



CRAFTING RESISTANCE

SIX MOMENTS IN KINGSTON

A craftivist exhibition presented by Kingston Arts

Curated by Tal Fitzpatrick



CRAFTING RESISTANCE

SIX MOMENTS IN KINGSTON

A craftivist exhibition presented by Kingston Arts

Curated by Tal Fitzpatrick

© Tal Fitzpatrick 2019

ACKNOWLEDGMENTS

We acknowledge the people of the Kulin Nation as the traditional owners of the lands on which we live and work. We pay our respects to Elders past and present, and to all First Nations people.

Crafting Resistance: Six Moments In Kingston was curated by Tal Fitzpatrick and presented by Kingston Arts.

Six Moments in Kingston was curated by David Cross and Cameron Bishop with the support of Simon Reis and Ilana Russell. Contributing artists included: Steve Rhall, Laresa Kosloff, Spiros Panigirakis, Field Theory, Shane McGrath and Tal Fitzpatrick.

We acknowledge and thank all the makers involved in this exhibition, it is your talent and passion that brought this project and exhibition to life. Thanks also to Rebecca Ray for her additional assistance in preparing the banners for Six Moments in Kingston and to George Carpenter for his assisted with the installation of this exhibition.

Thank you to Longbeach Urban Yarn Art, Kingston Creative Studios and Le Studio Art Space for supporting this project by hosting the craftivist banner-making workshops.

Finally, thanks to Kingston Arts staff who supported this project throughout, including: Marcia Ferguson, Victoria O'Shea, Shan Crosbie, Michelle James and Debbie Symons.

Cover image: Ari Pickering



Six Moments in Kingston is supported by the Victorian Government through Creative Victoria

The Creative Suburbs program is an initiative of the Victorian Government's Creative State strategy. The program supports outer metropolitan councils to undertake new creative projects or programs that give locals opportunities to get involved in high-quality creative experiences on their doorstep.



kingston**arts**
www.kingstonarts.com.au

CONTRIBUTING ARTISTS

Amanda Cooper
Anne-Maree Simms Natasha Dunstan
Ari Pickering Pamela Fordyce Prue
Barbara Lees Evans
Beka Hannah Rebecca Ray
Caroline Phillips Ruth Trytell
Cathy Speed Sarah Dodds
Cynthia Fletcher Sarah Gray
Elizabeth Alexandrou Sarah Lane
Helen Fraser Sayraphim Lothian
Jac Patterson Shane McGrath
Jo Roszkowski Sharon Monagle
Johanna Morrison Stella Greig
Jordan Brown Sue Hallams
Katy Theodore Tal Fitzpatrick
Lauren Heron Tatyana Rugema
Maria Bikos Tilly Monagle
Maureen McGrath Tina Georgitsis
Melissa Razuki Tracy Ibrahim
Victoria O'Shea

VENUE

G1 + G2, Kingston Arts Centre
979 Nepean Hwy, Moorabbin

EXHIBITION DATES

Opening: Wednesday 21 August 2019, 6-8 pm

Exhibition: Thursday 22 August - Saturday 14 September 2019

CRAFTING RESISTANCE: SIX MOMENTS IN KINGSTON

Crafting Resistance: Six Moments in Kingston showcases a diverse collection of craftivist textile protest banners created by 38 makers as part of Six Moments in Kingston, an ambitious public art event held in Kingston in May 2019.

Taking inspiration from the story of Julie Cooper, the first woman elected to local council in 1976 and first female mayor of Moorabbin in 1982; the banners featured in this exhibition commemorate the legacy of women's suffrage and the struggles for equal rights and social justice endured into the present day.

Alongside these colourful banners this exhibition features documentation of the making of these banners and of their use during Six Moments in Kingston.



A selection of the craftivist banners being used as part of Six Moments in Kingston
Image courtesy of Deakin University, 2019

SIX MOMENTS IN KINGSTON

Six Moments in Kingston was a public art event held over two weekends in May 2019. This ambitious public art commission, curated by David Cross and Cameron Bishop, was experienced as a 2-hour bus tour.

Celebrating Kingston's rich history, this tour visited a series of dynamic public artworks set in suburban sites around the municipality of Kingston. Each site showcased artwork created by one of the six lead artists/arts collectives who were tasked with responding to an infamous moment in Kingston history.

Over 250+ passengers attended this unique art event which featured live performances, music, street parades, broadcasts and sculpture, along with on-board commentary by acclaimed Australian actors Michael Caton and Kate Fitzpatrick.

The artists included: Steve Rhall (performance and installation), Laresa Kosloff (video and animation), Spiros Panigirakis (sculpture and installations), Field Theory (multidisciplinary art collective), Shane McGrath (performance) and Tal Fitzpatrick (craftivism). As part of their creative process, these artists engaged and collaborated with over 200 local community members, including the 40+ makers who took part in Tal Fitzpatrick's craftivist banner-making project which this exhibition celebrates.



The Six Moments in Kingston team, including curators, artists and Kingston Arts staff. Images courtesy of Deakin University, 2019



Promotional image for Six Moments in Kingston
Images courtesy of Kingston Arts, 2019

THE CRAFTIVIST BANNER PROJECT

Tal Fitzpatrick's craftivist banner project was created in response to a historic moment in Kingston history: the 1976 election of Julie Cooper, who was the first woman to serve as a councillor and then as Mayor in the municipality of Moorabbin.

Taking inspiration from Julie Cooper's story while also paying homage to all those who campaigned for women's suffrage and equal rights, the idea behind this project was to create an opportunity for the passengers of the Six Moments in Kingston art bus tour to become activists themselves – if only for a moment.

To achieve this, Tal Fitzpatrick invited local makers to create a collection of craftivist banners to be used during the final moment of the bus tour – a march to the steps of the Kingston City Hall (now Kingston Arts Centre) where Julie Cooper once worked.

The creation of these banners was facilitated through a series of three workshops, hosted by local craft/art groups in Kingston, including: Longbeach Urban Yarn Art, Kingston Creative Studios Inc and Le Studio Art Space. More than 40 makers attended these workshops.

