

Textiles as Art

Transformations - Photorealism in Thread



Jan Frazer

Kay D Haerland

Cindy Dawson

Julie Haddrick

Dijanne Cevaal

Marilyn Clark

Jenny Bowker

Sue de Vanny

Barbara M Hilford

Jill Miglietti

Dale Rollerson

Saffron Craig

Ro Bruhn

Jan Scudamore

Presented by **Reece Scannell Art Textiles**

www.reecesannell.com

Textiles as Art

Transformations - Photorealism in Thread

We are so varied in our ways of understanding. Personal experiences, varying lifestyles and cultural differences fashion our ways of thinking and interpretations. Once a situation becomes a photograph, the real story has already shifted. When transferring it to textile, it changes again. Threads and colour are to a textile artist as words are to a writer and light is to a photographer.

This exhibition is about creative points of difference. It explores the imagination and creativity of acclaimed Textile Artists from Australia and New Zealand. Each was given a Reece Scannell photographic image on linen. There were no words, and the images were ambiguous. Their task was to create their own story through preferred mediums and textile applications. Each has chosen different techniques to tell their tale. Each of these works says as much about the art as it does about the artist.

As a photographer, I have worked on some amazing projects. I have been widely published and exhibited with many prestigious organizations. This has been one of the most fascinating and rewarding collections I have worked on to date.

Reece Scannell

Artists represented in the exhibition are :

Jan Frazer AUS .

Kay Haerland N.Z/AUS.

Cindy Dawson N.Z.

Julie Haddrick AUS.

Dijanne Cevaal AUS.

Marilyn Clark N.Z.

Jenny Bowker AUS.

Sue de Vanny AUS.

Barbara M Hilford N.Z.

Jill Miglietti AUS.

Dale Rollerson N.Z/AUS.

Saffron Craig AUS.

Ro Bruhn AUS.

Jan Scudamore N.Z/AUS.

Expressions of Interest

Textiles As Art : Photorealism in Thread

is an ever changing body of work. The collection is made up of both highly acclaimed and rising talents in the Textile Arts Domains of Australia and New Zealand. This exhibition seeks to explore the multiple ways individuals interpret the cultural influences around them, as well as highlight the creative and technical talents of Australian and New Zealand Textile Artists. The project has been endorsed by The Embroiderer's Guild of NSW Australia and National Quilt Symposium New Zealand. It is an important body of work defining our heritage as nations similar but not the same through textile art mediums that are more than decorative.

Opportunity to Host an Exhibition

The collection has an exhibition program in place for 2020. We are currently seeking interested parties to host the collection at future events.

Contact : info@reecescannell.com
www.reecescannell.com

Opportunity to Participate in an Exhibition

Thread Odyssey: Embroidery As Cross-Cultural Dialogue

For those wishing to participate creatively there is a textile challenge hosted by the Embroiderers Guild Of NSW. It is open to all mediums of textile practises.

Contact : info@embroiderersguildnsw.org.au
: galleries@embroiderersguildnsw.org.au

Opportunity to Create a Group Textile Challenge

Some groups like the Southern Highlands Quilt Guild of NSW. Australia have chosen to create their own challenge for their Biennale Exhibition to showcase their members diverse talents in textile practises.

Contact : info@reecescannell.com
www.reecescannell.com

Wheel Be Seeing You

Jan Frazer

Australia

The journey: Where from, Where to? No looking back as the paths of previous travellers (the ghostly figures) are followed.

Techniques: Machine pieced, Machine raw edged applique, Machine quilted

Materials: Linen screen print by Reece Scannell Cotton fabrics. So Fine thread. Hobbs cotton batting

130cm (h) x 132cm (w)

Completed: 2018



On Time(s)

Jan Frazer

Australia

This piece presents the immutable railway station (Gare Saint Lazare) juxtaposed with the sculptured station clocks. Together, these structures modulate the never ending comings and goings - the ebb and flow of time and travellers.

Techniques: Machine pieced, Machine embroidery, machine quilted

Materials: Linen screen print and cotton fabrics by Reece Scannell. Fantastico and Magnifico embroidery threads. King Tut threads. Hobbs cotton batting

144cm (w) x 85cm (h)

