

CRAFTIVISM

DISSIDENT OBJECTS
+ SUBVERSIVE FORMS

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A Shepparton Art Museum curated exhibition,
touring nationally by NETS Victoria.

CURATORS: Anna Briers and Rebecca Coates.

ARTISTS: Catherine Bell, Karen Black, Penny Byrne,
Debris Facility, Erub Arts, Starlie Geikie, Michelle Hamer,
Kate Just, Deborah Kelly, Ramesh Mario Nithiyendran,
Raquel Ormella, Kate Rohde, Slow Art Collective, Tai Snaith,
Hiromi Tango, James Tylor, Jemima Wyman and Paul Yore.

Cover:

/ Jemima Wyman. *Propaganda textiles – Pink Bloc protester at Gay Pride in Copacabana,*
13th October 2013 (detail) 2016–17. © the artist, courtesy the artist and Sullivan+Strumpf,
Sydney / Singapore and Milani Gallery, Brisbane.

TOURING SCHEDULE

Shepparton Art Museum (SAM)

Shepparton, Victoria
24 November 2018 – 17 February 2019

Warrnambool Art Gallery

Warrnambool, Victoria
2 March – 5 May 2019

Mornington Peninsula Regional Gallery

Mornington, Victoria
18 May – 21 July 2019

Museum of Australian Democracy

Canberra, Australian Capital Territory
6 September 2019 – 2 February 2020

Bega Valley Regional Gallery

Bega, New South Wales
30 April – 21 June 2020

Warwick Art Gallery

Warwick, Queensland
3 July – 15 August 2020

University of the Sunshine Coast Art Gallery

Sunshine Coast, Queensland
12 September – 31 October 2020

Details correct at time of printing.

NETS Victoria and Shepparton Art Museum acknowledge the traditional custodians of the land which now comprises Greater Shepparton and the Wurundjeri and the Boon Wurrung of the Kulin Nation. As the exhibition travels across Country, we pay respect to each of the traditional custodians of these lands and to their tribal Elders; we celebrate their continuing culture and we acknowledge the memory of their ancestors.

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Foreword

Mardi Nowak
Director, NETS Victoria

NETS Victoria is thrilled to be partnering once again with Shepparton Art Museum (SAM) to present *Craftivism. Dissident Objects and Subversive Forms*. There is something special about objects made by hand. It is almost as though, through the process of making – of putting stitch into cloth or the moulding of clay – that we embed a sense of ourselves and ideas into the material. Once relegated to ‘something my Grandma does’, craft is being embraced by contemporary artists as a vehicle for making a statement. I often think that a political statement made through the materiality of craft can be heard by a broader audience than one made in high art. Craft is for the people, it is something that everyone can embrace, whereas art is often seen as elite.

The history of using craft as a forum for change is a long one. I think of the beautifully embellished banners made for the women’s suffrage movement now celebrating 100 years in 2018. They provided a way for everyday women to use the materials and skills at hand to create bold statements. Often it didn’t matter what the phrase was on the banner; the positioning of colour and images is what got the message across. There was a pride in making, of ensuring the longevity of the work and the message.

The Suffragettes used their needlework skills to fashion a new visual vocabulary. These were not the vast, commercially produced, painted banners of the male-dominated trade unions sporting golden portraits of political heroes. Instead, the suffragette banners were deliberately made by hand. Embroidered and appliquéd, bearing feminine and symbolic emblems of birds, flowers and lamps, inscribed with women’s names, made in drawing room fabrics of velvet, silk, brocade and satin; they were splendid, rich, beautiful.¹

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Fast forward to 2018 and we see a large number of artists embracing the skills and ideas of past ‘crafters’. For some, these skills were passed down from their mother or grandmother – or as in my case, their father. Others will have learnt them the modern way, by YouTube tutorials or just by trial and error. No matter how they have learnt their skills, what does occur is an engaging conversation between artist, artwork and viewers. Often these viewers will relish sharing their own stories of making, bridging the gap between generations and cultures.

Craftivism. Dissident Objects and Subversive Forms was developed through NETS Victoria’s 2017 Exhibition Development Fund (EDF), which allowed an initial idea from SAM’s curatorial team to grow into a national tour. This annual program, supported by Creative Victoria, is a unique offering by NETS Victoria and has proven to produce a series of fascinating and ambitious exhibitions such as this one. We are also very grateful for further funding from the Australia Council for the Arts through its Contemporary Touring Initiative, which has provided financial support for the tour and has allowed us to deliver unique public programs for each venue.

I’m certain that *Craftivism. Dissident Objects and Subversive Forms* will inspire and provoke all those who attend the exhibition and take part in the accompanying activities. With many hands and voices, change can be made.

¹ Clare Hunter in ‘Our History of Banner-Making’, *Processions*, Accessed 17 August 2018, <https://www.processions.co.uk/story/history-banner-making/>.

Mayor's Welcome

Kim O'Keeffe
Mayor, Greater Shepparton

Greater Shepparton City Council is delighted to present *Craftivism. Dissident Objects and Subversive Forms* at Shepparton Art Museum (SAM).

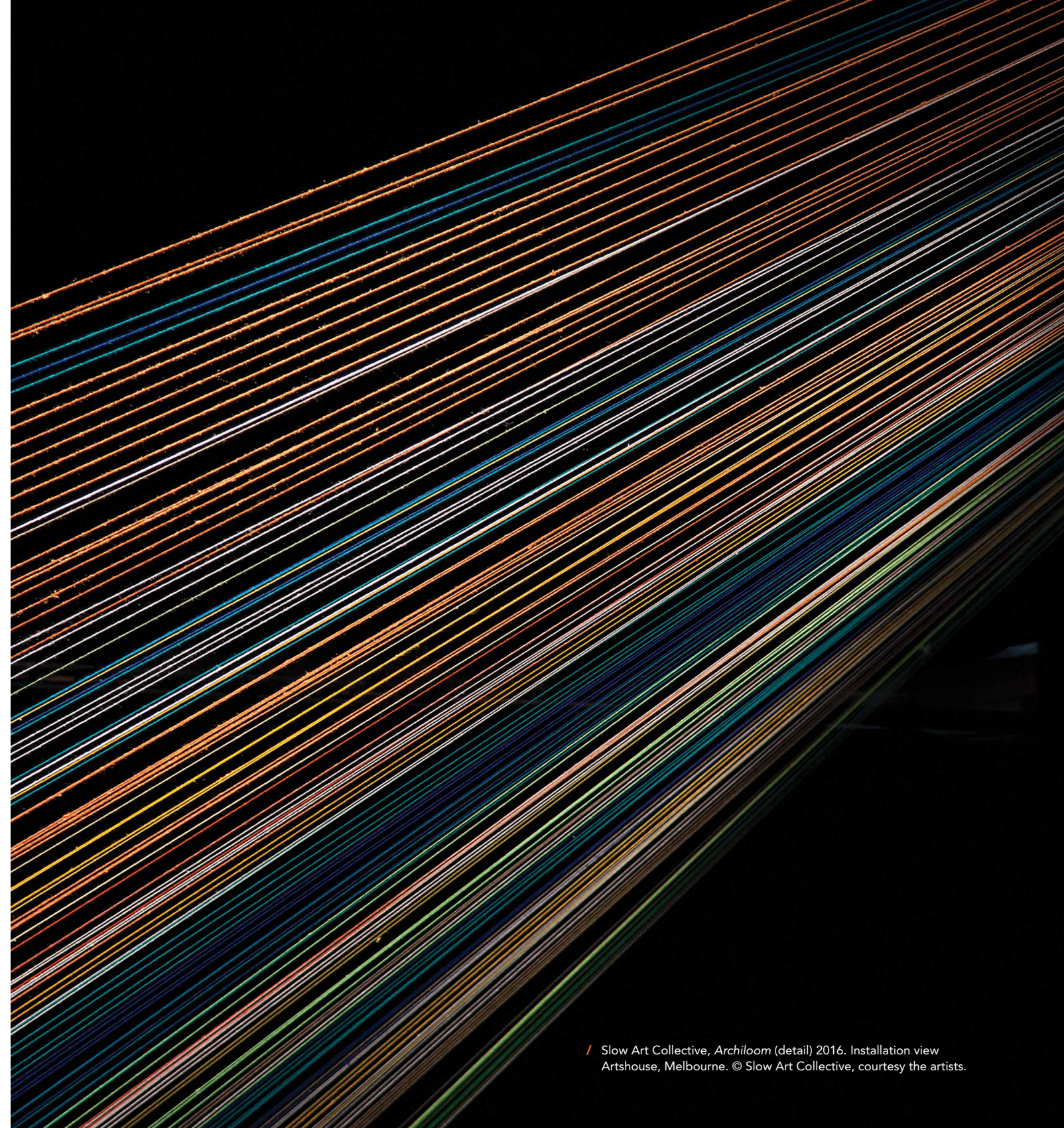
This exhibition brings together works by contemporary artists and groups who explore the capacity of craft to address the world in which we live. Through a diverse range of techniques, these artists engage with ideas around shifting borders and mass migration, environmental sustainability and climate change, gender and representation, and democracy and sovereignty.

Arts and culture play a vital role in our community. They bring people together, forging strong community connections and offering different ways to view the world. *Craftivism. Dissident Objects and Subversive Forms* invites audiences to get involved, become inspired and engage through the exhibition and the accompanying education and public program activities, which are developed around art that is topical and timely.

We are delighted to present *Craftivism. Dissident Objects and Subversive Forms* as a Shepparton Art Museum curated exhibition, touring nationally by NETS Victoria. This exhibition has been made possible through the work of NETS Victoria, and specifically through the support of its Exhibition Development Fund. Our regional touring partners include Warrnambool Art Gallery (Vic), Mornington Peninsula Regional Gallery (Vic), Museum of Australian Democracy (ACT), Bega Valley Regional Gallery (NSW), Warwick Art Gallery (Qld) and the University of the Sunshine Coast Art Gallery (Qld). The impressive tour itinerary for *Craftivism. Dissident Objects and Subversive Forms* has been assisted by the Australian Government through the Australia Council for the Arts, its funding and advisory body. We thank all the artists and generous lenders who have contributed to the exhibition and tour.

The exhibition has been curated by Anna Briers, SAM Senior Curator, and Rebecca Coates, SAM Director. We thank them and all SAM staff who have worked on this exhibition. At NETS Victoria, we acknowledge the support and work of Director Mardi Nowak, who has been key to securing funding for this project, Exhibitions Coordinator Ellen Wignell and the NETS team. It is a pleasure working with NETS Victoria again to present another partnership exhibition.

We look forward to sharing this exhibition with our audiences.



/ Slow Art Collective, *Archiloom* (detail) 2016. Installation view
Artshouse, Melbourne. © Slow Art Collective, courtesy the artists.

Craftivism. Dissident Objects and Subversive Forms

Anna Briers and Rebecca Coates

Craftivism. Dissident Objects and Subversive Forms presents the work of 18 contemporary Australian artists and groups who use craft materials and techniques with a political intent. The artists featured are: Catherine Bell, Karen Black, Penny Byrne, Debris Facility, Erub Arts, Starlie Geikie, Michelle Hamer, Kate Just, Deborah Kelly, Ramesh Mario Nithiyendran, Raquel Ormella, Kate Rohde, Slow Art Collective, Tai Snaith, Hiromi Tango, James Tylor, Jemima Wyman and Paul Yore. Broadening our understanding of craft-making traditions, the artists in this exhibition subvert and extend craft forms as vehicles for activism and social change. Some works encourage social connection between community members and participation in collective processes. Others respond to artistic or political movements. And others yet reveal that the personal remains political, despite the contemporary context being always in flux.

Craftivism – or craft + activism = craftivism – is a term for our times. Coined in the early 2000s by Betsy Greer, a British sociologist, crafter and author of *Craftivism: The Art of Craft and Activism* 2013, the term responded to the social trends she was observing unfold at the time, such as yarn bombing, or guerilla knitting, and their viral proliferation across cities around the globe. With a master's dissertation on knitting, DIY culture and community development, Greer aimed to demonstrate the power of knitting and collaborative craft projects as activist gestures intended to improve the lives of communities and the world at large. These were small actions by everyday people.

Craft, activism and social change have long been interlinked; they have crossed boundaries and borders, genders and generations. William Morris, the great 19th century English textile and wallpaper designer, poet, novelist, translator and social activist, propounded craft as an inherently political medium that could bring about deeper social connection. In reaction to the Industrial Revolution and mass production, Morris and the wider Arts and Crafts movement argued for a return to nature and championed all things handmade.

Craft was not a gendered activity for Morris: he was inspired by guilds and medieval models of production. An active socialist, Morris argued for makers' involvement in the entire production process – from design to completion – which, he felt, would combat the alienation created by the division of labour on factory production lines. He believed that good design should be accessible for all to consume. Morris left a profound legacy: for example, he influenced the philosophies and teachings of the great modernist German Bauhaus school of design, architecture and the applied arts, of which weaving was a significant – albeit more often female – part.

Other political movements from the late 19th and early 20th centuries share similar histories of activism and craft. While the visually rich banners of many trade unions were manufactured commercially, the late 19th century women's suffrage campaigners sported home-made protest banners and parasols exquisitely embroidered in purple, green and white and bearing slogans such as 'Dare to be Free' and 'Alliance and Defiance'.¹

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Later in the 20th century, the longstanding Greenham Common Women's Peace Camp, established in 1981 to protest against nuclear weapons and active for an amazing 19 years, produced a 9 mile (14.5 km) patchwork rainbow dragon that encircled the base as part of the occupation.² Words, slogans and peace signs made out of textiles were woven into the chain-link fence to communicate resistance.

Craft endeavours can sometimes have far-reaching political impacts, as two notable quilt projects reveal. The AIDS Memorial Quilt began with a gathering of strangers in June 1987 in a shopfront in San Francisco, USA, with the aim of creating a memorial for those who had died of AIDS and helping others to understand the devastating impact of the disease.³ Since then, more than 48,000 individual 90 x 180 cm memorial panels have been created, sewn together by friends, lovers and family members. It remains a compelling visual reminder of the AIDS pandemic.

In Chile, under the regime of dictator Augusto Pinochet (1973–90), sewing workshops became centres of social resistance for primarily working-class women, who made *arpilleras* (quilts) from patched-together fabric scraps.⁴ These textiles often depicted the hardships of everyday life, scenes of government brutality and *los desaparecidos* (the disappeared people); they were a means by which to memorialise loved ones and to grieve.

Smuggled across borders, these craft objects documented the repression in Chile and were later used as testimonies in the National Commission for Truth and Reconciliation, which sought to understand the history of political killing and torture under Pinochet. Similar uses of textiles – quilted, cross-stitched or tapestry – can be traced in histories around the globe, including Australia.

Most recently, in an American context, the 2017 Pussyhat moment became an overnight phenomenon when millions of (mostly) women took to the streets, many wearing knitted or crocheted pink hats featuring cat ears, as a response to the misogynistic policies and rhetoric of US President Donald Trump. The Pussyhat Project aimed both to stimulate communities of like-minded knitters, who came together to knit and talk, and to create a politically powerful visual protest.

