



WEAVE

WOVEN FIBRE IMAGES

Introduction

Creating with threads is an age-old craft with weaving techniques illustrated in ancient Egyptian wall paintings as early as 5000 B.C. Woven material has covered us, kept us warm, carried our food, decorated and adorned our bodies, our homes and our workplaces. It has been used to wipe our tears and to tell our stories and legends in rich tapestries. The variety of folk fibre is endless, from nomadic rugs to Sepik war masks. In all but primitive cultures, handweaving was abandoned during the industrial revolution for faster, cheaper production methods, until the crafts revival of the 1950's. Then the rediscovery of handweaving techniques led to an explosion of 'nuts and berries' handspun garments and voluminous mounds of crocheted sisal, suspended from ceiling hooks, in art galleries and in craft shops mushrooming round the country.

Over the last twelve years, the Australia Council has provided funding to bring some world-respected fibre artists to this country, including Magdalena Abakanovicz, Peter and Ritzi Jacobi and Sheila Hicks to name but a few. Their influence has spread not only to our artists but has helped to increase public awareness of this art form. Arts education now encompasses the crafts and many new opportunities exist within the art schools framework.

Today's weaving has matured as this exhibition well illustrates. These handweavers are, in the most part, graduates from specialist textile courses in prominent art schools throughout the world. The exhibition looks at eight contemporary weavers currently working in Australia, whose interests lie beyond purely the techniques and traditions to the aesthetic content with strong reference to the latest movements in art, architecture and other crafts.

The English art school is well represented by three graduates from various prominent colleges, Michael Butler, Bruce Carnie and Lise Cruickshank. The loose relationship between traditional and contemporary is well illustrated

here, perhaps particularly by Michael Butler's pieces where only the essence of crossing over and under in a grid remains as any reference to traditional concepts of weaving. All else has changed; the flexible made rigid, the soft made hard, the colourful made colourless and the texture made smooth. Similar concepts are reflected in Bruce Carnie's work while, in contrast, Lise Cruickshank uses dyed threads as her paint, creating her canvas as she weaves, exploring spatial relationships, shapes and dimensions. Although small in scale, these lively works carry much energy and movement. All three artists reflect an intellectual control of and approach to their medium as, too, does Paul Harvey. Although his training is all Australian, his work fits within the same framework. He exhibits a delight in the richness of fibre and the subtleties of colour and while his work is formal in structure, the interest lies in exquisite detail. He has been appointed textile consultant to the Parliament House Construction Authority and has also been commissioned to provide a major textile panel in both the House of Representatives and the Senate.

Others, like Gabriel Rosati have utilised plastics to produce dynamic works made more powerful than paint through the textures and dimension brought to the 'canvases'. She, with Nola Jones, draws more from the Polish school than the previous group, abandoning the picture frame concept for large, free form, colourful pieces, while Sue Rosenthal and Stephanie Radke both keep their format formal and create a freedom in their use of bright colours and bold patterns.

Far from being restrained by a medium which is considered to be labour intensive and technical, these artists enjoy exploring the essence and the making, but finally, for all of them, it is the image that remains important.

Lynne Smith.

Fine Arts Gallery, University of Tasmania

12 March - 4 April, 1985

The Fine Arts Committee gratefully acknowledges generous assistance
from the Tasmanian Arts Advisory Board and the Visual Arts Board, Australia Council.

Michael Butler

Born

1944 England.

Study

1962-65 University of Leeds.
1965-66 Royal College of Art.
1965 B.A.(Hons.) Textile Design.
1966 Postgraduate Certificate in Woven Textiles.

Professional experience

1968-69 Design/Development Unit, Firth Furnishings, Heckmondwike, Yorkshire.
1969-71 Lecturer in Woven Textiles, University of Leeds.
1970-71 External Examiner in Textiles for the B.Ed. Degree of the University of London.
1971-78 Lecturer/Snr. Lecturer in Woven Textiles, Camberwell School of Art & Crafts, London.

1978-80 Senior Teacher in Weave, Secheron School of Weaving, Hobart, Tasmania.

