



CANBERRA
SCHOOL OF ART

The Australian National University
Institute of the Arts



IN TRANSIT

*Canberra School of Art Gallery
March 24 - April 2 1994*

*Kelly Thompson
Master of Arts (Visual Arts)*



Tuckers' Peace (Detail)
 Cotton, Linen, Dyed and Painted Double Cloth Pick-up
 0.62 x 8.5m

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The journey, in search of ones' place and identity is often assisted by a map - a cultural map - with highlighted codes and symbols, indicators of formative values, places, people or events yet this map is only an illusion, a mediated representation of reality, an artificial construction. Navigational charts and topographical maps have a strong relationship to weaving. Weaving is based on verticals and horizontals, the warp and weft intersections creating a structure. Maps deal with latitudes and longitudes, the mathematical point of location. Setts, scales and grids impose a sense of order on what appears to be random, reflecting the human desire to order and control ones' environment. While speaking of individual experiences, I hope these works also reflect wider environmental concerns regarding our seas, land and air A positive use of mapping instead of exploitation and disrespect.

By contrasting dyed and painted images and markings with the cloth structure, supplementary grids and scaled borders, I am trying to suggest different realities - random and ordered, known and unknown, personal and impersonal, rational and irrational - boundaries where meanings are continually shifting.

The studio work produced as part of my Master of Arts study explores notions of representation and perspectives; ways we attempt to know, understand and control our experiences and environment through symbolic motifs, cartographic codes, grids and other devices.

My imagery is drawn from personal experiences of being on the move; sailing and living in different countries, adjusting and locating oneself, learning from different surroundings and circumstances. The weavings experiment with ways of recording memories, experiences and perceptions - notions of transitions, movement, and change - through building up and manipulating structure, colour, patterns and image with generalised and specific motifs, expansive and minute scale. Although seemingly linear in form, they play with sense of place and time, using non-linear or non-chronological episodes, incidents or digressions along an incomplete journey.

I am interested in textiles as cross cultural, historical and contemporary documents. Records that have many layers, and many possible stories. My theoretical research looks at representation and systems of meaning, by which groups reflect social and cultural identity and values. This study focused on Indonesian textiles and the changing internal and external influences that affect the 'function' of textiles in contexts such as village ceremonies and gallery walls.

Communication is contingent on learned symbols - verbal and visual - and the mediation of interpretation. Everyday life is overlaid with significance, both insidious and systematic, governed by hidden sets of rules and conventions. The many possible 'readings' from cloth depend on the perspective of the viewer, their position in relation to the object and the cultural context of both cloth and interpreter.

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Selected Curriculum Vitae

Born 1961, California

Education

1985 Bachelor of Fine Arts (Textiles) With Distinction California College of Arts and Crafts, Oakland, USA
1994 Candidate - Master of Arts (Visual Arts) Degree Australian National University, Canberra School of Art

Selected Exhibitions

1985 BFA Exhibition. Fiberworks Gallery, Berekley, California, USA
1990 Molesworth Gallery Wellington NZ
1990 'Real Craft' Otago Museum, Dunedin, NZ
1991 'Art in Wool' Waikato Museum of Art and History Hamilton. Crafts Council Gallery Wellington NZ
1991 'Craft for the Executive Space' Crafts Council Gallery Wellington, NZ
1991 Otaru/Dunedin Sister City Exhibition Otaru, Japan
1992 'Of Veils and Verities' Gallery-on-One, Waiwera, Auckland NZ
1992 'Fibre Interface - Nga Kaupapa Here Aho' Te Taumata Art Gallery, Auckland, NZ
1993 'The Innocent Pixel' Photospace Gallery, Canberra Australia
1994 'Little Jewels' - Miniatures exhibition James Cook Centra Hotel Wellington, NZ

Related Employment

1986-7 Tutor - Northland Polytechnic
1988-91 Lecturer - Otago Polytechnic, School of Art-Craft Design Course Supervisor 1989-91

Commissions

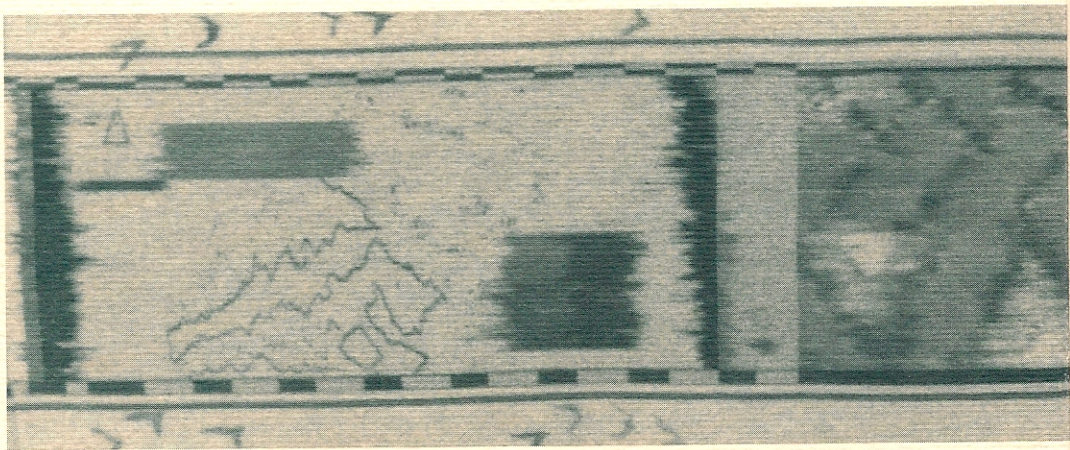
1983 'Vines' Cachibachi, Berkely, California, USA
1984 'Suspended Nets' Showplace Square West, San Francisco, USA
1991 Ebb and Flow' Occupational Therapy Association Dunedin NZ

