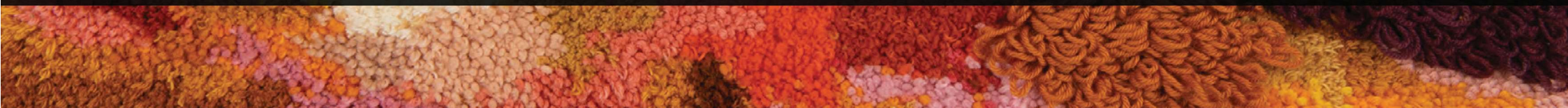




5th Tamworth Textile Triennial

RESIDUE+
RESPONSE
Connecting histories and futures

Education Kit



Acknowledgement to Country

Tamworth Regional Gallery acknowledges the Kamilaroi/Gomeroi People, who are the Traditional Custodians of this land.

In presenting this exhibition, we wish to pay respect to Elders past, present and emerging, and to extend that respect to other Aboriginal and Torres Strait Islander peoples living in and visiting our region.

Acknowledgement to traditional custodians of the countries this tour will visit;

the Kaurna people of the Adelaide Plains

JamFactory, Adelaide

Wilyakali and Paakantji people

Broken Hill City Art Gallery

Ladji Ladji Tribes, the Barkinji across the River with surrounding tribes including the Madi Madi, the

Dadi Dadi and the Kureinji

Mildura Arts Centre

Wiradjuri people

Wagga Wagga Art Gallery

Gayamagal People

Manly Art Gallery & Museum

Birpai people

Glasshouse Port Macquarie

Bundjalung, Gumbaynggirr and Yaegl nation

Grafton Regional Gallery

Jagera, Yuggera and Ugarapul People

Ipswich Art Gallery

Education Kit Contents

Notes from the Director - The Artists

Introduction

Curator

History

Suggested activities

Early Connections: Early Stage 1- Stage 1

Primary Connections: Stage 2-3

Secondary Connections: Stage 4-5

Senior Connections: Stage 5-6

Vocabulary



[View the ONLINE CATALOGUE](#)



[Visit the 5TTT YouTube channel](#)

NOTES FROM THE DIRECTOR

The year 2023 marks Tamworth Regional Gallery's 50th year of celebrating textile art. To mark this milestone, the 5th Tamworth Textile Triennial includes a record 25 artworks by artists from diverse backgrounds. Furthermore, as part of the exhibition development, five established artists have supported five emerging artists to expand their creative practice. This twoway collaboration and exchange has fostered greater artistic expression and collaboration, exploring materials, methods and meaning in the 5th Tamworth Textile Triennial: Residue + Response.

Held every three years to showcase the best of Australia's textile art, the Triennial attracts artist participation from every state and territory. At the helm of the 2023 exhibition is First Nations curator Carol McGregor, who has generated a responsive and emotive exhibition using themes of Residue + Response to connect our histories and futures.

Tamworth Regional Gallery's association with textile art dates to the early 1970s. The first fibre textile artwork acquisition was in 1973. Since then, the Gallery has focused on developing an Australian textile collection that embraces all related art and craft forms. The now nationally significant collection comprises excellent examples of works that document the changes in textile practice over the past half-century.

Bridget Guthrie
Director, Tamworth Regional Gallery

EXHIBITING ARTISTS

Amy Hammond
Anne Graham
Blake Griffiths
Casselle Mountford
Dana Harris
Daphne Banyawarra
Fiona Gavino
Hannah Quinlivan
Jan Oliver
Jenny Underwood
Joan Ross
Jumaadi
Kait James
Kate Harding
Kate Just
Kyra Mancktelow
Leanne Zilka
Liz Williamson
Lucy Irvine
Maggie Hansel-Brown
Mandy Quadrio
Paula do Prado
Norton Fredericks
Rachael Wellisch
Sophie Honess
Sybil Orr

About the Curator

Carol McGregor
artist, curator, educator
lives and works in Meanjin (Brisbane)



Meanjin based artist Carol McGregor is of Wadawurrung (Kulin Nation) and Scottish descent and is a possum skin cloak maker, painter, printmaker and sculptor.

