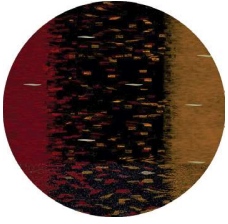


Heallireaf 3



Alastair Duncan

The current theme of my work is interconnection. I am interested in presenting different aspects of this theme, using interactive elements within the weave to trigger audio, allowing a degree of creative engagement.



Amanda Gizzi

My work is mostly figurative or at least it tries to tell a story. For inspiration I look for something different and I listen to people telling 'tales' and sharing gossip.



Anat Peleg

The weaving process was dramatic, in the sense that I maintained a full commitment to the free drawing of the cartoon and unplanned colour scheme on the one hand, and to the structure and order dictated by warp and weft on the other.



Anet Brusgard

Guldgubber (small gold-foil figures from the Iron Age), cultic votive offerings and mythical runes – iconographic and magical 'emblems' expressing powerful existential messages to the outer world.



Angela Forte

Colour is the main starting point for my tapestries and landscape is my source of inspiration.... I use the image of the road to symbolise journeys taken in life and to create movement and tension within the work.



Anne Jackson

The idea of "the witch" is often first introduced to modern children through fairy tales. These stories juxtapose the safe cocoon of bedtime domesticity with a personification of what is seen as pure evil, while also comfortingly fantastical.



Anne-Elise Angas

On reflection of [William] Morris's work Urban Rhythm makes reference to social class within British Society and explores the more accessible qualities of design surrounding us through daily life.



Barbara Rowell

This image evokes an anthropomorphic form which I have called Queen B, after the Egyptian Bee Goddess, Neith, who is associated with weaving. She was believed to weave the wrappings and linens used in mummification, ensuring a safe passage for souls as they pass between worlds.



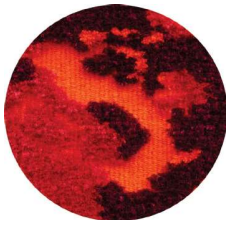
Beth Smith

I am mainly concerned with making images which are inspired from stories and objects from both my Welsh and Scottish roots. I do this by taking symbols from both cultures and fusing them together to create my own narrative pieces.



Birgitta Halberg

My tapestries explore multifarious possibilities from thread to thread. Here nice expression is ruled out – a wild energy flows from the Tapestry, never in tranquility. My work takes us on a journey to the garden of childhood, inspired by the country of my childhood in Skåne, where my mother often would photograph me in our garden.



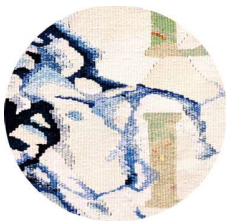
Bridget Lane

Based on the urban and the everyday, my work is a response to the seemingly mundane, a way of reinterpreting the world around me. Seen through a different lens, these hidden gems that we often brush past are transformed and given a new sense of life, of emotion, of structure and colour.



Christine Paine

I live and weave near the sea in Christchurch, Dorset. I observe nature in the rhythms of the tides and changes of seasons. My weaving is a meditation on colour, space and movement. I mix wool with linen, silk and metallic yarns to reflect the light.



Christine Sawyer

I have always been interested in the natural world, so it seems apt to make work about the effects of human intervention in the environment. I make an imaginative response to certain news items, with drawings and colour studies until an appropriate image emerges.



Don Burns

All my tapestries evolve from the simplification of a drawing into flattened shapes. I am driven by color and what this means to tapestry. How one-color plays off another in wool, linen, and silk - the excitement, the tension, the movement - is the stimulus behind my work.



Dot Seddon

Ideas for my tapestries come from personal experiences, there is usually a story behind them, sometimes sad, sometimes happy.



Elizabeth Chester

My work aims to make the most of tapestry's rich colour palette and its ability to soften the graphic style.



Elizabeth Radcliffe

I normally like to work on life-sized figures which allow me to explore weaving pattern and texture but this piece is very different. The inspiration comes from a photograph of an Atlantic wave moving across Dalmore Bay on the Isle of Lewis. The sea that day was a very dark turquoise.



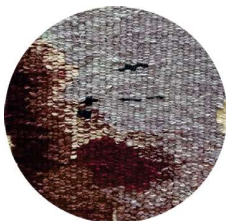
Elke Hulse

Over the past few years I've been working with face photos that I use as cartoons to weave my tapestries. In each girl dress I present a tapestry. In each tapestry, a girl's face refers to different ethnic groups.



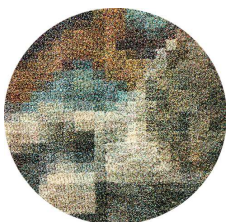
Ellen Ramsey

In this piece, time flows like water, each moment passing quickly, unnoticed; But occasionally time reveals itself, just long enough for one to realize that what once was, is now fundamentally changed or gone.



Emma Straw

... allowing the liquids to spread, dissolve and interlink without intervention, revealing areas of colour which can be interpreted, manipulated and refined through the development of a tapestry, enabling for the lines and hues to be meticulously thought over and understood.



