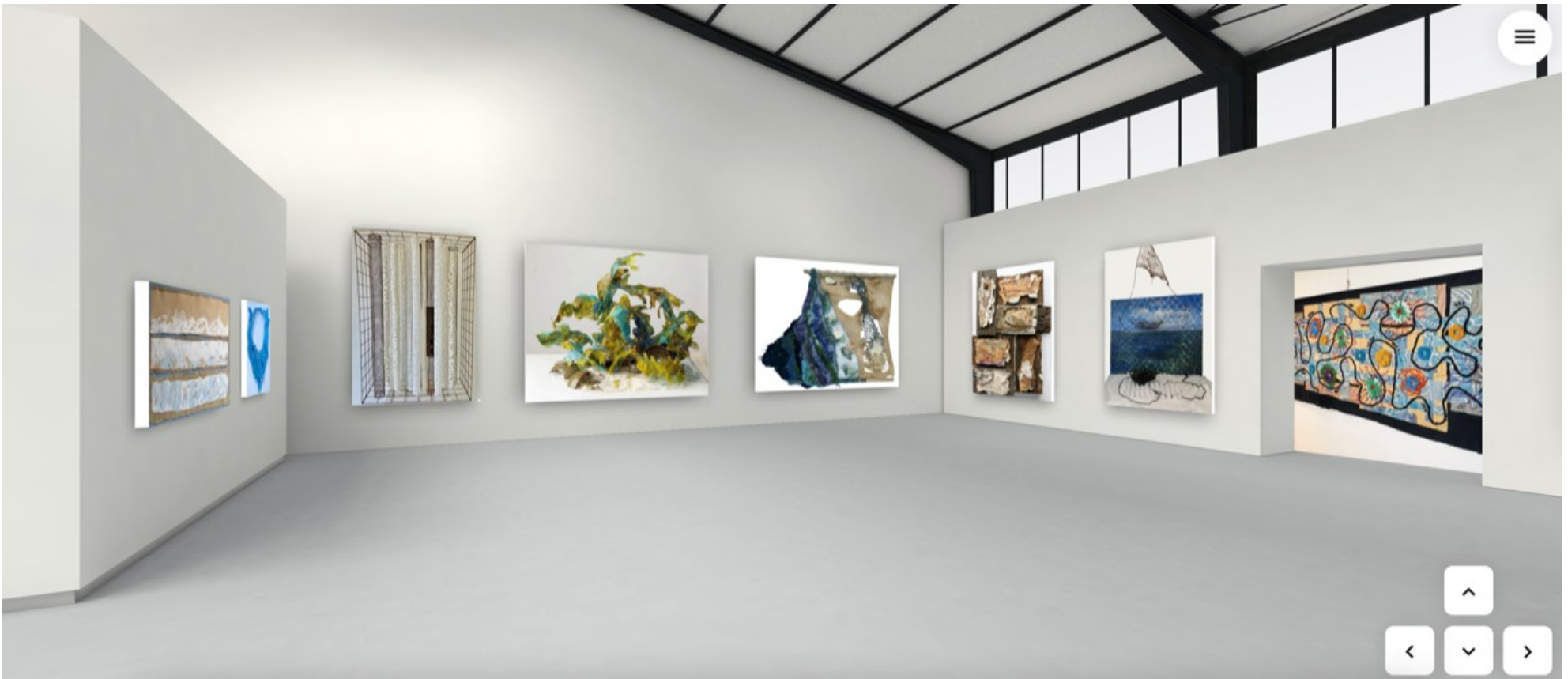




# GLOBAL TEXTILE HUB:

*Virtual Exhibitions & More ...*



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Re-imagined ; Mixed Media Collaboration

Global Textile Hub Exhibition 2021

ENTER EXHIBITION

START GUIDED TOUR

3D gallery powered by [kunstmatrix](#)

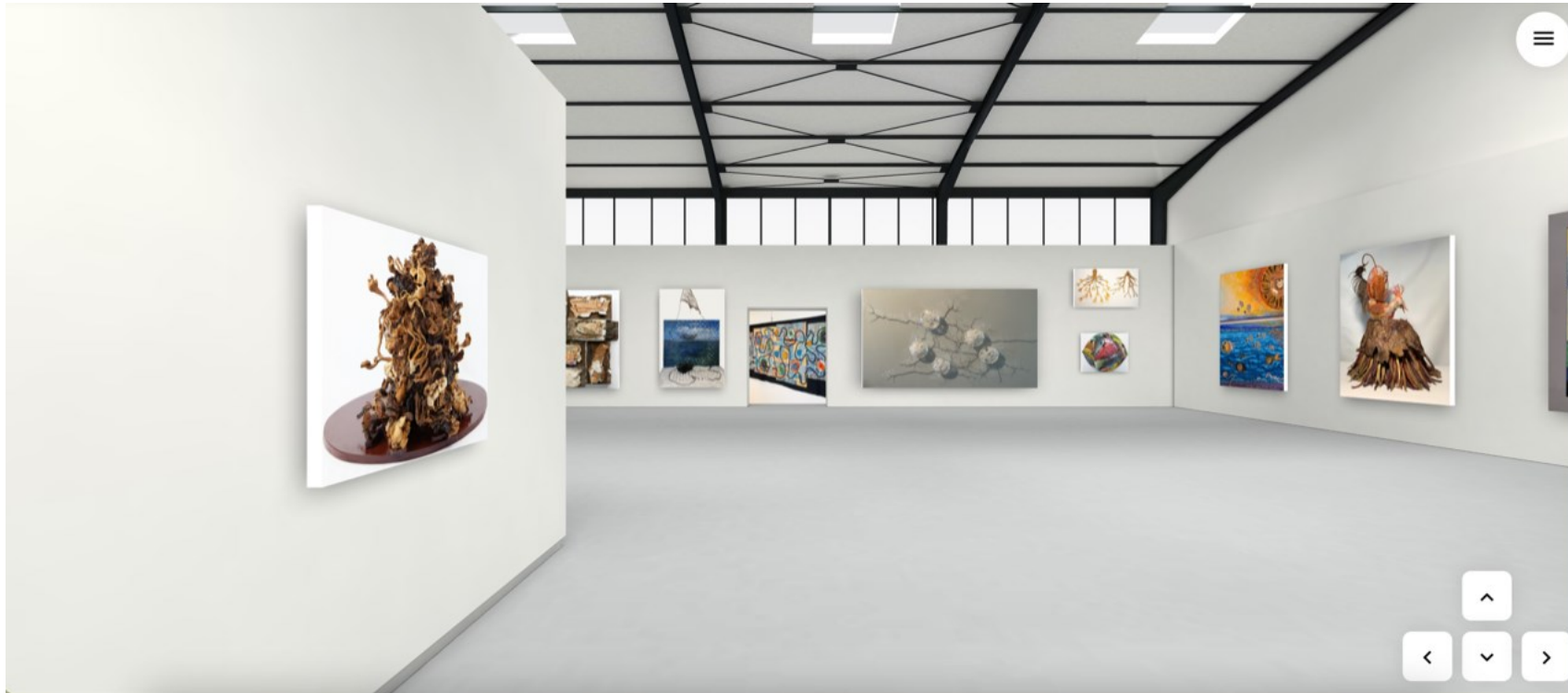
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## **JURORS:** *“Re-imagined” a Collaboration with a Difference: Make the Ordinary Extraordinary*

**Susan L. Feller**, (Lead) West Virginia, USA,

**Janet DeBoer**, OAM, Queensland, AUSTRALIA, **Wendy Lugg**, Western Australia, AUSTRALIA



### **GOBAL TEXTILE HUB TEAM:**

Josephine (Jo) Franco, Founder & Co-Convenor, Western Australia, AUSTRALIA

Judith Tompkins, Co-convenor, Queensland, AUSTRALIA

Kira Mead, Curator, Western Australia, AUSTRALIA



Throughout this book you will find “[live links](#)” - as the book will also be available in print, some links are shown in full.

## **A Global Reach with an Extraordinary Challenge** by Judi Tompkins, Co-Covenor

This *Global Textile Hub* book is an attempt to give the reader and the artist a visual taste of fibre/textile art exhibited in the 2021 exhibition “*Re-imagined: A Collaboration with a Difference: Make the Ordinary Extraordinary*,” in an extraordinary, inclusive, interactive, virtual world. Here you will see the artwork and the artists presented differently since everything about this exhibition was “extraordinary”.

We have taken a different direction here - shown in “[blue boxes](#)” are links (direct & in full) to artists’ websites and social media pages, relevant videos, as well as comments and observations.



A digital and hardcopy of this book represents the Global Textile Hub’s “bricks and mortar” record of the works exhibited in the virtual galley which will exist in the “cloud” until sometime in the future when it will disappear into an electronic puff of electrons.

We intend this book also serve to acknowledge the innovative artists from around the world who rose to the challenge of artistic collaboration, and were willing to take a chance of exhibiting with an unknown team in the Southern Hemisphere, the “Global Textile Hub” who promised their works would be professionally judged and exhibited in the virtual world.

**We believe we have delivered.**

Thanks to all the artists and our sponsors who were willing to take up the challenge to fluently move between their visionary imagination and hyper-awareness of reality. This movement requires a leap of trust in themselves and their willingness to just “do it”.

We invite you to continue to share images of your future works and your permission for them to be shared on our website and social media pages.

**We thank you for taking the leap into the virtual world with us!**

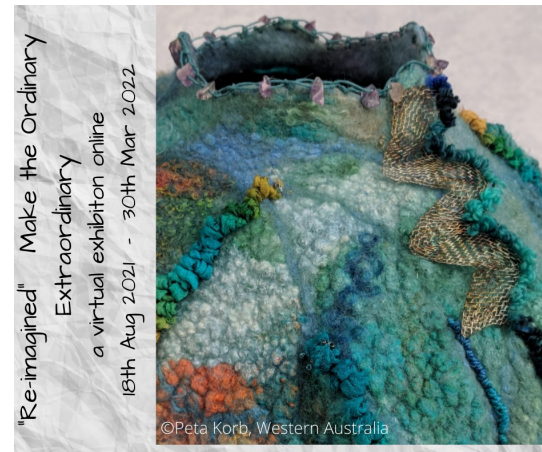
## THE GLOBAL TEXTILE HUB TEAM:

Josephine (Jo) Franco, Judith Tompkins and Kira Mead

on the

## THE 2021 EXHIBITION

The Convenors envisaged the basic premise of the Call for Entries/Expression of Interest to be;



- ◇ **Collaboration** - two or more artists from different mediums collaborating on a single piece of work - a challenge for most artists.
- ◇ The Artist Statement to be a **Statement of Artwork** by a “Collaborator” unknown to even the entrants prior to this challenge, and who would not exist after this challenge. [*Heraclitus, reasoned that everything is always changing - this fact is fundamental to the functioning of the universe, so, it is not possible to step in the "same river" twice because the river is ever-changing.*]
- ◇ The artworks would represent **ordinary objects in a surreal manner**.
- ◇ Social distancing due to COVID19 simply added another unintended dimension.

The key to this exhibition relied on how the artists would approach collaboration to create a work clearly derived from a new, ephemeral, virtual “Third” artist – unknown to them at the time but would evolve organically from the “makers” themselves and their unique collaborative process.

We would meet this virtual “third” artist through the Artwork Statement.

