



Wangaratta Contemporary
Textile Award 2021

Education Resource

Wangaratta Contemporary Textile Award 2021

05 June – 15 August

The Wangaratta Contemporary Textile Award is a biennial acquisitive award & exhibition celebrating the diversity and strength of Australia's textile artistry.

This biennial nationally significant award has been presented by Wangaratta Art Gallery since 2009, and will again be a showcase of textile artistry and talent from across Australia. Wangaratta has a long and prominent history of textiles, both in manufacturing and as a craft form. Wangaratta Art Gallery builds upon this unique tradition through the presentation of this outstanding award which continues to recognise the high calibre practice that Australian artists provide to the national and international textile tableau.

This award is committed to the advancement and growth of contemporary textiles, it is an acquisitive award that embodies the current state of play for contemporary textile practice in Australia.

DISCUSSION ON THE WANGARATTA CONTEMPORARY TEXTILE AWARD 2021 BEFORE BEGINNING WORKSHEETS GENERAL

If you cannot visit our gallery in person, the link below (copy and paste) takes you to an online catalogue.

<https://www.wangarattaartgallery.com.au/Wangaratta-Contemporary-Textile-Award>

FIRST TASK

Spend some time going through the catalogue just looking at the images.

Once you have seen all the images go back and read the accompanying artist's statements.

HOW DO YOU PERSONALLY RESPOND TO THE ARTWORK?

- Tell us why you like, dislike or are indifferent to the work.
- You might find the work joyful, amusing, beautiful, have WOW factor or be peaceful.

SELECT ONE WORK & IN YOUR OWN WORDS:

- Describe what you can see.
- Describe the materials that the artist has used.
- Describe the process that the artist has/may have used in making this work.
- Describe the elements of art that you can see in this work (point, line, shape, form, colour, texture, pattern).

THINK ABOUT HOW THE ARTWORKS CONNECT TO THE WORLD AROUND YOU.

- What story/narrative does the artwork tell?
- Does the work have a social or political message?

SHARE YOUR WORK

We would love to have you share your student's work with us.
So please email images with image credit details to us at:
exhibitions officer@wangaratta.vic.gov.au

ACTIVITY SHEET 1



Gillian Bencke, *Cope*, 2020-21, wool, silk, cotton, sequins, beads, brass, 130 x 253 x 0.1cm The Winner of the Wangaratta Contemporary Textile Award 2021. Wangaratta Art Gallery Collection.

Artist's Statement:

Bencke created *Cope* from three black dresses that were unpicked and reworked into the shape of a cope, a liturgical garment traditionally highly embroidered with the stories of Christ. In this piece Bencke has stitched her own story, with enduring symbols of power, money, drugs, and weapons, along with the detritus of modern life: the comforts and progress with the inevitable waste. The embroidered beast at the centre is surrounded by stitched line drawings of belongings no longer in use; rubbish collecting at the edges.

The Award Judge for 2021 was Hannah Presley, Curator of Indigenous Art, National Gallery of Victoria. Judges' comments:

This year's entries to the Wangaratta Contemporary Textile Awards were thoughtful and considered, a true reflection of the individual expression and creative exploration that highlights why textiles are such a rich and diverse medium. The winning work Cope, 2021 by Sydney based artist Gillian Bencke stood out to me as a strong example of a work that was both technically skilled and addressed a clear social commentary. The work embraces the focus of the award, by responding to the artist's experiences of the past year, with clear references to the environmental and social challenges that we collectively face. The juxtaposition of delicate sewing and beading details, illustrating objects of refuse, challenge our ideas of comfort and convenience by connecting it directly to waste. Cope, 2021 is a visually interesting and clever analysis of our individual responsibilities to the environment and ourselves. I am sure the work will be a welcome inclusion to the Wangaratta Art Gallery's significant collection.

