

Solo Exhibitions

at

The Knitting and Stitching Show



Deirdre Hawken: Turning Heads



Deirdre Hawken's work is inspired by the relationship women have with food and also by her knowledge of period costume. She creates small, witty, delicious headpieces using traditional, couture millinery techniques.



Elizabeth Tarr: Out of Indigo

My work is a process aimed at a response to, and an expression of, my world. I tell stories in the work that reflect on the dynamics of relationship. The works on the theme of the Infanta are inspired by Velazquez' painting, as Meninas, known for its familial mystery and intrigue. Recent work is also influenced by the Andalucian landscape in southern Spain where I make it. Another source is poetry, particularly W B Yeats, Emily Dickinson, T S Eliot.

I've worked with indigo for over ten years now – it continues to enthrall and excite: used on fabric or paper. Often beginning with a indigo painted piece of paper, I'll watch for the images to emerge from the dark blue and then pull them out by painting on bleach to remove the dye. I then collage and stitch paper and fabric to create form and texture, embellishing with stitch. I use materials for their qualities and significances: indigo has healing properties and is one of the oldest dyes; lead has connotations of death, eggshell for life. The fabric and paper I use is often passed down through my family: scraps from a hand-made blouse my great aunt wore; the envelope of a significant letter.

I suppose my work is what I have to say for myself: with themes both revealed and hidden.



Julia Caprara 1939 to 2008

A Retrospective



This exhibition is a celebration of the work created by the textile artist Julia Caprara. An amazing colourist, Julia's work demonstrates a real love of stitch and texture always underpinned by thoughtful and meaningful concepts of time, place or conflicts within the world.

Clyde Olliver -Transitions

‘Transitions’ is a show of new and recent work in a variety of media including stitched slate, carved slate, mixed-media and drawing.

The development of a new piece of work often takes a convoluted path, starting with an initial idea that only slowly resolves itself into its final form, whether that be embroidery, sculpture, drawing or whatever.

The exhibits in ‘Transitions’ will demonstrate how similar ideas that stem from the same sources of inspiration can result in entirely different yet at the same time clearly related pieces of work.

Many of the exhibits are experimental, and it wasn’t until they were completed that I knew whether or not they would eventually resolve into viable pieces of work.



Gizella K Warburton: trace & echo



'Faded, frayed ... pieced and layered... as cloths are joined and patched together eccentricities in surface and stitch are revealed.

Contrasts in colour, texture, seams and raw edges, form their own visual language.

Each stitch, both considered and instinctive, becomes a painterly mark...evoking a sense of landscape, both physical and emotional... traces of journey... suggestion of cypher...'

Abstract collage compositions evolve in response to linear and textural detail observed in landscape, buildings, natural and eroded objects; entwined with the physical and instinctive process of mark-making through material, stitch, and surface.

Drawn and stitched contemporary pieces with textile and mixed media reflect elements of 'wabi sabi'. I have always found ancient and humble textiles particularly compelling; intuitively sensing that these fragments of cloth and thread hold traces of the rhythms and movements of human hand and thought, time and place

Andrew Schneider – Ukrainian Textiles

Andrew Schneider studied textile art at Lviv Academy of Arts, Ukraine, from 1980-1985. Since then he has focussed mainly on tapestry, but has also experimented with different techniques, exploring 3D textiles and mixed media. Andrew has exhibited his work all over the world, from the USA, to France, Spain, Poland, Russia and Japan. He has also been responsible for organising the International Exhibition on Textile Art 'Scythia' which has taken place in Kherson, Ukraine, since 1996.

In my work I prefer philosophical themes, exploring the role of man within the universe. I like to work with human body, as it is one of the most beautiful elements of our material life. I don't usually work according to a particular theme, my ideas simply appear from somewhere and I simply materialise them. It is creative and unrecognized process. Sometimes inspiration appears when you read, walk, see something that attracts attention with light, colour, shape or movement, or simply when you sit and philosophically think about life. It is amazing!



Lindsay Taylor: My Secret Garden



Taking the abundant beauty and untamed, intricate shapes of the natural world as my inspiration, I work predominantly in three dimensions, weaving and winding hand-dyed natural fabrics into organic forms. My studio is located at the edge of a large forest on the Isle of Wight, an ideal environment for any artist fascinated by the native plants and flora that inhabit Britain woodland and rural landscapes. Here my textile work takes shape. Associations weave together - wild flowers, clambering plants, the dappled forest floor where the faeries of Shakespeare's *A Midsummer Night's Dream* might skip and dance, enchantment that makes large the world of the small, and transforms the ordinary into unexpected objects to delight and amaze. A common weed becomes a handbag, a familiar flower turns teacup, dried autumnal leaves shape themselves around and into a fabulous shoe. To work these transformations I use a variety of techniques. These include: freehand machine embroidery, traditional hand embroidery, painting, dyeing, quilting, moulding, felting, sculpting, beading, *trapunto*, wiring and appliqué. My materials are chosen carefully for their texture, credibility and aesthetic appeal. As an artist, each day presents me with new and wonderful creative adventures when I ask: 'What will I make today?' Limited only by my imagination, there appear to be only limitless possibilities!

Shane Waltener – Performance Artist



Encounter craft as performance as artist Shane Waltener works live with participants on six Husqvarna Viking overlocking machines. A circle of stitchers will act as one, reworking fabric from old clothes, simultaneously passing and receiving their continuous creation while negotiating the pace to keep the work flowing.

Over the four days of the show you will be able to watch the stitched installation evolve, forming an ever growing circular display. Drop by, see the work in progress and have a go.

Craftspace and VSM (UK) Ltd present this exciting event. www.craftspace.co.uk. The event links to the exhibition Taking Time: Craft and the Slow Revolution. www.takingtime.org