1980 Head of Textiles/Fibre Workshop, Canberra School of Art.

Selected recent exhibitions

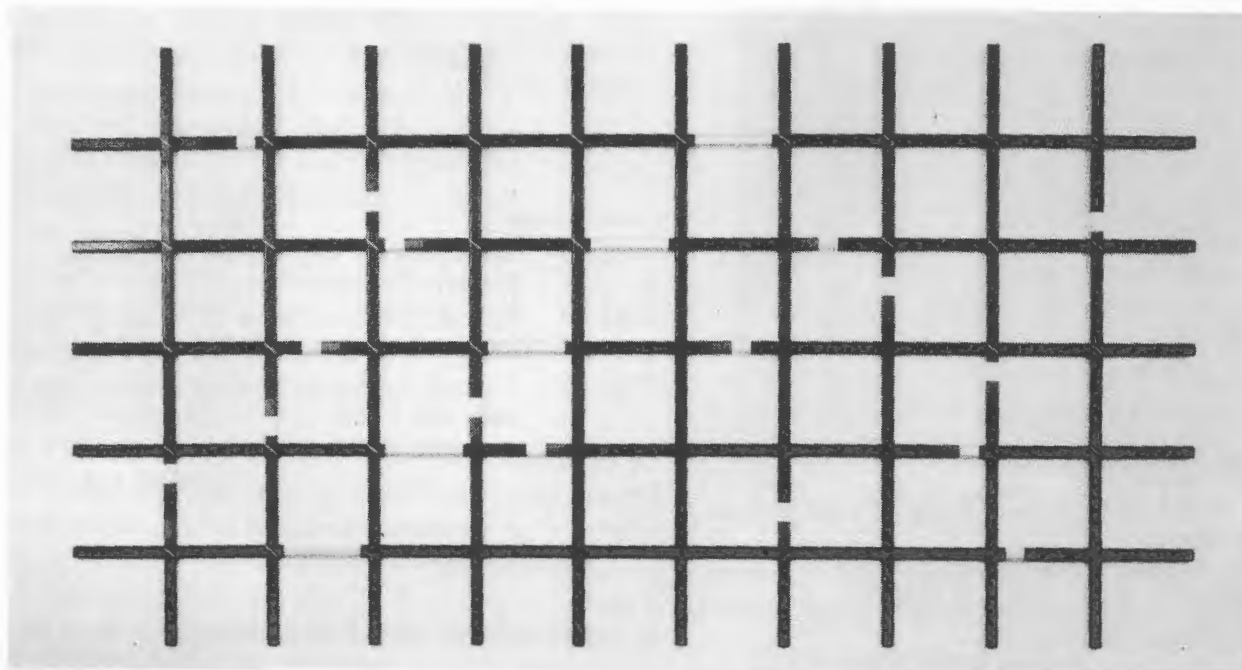
1982 Blaxland Gallery, Sydney.
C.S.A. Staff Exhibition, C.S.A. Gallery

Collections

Queen Victoria Museum & Art Gallery, Launceston, Britain, Australia

Publications

1981 'Education & Technology', Proceedings of the First Australian Fibre Conference, Melbourne.



Night Train

Bruce Carnie

Born

1956 Scotland.

Study

1975-77 Gray's School of Art, Aberdeen.

1977-79 Glasgow School of Art. (Awarded, Diploma of Art and Design, in Embroidered and Woven Textiles).

1979-80 Manchester Polytechnic. (Awarded Master of Arts Degree in Textiles/Fashion).

Professional experience

1979-84 Freelance Textile Designer, print and weave, selling designs in England, U.S.A. and France.

1981-83 Lecturer in Woven Textiles, Riverina College of Advanced Education, N.S.W.

1984 Lecturer in Textiles/Fibre, Canberra School of Art, A.C.T.

Appointed Acting Senior Lecturer in charge of Textiles/Fibre, Canberra School of Art.

Appointed Acting E.E.O. Officer for Canberra School of Art.

Selected exhibitions

1976-77 Aberdeen City Gallery. Group Show.

