

in other words...

cultural interpretations through craft



Wednesday to

Saturday: 12 noon – 5pm Sunday: 10am – 1pm



Produced by Craftsouth: Centre for Contemporary Craft and Design and presented in partnership with the Adelaide Festival Centre, *in other words...* is an exchange project linking South Australian contemporary craft, design and visual art with traditional craft practices existing in our culturally diverse communities.



We are not always aware that many of these traditions continue to exist, so by encouraging the creation of new partnerships Craftsouth hopes to enable the exchange of creative skills, techniques and cultural knowledge. From this fusion of differing ideas and techniques, new works have been produced and will continue to evolve, as the cross-fertilisation between the contemporary and the traditional produces new creative outcomes.



Eleven artists have been selected from Craftsouth's membership to undertake exploratory working partnerships with individuals who practice craft skills and techniques specific to their ethnic heritage. Through these partnerships contemporary artists have gained an understanding of culturally specific ideas, creative processes and traditions that differ from those they might encounter in their usual professional practice.

Dimitri Dalagiorgos assembling a Greek bouzouki pick-guard, August 2006. Floral and vine cut designs made from abalone shell, mother of pearl and wooden maple veneer, inlaid into Burl walnut veneer.

in other words... is not only an exhibition but also an on-going influence, which may well reach full fruition in the future. The whole project has become a cross-cultural experience informing new directions in the artist's practice, as well as deepening knowledge and understanding between participants.

Klio Moustrithis producing her Lefkaritike embroidery (aka Lefkara lace) by cutting and drawing the thread, and strengthening with tayladha technique, June 2006.

facilitate the development of contemporary craft and design, particularly in innovative ways. By linking our membership with the community in a way which will encourage dialogue and exchange, we hope to raise public awareness of the role that craft plays in our lives and to foster new creative directions for

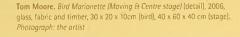
all involved.

A key objective of Craftsouth is to promote and

Photographs: Alison Main

partnerships...

Gus Clutterbuck (ceramics) with Pramod Kumar (traditional Rajasthani pottery and painting). Kirsty Darlaston (textiles and writing) with Anahid Paichuk (Iranian and Armenian illustration and text). Sandy Elverd (textiles) with Auntie Veronica Brodie (Ngarrindjeri - Kaurna weaving). Elizabeth Fotiadis (jewellery and metal) with Nebile Bac (Turkish needlework and embroidery). Agnieszka Golda (textiles and visual art) with Maria Zawada (regional Polish crochet). Rosie Hannam (textiles and visual art) with Humna Mustafa (henna design). Deb Jones (glass) with Fumio Ueda (Japanese garden design and maintenance). Meghann Jones (jewellery and metal) with Dimitri Dalagiorgos (Greek and Middle Eastern musical instruments and music). Tom Moore (glass) with Ivan Rehorek (puppetry, puppets and poetry) and Karel Rehorek (performance and puppetry - retired). Lee Salomone (visual art) with Heuifanga Carlson and Rachel Bloomfield (Tongan weaving). Silvia Stansfield (ceramics) with Klio Moustrithis and Triatha Bouzalas (Cypriot embroidery and lace).



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I am a glass artist ... but recently ... I've been making little characters in glass and I wanted to sort of talk about where those [glass characters] live I suppose ... Well, I started off making natural little worlds using fake grass and dirt and sky and clouds and stuff like that, and then about two years ago I started working with somebody to animate them a little bit ... [The approach that I was taking] was becoming more like a story, so it seemed like a good idea to work with some puppet makers. I think really what the project will be about will be making toys for these two crazy men to play with!

Tom Moore, South Australian glass artist, who has produced 'glass marionettes' in collaboration with Czech-born master puppet-maker, puppeteer and performer Karel Rehorek, and Karel's son, puppet-maker, puppeteer and musician Ivan Rehorek.