McGregor engages with cultural practitioners, archives and material collections to visually activate memories and sustain intergenerational transmission of Indigenous knowledge systems. Her recent art practice revives the traditional possum skin cloak as a contemporary art form and a way to strengthen community and individual identities.

Residue + Response: Connecting histories and futures builds on the tradition of the Tamworth Fibre Textile exhibitions which first began in 1973, showcasing 50 years of contemporary textile artists. There are few events in Australia that can demonstrate such a strong tradition of promoting and sustaining the unique cultural heritage associated with both the history and technology of textile practice.

Carol has completed her Doctorate at the Queensland College of Art in Fine Arts and is the Director of The Contemporary Australian Indigenous Art degree at Griffith University. McGregor has exhibited extensively and her work features in national and international collections including QAGOMA and the National Gallery of Australia. She has also undertaken several artist residencies with the Kluge Ruhe Aboriginal Art Gallery, USA; Tokyo University of the Arts; Bundanon Trust, NSW; Ballarat Heritage Festival and Museum Victoria.

CAROL SAYS

As an artist and a curator, I am interested in reflective practice. For this triennial, I considered that we couldn't overlook the social changes we have seen since the 2020 triennial. My curatorial premise began with exploring relationality and the residues of change;

As we unfold from the national and global events of past few years, we reveal subtle shifts in our understandings and values—with reflections on a deeper knowing of our communities and environs. Often these shifts or transferences advocate a release of busyness, a focus on personal and communal presence, nourishment and balance.

Since the Tamworth Fibre Textile collection began in 1973 artists have interwoven and shared lived experiences and negotiated stories through the materiality of textile practice.

The 5th Tamworth Textile Triennial builds on this tradition with a future focus on the intangible essence of what it means to be human in the fabric of today's society and will be an opportunity to celebrate Australian textiles practice, for artists to create and explore the relationality and residues of change through a multiplicity of materials, methods and meanings.

50 years of the National Textile Collection

Tamworth Regional Gallery's association with textile art dates back to the 1970s. The gallery has focused on developing an Australian textile collection that embraces all related art and craft forms. The nationally significant collection comprises excellent examples of works that document the changes in textile practice over the past 50 years.

The collection includes pieces by some of Australia's most innovative and acclaimed textile artists, as well as by local craftspeople and regional artists. It has made a significant contribution to the ongoing discourse surrounding contemporary craft practice in Australia, an important record of the changing nature and progress of textile practice from a national perspective.

Tamworth Regional Gallery acquired its first textile work in 1973. Initially developed as an annual art prize from 1975, the Tamworth Fibre Textile Biennial showcased the most innovative fibre textile works from the previous two years. This evolved into a curated exhibition, held every three years and recognised nationally as Australia's pre-eminent textile exhibition. The first Tamworth Textile Triennial was held in 2011 and 2023 marks 50 years of the National Textile Collection.

The Tamworth Textile Triennial, showcases the best of textile art from across the country, attracting artist participation from all states in Australia, wide audiences and critical review. The Triennial assists in developing our textile collection, as many works are purchased for the Tamworth Regional Gallery's permanent collection.



Amy Hammond, *Gaaguiwinyi (reclaimed)* (detail)

ARTIST APPRECIATION

Sophie Honess
Rest



CONTINUOUS LINE DRAWING

- 1. Sit:** Somewhere comfortable
- 2. Look:** At Sophie's work and the different colours and shapes
- 3. Draw:** Take a pencil, and without lifting it, draw the shapes you see.
- 4. Take your time:** Fill the box below with your continuous drawing



Sophie Honess, Rest. (detail)

ART VOCABULARY

Circle the word below that describe Sophie's artwork

| | |
|---------------|----------|
| Colourful | Soft |
| Flat | Hard |
| Intense | Woolly |
| Ochre Colours | Moody |
| Shiny | Mellow |
| Bright | Textured |
| Fluffy | Textile |
| Geometric | Handmade |

ART ACTIVITY for later

Try finger knitting
You will need
1 x ball of wool



ARTIST APPRECIATION

**Paula do Prado +
Tamara Burlando**
Meet me by the river



EXPERIENCE ARTWORK

- 1. Walk:** Around and through the artwork
- 2. Sit:** Somewhere comfortable
- 3. Look:** Look at the different shapes and colours
- 4. Take your time:** Fill this box below with a sketch of the shapes and patterns you see



Paula do Prado + Tamara Burlando, Meet me by the river

ART ACTIVITY for later

Make your own woven sculpture from upcycled textiles.