Craft making – particularly amongst women – has had a long history as both a means and a symbol of survival and resistance in the face of political persecution and oppression. Suffrage banners, *arpilleras* and the Pussyhat Project all co-opted craft-based techniques as tools in the push towards social and political change. Produced by activists, the key function of these objects was to support the act of protest.

It is fair to say that craft is undergoing a renaissance within the contemporary art context. Many leading contemporary artists are increasingly using craft-based techniques and materials in their work. However, the way that they position themselves and their art in relation to clay, textiles and glass, and to activism, protest and change, is radically different from previous decades. The art/craft debate of old is now firmly dead, as contemporary artists extend our understanding of their ideas and concerns through a range of media that includes traditional craft techniques and materials. These artists and their works are firmly located within the contemporary. Ceramics and textiles are increasingly becoming fixtures of the global contemporary art world: think of Tracey Emin sewing tents to explore personal narratives and Grayson Perry using ceramics and tapestries to rethink the personal as political and offer alternative interpretations of the grand epic narrative tapestry or history painting.

Exhibitions have also promoted the renewed potential of craft materials to extend our understanding of contemporary themes and ideas. Shepparton Art Museum (SAM)'s own acquisitive prize, the Sidney Myer Fund Australian Ceramic Award, continues to showcase works by contemporary artists who rethink the

material and conceptual potential of clay in new and exciting ways. International biennials and triennials, from Venice, Havana, Dakar and São Paulo to the Biennale of Sydney and Brisbane's Asia Pacific Triennial, have all showcased the work of artists who co-opt and incorporate craft-based techniques and materials. So too have some of the recent major institutional exhibitions in Australia and overseas.

Craftivism. Dissident Objects and Subversive Forms presents the artwork of 18 artists and groups who evidence this moment in contemporary art, embracing ceramics, textiles and fibre art techniques along with everyday materials in order to explore and articulate ideas and issues of our time. A number of themes can be discerned in the artists' works selected for the exhibition. Gender, representation and identity are ever-present, because 'the personal as political' remains relevant today. Many artists are engaged with the land, environmental politics and climate change. Many are concerned about contested borders, immigration and democracy. And many embrace relational production processes that implicitly promote collaboration and social connection. Most of these concerns are not mutually exclusive.

These themes and ideas are considered more extensively in the texts that follow. These include newly commissioned essays by Jessica Bridgfoot, David Cross and Amelia Winata, whom we thank for their insights and ideas, and an essay by SAM's Senior Curator Anna Briers. This exhibition reveals the myriad ways that artists challenge our perceptions of craft materials and approaches within a contemporary context, inviting us to reflect on social participation and political change.



- 1 See Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, Women's Press, London, 1984, p. 198.
- 2 See Maria Elena Buszek (ed.), *Extra/ordinary: Craft and Contemporary Art*, Duke University Press, Durham, NC, 2011, p. 185.
- 3 *The Aids Memorial Quilt*, Accessed 12 August 2018, <http://www.aidsquilt.org/about/the-aids-memorial-quilt>.
- 4 Marjorie Agosin, *Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile*, Rowman & Littlefield, Lanham, MD, 2008, p. 73.

/ Jemima Wyman. *Propaganda textiles – Washington DC, Million Mask March, 5th November 2013 (detail)* 2016–17. © the artist, courtesy the artist and Sullivan+Strumpf, Sydney / Singapore and Milani Gallery, Brisbane.

Subversive Craft as a Contemporary Art Strategy: Rethinking the Histories of Gender and Representation

Anna Briers

Craftivism: Dissident Objects and Subversive Forms weaves together a range of themes within the matrix of the exhibition's literal and metaphorical fabric. Using craft materials and techniques, many of the artists, such as Deborah Kelly, Ramesh Mario Nithiyendran, Paul Yore, Kate Just, Karen Black, Starlie Geikie and Tai Snaith, explore ideas concerning gender, sexuality, feminism or LGBTQ+ politics, responding to histories of representation and creating new aesthetic forms of selfhood and rebellion.

Previously subordinated within art world hierarchies, craft has been a trending topic for the last decade, its processes and presence now seen in both popular culture and contemporary art circles. In Rozsika Parker's seminal text *The Subversive Stitch* 1984, the feminist theorist argued that the historical divisions between art and craft, as well as their attributions of value, were bound up within the divisions of gender. Craft was associated with the defining and reinforcing of notions of femininity; it was considered a frivolous, decorative activity found in the domestic sphere. By contrast, painting and sculpture were considered more intellectual, masculine pursuits, produced for financial gain in the public domain.¹ The artists in this exhibition leverage both traditional craft techniques and their associated readings in relation to gender constructs and representation. Concurrently, they reinscribe the value of craft as a powerful and subversive tactic within the canon of contemporary art.

Paradoxically, Parker also notes that, while historically the fine stitchery of upper-class ladies and the labour of the working classes became a 'symbol and instrument of female subservience', embroidery also became a way to negotiate the constraints of the feminine role.² Within the scope of this seemingly oppressive pastime, women found a means of pleasure, empowerment and also resistance, a concept exemplified by artists of all genders in this exhibition, working in a contemporary context.

In the work of **Paul Yore**, the traditionally feminine textile practices of quilting and embroidery, along with assemblage, are employed to express queer male sexuality, national identity and the hyper-mediated overload of the internet age. Borrowing from the aesthetics of drag and Mardi Gras exuberance, Yore's visual language incorporates a melange of text, imagery and junkshop accoutrements, realised in the palette of a psychedelic rainbow.



/ Paul Yore. *What a Fucking Horrid Mess* 2016. Purchased with Ararat Rural City Council acquisition allocation, 2016. Ararat Gallery TAMA Collection. © the artist.



In *What a Horrid Fucking Mess* 2016 and *Art is Language* 2017, Yore presents a deluge of imagery that acts as a coordinated attack on the viewer's retina. In the first work, Australian fauna collides with images of global pop stars and cartoon characters. Queer sexual innuendo and personal reflections intermingle with an arsenal of corporate icons. Coca-Cola logos and Nike swooshes collide with swastikas, hearts and butterflies, short-circuiting their semiotic meanings.

Yore's use of textiles subverts the gender stereotypes associated with the medium. Deeply layered, his work has the intrigue of a lavishly decorated men's toilet stall located within a Country Women's Association tea party. Yore's use of appliqué, quilting, needlepoint and found embroidery has a disarming effect on the intensity of his subject matter.

This mesmerising combination elicits a multiplicity of readings, from queer expressions of sexuality to cultural critique. In one corner, a panel of text quotes cultural theorist Jean Baudrillard: 'The collapse of the distinction between reality and simulation in the realm of representation is the ultimate failure of the symbolic.'³ This succinctly recalls the cultural context in which we find ourselves. 'Fake news' is the new norm, reality TV stars become world leaders, and the hyper-mediated reality of our internet age appears to blur the boundaries between truth and fiction.

Ramesh Mario Nithiyendran is primarily known for his figurative ceramics practice. Often realised in monumental proportions, his works reference sources as diverse as pre-colonial Hindu devotional sculpture, Christianity and internet porn to explore a range of ideas, from religion and creation to homoeroticism and the notion of gender performance.

Pewter dickhead 2 2015 was originally presented as part of *Archipelago* in the 2015 Sidney Myer Fund Australian Ceramic Award. Unified by the concept of a group of islands, the installation included a cast of creatures with anthropomorphic tendencies or non-binary gender identities, exemplified by an androgynous figure adorned with a necklace, blue eye shadow and lipstick. The figure reads as an amplified version of one gender impersonating another, unable to be assigned a definitive category.

At its core, Nithiyendran's work is performative. A heightened theatricality is generated by his expressionist gestures as materials and processes appear exaggerated and hyperbolic – acting as performances of themselves. Viscous glazes ooze and spill over, resembling bodily excretions. Bulging abject forms gleam with seductive gold lustre glazes.⁴ Bold and irreverent, Nithiyendran explores the fluid and performative nature of gender by pushing the technical boundaries of the ceramic medium.

The artists in this exhibition leverage both traditional craft techniques and their associated readings in relation to gender constructs and representation. They reinscribe the value of craft as a powerful and subversive tactic within the canon of contemporary art.

/ Ramesh Mario Nithiyendran. *Pewter dickhead 2* 2015. Recipient of the 2015 Sidney Myer Fund Australian Ceramic Award. Shepparton Art Museum Collection. © the artist

In this exhibition, **Deborah Kelly** disrupts art historical narratives around female representation through the medium of collage. Investigating the male gaze, Kelly's video work *LYING WOMEN* 2016 employs cut-outs of women's bodies from the pages of discarded art history books as a means to interrogate and rupture the artistic canon of the reclining nude. Set to an arresting soundtrack of women's rhythmic breathing, historical representations of reclining nudes, such as Édouard Manet's *Olympia* 1863, shuffle across the screen in stop-motion animation. These women are portrayed in classical poses typical of the genre. Arms are raised behind heads so as best to display breasts, while veiled gazes are directed submissively away from the presumed male spectator/owner beyond the frame.

Severed from their original contexts – the paintings and narrative fantasies into which they were cemented for centuries – the figures are now liberated from their previous status as sexual objects for passive consumption. Kelly relocates them into alternative narratives where they appear to have agency, interacting together in a manner that implies they have secret, independent lives and are rewriting the established patriarchal tropes of Western art history.



Kate Just's practice also centres around feminist politics and issues relating to gender and representation. She is known for her large-scale collaborative knitting and crocheting projects that have resulted in protest banners such as *HOPE* 2013 and *SAFE* 2014. Imbuing the domestic and homely material of yarn with political intent, these works function as a means of symbolic resistance, combating domestic abuse and sexual violence through raising awareness.

In her *Feminist Fan* series 2015–17, Just has knitted a suite of wall works that pay homage to feminist artists and activist histories. The result of significant labour and devoted fandom, this body of work (shown here in part) portrays feminist

icons from 1920 to 2015. One image depicts infamous Melbourne craftivist Casey Jenkins, who 'went viral' in 2013 after a controversial vaginal knitting performance.⁵ Another depicts Russian activists Pussy Riot in Moscow's Cathedral of Christ the Savior, where they performed their 'punk prayer'. This performative intervention was perceived by the Russian establishment to be a very real threat to organised religion, homophobia and patriarchy. Three of the members were subsequently arrested and jailed by the Putin regime in 2012.

Extended in reach through social media platforms such as Instagram, the *Feminist Fan* series is enabled to simultaneously impart its



Left and Above:

/ Deborah Kelly. *LYING WOMEN* (still) 2016. Cinematography by Christian J Heinrich. Editor: Elliott Magen. Original score composed by Evelyn Ida Morris. Soundscape: Adam Hulbert. © the artist, courtesy the artist.

/ Kate Just. *Feminist Fan #3 (Pussy Riot at Moscow's Cathedral of Christ the Savior, 2012)* 2015. © the artist, courtesy the artist. Photo: Simon Strong.



Left and Above:
 / Starlie Geikie. *Rapala, Standard, Tiles, Pennant, Ensign, We were river people* 2012–13. © the artist, courtesy the artist.
 / Tai Snaith. *A world of her own (Dramatic assemblage, Loose knit, Known history)* 2018. © the artist, courtesy the artist.





message within both actual and virtual domains. Replete with a series of descriptive hashtags, Just's works expand on second-wave feminist strategies of collaboration and consciousness-raising while recalling the protest tactics of the #MeToo movement,⁶ co-opting the amplified power and connectivity of social networking in the internet age.

Tai Snaith has an expansive, multidisciplinary practice that encompasses ceramics, writing, curation, broadcasting and illustration. For this exhibition, she presents a selection of podcasts from an extensive series of conversations produced for *Unfinished Business: Perspectives on Art and Feminism* 2018 at the Australian Centre for Contemporary Art. Featuring established female artists with craft practices that Snaith reveres, this trilogy of recordings comprises conversations with Chaco Kato, Sally Smart and Maree Clarke. Extending her concept further, Snaith has produced a series of modular ceramic wall works as a responsive gesture. Created in homage, this body of work functions as a unique document of trans-generational feminisms, revealing the artistic and political concerns of leading Australian female artists through intimate conversations.

Starlie Geikie's practice deconstructs the boundaries between formalism and craft. Spanning a range of media, her works rethink traditional craft-based processes, including fabric dyeing and quilting, through an expanded sculptural practice. Geikie mines a rich archive of historical references and her work is informed by a number of female modernists and iconic craft practitioners, such as Sophie Taeuber-Arp (1889–1943) and Sonia Delaunay (1885–1979), as well as utopian architectures.



Left and Above (detail):

/ Karen Black. *Temporary arrangement – yellow in 3 parts* 2017. © the artist, courtesy the artist, Sutton Gallery, Melbourne and Sullivan+Strumpf, Sydney / Singapore. Photo: Christian Capurro.

Translated through post-minimalist strategies, Geikie's installation is constructed from a series of component craft forms that function in visual dialogue. Hand-dyed calico patchwork fragments are positioned in conversation with knotted cord and two-dimensional wall works. A banner without words leans nonchalantly against the wall, pregnant with interpretive possibilities. Framed raw edge quilted works, such as *We were river people* 2012–13 and *Oubliette* 2012–13, blur the dichotomy between art and craft.

Working across painting and ceramics, **Karen Black** explores politically charged themes around war and female-driven narratives across time and place. For Black, the surface of the clay body is equivalent to the canvas ground of her paintings. Coloured slip is applied in gestural brushstrokes and daubs of paint are allowed to weep and cascade downwards. However, these layered surfaces are not decorative. They express narratives about female experience and feminist critique around the control and exchange of women's bodies as chattels.

Temporary arrangement – yellow in 3 parts 2017 lifts its form from a 3–4th century AD Roman perfume bottle that Black has mathematically up-scaled from the original. Black considers the bottle an enduring form that is inherently political, having survived centuries of conflict.

This large-scale, predominantly yellow vessel with a fluted top depicts a graphic scene of a female refugee giving birth in a war zone. The length of grey-blond human hair resembles a tassel that might be attached to a perfume atomiser. Severed and resting on a plinth, it could alternatively be read as some kind of trophy, a sinister souvenir from a sexual conquest or a relic from a battle zone.⁷

These sculptures function as memorials of survival, reflecting the endurance of Syrian refugees with whom Black worked in Reyhanli, the Turkish border town for the crossing from Aleppo. Through her ceramics, she recalls the social displacement experienced by millions of women within the ongoing global refugee crisis.

The above artists discussed as part of *Craftivism. Dissident Objects and Subversive Forms* interrogate the histories of gender and representation and create new forms of identification and identity through craft practices, including knitting, quilting, ceramics and collage. While Paul Yore reflects on the Australian cultural landscape, his work concurrently reveals a language of queer expressivity, seen also in the work of Deborah Kelly and Ramesh Mario Nithiyendran, who co-opt art and cultural histories as a means to refocus the lens on LGBTIQ+ representation. Karen Black's ceramic sculptures act as symbols of endurance and survival, monuments to the idea of a unified female experience that is connected across borders. The materiality and subjects of Kate Just's knitted imagery pay homage to feminist activism, while the works of Starlie Geikie and Tai Snaith similarly draw on female-centred narratives to rethink craft traditions and the position of craft within a contemporary art context.