In 2020 after the Call for Entries went out, Convenors, Jo & Judi talked with Jurors Susan L. Feller & Jackie Abrams to clarify the question about collaboration, captured on video by Kira. <https://www.youtube.com/watch?v=NYMWz8bdYnc&t=62s>

Convenors Jo & Judi Clarify the Call for Entries in a video conversation [https://www.youtube.com/watch?v=ugqCUQ\\_oll&t=8s](https://www.youtube.com/watch?v=ugqCUQ_oll&t=8s)



## CURATOR: Kira Mead



Since being “discovered”, Kira has taken standing wool rugs into a new and fresh direction of her own. The technique has gone through development and refinement culminating in avant garde expressions, bursting with colour and vibrancy not seen in traditional standing wool designs.

In her professional life, Kira is involved with radio, both in front of and behind the microphone. Kira’s experience with radio interviews and video production makes her a natural to be Global Textile Hub’s videographer. You can find her videos made for Global Textile Hub and others on her YouTube channel; <https://www.youtube.com/channel/UCXeYFTOLBoNfRhMivOHPblg>

It was therefore a given that Kira would be the member of the GTH Team to step in to deal with the setting up of the virtual gallery hosted by an online company, and with her artistic ability curate the works within the gallery. This holds all the challenges met by a curator in a bricks and mortar gallery and then some; ***especially when it comes to exhibiting fibre and textiles.***

The importance of submitting high resolution images of artwork becomes apparent when trying to show the depth and tactile nature of an artwork online. Some say they don’t like viewing textiles online because you can’t touch them, which begs the question; can you go into a regular gallery and touch the art work?

People viewing the virtual Gallery often ask “Where is this Gallery?” - not realizing there isn’t an actual gallery, it is a creation by computer graphic designers and programmers and only exists in “the cloud”.

Images submitted by artists are formatted to the size required by the gallery program, uploaded and installed in a complimentary manner,

“it’s more than just pushing a button and having ***the computer do it***”.

**FROM THE JURORS: Submitted by Jurors Susan Feller, Janet De Boer and Wendy Lugg**

“The jurors worked in isolation evaluating the submitted images and statements yet came up with cohesive results.

“The collaborations we found most interesting and successful were those where the partners used different media incorporating the parts to create a unique object. Taking the ordinary to an extraordinary place, as the theme encouraged, was the clear goal yet a challenging one to accomplish.

“Our judgement criteria weighed heavily on addressing the theme, reaction to overall design, the use of materials, integrating techniques and how the artist statement supported the visual work along with adding to its story. As a virtual exhibit the photography angles, lighting and scale were elements the artists needed to also consider when submitting. You see a successful use of this in “Altered Death of the Ordinary” the shadows became a powerful element activating the object.

“Along with the entrants, the jurors want to thank Global Textile Hub for their exploration into cyberspace exhibitions. Who knew the world would be experiencing virtual learning and tours in 2020? “

**From Janet DeBoer, Juror;** “Those of us fortunate enough to have discovered something as vast and endlessly satisfying as the world of textiles are truly an extraordinary community. I am deeply grateful to have found my passion while young and do appreciate how the Internet can help strengthen what I call ‘community’. People should use whatever tools suit them – as in art, so in life.”

*“It is dangerously easy to misunderstand the material world around us if a basic understanding of how it came into existence is absent. In the case of art, an appreciation of the labour and skill involved in production is a component of meaning. This has a particularly acute bearing on our understanding of textiles. There are unquestionably more ways to appreciate a textile than solely via consideration of making, but it is impossible to appreciate textiles fully without attention to their fabrication. - Jessica Hemmings, FABRICation catalogue essay, 2014.”*

*“There really is no such thing as Art. There are only artists ... There is no harm in calling (many) activities art as long as we keep in mind that such a word may mean very different things in different times and places, and as long as we realize that Art with a capital A has no existence. For Art with a capital A has come to be something of a bogey and a fetish. - E. H. Gombrich: The Story of Art (Phaidon).”*

**Susan L. Feller, Lead Juror** - A Global Textile Hub Deskside Chat - “What will the Jurors will be looking for?” <https://www.youtube.com/watch?v=UwNAr10OoL0&t=230s>



## Susan L Feller: Lead Juror (USA)



Susan L. Feller has a BA in Art & History, UMass/Boston, is a self-taught artist, creating mixed media work, an author, Curator and events Coordinator.

Raised in rural New Jersey, learning self-sufficiency skills as a Girl Scout. Influenced by entrepreneurial women in her family, Susan has built on this foundation throughout life. Now living in West Virginia with her partner in the log home they built, she advocates for artists' economic impact on their communities as a board member of [Tamarack Foundation for the Arts](#). Feller networks contemporary makers of heritage fiber crafts, the art medium which combines techniques she accumulated over decades; as an Editorial Board member of [Rug Hooking Magazine](#); through social media and posts at [ArtWools.com/blog](#). Full resume and examples of artwork can be viewed at <https://artwools.com/susan-feller/resume/>

The following statement which is on Susan's business cards, conveys the importance of linking with the next generation of makers. *"Working with fibers, connects me with generations of artisans' spirits. Due to the slow, repetitive process, there is time to dwell on natural subjects within my art and the materials selected. Now living in West Virginia, I have come full circle – back to the farm, and rural lifestyle of my youth."*

<https://www.youtube.com/watch?v=UwNAr10OoL0&t=13s>

## MEET THE JURORS:

### Janet De Boer (Australia)

Janet De Boer came to Australia from the USA on a working holiday in 1975, fell in love with the place and stayed; becoming an Australian citizen in 1995. In 2004 Janet received an O.A.M. for her service to the textile arts.



Janet deBoer, OAM  
refers to herself as a VOT (Victim of Textiles)  
in search of the Extraordinary.

Along with Jan Scudamore, in 1981 Janet, produced the first issue of what became Textile Fibre Forum originally published twice a year (black & white only). Then as sole editor Janet took the magazine to three issues per year (usually 60 pages with approximately 10 in colour).

2000 saw TFF become a quarterly publication in full colour. With issue #103, Textile Fibre Forum ceased to be the property of TAFTA (The Australian Forum for Textile Arts Ltd) moving to its current owner, ArtWear Publications. Janet was sole editor up to and including issue #111 and joint editor for 8 more issues before retiring.

Janet now publishes her "Newsletter/e-bulletin" as a free service for around 5,000 subscribers, and writes for Australian and international textile magazines. <https://globaltextilehub.com/2020/03/30/meet-the-jurors/>

### Wendy Lugg (Australia)



In a thirty year career, Artist Wendy Lugg has held solo exhibitions in seven countries, and is internationally respected in her field, both as a maker and for her broader arts practice.

This includes exhibiting and teaching internationally, curating exhibitions, undertaking arts residencies, writing about the arts and serving on arts and museum committees.

Her awards include a Churchill Fellowship and an Australia Council New Work grant.

<https://wendylugg.com/>

Wendy Lugg, Honorary Artist In Residence,  
Royal Western Australian Historical Society

Visit [Mapping Memory](#), an online exhibition exploring local history from an artist's perspective (a collaboration between the State Library of WA and the Royal WA Historical Society) hosted on the State Library of WA website.

<https://slwa.wa.gov.au/mappingmemory/>



**Jackie Abrams:** <https://www.jackieabrams.com/>

When the Call for Entries went out for “*Re-imagined*” a Collaboration with a Difference: Make the Ordinary Extraordinary, Jackie was one of the Jurors.

After getting to know Jackie online the GTH Team were devastated to hear of Jackie’s health issues causing her to withdraw from the position as Juror.

We would like to share here, examples of Jackie’s work and one of our video conversations with Jackie. <https://www.youtube.com/watch?v=BzLZ4105dc4&t=94s>

Jackie Abrams: 45 Years of Making - Presented by Mitchell Giddings Fine Arts

<https://www.youtube.com/watch?v=Y169TebXpts>



A wonderful review by Dian Parker in "Art New England," in the July/August 2021 issue. Her first sentence, "A retrospective of a living artist's lifetime of work is a rare honor." That is exactly how it feels. So many thanks to [Mitchell • Giddings Fine Arts](#) for making this possible.

#### SPOTLIGHT REVIEW

##### JACKIE ABRAMS: 45 YEARS OF MAKING

Mitchell • Giddings Fine Arts • Brattleboro, VT • [mitchellgiddingsfinearts.com](http://mitchellgiddingsfinearts.com) • Through July 4, 2021

A retrospective of a living artist's lifetime of work is a rare honor. Jackie Abrams's 100 sculptural vessels in this show are a testament to 45 years as a master craftsman. Using a wide variety of materials, she weaves, paints, crochets, molds, twines, plaits, and coils.

From the *Women Form Series*, Abrams has created a community of five vessels that converse and support one another in various sizes and shapes, called *Standing in Strength*. From five to 10 inches, these "bodies" are made of cotton and rice paper, acrylic paint and medium, wire, encaustic wax, paper foil, buttons, wax linen thread, and covered with a clear varnish. The result is luminous and tactile. You are allowed to touch and hold the sculptures in the exhibit.

The black, regal vessel, *Souda*, from the same series, stands 19 inches tall. As in all the vessels, the outside and the inside express differently, revealing the artist's intention to show the inner core of a woman in contrast to her outer ap-

Abrams said. As in all her work, one marvels at the technical skill as well as meaningful content.

The *Precarious Shelters Series* reveals the social injustices in the world where people live in unstable environments. These vessels lean and seemingly wobble, and yet stand as testaments to durability as well as being beautiful works of art. The windowed tall building, *Precarious Shelter #11*, is made with glowing paper patterns, and woven with wire and thread. The juxtaposition of unstable with shimmering golden light is powerful.

In *Hidden Memories: The Ravages of Dementia*, Abrams uses the ancient technique of coiling by stitching together recycled silk, cotton, linen, and plastic bags. The vessel was created as she mourned the death of her mother to dementia. "These vessels reflect women's spirits—our strong inner cores as well as our sometimes-frayed edges. The memories and stories of the previous owners are embedded in the recycled



Photos by [Al Karevy](#)

## **ENTRANTS:**

**Andrijasevich, Julia & Hunter, Dr Naomi  
(AUST)**

**Cameron, Polly-Marie, Hunter, Shannon  
(AUST)**

**Cook, Meryl & Coughlin, LindaRae  
(CANADA & USA)**

**Court, Jo & Walker, Sarah (AUST)**

**Eik, Irene Thorsrud & Sissel Foss, Ruth  
(NORWAY)**

**Goldring, Jodie & Community group (AUST)**

**Hannigan, Shelley & Doggett-Williams,  
Phillip (AUST)**

**Iten-Scott, Yvonne & Yamasaki, Bronwyn  
(CANADA & JAPAN)**

**LeGrove, Lesley & Shaw, Valerie (AUST)**

**Mader, Sue & Empsall, Cynda (AUST)**

**McDermet, Kris & Bernbaum, Marta (USA)**

**Miller, Karen D. & MacDonald, Kady (CANADA)**

**Morrow, Ellen & Beebe, Thomas (AUST)**

**Rovere, Rowan, Ruyter, Henry & Dominika & Mark-Darling  
Range Gourmet Mushrooms (AUST)**

**Rovere, Rowan, Joe & Hillseafood Wholesale Food Merchants  
(AUST)**

**Rovere, Rowan & Ruyter, Henry (AUST)**

**Stephens, Judith & Coveney, Jan (AUST)**

**Suardana, Bec & Parker, Dee-Anne (AUST)**

**Vogel, Deborah & Creese, Helen (AUST)**

**Pauline White Textile artist & members of Fibrant textile  
group (Tasma, Joyce; Tasma, Rene; Newman Bruton, Trish;  
Suardana, Bec; Rovere, Rowan; Studke, Heike; Cook, Fern;  
Brady, Delys; Johnson, Susie; DeLaFuente, Matilda;  
Thompson, Tracey; Sutton, Julia ; Williams, Anne)**

**Convenors: Tompkins, Judith & Franco, Josephine (AUST)**

## Julia Andrijasevich, Felter & Dr Naomi Hunter, Glass maker (Australia)

### ***Altered...death of the ordinary... 2021***

This inter-generational work was created at a distance. Each artist imbuing the materials with a lived experience of neurons diverging from functional to differentiation; where necessary processes are interrupted and eventually cease.