The vast majority of the makers involved in this project were women with a passion for arts and crafts, although for some these workshops were an entirely novel experience.



Six Moments In Kingston Banner March #7
Image courtesy of Tal Fitzpatrick, 2019



Six Moments In Kingston Banner March #12
Image courtesy of Tal Fitzpatrick, 2019

Prior to the Six Moments in Kingston event a morning tea was held for the makers at Shirley Burke Theatre. As part of this event the stories behind each banner were shared and then the banners were loaned to Kingston Arts for use during Six Moments in Kingston.

The makers who participated in this project worked voluntarily to create this unique collection of craftivist banners. Each maker got to choose what they wanted their banner to be about and as a result these banners address a diverse range of social, political and environmental issues. Some of the makers decided to create banners that are timeless in nature, for example the 'Give Love' banner, while others created work in direct response to recent events, such as the Christchurch mosque shooting which occurred just prior to the banner-making workshops.

In order to give the passengers of the Six Moments in Kingston tour a similar experience of agency, they were given the opportunity to rummage through and select whichever banner they wanted to march with (if any at all). As a result, those who chose to participate in the march and carry a banner were honestly displaying their solidarity for a specific cause.

Serendipitously, the first weekend of Six Moments in Kingston aligned with the 2019 federal election, a factor which heightened the response of the passengers to this specific part of the Six Moments in Kingston bus tour.

Indeed, the day following the election many of the passengers (who were clearly disappointed with the outcome of the election) shared that marching together and carrying these carefully crafted banners helped to reinvigorate their commitment to making positive change, while also making them feel less alone.

As the documentation from Six Moments in Kingston illustrates, thanks to the colourful presence of the craftivist banners, each of the 17 busloads were transformed into a protest unique in size, energy and composition. Each of these marches functioned as a public display of solidarity and support for the myriad of important issues which the banners address.

To those who encountered these marches as they went about their everyday lives (and to those lining up to get on the next bus tour) these marches were as 'real' as any public protest. Interestingly, the implication of this was that for some passengers taking part in these marches was their first experience of protesting. Other passengers were clearly more experienced activists, and many of these passengers were overheard sharing stories about other protests they had attended over the decades.

Crafting Resistance: Six Moments in Kingston explores how the simple act of creating or marching with a hand-crafted protest banner can empower citizens to voice their values and concerns, and to actively participate in the everyday practice of democracy.



Six Moments In Kingston Banner March #16
Image courtesy of Tal Fitzpatrick, 2019



Six Moments In Kingston Banner March #17
Image courtesy of Tal Fitzpatrick, 2019

WHAT IS CRAFTIVISM?

Craftivism is both a strategy for non-violent activism and a mode of DIY-citizenship that looks to influence positive social and political change. This uniquely 21st Century practice involves the combination of craft techniques with elements of social and/or digital engagement as part of a proactive effort to bring attention to, or pragmatically address, issues of social, political and environmental justice.

Importantly, Craftivism is a practice that builds on the long history of craft being utilised for the purpose of activism and advocacy by people right across the globe.

The practice of craftivism can take many forms, including acts of donation, beautification and notification. It can also be deployed for its individual capacity-building and therapeutic benefits, or for its ability to strengthen social connections and enhance community resilience.

In the case of the Six Moments in Kingston banner-making project, the hands-on practice of craftivism was deployed to help participants raise their voice and connect with other like-minded people. The implications of this experience is significant as it can help people overcome the feelings of hopelessness and helplessness that might prevent them from speaking out or becoming engaged in the struggle for justice and equality.

Betsy Greer, author of *Craftivism: The Art of Craft and Activism*, explains that craftivism is effective as 'The creation of things by hand leads to a better understanding of democracy, because it reminds us that we have power.' Power to create. Power to Connect. Power to reshape the world around us.

In other words, rather than being immobilised by the emotions and pragmatic challenges associated with the pursuit of positive social change, craftivism provides citizens with a hands-on strategy for raising their voice. An act which can help them to make connections with like-minded people and develop the courage and skills necessary to take more direct action. In this way, craftivism can be deployed as a strategy for building solidarity and gathering momentum for change.

Sources: *Craftivism: A Manifesto/Methodology* by Tal Fitzpatrick (2018)
Craftivism: The Art of Craft and Activism ed. by Betsy Greer (2014)

THE STORY OF JULIE COOPER

On the 12th of June 1902, Australia became the first country in the world to give women the right to vote and stand for office. However, in Moorabbin it wasn't until 1976 (74 years later) that the first female councillor, Julie Cooper, was elected.

Julie went on to challenge the norms of local government and fulfilled another milestone when she was elected the city's first female mayor in 1982. Her ground-breaking achievements are today commemorated at the Bentleigh East stadium that bears her name (despite the fact she was not too keen about things being named after politicians) and marks her role in creating opportunities for women in local politics.

As part of the Six Moments in Kingston bus tour, audiences got to hear more about Julie Cooper's story as narrated by Australian actor Kate Fitzpatrick. The following is an excerpt of what they heard:

Born and raised in Melbourne, Julie Cooper was a 42 year old mother of four when she decided to run for the 1976 local election. Building on her experience working as secretary to the progressive state member Joan Child, Cooper ran a practical campaign that focused on the concerns of local people. For example, Cooper spoke of addressing specific local issues such as road safety around schools and the improvement of local welfare services.

Cooper described herself as "...a practical person who looks for practical solutions like most other busy women." Her conscious effort to put people before profit stood in stark contrast to the belief of some of her male colleagues

**CITY OF MOORABBIN
CENTRE WARD — EXTRAORDINARY ELECTION
SATURDAY, 28th AUGUST — 8 a.m. - 8 p.m. VOTING
VOTING IS COMPULSORY**



**ELECT A
PRACTICAL COUNCILLOR
WITH ENERGY AND ABILITY**

VOTE



JULIE COOPER

● **Mrs Julie Cooper**

**Information about Absentee Voting, Postal Voting and Transport
134 Bignell Rd., East Bentleigh — PHONE 579-3301**

Authorised by R. Beveridge, 29 Pasadena Crescent, East Bentleigh.
Printed by Fretone Press, 4 Earlstown Road, Oakleigh.

