

LEGENDARY TEXTILE TALES

LEARNING RESOURCE




**CHILDREN'S
ARTSPACE**
ADELAIDE FESTIVAL CENTRE

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ABOUT THIS RESOURCE

This Education Resource is designed for Year 5 – 9 students and teachers of:

- The Arts
- English
- History

Activities suggested in this resource connect to the Australian Curriculum:

Follow the below link for Assessment Tables for Years 5-9 created by Visual Arts curriculum specialist Natalie Castree.

[Assessment Tables](#)

SPECIAL THANKS

This learning resource has been developed from the work produced by Caitlin Bowe and the students of Salisbury East High School and Craigmore High School.

Information and links correct at time of publication.

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Artworks were developed by the students of Salisbury East High School and Craigmore High School with the mentorship of Caitlin Bowe, for Adelaide Festival Centre's Children's Artspace.



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WHAT IS A FIBRE?

A fibre is the individual threads used to make a piece of cloth or material. Fibres used for materials can be made by animals (like silk and wool), gathered from plants (like cotton or hemp), or produced by humans (like polyester and nylon).

WHAT IS A TEXTILE?

A textile is made from the action of weaving or knitting together fibres. Simply, textiles are a type of woven cloth. A lot of everyday items are considered textiles, like the rug you have on the floor, the shirt you are wearing, or your favourite snuggly blanket.

WHAT DOES TEXTILE ART MEAN?

Textile art does not have to include actual textiles. Textile art can use any type of cloth, even if it not made of woven fibres.

Textile art is any piece of art that is created using fibres, textiles, fabric, or cloth.

Examples of textile art are knitting, crocheting, weaving, collage tapestries, embroidery, and even abstract pieces of rope.

WHAT IS AN ART TECHNIQUE?

An art technique is a skill used to make a piece of art, the way in which the art is completed.

For example, a drawing technique could be shading, scribbling or blending. All these techniques are used to make a drawing better and individual to an artist.

Some textile art techniques are applique, embroidery and cross-stitch. All of these techniques use a needle and thread, but produce completely different end results.



Tori
Salisbury East High School
Age 12
Krampus, Germany
Soft Sculpture Talisman, 2022
Felt, yarn, polyester stuffing

WHAT IS WEAVING?

Weaving is one of the earliest forms of art, because it was used to make clothing. In weaving fibres are laced together either by hand or on a piece of hand-powered machinery called a loom.

The loom helps the artist to weave together the fibres into different patterns and colours at a faster rate than creating a weave by hand.

WHO IS ANNI ALBERS?

[Anni Albers](#) is a famous textile artist that was renowned for her modern art weavings.

Anni Albers was born in Germany in 1899. When she was in her early 20s, deciding she wanted to pursue a career as an artist, she joined the Bauhaus school of art and design. Only a year after finishing her degree in weaving, she took over as the head of the Bauhaus' weaving workshop.

In 1933, Albers and her artist husband Josef had to flee to America because the Nazi party closed the Bauhaus.

Albers' talent was recognised in the United States, like it had been in Germany. She was the very first textile artist to have a solo exhibition at the Museum of Modern Art in New York City.

Anni Albers studied hard to learn different weaving techniques and continued to teach students modern weaving practices. "Throughout her career she advanced weaving as a modernist medium across the disciplines of art, design and architecture, but also rooted her practice within the ancient and sophisticated textile traditions that she studied from around the world."

WHAT IS BAUHAUS?

Bauhaus was a school of art, architecture and design. The school opened in 1919 and was located in Weimar, Germany. The Bauhaus made sure the applied arts was as valued and as recognised as fine art.

Bauhaus is still known as one of the best art schools to have ever existed.

WHAT IS THE MUSEUM OF MODERN ART?

The Museum of Modern Art is a large art gallery in New York City, United States of America.

The Museum of Modern Art (also known as MoMA), was the first museum dedicated to only displaying modern applied and fine art.

