



# ***ART FORM - ARTEFACT***

*A theoretical evaluation of the textile medium, its history and  
current use in Australian art and culture*

by

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Submitted in fulfillment of the requirements

for the degree of

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University of Tasmania

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## ***Appendices***

This thesis contains no material that has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgment is made in the text of the thesis.

Signed: Belinda Wright

Date: 8 Sept 2003

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## Appendix 1

### QUESTIONNAIRE: PROCEDURE AND RATIONALE

#### Procedure

In order to discover just what interests artists currently using the medium of textile and why they use this medium in particular it was decided to distribute a questionnaire. The target population was those artists identified or identifying themselves as artists with a particular focus on textile as medium. The opportunity arose during the course of this research to present the questionnaire as part of a symposium package. The symposium was *Shift 98*, a major national contemporary textile symposium held in Canberra in July 1998 which presented and promoted Australian textile practice. The symposium offered an opportunity for a cluster sample and is also classifiable as a convenience sample, i.e. a group of individuals ready and available.<sup>1</sup> Its aims, as outlined in the advertising, were ‘to provide an opportunity for textile practitioners and others associated with textiles to present their most recent work and research in the context of a conference addressing contemporary issues, changing perspectives and future developments’ and to ‘bring together artists, curators, conservators, administrators, academics, educators and others involved with textiles from Australia and other countries’<sup>2</sup>. The participants would form a focus group. Although there would be overseas involvement I decided that distributing the questionnaire at the symposium would offer the opportunity to reach a quite large and representative section of the textile art community within Australia. The questionnaire included a space for name and address (optional) so that some attempt was made to

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<sup>1</sup> A cluster is a naturally occurring unit. Cluster sampling is a procedure of selection in which the elements for the sample are chosen from the population in groups or clusters rather than singly. The clusters used are often pre-existing natural or administrative groupings of the population eg factories, schools, political subdivisions. May result in the likelihood of increased sampling error but this is a factor which does not readily apply in my situation.

<sup>2</sup> *Shift 98* symposium brochure, Canberra School of Art.

regionalise those participants who elected to participate in the survey.<sup>3</sup> The artists who received the questionnaire work in all the states and territories of Australia. Replies were received from Victoria, New South Wales, South Australia, Western Australia, Queensland, Northern Territory and the ACT.

That the symposium would have a significant art leaning was encouraged by the fact that the promoting organisation was the Canberra School of Art within the Australian National University. There would be a greater likelihood that the participants were serious about their practice, that is, they were less likely to be hobby enthusiasts. I felt that attendance at a week long conference dedicated to textile would result in participants being in a frame of mind to answer questions about their textile practice and would offer them greater opportunity to have time for considered responses. This was important since the completion and return of the questionnaires was entirely voluntary, so anything that would encourage a high response rate was to be welcomed. Envelopes already addressed for the return of the questionnaires were also included. However, this initial exercise netted only about 20 responses; I later discovered that people overlooked the questionnaire because they has so much other information to deal with. I decided to repeat the distribution. Nonetheless I think the initial approach was worthwhile in that it gave a perception of legitimacy to the project when I followed it up on a personal level. The questionnaire was reissued to *Shift* participants to their individual addresses this time with a personal letter to cover and enclosing a stamped addressed envelope for return. I also sent out a few extra ones to people who had not attended the conference but who I knew were associated with the textile arts. The results were greatly improved with 106 out of 174 questionnaires returned. Some of the respondents sent additional information in the form of a letter or catalogue about their work and some sent e-mail addresses and offered to talk further if required. A number expressed interest in the research results. In addition, and apart from the one overseas respondent, 9 individuals wrote specifically to inform me that they did not fit the criteria as they were now working either as a curator, researcher, fashion retailer, educator or art coordinator. One textile conservator attended

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<sup>3</sup> Nearly all the artists completed the identification section and only one of these was a visiting artist from overseas. While her comments were quite interesting I omitted them from an analysis of the results because

the conference as she ‘was interested to see what techniques and materials contemporary textile artists use’. Another individual (male) wrote to thank me for the survey and had started to fill it out.

...but eventually I realised that I do not fit the profile of your survey target – ie I have been a textile *designer* for most of my working life and a teacher as well. I have worked on industry projects which are always commercial in intent, in fashion or furnishing applications. I have never believed myself to be an ‘artist’ – but a designer.

This was a comment echoed by some others who designated themselves as designers but who did attempt to fill out the questionnaire and whose answers I have consequently included. After answering questions 2, 3, 4, 7,10, 13–17, one person wrote:

I am sending this questionnaire back, although I have been unable to answer a lot of your questions. I am a designer rather than an artist, and so find questions relating to artistic practice difficult. Design tends to be driven by the market and economics, thus I cannot fit answers to your questions. I hope one day to have time to pursue “art based” projects – but not right now!!

## **Rationale**

The questionnaire was devised to allow participants to respond as ‘humanly’ as possible, that is, to express themselves in their own words, to indicate the strength of their feelings and to identify their own motivational influences and frames of reference. Consequently the questions were mostly framed as open-ended questions. Closed response questions would tend to only confirm or undermine previously existing hypotheses and would have less chance of picking up on innovative, personal ideas and ways of working.

I have necessarily constructed the questionnaire within certain chosen parameters, those of personal interest, tradition, use of techniques and so on, but my method has been to allow a range of answers within these parameters. In this respect my research is far more qualitative than quantitative. Open questions can generate an enormous variety of responses, and this poses difficulties in the process of statistical analysis. However, the

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she does not practise within Australia.

nature of the research is to explore what is actually happening in individual artistic practice and to consider this in terms of theories about textile and its use. Although it is of interest to see if trends emerge, in some ways the unexpected may be the more exciting outcome. In the analysis I have indicated the reasons for asking the particular question and then considered the results in summary.

Please note that there is no separate table of results for question 1 of the Artist Questionnaire. Instead I have summarised the results in Appendix 4: Questionnaire Analysis. Also the additional comments section in question 18 elicited very few responses. Any comments have been summarised in Appendix 4: Questionnaire Analysis.

## Appendix 2

### ARTIST QUESTIONNAIRE

UNIVERSITY OF TASMANIA AT LAUNCESTON: MASTERS RESEARCH  
PROJECT  
THE ROLE OF CONTEMPORARY ART INVOLVING THE USE OF THE TEXTILE /  
FIBRE MEDIUM IN CONTEMPORARY AUSTRALIAN SOCIETY

This questionnaire has been devised to identify:

- The reasons why contemporary artists use the mediums of textile and fibre.
- The relationship between traditional uses of textile and contemporary developments.

Your co-operation in completing this questionnaire is requested as part of a research project aimed at exploring ideas about the tradition of textile and the practice of textile / fibre art in an Australian context.

The information you give will be treated in confidence.  
If you wish you may return the completed form anonymously.

#### QUESTIONNAIRE

NAME: (optional) \_\_\_\_\_

ADDRESS:

(optional) \_\_\_\_\_

1. How long have you practised as an

artist? \_\_\_\_\_

2. If you have had any formal art training please tick the appropriate box(es) below.

University     TAFE     Artist - run workshops

Any other. Please specify: \_\_\_\_\_

3. What is the nature of your art practice? Please give brief details of your method of working, and what sort of materials you use: \_\_\_\_\_

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4. How do you classify yourself as an artist - eg. are you an artist, a fibre artist, a textile artist or a mixed media artist? \_\_\_\_\_

Is the classification important? If so, why? \_\_\_\_\_

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5. When you first began work as an artist what ideas (aesthetic or otherwise) were you concerned to explore? \_\_\_\_\_

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6. Have your concerns changed and if so in what way? \_\_\_\_\_

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7. Which of the following do you consider to be important in terms of your use of the textile / fibre medium and why? Please tick the appropriate boxes and write your reasons in the space below:

texture (coarse, silky etc.):

---

techniques and processes (weaving, knotting, stitch etc.):

---

its ability to create meaning and to evoke memories or associations:

---

purely practical reasons of availability / ease of use etc:

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8. Are there any other reasons why you choose to work with textile or fibre (eg. paper) as a major component of or inspiration for your art-work? Please list below:

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9. Is textile (eg. silk) or fibre (eg. paper, bark, native grasses) a first choice of material or do you use it as only one of a range of materials? Please give a reason for your answer:

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10. Do you work with other mediums eg photography, painting?  Yes  No

If yes, please explain which ones and why you choose to do this: \_\_\_\_\_

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11. What does the concept of tradition with regard to textile mean to you?

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12. How important is it within your art practice? How does it influence you, if at all?

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13. Please name two textile-related exhibitions you have seen this year:

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14. Have you exhibited your own art work?

Yes

No

Please list the two most recent exhibitions in which you have exhibited work:

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15. Are you aware of the Tamworth Fibre /Textile Biennial Exhibition?

Yes

No

16. Has your work ever been included in the Tamworth Fibre / Textile Biennial Exhibition?

Yes

No

17. What are your views about specialist textile exhibitions such as the Tamworth Fibre/Textile Biennial Exhibition? How significant do you think this exhibition and others like it are to the development of textile art within Australia?

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18. Any other comments:

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Thank you for your help in completing this questionnaire.

Please return **as soon as possible** (and no later than 30.8.98) to the following address:

Belinda Wright  
Tasmanian School of Art at Launceston  
University of Tasmania  
PO Box 1214  
Launceston  
Tasmania 7250

With thanks to the organisers of 'SHIFT' for their help in distributing this questionnaire.

## **Appendix 3**

### **QUESTIONNAIRE RESULTS**

#### **Question 2**

*If you have had any formal art training please tick the appropriate box(es) below.*

<i>University</i>	<b>62</b>
<i>TAFE</i>	<b>41</b>
<i>Artist-run workshop</i>	<b>63</b>
<p><i>Any other</i></p> <p>[Details specified below]</p> <p>19. Apprenticeship. Master school  20. National Art School, Sydney x 2  21. Weaving/Dyeing Diplomas – Denmark  22. Kawashima Textile School – Japan  23. Teacher’s Diploma of Art – Hobart  24. School of Colour &amp; Design  25. Teacher’s Diploma – Melbourne State College  26. School – run night courses – pottery  27. Australian Forum Textile Arts – Mittagong x 3  28. Master Classes - ACT &amp; Tamworth  29. RMIT Interior Design  30. Self Taught x 2  31. Association workshops  32. Emily McPherson College, Melbourne, now RMIT  33. Summer schools - Penland School Nth Carolina USA  34. Traineeship – Gobelin  35. Weekly classes with Solvig Baas Becking for 18 months  36. Free Academy of Art – The Hague, Netherlands. “Free education” ie one with no exams and offering no qualifications but nevertheless provides full and part time education in art with well known practising professional artists as teachers.  37. Canberra School of Art 1977-78  38. Grandmother, mother, family friends, books (mainly in the acquisition of skills – embroidery etc.)  39. Traineeship  40. Self taught in fibre  41. Certificate in sheep breeding &amp; wool handling  42. Life!  43. Own textile practice before 1980  44. Work experience with textile artists  45. Master school of crafts in Berlin – integrated into School of Fine Art in Berlin/Germany (before apprenticeship). Certificate of Master weaver (after 6 yrs) in Lauterbach, Hessen  46. Graduate Diploma of Visual &amp; Performing Arts – RMIT  47. Weekend Workshops  48. UK course by Correspondence</p>	<b>29</b>
No boxes ticked	<b>2</b>

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 3

*What is the nature of your art practice? Please give brief details of your method of working and what sort of materials you use.*

1. Weaving with natural fibres, wool, silk and cotton, experimenting with fabric quality through weave structure. Printing and dyeing onto handmade paper for drawing and working out ideas.
2. I use natural fibre like cotton, linen, hemp and animal fibre like silk. I work on shibori, dye, paint and silkscreen printing.
3. I practise shibori and use natural fibre fabrics, synthetic dyes and try shibori techniques on non traditional materials and in non traditional ways.
4. Textile artist (batik). Last three years since commencing work have made nothing except a collaborative piece for current Tamworth Biennale.
5. Rag-rug weaver, using new and recycled materials, weaving rugs to clients' designs.
6. Acrylic paint, oils and many different media over the years according to what is appropriate to the task, goal or investigation.
7. Surface design dominates structural techniques: originally a weaver /printmaker: colour is important so dyes and pigments, patterns and layers are major parts of my palette.
8. Tapestry designer and maker – high warp tapestry (upright scaffolding looms) cotton / wool / linen / paper / silk.
9. Textiles – printing and designing cloth using various devoré, discharge and chemical manipulation techniques. Small community projects.
10. At the moment my work is based on a process of collecting “things” – objects found, made, acquired / selected by a process which is both complex and fragile. These “things” “have become the players” in a narrative that “they” and I are writing.

11. Textiles/computers.
12. My main interest is creating installations about the landscape. I make weavings 50cm x 400m (!) lengths. The display creates the effect. I use copper wire, monofilament (dyed), stainless steel. Work on computerised looms. AVL USA
13. Hand painted textile – wool and silk, acid and fibre reactive dyes. Layering(?) techniques – currently produce range of scarves, fabric lengths and wall art. Also computer generate from my painted designs.
14. Tapestry weaving, classic flat weave.
15. As a student I'm still undecided. I've learnt a great number of processes this year, including fabric manipulation, weaving, printing and dyeing. How I end up putting these skills and techniques together is still to come!
16. Hemp or cotton fabric, printed dyed, batik (wax resist), hand and machine embroidery, beading.
17. Painting, mixed media, textiles.
18. Drawing and painting using multi-media of either oils or watercolour / pencil / gesso / charcoal, 2) silkscreen fabric printing which is then made into installation based works (constructed textiles).
19. Very mixed media – no specific materials, techniques or traditions followed or adhered to – very recycle (sic) – assemblage, constructions – muslin, wire, sticks, feathers, stitch.
20. Training in knit and weave, specifically design for 2-D fabric. I use a lot of mohair which I dye. Currently producing loom woven fringed blankets, with ikat dyed warp and / or weft.
21. Collage, stitch, found objects, blanket felt (inc Wuno? felt), weaving. Merino and cross-bred wool, dyeing. My work is both functional and non functional. Sometimes installation.
22. Non functional work based either on weaving (meaning?) or my experience as a textile conservator.
23. A textile artist who works primarily as a weaver using predominantly natural fibres creating functional and non functional works for exhibition and sale.
24. I mostly work from ideas of history / identity / tradition / ritual and use materials and techniques that act as metaphors for these. One of the most important aspects of my work lies in the actual making rather than the end product – a ritual in itself.

25. Very broad base – construction, combining materials that are quite diverse, 2D – 3D
26. Batik, Silk fibre, reactive dyes, two and three dimensional, constructed forms. Handmade felt – low relief and 3D forms combined with batik textiles.
27. Hand, machine knit Art. Wearable – wool, cotton, silk (h/s), linen. Wall hangings / floor rugs – wool.
28. Machine knitting and loom weaving only produced for personal use – not for sale. Wool mostly used, also other natural fibres.
29. Felt making mainly. With felt I make clothing , 3D sculptural pieces and quilts – both functional and non functional. The fibres I use are mainly wool, mohair, silk, also fabrics, yarns, synthetic fibres and found objects.
30. My practice is diverse from sculpture using textile to decorative / domestic. 1) Installation – using textiles as the main material. 2) Screen printing and stitching on fabric – mainly for interiors and clothing, altho I do some conceptual pieces. 3) Mixed media – using fibre / textile as part of the image. 4) For my own enjoyment and necessity – knitting, sewing, making toys etc.
31. I work in textiles and specifically with felt and stitch. Currently I am undertaking research into plant dyes.
32. Textile designer – designing woven textiles for commercial / contract interiors. Dobby designing on handloom, Jacquard designing on computer. Designing in wool, synthetics and cotton.
33. Machine embroidery and textile constructions utilising boa, corduroy and a variety of rayon machine embroidery threads. I also incorporate computer generated images.
34. Woven hangings using wool and silk. Ecclesiastical pieces – stoles, hangings, altar cloths etc. Wool and fine silks and cottons. Recently I have begun small very personal embroideries.
35. Hand weaving combined with drawing and printmaking. Mostly metallic threads, paper inserts or weave impregnated with hand made paper.
36. My preferred medium to work in is tapestry. At present I use pre-dyed yarns but hope to branch out using rags in miniature tapestries.
37. Weaving rugs – using a range of recycled materials.
38. Printmaker on textiles. Hand-dyed, block and mono printing on silk and linen. For scarves, wraps, shirts and wall cloths.

39. Primarily machine embroidery with some hand stitching and mixed media technique I am moving towards more sculptural 3D works.
40. Weave, spin, make lace, embroiderer.
41. Tapestry weaver – although I also do silk screening, printmaking and other forms of decorative arts, ie. Embroidery.
42. I used to make wearable art using a range of techniques, spinning, weaving, knitting, screen printing. These days I make banners and fabric using dyeing and printing (mostly screen printing) and mixed media art pieces.
43. I hesitate to fill this in as I am only a dilettante fiddler but I machine and hand-sew random and traditional patchwork, sometimes onto paper which can be block-printed (old Asian ones) or painted.
44. Pieced and stitched textiles mostly from recycled clothing / off-cuts / samples.
45. Printing / hand painting on silk and cotton and other fibres.
46. Fabric printing / painting silk painting – silk. Batik – cotton and silk – traditional batik method. Incorporate embroidery with above.
47. My main method is “shibori” dyeing, then I use other techniques, materials etc to embellish my garments, wall hangings, pieces etc. I use silk, cotton, wool, linen.
48. Now I work with a number of materials – 2D, 3D work, textile techniques ie. weaving, papermaking.
49. Newsprint tapestry, silkscreen printed, computer images , installations.
50. Weaving using wool, silk, linen. Basket weaving using natural resources.
51. I am a textile designer. I work for industry. I design mostly on paper first as the budgets I work with are large.
52. Woven tapestry, various warp and weft yarns.
53. Woven pieces (both tapestry and loom) as well as constructed pieces (pieced, appliqued, embroidered, quilted). Mostly relating to insects and/or the personal / familial.
54. I work in the area of drawing and woven tapestry, using a traditional gobelin technique or an upright loom, with commercially dyed yarns. I have also collaborated making works with a quilt maker and at one stage developed a body of work in handmade paper.

55. Anything and everything. 2D - painting, printing, batik, etching, weaving, sowing (sic) collage. 3D – Ceramic sculpture, house building / sculpting, cement and stone, timber carving, bone carving.
56. Originally hand woven work now performance based using food and textiles. I work as a chef and part own a restaurant which has drawn my art work away from hand woven work to performance based work using food.
57. Dye, paint on fabric and canvas, often chopped up and re-stitched, paintings on board (ie small canvas board) and hooked rag mats: (contrast wall / floor, looking out, down etc.)
58. Still learning. Have just encountered print / dye which I love ? and shibori and plant dyes, sculptural. Have only recently learnt to make paper. It's all just beginning.
59. Weaving – yarns, threads, ribbons, nylon monofilament, wool, synthetics, fabrics, dyes.
60. Wool. Knitting, weaving, tapestry weaving. Material (cotton/wool). Clothing. Functional textiles Formal teaching – weaving, tapestry weaving.
61. I am interested in the relationship between cloth and the body. I use both traditional and new techniques to manipulate fabric – shibori, cloque, devoré, dying, stitching to create fabrics which examine that relationship.
62. Designer of fashion garments made from homespun wool. Natural and commercial dyes. Own designs. Also basket maker from natural resources.
63. Weaving with natural fibres mainly for clothing. Cashmere and silk are current favourites. Dye silk or paint and steam same for garment linings etc.
64. My art is conceptual in nature and is focussed on the exploration of the male and his psyche. I work in a digital medium and so may be realised in virtual space. If I must physically visualise it I choose print medium on paper and textiles.
65. See my book
66. I am a painter and muralist (mosaic).
67. I use non-traditional materials but textile methods –eg. I weave wire, plastics. I use a variety of textile based techniques – weaving, printing, basketry, sewing which I construct and sometimes de-construct. Usually my work is sculptural / installation based.

68. Multi-media textiles. Design / weave.
69. I develop an idea / concept / image and then find the right materials to realise that idea. Often I work with cardboard, paper, papier maché to work out ideas and often I assemble found materials. I trained as an actor. My work changes as I go along. There is always a lot of thinking though. I mostly do applique in the textiles area.
70. Embroidery – both machine and hand – cotton, rayon, linen. Also wire work – wire lace.
71. Work with yarns, fibres, fabrics and other media including perspex, constructing textile artworks ie. Stitching, assemblage etc.
72. Tapestry weaver, community artist, administrator.
73. Shibori techniques to manipulate materials – presented as 3D forms, usually abstract forms inspired by various experiences. I mainly work with silk and synthetic materials. Sometimes handmade papers if it is a small piece.
74. Hand stitching, often layering, reverse applique. Sometimes synthetic dyes. Natural and synthetic cloth, flywire, human hair. 2-dimensional, sometimes 3-dimensional, small or large scale.
75. Screen printed painted dyed textiles – now only exhibition. Previously operated small business. Design and print home furnishings.
76. I am a tapestry weaver and use wool, cotton and synthetic yarns to produce shaped tapestries and also regular shapes (square / rectangle) as well.
77. The idea or concept usually comes first and then the materials and processes are chosen (or more likely present themselves) to augment that conceptual basis.
78. Weaver – using warp painting – cotton & wool – to make wall hangings / pictures as well as wraps, scarves and waistcoats.
79. I use a wide variety of materials from conventional threads and papers to raffia, leather, hand spun wool, seaweed, leaves, grass, feathers – basically anything I can manipulate. I like my work to be intriguing, seductive. I like to draw the viewer into another space and make them wonder “what’s in there” – I like boxes and pockets etc.
80. Woven textile designer / weaver – artistic works / functional items.
81. I make constructions using various media. Fabrics, handmade paper. Installations and objects (3D)
82. Textiles – tapestry, weaving, sewing, patchwork etc.

83. Textiles – designer / maker of product and fabrics for interiors and fashion. Also exhibition pieces utilising varied methods of production, materials and construction.
84. Hand weaving. Usually aimed at wearable art, but now tending more towards decorative art – using mixed media.
85. Commissioned works – 2D quilted wall pieces, 3D soft sculptural vessels (limited edition), cards and envelopes. Fabrics – commercial prints and hand-dyed, machine pieced, machine or hand-quilted and embroidered, cottons and blends, lots of glitter thread.
86. Materials directly linked to the Australian landscape. Fibre, vegetable dyes, found objects, recycled textiles.
87. Work with natural fibres, breed sheep, dye, spin etc. Design and make yarns, design knitwear – make knitwear.
88. Woven tapestry – mostly basic, traditional on vertical loom, front woven with wool and cotton (sometimes using wire, plastic and synthetic yarns to make shaped pieces).
89. I dye silk habotai (10mm) using vegetable and naphthol dyes – making lengths into garments eg. Coats and waistcoats (small output) also wall hangings.
90. Chemical treatments of fabric, screen printing on fabric with pigments and dyes, block printing, stencilling, dyeing.
91. I am a designer- maker in textiles.
92. Trained in painting. Have begun a part time business in importing weavings– will resume my own art work in some way within a year or two.
93. All sorts though more and more related to natural materials or old, pre-used materials and old methods, and / or very simple methods.
94. Weaving – mixed media - print – embroidery. Community art work / commissions.
95. Specialise in Machine embroidery, applique, fabric manipulation.
96. Cottons and silks in embroidery pieces, dyed and printed. Textile installations, multi-media sculptural works.
97. Weaving double cloth pockets with monofilament. Stitching etches (sic) on paper into 3D objects, drawings which inform the work, computer aided drawing.
98. Developed through different techniques my own techniques with different possibilities, exploring on own made equipment eg frames of different shapes ( the biggest one 2.20 x 3.20m to be independent from a traditional loom which limits in width).

99. Handloom weaver, 90% wool, cloths wraps etc. & community arts, teaching, residencies, also exhibition work, experimenting with tapestry / photo transfer works.
100. Collage – use of fibre in book making; use of stitching & fabrics to make artists books and wall pieces. Use of wood and metal to make boxed collages / constructions.
101. 100.Woven textiles. My studio produces a range of hand woven wraps and scarves (mainly wool) and I weave one-off pieces for exhibition. All my work comes under the norm of ‘coverings’.
102. 101.Screen & block printing on paper and fabric; often combined with other media – paint, stitching in installations.
103. 102 Natural fibres in 4 shaft weaving with a 3D effect.
104. Embroidery; hand but especially machine with special focus on 3D pieces. Use wide variety of threads & mostly natural fibres especially silk. Dye materials and threads.
105. Computers, painting
106. Batik – silk, cotton

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 4

*How do you classify yourself as an artist – eg. Are you an artist, a fibre artist, a textile artist or a mixed media artist?*

*Is the classification important? If so, why?*

1. Textile artist at the moment but as I'm still a student I'm always discovering new aspects to my work and I don't think I can truly classify myself.	Answered above
2. Artist and designer	Not important
3. Fibre artist /craftswoman	Not particularly, but feel some people have less regard if you classify yourself as a <u>craftswoman</u> , which I feel I am and the artist part is just ancillary.
4. Textile artist	Classification is used in all aspects of our life so why not in making art?
5. Textile crafts person	Because weaving is a skill based discipline.
6. Visual artist	As an indication of orientation and as an answer to questions of categorisation asked by government agencies, organisations, research students etc.
7. Textile artist	All my methods and concepts derive from textile traditions.
8. (Tapestry) artist	This has always been a sensitive issue. The words fibre and textile have immediate connotations for most people and tapestry has multiple meanings so if I call myself anything these days it is artist with further clarification if necessary. But no the classification should not be important – the work is.

