 3 pieces
ea. approx. 15cm x 15cm x 15cm.
Layered felt and wrapped sisal; procion dyes.
- 18 *Going Bananas* — 3 pieces
70cm x 115cm x 7 cm approx.
Metal and plastic mesh, banana trash; framed in perspex boxes.

BIOGRAPHY

Studied

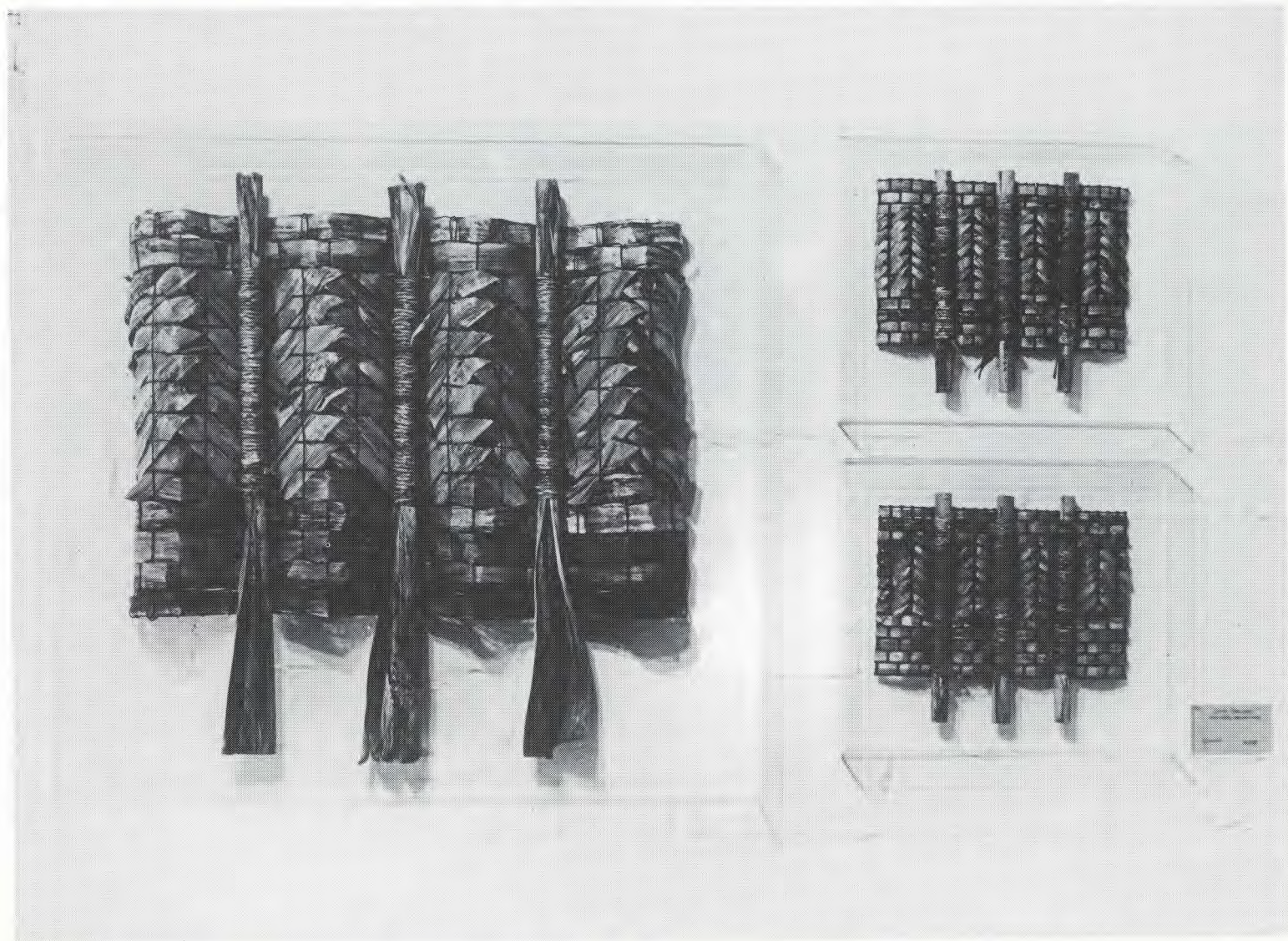
- 1974/75 Design Student — Shillito School of Design
1970/75 Studied painting, drawing, printmaking, jewellery and weaving in Australia and U.S.A.
1975/76 Weaving student and assistant, Penland School of Crafts, North Carolina, U.S.A.