1978 Scottish Craft Centre, Edinburgh.
Irvine Arts Centre, Duo Show.

1979 Glasgow School of Art, Degree Show.

1980 Courtaulds Exhibition Hall, London, Group Show.
Manchester Polytechnic, M.A., Degree Show.

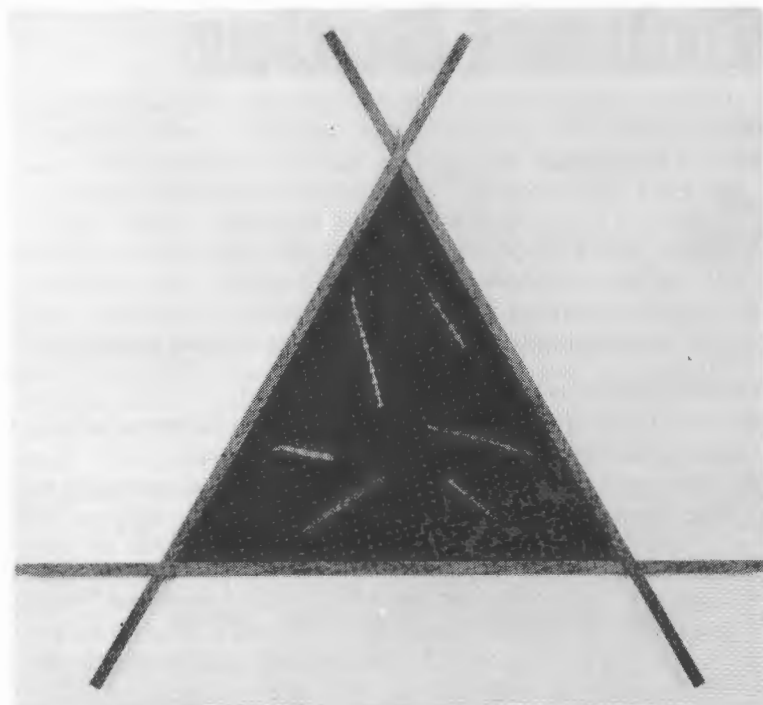
1979-81 Royal Society Bursary Travelling Exhibition.

1982 Staff of R.C.A.E., Group Show, Wagga Wagga City Gallery.

1983 Staff of R.C.A.E., Group Show, Wagga Wagga City Gallery.

One man show, Australian Craft Works, Sydney.

Group Show, *The Delicate Touch*, Narek Gallery, Cuppacumbalong, A.C.T.



Love Token

Publications

1983 July issue of 'Australian House and Garden', Feature by Rose-Marie Hillier.

1983-84 Spring, Summer Issue of 'Classic Decorating'.

1983 'The Structure of Weaving', by Anne Sutton.

1984-85 Feature to appear in first issue of 'Craft Australia' for 1985.

Collections

Britain, Germany, France, U.S.A., and Australia.

1983 Two works purchased by The Museum of Applied Arts and Sciences.

Awards

Nominated Fellow of the Royal Society of the Arts.

Lise Cruickshank

Born

1943 Denmark

Study

1977-80 West Surrey College of Art and Design, Farnham, U.K.

Professional experience

Visiting lecturer, West Surrey College of Art and Design, U.K.

Private tuition, U.K.

School of Creative Arts, Wollongong University.

Selected exhibitions

- 1980 The Mall Galleries, London.
London College of Furniture.
- 1981 New Ashgate Gallery, Farnham, U.K.
Anno Domini, Leeds, U.K.
University of Georgia, U.S.A.
Guildford House, Guildford, U.K.
- 1982 West Surrey College of Art and Design.
New Ashgate Gallery, Farnham, U.K.
Capsicum, Amsterdam, Holland.
- 1983 Crafts Councils Centre Gallery, Sydney.
University of N.S.W., Sydney.
- 1984 Jam Factory, Adelaide.