WHAT IS APPLIED ART?

Applied Art is the process of designing an artistic object that can be used practically, and function in the everyday world.

Applied Art can be found everywhere. Some Applied Art examples are an architect designing a building, ceramicists moulding a vase, fashion designers making clothing and textile designers weaving carpets.

WHAT IS FINE ART?

Fine Art is the opposite of Applied Art.

Fine Art is art made entirely for aesthetics. This means that an artist has created their artwork only for an audience to appreciate; the art has no real-world application besides being an expression of the artist who made it.

A painting in a frame hanging on a wall in the Museum of Modern Art would be considered Fine Art.

Textile art can be considered both an applied art and a fine art.

WHAT IS A TAPESTRY?

A tapestry is decorative fabric, that usually hangs flat on a wall.

Tapestries can be woven by hand, on a loom or by embroidering fibres onto a larger cloth.

The word tapestry is used differently by different people.

Art museums are picky about what they call a tapestry, it must be made using a particular technique for a gallery to label a textile a tapestry.

An artist and the audience viewing the artwork may call any (mostly) flat, hanging textile a tapestry.

WHAT IS A TAPESTRY COLLAGE, FABRIC COLLAGE OR TEXTILE COLLAGE?

A textile collage can also be referred to as a tapestry collage or a fabric collage.

A textile collage is when pieces of cloth are stuck or sewn onto a supportive, backing textile. The smaller pieces of textile are arranged by the artist to create their larger final design.

A textile collage can be made of a mixture of different types of textiles.

WHAT IS APPLIQUE?

Applique is an art technique where a piece of fabric is layered onto a foundation fabric and then stitched into place. This technique can be used for something complicated and detailed like textile collages, or something simpler like a patchwork quilt.

WHO IS BILLIE ZANGEWA?

[Billie Zangewa](#) is a textile artist that specialises in textile collages. Zangewa creates her artwork by hand-stitching pieces of silk.

Zangewa was born in Malawi in 1973. She originally worked in the fashion and advertising industry, before pursuing a career as an artist.

Zangewa's artwork focuses on "the historical stereotype, objectification, and exploitation of the black female form". She has collaged cityscapes to express her experience as a woman in the city of Johannesburg. "After the birth of her son, Zangewa began making her well-known domestic interiors to explore the shift in focus from self-examination and femininity to motherhood and the home. Often referencing scenes or experiences from everyday life, Zangewa has stated that she is interested in depicting the work done by women that keeps society running smoothly, but which is often overlooked, undervalued, or ignored."

WHAT IS EMBROIDERY?

Embroidery is the practice of adding decorative designs to a textile using a needle. Embroidery can be done by hand or machine, but the final product is made entirely out of thread.

WHAT IS TEXTILE SCULPTURE?

Using textiles to create a 3-dimensional form is also called textile sculpture. This is just like a sculpture made from marble or clay, but instead the main medium used is fibre-based, a textile.

WHO IS CAITLIN BOWE?

[Caitlin Bowe](#) is a South Australian sculptor and textile artist. Caitlin has been working as a professional artist since graduating from the Adelaide Central School of Art in 2017.

Bowe's art is inspired by the symbols found in her ancestral Celtic and English mythologies. She uses folklore and myth to help add deeper personal and cultural meaning to her textile sculptures. Bowe explains: "in my own arts practice I use mythologies to explore and explain my own lived experiences."

Bowe's work is a combination of the old and new. Her inspiration and techniques may be traditional, but her final artworks present as abstract contemporary.

WHAT IS A SYMBOL?

A symbol is anything in a story or artwork that represents something else in the real world, like an object, idea or person – like a heart symbolising love.

For an example, let's look at Caitlin Bowe's artwork called *Spells, Charms, and Well Wishes #5* (2020).