9. Textile technician / artist	No. I don't feel comfortable with a classification of any kind. A lot of my work is technically based so 'artist' is not always appropriate. I also have to take on artistic / conceptual concerns so to be considered purely a technician is not right either.
10. Artist	<u>Very</u> – any narrowing by definition would be <u>confining</u> . I must feel the freedom to use <u>any</u> medium which seems appropriate at the time.
11. Artist, fibre / digital	No
12. I usually call myself an artist or a textile artist.	The difference between the two I feel shows I have other areas of interest other than textiles eg painting, graphics.
13. (Textile) Artist	No usually now use just artist.
14. Artist - weaver	I used to say tapestry weaver but I was not given recognition as an artist.
15. At this stage I will probably call myself an artist or a textile artist. I also like the term 'crafts person' to describe textile practitioners.	Unfortunately yes, because this is still an emerging area of contemporary art. Misconceptions and cliches abound and a lot of people don't know what you're on about when you talk about textile art! So what you want to be known as is a careful consideration.
16. Textile artist	No
17. Artist	Covers it all
18. Mixed media artist who incorporates fibre into (her) my work.	Yes – because classification in fine art schools denotes the 'type' one is...textile and fibre in my experience seems to denote a textile artist on a lower scale in the art forum.
19. Artist – mixed media/textile	I don't like to be categorised. Textile artist is often interpreted amongst the uninitiated as tapestry/weaver – the limit of the interpreter's knowledge usually. I often go to vague and lengthy descriptions to dispel any preconceptions of what I do. – Find it rather hard to comprehend myself!
20. Fibre artist	Not to me.
21. Textile artist. I often put artist (textiles).	No
22. Textile artist	Not particularly.
23. Textile artist	No

24. Artist	I feel it is unnecessary to classify myself in a narrower sense, as this classification does not set limits on my practice.
25. Mixed media	No, contemporary art crosses boundaries and disciplines.
26. Textile artist.	Fibre is a U.S. term, Textiles relates more to the materials, techniques and generic classification.
27. All above.	For business reasons. Hand machine knit – immediately categorises method. – art wearable – describes the type of clothing – that it is more sculptural wearable garment rather than a jumper from Target or David Jones.
28. N/A	N/A
29. Artist	Not important
30. Artist	Not really – I also print on paper, do watercolours and paint – so it’s easier to say artist. Also I built my practice from a fine arts base rather than craft so I was used to saying artist.
31. Artist	Not really, prefer to be non-specific.
32. Textile designer	Not sure this is applicable to me.
33. Textile artist	The particular descriptive words are not that important, of more importance is the title ‘artist’ and the connotations and prestige associated with it.
34. Usually I have called myself a weaver or an artist who weaves.	The weaving bit is important to me – I have tried to raise the concept that weaving can be an art form – not with much success I might add! The response is usually “oh weaving – tartan scarves” or if I say I’m an artist I am asked what I paint.
35. Artist	Important only in the sense that one makes art using the most appropriate & sympathetic materials available to do the job.
36. Fiber (sic) and mixed media.	Not necessary really.
37. Textile artist	Yes. I am specifically interested in the history and traditions of textiles. I do not identify with the fine arts tradition, although I have read a great deal about it. I feel that <u>textiles</u> challenge the fine arts tradition.
38. Artist / print maker	It is descriptive of what I do & how I work, rather than material usage.

39. Textile / mixed media artist.	Yes, important to be taken seriously as an “artist” and that my practice is primarily textiles but extends beyond that into other realms. I do not like to be categorised into one area.
40. Fibre crafts person	No
41. Artist or tapestry weaver.	Only if people think I do needle point or that it is only a hobby.
42. Textile artist	Only the artist part.
43. See above	-
44. Textile artist with some reservation. Yet quilt maker is not accurate either.	Seems to be so it depends on the situation / audience / job – the “title” I use. However I have to have new business cards printed, haven’t a “title” included previously and am still <u>procrastinating!</u>
45. Textile artist	Not really – Logic. An artist working on textiles = textile artist.
46. Mixed media artist, emphasis on textiles.	Not particularly.
47. Mixed media artist	Yes because I like to use a variety of materials in my work.
48. All of the above.	Sometimes - it can be inclusive for some particular exhibitions. There is an excellent textile network so to be a ‘textile’ artist in that sense is extremely valuable.
49. Visual artist	Yes I am fed up of being put in a category. It has worked against me to say that I was a textile artist specially approaching commercial galleries. However my work is mostly made in tapestry and I don’t deny my influences.
50. Fibre artist	Distinguishes your field.
51. Textile <u>designer</u>	Very important. I work as a team member even though I am freelance. I solve problems fro companies. There is a distinction I believe between certain elements of art and design. I can’t always do what I want to do. I have to listen and work with other people.
52. Artist / Tapestry weaver.	Yes. Tapestry can have many connotations and associations with hobby needlepoint.
53. Artist first, then medium second.	Not as you have stated them but as distinct from a crafts person – Yes!

54. Visual artist working in woven tapestry.	While classification can be limiting the context in which work is shown <u>is</u> important. While I don't mind being called a crafts person, I usually call myself a visual artist. The area in which I work is on the border between the visual arts and craft – quite a productive space but not easily defined. My thinking has been informed by discourses from both the crafts & the visual arts. I would position my work in relation to the European tapestry tradition & contemporary Australian culture.
55. Fibre artist, eclectic artist, conceptual artist!	Mildly important, an affirming importance & significance to 'Re'-vitalise fibre and textile arts.
56. Artist	When I first started postgrad studies in the textile workshop at Canberra I classified myself as a weaver. This changed in my first year of being there because of the nature of the work I was producing. My work got a better reception when it was shown in contemporary art spaces than when it was shown in Craft Council Galleries. Also now I am working across mediums and cannot be easily classified as one thing or another.
57. Artist	Yes, because it is the most general classification and does not predict material limitations.
58. Textile artist / mixed media artist but mostly textile artist.	"Artist" has painting / drawing connotations & I don't do those. Fibre suggests just plant materials & I use more than that Mixed media is nice and broad but tends towards the "painting, drawing" end of "artist".
59. Textile artist	No – it is just easier to explain it to others.
60. Textile artist	No. Creativity is – regardless of medium – carpenter, welder, builder, painter, sculptor, writer, musician, farmer, weaver, screen printer etc. etc.
61. Artist	Yes, My work is primarily about ideas rather than about a media (sic)
62. Fibre artist & textile artist	No
63. Textile artist	No – except that once I would describe myself as a weaver but now my interests are broader.

64. I don't classify myself as anything, other people do.	It's not important to me. Labelling tends to be related to intention & purpose. I'm tired of all the different variants of artist.
65. Textile artist	No
66. An artist	Not really. An artist has to use various mediums always to develop its art of painting.
67. An artist – I have described myself as a textile sculptor.	It is sort of important. I don't want to box myself in because I work in a number of ways.
68. Mixed media artist	No
69. Visual theatre artist or artist	It depends on the context. My background is in theatre, but most of my work is visual, so classifying myself is often difficult and confusing.
70. Embroiderer	I love calling myself an embroiderer (& having an MA) as it shocks people that I would align myself so much within the craft realm.
71. Textile artist	Not overly, it seems more important to other people! Especially when applying for grants (art/craft division).
72. Artist	Sort of – non-restrictive – doesn't categorise.
73. Textile artist	I am comfortable with this classification as over the years I have mainly worked with textiles.
74. Textile artist	Yes. The medium is important to me (touch, process etc.) and this classification helps others to identify my method of working.
75. Textile designer	No
76. Tapestry weaver	Not really. I like to specify that I work with this method simply to promote the art form rather than categorise myself to make my work more saleable.
77. Artist first, mixed media second, textiles third.	I find it difficult to put myself in any one classification, but every work contains textile media and/or techniques. When the term 'textile artist' is used, the usual interpretation is weaver, quilter and so on. The technique overrides the work. There is also the question of need. Why must an area be designated at all?
78. Weaver or weaver artist.	Not desperately

79. I am an artist, lace maker and crafts person.	Not in defining oneself for others, but I think it is important to see oneself within a tradition. I do consider myself an artist, however I am also aware of the need to bring lace making into a contemporary context, and the need to see the skills of crafts people as valuable to arts practice. I am not ashamed to call myself a crafts person.
80. Textile artist/designer/weaver	-
81. Artist	No, not particularly. I think 'artist' is somewhat overused. I often say when asked 'I make constructions'.
82. A textile artist	So more recognition can be given & identified with textiles.
83. Textile designer/maker	I focus primarily on production work to pay the rent etc. and in order to reach a wide audience. However I also exhibit work regularly both locally, interstate and overseas.
84. Textile artist	Yes – acknowledges the existence of textile artists, ie, not just a visual artist but specific to textiles.
85. "Fibre artist"	Not really. An umbrella term – covers what I did 5 years ago, now & in 5 years time?
86. Mixed media / fibre textile	Allows more immediate understanding. Also word "artist" seems to be more appropriate than "crafts person".
87. Fibre artist	Not important
88. Artist working in woven tapestry	Yes, most people assume tapestry to be something that Grandma did with a kit.
89. Textile artist	No – just convenient.
90. Textile artist	Descriptive, as opposed to artist. Fibre artist reminds me of the macramé 70s!! Our w/s was called the fibre w/s – Yuk, & I think personally it conjures up weave more than surface design & the whole range of possibilities within textiles.
91. Designer - maker	-
92. As I'm not working it's difficult to say until I start again.	For marketing purposes only.
93. Artist	Hate being limited and boxed in at this stage.
94. Mixed media artist	I don't stick to typical textile materials.

95. Varies – sometimes I say fibre artist / textile artist / designer – creative embroidery.	No – in fact I find the descriptions grossly inadequate. They just don't capture the essence of the work. But in the end – it's not that important.
96. Visual artist	Yes, it affects how you are viewed / whether you are considered a professional.
97. Artist	I believe it pigeonholes artist as many these days work through many of the disciplines.
98. Fibre artist and textile designer.	To explain to people that I do not weave traditional patterns on traditional equipment.
99. Sometimes textile practitioner or textile designer or just <u>weaver</u> .	I tailor it to who I'm speaking / writing to – different people have different thoughts about "artist", "designer", "fibre", "weaver" etc. These words carry connotations.
100. Mixed media artist.	Yes, I work outside conventional boundaries and like to use a range of media ie. Paper, fabric, wood, metal – printing, stitching, collaged paper, pop-up techniques.
101. Weaver, sometimes textile artist	Weaver is important as it explains what I do. Textile artist means anything.
102. Mixed media	It is a changing definition as my practice changes – currently mixed media allows for a range of practices.
103. Mixed media artist & fibre artist	No as these titles can cover a huge area
104. Creative embroiderer / textile artist	Not at all.
105. Artist	No. irrelevant to categorise an artist. Should not be.
106. Artist	No

## Appendix 3

### QUESTIONNAIRE ANSWERS

#### Questions 5 and 6

*When you first began work as an artist what ideas (aesthetic or otherwise) were you concerned to explore?*

*Have your concerns changed and if so in what way?*

[N.B. Comments written in italics are my notes.]

Question 5	Question 6
1. When I began I started by learning the basic techniques of weaving, printing and dyeing and now I am beginning to take these skills and push them in my own work	I think my concerns have never stayed the same for very long, through the process of making art I am pushing and developing my ideas.
2. Observation of nature and capture in an abstract way.	It has not changed, except that the environment where we live in concerns me and this is very important for me and my work at present.
3. What happens when a fabric is tied etc. in a certain way & to try techniques that were in danger of dying out.	Not really but now I find time to try traditional techniques in non-traditional ways for 3D effect.
4. As a teenage adolescent “Who am I” – all those sticky issues of identity which we work through using a personal mythology.	Probably not – just a bit more subtle & informed by historical traditions.
5. Materials used and the environment.	-
6. What is art and who makes it? Who am I? Where do I fit in the world? The world doesn’t know who I am yet.	Not much except to become more detailed and diverse in the methods of making sense.

7. The aesthetics of the Australian landscape.	“they” changed very definitely in 1980 to a concern for the degradation of the environment; then postcolonial interrogation and currently mix the two.
8. Initially only aesthetics were important.	Have changed / are changing – developing work is personal, not obviously so and very concerned with place and identity.
9. Strength and fragility in materials resonating these against the strength and fragility of the natural Australian environment.	Yes. Much of my work is more to do with technical chemical process and providing an end product suitable for sale. I still do continue my original work. The above will always be of interest to me.
10. Originally – I was seduced by the inherent visual and tactile qualities of fabric and thread. Early work was a lot about “playing” with the destruction and reconstruction of materials.	My “concerns” evolve (rather than change) – “it” is a process that is never still, like a journey – with a lot of backtracking – I make things in order to give form to the ways in which I respond to the world, whether these ways be visual, imaginative, physical or emotional.
11. Interest in imagery (trained as a painter).	Interested in digital imagery & interested in textiles – developed over time.
12. I was first interested in the meaning and trying to convey an important message, now I am using more simplified meaning and the effect or aesthetic value holds higher interested (sic).	There is pressure that you are making art work for the public only, because it is a role you play in society, making art for them to understand the world they lived in. But I believe art is about yourself, and am focusing more in that opinion.
13. Technique, ways of doing, less expressive. Initially design and colour ideas. Now look at structure as related to nature and society.	Yes, Look to new ways of expression relating to change in society, nature, etc. Today look at exploring new techniques to create patterns and design.
14. Environment / ways of seeing the world environment / changing world views / paradigms. Landscape.	More personal exploration – landscape and the figure.
15. Not really applicable to me at this stage!	-
16. Dyeing techniques and design principles.	I seem to work when it feels good now, but still like design and always hand dye my art works.

<p>17. Professional quality works – exploring mediums in a contemporary and original way. Self expression / passion / uncompromised (sic) ideas. Search for meaning.</p>	<p>My works are more structured / basing more on the Australian landscape / still with lashes (?) of emotion / this has allowed for future directioning (sic) and a focus on further works.</p>
<p>18. The position of myself in land that I know intimately – that I have total immersion in – to create an experience of a period of time in one place &amp; not a snapshot image pictorializing a split second moment.</p>	<p>I have come to Australia as an international student – this land is so different – I have no long standing relation to it – I am a visitor – I have been looking at a place from an objective viewpoint.</p>
<p>19. Usually responses to nature – plant life / patterns / textures / colours.</p>	<p>Developed I hope to look at “nature” in relation to human occupation &amp; intervention.</p>
<p>20. Ways to put fibre together with colour, to create whatever was in my mind. The technical aspects of recreating a painted or visualised design fascinate me.</p>	<p>I am becoming interested in using other materials, eg. Wire, and working in 3D, particularly either in miniature, or in huge hanging installations – as you can see I’m in a state of flux!</p>
<p>21. Colour and design have always played a large part in my work, although emotional concerns are now more evident in my work.</p>	<p>My concerns have evolved over the years although there is a connecting thread. Because as one is informed by life then the work moves to new areas or direction.</p>
<p>22. Structure and colour</p>	<p>Yes My work with textiles in a museum is now influencing my work.</p>
<p>23. I had always worked with textiles from early childhood in changing ways, as an artist I wished to explore the interplay between fibres, colours, textures and the imagination.</p>	<p>My concerns continue to change but the underlying explorations remain the same except one adds experience, knowledge and skill to create a changing dynamic.</p>
<p>24. My major concerns were centred around the two elements of religion – dogma and spirituality – and the similarities of these in most organised religions of the world.</p>	<p>My concerns have developed from this to be more about identity and a personal spirituality in a contemporary world.</p>
<p>25. Textural compositions in garment design and soft furnishings.</p>	<p>Applications have changed and broadened.</p>

<p>26. Techniques, surface design images exploring positive and negative areas of surface. Images were important but linked to the pattern making of my textile design course – purely batik - mainly figurative.</p>	<p>Integrate various textile processes – batik, deconstruction, applique, stitch, construction, felt, wood forms and images are more reflective of personal views and researched concepts.</p>
<p>27. Did all that sort of work at RMIT (Interior design) or TAFE (grad – studio textiles &amp; Diploma of Textile technology)</p>	<p>Less of being an artist – one off – more bread and butter lines to make money.</p>
<p>28. Keen to learn techniques – especially the structure of weaves. Also see work produced by contemporary artists.</p>	<p>I will only use fibres and dyes which will not be too harmful to the environment.</p>
<p>29. I had always drawn, favouring charcoal and pastels – usually scenes of nature or fantasy costume. When I began my journey into textiles, first with spinning and then felt making, my creative ideas has 3D form and texture. I explored the nature and costume design.</p>	<p>Yes. I have found myself expressing my political views through my work. One instance, “Requiem for the Bulls”, is an ensemble I made against the blood sport bullfighting. The dress is the bull, black and red, dripping with blood, the hat is the matador, spiked with banderillas.</p>
<p>30. Political concerns – women’s issues, land rights etc. for prints / posters. Decorative and domestic aesthetics – for textiles.</p>	<p>Yes – they have changed. I got burn-out from the above – I wanted to deal with inner concerns on a conceptual level – (I do see them as connected to the above.) My work I think is now more symbolic, coming from a personal perspective but still concerned with the universal. I also am interested in psychoanalytic and spiritual concerns. The decorative and pattern making I continue to develop.</p>
<p>31. Ideas constantly develop and diversify. Personal philosophy of life and experience inform my work.</p>	<p>See above.</p>
<p>32. Texture, pattern, structure.</p>	<p>No, interests still the same, although now designing for Jacquard do design work is more graphic than the technical /point paper designing for dobby – this is a new challenge!</p>
<p>33. Issues relating to self-identity and the depiction of women in art.</p>	<p>No because I have only been practising for a short while.</p>

<p>34. I was first excited by technique and the historical traditions of weaving – then as a <u>woman's</u> expression – ie. In so many cultures weaving has been the secret language of women. It then became a vehicle for me to explore a personal iconography, a means of dialogue with thoughts, feelings, images which arise from the unconscious in dreams &amp; meditation.</p>	<p>Yes from a need to be public and to communicate towards a much more private expression, like a kind of visual journal.</p>
<p>35. Combining woven textiles with drawn imagery – to create a hybrid form that could not be described as either weaving or drawing.</p>	<p>I am still chasing this idea &amp; have explored a wide variety of methods &amp; materials. I expect to continue with it</p>
<p>36. Colour and Christian spirituality without “preaching”.</p>	<p>As yet no.</p>
<p>37. 1970s Use of patterned cottons in weaving in order to explore their pointillist effects when squashed down as weft. (2) 1980s Interest in expressing aspects of landscape through the use of rag fabrics and weave threadings – white and blue cottons in twills to depict the foam on waves for example.</p>	<p>Yes. In 1992 I began to explore the impact of European settlement on the Australian environment. This led me to a study of endangered species &amp; eventually to the use of kangaroo skin off-cuts in my rugs, another kind of <u>rag</u> material.</p>
<p>38. Landscape has always interested me, first as a sculptor looking at repetition, form, space, negative space.</p>	<p>I felt the ideas above were easier for me to translate onto textiles, becoming more iconic textural &amp; descriptive therefore I changed the medium to suit my ideas.</p>
<p>39. My own personal history &amp; interpretation of life in general. My own identity as an artist and a woman and the everyday experience. Celebrating the “ordinary”.</p>	<p>No, but my work has grown and developed in style and techniques &amp; is becoming 3D and quite sculptural.</p>
<p>40. -</p>	<p>-</p>
<p>41. I was always looking at things around me, my family, the environment and the texture and colour of textiles.</p>	<p>A little. As they are mainly commissions I look at the concerns of other people.</p>
<p>42. Interesting art clothes</p>	<p>Not really</p>

43. Linking seemingly incongruent objects & ideas in some kind of unity – especially within a new environment as I found myself (living abroad).	No
44. 3 years in USA without a work permit enabled me to look most closely at textiles. Patchwork was what I eventually focused in – in particular the very traditional use of re-using clothing.	No – but I did work through the process of using the material specifically produced for the “Quilting Industry” – but rejected that source other than when I need to teach p/w in a shop!
45. I was very concerned about the product in the end – to get a good result.	I’m a lot more interested in the process now – and the development of my designs and images.
46. The extent I could take fabric dying (sic) – including resist methods, pleating manipulation – general uses for practical purposes. Decoration with addition of the stitch.	Only that it is a long challenging process.
47. I liked to explore the effects I could obtain using whatever medium I was using at the time, eg. Paint – paper, Dye – fabric, Clay – glazes, and taking these to different levels by “breaking rules” etc.	I still like to “break the rules” once I have gained competency in a technique.
48. I was absorbed by the process of weaving – colour and texture.	Yes, I’m much more interested in ideas and finding ways of expressing them.
49. Concerned with texture, aesthetic concerns – composition – colours - balance – medium.	I have more “concerns” for other issues than just aesthetic ones but nevertheless it is all part of a whole and aesthetic matters to me a great deal.
50. Different techniques of weaving eg. Fabric lengths, fine woollen scarves, wall hangings, tapestry both large and miniature all in different fibres.	Not really except as a sewer I am interested to explore rag rug weaving as well.
51. As a designer I explore other people’s ideas / markets / promotional needs.	-

<p>52. When I first began, conceptual art was popular &amp; there was no focus on technique. We were encouraged to invent our own working methods in relation to our ideas. I worked in an abstract way with images from travel.</p>	<p>I am now interested in more personal reflections – about my inside world, rather than exploring the geography and an outside environment.</p>
<p>53. Two diverging themes (now seen to be overlapping): preconceived notions and arbitrary standards (for which I used insects as metaphor); and infertility.</p>	<p>Not markedly, except in so far as the themes show signs of converging.</p>
<p>54. I worked in a fairly intuitive way from observation. My early work was concerned with ‘place’ both landscape and domestic place...both seemed to be metaphors for an ‘inner’ place or sense of self.</p>	<p>Not really; the focus shifts. I became very interested in female subjectivity &amp; how this was related to domestic space. This led to work about gender identity, then work about loss and memory. While I continued to make small private works about landscape during this time it was not the central focus of my work – although I’m now interested in developing some work about landscape &amp; perspective – perhaps systems of representation describes it better.</p>
<p>55. Self expression, political motives &amp; to appropriate what inspired me.</p>	<p>Yes, appropriation issues, education (Uni), opportunities and influences. Better skilled now.</p>
<p>56. Particularly interested in the use of language and its relationship to the body. Theorists I was reading at the time included Lacan and Foucault.</p>	<p>Yes, now I am interested in ideas of sensory perception, in particular, Merleau-Ponty.</p>
<p>57. Feminism. Immediacy and ‘rawness’ in the look of the work as opposed to very finished and polished.</p>	<p>I moved to a regional area 5 years ago and was overcome by the landscape!</p>

<p>58. Art school studies around self identity have been most powerful. This will probably continue 1999 as I do honours. I respond to colour first, and don't expect that to change. I like to work with natural plant forms.</p>	<p>-</p>
<p>59. Fabric structure, symbolisms concerning cloth &amp; thread &amp; weaving.</p>	<p>No, they have extended.</p>
<p>60. Colour &amp; shape. Clothing / items / tapestries that are a pleasure to have / look at / touch.</p>	<p>No – tho' I've no doubt that over time my "concerns" will change and become circular.</p>
<p>61. Deterioration as evidence of the passage of time, especially in relationship to the body.</p>	<p>My original concerns were quite personal. They are now more universal.</p>
<p>62. I wished to explore all aspects of use of raw fleece &amp; natural basket materials.</p>	<p>I have developed a more sophisticated approach to design and use of materials.</p>
<p>63. Bold use of colour or texture in rugs or wall hangings.</p>	<p>I am now more interested in finer, softer fabrics which have a more complex underlying structure.</p>
<p>64. My first major work was concerned about images of modern living – the absurd contrasts, the irony. I was heavily into ecology and environmentalism. Sexuality became my prime focus from then but political ideas always creep into my work in subtle and humorous ways. When I began I enjoyed 'shock' tactics and controversy.</p>	<p>Yes, as I have matured so has my approach to my concerns. I still tend to be invited to 'shows' that are sexual or political in nature but I now approach life and art in a detached &amp; bemused way. I would say my ideas are more sophisticated and at times very camp. Humour is much more important to me. Controversy less so.</p>
<p>65. Our environment – Aust flora and fauna. (long before this became "fashionable"!)</p>	<p>No (see book.)</p>
<p>66. Symbols, familiar images, the idea of parting, dying.</p>	<p>No, same, I am now 71 and still innocent and curious.</p>

<p>67. I guess I am still beginning. My concern is to draw attention to the ways of working in textiles, because I use non-traditional materials which are textiles (garden shade cloth, aluminium fly wire). I want to make people wonder about these materials and realise textiles is very broad.</p>	<p>When I was studying I loved the techniques and the concept was not necessarily linked. Now I am wanting to link concept to techniques, taking in more tradition and theory.</p>
<p>68. Technical weave methods</p>	<p>To more conceptual images / influences.</p>
<p>69. Finding alternatives to current theatre practice – finding other forms and contexts that were more exciting for me &amp; more accessible to a wider audience. I started being inspired by West African masquerades.</p>	<p>They are still very similar, but I think the context is just as much visual arts as theatre now. My influences and interests are broader.</p>
<p>70. Colour &amp; pattern. Domestic images around me.</p>	<p>Having a thesis under my belt, research now plays a vital role in my visual work.</p>
<p>71. Initially I wanted to explore everything relating to the history of textiles. Impossible! Began weaving rugs, explore ikat and use of colour. Woven structure was also important.</p>	<p>Yes, I'm now much more focused. I specifically explore textile structures &amp; am concerned with traditions &amp; history expressed through textiles.</p>
<p>72. Narrative / autobiography</p>	<p>Yes – have become more formal – exploring tapestry specific formalism also very interested in interpretations of Australian landscape.</p>
<p>73. Getting colour onto fabric to create specific pieces. Inspired by nature or imagination. Adding stitch to my pieces.</p>	<p>Yes – I am trying to express conceptual ideas through form and texture. To capture an essence or stillness.</p>

<p>74. The nature of textiles, its connection to the body and the everyday feel of cloth (eg.work where “viewers were invited to tread on the floor piece; installation where touching the work prompted various sounds.)</p>	<p>No, they’re still there, but my current work deals with similarities / differences between Scotland &amp; Australia &amp; explores my own feelings about displacement.</p>
<p>75. Environment, texture</p>	<p>Yes &amp; No. Personal interest still environmental urban / country – commercial interest relate to client’s brief.</p>
<p>76. I was and still am interested in surrealist imagery. I used to work entirely in black / white / grey and had quite sombre introspective work.</p>	<p>The surrealist imagery still stays although my work is much more naïve in style and the colours are very bright and much more humorous.</p>
<p>77. I was creating liturgical textile on commission – banners, vestments. Soft furnishings. How these sat in the environment helped create an environment, a contemporary exploration of spirituality and faith, both of specific communities and personal.</p>	<p>My work is more about concerns related to my life history. They are not commissioned. In exploring issues in my own life, I see the work relating to the same or similar issues in our wider society.</p>
<p>78. The challenge of producing free form images on loom without resorting to tapestry. As well as using colour in an interesting &amp; exciting way.</p>	<p>Not really</p>
<p>79. Beauty, tradition and organic structures are my concern. I am interested in the links between traditional skills, folklore / mythology and organic forms. I am interested in creating intensely beautiful objects which seduce the viewer while they tell a story – like silent bards.</p>	<p>I think in some ways I have gotten over my art/craft anger and have come to an acceptance of my skills as my means of artistic communication. I have developed an understanding of beauty as a useful tool, rather than a mere aesthetic quality, amounting to “prettiness”.</p>
<p>80. To explore the nature of drawing, organic qualities in weaving, often working from landscape.</p>	<p>Developed with time, shifted with new environments.</p>
<p>81. Mysterious and unknown things. Bringing subtle and overlooked things to consciousness. Also the idea of parallel universes.</p>	<p>No. I find more and more in these ideas.</p>