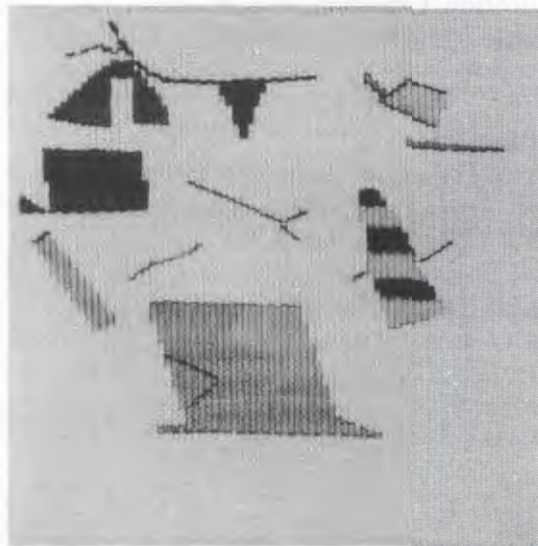
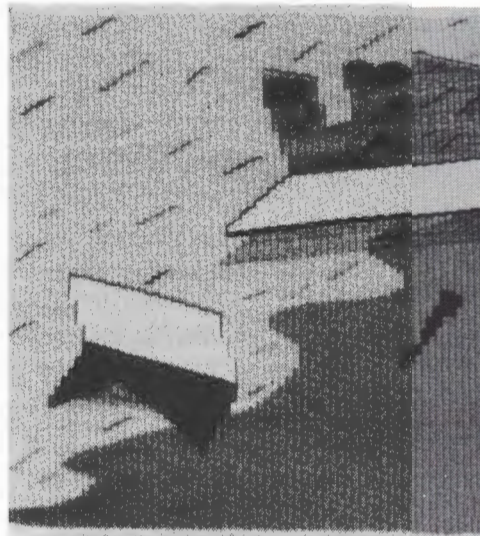
Collections

Museum of Applied Arts and Sciences, Sydney.
Museums and Art Galleries of the Northern Territory.
Ararat Gallery.
National Gallery, Canberra.
Victoria State Collection.
South Australian Art Gallery.

Awards

- 1979 Royal Society of Arts, U.K. Design Bursary.
- 1980 Johnson Wax Travel Award, U.K.
Distinction Licentiate, Society of Designer-Craftsmen, U.K.
- 1981
- 1983

Shapes on White Ground



Homage to a Mendini

- RSA Jacobs Memorial Award.
- Hunters Hill Art and Crafts Exhibition, Beronia Award.
- Sterling Festival Award.

Paul Harvey

Born

1959 Albury, N.S.W.

Study

1978-80 Diploma Applied Art (Woven Textiles/Painting), Riverina College of Advanced Education, Wagga Wagga, N.S.W.

1980-81 Workshop Assistant to Marcella Hempel.

1982-83 Studio Assistant, Textiles/Fibre Workshop, Canberra School of Art.

Professional experience

1982-83 Lecturer (part-time), Textiles/Fibre Workshop, Canberra School of Art.

1984 Tutor (part-time), Riverina College of Advanced Education, Goulburn, N.S.W.

Textile Consultant to Mitchell, Giurgola and Thorp Architects, New Parliament House, Canberra.

Selected exhibitions

1981 Textile Gallery, Fitzroy, Melbourne.

1982 First Annual Invitation Exhibition, Riverina C.A.E., Wagga Wagga, N.S.W.

Staff Show, Canberra School of Art, Canberra.

1983 Textile Design Exhibition, Industrial Design Centre, Sydney.

Craft Expo '83, Sydney.

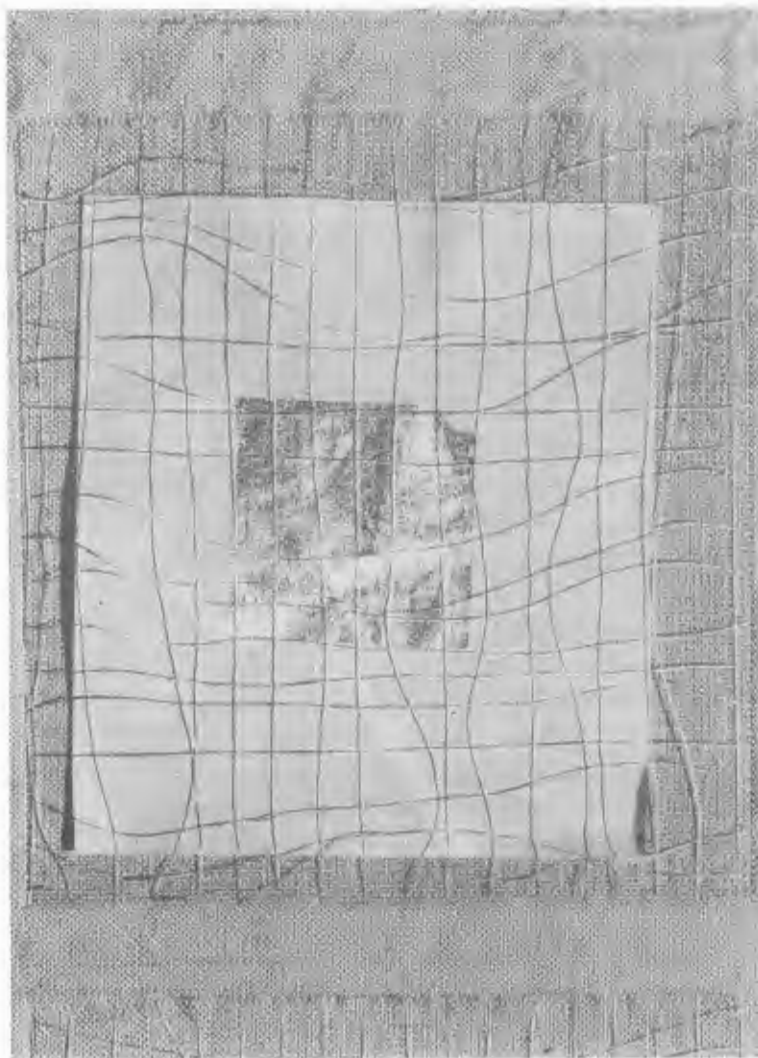
1984 *Contemporary Crafts, Design and Tradition*, Crafts Council Centre Gallery, Sydney.

