

ART TEXTILE BIENNALE 2020

VCE STUDIO ART EDUCATION RESOURCE

The Art Textile Biennale 2020 showing at East Gippsland Art Gallery 22 January - 05 March, aims to highlight the contemporary art practice within the medium of Textiles as an art form. Art Textiles is a term derived to express emotions and feelings using a media that has been used since the dawn of time. With many artists working with cloth and fibre and the subtle marks of stitch show an extraordinary diversity of methods applied by 29 artists from 16 countries including Australia.

Traditional and non-traditional techniques have been utilised in a contemporary practice and viewers will be captivated and engaged by the rhythm of the maker and excellence that is exhibited.

"I always enjoy stitching, no matter how long it takes. One day as I was working, I happened to hear a Buddhist monk on the radio talking about the idea of repetition in everyday life. It resonated with me, the idea that the repetition and routine we experience every day is important. In fact it may take you somewhere special. In life it is valuable to find wonderment or even just contentment in the things we need to get done every day, and it is a great experience when it leads you to the remarkable.

Stitching is a repetitive process. Within this piece every stitch is different as it reflects my mood at the time I was working. Releasing the threads from the stitches is an exciting moment. There is always a surprise."

- Keiko Amenomori-Schmeisser, Textiles Artist Australia



KEIKO AMENOMORI-SCHMEISSER

Keiko Amenomori-Schmeisser

***Folding Waves* 2020**

Shibori, Japanese natural indigo dye on linen
150 x 30 x 20 cm

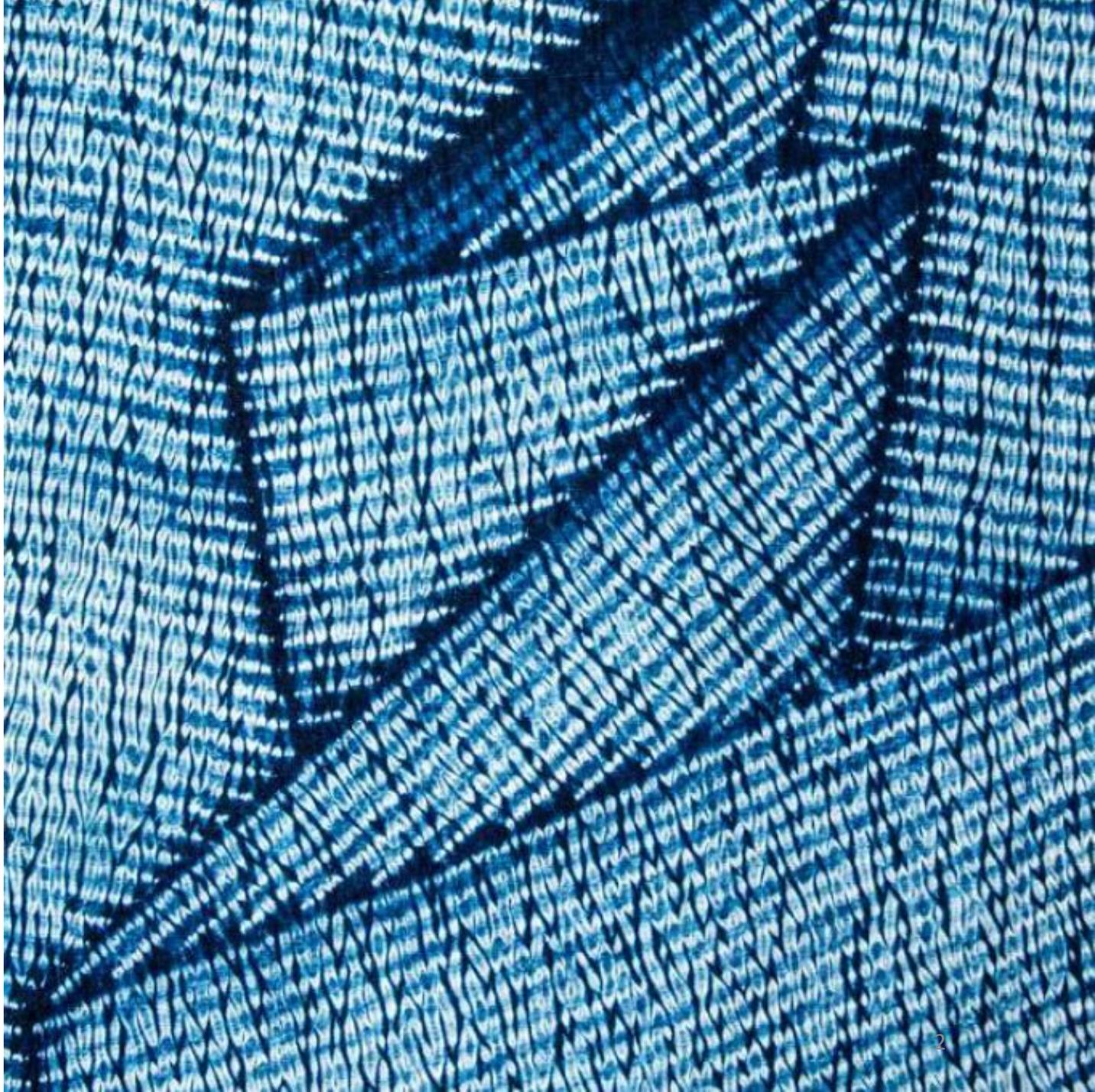
SHIBORI

Shibori is a Japanese manual resist dyeing technique, which produces patterns on fabric.

There are an infinite number of ways one can bind, stitch, fold, twist, or compress cloth for shibori, and each way results in very different patterns. Each method is used to achieve a certain result, but each method is also used to work in harmony with the type of cloth used. Therefore, the technique used in shibori depends not only on the desired pattern, but the characteristics of the cloth being dyed. Also, different techniques can be used in conjunction with one another to achieve even more elaborate results.