What strange alchemy brings together these "two crazy men" from Prague, puppeteers and performers of high degree, whose artistic traditions are steeped in Bohemian folktales, for centuries handed down by word of mouth, with a talented young Australian glassmaker, based at Adelaide's JamFactory? Over time, Tom Moore has felt increasingly impelled to animate his magical, whimsical, at times quasi-surrealistic glass figurines, by situating his glass critters within a narrative framework, giving them 'the breath of life' by providing them with their own stories

and histories. To realize this aspiration, Tom Moore has sought guidance from father and son Rehorek, refugees from the invasion of the former Czechoslovakia by the Russian Communist regime of 1968. The Rehoreks have brought to Australia a cultural inheritance that includes an ancient and honorable puppetry tradition springing from the fertile soil of an oral storytelling tradition of equally long duration.

The approach taken by *in other words...* is truly inspired. It involves bringing together practising professional visual artists with community artisans and craftspeople from diverse cultural backgrounds and artistic fields – mostly relating to the visual arts and crafts – with the purpose of learning from one another, sharing knowledge and skills, and thus enriching, strengthening and re-invigorating their artistic practice, An important aim has been to produce new work, informed by these unique cultural and artistic fusions. *in other words...* is based on interpersonal connection and dialogue, and in some cases it is a means of transcending predictable, established 'same old, same old' methods of art making.

As Fumio Ueda, Adelaide-based, Japanese-born Master Gardener has observed, from time to time every artist needs "a new brain". This vivid metaphor points to the fact that whilst Ueda firmly believes in and upholds 'traditional', rule bound artistic practice, co-existing with this belief is his equally passionate conviction that sometimes artists need to enter uncharted terrain. Potentially, this can be achieved by incorporating "something different" into one's work, either by engagement with differing art forms, or by taking a fresh approach to one's own established practices.

¹ Fumio Ueda, Personal Communication to Christine Nicholls, August 15th 2006 and September 2nd 2006.

² Ibid.

Ueda has been working with Adelaide glassmaker Deb Jones, who for this project specifically asked to be teamed with a Japanese landscape gardener. For years Jones has admired the beauty, grace and rigour involved in the making

of traditional Japanese gardens, and how their creation requires patient and meticulous human effort over an extended timeframe. Before the project Deb Jones and Fumio Ueda had never met, but soon discovered that they were in tune philosophically. Unlike many of the other participants in this project, who have chosen to exhibit their artworks side by side, the glassmaker and landscape gardener made the courageous decision to collaborate on a single work.

The professional artists involved were given the freedom to choose the particular community based artisans or artists with whom they wished to work. In some cases the professional artist chose two community-based practitioners or craftspeople as teammates, but most participants have worked in pairs.

Polish born textile, mixed-media and installation artist Agnieszka Golda, for instance, has chosen to work in creative partnership with her 86 year old grandmother, Maria Zadawa, whose area of expertise is traditional Polish crochet. Maria Zadawa is a living repository of Polish cultural knowledge, "Through this project," declares Maria Zadawa, "I hope to





pass on my crochet skills, oral stories and songs from our birth region ... down the female line ... to my granddaughter. I wish to pass on these making practices and oral traditions [and thus to demonstrate] the intertwined ... nature of both, and I hope Agnieszka will pass on this knowledge within the family and maybe to the broader community, whoever is interested, through her art in Australia".

In *World 1; North Gate 3, clockwise*, the marvellous installation that Agnieszka Golda has created specially for this exhibition, the artist not only makes reference to the fragmentation brought about by the migration experience, as well as to her grandmother's crocheting prowess, but also, by means of the striking, though ambiguous central woman figure, she alludes, albeit obliquely, to various historical representations of Woman, relating to her own cultural heritage – Woman as Baba Jaga, ⁴ Woman as Witch and Woman as The Knowing One, ⁵ Juxtaposing Golda's powerful, dominant image are examples of Maria Zadawa's fine crochet works, including women's stockings and scarves, gender-specific accoutrements.