Julie Cooper's how-to-vote card for the 1976 Kingston election
Image courtesy of Julie Cooper's family, 2019

who saw the function of local government as being “servicing property, not people.” Proudly, she saw herself as one of the few candidates running who had no vested business interests, “no barrow to push.”

Thanks to her passionate campaigning, Cooper was elected to council by a significant margin. A crowd of 300 people crammed into the Moorabbin council chambers (which at that time did not even have a women’s powder room) to witness local history being made as she was sworn in to office.

Once in office Cooper was shocked to learn that out of 55,977 women eligible to vote in the Moorabbin local elections, only 229 were actually enrolled. As a true egalitarian, she worked hard to make sure information on when, where, who was eligible to vote was made readily available to everyone in the community.

Throughout her career Cooper fought to change attitudes towards women in politics and shore up democratic principles. At the same time she improved the lives of local residents. In 1982 she achieved a remarkable milestone by becoming the first female Mayor of Moorabbin, despite a concerted campaign to deny her this role by some of her male counterparts.

During her time in office Cooper helped establish the Moorabbin SES; oversaw the installation of public toilets in Bentleigh; kickstarted the Moorabbin toy library; and secured funding for a local halfway house. She also had a hand in organising many roaringly successful community events such as a family day at Centenary Park attended by 8000 people.



Title: Disabled can join the Swim in Highbett

Publisher: Moorabbin Standard News, Date Published: 10-08-1983.

Image Description: Mayor Cr Julie Cooper was present at installation of hoist to assist disabled into heated pool. Mrs. June Jones is assisted into the heated pool.

Image courtesy of Kingston Libraries



Title: Mayor of Moorabbin Julie Cooper with Activity Books

Publisher: Moorabbin Standard News Date Published: 06-07-1983

Image description: Mayor Cr Julie Cooper displays variety of activity books purchased with \$100 donation from Moorabbin Pacemakers' set for victims of Ash Wednesday fires.

Image courtesy of Kingston Libraries

Her extraordinary dedication to her community led to her being given the moniker of 'people's Mayor.' A title which perfectly described her capacity to relate to people of all walks of life as well as her friendly, fun and generous nature.

Julie Cooper – who was a notorious chain smoker – retired due to declining health in 1987. Sadly, she died of lung cancer only ten years later in 1997. She was 63. Cooper is survived by her husband, four children and her grandchildren. Including her daughter Amanda and granddaughter Johanna, both of whom participated in the Six Moments in Kingston banner-making project. In 2015, a new pavilion at Centenary Park was named in her honour

Today, four of the nine councillors representing wards in the City of Kingston are women. This includes Mayor Georgina Oxley. However, in spite of recent progress, women continue to be underrepresented in Australian politics. Globally, the figures are even more concerning, with women making up only 24.3% of national parliaments.* In light of this, it important to remember and retell the stories of trailblazers like Julie Cooper who paved the way for women in politics.

https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/FlagPost/2019/March/IWD2019



Title: Mayor Julie Cooper Bows Out

Publisher: Moorabbin Standard News, Date Published: 31-08-1983.

Image Description: Mayor Julie Cooper pictured with her husband Laurie.

Image courtesy of Kingston Libraries

BANNERS AND ARTIST STATEMENTS

Artist: Amanda Cooper

Title: Vote 1 Julie Cooper, Mum (2019)

Artist Statement: The banner I made was a very personal one. Julie Cooper was a trail blazer in being the first woman elected to the City of Moorabbin. She was also my Mum.

I was 18 years old when Mum was elected and I was very busy with my own life... I did not fully appreciate the gravity of what she was doing. She was only in her early 40s and a mum of four kids – how did she find the energy?

I wanted the banner to look heraldic and at the same time reflect more personal aspects of Mum's election to Council. The How to Vote card is from Mum's scrapbook of her time on Council. The fabric was part of Mum's lace mayoral sleeve, which I used because I wanted to include something that she had worn, had physically touched, on the banner. I chose yellow for the text as it stands out, as did Mum. The glitter on the number 1 is a reference to the fact that we often called her 'Jule,' our 'little sparkle.'

I really enjoyed making the banner. It gave me the opportunity to reflect back on those times and to acknowledge what Mum achieved. It was wonderful to see the banner in the parades outside the old Town Hall. I especially loved seeing my great nephew and my brother carrying the banner!



Vote 1 Julie Cooper, Mum (2019) 610 x 400 mm

Julie Cooper's daughter Amanda holding up her craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)

Image courtesy of Tal Fitzpatrick, 2019



Woman Magic (2019) 1020 x 770 mm

Julie Cooper's granddaughter Johanna holding up her craftivist banner at
the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Johanna Morrison

Title: Woman Magic (2019)

Artist Statement: Julie Cooper was my Nan. I spent a lot of time with her when I was little, and I always wanted to go to her house for sleep overs because she was 'cool'. I selected the words on my banner as a direct reference to Nan as she really was a magic lady. She made me believe that anything is possible. Today I feel like I have magic powers because of her. Nan was ahead of her time and weaved political magic during the 70s. Nan was cheeky and humorous, and I know she would have liked my banner.



Decolonise Yourself (2019) 840 x 720 mm

Jordan Brown holding up their craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)

Image courtesy of Tal Fitzpatrick, 2019

Artist: Jordan Brown

Title: Decolonise Yourself (2019)

Artist Statement: I worked closely with refugees in West Bank, having travelled there a number of times. These women taught me embroidery and have been following the progress of my banner closely on social media. My experience with the Palestinians has forced me to access how I have contributed to colonisation in Australia and the West Bank.

This project has become a family endeavour and started a rewrite of our family history. It has provoked lots of conversations with my mum around this topic.. it is just the beginning really.

Artist: Maria Bikos

Title: We Are All Connected (2019)

Artist Statement: Artist Statement: In a world where it seems we are increasingly bombarded by messages of division, hate and insular thinking, I was motivated to create a banner that acted as a counterbalance to the vitriol.

