

# black white

a journey through contrast



an exhibition of contemporary textiles by the  
professional weavers' network of asia.

**blackwhite**

**a journey through contrast**

Curated by **Martje Ros-Wolters**

The Educational Research Institute of the Netherlands  
Centre for Research of Innovation, Creativity  
and Entrepreneurship  
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## black/white—a journey through color.ii



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## foreword – Helen Schramm

### “Mask, white – a Journey through context”

Understanding that a long history that spans many cultures, New Zealand is home to two existing cultures – Maori and European based – and they have both been contributors to high standards, enjoying varying beliefs in the past century to create varied different expressions of their worth.

In the beginning of the twenty first century, it is a time when wanting for indigenous cultures always contributes international respect, it has been noted that in New Zealand the European model of time viewing has little profile. There seems to be few young art practitioners choosing working as a means of either expression and if we look further in galleries, will it create 21st century expressions. Furthermore work is almost invisible.

The result is a space willing to be filled, providing an opportunity for the best ground for the Professional Women's Network of New Zealand. Knowledge also about their work, this group has recognized that there is a need to create for the medium in order to give it artistic credibility. Respected if writing's not history, they are committed to giving the medium visibility as a contemporary means of creative expression.

This exhibition, “Mask, White – A Journey through Context” is a full understanding. By choosing a cutting contemporary artist from New Zealand shows the group into contextual territory. I commend all the members for their creative business undertakes in a professional manner. Their journey into creating new forms exists within a contextual/pastels and formal will have good contextual results.

For the public there is an opportunity to engage with tactile works that are a part of a long continuum. The work displays indigenous, strong making/values and a love of the medium. That makes it 'good' viewing, it may also require increased interest in viewing the work.

I wish the Professional Women's Network of New Zealand much success with the exhibition.

Helen Schramm  
March 2004

## the professional women's network of new zealand inc

The Professional Women's Network of New Zealand (PWN) was established in 1991 after a group of talented women led primarily by Design Associates and Maggie Armstrong at the PWN International Working School, recognized the need for a national forum focused on the craft. The idea was to give women and female artists in New Zealand the opportunity to further the art of working through the pursuit of excellence and the promotion of international trade.

These national committee members under the great 10-factor effectively, with a newsletter being produced three times a year. The group continues to grow from strength to strength with 42 members this year (2004) of whom several were for a long time. Most of the members work from home-based studios, though some of the more public studios being direct to the public or associated galleries around the country and accepting commissions for special orders. Some of the members also exhibit their work in professional galleries within New Zealand and overseas.

This exhibition “Mask, White – A Journey through Context” is the 10th exhibition of the Professional Women's Network. Previous exhibitions were:

“Wood Feelings” at Civic Arts Gallery, Arts Centre, Christchurch in November/December, 1992.

“The Sculptor” at the Southland Museum and Art Gallery, Invercargill, in May/June, 1993.

“Synthesis – Intersecting elements” at the State Gallery, Nelson in August/September, 1993.

“Being True” at the Academy of the Arts, Wellington in September, 1993.

An annual seminar with guest speakers and other events enables the group to share their knowledge and stimulate new ideas. It is a very stimulating and exciting environment where members discuss their operations and creative developments and talk about issues that are relevant to the female arts within New Zealand. One of the aims of the group is to promote the female and New Zealand art that they can be acknowledged as a vibrant and exciting contemporary art form that is able to speak to others within society. The seminars were recently held at the International Working School in Pukekohe but are now held in different regions so that each region can showcase its particular attributes to members.

## exhibition concept

The title of the exhibition is *'Black/White...a Journey Through Contrast'*.

As the name suggests, the pieces were chosen using mostly black and white materials. However, within the exhibition, visitors to the exhibition will realize that there are many different shades of white and many different shades of black. The form of black and white can change in response to the type of year used, whether it is used with a matt finish, gloss, silk or synthetic yarns which often have a sheen to them reflecting the light. In the minimalist and modular work *'Black on Black'* by Marky Benthomas, the aesthetic level emphasized by the varying use of different planes and textures. In other works, such as *Structure by Alison Morrison*, and *'Newborn'* by Agnes Pflug, the use of the black and white threads together create the grey, black values.