In terms of passing on culturally endangered knowledge, esteemed Ngarrindjeri elder and sedge grass weaver extraordinaire Auntie Veronica Brodie has been sharing her skills and techniques with Australian weaver Sandy Elverd in a two-way cultural exchange. "My dreams and aspirations," asserts Auntie Veronica Brodie, "are to see the weaving and the culture brought back, as it was lost, taken from us – particularly brought back for the women and especially for our younger people".





Fumio Ueda. Bamboo and brush fencing (detaii), 2004. Photograph: Denys Finney Deb Jones and Fumio Ueda working together at JamFactory Glass Studio, August 2006. Photograph: Alison Main

Agnieszka Golda. World 1; North Gate 3, clockwise (installation detail), 2006, aerylic on canvas, crochet thread, wood, dimensions variable. Maria Zawada. Crochet wedding stockings (detail), 1995, cotton.

Photographs: Alison Main

Community participant Nebile Bac is a specialist in a type of Turkish embroidery called *sarma*, which literally means 'wrapping', and which "... consists essentially of a satin stitch worked in gold, with one side of the finished product virtually indistinguishable from the other". (Özel, 2001)

Nebile Bac, who learned her craft whilst at school in Turkey in the 1950s, has been paired for this project with Greek Australian metalworker and jeweller Elizabeth Fotiadis, who has incorporated influences from Nebile's embroidery into her own work, In a similar vein, the work of Chilean born Australian ceramist Silvia Stansfield is partially inspired by *Lefkaritiko*, the beautiful needlework and embroidery practice that Greek Cypriot mother and daughter team Klio Moustrithis and Triatha Bouzalas brought with them from their country of birth. Aged 95, Klio Moustrithis is the oldest participant in this project, compared with whom Maria Zadawa is practically a teenager!

It hardly needs to be pointed out that many of these craft forms, developed and refined over eons, and requiring high skill levels as well as great commitment time-wise, have often been under-valued as 'women's work' or equally neglected by being categorized as 'craft' rather than 'art'. The result is that in today's ever more 'fast-forward, don't look back' world, some of these ancient arts are now imperilled.

The generosity of all of the community participants, in terms of their willingness to share and transmit such globally endangered knowledge, skills and expertise to younger, culturally diverse participants, is abundantly apparent. Renowned Rajasthani potter and painter Pramod Kumar encapsulates this spirit of open heartedness when he says how much he welcomed the invitation to participate for the opportunities that this project presented for working with younger artists, for intergenerational knowledge transmission, and for exhibiting culturally threatened artwork to a broader audience.⁷

This exhibition, at Adelaide Festival Centre's ArtSpace, showcases the results of these creative synergies. Importantly, *in other words...* is not a project about mere 'surface' but rather, it involves a deeply layered approach. The exhibition itself can be understood as a kind of palimpsest, under which substratum layers of riches await further – gentle – exploration. Take the time to look carefully, and you will be rewarded. Share! Connect! Transmit! Enjoy! This applies just as much to audiences as to the artists involved.

Audacious, innovative, but above all risk-taking, *in other words...* boldly goes where few have dared to venture before.

Christine Nicholls

September 2006

Dr Christine Nicholls is a writer, curator, academic and lecturer in Australian Studies at Flinders University in South Australia.

Reference

Özel, Mehmet, 2001, (Director General of Fine Arts, Ministry of Culture, Turkey) http://www.byegm.gov.tr/YAYINLARIMIZ/newspot/2001/may-june/n5.html, accessed September 1st 2006.









A figure from Polish folklore, sometimes spelled Baba Yaga.

⁵ Agnieszka Golda, Personal Communication to Christine Nicholls, September 2nd 2006.

⁶ Auntie Veronica Brodie, Personal Communication to Christine Nicholls, August 4th 2006.

Pramod Kumar, Personal Communication to Christine Nicholls, August 29th 2006.

Craftsouth would like to thank the participating artists and community members for their enthusiasm and generous support for this project.