Wrap textiles around a peg or stick, add lengths of different colours to create patterns. See if you can collaborate with someone else. Leave a long piece of string so you can hang it up.

You will need: old t-shirts, textiles, wire, sticks, string,

You can watch a video below of how to make yarn rope from old t-shirt.
Scan QR code >



INFORMATION DATA SHEET

5th Tamworth Textile Triennial

1. Spend 30 secs, silently looking at each of the works in the 5TTT.
2. Select two works.
3. Sketch each work below.
4. Record the information from the wall labels.

Exhibition name: _____

Artwork One :

Title: _____

Artist: _____



Artwork Two :



Type of artwork: _____

Materials used: _____

Three colours in the artwork:

What does the artwork make you think of ?

Type of artwork: _____

Materials used: _____

Three objects in the artwork:

Do you like it ? Why?

TAMWORTH TEXTILE TRIENNIAL FOCUS

Tamworth Textile Triennial

POP QUIZ

- 1. Read:** the essays from the Director and the Curator
- 2. Take your time:** Read the essays and the history of 50th Textile Collection essay too...
- 3. Take the quiz below:** Maybe on the way home

The year 2023 marks how many years of Tamworth Regional Gallery's celebrating textile art.

- A. 50 B. 25 C. 5 D. 10

How many artwork are on exhibition?

- A. 50 B. 25 C. 5 D. 10

How many emerging artists were mentored by established artists as part of the Residue and Response exhibition?

- A. 50 B. 25 C. 5 D. 10

How often does Tamworth hold the textile exhibition?

- A. 7yrs B. 2yrs C. 3yrs D. Annually

How many states and territories participate?

- A. 7 B. 2 C. 3 D. All of them

What year did the Textile Collection start?

- A. 1979 B. 2020 C. 1973 D. 1970



ART ACTIVITY in the gallery

Locate the artwork above.

Hint: this is a small section of a much larger artwork that is in two pieces.

Read the label and record below

Artist name:

Artwork title :

What materials were used:

How are the materials significant?

What is a diptych?

ARTIST APPRECIATION

Anne Graham Returning River

Read the label next to Anne's work. What things have changed recently on or near the river. What has the impact been?

How does the artwork's title reflect the meaning of the artwork.

Anne's series 'soft sculptures' represents rocks with lichen growing on them. Anne says

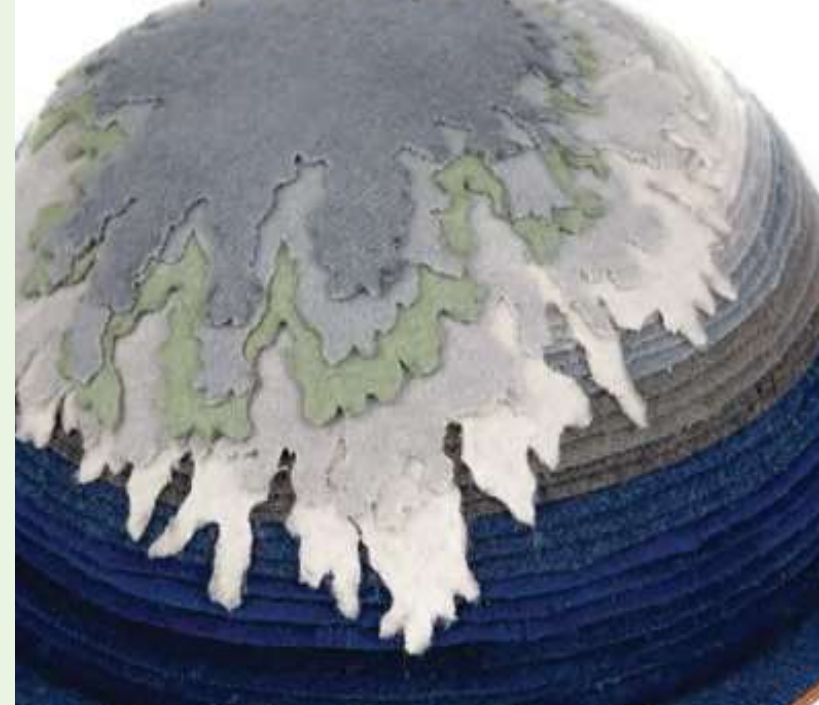
"The installation Returning River explores the colours of the river lichens as they change throughout the day, from dawn to dusk, from wet to dry. The presence of lichen indicates the clean air environment of Kanimbla."

