

PAPER:

ALL STITCHED UP!

*Papermakers
and
Artists
Old*



'Paper: All Stitched Up!'

at John Mullins Memorial Art Gallery Dogwood Crossing MILES 2023

Curated by Sandra Pearce for Papermakers & Artists Queensland Inc.

EXHIBITION STATEMENT

'Paper: All Stitched Up' is a contemporary view of papermaking and paper art by members of Papermakers and Artists Qld (PAQ), showcasing the experience and diversity of each artist's practice. The exhibition focuses on works on paper where stitching is an integral element of the visual design and includes sculptural works and artist books.

To stitch is to join together, to mend, or fasten. To stitch is to bring together paper, the mind, distance, or cultural divides. Stitching can be an act of healing, hope, practicality, creativity, and revolution. Perforations in paper after stitches have been removed may represent wounds of the body, memories, or loss.

Papermakers and Artists Qld (PAQ) was formed in 1993 by a group of like-minded artists, adopting a philosophy of fostering the interests of paper artists through exploring and sharing.

37 works by 23 PAQ artists were selected for this exhibition to showcase the variety of paper art and techniques, and include hangings, sculptures, objects and artist books.

Although stitching on paper is the focus of this exhibition, other techniques employed by the artists include painting, dyeing, rusting, collage, printmaking, and calligraphy.

Some members of PAQ specialise in making paper from locally sourced plant material, often harvesting nuisance species or those in abundance. The plant fibres are broken down in a long process starting with collection of plant material, then boiling and beating, resulting in a fibrous paper pulp. The pulp can be couched into sheets using mould and deckle equipment, poured onto a surface or applied directly onto moulds to form 3-dimensional shapes.

The resulting art works as shown in 'Paper: All Stitched Up' demonstrate the remarkable diversity of the medium of paper, its strength often at odds with its apparent fragility.

THE ARTISTS

Zela Bissett

Maxine V Cole

Fiona Dempster

Wendy Drake

Noreen Eyears

Joanna Faber

Fiona Garrett –Benson

Joolie Gibbs

Glenda Hennig

Ann Huthwaite

Janina Liddell

Ngaire Macleod

Heather Matthew

Jan Pearce

Sandra Pearce

Liz Powell

Andrew R Prince

Ruby Purple

Lyn Rushby

Tricia Smout

Wendy Sonnenburg

Joanne Taylor

Michelle Vandermeer

MICHELLE VANDERMEER

BORO BOOK

Cascade book incorporating eco-printed/indigo-dyed papers, handmade papers, sashiko-stitched/indigo-dyed fabrics (silk, cotton, denim, wool felt), found papers, leather, recycled denim, embroidered paper butterflies, cyanotypes, stitching

Boro Book is a cascade of indigo pages, an assemblage of carefully arranged fragments of hand-dyed papers and textiles pieced and stitched together in the ancient Japanese tradition of 'boro' (literally meaning 'rags').



REMEMBERING REMINGTON

Pair of books displayed on vintage wooden boxes

- 1. Hand-stitched book of vintage typewritten letters, typewriter ribbon/spool/tin, variegated embroidery thread*
- 2. Casebound book of linen bookcloth, paper, hand-embroidered slip-cover & typewriter ribbon/spool*

A pair of hand-stitched books created as a modern re-interpretation of the antiquated paraphernalia of vintage Remington typewriters, incorporating original typewritten letters, black/red typewriter ribbons, and the patterned metal tins the ribbons were packaged in.



JOANNE TAYLOR

ARTFUL MENDING

*Wood fibre paper pulp, iron oxide, shellac,
gold embroidery cotton, gold foil, glue*

Ceramics and paper are very fragile, yet we value both. This, a broken paper bowl that has been stitched back together, the cracks filled with gold leaf similar to the Japanese practice of Katsumura (meaning golden repair), add another level of value to the object.



BUTTON BOXES

*Wood fibre paper pulp, iron oxide, shellac,
crochet cotton, old buttons, wax.*

These small boxes are to prompt a thought. What could possibly be inside? A jewel? More buttons, special pebbles, shells? Perhaps multitudes of different seed pods? Maybe the keeper of paper notes... ? The possibilities are endless.



WENDY SONNENBURG

TRACKS 3



*Panorama book, rusted silk panels,
stitching, Khadi paper, rusted papers*

Even the smallest of creatures leave tracks, especially on sloping dunes where the shadows and the tracks show the rhythm of life.



