

**WANGARATTA
ART GALLERY**



**EDUCATION RESOURCE
PETITE MINIATURE TEXTILES**



WELCOME

Thank you for visiting the Wangaratta Art Gallery and our current exhibition: Petite Miniature Textiles.

During your visit our trained staff will guide discussions around the exhibitions. Together, we will prompt students to think about the aesthetic and narrative qualities of the work, the artists' working methods and processes in a range of cultures and periods of time, along with their perceptions and beliefs, and their relationship with the viewer.

For educators who are bringing their students to this exhibition, this resource can be used for pre and post-visit discussion appropriate to your curriculum. We understand that you as educators are best placed in determining the content and activities best suited to your students, so we welcome working with you to deliver the most relevant and appropriate experience for your individual students' needs.

We can develop a tailored practical workshop for your students relating to this exhibition, allowing students the opportunity to not only engage in rich discussion on a diversity of creative processes, but also to experiment with a range of mediums and processes.

We encourage students to take advantage of our community cultural resource in the heart of Wangaratta. We encourage each visiting student to return with their family and friends to the gallery to share insights and discoveries. The gallery is free to all visitors.

If you cannot visit the gallery in person, please use this education resource in your classroom.

We look forward to sharing conversations and discovery with you.

Kind regards,

Education Staff
Wangaratta Art Gallery

Cover image:
Fiona Gavens
Dreaming of Rajasthan 1 [detail], 2020
quilt silk, H30 x W30cm

VISITING THE GALLERY AND EXHIBITIONS

We hope that you will enjoy your visit to this current exhibition, taking away inspiration and food for thought.

- Our staff are here to assist you. If you have any questions about the artworks make sure that you ask one of the gallery staff or the volunteer.
- Remember to leave bags and/or parcels behind the front desk.
- Food or drink are not allowed in the gallery during your visit.

As you move around the artworks:

WHAT CAN YOU SEE?

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

HOW DO YOU PERSONALLY RESPOND TO THE ARTWORK?

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

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?
- Based on your observation, questions and further research consider what was happening socially and politically when the artwork was made to develop possible interpretations about the work.

On leaving do thank our volunteer for their invigilation.

PETITE MINIATURE TEXTILES

30 May -26 July | Gallery 1

Petite Miniature Textiles marks the tenth anniversary of this very popular, accessible exhibition and program. Showcasing the best small textile artworks from around the nation, Petite has become a highlight of the Gallery's program and focus for contemporary textile art practitioners.

This exhibition continues to grow in popularity with artists from around the country participating and displaying contemporary textiles of a small scale.

A diverse array of techniques and themes explore everything from colour, texture and decoration to social, political and environmental issues, propelling textiles into the realm of the visual arts.

The success of the textile industries took Wangaratta from being a small country town in the early 1990s, to a major rural city. The town's social history is connected to the textile industry and the Wangaratta Art Gallery's exhibition programming and permanent collection reflects this. The biennial Wangaratta Contemporary Textile Award and Petite Miniature Textiles exhibitions showcase some of the finest textile artists from around Australia.

textile

[teks-tahyl, -til]

noun

- any cloth or goods produced by weaving, knitting, or felting.
- a material, as a fibre or yarn, used in or suitable for weaving: *Glass can be used as a textile.*

adjective

- woven or capable of being woven: *textile fabrics.*
- of or relating to weaving.
- of or relating to textiles or the production of textiles: *the textile industry.*¹

1. <https://www.dictionary.com/browse/textile>



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1. Fiona Gavens
Dreaming of Rajasthan 1, 2020
quilt silk, H30 x W30cm

2. Fiona Gavens
Dreaming of Rajasthan 2, 2020
quilt silk, H30 x W30cm

3. Tara Glastonbury
Corporate Life, 2019
quilting, H28 x W28 x D1cm

4. Rose Kulak
Regeneration #102, 2020
botanical contact print on wool, linen, cotton,
mounted on Belgian linen
H26 x W21 x D3cm

5. Brenda Gael Smith
Allagai - High Summer, 2019
textiles, H30 x W30cm

HANDS ON EXPERIENCE

FABRIC COLLAGE

Using inspiration from any of the following artworks, experiment with a 'fabric' collage using scraps of fabric, papers, barks, wrapping ribbon, yarn, thread and grasses.

