



Main Space

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Pattern Makers

Claire Bartleman, Colleen McCarten, Sam Pedicelli and Charlotte Moynes

Curated by Brette Gabel

March 6th – 28th, 2015

The word, “pattern”, is both a noun and a verb. As a noun, the word refers to a template used in the construction of garments, textile or craft projects. As a verb, “to pattern”, refers to the act of repeating an action or image. The practices of Textile Arts and Crafts are deeply dependent on the creation and use of patterns. Equally, the artists exhibited in *Pattern Makers* engage with patterns and patterning on multiple levels within their work: as concept (noun) and action (verb) in an often overlapping and congruous manner.

Colleen McCarten’s weaving explores how handmade weaving warps and creates optical illusion through its natural flaws. McCarten weaves together black cotton string with fishing line and other non-traditional materials to create contrasting visual effects. The work connotes movement similar to a hologram or a Magic Eye poster. The eye blurs as it focuses on the work. McCarten further exploits these visual effects by placing a woven textile sample over a hand drawn weaving pattern in black ink on white paper. The drawing sample fixed behind the woven piece complicates the dimensional and tactile nature of the work, inviting the viewer to move closer to the piece. On closer inspection, the underlying layer of artifice becomes visible, referencing both the act of pattern creation and use of pattern as template in her work. McCarten both references and pays homage to textile process and the ‘sampler’, a test or practice piece created first before beginning a larger project. McCarten’s work does not necessarily launch into a larger project, as each small sampler is the finished product. The work exists as an open ended question about process, pattern, the hand-made and imperfections.

Charlotte Moynes' work is understated and poetic: a simple embroidery stitch is drawn through plain fabric samples. The stitch follows a spiral, marking the passage of time. With each new pass of the circle, Moynes acknowledges the past and projects her work into the future by replicating and then improving upon the stitch work in each revolution. The work suggests a thought loop experienced during an anxious state while simultaneously hinting at the relaxed meditation produced by the act of stitching. While the works appear unassuming on the wall, the time spent ruminating on both the quality of stitch and repeated intention of meditation is embedded in the work.

Sam Pedicelli's artistic practice explores Western culture's contemporary relationship with advancing technology. In her beadwork series, *The Curated Self*, Pedicelli takes imagery from the Internet and translates those images into an analogue beaded collage. Beadwork patterns mirror pixelated images, but unlike the contemporary relationship with images on the Internet, Pedicelli's process requires a considerable amount of time to translate each image. As creator she engages with each image for hours, in contrast to the momentary blip of time one might see each image in a flash when skipping around on the Internet. Just as an individual may quickly construct and curate a representation of their identity, interests or curiosities online, the image of self can shift and slip with ease, often unconsciously. Pedicelli uses the analogue practice of beading to slow that relationship with technology to a snail's pace, forcing an introspective examination of the process that is taking place.

Claire Bartleman's work examines the inherent flaws found in hand-made textile work. Her piece *A Net. A Miss* is a large structure of hand knotted netting, a product of the artist's attempt to learn a traditional technique. As time passed and her project progressed the tension in the knots of the piece changed. This happens to many crafters as they learn a new skill and begin to comprehend the various elements of a process. The shift in tension causes warping, rendering the final design relatively "useless" as an actual net, while drawing attention to the details of the piece. The flaws within the work draw the eye to examine its construction more closely. The viewer is lead to consider the time and skill taken to create the work while following the pattern from corner to corner.

Bartleman's lighting projects a shadow on the gallery wall that serves to replicate and highlight the delicate nature of the piece.

The work in this exhibition is dependent upon the relationship each artist has to the notion of the handmade craft. Within the simple gesture of creating something by hand, be it woven, knotted, or sewn, each artist embeds their time and meditative thought into their work. The repetition and time taken to create each piece acts as an additional ingredient in each artist's practice. *Pattern Makers* explores the artists' engagement with traditional practices and the creative impulse to subvert those traditions in order to embed a layer of individuality and open a conversation about the contemporary relationship to the handmade, the template, time and the self.

- Brette Gabel