Commissions

Weaving Prototypes for fabric panelling in House of Representatives and Senate Chambers, New Parliament House.

Collections

Museum of Applied Arts and Sciences, Ultimo, Sydney.



Offering 2 (detail)

Nola Jones

Born

1938 Adelaide

Study

1960-63 South Australian School of Arts and Crafts.

1964 Central School of Arts and Crafts, London.

Selected exhibitions

1978 Tamworth Fibre Biennale.

1979 Crafts Council of N.S.W. Biennale Exhibition.

1980 Solander Gallery, Canberra.

1981 *Australian Crafts, 1981*, Crafts Council of Victoria.

1982 *Australian Crafts, 1982*, Crafts Council of Victoria.

1983 *Future Fibre*, Ivan Dougherty Gallery, Sydney.
Hogarth Galleries, Sydney.

Publications

'Fiberarts Design Book', N.Y. Hastings House, 1980.

'Craft' N.S.W., December 1983.

'Fibre Forum', December 1983.

'Craft Australia', Summer 1983-84.

'Craft Australia Yearbook' 1984.

'Selected Australian Crafts', Directory, Crafts Council of Australia 1984.

Collections

Art Bank

Canberra College of Advanced Education.

Museum and Art Galleries of the Northern Territories.

Peter Slattery & Associates, Melbourne.

Awards

Crafts Board Travel Grant, 1980.

Crafts Board Personal Development Grant, 1983.

Dancing at the Alhambra



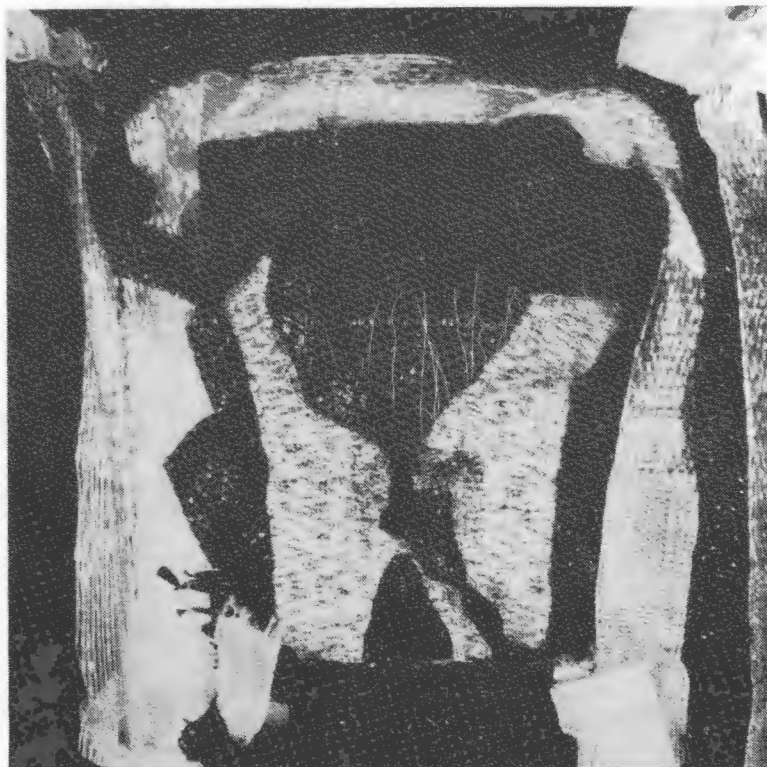
Gabriel Rosati

Study

- 1975-77 Shillito Design and Colour School.
1979-80 Apprenticeship with Master Weaver Erika Semley.
1980-81 Academy of Art, Poznan, Poland, under Prof.
Adakanawicz.
2 years part-time Sculpture, Tom Bass.