- 1 Rozsika Parker, 'The Creation of Femininity', in *The Subversive Stitch: Embroidery and the Making of the Feminine*, Women's Press, London, 1984, pp. 5–11.
- 2 Ibid.
- 3 See Jean Baudrillard's treatise on the simulacra in *Simulacra and Simulation*, trans. Sheila Glaser, University of Michigan Press, Ann Arbor, 1994.
- 4 Anna Briers, 'Subversion, Intervention and Extension. Clay in a Contemporary Context', in *2015 Sidney Myer Fund Australian Ceramic Award* (ex. cat.), Shepparton Art Museum, 2015, p. 12.
- 5 Casey Jenkins became an overnight YouTube sensation and feminist poster girl for her work *Casting Off My Womb* 2013, which has received 6 million views to date.
- 6 The #MeToo movement spread virally after American actress Alyssa Milano tweeted the phrase at around noon on 15 October 2017 to draw attention to sexual assault and harassment in the workplace. It had been used 200,000 times by the end of the day. On Facebook, the hashtag was used by more than 4.7 million people in 12 million posts during the first 24 hours. The global movement had repercussions across a number of sectors globally, with many perpetrators of sexual assault and harassment being held to account.
- 7 Anna Briers, 'Beyond Materiality: Histories Re-thought and Re-imagined', in *2017 Sidney Myer Fund Australian Ceramic Award* (ex. cat.), Shepparton Art Museum, 2017, p. 15.

Although there is a solitary dimension to crafting practices, whether it be in the pleasure of quiet knitting, or working in the studio with only the whirl of the sewing machine for company, craft has always at the same time been an avowedly social practice. Across the broad spectrum of crafts, from needlepoint and weaving to the bespoke production of jewellery, the activity of making is often not an end in itself, but an organisational structure around which generous and convivial social relations can be formed and nurtured. Indeed, of the myriad qualities of craft, one of the most alluring for practitioners is the way in which the manifold pleasures of making can be so easily elided with the energy generated through shared conversation. The intensely process-driven nature of craft means that a sudden explosion of laughter, or even furious disagreement within the craft circle/studio, does not necessarily jeopardise the object under construction. If anything, these moments seem to aid concentration and establish an important equilibrium between chance and repetition, focus and distraction.

Social relations play a fundamental role in the work of many artists in this exhibition; however, in the work of Catherine Bell, Hiromi Tango, Slow Art Collective and Debris Facility, they could be seen as a principal driver. For these artists, shared dialogue and collaborative processes are at the core of their assorted practices. Whether the social relations are generative, as in the case of Bell, or focused on shaping the form of the final work, as evident in the participatory collaborative projects of Slow Art Collective, they reflect the artists' interrogation of artistic agency and, specifically, the value of ceding differing degrees of authorial ground to allow for other creative voices. In responding to the social turn in arts and crafts, these artists examine how an inclusive and collectivist approach across research and making allows for craft to push at the amorphous borders of what separates art from life.

Hiromi Tango is known for her often large-scale installations formed through assorted crafting processes. Formally rich and multi-layered, the works evoke a powerful dialogue between line, colour and space. Meshing two and three dimensions, her painstakingly assembled material forms combine the seemingly contradictory sensibilities of fragility and monumentality. Although Tango's work has a highly distinctive syntax, she has also consistently sought to harness the contributions of a wide assortment of collaborators. Specifically, the artist is interested in the capacity of art and artmaking to heal, believing that through the unification of soul, spirit, mind, brain and body via creative action, it is possible to build a healthy and resilient



/ Hiromi Tango. *Amygdala (Fireworks)* 2016. © the artist, courtesy the artist and Sullivan+Strumpf, Sydney / Singapore.



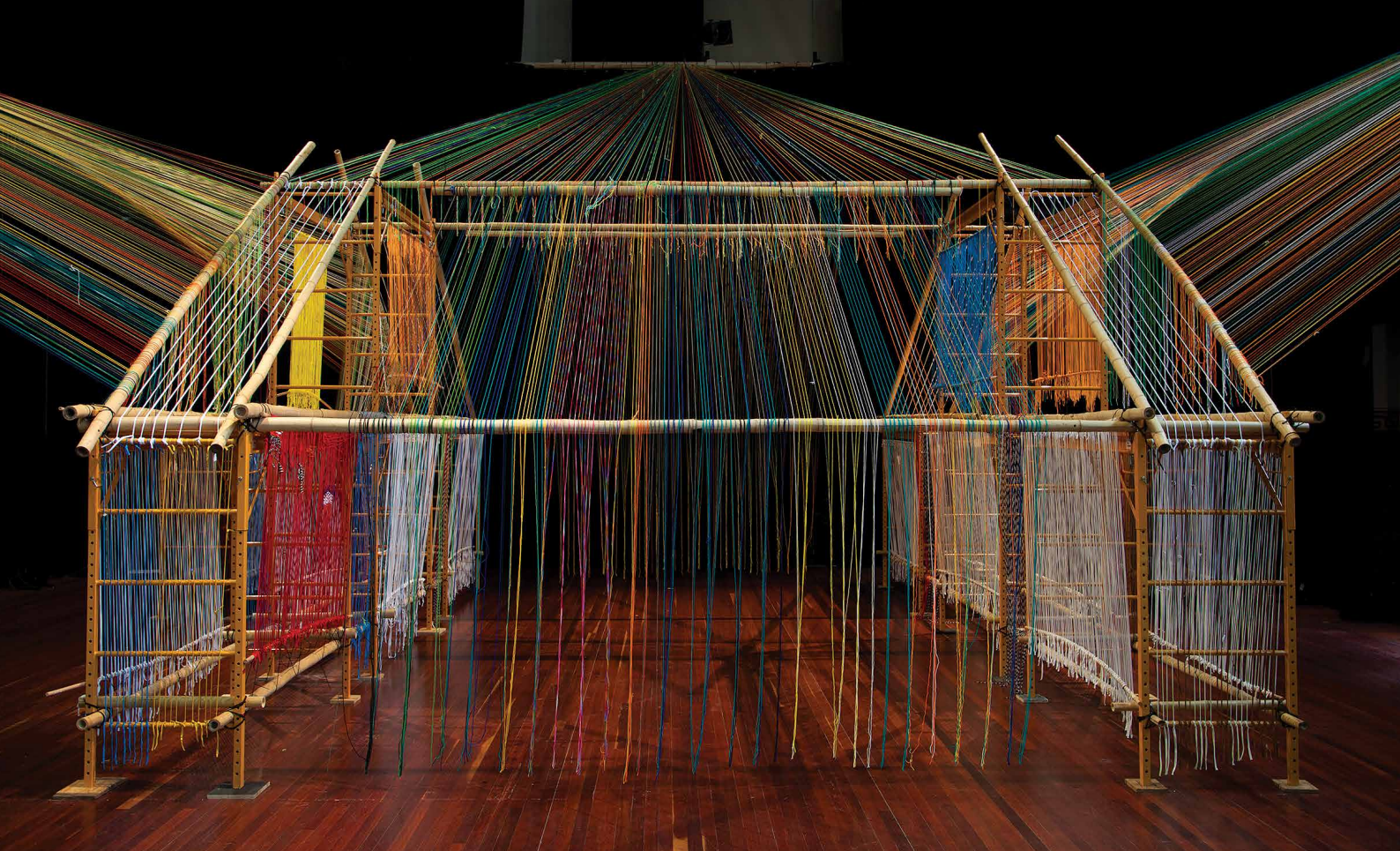
human equilibrium. Her practice proposes participatory engagement in the arts not simply as a cultural good but as a means to address and dismantle trauma.

Working with a wide diversity of groups and communities over the past ten years, Tango has developed a creative method that imbricates the pleasures of creativity with an increasingly in-depth engagement and knowledge of brain function from a medical and scientific perspective. In employing knowledge gleaned from working with medical scientists and experts on how the brain functions, the artist has tackled the complex territory of embedded trauma and, specifically, the potential for creative processes and experiences to aid participants in the understanding and healing of the psychological residue of past events. The work *Amygdala (Fireworks)* 2016, consisting of neon and mixed media, seeks to harness colour, assorted material forms and artificial light in order to activate what the artist describes as ‘primal emotions’. The amygdala is a part of the brain, the size of a dice, that is responsible for the fight-or-flight response. With this visually striking and complex work, Tango is asking us to confront our survival instincts and consider the instinctual yet highly damaging nature of fear. *Amygdala (Fireworks)* employs the logic of a vaccine (a small amount of visual trauma is required to build resilience to said trauma) and initially assaults the senses with its visual cacophony. This jarring effect then slowly shifts after a sustained engagement with the work, allowing the striking and even grating qualities of the sculpture to be experienced as a gentler illumination.

For **Catherine Bell**, social relations form a key arc in the research component of her artistic practice. The project *Crematorium vessels* 2012–13 developed out of a year-long artist residency at Caritas Christi Hospice, a campus of Melbourne’s St Vincent’s Hospital. Where previous residency artists utilised the hospice as a studio to make work, Bell saw greater potential in engaging directly with the staff, patients and their visiting families and friends, locating herself in the palliative day care unit. For two days each week, Bell facilitated a series of craft activities for patients with terminal illnesses. These sessions established a collective support structure and creative outlet for the patients, providing temporary, yet meaningfully affective, respite from the negotiation of mortality.

Bell was especially struck by the power and importance of flowers in the unit, both as a source of comfort and beauty for the patients, but also as a metaphoric reference to the fleeting bloom of life. Her sustained investigation of the culture and rituals associated with presenting, maintaining and subsequently replacing flowers led her to become fascinated with the cheap synthetic armatures that held the arrangements in shape and kept the stems moist. These structures are designed to prolong the life of the flowers, yet they cannot entirely neutralise the forces of entropy. In the same way modern medicine may slow the process of dying, these structures can only ever effect a modest extension of the flowers’ life cycle.

/ Catherine Bell. *Crematorium vessels* 2012–13. © the artist, courtesy the artist and Sutton Gallery, Melbourne. Photo: Andrew Curtis.



Bell's activation of these found objects as sculpture speaks to their curious character as forms that are simultaneously almost indestructible and marked by a limited shelf life as flower revivers. Given to the artist every Wednesday of the residency by the indomitable Sister Mary, these plinths for flowers have been transformed from playing a supporting role into the main act. Having been placed covertly throughout the hospice for the duration of the residency, to collect the communal dust of bodies past and present, these *Crematorium vessels* now utilised as art objects

evoke a singular charisma as markers of a space between life and death.

Where social relations activate a secondary process focused around Bell's own object-based practice, the work of **Slow Art Collective** challenges ideas of authorship in relation to a finished object. Working at the intersection of craft and installation practice, Slow Art Collective is renowned for building elaborate architectural forms that are always definitively incomplete. These structures, employing a distinctive

In responding to the social turn in arts and crafts, these artists examine how an inclusive and collectivist approach across research and making allows for craft to push at the amorphous borders of what separates art from life.

vocabulary of bamboo and coloured yarn, are always provisional in the sense that, throughout the life of the works, audiences are given agency to shape and form them with their own creative sensibility. The works are never finished or resolved but, instead, time out at the end of each showing – left as markers of often hundreds of small performative modifications.

The collective is highly adept at calibrating a balance between its own bespoke artistic language and the myriad contributions of the audience, who are encouraged to become participants, indeed collaborators, in the work. Such an approach marries a relational or horizontal understanding of the power relations that straddle objects, institutional space, authorship and participation. In seeking to work against the idea of heroic objects produced by a small clique of profoundly gifted artists, Slow Art Collective offers a mode of creativity that is inclusive and predicated on generosity and free expression.

Key to this approach is the deliberate manipulation of time in relation to how the work is experienced. Drawing on the global slow food movement, which highlights the importance and value of taking time to produce, assemble and consume food, Slow Art Collective applies this logic to the experiencing of art. By encouraging audience participation in the crafting process, the artists establish the potential for a languid encounter, for getting lost in the joys of self-expression. In so doing, they markedly extend the median time audience members are prepared to commit when encountering artworks, thus creating the preconditions for affective experiences that are able to seep in over an extended duration.

/ Slow Art Collective, *Archiloom* 2016. Installation view Artshouse, Melbourne. © Slow Art Collective, courtesy the artists.

Like Slow Art Collective, **Debris Facility Pty Ltd** (or Debris Facility) is an artistic collective that prefaces the primacy of creative output over the cachet, or cult of personality, associated with individual artists. Yet where Slow Art Collective consciously offers a critique of the hyper-speeds of contemporary life, Debris Facility goes undercover, so to speak, in seemingly adopting the gormless language and production methods of 21st century globalised corporations. Neither their name nor their artistic output indicates a craft collective so much as a nebulous corporate enterprise that could be a small armaments supplier in Eastern Europe or an accountancy firm offering advanced tax evasion services in Bermuda. In mimicking the seemingly anonymous, rhizomatic qualities of contemporary commodity production, Debris Facility offers an acerbic critique of an economic system designed for maximum profit and minimal accountability.

Debris Facility's approach to craft is to highlight the ways in which the charisma and cultural value of bespoke objects, such as jewellery, are placed under threat from a nascent system that seeks to apportion value solely through the prism of dollars. The project for *Craftivism. Dissident Objects and Subversive Forms* entitled *Production Displacement* 2018–20, is a site-specific installation in Shepparton Art Museum (SAM)'s *Showcase* cabinet that slyly replicates this system of commodification while at the same time offering a pointed riposte. The work features precisely 303 seemingly mass-produced jewellery items, each carefully presented in a custom-made, almost corporate, display system. Each day, one item will be chosen from the display by a SAM staff member and added to the SAM Collection via the donation box. So as to confuse the status of these objects as precious museum artefacts, they are also sold in the SAM shop, with the museum taking on the unfamiliar role of commercial gallery dealer.¹

In keeping with the interrogation of not just the value of the jewellery but the entire system of production, Debris Facility will also include in the exhibition some of the correspondence and contractual documentation that has been generated in its discussions with SAM. For the collective, these negotiated settlements are not incidental, but fundamental to the meaning of the work as they provide an insight into the power dynamics and bargaining strategies that increasingly underlie the artist–museum relationship. They highlight that the meaning and value of artworks need to be understood not simply in the end products – the works themselves – but in the entire system that allows for these forms to be produced, displayed and distributed.

Debris Facility takes us on a journey that reveals how, today, an artistic object is not simply made in a studio or production facility, but within a complex web of mechanisms, exchanges, transactions and display systems. For Debris Facility, as well as for Catherine Bell, Hiromi Tango and Slow Art Collective, the art object's charisma is never simply the result of magic produced in the studio, but is incrementally value-added or accrued over time. Indeed, only after a stunning array of processes and social relations are successfully negotiated and the forces of entropy, fickle taste and the potentially debasing effect of the gallery gift shop neutralised, can the art object attain what we might describe as a heightened degree of relevance and value. In assorted ways, these artists highlight the continued efficacy of the object as a powerful mechanism that speaks to and challenges the conditions under which we currently live. But each of them offers the important caveat that without a profound negotiation of social relations, the art object is always at risk of ossification and co-option.



1 While the project will begin its life as a site-specific installation at SAM, for the NETS Victoria tour, the residue of this process will be exhibited in a custom-made donation box that emulates the scale of the one at SAM. This will be shown alongside some of the framed documentation and contractual information.