Although I am not a Buddhist, I am particularly taken with the Buddhist concept of Indra's Net, as a way to illustrate our interconnectedness – with each other and with the natural world. In this concept, we see the metaphor of a net expanding across the Universe, covered in glittering jewels. In the polished surface of each jewel, there is the reflection of other jewels each reflected jewel contains the reflections of all other jewels, and so on it goes.

My banner is not embedded with jewels, in the manner of Indra's Net; instead, the fabric on which the words are stitched is a patchwork pattern comprising of multiple colours and shapes. The individual shapes and colours are distinct in their own right, yet they have the capacity to join together in a harmonious fashion, the fabric and its pattern would not exist without the individual elements coming together. Another element of the banner, you will notice, is the tying together of a number of threads used to stitch the individual letters of the key word "connected," as a way to accentuate the word and its meaning.



We Are All Connected (2019) 520 x 610 mm

Maria Bikos holding up her craftivist banner at the makers
morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Sarah Lane

Title: Save Our Bay (2019)

Artist Statement: As a kid growing up in Parkdale, I spent a lot of time at the beach, so much so that I took it for granted. Moving back to the area as an adult has made me realise how lucky we are to have Port Phillip Bay right at our doorstep. Participating in a few beach clean-up days made me realise how poorly it gets treated.

My banner is inspired by new-found affection for Port Phillip Bay, and the need to look after the bay as our part of the broader marine environment. It is my take on Think Global, Act Local.

The colours in my banner are inspired by the sunsets over Port Phillip Bay, which at different times of the year are spectacular. If you get the chance, check out the view of the bay from the lookout at Oliver's Hill in Frankston. It is world class and right in our backyard.



Save Our Bay (2019) 620 x 440 mm

Sarah Lane holding up her craftivist banner at the makers
morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Ari Pickering

Title: Be kind (2019)

Artist Statement: After the Christchurch terrorist attack, I was deeply confronted by the stark contrast in the political response in Australia compared to what was going on in New Zealand.

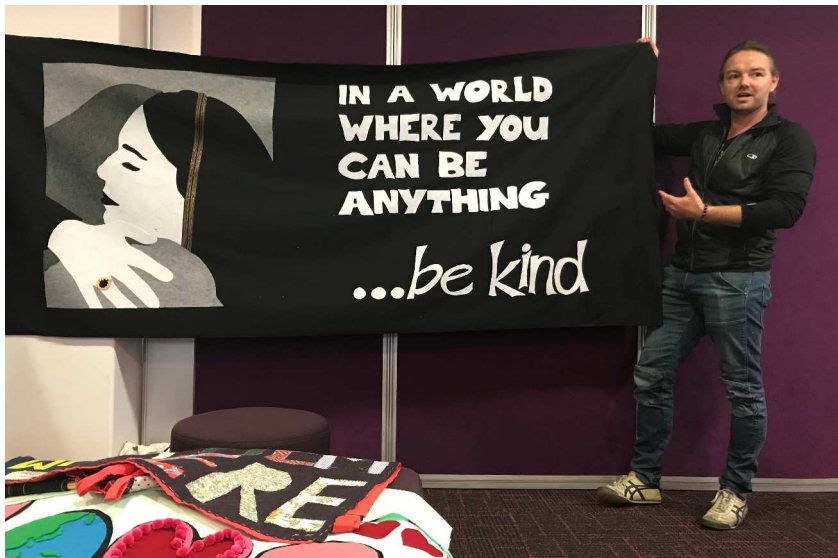
The incredibly strong leadership shown by Jacinda Ardern and by strong female leaders here in Australia, like Larissa Waters (Federal Senator), stands out so graphically against the reprehensible insensitivity of the toxic masculinity represented by the likes of Peter Dutton and Fraser Anning.

This image is taken from a meme I made that week to express my disgust. Using the medium of felt on calico, black and white speak to the power and prejudice of privilege, black and white ways of thinking and being. Using the original image colours, the grey hijab of the Muslim woman enfolded in the Prime Minister's compassionate embrace is used to highlight the fact that extremism in this story is represented by an Australian Caucasian terrorist and right-wing political discourse, not those praying peacefully in a mosque.

The symbol of a gold ring (traditional symbol of power) and the black head-covering (symbolic of modesty and mourning in Western Culture) is gracefully and sensitively worn by a woman choosing to demonstrate her great power through great kindness.

In a world where one has the power to be anything we can be inspired by the balancing effect powerful women are having and will continue to have on our society into the future.

People will forget what you said, people will forget
what you did, but people will never forget
how you made them feel.
- Maya Angelou



Be kind (2019) 2300 x 1100 mm

Ari Pickering holding up his craftivist banner at the makers
morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Jac Patterson, completed with assistance from Tal Fitzpatrick

Title: Body Hair Don't Care (2019)

Artist Statement: I grew up with the idea that women can't have hairy legs. It was ingrained in me through societal pressure at school at a young age that hair = gross. Around five years ago I grew out my leg hair - I felt increasingly uncomfortable adhering to the expectations of others. Now I work in a school, and I feel it is important to normalise body hair- I feel it is important as a woman to make young people realise they have options, and do not have to conform to a set standard of beauty.

Artist: Prue Evans, completed with assistance from Tal Fitzpatrick

Title: Girls Just Want to Have FUNdamental Human Rights (2019)

Artist Statement: There is both an important serious and funny undertone to the statement I chose. Women are often perceived as fun or in a domestic sphere and not taken seriously. More worryingly there are women around the world and close to home don't have basic safety, human rights and sanitation.



Body Hair Don't Care (2019) 920 x 870 mm

Jac Patterson holding up their craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019



Girls Just Want to Have FUNdamental Human Rights (2019) 1000 x 800 mm

Prue Evans holding up her craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Elizabeth Alexandrou

Title: No Room for Racism (2019)

Artist Statement: My niece and her husband who married overseas chose not to return to Australia due to racism, choosing instead to live in Sweden. There is no room for Racism in Australian Culture.

Artists: Sue Hallams, Anne Maree Simms, Tracy Ibrahim

Title: Change (2019)

Artist Statement: We felt this statement says a lot without saying it. In today's current climate things have changed but not nearly enough.