Completed: 2018



Herding Cats

Jan Frazer

Australia

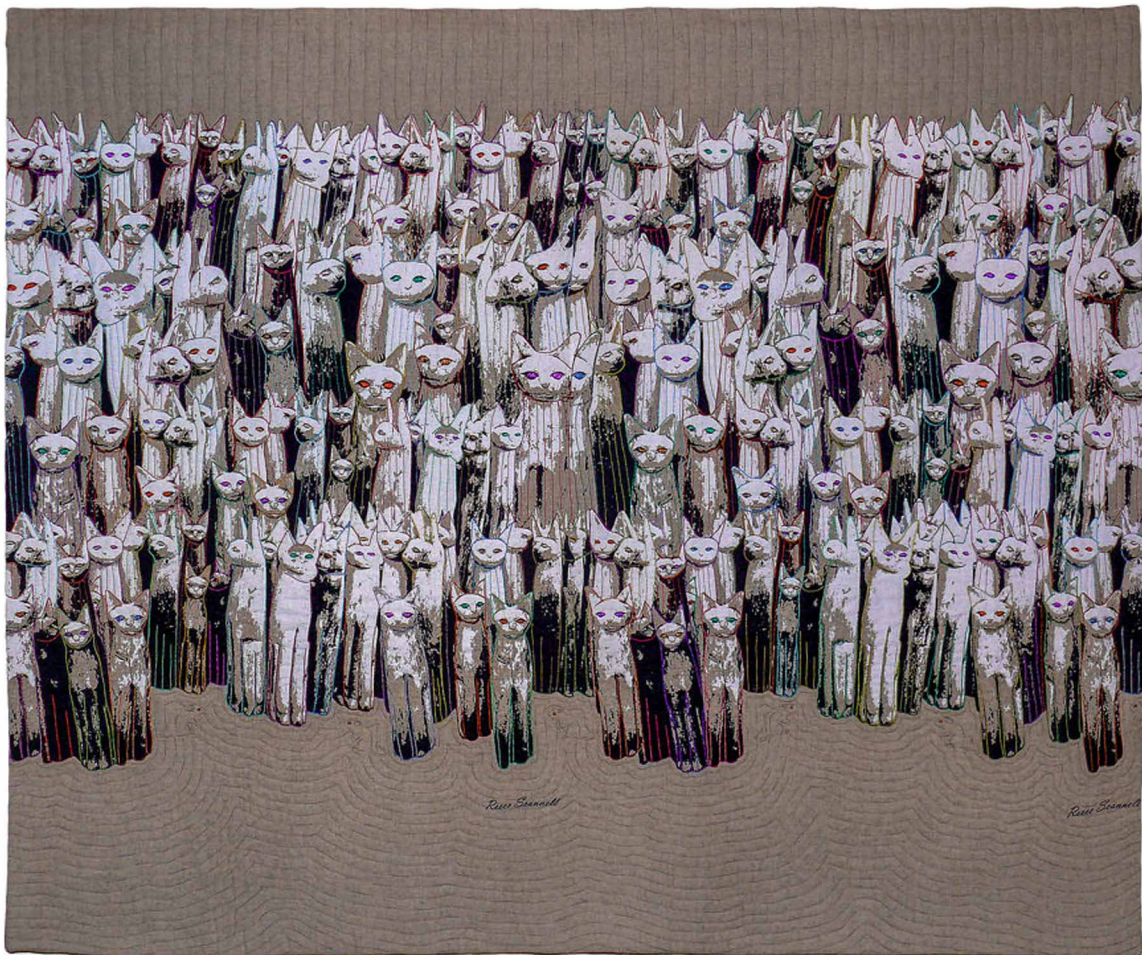
Though this fabric has an overtly feline focus, it is the cats' eyes that are the real story! What had they seen, or not see, over the centuries? To capitalize on the mystic aura emanating from the eyes, they are hand embroidered with metallic threads.

Techniques: Machine quilted, Hand embroidered

Materials: Screen printed linen by Reece Scannell. Superior and Madeira embroidery threads. 34 embroidery threads used for the bodies and 20 metallic threads for the eyes. King Tut quilting threads. Hobbs cotton batting

143cm (w) x 118cm (h)

Completed: 2017



On Reflection

Jan Frazer

Australia

This conversation is internalised and reflected. The “audience” is detached and distant.

Techniques: Free motion machine quilting. Machine piecing. Cording.

Materials: Fabrics by Reece Scannell. Superior Fantastico and Magnifico threads and Madeira rayon threads. Hobbs Tuscany wool batting.

170cm (w) x 101cm (h)

Completed: 2017



Dominatrix!

Jan Frazer

Australia

Intrigued by the surprising treatment of these classical sculptures, I tried to resolve the ambiguity caused by the juxtaposition of the figures.

Techniques: Free motion machine quilting.

Materials: Screen printed linen fabric designed by Reece Scannell. Trilobal polyester and rayon threads. Legacy Cotton batting.

72cm (w) x 78cm (h)

Completed: 2018



Enlightenment

Jan Frazer

Australia

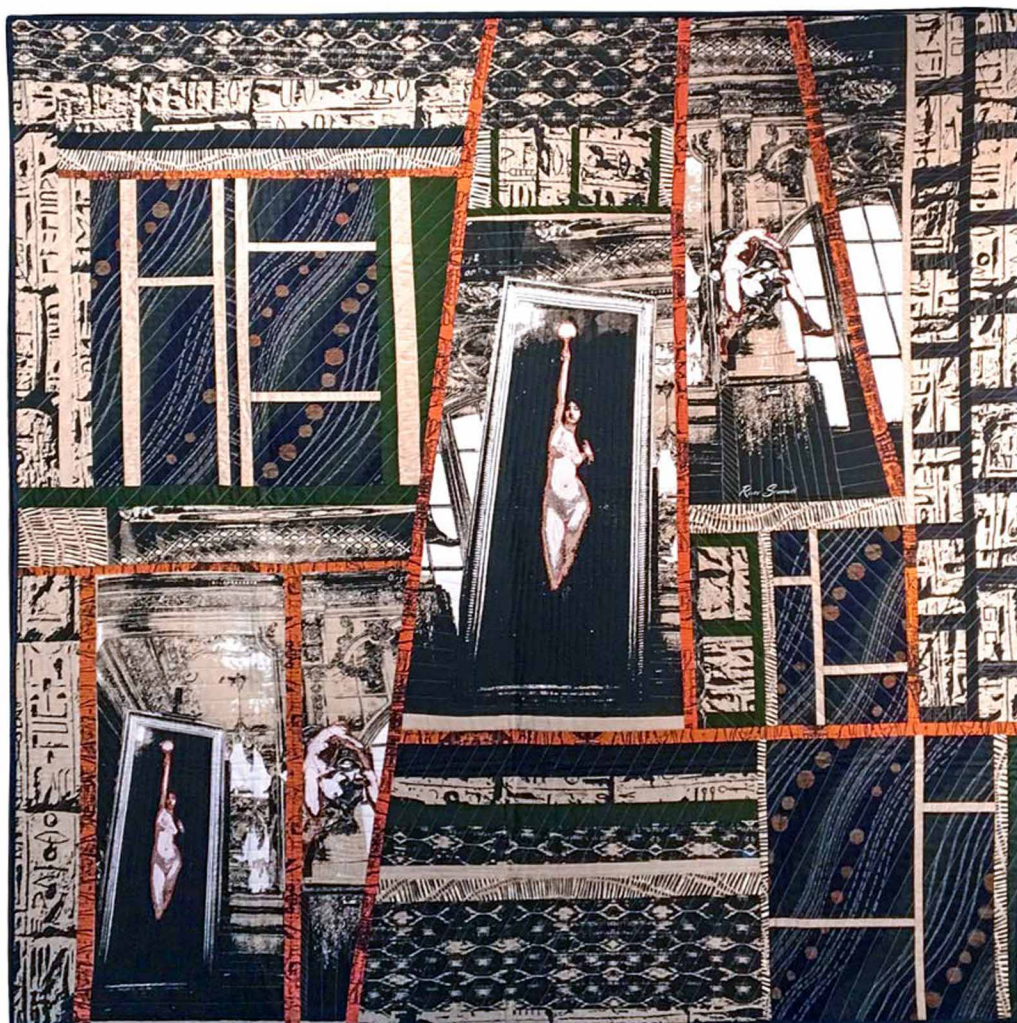
A lady with intent But what intent? One of guidance or dominance?