82. Trying as many options, combinations, explorations as I could manage. Techniques to record and materialise the ideas in my head. Once done move onto the next.	Extended, broadened, discovered there are combinations, techniques.
83. At first I was primarily concerned with the exploration of techniques until I found a medium and method of working, then I began to explore concepts and ideas mostly with environmental concerns.	No, I am primarily still concerned with finding 'eco-friendly' ways of producing textiles, safer methods of production and of course integrity to the cloth and design and detail.
84. New ideas and developments for weaving.	Still working generally with these aims – but find the need to be commercial to achieve sales – restricts exploration of really weird stuff! ie. \$= time =\$
85. Earth surface and landscape interpretation via colour and texture especially paint and embroidery, mostly wall pieces.	Not greatly – I am more interested in the cause / effect relationships between the activity of man and that part of the earth he finds himself.
86. Initially to explore what natural found materials could do with my skills, then direct reflection of diversity of materials & landscape, ie. Texture – form – surface.	Yes – developed rather than changed. Now the relationship between these materials & society. Nature – culture link.
87. Design, colour and use of natural fibres.	Not changed
88. Experiences of life around me – personal and those close to me. Colour, pattern and repetition have also interested me for a long time.	I have probably been using humour (in some form) most of the time – after the first few pieces. Still working with the 'life experiences'.
89. My interest was the exploration of dyeing, using veg dyes (using native plants as I have a native garden) to alter the colours created by naphthol dyes. Much more subtle colours result.	No.
90. Very generalist approach without much thought to my own specific politics or thought or feelings.	Much more personal approach based on my life and family and surroundings.
91. -	-

<p>92. Colour – the medium of paint. I really only explored colour and line and certain ideas of landscape / subconscious. Began developing certain ideas re emotional / microcosmic power balances.</p>	<p>Now I'm more interested in a broader base cross cultural ideas / cross mediums.</p>
<p>93. Identity issues – ideas around “place”, “cultural identity”.</p>	<p>Yes, they are broadening a lot – as my insight and understanding grow.</p>
<p>94. Communication / alienation between people.</p>	<p>Still the same, however for commissions I adapt other concepts appropriate.</p>
<p>95. Main interest was and still is in the decorative nature of textile design. In the exploration and fascination in the design of pattern, the feeling of repeats – repetitive shapes and rhythms. The exciting nature and quality of the stitch. My work <u>never</u> has been political nor does it express social comment.</p>	<p>If anything I have become more interested in the structure of design, shape and form in my embroidery work. And more interested in exploring colour combinations.</p>
<p>96. Figurative and non-figurative narrative; fragility / evolution of small life forms, gestural &amp; abstract landscape / environment references.</p>	<p>Yes, further study &amp; research into more intimate acknowledgment of body/ physical rhythms / psychological / philosophical studies.</p>
<p>97. -</p>	<p>-</p>
<p>98. Sometimes I have the feeling that the word ‘aesthetic’ is misused. I followed my innate possibilities and often started ideas which came out different at the end product to my own amazement.</p>	<p>Many created ideas on paper are still waiting for execution. These will give further development in unknown directions which I am still looking forward to.</p>
<p>99. Colour, texture, identity, fertility, life, growth.</p>	<p>Not fundamentally although trying to be more polished. I have more concern with presentation due to need to <u>sell work and exhibit.</u></p>
<p>100. Historical perspectives on institution such as the family. How gender roles have changed – How stories and memories are told the way they are – what is missing, what is revealed.</p>	<p>Not really – more humour and whimsy. More research based ideas. More focus on new techniques ie. Pop-up artist books.</p>
<p>101. I began working in design so my initial concerns were technical. For the past 10 years my concerns have been to do with ideas of cloth, use etc.</p>	<p>Recent work has explored the ideas of ‘the life of cloth’ – notion of wear, tear, use, repair, darning &amp; patching. Basically memory and cloth.</p>

102.	Construction of objects with unusual materials. Use of symbols as personal expressions and as universal meanings. Working on the edge of 2D & 3D objects.	Attempt to broaden these concerns – less art working? Somewhat concerned with a practical use of objects.
103.	I am still a student at TAFE. My ideas come from my surroundings & the environment – sunsets etc.	The toxic dyes most persons use for their hues.
104.	-	-
105.	When first began I was interested in the aesthetics of the work as opposed to a concept.	Yes, cannot appreciate an art work without a concept. Related to a maturity developed in visual language.
106.	-	-

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 7

*Which of the following do you consider to be important in terms of your use of the textile/fibre medium and why?  
Please tick the appropriate boxes and write your reasons in the space below.*

*Where there is no tick and merely a comment – this reflects the way the response was given.*

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
1.		√ I use textiles not because of the reasons suggested above but because I have found through this medium I have been able to express the conceptual basis of my work most successfully	
2.√ Since I am not a weaver, I am concerned to chose the right textured fabric for my art work	√	√ energy - memory	√ I try to use fabrics I can get easily

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
3.√ Technique results vary depending on texture etc of fabric	√ I like to feel I am helping to preserve traditional techniques that may be in danger of being lost	√ am just coming to this – materials & images & techniques just fell into place	√ I don't have to have a clear table to do Shibori – I'm not a very tidy person
4.	√ Enjoy the actual act of making batik – using wax, fabric & dye	√ That search for self-definition & meaning – the desire to communicate with others -again	Important for me that a person can wear textiles
5.√	√		√
6.			√ <ul style="list-style-type: none"> <li>• As a painter canvas is the base and hence the textile I use</li> <li>• But textiles are constantly referenced in my work and have been in different ways since I began</li> <li>• I do occasionally use other textiles and fibres in the work (<i>this artist uses tapa or bark cloth and paper</i>)</li> </ul>
7.		√ There are multiple layers of metaphors in textiles	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
8.	√ Tapestry <u>is</u> technique: the process <u>is</u> tapestry		
9.√ The tactile element of a medium is always important	√ Understanding of technique and process is vital to producing something with integrity	√ Materials and techniques both very important to help create this. Comes back to integrity of process & materials	Unfortunately has to be considered in the commercial arena
10.		√	
11.√		√	
12.	√ Show an understanding of knowledge	√ I like this as it talks about the work and where the idea fit (sic) in with weaving link with thoughts	
13.√ Especially georgette silk – like watercolour on paper	√ overlaying of designs through colour. Freedom of paint on fabric	√ meaning of imagery	
14.		√ Time taken to weave gives time for contemplation of other meanings of the woven image	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
15√ Unique textures are available in textile and fibre materials	√ Again these are unique processes with endless effects and possibilities to be explored	√ I love our subconscious associations with cloth, stitch and interlacing...the warm, tactile, human qualities	√ There are advantages in terms of working from home when practising embroidery, quilting etc. this is not so relevant for more technical processes such as printing and dyeing. There are also options for using cheaper/found materials.
16.√	√	√	√
17.√ Exploring the natural layers of a given medium – the push and pulls of the medium	√ Use is primarily painterly and layered with a variety of mediums eg. Collage of fabrics, resists, discharge dyeing, screen printing, embroider & weave	√ *Primary concern to the work is to evoke a meaning, response where one can tell their own story	
18.	√ ( <i>circled stitch</i> ) The stitching has to relate to the historical value & relationship to the fabric I use	√ My work is historical (sic) based so getting the right type of fabric is important to make the relationship clear	

<b>Texture (coarse, silky etc)</b>	<b>Techniques/processes (weaving, stitch etc)</b>	<b>Ability to create meaning and evoke memories or associations</b>	<b>Practical reasons- availability, ease of use etc</b>
19.√ Varies according to metaphoric/symbolic use in work	√ as above – but usually bold running/darning stitch, mark making/mending	√ This the most important – that’s why it’s hard to simplify and categorise material & methods	√ Work often makes use of readily available, cheap, recyclable materials – to accessibility of technique this has been both symbolic and practical/interchangeable
20 Currently my pieces are ‘next to the body’ and part of their attraction must be their luxurious feel	√ As I said, the techniques needed to bring the work to life are vital. In weaving the placement of the right coloured threads is a puzzle		
21. 2)	3)	1) √	4)
22.	√ I still like that exploration & research into structure	√ Textiles are so personal & intimate and recognisable they make storytelling easy & accessible to the viewer	

<b>Texture (coarse, silky etc)</b>	<b>Techniques/processes (weaving, stitch etc)</b>	<b>Ability to create meaning and evoke memories or associations</b>	<b>Practical reasons- availability, ease of use etc</b>
23.√ For wearable garments this is paramount, its always a consideration in terms of purpose & process	√ These constantly change	√Not always a factor for wearable pieces this is the precinct of the weaver	√ Yes! due to my living in a rural area and I like to return to materials that are familiar to me.
24.√	√	√ All above are carefully chosen for their metaphoric, traditional and ritual qualities	
25.√ Important as both tactile and visual elements	√ The choice of technique and the way it is used is important to the aesthetic outcome		√ Ease of access
26.√ Both, simulated and actual – but only when appropriate to a particular work	√ Extending and understanding of techniques supports and reflects overall quality of work	√ Textile & technique have a tradition and work created becomes an extension of this tradition	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
27.	√	Usually the clients wants – rather than the artists – you just carry out what they want or you don't get paid!	√ All the above is esoteric – as the bottom line is survival – or chuck it all in and get a job – only work as an artist when the mood moves or at weekends which turns the whole thing into hobby – although the sentiments of professionalism are still there.
28.√ Important visually	√ The structure must suit the end use of the fabric or garment		
29. 1) The whole feltmaking process is <u>so</u> tactile. The fibres, however they are put together, create dimension & texture		2) I can say anything I feel with felt	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
30. ✓ The tactility is incredibly important to me ie muslin gauze – its fragility, silk – its richness & colour. Because texture touches us in a pre-language way – if that makes sense, we have a <u>gut</u> reaction to it. Texture inhabits the work and we have an <u>emotional</u> reaction to it	✓ Stitching is very important to me. It feels like a compulsion at times just running stitch! I have written quite a lot on it – if you are interested, let me know. Printmaking	✓ (See textures). Yes this is probably a paramount concern. My installations have a ritualistic aspect invoking the past and creating meaning in the present. Once again I've written quite a lot on this.	No it would be a damn sight easier using other things – paper, paint, canvas etc
31. ✓	✓	✓	<b>All of the above integral to work</b> , requiring technical ability to realise concepts. Work has roots in tradition & spirituality but is expressed using materials demanded by concept
32. ✓	✓	✓	✓
33. ✓ I use boa and corduroy, both very tactile fabrics which invite touching & draw the viewer in & are therefore important.	✓ Machine embroidery is similar to drawing – it also has associations with women's work & traditions which I find are important.	✓ Through touch and associations with familiar fabrics & surfaces	✓ Very portable & inexpensive as I only need one sewing machine

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
34. ✓ Fibre is tactile which is why I use it. It needs to invite touch to make a sensual connection	✓ Less and less – I have ended up with the simplest of techniques and am far more concerned with colour & symbol.	✓ This is vital for me and if a piece of mine can evoke a connection for the viewer then this is very satisfying – the circle is complete.	This has always been a low priority. If I need a particular effect I will go to great lengths to achieve it.
35.	✓ I trained as a weaver and enjoy the process of pushing the boundaries & limitations of the loom.	✓ This is part of my art practice but has little to do with textiles.	This is a very limited set of options – you might think of some more “personal” questions.
36. ✓ For depth		✓ So to encourage the viewer’s self esteem	
37. ✓ My response to texture is subliminal, primitive	✓ ( <i>circled weaving</i> ) The connectivity of weaving process suits my message, the idea of drawing together & balancing diverse elements	✓ Material & process carry potent messages which work along with the imagery of the rug to convey my meaning.	
38. ✓ Silk responds exceptionally well with mono printing. Very sensitive so that what is printed is clear and direct	✓ Have developed some of my own techniques out of traditional methods that best describe my ideas.	✓ Memorabilia, imprinting of the land to a wearable object, feminine medium/mother nature	✓ Washable, wearable, flexible, feminine as in relates to women/nature. Fairly inexpensive.

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
39. ✓ Texture & colour within threads create a “life” and character within the work unobtainable with any other medium		✓ Integrates with the themes/ideas within my work	
40. ✓	✓		
41. ✓ It’s one of the things that makes textiles different & draws me to it.			
42. ✓	✓		✓
43. ✓ I like contrasts to come together harmoniously		✓ See Q5 (linking seemingly incongruent objects & ideas in some kind of unity – especially within a new environment as I often found myself [living abroad])	✓ Important because I don’t always know <u>how</u> to do things having never been taught
44. ✓ 2) Eg Jeans – very soft forgiving fabric, interesting texture in seams, trims, studs etc	✓ 3) Surface stitching eg use of all manner of weights of wool thread	✓ 1) Recycled pin striped trousers & hemp offcuts – to create two quite different associations	✓ I collect constantly. Mostly at reasonable prices. I know my ‘stashes’ and then use what I have, as the ideas eventually turn into pieces of work – usually working through an idea in several pieces.

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
45. ✓ Very important, almost the essence of textiles, what makes it rich, gives depth.	✓ Very important too, and part of the texture	✓ It's via the two above that this may happen	
46. ✓ Coarse/texture for b/ground for embroidery & collage. Silk – dye use manipulation			✓ simpler to resolve a problem if the fabric is responsive to the medium used
47. ✓ Textiles/fibres are tactile mediums which lend themselves beautifully to textural works	✓ To know the basics is essential, so you can then break the rules	✓ <i>(underlined evoke memories or associations)</i> A work need not 'create meaning' but it should evoke memories or create new ones, maybe 'prevoke'(sic) thoughts	
48. If I'm weaving domestic textiles then the material must be approp. for the finished object		✓	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
49. √ 2) I chose the material for the texture	√ 1) It varies on (sic) the type of work done – some of them reflects (sic) more on intent with memories & evocations, others are more meditative – universal law		
50. √ Must feel comfortable that choice is correct for finished piece	√ Suitable for article, dull understanding of processes to be used	√ So much of yourself goes into the piece it becomes a very special part of your being	√ Fine 2 ply scarves are my money spinners but still enjoyable-playing with colour combinations
51. -	-	-	-
52. √ Surface can be suggestive and add to the visual qualities	√ It is important that the technique is skilfully carried out so that it does not detract from the idea or image	√	
53. √ <i>(underlined coarse)</i> I work with deconstructed textiles so my work has a heavy feel to it	√ Weaving particularly engages me because I actually <u>make</u> the cloth...from random strings as it were	√ My work is strongly ideas and narrative based so ability to evoke responses is critical	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
54.	√ I'm interested in weaving for its metaphorical connotations as well as for its physical characteristics. I also weave for the meditative space it creates when hand, body & mind are linked in the making process	√ This is the crucial factor in my interest in textiles	
55. √ coarse – details and contrasts interest me	√ any and all if I need	√ absolutely, I'm a conceptual artist before anything else	√ often influences material use
56. √ Lately becoming more interested in the tactile qualities of cloth in relationship to the body	√ Weaving – constructing cloth, and devoré – to eat into the cloth	√ Particularly aware of the text in textiles especially its use within a restaurant/dining context	This has never been a consideration
57. √ contrast in texture relating to distance in vision	√ More the reference to them, I use very <u>plain</u> techniques	√ through the material itself	√ I collect fabric & fibre as available & thus always have a 'palette'.
58. √ I'm basically a tactile person. I need to touch to fully experience. I enjoy fondling materials & to see textured surfaces.	√ The development of skills is highly satisfying. I like using my hands to make things. The random elements that many processes can bring into a work adds excitement.	√	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
59.	√ Techniques & processes are directly involved in the concept of my work.	√ So people understand the work and get something from it.	
60. √ Touch is important, texture is the nature of textiles (for me)	√ All techniques appeal – using the hands and manipulating fibres is wonderful.	√ <i>(underlined associations)</i>	I like using wool grown here (tho' I'm not sure Australia is the best place for sheep). I like natural fibres.
61.		√ The ancient and ongoing link between cloth & body and the connotations inherent in that	
62. √	√		
63. √ Textiles should transmit meaning through both eye and hand	√ Knowledge of these means you have the tools to carry out ideas		
64.		√ Textile is the most wonderful medium and everyone 'lives' in cloth so everyone has some affinity, hence the associations.	
65. √ Simulate aspects in nature for visual acceptance	√ "craftsmanship" is as important as "artistry" to me	√ Education/understanding the wildlife around us	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
66. Calico and embroidery threads	Painting and embroidered images	I am a maker of images	No - one's art develops in its own tempo - no rules
67. ✓ I like people to relate my work as being soft and traditional. It is in fact (usually) prickly and robust.	✓ I love the ways of working (all techniques) & even if my work becomes considered sculpture to me it is always textiles - it pushes boundaries.	✓ Textiles goes beyond soft cloth. If audiences associate it with tradition it challenges their ideas.	✓ If you find a material you want to know it is going to be available in the future.
68. ✓ Variations	✓ Stitch, woven textile	✓ Associations	
69. ✓ I sometimes think this is my medium, but textiles is only one of the elements I play with.		✓ this is connected with the textured and assemblage nature of my work.	✓ This is probably why I started using textiles; technically it's been easy for me to use.
70.		✓ Meaning and context are very important in my work.	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
71. ✓ Texture is an essential characteristic of textile.	✓ Determines what the finished piece will look like.	✓ Relates to Q11 (It is how I relate to history, to my own culture and to other cultures. After spending five years researching evolution of textile traditions within certain cultures I am now looking to my own culture's textile traditions & Q12 (my current work is based on early Australian textile traditions)	
72.	✓ Using tapestry as tapestry not to imitate painting or other media	✓ Layering of meanings	
73. ✓ I create the texture with creases and pleats – which pleases and inspires me.	✓ Stitch in the shibori process and added afterwards to highlight an area sometimes	✓ ( <i>underlined 'create meaning'</i> ) As a metaphor for life – life's experiences	
74. ✓ Variety of texture heightens awareness of touch when working & also creates visual interest.	✓ Hand stitching provides more “connectedness” than, say, machine stitching.	✓ Both on a personal level and for the audience (they know the touch of cloth)	✓ It's certainly easier to make 3D work in textiles than, say, with casting metal!

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
75. ✓ Surface – end use of cloth, relationship to surface design	✓ Dye, print, paint –relationships to painting, photography		
76. ✓ I like the tapestry to be very obviously woven. My obsession with detail has fortunately ended. I don't have much surface interest though. Occasionally I sew the odd bead on. However the surface is quite flat really.	✓ I tapestry weave my imagery and have found no other technique matches its unique aesthetic.		✓ It is a very inexpensive medium in materials and let's face it not many artists are receiving huge incomes.
77.	✓ See next answer – I am interested in how the technique extends the meaning of the work.	✓ The conceptual basis of the work leads to techniques chosen.	
78. -	-	-	-

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
79. ✓ This is important not only in a visual capacity but also in its capacity to allow viewers to engage with the object. Touch is an extremely effective method of communication	✓ In terms of fitting within a tradition – if that is the desired message – technique is extremely important. Different skills also serve as metaphors for deeper meanings. The process itself may be very beautiful	✓ The issue of texture is reintroduced here, but smell is also an important consideration as well as the appearance of the material. I think more lasting memories are created and more powerful responses evoked by appealing to all of the senses.	I have never been particularly practical.
80. ✓ Textile is, in essence, textures	✓ integral to making of textiles	✓ So that work is meaningful, communicates	✓ Often hard to get hold of interesting yarn/fibre
81. ✓ Textiles are tactiles	✓ Process gives quiet time to think	✓	✓ It's also very familiar to me. I've made things from fabrics/yarns all my life.
82. ✓ Gives dimensions to work, helps colour and tactile appearance	✓ Very important, particularly combinations, helps create ideas	✓ Particularly with the past and to re-establish old methods into the future	✓ Very important. Can be restricted by availability of materials and/or how they work with other materials. Must be cost effective and readily available if more required.

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
83. ✓ Anyone who works with textiles is fascinated by the tactile quality of a range of fibres available.	✓ I mostly print and stitch, but like to explore all sorts of construction in exhibition pieces.	✓ Many people relate to their past through textiles as we are surrounded by them all our lives, so it is easy to get a response by tapping into this aspect – eg. 50s furnishing fabrics create positive and negative responses, depending on a person’s childhood experiences.	
84.	✓ Fascination with the process and endless techniques of weaving. Structure junkie!	✓ More recently this has relevance for me as I explore decorative art pieces	
85. Not really – generally work with dull, non-shining fabrics without individual textures of their own	✓ Cutting & piecing, quilting, hand & machine stitchery, paint via stencil, spray, freehand application		✓ <i>(Underlined availability, ease of use)</i>
86. ✓ Direct reflection of found materials to achieve interesting surfaces		✓ The found and collected materials need to retain their own meanings - this is very much part of my process.	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
87. ✓ Varied textures important	✓ Explore different techniques	✓ Ability to create is for stimulation	✓ Ease of use – desire to work in natural fibres
88.	✓ Woven tapestry – enjoy the problem solving & the meditative state – total involvement	✓ My work is all about the above statement (re techniques)	
89. ✓ I love the sheen of silk & the smooth feel of it.	✓ When making a garment, especially shirts or waistcoats, I like to point up the shapes made by the dye using machine stitching.	✓ The colours I produce remind me of landscape – the ? west and our southern coastline in particular	✓ I do like to be able to buy rolls of silk by post – very easy.
90.	✓ Research by - and myself on chemical treatments of fabrics opens up newer possibilities in contemporary textiles.	✓ As an art work – a piece for the wall doesn't only have to be a wall hanging.	✓ In some cases this is important if you are designing a product for use eg. scarf
91. ✓			✓ & fashion related!!

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
92. ✓ Because it is intrinsic to the medium – the tactile	✓ b/c self identifying & descriptive		✓ Because it can be used – useful <i>Respondent added further category:</i> Colour – important for me
93. ✓ This is one of the best things about textiles: the huge range of textures possible & contrasts eg dense/sheer, 2D or 3d	✓ Extremely important as skill leads to control of process, which can be quite free and intuitive, or precise etc. but for me needs to be understood before I can make good work	✓ In so far as items have been passed down in the family or take me back to country of origin. Anything is capable of this – not to do with 'textile' but with how the artist works with it.	✓ Actually this is true of any material I use, whether it's "textile" or not and some favourite textile materials are bloody ha - 64 -rd to come by, or just difficult to gather – so I don't bother – find something else instead.
94. ✓ Close up enjoyment, sensuous, tactile	✓ Interest in construction/technique		

<b>Texture (coarse, silky etc)</b>	<b>Techniques/processes (weaving, stitch etc)</b>	<b>Ability to create meaning and evoke memories or associations</b>	<b>Practical reasons- availability, ease of use etc</b>
95. ✓ It is the surface texture, which always captures people when they look at textiles. It's the fascination of looking at something (using one sense) and yet having the sensation of how it feels without even touching it (using another sense). No other craft medium has this power.	✓ The mastery of your chosen textile field is so important. Too many textiles artists are calling themselves artist when they still haven't truly mastered and known their technique.		✓ Certainly in choosing to make a living as a textile artist/designer – machine embroidery was my passion but the fact that I could accommodate its facilities and equipment within my studio set up was a confirming factor that this medium was the correct one for me.
96. ✓ Sensual experiences/landscape notations	✓ Process as part of formal investigation of conceptual concerns	✓ Memory evoked through sensual investigation	✓ Easy to work with; able to be dyed and manipulated
97. ✓ To add depth, another dimension to a work	✓ Necessary to get full appreciation of a work	✓ Isn't this the aim of all art? Very important I think.	
98. ✓ A much preferred way of emphasising the specially wanted effects	✓ Ditto		

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
99. Respondent bracketed all categories and wrote: All important, Also colour! & simple love of beauty.	√	√ It must speak to someone about something if it's a non-wearable piece.	√
100. √ Evoke memories, symbolises significant rites of passage & moods; suggests specific periods of time		√ Linked to textures – includes print design and weight, transparency, drape of fabric	
101. √ 3) Creating unique individual surfaces with weave structures are important	√ 1) Weaves allow me to produce the kinds of works I am interested in	√ 2) Creating a unique structure is very important, enabling memory, association, atmosphere to be created	
102. √ Fine & natural generally		√ Layering and use of colour	√ Cost is always some consideration. Can make more than one – test things out, use of multiples
103. √ As this makes fibres speak for themselves		√ To make a statement – make one think about your creation	

Texture (coarse, silky etc)	Techniques/processes (weaving, stitch etc)	Ability to create meaning and evoke memories or associations	Practical reasons- availability, ease of use etc
104. √ Creating texture appropriate to work is very important	√ I enjoy working with certain techniques and extending and exploring their possibilities		
105.		√ Without a concept the art can be misread as craft	
106 √			

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 8

*Are there any other reasons why you choose to work with textile or fibre (eg. paper) as a major component of your art-work? Please list below:*

1. No response
2. I am interested in the relationship of dye and fibre.
3. It's what I work with best.
4. Those are the reasons. (as in Q 7)
5. History – tradition
6. It links me across cultures & to my past (personal, family memories, especially my mother). It connects me through patterning to other ways of thinking and imaging.
7. I prefer the indirect process of working through changes to articulate my concepts – the prolonged textile process allows maturation space.
8. No response
9. Yes it is the tactile qualities & associations that interest me often more so than purely visual content. The close associations with the body and 'everyday experience'.
10. The evolution of my use of fabric followed a path from waxing fabric (which made it plastic / malleable) to using wax itself to construct / reconstruct small scale objects.
11. Textiles and technology have a long intertwined history.
12. I feel textiles has been pushed aside but now there are so many new fibres to create different effect (sic), this excites me. Polyamide monofilament / burnout technique.

