

Ciceley and Colin Rigg Contemporary Design Award

Kate Derum Born Australia

Title **We Are In A Holding Pattern**

(i) from here to there

(ii) there and back

(iii) back and forth

(iv) fourth and last

Four panels each 50cms x 200 cms woven tapestry wool cotton linen

This is a tapestry investigation of rhythm and routine in daily life. The title comes from the phrase pilots use when a plane is having to wait for a landing instruction.

When I first heard it I was immediately attracted to this phrase for its metaphoric possibilities. I am also interested in the word play around "pattern".

The tapestry is more about repeated journeys on the ground, such as for instance the daily trip to work

Driving to work across the city I am in a place yet not in it

I am in my car

I am enclosed and private yet quite open and public

The world is safely observed through glass and frame and mirror, and sometimes camera.

There are signs and rules to be followed and obeyed

There is freedom

There is repetition

There is time consciousness and loss of time consciousness

That half way place of driving to and from work

I think I'll go this way today

Thoughts surface, things remembered from yesterday, into today and tomorrow

Tapestry takes a long time but then so does driving to work

The tapestries incorporate found images and personal drawings in a series of freeze frames

It is in fact a frieze as well, another word play.

It is also a bit like a cartoon strip with simplified drawings, a character with a big head, a cloud that moves down the sky.

I like the way a drawing becomes slightly awkward, stilled and solid by being woven. Images have a particular look in tapestry, its hard to define what that is, I have heard it said that tapestry slows the eye down, and maybe that's the answer. My working method was to allow the panels to evolve during the weaving process - I did not work from one completed drawing but with a whole range of possible images and new ones that presented themselves along the way. There is for me the immense appeal of 'weaving together' disparate images, opposites, the moving and the still the glimpse and the stare, or ambiguous things put together to make a new imaginative space, the world seeming like a stage set.

Tapestry has a long history as a narrative form, usually in public collaborative commissions.

My narrative is not a literal story but a suggested one, of a dense urban compressed experience, a bit like a diagram or map. I am interested in the expressive possibilities of tapestry, in the private solitary voice searching for meaning.