Selected exhibitions

- 1980 Hogarth Gallery, Paddington.
1982 Crafts Council Gallery, Sydney.
Artist Proof Gallery, Chippendale.



Black and White

Sue Rosenthal

Born

1950 South Australia.

Study

1967-69 Western Teachers College and S.A. School of Art.
Gained Sec. Teaching Diploma (Art)

1975 Study in Sweden in Weaving. Gained Diploma.

1982-83 Underdale C.A.E. Bachelor of Education.

Professional affiliations

Member of the Management Committee of the Crafts Council of South Australia Inc..

Selected exhibitions

1978 Tamworth Fibre Show

1981 Ararat Miniatures Exhibition, Elmswood Gallery, Adelaide.

1982 Tamworth Fibre Show.

1983 Art Mart, Alice Springs, N.T.

1984 Elmswood Gallery, Adelaide.
El Cerrito Gallery, Alice Springs.

Commissions

1983 Tapestry of painting by Lynn Collins.

1984 Builder's Association Training Achievement Award. Thebarton High School.

Collections

Mary McKillop College, Adelaide.

Australian Industry Development Corporation.

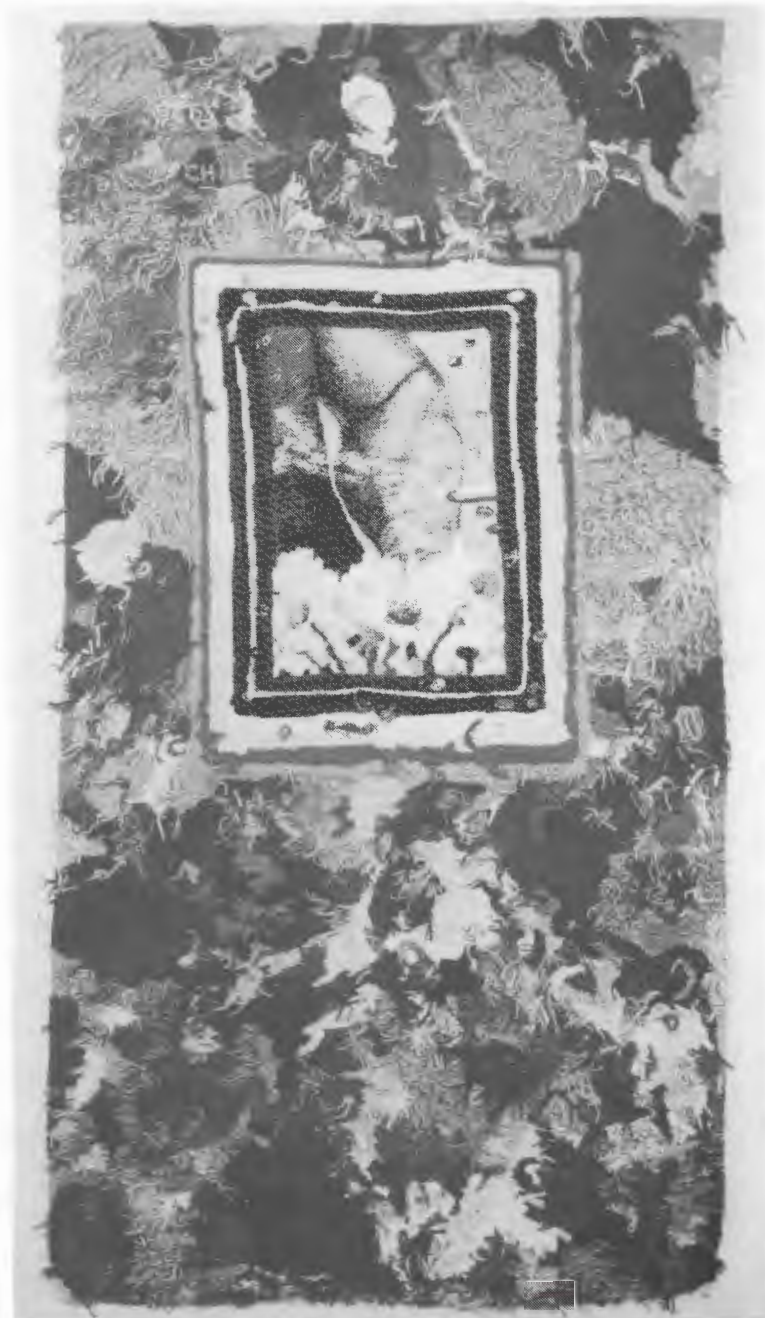
Ararat Miniatures Collection.