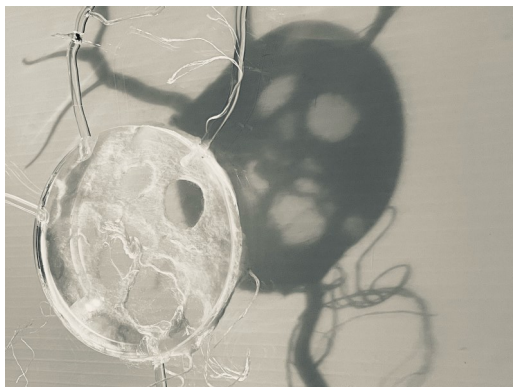
Produced for millennia, glass, silk and wool, are an everyday experience, drinking from glass, utilising it to reflect our image and even augment vision. Wool and silk fibres clothe and bind our bodies. Yet - each of these substance can be seen as a paradox - malleable, strong and resilient whilst simultaneously being delicate and when mistreated - fragile and weak.

This work likens the felting process to the human body in process. Intentionally interrupting the normal development of felt exposes the tenuous nature of its transition into a strong resilient fabric, revealing the damage caused by even the slightest variation to its usual process and structure.

Felted fibres juxtaposed against smooth transparent glass are intended to illuminate the paradox of the ordinary ...  
until it's not...

Alluding to our cells where environment and genetics can have critical effects.

A breakdown of the body where a microscopic breach can cause catastrophic changes



Dimensions: Variable (350mm long 90mm wide)

(13.77 x 3.5 inches)

Mediums: Borosilicate glass, found optical lenses,  
Wool and Silk fibres and Time

Photos: Artist own

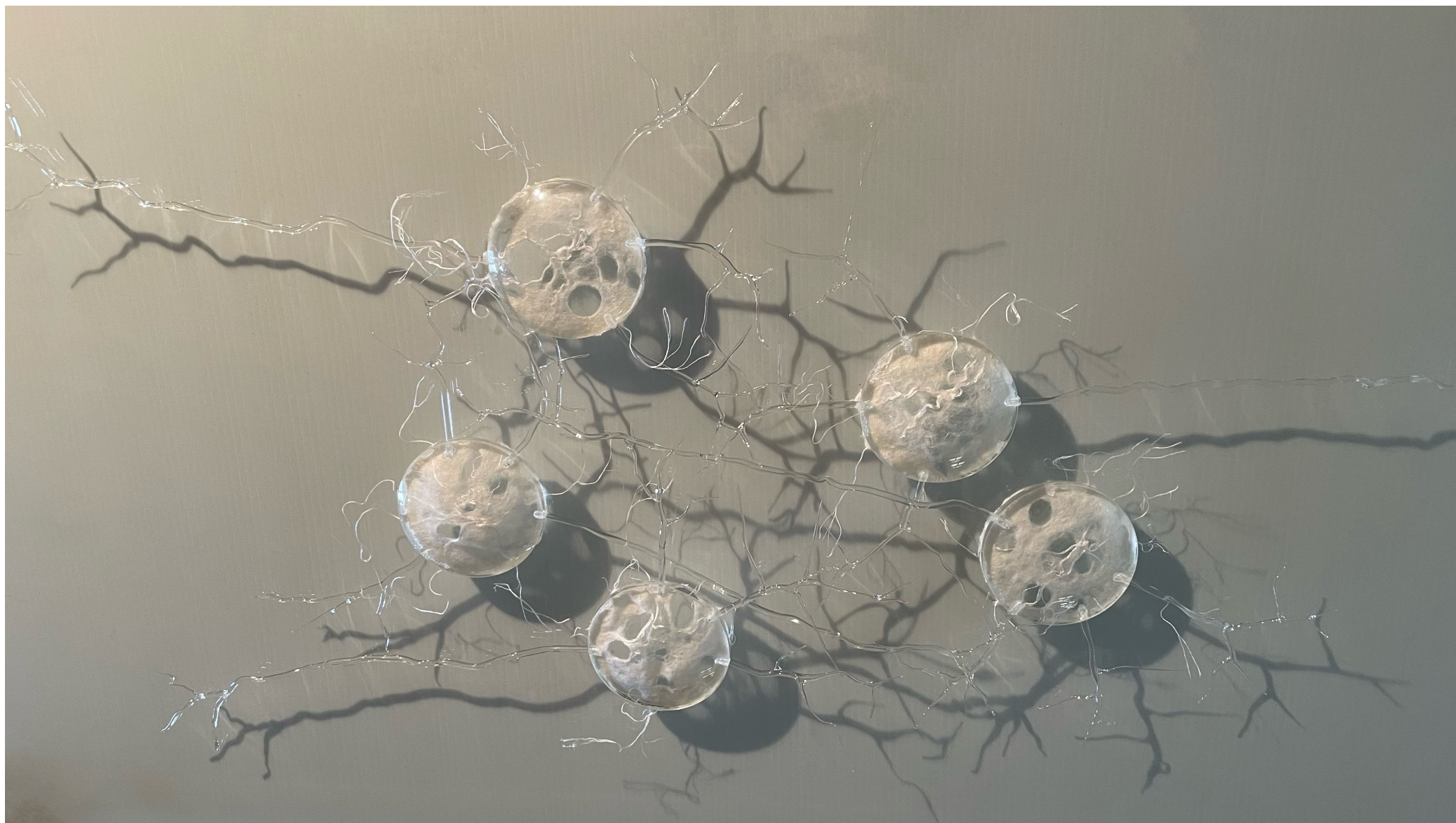
Price: \$2,500

[juliaheartfelt.com](http://juliaheartfelt.com)

<https://www.instagram.com/juliaheartfelt/>

<https://www.instagram.com/theglasshunter/>





**Polly-Marie Cameron, Found Object Artist &  
Shannon Hunter, Textile Artist, Australia**

***Fyre Birds (2021)***

Many discussions at our felting group consolidated our concerns about mans' expanding and destructive incursion into our rainforests, (as represented by the dead Piccabeen stump, a significant tree on Mount Tamborine).

As our artwork evolved, ongoing news feeds, T.V. programs and various ecovoices protesting unacceptable behaviours inspired us to develop the concept of "Fyre Birds", a new species.

No longer shy, timid and unseen, these vibrant birds represent an emerging, powerful, outspoken new breed, inspiring the way forward through respect and nurturing, rather than destruction.

Our beautiful Fyre Bird (Menura shanopoli) coerces her mate into sharing the important duties of life, so that the two birds sing, each with their own voice, and dance in unison, while raising their single offspring for the sustainable continuation of the species.



Dimensions: 60cm X 38cm , circumference 94cm (23.5x 15 x 37 inches)

Significant Mediums: Wool, silk, wire, feathers, grass, decorative yarns, found objects in a fusion of wet felting, needle felting, weaving and collage.

Photographer: Beth Hunter-Ward

Price AU\$250

[https://www.instagram.com/artefact\\_artistry/](https://www.instagram.com/artefact_artistry/)

<https://www.instagram.com/shannon.artisan/>







## Meryl Cook, [Front] (Canada) Linda Rae Coughlin [Back] (USA)

### ***Boundaries/No Boundaries*** (A two sided piece)

As two women in our 60's, Linda Rae and I had been journaling and discussing our experiences of having fewer boundaries at this life stage. How the sensation of this is expansive, unconstrained and somewhat unmooring. As the pandemic developed it became clear that while the virus knows no boundaries, we were setting up boundaries of protection around ourselves, our households and communities. All of these sensations influenced the design – the pandemic forced us to 're-imagine' this stage in our lives, and hence the porous and non-continuous outlines throughout the piece.

In creating this piece together Meryl and I knew we wanted to be open to what each other created first and then respond accordingly. We discussed the direction we wanted to explore, but it wasn't until I received the piece that I was able to develop the back side of the piece. Being that I love pushing the envelope, I really enjoyed the idea of a two-sided piece and was thrilled with the results.

Separated by the boundaries of an international border (U.S. and Canada) we worked via email, Zoom, the US postal service and Canada Post.



Dimensions: 21inches H x 20inches W x ½ inch D (8.3cm x 7.9cm x 0.19cm)

Year made: 2021

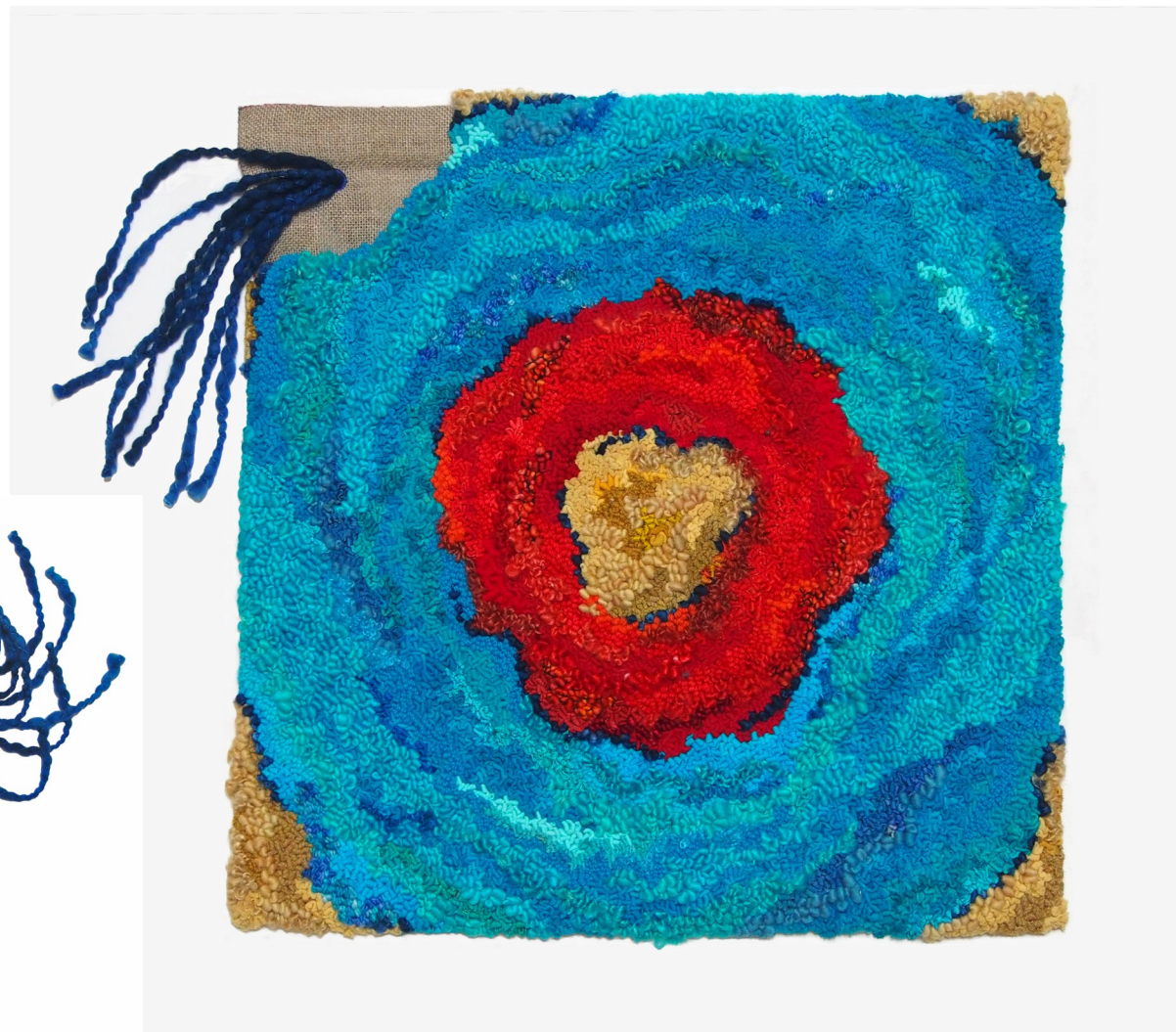
Techniques & materials: Hand dyed recycled yarns and fabric hooked into a linen foundation, digital embroidery, and stitching. Embellished with beads.