Creative Acts in an Epoch of Environmental Change

Jessica Bridgfoot

There are fewer more sobering images than that of a bleached coral reef or the 'Bermuda Triangle' of plastic in the Atlantic Ocean. The state of the planet has led to the suggestion of a new geological period entitled the Anthropocene,¹ a period that defines human activity as the dominant influence on the Earth's ecosystems. Beginning in the 1950s with the 'great acceleration' – an era of nuclear bomb tests, population boom and disposable plastics – the Anthropocene is an epoch characterised by climate change, mass production and resource wars.

Historically, artists have played an important role in reflecting and engaging with environmental concerns. In the British colonial settlements of the 18th and 19th centuries, artists were commissioned to create topographical renderings of the newfound lands, depicting – sometimes unwittingly – the clearing and decimation of the environment, while at other times glossing over the colonial project with idealised pastoral landscapes. The emergence of photography offered another medium through which to trace human influence on the landscape and by the late 20th century, the Land Art movement emerged, with key proponent Robert Smithson. Joseph Beuys also made meaningful interventions on 'damaged' land to suggest rejuvenation and rebirth. Beuys' 7000 Oaks project began in 1982 in Kassel, Germany and later spread to other cities around the world. The project, which took five years to complete, enlisted community members to plant oak trees in a gesture towards green urban renewal and demonstrated the power of creative community activism to initiate real change.

Art provides a seductive vehicle by which to highlight environmental issues as it utilises the aesthetic, the physical and the emotional. In *Craftivism. Dissident Objects and Subversive Forms*, artists Raquel Ormella, Kate Rohde, James Tylor and Erub Arts present works that employ traditional craft techniques to engage with the history and geography of the natural world in a globalised 21st century environment.

Raquel Ormella has maintained a practice as both a documenter and an advocate of environmental activist movements, immortalising political slogans and subversive quips in thread. In the wake of feminist artists before her, including Judy Chicago, Louise Bourgeois and Tracey Emin, Ormella uses needlework techniques from centuries of domestic work and firmly places it in the midst of contemporary art practice.



Ormella is interested in the language and materials of grassroots political organisations and has also produced substantial bodies of work focussing on the campaigns of the Wilderness Society. The *Blockade in my studio for the Pilliga Forest* series 2018, references the recent protests of community collective Knitting Nannas Against Gas (KNAG). The women of KNAG gather in public spaces and at protest sites; they are women, farmers, retired teachers, mothers and grandmothers. They talk, plan and,

crucially, they knit. They protest peacefully, their knitting enabling them to participate in acts of non-violent direct action. As they state, 'We want to leave this land better than we found it ... We sit, knit, plot, have a yarn and a cuppa and bear witness to those who try to rape our land and divide our communities.'² They are the modern Australian *Les Tricoteuses*, a group of social revolutionaries who sat and knitted at the guillotine while observing the mass executions of aristocrats during the French Revolution.

/ Raquel Ormella. *Blockade in my studio for the Pilliga Forest #1 (detail)* 2018. © the artist, courtesy the artist and Milani Gallery, Brisbane.



In the vein of political craft movements, the labour of Ormella's creative process is in itself an act of care and reparation. With a topographical, textured layering of sandy browns, greens and orange, *Blockade in my studio for the Pilliga Forest #1* announces 'KAMILAROI LAND/SAVE THE PILLIGA FOREST'. The time invested and the intimacy of Ormella's thread work are almost absurd counterpoints to the 24-hour news cycle – consider the immediate devastation that one email from a remote high-rise office building could cause for a thousand-year-old ecosystem.

Materiality is symbolic in Ormella's works, which employ a mix of high and low materials



and repurposed garments. In this series, Ormella embroiders cotton thread on a used 'hi-vis' work shirt, the everyday uniform for more than 200,000 Australians working in the mining industry.³ Perhaps Ormella is acknowledging that this environmental debate is not clearly defined and nor are the winners and losers. Like KNAG – who provide cups of tea to the corporates against whom they protest – Ormella leads by example; her message is inclusive, not divisive. Playful, seductive and endearing, Ormella's work filters the worlds of craft and political protest through the lens of second-wave feminism and conceptual art.



Further critique on the environmental impacts of industry are offered in **Erub Arts** collective's *Ghost net vessels* 2015–18. GhostNets Australia, an alliance of coastal Indigenous communities from Australia's top end, including Erub Arts, tells the story of an Indonesian fisherman whose trawl net is severed from his boat when caught on sharp coral. The net – made from non-biodegradable plastics – joins thousands of other 'ghost nets' that haunt the ocean, beholden to the tides, tangling their inhabitants and killing hundreds of thousands of sea creatures. Weeks later, the fisherman's net washes up on the western shores of the Torres Strait, entangling a sea turtle that struggles for its life. An Indigenous ranger saves the turtle and collects the net for his Aunty, who skilfully weaves the net into an artwork.⁴

Erub Arts hails from a remote location of the Torres Strait, at the most northerly point of Australia. Ghost nets are a shared concern for coastal Indigenous arts communities. Their craft practices seek to highlight the damage that rogue nets left by fishing industries are inflicting on Australia's marine life. It is estimated that up to 640,000 tonnes of 'ghost gear' is left in oceans each year and can remain for up to 600 years, killing thousands of sea animals annually, with turtles being the most vulnerable.⁵

Left to Right:

/ Jimmy John Thaiday. *Ghost net vessel* 2016. © the artist, courtesy the artist and Erub Arts. Photo: Lynnette Griffiths.

/ Lavinia Ketchell. *Ghost net vessel* 2016. © the artist, courtesy the artist and Erub Arts. Photo: Lynnette Griffiths.

/ Nancy Naawi. *Ghost net vessel* 2016. © the artist, courtesy the artist and Erub Arts. Photo: Lynnette Griffiths.



Erub Arts' woven vessels are a contemporary reimagining of the ancient craft of weaving – using the most unnatural materials. There is poetry in the life cycle of the ghost net, a sense of redemption for the material in its artistic reincarnation. The message cannot be mistaken, however, as for Erub Arts, this is a cruel labour of love and a defiant act of protest.

Relationships between the natural world and modern consumption are investigated by **Kate Rohde** in her 2018 site-specific 'wunderkabinett' at SAM. Made from synthetic fur, dyes, resin, paper and enamel, there is evidently nothing *natural* about Rohde's installation. Citing an interest in the High Baroque and Rococo periods of opulence and excess, Rohde's work employs a 'more is more' lurid artistry.

Above and Right (detail):

/ Kate Rohde. *Ornament Crimes* 2015. Installation view National Gallery of Victoria. © the artist, courtesy the artist.
Photos: Brooke Holm.





Left to Right, Top to Bottom:
 / James Tylor, Kaurna language group (Tarntanya Adelaide, SA). *Un-resettling* (Animal net); *Un-resettling* (A-frame hut); *Un-resettling* (Native rat trap); *Un-resettling* (Bird snare) 2018. © the artist, courtesy the artist. Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide.



Left to Right, Top to Bottom:
 / James Tylor, Kaurna language group (Tarntanya Adelaide, SA). *Gadla Purtultu* (Fire stick), *Warpoo* (Bone chisels), *Wadla* (Tree climbing sticks), *Wunupi* (Cooking tongs); *Wadni* (Boomerang), *Mullabakka* (Broad bark shield), *Midla* (Spear thrower); *Tawiti* (Grindstone), *Mokani* (Hafted stone axe), *Bakkebakketti* (Stone knife); *Pileyah* (Grub hook), *Kuya nguri* (Fishing line) 2018. © the artist, courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide.

Historically, animals (and humans) died for the excess of empire. This extreme sacrifice is evident in the cochineal red created from millions of insects and used to dye red the coats of the British army, among many other things. It can also be seen in the toxic materials (including lead, arsenic, cobalt and mercury) used by craftspeople, which led to all sorts of nasty ailments – and to terms such as 'as mad as a hatter', which is derived from the mercury poisoning experienced by many milliners.

Within the work, Rohde employs a particularly toxic blue pigment, ramping up the artificial to invoke a hyperreal state of wonder. Illustrating her intent, Rohde recalls hearing a story of a woman who died after dancing the night away in an exquisite green dress, the colour of which had entranced both her and her company. The dress had been coloured with an arsenic-based dye, which leached into her skin and poisoned her.⁶

Amidst the beautifully lurid cacophony of colours, textures and foliage within the wunderkabinett, a unicorn appears in a repetitive wallpaper motif. The unicorn is of interest to the artist for its mythical power as a creature that can neutralise any poison with its horn. In Christian art, unicorns are depicted as angel-like creatures in an unsavoury world. Eastern mythologies incorporate the unicorn as a symbol of loss, which appears before a death. Rohde's wunderkabinett could offer a beautiful, yet terrifying, foretaste of a toxic world where we might all walk on fake grass. In our relentless state of consumption, we are – in fact – poisoning ourselves.

A contemporary manifestation of the Victorian aesthetic is found in **James Tylor's** hand-coloured photographic images. With a diverse ancestry including Nunga (Kaurua), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch, Iberian and Norwegian), Tylor uses Victorian photographic techniques to unpack the topic of British colonisation in Australia and New Zealand.⁷

In the body of work *Un-resettling* 2018, Tylor presents a series of hand-crafted Indigenous Australian tools alongside a suite of staged photographs of newly created traditional dwellings, ovens and animal traps that were used by Australia's first peoples before white settlement.

Tylor has begun a lifelong journey to learn ancient practices and cites a recent encounter with Bruce Pascoe's revolutionary book *Dark Emu* 2014⁸ in validating his quest to highlight traditional Indigenous Australian agriculture. Using traditional materials, Tylor creates throwing sticks, stone-head axes, boomerangs and other objects that were utilised for tens of thousands of years by Indigenous people living in harmony with the land. Many of the objects Tylor creates were traditionally used for trade between clans, highlighting First Nations peoples' forms of currency and the values that were linked to function and sustainability. Indigenous knowledge systems, beliefs and practices were little-understood by the capitalist colonists, who took it upon themselves to 'tame' the land by imposing hard-hoofed animals, planting European crops and trees, and embarking on a ruthless quest for the resources (such as gold) on which they placed great value.

By mimicking Victorian daguerreotypes and the colonial lens, Tylor is effectively 'filling in' the record of an existence that was excised from history, that of Australia's first peoples. Furthermore, Tylor's installations resemble those of a museum; objects are mounted to the wall for inspection in a manner suggestive of Western ethnographic displays. In this sense, rather than highlight the differences between the cultures (Tylor cites this kind of cultural discrimination to be a legacy of colonialism)⁹ the artist brings them together and puts them into equal dialogue. Tylor's work provides a means of continuing culture and redressing the cultural disconnect of colonisation.

The artists represented in *Craftivism. Dissident Objects and Subversive Forms* are instigators of imaginative, intelligent and informative discussions about the most pressing environmental issues of our time. There is optimism in the craft of making at a time when the future is uncertain, a will to put the brakes on the 'great acceleration' and also to engage in constructive acts of reparation. Furthermore, within the works of these artists lies a poetic yet urgent call to action, so that our children's children won't experience nature solely through the glass of the museum display.

- 1 The Anthropocene was first described by Nobel Prize-winning atmospheric chemist Paul Cruzen in 2000.
- 2 Elizabeth Farrelly, 'KNAG Power: Knitting Nannas on the March against Fracking Polluters', *The Sydney Morning Herald*, 1 September 2017, Accessed 30 July 2018, <https://www.smh.com.au/opinion/knag-power-knitting-nanas-on-the-march-against-fracking-polluters-20170831-gy824u.html>.
- 3 Penny Vandenbroek, 'Employment by Industry Statistics: A Quick Guide', *Parliament of Australia*, Accessed 18 August 2018, https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1718/Quick_Guides/EmployIndustry.
- 4 *GhostNets Australia*, Accessed 30 July 2018, www.ghostnets.com.au.
- 5 Michael Walsh, 'Ghost Gear Killing Hundreds of Thousands of Whales, Seals, Turtles and Birds', *ABC News*, 5 June 2017, Accessed 30 July 2018, <http://www.abc.net.au/news/2017-06-05/ghost-fishing-nets-killing-marine-animals/8591020>.
- 6 Conversation with Kate Rohde, July 2018.
- 7 Conversation with James Tylor, July 2018.
- 8 See Bruce Pascoe, *Dark Emu: Black Seeds: Agriculture or Accident?*, Magabala Books, Broome, WA, 2014.
- 9 Conversation with James Tylor, July 2018.

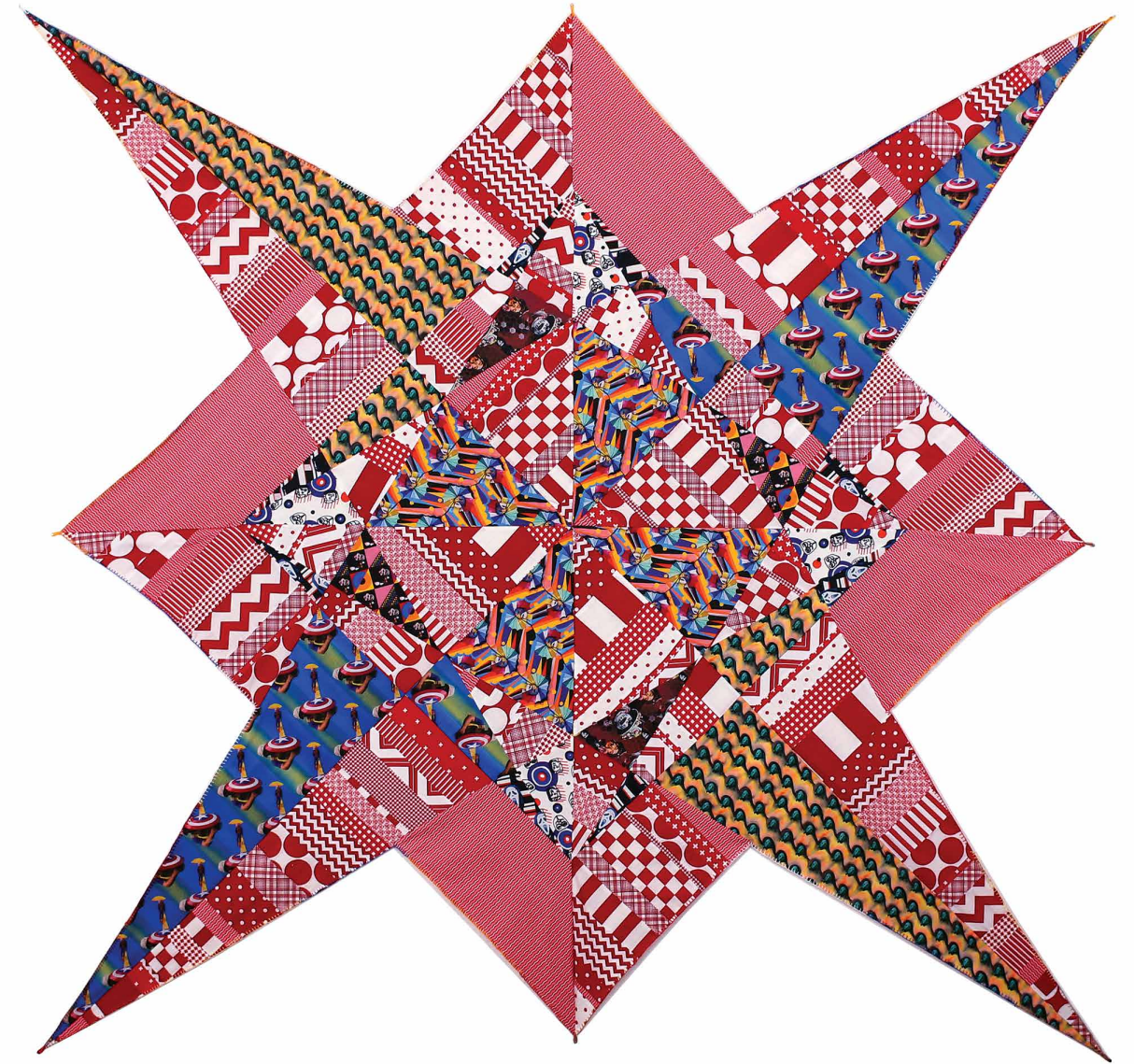
Contested Territories, Borders and Barriers

Amelia Winata

In recent years, craft has frequently been aligned with the 'nice', the decorative, the apolitical. However, history tells us that countless artists working with craft have been deeply engaged with their socio-political environments and have often created in moments of absolute uncertainty, political unrest and shifting or unstable borders. Paul Yore, Jemima Wyman, Michelle Hamer and Penny Byrne build on a long tradition of craft as a site and generator of contestation. Bringing craft into the contemporary moment, these artists build on the loaded practices of their chosen mediums to consider current political world events involving territories, borders and barriers, such as the experience of asylum seekers, First Nations peoples and contentious border crossings in Europe and North America.