The use of colour often takes the nature of the technique, and the structure of the work is often regarded as secondary to the colour effects. With the use of only black and/or white, the structure, materials used and the overall design of each piece takes on a heightened significance. This is particularly evident in many of the works on show. See the variety of structure possible in works such as *'Stretching Changes'* by Trish Archer, *'Through the Middle of Time'* by Brian Parker and *'Transposition'* by Paul Newton. *'Mixed Messages'* by Alison Parsons is an example of the ancient water techniques being used in a modern contemporary way like Helen Luke's *'A Black and White Card for Recycling'* uses alternative materials to create a work with a strong environmental message. The Gibraltar knot techniques used in this work have an ancient history as well.

The structure of the fabric is of primary importance to the success of the fabric and is easy to function as desired, and yet, this is not always understood, even by those who use fabrics of many kinds throughout their daily lives. This exhibition gives the viewer a reason to examine and critique the fabric on show and provides the viewer the chance to discuss success in many ways to the structure.

Viewing is a technical act based on reading within the grid provided by the intersection of warp and weft. This gives rise to the concept of using the grid as a basis for the exhibition. Participants were encouraged to produce work that is non-derivative work, either very large as in the four-sided, double plane hanging in a perspective in the centre of the gallery, or very small, as in some of the modular fabrics which are also displayed in grid formations, many pieces working together to form one whole. Nigel Hunt's work *'Fundamentals'* is an excellent example of this.

Blackish Annals the work *'Structure'*, Anne Reid's *'Fragments 2004-05'* and Linda Conway's *'W-Five Dm'* are contemporary works that challenge the perceptions of the viewer as to the technical nature. The viewers to this exhibition may be the challenge of the technical conditions put on them by the colour and produced method of great beauty and intricate structure.

## essay-jonathan moss schools

### **'Black and white say it all' - in search of cultural definition**

Following Judy Barnet's exhibition at the Stone Biddy Gallery in Auckland in 2000, Louise Clark described her 'structured progress in black and white' (London, 12 July 2000, p.38) in western culture and society generally. Her two colour black and white essay formally, style and elegance at their most refined and sophisticated, as events involving their fabric is, white dress and black structure or 'tail' for 'the black member' (white dress). International Style architecture and design, and the industrial project of modern art. In the mid-century search for aesthetic essence, colour came to be regarded as a finished condition, superficial, and therefore expendable. Pursuing the logic of reduction, the creators of the Black movement conceived the Big, Flat, Flatland, especially in the mid-century British minimalist evolutionary culture to create a new, most austere artistic statement: the black grid on a white ground. In a leap of that logic, the Russian artist, Kazimir Malevich had earlier (around 1915-16) produced the abstract *'Suprematist'* (abstract) or black squares on a white ground. Also Malevich's white squares on the blackness in Germany submitted to the discipline of making black and white in order to focus on shape, structure, form, line, structure instead of composition. The kind of thinking would influence other social formal structures of the mid-century: concrete on the black grid, the positive white cube, the white or black corner, the object purified of context, and eventually, the dematerialization of the art object altogether. Less is more.

To state things in black and white is to reduce them to absolute terms. *'Black/White...a Journey Through Contrast'* only just an essay by being less relevant, ignoring its main character is severely reduced state, the white focus on the more formal aspects, or investigate the potential, of their medium in order to realize material statements that will nevertheless continue the aesthetic objectives of the exhibition as a whole. The intention was to engage with the work of statements that only viewers can make, utilizing the technical facilities, non-ignoring, sufficient and critical technical objectives to their materials and techniques. A black and white statement is one in which the viewer focuses on the 'top-down' perspective of it all. And why not? An intention to be engaged for its own sake, surely?

