

International Art Textile Biennale 2023 VCE Art Making & Exhibiting Educational Resource

The Art Textile Biennale 2023 showing at East Gippsland Art Gallery 20th Jan-18th March reflects a wide range of works related to the textiles medium. Featuring thirty-five national and international artists. Exhibiting artists use a vast range of recycled, repurposed, found and natural materials and techniques.

Traditional and nontraditional techniques such as weaving and stitching have been used innovatively to create two- and three-dimensional art forms that evoke feeling and promote textiles as a powerful medium in examining contemporary issues of identity, society and politics.

Sayaka Ono
Japan

“WRIGGLING SPIRAL”
2022
Merino Wool, felting
24X60X45cm



AN
g | S2681
ue with my wool as I
piece was created as
used New Zealand

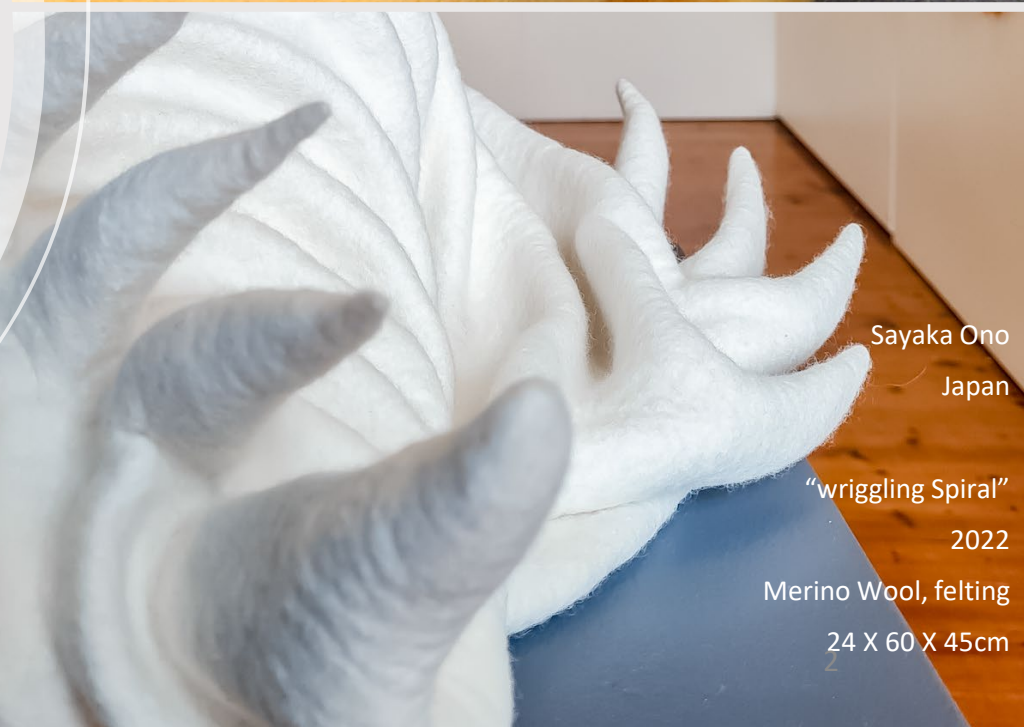
Wet Felting

Felting is a traditional process that consists of working wool or synthetic fibers to create utilitarian objects or creative forms. Merino wool is favoured for wet felting due to its ease to work with, the wool is soft in texture, visually resembling or looking a bit like 'cotton candy.' The wool is laid over a waterproof surface such as bubble wrap, on a table or large surface. The wool is then distributed evenly in thin tufts to the desired shape or size.

A warm soapy solution mixed with water is then applied using a spray bottle, the wool is then matted together using a rubbing technique done by hand. This process is repeated in 1-3 layers building up the piece gradually to reach a desired thickness.

Rolling techniques are further used to matt the wool and create a nice even surface to work with.

Wet felting is a very time-consuming process and can take hours and days when working on a large piece. On completion the felt can be manipulated and cut or further joined together and matted in pieces, to achieve a desired aesthetic outcome. Once completed the felt is rinsed and hung to dry.



Sayaka Ono
Japan

"wriggling Spiral"

2022

Merino Wool, felting

24 X 60 X 45cm

Sayaka Ono

Sayaka Ono is a textile artist living in Tokyo Japan. Sayaka mainly uses wool to create sculptures using a technique called wet felting. Sayaka became fascinated with wool 20 years ago when encountering it in a craft store inspired by the numerous colours and cotton candy like texture. This fascination led her to research wet felting techniques and experiment with the material that now makes up her artistic practice. Sayaka sources her wool from all over the world however works mostly with Merino wool sourced from New Zealand.