Looking back, we find countless examples of craft's politicisation and social function, which have imbued its practice with meaning beyond the decorative and the aesthetic. Historical avant-gardes, so often bookended by wars (World War I 1914–18, World War II 1935–49, the Vietnam War 1955–75), were either directly or indirectly affected by the politics surrounding territories and borders. We might recall the Bauhaus (1919–1933) as a school that promoted the synthesis of the arts and taught a number of different crafts, including weaving and glassmaking, and a general preliminary course in various material studies – stone, wood, textiles and clay. Early on, the Bauhaus was scrutinised by the rising Nazis as representing 'Cultural Bolshevism' and in 1933 the school was officially closed due to pressure from the Nazis.¹ In this sense, craft and the community created around it were seen as threats to Hitler's regime of suppression and cultural homogenisation. Of course, the rise of Nazism forced many to emigrate (indeed, many of the Bauhausers were Jewish) and, in this sense, the notion of craft as political and the contestation of territory met. Josef and Anni Albers immigrated to the United States, where they taught at the Black Mountain College in North Carolina. Closer to home, Ludwig Hirschfeld-Mack – a graduate in lithography from the Bauhaus – immigrated to Australia, where he taught art at Geelong Grammar after having been detained in an internment camp for nearly two years upon arrival.

Any artistic work or movement that operates in or as a reaction to society invariably has a social function that operates within the aesthetic. The present rise of right-wing global politics, including Brexit and the election of Donald Trump, has meant that artists are reassessing ways of expressing resistance and protest. In Chicago, Aram Han Sifuentes established the Protest Banner Lending Library after the 2016 US election. The library lends people banners to use



/ Jemima Wyman. *Propaganda patchwork* 2016. © the artist, courtesy the artist, Sullivan+Strumpf, Sydney / Singapore and Milani Gallery, Brisbane.

at the ever-increasing number of demonstrations that are occurring since Trump came to power. The banners are made of fabric and are often elaborate, bright visual representations of the voices of everyday citizens, representing people's anger across a range of contested issues in the Trump agenda. The artist also offers banner-making workshops where people can gather to learn how to sew banners while mobilising in creative resistance against the oppression of Trump's government. This demonstrates the way in which craft-making techniques can be constantly renewed to work as vehicles for social change.

Yore, Wyman, Hamer and Byrne's work co-opts traditional craft mediums as starting points to discuss politically oriented, contemporary subject matter. All but Byrne, have employed digital imagery in the creation of their pieces, combining the digital and the analogue to produce works that are anchored in tradition while commenting on our technologically advanced but socially disconnected world.

Jemima Wyman engages with historical examples of avant-garde craft to produce her own politically saturated designs. *Propaganda patchwork* 2016 and *Propaganda textiles* 2016–17 are the results of Wyman's interest in contemporary protests and their connection to collective forms of action. Wyman's textile designs stem from her study of Soviet textiles from the 1920s and 1930s. Soviet authorities hoped these textiles would shape the ideal Soviet citizen – a citizen that conformed to the ideal of a modernist utopia. These textiles idealised the new Soviet Union as an agrarian and industrial haven – which was far from the actual reality. Bright and repetitive, they offered a simple message of (false) hope to citizens of all literacy levels. Wyman's textiles, on the other hand, borrow from the distinctive aesthetics of 'collective skins' worn by masked protesters depicted in the images she has been collecting from the internet for a decade.

If the Soviet authorities were hoping to design a utopia with their distinctive textiles, then Wyman's textiles offer a visual representation of contemporary politics as decentralised and increasingly democratised by modern communications technology. This is the binding logic behind the swatch book as a token of 'collectivism', not to mention that protests are, almost inherently, group acts. However, the fundamental difference between Wyman's fabrics and the Soviet textiles that inspired them is that the Soviet textiles were the result of a centralised form of government under the guise of 'collectivism' while the former are, indeed, a form of collective action. This is ironic given that the word 'collectivism' is typically synonymous with the Russian Revolution and Marxism, but is actually a term more befitting of the current-day protest movements depicted by Wyman.

Penny Byrne's *#EuropaEuropa* 2015 is an ironic reflection upon the European refugee crises, issues from which can be transplanted directly to the Australian context. Byrne's work is composed of a collection of vintage blue and white figurines arranged on a large serving platter. She has then added small pieces of orange epoxy putty to each figurine to represent life vests, an emotive visual trope of refugee narratives.

The blue and white porcelain that Byrne uses is layered with meaning. Produced in Taiwan in the middle of the 20th century and exported to Australia as household decorations, these figurines are based on Meissen porcelain – a luxury brand of 18th century German porcelain that idealised peasant life and was sold to the wealthy as table decorations. The figurines suggest a romanticisation of Europe by refugees which may not be representative of the modern-day reality of a Europe that is experiencing a rise in xenophobia and anti-immigration sentiment. These reproductions have in recent years been discarded en masse, often inherited but viewed as worthless pieces of kitsch.



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/ Penny Byrne. *#EuropaEuropa* 2015. Darebin Art Collection. © Penny Byrne / Copyright Agency, 2018. Photo: Angela Bailey.



The parallel created between these objects as throwaway items and the sad reality of humans as disposable is not lost. Byrne's treatment of the subject, by way of her chosen medium, is light-hearted. The miniaturised figures in *#EuropaEuropa* are viewed from above. This is a conscious tactic on the part of Byrne, who manipulates our perspective to mimic photographs of refugee boats taken by drones from high above, dwarfing the human lives who are identified by way of their orange life vests.

Michelle Hamer's three hand-stitchings *On the Road to Nowhere* 2017, *Imploding Explosions* 2017 and *Full. Stop.* 2017 confront borders directly. In 2015, Hamer travelled to two of the world's most contested borders – Mexico/USA and Palestine/Israel. The resulting pieces reveal the way in which common visual languages operate across cultures and continents. Even without knowledge of the particulars of the scenes, the viewer can identify them as highway border stations, indicated by the presence of cars and remote infrastructure. The signage present in the works demonstrates the commonality of the issues surrounding contested borders in an increasingly globalised but divided world.

The stitching of each work can be understood as the pixellation of photographs, as Hamer says, 'a stitch and a pixel are really the same thing'.² The hand-stitching has a somewhat surreal quality to it, mimicking photography but without photorealism. The detached mood that Hamer's hand-stitchings create mirrors the confounding political systems that these two borders embody, wherein we understand the situation's reality but find the circumstances

surreal. A certain reversal occurs in Hamer's work, that can be attributed to the translation of the digital to the analogue and the subsequent slowing down of time. In *Imploding Explosions*, a person on the Palestinian border chatting nonchalantly on the phone is oblivious to the dreamlike background of an advertisement featuring an explosion. Hamer recalls the sense of confusion that her experience at these borders elicited. While border zones are imagined as sites of tension and conflict, Hamer found that the reality was surreally unexceptional, noting that the images of horror created by the media might lend themselves to increased hysteria in conversations surrounding borders and state security.

Paul Yore's wool needlepoint *Map* 2012 is based on a map of Aboriginal language groups developed by European settlers. Highly problematic, it demonstrates the Western settler desire for compartmentalisation and easy categorisation. Yore says of the work,

Maps are inherently ideological through their intensive reductionism. The meaning embedded in the work is unstable, because it draws on the epistemic tension that exists in the process of attempting to "know" something: a place, a time, a feeling.³

The black-and-white grid that Yore's map sits on top of speaks to this desire to know something. The grid is a standard structure used to produce empirical information, such as a map, while the notion of mapping Aboriginal language groups is obviously problematic insofar as mapping demands strict delineations of space.

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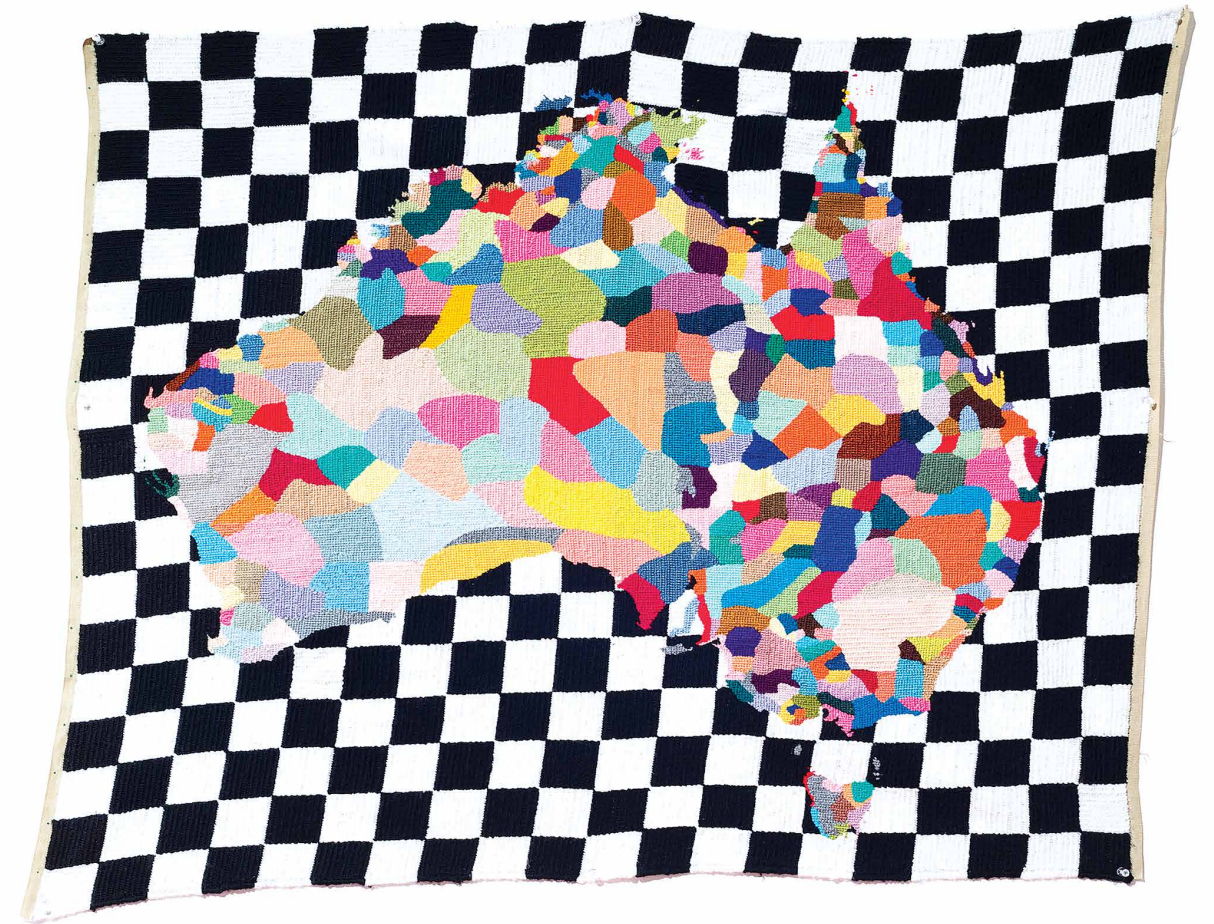
/ Michelle Hamer. *Imploding Explosions* 2017. © the artist, courtesy the artist.

/ Michelle Hamer. *On the Road to Nowhere* 2017. © the artist, J and R Reich Collection.

This work emphasises the deeply problematic logic of a European narrative applied to First Nations peoples and their identities. The concept is further compounded by Yore's choice of needlepoint, a craft form long associated with Western cultures that has historically been systematically deployed as a symbol of power – professional embroiderers were often employed by wealthy families and courts to create needlepoint designs. *Map* exposes the ongoing domination of Aboriginal identity and culture in Australia by settlers, even in this so-called 'postcolonial' moment.

Our daily interaction with the media has oversaturated our senses with endless images of humanity's violence and intolerance against our own kind. Byrne, Hamer and Yore harness traditions of slow handmade artistic forms that mediate the horror of such images, while Wyman employs visions of protest and resistance. Each artist grounds their consideration of the contemporary moment as part of a longer historical arc, as opposed to it being a discrete period cut off from the past. This is demonstrated by the artists' deliberate use of their respective craft techniques that, having survived sometimes centuries of tumultuous histories, frame our discussion of the politics of human movement. The politics of border zones and the contested nature of land and territories are ongoing global concerns that span time.

- 1 Karen Koehler, 'Bauhaus/No Bauhaus: Small Worlds and New Visions', *The Small Utopia Ars Multiplicata*, ed. Cernano Celant, Progetto Prada Arte, Milan, 2012.
- 2 Conversation with Michelle Hamer, July 2018.
- 3 Correspondence with Paul Yore, July 2018.



/ Paul Yore. *Map* 2012. Wangaratta Art Gallery Collection. © the artist.