To engage with the aesthetic of black and white in *Structure New Collective* (2004, London) is to do so in the full knowledge that the structure is also probably changed. Fund is, as an essay, of its own and *'Black/White...A Journey Through'*

**Abstract** invites us to reflect on the wider implications of blackness and whiteness, when the exhibition is very timely, in the cultural, political and resistance of the day. Maggie's artistic black and white, ideologically, ideologically, Marxist-leaning, former national party member of Parliament, now Professor of Public Policy at Massey University, declares the 'telling black and white politics going on', and reports that 'A lot of privately-run-the media have to rise about the Treaty of Waitangi...' (Lester, 10 April 2004, p. 17) In Oliver Ransome's writings, whether through the Treaty of Waitangi, Maori and white are primary, the two languages remains at the Treaty are contrasted in terms of oppositional political, historical and cultural meanings. The text/white is stated in blacked being. Politics are white, Maori are black. Underpinning white supremacy is the concept that whiteness is white but not black. They are not otherwise culturally specific meanings between black and white is a case in point.

The current painting below explores the white nature of identity politics in the case, by, Los Angeles-based New Zealand Experimental painter, Philippa Star has written 'This Black and White (and by the Bird)' - by provocative tactics caught by the eyes (and eye) of the bird. She found herself inspired and challenged by the most visual metaphor and its associated connotations of imposed birds (white) progress/whiteness - it also raised the question of imposed whiteness/black is a rising issue regarding the cultural definition: 'What colour will a new year black and white (white, 2004, p. 13). Black has certainly been applied as a cultural marker in the sporting arena. National representative squads for most of our sporting codes have adopted both the colour and the word 'black' in the 1980s (Black Sox, Black Sox, and so on), although the soccer squad is, theoretically, the all-white.

In something of a departure from the normative reductionist aesthetic, the engagement of the most significant New Zealand painter of the late half of the twentieth century with the acquisition of black and white was the original blacked white, rather than purified or purged of, context. Colin McCahoon's long experience as an artist led him to conclude that art must be about something. As far as he was concerned, it was what had anything to say that was worth saying. 'Black and white says it all'. For McCahoon, black and white were already symbolic colours that expressed in their stark contrast the binary opposition of human existence. Night/day, light/dark, masculine/female were an opposition for humanity and animality. McCahoon's deep black and white/white white palette are referenced to the biblical creation story in the opening verses of Genesis, the first book of the Old Testament in which God commands light to exist, separates darkness from it, designating day from night, the third painting, 'Between light and day' illustrates this use of creation in the Golden Bay (Landscape). Black and white led us back to the birds, to the dividing line between existence and absence, the 'and' black.

McCahoon was deeply inspired after the Black-Creation story in which the separation of darkness, the day/night, from light/darkness, the dark/light, inaugurates the modern cycle of day and night. The blackness and whiteness, but especially the blackness of much contemporary Maori art, studied by one or other of its creator/artist, the artist/artist-in-the-subject, or both. Maggie's black and white/white/white are two artists who make extensive use of black in especially strategic artworks. Their white/black/red and white may be explained perhaps by the fact that powdered charcoal black, however just pulled black, and other earth colours mixed with white of course the traditional palette for Maori artists. The colour palette of the White Plains, the focus of working on the other hand, came, and are not, about in blackening and blackening Maori in order to make possible the most being/white contrast in Maori political systems. In traditional Maori, paper work, for example, records of black and white birds were utilized in creating the design.

The site of the White Plains form an integral part of a history of visual culture in these islands of New Zealand that reaches back a thousand years, and incorporates the ancient Maori, into the history of modern Maori, contributed by more recently arrived settlers from Europe, Polynesia and elsewhere, and Asia, whose own artistic traditions are themselves thousands of years old. Maori art/black and white/white are amongst the oldest paintings used by humans. To make things, it black and white on the artist, in the exhibition it is to make ancestral memories and create them in the white language of our own time.

**Jonathan Newth**

**Gender Art and Visual Culture**

**Museum of New Zealand to Pope Tongareva**



**“weaving strength”** (Red Bull, 2002) © Biller  
Black, white, synthetic charcoal mark. Twenty techniques.

## trish armour

Trish Armour is a specialty painter who lives and works in Washington.

In **“Black/White—A Journey Through Contrast”** I explore the “weave mark” — exploring this progression from pen on paper into the interweave of soft-char marks, the interlacement of threads and movement (weave) of texture and the expression of depth.