Techniques: Machine pieced, Machine quilted.

Materials: Linen screen print by Reece Scannell. Cotton fabrics. King Tut quilting threads. Legacy cotton batting.

158cm (w) x 153cm (h)

Completed: 2016



Egyptian Echoes

Jan Frazer

Australia

History is made up of one civilization layered onto another. Digging through the layers expose not only the different ways civilizations lived and disappeared, but also the devastations that were experienced. The screen printed fabrics used layer the hieroglyphs of the ancient Egyptian civilization, bamboo and water like effects onto linen and cotton fabrics. These effects portray the voices muted by the periodic inundations along the Nile.

Techniques: Machine pieced and quilted.

Materials: Cotton and linen fabric by Reece Scannell. Hobbs Cotton batting.

157cm (w) x 92cm (h)

Completed: 2016



Meditation in Marble

Jan Frazer

Australia

Reflection: an instance of reflecting (idea arising in the mind).
Each Figure has its own instance (idea) but all are different,
or perhaps the same.

Techniques: Machine embroidered, pieced and quilted

Materials: Linen screen print, cotton fabrics. Superior and Madeira embroidery. Hobbs Cotton batting. threads.

144cm (w) x 154cm (h)

Completed: 2017



Demons and Angels

Jan Frazer

Australia

We can be connected by creed and culture and/or morals and conscience. The sculptor is guided by his own set of values which sometimes leads to surprising results.

Techniques: Machine pieced and quilted

Materials: Linen and cotton fabrics by Reece Scannell. Superior Magnifico threads. Hobbs cotton batting

60cm (w) x 100cm (h)

Completed: 2018



Versailles Verso

Jan Frazer

Australia

I took up the challenge to present an historical architectural vignette using an asynchronous color palette overlaid on a neutral-base linen hand print.

Techniques: Thread painting and machine quilted.

Materials: Hand screen linen panel and Plain linen backing by Reece Scannell. Hobbs cotton batting. Legacy stabiliser. Superior Fantastico and Magnifico threads, Maderia rayon threads, Superior So Fine

112cm (w) x 74cm (h)

Completed: 2018



Cat Among the Pigeons

K D Haerland

Australia / New Zealand Born

Pigeons love to be part of beautiful old buildings, seeming to take over sometimes.. These ones are an exception, ...talking and cooing to each other while our favourite cat is looking on.
AS you can tell, I like to have a humorous touch when I am enhancing one of Reece's Pieces!

The techniques used were Broderie Perse, hand embroidery, free motion stitching and painting.

Materials used are Reece Scannell's linen hand screen printed panel, lace, ultra-suede, organza and paints.

112 cm (w) x 91cm (h)

Year Completed: 2019



Why Are We Here Again?

K D Haerland

Australia / New Zealand Born

“What a lot of fun working with this fabric, bringing it to life with the addition of the “Real Eyes”, that I added to the Egyptian cat statues...some of them whispering secrets and wondering what they are all waiting for.....and wearing their favourite outfits, of course.

The marble columns and the zebras walking on the wall help to set the stage for their get-together.

The materials used were lame, cheesecloth. Tyvek, tulle, lace, ribbons, buttons etc

100 cm (w) x 100 cm (h)

Year Completed: 2019



Bathroom Window

K D Haerland

Australia / New Zealand Born

Techniques used are: Broderie Perse, Painting, Machine Appliqué, Hand and Machine Embroidery, plus Heat Stressing and Heat Cutting.

Materials used are: Tyvek, Lace, Fly Screen, Paint, Silk Ribbon, Embroidery Threads, Organza, Cotton and Tulle.

100cm (w) x 100cm (h)

Year Completed: 2017



Man on the Wall

K D Haerland

Australia / New Zealand Born

Techniques used are: Broderie Perse, Painting, Machine Applique, Hand- and Machine Embroidery, plus Heat Stressing and Heat Cutting.

Materials used are: Tyvek, Lace, Fly Screen, Paint, Silk Ribbon, ENmbroidery Threads, Organza, Cotton and Tulle.

35cm (h) x 44cm (w)

Year Completed 2016



“Lost Love”