13. Silk and wool – intensity of colour, effect one is able to achieve through layering.
14. Construction and image making cannot be separated.
15. A personal connection and history with textile materials and processes. The incredible versatility and potential of textile art.
16. I have always had a natural tendency towards textile (fabric). I am interested in clothing and soft furnishings. I look at some fabric and want to dye it & make clothes, & other fabrics I want to make a cushion or bed cover etc....
17. Tactile, evocative and anecdotal ways it makes people respond to a given work. Transportable between studio/home/work/-----
18. I find I have an affinity with textile as I consider there is a huge range of possibilities which relate well to my ideas.
19. More expressive than oil on canvas – more flexibility in approach to surface - & materials & technique carry tradition with which I find empathy.
20. I see fibre as enduring and tactile. I love the drape and feel, and the depth of colour you can create. On a practical level, everyday use is possible – it's not 'just to look at' in my current projects.
21. For my work textiles are the best media for expression.
22. Personal love of textiles.
23. It's a part of my life, it's what I must do, the exploration and the journey is essential to my existence.
24. My passion lies primarily with textiles & I find it the medium with which I can best express my ideas.
25. I understand the behaviour of these materials, but they continue to surprise me in how they can be re-worked.
26. No response
27. No response
28. No response
29. With fibres you can dye them, twist them, stretch them, shrink them, weave them, knot them, slash them, stitch them, glue them & burn them.

30. It best expresses my concerns – it also seems to have chosen me – in the sense of I'm drawn to it.
31. Women have a 20,000 year history of textile practice. I am working in a long tradition established by a (maternal) family line.
32. Design woven commercial fabrics – this is my job. My choice to work in this field – love weaving, love textiles of all sorts.
33. Colour – would be the single most important reason I work with textiles. Rayon machine embroidery threads capture a vibrancy of colour which is unparalleled in other media (with the possible exception of glass).
34. Its connection with other cultures and with people throughout history. It is the oldest (craft?) in the form of baskets. I feel linked to people through time & space when I weave.
35. The set of limitations of loom-controlled weaving is a challenge – eg. the grid.
36. I want to explore - painting meaningful pictures in fibre & textile.
37. Fibre is traditionally associated with women. Rag fabrics are associated with the poor, disenfranchised, disadvantaged – I like to make them speak for these groups.
38. To develop wearable, utilitarian pieces not just Art for the wall. Also sensitive for printing.
39. Wasn't a considered decision, was a spontaneous, subconscious progression after having the opportunity to work with textiles it was just a natural decision.
40. No response
41. I love the use of colour available in textiles and the way you can mix threads and the eye mixes them, ie. the colours remain pure.
42. Have always loved fabric.
43. I can't draw and don't understand other mediums. I've lived in amazingly rich textile environments eg. Laos.
44. I've cut and stitched all my life – I know it's what I've always wanted to do – just started as 'a full time textile artist' a little late & regret not having formal art training.

45. There's a richness and depth in the imagery you can get on textiles – the way it can be draped, folded – it moves and has its own life.
46. Textile is responsive to my ideas of art works.
47. I love the tactile feel of fabric, its possibilities of being stretched, squeezed, distorted & manipulated into impossible forms is very exciting.
48. I have begun using paper more as it has qualities that I use to say the things I want to say – ie. embedding information.
49. The multi possibilities of using techniques and the variety of material draw me to textiles.
50. No response
51. No response
52. Tapestry combines my interests in making images and working with textile materials. I enjoy the anticipation of a tapestry growing.
53. Colour!! Textiles have such deep, saturated colours. This seems exaggerated in my rag weavings.
54. I also use textile processes because of their associations with gender.
55. The texture in my hands, availability & the concepts I work with usually about Representation, status, herstories and value to contemporary society. Gender, I.D. etc. Wrapping the body.
56. I really enjoy working on a floor loom.
57. Connections with women, with domesticity, intimacy with body and the personal.
58. I've only begun to work with textiles and fibres so recently, a lot is intuitive & I hardly know yet why I choose largely silk – rich, lustrous etc.
59. Because I want to!
60. Wool inspires me.
61. Its seductive qualities make textiles a joy to work with. Its versatility and range of qualities.
62. Grow my own wool. Gather my own material for baskets.

63. I have been interested in texture and form for as long as I can remember.
64. Textile is so flexible as a medium. From sculptural form to dress, it allows the artist to explore so many possibilities. Variety and technological developments mean new possibilities. Its ability to be changed by process.
65. -50 year “romance” with fabric / fibre / threads. Grandmother’s and mother’s example/influence. The challenge.
66. To share my knowledge with students for a while.
67. It has always been there, all my life and I would have to say I was inspired as a very young child by my grandmother’s ‘fancy work’ & knitting abilities – which were amazing.
68. Love of natural fibre. Fine wool, cashmere, silk fibres & fabrics, fine paper.
69. Because they are beautiful – both some of the found textiles I use, and being inspired by beautiful textiles – And they are wearable and easily usable and so applicable for performance work.
70. Embroidery is a great vehicle for talking about domestic images – women’s work etc. Also I comment on lack of women in architecture and town planning ie. often patterns or the landscape & embroidery is often about pattern.
71. It is the medium I have always felt most comfortable with.
72. Method of working suits – in a busy life you can work an hour here and hour there (easily “pick up the thread”).
73. Because textiles and fibre have been part of my life’s experience, in everyday use, in celebrating, in comfort, to name a few.
74. It is familiar to all of us & allows a more fundamental “connection” to the work.
75. Applications into home or onto the body are practical.
76. I like the tactility of tapestry weaving. I don’t get the same sensual response from any other medium.
77. An early love of textiles – embroidery, knitting, making my own clothes from age 13! An awareness of its variety and exposure in 80’s to the range of textiles as an art form in Nth. America.
78. I just have to do it – no other material or process has the same pull. I always come back to the loom! I don’t know why.

79. I love the materials but it is also about process> I think the meticulous nature of the process gives the work meaning. Also, reality is a big issue for me, I would rather create an object than depict one.
80. No response
81. I like the process of making paper from harvesting the plants (often from my garden) to the final product.
82. Am more traditional in use of materials but using them in different ways. Using modern waste materials – paper, plastic can be a challenge to work with but too many other materials to explore.
83. It is 3-dimensional as opposed to painting. It can be practical (as in product) or decorative or both. I love the many types of fabrics and ways of surface decoration available.
84. Textiles have an essence. With weaving in particular I enjoy starting with a single component (yarn) and building something completely new > fabric.
85. I have always enjoyed needle-work related activity, sewing etc. – the constructive aspect of working with textiles. Tactile involvement. Our lifestyle has involved a lot of change, moving about – my work has a high degree of “portability”.
86. Fibre textile offers a very active arts practice – a lifestyle – having to be always thinking and looking for possibilities.
87. No response
88. Have always loved textiles & being able to make my own textiles that are image based is a bonus.
89. I just enjoy doing it – I have made most of my own clothes for years and when doing the Art Course at TAFE I was introduced to textiles with a good teacher & took to it with enthusiasm.
90. I trained as a painter. I wanted to produce fabric lengths. Imagery and mark making are important to me but I feel much more suited to working on fabric as opposed to print making (although I use these skills for image making).
91. No response
92. Because of its ability to cross boundaries.

93. Working with what's at hand, underfoot, "the everyday". Textiles a strong part of personal history (as dress maker – doll maker, both as child and as adult).
94. You are born into textiles, you die in textiles, it comes naturally.
95. It feels so right. It satisfies all my creative needs ie, colourful, easily manipulated, inexpensive, CLEAN, safe, adaptable, transportable, incredibly expansive in terms of possibilities, tidy, containable. It evokes passion from within.
96. Yes, because of multi-dimensional / construction possibilities – you can work with wood, metal, ceramic, sculptural.
97. I like the process of making, a good time to reflect on the concepts involved with the work.
98. I always loved textile fibres as my main medium before I finished my school certificates.
99. Attracted to cloth, dressing up etc. since very little – associate it with grandma and mum – colours very rich – tactile. Wrapping – protective.
100. No response
101. No response
102. Has associations & identification for other people. Familiarity with media and techniques must account for some of it also.
103. The feel of other fibres and to know they're not fake.
104. Enjoy flexibility of fabric – the ability to manipulate it; ease of handling; ease with which can incorporate colour; softness and subtlety that can be achieved.
105. I feel comfortable with the medium – was introduced to textiles at an early age. Availability – I find most textile(sic)
106. No response

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 9

*Is textile (eg. silk) or fibre (eg. Paper, bark, native grasses) a first choice of material or do you use it only as one of a range of materials? Please give a reason for your answer.*

1. I work mainly in textiles however will experiment in other mediums if that will help my development.
2. It is a major material. I like to combine textile with metal, wood, etc.
3. Thinking I'll probably try copper ? & have tried banana bark (?) & have palm frond ends in the garden brought back from Central Q.
4. Silk first choice as absorbs dye well and feels good.
5. Yes. If exploring other disciplines.
6. Tapa cloth or bark cloth is an important reference in my work. Paper – hand made Japanese & regular papers for drawing and watercolour – cloth paper – all these as bases for drawing.
7. -No response
8. -No response
9. I would use a range of materials but predominantly textiles as that is where my technical interest lies.
10. I may still use fabric / fibre in this way (waxing fabric: see previous question) – but usually quite minimal.
11. Range of materials.
12. I like to try different fibres for weaving to try and push the boundaries. For tapestry I like it fine & silk threads (I like the fine surface qualities, fine images without looking chunky).

13. Silk mainly, especially georgette – effects able to achieve with colour on silk, like watercolour painting.
14. Textile ie. tapestry weaving is first choice – richness of colour and visual texture of weave / pattern.
15. At the moment – as a student – I am still exploring a range of materials (fibres, textiles and others).
16. Textile is my first choice of material as it seems to be the most natural choice for me.
17. Painting, drawing, photography is always a first then textiles comes further down the line / sometimes alongside.
18. I chose every material for its own value and whether it aids me getting across my concept the best – I have no more affinity to one material than to any other.
19. Textile / fibre is often first choice – or at least (more recently) a vital component – sticks and wire sometimes may be seen as first choice.
20. So far it's a first choice. I have not yet learnt enough to begin to explore further.
21. I use a range of materials, choosing those that best express the idea(s) important at the time.
22. Textiles are generally my first choice. This is where my training is.
23. Textile is the first material of choice because I weave predominantly.
24. Textile is one of my first choices – see above (My passion lies primarily with textiles & I find it the medium with which I can best express my ideas.)
25. I would use all or one depending on the needs of the work.
26. Silk – is made in a vast range of weights, textures, sheens etc. Wool for felt varies greatly and can change the character of the finished work.
27. -No response.
28. Textile fibres are chosen to be practical for clothing or home décor.
29. Sheep's wool is my main ingredient – all other fibres etc. enhance. It's a great renewable resource that is widely available.
30. It is a first choice and I also use it as well as paper / found objects.

31. I have always used textiles as my preferred mode. In the past six years have specialised in felt for reasons too involved to briefly note here.
32. See above (Design woven commercial fabrics – this is my job. My choice to work in this field – love weaving, love textiles of all sorts.)
33. At the moment I only work with fabrics and machine embroidery threads. This may change as I develop as an artist but at the moment they are my chosen medium.
34. It always has been ( a first choice) but I am beginning to explore wood as a sculptural medium. Textile is essentially a ‘touch’ experience and because of its 3D surface creates unique patterns of light and shade.
35. See Q.5 (Combining woven textiles with drawn imagery – to create a hybrid form that could not be described as either weaving or drawing.)
36. Use both as a range of materials in order to give the work depth and translucency.
37. Textile is always my first choice of material. For the reasons given above I generally use rag fabrics or other discards.
38. Silk – for its sensitivity. A first choice material.
39. Yes textiles is a first choice as in Q8. But I now am starting to use other materials such as metal as I enjoy the contrasting qualities and am keen to explore other mediums such as sculpture.
40. -No response.
41. I use any material. It is the colour and texture which is of value.
42. First choice – the material I am drawn to.
43. Yes, as explained elsewhere.
44. Yes – cloth and thread/yarn first choice. Dye, fabric paints, spun plant fibres & paper also used. Whatever seems appropriate at the time.
45. I like working on silk because of its intensity in colour. Its great range of textures – from satin to raw. My favourite is georgette – its coarse and fine at the same time.
46. Silk is my first choice of material as it responds well to my ideas and techniques. I do use cotton fabrics for embroidery & as collage as a background fabric for stability.
47. I like to use a variety of textiles and fibres to explore different possibilities.

48. I use twigs and monochromatic materials because I do not want to pollute my area and also I like the idea of recycling materials.
49. The medium chose me. There is a response to material that comes natural to me with fibre.
50. Only as one as I enjoy experimenting with different textiles and fibres.
51. -No response.
52. I almost always work on a cotton warp – as it is strong, works well & is available in various thicknesses. Weft materials are selected according to colour, thickness, texture, light reflective / absorbtive qualities etc.
53. Textile first. Why? Familiarity ( therefore freedom), resonance of association.
54. I am interested in the process of making textile first. But I have always made drawings & written – that’s my research.
55. Only one of a range, that’s how I am.
56. In my woven work I chose materials that I could apply devoré to ie. a mixture of cellulose & protein fibres with synthetics.
57. One of a range – I use materials for the associations they evoke, ideas / concepts they add to.
58. Not having commenced a post training art practice yet, I don’t know how things will go – whether print making, photography or textile will predominate or become integrated.
59. Almost always use textiles in work – it relates better to my work & concept than eg. Paint.
60. -No response.
61. Predominantly fibre but also metal> I use whichever medium is appropriate to the idea I am trying to express.
62. A mixture of materials add to the variety of designs.
63. First choice – fibres are flexible, adaptable for 2D & 3D work, have natural colour appeal or can be reworked using dyes and chemicals.

64. Yes I always go to textile when I visualise a digital concept. Paper would be a 'proofing process'.
65. I use all fibres that are durable for long life and conservation of the finished work.
66. Calico is close to canvas if painted.
67. I use non traditional materials and a range of them.
68. Textile fibre / fabric.
69. One of a range of materials – it depends what I'm working on.
70. Whatever I have on hand.
71. My work is based on textile. Sometimes I use non traditional materials to make textiles eg. Wire, sticks etc. & sometimes I use textiles as the end result. However there is always a reference to textile in my work.
72. Yes, because I work mainly in tapestry.
73. Silk and polyester first choice because of their transparent qualities, their lustre and strength. The way they react to my handling and manipulation.
74. First choice, but I often add other materials (eg. Flywire, paperbark) As above (It is familiar to all of us & allows a more fundamental "connection" to the work.)
75. First choice because of its wide and varied end uses / applications.
76. I always use textile (yarns) because I rather use the imagery to communicate my meaning rather than the type of media used.
77. It is always part of my work, but usually in combinations – wood, metals, found objects, plastics etc.
78. Textile – cotton & wool – first choice of material.
79. Yes, textiles and fibres of all types are my first choice. But I do use a range of materials.
80. First choice as I choose to work within the parameters of weave.
81. Not always. Sometimes I have to use other materials.
82. Textiles and fibres first choice because used them to what I think & in my scope their fullest potential – Enjoy working with T & F.

83. Textile is my first choice because of its versatility, range of substrates available and many different effects eg. Opaque, sheer, etc.
84. Textile is first choice – but other materials are added to the textile eg. Wire.
85. Yes, I have a wide range of skills and experience using textiles.
86. Always first choice but I have no problems using what is appropriate.
87. A range of fibres are essential to give texture and variation.
88. Must have an affinity with textile – tried to work with timber at one stage and was frustrated with its rigidity.
89. Yes, but don't do a lot of this work. I concentrate on one material.
90. Variety of fabrics as first choice. Sometimes I do Photoshop images & the output is on paper only.
91. No response
92. -No response
93. It is mostly what I use though not only and I may at times not work with textiles at all. I want / need to be free from that sort of limitation.
94. I will use whatever will do what I want it to do. Have used plastics – perspex – plaster – metal – wood etc.
95. I work exclusively with material. I have no interest in using the other in my work. It doesn't appeal. It has no place in my art work. "Fibre" (your definition) is out of context in my design work.
96. Silk first choice; synthetic dyes, silk thread; have done some recent work with natural / plant dyes.
97. It is only one of a range of materials. I like using materials not often found in textiles but constructed with textile techniques.
98. According to the commissions I used sometimes different materials as eg. Raffia (today synthetics) or 'hair yarn' – a Swedish mix of sheep and cow fibre, horsehair for special effects.

99. First choice because it's the one that comes most easily. I try other mediums but I also try to limit myself intentionally to focus on my work – media is one thing I can limit.
100. It is used as one of a range of materials as I'm still interested in working with metal, plastics and paper.
101. Textile is first choice.
102. It is the primary choice of material because of daily associations & because of ready availability.
103. I actually use all sorts of things in my weavings, sculptures etc.
104. See Q8 (Enjoy flexibility of fabric – the ability to manipulate it; ease of handling; ease with which can incorporate colour; softness and subtlety that can be achieved.). Use other materials eg. Wire, glass beads etc if required for shape, stability, emphasis etc.
105. I try not to restrict myself to textiles.
106. First choice.

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 10

*Do you work with other mediums eg photography, painting?  
If yes, please explain which ones and why you choose to do this.*

1. Yes	I use photography for documenting research and collecting images for my work
2. Yes	Photography combined with sketches
3. Yes	Basketry – mostly with man made materials – sometimes yarn dyed in the shibori process. I touched on a lot of crafts before shibori & basketry – especially coiled I found convenient & calming to do at various times of strife & pauses in life.
4. No	Have sometimes painted because I felt like painting. Now I write a lot instead of make (sic) batik, & create craft exhibitions
5. No	-
6. Yes	Painting Photography – I work with whatever is appropriate to solve the problems, attain goals or explore possibilities in work
7. Yes	I love the instant capturing of a space with my camera and how it can record transience very quickly – painting is also a quick fix
8. Yes	Photography is very often the starting point of my work. I am working more with pastel (& paint) on cloth (& paper)> speed / gesture / <u>time</u>
9. Yes	Photography often informs my textile work. Computer generated imagery - ditto
10. Yes	At the moment – I use a camera to record what is going on – it is a more credible description of my intent than the sketch/drawing etc
11. Yes	Part of artistic process
12. Yes	Drawing. Gesso panels. Weaving is about strength. Painting gets ideas and image making out
13. Yes	Computer generated designs – new technologies stretching boundaries. Extension of painting, manipulating painted designs through Photoshop
14. Yes	I use photography, collage (paper), painting, drawing & computer generated images & their various combinations for purposes of design work for tapestry images
15. Yes	Sculptural techniques which are useful in building 3D textile objects
16. Yes	I paint & draw but always in the back of my mind is something made of fabric

17. Yes	Painting/drawing/photography informs the work and makes me see and feel the piece before it happens
18. Yes	I choose every material for its own value and whether it aids me getting across my concept the best – I have no more affinity to one material than to any other
19. Yes	Painting – also murals, mosaics Printmaking – theatre sets & costumes etc for community work
20. -	-
21. Yes	Painting -Working through ideas, Photography – capturing a moment, colours, shapes
22. No	-
23. Yes	I do work in mixed media, visual images (photographs) eg transfer printing, painting using paint on canvas, fabric, also printing, stitching, papermaking
24. Yes	Photography (primarily cyanotype) for its ritual and magical qualities & to produce particular imagery
25. Yes	I use paint as a means of finishing, connecting or bringing colour into the work
26. Yes	Sculpture. As my work varies from 2D to low relief and 3D I have also explored forms which can be situated both inside and outside.
27. Yes	Screenprinting – collage. I do it for pure fun
28. No	-
29. Yes	Drawing. Sculpture. I draw to relax and to record my ideas for felt. I make moulds from plaster, latex, clay & paper maché for my sculptural felts
30. Yes	Screenprint on paper. Mixed media on paper. Water colour on paper. Well actually it's a bloody nuisance being spread out so wide – but I'm greedy. I love most artforms. I originally learnt sp on paper. I teach works on paper and fabric. Textiles are always the best medium to express what I want to say
31. Yes	Obviously concept development requires a range of media
32. Yes	Photography – work with macro lens – quick source material, close-ups of plants/organic textures/shapes. Drawing/printing/painting for more hands-on design input
33. No	-
34. Yes.	Sculpture is allowing me to explore space in a freer way than the loom allows & does incorporate threads. Photography. I can't draw so photos allow me to catch colour and shape. Like weaving the format is rectangular so I can explore composition
35. Yes	Figure drawing, printmaking and photo-release, papermaking. I use these in combination with woven work
36. Yes.	Sculpture to see if it will work with tapestry
37. No	-
38. Yes	Painting relates to my printmaking. I interchange both techniques

39. Yes.	Textiles is a first choice but I now am starting to use other materials such as metal as I enjoy the contrasting qualities and am keen to explore other mediums such as sculpture
40. No	-
41. Yes.	I do other things ie. Lino cuts because of its ease and speed to compliment (sic) the slow process of weaving and have something to reproduce in a run
42. No	-
43. Yes	Photographs get over the problem of my inability to draw & I just love splashing about with paint
44. No.	But I take a large number of photographs used as inspiration , a reminder or just for sheer pleasure. To further record & work through ideas before the cloth stage. Just recently taking drawing classes – pen and ink wash, charcoal, graphite
45. No	-
46. No.	-
47. Yes	Both (photography, painting) Because I find it exciting to combine different mediums
48. Yes	To express my ideas
49. Yes	Photography – computer images – painting/drawing
50. Yes	Photography for ideas for tapestry weaving
51. Yes	Drawing. Painting, photography – ways of recording, seeing, translating. Drawing is essential to my work. Allows me to be versatile
52. Yes.	Drawing, gouache, collage, photography – means of exploring ideas & rug tufting, a fast method of production with a practical product outcome.
53. Yes	Drawing/painting – primarily to inform my textiles
54. Yes	I use photography, drawing & writing as ways of recording experience, making sense of things, experimenting. They are also used as images to be translated into woven tapestry
55. Yes	But not often these days
56. Yes	Performance. I am now working with performance as a way to combine my interest in both textiles and food
57. Yes	Painting because ‘paint’ painting is the traditional (along with tapestry) medium to hang on a wall – I wish to combine the two
58. Yes	I love printmaking and photography & look for ways to incorporate my photographic images & printmaking techniques & textiles together
59. No	-
60. Yes	Develop ideas, evolve ideas, express ideas
61. Yes	Painting, metal/ wires. I use whichever medium is appropriate to the idea I am trying to express
62. No	-
63. No	-

64. Yes	Digital medium is my preferred starting point. Sometimes I use photography in combination with computers. Collecting information
65. Yes	Drawing, painting, pastels etc in the design stages. Textile paints in the finished works (see book)
66. Yes	Every form of art enhances another. Embroidery helped my mosaic art!
67. Yes	I draw, paint, collage. They stand on their own but often help me sort out ideas and they are often far more immediate than using textile techniques
68. No	-
69. Yes	I collaborate with other people who build steel and wood frames for me, that I don't have the skills for, far larger scale work. Outdoors fabric is not a good medium. And I'm interested in all sorts of different thing – particularly recycling and found objects – tin, wire, cardboard, wood, papier maché
70. Yes	Painting to work through visual ideas and wire for sculpture forms
71. Yes	I have done this in the past to explore various ideas & processes & to achieve results which are deliberately different from textile
72. Yes	Drawing – visual language – explore ideas, quick
73. Yes	Watercolours and inks because of the effects I get on paper (like dyes on cloth sometimes)
74. No	-
75. Yes	Photography because it is a great way to generate imagery, ideas and lends itself so well to photo stencils & drawing because of the multitude of possibilities
76. Yes	I paint my designs before weaving them. They are also easier to sell because the labour does not cost as much as for a tapestry thus they are comparatively cheap
77. Yes	Painting – watercolours mostly – I enjoy it. Photography – I like looking at the world & photography concentrates that looking
78. Yes	Colour photocopy turning original weaving into prints for use as limited edition prints and cards
79. Yes.	Printmaking, watercolour and illumination. These techniques compliment (sic) my fibre work, the <u>process</u> of printmaking appeals to me, and watercolour has the translucent and seductive quality of my fibreworks, while the intense patterning of illumination has obvious lace references
80. Yes	In context of photographing textiles
81. Yes	Photographs for records. Also found objects
82. Yes	Photography – a great asset – can record what can't take with you, can manipulate easily and create other images that can be created in T & F
83. No	-
84. Yes	Just beginning to incorporate more painting/ printing – to achieve more image based work
85. No	-

1. Yes	Ie. A quilt which was several 100 photos crocheted together. Documentation is put into “artists books” & then becomes its own artwork
87. Yes	Embroidery - contemporary
88. No	-
89. No	-
90. Yes	Image making comes from drawing, design, lino printing, block printing, stencilling, photographs of favourite objects, Adobe Photoshop computer software etc etc
91. No	Except as a hobby
92. Yes	Photography – because it can be an extension of other activities I do (for money)
93. Yes	I’ve used photo transfers, printmaking in many ways – with handmade paper. Also: why not!
94. Yes	Photography as image for printing with, painting as direct mark making
95. No	-
96. Yes	I work essentially as a ‘multi-media’ installation artist & textile mediums allow me to do this
97. Yes	Computer, printmaking. It extends the concept and may take it on different tangents – which often will complement the textile work
98. Yes	Part of my education. I use pastel and watercolour for my designs (beside crayon and pencil) sparsely acrylic
99. Yes	Photography, direct to screen colour copy, drawing – because these are simpler mediums to communicate <u>conceptual</u> stuff than weaving (constraints of the weave medium) so I combine the two eg copy/prints with weave – for figurative work
100. Yes.	Use a range of media, but usually start with paper – either made by me or manufactured. Use transfer printing, painting, cut outs etc to create artist books and wall pieces
101.No	-
102. Yes	Photocopies, painting – complementary to my use of print, paper, fabric; sourcing of images also
103.No	-
104. Yes	Watercolour painting – I like the clear colours & clarity of image that can be achieved
105. Yes	Computers, Painting. I don’t consider myself suited to a particular art form. I feel comfortable using textiles as medium but that does not mean...
106. Yes	Painting. A change

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Questions 11 and 12

*What does the concept of tradition with regard to textile mean to you?*

*How important is it within your art practice? How does it influence you if at all?*

Question 11	Question 12
1. Tradition is very important to my work as that is what I am using, traditional hand weaving techniques. I think it is necessary to remember where our art practice in textiles evolved from	Same as above
2. Respect and understanding leads to new work	People say my work is “Japanese”. I don’t think so, but there must be something – it is after all my <u>culture</u>
3. Tradition is very important – did a painting course with Mervyn Moriarty in the ‘70s (in Mt Isa). She? was of the opinion that you could not abstract before you knew the basics of drawing etc well & now I’m the same way with textile techniques	Very important – have spent many years doing the traditional before launching into abstractions – but I’m a slow worker. Too much going on in my life that I can’t just offload.
4. Very, very, very important. It is who we are. Like a guide and teacher for us and a profound resource.	Tradition (specifically Indonesia – Darwin is closer to Indonesia? than we are to Ayers Rock) is always a reference point for me.
5. A lot. Without the basic knowledge and tradition there is no craft	Very
6. Tradition is in history and memory and presents us with solutions & innovations accumulated through time. I draw on these things	It is always present even when the work may seem at its most new and innovative.
7. The underlying structural basis of textile making is important: on top of the structure come patterns often laden with cultural meaning	It regulates my own thought processes – it is almost a parallel recipe for the process of making the work.