Catherine Bell

Crematorium vessels 2012–13
floral foam vessels
installation: 19 x 93 x 17 cm
Courtesy the artist and Sutton Gallery, Melbourne

Karen Black

Temporary arrangement – yellow in 3 parts 2017
earthenware, glaze, human hair, cotton
embroidery thread
dimensions variable
Courtesy the artist, Sutton Gallery, Melbourne
and Sullivan+Strumpf, Sydney / Singapore

Penny Byrne

#EuropaEuropa 2015
antique porcelain serving platter, vintage porcelain
figurines, epoxy putty, epoxy resin, enamel paints
26 x 50 x 41 cm
Darebin Art Collection

Debris Facility Pty Ltd

Production Displacement 2018–2020
rubber, plastic, aluminium, sterling silver, vinyl, magnets,
rope, stainless steel, clasps, Perspex, epoxy, pigment,
perforated adhesive vinyl, photographic prints, printed
polyester mesh
dimensions variable
Shepparton Art Museum Collection

Erub Arts:

Florence Gutchen

Ghost net cylinder 2015
ghost net, twine
40 x 20 cm (diam.)
Courtesy the artist and Erub Arts

Florence Gutchen

Ghost net vessel 2015
ghost net, twine
37 x 18 cm (diam.)
Courtesy the artist and Erub Arts

Emma Gela

Ghost net vessel 2016
ghost net, twine
30 x 13 cm (diam.)
Courtesy the artist and Erub Arts

Lavinia Ketchell

Ghost net vessel 2016
ghost net, twine
30 x 14 cm (diam.)
Courtesy the artist and Erub Arts

Lavinia Ketchell

Ghost net vessel 2016
ghost net, twine
30 x 14 cm (diam.)
Courtesy the artist and Erub Arts

Nancy Kiwat

Ghost net vessel 2016
ghost net, twine
30 x 12 cm (diam.)
Courtesy the artist and Erub Arts

Nancy Naawi

Ghost net vessel 2016
ghost net, twine
31 x 14 cm (diam.)
Courtesy the artist and Erub Arts

Jimmy John Thaiday

Ghost net vessel 2016
ghost net, twine
29 x 14 cm (diam.)
Courtesy the artist and Erub Arts

Nancy Kiwat

Ghost net vessel 2018
ghost net, twine
33 x 25 cm (diam.)
Courtesy the artist and Erub Arts

Ethel Charlie

Ghost net vessel 2018
ghost net, twine
32 x 11 cm (diam.)
Courtesy the artist and Erub Arts

Ethel Charlie

Ghost net vessel 2018
ghost net, twine
56 x 20 cm (diam.)
Courtesy the artist and Erub Arts

Starlie Geikie

Rapala 2013
dyed rope, cord, steel fastenings, paint
50 x 10 cm
Courtesy the artist

Starlie Geikie

Tiles 2012–13
rope, Tasmanian oak, steel fastenings
30 x 60 cm
Courtesy the artist

Starlie Geikie

Pennant 2013
hand-dyed calico, Tasmanian oak, cotton thread,
cord, steel fastenings
45 x 45 cm
Courtesy the artist

Starlie Geikie

Standard 2013
hand-dyed calico, cotton thread
60 x 32 cm
Courtesy the artist

Starlie Geikie

Ensign 2013
hand dyed calico, cotton thread, Tasmanian oak,
steel eyelets, jump rings
150 x 60 cm
Courtesy the artist

Starlie Geikie

Oubliette 2012–13
hand-dyed fabric and cotton thread, framed
58.5 x 41.5 cm
Courtesy the artist

Starlie Geikie

We were river people 2012–13
hand-dyed fabric and cotton thread, framed
89.5 x 69.5 cm
Courtesy the artist

Michelle Hamer

Full. Stop. 2017
mixed yarn on perforated plastic
52.5 x 67 cm
Courtesy the artist

Michelle Hamer
Imploding Explosions 2017
mixed yarn on perforated plastic
66 x 101.5 cm
Courtesy the artist

Michelle Hamer
On the Road to Nowhere 2017
mixed yarn on perforated plastic
67.5 x 104 cm
J and R Reich Collection

Kate Just
Feminist Fan #1 (PUSSY: Casey at the Melbourne Pussy Riot Protest, 2012) 2015
hand-knitted wool and acrylic yarns, canvas, timber
38.1 x 50.8 cm
Courtesy the artist

Kate Just
Feminist Fan #2 (Femen at the Hague, 2012) 2015
hand-knitted wool and acrylic yarns, canvas, timber
38.1 x 50.8 cm
Courtesy the artist

Kate Just
Feminist Fan #3 (Pussy Riot at Moscow's Cathedral of Christ the Savior, 2012) 2015
hand-knitted wool and acrylic yarns, canvas, timber
38.1 x 50.8 cm
Courtesy the artist

Kate Just
Feminist Fan #7 (Chinese Feminist Five's 2012 Protest Against Domestic Violence in Beijing) 2015
hand-knitted wool and acrylic yarns, canvas, timber
40.6 x 45.7 cm
Courtesy the artist

Kate Just
Feminist Fan #16 (Guerrilla Girls in New York City by George Lang, 1995) 2015
hand-knitted wool and acrylic yarns, canvas, timber
60 x 40 cm
Artbank Collection
Only exhibited at SAM

Deborah Kelly
LYING WOMEN 2016
digital video, 16:9 ratio, colour, stereo, 3:56 minutes
Cinematography by Christian J Heinrich
Editor: Elliott Magen
Original score composed by Evelyn Ida Morris
Soundscape: Adam Hulbert
Courtesy the artist

Ramesh Mario Nithiyendran
Pewter dickhead 2 2015
earthenware, glaze, gold and platinum lustre
100 x 49.5 x 41 cm
Recipient of the 2015 Sidney Myer Fund Australian Ceramic Award
Shepparton Art Museum Collection

Raquel Ormella
Blockade in my studio for the Pilliga Forest #1 2018
cloth-backed embroidery
150 x 90 cm
Courtesy the artist and Milani Gallery, Brisbane

Raquel Ormella
Blockade in my studio for the Pilliga Forest #2 2018
cloth-backed embroidery
150 x 90 cm
Courtesy the artist and Milani Gallery, Brisbane

Slow Art Collective
Archiloom 2018
yarn, rope, bamboo, recycled fabric, cable ties, scaffolding
dimensions variable
Courtesy the artists
Only exhibited at SAM, Warrnambool Art Gallery, Mornington Peninsula Regional Gallery and Museum of Australian Democracy

Tai Snaith
A world of her own
Podcast episode #1 World Weaver, Recorded conversation with Chaco Kato 2017
Audio production by Bec Fary
28:28 minutes
Courtesy the artist

Tai Snaith
A world of her own
Podcast episode #8 Big Horizons, Recorded conversation with Sally Smart 2017
Audio production by Bec Fary
38:54 minutes
Courtesy the artist

Tai Snaith
A world of her own
Podcast episode #13 Making Dreams Come True, Recorded conversation with Maree Clarke 2018
Audio production by Bec Fary
52:19 minutes
Courtesy the artist

Tai Snaith
A world of her own (Dramatic assemblage, Loose knit, Known history) 2018
glazed stoneware, porcelain, bronze
dimensions variable
Courtesy the artist
Extended ten-piece work only exhibited at SAM

Kate Rohde
Wonder cabinet 2018
mixed media
dimensions variable
Courtesy the artist
Only exhibited at SAM

Hiromi Tango
Amygdala (Fireworks) 2016
neon and mixed media
120 x 140 x 40 cm
Courtesy the artist and Sullivan+Strumpf, Sydney / Singapore

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Bakkebakketti (Stone knife) 2018
stone, natural fibre, resin
8 x 4 x 2.5 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Gadla Purtultu (Fire stick) 2018
grass, timber, carbon
30 x 1 x 1 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Kurru (Wooden bowl) 2018
timber
35 x 10 cm (diam.)
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide
Only exhibited at SAM

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Kutpi (Reed spear) 2018
reed, timber, resin, fibre
210 x 1 x 1 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide
Only exhibited at SAM

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Kuya Nguri (Fishing line) 2018
natural fibre, timber, seashell
15 x 4 cm (diam.)
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Marpangye (7 Club) 2018
timber
50 x 25 x 5 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide

James Tylor, Kaurna language group
(Tarntanya Adelaide, SA)
Midla (Spear thrower) 2018
timber, kangaroo tooth, natural fibre, resin
45 x 3 x 12 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Mokani (Hafted stone axe) 2018
timber, fibre, stone, grasstree resin
12 x 4 x 25 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Mullabakka (Broad bark shield) 2018
bark, timber, red and white ochre
70 x 25 x 1 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Tantoo (Kangaroo skin bag) 2018
fibre and kangaroo skin
30 x 30 x 1 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Wadla (Tree climbing sticks) 2018
timber
20 x 3 x 3 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Winda (Barbed spear) 2018
timber
3 x 3 x 240 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Wirri (Club / Digging stick) 2018
timber
50 x 5 x 5 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Wunupi (Cooking tongs) 2018
timber, carbon
30 x 1 x 1 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Yarndi Kaya (Grasstree spear) 2018
reed, timber, resin, fibre
210 x 1 x 1 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide
Only exhibited at SAM

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (A-frame hut) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Animal net) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Bird snare) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Earth oven) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide
Only exhibited at SAM

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Fish trap) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Native rat trap) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Stone tidal fish trap) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide

James Tylor, Kurna language group
(Tarntanya Adelaide, SA)
Un-resettling (Wombat trap) 2018
hand-coloured digital print
50 x 50 cm
Courtesy the artist, Vivien Anderson Gallery, Melbourne
and GAG Projects, Adelaide
Only exhibited at SAM

Jemima Wyman
Propaganda patchwork 2016
textile
205 x 205 cm
Courtesy the artist, Sullivan+Strumpf, Sydney /
Singapore and Milani Gallery, Brisbane

Jemima Wyman
Propaganda textiles 2016–17
custom-made fabric book and iPad
ed. 2/6 + 2 AP
open book: 41 x 94 x 4 cm
Courtesy the artist, Sullivan+Strumpf, Sydney /
Singapore and Milani Gallery, Brisbane

Paul Yore
Map 2012
wool needlepoint
90 x 101 cm
Wangaratta Art Gallery Collection

Paul Yore
Art is Language 2017
mixed media: textile, beads, sequins, buttons,
marker pen
108 x 106 cm
Purchased with funds from the L J Wilson Bequest,
the Gordon Victor King Bequest and the Sir Wilfred
Brookes Charitable Foundation, 2017
Art Gallery of Ballarat Collection

Paul Yore
What a Horrid Fucking Mess 2016
mixed media: textile wall hanging
210 x 342 cm
Purchased with Ararat Rural City Council acquisition
allocation, 2016
Ararat Gallery TAMA Collection
Only exhibited at SAM

Catherine Bell

Catherine Bell born 1969, Sydney. Lives and works in Melbourne. Recent selected solo exhibitions include *Odor Patris Tu*, Sutton Gallery, Melbourne (2017); *We Die As We Live*, St Vincent's Private Hospital, Melbourne (2017); *The Remains of the Day*, Sutton Gallery, Melbourne (2014); *The Gathering*, The Substation, Melbourne (2013); *Love and Other Bruises*, Faculty Gallery, Monash University, Melbourne (2007); *Felt is the Past Tense of Feel*, Linden Centre for Contemporary Arts, Melbourne and Galapagos Art Space, Brooklyn, USA (2007). Recent selected group exhibitions include *Paired*, Firstdraft Gallery, Sydney (2018); *Sounding Histories*, Mission to Seafarers, Melbourne (2017); *Ceremonial*, Craft Victoria, Melbourne (2016); *Performance Presence / Video Time*, Australian Experimental Art Foundation, Adelaide (2015); *Treatment*, Western Water Treatment Plant, Werribee, Vic (2015); *New Photography From the Footpath*, Monash Gallery of Art, Melbourne (2014); *Selectively Revealed*, an international touring exhibition presented by Experimenta Media Arts and Asialink, to: Aram Art Gallery, Seoul, Korea; National Taiwan Museum of Fine Arts, Taipei, Taiwan; Chulalongkorn University Art Space, Bangkok, Thailand (2011–12); *The Animal Gaze*, Sheffield Institute of Arts Gallery, UK (2011); *Portrait Exchange*, Arts Project Australia, Melbourne (2010); *True Crime: Murder and Misdemeanor in Australian Art*, Geelong Gallery, Vic (2009); *Tier Perspeciven (Animal Perspectives)*, Georg-Kolbe Museum, Berlin, *Tier-Werden Mensch-Werden (Becoming Animal – Becoming Human)*, NGBK (Neue Gesellschaft für Bildende Kunst), Berlin (2009). Her works are included in public collections, including the National Gallery of Australia, Canberra; Grafton Regional Gallery, NSW; Monash University, Melbourne; St Vincent's Hospital, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane. She is represented by Sutton Gallery, Melbourne.

Karen Black

Karen Black born 1961, Brisbane. Lives and works in Brisbane and Sydney. Black has exhibited widely in international exhibitions and art fairs. Recent solo exhibitions include *Not hours minutes*, Sullivan+Strumpf, Sydney (2018); *An Ordinary Poetry*, Sullivan+Strumpf, Singapore (2017); *Temporary Arrangements*, Sutton Gallery, Melbourne (2017). Recent group exhibitions include *The Sulman Prize*, Art Gallery of New South Wales, Sydney (2017 and 2018); *Shut up and Paint*, National Gallery of Victoria, Melbourne (2016–17); *2017 Sidney Myer Fund Australian Ceramic Award*, Shepparton Art Museum, Vic (2017); *Borders, Barriers, Walls*, Monash University Museum of Art, Melbourne (2016); *Painting, More Painting*, Australian Centre for Contemporary Art, Melbourne (2016); *The Gold Award*, Rockhampton Art Gallery, Qld (2016); *Glazed and Confused, Ceramics in Contemporary Art Practice*, Hazelhurst Regional Gallery, NSW (2015). Black has been the recipient of a number of awards, including the Belle Art Prize, Melbourne (2014); Art & Australia / Credit Suisse Contemporary Art Prize, Sydney (2013); and Griffith University Art Gallery's GAS Award, Queensland (2011). She was a recipient of an Artspace One Year Studio Residency, Sydney (2017). Her works are held in numerous public collections, including Monash University Museum of Art, Melbourne; National Gallery of Victoria, Melbourne; Australian War Memorial, Canberra; Griffith University Art Museum, Qld; QUT Art Museum, Qld; Artbank, Sydney, Melbourne, Perth; Macquarie Bank Collection, Sydney; Salsali Private Museum, Dubai and in various Australian and international private collections. She is represented by Sutton Gallery, Melbourne; and Sullivan+Strumpf, Sydney and Singapore.

Penny Byrne

Penny Byrne born 1965, Mildura, Victoria. Lives and works in Melbourne. Byrne has exhibited in Australia and internationally. Selected solo exhibitions include *Penny Byrne – Brutal*, Linden New Art, Melbourne (2017); *iPROTEST*, Art Basel Hong Kong, Sullivan+Strumpf, Hong Kong (2013); *Political Porcelain*, Museum of Australian Democracy at Old Parliament House, Canberra (2011–12); *Penny Byrne: Commentariate*, Deakin University Art Gallery, Melbourne; Geelong Art Gallery, Vic; Warrnambool Gallery, Vic; Mildura Art Gallery, Vic, (2011–12). Selected group exhibitions include *Hearts and Minds*, Canberra Glassworks (2018); *Blood: Attract & Repel*, Science Gallery, University of Melbourne (2017); *80/80: Eighty Years of SAM. The Collection*, Shepparton Art Museum, Vic (2016–17); *GLASSTRESS Gotika*, Venice Biennale, Palazzo Franchetti, Venice, Italy (2015); *2015 Sidney Myer Fund Australian Ceramic Award*, Shepparton Art Museum, Vic (2015); *Guarding the Homefront*, Casula Powerhouse Arts Centre, NSW (2015); *Made to Last: The Conservation of Art*, a NETS Victoria touring exhibition, La Trobe Regional Gallery, Vic; Art Gallery of Ballarat, Vic; Manningham Art Gallery, Vic; Wangaratta Art Gallery, Vic; Queensland University of Technology, Qld; McClelland Sculpture Park + Gallery, Vic; CDU Art Gallery, Charles Darwin University, Darwin, NT (2012–14); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013–14), *START Art Fair*, Saatchi Gallery, London (2014); *Haunts and Follies*, Linden Centre for Contemporary Art, Melbourne (2012). She is represented in a number of collections, including Art Gallery of Western Australia, Perth; Artbank, Sydney, Melbourne, Perth; Museum of Australian Democracy at Old Parliament House, Canberra; RMIT University Art Collection, Melbourne; Powerhouse Museum, Sydney; Shepparton Art Museum, Vic; Warrnambool Art Gallery, Vic; and in private collections in Australia and internationally. She is represented by Michael Reid, Sydney and Berlin.