Publications

'Stora Vavboken', ICA-Bokforlaget, Vasteras, Sweden, 1976.

'Craft Australia', 1981/82 page 55, 1981/83 page 34-35.

'S.A. Crafts', Summer 1981, page 22, Autumn 1984, page 14.



Chile

List of Works

Measurements are in mm height then breadth. Works marked with an asterisk are illustrated in this catalogue.

MICHAEL BUTLER

1. *Linea Nuova*
Stained wood/silk
2000 x 2000
- 2.* *Night Train*
Stained wood/silk
1000 x 2000

BRUCE CARNIE

- 3.* *Love Token*
Handwoven ribbon in cotton with silk figuring. Silk background with stained and coloured framework.
1000 x 1000 x 1000 (equilateral triangle)
4. *Red May Not Be For Interiors But I Hope It's OK For Flowers, 14/2/85*
Silk background with dyed silk squares and dyed silk ribbons.
5. *Dedication to Pip*
Handwoven silk ribbons with satin/sateen motif. Leather, vellum and gold leaf drops on cotton background.
1025 x 1025

LISE CRUICKSHANK

6. *Lines on White x 3*
Warp: cotton; Weft: silk
640 x 450 (frame size).
7. *Micros x 4*
Warp: cotton; Weft: silk.
640 x 450 (frame size).
- 8.* *Shapes on White Ground*
Warp: cotton; Weft: cotton, silk, linen.
450 x 320 (frame size).
9. *Floating Table*
Warp: cotton; Weft: silk
450 x 320 (frame size).
- 10.* *Homage to a Mendini*
Warp: cotton; Weft: silk.
450 x 320 (frame size).
11. *Shopfront No.1*
Warp: cotton; Weft: silk.
450 x 320 (frame size).
12. *Woven Paper*
Warp: cotton; Weft: paper.
450 x 320 (frame size).
13. *Ikat Length* – Warp and Weft: silk.
3000 x 300.
14. *Ikat Cushions.*

PAUL HARVEY

- 15.* *Offering 2*
Primary double cloth – Warps: tussah silk, undyed violet-grey silk noil; Wefts: gold viscose rayon, violet grey silk noil.
Supplementary cloth – Warp and Weft: silver-pink viscose rayon.
Chinese money papers (burnt as offerings to the dead in reverence to one's ancestors).

NOLA JONES

16. *Piece for Frida Kahlo*
Sisal and cotton.
1900 x 2600.
17. *Dorabella*
Sisal, linen, canvas.
1500 x 2700.
- 18.* *Dancing at the Alhambra*
Sisal, lame.
1660 x 2600.

STEPHANIE RADKE

- 19.* *Tapestry weaving wall-rug*
Weft: rug wool; Warp: cotton.
1420 x 1060.
20. Ceramic (reduction firing) and handwoven clothe; cottolin and linen.
300 x 450.

GABRIEL ROSATI

21. *Sydney Wall Piece*
Metal, plastic, paint.
1510 x 1510.
22. *Modern Weaving*
Mixed media.
1200 x 1200 x 1200.
- 23.* *Black and White*
Plastic.
2400 x 1510

SUE ROSENTHAL

- 24a* *Chile*
Tapestry.
2000 x 900 (In collaboration with Lynn Collins).
- 24b *Chile*
Acrylic on paper.
372 x 202 (Work by Lynn Collins to accompany above).
25. *Rug* – Woven in wool employing weft ikat technique.
1000 x 1000.

Acknowledgements:

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