Artists: Sue Hallams, Anne-Maree Simms, Tracy Ibrahim

Title: Why can't women too rule this world? (2019)

Artist Statement: We tried to evoke the 1970s era when Julie Cooper was the first female Mayor through our choice of fabrics and colours, along with an important question about female leadership.



No Room for Racism (2019) 980 x 640 mm

Elizabeth Alexandrou holding up their craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019



Change (2019) 620 x 430 mm

Why Can't women too rule this world? (2019) 980 x 650 mm

Sue Hallams and Anne-Maree Simms holding up their craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Cathy Speed

Title: Time for Outrage (2019)

Artist Statement: The message Time for Outrage is a universal message for the current state of affairs within Australia. Outrage about inaction over climate change. Outrage over the horrible treatment of asylum seekers. Outrage over women's rights. Outrage is a powerful tool to get people up and out of their chair to do something.

I found the quote "Time for Outrage" while reading Flow Magazine while on a flight after just signing up to the project and musing over what message I wanted to convey. It immediately leapt out at me & while looking deeper into the origin of the statement it has become even more significant for the times. Time for Outrage is the French translation of Indignez-vous! - a small tract written by Ste'phane Hessel who was a member of the French Resistance in WWII, is a concentration camp survivor and then went on to help draft the UDHR.

*TO CREATE IS TO RESIST
TO RESIST IS TO CREATE
- Ste'phane Hessel*



Time for Outrage (2019) 620 x 420 mm

Cathy Speed holding up her craftivist banner at the makers
morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Ruth Trytell and Pamela Fardyu

Title: Give Love (2019)

Artist Statement: For me, the banner speaks to the world of what is the most important thing and what our world needs most of all... Love. Love for one another, and love for the beautiful natural environment which gives us love every day. Visually, we decided to make the 'L' hand holding the 'O' because love and respect go hand in hand. The hand is also symbolically touching us in Australia."

Artist: Caroline Phillips

Title: Stick it to Them (2019)

Artist Statement: Inspired by the sword found in Tal's rummage boxes of fabric, scraps and accessories, my banner hopes to embody the sense of protest and strength inherent in all women's activism.

It also taps into my interest in Joan of Arc. I am working on a new research project that is exploring lesser known narratives about Joan of Arc, and their application in the contemporary feminist context.



Give Love (2019) 930 x 1030 mm

Ruth Trytell holding up the craftivist banner she made with Pamela Fardyu
at the makers morning tea at Shirley Burke Theatre (11 May 2019)

Image courtesy of Tal Fitzpatrick, 2019



Stick it to Them (2019) 1000 x 730 mm

Caroline Phillips holding up her craftivist banner at the makers
morning tea at Shirley Burke Theatre (11 May 2019)

Image courtesy of Tal Fitzpatrick, 2019

Artists: Sarah Dodds, Natasha Dunstan and Barbara Lees

Title: HOPE... (2019)

Artist Statement: This collaborative work questions 'Hope you know who you're holding hands with?' This loaded statement is relevant to today's political climate with the recent election, a response to fake news. We also liked the idea of making strangers hold hands during the Six Moments in Kingston demonstration and forging a physical connection with someone they didn't know!

We three friends worked together. We were unsure of our message and hadn't thought much beyond the general protests 'no' and 'not today', (most likely we were thinking of our domestic lives.) Tash, optimist that she is, suggested the word 'hope,' Barb wanted it to be dimensional! and I was captivated by a pair of gloves amongst the fabric scraps. We got the word Hope onto the banner and had a plan to stitch and stuff the hands with the idea that they would be moved in the Auslan motion for 'h'. We left the workshop and I took the banner and the hands home to finish stitching.

But then... The banner lay spread across the floor of my apartment for a week, the hands limp. It was the middle of an election campaign. I was listening to politicians campaigning and I thought a lot about the \$444 million dollars awarded, without tender, to the Great Barrier Reef Foundation. What the?? And who are they really? What was true? Who to trust? Fake news.

Oh my, what we don't know. Alliances and political favours. I added caution to the word hope. The three of us stuffed the hands. I liked to imagine how uncomfortable it might be for two strangers to come off the bus and walk down the street, wearing and holding those giant hands. Or, then again, maybe the joy of that!



HOPE... (2019) 1040 x 1530 mm

Sarah Dodds holding up the craftivist banner she made in collaboration with Natasha Dunstan and Barbara Lees at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Cynthia Fletcher

Title: Women's Voices Count (2019)

Artist Statement: I grew up in the 70s in a very conservative family, where women's opinions were discredited and not taken very seriously. My banner plays on this flowery girly ideology, contrasting materials evocative of the era with the important reminder that women's voices count.

Artist: Cynthia Fletcher

Title: Choose Wisely (2019)

Artist Statement: My banner explores the effects of the mundane things we do or use every day (such as tampons), often without considering their impact on the planet.



Women's Voices Count (2019) 950 x 530 mm

Cynthia Fletcher holding up her craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019



Choose Wisely (2019) 560 x 710 mm

Cynthia Fletcher holding up her second craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Tilly Monagle

Title: Bring Them Here (2019)

Artist Statement: “Bring Them Here” was the first slogan that came to mind at the banner making workshop. I knew it was the one I had to make, even when I started to consider other possible issues and slogans that were close to my heart. It is of course one of the slogans of the refugee movement, that demands an end of the offshore detainment of asylum seekers.