In Japan, the earliest known example of cloth dyed with a shibori technique dates from the 8th century; it is among the goods donated by the Emperor Shōmu to the Tōdai-ji in Nara. Until the 20th century, not many fabrics and dyes were in widespread use in Japan. The main fabrics were silk and hemp, and later cotton. The main dye was indigo and, to a lesser extent, madder and purple root. Shibori and other textile arts, such as tsutsugaki, were applied to all of these fabrics and dyes.

Keiko Amenomori-Schmeisser
Breathing through the Folds 2020 | Shibori, Japanese natural
indigo dye on linen



KEIKO'S PROCESS

Keiko travels home to Japan to visit family twice a year and takes her fabric pieces with her to complete part of the process in a professional workshop in which the indigo dye is made up by Japanese Masters.

Keiko begins by laying the design out on the cloth and stitching the design using running stitch. This step takes quite some time to and uses sometimes hundreds of needles. The fabric is then scrunched together until it is a very small bundle ready to be placed in the vat.

At this stage, Keiko leaves the fabric in a bundle and packs it for her trip to Japan. Because the fabric bundle is quite small, Keiko only requires a small dye vat. The fabric is placed into the vat to sit for a small time and then removed. This step is repeated 10 – 20 times. In other dyeing techniques, the longer you leave the fabric in the dye the darker the result will be – however with natural indigo dye, it is through the repeated removal and replacement of the fabric and the oxidation of the indigo that occurs over time that reveals such intense results.

The fabric bundle is then washed with water and left to completely dry. When the fabric is dry the thread is then removed leaving behind white area of fabric and small holes made by the needle.

The fabric is then steamed by using a washing machine with a steam setting and a hand held steamer until the fabric shrinks to the desired size. The two artworks shown were originally 180cm in height – reduced to 150cm after steaming.