1. Fiona Gavens, *Dreaming of Rajasthan 1*
2. Fiona Gavens, *Dreaming of Rajasthan 2*
3. Tara Glastonbury, *Corporate Life*
4. Rose Kulak, *Rejuvenation #102*
5. Brenda Smith, *Allagai High Summer*

SKILLS AND TECHNIQUES

Collage, cutting, gluing.

MATERIALS

Paper, card, glue, scissors, scraps of fabric, magazine and wrapping papers, bark, wrapping ribbon, yarn, thread and grasses; or whatever you have at hand, in particular what you normally recycle or throw away.

ELEMENTS OF ART

Shape, colour, line, texture (depending on materials sourced).

PRINCIPLES OF DESIGN

Pattern, repetition, rhythm, contrast.

BEFORE YOU START - THINKING & DESIGNING

Carefully observe the patterns that the above five artists have used in their artwork.

- Describe the types of patterns that you see?
- Describe how the artist has created the pattern. Has it been by using repetition of shapes, combination of colours, and varying textures?
- Is there contrast between colours and textures?

TO DO & CREATE

Create a collage on card using a variety of materials. Experiment with moving different shapes, textures and colours next to one another. Overlap shapes and textures. Add line work using thread, yarn or grasses. Combine natural objects with man-made objects.

Why not make two collages; one that uses all man-made materials and the second that uses only natural materials sourced from your backyard or park.



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1. **Laura Canty**
Fantasy Landscape, 2019
embroidered floss and beading on cloth
H16 x W16 x D2cm
2. **Laura Canty**
Ode to Shag, 2019
woven yarn, H29 x W30 x D5cm
3. **Amy Jones**
After the Rain, 2019
embroidery and ink on linen
H25.5 x W25.5 x D4.5cm
4. **Valerie Kirk**
Southern Upland Cottage, 2020
woven tapestry, H30 x W30 x D1cm
5. **Jennifer Robertson**
Christmas Tree Worms, 2019
woven textile glass, cotton, linen thread
H20 x W7 x D7cm each

HANDS ON EXPERIENCE

FOCUS ON TEXTURE

Using inspiration from any of the following artworks, experiment with an artwork that explores texture using scraps of thick wool, ribbon, sequins, beads, costume jewellery, scraps of carpet, scraps of upholstery fabric, scraps of basket-ware, thin wire, plastic tubing, found objects.

1. Laura Canty, *Fantasy Landscape*
2. Laura Canty, *Ode to Shag*
3. Amy Jones, *After the Rain*
4. Valerie Kirk, *Southern Upland Cottage*
5. Jennifer Robertson, *Christmas Tree Worms*

SKILLS AND TECHNIQUES

Collage, cutting, gluing, threading, sewing.

MATERIALS

Paper, glue, scissors, sewing needle, stapler & staples, safety pins or paper clips, scraps of thick wool, ribbon, sequins, beads, costume jewellery, scraps of carpet, scraps of upholstery fabric, scraps of basket-ware, thin wire, plastic tubing, found objects; or whatever you have at hand, in particular what you normally recycle or throw away.

ELEMENTS OF ART

Texture, colour, form, pattern.

PRINCIPLES OF DESIGN

Pattern, repetition, contrast, balance.

BEFORE YOU START - THINKING & DESIGNING

Carefully observe the different types of textures and the contrast between the textures and colours used by the four artists above in their artwork.

- Describe the different types of textures that you see?
- Describe how the artist has combined the different textures to create pattern, repetition or contrast in the artwork.

TO DO & CREATE

Create an artwork using a piece of cardboard as a base using a variety of materials selected from the list above. Experiment with combining different textures and colours next to one another. Create areas of contrast through placing different colours and/or textures together. Observe how the pattern of light and shade adds more variety. Turn the work around so that you look at it from different angles to help you create a more balanced composition.