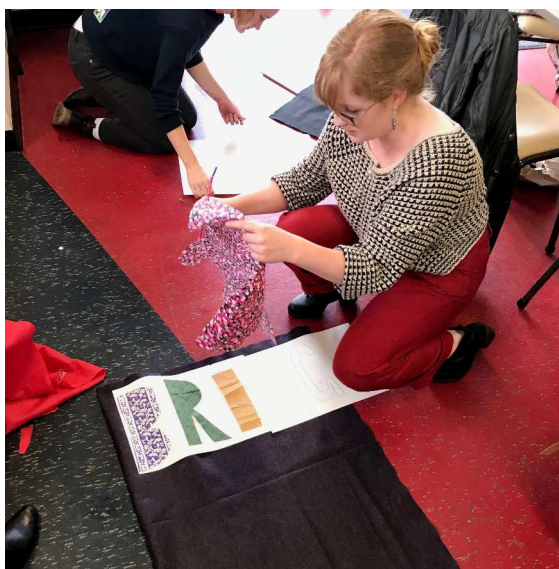
Australia’s asylum seeker policy is state mandated psychological torture. It’s literal aim is to deter refugees from seeking asylum here by making our shores look like a worse prospect than theirs. To work in this way, it must be heartless. It is a policy that causes so much pain. When I attend protests and hear the stories of detainees, that pain is visceral. Of course this is not, by a long way, the only cause for protest in Australia. And when we think about Australia’s treatment of refugees I think it is crucial not to forget our treatment of our first people, and to think about where these issues have similar and different roots and outcomes. We also have to think about how immigration policy functions in a stolen country, meaning we must reflect on who has the right to welcome or exclude.

For me protesting is a need. I can’t live silently with our current refugee policy in place, knowing that there are children on Nauru self-harming at the age of 10 and younger because of the government that represents me. So I was moved by my first instincts that this was the message I wanted those who will see the banners to have to think about. Devastatingly, this is also the banner I am most likely to use after it is exhibited.



Bring Them Here (2019) 940 x 720 mm

Sharon Monagle holding up Tilly's craftivist banner at the makers morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019



Tilly Monagle working on her craftivist banner during the workshop at Longbeach Place (30 March 2019)
Image courtesy of Tal Fitzpatrick, 2019



Same, Same (2019) 560 x 820 mm

Sharon Monagle holding up her craftivist banner at the makers
morning tea at Shirley Burke Theatre (11 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Sharon Monagle

Title: Same, Same (2019)

Artist Statement: I chose to make this banner because I feel that discrimination is a huge problem that we face in Australia. It occurs on the basis of race, gender, sexuality, class... and more. I want to challenge the idea that we are a “fair go” society. It is also an extension of a painting that I have done by the same title. The imagery in this work draws our attention to the differences in people... their skin colour, their dress, their language, their way of life. The words, however, remind us that despite these difference we are all part of the same human race.



Save My Reef (2019) 1050 x 890 mm

Jo Roszkowski (right) holding up her craftivist banner alongside Tal Fitzpatrick on the steps of Kingston City Hall (19 May 2019)
Image courtesy of Jo Roszkowski, 2019

Artist: Jo Roszkowski

Title: Save My Reef (2019)

Artist Statement: When Tal Fitzpatrick explained the Craftivism concept and invited us to make the banners, I knew that mine would have an environmental message. With an election on the horizon at the time, and very depressing stories published daily on social media about our Great Barrier Reef; that was foremost on my mind. Looking at the wide range of materials Tal supplied, I was drawn to the printed turtles and the dynamic colour combination of red, green and blue. Save My Reef makes the message personal but is also from the turtles perspective.

Artist: Lauren Heron, completed with assistance from Tal Fitzpatrick

Title: Stop the Votes (2019)

Artist Statement: This banner implores audiences to stop voting for the liberals. Those who follow Australian politics will notice that it is a subversive take on the infamous promise made by the liberal coalition to 'stop the boats.' Following the 2013 election of the Abbott government and the subsequent introduction of the Australian Border Force, Australia has introduced a policy of mandatory indefinite offshore detention of asylum seekers arriving by boat. This controversial policy has been widely condemned as an inhumane political ploy designed to win votes rather than address the issue of illegal immigration – with experts pointing out that the majority of which involves people arriving by plane and overstaying their visas.

If Australia is to live up to its position as a signatory to the UN Convention Relating to the Status of Refugees, it must end the destructive policy of mandatory immigration detention and close the camps.



Stop the Votes (2019) 740 x 430 mm

Lauren Heron holding up her craftivist banner at the banner making
workshop at Le Studio Art Space (27 April 2019)
Image courtesy of Tal Fitzpatrick, 2019



No Adani! (2019) 580 x 950 mm

Tatyana Rugema holding up her craftivist banner at
Tal Fitzpatrick's studio at Igniting Change (16 May 2019)
Image courtesy of Tal Fitzpatrick, 2019

Artist: Tatyana Rugema

Title: No Adani! (2019)

Artist Statement: As the sensible among us are looking towards sustainable fuels the Adani mine is dragging us back to the past. Contrary to the Queensland job seekers' belief, Adani will be mostly automated and they are within their rights to bring in their own labour force. Apart from this they have a murky track record when it comes to looking after the environment and will be taking desperately needed water from the farmers. #StopAdani



I'm With Her (2019) 600 x 400 mm

Hand embroidered protest banner made using felt,
up-cycled fabric, cotton thread and ribbon

Artist: Katy Theodore, completed with assistance from Rebecca Ray

Title: I'm With Her (2019)

Artist Statement: I wasn't sure what to make a banner about initially... Tal mentioned the slogan "I'm with her" with an arrow to an image of the earth and I liked that it represented solidarity with "her" (Mother Earth). I didn't want to bite off more than I could chew with my project – and this slogan felt like a nice easy bite sized idea. I'm grateful to Rebecca Ray who finished the banner off beautifully with a green floral border and backing.

