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MACARTHUR TEXTILE NETWORK INC &
CAMPBELLTOWN ARTS CENTRE PRESENT

LOOKING BACK LOOKING FORWARD

27 MARCH – 9 MAY 2021

We pay our respects to the Dharawal people who are the traditional custodians of the land, whose deepening connection to culture and customs have cared for this country for over 60,000 years. We acknowledge Elders past, present and emerging for their immense spiritual connection to place which was never ceded.

Dharawal land has always been recognised as a meeting place for people from other lands, and in this spirit we respectfully continue this tradition through the bringing together of our communities through arts and culture.

Always was and Always will be Aboriginal land.

MACARTHUR TEXTILE NETWORK INC

LOOKING BACK LOOKING FORWARD

Saturday 27 March – Sunday 9 May 2021

In 2020 Macarthur Textile Network celebrated their 10th anniversary, and in 2021 they present their fourth and largest biennial exhibition at Campbelltown Arts Centre.

Looking Back, Looking Forward features new contemporary textile works by Macarthur Textile Network artists that consider how the past impacts them, how it informs their view of the future, and how it influences and informs their work.

Macarthur Textile Network was established in 2010 by a group of textile artists after organising an exhibition of work by female artists who had migrated to Australia, alongside established groups and guilds. The exhibition, *Seeing your way, seeing my way*, was an initiative of Camden Council and ignited a lot of enthusiasm for fibre arts in the region.

Macarthur Textile Network set out with the aim to connect artists working with textiles and fibres in the Macarthur area, foster and develop fibre arts in the community, and promote cooperation between textile artists. The Network, who meet on the first Saturday of each month, host lectures, discussions, exhibitions, demonstrations, workshops and community

ARTWORK LIST

No.	Artwork Details	Sale Price
1	<p>Carol Bairnsfather <i>The Great Australian Dream</i> Hand felted sculpture, stitch detail 25 x 25 x 222cm</p> <p><i>New houses at Menangle Park replace rural landscapes. Last remnants of farms seen as ghosts of the past cross the Nepean River in Menangle. Merino wool, in memory of Macarthur's history, hand felted into a sculpture which echoes old silos.</i></p>	\$980
2	<p>Carol Bairnsfather <i>Burnt in Memory</i> Hand felted merino wool vessel 31 x 31 x 45cm</p> <p><i>Drought, dust storms, extreme heat, smoke, Australia on fire! Summer of 2019-20 permanently seared into our thoughts. Hand felted merino wool sculpted into parched earth and flames. Within the vessel, the tiny green hope for the future. Can we change?</i></p>	\$600
3	<p>Carol Bairnsfather <i>Fragments</i> Found grasses, hand printing, embroidery and machine stitching 18 x 22 x 18 each</p> <p><i>Traces of the past. Hidden in Menangle, grasses tell stories of lives gone: First Nations People, colonial settlers, farmers. These grasses, rapidly vanishing treasures of our history, have been gathered, hand printed, embroidered, machine stitched into a time capsule.</i></p>	\$800
4	<p>Melissa Bretnall <i>Fire Circles</i> Deconstructed soft furnishing braid on acrylic mono printed Japanese Koza paper fused onto calico 43 x 53cm</p> <p><i>It's time to step aside and let the Traditional Owners of these lands practice fire management as they have done for more than 50,000 years. This can sustain biodiversity and suppress bush fires.</i></p>	NFS

5	Kelcie Bryant-Duguid	<i>Girt by Sea</i> Diptych - embroidered postcard images 13 x 18cm each	\$240
		<i>250 years ago, the Endeavour brought colonization and the devastating effects of small pox to Australia's shores. In 2020 the Ruby Princess carried coronavirus. The dissonant imagery of these iconic maritime journeys and the subsequent impact on vulnerable communities is unparalleled.</i>	
6	Jenny Coleman	<i>Sacred Kingfisher</i> textile on stretched canvas 30 x 40cm	\$450
		<i>The Cumberland Plain habitat has a unique fragile eco system, degraded by urban development. It must be protected as less than 10% remains. The Sacred Kingfisher, once common, is now rarely seen. It fights for food and nest sites for its survival.</i>	
7	Dale-Myree Dal Santo	<i>Thirty Days Has September</i> Canvas boards, wool, antique brooches, feathers Dimensions Variable	\$2000
		<i>My love for all things fibre stems from my grandmother. Adelaide taught me to crochet, create and observe. This installation, a visual tactile representation of her treasured garden remains a dedication to her legacy and love for the natural world.</i>	
8	Wendy Davies	<i>Sheer Play</i> Layered organza on felt, stitched with cotton, silk and synthetic yarns 40 x 60 cm	NFS
		<i>After physical, social and emotional barriers in early life, a playful exploration of stitch and fibre has encouraged me to look forward in joyful creativity. This work is inspired by Trudy Billingsley.</i>	
9	Vicki Davenport	<i>Scintillation</i> Framed hanging embroidery 43 x 53 x 6 cm	\$300
		<i>Lace, beads, sequins, scrumbles, embroidery; all are paths I have travelled in my exploration of colour and texture. The journey continues, using techniques I have learnt and more I will discover and investigate in the world of textiles.</i>	