Bowe explains: "This body of work was made specifically for the Women's and Children's Hospital so I wanted to explore superstitions that shared the common theme of protection and good health. It was very important for me to keep the location in mind for these works so I decided to explore these themes through colours and materials that portrayed play and whimsy in hopes that patients could potentially escape the environment of the hospital, a space that can often be challenging especially for children. I knew that my audience would come from a wide variety of cultural backgrounds and wanted to reflect that in the superstitions that I chose."

Following is a list of symbols that Caitlin Bowe used in this artwork:

Small Runes

These are the Runes of Beorc (symbolising growth, fertility, new life) and Ur (symbolising physical or mental

health). These runes have Scandinavian origin and an adoptive English history after Viking occupation in England.

Hand with Mint Leaves

This represents and an old Irish folktale. The tale says, 'a bunch of mint tied round the wrist is a sure remedy for disorders of the stomach'.

Eye

A protection against the Evil Eye. The Evil Eye is a curse sent to you to make you fall ill or die. This superstition is shared by lots of cultures and countries.

Pillow

This is another old Irish folktale, 'a sick person's bed must be placed north and south, not crossways'.

WHAT DOES COMPOSITION MEAN?

Composition is the name for how each element within a piece of artwork is arranged. An artist will choose the composition of their finished artwork based on what they think looks best and the story they want to express to their audience.

For example, in this work Caitlin Bowe's small textile sculptures are arranged in a crowded composition, leaving a lot of open and empty space in the artwork.



In Caitlin Bowe's artwork *Spells, Charms, and Well Wishes #2* (2020), her composition expresses both an idea and a location.

Bowe explains: "This work is based off the Japanese charm 'Sarubobo', a charm with many uses including protection and easy childbirth. While I was on an artist residency in Japan, I saw a shrine in Kyoto that had been completely covered in Sarubobo. I wanted to replicate the way that these charms are sewn and clumped together while still keeping a sense of play in the work. My choice of composition was to create a space for the eye to follow where it looked like these little forms could move around the panel, some venturing off from the group to explore."

WHAT IS MYTHOLOGY AND FOLKLORE?

Mythology and folklore are the terms for a group of stories that are traditionally passed down through word of mouth. There are different mythologies and folklore in all cultures throughout the world.

Myths and folktales can sometimes be allegorical stories. An allegory is a story that uses its fantastical narrative to reveal a hidden, real world meaning. Such as, how the world was created or why we need to be careful trusting people.

WHAT IS THE DIFFERENCE BETWEEN A MYTH AND A FOLKTALE?

Myths and folktales are traditional, ancient stories that can include gods, heroes, and creatures.

Mythology often tells the stories of before humans existed or how humans came to be, creation stories. When scientific knowledge was limited myths explained things that people were unable to understand. Myths include gods and sacred figures that built the universe in which we live.

A myth, in some form or another, may be relevant and told by a whole culture of people – sometimes a whole country or religion.

A folktale is often only told by a small region, village, or city. A folktale is more local than a myth and therefore a folktale will focus on subjects that are only relevant to a specific group of people. Only people within the region or community would be able to understand the importance of their folk story.

Myths and folktales are very similar, but the main difference is what they want to explain. Mythology attempts to explain the large concepts of reality and creation, while folklore focuses on specific concerns within a much smaller community.

IMPORTANT ELEMENTS OF MYTHS AND FOLKTALES

CHARACTER

A character is a person, animal, being or creature within a story.

Characters are part of the action of the story and often speak the dialogue.

A character helps tell the story.

CREATURE

A creature is a being that is not a normal human or animal. This could mean a larger version of a human (like the giant in *Jack and the Beanstalk*) or a talking animal.

A creature can also be something entirely made up, like a monster (such as a dragon).

PROTAGONIST

A protagonist is the lead character in a story.

In a myth or folktale the protagonist would usually be the hero, or the 'good character'.

ANTAGONIST

An antagonist is the opponent of the protagonist (hero). The antagonist would be the villain, or the 'bad character'.