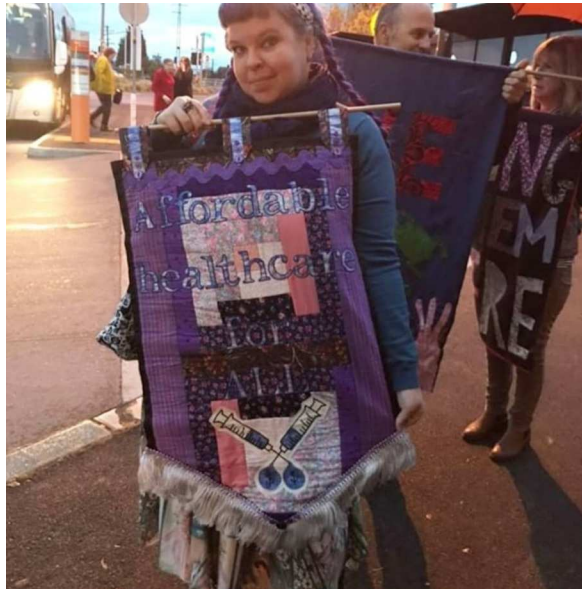
Artist: Beka Hannah

Titles: Affordable Healthcare for All (2019), Kia Kaha (2019)

Artist Statements:

Affordable Healthcare for All: This banner is my personal response to the life changing medication I use being declined to be placed on the PBS for a second time – meaning ongoing access to it is financially impossible for me. As I read the long list of medications not being listed on the PBS I thought of how many hundreds of people, like me, unable to afford medications they need to be able to function in society. I will continue to campaign to make these medications available to those who need them regardless of their income.

Kia Kaha: Depicted is the Al Noor Mosque in Christchurch, which tragically was the centre of a terrorist attack in March 2019. Kia Kaha is an affirmation in Māori that means ‘stay strong.’ When times are bad, staying strong feels like an act of defiance.



Affordable Healthcare for All (2019) 940 x 530 mm

Beka Hannah holding up her craftivist banner at the
Six Moments in Kingston event (25 May 2019)
Image courtesy of Beka Hannah, 2019



Kia Kaha (2019) 630 x 430 mm

Hand embroidered protest banner made using new and
up-cycled materials, cotton thread, sequins, tassels and ribbon



We're too clumsy to be around fragile masculinity (2019) 590 x 620 mm

Rebecca Ray holding up her craftivist banner at the banner making workshop at Le Studio Art Space (27 April 2019)

Image courtesy of Tal Fitzpatrick, 2019

Artist: Rebecca Ray

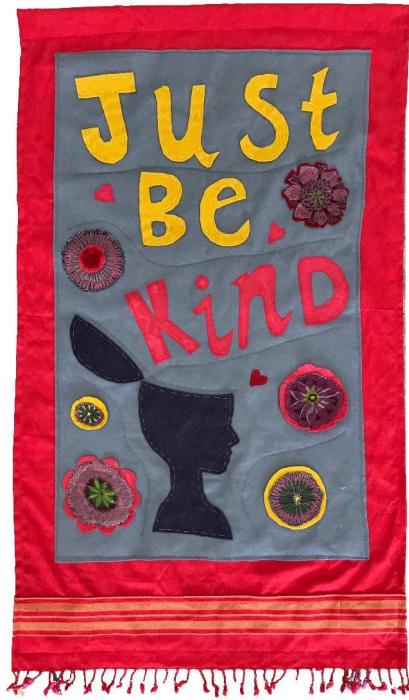
Titles: We're too clumsy to be around fragile masculinity (2019), Will swap Racists for Refugees (2019), Trans Rights are Human Rights (2019), Be Part of the Solution not part of the Pollution (2019)

Artist Statement: I'm a fairly new craftivist, although I have been crafting a long time. It has been really freeing to give myself a voice and express myself through my art about issues that matter to me. The needle has become my pen, my voice, my song!



Be Part of the Solution not part of the
Pollution (2019) 700 x 640 mm,
Will swap Racists for Refugees (2019)
570 x 450mm,
Trans Rights are Human Rights (2019)
480 x 630 mm,

Hand embroidered protest banners made
using new and up-cycled materials, cotton
thread, sequins, tassels and ribbon



Just Be Kind (2019) 1160 x 680 mm

Hand embroidered protest banner made using felt,
up-cycled fabric, cotton thread and ribbon

Artist: Victoria O'Shea, completed with assistance from Tal Fitzpatrick

Title: Just be Kind (2019)

Artist Statement: 'In a world where busy is the new brand of important, kindness has become a forgotten priority... especially in an increasingly digital world, where personal accountability has become somewhat removed. There were a million words and images I wanted to articulate about women's equality, politics, the environment but they all call come back to the universal message of kindness; kindness to each other and the planet.'



Resist (2018-2019) 550 x 830 mm

Machine appliquéd protest banner made using up-cycled
fabric, cotton thread, bamboo batting and felt

Artist: Sayraphim Lothian and Tal Fitzpatrick

Title: Resist (2018-2019)

Artist Statement: The text part of this banner was a trial run for a project in Sayraphim Lothian's craftivist book "Guerrilla Kindness and Other Acts of Creative Resistance." I was pretty happy with the result, but remade it for the final edit. Tal took the trial banner and created something incredible, something so much more amazing than I had ever dreamed. I am proud to have this work in this important exhibition, side by side with so many amazing artists and I'm honoured to have collaborated on this banner with Tal.

Artist: Helen Fraser

Title: Be Brave, Don't Enslave (2019)

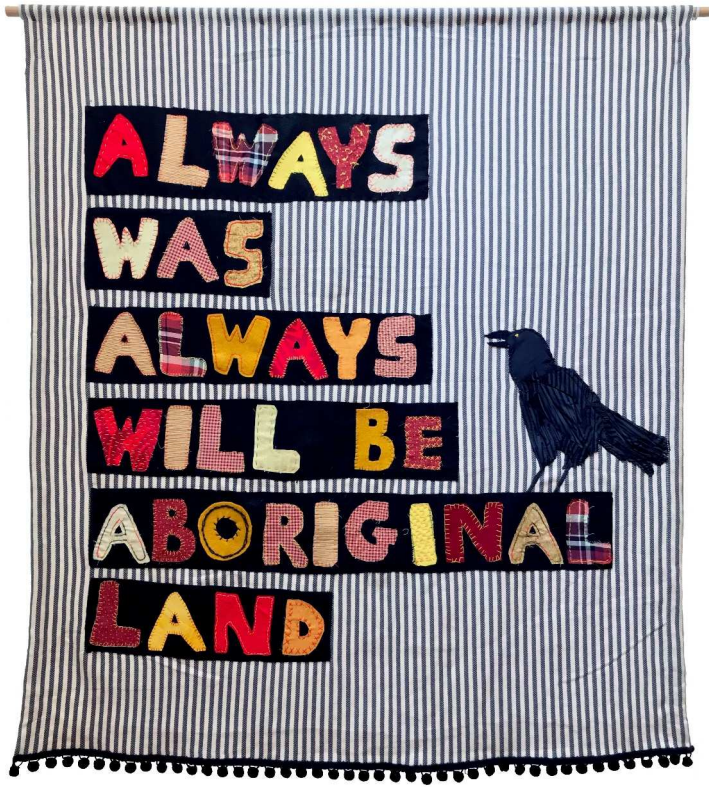
Artist Statement: Alongside being an artist, I work as a psychologist and psychotherapist and have been thinking a lot about the slaver/slave relationship in our minds; how we can enslave ourselves and hold back our own freedom due to thoughts and beliefs. I am passionate about assisting others to think more clearly and therefore have greater freedom.