Photographer: LindaRae Coughlin      NFS

Meryl Cook : <http://www.merylcook.ca/> <https://weconnectinternational.org/>

<https://www.linkedin.com/in/merylacook/>

LindaRae Coughlin: [artrugs@optonline.net](mailto:artrugs@optonline.net) & [www.theart rugs.com](http://www.theart rugs.com)





## Jo Court & Sarah Walker, Textile Artists (Australia)

### *Lost Beach 2* 2020/2021

We both have a love of nature and feel passionately about protecting the health of Western Australian oceans and beaches.

Independently we have both been working with found objects from beaches in Perth and Walpole, Western Australia.

*Lost Beach 2* is a representation of the beach where water laps onto the sand.

One artist worked in Perth and the second worked in Walpole then we finished the piece together in Walpole.

We free formed knitted, crocheted and then felted wool and other fibres. These knitted pieces were united by a sewn seam of sea glass. All areas incorporate found objects.

Free form knitting lends itself to irregular shapes, together with felting, and the result can be unpredictable.

We had to be open to flexible decision making as the process developed.

Inspiration continued throughout in form and texture and colour.



Dimensions: 1m x 1m (39.37 x 39.37 inches)

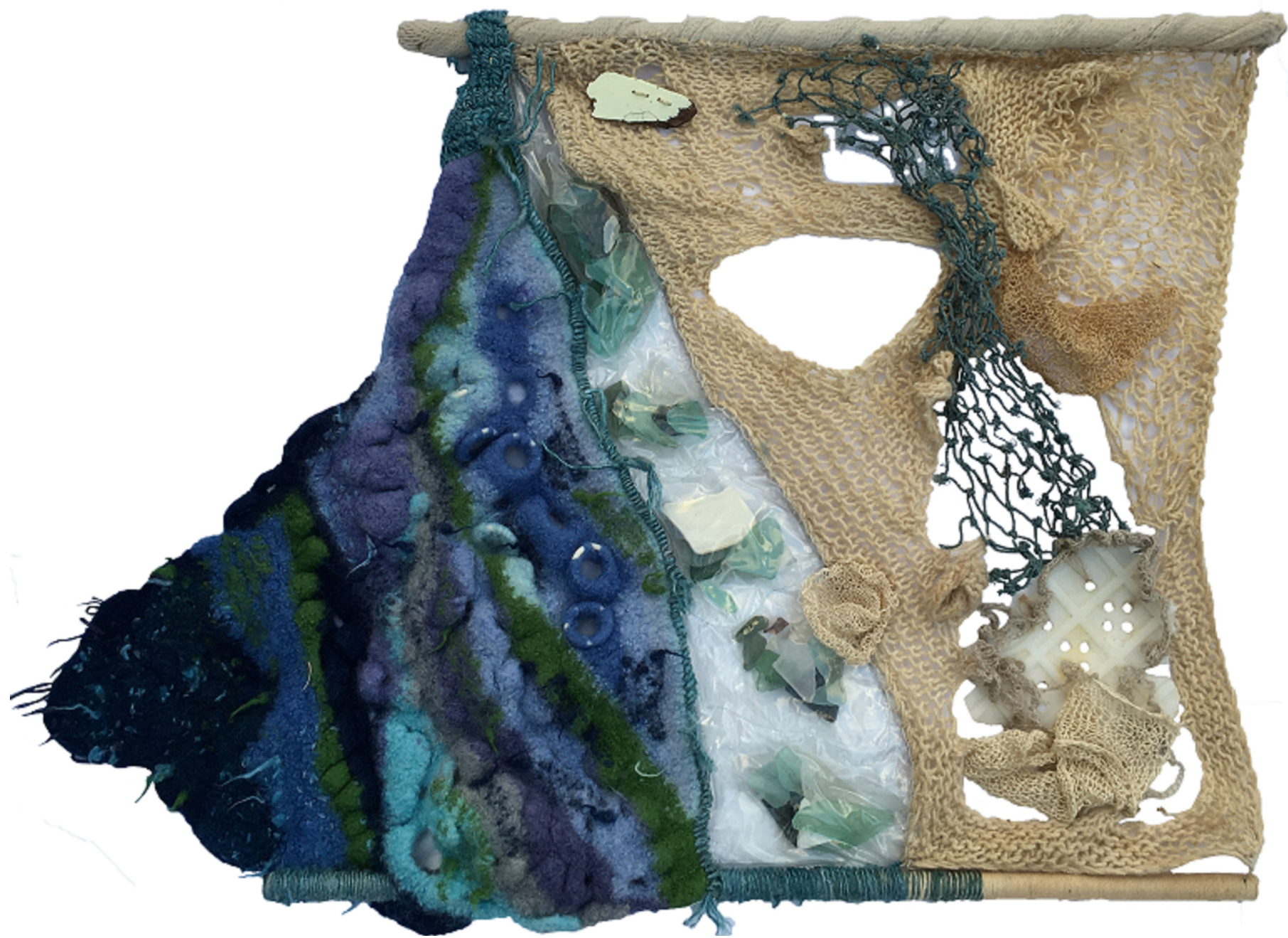
Medium: Wool, Cotton, Found Objects

Photographer: Sarah Walker

Retail Price: \$900.00

Sarah: [https://www.instagram.com/sarahwalker\\_maker/](https://www.instagram.com/sarahwalker_maker/)

Jo: <https://www.artaviso.com/profile-member/?uid=2397>





## Irene Thorsrud Eik & Ruth Sissel Foss (Norway)

### ***“Don’t fence me in”***

Throughout history, walls and fences have been an ever relevant issue all over the world to protect, segregate, control access or prevent escape, for people or animals. Fences may lock in or lock out, but they also appear in our minds as blockages, prejudices and old ways of thinking.

A found, rusty remnant of a fence post initiated our collaboration with eager brainstorming on ways to create an extraordinary artwork, incorporating the found object.

After weeks of experimenting with techniques and materials we decided on creating translucent, fragile cylinder posts mounted in a framework of reinforcement mesh. Their fragility implies a possible break loose, whilst our raw materials with significantly opposite qualities reflect the duality of any barricade.

During our collaboration we experienced necessary and mutual openness, understanding, flexibility and togetherness - quite a thought-provoking contrast to the concept of a fence.



Dimensions: 60 x 100 x 30 cm (23.6 x 39.3 x 11.8 inches)

Materials: Wool/cotton gauze; porcelain paper clay; netting; reinforcement mesh; rusty fence post remnant.

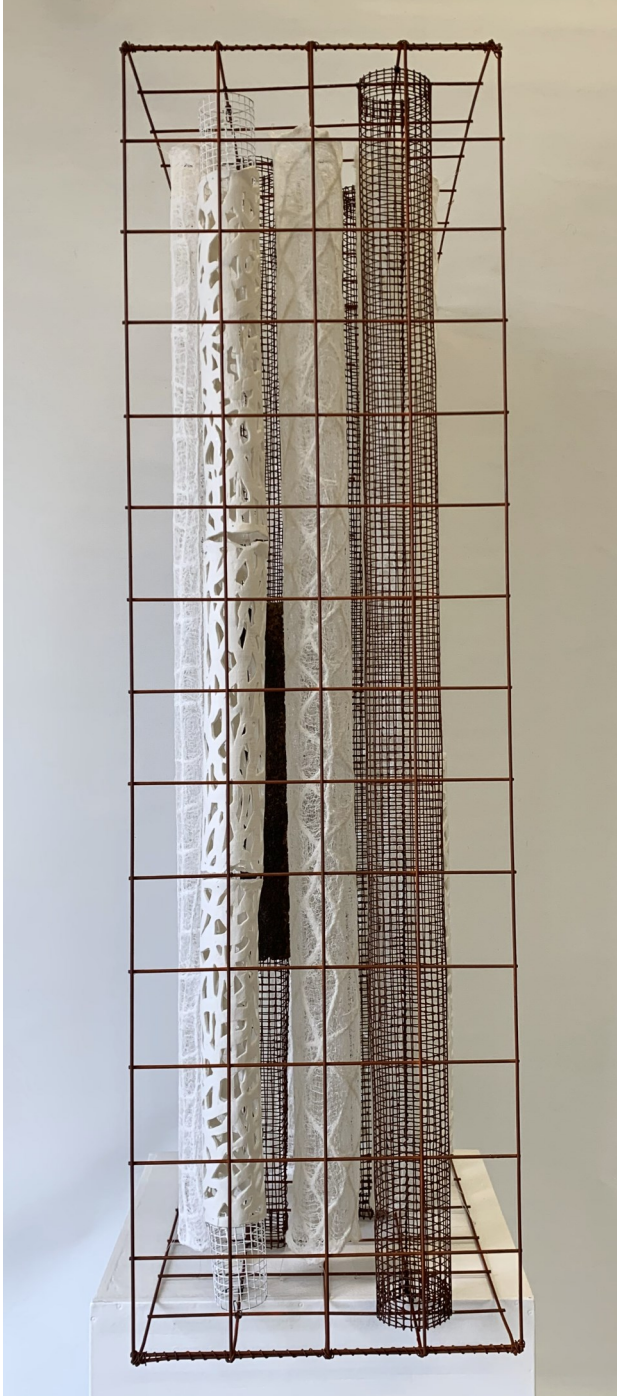
Photographer: Artists Irene Thorsrud Eik & Ruth Sissel

(a true collaboration) NFS

[www.filtmakerirene.com](http://www.filtmakerirene.com)

<https://www.instagram.com/filtmakerirene/>

[www.facebook.com/ruthsissel.foss](https://www.facebook.com/ruthsissel.foss)





## Jodie Goldring (Australia)

### ***Collaborative Nourishment***

This work was made with the help of many Artists who dropped-in to informal public workshops to make small artworks using basketry techniques.