Awards

1992 QE II Arts Council of New Zealand
1993 ANU ITA Masters Scholarship
1994 QE II Arts Council of New Zealand
Major Creative Project Grant

Collections

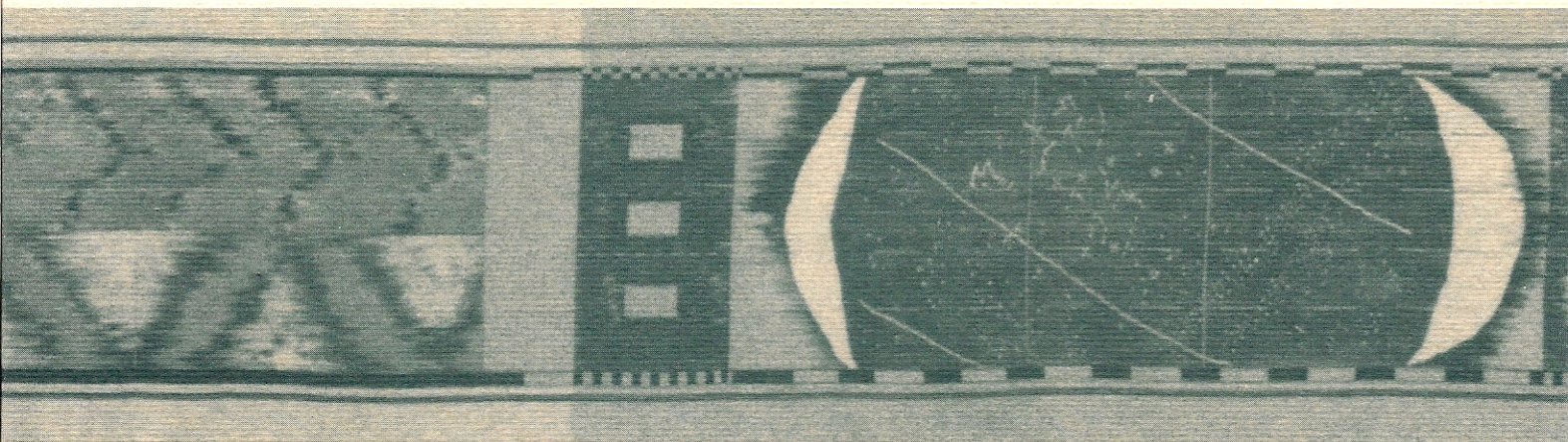
California, Norway, New Zealand, Australia

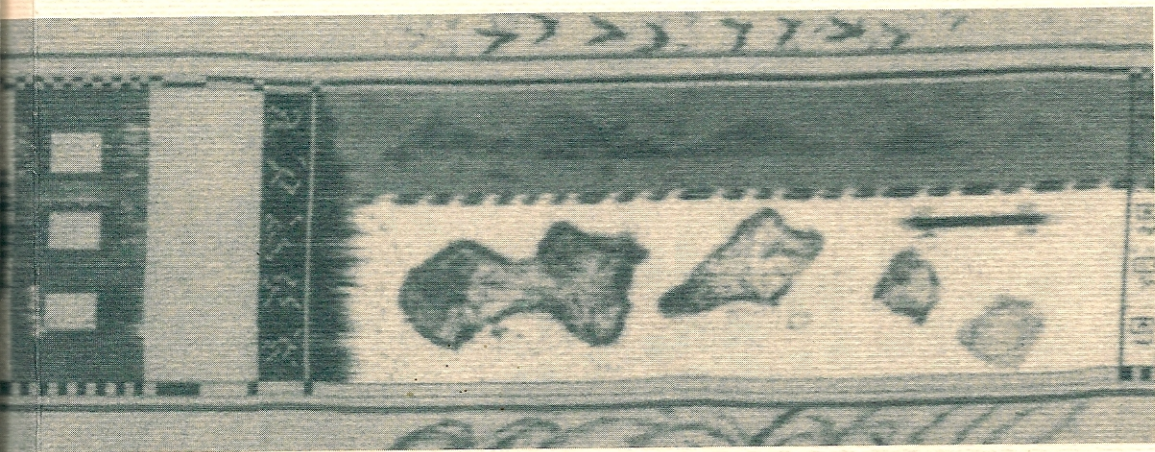


'Episodes'

Cotton, Linen, Dyed and Painted Double Cloth Pick-up
0.48 x 8.2 m

Acknowledgements Celia Roacht





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