THROUGH MY EYES FROM ON HIGH

Handmade papers (dracaena & ginger inlaid with threads), stitching, chemically rusted paper, eagle shape rusted on silk & embroidered before padding

Even from on high our country's vast inland shows its character with mountains, plains, tree lined rivers, dry creek beds and vast areas where it seems like nothing survives and only the brave dare to track.





TRICIA SMOUT

ANCESTRAL THREADS OF CONNECTION

*Embroidery and lettering on handmade
Asian papers (banana, paper mulberry)*

Each of us is a multi-strand
tapestry, stitched together
from ancestral threads of
double-helix DNA. We see
actual details of our
ancestors lives through hazy
lenses, but they (and we) will
be remembered through
traces of DNA passed to
descendants.

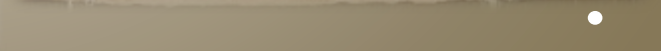


LYN RUSHBY

SOMETIMES WHAT
YOU EMBED NEEDS
A LITTLE HELP

*Spinifex grass handmade paper with
embedded local flora/fauna, stitching*

I enjoyed my week making paper at Curtin Springs Cattle Station in the Northern Territory. A plethora of things to embed in my paper - local flora, local soil, strands of local cattle tails. But sometimes they need a little help...



RUBY PURPLE

ABSTRACT BEAUTY - HEART OF THE OUTBACK



Assemblage includes Kangaroo, Millet, Woolly Butt, Spinifex, Kerosene grass and Desert Oak handmade papers, ink, dry point prints and stitched thread.

The abstract landscape constructed of Native Australian grass handmade paper, dry point prints, ink, and thread responds to a narrative that underpins the essence of survival.



Textural differences, stitched paper, and marks on the paper landscape interpret an outback river from an aerial viewpoint.

RESILIENCE

Kangaroo and Kerosene grass handmade papers, clay, ink, charcoal, rusted paper & stitched thread, and recycled materials.

The bustier is constructed of Native Australian grass handmade paper, its apparent fragility belies its strength.

The coarseness of the handmade paper alludes to the harshness of the outback landscape in which my female ancestors forged their lives while the contrasting white lace-like paper embodies their femininity and grace in a hostile landscape.



ANDREW R PRINCE

ALL STITCHED UP!

Commercial papers over a paper box. Contents HMP - Cotton T-shirt & underwear, some hemp & natural twine fibres. Sewn with twines, cottons, paper strings & artificial sinew.

Title of the exhibition prompted stitching of various bindings with the emphasis on stitching All up. Use of my skills with HMP, commercial papers & used papers with a variety of a few relevant stitching materials. Artistic fun from a Paper Head full of far too many paper ideas.



LIZ POWELL

MAGPIE AND TIN QUILT FRAGMENT

*Mulberry Bark paper, dressmaker's
pattern paper, collographs, joomchi,
stitching, collage*

Joomchi is a traditional Korean technique where the paper is layered and kneaded to produce a texture like fabric or chamois. This piece is part of a series of 'quilt fragments' that incorporate my prints using stitch and joomchi.

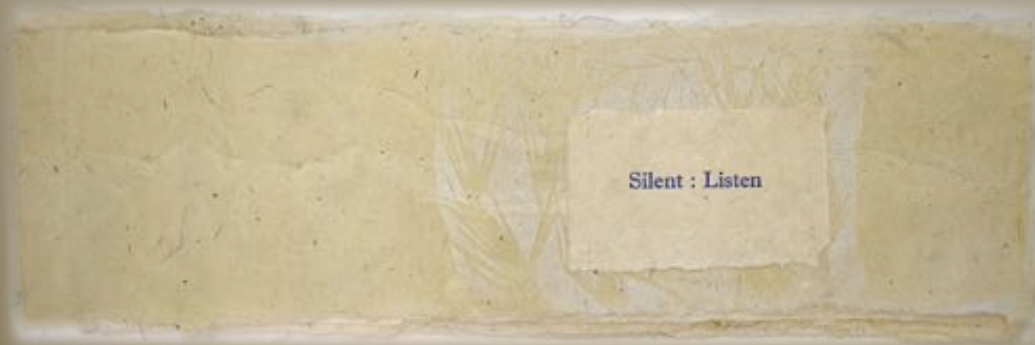


SANDRA PEARCE

SILENT : LISTEN

Artist Book: Kozo paper, monoprints, letterpress, thread, machine stitch

Only through silence can we listen to the wind.