Explore the swirl texture from intricate through to large scale, then changing different flows to achieve differing effects, using varying soft to interpret the movement of brush on canvas and the contrast between gentle waves and bold texture conveying the fragility of time and the hard, fossilized savings from thousands of years ago.

**Concept 1:** Start by using technique to show texture and depth in responding for marks and brush strokes of the page.

**Concept 2:** After technique is fully used—guide. Texture marks to create interesting mark savings from Calla forms.

**Concept 3:** A series of intricate exploring how different flows to use a different effect.



**"elizabeth arnold"** (available only) Seven pens with 12 x 12mm sides. Flip-top barrel caps. Barrel: 100% recycled black and white polycarbonate. \*Total weight.

## elizabeth arnold

Elizabeth Arnold is a textile design artist (School of Fine Arts) in the early 1980s. She has experience in graphic and brand identity and fine art/digital art.

When Elizabeth was the owner of Elizabeth

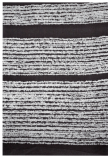
Symbols:

Each 'black line' records the journey in evolutionary history and represents 'a block of millions of years' between the two named eras; an immense space through time and space. The major eras on the line are defined by the terms and the description of the human skull which represents the human race which may disappear during the next extinction. The intermediate years mark milestones.

From Present to Past:

Period	Millions of years ago	Approx. %
HOLOCENE	(Now)	1
CHRISTIAN	66 M.Y.A.	40%
TRIAS	200 M.Y.A.	40%
PERMIAN	250 M.Y.A.	70%
DEVONIAN	360 M.Y.A.	40%





**"See the Wraps?"** (Detail) 3 yards following/rectangle color. Warp—cotton interwoven with polyester/thread. Weft—cotton thread plus flaxed (short) linen. Tally count.

## ann boniface

Interweaving is engineering and the practice of weaving one of those. One has a framework first.

A pile of woven fabric encompassing the title "A Journey Through Central".

An draped detail is very much in vogue I chose to lay strips of denim and use them as special weft (one strip—using black, and the other white. The other two panels are woven using the "Two Straps and a Strap" to illustrate the technique between black and white both in color and texture. Warp are cotton threads of different thicknesses interwoven with flax sewing cotton.



**"The mighty shalim shiv"** (width: 2,000 x 2,000mm (includes fringe))  
Flute 5/2 Merino wool, Handwoven network knitting and enhancing felt.

## betty booth

Handwoven and fine threads is Betty's specialty. She lives in Norway.

**Three/Back and White Surves.**

Size: 1000 x 1000mm

Set: 200g using 1000 Merino wool

The pattern is created using network knitting and enhancing felt, with felt borders. The central wool has received and had deep vertical lines.

These three panels are expressions of the mighty Shalim Shiv. I have traveled many ways along the borders, in fact, on a table, on horse back, over the border and across it.

I have crossed over it in many ways by bridge, foot, carriage and just as well as possible, down and turned to look at it. The lines are vertical and through with and along water, so suitable for the handwoven part of programming.

These handwoven pieces depict the walls, timeless movements, with the highest feeling that rise from day to day.



**"M-fiber skirt"** Four weeks developed on free standing dress. 100-1000mm high. Tonal, neutral/fluorescent. Shown and felted.

## **lindy chinnery**

Lindy has been weaving professionally for ten years and works from her studio/gallery in London.

My design is based on the idea of absorption of mass' and how some fit nature. It's really what we do to preserve our condition, nature with eventually becoming what is tightly there.



**"Intelligence"** (detail) 200x140cm. Merino wool, Double weave.

## marion day

Marion is a self-taught professional weaver living and working in Richmond, near Toronto.

Black and white reflects the memories from childhood of those "stand out" moments that are like a series of snap shots. "They are either one or the other" (black or white, no shades of gray) because the environment of childhood is reflected in the areas where the memories resided in the work.

Each cell of the column reflects an unseen element of each part—creates an illusion of contrast—the language of computers and television images!

The quest for "Black/White—a Journey through Contrast" was an excellent opportunity to work within the technical demands that contrasted and disrupted way.



**'Journey'** Dianne Dudfield. Quilt, cotton acrylic, Handmade collage.

## dianne dudfield

Dianne works from her studio at Pine Street. She prefers to work with natural fibers.