K D Haerland

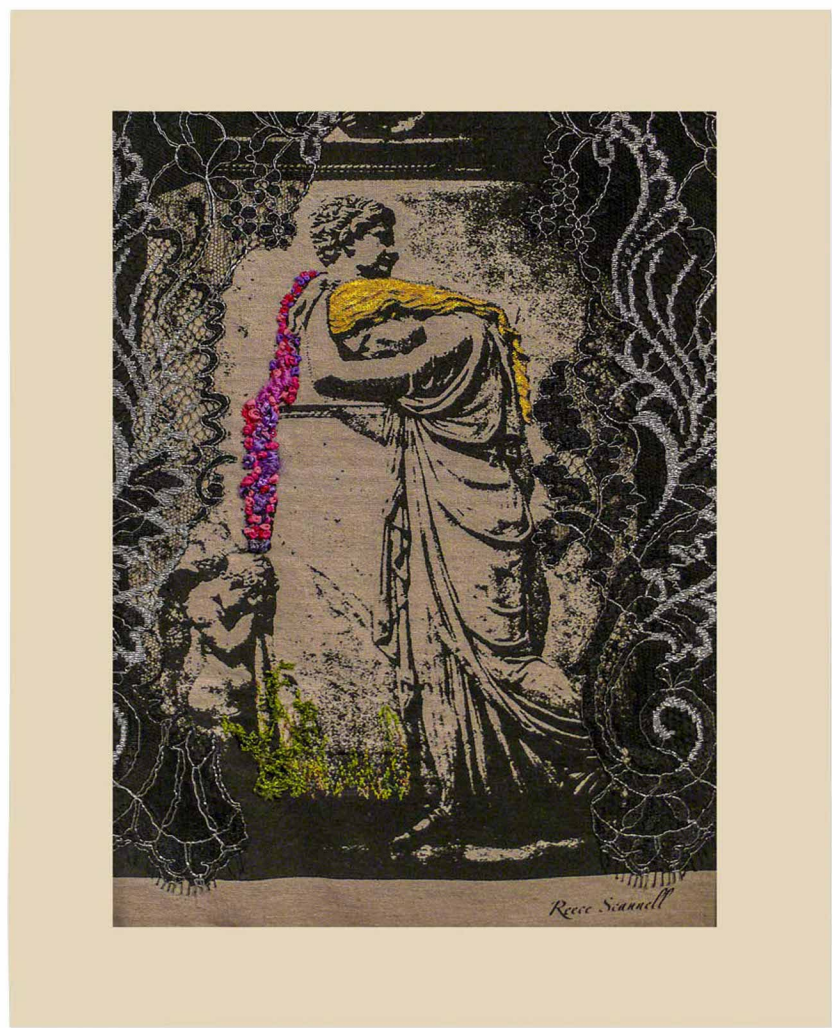
Australia / New Zealand Born

Beyond the lace curtain, the maiden laments the loss of a recent lover...with Cupid sharing the emotional impact

Techniques: Heat-cut lace, Painting, Silk ribbon embroidery, Free Motion stitching on water-soluble stabilizer

35cm (w) x 44cm (h)

Year Completed 2016



Anyone for Oranges ?

K D Haerland

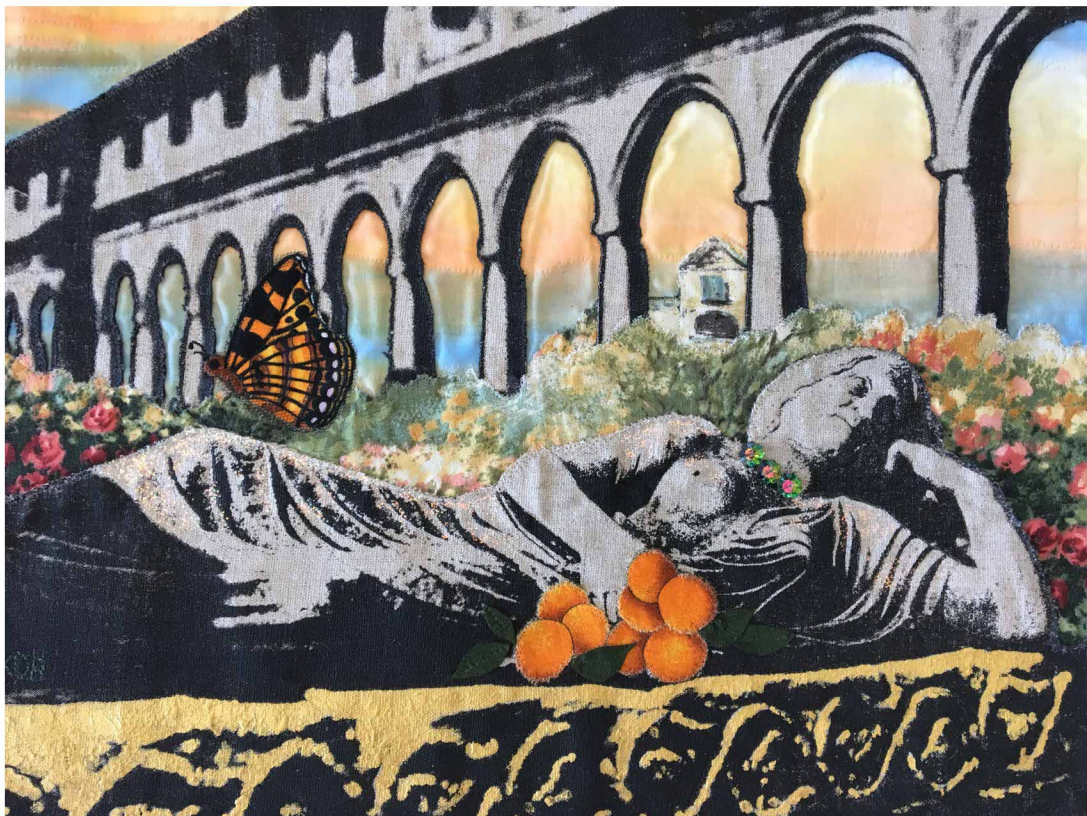
Australia / New Zealand Born

The viaduct takes on a different feel to this piece, looking out to a warm sunset beyond. Her Ladyship is having a rest after an exhausting time selling her favourite fruit, dreaming of next year's harvest.

Techniques: Broderie Perse, Hand Painting, Machine edge stitching

44cm (w) x 35cm (h)

Year Completed 2018



Papakuanuku – Earth Mother

Cindy Dawson

New Zealand

Inspiration for this piece came from a panel of Reece Scannell. Mother nature is here to take care of our planet. The hands are depicting security by holding the Earth Mother within her hands.