The work explores how we can care for each other in an art world that can be a competitive and elite environment, fostering individuality to the detriment of community.

The collaborators spent time weaving objects and sharing stories with each other. As an Artist I came out of my studio and shared skills to assist Artists create as a collaborative group.

In this work the depiction of underground root structures of plants becomes symbolic of care. It is inspired by developments in science investigating how trees communicate with each other via their root systems and with the assistance of mycorrhizal fungi.

The work invites viewers to explore the hidden life of plants, especially the way they nourish.

*Collaborative Nourishment* was made over a year (2019 into 2020) using natural and manmade materials.

The basketry techniques dyeing, wrapping, twining, stitching and coiling are evident in the creation of this work.



<https://jodiegoldring.com.au/2021/06/14/2767/>

Dimensions: combined pieces are 2metres wide and 1metre high  
(78.7 x 39.3 inches)

Photographs: by Artist

NFS





**Shelley Hannigan, Artist-Multi-discipline &  
Phillip Doggett-Williams, painter, sculptor & printmaker (Australia)**

***Interrupted Life Journeys: the “why” and “how” of a collaborative diptych***

Phillip and Shelley are a married couple who are both artists. *Interrupted Life Journeys* incorporates Phillip’s painting of the sea in response to migration and Australia’s detention of asylum seekers.

More recently the COVID pandemic caused additional restrictions on borders, highlighting how the sea can be a uniting symbol but also divides; Journey’s ‘across seas’ (international travel) are heavily restricted - in some places forbidden.

Shelley created the copper wire boat that hangs suspended during one of the covid lockdowns. As a migrant to Australia, she had expected to freely visit her birthplace and family in other countries but this boat emerged to represent how many were in limbo.

The black boat that sits moored below, represents her last time overseas before the Pandemic when she gathered bush-fire stained driftwood from the shores of New-Zealand. This boat sits upon Shelley’s shibori-created cotton ‘waves’ with a cargo of driftwood that once passed through Australian customs checks and are now set in charcoal clay.

French knitted “rope” semi-connects this boat to the sea symbolising an insecure mooring.



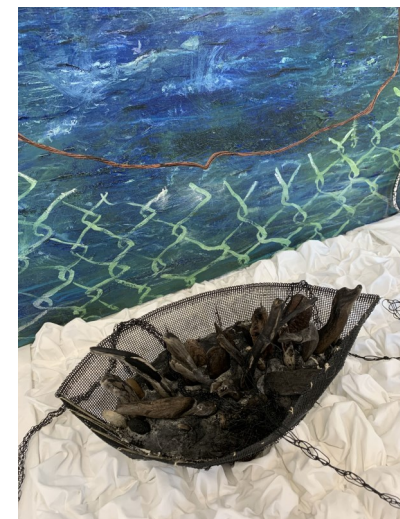
Dimensions: 146cm height x 92cm width x 65cm depth  
( 57.4 x 36.2 x 25.5 inches)

Photographer: Shelley Hannigan

AU\$10,000

<https://www.hanniganshelley.com/>

<http://phillipdoggettwilliams.com.au/>





## Yvonne Iten-Scott, (Canada) & Bronwyn Yamasaki (Japan)

### *"Hamish in the Highlands"* 2021

When you think of an extraordinary breed of cow it would have to be highland cattle.

What could be more fabulous than this larger-than-life cow with its flowing ginger, orange, and red locks against the purple heather and rolling green hills of the Scottish highlands.

Combining our two mediums of rug hooking and quilting, we wanted to create a piece that celebrates colour, patterns, textures, and dimensions.

As Mother and Daughter living in Canada and Japan we also wanted to create a piece that honoured our Scottish heritage.



Dimensions : 60x48 inches (152.4 x 121.9cm)

Medium :

Background; hand stitched english paper piecing and appliqué using cotton.

Cow; rug hooking, punch needle, and sculpting using 100% wool on linen.

Photographer: Caitlin Elias

Price : Not for sale.







## Lesley LeGrove & Valerie Shaw - Textile Artists (Australia)

### ***"Homage to Planet Earth"***

Often, things that are part of every-day lives are accepted as the 'norm', the ordinary.

The artwork, titled *"Homage to Planet Earth"* reminds us of how magnificent our planet is, encouraging us to be more mindful of how blessed we are:

A reminder, 'everyday' ordinary is in fact our 'extraordinary'!

Appropriate techniques and thereafter materials were carefully selected.

Sky: Acrylic foundation, together with glowing satin textured sun, net, and burnished silver can top, creating centre sun.

Sea: Layered, stitched turquoise satin creating shiny relief wave shapes. Fishes created from can tops and found materials, shiny fabric, and silver thread crochet.

Beach: Collaged fabric underlay, lacey patterns of outgoing tides created with silk thread machine over-stitching, open weave netting the foundation for shells, 'flotsam and jetsam' - found objects, scrap metal, bottle tops and shells.



Design qualities: Colours, fabrics, objects to be created, positioning, and hanging of objects were discussed in-depth throughout the process.

Dimensions: 115 cm H x 62 cm W x approx. 4 cm deep (45.27 x 24.4 x 1.57 inches)

Photographer: Valerie Shaw

Price \$1,250

<https://www.instagram.com/lesleylegrove>







## Sue Mader & Cynda Empsall Textile Artists (Australia)

### ***Paper Wood Story*** 2021

We meet often in the sanctuary of our home-based studios, bringing our latest collection of sourced art materials. Sharing these discoveries comes with a sense of excitement like that of a mad 'stitcher's' tea party; taking comfort whilst stitching and relating events of past days.

As friends, respectful of our different approaches to art making, we're happy to grow and learn from each other as we explore a shared love for the uniqueness and mystery of found materials.

The "*Re-imagined*" a Collaboration with a Difference: Make the Ordinary Extraordinary Exhibition 2021 fitted both our life's doctrine so well. Our vision was to hand stitch stories to combine with our unique discarded items to make cohesive art.

Drawn to the beauty of found bark from the paperbark tree, its layered fragile characteristics informed and guided us on our new adventure in stitch.

We assembled our simple stitch with the humbling unknown story of the found wood, where together they spoke a new story of the ordinary being reimagined into the extraordinary.



Dimensions: 49cm H x 35cmW x 7cmD

( 19.3 x 13.7 x 2.75 inches)

Techniques & Materials: Handstitched plant material, cotton thread, fabric, wool and reclaimed timber.

Photographer: John Strano

Price \$1250



<https://www.instagram.com/suemader.intheartlane> & <https://www.instagram.com/cyndaje/>





**Kris McDermet, Rug Hooking/Rug Braiding &  
Marta Bernbaum, Glass Beads and glass finials (USA)**

***Catching the Sky in the Midst of Pink Rain Drops***

We wanted to create a piece that was both beautiful and captured the destruction brought on by Climate Change which I have represented in the lower right corner - a parasol gone awry from air damage.

I did this by dyeing with same dyes of pink and green only very concentrated.

The beads are dark and a bit misshapen. This parasol is unraveling.

Dimensions 74 x 57 inches (187.9 x 144.78 cm)

Techniques: Rug Hooking and Rug Braiding, Glass Beads and glass finials

Materials: Wool, Charmeuse Silk, Wool Yarn Colored Glass Bead and Glass Finials

Not For Sale

Photographer: Albert Karevy:

<https://www.karevy.com/site/artisan-product>

Marta Bernbaum: <https://www.jmbglass.com/marta>

Kris McDermet: <http://www.krismcdermetrugs.com/artist.html>









## Karen D. Miller, and Kady MacDonal (Canada)

### *Peculiar Dreams?* 2021

In her dream, a rope lay on the beach. A man on a boat yelled at her to pull, and from the ocean one artist pulled a giant mechanical ant. She worked with pieces of dyed yarn, pulling up loops one at a time in a traditional hooking technique to make her image.

And the other artist too, dreams of fantastical things, like monstrous stuffed creatures and enormous penguins, that she then scratches and rubs into life with pastels on paper.

Like mother, like daughter, some would say, to see them creating together at the dining room table, finishing each other's crazy song lyrics and taking ideas wherever they can go.

Just like the lyrics they weave together into odd songs, this piece was comprised of two ordinary dreams, that became extraordinary when stitched into one.



<https://www.instagram.com/karendmillerstudio/?hl=en>

<https://karendmillerstudio.com/>

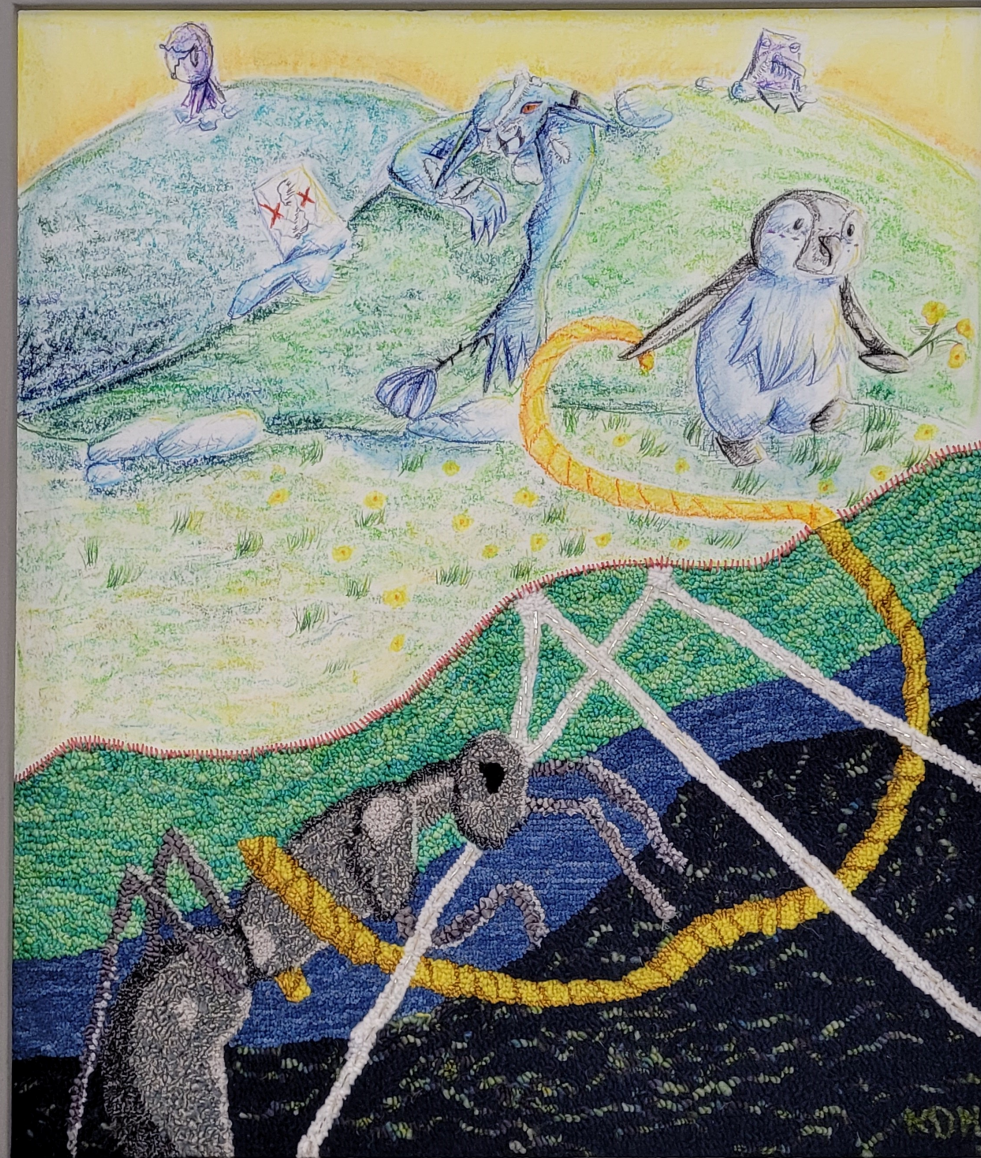
<https://karendmillerstudio.com/in-the-studio/>

Dimensions: 25 inches w x 28 inches (63.5 x 71.2 cm)

(framed), chalk pastel and rug hooking,

Photographer: Karen D. Miller

\$500 Canadian





## Ellen Morrow and Thomas Beebe (Australia)

### *Argentum Quisquiliae* 2021

What is more ordinary than the detritus of the kitchen? What do we hold as “valuable”? Bread-bag tags, burnt matches and packaging parts?