Debris Facility Pty Ltd

Debris Facility Pty Ltd Incorporated 2015. Lives and works in Melbourne. Recent selected solo exhibitions include *Entropyneur Net/Working Infestment Portfolio*, 55 Sydenham Road, Sydney (2017); *Gurgle Axis* (with Brighid Fitzgerald), Watch This Space, Alice Springs, NT (2017); *Infestment Aspirations*, Schatjes, Amsterdam, The Netherlands (2017); *Endolith Morphology*, Gertrude Glasshouse, Melbourne (2016); *Consequences of Compression*, West Space, Melbourne (2015); *Proliferation Beyond Solutions*, Brunswick Lake Projects, Melbourne (2014); *Double Blind: polysodium glutamate (lite)*, Studio 6, Gertrude Contemporary, Melbourne (2013); *Alluvial Atomiser*, Rice and Beans, Dunedin, New Zealand (2011). Recent selected group exhibitions include TarraWarra Biennial 2016: *Endless Circulation*, TarraWarra Museum of Art, Vic (2016); *Ancient MSG*, Gertrude Glasshouse, Melbourne (2015); *Losing Spree*, Studio 17, Gertrude Contemporary, Melbourne (2015); *2nd Tbilisi Triennial Rustavi Billboard*, Tbilisi, Georgia (2015); *BanyakBanyak*, Langeng Art Foundation, Yogyakarta, Indonesia (2015); *Incursions*, Slopes, Melbourne (2014); *Interrupted Expenditure*, RM Project Space, Auckland, New Zealand (2014); *Dusty Chair*, George Paton Gallery, Melbourne (2014); *Brimming Dissolution*, Buoyant Expenditure, Dog Park Art Project Space, Christchurch, New Zealand (2013); *Pretty Air and Useful Things*, Monash University Museum of Art, Melbourne (2012); *Two-room Exhibition*, Rearview Gallery, Melbourne (2013); *Anything, Everything and One Other Thing (Parts 1–5)* Alaska Project Space, Sydney (2012); *Impossible Objects I*, Utopian Slumps, Melbourne (2011); *Make Do*, c3 contemporary art space, Melbourne (2011); *Rock Solid*, Pieces of Eight, Melbourne (2011); *Zero Dollar Show*, West Space, Melbourne (2011); *Friends*, TCB, Melbourne (2010); *Territorial Pissings*, Utopian Slumps, Melbourne (2010); *De Tetris Totems*, Sutton Project Space, Melbourne (2010); *New World Records*, Sutton Gallery, Melbourne (2009). Their work is held in the collections of Shepparton Art Museum, Vic; Liquid Architecture, Melbourne; Monash University Museum of Art, Melbourne; and in private collections and landfill.

Erub Arts

Erub Arts (Erub Ewer Meta – Darnley Island Art Centre) Florence Gutchen born 1961; Emma Gela born 1954; Lavinia Ketchell born 1993; Nancy Naawi born 1958; Jimmy John Thaiday born 1978; Nancy Kiwat born 1971; Ethel Charlie born 1958. These artists live and work on Darnley Island, located on one of 22 inhabited islands within the Torres Strait in northern Queensland. Erub Arts was founded in 2002 by a small collective of artists from four tribal groups, who seek to preserve and revitalise traditional Erub culture. As well as using a variety of artistic forms, including printmaking, jewellery, textiles, weaving and ceramics, Erub artists have been working with reclaimed fishing nets since 2010, when GhostNets Australia came to Darnley Island to conduct a workshop and invited local artists to apply traditional weaving techniques to a new medium. Selected Australian and international group exhibitions include TarraWarra Biennial 2018: *From Will to Form*, TarraWarra Museum of Art, Vic (2018); *Tarnanthi*, Art Gallery of South Australia, Adelaide (2018); *Country of the Dreaming: Contemporary Aboriginal Art and Ghost Net Artworks from the Torres Strait*, Pierre Arnaud Foundation, Crans-Montana, Switzerland (2017); 20th Biennale of Sydney: *The future is already here – it's just not evenly distributed*, Art Gallery of New South Wales, Sydney (2016); *Encounters*, National Museum of Australia, Canberra (2014); *Sea Journeys: New Caledonia, Return Voyage*, KickArts Contemporary Arts, Cairns (2013); *Sculpture by the Sea*, Sydney (2012); *The Long Tide: Contemporary Ghost Net Art*, Artisan, Brisbane (2012); *Float*, Woolloongabba Art Gallery, Brisbane (2012); *Land Sea and Sky: Contemporary Art of the Torres Strait Islands*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2011). Works by Erub Arts are held in the collections of the Australian Museum, Sydney; Parliament House, Canberra; National Museum of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Cairns Regional Gallery, Qld; State Library of Queensland, Brisbane.



Starlie Geikie

Starlie Geikie born 1975, Lismore, NSW. Lives and works in Melbourne. Geikie has exhibited nationally and internationally. Selected solo exhibitions include *Vélites*, c3 contemporary art space, Melbourne (2014); *Saracens*, Utopian Slumps, Melbourne (2013); *If I am not, put me there; If I am, so keep me*, Art Forum Berlin, Germany (2010); *The Great Alone*, Switchback Gallery, Monash University, Gippsland (2008); *Low and Lone*, Canberra Contemporary Art Spaces (2008); *Open Studio*, 18th Street Arts Centre, Los Angeles (2006); *O Mother*, Gertrude Contemporary Art Spaces, Melbourne (2002). Group exhibitions include TarraWarra Biennial 2018: *From Will to Form*, Tarrawarra Museum of Art, Vic (2018); *Fin*, Utopian Slumps, Melbourne (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Future Visions*, Divonne les Bains, France (2012); *Reason and Rhyme*, Gertrude Contemporary, Melbourne, and St Paul St Gallery, Auckland, New Zealand (2011); *A Secret Life of Plants*, Fremantle Arts Centre and Linden Centre for Contemporary Arts, Melbourne (2009); *Girls Girls Girls*, Carlton Club, Melbourne (2008); *Starlie Geikie and Lauren Berkowitz*, Neon Parc, Melbourne (2008); *The Horror of Tradition*, Andrew Shire Gallery, Los Angeles (2008); *Primavera*, Museum of Contemporary Art, Sydney (2002). Her work is held in the collections of Ararat Gallery TAMA, Vic; Artbank, Sydney, Melbourne, Perth; the Chartwell Collection, New Zealand; and in various private collections in Australia.



Michelle Hamer

Michelle Hamer born 1975, Melbourne. Lives and works in Melbourne. Recent selected solo exhibitions include *I am Part of a Living City*, Wagga Wagga Art Gallery, NSW (2018); *One Wall Two Jails*, NSW Institute of Architects, Sydney (2017); *There are no words*, Swan Hill Regional Art Gallery, Vic; The Lost Ones Gallery, Ballarat, Vic (2016); Ararat Regional Art Gallery, Vic (2015); *This is what it isn't meant to be*, Fehily Contemporary, Melbourne (2015); *I send mixed messages*, Counihan Gallery, Melbourne (2013); *Warning if you are reading this, this warning is for you*, Centre for Contemporary Art South Australia, Adelaide (2009). Recent selected group exhibitions include *This Wild Song*, Town Hall Gallery, Melbourne (2018); *Analogue in a Digital World*, RMIT Gallery, Melbourne (2018); *Media Hype*, c3 contemporary art space, Melbourne (2017); *Fertile Ground*, Australian Tapestry Workshop, Melbourne (2015); *Recent Acquisitions*, Ararat Gallery TAMA, Vic (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Home: Reframing Craft and Domesticity*, Hatch Contemporary Arts Space, Melbourne (2013); *Boundary Line*, TarraWarra Museum of Art, Vic (2011); *Sensorial Loop: Tamworth Textile Triennial*, Tamworth Regional Gallery, NSW; RMIT Gallery, Melbourne; Goulburn Regional Gallery, NSW; Manning Regional Art Gallery, NSW; Albury Regional Art Gallery, NSW; Broken Hill Regional Art Gallery, NSW; Stanthorpe Regional Art Gallery, Qld; Manly Regional Art Gallery, NSW (2011–13); Her work is included in numerous collections such as the National Gallery of Victoria, Melbourne; Artbank, Melbourne, Sydney, Perth; City of Melbourne; Ararat Gallery TAMA, Vic; and in private collections in Australia and internationally.



Kate Just

Kate Just born 1974, Connecticut, USA. Lives and works in Melbourne. Recent solo exhibitions include *How I Will Change*, RMIT Project Space (2018); *The Aadambar Strivadi Quilt*, Sankskriti Art Gallery, Sanskriti Kendra, New Delhi, India (2016); *Feminist Fan*, A.I.R. Gallery, New York City (2016); *Knit SAFE Project*, City of Melbourne Public Art Project (2014); *Book Project: HOPE SAFE*, West Space Reading Room, West Space, Melbourne (2014); *Kate Just: The Knitted Works 2004–2011*, Ararat Regional Art Gallery, Vic (2012); *Unearthed*, Craft Victoria, Melbourne (2011); *Venus Was Her Name*, Kunsthalle Krems, Austria (2011); *Bombshell*, Gertrude Studio 12, Gertrude Contemporary Art Spaces, Melbourne (2009); *Supernatural*, RMIT School of Art Gallery, Melbourne (2008). Recent selected group exhibitions include *Declaration*, Institute for Contemporary Art, VCU, Richmond, Virginia, USA (2018); *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, Melbourne (2018); *The Public Body 2*, Artspace, Sydney (2017); *The Victorian Craft Awards*, Craft, Melbourne (2017); *Stitch Fetish 5*, Hive Gallery, Los Angeles, USA (2017); *Body and Cloth*, Australian Tapestry Workshop, Melbourne (2017); *Rijswijk Textile Biennial*, Rijswijk Museum, The Netherlands (2017); *Works from the Contemporary Australian Collection*, National Gallery of Australia, Canberra (2015); *f-generation: feminism, art, progression*, George Paton Gallery, University of Melbourne (2015); *Wangaratta Contemporary Textile Award*, Wangaratta Art Gallery, Vic (2015); *Louise Bourgeois and Other Artists*, Heide Museum of Modern Art, Melbourne (2012). Her work is held in numerous collections, including the National Gallery of Australia, Canberra; Wangaratta City Art Gallery, Vic; Ergas Collection, Sydney; Artbank, Sydney, Melbourne, Perth; Ararat Gallery TAMA, Vic; and private collections in Australia, New Zealand, the UK, USA and Austria.

Deborah Kelly

Deborah Kelly born 1962, Melbourne. Lives and works in Sydney. Selected solo exhibitions include *Venus Envy*, Kvindemuseet, Aarhus, Denmark (2017); *No Human Being Is Illegal (in all our glory)*, toured by Museums and Galleries of NSW from Murray Art Museum Albury, NSW (2015–18); *Bodies of Work*, Penrith Regional Gallery & The Lewers Bequest, NSW (2016); *The Miracles*, Counihan Gallery, Melbourne (2013); *Make More Monsters*, Artspace, Sydney (2011); *Deborah Kelly*, Contemporary Art Centre of South Australia, Adelaide (2009). Selected group exhibitions include *My Monster: The Human Animal Hybrid*, RMIT Gallery, Melbourne (2018); *PhotoBasel*, Walter Galerie, Switzerland (2018); *Strangelove Festival*, Antwerp, Belgium (2018); *PortoFemme International Film Festival*, Portugal (2018); *Spaced3: North by Southeast*, Art Gallery of Western Australia, Perth (2018); *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, Melbourne (2018); *The Public Body 2*, Artspace, Sydney (2017); Thessaloniki Biennale, Greece (2015); 19th Biennale of Sydney: *You Imagine What You Desire*, Art Gallery of New South Wales, Sydney (2014); *Zero Tolerance*, MoMA PS1, NYC (2014–15); TarraWarra Biennial 2014: *Whisper in My Mask*, TarraWarra Museum of Art, Vic (2014); *Ada & After*, Institute of Contemporary Arts, London (2014); *Menagerie*, Australian Centre for Contemporary Art, Melbourne (2014); *Contemporary Australia: Women*, Gallery of Modern Art | Queensland Art Gallery, Brisbane (2012). Collections include the Museum of Contemporary Art, Sydney; Art Gallery of New South Wales, Sydney; National Gallery of Australia, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Artbank, Sydney, Melbourne, Perth; Centre for the Study of Political Graphics, Los Angeles, USA; and the NEME Public Art Archive, Cyprus.

Ramesh Mario Nithiyendran

Ramesh Mario Nithiyendran born 1988, Sri Lanka. Lives and works in Sydney. Recent solo exhibitions include *Idols*, Dhaka Art Summit, Bangladesh (2018); *In the Beginning*, Ian Potter Museum of Art, University of Melbourne (2016); *Mud Men*, National Gallery of Australia, Canberra (2016); *One Hung Bitch, Volume II*, Canberra Contemporary Art Space (2014). Recent group exhibitions include *The National: New Australian Art*, Carriageworks, Sydney (2017); 2016 Kuandu Biennale: *Slaying Monsters*, Kuandu National Museum of Fine Arts, Taipei, Taiwan (2016); 2016 Adelaide Biennial of Australian Art: *Magic Object*, Art Gallery of South Australia, Adelaide (2016); *2015 Sidney Myer Fund Australian Ceramic Award*, Shepparton Art Museum, Vic (2015); *21*, Casula Powerhouse Arts Centre, Sydney (2015). Nithiyendran was awarded the 2014 NSW Visual Arts Fellowship (Emerging), administered through Artspace and Arts NSW. In 2015, he was the winner of the *2015 Sidney Myer Fund Australian Ceramic Award*, Shepparton Art Museum, Vic. His work is held in numerous collections, including the Art Gallery of Western Australia, Perth; Artbank, Sydney, Melbourne, Perth; Art Gallery of South Australia, Adelaide; Art Gallery of New South Wales, Sydney; Ian Potter Museum of Art, University of Melbourne; National Gallery of Australia, Canberra; Shepparton Art Museum, Vic. He is represented by Sullivan+Strumpf, Sydney and Singapore.