JAN PEARCE,
WENDY DRAKE,
SANDRA PEARCE

FOREST WHISPERS

*Installation: Tea bags, cotton thread;
monoprinting, stitching*

The gentle movement of the tea bags, stitched and printed, evoke the feeling of passing through a forest. The transparency of the leaves reflects the vulnerability of forests to human impacts.



NGAIRE MACLEOD

EARTH TEACH ME

recycled handmade paper, stitching, collage, text, fabric

This poem 'Earth Teach Me' is a prayer of the Native American people and reminds me, great granddaughter of an Irish Immigrant to be mindful of the earth and to learn from all aspects of her, and to be one in harmony with the First Nations people who managed this land for thousands of years before colonisation.



ALL STITCHED UP

Card, recycled Handmade paper, eco-dyeing, leaves, stitching, collage,

As a child at boarding school the nuns taught me to sew different stitches on to a sampler and this work reminded me of that task but with a focus on Nature.



HEATHER MATTHEW

STITCHED UP

Hessian sandbag handmade paper, vintage pattern, vintage paper needle case and needles, tea-stained paper doily, embroidery thread.

Stitched Up is my narrative of matrilineal domestic life; grandmother's blue laundry whitener, mother's knitting patterns, embroidered doilies from my great aunt and paper I created from hessian sandbags used to protect our home from the floods of February 2022.



JANINA LIDDELL

ONE WOMAN'S SEWING MACHINE - THE FORGOTTEN ART

*Recycled cartons and Tissue Paper
and Stitching onto Canvas*

In the sixties, a woman couldn't leave her husband unless she forwent ownership of her possessions including her sewing machine.

The significance of the sewing machine is unparalleled. It is motherhood, practicality, creativity, skill, identity, independence, service, love.



ANN HUTHWAITE

AERIAL LANDSCAPES

A set of eight framed works, arranged in a grid. Jute and bamboo stitching, modelling paste and acrylic paint on cotton paper

Inspired by aerial photographs, these stitched landscapes offer a new perspective on the earth on which we live. They show the complexity, diversity, and abstract beauty of natural forms when viewed from above.



FROM ABOVE I SEE

Concertina artist book: jute stitching, modelling paste and acrylic paint on cotton paper

When viewed from above, the varied forms and patterns of natural landscapes are revealed. In their quest to dominate the natural world, humans see themselves as all powerful and at the centre of things. Seeing the earth in this new way is a humbling experience, helping us to understand our true position, and the need for balance and respect in our dealings with nature.



GLEND A HENNIG

SURFACE

Sprayed paper pulp from plant and cotton fibres, fabric backing, inks, stitching, monoprints.

Inspired by a billabong where things float, where eddies swirl. I want the viewer close, leaning over the edge of the water, the eye encouraged to follow the spiralling patterns and suspended objects.



JOOLIE GIBBS

MARY RIVER TURTLE

Banana, sisal, cotton linter, ink, sisal stitching

This work is highlighting the fragility of our Mary River Turtle as it swims through fibres and grasses. In the right light you can see the skeleton of legs and tail showing through behind the drawing.



FIONA GARRETT-BENSON

THE MAP OF THE HUMAN HEART: TAKES MANY SHAPES AND FORMS

Old wooden type tray filled with handmade recycled paper pulp tiles, including bits of past textile projects, threads some also embossed, maps, mount board and cardboard packaging

Exploring the use of papers, textiles including thread containing past memories and future dreams by creating recycled papers with connections to past and future events.



*ART IS MY PASSION
BUT SLOW STITCH IS
MY THERAPY*

*Paper collage and threads hung from
vintage industrial thread reels*

Different papers and their mark making show different ways of seeing and feeling. The joy of experimenting with different mediums is great fun however increasingly it's the therapeutic value of slow stitching which finds me inserting more threads into my art practice.



JOANNA FABER

SPLIT STITCH FORM

Vessel: dracaena leaves, thread, stitch

Layered like papyrus, these processed Dracaena leaves captured the underlying form, but shrunk and pulled apart as Botanic fibres do as they dry. Casual stitching up enhanced and held them to their original upward sweep.



BEAD BOUND BOTANIC PRINT NOTEBOOKS

*Eco-Dyed Botanic Prints on
commercial Paper/Card hand-
stitched with Beads*

Sometimes it's simply,
singularly, scintillating to
see stitches slowly, sliding,
sinuously, slicing spines
slipping sideways in a
stylish suture of a seam
stringing strands of beads!