SYMBOL

Like in an artwork, a symbol in a myth or folktale is anything in the story that represents something else, like a heart symbolising love.

TALISMAN

A talisman is an object. In a story a talisman has magical powers that a character uses as a charm to protect themselves or bring about good luck.

RUNE

A rune is an ancient character of the alphabet used by the people of Northern Europe. Runes are usually found carved into wood or stone. Rune marks had secret or magic meaning to different ancient European cultures.

LEGENDARY TEXTILE TALES

Wandering through forests, venturing into caves, surviving endless deserts, conjuring magic, shaping worlds, and facing mortal challenges – myths and folktales are traditional, ancient stories of gods, heroes, and creatures.

The Year 7 and 8 students of Salisbury East High School and Craigmore High School journeyed into their own cultural ancestry to discover fantastical myths and folktales. Artist Caitlin Bowe taught students how to make textile creations inspired by these legendary tales.

Caitlin Bowe is a sculptor and textile artist that designed tailored workshops to help our artistic explorers fabricate collage tapestries, sculpt 3-dimensional felt talismans, paint inky mythical creatures, and layer symbols to tell visual stories.

ARTWORK IN LEGENDARY TEXTILE TALES

For each artwork the participating students were asked to research the mythology and folklore from their own cultural background. Caitlin Bowe then asked the students to choose a myth or folktale from their own ancestry that they would like to inspire their artwork.

FABRIC STORYTELLING

What is FELT?

Felt is a type of textile. The fibres that make up the textile called felt are usually wool and pressed together very tightly, to create a thick and slightly fuzzy fabric.

Students were each given round wooden boards onto which they cut and stuck felt to symbolise the elements in their selected folktale or myth. The students chose colours and a composition that they thought would best convey the message from their legendary tale.

MYTHOLOGICAL CREATURES

Students were asked to select a myth or folktale that had a creature as part of the story. They then were taught by Caitlin Bowe how to paint with ink onto fabric. They cut out the silhouette of their mythological creature from cotton and then painted the outline and details of the creature with ink.

SOFT SCULPTURE TALISMAN

What is a PATTERN in textile art?

A textile (or sewing) pattern is when you draw the individual parts of what you are trying to make. You use these drawings as a guide for your final design.

For example, if you were making a teddy bear you would draw and cut out the front and back of the ears, head, body, arms and legs onto paper or a scrap piece of

fabric. This would be your pattern. You would then place the pattern onto the fabric you want to use for your final design. It is then time to trace each element of the pattern. Once each part of the pattern is cut out of the fabric you would then sew them all together and finally fill the teddy with stuffing.

For the Soft Sculpture Talisman art workshop, Caitlin Bowe taught students how to draw a pattern and use it to create a 3D design based on talismans from their chosen folktales and myths.

SYMBOLISM APPLIQUE

After choosing a myth or folktale from their cultural background students selected important symbols from their story. After drawing their symbols onto felt they cut out the textile symbols and used fabric glue to apply them to a cotton base. Using this applique technique they created a colourful textile collage tapestry.

DISCUSSION QUESTIONS – LEGENDARY TEXTILE TALES

What do you like about the artwork in *Legendary Textile Tales*?

What makes these artworks different from other art you have seen?

Pick a piece of artwork. What feeling does this artwork give you (happy, sad, angry)?

Each of these works were inspired by a cultural myth or folktale. Do you recognise any of the stories depicted?

What made you realise it was a particular myth/folktale? Was it the colours, symbols or composition?

Can you recognise the different textile techniques used in these artworks?

Which pieces use applique?

Which pieces are a tapestry?

Which are textile sculptures?



CLASS ACTIVITIES

ACTIVITY 1.

INTERVIEWING A HERO

Students will discover the framework for Joseph Campbell's the *Hero's Journey*. They will choose a story that aligns with the hero's journey structure, and in a creative writing exercise, interview a fictional hero about their adventures.

ACTIVITY 2.