Anne Graham has made her work out of recycled blankets that she bought from the Op shop. She used eco-dyeing techniques to make them all different blue and green and grey colours.

How does her art practice reflect her concern for the environment ?

ART ACTIVITY for later

Try Eco-dyeing by watching the video It's great fun.



Anne Graham, Returning River (Detail)



Draw in the space >

Pick your favourite colour and draw a shape that looks like the lichen on top of Anne's artwork.

Repeat the shape and fills the page. Colour each section using a different gradient of colour.

EXHIBITION APPRECIATION

Considering the 5th Textile Triennial - Residue + Response

SELECT YOUR FAVOURITE WORKS

1. **Take a walk:** around the exhibition
2. **Look:** at the different artworks
3. **Select:** 3 of your favourite works
4. **List:** the details and answers below

Describing an artwork

1. Which artwork would want at home (and why)

Artist
Title
Materials

2. Which artwork do you think has the best story (and why)

Artist
Title
Materials

3. From your perspective which artwork would be the most difficult to complete (and why)

Artist
Title
Materials



ART ACTIVITY in the gallery

Locate the artwork above.
Hint: this is one from a series of works

Read the label and record below

Artist name:

Artwork title :

When was it made:

What is unique about this artist when compared to all the others in the exhibition?

INFORMATION DATA SHEET

5th Tamworth Textile Triennial

1. Spend 30 secs, silently looking at each of the works in the STTT.
2. Select two works.
3. Sketch each work below.
4. Record the information from the wall labels.

Exhibition name:

Artwork One :



Artwork Two :



Type of artwork: _____

Materials used: _____

Three adjectives to describe the artwork:

What does the artwork make you think of ?

Type of artwork: _____

Materials used: _____

Three adjectives to describe the artwork:

What does the artwork remind you of ?

ARTIST DISCUSSION

Kait James *It's Time*

'It's Time'. Kate James' work challenges the viewer with direct statements. Kait James' work is both a statement and a response. It was made before the referendum and speaks in response to the 'No' Vote. 'We won't stop.'

Discuss: How has this artwork's meaning changed over time.
Consider: what it meant before the October 14, 2023 referendum result.

Before 14 October, 2023

After 14 October, 2023

Message from Kait James

"I wanted 'It's Time' to be a call to action, to reflect hope and strength pre-referendum but now in the aftermath, to spark resilience and determination. The frustration and loss of hope felt by many Indigenous people post referendum are compounded by rising incidents of racism. But we won't stop, we will carve out spaces where Indigenous voices are heard, respected, and celebrated on our own terms."

The figure in the work is a taken from a 1980's tea towel - it is an example of stereotypes, specifically Aboriginalia. Aboriginalia is the simplification, objectification and commercialisation of First Nations images and cultural intellectual property (ICIP).

The work is a mash up of culture and messaging, it uses wit and playfulness to tell its message. The work references the long and on-going struggle for change and recognition of Aboriginal people. The symbols used also reference American hip hop culture and in turn the American civil rights movement.

PLEASE NOTE: Additional information suitable for senior students accessible via the QR Code.



Kait James, *It's Time*, 2023

ART ACTIVITY for SENIOR STUDENTS

Decode 'It's Time' Use the QR code to link to the speeches, hip hop artists and songs that layer meaning to the artwork.