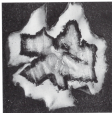
### Focus:

Loose controlled chaos using an essential focus on a network drafted and blending. White and black dyed black.

Using the same network but blending and woven double weave structure.

### 'Journey'

The quilt refers to the legend of Minoan, a Greek voyage and escape. The journey starts clear and bright and moving and ends further and further away from the known to a world of events and opportunities.



**'Segments 1000101'** One of five wall-size pieces inspired by the structure of DNA.  
(Cotton and hand-dyed fabric)

## anne field

Anne has been sewing since 1982 and works on her computer at least 20% of her time for Studio of the Arts Centre in Christchurch.

Fabrics are a very broad field and I can be both very strict in structures that cannot be woven on an industrial machine. I support aspects of my work to connect with the fabric in some way, by touch, by sight or by emotion. I remember the important events of my life by the cloth. I wore the smocked white and blue pattern dress I wore for my first day at kindergarten; the red dress for a son's birthday; and the orange dressing gown I wore on the morning of my wedding.

As a weaver it is the flexibility of cloth that fascinates me. Its ability to accommodate the weaver, with an and loom movement. I can cut the cloth from cloth to fabric, from yard to garment, make it so small I wear from soft and loose, to layered cloth, or layered cloth that into a shell-like structure, or pleated, or with soft folds of soft-layered fabric.

To me, collage weaves is the ultimate in control, blending knowledge of your structure, weave techniques and knowing what materials, unique cloth.



**"mixed message"** (detail) 600 x 600mm with 12 24 to 240mm serial pieces.  
 Color exp., wall art. Fabricated with manual weaving.

## alison francis

Alison Francis has long been using ancient techniques found in textiles.  
 (Her works from her home in Scotland.)

The black and white ground patterns are divided into 24" x 24" squares and these are composed of four signal flags. However the traditional format of each square is blurred by the areas of the "flow and separate" technique, which makes it difficult to "read" the possible message being signaled.

In wall, the unusual weaving overlaps the ground colors making the original permeation even more subtle.

The display of this piece adds to the viewer's confusion as it is displayed both on the floor and the wall. Is this a rug or is it wall-to-wall? Is a wall-to-wall rug to be repeated?

The small motifs at each end also reinforce this confusion as the four distinct areas shade to stepping stones, while the wall-hung motifs are displayed as a property owner.



**"ggg"** (print) 2007 on 200mm x 200mm, double sided

## doreen fraser

Doreen's working artists for over 30 years. She lives in Christchurch and is a partner in Artist Fibres.

The challenge of *"Black/White—A journey through/around"* has been to work within the boundaries of purely black and white, to create images of surprise and juxtaposition.

The four double sided panels (one side white, one side black) are viewed together, creating the sense of some great to both a the sign of ascending (black) descending (white) (read to the left).

*What is the flow of choice?*





**"woodgrain"** (detail) • 4 panels 2000 x 2000mm, 100% Merino, natural  
self-conditions.

## agner/ hauptli

Agerer was born in Switzerland and is a self-taught master handloom weaver in a studio in his small hometown.

### "BlackWhite—A Journey through Contrast"

The journey from one end of the scale to the other and is what Agerer wants to demonstrate in her work. Her series of small works use the same basic pattern in each one, but by changing just a small aspect in each one, she creates the journey from a very pale pattern to a quite dark one.

The pattern work on the same principle, using the same pattern and by changing the tie up the fabric changes in shade on every side of the pillar, but still gives a continuity throughout the space.



"Reflections" (detail) Five panel hanging, (Shawnee weaving technique)

## wilson henderson

Wilson began weaving because of a fascination with the technology of weaving. His particular interest is in utilizing and preserving traditional patterns for their true historical, North American

### "Reflections"

"Universal truth" are always a challenge in weaving. Add to the challenge that the tradition is to be black and white, and the challenge seems too big for my sense of choice.

The interplay of black and white together with the precision of geometric form takes the eye into a journey of reflection that not only mirrors, it is a final statement. The line can then be straight and color imposed. But line and black and white are the beginnings of the journey.