Sangeetha Gardiner

An Indian Summer

Quilting, stretched canvas

102 x 102cm

10

Who are you? Where are you from? Inspired by the colours and textures of special occasion Indian summer outfits and traditional quilting methods; fabrics from contemporary cultural fashion were deconstructed and abstracted to honour facets of identity and personal narratives.

\$200

Sangeetha Gardiner

Cyberweave

Handweaving on five circular 3D printed loom and frame sets

5 pieces, each 20cm diameter, 4cm depth

11

Combining the ancient art of weaving with present day technology has enabled exciting possibilities to emerge when thinking of and creating textile art. Computer designed 3D printed looms and frames showcase hand-weaving in a variety of fibres.

\$450

Sangeetha Gardiner

The Garden of Yesterday and Tomorrow

Hand embroidery completed on embroidery hoop

31.5cm diameter, 4cm depth

12

Treasures hoarded and lovingly shared from one artist to another empowered my creativity to run wild in this vivid garden. Textures sprouted and riotous colours bloomed, encouraging spirited growth in my budding personal art practice.

\$220

Barbara Gower

Memories that Inspire I - Remembering Mum

Japanese hemp, organza, silk kimono hand stitched with cotton and metallic thread

13

131 x 154cm

I have fond memories of my mum's vintage kimono she wore as a dressing gown. Joan was a big influence on my textile work, teaching me dressmaking, embroidery, patchwork using hexagons and stitching for enjoyment.

\$450

Barbara Gower

Memories that Inspire II – The Aunts

Antique kimono linings, found doilies, old buttons, hand stitched with various threads

14

89 x 110.5cm

My maternal aunts were both skilled dressmakers, embroiderers and patchworkers. Alison had collections of antique textiles and blue and white china. Nancy created evening and bridal wear and allowed me to play with her scraps of beautiful silks.

\$500

15	<p>Barbara Gower <i>Memories that Inspire III – Last Summer</i> Dupion and kimono silks machine pieced and quilted with polyester threads 77 x 101.5cm</p> <p><i>My sister Judy has a gift for blending colour using textiles. This work is inspired by her and the colours of bushfire and regeneration seen in our local area.</i></p>	\$450
16	<p>Pauline Grace <i>Abandoned</i> Fabric, makeup wipes, paint, rural fire service hose 80 x 35 cm</p> <p><i>An old fire hose lays lost and forgotten on the bush floor; life erupts as new beginnings echo through the bush after the first rains quench the ground.</i></p>	NFS
17	<p>Pauline Grace <i>Not any old lace</i> Fabric, thread, old lace 98 x 105 cm</p> <p><i>An inherited piece of Battenberg lace, skilfully worked, links us through the years to the newest lace maker in modern design. Coco, a talented artist from the House of Davenport uses his beak to manipulate the fabric.</i></p>	NFS
18	<p>Dianne Harris <i>Inferno, Devastation and Regeneration</i> Burnt fabrics, wool, paper, lace, paint triptych, 32 x 45 each</p> <p><i>The impact of local fires touched our family and made lasting impressions on our lives. The images of fire and blackened landscapes have given way to regeneration. Nature's new life!</i></p>	NFS
19	<p>Niki Kallenberger <i>Into the Blue</i> Printed papers, printed fabrics, stitching 21 x 110 x 9 cm</p> <p><i>I bundled up the past and headed into the future, the unknown - into the blue. I travelled, my horizons grew, past, present and future mix and mingle, bookmarking the pages of my life. Heading into the blue has made me, me.</i></p>	NFS