HANDS ON EXPERIENCE

COLLAGE

Using inspiration from Bencke's artworks, experiment with a collage using your own symbols of power, money, drugs and weapons; along with what you consider to be the detritus of modern life. Your symbols of power and the detritus (rubbish) of modern life may be very different to the ones that Bencke has used.

SKILLS AND TECHNIQUES

Collage, cutting, gluing.

MATERIALS

Paper, card, glue, scissors, magazine and wrapping papers, your own drawings, photocopies of visual material sourced from the internet, food wrappers, advertising material.

ELEMENTS OF ART

Shape, colour, pattern.

PRINCIPLES OF DESIGN

Pattern, repetition, rhythm, contrast.

BEFORE YOU START - THINKING & DESIGNING

- Describe the types of patterns that you see?
 - Describe how the artist has created her design and pattern.
- Has it been by using repetition of shapes, and or repetition of placement, or combination of solid areas with linear details?

TO DO & CREATE

Create a collage on card using a variety of images from varying sources. Experiment with moving different shapes, patterns and colours next to one another. Overlap shapes and patterns. Add line work.



Nicholas Aloisio-Shearer, *The sinister hand of doom*, 2020, Jacquard woven tapestry, 3D printed PLA plastic, Tasmanian oak, acrylic 170 x 150 x 10cm

Artist's Statement:

The sinister hand of doom engages with the domestic and decorative traditions of Baroque tapestry and ceramics and the identity building impulses present in fantasy roleplaying practices such as Dungeons and Dragons. The collapse of geek masculinity, allegorical figuration in this work interrogates the way we construct and deploy identities in our attempts to find solid ground in an indifferent and infinitely complex historical moment. The work was composed in 3D imaging software, appropriating figures and content from fantasy illustrations and video games and was fed through a computerised Jacquard loom, which wove the digital image into a tapestry of cotton.

RESEARCH

Give the definition and provide a visual example of the following words/terms:

- Baroque
- Dungeons and Dragons
- Geek masculinity
- Allegorical
- Figuration
- Appropriating

Using the visual cues and visual information from your favourite computer game, book or film start to think about a design for an artwork.

This artwork needs to:

- tell a story
- have a decorative border that is influenced by the Baroque art style

Research the characteristics of Baroque art style and collect reference material in a journal that you can use for your own design.

Explain the links to early computing and jacquard. To be able to do this watch the following two videos:

- How an 1803 Jacquard loom Led to Computer Technology
- <https://www.youtube.com/watch?v=MQzpLLhN0fY>

- TC2Digital Jacquard Weaving Loom
- <https://www.youtube.com/watch?v=uy-ald5xldI>

HANDS ON EXPERIENCE

SKILLS AND TECHNIQUES

Research, writing, collage (cutting, gluing), drawing.

MATERIALS

Paper, card, glue, scissors, magazine and wrapping papers, own drawings, images sourced from the internet, drawing paper, selection of drawing, colouring materials that you prefer and have selected.

ELEMENTS OF ART

Shape, colour, line, pattern, tone, form.

PRINCIPLES OF DESIGN

Pattern, repetition, rhythm, contrast.

BEFORE YOU START - THINKING & DESIGNING

Think about your favourite computer games, books or films and begin to visually collect a series of images and reference material that you can use for an artwork.

Remember that your artwork needs to:

- tell a story
- have a decorative border that is influenced by the Baroque art style

TO DO & CREATE

Using the visual cues and visual information from your favourite computer game, book or film design an artwork..

Y

ou can use a collage technique, using various sources for your images,or

Hand draw the whole artwork, or

Digitally construct the artwork in your chosen software

ACTIVITY SHEET 3



Evangelina Cachinero, *Pseudologia Fantastica*, 2020, wool, cotton, acrylic on canvas, 274 x 152 x 3 cm

Artist's Statement:

Pseudologia Fantastica is an embroidered painting created in 2020 during lockdowns. It took hundreds of hours and its creation was an act of solace during a chaotic time. The title references the rich landscape of fantastical lies or stories we tell ourselves in order to overcome trying times and how these delusional states can sometimes help. The piece was created by staining canvas with acrylic inks in a loose manner, then using the lines created as guides for the embroidery. It was a process of listening to the artwork and following its guidance.