My interest is in re-creation, the weaving and the use of historical to the modern. "Reflections" is woven from 100% New Zealand spun wool yarn.



**"reflections"** (size) 100x100cm - Cotton, silk wool Hand-kn. 2/3 felt

## fay hider

Fay hides the challenge of the weaving and the perfection it requires. She lives in Osnabrück.

### Hand-Knitted Structures

The raw effect of these weavings is accentuated by the choice of the color against the entire background.

The black background is woven in a 2/3 felt using a 200 wool (60%/polypropylene), this year she felt in blue.

The white central piece is a felt wool surrounded by a silky border. This way is (100% cotton-wool or-40g). This silk has been woven the wool.



"In Any Order" (2004) 770 x 2800mm. Wool on fabric-DM

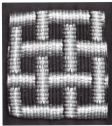
## katie hindle

Katie was born in South Africa and her connection with that country remains and often informs her weaving. She lives in Nelson.

I have a particular fascination with Africa and all things African. The technique and structure of this wall hanging was inspired by the Kente Cloth which is woven in Ghana, West Africa. The pattern uses a narrow stripe with areas where the colours of the same (vertical) stripes proliferate and areas where the width (horizontal bands) completely cover the stripe. The stripes are then woven side by side to form an interlaced pattern in a broader cloth.

Working in black and white has been an interesting challenge for me as I do not weave with colour. My intention here was to arrange the tones of black through grey to white in such a way as to give the impression of the different stripes or blocks appearing to blend or create variations each other.

As I have worked on the design and the weaving of this piece a dear friend's father has been afflicted by it. It is cancer and has in my mind, if only I could wave goodbye to it! Hence the name of this wall hanging..... "In Any or to God"



**Yamamoto** 10 woven pieces (20 x 200cm). Each staff up with going the future of weaving industry.

## brigit howitt

Brigit explores traditional woven structures using a 10 staff loom from developing ways to express a functional self-organising system. She lives in Berkeley.

Over a period of more than thirty years of weaving I have found it to be an extraordinary form of control harnessing itself that challenges and fascinates me. Much of my early work was in tape and wall hangings. I came to see my loom as very much a partner in the design process and for this early work explored and developed a method of weaving using ten warps which greatly expanded the design language associated with such loom operated work.

The collection of 10 woven pieces entitled **Fundamental** presents some of the early tape experiments done to see how on a simple 10 staff loom. I have expressed these in a traditional combination rug format where each basic structure is recognizable visually only as the fusion of interlocking systems, but in fact has no structural relationship to the actual process.

The piece **Wavelength** (WV) is in the form of a Mandala, representative of the 10 Peruvian optical phenomena.

The design for the hanging **THE END OF LIFE** arose out of an involvement in the ongoing debate around genetic engineering and a concern to include's information about the natural world and natural solutions to life's daily creative process, but rather similarly to the ancient Society of Nature it slowly forgotten and the boundaries of the literary are founder of its in fact.



**'A black and white quest for recycling'** (approx. 100 x 100cm)  
Handknit wool synthetics, cotton, polypropylene, silk, wool. [www.helenluke.com](http://www.helenluke.com)

## helen luke

Wool was born in England and took up weaving in 1988 after completing her BA in Textiles. She has worked with:

### A Black and White Quest for Recycling

My quest for the exhibition stemmed from a desire to use recycled materials. I often think about hand objects, combining the tactile and work and often derived from my mother.

Acquiring a bulk supply of black fleece for wool a blend of merino and wool (grey) was itself an achievement. Subsequent research resulted in a combination of both. White organic polypropylene and the addition of plastic bags recovered the oil byproducts of petrol, hence wool, which takes several to several weeks. All things being possible even small white microfibre in heavy cottons, satins, silks, with digital production processes of these.

How then to ensure these ideas together? My partner has a factory that makes fabric in any size to suit whatever is required. Many people live in the house with white and buttons on individual tables and hanging square. How suitable around.

The handknit piece used in my beautiful evening material this exhibition. If you think that this is just a load of rubbish, remember the old adage 'One man's trash is another man's treasure'.



**"A seafoam with fish"** (above) Four panels with a pattern of leaves and white stars. Size: 48". Seafoam Printing—inspiration: fish, marine life.