Construction: Organza. Fabric. Paint, Fabric Pen. Machine Quilting and Stitching

137cm (w) x 74cm (h)

Year completed 2019



Rock Paper stitch : The Dying Slave

Julie Haddrick

Australia

Julie's challenge was to incorporate some of Australian Photographer Reece Scannell's fabric into a contemporary and personalised art work. Having chosen panels from the "naked men" series, she became engrossed in the origins and context of the photographs. Julie had chosen Michelangelo Buonarroti's 16th century sculpture of "The Dying Slave".

The popularity of such sculptures and the vast amount of imagery and written conjecture about the artist and his work/faith/life was somewhat distracting, so Julie did what many undergraduates do in the Louvre Paris where they were photographed and began large pencil sketches of the Dying slave. These became elements of her final composition, as painted and stitched figures. Michelangelo, like his Italian arch rival Leonardo, was labelled the archetypal "Renaissance man", because the genius (of both) was immense.

Material: Incorporating Reece Scannell screen printed, Hand painted fabric with Kraftkolor fabric paints Hand stenciled and printed with fabric inks. 100% Cotton batting.

Technique: All cotton, Machine pieced, appliquéd and quilted.

148cm (w) x 168cm (h)

Year Completed: 2018

'The Dying Slave'

If being
bested and
bound is
my delight,
no wonder
I'm made a
prisoner,
nude alone
as a
cavalier in
armor
turns the
key



Why ease the tension
of this wild desire

Michelangelo
Buonarroti



Nude

Dijanne Cevaai

Australia

I loved the nude sculpture and the framing of her in this beautiful screen print, but found the baroque decoration features less distinct and i could not think of a way to use them in an interesting way. As I loved the nude and did not want to change her in any way I tried to think of the feeling she created for me, which was kind of forthright but in a pastoral way, I don't know why, but it did, so that set loose elements such as pomegranates, plants and weeds and grapevines, with which i set her forth in the world, which seemed less austere and rigid than a cold hard building.

Linocuts Techniques, Folding and Tying, Dyeing and Printing

119cm (w) x 74cm (h)

Year Completed: 20



Viennese Building

Dijanne Cevaal

Australia

The angle of this photo and print were interesting in their own right and were strong with lines and shadows and difficult to change in such a small piece without distorting the original. So I then looked for elements in the screen print which i could telescope and use to frame the screen print.

I found a face embedded in the stonework of the arched doorway and created a linocut in larger scale, which somehow created a hint of how this building might have been used or by whom it might have been inhabited. It allowed me to add some colour and in a sense mystery.

Linocuts Techniques, Folding and Tying, Dyeing and Printing

35cm (w) x 44cm (h)

Year Completed: 2016



Spring

Marilyn Clark

New Zealand

The organic print with the black browns and white on linen is what I wanted to enhance. I did not want to lose any of the detail that Reece Scannell had achieved.

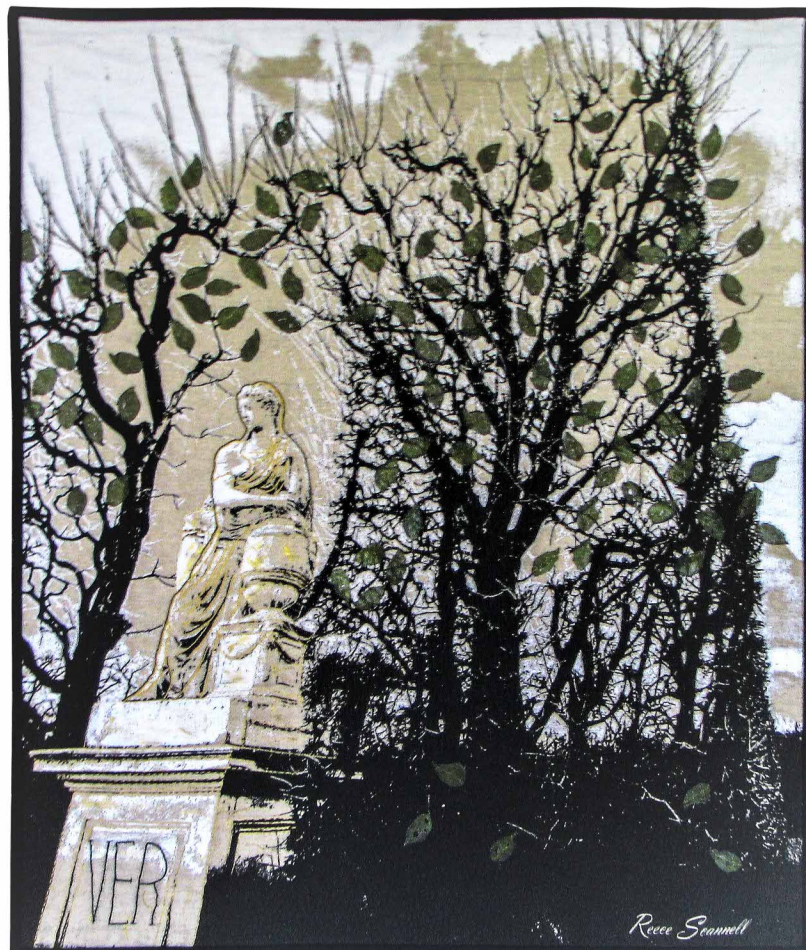
The inclusion of leaves compliments the piece and the Latin word VER which

I added to the statue means SPRING.

Construction: Hand embroidery Machine Quilting Organza Leaves Gold Foil

64cm (w) x 75cm (h)

Year completed 2019



The Earth Without Art

Jenny Bowker

Australia

-It spoke of the Romans, of Renaissance, the Victorian Era, and of those who design beautiful outdoor spaces for people in cities to walk and picnic and meet family, lovers and friends.

City planners are artists, gardeners are artists, sculptors are artists, photographers are artists and quilters are artists. Many hands are involved in this piece and its image long before it reached me.