Exhibitions

- 1978/80 Crafts Council of N.S.W. Travelling Exhibitions
1979/80 *Second Skin* — Beaver Gallery, Canberra
1980 *Eight Views*, UNSW
Five Views, UNSW
Dyeing Fibre and Fabric, Queensland Art Gallery Travelling Exhibition

Other Information

- Has been a tutor in weaving at Toowoomba, Armidale and WEA Summer Schools — Design and Weaving tutor for NSW Crafts Council, Handspinners and Weavers Guild of NSW, various Technical Colleges, also works with CAC Network as a community artist, travelling around NSW. Committee member of Crafts Council of NSW.
- 1980 Received a grant from the Crafts Board
Currently working on a range of clothing suitable for the Australian climate.



Going Bananas — 3 pieces

Kay LAWRENCE

Leaf Grid was an experimental installation erected in the Adelaide Parklands during the Adelaide Festival of Arts in March 1980 for the Fibreworks Collective, a group specifically concerned with making experimental public fibreworks.

It consisted of a steel framework slung between two trees on which a linen grid was knotted and gradually covered with fresh green gum leaves over a period of three weeks. These formed a dense surface which constantly changed as the leaves changed colour, dried, crumbled and eventually fell off ... creating a visual record of the process of decay. A photographic record of the piece was kept from its installation in March to its dismantling in July, documenting the way it changed in relation to the environment.

I am interested in artworks that utilise chance ... in this case the random selection and knotting of the leaves on the grid by the people who helped me, and the chance effects of the weather, the wind, rain and sun on its surface.

Kay Lawrence

BIOGRAPHY

Born 1947 in Australia

Studied

- 1965/67 Dip.Art (teaching), S.A. School of Art and Western Teachers College
1968 Post-graduate studies in painting and printmaking
1975/76 Learnt tapestry weaving at workshops with Belinda Ramson and Archie Brennan
1977/78 Awarded a Crafts Board grant to study tapestry in France and the U.K. Spent four months studying tapestry at the Edinburgh College of Art.

Group Exhibitions

- 1971 Llewellyn Galleries, Adelaide
1978/79 *Contemporary Tapestry in Australia*, Crafts Council of Australia Gallery, Sydney
1978 *La Jeune Tapisserie en Ecosse*, Villefort, Lozere, France
1979 S.T.A.G. *Second Exhibition*, Edinburgh and London
1979 *Master Craftsman*, Jam Factory Gallery, Adelaide
1979 *The Art of Craft*, travelling exhibition of the Art Gallery of South Australia.
1979 *Miniature Tapestry Travelling Exhibition*, Scottish Arts Council
1980 *Australian Weavers in Wool*, Melbourne and London
1980 Installed Fibreworks Collective project, *Leaf Grid*, in Adelaide Parklands
1980 *Miniature Objects*, Jam Factory Gallery, Adelaide
1980 *Centenary Celebration Exhibition*, Meat Market Craft Centre, Melbourne
1980 *Miniature Textiles from Australia 80*, Crafts Council of Australia Gallery, Sydney
1980 *Contemporary Tapestry 80*, Distelfink Gallery, Melbourne
1981 Chosen to participate in Lodz Textile Triennale, Poland
1981 Installation *Leaf Grid 2* for Tasmanian Fiesta, Hobart
1981 *Batman Purchase* Exhibition, Queen Victoria Museum and Art Gallery, Launceston
1981 *Australian Crafts*, Meatmarket Craft Centre, Melbourne
1981 Exhibition of tapestries and drawings at the Jam Factory Gallery, Adelaide

Collections

The Art Gallery of South Australia
The Crafts Council of South Australia
The Queen Victoria Museum and Art Gallery, Launceston
The Queensland Art Gallery
Artbank

19 *Leaf Grid* 1980

300cm x 500cm

Knotted linen grid and gum leaves

Series of documentary photographs

112cm x 31cm

This piece was made with the assistance of the Crafts Board of the Australia Council.



Leaf Grid 1980

EXHIBITION

Thread

TYPESETTING

Specialty Press Pty Ltd

PRESENTED BY

Tasmanian School of Art Gallery

University of Tasmania

Mount Nelson

Hobart

September 1981

PRINTING

Specialty Press Pty Ltd

CATALOGUE DESIGN

Denise Gardner

COVER

Lutz Presser

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Christine Harris

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Pat Cleveland

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Maura Chamberlain

Christine Harris

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Paul Zika