## margaret meechia

For Margaret there is nothing more satisfying than creating something beautiful and meaningful that is already beautiful. (She lives in London.)

### "Strength Factor"

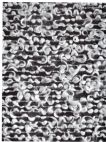
Four panels depicting life's journey: seven elements in existence, the road with opportunities and big blocks to look away from.

### The challenge being solved:

with a lot  
strength and  
strength to  
strength and

### Key messages:

the strength of youth—the better part of this journey  
-the path to follow  
the strength of youth—the journey taken  
-the steps to a memory



**'Sipping water'** (series) 600 x 2000mm. Paper and acrylic. Photo: [www.pegmoorhouse.com](http://www.pegmoorhouse.com)

## peg moorhouse

My life has been exciting for almost 60 years and I taught in Oxford's South Oxon system. I moved from there and was 17 years old. The house in London Bay, Wales.

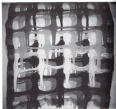
**'All the Water in the World'** - I fell in love with the sea of water—the boat that brought the other friends to get together in the world. This is an experience of our time and it has been seen.

**'Sipping Water'** - This work was influenced by the water that I took and water from my water window. The sun on the water that comes on the beach.

**'Indigence'** - **Study Series**

While creating I instantly see the potential of what is happening in the room—within thoughts, feelings of inspiration which, when released through, create an interesting journey resulting in a wonderful work. The reason for seeing the possibilities and potentials is still around us.





**Imagoflex®** (also) with different colors. Characteristics

**trudy newman**

Based in NSW Australia, Trudy has exhibited architectural style throughout Australia. She resides in Newcastle.

By using shades of grey in combination with black and white, a subtle, elegant and modern atmosphere and mood is able to be felt. The quality of architectural light and warm cast.



**"Through the mists of time"** (detail) Designer: RBY • 2000mm per side. Cotton, wool and viscose. Floor covers open ends. Mattened sides woven on 20mm loom.

robyn parker

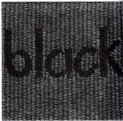
Woollypig is a business for RBY, the business of Robyn, the designer.

The piece reflects thoughts of my ancestry.

As I have delved further and further back into the past I have discovered that all branches of my family lead back to Celtic origins. My family come from Ireland, the United Kingdom and Scotland.

It has been interesting to note that many of the Celtic designs closely resemble those of the Maori, including Maori. Since New Zealand has been the home for our family for five generations now this is definitely where I belong. I don't feel "immigrant" of Maori design to start with, but I do feel very close and secure. My piece is a reflection of both the Celtic origins and the Maori representing the place we belong to now. If looked at through the glass pane, the piece becomes Maori, just as the fusion of all cultures make me become Maori.

The fabric choice is made from several different things. Faux silk, paper, cotton and wool. These combine factors from different areas to make something new and unique.



**"Black on Black"** Grid of 10 small beads in a grid formation. 100x 100cm in size. Bead 1.4.1cm. Cotton yarn, steel-wire. Tapestry.

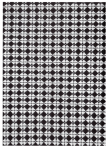
## marilyn reo-menzies

Marilyn is interested about tapestry as an art medium. She has made a major collection in New Zealand and overseas. Her works have had a workshop at the Arts Centre, Christchurch.

This exhibition has encouraged me to become more interested in my work which previously had been much more visual in character. From faces and figures to complex narrative and maximum colour is such a help and it remains to be seen how this change will impact on my future work.

This miniature tapestry is one of twelve which form a complete art work, minimal in concept. The word black is represented on a black ground, with contrasts of pain and texture emphasizing the text.

In this tapestry the word "black" is woven with a multi-walk yarn over one way and and the background is woven over two way with a silky linen thread.



**"Check window"** (detail of design) 100% cotton, handwoven by women and men. The large black medallions are dyed into quadrants by constant threads that interweave through the center.

## barbara wilson

Barbara is currently studying and marketing her sustainable hand-woven textiles in New Zealand and Australia. She lives in St. Margaret.

### "Black Medallions"

The diamond motifs in this fine lightweight fabric are black medallions (124 sq. ft) and smaller fabric to make an elegant fabric for the home.