Both artists, male and female, are home economics teachers, sharing a love of textiles and the kitchen. It makes sense, then, that they would position this work within this domestic space. The kitchen is considered too “homely”, too “female”, too “valueless” in our society. But this is where real alchemy happens!

Ideas, inspiration, research, and trialing occurred independently, whilst discussion, problem-solving and process images streamed back and forth via a chat app. Perhaps collaboration was easy because of a shared experience in both jewellery and textile making. Or maybe it was because of a similar quirky sense of humour and a desire to challenge stereotypes.

The artists wanted the piece to be verging on the absurd, a little ‘kitchen magic’.

*Argentum Quisquiliae* is a wearable jewellery piece, a collection of odds and ends embedded on a cleaning cloth, all made from high-end materials. **How extraordinary!**



Dimensions: Approx 35 cm x 38 cm, (13.7 x 14.9 inches)

Materials: wool, silk, silver, titanium, copper, and crystal.

Photographer: Ellen Morrow

\$ P.O.A.

<https://www.facebook.com/AlvariumJewellery/>





## Rowan Rovere, (artist) Henry Ruyter (metal worker) Dominika & Mark (Darling Range Gourmet Mushrooms)

### *Choices*

This piece evolved following conversations between me, the artist and metal worker about the state of Federal politics in Australia: the current accusations of misogyny and sexual abuse abounding, with absolutely no accountability.

Experiments I have been conducting using mushrooms and mycelia and thinking about how plants use mycelia to communicate unseen (in the dark), I thought would be a good medium to use to illustrate what I consider endemic and systemic corruption of governments worldwide and the way policies fracture not only communities but the very souls of individuals and families, condemning them to poverty whilst 'feathering their own nests'.

The outer piece is created from using mushrooms in three different ways: - whole, dead and dried; as pulp and as mushroom paper. The inner piece represents what I see as possible when observing some individuals of the younger generations who seem to have a better understanding of what integrity really means. Not those obsessed by the superficial self-obsessed social media crazes and the culture of 'popularity' and greed but others' who will stand up and sacrifice much of their own wellbeing for what is right. This gives me hope that in future these younger generations will hold politician's past/present and future accountable under the full force of the law. No longer will it be possible for individuals to seize the assets of any country as their own purview (mining companies), raping and pillaging the planet at the cost of the citizens; no longer possible for the likes of Facebook; Amazon and their ilk to amass obscene fortunes whilst abusing and underpaying their workers.



Thanks, must be extended to my friend (although not strictly a participating collaborator) for allowing me to voice my angst when things were not working the way I had anticipated. Voicing things aloud allows me to process information more efficiently and thereby makes room for me to find new solutions.

Dimensions: - W: 48cm D: 32cm H: 35cm (18.9 x 12.9 x 13.7 inches)

Significant media used: - Mushrooms; wood; bra ball; cotton; wire; fabric.

Photographer: Jane Garratt – Visual artist Price: P.O.A.







## Rowan Rovere (artist), Joe (engineer) & Hillseafood Wholesale Food Merchants

### *Global Warming*

The predominant use of fossil fuel for electricity production in Australia is a travesty and given our climate, totally unnecessary.

I have chosen this way to illustrate global warming and the destruction of our oceans in the form of a globe which is a light (also producing heat). The tulle represents fishing nets and overfishing around the world. It seemed an ideal way to use the experiments

I have been working with fish skins to highlight the decline of fish stock in the oceans and the glass beads are used to simulate water spray and the rise of the oceans, risking catastrophe for many smaller and indigenous communities worldwide.

Thanks, must be extended to my friend Bec Suardana (although not strictly a participating collaborator) for allowing me to voice my angst when things were not working the way I had anticipated. Voicing things aloud allows me to process information more efficiently and thereby makes room for me to find new solutions.



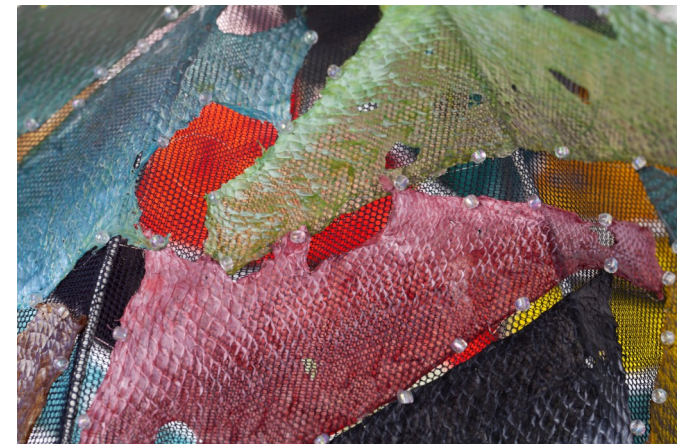
Dimensions - W: 40cm H: 40cm D: 40cm  
(15.7x15.7x15.7 inches)

Year Made : - 2021

Significant media used: - 2 x cake covers; tulle; fish skins; nylon thread; glass beads; LED lighting.

Photographer: Jane Garratt – Visual artist

Price: P.O.A.







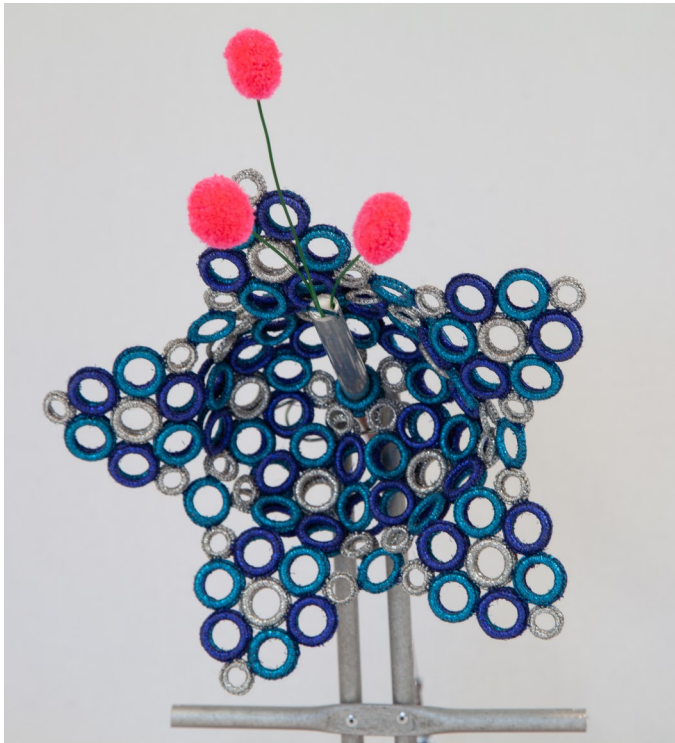
## Rovere, Rowan (artist) and Henry Ruyter (metal worker)

### *What is your perspective?*

Given the stress/distress the current global pandemic has created for individuals and communities more generally and many are now seemingly in need of reassurance, this piece represents that our perspective can make a difference.

The flower, able to spin on its axis illustrates how quickly everything can begin to spin out of control. Inequities already entrenched have been exposed and the entrenched disparities between the rich and poor now clear for all to see are also spiralling out of control.

The facility to change the trajectory of the flower face and change the shape of the flower itself, is to represent that the way we look at or perceive something not only changes how we feel about things and it also indicates that if we choose to observe events from an alternate perspective there is a possibility of new and exciting solutions and change.



Thanks, must be extended to my friend; (although not strictly a participating collaborator) for allowing me to voice my angst when things were not working the way I had anticipated. Voicing things aloud allows me to process information more efficiently and thereby makes room for me to find new solutions.

Dimensions: - W: 23cm H: 38cm D: 20cm (9 x 14.9 x 7.8 inches)

Year made: - 2021

Significant media used: - metal rings; nylon coated fishing line; pieces of an old aerial; eyelets and hook; metallic crochet cotton; punch needle thread; wire.

Photographer: Jane Garratt – Visual artist

Price: P.O.A.





## Judith Stephens Textile Artist and Jan Coveney, Hanji Artist

### ***Cocooned: Life emerging after lockdown***

This piece began with a length of ordinary plastic gutter guard. It was then locker hooked with recycled fabric and yarn. The piece was then cradled in a paper leaf, made using the Hanji technique.

The cocoon itself is constructed with paper string and protected by stiffened muslin fabric.

Beaded stalactites hang from the ceiling and a crocheted butterfly has metamorphosed from the cocoon, ready to take flight.

Dimensions: 38cm x 38cm (15 x 15 inches)

Mediums used: Fabric, yarn, beads, paper, gutter guard

Photographer: Malcolm Edward-Cole Price: \$850

<https://www.hanjiartist.com/>







## Bec Suardana, Textile Artist/Felter and Dee-Anne Parker, Potter/Ceramicist

### *Centuries of Celadon and Seaweed*

This 2021 collaboration of textiles and ceramics began with a discussion and decision on the theme based on the questions 'What things interest you?' and 'How do you want to work with this?'.

For Dee-Anne Parker the answer was, celadon glazes and the Sung dynasty (960-1279) while Bec Suardana chose felt to depict underwater, layers and the surreal.

The idea emerged from a sunken ship on a trade route containing Sung dynasty ceramics alongside the memory of news article on a container of rubber ducks falling off a Chinese ship centuries later laying together on ocean floors.

The seaweed and seabed fashioned by using wool and silk fibres embedded with cocoons and threads, fabrics and wire. Photographs and research were shared throughout the process. The ceramic pots and bowls are made with a rich in iron clay and a celadon glaze typical of the glaze used through those dynasties. We worked together on finishing the piece.

The ordinary from different eras bedded together through the centuries make it extraordinary.



Dimensions: L 76cm x D 54cm x H 56cm (29.9 x 21 x 22 inches)

Techniques: celadon-glazes & felting

Photographer: Garry Sarre [sarre.com.au](http://sarre.com.au)

Price: P.O.A.

<https://www.whitepeacockstudios.com.au/>

[https://www.instagram.com/bec\\_suardana/](https://www.instagram.com/bec_suardana/)







## Deborah Vogel, & Helen Creese, Textile Artists

### *Wandering Journey - a reflection on friendship 2021*

Inspired by the ancient art of celestial navigation and the concept of mapping, we have represented the journey of our friendship in a unique way with ordinary objects. Using reflective materials, star-shaped bursts and interlocking fabric strips as a foundation, we added a pathway of twists and turns reflecting our lived experience.