I can find no source for the quote – it appears in memes all over the internet – but it is a wonderful summary of the way I feel about the importance of art to us. “The Earth without Art is just ‘Eh’”

I have always loved the strength and elegance of Reece Scannell’s images on linen in their beautiful blacks, whites and neutrals. I know people can criticise work derived from photography as there is an assumption that it is just about pressing a button.

I wanted to add an element that showed the involvement of Scannell as an artist and used hands to imply the “making” process. Art is creative, sometimes but not necessarily beautiful, always interesting, starts conversations and makes us think. I have always believed that the role of the artist is to hold a mirror to our world to show you the reflection that they see. The grace of white statues in a park where trees create black and white lace against a winter sky intrigued me.

Materials: I used a single Reece Scannell Panel, commercial prints, plain cotton and free motion quilting with cotton thread. The batting is wool/polyester Matilda’s Own.

Techniques: Raw Edge Appliqué and free motion quilting..

170cm (w) x 101cm (h)

Year Completed: 2018



THE EARTH
WITHOUT ART
IS JUST
'EH'

Ross Scahill

Oeil Bleu

Sue de Vanny

Australia

This Reece Scannell panel was originally part of a fountain in Paris. Looking at it I couldn't see how I could add to it initially, then taking a photo and looking at it upside down I started to see something else. Drawing on the photo I came up with this strange form and developed a steampunk type lizard/dragon that has buttons sewn into his neck and gave him a cloak to make him look like he was of some importance. The hat has been blended to match some of the markings in the original panel. Once the blue eye was stitched on Oiel Bleu was an obvious name for this strange character.

Techniques: Fabric Collage, Thread Sketched then Quilted.

35cm (w) x 44cm (h)

Year Completed: 2017



Deceptive Markings

Sue de Vanny - Australia

A pre-printed panel from Reece Scannell of trees and statue done in symmetry, I've seen an elephant head amongst the image, added ears and distortion in tusks and trunk to give more roundness.

Materials: Fabrics used commercial cotton prints collaged on a cotton base added to the original panel, thread sketched eye detail in 50 & 40wt Aurifil cotton thread. Wool/Poly batting with cotton backing fabric, free motion quilted with Wonderfil Deco Bob and Spotlight and then bound with Aurifil 40wt then Wonderfil Spotlight threads.

Techniques: Completed 100% on a Bernina Q20 sit down mid arm machine.

140cm (w) by 140cm (h)

Year Completed: 2017



Winter Deities

Barbara M Hilford.

New Zealand

Western Wood Meets Eastern Stone

.....I have taken two diverse printed designs and used them to express the West/East visual division.

Winter Trees ...Western Park. Stone Statues....Eastern Temple grounds. I have enjoyed working with the printed fabrics and in this quilt I have combined two totally different design pieces.

Construction : Machine and hand stitching, trapuno.

59cm (h) x 68cm (w)

Year completed 2019



Winter Light

Barbara M Hilford.

New Zealand

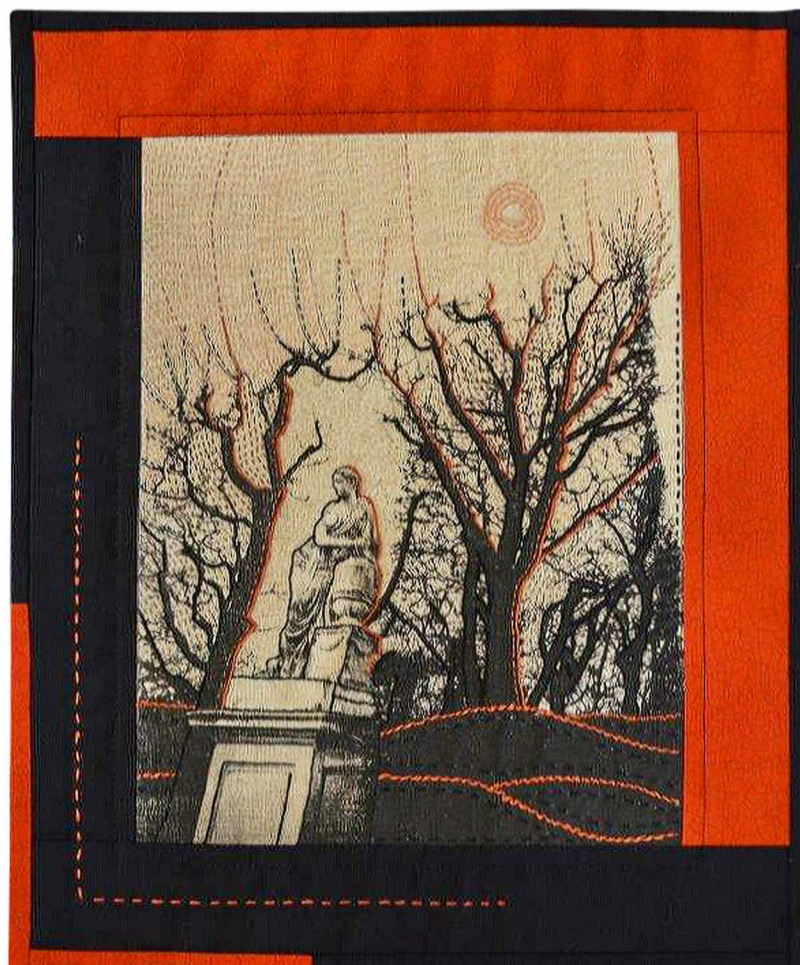
Frosty Morning Early Light

I have enjoyed working with these printed fabrics and have endeavoured to make each quilt a little varied by using different methods of stitching.

Construction : Hand stitching. Machine binding.