Many thanks also to Maggie Fletcher (Adelaide Festival Centre Visual Arts Programming Executive), Alex Reid (Director Strategy, Policy and Initiatives, Arts SA), Nikki Marcel (Promotions Manager, Australian Refugee Association and Breakfast Program presenter, Radio Adelaide), Vivienne Hope (Director, Migrant Communities Council of SA), Paola Niscioli (Communications and Business Manager, Paral/elo), Steve Wilson, Malcolm Campbell, Malcolm Walker, Ruth Fazakerley, Ece Harvey, Helen Haltis (President, Organisation of Hellene and Hellene-Cypriot Women of Australia, SA Branch), Dr Tangikina Steen (Public Officer, Tongan Community Radio of SA and Mahutafea Women's Group), Gerry Patitsas (Member, South Australian Council for the Greek Cultural Month), Tanya Kaplin, Sabira Cavus, Marg Egdecombe (Community Cultural Development Programmer, Parks Community Centre), Elizabeth Sykora (Community Development Officer, Marion City Council), Annabelle Collett, Mustafa Zafar, Jane Gronow, Caroline Rehorek, Joanna Tsalikis and Anne Bartlett

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Project assistance:

Alison Main, Yvette van Berkel and Ruby Ladd.

Exhibition installation:

Maggie Fletcher, Niki Vouis and Lee Salomone.

DVD in exhibition: Alison Main.

Catalogue design:

Susan Gent, might. Graphic Design.

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Exhibition talk:

Facilitated by Dr Christine Nicholls Featuring project participants 5:30pm, Wednesday

1 November, 2006 ArtSpace Gallery

Craftsouth: Centre for Contemporary Craft and Design represents, develops and promotes excellence in craft and design in South Australia.

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Auntie Veronica Brodie uses traditional basket weaving technique with native rush, August 2006. Photograph: Sandy Elverd

Nebile Bac. Embroidery with sarma stitching (detail), circa 1950s, satin, cotton, 40 x 40cm_ Photograph: Steve Wilson

Elizabeth Fotiadis. Mobile (detail), 2004, handforged brass, 150 x 50cm. Photograph: Steve Wilson

Silvia Stansfield, Native Flora. 2004, wheel thrown porcelain clay, lost wax technique, 12 x 18cm. Photograph: Michal Kluvanek

























Top L + R: Producer & major sponsor; Co-presenter Bttm L + R: Funding bodies; Project supporters

participants...

Gus Clutterbuck began pursuing a career as an artist in the mid 1990s, focusing on photography and ceramics, and in 2004 completed a Bachelor of Visual Arts at the Adelaide Centre for the Arts, SA. He has assisted many community groups to realise creative projects, and is a freelance arts professional who has managed projects for the Adelaide Fringe Festival, Carclew Youth Arts Centre and the Australian Network for Art and Technology, Gus received a Helpmann Academy Mentorship in 2005 and is an access tenant at JamFactory Contemporary Craft (and Design.

Pramod Kumar was born in Rajasthan, India, and has published numerous articles and monographs on Rajasthani art. In 1967 he completed a Master's degree in Indian Art at the University of Rajasthan. In 1981 he completed his PhD thesis on the Mural Tradition of Shekhawati. Pramod studied painting and pottery under the guidance of Indian artist Kripal Singh Shekhawat and since moving to Australia has continued to create traditional iconic terracotta pottery and folk paintings based on Rajasthani miniature techniques.

Kirsty Darlaston's practice is based in woven tapestry, but also branches out into installation and text based work. Her work explores the way that bodies are contained by practices of language, science and collecting, and how they may escape these definitions. Kirsty has worked on community tapestry projects, including the award winning Barbara Hanrahan Community Tapestry project, She is currently preparing to embark on a PhD exploring community reactions to artists working in public spaces.

Anahid Paichuk is of Armenian descent and grew up in Abadan. Iran. After the early loss of her father she moved with her remaining family to Tehran. She was a university student during the political upheavals and war in Iran. While in Tehran, Anahid worked as an architectural draftsperson and in several craft workshops producing Persian miniatures, motifs and calligraphy. In 1989 she migrated to Australia with her husband and first born son Having settled in Adelaide, Anahid completed a postgraduate degree in the social sciences. She is currently undertaking a Bachelor of Applied Visual Art and Design at O'Halloran Hill TAFE SA.