8. How can tradition be a concept?	It would be impossible not to be inspired/influenced by centuries of tapestries > one aspires technically
9. It helps to influence and inform me as the maker and hopefully influence and inform the 'viewer/user'	Very. Textile tradition is so rich and varied across so many cultures you cannot help but be affected by it.
10. I have enormous respect for tradition and craft = Like history/ This is whence we come.	I live in the world <u>now</u> but my ways of thinking & seeing have grown out of a history – to which I must always <u>refer</u> .
11. Tradition is important. Our history helps us to understand who we are.	Very – I contrast tradition (in textiles) with revolution (in digital work).
12. Tradition will always be part of textiles. The structure of fibre becoming cloth. Its what you do to change it that will be accepted as modern	Taking a traditional idea of weaving velvet and changing its structure putting different warp and weft threads eg: copper can give a new look. The past does influence you to think how you can change something to look better.
13. Relates to how important textiles are to our everyday lives & have played an important part over decades.	Very little. – although use many “old techniques – it’s not conscious.
14. The traditions of historical tapestry – the decorativeness mural like quality of large works plus the decorative potential all influence my work	-
15. It provides us with a very important historical basis for our work. It also helps to maintain a great emphasis on skill which I think is crucial.	Tradition is incredibly important but I think we should also fight any conceived limitations in this incredibly exciting and expanding area of artistic expression.
16. Traditional embroidery I like to look at, but it doesn't inspire. I like to explore new ways of stitching & putting things together.	Above
17. Historically relevant / linking to the past / culturally relevant/ technically and skills link.	Referential / placing into context in a contemporary sense
18. It is wholly important as 1) a woman artist 2) my interest in historical costume	Yes as I spend a lot of time in museums gaining inspiration, the historical value of fabric and the relationship of it to “women’s work” is all part of the relevant (sic) of me using textile
19. I have knowledge and awareness of “traditions” I may use or disregard in anyway I choose. It Probably informs my work More than I am...>	Aware but I have also a strong feeling for sculpture, painting, theatre. Textile probably has greater emotional association (I’m still trying to work this one out myself)

<p>20. I enjoy viewing 'traditional' textiles and appreciate their diversity and the influences that created them. However I do not feel at all bound to adhere to 'traditional' uses or styles – it's just that where I'm up to right now is in learning the basics, which is normally 'traditional' uses.</p>	<p>Not at all</p>
<p>21. -</p>	<p>Tradition is important. It does influence my work. I use traditional stitches but in my way. Felting has a very ancient tradition. The method has altered very little.</p>
<p>22. The history of textiles and their use is very important. My museum work makes me very aware of history &amp; the function of textiles within that history.</p>	<p>Textile traditions and the emotions textiles arouse are becoming more &amp; more important in my work.</p>
<p>23. Tradition is a sense of history, with a cultural context, it continues to evolve.</p>	<p>It is an element in my work</p>
<p>24. Origins – history - identity</p>	<p>Tradition is vital to my practice (sic) as it is one of the major concerns in my exploration of identity and genealogy (sic).</p>
<p>25. The traditional crafts worked with emphasis on well executed technique</p>	<p>I like to see attention to detail and finish. However I prefer a contemporary visual outcome.</p>
<p>26. That we are part of an ongoing tradition. We can look to the past – the influence of cultures and techniques enables us to learn and reflect but explore new ways of working which reflect our attitudes and time in history.</p>	<p>It enables a greater appreciation rather than any specific influence.</p>
<p>27. Not much – I usually flout all precepts – do my own thing</p>	<p>Not much</p>
<p>28. Traditional textiles are an important source of ideas and inspiration</p>	<p>Yes – important, fabric structures</p>
<p>29. In the practise (sic) of felting, there are no Aus. Traditions. I'm interested in travelling to Mongolia, Turkey, Scandinavia etc where there are traditions. I've read extensively.</p>	<p>I think the lack of traditional methods here in Australia has meant that Aussie feltmakers have become resourceful, innovative &amp; extremely creative with felting. Our isolation &amp; youthfulness has been of benefit.</p>

<p>30. Tradition is the basis. I aim to marry tradition with contemporary ideas and techniques. Tradition is strength &amp; solidity yet it needs to be affected by the now so that it doesn't die or become rigid.</p>	<p>It influences me technically &amp; conceptually. How can it not influence us. It is impossible to avoid traditions – even if we are reacting to them. I love feeling the long line of tradition back to antiquity in regard to the use of textiles.</p>
<p>31. All of my work makes reference (not necessarily direct) to tradition</p>	<p>See 11</p>
<p>32. Fundamentally, weaving in industry now, is the same as it has been for hundreds of years – so I'm just continuing tradition but with new technology.</p>	<p>Interesting, &amp; challenging to try and combine traditional and new technology design techniques to the best effect.</p>
<p>33. Traditions relating to embroidery are very important to me because I can feel that as a woman, I belong to something that is bigger than the present. I also incorporate feminist theory into my work, which validates textiles &amp; crafts</p>	<p>It is important as an ongoing practice that records and influences culture. I incorporate computers and sewing machines into my practice as I feel that tradition is not just the past, it is also the present.</p>
<p>34. It is essential to my practice. I cannot throw a shuttle without feeling akin to all the shuttle throwers of the past. Even though I weave very untraditionally I am grounded by using traditional methods</p>	<p>As above</p>
<p>35. I have a great regard and respect for traditional textiles and its practitioners</p>	<p>Traditional skills were part of my training as a weaver. My art practice is eclectic and might be seen as postmodern.</p>
<p>36. Keeping the art &amp; techniques alive in a technological age</p>	<p>The slow gentle pace allows me reflect (sic) on the meaning of the work</p>
<p>37. The techniques, processes, historical background of textiles – the cumulative cultural practices within this medium from everywhere in the world.</p>	<p>Tradition is very important to me – simultaneously embracing it and challenging it – rugs were traditionally for comfort and my rugs are functional too but their message can be confronting.</p>
<p>38. Using traditional techniques maybe in a traditional manner – ie tapestry weaving, felt making</p>	<p>Not important – I have possibly developed my own techniques, within a framework of traditional methods – but not of interest to me.</p>

39. Textiles are intrinsically linked with the human condition since almost the beginning of human existence, thus I feel a natural affinity with them for the long tradition of identifying of a culture and the story telling practice.	My art practice is a continuation of ancient traditions of telling a story and finding my own identity through the medium of textiles.
40. -	-
41. The fact I am a woman and come from a family of women who are constantly sewing (embroidery, needlepoint etc). It is in my blood!	I use completely traditional methods and I like that. I think it adds to the value of the work.
42. Women's hands working through the ages. Only really interested in the tradition of textiles. Not traditional methods or textiles.	Only theoretically.
43. A great deal as I've lived among & worked with traditional textiles practitioners & I work at the – among traditional Asian & European textiles	Only inasmuch as I think about them
44. Keeping true to the tradition of patchwork, reusing old or discarded clothing, not throwing away good fibre but incorporating it into modern textile practices	In my designs I'm influenced more by the nature of the cloth & its origins rather than the tradition of P/W. But I mostly use a single shape & piece it "somehow" so guess that loosely remains traditional.
45. I think I am more concerned with the concept of history – layers of time and linked to tradition in a way – more my own tradition of working – and cultural tradition.	-
46. Tradition in textiles should be ongoing – but ideas and techniques should be explored to the maximum.	Tradition is important in my work – I feel all work is based on tradition. What we do is to extend, develop & build on that tradition.
47. I'm fascinated by traditions of all forms of life and this flows through to my textiles.	Nothing is "new" in this life. Everything we do has already been done. It fascinates me that when I finish a sketch or work I often find a similar piece done before! This can be frustrating at times!
48. A lot – I love the idea that we carry knowledge that is part of everyday living – and the traditional textiles have such a rich history.	Yes, I draw on my textile skills all the time.
49. I try to push the boundaries of tradition & inevitably I also respect them.	To push the boundaries of tradition has forced me to be innovative and also critical of these traditions.

50. Everything	Very. Having been to Bhutan and Bali on weaving tours seeing first hand the traditions and beauty of their weavings being handed down the family lines influenced me greatly.
51. The tradition of textile design as a means of expressing a country's identity and history.	Very important at present – completing a Masters study!
52. I have always been interested in the history of tapestry & seeing work in collections and museums has inspired me and affirmed the work I do. It gives me a place in a wider context.	It is about knowing your roots – where what I do fits with a wider realm, how that has changed & how I am placed now.
53. A certain continuity regarding either/and technique or imagery. For myself, it is important that I am working traditions from which I come (rag weaving and quilting – in a North American context) If I use other textile techniques it is for allusion purposes only ie, I have represented the “bilum” (PNG string bag) but would never work in that technique. It is not mine.	Critical. In making personal choices about technical and aesthetics aspects of my work. In knowing the tradition I can deviate from it.
54. Its important as a way of contextualising my work. I see my own practice as related to & informed by the European tradition of woven tapestry. But my work has also been influenced by other discourses like feminism and recent critiques of landscape.	I am more interested in the ‘meaning’ associated with tapestry & responding to that in my work than being influenced by image or form.
55. It means the input of many ‘artists’ which different circumstances, materials, cultures (sic). A huge commonality is clothing – wrapping our bodies. This is a common language. Full of significant (sic) to tradition and way of life.	Absolutely and yes
56. I am interested in the traditional use of textiles within a dining context and patterns used on damask etc.	I am using cloth associated with dining tables in performance work.
57. History, a thread linking us now to forebears, connection with women and domesticity through the ages.	I am very aware that the history, traditions & connotations of textile influence/are a part of the meaning of the work & therefore use it acknowledging those forces.
58. Not much at the moment	Not at all

59. It means we should never forget the textile traditions and techniques - or soon they will be ancient history.	I have been influenced by weaving through the ages starting w/ Penelope in Ancient Greece.
60. Textile ARE. I have no other response to this.	Does this question accompany Q11?
61. Traditional, in a general sense, means having a history & therefore is a carrier of meaning & a link to practitioners of the past. Creates a sense of belonging.	I am always aware of the inherent history of the media. It gives a strong base on which to work.
62. Nothing!	It doesn't
63. It is important – both on a personal family level and also on a wider 'history of mankind' level.	The influence is in the knowledge of techniques, structures, use of dyes. This underlying knowledge informs my design process.
64. Nothing – holds back true innovation. But having said that I do love looking at cultural textiles but they are so far removed from what I do, but I do admire people who adhere to its aesthetic	Not at all. Traditionalism is a control mechanism. You just have to look at the 'Shift' conference to see what it does.
65. Nothing at all. I innovate and combine all types of textile practices. (see book)	Ditto ( <i>More written material included with questionnaire</i> )
66. You must know all the rules in order to go around these and develop your ideas.	I still have much to study every aspect of art forms.
67. The fact that textiles goes back a very long time has been linked to women and often disregarded. It is so old & yet so young, like a secret misunderstood art form.	Knowing or feeling I am part of a great strong dynamic 'club' that women formed along time ago which because of oppression is now only coming into its own & men (slowly) will join this 'club'.
68. -	-
69. A source of inspiration - particularly aesthetically. I'm not involved in any particular textile traditions.	Inspiration – particularly looking at patterns and use of patterns, the designs. In my practice it probably isn't important at all.
70. It means so much in my work as the link of politics and embroidery.	Central to my practice.
71. It is how I relate to history, to my own culture and to other cultures. After spending five years researching evolution of textile traditions within certain cultures, I am now looking to my own culture's textiles traditions.	Very important – my current work is based on early Australian textile traditions – see Q11

72. Link to historical practices. Also potentially adds to density (?) of meaning.	-
73. Woven cloth from patterns handed down through time. Embroidery stitches presented in a formal way – done exactly – no room for experiment.	I have learnt from the traditional practices but I extend the boundaries, use the knowledge gained as the beginning of my expression.
74. All cultures have developed textile traditions for practical, spiritual or decorative purposes.	It's good to know it's there, but I don't necessarily refer to it. Or maybe I do by choosing to work in this medium?!
75. Textiles have had and still do a major impact on our lives. Just take the example of Industrial Revolution & the role textile industry had on the world. Textiles are all around us everywhere every place. Where would we be without <u>cloth</u> !	I think about it constantly & I am forever discussing it as I lecture in textile design – v. important.
76. It is not a concept which I feel has much impact upon my work.	It doesn't really influence it at all.
77. Other valid & varied forms – continuity of history – expression of creativity & love of beauty. –expressive of the body & how we are part of our environment – a feminine expression (tho' not exclusively of course)	There's always an awareness of it, but it depends upon the concept of the work as to whether or not I would use a traditional technique.
78. It is very important in a "new world" to use a process that has a long ancient history and roots.	No in fact I find myself from this tradition trying to push the process in new directions.
79. It is very important to me and I believe that it should be preserved and maintained. But this must not be used as an excuse for textile artists to produce really 'stifled' or 'constipated' work,	It is very important to my practice, as it is where it began. I am influenced by tradition in my sense of design, but I am interested in using traditional designs, or elements of these, to construct new meanings.
80. Historical context of textiles – beauty and skill of techniques / processes & aesthetic qualities.	Constantly looking at historical textiles, particularly primitive.
81. I think we need to know the history of the use of textiles but then forget it and be contemporary.	Not very. I'm more interested in the stories relating to tradition.

82. Means old techniques, traditional fibres – natural, a great user and believer in natural fibres – animal & vegetable.	Yes it does because they are natural, not mass produced ie. CF paper, plastic. Are readily available to me. Can create own colours, use of light in manipulation of material.
83. Tradition could mean traditional techniques with regard to textiles or it could mean traditional surface decoration as in types of design.	I think it is important to have a knowledge of traditional techniques and design in order to build up ideas and skills and then perhaps to break the rules regarding tradition in order to find a new way of communicating through textile practice.
84. Cultural significance. Textiles play a major role in ritual, ceremony, daily life in all cultures. Unfortunately the value of this role is not more recognised.	I guess this is one of the reasons <u>why</u> I work with textiles. They hold so much meaning – and are useful.
85. Skills were taught me by my grandmother & mother – all of their generation were proficient & productive – household linen, clothing, repairs beautifully done. Textile arts have traditionally been ‘handed down’ through the ages – intergenerational contact zone. Pride in quality accomplishment/ proficiency.	Not really. My work is very non-traditional – but craftsmanship never goes out of fashion so in that sense yes it is important to have that in the background
86. Inasmuch as stitching, basketry etc are traditional and yet I try to give them the same dislocation that this landscape reflects to us as colonisers.	Certainly is part of it. Its almost the substructure – my work is not about technique & yet it is totally dependent on it.
87. Tradition plays a part only- we must always look for new ways to create and design.	N/A really
88. My pieces are mostly produced in a tradition (sic) manner & I enjoy mastering this tradition, but do not necessarily judge others work in the same way. – The spirit/essence of a piece does not depend on technique for its success. But I do appreciate a beautifully constructed work.	Have trained in a strict traditional practise (sic) I would find it hard to relax my own ‘traditional learning’ – so I must be very influenced!
89. Not a great deal	No.

<p>90. An important &amp; vital understanding of tradition within the textiles area should be compulsory for all textile artists. See where screenprinting came from, the early Australian screenprint workshops in the early part of this century etc who bought (?) these products.</p>	<p>Very important. Lots of people to admire in their time &amp; the work they did. What influenced them and how was it contemporary in their times.</p>
<p>91. -</p>	<p>-</p>
<p>92. This will be important but as yet I haven't develop (sic) any ideas about it. I am working towards ideas of working with tradition/contemporary practice.</p>	<p>Ditto</p>
<p>93. That there is a very strong basis from which to work – in artworks heritage &amp; through old knowledge of techniques &amp; processes.</p>	<p>I don't feel I need to keep traditions going but can use it as a starting point &amp; basis to bounce off from.</p>
<p>94. Understanding qualities of techniques/materials. Basic techniques.</p>	<p>All construction is limited by and informed by textile tradition. I'm interested in the art of the craft as well.</p>
<p>95. Maintaining a sense of the fabric – the construction of a fabric (included in this I mean also lace and embroidery) in a textile piece. I can accept paper and bark in this definition but not plastics. Tradition also equals a RESPECT for the history of fabric construction and a textile craft. TRADITION in textiles = a marriage of practicality + good design.</p>	<p>Tradition is important in that I feel it is important to maintain an awe and respect for the ART and mastery of the craft of textiles and I do this by maintaining a high standard of presentation, finish and design in the textiles I produce. It is important to me that my work is practical and functional as well as artistic.</p>
<p>96. Important reference / contextual sounding board – very important to acknowledge history &amp; tradition but then move forwards &amp; break / extend the boundaries.</p>	<p>It is a consideration but mainly as subliminal influence although I recognise that a viewer's reading of my pieces will often refer to a textile tradition &amp; history.</p>
<p>97. Very important &amp; interesting – adds appreciation. The use of techniques which date back in time which I utilize in a contemporary way.</p>	<p>I am interested in contemporary art, but does influence me more so for the techniques rather than womens (sic) issues etc...</p>
<p>98. It was the basic knowledge for me necessary to evolve from there</p>	<p>If you call 'The Bauhaus' already "tradition of modern art" it is my basic knowledge and preference for my development from there.</p>

<p>99. A lot. It feels rich, I feel connected to something age old, also to something predominantly <u>female</u> or at least <u>nurturing</u>. It also has <u>community</u> connotations (sewing circles, guilds etc)</p>	<p>Internally &amp; maybe that shows.</p>
<p>100. Intellectually I'm interested in cross-cultural developments/techniques but it has minimal impact on my own art practice.</p>	<p>Not very important although the use of embroidery in my work has made me look more closely at Oriental designs &amp; traditions.</p>
<p>101. Tradition is important in textiles- it enables us to understand what has been done before – it's a continuum.</p>	<p>Tradition is important as I've learnt from previous ways of working. But it doesn't restrict what I personally do.</p>
<p>102. The techniques and uses that fabrics and fibres <u>have</u> had; a cultural connection often with domestic or ritual applications.</p>	<p>Part of an ongoing textile tradition, concept of tradition informs me in an academic/ intellectual sense &amp; in a technical way also; inspires and overwhelms.</p>
<p>103. What is tradition in the textile field – I didn't realise there was one.</p>	<p>My work speaks for me alone</p>
<p>104. I have enjoyed exploring a variety of textile techniques that are traditional in certain areas of the world &amp; exploring and extending them to suit my work / materials.</p>	<p>See above</p>
<p>105. I use traditional techniques, mediums (sometimes) but my style is contemporary.</p>	<p>Very important. To truly understand the medium it is important to utilise traditional techniques.</p>
<p>106. Different concepts</p>	<p>-</p>

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 13

*Please name two textile-related exhibitions you have seen this year.*

'Cook Island Quilts' at Craft Council

Textile Biennial Tamworth

Went to Shift Symposium & saw a lot there – quickly! – and can't bring all to mind – but am isolated here – not much credence given locally to Fibre Arts and it's a long, tiring, expensive trip to Sydney.

Shift Canberra show at ANU

Nungalingya Aboriginal Textiles (NT Craft Council)

Hurrah – Metro

The Long Cloth – NGV

Fabric from Oonabella (sic) at GOG ACT

'Rapt in Colour' Korean Textiles and Costumes of the Choson Dynasty. Powerhouse Museum & the Museum of Korean Embroidery

'Fragile Objects' Elsje van Keppel

'Dislocated letters (?)' Bridget Davis

'Threefold' Shift

'The Promise of Fruit'

In Praise of Make Up

Time & Tide

(as well as Ecologies of Place & Memory exhibition)

Went to 30 held around the Shift conference

Fragile Objects' Elsje King - CSA ANU Gallery

Fibre Imprints – Drill Hall gallery

Beauty & Desire

Edo – National Gallery

Shibori – Drill Hall ACT

Most Shift exhibitions

Janet Brereton – Tapestry retrospective

‘Devotion’ at the Casula Powerhouse, Sydney

‘Shift Symposium,’ in Canberra and lots of associated exhibitions

Yunnan Blue – dyed and hand stitched textiles from SW China

Putting it in Print

Shift Canberra (including Kay Lawrence & ‘Folding’ by the Textile Exchange Project

Ernabella Batiks at University of Wollongong

Text(aisles) - Tin Sheds, Sydney

‘Unfolding’ and ‘Folding’ amongst others at Shift

Kay Lawrence

Ernabella

‘Fragment’ felt & stitch by Ing Flint

More Swanky Hankies

Amish Quilts – National Gallery of Victoria

Fibre Imprints – Drill Hall Gallery ACT

‘Re-Body’ – Fremantle Arts Centre

Swanky Hankies

‘Folding’ – Japanese miniature textiles

Naomi Ota Installation – Victorian Ministry for the Arts Foyer Space

‘Raiki – Wara’ National Gallery of Victoria

London Fashion Week

British Craft Circuit

Victoria & Albert Museum – London

There are 47 textile exhibitions in ACT this week (!) to coincide with Shift. I’ve seen 11 and you just want 2!

‘Classy Clobber’ – Treadles Gallery

'A Way with Wool' – Cuppacumbalong Gallery

Many exhibitions at Shift – 'Threefold', 'Viet Kien', 'Putting it in Print'

Valerie Kirk's exhibition at Shift

Student exhibition at Shift

'Cyber – Fibre' – Arts foyer Gallery – University of Southern QLD

'Filaments' – Cambell Mahony art space, 250 Edward St Brisbane

Sadly I haven't. I have had CFS for the last year and have needed to stay close to home – 1 and three quarter hours from Melbourne. This is also impacting on my life as a weaver.

Hence the new direction into small manageable (in terms of energy) embroideries.

Exhibition of tutors' work from Text-isle conference, Hobart

Kay Lawrence, Elsje King. Ernabella batiks at Canberra School of Art Gallery

Elena Gallegos & Ernabella at AGOG

The Japanese Miniatures at Canberra City Museum & Gallery

Ex at Shift Symposium ACT

'Scintillia' ACT

Fibre Basket weavers of S.A. – 'Mesh' – Prospect Gallery

'The Promises of fruit' – Kirsty Darlaston, Brenda Goggs, Lucia Pichler, Karen Russell – North Adelaide School of Art Gallery (Tapestry)

Everything at Shift ie Swanky Hankies and Janet Brereton's tapestry retrospective

All the ones at the National Gallery

Shoes and Chinese costume at the Powerhouse

Ing Flint (wow), Hanh Ngo (also wow)

'Devotion' Casula Powerhouse, Sydney (Sept 98)

'Flowers and Fruit of the Bush', Australian Botanic Gardens, Canberra (part of Floriade, Oct 98)

'Pieces of Heaven' – SH Erwin Gallery Jul-Aug 98

'Tradition, Cloth, Meaning' – Contemporary textiles

Dualisms #2 - Tapestry & collaboration, both at Sale Regional Art Gallery

'Art to Near' – Sydney

9<sup>th</sup> international Triennial (Tapestry) Poland

Quilting Passion

A Fascination with Creation (The Art of Fly Tying)

Travelling exhibition from Canberra – can't remember the name.

I go to all kinds of exhibitions – also this year – Russell Drysdale, Rosemary Gascoigne, children's book illustration, Orientalism, Yves Klein and many more.

Most exhibitions at Shift – favourites this year – Hanh Ngo show & rehang of Asian Art at National Gallery of Australia

Historical interest – Janet Brereton Retrospective

'Shift' exhibitions primarily, including:

More Swanky Hankies. Unfolding, Going to Great Lengths... and a host of others whose artists I remember but not the titles Kay Lawrence/Elsje King/Ernabella/Miniatures (Japanese & Australian)/Maryann Hatcher/Valeska Sidall...and it could go on.

'Material Evidence' 100 Headless Women. Festival Centre Art Space, Adelaide Festival  
'Interwoven' – Textiles from Australia and the Pacific, Flinders Art Museum, Adelaide Festival

'She Does Good Stripes'

Weaver of Life, Material Textile Museum, Adelaide, March

Weaving the Golden Earth, May, Hughes Gallery, Fullerton

Interwoven, Flinders Art Museum Campus Gallery

Hiatus, Prospect Gallery, July

Victorian Sheep and Wool Show

Victorian Basket Makers Exhibition

None! I live in a small rural city – like other towns in Australia – an important place but not overwhelmed by travelling exhibitions.

Crossed threads group – Mittagong NSW

Japanese Miniature Textiles – Canberra Art Gallery

Gabriella Verstraeten

'Home Beautiful'

I have seen many

Tivaevae – Cook Island Quilts – Crafts ACT Gallery

Touring Shibori Exhibition at Metro Craft Melbourne

'Lust in the Dust' – Lorna Crane & Valeska Sidall – ANCA Gallery ACT

Hanh Ngo – ‘Surname Viet Given Name Kieu’

Hand to Cloth – Metro Craft Centre

Quilt exhibition – Elizabeth Bay House

It has been a great year for textile exhibitions – most exciting

Dwelling

I went to ‘Shift’ and saw nearly 40 exhibitions on textiles:

Surname Viet, Given Name Kieu by Hanh Ngo and ‘Terra Australis’ by Elena Gallegos were two very memorable ones

Hiatus at Prospect Gallery SA

Material Evidence: 100 Headless Women. Adelaide Festival, SA

Shift Canberra & exhibition at Warnambool Gallery – Textiles

‘Under Wraps’ – The Fabricators

1998 AGWA Craft Triennale

1998 MCA Sculpture Show

One at Craft Council in Darwin – can’t remember name – NSW artists

WA Quilt Association Biennial

Two at Gippsland Regional Art Gallery – Sale

‘100% Contemporary Tapestry’ The Cato Gallery Melbourne

A travelling exhibition featuring 7 or 8 artists

Pigott Retrospective, Melbourne

Only two? Sharon Peoples – at Metro Craft Centre

During Melbourne fashion week February – several. Shibori – Metro Craft Centre

Rhonda ? – ‘Transitions’. Shift symposium shows

Beauty & Desire – ANG ACT

Noosa Regional Gallery, Tewantin, QLD

Indonesian Weavings in Minden/WestF – Germany

Ruth Johnston – Printmaker- NGV

Holy Threads – Lao Tradition and Inspiration

(?Coverings?) Works by Ailsa (sic) King. Can’t remember the name – WA Art Gallery

August 98

A design exhibition featuring works from Australia, Japan & Finland – various media including fibre – superb exhibition!!