“I am fascinated by wet felting because it is a material that is not what you think it is. Wet felting effectively harnesses the power of the material by using something natural. It doesn't force them to be glued together or fired in a kiln. Therefore, I always interact with the material and aim to complete the work as if I were dancing hand in hand with it and then, wonderful shapes that far exceed my expectations are born. That is what makes it so interesting.”

Sayaka is inspired by sound, light and things that have no form, she describes her process and interaction with the material as a type of meditation, often using white wool in her work to capture light and shadow giving her sculptures depth and movement.

Sayaka worked on her piece ‘wriggling spiral, 2022’ for 14 days rubbing the felt together morning till night. Sayaka’s process can be viewed through the link below.

<https://youtu.be/QIRxMNTJISs>



‘Wriggling spiral’ 2022

“I was in Japan and watching the news coming in from all over the world. At that time, it felt like people were screaming all over the world. A little later, the crisis came to Japan. What is true and what should I believe? The frustration of wanting to move but not being able to. I want to protect myself and my family. I expressed these emotions in my modelling. I made this work as a proof that I, a human being, was alive during the global crisis.”

Sayaka Ono

Curriculum Links- Unit 1

Area of Study 1- Outcome 1

Explore- Materials, Techniques and Art Forms

Outcome 1 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 Sayaka Ono has used materials and techniques to make her art work.

Research wet felting techniques and document Sayaka's Process by watching her YouTube clip, documenting the making of 'wriggling spiral' 2022 (link on the previous page.)

If possible visit the International Textile Biennale 2023 Exhibition at East Gippsland Art Gallery to view the work first hand.

Notes



Sayaka Ono
"Wriggling spiral" 2022



Catriona Pollard

Catriona Pollard is a Sydney based artist who grew up spending her childhood in nature, it's these experiences that heavily influenced her artistic practice in adult life. Catriona will go on long walks as part of her practice and sit in nature for long periods of time, often reflecting on the interconnectedness of nature and exploring humans' spiritual connection to landscape and place.

Catriona will then take her reflections back to her studio in order to engage with foraged materials. Materials such as charcoal is collected from campfires and later crushed to use as pigments along with clay and other organic materials.

Catriona has refined four basket weaving techniques in her years of practice that she uses in her works often using wire to weave, sourced from industrial sites. Catriona favours copper wire due to its connection to the earth this often is recycled and purchased in coils. Catriona then unravels the wire in a time-consuming process. Catriona's approach is labor intensive and time consuming a theme that carries through her work in what she refers to as a 'slowing down' in a digital and immediate culture.



Catriona Pollard

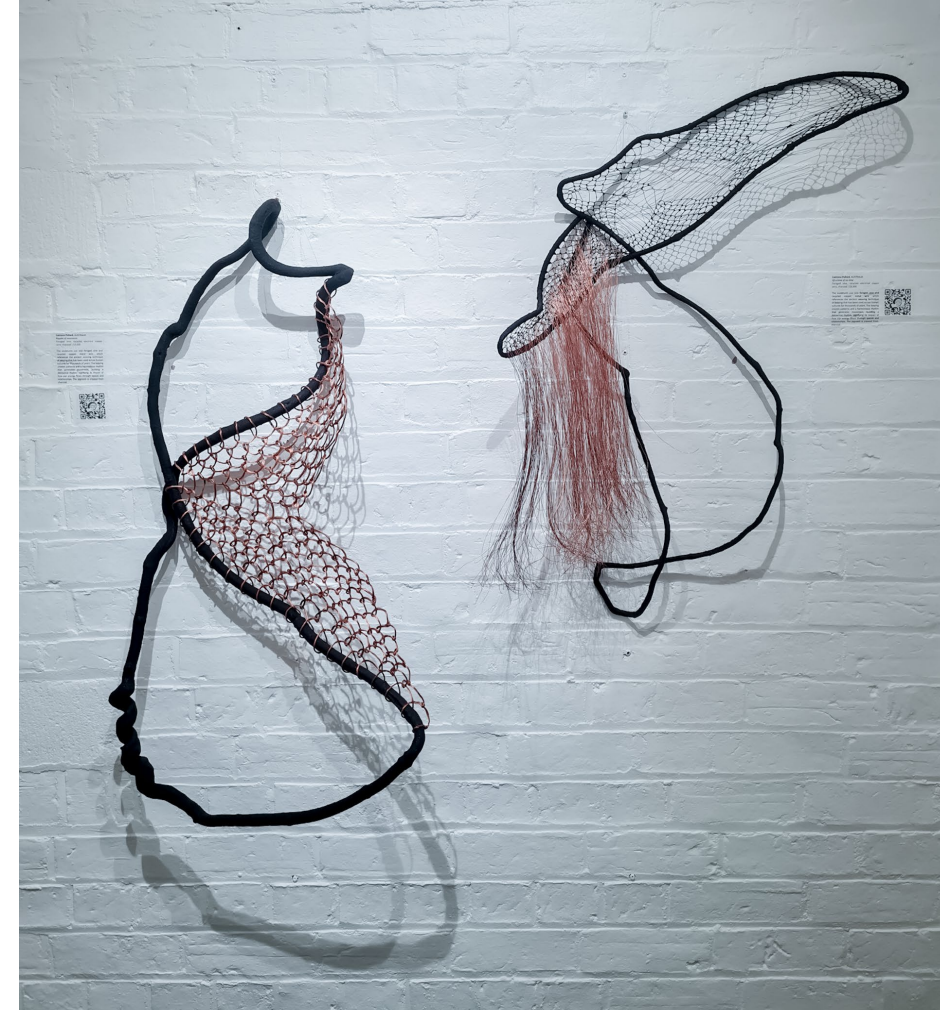
"OF A TIME OF NO TIME"