I like the subtle reference to cowardice in the artwork; when I/we enslave ourselves, is it really because we are not brave enough to step out and take a leap? To stand up against the bully/protector/perpetrator in our own mind? So when this project came up I jumped! I have learnt that these small projects have the power to build my skills and confidence as a craftivist, offer an opportunity to give back and help me to feel brave and empowered.



Be Brave, Don't Enslave (2019) 750 x 400 mm

Hand embroidered protest banner made using new and up-cycled materials, cotton thread, buttons, tassels and ribbon



Always Was, Always Will Be, Aboriginal Land (2019) 1300 x 1100 mm

Hand stitched banner made using up-cycled materials, cotton blanket, cotton thread and tassels

Artist: Melissa Razuki, completed with assistance from Tal Fitzpatrick

Title: Always Was, Always Will Be, Aboriginal Land (2019)

Artist Statement: Melissa Razuki is writer and researcher dedicated to exploring the implications of the violent history and true legacy of colonisation in Australia. This banner is a material reminder of the undeniable truth that we are all on Aboriginal land.



Keep Medicine Honest (2019) 610 x 510 mm

Machine stitched banner made using up-cycled materials
and cotton thread

Artists: Sarah Gray and Beka Hannah

Title: Keep Medicine Honest (2019)

Artist Statement: The text for this banner was created by Sarah Gray who is a medical scientist who also dedicated her time to advocating for the improvement of public health services. Beka Hannah, who is also passionate about the issue of healthcare, volunteered to complete the banner in time for Six Moments in Kingston.



Home Safe (2019) 900 x 460 mm

Hand embroidery and machine appliquéd protest banner made using up-cycled fabric, cotton thread, bamboo batting and sequins

Artist: Tal Fitzpatrick

Titles: Home Safe 2019

Artist Statement: I created this banner in the wake of the brutal murder of Palestinian exchange student Aya Maasarwe (21yo) in January 2019. Aya was traveling home from a comedy show when she was attacked near a shopping centre in Bundoora, north of Melbourne. Amongst the flowers and tributes placed on the site where she was found the following morning was a small sign that read 'Everyone deserves the right to get home safely.' Hand stitching this simple yet heartbreaking message onto a banner was how I chose to express my grief.



No Justice, No Peace (2014) 1190 x 1010 mm

Machine appliquéd protest banner made using up-cycled fabric,
cotton thread and bamboo batting

Artist: Tal Fitzpatrick

Titles: No Justice, No Peace (2014)

Artist Statement: I first marched with this banner at the Black Friday Rally in Melbourne's CBD (13 March 2015) This protest was held to show opposition to the Government's forced closure of Aboriginal communities in Western Australia. Since then I have marched and exhibited it multiple times.



Vote Out The Patriarchy (2019) 150 x 1110 mm

Machine appliquéd protest banner made using felt, cotton thread, and ribbon

Artist: Tal Fitzpatrick

Titles: Vote Out the Patriarchy (2019)

Artist Statements: This banner was made for the Six Moments in Kingston banner project which coincided with the 2019 federal election. It is a reminder that elections serve as an opportunity for citizens to fight against the patriarchy by choosing to elect people who believe in the social, political and economic equality of the sexes.

JESSIE'S GIRL BANNER

As part of the Crafting Resistance: Six Moment in Kingston exhibition there is one banner featured that was not used as part of the craftivist banner marches. This banner was instead used during the second last stop of the Six Moments in Kingston tour which celebrated the moment when Parkdale-raised rocker Rick Springfield released his Grammy awarded hit song 'Jessie's Girl' in 1981.

This moment of the tour was conceptualised by artist Shane McGrath and involved multiple community groups who brought the song 'Jessie's Girl' to life through musical street parades that reached a crescendo out the front of Rick Springfield's childhood home.

The Jessie's Girl banner, which was carried at the head of these processions was created a collaboration between Shane McGrath and his mother Maureen McGrath, a lifelong maker who has never had her work exhibited in a gallery before.

While this banner is not political in nature, it sits comfortably alongside the banners in this exhibition both thanks to its materiality, and because of the way it was deployed to encourage passengers and public audiences to walk together and engage in conversations they otherwise would not have.



Jessie's Girl (2019) 1660 x 2060 mm

Image description: Shane McGrath and the Longbeach Ukulele band
performance outside Rick Springfield's childhood home in Parkdale
as part of Six Moments in Kingston (25 May 2019)
Images courtesy of Deakin University, 2019

CURATOR BIO

This exhibition was curated by Tal Fitzpatrick. Tal is an Israeli born artist, craftivist and researcher based in Melbourne, Australia.

Driven by the power of craft to solicit the sharing of stories, Tal's textile based artwork looks to drive positive change by engaging diverse groups of people in complex conversations. Her self-published book Craftivism: A Manifesto/Methodology is available from her website.

Tal holds a Doctor of Philosophy (Fine Art) from the Victorian College of the Arts and a Bachelor of Arts with First Class Honours from Griffith University.

www.talfitzpatrick.com @talfitzpatrick



No. (2019) 900 x 460 mm

Tal Fitzpatrick holding her hand embroidered, machine
appliquéd protest banner made using up-cycled fabric, cotton
thread, bamboo batting and sequins