HANDS ON EXPERIENCE

FOCUS on COLOUR, SHAPE, LINE and PATTERN

Using inspiration from Evangeline's Pseudologia Fantastica create a random pattern of shapes and colours using textile/fabric paints onto a piece of white cotton material. Using a variety of threads and needle (if you like stitching) or use fabric markers and create a series of marks and lines using the colour and shapes as your design guide.

SKILLS and TECHNIQUES

Painting, Drawing, Mark making, Stitching optional

MATERIALS:

50 x 50 cm piece of white cotton, fabric/textile paints (food dye could also be used if fabric paint is not available) brushes, water, Fabric pens/markers, Permanent markers, Variety of coloured embroidery floss and needles (optional for those who would like to be stitching instead of mark making with markers) Introduce texture with puffy textas

ELEMENTS OF ART:

Shape, colour, line, pattern, texture optional

PRINCIPLES OF DESIGN:

Pattern, repetition, rhythm, movement, contrast

BEFORE YOU START: THINKING & DESIGNING

Carefully observe the patterns that the artist has created in her artwork. Describe the type of patterns you see. Describe how the artist has created the patterns. Do the linear patterns follow the background coloured shapes? Has pattern been created using repetition of lines, or combination of colours.

Decide whether you are going to paint random colours and shapes on your white cotton fabric square or are you going to pour/spray the colour on the fabric or are you going to dip bits of the fabric square into different colours

TO DO & CREATE

Using either a pour, dip, or spray paint method decorate your white cotton fabric square with colour. You may decide to leave areas of white showing. Colours may be separated into distinct shapes or may blend into one another creating tonal variation.

NB: To teacher/facilitator: This is an opportunity to learn about primary and secondary and tertiary colours by giving students only primary colours and record the observations of colour change as the primary colours mix.

ACTIVITY SHEET 4



Paul Reisenberger, *Self Portrait*, 2020, Crochet, wool, re-purposed blanket, 200 x 125 x 3cm

Artist's Statement:

Reisenberger began *Self Portrait* for no real reason, but as it developed, he thought about what he can take out of a project like this throughout the process he began to have conversations between the portrait and himself, making him ask questions about himself and how he can develop as a person, as the portrait itself developed. Taking over 100 hours, the work has been crocheted with multiple seized hooks and wool varieties on a blanket bought from the op shop, as is most of the wool he uses, as most of the clothes he wears.

HANDS ON EXPERIENCE

FOCUS on LINE

Using inspiration from Paul Reisenberger's *Self Portrait*, experiment with a self portrait artwork that explores the element of line using a variety of different coloured and textured yarn/ribbons, thread, grasses, soft wire, and/or string. This self portrait might be the whole body as Paul has shown in his artwork or you may use just want to do the self portrait as a face.

Select colours that express your personality

Consider using thicknesses of yarn to emphasis certain features of the self-portrait.

SKILLS and TECHNIQUES

Drawing, collage, cutting, gluing,

MATERIALS:

Paper/card, glue, scissors, scraps of wool & yarn of varying thickness, colour and texture, wrapping ribbons, assorted string, soft wires, raffia and grasses; or whatever you have at hand that is long and threadlike.

ELEMENTS OF ART:

Shape, colour, line, texture

PRINCIPLES OF DESIGN:

Pattern, repetition, rhythm, movement, contrast

TO DO & CREATE

Before beginning, in a journal or on extra paper, explore the element of line by experimenting with different combinations of yarn/ribbon, thread, grasses, soft wire, string thickness and colour.

Draw the self-portrait on paper/card background using a variety of materials that you have. Experiment with moving different yarns, colours and textures before gluing into position. Try overlapping yarns and textures. Trial combining natural yarns (grasses) with man made fibres.