Sandy Elverd is an artist and community artsworker with a strong skill base in traditional and contemporary basketry techniques, who incorporates materials from the land into her work, Sandy has initiated cross-cultural collaborative programs with indigenous communities to foster the preservation of traditional basket weaving practices. In 1998 Sandy completed a Graduate Diploma in Community Cultural Development and has extensive experience working on a broad range of community arts projects. This year, Sandy will complete a Bachelor of Visual Arts at the South Australian School of Art. University of SA.

Auntie Veronica Brodie is an Elder of Ngarrindjeri - Kaurna heritage and has a strong skill base in traditional basket weaving practices. Her dreams and aspirations are to see the weaving and culture brought back particularly for the women and the younger people in her community. She has been highly acknowledged for her contributions to the local community, receiving the NAIDOC Aboriginal Elder of the Year Award in 2001 and an International Women's Day award in 2006. In 2002 the story My Side of the Bridge was published, telling the journey of her life.

Elizabeth Fotiadis spent most of her childhood in New South Wales, She has tertiary training in the visual arts and arts management, and has completed an Associate Diploma in Gold and Silversmithing at the Australian National University, ACT. Elizabeth is a jeweller, metalsmith and installation artist whose works often convey a uniquely symbolic dialogue. Her work often acknowledges her family history and the handing down of stories, skills and traditions through a female line. She learnt to embroider when visiting Greece (her father's country of origin) and this has made a lasting impression, cementing her identification with Greek culture.

Nebile Bac was born in Turkey and migrated to Australia in the late 1990s. Since her youth, when she formally trained in embroidery and needle work in Ankara, Turkey, these traditional forms have occupied an important place in Nebile's life, Over the years she has found a particularly wide range of applications for her high quality and fine work - from prayer mats, bed linen, underclothing and table cloths, to delicate hand towels. On some of her embroidery works, Nebile has employed the sarma wrapping technique using satin stitching, where one side of the finished product is virtually indistinguishable from the other.

Agnieszka Golda was born in Krakow, Poland, and migrated to South Australia in 1982 during the period of Polish Martial Law. She has completed a Master of Visual Arts (Research) at the University of South Australia, a Bachelor of Arts in Textile Design at the Royal Melbourne Institute of Technology and an Associate Diploma in Art at the North Adelaide School of Art. Agnieszka has also received a Churchill Fellowship and has exhibited in solo exhibitions locally, nationally and in Poland. She lectures in Textiles at the South Australian School of Art, University of South Australia and is a lecturer in Visual Arts at O'Halloran Hill. TAFE SA...

Maria Zawada was born in Poland and during the Martial Law in 1981-82 she migrated with her granddaughter, Agnieszka, to Australia. For the past twenty years, Maria has been passionately involved in the Polish community in South Australia. In 1993 Maria's stories and songs about her birth region were selected for the Oral History Collection of Folk Anthology by the State Library of South Australia and in 2005 she was awarded the Order of Australia Medal (OAM) for her contribution to the Polish community.

Rosie Hannam grew up in Babinda, Queensland, where she spent her youth swimming and waiting for her mutant powers to kick in. Still waiting, she completed a Bachelor of Visual Arts majoring in printmaking in Townsville, before throwing herself upon the mercy of the world. Finally settling in Adelaide she has acquired chooks, a garden and a husband. Recently Rosie has been working on combining her printing with her love of sewing and textiles, and in December 2005 she established her own business focusing on creating custom clothing, something she believes complements her art practice of making fabricky and other things, Rosie would like to thank Humna for opening her eyes to the beauty and history of henna,

Humna Mustafa was born in Karachi, Pakistan and moved to Abu Dhabi at the age of six: She can write better with a henna application cone than with a regular pen. Humna began applying henna to herself from a very early age. With her mother as teacher and her sisters for canvasses, she indulged her passion for the magical plant of henna everyday, so that by the time she was fifteen. Humna was regularly applying henna to dozens of women in her community. Returning to Pakistan to undertake a Bachelor of Design at the Indus Valley School of Arts and Architecture, she began experimenting with henna for her thesis. Humna aims to preserve the beautiful but ephemeral patterns of henna.