Fanny Aboulker

Each pixel in the original image have been analysed using photoshop to find the percentage of Cyan, Magenta, Yellow and black. This data was then inserted in an Excel worksheet to calculate the number of strands of each colour which will compose the 40 strands yarn.



Frances Crowe

... explores the movement of people across the globe and shares the narrative of their journeys in her large scale tapestries. Displacement, distrust, drowning and disappeared are a constant theme in my most recent body of work.



Gillian Bull

Made with my own elderly hands, it shows others' much-used hands, either at work - potting, spinning, basket weaving, measuring, bread-making, hammering, teasing out wool, planting out - or just displaying their end-of-productive-life battered state.



Heidi Flaxman

Growing up in the clay villages of Cornwall etched a subliminal affinity with the land and its characteristics... to understand the area around me and its history. I am particularly interested in how the ground has been exploited for its resources and the scars which have been left behind.



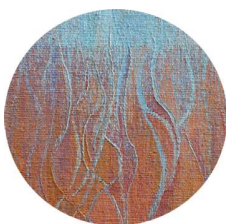
Jane Riley

I use a variety of yarns, including my hand-spun, to create blends, textures and movement within my panels. Using my sketchbooks and photographs to design, I create bodies of work that explore and develop ideas and images.



Jilly Edwards

The buzz of city life with its different pockets, glimpsed as I learn to navigate a place I left 45 years ago has given me a new view of my new life. From soft skies to dramatic sunsets, strong industrial and maritime areas, bringing new shapes and colours into my drawings.



Joan Baxter

My work is inspired by the landscapes, seascapes and cultural heritage of the Far North of Scotland. I am interested in the stories, the atmosphere, the material remains on the surface of the land and the mixed Celtic and Norse identity of the people.



Joanne Soroka

The interlacing of yarns in the weaving of a tapestry is necessarily about connections, which connotes the bonds we have, that ultimately we are all brothers and sisters. As an immigrant and as a mixed-race woman, tapestry weaving is the ideal medium for me to reflect on these issues. The choice of shape can suggest both isolation and connectivity, with the sometimes-interconnected islands again saying that we are all linked.



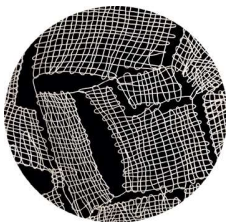
Lija Rage

I am influenced by different cultures. I plunge into them with the help of literature. I am particularly interested in ancient cultured- drawings on caves walls in different parts of world, eastern culture with its mysterious magic, runes drawings in Scandinavia, Tibetan sand Mandalas and Egyptian pyramid drawings.



Lin Squires

Where I live there are more horses than people. They look peaceful in their enclosures, heads down, tails swishing. What if they are not peaceful at all? What if we cannot see the inner turmoil of a captive horse, the price it pays to suppress its feral nature.



Louise Martin

Landscape and travel inform my pieces. Over the past 25 years I have produced work that is a response to the countries I have lived and travelled in. I clear my mind, open my senses, and allow the surroundings to shape the result. My experiences find natural expression in the structure and techniques of weave, which I freely adapt and reinvent.



Margaret Jones

Tapestry has presence and a sculptural quality, for me these are an immediate attraction to this hand-woven art form. The themes I currently return to are those of loss and destruction. The beauty of the natural world is always inherent in the work but also the hint of loss, the darkness impending on our world and our lives.



Matty Smith

I am drawn to weaving simple images, often based on photographs I have taken, and developed through observation overlaid with imagination. Within the design and through the choice of colours, I seek to capture a narrative, sometimes more hinted at than defined.



Patricia Armour

My inspiration comes from the human form and face, ancient mythology, legend and the art of the Pre-Raphaelites. I try to convey human emotions and experiences through my work, by bringing together the authenticity of tradition and the vitality of contemporary to produce a contemplative tranquility.



Ruth Bell

“Unifying Force” depicts a coin about to be placed in a charity box. The fiery energy and passion of this action elevates the mundane coin and sets a reciprocal effect in motion initiating a flow of energy into all aspects of the world; mountains, lakes, fishes etc.



Samani Gasimova

Samani is a leading tapestry artist based in London and Azerbaijan who has been weaving tapestries for over 30 years. Using her extraordinary talent to utilize a mixture of techniques (tapestry, kilim and carpet) she has created a unique style of tapestries relating to various themes.



Soon Yul Kang

This is one of my mindfulness tapestries.

I would like to focus on the repetitive, physical processes of weaving by means of contemplation through a simple but subtle image.

Jurors' Work:



Barbara Burns

I grew up surrounded by my mother's collection of tribal masks and sculpture. I loved that each one was expressive, mysterious and primal. This led me to my fascination with faces and figures and my desire to portray people who are historically or personally compelling. I find the dichotomy of the ancient medium of tapestry expressing contemporary subjects a powerful tool.



Cos Ahmet

Cos Ahmet's practice embraces a range of media: textiles in the form of woven tapestry, sculpture and object making as well as works on paper. Attracted to the medium's ability to be moulded out of its conservative context, his approach to making takes the traditional methods of weaving and combines the other disciplines to turn this quiet and meditative medium into challenging, visceral and thought provoking works.