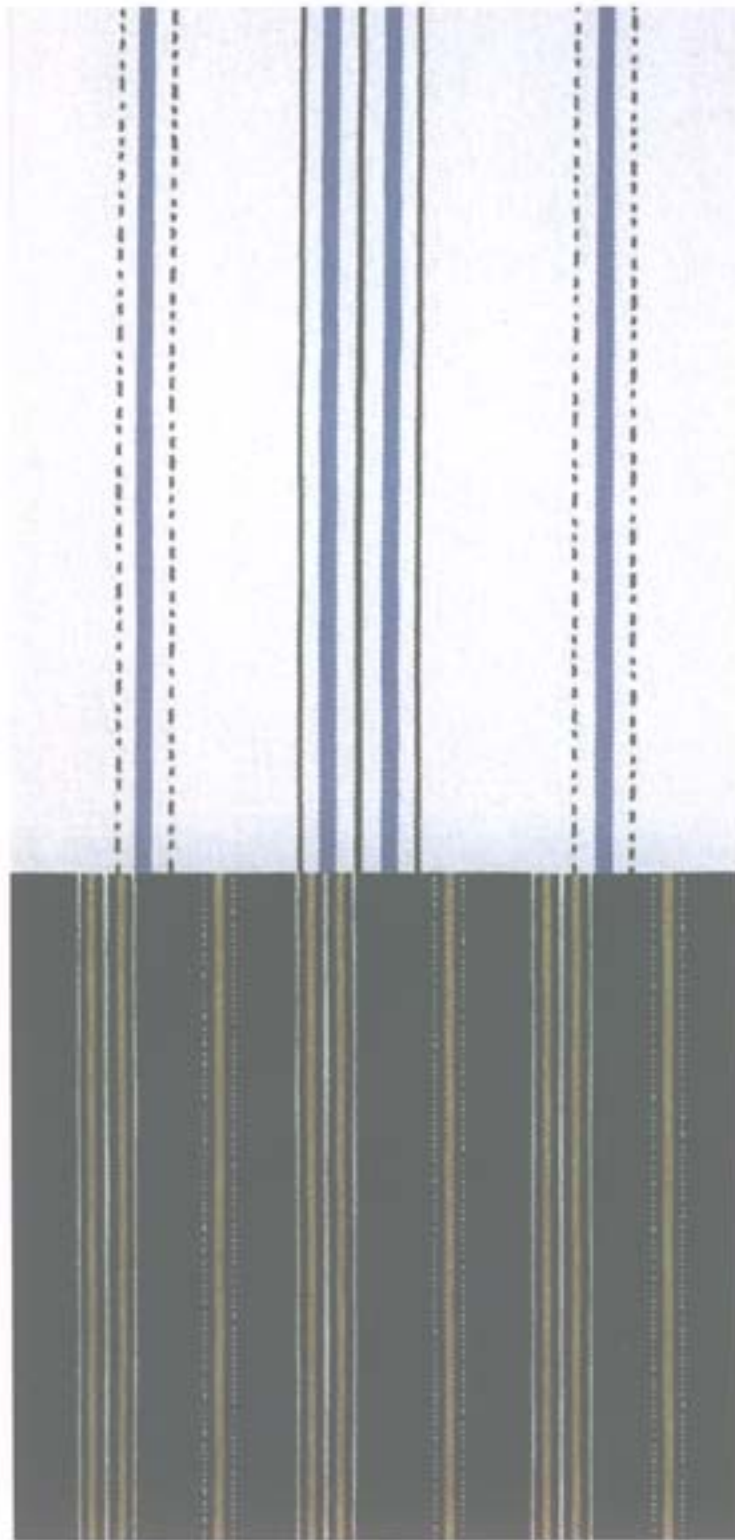


Art Textiles of the World



Australia

volume 2

MACASSAR OIL

ESSEL
BRO



NOTE



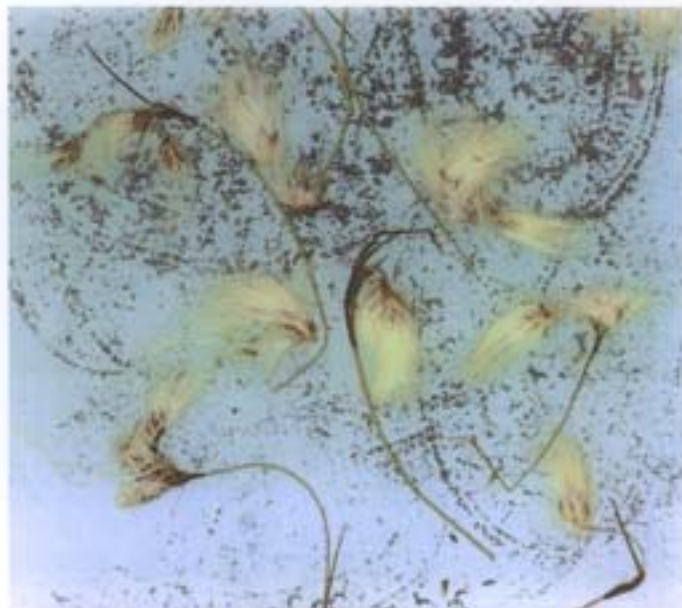
Zoë MacDonell

I create imagery that celebrates the lost and forgotten. My inspiration takes a start from landscape, and from found objects ranging from petals to bits of rusty metal. Nothing is left out; vision has no hierarchy.

Cotton Wisps (2004)
collage, ink on paper
16 x 18cm

left:

Tokyo Imprints (5) (2004) (detail)
silk, paper, petals
printing, painting, hand-stitching
113 x 91cm



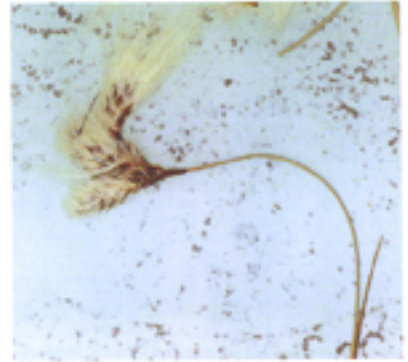
The applied textures and patterns in the work are inspired by surfaces found in the landscape on both a micro and macro level. I extract aspects from the material environment including natural objects such as found botanical specimens, and manmade debris that include pieces of patterned plastic, rusty metal and old paper. These remnants speak of the essence of life and embody hidden meanings. It is these things left behind that help me understand the fundamental mysteries that underpin creation and its workings. I also draw on the experiences I've had while traveling. The work itself becomes a story and the creation of the work a journey.

My work explores ideas about how each person may experience their own reality based on perspective and imagination. Our responses lie not within the events or objects themselves, but in our minds. Reality, fantasy, illusion, imagination, perspective are all important to me, and I aim to reflect the transitory nature of creation, exploring in essence the impermanence of time and space.

The work is created through sketching, photocopying and photography. I then use various printing processes, painting, drawing and collage to layer and work the surface of textiles, linen, paper and canvas. The work often becomes collage or mixed media based.

Fragments of Hill End 3 (2005)
silk, photographic print
37 x 90cm





Untitled (2004)
collage