"This sculpture was created in spiritual conversation and meditation with my natural surroundings and explores the liminal state between observing with sight and sound and observing with spirit. Using a single foraged vine and recycled copper metal wire which references the ancient weaving technique of looping that has been used across human cultures for thousands of years. The looping creates patterns and a harmonious rhythm that generates movement, building a distinctive rhythm, signifying how our energy flows through spaces and relationships. The pigment is created by hand from charcoal."

Catriona Pollard



Catriona Pollard | Australia
"OF A TIME OF NO TIME"
Foraged vine, recycled electrical copper wire, charcoal
94 X 72 X 18 cm



Catriona Pollard | Australia
"RIPPLES OF RESONANCE"
Foraged Vine, recycled electrical copper wire, charcoal
95 X 77 X 13 cm



Materials

Catriona uses natural materials such as foraged vines and seed pods to create the structure of her works, charcoal and ash are used to create pigments, base metals such as copper is sourced and woven using basket weaving techniques. Catriona doesn't use synthetic dyes or glues in her pieces working with the integrity of the vine or natural object respecting its existing form and shape.

“TRUSTING MY INTUITION, WEAVING USING ORGANIC MATERIAL IS ABOUT LISTENING TO THE MATERIAL. I MAY HAVE AN IDEA ABOUT WHAT I’M GOING TO CREATE AND THEN I ALLOW THE MATERIAL TO INFORM ME. I RECOGNISE THAT I AM THE CONDUIT FOR WHAT THE MATERIAL WANTS TO BECOME.”

Often Catriona will source and collect materials that speak to her not knowing when she will work with them, she describes her relationship with the material as one of respect and intuition. Catriona aims to celebrate the abundance of nature and investigate our human connection to the natural world through her art.





Curriculum Links- Unit 1

Area of Study 2 - Outcome 2

How do artists use materials and techniques to represent ideas and achieve a style in their artworks?

Discuss the techniques and processes Catriona uses to create her art works

How do the techniques and materials Catriona uses convey ideas and themes in her work

Notes



Catriona Pollard | Australia
“RIPPLES OF RESONANCE”
Foraged Vine, recycled electrical
copper wire, charcoal
95 X 77 X 13 cm

June Lee

June Lee was born in Seoul, South Korea and moved to the U.S at 18, she received BFA at The School of the Art Institute of Chicago and MFA at Cranbrook Academy of Art in Fiber, after graduate, she moved back to Korea work and teaches in Seoul, but also participating many shows and residency programs all over the world.

“My work focuses on the individual in the contemporary society today. I explore the neutrality and duality of the individual as a distinct unity and again as a constituent of the collective society. In particular, I shed light on the social phenomena surrounding the individual in contemporary social space, especially on negative conditions such as bystander effect, mass psychology, scapegoating, and biases. Using East Asian element of the thread, which represents human life, to form human figure-like works, my art looks at the problems of the modern man from a third-person perspective”

June Lee uses resin casts and embroidery cotton to wrap object's using elaborate and unique patterns.

June Lee
Bystander 2022
Thread on Resin
Cast
Each figure 24 x 5
x 4 cm





ART TEXTILE BIENNALE 2023

20 January - 18 March
East Gippsland Art Gallery
2 Nicholson St Bairnsdale

www.eastgippslandartgallery.org.au

5153 1988