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Question 14

*Have you exhibited your own art work?*

*Please list the two most recent exhibitions in which you have exhibited work.*

*'Women in Action, Shields'* as part of Sculpture Forum  
*Canberra School of Art Drawing Prize, Canberra School of Art Foyer gallery*

Solo Show: *Flowers and Fruits of the Bush*, Sep/Oct 98. Australian National Botanic Gardens

Solo Show: Lifelong Learning Centre, Nara, Japan. Oct 98  
Tamworth Textile Biennale

*Fibre Imprints* 1997/98  
Goulburn, Fibre Design

Current Tamworth Biennial  
*Hot wax*, Southeast Asia/Aust tour, 1996/97

Wyreena Community Art Centre

*Vivienne Binns Drawings*, New England Regional Art Museum  
*Heroes, God, my father & me*, Paintings by Vivienne Binns, Sotton? Gallery, Melbourne

*White Fellas Adrift* – Project, Wollongong  
*Order/Displacement* – ANU, Canberra

*Convergence* – Portland USA  
*Biennale du Lin* – France  
*Lake Mungo*, Long Gallery, Wollongong

Yes. I haven't exhibited for a long time now. I have been more involved in community artwork and commercial production

April 98. *Ecologies of Place & memory*, University of Tas. Launceston  
Aug 94. *Not Simply*. Snake Pit Gallery, Launceston

*Scintilla*, Canberra Museum & Gallery (during Shift)  
*Craft is dead, Long live Craft*, (Vic Craft Council. May 98)

*Our Turn*, Kanus City, USA  
CSA Drawing Prize

Swanky hankies  
Alice Craft Acquisition

Shift – *Unfolding*  
*Tapestry Treats* – Warnambool Regional Art Gallery  
Stanthorpe Art Festival

No

Bunbury Textile Exhibition  
*Fabulous Freaked Out Funk Show* – 8 contemporary artists, Albany, WA

Lust in Dust  
Rhymes for the Poemless

My graduating exhibition at MCA Spark Gallery, Faculty of Creative Arts, Wollongong  
University – October 98

*Origins & New Perspectives, Contemporary Australian textiles*, Lodz. Poland  
*Putting it in Print*. Craft ACT& Nara, Japan

No

*Stitched up*, Fibre Design Partners' Exhibition  
*Softwear for the Senses*, Cuppacumbalong, ACT – solo

More Swanky Hankies  
Below the Surface

*Made in Beechworth*, April 1998  
Creators' Gallery: *Wearable Art Awards*. Wodonga

*Many Voices – 13<sup>th</sup> Tamworth Fibre/Textile Biennial*  
*Being*, Sir Charles Gardiner Invitational

*Shields in the Park* (Sculpture Forum 98)

*Hand to Cloth*, Oct – Nov, Metro Craft Centre, Melbourne  
*Scintilla*, July – Canberra Museum & Gallery

Sydney Craft Show

*The Australian Wool Fashion Awards* – 2<sup>nd</sup> in my category

No

*Crossed Threads*, Group Exhibition (6) – March 98 – Mittagong  
Canberra region Feltmakers exhibition, ACT – July 98

*Text-Aisles* at the Tinsheds Gallery, Uni of Sydney

*Sweet Talk*, at College of Fine Arts, (Masters Grad) NSW

*Fragment* – Canberra – Alliance Francaise, 1998, solo

*Twisted, Tangled & Matted* – North Adelaide School of Art Gallery, 1997

*Projections of Excellence*. UTS Gallery, Sydney

*Filaments*, Cambell Mahony Art Space

*Macro-Scopic*, Smith & Stonely Gallery

St Johns Church, Southgate, Melbourne, solo exhibition, 1996

*The Woven Image*, Artworks, Nunguner, 1995

*Reflection-cultural ideas & philosophies of four visual artists*. Touring show 97-98

*Putting it in Print*, Canberra Craft Council gallery

No

*Text(Aisles)* at the Tin Sheds, University of Sydney, Jan, 1998

*Devotion* at the Casula Powerhouse, Sydney, Sept, 1998

(Also July 1998 I curated a rug show at Lanyon, near Canberra)

*Scintilla*, Canberra

*Hand to Cloth*, Metro Melbourne

*Hiatus* group show- Prospect Gallery, July 98

*Eva – Emerging Visual Artists Award*, Pulteney Grammar School, Aug 98

Blackwattle Salon, Maude Space, Glebe

*A Woman's Place* – Intertexture Exhibition

*Crossed Threads* – annual exhibition of a Canberra based group

NSW Papermakers exhibition

Never in a proper exhibition in Australia

*Recycle* Canberra – 98, CHA Museum & gallery  
*A Way With Wool*, 98, part of Shift program CHA Gallery

Yes

Solo – Bon Accord Homestead, Sale – Silk Paintings – 1996  
Gippsland Grammar Art Exhibition, Sale – Garments, sculptures, embroideries, 1993

*Fibre Imprints* – travelling exhibition  
Mornington Peninsula Regional Gallery – 18<sup>th</sup> Biennial Craft event

9<sup>th</sup> *International Tapestry Triennial*, Lodz, Poland, 1998  
*Not a Taxi*, Adelaide SA, & Hobart, 98

3<sup>rd</sup> *Triennial of Craft*, Perth  
*Scintilla*

Solo exhibition 97  
Group exhibition 98

*Australian Korean Textile Exhibition*, RMIT Gallery, Melbourne, 97  
*The International Exchange Exhibition of Textile Design*, Taegu, South Korea

Solo show - *Dwelling*, Street Theatre, Canberra  
*Australian Tapestries*, Scottish Borders, UK  
*'Origins & New Perspectives' – Contemporary Australian Textiles*, Poland

Emerging QLD artists - *Forming*, 98  
*Australia Underfoot*. Lanyon, July 98  
Solo in 97 (Headmasters, Sydney) and again in 99, Cairns Regional, then Headmasters.

*Threefold* - Canberra School of Art, July 98  
*'Origins & New Perspectives' – Contemporary Australian Textiles*, Lodz, Poland, May 98

97, Southern Cross Uni Museum & Gallery  
97, Nimbin Springs Arts Fest Exhibition

*Inside/Out Festival*, Performance through Canberra, 98, Contemporary Art Space  
*Indelible Woven Textiles*, Australian Centre Contemporary Art, Melbourne

Sir Charles Gardiner Hospital Invitational - *Being*  
City of Perth Craft Awards

Small University related exhibitions

Local council run gallery

*Devotion* – Casula Powerhouse

*Lace for Fashion* – Powerhouse Museum

City of Perth Craft Awards

*Past Tense-Future Perfect*

Victorian Sheep & Wool Show

Gippsland Shop. Traralgon, Exhibition of textile & all crafts

Only in a student exhibition

Canberra Spinners & Weavers 97/98

*Outsex*

*Swanky Hankies*

1993-98 Sculpture Gallery – Metong – Vic (permanent/rotating display)

Oct 98 Carole R. Gallery, Sale, Vic

Melbourne 97

Sydney 96

*Putting it into Print*

*As above, so below* (solo show)

Charles Sturt Uni Graduation Show 98

*Textilla Australis*, Craftspace, Sydney

*Scintilla* – group exhibition, Canberra Museum & Gallery (during Shift)

*A Drive in the Country* – Canberra Contemporary Art Space. Manuka. May 97

*Red Shoes* Metro Craft June 98

*Gungahlin Express* July 98 Contemporary Art Space, Canberra

1998, *Recent Work* (solo exhibition) Cuppacumbalong Gallery ACT

1998 *Stanthorpe Arts Festival*

*Promise of Fruit*

Adelaide School of Art Staff Show

*Scintilla* in conjunction with Shift

*Fibre Imprints. A Collective Response to Shaped Resist Dyeing.* Touring from the Orange Regional Gallery

*Many Voices: 13th Tamworth Textile Biennial*  
*Past Tense/Future Perfect*, (Perth; Sydney)

*Hand to Cloth*, Metro Craft Centre  
*Frances Bourke & 4 UTS Gallery*  
*Swanky Hankies* (Touring)

Graduate exhibition – *A loom, a camera, 3 paintbrushes and a chicken*  
A joint exhibition

*Vital Signs*, Canberra School of Art, 1998 & Uni of Cape Town, South Africa  
*Australia Underfoot*, Lanyon, ACT July 98

Solo at Yarralumla Gallery, ACT  
*Text(aisles)*, Tin Sheds Gallery, Sydney, NSW

Only at school and university exhibitions  
I plan my first solo exhibition next year

*Folding*, Legislative Assembly Gallery, Canberra  
*5<sup>th</sup> International Textile Competition*, Kyoto. Japan

*From the Book*, Zone Gallery, Adelaide, 98  
*E-merge*, Gerard & Goodman Bldg, Adelaide, 98

*Putting it in Print*, Craft ACT  
*Hand to Cloth*, Metro Craft Centre, Melbourne

*Hand to Cloth*, 98 Metro Craft Centre  
*Plush*, 98 Art Affairs Gallery,

*Recoverings*, 1996 – Moores Building, Fremantle  
1998 Tamworth Biennale

*17<sup>th</sup> National Craft Award* (Darwin NT 97)  
*Scintilla*, Canberra, July 98  
*The New Quilt Crazy Art*, Manly Gallery NSW July 98

Have not exhibited recently but sell my work at natural fibre and regional commercial galleries

Solo – *Down the Garden Path* – Headmasters Gallery, Sydney 98  
Group – *Australia Underfoot*, Lanyon, Canberra, July 98

Group exhibition 97 – Albany Town Hall

Group exhibition - *Taking Flight*, 98, Craft West, Perth (group of seven artists who exhibit annually)

*Hand to Cloth*, Metro Meat market, Melbourne Oct 98

*Putting it in Print*, Craft ACT, Nava Japan (Oct 98)

Yes

Julie? Green Gallery – Solo show 95

2 student work exhibitions

Dec 97 - *The Rembrandt Connection*, Malthouse, Melbourne

Jan 98 – Sept 98 – *More Swanky Hankies*, Travelling Adelaide, Canberra, Sydney

Yes

Sydney Park Sculpture Symposium, July 98

Goldsmith's College MA Show, Sept 97

*Essence, One and a half feet deep*, Canberra School of Art

*Sea Memories*, Textile Foyer Canberra School of Art

1987 Beaver Galleries, Deakin ACT

1996 Retrospective, Regional Art Gallery, Tewantin

Melbourne Institute of Textiles Graduate Show - *Third Floor Fusion*, 96

*Ilka White, Recent weaving*, Fitzroy Gallery, 98

Also Design for Theatre using textiles, 2 shows this year, La Mama Theatre, Carlton

*Teachers Art*, Metro Art Centre (Meat Market)

'*Origins & New Perspectives*' – *Contemporary Australian Textiles*, Lodz, Poland

*Mapping Identities*, Sydney

*Love & War* – Brunswick

*Day of the Dead*, Fitzroy

No

*Taking Flight*, Albany WA 97

*Taking Flight*, Crafts Council of WA, March/April 98

No

Yes

## Appendix 3

### QUESTIONNAIRE RESULTS

#### Questions 15, 16 and 17

*Are you aware of the Tamworth Fibre/Textile Biennial Exhibition?*

*Has your work ever been included in the Tamworth Fibre/Textile Biennial Exhibition?*

*What are your views about specialist textile exhibition such as the Tamworth Fibre/Textile Biennial Exhibition? How significant do you think this exhibition and others like it are to the development of textile art within Australia?*

Q.15	Q.16	Q.17
1) No	No	I think they are essential to the development of textiles not only to get it out into the public eye but also allow other textile artists to see each others' work.
2) Yes	Yes	An established, high standard <u>touring</u> exhibition with diversity can influence very positively the Australian textile as "art".
3) Yes	No	Probably very important. I know when I was able to "take off". Tamworth & the one in Vic (miniatures?) were always regarded as the ones to go to.
4) Yes	Yes	It appears to be one of the defining exhibitions for Australian textile practice
5) Yes	No	Very
6) No	No	It's fine. I support diversity & plurality – which means there's room for very specifically focussed events, events for popular access and events that are esoteric
7) Yes	Yes	The Tamworth Biennial has changed from a forum show to a selected curated exhibition; it has always been a survey of current trends – and may become even more selective as a curatorial venue. Somebody should document its history/change before the origins are lost
8) Yes	No	Important/essential
9) Yes	No	Probably very important in the contemporary, academic area. Unfortunately I have never got to see it.
10) Yes	Yes	It can be enormously supportive to use a language that is shared – but personally I found it constrictive in the way in which one is perceived.

11) Yes	No	Although I see textile as <u>part</u> of a visual language to draw upon forums such as Tamworth provide a valuable role.
12) No	No	They are very important. Australia doesn't appreciate textiles or art very much. In America art is part of the culture. Governments should give out more grants to artists as part of this society
13) Yes	Yes	Increase awareness of textile art
14) Yes	No	With the appraisal (?) changes in policy-Tamworth is more like a mixed media art exhibition – perhaps the more original concept was more appropriate to textiles – however if textile practitioners need to exhibit in Tamworth type exhibitions they may as well exhibit in general art exhibitions.
15) Yes	No	I think they're incredibly important. The general population (and the broader art community!) still needs to be educated about and exposed to textile and fine arts practice.
16) Yes	No	Textile art is becoming extremely popular now & it is excellent to be able to see how differently every artist interprets its use.
17) Yes	No	Essential/Informative/Peer recognition/ Good for national and international Australian textile artists.
18) Yes	No	It is very important to have networks and to show them visibly
19) Yes	Yes	Very important to development of artist & audience - & wide viewing public – group surveys, travelling exh., curated/thematic exh. Of textile raise level of artists' own work & awareness & appreciation of the diversity, depth of textiles. The lasting “documents” of catalogues extend the exhibition venue to beyond.
20) No	No	From a “learner” point of view, the opportunity to view work from other artists is vital, but unfortunately Tamworth is almost as far from Warnambool as it is from Launceston! What a pity our country is so vast.
21) Yes	No	Very significant. Important to have a national showcase for the 'Best' or most innovative fibre/textile art work.
22) Yes	No	There is a history of specialist textile exhibitions starting with the Ararat miniatures which have given textile art credibility. It is time now that textile artists took their place in general art exhibitions. Painters and mixed media artists use lots of textiles in their work and I would like to see textile artists who have a particular sensitivity to the textile medium exhibiting under the same conditions.
23) Yes	No	It is probably the most significant textile exhibition in terms of being on the frontier of development of textiles as an art form.
24) Yes	Yes	I think specialist exhibitions show the large range of practice within a specific medium, but also enjoy seeing 'textile work' in exhibitions that are not media specific, rather am more interested in the development of ideas & concepts & the way in which artists choose to express these.

25) Yes	No	Very important I believe textile artists require every opportunity to have their work promoted. They typically find themselves too busy making work to make themselves known
26) Yes	Yes	An important exhibition – <u>but</u> needs different curators and needs to be more widely advertised to invite/include more artists – It appears to be a NSW based, centred exhibition – rather than “National Exhibition”:
27) Yes	Yes	I think it is highly significant for the development of creativity – for practical purposes it does not serve much as there is no ongoing benefits.
28) Yes	No	This is an important event for textile artists.
29) No	No	Would like more information
30) Yes	No	(Well – I wanted my installations to be viewed as sculpture – not textile sculpture – but now think – what the heck who cares – as long as I can get it see) Hmm. This question requires a lot of thought. But on a quick note – I really wish they didn’t have to be specialist – does anyone talk about steel sculpture exhibitions?
31) Yes	No	Individual practice plays fundamental role in development of textile art. It is the <u>journey</u> , rather than the destination (ie exhibition) which is most significant. Without practice & production exhibitions are not possible.
32) No	No	Very important
33) Yes	No	It’s held with regard as being the most important textile exhibition. That it tours extensively is important as it allows many people who are not normally exposed to fibre to appreciate it as “art”.
34) Yes	No	I have problems with ‘judged’ exhibitions feeling that the personal taste of the judge predominates and have preferred to be independent but paradoxically I think fibre exhibitions do support fibre but I wonder when fibre/textile will simply be accepted as an art form and will take its place with other more ‘accepted’ media – as in the Blake Prize.
35) Yes	No	There is good art & bad art & whether it is textiles or not is unimportant. I am well aware of a perceived need by many Australian textile practitioners to be seen as “serious artists”, and I think this is a total waste of time. We might be better served by dropping the label of “textile artist” altogether. Have you ever heard of a “painting artist” or a “jewellery artist”?
36) No	No	Probably very worthwhile
37) Yes	Yes	They are very important because they focus attention on our medium. We need more recurrent events like Tamworth. Its evolution over the years has reflected the changes in attitudes to our medium

38) Yes	Yes	Significant in that it brings a body of textile work together. However the techniques people use are so broad I'm not sure how important it is to keep work in textiles separate continually from other art. Artists use many mediums, so do we need to place fibre/textiles in a category on its own. It should be included in more broad reaching exhibitions.
39) Yes	No	I have never attended but through my reading I feel it is an important initiative to raise the profile and importance of textiles as a serious art medium. It still suffers a stigma which I believe is slowly changing – the more shows such as the Tamworth exh. Are shown and promoted the easier it is becoming for the individual artist to be taken seriously by other galleries and other artists.
40) No	No	-
41) Yes	No	I think they are very important, especially in showing the general public textile works. Although I hope they go and not just other textile people attending.
42) Yes	No	I think textile exhibitions are vital to the dev of textile arts. There must be a range of exhibitions to encourage all types of textile art. There is a view that exhibitions such as Tamworth focus on concepts rather than quality of techniques. There should always be a place for exquisite work.
43) Yes	No	I can't really answer.
44) Yes	No	Enormously important as a selected, curated exhibition. It's also important to see textiles in mixed media exhibitions.
45) Yes	No	I'm not sure, haven't seen the exhibition, would like to have something similar in Sydney and/or Melbourne to be accessible to more people.
46) Yes	No	I absolutely support specialist textile exhibitions a) to build up permanent collections within galleries, b) allow t. artists to examine other artists' work, c) exchange of concepts and ideas.
47) Yes	No	I think exhibitions such as this are essential to make people aware of the "art" in craft & enables artists/craftspersons to enjoy and compete with their fellow craftspeople.
48) Yes	No	Important. Keeps a focus on textiles that makes it seen "out there". It is still very important for textiles to be included in tertiary institutions
49) Yes	Yes	I have found it very important and supportive of the textiles art. However in the recent years I have questioned its conceptual basis & the opportunity for other artists to take a stand in Tamworth.
50) Yes	No	I think it is important to continue to develop textile art and to bring it to notice of the public.
51) Yes	No	It's great to see textile exhibitions but I wish there was more awareness of textile design. The percentage of imports carried by fabric agents in Australia is around 95%.

52) Yes	Yes	Extremely important and at this stage such exhibitions need a boost of financial support & p.r. to lift the image of textiles, make textiles more desirable to the buying/commissioning public.
53) Yes	No	I have made efforts to see it in the past (more difficult now). I am chagrined (sic) that you are no longer invited to submit slides for selection to the exhibition. Not having seen the most recent exhibition I would hope it was composed more of artists working within the textile tradition, than artists using textiles occasionally. There surely are enough of the former to choose from.
54) Yes	No	I think that exhibitions focused on textile practice are important, but find survey shows less interesting than thematically organised exhibitions.
55) -	Yes	Important
56) Yes	No	I think the success of the Tamworth Fibre/Textile Biennial exhibition depends on the criteria (?) and then (for me) to be able to read a critical review of it. I think it's difficult to show more traditional work and more conceptually based work together in the same exhibition. Just being both fibre /textile based isn't enough of a reason.
57) Yes	Yes	Very. They create a venue for a very high standard of contemporary textile work. Problems: curator driven lately – would be more exciting if generally advertised & submissions from <u>all</u> over Australia asked for.
58) No	No	I think specialist textile exhibitions are wonderful, anything that helps raise the profile of fibre/ textile art is good.
59) Yes	No	Important – because it gets a lot of 'mainstream art's' attention – it often creates a lot of talk and debate.
60) No	No	Don't know yet – but I assume exposure & making textiles more available to the general public will help the development of textile art.
61) Yes	No	I have contradictory feelings about textile exhibitions. Partly, I believe, that art made of textiles should be considered alongside other media as an equal. On the other hand I love textiles & am heartened that an exhibition of textiles is considered a viable exhibition.
62) Yes	No	Very worthwhile – I find it hard to travel distances as I am a working farmer. But many younger people make use of these exhibitions, especially textile students.
63) Yes	No	Such exhibitions keep textiles in the public arena. They also generated discussion, controversy etc and I believe encourage artists to expand & experiment.
64) Yes	Yes	I believe they are important in a sense they give the audience, critic, writers and overview of contemporary textile practice. They also tend to create a dialogue between artists, which I believe is important.

65) Yes	No	Essential/excellent
66) No	No	It is excellent to show work as varied as possible in fibre-textile etc...
67) Yes	No	It is very important. I don't know anything about the selection process. It highlights textiles and shows (other practitioners of other art forms) that textiles is vital, different & has a lot to offer as a means of expression.
68) Yes	No	Significant
69) Yes	No	I don't know. It's not something I've thought about. I imagine it's an invaluable stimulus for artists to push themselves?
70) Yes	No	I don't see it as the pinnacle of textiles. Often it seems who the curator knows – there is never a wide call for proposals.
71) Yes	No	It certainly plays a role in such development, although probably not a major or defining one – textile art will develop anyway.
72) Yes	No	I would be pleased to participate - but suspect it tends to ghettoize “textiles”/“fibre” and thereby remove textile based practice out of contemporary art practice.
73) Yes	No	Good. Specialist textile exhibitions bring to the viewer “art in textiles”, textile artists considered to be the best in their field – presenting textiles in new innovative ways – expanding the field of textile art. I would like to see more of them.
74) Yes	Yes	Extremely important – scale & extensive tour help to promote contemporary textile art & increase awareness.
75) Yes	No	V. important as there needs to be a specialised exhibition venue to continue to promote work in the field of textiles.
76) No	No	I think that they are fantastic. Textiles don't get enough exposure so these sort of things certainly help and also allow artists to gain feedback from peers.
77) Yes	No	I am hoping that they will lead to an acceptance and awareness of the breadth of textile work.
78) Yes	No	They are important, as is a conference like 'Shift' which produced over 40 exhibitions as satellite events.
79) Yes	No	I think these exhibitions are fascinating – but then I am a textiles oriented person. I think overall it does more good to integrate textiles into larger exhibitions. The specific label “textile” can be a turn-off.
80) Yes	No	Significant in showing textile work by artists that are emerging in diff. states within Australia.
81) Yes	No	I've only seen a couple and I didn't think they were all that exciting.

82) No	No	V. Imp. Because isolated work accumulated in 1 place has greater impact, visual awareness. Brings to the public in TV, newspaper articles about it. More general publicity than specific because much of public don't buy specific textile works etc. Yes many people interested because part of their heritage, many use and wear textiles & if advertised to <u>public</u> than artist (sic), spread the word & make more people aware of textiles and importance & public more comfortable to come along than just for the "artist" displaying self.
83) Yes	No	I think it is important that these shows continue to include artists which push the boundaries of what fibre and textile are in the minds of the general public and practitioners alike.
84) No	No	Very useful for raising the profile of textiles and increasing public awareness of the importance of good textile design.
85) Yes	No	They encourage innovation and thereby offer reflection of change taking place. They place a high and visible value on the work of textile artists & therefore validate; there are not nearly enough shows of this calibre across the nation.
86) Yes	Yes	Fibre/Textile is vital- it is a lively medium- somehow there is a life in it which is sometimes lacking in other mediums. At present it is in great demand.
87) Yes	Yes	Having worked at a Regional Art Gallery I realise how very difficult it is for textile artists to sell their work. Therefore exhibitions are of utmost importance,
88) Yes	No	As there are not many (any?) specialist textile exhibitions in Australia other than the Tamworth show it is important that it continues.
89) No	No	-
90) Yes	No	Very important to include exhibitions such as Tamworth -- diversity of issues, exhibitors, pushing boundaries. Also historically to build on the importance of textiles within the art and craft areas.
91) Yes	No	I think we need textile exhibitions to raise the level of awareness in the community. However I believe these shows need to be linked to <u>good design</u> rather than art!
92) No	No	-
93) Yes	No	Specialist exhib. Like that are good. Other media have their special exhibitions, they're a great opportunity to see each others' work, be inspired, they're a bit of a treat really but no need to get too precious about it.
94) Yes	Yes	Change to more strict curatorial control has limited its scope, became a show of who knows who, becoming mainstream "trendy".

95) -	No	The last few years – work I had seen selected for it left me very concerned about the direction of textiles. I felt that many works didn't reflect what the essence of textiles is. The work was very impersonal, hard, loss of intimacy in textiles, textiles trying to be like painting and sculpture – trying so hard to be a fine art, to be cool – I lost respect for Tamworth as a textile exhibition. I don't value Tamworth's Biennial Exhibition. I haven't even heard much about it recently – I'm surprised you've even mentioned it in your survey. I don't think it has any relevance.
96) Yes	No	Quite good, showcase especially for textiles is important but also good to be able to exhibit in fine art or installation exhibitions as simply a 'visual artist'. I don't believe we should only be limited to exhibitions with a particular <u>textiles</u> criteria/agenda!!!
97) Yes	No	The specialist exhibitions are usually aimed at a certain audience, which limits the diversity of viewer. Perhaps we need to educate the public to view textiles as art rather than as a domestic necessity.
98) Yes	No	They are very important. Unfortunately for some unknown reason it is very hard to make a breakthrough towards fully acknowledged textile 'products' in the art 'market'.
99) Yes	No	Probably quite significant but I've not had any contact.
100) No	No	Very significant as it highlights the importance of textiles in contemporary art practise (sic) – needs to be better publicised.
101) Yes	Yes	The recent Tamworth exhibitions have been interesting. The involvement of curators, selection & thematic have all contributed to stronger exhibition. Group (specialist) shows are important <u>as</u> is the involvement of textile artists in conceptual thematic shows.
102) Yes	No	Don't know very much about this exhibition – heard about it at Shift. Good to have well known <u>national</u> regular exhibitions as a forum for contemp. artists – it can only be good.
103) Yes	No	I think it is great as textiles need to be promoted more in most countries especially ours.
104) No	No	Since I don't know what this is I can't really comment.
105) No	No	-
106) No	No	-

## Appendix 4

### QUESTIONNAIRE ANALYSIS

The analysis is based on 106 returned and completed questionnaires.