40cm (h) x 34cm (w)

Year completed 2019



Invisible Burden

Jill Miglietti

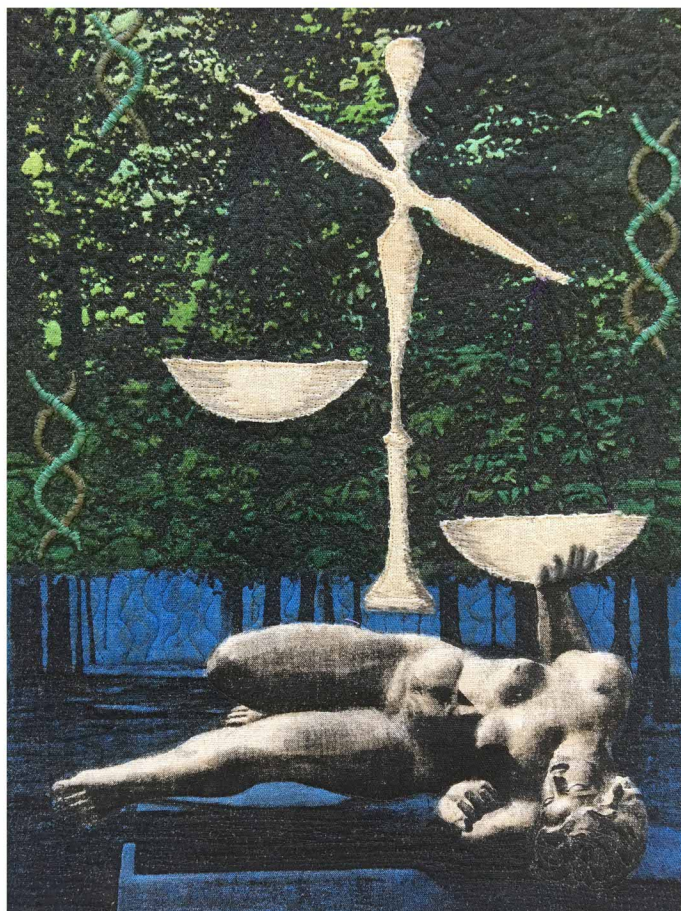
Australia

Aristide Maillol conceived this portrayal of a woman stabbed in the back, falling at the feet of the viewer and arrested in agony, as an anti-war, pacifist statement in 1938. She is shown twisting, balanced precariously on the pedestal, forcing the viewer to 'look at' rather than 'up to' the subject – a major departure for monumental statuary at the time. The parallel here is intended to bring an altered relationship between the viewer and the woman struck down, in this case by invisible illnesses. With their origins hidden deep in family trees, these dis-eases strike without justice, and rarely in isolation, leaving an invisible burden for the sufferer to carry. To 'look at' these fellow humans with compassion and an absence of judgement is to participate in a pacifist movement well overdue.

Techniques used are: Hand painted, hand stitched, machine quilted using invisible thread

33cm (w) x 41cm (h)

Year Completed 2019



Lust - I - Must

Dale Rollerson

Australia / New Zealand Born

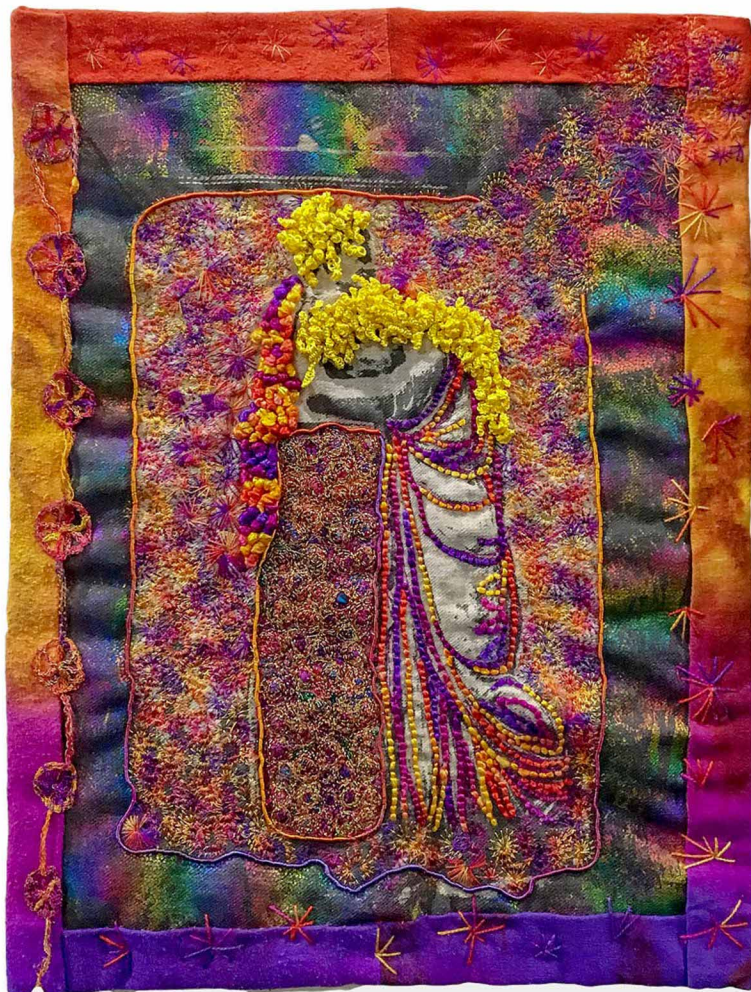
Dale Rollerson is a Textile Artist - Writer - Teacher who loves colour and texture and experimenting with hand and machine stitching and mixed media stuff.

When Reece Scannell invited her to interpret his hand prints art designs, she went into a total panic because it was so out of her comfort zone.

After a lot of soul searching and brain storming, she decided to create a fun interpretation using assorted machine and hand stitching and her love of coloured texture. Lust was the immediate response which came to her as she stitched away.

35cm (w) x 44cm (h)

Year Completed: 2017



Merman

Saffron Craig

Australia

Saffron Craig is an painter and textile artist working with ink on linen fabric. Craigs' work investigates the delicate patterns of life, from bubbles floating in the water, to salt drying on skin after an ocean swim to the imagined fantasy world of Mermaids including the beauty of the natural world around us. Most often her works are born from an exploration of colour, observing the pigment as it becomes free on the surface, shifting and changing uncontrolledly to become something beautiful

Threads are then carefully hand-embroidered through the painting to create texture, line and form to shape native flowers or coral reefs inhabiting the landscapes and seascapes, creating unique pieces.