Over our 20-year friendship, we have travelled different paths, veered-off on separate tangents, taken detours of time and distance. We have wandered, searching, doubling back, re-tracing our steps, looking for the perfect destination. But we have always returned, coming together at the major junctions in our lives.

We designed and created the piece by working together, chatting and sharing ideas; just as women have done for thousands of years. Our challenge was balancing the demands of family life; each of us taking the load when the other could not.

Entwined friendships, shared journeys and common destinations are a very ordinary part of life. For us it has been an extraordinary journey of passion and exploration; a creative safari of colour, texture and design.

Dimensions: 215 x 80 cm (84.6 x 31.4 inches)

Mediums: Repurposed textiles, fibres and  
wooden beads, distressed CDs

Photographer: Deborah Vogel

Price: \$400

<https://www.facebook.com/debandhelen/>

<https://www.instagram.com/debandhelen/>









**Pauline White, Textile Artist & members of Fibrant textile group:**

**Joyce Tasma, Rene Tasma, Trish Newman Bruton, Bec Suardana, Rowan Rovere, Heike Studke, Fern Cook, Delys Brady, Susie Johnson, Matilda DeLaFuente, Tracey Thompson, Julia Sutton, Anne Williams.**

***“On the graph of a wave; a moment in time” (unknown source)***

It is often said that in making an artwork you just begin anywhere and trust the process.

As we were all learning papermaking at the time it became a gradual evolution from there as we experimented with the different combinations of materials and working out how to make paper that would hold a shape.

Our materials were very ordinary - toilet paper rolls, denim jeans, envelopes and cotton clothing.

One of the main things that connect us as a group is our commitment to the environment and sustainability so these materials were very appropriate. As we worked over a few weeks an ocean theme emerged so we aimed to emulate waves crashing on the shore with our chosen materials.

This work is rather large so in order to give structure and support we have used hessian. This fibre has historical value to us both personally and culturally. It has been used as clothing, room dividers, blankets (called Waggas).

We also liked the ruggedness of it and felt it contributed to the overall aesthetic of the piece.



Dimensions: W180cm x H100cm (70.8 x 39.3 inches)

Main Technique: Papermaking

Materials used: Envelopes, toilet rolls, denim jeans, cotton clothing.

Year made 2021

Photographer: Noni Jekobsen

Price: P.O.A.

<https://www.facebook.com/Fibrant-Arts-370582549802568/s/824892737704878>







## **Convenors Entry : Judi Tompkins & Jo Franco**

### **Breakfast at Epiphany's**

“Breakfast at Epiphany’s” challenges the viewer to rethink their perception of what it means to be both ordinary and extraordinary; pushes their understanding of visual puns; and asks them to be ready for an “Aha!” moment or epiphany.

Drawing on the visual shorthand contained in the 1961 film “Breakfast at Tiffany’s” this work reminds the viewer that this exclusive New York jewellery store did not even serve breakfast until 2017, and even now, a breakfast of fishfingers with Caesar salad tastefully presented on a textile platter would simply “not be done.”

Poseidon’s hand and tangled fishing net roar up from the ocean depths to offer the diner Fingers of Fish, while a Caesar salad sits offside, having been violently stabbed in the tradition of Caesar.

This surreal breakfast is presented on a gold-trimmed wool platter.

The formality of the menu card tries hard to convince the diner that this is a “serious” meal.

The collaborative process meant we drew on each other’s strengths to create a work by the “third artist” who did not exist before this challenge and who will disappear unless called upon in the future.

# *Breakfast at Epiphany's*

## *Today's Menu*

Offered on a high-fibre, hand-hooked platter  
trimmed in sparkly gold and green are .....

### *Fish Fingers*

Arising from the cold sea, Poseidon offers up a  
selection of attractive fish, all sporting colourful  
eyelash fins.

### *Caciar Salad*

A garden-fresh array of crisp lettuces and  
tangy vegetable matter piled high in a silk  
-embellished paper Maché bowl  
accompanied by a bespoke "et tu" dagger.

Price: Market Price

Guest Chefs: Judi Tompkins (QLD) &  
Josephine Franco (WA)







## GLOBAL TEXTILE HUB: Pilot exhibition in a Virtual Gallery

“Re-imagined” a Challenge with a Difference

In 2017 Jo and Judi decided to enter a rug hooking challenge in the USA. It turned out the challenge was only open to those in North America, so they held their own Challenge, with “a Difference”, **online**, open to all textile artists, restricted to the **Southern Hemisphere!**

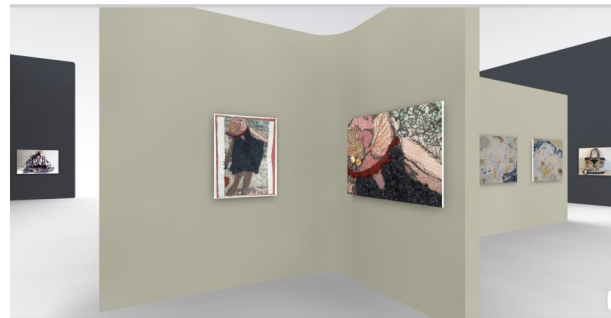
To further the interest in rug making the brief included **all** textile artists and stated only a small section of one of the many rug making techniques need be shown. To stretch the boundaries for the traditional rug makers there was a list of embellishments to be included, these technique can be seen here <https://globaltextilehub.com/rug-making/>

A textile installation which could be seen and “touched” to give the traditionalist an idea of embellishments in rug hooking was created by Jo and Judi, and can be seen here <https://globaltextilehub.com/506-2/>

The pilot virtual exhibition successfully debuted at Rug Hooking Week, Sauder Village, Ohio, USA, August 2018 and the Team were invited back the following year. They knew a year was not enough time to pull another online exhibition together, but wanting to continue to globally network, accepted the invitation and created an online global “Hook-in” bringing people from around the world to Rug Hooking Week in Sauder Village in August 2019. If you missed the live session, the video presented at it can be seen on Kira Mead's video channel <https://www.youtube.com/watch?v=3xcWMv6KMjE>



<https://www.youtube.com/watch?v=WwkPjOCHbcs&t=47s>



“Re-imagined” exhibition 2018 in a virtual gallery



Detail of entry by the late Robin Inkpen

## GLOBAL TEXTILE HUB: Challenges and Successes

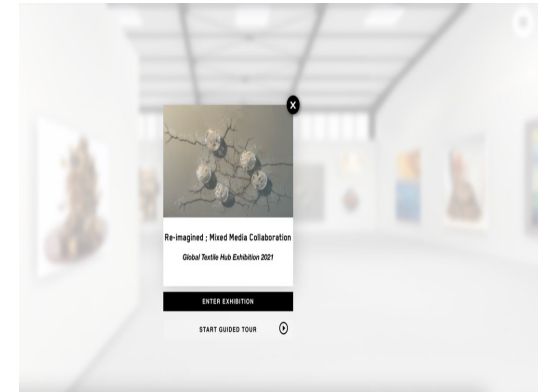
Little did we (Jo, Kira and Judi) realise that over the course of 5 years we would successfully launch and self-fund, a new, self-supported fibre/textile group, Global Textile Hub (2019) with an international reach; offer the first interactive, online, virtual challenge and exhibition focused solely on Australian fibre/textile artists, "*Re-imagined*" A challenge with a Difference (2018), and extend our reach to fibre/textile artists around the world with an international challenge and exhibition "*Re-imagined*" a Collaboration with a Difference : Make the Ordinary Extraordinary (2021).

During those 5 short years we have written and produced online talks, webinars, deskside chats, tutorials and informational videos ranging from interviews with significant fibre/textile artists and magazine editors (Australia/USA), to in-depth discussions with Australian fibre/textile artists and their sometimes "different" approaches to teaching, experimenting and creating.

It's at this point we must admit all of this online activity (including the two virtual self-funded exhibitions) was put together by three women with no formal IT training, who saw a need and had a desire to make it happen!

This is not an exhibition catalogue but a book crammed packed with information about the artists, their submissions, and information about the Team and profiles of Team members. **Networking is the key!**

We do not intend to hold another virtual exhibition, but are happy to talk about our success and the stumbling blocks. Between exhibitions we researched funding. It was available, but with too many restrictions. We also had the benefit of a consultation with a high profile Intellectual Property lawyer who was amazed we did not want to make money from our venture. The bottom line was we had no IP to protect and to make money we needed to be an incorporated company or organization. We didn't want to do that knowing how much red tape and administration it involves, taking away from our time to create, so on our own, we .... **Just did it!**



["Re-imagined" a Collaboration with a Difference:  
Make the Ordinary Extraordinary 2021](#)



Global Textile Hub Team; Judi Tompkins, Kira Mead and



## Questions asked about a virtual exhibition and comments by Convenors.

**Why bother exhibiting in a virtual gallery?** Technology has begun to make the world a true “global community” and yet access for viewing and exhibiting in art galleries is limited. A reliance solely on “bricks and mortar” sites to showcase art during COVID restrictions pushed many organizations online but many galleries have a long way to go to offer truly interactive virtual exhibition viewing. Too often, fibre/textile artists are excluded from exhibiting works because of the difficulty and expense involved in shipping to a gallery where it might eventually be included in a gallery “walk through” video. A virtual gallery doesn’t require artworks to be physically shipped; setup and insurance costs are eliminated and artists from around the world have opportunities to participate. Virtual galleries are not intended to do away with “bricks and mortar” galleries but increase the outreach, exposure and options for both artists and viewers to see more art and artists.

**Can a virtual gallery effectively show fibre/textile art?** In the same way artwork is exhibited in a “bricks and mortar” building, works in our exhibitions were presented in a viewer controlled, walk-through gallery setting. The viewer could interact by moving up close or back away; move on or return to a work. As in any gallery, artworks were professionally curated so each was seen in the best position within the gallery.

**But...MY work is dimensional and won’t be well-presented online.** This depends on the artist providing suitable photographs not only for the benefit of the Jurors to make their selection, but exhibition in the gallery also requires high resolution images focusing on your work the way you want it to be seen.

**BUT! My work is so tactile it won’t been displayed properly.** Not necessarily. There are few curated, juried exhibitions that actually allow viewers to *touch* the works. The viewer draws upon their experience and their own “internal sensory library” to imagine what the tactile object might feel like; or smell like; or sound like – whether they are viewing the work online, or within a “bricks and mortar” gallery setting. High-quality photographs should allow the work to be viewed with enough precision that the viewer really doesn’t need to touch it, except in their mind.

**I really don’t like the idea of a “virtual exhibition”.** Change is hard for all of us – it involves both risk and opportunity. At this point in time, we all have to re-evaluate and change the way we work, think, play and engage with each other and society. Remind yourself that a virtual exhibition offers you another opportunity to engage with a wider global audience and introduce them to your work. Virtual exhibitions aren’t intended to replace physical opportunities, they extend our artistic reach and allow more people an opportunity to access, share and promote their works to a wider audience - online.

## WHAT FOLLOWS: PROFILES OF MEMBERS OF THE GLOBAL TEXTILE HUB TEAM

**JOSEPHINE (JO) FRANCO:** It is my pleasure as Founder and Team member to have created this book as a way to introduce the reader to the other members of the Global Textile Hub Team.