12 x 12cm

top right:
Cotton Wisp (2004)
Karmic Hit for CD cover
'Catching some Z's 2004'
collage
12 x 12cm

bottom right:
Hysteria (2004)
limited edition digital print on
shantung silk; image created from
collage and ink on paper
70 x 65cm

I want to awaken a feeling of peering through a window to another world, peeling away the layers that mask reality.

An Illusion to Move Me (2004)
silk, paper, print, hand-stitch
45 x 38cm

left:

Grape Tree (2004)
limited edition digital print
on shantung silk; image created
from collage and ink on paper
70 x 65cm



My work generally includes printing processes on silks, calicos and other fabrics. I use textiles as a reference to skin. It is like a membrane, a protective coating. During the working process it provides a sense of comfort.

'Fantasyland (1-15)' are studies of found objects. They are inspired by locations in Australia and Japan. These places merge to become one, creating an illusionary reality. 'An Illusion to Move Me' was created by trapping layers of transparent fabric together with finely hand shredded phone book pages. The objective of this work is a metaphor for filing data as fragments in time.

Newer work includes sculptural elements. These projects are three-dimensional, allowing for greater exploration of materials and techniques. The imagery created from discarded objects represents reality manifested as matter. The relationship between these fragments and what they were once part of has been lost. Instead these collected items become part of my 3-D forms on paintings, drawings and printed photographs. The created shapes change from one potential form to another. These hybrid and surreal compositions reflect the transitory nature of creation. The goal is to have the final effect to communicate the impermanence of our reality and penetrate the veil of illusion.



top:
Fluid (2004)
 silks, screen and transfer print
 1000 x 90cm each

Fantasyland (4) (2006)
 paint, paper, stitch on silk and linen
 23 x 17cm