Deb Jones grew up in regional New South Wales where she built and drew a lot. In 1990 she became interested in glass and although she continues to work with different materials, this medium has become extremely important to her. She seeks a certain rawness in the material and tries not to manipulate the glass too much. To Deb, glass embodies optimism, and clear glass in particular lends itself more to the notion of thought, as it is one the few materials that allows the viewer to access its physical interior, Deb's working partnership with Fumio for this project has come at a time when she has begun to investigate other cultural approaches to materials and making.

Fumio Ueda is a practitioner of the art of the traditional Japanese garden, having studied under a master gardener in his home country before migrating to Australia fifteen years ago. He has designed and carried out a number of gardens in the traditional Japanese style in Adelaide... Incorporating such elements as moss, stone lanterns, an Azumaya or pleasure pavilion, and bamboo fencing, his gardens express this rich heritage and his techniques employ the meticulous care with which he was trained. Fumio is now pondering how the effect of life in Australia might impact on these traditional ways, and how local Australian materials or landscape

elements might translate into his practice, Learning glass techniques from Deb he sees as an expansion of his thinking, which may lead him to innovation in the Japanese tradition.

Meghann Jones is an emerging ieweller, metalsmith and object maker with an innovative attitude towards materials, concepts and techniques, She is a Metal Design Associate at JamFactory Contemporary Craft and Design Meghann has always made things, and has always had more success with constructing things than drawing, or writing them down. As a child Meghann spent a lot of time with her mum's theatre company and with John, the designer, who produced functional sculpture. This project has given Meghann the opportunity to observe and respond to Dimitri's musical instrument making processes, together with each instrument's decorative designs, acoustic form, cultural history and sound:

Dimitri Dalagiorgos has been building instruments for over 15 years. These instruments primarily belong to the family of stringed lutes of the Middle East and Asia Minor, including: Arabic ouds, Greek bouzoukis and Turkish saz. Dimitri trained with violin maker Krystof Mroz in Wroclaw, Poland. He also trained with various

bouzouki makers in Athens and traditional lyra makers in various Greek villages. He also plays Greek and Turkish folk music in a group called Anatolia. He received a Churchill Fellowship and has been featured in an SBS documentary. Dimitri believes Australia's culturally diverse society has benefited his development as a craftsperson and musician. enabling him to draw on other music traditions around him-This inspired fusion of musical ideas is reflected in the instruments that he builds:

Tom Moore grew up in Canberra on a better than average diet in a house full of books and animals. After completing a Bachelor of Arts in Glass, he moved to Adelaide to work at the JamFactory. Over the past four years he has been constructing small landscapes in which glass characters interact to make dreamlike stories. These are somewhat like museum dioramas for imaginary creatures. Tom has iust collaborated with a local filmmaker to digitally animate his glass creatures and expand upon the implied narratives of the scenes. Working with these talented and entertaining Rehorek fellows, this project has presented him with some welltimed guidance in terms of the manipulation of articulated glass characters.