Discuss what impact those references have on the artwork and why Kait would include them.



ARTIST APPRECIATION

Maggie Hensel-Brown
(Not Useful, Not Beautiful), 2022-2023

Look at the artwork by Maggie Hensel-Brown and read the label

What textile practices has been used to create this work?

Do you understand how it was created?
Explain below

Maggie says *"Each piece of needle lace has been made individually over a period of months of methodical and meditative stitching."*

What objects and items can you see in this artwork?

How does the title help you understand the meaning of the work?

What can be inferred by comparing the art practice and subject of the work?

.



Maggie Hansen Brown, Not Useful, Not Beautiful (detail)

ART VOCABULARY

Circle the word below that describe
Maggies' artwork

| | |
|-------------|--------------|
| Colourful | Textured |
| Smooth | Organic |
| Synthetic | Contemporary |
| Traditional | Mellow |
| Shiny | Delicate |
| Decorative | Textile |
| Fluffy | Handmade |
| Geometric | Abstract |
| Monotone | Figurative |

EXHIBITION APPRECIATION

Considering the 5th Textile Triennial Residue + Response

The Tamworth Textile Triennial is an exhibition that is professionally selected and curated. The exhibition was curated by Dr. Carol McGregor

All artists had to apply to be part of the show and create work, especially for this exhibition in response to the theme residue and response.

Which works would you definitely select for exhibition if you were the curator. Are there any artworks you would leave out?

Artworks you would select

Artwork you would leave out

Consider the 5th Tamworth Textile Triennial and it's 50 year history - When was the first Textile Show held in Tamworth?

What changes in textile practise have occurred in the time?



Exhibition view: 5th Textile Triennial

EXHIBITION VOCABULARY

Circle the words below that describe the 5th Textile Triennial exhibition

| | |
|---------------|---------------|
| Colourful | Controversial |
| Ambiguous | Mainstream |
| Contemporary | Ambitious |
| Traditional | Intense |
| Sustainable | Delicate |
| Decorative | Textile |
| Mindful | Clever |
| Political art | Abstract |
| Subjective | Impactful |