ARTISTIC ACTIVISM

Students will learn about how textile art can be used in activism. They will find a social issue about which they are passionate and create artistic ideas to help their movement bring about change.

ACTIVITY 3.

MYTHOLOGY AND FOLKTALE TAPESTRY

Mythology and Folklore Tapestry will teach students how to represent a narrative visually using symbols made from textiles.

MATERIALS NEEDED:

Cotton/calico square approx. 30cm x 30cm

one per. student

White chalk

one per. student

Colourful felt squares/fabric rolls

multiple per class

Fabric glue

one per. 3-5 students

Square draft paper

one per. student

Pencil

one per. student



Marva,

Salisbury East High School,

Age 12

Detail: *The Silver on the Hearth*, Afghanistan

Symbolism Applique, 2022

Felt and paint marker on cotton

ACTIVITY 1. INTERVIEWING A HERO

WHO IS JOSEPH CAMPBELL?

Joseph Campbell was an American writer, lecturer and academic. He is well-known for studying myths and creating the framework known as *The Hero's Journey*.

WHAT IS THE HERO'S JOURNEY?

The Hero's Journey was Joseph Campbell's equation for creating and analysing a myth or fantastical narrative. He created steps that break down traditional myths and stories, from ancient legends to modern pop culture.

Campbell used the symbol of a circle to outline each step in the hero's journey – twelve steps in total ([like a clock](#)).

1. The Ordinary World

The hero's everyday life and home. Ordinary and unassuming.

2. Call to Adventure

The hero is presented with an opportunity to help change their ordinary world or help those they love.

3. Refusal of the Call

The hero is reluctant to accept the opportunity to change their life. However, they are pushed forward because the consequences of not accepting the call will be disastrous.

4. Meeting with a Mentor

The hero usually meets an older and wiser character who can help prepare them for their journey. The mentor offers guidance but cannot accompany the hero on their adventure.

5. Crossing the Threshold

The hero fully accepts their call and enters a new, special world that is different from the ordinary one they are used to.

6. Tests, Allies and Enemies

In this special world the hero meets new friends and creates enemies. The friends are there to help the hero by offering to use their own special skills and teaching the hero about their world.

The enemies are determined to stop the hero because they disagree with what will result if the hero's adventure succeeds.

Through these friends and enemies, the hero learns of the tasks they will need to face.

7. Approach the Inmost Cave

After working with their friends to gather information and fighting their enemy's forces, the hero finally approaches their greatest fear and most dangerous task.

8. The Ordeal

The hero faces their most difficult task.

This step usually involves a death, chaos, or defeat of a significant enemy.

9. Reward

The hero has survived the ordeal and receives a reward for their success.

The reward can come in many forms – the rescue of their friends, a magic talisman, helpful knowledge or gaining impressive powers.

10. The Road Back

The hero must now travel back to their original, ordinary world.

11. Resurrection

The resurrection is the final ordeal the hero faces, and always happens just as they are taking the symbolic road back to the ordinary world.

The resurrection could be the surprising return of their enemy, only for the hero to battle again. Or the transformation of the hero, the acceptance of their new personality, skills, knowledge, and willingness to sacrifice themselves for the benefit of the ordinary world and special world.

12. Return with Elixir

The triumphant hero returns to the ordinary world with an elixir. The elixir represents why the hero accepted their call to adventure in the first place. The elixir could be any number of things, such as money to help enrich lives, freedom from an enemy, important knowledge of their world, a cure for a sickness or acceptance of love.

ACTIVITY 1. INTERVIEWING A HERO DISCUSSION QUESTIONS:

- > Can you think of any modern films, books or television shows that could be classified as a *Hero's Journey*?
Why do you think that this story applies to Joseph Campbell's *Hero's Journey* structure?
- > Why do you think Joseph Campbell chose a circle to symbolise the *Hero's Journey*?
- > How would you define the word adventure? What is an adventure?
- > Do you think most stories, even if they are not sci-fi or fantasy (such as romantic comedies, horror, history, and drama) can take the form of a hero's journey?
Can you give an example of this?