Karel Rehorek knew he was a puppeteer at the age of six, He was accepted into the Puppetry faculty at Charles University in Prague as a young man, initially learnt to make puppets and then studied alongside Jan Svankmayer He was involved in founding the Black Theatre of Prague, but was considered a dissident, associating with people like Vaclav Havel, so eventually Karel had to leave the country in 1969. In Australia, he started the Paperbag Theatre company, with his wife Eva and children. Ivan Rehorek is Karel's eldest son. He remembers seeing some of the Svankmayer films (test runs) and thinks this might be a major influence. He went to art school in the 70's and despite this experience, still likes artistic activity. He is now involved in poetry performance and is coeditor of this year's Friendly Street Poetry Reader. He is also an art lecturer at Tauondi Aboriginal Community college:

Lee Salomone was raised in Adelaide by Italian immigrant grandparents. He graduated from the South Australian School of Art in 1991. He employs a variety of media in his art practice and believes that the idea being expressed should determine the medium and technique. Lee responds to both the contemporary world around him and his cultural heritage, Italian peasant rituals and traditions have been a source of inspiration for Lee, His current artistic palette makes use of

everyday found objects, natural fibres and the philosophy of using what is at hand. He makes use of nature and natural materials to better understand culture and, conversely, utilises culture and constructed elements to comprehend nature.

Heuifanga Carlson and Rachel Bloomfield were both born and raised in Tonga. They learnt to weave at primary school in Tonga and developed their skills under the guidance of their female relatives. For Rachel, in particular, weaving has occupied an important place in her life, so much so that her expertise is highly sought after-Here in Adelaide both women are active members of the Tongan community: Heuifanga is Patron of the Tongan Community Radio of South Australia and Chairperson of the Mahutafea Women's Group, of which Rachel is also an active member. Members of the Mahutafea Women's Group meet fortnightly to plan and organise special Tongan cultural events, including the annual Tonga National Day celebration. They also meet to participate in creative activities such as group weaving sessions. Heuifanga and Rachel are keen to share their traditional designs and patterns with others and to inspire new contemporary artworks, as this is the perfect way to keep their cultural traditions and craft skills alive.

Silvia Stansfield was born and educated in Chile, and currently teaches ceramics at Tauondi College, Port Adelaide, In 1982 she completed a Bachelor of Design majoring in ceramics at the South Australian School of Art. Her work is strongly influenced by the continent of South America, especially its Pre-Columbian cultures. Ceramics is a personal experience for Silvia, as well as a way of communication, and by preparing her own pigments she feels that she is connected to the natural environment. As a migrant, Silvia is very interested in the craft and traditions of other cultures and is enjoying the differences and similarities between Greek Cypriot cultural practices and her own.

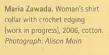
Klio Moustrithis and Triatha Bouzalas (mother and daughter), were both born in Cyprus Triatha migrated to Australia in 1964 at age sixteen to join her father and several of her siblings, and Klio followed several years later. At ninety five, Klio is the oldest participant in this project. Both women are skilled in the embroidery technique known as Lefkaritiko embroidery or Lefkara lace and at fourteen Klio was sent by her family to the town of Lefakara in Cyprus to learn this craft. The origins of this type of embroidery lie in the 15th century Venetian occupation of Cyprus. which produced a hybrid technique combining Venetian needlework with Cypriot symbols and motifs. The embroidery involves drawn and counted thread work with reticella fillings, a form of cutwork locally known in Cyprus as tayiadha. Continuing this tradition in Australia. Klio and Triatha create their intricate embroideries and lace by working the needle and thread on a flat padded board secured with pins, which gives the lace durability and strength.

Alison Main is responsible for the DVD presented in the exhibition, which has evolved from her documentation of the development of this project. The DVD compilation features her own photographs and those of others. It attempts to show the warmth and creative joy experienced by participants in their encounters with modes of creative expression other than their own. It also expresses Alison's fascination as a privileged onlooker able to meet and engage with many of the participants and share many of the interactions between artists and traditional workers in the diverse crafts represented in this exhibition.











Rosie Hannam. Growth, 2006, screen printed cotton, machine embroidery, felt, 25cm Photograph: the artist

Pramod Kumar, Rajosthani Folk Heroes (detail), painted in traditional Rajasthani miniature method, 2006, water colour on Indian hand-made paper, 96 x 54cm.





Humna Mustafa applying a henna design, July 2006

Photograph: Alison Main Gus Clutterbuck. Kumhar, 1999, transparency image printed on paper. Photograph: the artist