20	<p>Niki Kallenberger <i>When Mother Went to Town</i> Bemsilk, applique flowers, applique photos 80 x 111 x 50 cm</p>	NFS
<p><i>A chance encounter with a coat lining brought a rush of memory: my mother dressing to go to town. Best dress, coat, gloves and hat. Oh to be grown up! Mothers and daughters connect the past to the future.</i></p>		
21	<p>Denise Larrea <i>Beauty From Ashes</i> Merino wool, mulberry silk fibros, hand embroidered 43 x 70 cm</p>	\$160
<p><i>Raging reds, oranges and yellows signal intense bushfires. Leaving a blackened landscape which appears dead, the heat enables banksia seeds to be released. It's flowers mimic the colours of an event which though catastrophic, facilitates new life and beauty.</i></p>		
22	<p>Denise Larrea <i>Perception (triptych)</i> Merino wool, mulberry silk fibros, recycled kimono silk fabric, hand embroidered 28 x 35 cm each</p>	\$420
<p><i>Time...seeing snow gums as 'just a tree' when young, appreciating their vibrant colors against the snow when older; re-imagining shapes and colors as a challenge to my comfort zone. This is looking back and looking forward!</i></p>		
23	<p>Yvonne Line <i>Mapping Campbelltown, Past, Present, Future</i> Hand dyeing, print, machine and hand stitch 165 x 331.5cm</p>	POA
<p><i>The texture of the world around me, the land of Aboriginal people, the coming of the white man. The stages and changes that time plays on the environment. These are woven into the making of this work. Includes dyeing, prints, machine and hand work.</i></p>		
24	<p>Wendy Mied <i>Emu</i> Stitched wall hanging 165 x 331.5cm</p>	\$150
<p><i>Looking back, what started as an aimless exercise in slow stitching quickly developed into something more - a monochromatic, dry outback scene with an emu, and then an emu eye in the sky. This technique stays with me, allowing freedom from constraint.</i></p>		

25	<p>Chris Moore <i>Suburban Sprawl</i> Tapestry wool, knit 30 x 25 cm</p>	\$425
<p><i>My conceptual, knitted suburban shawl features shades of numerous grey houses mushrooming out of cleared, lush, colourful bushland. By using tapestry wools I have created contrast through colour, form and shape, evoking an emotional change.</i></p>		
26	<p>Chris Moore <i>That Really Takes the Cake</i> Mixed media on stretched canvas 76 x 76 cm</p>	\$1150
<p><i>I have created portraits of my family by melding together my painting and stitching skills, and incorporating trapunto quilting. This work expresses the emotional anxiety of birthdays looking back, and the joy of looking forward, reaching double figures.</i></p>		
27	<p>Chris Moore <i>The Rebellious Musicians</i> Mixed media on stretched canvas 76 x 76 cm</p>	\$1150
<p><i>I dreamt of portraits using hand embroidery representing Beethoven (looking back) and Tim Minchin (looking forward). With emphasis on design, I used old monotone cotton and new colourful wool threads appliqueing the images onto the musical notes.</i></p>		
28	<p>Jo Neich <i>Times of my Life</i> Cotton, batiks, metallic thread and embellishments 180 x 54cm</p>	NFS
<p><i>As we meander through life, looking back certain dates become significant to us: births, deaths, marriage and destinations. As we move into the future, I look forward to adding more important dates.</i></p>		
29	<p>Marjorie Power <i>Autumn Sunrise</i> Cotton, vilene, thread and embellishments 140 x 140 cm</p>	\$650
<p><i>Autumn Sunrise represents looking back to past days of hand embroidery and looking forward to using modern methods of machine embroidery and embellishment with the use of a sewing machine.</i></p>		

30	<p>Maria Rofe <i>A Sign of the Times</i> Fabrics and embellishments Dimensions variable</p>	\$850
<p><i>By examining women's fashion over the past 150 years we gain an insight into the role of women in society, their fight for independence, the right to vote and to participate as equals in the workforce. Looking forward I see fashion as a creative expression more than a statement of position or worth.</i></p>		
31	<p>Maria Rofe <i>Trash or Treasure</i> Paper mache, lace fabric, wool, painted and stitched embellishments 9 x 65 x 3 cm each</p>	\$350
<p><i>This suitcase collection represents the generations of my family since my great-great-grandfather came to Sydney from Dublin about 150 years ago. We collect 'bits' to make our mark, to tell our story and to display competence or creativity, but will future generations view them as treasures or trash?</i></p>		
32	<p>Neelam Singhal <i>My Life Journey Through Flowers and Trains</i> Recycled corduroy, denim, linen, silk, embellishment threads 57 x 75 cm</p>	\$325
<p><i>As I look back in time, born in India (lotus), Czechoslovakia (rose),..... images of happiness, sadness, ups and downs and trains slide past my view. As each flower's beauty is special, I look forward to memorable moments through local flora.</i></p>		
33	<p>Neelam Singhal <i>Our treasured, resilient Koalas</i> Corduroy, cotton wadding, cotton fabric, embellishment threads 51 x 66 cm</p>	\$295
<p><i>Looking back at the black summer fires, the documentary "Bear", featuring a dog which helps locate and rescue Koalas, had a huge impact on my artwork. The green buds on the neck band represent new hope for our national icon's habitat.</i></p>		
34	<p>Dianne Stimson <i>From Old Things New Things Grow</i> Repurposed jeans, stitch and embellishment 60 x 97 x 54 cm</p>	\$300
<p><i>Take a pair of old jeans, add stitch, fabric and embellish. My work looks back at the interests of two individuals on a journey together while looking forward to the future.</i></p>		