INTERVIEWING A HERO

In this activity the student will select a fictional book, film, or television program they think they can apply to the structure of the Hero's Journey.

Activity can be undertaken individually or in pairs.

After the student has selected a Hero's Journey, they will need to compose questions to and answers from their fictional hero, as if they are interviewing them for a magazine or podcast.

After writing their questions and answers, the students could present their interview in the format of a magazine/newspaper article, as live interview in front of the class (one student takes the position of the interviewer and the other the hero (interviewee)), or they could record a preview for a podcast.

ACTIVITY 2. ARTISTIC ACTIVISM

Textile art has always been used to help protest social issues, express support for a movement, show pride and comment on the world around us. Some examples of this are yarnbombing, union banners and flag creation.

Protesting and fighting for what you believe in is called 'activism'.

[The Centre of Democracy](#) explains that South Australia has always been a progressive state full of activists. South Australia "was the first to legalise the formation of Trade Unions in 1876; the first to sanction the right to vote for women, including Aboriginal women in 1894; the first to decriminalise homosexual acts in 1975. In more recent history South Australia has led the country in environmental policies and innovation."

WHAT IS YARNBOMBING?

Academics Lucy Taylor, Khriselle Baterna, Professor Alyce McGovern and Dr Brian Ballsun-Stanton, have written a fantastic article on the importance of Yarnbombing for Macquarie University. You can read all about it and see example pictures [here](#).

Simply, they explain that, yarnbombing (also known as craftivism) is a form of radical craft work and branch of graffiti popularised by women and marginalised peoples as a form of peaceful, non-violent protest.

Yarnbombing protesters use needlework (either knitting or crocheting) to cover public places in woven textiles. Activists use yarnbombing to call attention to many different issues, such as domestic violence, equal rights, colonisation, and environmental awareness.

WHAT IS A UNION BANNER?

A union is a group of workers, activists or students that come together to form an organised group. A union can then work together to confront people in positions of power. For example, unions can help workers fight for safer conditions and higher wages. They can advocate for students' accessibility to higher education. They can demand the equal rights of minority employees, such as the equal pay for women.

A union banner is a large collage tapestry. A union hangs their banner like a flag to represent their specific collective purpose.

A union banner uses symbols to represent a union. For example, the History Trust of South Australia holds the original union banners for the [Builders' Labourer' Union of South Australia](#) in their collection. Everything on the banner is a symbol for what the union is advocating. This is the same for all union banners.

WHAT IS THE PRIDE FLAG?

In 1977, an American man named Gilbert Baker is credited with creating the rainbow flag as a symbol of pride for the gay community. Baker's flag originally consisted of eight coloured stripes.

In an [article for BBC Culture Kelly Grovier](#) describes the beautiful symbolic colours and how the very first pride flag was made. "Displayed for the first time in the United Nations Plaza in downtown San Francisco in June 1978, this eight-striped version was produced by a team of 30 volunteers commandeering the washing machines of a public laundromat in order to rinse the dye from the fabric and the wide attic space of a gay community centre, where the individual strips were ironed and sewn together."

Each colourful textile stripe of the flag "was assigned a symbolic meaning. A band of hot pink (representing sexuality) ran across the top of the flag in the original scheme, followed by red (which stood for life), then by orange (for healing), yellow (sunlight), green (nature), turquoise (magic), indigo (serenity), and violet (spirit) at the bottom."

The pink stripe and turquoise stripe were removed after the 70s because they made the flag difficult to reproduce.

There are now multiple iterations of the pride flag that represent the many LGBTQIA+ communities, such as the transgender flag which was created by trans woman Monica Helms in 1999. This flag has 5 stripes in the order blue, pink, white, pink, blue. [Helms says](#) that the "stripes at the top and bottom are light blue, the traditional colour for baby boys. The stripes next to them are pink, the traditional colour for baby girls. The stripe in the middle is white, for those who are intersex, transitioning or consider themselves having a neutral or undefined gender. The pattern is such that no matter which way you fly it, it is always correct, signifying us finding correctness in our lives."