Keiko Amenomori-Schmeisser

Folding Waves 2020
Shibori, Japanese natural indigo dye on linen
150 x 30 x 20 cm



Keiko Amenomori-Schmeisser

Breathing through the folds 2020
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150 x 30 x 20 cm

CURRICULUM LINKS

UNIT 1 OUTCOME 3

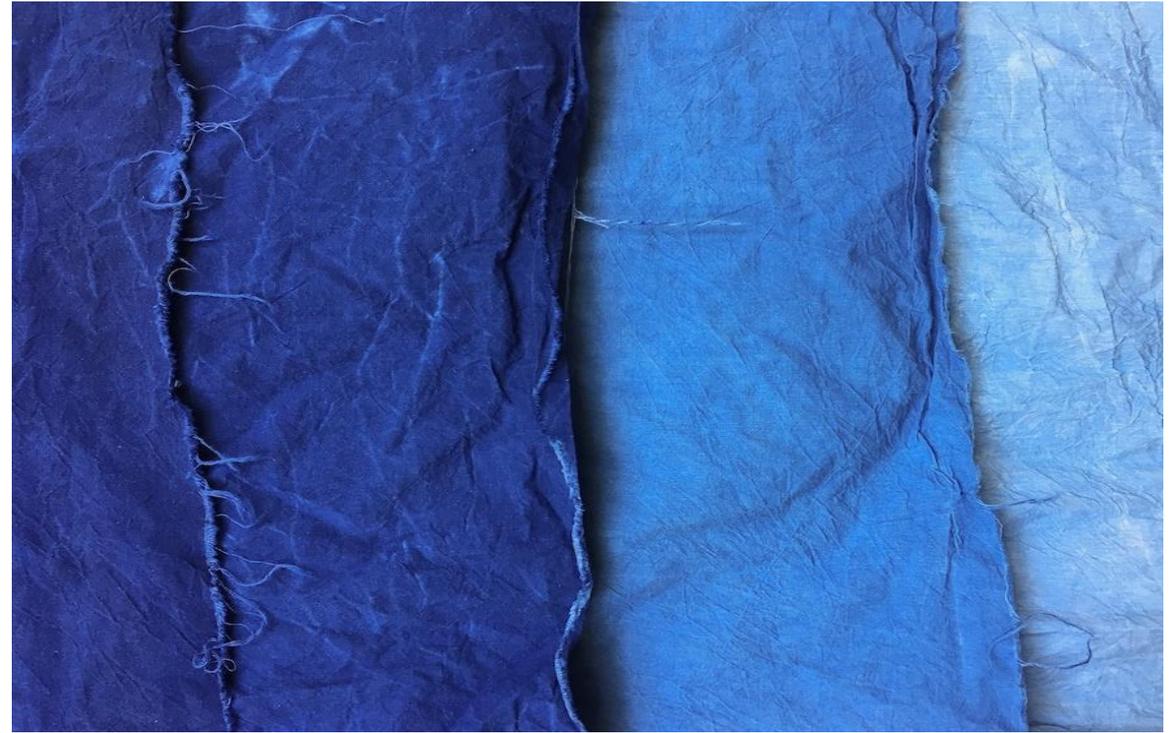
DISCUSS THE ARTISTIC PRACTICE OF ARTISTS FROM DIFFERENT TIMES AND CULTURES, THEIR SOURCES OF INSPIRATION, MATERIALS AND TECHNIQUES FOR AT LEAST TWO ARTWORKS BY EACH ARTIST.

Discuss how Keiko Amenomori-Schmeisser has used materials and techniques to create her artwork.

Research the shibori technique and list the process steps the artist must take to create such an artwork.

Explore the technique first hand by creating a shibori dyed artwork.

If possible, view the Art Textile Biennale at the East Gippsland Art Gallery to see the artwork first hand.