Susan Wilson

Campbelltown 1800 C.E.

embroidery and quilting

52 x 56 cm

35

\$500

This map-style landscape of the Campbelltown area highlights its topography. A seemingly timeless landscape, I ponder the light footprint of local Aboriginal people and the slow changes brought about by erosion, flood and bushfire - a land of possibility.

Susan Wilson

Campbelltown 2200 C.E.

embroidery and quilting

52 x 56 cm

36

\$500

This work is a map-style futuristic landscape of the Campbelltown area. The future is what we make it. Our strength as a race is our adaptability. I imagine climate change is upon us, we survive and prosper.

FOCUS CONNECT & MTN EXCHANGE PROJECT

In celebration of Macarthur Textile Network's origins, *Looking Back, Looking Forward* premieres a collaborative textile exchange project undertaken alongside women from the Focus Connect Multicultural Women's Art Group.

Initiated in early 2020 by MTN and C-A-C, the project encouraged artists from both MTN and Focus Connect to participate by purchasing or creating an apron and a separate pocket, of any style, shape or purpose. While reflecting on the exhibition theme 'Looking Back, Looking Forward', the pockets were to be worked into and decorated, exchanged across groups, and then incorporated into the aprons.

The apron was selected with consideration of its use across the globe, historically and in the present day, for a multitude of purposes.

The Focus Connect Multicultural Women's Art group comprises migrant and refugee women of all ages. This is a friendly and creative group where women make friends and learn new skills

Art can break down the barriers of language and culture, as proven by the women who are participating in this diverse group. They are from Chile, Iraq, Lebanon, China, Australia, Uruguay, Nicaragua, Argentina, Pakistan, Fiji and India.

The aim of the program is to support and build up the skills and resources of women in the Macarthur region who have an interest in art, and at the same time assist them to develop a network, friendships, and provide social opportunities.

The group, established 13 years ago, is facilitated by a volunteer artist from an Arabic speaking background. Numbers and faces change but the goal is still the same: bringing women together for fun, friendship and learning new skills.

Collaborative project participants

Fida Rihani
Cheryl Ziemoecki
Linda Holowczak
Eufrosia Kehagias
Amina Robi
Souad El Haddad
Hayam Ghawi
Zahra AlMudhfar
Sana Al-Ahmar
Arlina Lopez
Maria del Carmen Mayorga
Hernandez
Pauline Grace
Sangeetha Gardiner
Barbara Gower

Dale-Myree Dal Santo
Susan Hutchinson
Pam Sadler
Denise Larrea
Carol Bairnsfather
Wendy Davies
Yvonne Line
Marie Rofe
Jo Neich
Neelam Singhal
Wendy Mied
Niki Kallenberger
Di Harris
Dianne Stimson

PROJECT TEAM

Curator

Emily Rolfe

Assistant Curator

Hannah James

Production Team Leader

Paul Welch

Marketing Officer

Danielle Farrugia

Designer

Ashley Murray

Education Officer

Edwina Hill

Creative Learning and

Engagement Officer

Timothy George

Installation Technicians

Nicci Bedson, Corrigan Fairbairn,

Sean Falconer, Megan Hanson,

Phu Nguyen, Sam Spragg,

Athena Thebus, Kai Wasikowski

Julie Finch and Sana Al-Ahmar

Exchange Project Team

Campbelltown Arts Centre
One Art Gallery Rd Campbelltown
Open daily, 10am – 4pm
02 4645 4100
C-A-C.com.au



Located on Dharawal land, Campbelltown Arts Centre is proudly owned by the people of Campbelltown. A cultural facility of Campbelltown City Council, assisted by the NSW Government through Create NSW and by the Australian Government through the Australia Council, its arts funding and advisory body. Campbelltown Arts Centre receives support from the Crown Resorts Foundation and the Packer Family Foundation and the Neilson Foundation.
Image credit: Melissa Bretnall, *Mazurka*, 2017, acrylic paint on calico, hand stitched Indian rayon thread