44cm (w) x 35cm (h)

Year Completed 2016



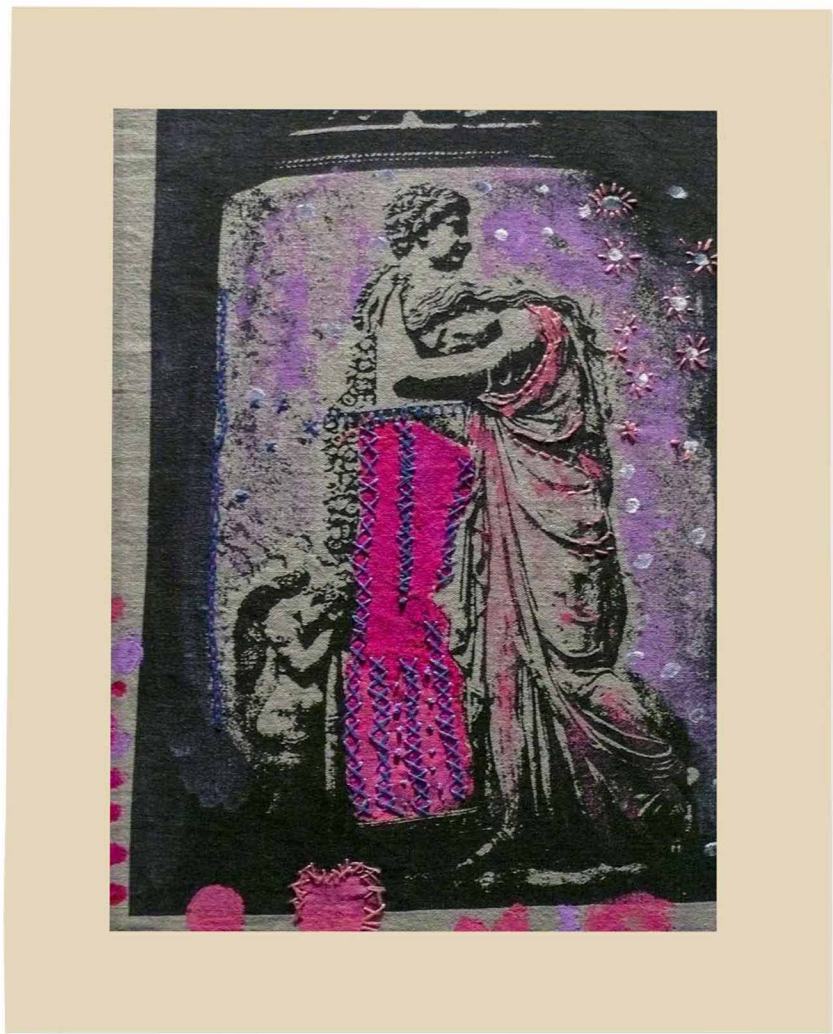
Taken Too Young

Saffron Craig

Australia

35cm (w) x 44cm (h)

Year Completed 2016



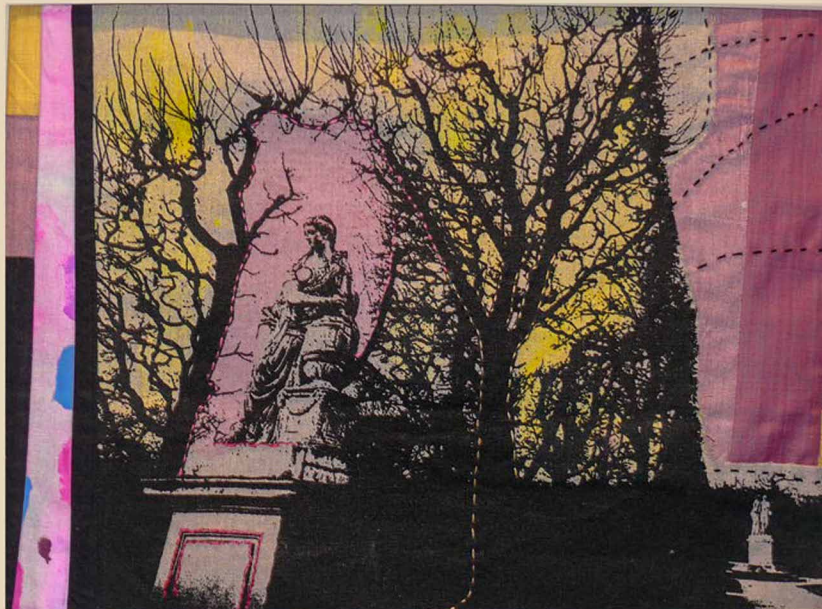
Gossip in the Gardens

Saffron Craig

Australia

35cm (w) x 44cm (h)

Year Completed 2016



Civilizations - Australia The Worlds Oldest Civilization

Ro Bruhn

Australia

Hand painted calico using Derwent Intense Pencils and free motion
Stitching to emphasise the rock. Silk lining fabric from old kimono, dyed
and printed with Eucalyptus leaves and rusty Iron, then free motion
stitched and some painted details added to the trees

103cm (w) x 60cm (h)

Year Completed 2019



Crazy Times

Jan Scudamore

Australia

We live in a world that is governed by time and technology. At times it is so crazy with all the machinations of life, time seems to rush by us so quickly. If only at times we could turn back the clock.

Techniques: machine pieced, machine raw edged applique, machine quilted.

Materials: Linen screen print and other screen printed fabrics by Reece Scannell. Cotton Fabrics. King Tutt and Signature Quilting Threads

Victorian Textiles Cotton batting.

200cm (w) x 120cm (h)

Year Completed 2019