EXHIBITION APPRECIATION

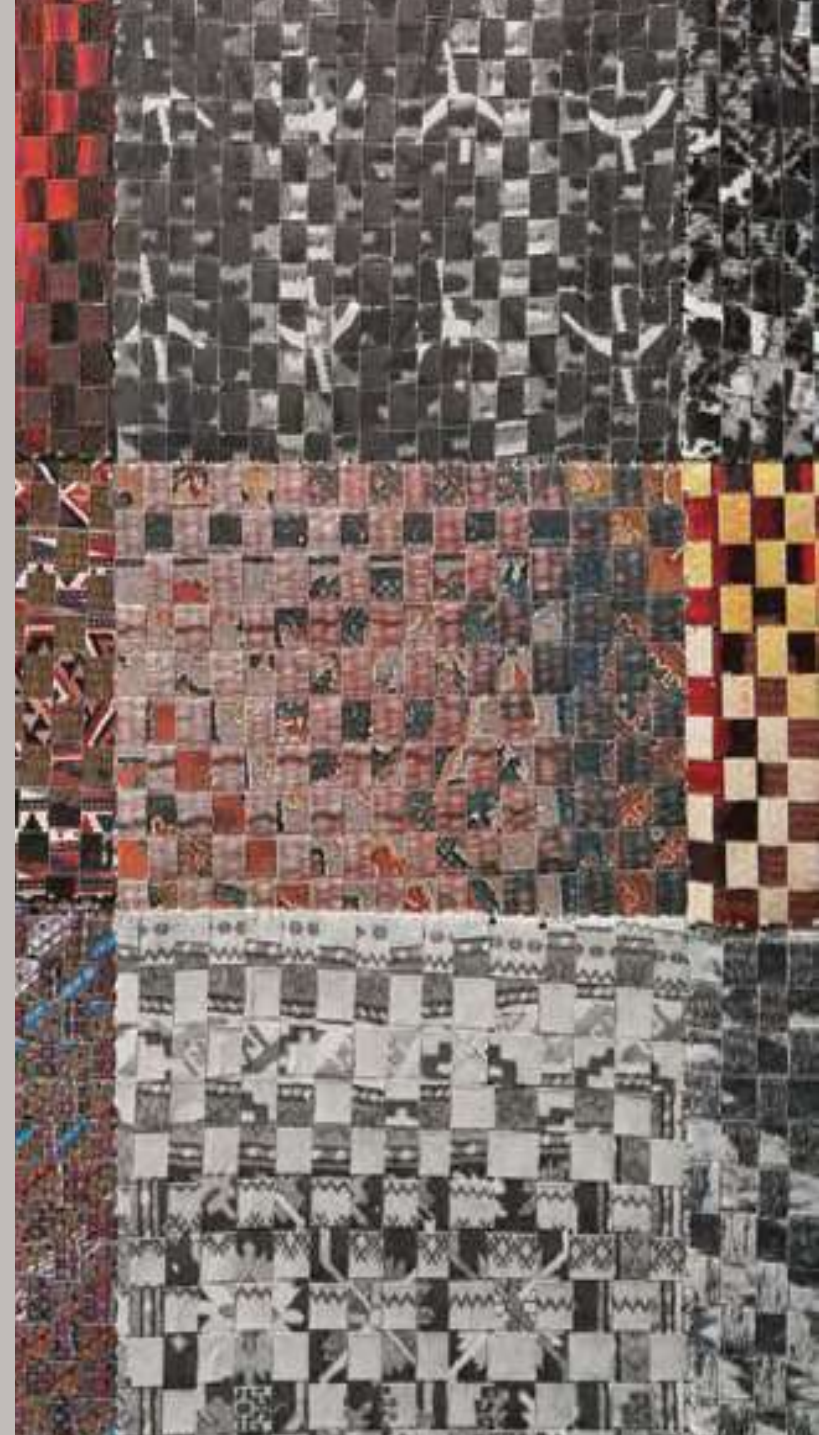
Considering the 5th Textile Triennial Residue + Response

What is your first impression of this exhibition Do you like it?
Give reasons for your answer

The curatorial brief from Carol MacGregor says the exhibition shall
"reveal subtle shifts in our understandings and values"

What themes resonate across the exhibition? List artwork + themes below

Group artworks that share common themes in space below..

A blank coordinate plane with a horizontal x-axis and a vertical y-axis intersecting at the origin. The axes are represented by thin black lines.

Blake Griffith, Revive Revivie! (detail)

INFORMATION DATA SHEET

5th Tamworth Textile Triennial

1. Spend 30 secs, silently looking at each of the works in the STTT.
2. Select two works.
3. Sketch each work below.
4. Record the information from the wall labels.

Exhibition name:

Artwork One :



Artwork Two :



Type of artwork: _____

Materials used: _____

Three adjectives to describe the artwork:

What does the artwork make you think of ?

Type of artwork: _____

Materials used: _____

Three adjectives to describe the artwork:

What does the artwork remind you of ?

ARTIST APPRECIATION

Amy Hammond Gaaguwiynyi (reclaimed)

Consider the artwork by Amy Hammond, read the wall label.

The sculptures are modelled on the Crown Jewels, held by the English royal family in the Tower of London. Amy made this work in response to her PhD research trip where she visited cultural institutions and

"seeing more Southeast cultural items in Australian and European museum collections than in my own Communities", and

"contemplating the historical injustice of these items being taken under the Crown"

The title of the work is a Gamilaroi word: Gaaguwiynyi (reclaimed)
How does the title of the work, add to its meaning?

Consider Amy's situation visiting museums, and seeing weavings, tools and personal items made hundreds of years ago by First Nations peoples and likely her ancestors. How do you think this made Amy feel?



Amy Hammond, Gaaguwiynyi (reclaimed) (detail)

Amy Hammond, Gamilaroi Yinarr,
Gaaguwiynyi.

Gamilaroi country is in North West NSW.
Amy harvested lomandra grass from along
the bagay (Peel and Namoi rivers).