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1. Amanda Ho

Secret Life of a Tapestry, 2020

handwoven in linen and wool, H29 x W24.5 x D0.2cm

2. Judy Hooworth

Summer Sketch, 2020

cotton, monoprint, drawing, painted with Permaset fabric inks, stitched, quilted 80/20 cotton, polyester batting, cotton backing, H30 x W30cm

3. Barbara Rogers

Yellow 4 bars stitched orange, 2018

cotton/lycra, mokume stitched, de-coloured, azoic dyes, silk thread, H30 x W30cm

4. Rozalie Sherwood

Beneath the Surface, 2019

Linen, ink, thread, acrylic sheet, H23 x W23 x D0.3cm

5. Tomoko Yamada

Circular Sequence, 2020

cotton yarn, H30 x W30 x D7cm

HANDS ON EXPERIENCE

FOCUS ON LINE

Using inspiration from any of the following artworks, experiment with an artwork that explores the element of line using scraps of fabric with a coarse and open weave, wrapping ribbon, yarn, thread, wool, grasses, soft wires, etc.

1. Amanda Ho, *Secret Life of a Tapestry*
2. Judy Hooworth, *Summer Sketch*
3. Barbara Rogers, *Yellow 4 bars stitched orange*
4. Rozalie Sherwood, *Beneath the Surface*
5. Tomoko Yamada, *Circular Sequence*

SKILLS AND TECHNIQUES

Collage, cutting, gluing.

MATERIALS

Paper, glue, scissors, scraps of fabric, wrapping ribbon, yarn, thread, wool, grasses, soft wires; or whatever you have at hand that is long and threadlike, in particular what you normally recycle or throw away.

ELEMENTS OF ART

Shape, colour, line.

PRINCIPLES OF DESIGN

Pattern, repetition, rhythm, movement, contrast.

BEFORE YOU START - THINKING & DESIGNING

Carefully observe the patterns that the above five artists have used in their artwork.

- Describe the types of patterns that you see?
- Describe how the artist has created the pattern. Has it been by using repetition of shapes, combination of colours, and varying textures?

TO DO & CREATE

Create a collage on paper and/or card using a variety of materials that you have on hand. Experiment with moving different shapes, textures and colours next to one another. Overlap shapes and textures. Add line work using thread, yarn or grasses. Combine natural objects with man-made objects.

Why not make two collages; one that uses all man-made materials and the second that uses only natural materials.



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1. Anzara Clark
Encryption, 2019
repurposed vintage Japanese book pages
H21 x W26 x D0.5cm

2. Liz de Vries
Scraps, 2020
weaving with leather, H30 x W30 x D0.5cm

3. Heather Dunn
Greed (In God We Trust), 2019
stitch collage, H29.5 x W29.5 x D4cm

HANDS ON EXPERIENCE

'LENTICULAR' IMAGE

Using inspiration from any or all of the following artworks, experiment with an artwork that explores the element of line and this technique of creating a 'lenticular image' where you can see 2 different images at two different angles. Select two images that are of different overall patterns or perceived textures. e.g: Sea scene & Forest scene.

Anzara Clarke, *Encryption*

Liz de Vries, *Scraps*

Heather Dunn, *Greed (In God we Trust)*

SKILLS AND TECHNIQUES

Collage, cutting, gluing, measuring.

MATERIALS

2 images of different patterns or textures that are the same size, backing paper or thin card that is twice as wide as the selected images, glue, scissors, pen, ruler.

ELEMENTS OF ART

Line, shape, form.

PRINCIPLES OF DESIGN

Repetition, rhythm, movement.

BEFORE YOU START - THINKING & DESIGNING

Carefully observe the patterns that the three artists have created in their artwork.

- Describe the types of movement that you see in the work.
- Describe how the artist has created the pattern. Has it been by using repetition of colour, texture or size?

TO DO & CREATE

Make your two images of the same size with different themes. On the back of both images divide the width into 2cm sections/strips. Number each section from left to right. Using scissors cut each strip out. Avoid messing the two images up as it will be more difficult to create your 'lenticular' image. Divide the backing paper/card into 1cm strips right across the width. Then fold on the first vertical line backwards and the second vertical line forwards to create a concertina. Take the #1 strip from the first image and paste onto the 1st concertina fold on the backing paper, then take the #1 strip from the second image and paste onto the 2nd concertina fold on the backing paper. Continue with this pattern of pasting: #2 strip from the first image onto the 3rd concertina then #2 strip from the second image onto the 4th concertina fold.