DISCUSSION QUESTIONS

- > What are some recent activist movements or protests? What were they fighting for? Did you notice if they used art in anyway to promote their group?
- > Why do you think having banners and flags is important to a community, union or movement?
- > What do you think the positives of yarnbombing are? Can you think of any negatives of this type of craft street art?

ARTISTIC ACTIVISM

In this activity students will be asked to select a social issue about which they are passionate. This could be climate change, LGBTQIA+ rights, equal rights, Black Lives Matter, refugee rights... really anything that they want to see changed within their world or society at large.

Once the student has selected their social issue their task will be to create a campaign as an activist. This activity can be as comprehensive as the teacher wishes.

PLEASE SEE A LIST OF POTENTIAL OBJECTIVES FOR THE PARTICIPATING STUDENTS:

CREATE A MISSION STATEMENT:

All activist movements have a goal, a purpose for coming together to demand change.

In two or three sentences explain your movement.

For example, "[Extinction Rebellion](#) is a decentralised, international and politically non-partisan movement using non-violent direct action and civil disobedience to persuade governments to act justly on the Climate and Ecological Emergency."

To help, these are some questions your mission statement should answer.

What is the name of your activist group/movement?

Eg. Extinction Rebellion

What is your movement fighting for?

Eg. The Climate and Ecological Emergency

What do you want to stop or start?

Eg. Reduce greenhouse gas emissions and halt biodiversity loss

Who are you demanding action from?

Eg. Individual international governments

How will you do this?

Eg. Through peaceful protest and civil disobedience

CREATE A FLAG:

The Pride flags and union banners use textile symbols and colours to represent their community, union, and movement.

Select a symbol/s and colours and create a flag to fly for your activist movement. Your flag should be bold and, like Gilbert Baker said, proclaim your power.

For example, [Extinction Rebellion's](#) flag uses the symbol of a triangular hourglass inside of a circle. The hourglass represents the threat that time is running out if we do not do anything about preventing the acceleration of climate change. The circle represents the earth.

This extinction symbol is often flown on a bright but plain background.

CREATE AN ART-BASED PEACEFUL PROTEST:

Yarnbombing and craftivism are forms of art-based non-destructive peaceful protest.

Design and plan a way you would use art to help your movement.

For example, the [Red Rebel Brigade](#) dressed in head-to-toe bright, blood-red textiles and white face paint during the 2019 Extinction Rebellion protests in London. This group of performance artists are dedicated to the acknowledgement of the current global environmental crisis and wear draped red fabric to symbolise "the common blood we share with all species, that unifies us and makes us one".

Your art should be distinctive and memorable, like the Red Rebel Brigade. The point of using performance and textile art in activism is to generate attention from the media and the public. Everyone wanted to know why people were dressed in bright red with white makeup during the 2019 protest. This art was a way of promoting Extinction Rebellion's mission. Your art should draw attention for your movement.

ACTIVITY 3. MYTHOLOGY AND FOLKTALE TAPESTRY

After choosing a myth or folktale from their cultural background students will try to convey their story in one flat design using felt on cotton, much like the activity Caitlin Bowe created for the students of Craigmore High School and Salisbury East High School.

DISCUSSION AND WORK QUESTIONS BEFORE BEGINNING THE MYTHOLOGY AND FOLKTALE TAPESTRY:

- > From which part of the world is your story from?
- > To which group of people does this story belong?
- > In three sentences explain what happens in your selected myth or folk story.
Sentence one – the beginning
Sentence two – the middle
Sentence three – the end
- > List all the characters in your story.
- > Who is the protagonist of your chosen story?
How are they described (what do they look like)?
- > Does your story have an antagonist?
How are they described (what do they look like)?
- > Do you notice any symbols in your story?
- > Does your story have a talisman?
If it does, what is the talisman?
What do you think the talisman represents in the real world?
If it does not, why do you think there is no talisman in your story?
- > What is the message your story is trying to convey?
Was your story trying to explain something to the culture to which it belongs?
- > Did you notice any important colours in your story?
What colours did your story make you think of?
- > In your opinion, is your story a myth or folktale?