Notes

JOSEPHINE JAKOBI



Josephine Jakobi

***Earth's Systems* 2020**

Belgian linen cloth. Linen embroidery. Cotton embroidered moon phase.
Residue from immersion in the waters of Lake Tyers, Victoria, 180 x 170 cm

Josephine Jakobi is a local East Gippsland artist and resident, living on the edge of the Colquhoun Forest at her home, Bungalook. Josephine focuses on art, community and the environment with a particular interest in the environment of the Lake Tyers Estuary.

Josephine works with only natural materials and can be described as a true process artist. Each artwork emerges as a result of the process as opposed to being derived from the desire of the object.

Each of Josephine's artworks communicate the deep connection she has with her environment along with a specific interest in ephemeral objects.

Earth Systems 2020 was created by placing a piece of linen into the lake for one month to allow the water to create the first mark. After which time Josephine would remove the cloth and allow it to dry revealing the marks made from its time submerged. Josephine would then respond to the marks as if in conversation with the lake and the elements.

Embroidery depicting the phases of the moon during the time the cloth spent in the water is added after or sometimes prior to submerging. Josephine has described her work made in this way as a record of time and place. Often, Josephine uses the threads from the linen to embroider back into the linen piece.

Aesthetically, Josephine's linen pieces rely on the seasonal actions of the water. The behaviour of the lake changes in a seasonal manner producing unique marks and residue.

POST FIRE FUNGUS - A PROCESS

When the bushfires roared through East Gippsland last summer, news quickly spread that Cape Conran had burned. Its such a special place for East Gippslanders. East Cape, West Cape..... you make your choice according to the weather. I know it pretty well. I've been going there all my life. I know it as a landscape of dense tea tree scrub and coastal heathlands that taper down over dunes, almost to the water's edge at the rocks that form the Cape.

I went a few weeks after the fires, wanting to know, but dreading what I would find. It was unrecognisable to me. Only blacked sticks remained. A forest of spindled, blackened sticks. I spent a couple of hours walking in what I had known as impenetrable stands of tea tree. There was not one shred of green to be seen anywhere. The fire had burned to the water's edge.

My slow search for signs of life revealed only an occasional lonely bull ant. There were charred remains of possums. No birds, no animals, no tracks. No sprouted seeds, no new shoots. Just ash over sand, and only the sound of the sea. The only growing thing I saw was fungi. Sometimes a streak of orange colour in the ash, sometimes a newly emerged toadstool. The underground network of mycelium had survived.

I returned home, wondering how I could interact with such devastation. The fungi offered a faint ray of hope. An experiment might yield something interesting. I chose tarlatan because it is a plant based fabric, made from cotton and stiff with starch, also plant based. How to fold it so that it had some chance of holding a defining shape..... some experimenting with paper followed.

So I folded my tarlatan into a triangular pattern and went back to the ruined landscape. The fungi that I had seen was growing in deep ash beds, so I went some distance from the road and dug a slit into the ash and sand, roughly copying the shape of the folded cloth. I wanted it to be buried vertically so that any rainfall would soak evenly into the folds. I noted the date, the current phase of the moon and the location and left it there for one full month.

When I returned, there were tiny, hopeful shoots of green. A few seeds had germinated and some of the eucalypts were sprouting. The tea tree showed no sign of life. I dug up the cloth, shook off the ash and sand and took it home to my studio. It was obvious that mould had grown all through the folds. I was keen to unfold it, but it was very wet. There had been quite a lot of rain in that month, in fact, the first really decent rain that had fallen in several years. Patience! It took about a week to dry out enough to handle.

My optimistic hope was that the starch would be strong enough to support the folds when I arranged it in the circle, but in fact the rain and the mould had made the cloth quite soft. What to do! I was very reluctant to introduce another material that was not related to the Cape Conran site. The only solution I could think of that would stay true to the purpose was to go back to the place and gather the burnt sticks. So that is what I did. The sticks are from the same location as the burial site of the cloth, and tied together with strips of tarlatan. Truth to materials is important for the integrity of the art work.