Raquel Ormella

Raquel Ormella born 1969, Sydney. Lives and works in Canberra. Ormella has had work included in a number of Australian and international biennales as well as in other major exhibitions. Solo exhibitions include *I hope you get this: Raquel Ormella*, a NETS Victoria and Shepparton Art Museum touring exhibition from Shepparton Art Museum, Vic, to Horsham Regional Art Gallery, Vic; Queen Victoria Museum and Art Gallery, Launceston, TAS; Drill Hall Gallery, Australian National University, Canberra; Penrith Regional Gallery and the Lewers Bequest, Penrith, NSW (2018–20); *Birds*, School of Art Gallery, Australian National University, Canberra (2013); *Feeders*, Canberra Contemporary Art Space (2012); *She went that way*, Artspace, Sydney (2009). Group exhibitions include *Material Politics*, Institute of Modern Art, Brisbane (2017); *The National: New Australian Art*, Art Gallery of New South Wales, Sydney (2017); *Dissenting Voices*, Art Gallery of Western Australia, Perth (2016–17); *Artist Making Movement*, Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung (2015); *See You at the Barricades*, Art Gallery of New South Wales, Sydney (2015); *More Love Hours: Contemporary Artists and Craft*, Ian Potter Museum of Art, Melbourne (2015); *Basil Sellers Prize*, Ian Potter Museum of Art, University of Melbourne (2014); *California-Pacific Triennial*, Los Angeles (2013); *Social Networking*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2012); 1st Aichi Triennial: *Art and Cities*, Nagoya, Japan (2010); 16th Biennale of Sydney: *Revolutions – Forms that Turn*, Art Gallery of New South Wales, Sydney (2008). Ormella has participated in the One Year Studio program at Artspace, Sydney (2016). Her work is held in a number of collections, including the National Gallery of Australia, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; and private collections in Australia and overseas. She is represented by Milani Gallery, Brisbane.

Kate Rohde

Kate Rohde born 1980, Melbourne. Lives and works in Melbourne. Selected solo exhibitions include *Striking a Rich Vein*, ArtSpace at Realm, Melbourne (2017); *Luminous Realms*, Craft, Melbourne (2016); *Flourish*, TarraWarra Museum of Art, Vic (2008); *Some Kind of Empire*, Gertrude Contemporary Art Space, Melbourne (2006); *Vicious Precious*, Latrobe Regional Gallery, Vic (2006). Selected group exhibitions include *Chaos and Order: 120 Years of Collecting at RMIT*, RMIT Gallery, Melbourne (2018); *Collective Vision: 130 Years*, Bendigo Art Gallery, Vic (2017); 2016 Adelaide Biennial of Australian Art: *Magic Object*, Art Gallery of South Australia, Adelaide (2016); *Rigg Design Prize*, National Gallery of Victoria, Melbourne (2015); *21st Century Heide*, Heide Museum of Modern Art, Melbourne (2015); *Wunderkammer: The Strange and the Curious*, University of Queensland Art Museum, Brisbane (2015); *Express Yourself: Romance was Born*, National Gallery of Victoria, Melbourne (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Like*, Casula Powerhouse Arts Centre, Sydney (2012); 2008 Adelaide Biennial of Australian Art: *Handle with Care*, Art Gallery of South Australia, Adelaide (2008). Her work is held in a number of major public and private collections, including the National Gallery of Victoria, Melbourne; Art Gallery of South Australia, Adelaide; and Heide Museum of Modern Art, Melbourne. She is represented by This Is No Fantasy Dianne Tanzer + Nicola Stein, Melbourne; and Pieces of Eight Gallery, Melbourne.

Slow Art Collective

Slow Art Collective is an artist collective established in 2009, comprising Chaco Kato and Dylan Martorell. Recent selected solo projects include *Sensory Art Lab*, c3 contemporary art space, Melbourne (2018); *Midsumma Festival*, Alexandra Gardens, Melbourne (2018); *The Home Sewn: Makers of Melton*, City of Melton (2018); *Sealand for MoreArt*, City of Moreland (2017), Residency Project: Boorhaman, Vic (2017); *Fire Monkey*, Arts Centre Melbourne (2016); *Archi-Loom 7*, Arts House, North Melbourne (2016); *Tanabata Star Village*, Powerhouse Museum – Museum of Applied Arts and Sciences and Sydney Observatory, Sydney (2016); *Hypothetical String System*, Frukt, France (2015); *Archi-Loom*, ArtPlay, Melbourne (2015); *Bamboo House Musique*, Warrnambool Art Gallery, Vic (2015); *Bamboo House Musique: Chinese Rice Field*, Australian Centre for the Moving Image, Melbourne (2015); *Tanabata*, Casula Powerhouse Arts Centre, Sydney (2014); *Leaf House Music*, MPavilion, Melbourne (2014). Recent selected group exhibitions include *Body and Cloth: Performing Textiles*, Asia TOPA festival, Australian Tapestry Workshop, Melbourne (2017); *Bow River 2*, Town Hall Gallery, Melbourne (2014); *Lorne Sculpture Biennale*, Victoria (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Regimes of Value*, The Substation, Melbourne (2013); *Mildura Palimpsest*, Vic (2013); *Bellowing Echoes*, Gertrude Contemporary, Melbourne (2012); *Try This at Home*, Object Gallery, Sydney (2012); *2012 McClelland Sculpture Survey and Award*, Langwarrin, Vic (2012); *KAERU*, collaboration with Hiroshi Fuji, Arts Centre Melbourne (2012); *Shelter* as part of *Mis-Design* at the Ian Potter Museum of Art, University of Melbourne (2011); *Brunswick Project*, Counihan Gallery, Melbourne (2011); *TS2 (Transfer station 2)*, Moonee Valley City Council Waste Transfer Station, Melbourne (2009).

Tai Snaith

Tai Snaith born 1980, Melbourne. Lives and works in Melbourne. Recent selected solo exhibitions include *A World of One's Own*, Sarah Scout Presents, Melbourne (2018); *Open Book (Redmond Barry Collection)*, State Library Victoria, Melbourne (2018); *Open Book*, Bargoonga Nganjin, Melbourne (2018); *Open Book*, Bakehouse Studios billboard, Melbourne (2017); *The Others*, Home@735, Sydney (2017); *In the Pink/Piece of Clay*, Long Division Gallery, Schoolhouse Studios, Melbourne (2016); *Work/Life Balance*, The Other Side, Melbourne (2015); *Portrait of a Sunday Painter*, Bus Projects, Collingwood (2015); *Fictional Birds*, c3 contemporary art space, Melbourne (2014); *Sunday Paintings*, Chapter House Lane Gallery, Melbourne (2014); *Woman Vs Wild*, West Space, Melbourne (2012); *Leading 100 Horses to Water*, Kings ARI, Melbourne (2009); *Fight or Flight*, West Space, Melbourne (2009). Recent selected group exhibitions include *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art (2018); *Re-Imagine*, Geelong Art Gallery (2018); *Another Look*, Town Hall Gallery, Melbourne (2017); *Romancing the Skull*, Art Gallery of Ballarat, Vic (2017); *Human/Animal*, McClelland Sculpture Park and Gallery, Vic (2016); *Likeness*, Town Hall Gallery, Melbourne (2015); *Salon des Refuses*, toured nationally (2015), *Bayside Acquisitive Prize*, Bayside City Council Gallery, Melbourne (2015); *The Churchie National Emerging Art Prize*, Griffith University, Brisbane (2015); *Why I eyes ya*, Craft Victoria, Melbourne (2013); *The Banyule Works on Paper Prize*, City of Banyule (2013); *Things I Wish I'd Known*, West Space, Melbourne (2010); *Constellations: A Large Number of Small Drawings*, RMIT Gallery, Melbourne (2010); *The Aesthetics of Joy*, West Space, Melbourne (2010).

Hiromi Tango

Hiromi Tango born 1976, Japan. Lives and works in Tweed Heads, NSW. Recent solo exhibitions include *Healing Garden*, The Sheikha Manal Little Artists Program, Art Dubai, UAE (2018); *Art Magic Climbing Tree*, Cairns Regional Gallery, Qld (2015); *Art Magic Remnant*, Lismore Regional Gallery, NSW (2015); *Dust Storm*, Australian Centre for Photography, Sydney (2014); *Hiromi Hotel: Moon Jellies*, Casula Powerhouse Arts Centre, Sydney (2014) and Hazelhurst Regional Gallery and Arts Centre, NSW (2013); *HOME*, with Craig Walsh, Digital Odyssey, Museum of Contemporary Art, Sydney (2011). Recent group exhibitions and projects include TarraWarra Biennial 2018: *From Will to Form*, Tarrawarra Museum of Art, Vic (2018); *Imaginarium: To The Ends of the Earth*, Singapore Art Museum (2017); *Ecstasy: Baroque and Beyond*, University of Queensland Art Museum, Brisbane (2017); *ART|Jog 10: Changing Perspective*, Jogja National Museum, Yogyakarta, Indonesia (2017); *Contour 556: Interventions in the Landscape*, Canberra Public Art Festival (2016); *Public Art Melbourne Biennial Lab: What Happens Now?*, Melbourne (2016); 2016 Adelaide Biennial of Australian Art: *Magic Object*, Art Gallery of South Australia, Adelaide (2016); *More Love Hours: Contemporary Artists and Craft*, Ian Potter Museum of Art, University of Melbourne (2015); *Home – Gwangju*, Gwangju Biennale, South Korea (2012); *Primavera 2011*, Museum of Contemporary Art, Sydney (2011); *Behind the Door*, Perth Institute of Contemporary Art (2010). She is represented in Australian and international public collections, including Artbank, Sydney, Melbourne, Perth; Museum of Contemporary Art, Sydney; University of Queensland Art Museum, Brisbane; and Maison Folie, Belgium. She is represented by Sullivan+Strumpf, Sydney and Singapore.

James Tylor

James Tylor born 1986, Mildura, Vic. Kurna language group (Tarntanya Adelaide, SA). Lives and works in Canberra. Tylor has exhibited across Australia and internationally. Recent solo exhibitions include *Un-resettling*, European Month of Photography, Embassy of Australia, Berlin, Germany (2016); *Territorial Encounters*, Contemporary Art Centre of South Australia, Adelaide (2016). Selected recent group exhibitions include *Colony: Frontier Wars*, National Gallery of Victoria, Melbourne (2018); *In Site: Process, Performance, Documentation*, University of Queensland Art Museum, Brisbane (2018); *Runes*, Centre for Contemporary Photography, Melbourne (2018); *Resolution: New Indigenous Photomedia*, a National Gallery of Australia touring exhibition to Lake Macquarie City Art Gallery, NSW; Shepparton Art Museum, Vic; Araluen Art Centre, Alice Springs, NT; Perc Tucker Art Gallery, Townsville, Qld (2017–18); *Not Niwe, Not Nieuw, Not Neu*, 4A Centre for Contemporary Asian Art, Sydney (2017); *Unorthodox Flow of Images*, Centre for Contemporary Photography, Melbourne (2017); *Countercurrents*, Samstag Museum, Adelaide (2017); *Ramsay Art Prize*, Art Gallery of South Australia, Adelaide (2017); *New Matter: Recent Forms of Photographs*, Art Gallery of New South Wales, Sydney (2016); TarraWarra Biennial 2016: *Endless Circulation*, TarraWarra Museum of Art, Vic (2016); *33rd Telstra National Aboriginal and Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin (2016); *135th Meridian-East*, Australian Experimental Art Foundation, Adelaide (2014); *31st Telstra National Aboriginal and Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin (2014). His work is held in collections, including the Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; National Gallery of Australia, Canberra; Shepparton Art Museum, Vic; National Gallery of Victoria, Melbourne; Monash University Museum of Art, Melbourne; and numerous private collections in Australia, USA and New Zealand. He is represented by GAG Projects, Adelaide; and Vivien Anderson Gallery, Melbourne.

Jemima Wyman

Jemima Wyman born 1977, Sydney. Lives and works in Brisbane and Los Angeles. Wyman has exhibited widely in Australia and internationally since 1998. Recent solo exhibitions include *Conjuring Radical Openness*, Commonwealth and Council, Los Angeles (2015); *Effacing Power*, Steve Turner Contemporary, Los Angeles (2013); *The Declaration of Resemblance and Fluid Insurgents*, Institute of Modern Art, Brisbane (2009). Recent group exhibitions include *Iconography of Revolt*, City Gallery Wellington, New Zealand; *Cover Versions: Mimicry and Resistance*, Shepparton Art Museum, Vic (2017–18); *Material Politics*, Institute of Modern Art, Brisbane (2017); *The National: New Australian Art*, Carriageworks, Sydney (2017); *Escaping the Digital Universe*, Kunsthau Langenthal, Switzerland (2017); *Our Bright Future—Cybernetic Fantasy*, Nam June Paik Art Center, Korea (2017); *Conflict: Contemporary Responses to War*, University of Queensland Art Museum, Brisbane (2014); *Direct Democracy*, Monash University Museum of Art, Melbourne (2013); *The Unexpected Guest*, Liverpool Biennial, UK (2012); *Panorama*, Casula Powerhouse Arts Centre, Sydney (2012); *Inner Voices*, 21st Century Museum of Contemporary Art, Kanazawa, Japan (2011); *The Open Daybook Exhibition*, LACE, Los Angeles (2011); 17th Biennale of Sydney: *The Beauty of Distance: Songs of Survival in a Precarious Age* (2010). She is represented by Sullivan+Strumpf, Sydney and Singapore; and Milani Gallery, Brisbane.

Paul Yore

Paul Yore born 1987, Melbourne. Lives and works in Melbourne. Recent selected solo exhibitions include *Sunday Art Fair*, Stems Gallery, London (2017); *NADA* Miami Beach, USA, and *Neon Parc*, Melbourne (2016); *Boys Gone Wild*, Gertrude Contemporary Art Spaces Studio 12 and Gertrude Contemporary Project Space, Melbourne Art Fair (2012); *Big Rainbow Funhouse Of Cosmic Brutality, Part 2*, Heide Museum Of Modern Art, Melbourne (2009); *Big Rainbow Funhouse Of Cosmic Brutality*, O'Projects Artspace, Sydney (2009). Recent selected group exhibitions include *Art Kalsruhe*, Axel Paireon Gallery, Germany (2018); *Romancing the Skull*, Art Gallery of Ballarat, Vic (2017); *The Public Body*, Artspace, Sydney (2016); *Soft Core*, Casula Powerhouse Arts Centre, Sydney, touring to: Lake Macquarie City Gallery, NSW; Hawkesbury Regional Gallery, NSW; Bathurst Regional Art Gallery, NSW; Cowra Regional Art Gallery, NSW; Shoalhaven Regional Gallery, Nowra, NSW; Shepparton Art Museum, Vic (2016–18); *Primavera*, Museum of Contemporary Art, Sydney; *Synthetica*, a NETS Victoria and Blindside touring exhibition to Wangaratta Art Gallery, Vic; Swan Hill Regional Art Gallery, Vic; Counihan Gallery In Brunswick, Melbourne; Gippsland Art Gallery, Sale, Vic; Wagga Wagga Art Gallery, NSW (2015–16); *Fertile Ground*, Australian Tapestry Workshop, Melbourne (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013). His work is held in numerous collections including Artbank, Sydney, Melbourne, Perth; Ararat Gallery TAMA, Vic; Art Gallery of Ballarat, Vic; Heide Museum of Modern Art, Melbourne; Wangaratta Art Gallery, Vic; Michael Buxton Collection, Melbourne; and various private collections in Australasia and Europe. He is represented by Neon Parc, Melbourne; and Hugo Michell Gallery, Adelaide.

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