GLOSSARY

ACRYLIC FIBRE

A manufactured fossil fuel-based fibre. Acrylic fibre is often used for sweaters and tracksuits and as linings for boots and gloves, as well as in furnishing fabrics and carpets. It is manufactured as a filament, then cut into short staple lengths similar to wool hairs and spun into yarn.

AESTHETIC

Concerned with notions of beauty.

ALPACA

Long, fine hair from Alpaca sheep and/or a fabric from alpaca fibres or blends.

ANIMAL FIBRES

Fibres of animal origin such as wool, alpaca, camel hair, and silk.

APPLIQUE

A design made separately and then sewn on a cloth or garment.

BIODEGRADABLE

The ability of a substance to be broken down by bacteria so that it can be returned to the environment without posing an environmental hazard.

BROCADE

A rich, Jacquard-woven fabric with an all-over interwoven design of raised figures or flowers. The pattern is emphasized by contrasting surfaces or colours and often has gold or silver threads running through it. The background may be either a satin or a twill weave.

CALICO

A plain, closely woven, inexpensive cloth, usually cotton or a cotton/manufactured fibre blend. Calico is typically used for aprons, dresses, and quilts.

CARBON FIBRE

A high-tensile fibre or whisker made by heating rayon or polyacrylonitrile fibres or petroleum residues to appropriate temperatures. Fibres may be 7 to 8 microns in diameter and are more than 90% carbonized.

CERAMICS

The act of working with clay. The objects made out of clay.

CLOTH

A generic term embracing all textile fabrics and felts. Cloth may be formed of any textile fibre, wire, or other material, and it includes any pliant fabric woven, knit, felted, needled, sewn, or otherwise formed.

COLLAGE

A composition technique whereby various materials (often found and unrelated to one another) are pasted onto a support surface. From coller, the French word for "to glue."

COMPOSITION

The way an artist arranges the different elements of an artwork.

CONCEPTUAL

In art, works where the idea is more important than the physical object.

CRAFT

The act of making things by hand through processes that often require specialized skills. Wood, textile, metal, glass, and ceramics are considered the traditional craft media.

CROCHETING

The interlocking of loops from a single thread with a hooked needle. Crocheting can be done either by hand or by machine.

CURATOR

Within the museum, a person who decides which exhibitions will be shown, how they will look, what artwork is to be included, and how the exhibitions are to be interpreted. The curatorial team researches and writes content, makes galleries look inviting to visitors, and determines how to best showcase the objects.

DENIM

A firm 2 x 1 or 3 x 1 twill-weave fabric, often having a whitish tinge, obtained by using white filling yarns with colored warp yarns. Heavier weight denims, usually blue or brown, are used for dungarees, work clothes, and men's and women's sportswear.

DYEING

A process of coloring fibres, yarns, or fabrics with either natural or synthetic dyes.

FELT

A nonwoven sheet of matted material of wool, hair, or fur, sometimes in combination with certain manufactured fibres, made by a combination of mechanical and chemical action, pressure, moisture, and heat. A woven fabric generally made from wool, but occasionally from cotton or certain manufactured fibres, that is heavily shrunk and fullered, making it almost impossible to distinguish the weave.

FELTING

The process of exposing wool fibres alone or in combination with other fibres to mechanical and chemical action, pressure, moisture, and heat so that they tangle, shrink, and mat to form a compact material. Felting is generally carried out in a fulling mill.

FLOCKING

A method of cloth ornamentation in which adhesive is printed or coated on a fabric, and finely chopped fibres are applied all over by means of dusting, air-blasting, or electrostatic attraction. In flock printing, the fibres adhere only to the printed areas and are removed from the unprinted areas by mechanical action.

INSTALLATION

A large three-dimensional artwork, often involving a range of media and materials, which viewers can enter and which typically alters the way a space is experienced in an exhibition or gallery setting.