#### **Name and address (optional):**

Only 2 of the 102 identified respondents identified themselves as men. This is an interesting statistic, which might merit further discussion. 4 respondents chose to remain anonymous.

#### **Q1 How long have you practised as an artist?**

*This was asked to establish the level, commitment and intensity of involvement in the textile arts.*

The answers ranged from those who stated that they were current undergraduates, through 'From the time I could thread a needle' to the person who wrote 'all my life' and the number of years ranged anywhere from 1 to 30 plus. One person who has both University and TAFE training wrote 'I am still a student, however I have been "making things" for as long as I can remember. (I learnt to embroider when I was 7)'. Many seemed to answer this question from the perspective of when they had completed their formal training. One person, for example, answered 'as a student 18 months, non-trained 25 years'. Another wrote '4 years at Art School + 5 years since'. One respondent wrote 'I don't'. All in all, though, it is fair to say that a high level of commitment was evident. It is interesting to consider perceptions of the concept of artist in the light of some of these responses...Is an artist born or made? Is an artist someone who makes work for sale? Can one be a 'serious artist' if one makes work only for personal use? I have not considered it necessary to summarise these results in a separate table.

**Q2 If you have had any formal art training please tick the appropriate box(es) below**

University       TAFE       Artist-run workshops

Any other. Please specify: \_\_\_\_\_

*Again this question was asked to establish the level of commitment to the textile arts as well as gauging the level of achievement in and understanding of the medium.*

- 62 of 106 respondents have University training = 58%
- 41 out of 106 respondents have TAFE training = 39%
- 63 of 106 respondents have taken artist-run workshops = 59%
- 20 out of 106 respondents had neither University nor TAFE training = 19%

From these figures it can be seen that the sample has a high level of formal or academic training in the arts. 97% of the respondents have either University or TAFE training and in 18% of cases they had both. In addition many had taken artists' workshops as a means of training additional to their formal education.

Only 19% of the sample indicated no University or TAFE training but nearly all had either taken part in artists' workshops or had some type of training as indicated in the option - any other. These included an apprenticeship, the National Art School in Sydney which was East Sydney Technical college – a TAFE forerunner, weekly classes, summer schools in the US and study at the Emily McPherson College in Melbourne, which is now RMIT.

**Q3 What is the nature of your art practice? Please give brief details of your method of working, and what sort of materials you use.**

*This question was designed to address the issue of what constitutes textile art practice.*

*Does it have to do with technique, material, historical tradition or other notions?*

The respondents listed many types of materials and a number of methods of working. Many use materials, which are not traditionally associated with textile. They mention paint, acrylics and oils, charcoal, gesso, watercolour, pencil, wire, stainless steel, ceramics, chopped up canvases, newsprint, cement and stone, wood and metal as well as the more traditional materials: natural materials such as wool, paper, linen, silk as well as

acrylic fabric, plant dyes, found objects<sup>1</sup>, felt, metallic threads, lace, recycled clothing, ribbons, cashmere, mohair, grass, feathers, raffia, leather, sticks, “anything I can manipulate”. It should be noted that not all of this material relates directly to their textile practice, a fact drawn from responses to Question 10 of the questionnaire, which asked if they worked with other mediums such as photography or painting. Many of them answered yes, indicating that they work in a variety of ways, which reflects the fact that women historically have generally worked and experimented with many different art and craft media. Also, of course, there is the practice of drawing which many artists use as a means of developing ideas, ‘drawings which inform the work’ as one respondent put it. Some of the artists work in very intuitive ways. For example, one wrote:

Very mixed media – no specific materials, techniques or traditions followed or adhered to – very recycle (sic)- assemblage, constructions – muslin, wire, sticks, feathers, stitch.

Another noted the use of ‘acrylic paint, oils and many different media over the years according to what is appropriate to the task, goal or investigation.

On the other hand, some of the artists are working in very structured and specific ways to produce objects for commercial sale or use, such as wraps and scarves, clothes, rugs, fabric lengths. For example ‘Training in knit and weave, specifically design for 2-D fabric. I use a lot of mohair which I dye.’ Currently producing loom woven fringed blankets, with ikat dyed warp and/or weft. However, one person specifically wrote that she made work for personal use only. One artist mentioned that she made ecclesiastical pieces such as stoles, hangings, altar cloths etc. Many artists mention the fact that they make both functional and non-functional items. One artist wrote ‘All my work comes under the norm of “coverings”’, and for some, the process of making in itself is the important element of their work rather than the end product – ‘a ritual in itself’. This particular artist said “I mostly work from ideas of history/identity/tradition/ritual and use materials and techniques that act as metaphors for these.’

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<sup>1</sup> ‘At the moment my work is based on a process of collecting “things” – objects found, made, acquired/selected by a process which is both complex and fragile. These “things” “have become the players” in a narrative that “they” and I are writing.’ Questionnaire respondent.

In terms of method of working the list includes all of the following: Shibori, dye, also using devoré, discharge and chemical manipulation techniques, print, photo transfer, weaving, warp painting, drawing, batik, beading, hand/machine embroidery, (reverse) applique. They knit & weave, make ikat dyed blankets, wraps & scarves, ecclesiastical pieces, rag rugs, fashion garments, boxes & pockets, cards & envelopes, tapestry, block prints; they also spin, make artists books, banners, patchwork, do basket weaving, collage, etching, sculpting, timber and bone carving. They are involved in collaborative work, performance and community art work; they fulfil commissions, make both 2D and 3D objects and construct installations. They use computers for design purposes and computerised looms. One male respondent works with the notion of virtual space.

My art is conceptual in nature, is focussed on the exploration of the male and his psyche. I work in a digital medium & so may be realised in virtual space. If I must “physically” visualize it I choose print medium on paper and textiles.

In light of the fact that this male artist obviously embraces contemporary technology it is interesting here to consider why he uses textile, such an old traditional material. In answer to question 7, which relates to such reasons, he ticks only ‘its ability to create meaning and evoke memories and associations.’ He writes also that ‘textile is the most wonderful medium and everyone ‘lives’ in cloth so everyone has some affinity, hence the associations’. Further in answer to question 8 he writes ‘Textile is so flexible as a medium. From sculptural form to dress, it allows the artist to explore so many possibilities. Variety and technological developments mean new possibilities. Its ability to be changed by process.’ So textile for this artist embraces history, tradition and universality as well as change, developmental flexibility and individual experiment. It is a material offering a context, a means of communication (affinity) as well as enormous possibilities for extending the context and the communication of new ideas and visions. Some of the questionnaire respondents describe themselves as making wearable art and decorative art, one makes the distinction between woven (tapestry and loom) and constructed (pieced, appliqued, embroidered, quilted) pieces and says she works both ways ‘mostly relating to insects and/or the personal/familial’. Some artists made baskets

and a number emphasised the use of natural materials and ‘materials directly linked to the Australian landscape.’

The word conceptual cropped up rarely although the suggestion of it was there in some of the other responses as it relates to the type of materials they use. So, for instance, they experiment with unusual materials such as flywire or perspex and also the use of human hair, of which there is some history in Australian craft, or they try to develop new techniques: ‘I use non-traditional materials but textile methods – eg. I weave wire, plastics. I use a variety of textile based techniques – weaving, printing, basketry, sewing which I construct and sometimes de-construct. Usually my work is sculptural/installation based.’ And also ‘I am interested in the relationship between cloth and the body. I use both traditional and new techniques to manipulate fabric – shibori, cloque, devoré, dying, stitching to create fabrics which examine that relationship.’ Two of the respondents were quite specific:

- ‘The idea or concept usually comes first and then the materials and processes are chosen (or more likely present themselves) to augment that conceptual basis.’
- ‘I develop an idea/concept/image and then find the right materials to realise that idea. Often I work with cardboard, paper, papier maché to work out ideas and often I assemble found materials. I trained as an actor. My work changes as I go along. There is always a lot of thinking though. I mostly do applique in the textiles area,’

It is, I think, interesting to note that there seem to be different approaches in this regard such that some artists are very sensitive to the material and how it ‘speaks’ to a particular message at a particular time within their practice. On the other hand, others seem to revel in an eclectic practice that brings its own rewards:

‘My practice is diverse from sculpture using textile to decorative/domestic. 1) Installation – using textiles as the main material. 2) Screen printing and stitching on fabric – mainly for interiors and clothing, altho’(sic) I do some conceptual pieces. 3) Mixed media-using fibre/textile as part of the image. 4) For my own enjoyment and necessity – knitting, sewing, making toys etc.’

In addition, some of those respondents, who identified themselves as current students, expressed uncertainty about the nature of their art practice as they were still learning and discovering but there was a sense of adventure and excitement about the range of possibilities. 'It's all just beginning'. This response, I think, should also be noted: 'I hesitate to fill this in as I am only a dilettante fiddler but I machine and hand sew random & traditional patchwork, sometimes onto paper which can be block printed...' Again this is interesting in terms of the definition of an artist. This person has responded in a way that suggests that she considers art practice to be a professional practice, perhaps for financial return, in which she is not engaged. Her answer to Q4 reinforces this.

**Q 4 How do you classify yourself as an artist- eg. Are you an artist, a fibre artist, a textile artist or a mixed media artist?**

**Is the classification important? If so, why?**

*This question was asked to establish the respondents' views of themselves and their practice. Did they feel themselves to be part of a broad artistic community or was there a feeling of either 'exclusivity' or alternatively, 'exclusion'?*

- Textile artist – 34 but only 22 who did not use any other description or qualify it in any other way such as textile artist/designer/weaver
- Artist or visual artist– 20 with no other description and a further 18 who added some additional description such as textile artist, weaver, tapestry, textile sculptor, print maker, fibre/digital or said they put artist first, mixed media second, textiles third.
- Mixed media artist – 14. One put 'mixed media artist who incorporates fibre into my work.'
- Fibre artist – 12 respondents use this term, 5 of them with no further qualification (although one calls herself a fibre crafts person). One calls herself fibre artist, eclectic artist, conceptual artist!
- Designer or textile designer – 11. One added creative embroidery.
- Other descriptions were craftsperson or craftswoman (5), textile practitioner (1), textile technician (1), weaver or artist who weaves (6), tapestry weaver or artist working in woven tapestry (5), all above (ie artist/fibre artist/textile artist/mixed

media artist) (2), visual theatre artist (1), embroiderer or creative embroiderer (2), lace maker (1)

- Other general comments included ‘I don’t classify myself as anything, other people do’ and ‘Textile artist with some reservation. Yet quilt maker is not accurate either.’

This is a difficult set of answers to analyse as the responses are very varied and the individual responses to the two sections really need to be read in tandem to see the ideas at work. However **42** of the respondents think the classification is not important and **36** think it is. **24** do not give a clear indication. The numbers do not clearly indicate the feelings behind them.

A few of the respondents are uncomfortable with the notion of classification. Comments revealing of this attitude are:

- No. I don’t feel comfortable with a classification of any kind. A lot of my work is technically based so ‘artist’ is not always appropriate. I also have to take on artistic/conceptual concerns so to be considered purely a technician is not right either.’ This person called herself textile technician/artist.
- I don’t classify myself as anything, other people do. It’s not important to me, Labelling tends to be related to intention & purpose. I’m tired of all the different variants of artist. Male respondent
- I don’t like to be categorised. Textile artist is often interpreted amongst the uninitiated as tapestry/weaver – the limit of the interpreter’s knowledge usually. I often go to vague and lengthy descriptions to dispel any preconceptions of what I do. – Find it rather hard to comprehend myself!

The latter described herself as artist – mixed media/textile. Her concern that her work will be misinterpreted as a result of the label ‘textile artist’ is a concern echoed by other respondents.

This has always been a sensitive issue. The word fibre and textile have immediate connotations for most people and tapestry has multiple meanings so if I call myself anything these days it is artist with further clarification if necessary. But no the classification should not be important – the work is. (Tapestry) artist.

And also:

Unfortunately yes. Because this is still an emerging area of contemporary art. Misconceptions and clichés abound and a lot of people don't know what you're on about when you talk about textile art! So what you want to be known as is a careful consideration.

This person says that 'At this stage I will probably call myself an artist or a textile artist. I also like the term 'crafts person' to describe textile practitioners.'

Another respondent expressed this concern about the reception of textiles. She called herself a visual artist and agrees that the classification is important.

Yes I am fed up of being put in a category. It has worked against me to say that I was a textile artist specially approaching commercial galleries. However my work is mostly made in tapestry and I don't deny my influences.

This respondent like many others seems to feel that the term 'artist' offers more freedom from the threat of being pigeonholed. Many use the term artist and do so with a sense of its importance.

...because it is the most general classification and does not predict material limitations' and 'Very – any narrowing by definition would be confining. I must feel the freedom to use any medium which seems appropriate at the time.

Some comments indicate that an 'artist' is considered in a more generous light than a 'textile artist' is and so the classification is important in avoiding discrimination. One respondent who called herself a textile artist stated 'The particular descriptive words are not that important, of more importance is the title 'artist' and the connotations and prestige associated with it.' One respondent describes herself as a 'mixed media artist who incorporates fibre into my work'. She says 'Yes – because classification in fine art schools denotes the 'type' one is...textile and fibre in my experience seems to denote a

textiles artist on a lower scale in the art forum.’ On the other hand, the use of the term ‘mixed media artist’ seems to be a positive reflection of an identity in the contemporary art world. One person, who describes herself thus, writes, in answer to part two of the question ‘No, contemporary art crosses boundaries and disciplines.’ And another, also a mixed media artist, wrote ‘Yes, I work outside conventional boundaries and like to use a range of media ie. paper, fabric, wood, metal – printing, stitching, collaged paper, pop-up techniques.’

The term crafts person or craftswoman was used as a classification 7 times. One person who used this title said the classification was unimportant. One clarified it thus: ‘Because weaving is a skill based discipline.’ A fibre artist/craftswoman from NSW commented ‘Not particularly, but feel some people have less regard if you classify yourself as a craftswoman, which I feel I am and the artist part is just ancillary.’ This feeling obviously reflects the historical problems about the nature of art and craft and whether they are antithetical. This respondent has both University and TAFE training. She works extensively with shibori dyeing and experiments with shibori techniques on non-traditional materials in non-traditional ways. Her initial concerns were to explore the results of the shibori dyeing techniques and to continue to use techniques in danger of disappearing. Her concerns have developed to extend these techniques in non-traditional ways ‘for 3D effect’. She says that the reason she works with textile is because ‘It’s what I work with best’. Technique is obviously important because of her interest in preserving traditional techniques but in question 7, about the reasons for using textile, she ticks ‘its ability to create meaning and evoke memories or associations’ and writes ‘am just coming to this – materials and images and techniques just fell into place’. However, in answer to question 18 asking for any other comments she writes: ‘I’m not a very political person and don’t have many social comments to make via my art/craft. Patterns and shapes are very important to me.’ She seems to be an older artist for whom tradition is important ‘...have spent many years doing the traditional before launching into abstractions’. She is an artist who has exhibited work, is aware of the Tamworth exhibition and thinks it ‘probably very important. I know when I was able to “take off”, Tamworth and the one in Victoria (miniatures?) were always regarded as the ones to go

to.’ She comments revealingly at one point ‘I’m a slow worker – too much going on in my life that I can’t just offload’ and a letter accompanying the questionnaire indicates that like so many women, her own interests and developments have taken a back seat to family and domestic life.

Another respondent, who described herself as an artist and lace maker, said about the importance of the descriptive label:

Not in defining oneself for others, but I think it is important to see oneself within a tradition. I do consider myself an artist, however I am also aware of the need to bring lace making into a contemporary context, and the need to see the skills of crafts people as valuable to arts practice. I am not ashamed to call myself a crafts person.

This is a considered response and relates to concerns within the art world regarding the separation of art and craft. That this separation is still recognised is evident from the following comment by a respondent who designated herself as an artist. She felt the classification was unimportant because ‘I also print on paper, do watercolours and paint – so it’s easier to say artist. Also I built my practice from a fine arts base rather than craft – so I was used to saying artist.’ However the concern regarding perceptions of craft is echoed elsewhere in the survey results, as in the case of the person expressly designated a textile artist who writes ‘Yes. I am specifically interested in the history and traditions of textiles. I do not identify with the fine arts tradition although I have read a great deal about it. I feel that textiles challenge the fine arts tradition.’ This comment reflects the feminist principles outlined by theorists such as Griselda Pollock and Linda Nochlin, who argued that women’s artwork, including textile, could only ever be evaluated as art if the cultural norms were challenged and restructured.<sup>2</sup>

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<sup>22</sup> R. Parker & G. Pollock, *Old Mistresses: Women, Art and Ideology*, Pandora Press (Harper Collins), 1981 and L. Nochlin, ‘Why Are There No Great Women Artists?’ in One male respondent writes V. Gornick & B. Moran, Eds. *Sexist Society. Studies in Power and Powerlessness*, New York, 1971

The description 'textile artist' alone is used by 22 respondents. Of these, 7 seem to use it in a purely descriptive sense as applying to their method of working and say, for example:

- All my methods and concepts derive from textile traditions.
- Fibre is a U.S. term<sup>3</sup>. Textiles relates more to the materials, techniques and generic classification.
- I am comfortable with this classification as over the years I have mainly worked with textiles.
- Descriptive, as opposed to artist. Fibre artist reminds me of the macrame 70s!! Our w/s was called the fibre w/s – Yuk, & I think personally it conjures up weave more than surface design & the whole range of possibilities within textiles.

Only 4 of the respondents, who use the term 'textile artist', appear to do so with any real sense of purpose. Apart from the response reproduced above, their concerns are as follows:

- Yes. The medium is important to me (touch, process etc.) and this classification helps others to identify my method of working.
- So more recognition can be given & identified with textiles.
- Yes – acknowledges the existence of textile artists, ie. not just as a visual artist but specific to textiles.

This sense of purpose was however also evident elsewhere. A woman who calls herself a weaver or an artist who weaves writes:

The weaving bit is important to me – I have tried to raise the concept that weaving can be an art form – not with much success I might add! The response is usually “oh weaving – tartan scarves” or if I say I’m an artist I am asked what I paint.

Her comments are echoed by four other respondents including an embroiderer who argues 'I love calling myself an embroiderer (& having an MA) as it shocks people that I

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<sup>3</sup> *Fiberarts: The Magazine of Textiles*, Vol 28, No 2, Letters p6. 'Fibre art is defined in the US thus: 'Fiber art is a term used to define fine art made with flexible, natural or manmade materials. It may incorporate textiles or be constructed using textile techniques. The works may be flat or sculptural... Fiber art objects are primarily post-war, usually nonfunctional, and always one of a kind; however as in painting and

would align myself so much within the craft realm.’ This person is perhaps on a mission, albeit a tongue-in-cheek one, but has the self confidence to do so which is drawn from her publicly recognised academic background. However another self-styled creative embroiderer/textile artist writes that the classification matters ‘not at all’ and one textile artist exclaims ‘Creativity is – regardless of medium –carpenter, welder, builder, painter, sculptor, writer, musician, farmer, weaver, screen printer etc.etc.’

It is noticeable too that some people play the field so to speak, and will use the term textile artist in only a qualified sense, being politically aware of the problems or, alternatively, the possibilities associated with the term. One respondent who describes herself as ‘all of the above’ says that the classification is important: ‘Sometimes – it can be inclusive for some particular exhibitions. There is an excellent textile network so to be a ‘textile’ artist in that sense is extremely valuable.’ This sense of context crops up in other responses too, in perhaps a less cynical way, in terms of positioning one’s practice in both a practical and theoretical perspective. One visual theatre artist expresses confusion herself because of the overlap into different areas that she feels her work encompasses. One person, a well-known ‘visual artist working in woven tapestry’ writes with considerable perspicacity:

While classification can be limiting the context in which the work is shown is important. While I don’t mind being called a craftsperson, I usually call myself a visual artist. The area in which I work is on the border between the visual arts and craft – quite a productive space but not easily defined. My thinking has been informed by discourses from both the crafts & visual arts. I would position my work in relation to the European tapestry tradition & contemporary Australian culture.

Thus the answers to this apparently simple question about classification and its importance reveal a number of elements and motivations at work and it is difficult to construct a clear picture. Those who state that the classification is important (44) and those who state that it is not (41) number roughly the same. The remaining 21 replies are

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sculpture, they may be part of an artist’s series of explorations on a theme.’ Definition that Friends of Fiber Art International uses according to their President, Camille J. Cook.

not specific. It is the reasoning behind the answers that offers complexity. There are those who approach what they do in a purely practical and almost utilitarian sense, in that the description of what they do reflects more than anything the materials they use. So one artist/textile artist describes her self designation thus: 'The difference between the two I feel shows I have other areas of interest other than textiles eg painting, graphics.' Then there are others, who are aware of the political ramifications of their label and who use it accordingly. Thus 'I tailor it to who I'm speaking/writing to – different people have different thoughts about "artist", "designer", "fibre", "weaver" etc. These words carry connotations.' This is from a person who calls herself 'sometimes a textile practitioner or textile designer or just weaver.' Opposed to this, but on the same political track, is that relatively small number of people quoted immediately above, who use the term textile (and related terms such as fibre or weaver) in their self-designation advisedly and with the purpose of affirming their tradition and its special qualities. Others who use the term 'textile artist' will do so with no sense of its importance. One textile artist says that 'Only the artist part' is important. One other textile artist writes that 'No (the classification is unimportant) – except that once I would describe myself as a weaver but now my interests are broader.' It is interesting to note that while some see the term 'textile artist' as limiting for this person it obviously reflects a greater freedom. Hence the complexity in analysis! One respondent, self classified as textile artist/mixed media artist but mostly textile artist, sees the term 'artist' as restrictive: "'Artist" has painting/drawing connotations & I don't do those. Fibre suggests just plant materials & I use more than that. Mixed media is nice and broad but tends towards the "painting, drawing" end of "artist".' Finally, there are those who feel that the designation has no importance at all. It is purely a practical matter relating to the sorts of questions asked by government organisations and research students, or who use the term artist or visual artist because it is all-encompassing and provides a freedom in the expression of their ideas. 'My work is primarily about ideas rather than about media' or 'Important only in the sense that one makes art using the most appropriate & sympathetic materials available to do the job.' For some of these the term then becomes important precisely because it is non-restrictive.

**Q 5 When you first began work as an artist what ideas (aesthetic or otherwise) were you concerned to explore?**

*This question was asked with a view to identifying the major concerns of artists working within the field of textile. In my mind was the issue of why they chose textile as a medium. What is the connection between the medium and their ideas?*

While there are few absolutes to be detected here some broad generalisations can be made. 13% of the respondents list as their major concern the technical aspects of the medium:

- 'What happens when a fabric is tied etc. in a certain way and to try techniques that were in danger of dying out.'
- 'Dying techniques and design principles.'
- 'Keen to learn techniques – especially the structure of weaves. Also see work produced by contemporary artists.'
- 'I was very concerned about the product in the end – to get a good result.'
- 'The extent I could take fabric dying (sic) – including resist methods, pleating manipulation – general uses for practical purposes. Decoration with addition of the stitch.'
- 'I was absorbed by the process of weaving – colour and texture.'
- 'Different techniques of weaving eg. Fabric lengths, fine woollen scarves, wall hanging, tapestry both large and miniature all in different fibres.'
- 'I wished to explore all aspects of use of raw fleece and natural basket materials.'
- 'Technical weave methods'
- 'The challenge of producing free form images on loom without resorting to tapestry. As well as using colour in an interesting and exciting way.'
- 'Trying as many options, combinations, explorations as I could manage. Techniques to record and materialise the ideas in my head. Once done move onto the next.'
- 'New ideas and developments for weaving.'
- 'My interest was the exploration of dyeing, using veg dyes (using native plants as I have a native garden) to alter the colours created by naphthol dyes. Much more subtle colours result.'
- Technique, ways of doing, less expressive. Initially design and colour ideas. Now look at structure as related to nature and society.'

Aesthetic concerns are implicated in some of these answers and are an obvious concern to all visual artists. However aesthetic concerns figure more highly in the responses of a further 21.6% of artists as follows:

- 'Initially only aesthetics were important.'
- 'Usually responses to nature – plant life / patterns / textures / colours.'
- 'Ways to put fibre together with colour, to create whatever was in my mind. The technical aspects of recreating a painted or visualised design fascinate me.'
- 'Colour and design have always played a large part in my work, although emotional concerns are now more evident in my work.'
- 'Textural compositions in garment design and soft furnishings.'
- Techniques, surface design images exploring positive and negative areas of surface. Images were important but linked to the pattern making of my textile design course – purely batik – mainly figurative.'
- 'Originally I was seduced by the inherent visual and tactile qualities of fabric and thread. Early work was a lot about “playing” with the deconstruction and reconstruction of materials.'
- 'Texture, pattern, structure.'
- 'I liked to explore the effects I could obtain using whatever medium I was using at the time, eg. Paint –paper, Dye – fabric, Clay – glazes, and taking these to different levels by “breaking rules” etc.'
- Concerned with texture, aesthetic concerns – composition – colours – balance – medium.'
- Colour & shape. Clothing / items / tapestries that are a pleasure to have / look at / touch.'
- Bold use of colour or texture in rugs or wall hangings.'
- Design, colour and use of natural fibres.'
- Main interest was and still is in the decorative nature of textile design. In the exploration and fascination in the design of pattern, the feeling of repeats – repetitive shapes and rhythms. The exciting nature and quality of the stitch. My work never has been political nor does it express social comment.'
- 'Sometimes I have the feeling that the word “aesthetic” is misused. I followed my innate possibilities and often started ideas which came out different at the end product to my own amazement.'
- When first began I was interested in the aesthetics of the work as opposed to a concept.'