NOREEN EYEARS

STANDING TALL

Paper, eco-dyeing, stitching, timber

These artworks reflect my love of eco-dyeing and are inspired by bushwalks through local forest reserves. As a regular forager of leaves, flowers, and natural objects from the landscape, they're used in my art practice. Eco-dyeing, ink, and paints on paper create large scale works that evoke the feeling of walking through the forest.



UNDER THE CANOPY

Paper, eco-dyeing, stitching, timber

These artworks reflect my love of eco-dyeing and are inspired by bushwalks through local forest reserves. They express my emotional connection to beautiful eucalypts and the diversity of life they support.





WENDY DRAKE

NATURE

*Artist Book: paper, cotton threads;
collage, stitching*

Natural ecosystems are shaped, in the broadest sense, by the basic elements of earth, water, air and fire. The stitches and small paper pieces used in this work allude to the complexities within ecosystems and these elements as well as fragmentation of natural areas.

OPEN SPACES

*Vessel: paper, muslin, cotton thread;
collage, stitching*

Natural open spaces, from small patches of urban bushland to vast outback landscapes, provide a sanctuary for plants and animals and a place for people to enjoy nature. I have used an open bowl structure to reflect this sense of openness and tranquillity.

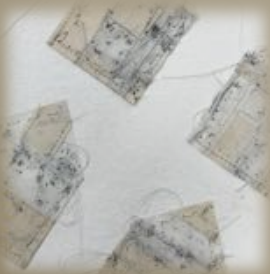


FIONA DEMPSTER

HOME IS...?

Graphite rubbings from two places on Japanese Kozo and Hosho papers, machine stitching, hand stitching, Khadi paper 320gsm, Perspex

Home is stitched together from memories, places, and people



HOMECOMINGS

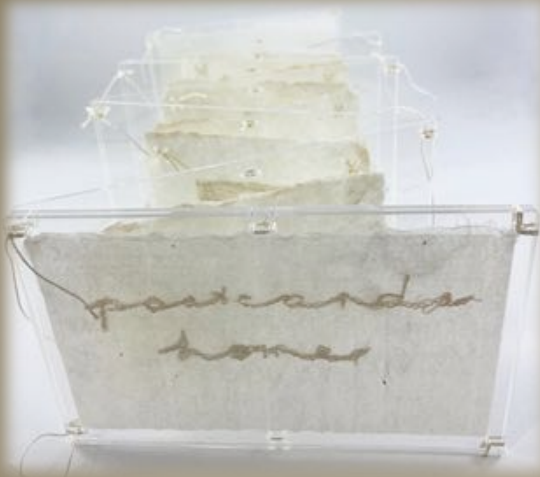
*Graphite rubbings from two places on
Japanese Kozo and Hosho papers,
machine stitching, embossing, Arches
Velin paper*

Journeying, travelling,
moving between two places.
Finding home.



FIONA DEMPSTER

POSTCARDS HOME



Handmade paper from recycled and natural fibres, botanical-dyed threads (agapanthus, rosemary, comfrey from one place, stinging nettle, thistle, scabious from the other), hand stitching, Perspex

Contemplating home in two places; sending messages from here to there and back again



MAXINE V COLE

WATER AND ROCK

*Artist Book Objects -repurposed
coffee cups, indigo, rusting, pen, ink,
stitching*

Water flows
Rock resists
Water flows
Rock erodes
Water flows
...
Nature's cycle



ZELA BISSETT

COBBLER PEG CATCHER FOR THE GARDEN FAIRY

*handmade paper from 12 botanical fibres and
avagama Japanese paper, stitching, twig*

In recent years due to restrictions on travel, growing plants provided much solace and encouraged me to make papers from the plants of my garden. Any promising stalks were cooked up and thus I amassed papers of a variety of colours, textures and weights. Cobbler Peg Catcher takes a light-hearted look at using these to remove a persistent intruder among the vegetables.



INNOCENCE LOST

Handmade paper from turmeric and pond algae. Handmade paper from flame tree (Brachychiton acerifolius) and ink from the same tree. Wooden buttons, hand-twisted

In colonial time when a climate of lawlessness prevailed, many children were left to die by poisoned waterholes. Innocence Lost offers a fragile garment of plant fibre stained with ink made from native plants bearing witness to settler atrocities.





ZELA BISSETT

WILL O' THE WISP

*arrowroot paper, two colour variants,
awagama paper, stitching*

Will o' the Wisp is a garment created as symbolic protection for the garden using fibres grown within it. The layered shirt refers to the cycles of growth and decay. Fine botanical papers used to construct the work are formed from arrowroot stalks coloured with mineral oxides. The entire work is formed from materials destined to decay and return to the earth.