JUTE

A base fibre used for sacking, burlap, and twine as a backing material for tufted carpets.

KNITTING

A method of constructing fabric by interlocking series of loops of one or more yarns, with a set of two or more straight needles.

LACE

Ornamental openwork fabric, made in a variety of designs by intricate manipulation of the fibre by machine or by hand.

LINEN

Cellulosic fibres derived from the stem of the flax plant or a fabric made from these fibres. Linen fibres are much stronger and more lustrous than cotton; they yield cool, absorbent fabrics that wrinkle easily.

MERINO

Wool from purebred Merino sheep. Merino wool usually has a mean fibre diameter of 24 microns or less.

MUSLIN

A broad term describing a wide variety of plain-weave cotton or polyester/cotton fabrics ranging from lightweight sheers to heavier shirting and sheeting.

NEEDLE

A thin, metal device, usually with an eye at one end for inserting the thread, used in sewing to transport the thread.

ORGANZA

A stiff, thin, light weight plain weave fabric made of silk, nylon, acrylic, or polyester, organza is used primarily in evening and wedding attire.

PIGMENT

An insoluble, finely divided substance, such as titanium dioxide, used to deluster or colour fibres, yarns, or fabrics.

PLUSH

A term describing a cut-pile carpet in which the pile yarns are only slightly twisted, dense, and very evenly sheared. A plush carpet has the look of a solid, flat velvet surface.

PLY

The number of singles yarns twisted together to form a plied yarn

PRINTING

A process for producing a pattern on yarns, warp, fabric, or carpet by any of a large number of printing methods. The colour or other treating material, usually in the form of a paste, is deposited onto the fabric which is then usually treated with steam, heat, or chemicals for fixation.

SCULPTURE

A three-dimensional work of art.

SHAG CARPET

A loosely tufted carpet construction with cut pile 2.5 to 12cms in length and with greater than normal spacing between tufts.

SILK FIBRE

A fine, strong, continuous filament produced by the larva of certain insects, especially the silkworm, when constructing its cocoons.

SPACE

As one of the elements of design, space refers to the area that a shape or form occupies. Space can be defined as positive or negative: Positive space is the filled space—the object(s) or element(s) in the design. Negative space is the empty space, or the open space between design elements or objects, such as a background.

STITCHING

The process of passing a fibre or thread through the thickness of fabric layers to secure them.

TEXTURE

A term describing the surface effect of a fabric, such as dull, lustrous, woolly, stiff, soft, fine, coarse, open, or closely woven; the structural quality of a fabric.

THREAD

A slender, strong strand or cord, especially one designed for sewing or other needlework. Most threads are made by plying and twisting yarns.

TULLE

A fine, very lightweight, machine-made net usually having a hexagonal mesh effect.

VELVET FABRIC

A warp-pile woven fabric with short, dense cut pile that produces a rich fabric appearance and soft texture.

WARP

The set of yarn in all woven fabrics, that runs lengthwise and parallel to the selvage and is interwoven with the filling.

WEAVING

The method or process of interlacing two yarns of similar materials so that they cross each other at right angles to produce woven fabric. The warp yarns, or ends, run lengthwise in the fabric, and the filling threads (weft), or picks, run from side to side. Weaving can be done on a power or handloom or by several hand methods.

WOOL

The term is usually used for the fleece of sheep, but can be fibre from the fleece of the sheep or lamb or hair of the Angora or Cashmere goat. Wool is used in a variety of blends in which it is combined with nearly all natural or manufactured fibres.

YARN

A generic term for a continuous strand of textile fibres, filaments, or material in a form suitable for knitting, weaving, or otherwise intertwining to form a textile fabric.

Glossary of textile terms from:

https://www.fashiontrendsetter.com/downloads/Fiber_Dictionary.pdf



**WANGARATTA
ART GALLERY**



RURAL CITY OF
WANGARATTA

CREATIVE VICTORIA



56 Ovens Street, Wangaratta, Vic, 3677

Monday / closed Tues - Sun / 10am - 4pm Office Hours / 9am-5pm Mon-Fri

Closed on public holidays + during installations.

wangarattaartgallery.com.au  