So, there it is. 10 metres of tarlatan. 10 triangular frames made from the burnt tea tree. An idea, an investigation, an experiment, patterned by the post-fire environment, feasted on by fungi. It is essentially a work of time and place. The phases of the moon and the Earth's path around the sun record the time. The ash, the burnt sticks and the fungal growth record the place.

Josephine Jakobi

Josephine Jakobi

Post Fire Fungus 2020 | Cotton tarlatan.

Fungal patterns from one month increment in the ash from the 2020 bushfires at Cape Conran Coastal Park. Cotton embroidered moon phases.

Charred tea-tree stick framework, collected from the same fire site.

Diameter 200 x height 45 cm



CURRICULUM LINKS

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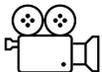
Discuss how Josephine Jakobi has used materials and techniques to create her artwork.

List the process steps that Josephine follows to make the cloth based artworks.

Explore the technique first hand by creating a cloth based artwork and either submerge into a local body of water, hang from a tree, leave on the ground outside in your backyard for a period of time. Remove the cloth and add to the piece according to the marks left from the process.

Research and follow the process steps of embroidery or crochet. List the process steps and make a small trial to experience making the artwork firsthand.

If possible, view the Art Textile Biennale at the East Gippsland Art Gallery to see the artwork first hand.



Watch a beautiful documentary about Josephine and her work by the Fibre Arts Take Two crew: <https://vimeo.com/510166970/84bf0aec26>





Lucie Richard-Bertrand *Hara House* 2020 | Burlap (potato bags)
20 x 25 x 35 cm

“A warm and penetrating odor of wet dirt spread from the place where the house was standing. No one knew if it was still inhabited or left alone in the coolness of the forest. I was too far to distinguish the silhouette behind the window. The house seemed so light... the jute threads were growing like vigorous, flexible roots deploying, mixing up and tying up. It was as if it tried to reveal mysteries by searching in the depths of Mother Earth. I would have liked to follow them, barefoot, hair blowing in the wind. Hold a track again, find my ties, my lifeline.”

- Lucie Richard-Bertrand,
Textiles Artist France

LUCIE RICHARD-BERTRAND

Lucie Richard-Bertrand is a textiles artist in France originally trained as an architect. Lucie grew up believing that she did not have an imagination. Her transition into fine art came after sewing garments for personal use leading to the use of textiles as a basis for fine art pieces.

Lucie describes Hara House as “the meeting of 3 elements: the subject of the house, which has always been dear to me and that I want to continue exploring, the mysterious object in process of development and the jute cloth, a medium that I had been using since last summer after coming across a deposit of old potato sacks in a mountain barn in the “Haute-Alps” region”.

Lucie draws inspiration from nature in all its forms. Her work has become more minimalistic over the years, reducing the elements to simplified shapes and natural textures.



Lucie Richard-Bertrand *Light House* 2019 | Burlap, 12 x 15 x 20 cm

“With the house, humans withdraw there a space thought as a physical shelter but also to identify socially and to protect himself spiritually. At the same time cradle, refuge and cosmos, it shelters and preserves our deepest, most distant memories. Here, jute, a rough material, becomes frail and delicate architecture.”

- Lucie Richard-Bertrand, *Textiles Artist France*

CURRICULUM LINKS

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DISCUSS THE ARTISTIC PRACTICE OF ARTISTS FROM DIFFERENT TIMES AND CULTURES, THEIR SOURCES OF INSPIRATION, MATERIALS AND TECHNIQUES FOR AT LEAST TWO ARTWORKS BY EACH ARTIST.

Discuss how Lucie Richard-Bertrand has used materials and techniques to create her artwork.

List the process steps the artist must take to create such an artwork.

Explore the technique first hand by creating a sculpture using armature wire and hessian.

If possible, view the Art Textile Biennale at the East Gippsland Art Gallery to see the artwork first hand.

Notes

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22 JANUARY - 05 MARCH

East Gippsland Art Gallery
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