**JUDI TOMPKINS'** Creative flair constantly challenges the Team to be creative in their own artistic perspectives. Judi has taken a traditional



technique and made it her own.

Who would have thought a Bilby would have emerged from such a conglomeration of fibre!



**KIRA MEAD:** "An extension and joy of my art is to manipulate the image into a graphic design. This image is a manipulation of "Great Barrier Reef" shown below.

Fabric prints or merchandise is another way of introducing my art to a larger audience base."



*Our Logo is based on "Electro Starfish" a textile work by Kira Mead: Copyright © 2019 Global Textile Hub, all rights reserved.*



## MEET Global Textile Hub Team Member - Judi Tompkins, Queensland, Australia:



Co-Convener; Global Textile Hub - “*Re-imagined*” a mixed-media online, virtual Exhibitions 2018; 2021

Member: The International Guild of Handhooking Rugmakers (TIGHR)

Exhibition -Kingaroy Art Gallery (2019) “Not your granny’s mats!”

### Global Textile Hub Productions (Kira Mead):

Cloth Mache Fibre Kintsugi - [https://www.youtube.com/watch?v=QsnX\\_zk8CWQ](https://www.youtube.com/watch?v=QsnX_zk8CWQ)

Textile Tessera (collaboration – Jo Franco and Peta Korb) <https://www.youtube.com/watch?v=9OrEbmNCIf0>

Waldoboro: Sculpted Fibre <https://www.youtube.com/watch?v=Lu8zk1RAVI4&t=21s>

Deconstructed Fibre: It’s a Puzzle <https://www.youtube.com/watch?v=OkSRhA0IsoQ>

Judi’s Folly: Chooks on a Ladder <https://www.youtube.com/watch?v=dCAS8Lx3uv8>





## Works by Judi Tompkins, Member of GLOBAL TEXTILE HUB TEAM

*"From childhood's hour I have not been as others were; I have not seen as others saw." - Edgar Allen Poe*

I've always been a lateral thinker and a curious risk-taker with an unconventional perspective on how problems might be resolved if they were perceived differently. I always knew I didn't "fit in" anywhere very well since both my personality and unconventional view of the world made me appear "eccentric" to those around me. However, my consistently skewed view of the world and ability to imagine "illogical" and innovative solutions to complex problems served me well in my professional work as a consultant/trouble-shooter for governments/organisations struggling to innovate projects that incorporated diverse disciplines. I find that if I study a problem that is opposite from the one I face pushes me toward a new perspective.



When I was finally able to shift my focus to fibre/textile art, I sought out people who, like me, perceived the world a bit differently and were open to – and actively seeking – change.

I believe the best way to live in a constantly changing world that amazes us with its novelty and unpredictability is to push your boundary of creative thinking.

I try to incorporate my knowledge of the natural environment, applied sciences, taxidermy, along with my interest in literature, language, music and pottery to create my 2 and 3-dimensional



works. Having interests across so many disciplines means that although my

work starts with a concept or idea and even a crude sketch, it more often than not takes on a life of its own and develops organically and I'm often surprised by the final outcome.

I celebrate visual surprises and I try to create pieces that will catch the viewer off-guard, engage them through an element of whimsy or an illustrated "fibre pun," so they may be challenged to move beyond the point of merely "thinking outside the box" to a point where they do not see the need for a box in the first place.



*"So deep is the creative spirit that you will never discover its limits even if you search every trail." - Heraclitus*





## Meet Global Textile Hub Team Member - Kira Mead

Visual & Performing Artist & Producer, & Author, Albany, Western Australia

Kira the GTH Team's videographer, is also an inventor.

Have you ever tried to hang a large "odd-shaped" artwork and wondered how to keep it flat? Kira has come up with a system called "Grid back hanging system" and produced a video showing you how to create and use it

<https://www.youtube.com/watch?v=GbLFWZrAa7I>



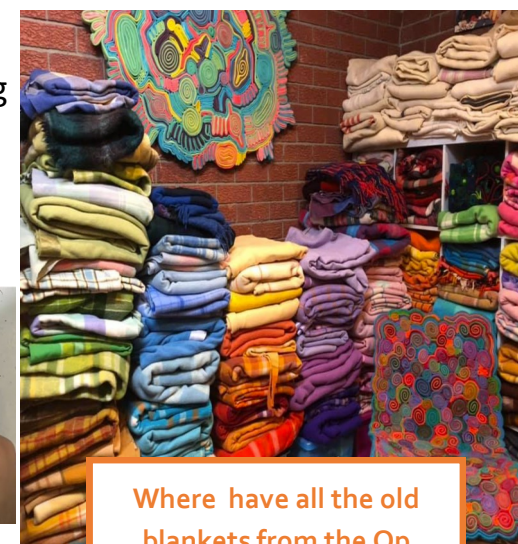
## Discovering the "Accidental Rugmaker" - What's a Quillie?

A little known **standing wool rug making technique**, that in 2014 had not been seen by many Aussie rugmakers until the Group's Editor (Jo Franco) was told by a friend from Albany, Western Australia about this rug (*So What*) created from up-cycled old off-white Australian wool blankets, dyed by Kira Mead. Kira, was invited to join the Group; but she couldn't understand why? She didn't know she was using a rugmaking technique, so the name ...

**"Accidental Rugmaker"** stuck.



An online real-time workshop by Kira was held during the 25th Anniversary of Rug Hooking Week at Sauder Village, Ohio, USA.



Where have all the old blankets from the Op shops gone? Kira's studio!



As part owner of a commercial radio station, I held many roles, including as a copywriter and producer. This introduced me to presenting other people's stories, which involves researching and asking questions to fully convey their message. So naturally, with my entry into the art world, I wanted to extend my capabilities, using images of people's art to share their journey of creativity, ideas, passions and sometimes technique via video.

I have always had a leaning towards the art side of life. Starting Classical Ballet training at the age of 5, my grandmother teaching me to crochet, and favouring art and dance classes over the three R's. I even have the dubious honour of sharing the title "Art School Drop Out" after attending Western Australia Performing Art as a part time dance student for a short while.

It was somewhat of a surprise to be "Discovered" meandering around op shops looking for Woollen Blankets to dye for this art technique I found on YouTube, which entailed used blankets and hot glue. The technique I use now is quite different. I have developed and enhanced the technique with a finish of much higher standard and have also invented my own framing system for hanging the odd shapes I create. I have also introduced canvas backing with soft pastels and drawing to enhance the finished piece.



Kira Mead



*Le Tourbillon Derrière*



*"Searching for Cleopatra"*



*"Cosmic Peacock"*

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Included in *Coils Folds Twists & Turns* by Tracy Jamar  
[https://www.google.com.au/books/edition/  
Coils Folds Twists and Turns/3b6cDQAAQBAJ?](https://www.google.com.au/books/edition/Coils_Folds_Twists_and_Turns/3b6cDQAAQBAJ?)





## Meet—JOSEPHINE (JO) FRANCO: Global Textile Hub Founder & Team Member:

Accredited Rughooking Instructor (McGown-USA), Editor Rughooking Blogs and Facilitator of Community Rughooking Events.

I am an intensely curious person who is most often “off in the weeds” on my endless quest for sources of inspiration from like-minded people who are passionate and enthusiastic in their appreciation of textile and fibre art and recognise that art emerges from diverse and often “unexpected” communities.



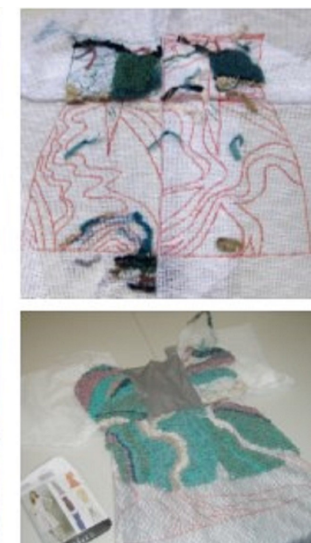
McGown No P687 Kashani Hunt, hooked/photographed by Jo Franco West Australia

I’ve always been a “maker” and was taught by my mother and grandmother to knit and sew like many of my generation, the “proper way”. When finally introduced to rug making, I learned McGown skills and techniques in the “proper” traditional way and embraced this approach to become an accredited instructor. My grounding in traditional “making” skills has served to feed my curiosity about all things art - and craft - and expanded my desire to learn more about how artists from other medias use colour and design and to take the leap to enter into the world of wearable art. Leaving the world of commercial rug patterns I delved back into my dressmaking days, drawing a Vogue pattern on open weave synthetic curtaining and colour planned it to be hooked by members of the community group I lead. All manner of up-cycled clothing & home wares were used in this project.



I created “*Handing it On*” to represent my work with community groups, taking traditional rug hooking skills and combining them with modern materials.

From an antique rug on the right to one created with synthetics in bright modern colours. The stylized hands on coiled arms, hold modern and antique hooks from my collection of tools. Photograph by Artist)



*Ebb & Flow* Wearable Art Mandurah finalist 2014 Designed by Jo Franco , created by Wanneroo Rugmakers Photographer

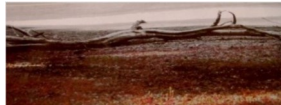


## JO FRANCO: NETWORKING AND COMMUNITY ... there's a story behind every image



A settlers cottage, and traditional red and black hearth rug made for it from an upcycled kilt, is the catalyst for my long association, (since 2010), with an intergenerational, multi-cultural group of rug-makers who meet every Saturday

to work on community projects bringing this traditional craft to the community. This image (shore, Lake Joondalup) was the inspiration for the first project. Below a frame made to allow 6



people to work at one time.



The work now hangs in a meeting room of the Library.



"ANZAC" 2015 Purchased by the museum.

Group members felt sad working on my design in greyscale; but came to understand my desire to keep the work in shades of grey to indicate the destruction of war and elicit feelings of sadness.

Travel has played an important role in my life and I find joy in observing the colour, texture and shapes of new landscapes, translated into the coffee table rug below.

Equally important to me are the people and groups who contribute a "living texture" to every region.

My travels have been by car, train and airplane. In recent years my interest in technology and the virtual world has enabled me to reach many more areas, meet and network with an astonishing array of makers and artists and to effectively engage with textile and fibre artists, people of passion, and communities via the virtual world as well as through a "hands on" approach.



Community members of all ages are taught simple traditional techniques and work together on various community projects.



The Rag Ruggers group with the life-sized hooked project I gave them to design and hook while I was travelling. Named Persephone, she was unveiled Christmas 2016 and has been on display since advertising the groups meetings.





## ACKNOWLEDGEMENTS:

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Curator; Kira Mead

Lost the Plot Productions Pty Ltd (Video & Voice productions) AUSTRALIA

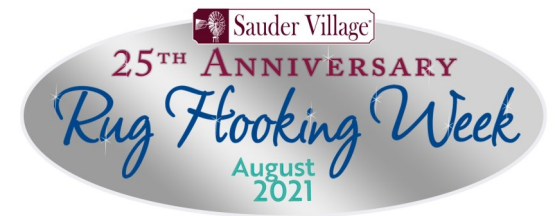
[ArtWear Publications, AUSTRALIA](#)

[Rug Hooking Week Sauder Village, Ohio, USA](#)

[Western Australian Fibre & Textile Assn. Inc.](#) (WAFTA) AUSTRALIA



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## GLOBAL TEXTILE HUB