Conceptual concerns occupy over 57% of the respondents. One of them writes 'When I first began, conceptual art was popular & there was no focus on technique. We were encouraged to invent our own working methods in relation to our ideas'. Overall their concerns range through the following 'life experiences':

- a) environment
- b) identity and 'personal mythology'

- c) search for meaning
- d) 'preconceived notions and arbitrary standards'
- e) emotional concerns and human relationships
- f) spirituality and religion
- g) political concerns – land rights and women's issues
- h) personal philosophy and autobiography
- i) language and expression
- j) body
- k) passage of time
- l) sexuality
- m) infertility
- n) symbolism
- o) nature of textiles
- p) mythology and folklore
- q) parallel universes
- r) communication and alienation
- s) social institutions such as family
- t) cultural influences

Twenty-six artists (24.5%) write of their work as having been reflective in some way of environment, surroundings, place, landscape, land or nature. For some the natural Australian landscape and its flora and fauna has been a key issue. One artist writes that in the 1980s she had an 'interest in expressing aspects of landscape through the use of rag fabrics and weave threadings – white and blue cotton in twills to depict the foam on waves for example.' For others environment can be "abstract landscape" or the subconscious and means more a sense of place. It is related to "cultural identity", a spiritual environment both community and personal, it can be "domestic" or "abroad" or can relate to "land rights". Landscape can act as either a political or an aesthetic stimulus and often these become intertwined. For such artists textiles as a medium carries properties that allow them to speak directly to aspects of the environment. 'Strength and fragility in materials resonating these against the strength and fragility of the natural

Australian environment.’ The idea of the fragility of textile mirroring the fragility of the environment is echoed elsewhere. One artist describes her interest in the Australian landscape ‘first as a sculptor looking at repetition, form, space, negative space’ and then (in answer to question 6) describes her work as developing in textiles as a result of these ideas. ‘I felt the ideas were easier for me to translate onto textiles, becoming more iconic, textural (and descriptive, therefore I changed the medium to suit my ideas.’ This conviction that textile and, in one case, particularly embroidery, is a particularly effective medium to speak of landscape emerges when artists write of ‘earth surface and landscape interpretation’ and the ‘direct reflection of diversity of materials & landscape, ie. Texture – form – surface’. One artist writes of the strong connection between the landscape and the individual and of her concern to reproduce the sense of this experience ‘not as a snapshot image pictorializing a split second moment’ but as a reflection of her ‘total immersion’ in land. The concern here seems to be an appeal to more than just a visual sense. Other senses are brought into play so that the sensuous nature of textile becomes important.

Textile’s relationship to the senses is taken up elsewhere. One other artist specifically mentions ‘the everyday feel of cloth’ and refers to installation work she has made ‘where touching the work prompted various sounds’ – a considered attempt to quite overtly link the human senses through the use of textile. Equally the structure of fabric is reflective of the structure of society and nature<sup>4</sup>.

For some artists the manipulation of technique is their conceptual concern.

My concern is to draw attention to the ways of working in textiles, because I use non-traditional materials which are textiles (garden shade cloth, aluminium flywire). I want to make people wonder about these materials and realise textiles is very broad.

And another artist writes about ‘the challenge of producing free form images on loom without resorting to tapestry’.

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<sup>4</sup> Note here the many textile-related words which are used to describe social environment – the fabric of society, the rich tapestry of life etc.

Finally here, the notion of cloth as memory is significant. As an organic material it is seen as capable of storing information, of telling stories, of carrying history. These and many of the other conceptual concerns raised by the artists are further developed in their answers to question 6.

### **Q 6 Have your concerns changed and, if so, in what way?**

*The question was asked with reference to their initial concerns to try and trace the development of artistic practice and ideas as artists extend their knowledge and expertise.*

- **Fifty** of the respondents said or intimated that, yes, their concerns had changed since they first began work as an artist.
- **Thirty-four** respondents indicated that their concerns had not changed in any significant way.
- **Twenty-two** either did not answer the question or their answers were ambivalent or difficult to categorise exactly. For instance, ‘Many created ideas on paper are still waiting for execution. These will give further development in unknown directions which I am still looking forward to.’ And also, ‘Yes & no. Personal interest still environmental urban/country – commercial interest relate to client’s brief.’

For some artists the changes are linked to the notion of increased maturity and more life experience and different environments:

- My “concerns” evolve (rather than change) – “it” is a process that is never still, like a journey – with a lot of backtracking – I make things in order to give form to the ways in which I respond to the world, whether these ways be visual, imaginative, physical or emotional.
- My concerns have evolved over the years although there is a connecting thread. Because as one is informed by life then the work moves to new areas or direction.
- ...My work is now more symbolic, coming from a personal perspective but still concerned with the universal...

For most the work seems to become more personal (from ‘changing world views/paradigms’ to ‘more personal exploration – landscape and the figure’) although at

least one respondent wrote that ‘My original concerns were quite personal. They are now more universal.’

There are indications that the actual process of making art is subject to constant change – ‘I think my concerns have never stayed the same for long, through the process of making art I am pushing and developing my ideas.’ Many use the concepts of development and evolution to describe the nature of their art making process. Others respond with particular emphasis on the quest for the new, ‘Yes, look to new ways of expression relating to change in society, nature, etc. Today look at exploring new techniques to create patterns and design.’ Some have changed their medium, having moved to textiles from painting or sculpture.

Some artists express the change as having come about by moving from technical concerns to working in much more conceptual ways:

I was first excited by technique and the historical traditions of weaving – then as a woman’s expression – ie. In so many cultures weaving has been the secret language of women. It then became a vehicle for me to explore a personal iconography, a means of dialogue with thoughts, feelings, images which arise from the unconscious in dreams & meditation. Yes (my concerns changed) from a need to be more public and to communicate towards a much more private expression, like a visual journal.

Some artists realised the potential of their textile activity for political expression, from a concern with representing the landscape through cloth to a concern with exploring the impact of human occupation of the land. Again, however the opposite proved true for at least one person who wrote that:

...as I have matured so has my approach to my concerns. I still tend to be invited to ‘shows’ that are sexual or political in nature but I now approach life and art in a detached & bemused way. Humour is much more important to me. Controversy less so.

For some, interests became broader and for others more focussed, from wanting ‘to explore everything’ to exploring ‘textile structures & (being concerned) with traditions

and history expressed through textiles'. For some too, the changes were influenced by the need to earn a living from their work, eg. Still working generally with these aims (new ideas and developments for weaving) – but find the need to be commercial to achieve sales – restricts exploration of really weird stuff! And also '...trying to be more polished. I have more concern with presentation due to need to sell work and exhibit.' This, of course, can be related back to the comments of those respondents noted at the start of this analysis, some of whom stated that they were 'designers' rather than 'artists'.

**Q 7 Which of the following do you consider to be important in your use of the textile/fibre medium and why? Please tick the appropriate boxes and write your reasons in the space below.**

- **Texture,**
- **Techniques/processes,**
- **Ability to create meaning and evoke memories or associations,**
- **Practical reasons – availability, ease of use etc.**

*Again this is about the issue of why they chose textile as a medium. What is the connection between the medium and their ideas?*

The first three considerations seem to be equally important, answers numbering 81, 80 and 80 respectively. This translates to 76% of the respondents. Five of the respondents numbered the considerations in order of importance and, on reflection, this may have been a useful measure to have included, although, within this sub-sample, no particular pattern emerges. The elements emerge as being closely related in the eyes of the artists. One writes the following:

- a) Unique textures are available in textile and fibre materials
- b) Again these are unique processes with endless effects and possibilities to be explored
- c) I love our subconscious associations with cloth, stitch and interlacing...the warm, tactile, human qualities.

Another notes that 'All of the above integral to work, requiring technical ability to realise concepts. Work has roots in tradition & spirituality but is expressed using materials demanded by concept.' For some the technique *is* the metaphor. Also texture and tactility

are the essence of textile ‘...texture touches us in a pre-language way – if that makes sense we have a gut reaction to it. Texture inhabits the work and we have an emotional reaction to it.’ Texture is seen as almost exclusive to textile:

- Texture & colour within threads create a “life” and character within the work unobtainable with any other medium
- (Texture is) very important, almost the essence of textiles, what makes it rich, gives depth

Its affinity with the body, its associations with life’s experiences are also mentioned more than once and this theme is taken up in the answers supplied to question 8. Only 42 or 39% of the respondents noted that practical reasons had anything to do with their choice of medium. Five others specifically wrote that this had no impact on their choices and one other stated that ‘This is a very limited set of options...’. A number of respondents mentioned that colour was also a significant element, for example, that the colours they produced were reminiscent of landscape. The issue of the intensity and saturation of colour in and on material was also raised in answers to question 8.

**Q 8 Are there any other reasons why you choose to work with textile or fibre (eg, paper) as a major component of your art-work? Please list below.**

*This is a synopsis of the key phrases and ideas provided by the respondents:*

- History and tradition
- The connections between technology and textiles – new possibilities
- Personal connections/Affinity/Understanding
- Links in time and space to other cultures and people throughout history
- Versatility. Ability to cross boundaries
- Evocative and anecdotal
- Associations with gender and domesticity: ‘Herstories’ ‘Women have a 20,000 year history of textile practice. I am working in a long tradition established by a (maternal) family line.’
- Association of ‘rag fabrics’ with ‘the poor, disenfranchised, disadvantaged- I like to make them speak for these groups.’

- Wearable and utilitarian. 'Wrapping the body.' Protective
- Applicable for performance work
- Ability to be 'draped, folded'
- 3 – dimensional - Creating an object rather than depicting it. Multi- dimensional
- The possibility of distortion and manipulation
- Lustrous, seductive, tactile, rich
- 'Its ability to be changed by process'
- Meticulous nature of the process
- Both traditional and challenging
- Practical and/or decorative
- Portable
- The everyday. 'You are born into textiles, you die in textiles, it comes naturally'
- 'It evokes passion from within'

There is so much contained here: the idea of something steeped in history and tradition, yet capable of being changed and being used to challenge orthodoxies; something lustrous and rich yet also practical and part of everyday living; the idea in fact that being part of everyday living offers so much that is evocative and nourishing, that tells so many stories, of so many people, in so many places, and of so many times. Textile seems to be perceived as having this ability to encompass the past, the present and the future without its core elements being shaken.

**Q 9 Is textile (eg. Silk) or fibre (eg. Paper, bark, native grasses) a first choice of material or do you use it only as one of a range of materials? Please give a reason for your answer.**

*This question was asked in order to assess the importance of textile and fibre as a medium for the artist. In other words did the artist see it as a medium of primary importance? In many ways this relates to and perhaps replicates questions 3 and 4, which asked about their art practice and their self-classification.*

The answers range from those who use only textile/fibre because of the associations they carry or create to those who use any material required to bring their concept to fruition.

Thus one respondent writes: 'It is the primary choice of material because of daily associations and because of ready availability' and another notes that 'I chose every material for its own value and whether it aids me getting across my concept the best – I have no more affinity to one material than to any other.' As against this one comment was also made to the effect that the medium was secondary to the image: 'I always use textile (yarns) because I rather use (sic) the imagery to communicate my meaning rather than the type of media used.'

16 of the respondents (15%) noted that they use primarily textile but often in association with other materials such as paper, plastic, glass beads, wood, found objects, wire and metal. One states that she does this in order to give the work shape, stability, emphasis. One artist writes that she likes to combine textile with other mediums to create a hybrid form 'that could not be described as either weaving or drawing'. One writes that, while textile has always been a first choice, wood was now of interest as a sculptural medium. She notes that 'textile is essentially a "touch" experience and because of its 3D surface creates unique patterns of light and shade.' Another artist made the most interesting comment that:

My work is based on textile. Sometimes I use non traditional materials to make textiles eg. wire, sticks etc & sometimes I use textiles as the end result. However there is always a reference to textile in my work.

This comment is of interest because of the inference that textile is a constructed medium and that it is the construction and the technique that results in the medium of textile. Thus wire and sticks become textile through the process of construction.

Two of the respondents were still students and write that they have not yet decided on their major medium and that they were still exploring the possibilities. Apart from these 17 of the respondents (16%) wrote that they would use a range of materials or any material necessary to their concept and a couple specifically argued against the notion of limitation to a particular material/medium.

67 of the artists (63%) use textile as their first, and sometimes only, choice of medium, although, within that range will experiment with varied materials, threads, methods etc. One wrote that the 'medium chose me. There is a response to material that comes natural (sic) to me with fibre'. This feeling was echoed by other references to 'passion', 'familiarity' and 'fundamental connection', 'technical interest' and there are references also to flexibility, sensitivity, intensity of colour and range of textures (especially referring to silk).

One artist wrote that 'Painting, drawing, photography is always a first and then textiles comes further down the line/ sometimes alongside.'

**Q 10 Do you work with other mediums eg photography, painting? If yes, please explain which ones and why you choose to do this.**

*This obviously is an extension of the previous question and is designed to gain some insight into the ways the respondents work as artists, and where textile fits within this process.*

81 artists (76%) answered, yes, they did work with other mediums and 25 (24%) answered no.

Photography and painting are the most popular additional working methods. 39% of respondents cited photography as an additional medium and 39% cited painting. Photography was often noted as a starting point for other work as a means of recording, of capturing colours and shapes, a means of observation, as a source material for computer imagery and manipulation as well as other forms of image making, eg prints. Photography concentrates looking and inspires. It can also be used as a means of recording textile artwork such as weaving in a different form ie limited edition prints and cards. Cyanotype is used by one artist 'for its ritual and magical qualities' and for some is a means of overcoming a perceived inability to draw. One artist writes that 'I use a camera to record what is going on – it is a more credible description of my intent than the sketch/drawing etc.'

Other popular ways of working include sketching and drawing (19%) and printmaking (16%), while papermaking,, collage, writing, stencilling, performance, using sculptural techniques, basketry, illumination, mosaic work are all mentioned as a medium for artwork. Some of the respondents noted that working with paint, drawing etc was often a much quicker, and sometimes freer way of working, experimenting, recording and developing ideas and so on. For some these additional working methods allowed them to combine ideas or even to 'achieve results ...deliberately different from textile' and for others they were purely engaged in for fun.

**Q 11 What does the concept of tradition with regard to textile mean to you?**

**Q 12 How important is it within your art practice?**

*Since the impetus for my thesis arose from my own curiosity about a particular area of traditional textile - ceremonial textile - I asked this question to try and elucidate what other people saw as significant within the textile tradition. While questions 11 and 12 were asked as separate questions I have decided to analyse them together as one obviously follows on from the other and in fact the artists often found it difficult to significantly separate their responses.*

These answers are fairly difficult to analyse, as there are so many nuances.

Three artists did not answer this question. Six artists answered that tradition meant nothing or not much and had little or no impact. Five seemed to indicate that they understood something by the term, ie. 'Density of meaning', 'Removed from a personal perspective but can admire it', an awareness, 'different concepts' but all these seemingly played no part in their own practice. One respondent answered the two questions with this comment 'What is tradition in the textile field – I didn't realise there was one and My work speaks for me alone.' 14% of the respondents were generally dismissive of the concept of tradition but this was well in the minority.

The others responded in a variety of ways. In answer to question 11 about the meaning of tradition many spoke of it in very general and broad terms with very few specific references to any personal influences. For example:

- Traditional, in a general sense, means having a history & therefore is a carrier of meaning & a link to practitioners of the past. Creates a sense of belonging. It helps to influence and inform me as the maker and hopefully influence and inform the 'viewer/user'
- I live in the world now but my ways of thinking & seeing have grown out of a history – to which I must always refer.

Nonetheless for some it was a source of great significance. For instance, one artist answered question 11 by saying that 'It is wholly important as 1) a woman artist 2) my interest in historical costume' and then went on to answer question 12 by saying that its influence on her work was very strong. 'Yes as I spend a lot of time in museums gaining inspiration, the historical value of fabric and the relationship of it to "women's work" is all part of the relevant (sic) of me using textile.' This feeling was echoed by other respondents. For instance:

- Question 11: 'Origins – history – identity.' Question 12: 'Tradition is vital to my practice (sic) as it is one of the major concerns in my exploration of identity and geneology (sic).'
- Question 11: 'The fact I am a woman and come from a family of women who are constantly sewing (embroidery, needlepoint etc). It is in my blood!' Question 12: 'I use completely traditional methods and I like that. I think it adds to the value of the work.'

The tradition for these women is the relationship to other women and domestic work. However only 9 of the respondents specifically mentioned this aspect in answer to question 11.

One artist noted that tradition for her meant:

Maintaining a sense of the fabric – the construction of a fabric (included in this I mean also lace and embroidery) in a textile piece. I can accept paper and bark in this definition but not plastics. Tradition also equals a RESPECT for the history of fabric construction and a textile craft. TRADITION in textiles = a marriage of practicality + good design.

And another significant comment was:

It means the input of many 'artists' which different circumstances, materials, cultures (sic). A huge commonality is clothing – wrapping our bodies. This is a common language. Full of significant (sic) to tradition and way of life.

It is important to note here the concept of clothing and wrapping which has to do with notions of the body and the concept of language and textile as a language that allows one to speak of certain issues in particular ways.

Most artists referred to the sense of history that tradition conjures up, a sense of connection with other people and other ages, a feeling of building upon this and adding to it. Context is the key word here and 'knowing your roots':

It's important as a way of contextualising my work. I see my own practice as related to & informed by the European tradition of woven tapestry. But my work has also been influenced by other discourses like feminism and recent critiques of landscape.

Technique, craftsmanship and skill also figured strongly and were important for some artists. They felt that only by knowing the basic skills and developing strong technical expertise could they develop as artists, telling their own stories but in new ways. For example: 'I have learnt from the traditional practices but I extend the boundaries, use the knowledge gained as the beginning of my expression.'

One or two artists mentioned that for them the use of natural materials related strongly to the sense of tradition as in: 'Means old techniques, traditional fibres – natural, a great user and believer in natural fibres – animal & vegetable.'

The traditions of other cultures were also of some significance and again a sense of connection with other places and peoples as well as other times. In some cases there was an almost mystical reverence for tradition and for ongoing cultural practice. There was a feeling that these varied cultural traditions added huge and inspirational diversity to the

medium. Some artists made mention of the significance of ritual and occasionally mention was made of textile's potential to carry meaning, for example:

Cultural significance. Textiles play a major role in ritual, ceremony, daily life in all cultures. Unfortunately the value of this role is not more recognised. I guess this is one of the reasons why I work with textiles. They hold so much meaning – and are useful.

One artist writes that 'I have enjoyed exploring a variety of textile techniques that are traditional in certain areas of the world & exploring and extending them to suit my work / materials.' This is a common thread, the sense of not being bound by the past and by tradition, the idea that tradition is a two way process:

- It is important as an ongoing practice that records and influences culture. I incorporate computers and sewing machines into my practice as I feel that tradition is not just the past, it is also the present. This is from an artist who answered question 11 with: Traditions relating to embroidery are very important to me because I can feel that as a woman, I belong to something that is bigger than the present. I also incorporate feminist theory into my work, which validates textiles & crafts.
- Tradition will always be part of textiles. The structure of fibre becoming cloth. Its what you do to change it that will be accepted as modern
- It is always present even when the work may seem at its most new and innovative.

This feeling was dominant, the idea that tradition is there as an informative guide, not as a restrictive rule and, generally speaking, not to be flouted and totally ignored but perhaps extended. Or the artist might simply acknowledge and appreciate traditional experiences of textile but then simply get on with their own work in their own contemporary way. A number of artists stated that they had developed their own techniques to suit their own particular needs:

- (Tradition) Not important – I have possibly developed my own techniques, within a framework of traditional methods – but not of interest to me.
- The tradition of textile design as a means of expressing a country's identity and history. In knowing the tradition I can deviate from it.

Finally, one artist answered question 11 with 'Textiles are intrinsically linked with the human condition since almost the beginning of human existence, thus I feel a natural affinity with them for the long tradition of identifying of a culture and the story telling practice' and question 12 with 'My art practice is a continuation of ancient traditions of telling a story and finding my own identity through the medium of textiles.'

**Q 13 Please name two textile-related exhibitions you have seen this year.**

*It seems unnecessary to re-list these here. Please refer to the Questionnaire results. This was probably an unnecessary question but it does provide an interesting snapshot of the range of textile related exhibitions in 1998. See also question 14 below.*

**Q 14 Have you exhibited your own art work?**

**Please list the two most recent exhibitions in which you have exhibited work.**

*I initially asked this question as a way of establishing the level of serious artistic activity of the respondents. However, due to the wide-ranging nature of the replies and the high level of artistic involvement revealed, again it forms an interesting snapshot of the range of textile related exhibitions in 1998. See also question 13 above*

Only six of the respondents had not exhibited their work and two made no response. One wrote that she had exhibited only in student exhibitions. Other comments were:

- Yes. I haven't exhibited for a long time now. I have been more involved in community artwork and commercial production
- Have not exhibited recently but sell my work at natural fibre and regional commercial galleries

It seems unnecessary to re-list the exhibitions here. Please refer to the Questionnaire results. Suffice it to say that the responses indicate that the artists who have kindly participated in the questionnaire are practising artists who have exhibited around Australia as well as overseas in countries such as Japan, France, Poland, South Africa and the USA

**Q 15 Are you aware of the Tamworth Fibre/Textile Biennial Exhibition?**

**Q 16 Has your work ever been included in the Tamworth Fibre/Textile Biennial Exhibition?**

85 (80%) of the respondents knew of the exhibition and, of these, 21 had had their work included. 20% or 21 respondents had not heard of it and consequently of course had never had their work included.

**Q 17 What are your views about specialist textile exhibitions such as the Tamworth Fibre/Textile Biennial Exhibition? How significant do you think this exhibition and others like it are to the development of textile art within Australia?**

The vast majority of artists (65%) expressed support for this exhibition, a few with reservations. Only 6 respondents viewed it entirely negatively, as for example: 'I've only seen a couple and I didn't think they were all that exciting.'

5 respondents gave no indication and 25% of artists were either unsure of its value, some because they had never heard of it, although some of those who had not heard of it supported the concept anyway, or expressed strong reservations about its recent development:

- I have made efforts to see it in the past (more difficult now). I am chagrined (sic) that you are no longer invited to submit slides for selection to the exhibition. Not having seen the most recent exhibition I would hope it was composed more of artists working within the textile tradition, than artists using textiles occasionally. There surely are enough of the former to choose from.
- I think the success of the Tamworth Fibre/Textile Biennial exhibition depends on the criteria (?) and then (for me) to be able to read a critical review of it. I think it's difficult to show more traditional work and more conceptually based work together in the same exhibition. Just being both fibre /textile based isn't enough of a reason.
- The last few years – work I had seen selected for it left me very concerned about the direction of textiles. I felt that many works didn't reflect what the essence of textiles is. The work was very impersonal, hard, loss of intimacy in textiles, textiles trying to be like painting and sculpture – trying so hard to be a fine art, to be cool – I lost respect for Tamworth as a textile exhibition. I don't value Tamworth's Biennial Exhibition. I haven't even heard much about it recently – I'm surprised you've even mentioned it in your survey. I don't think it has any relevance.

In some ways these concerned comments are the most interesting because they raise issues about the role of textile as an art form. They reflect some of the arguments that over the past twenty-five years or so have taken place over issues such as whether textile should remain 'true' to its origins, should be traditional in its context and form etc.

Of those who supported it many did so because of its potential to raise the profile of textile as art form and to allow for its evolution and development. For example: 'An established, high standard touring exhibition with diversity can influence very positively the Australian textile as "art".' The artists supported it as a way of educating the general public about textile and art generally and also as a means of educating artists and creating dialogue amongst them, particularly as it is a travelling exhibition:

Very important to development of artist & audience - & wide viewing public – group surveys, travelling exh., curated/thematic exh. Of textile raise level of artists' own work & awareness & appreciation of the diversity, depth of textiles. The lasting "documents" of catalogues extend the exhibition venue to beyond.

A few saw it as being important as a cutting edge exhibition: 'It is probably the most significant textile exhibition in terms of being on the frontier of development of textiles as an art form.' Others recognised its potential to the individual artists as a form of advertising and promotion. However one artist whose work had been included wrote: 'I think it is highly significant for the development of creativity – for practical purposes it does not serve much as there is no ongoing benefits.' And another participant wrote: 'It can be enormously supportive to use a language that is shared – but personally I found it constrictive in the way in which one is perceived.' This comment might indicate that being too identified with textile as a result of the exhibition might create difficulties when it comes to being accepted as part of the wider contemporary art world. Again this is about position and the perceptions associated with that position.

There was also however considerable concern expressed about the apparent 'ghettoization' of textile as an art form. While many artists supported it as having had an

initial benefit for the profile of textile, there was a definite feeling that it is time for textile to take its place as a legitimate medium in the fine art sphere. It is seen as part of a visual language and therefore should be included in general exhibitions and not just textile shows. One previous exhibitor at Tamworth wrote:

Significant in that it brings a body of textile work together. However the techniques people use are so broad I'm not sure how important it is to keep work in textiles separate continually from other art. Artists use many mediums, so do we need to place fibre/textiles in a category on its own. It should be included in more broad reaching exhibitions.

Some supported it as a curated exhibition:

- Enormously important as a selected, curated exhibition. It's also important to see textiles in mixed media exhibitions.
- The recent Tamworth exhibitions have been interesting. The involvement of curators, selection & thematic have all contributed to stronger exhibition. Group (specialist) shows are important as is the involvement of textile artists in conceptual thematic shows.

And some definitely did not. There were some suggestions that a clique mentality had taken over:

- I don't see it as the pinnacle of textiles. Often it seems who the curator knows – there is never a wide call for proposals.
- Very. They create a venue for a very high standard of contemporary textile work. Problems: curator driven lately – would be more exciting if generally advertised & submissions from all over Australia asked for. (This from a previous exhibitor).

While some seem uncertain:

The Tamworth Biennial has changed from a forum show to a selected curated exhibition; it has always been a survey of current trends – and may become even more selective as a curatorial venue. Somebody should document its history/change before the origins are lost. (This from a Tamworth exhibitor)

It was interesting to note that those artists who had been part of the Tamworth experience were not unequivocal in their support, as in this comment, for example:

An important exhibition – but needs different curators and needs to be more widely advertised to invite/include more artists – It appears to be a NSW based, centred exhibition – rather than “National Exhibition”.