Amy stripped and dried the grass. Then sat
and wove the lomandea to form a crown,
orb and septure, and included other
natural treasures to make 'Gaaguwiynyi'

Watch: 'Uncovered -
A collaboration between
YM and the Sydney Opera
House.



EDUCATION KIT: STAGE 5 + 6

Consider Amy's work *Gaaguwiynyi (reclaimed)* as if you are a museum curator. Why would you want it in your collection.

How would the meaning of this work change if the museums are in different places...?

EUROPE

AUSTRALIA

Consider the difference in meaning between the prominent views held 200 years ago in 1823 -1825 and today in the above locations.

1824

2024

Do you think these items should be returned to First Nations communities?

What would be the benefits of this?

What would be the potential challenges?



Amy Hammond, *Gaaguwiynyi (reclaimed)* (detail)

ARTIST APPRECIATION

Liz Williamson Shadows of my Wardrobe

Consider the artwork by Liz Williamson, read the wall label.

Reflect on information included on the wall panel,
Considering the materials and processes used.

What concept and ideas is this work is representing?

What is the message the artist is trying to convey in this work?

Do you feel it is successful?
Explain your answer.

How has the artist use of materials conveyed this message?



Liz Williamson, Shadows of my Wardrobe (detail).

ARTIST APPRECIATION

Dana Harris fieldwork

Consider the artwork by Dana Harris, read the wall label.

What is the work representing?

How would you describe the lines and direction of the work?

Would you consider this work to be in abstract?

Give reason for your answer.

Consider the other works in this exhibition.

List the works where the textile medium is being used in traditional and non-traditional ways. List 3 in each column.

Write the artist and artwork name.

Traditional

Non-traditional



Dana Harris, fieldwork, 2023 (detail)

Kamilaroi/Gomeroi: name of the Aboriginal Nation and people whose lands are located in northern New South Wales and southern Queensland. They form one of the four largest Indigenous nations in Australia

Yinaar - Aboriginal woman

Colourful - having much or varied colour; bright

Flat- 1. having a level surface; without raised areas or indentations. 2. lacking emotion; dull and lifeless

Intense - Intensity (also called chroma or saturation) is the brightness or dullness of a colour

Ochre colours - for many Aboriginal people, traditional ochre colours have a spiritual meaning and application

Shiny - reflecting light, typically because very clean or polished

Bright - 1. giving out or reflecting much light; shining. 2. bold and vivid colours.

Fluffy - covered with fluff, soft

Geometric - 1. relating to geometry, or according to its methods. 2. characterized by or decorated with regular lines and shapes

Soft - not hard or firm to the touch

Woolly - made of wool

Mellow- pleasantly smooth or soft

Texture - the surface of a piece of work; rough, soft, smooth

Textile - a term that includes various fiber-based materials, including fibers, yarns, filaments, threads, different fabric types

Handmade - made by a person using just hands or tools, not by a machine

Smooth - a flat, regular surface or appearance

Synthetic - is a man-made fibre, most of them are prepared from raw material (petroleum) called petrochemicals

Traditional - long-established way of doing things, passed down through generations

Decorative - serving to make something look more attractive; ornamental

Monotone - unchanging, made up of different tints or shades of a single colour

Organic - has been made with materials from nature

Contemporary - items that speak to the experiences of today

Delicate - very fine in texture or structure; of intricate workmanship or quality

Abstract - art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours, and textures

Figurative - any form of modern art that retains strong references to the real world and particularly to the human figure

Ambiguous - space and the ambiguous elements give artworks a sense of mystery and poignancy

Sustainable - the creative practice of making artwork that are not harmful to the environment as well as works that address topics such as climate change, waste and social issues

Mindful - mindful art focuses on the creative process rather. the final product

Political art - artists continue to use their work to express their political views and to promote social change

Subjective - is based on personal opinions / feelings rather than on facts

Controversial - relating to or causing much discussion, disagreement, or argument

Mainstream - the ideas, attitudes, or activities that are shared by most people and regarded as normal or conventional

Ambitious - a strong desire and determination to succeed