PLANNING THE APPLIQUE:

We will be using the discussion and work questions to help choose and design the mythology and folklore applique.

Look at the answers to your discussion questions. From these what do you think would best represent your story on a tapestry? This could be a colourful talisman, a collection of symbols, or a portrait of your protagonist. It is most important that you select images that you think best express your myth/folktale.

Use a piece of paper and pencil to draft a design for your tapestry.

CREATING THE TAPESTRY:

Once your draft design is complete it is time to make the tapestry. You are going to use your draft drawing as a guide, like a pattern.

On your colourful felts, draw out each of your design elements in chalk. Once you have each of your components, cut them out and begin arranging them on your cotton tapestry base.



Marva, Salisbury East High School, Age 12
The Silver on the Hearth, Afghanistan
Symbolism Applique, 2022
Felt and paint marker on cotton

CONSIDER YOUR COMPOSITION

Once you have decided on your composition, you can begin sticking these down with fabric glue.

A helpful artistic trick from Caitlin Bowe:

Remember that you can stick different colours of felt on top of each other. This creates texture and can help add colour without compromising the overall composition of your tapestry.

These are some examples of tapestries from Salisbury East High School below and on page 14.



Paige, Salisbury East High School, Age 12
The Ghost Piper of Clanyard Bay, Scotland
 Symbolism Applique, 2022
 Felt and paint marker on cotton

RESOURCE LINKS

- <https://mymodernmet.com/contemporary-textile-art-history/>
- <https://au.contrado.com/blog/definition-of-textile/>
- <https://www.moma.org/artists/96>
- <https://www.tate.org.uk/art/artists/anni-albers-3067>
- <https://albersfoundation.org/sources/bibliography/exhibition-catalogues/>
- <https://canvas.saatchiart.com/art/art-history-101/what-is-fine-art>
- <https://www.eden-gallery.com/news/what-is-applied-art>
- <https://www.metmuseum.org/blogs/now-at-the-met/2014/making-a-tapestry>
- <https://www.tate.org.uk/art/art-terms/c/collage>
- <https://www.lehmannmaupin.com/artists/billie-zangewa/biography>
- <https://www.lehmannmaupin.com/artists/billie-zangewa/featured-works>
- <https://mymodernmet.com/what-is-embroidery-definition/>
- <https://caitlinbowevisualartist.wordpress.com/about/>
- <http://www.smithsonianeducation.org/idealabs/myths/symbolsinart/#>
- <https://www.raymondhuber.co.nz/wp-content/uploads/MythLessons.pdf>
- <https://www.youtube.com/watch?v=ilHwZpAo>
- https://www.delmar.edu/offices/swc/_resources/Literature/symbolism.pdf
- <https://caitlinbowevisualartist.wordpress.com/let-it-not-pain-you-anymore-than-earth-hurts-earth/>
- <https://www.jcf.org/about-joseph-campbell>
- <https://www.tlu.ee/~rajaleid/montaazh/Her0%27s%20Journey%20Arch.pdf>
- <https://libguides.gvsu.edu/c.php?g=948085&p=6857311>
- <https://www.widewalls.ch/magazine/what-is-yarn-bombing>
- <https://artsandculture.google.com/story/craftivism-amp-yarn-bombing-macquarie-university/igWhDVkMXLivbA?hl=en>
- <https://archives.anu.edu.au/exhibitions/unity-strenght-symbols-solidarity/trade-union-banners>
- <https://www.nma.gov.au/explore/collection/highlights/trade-union-banner>
- https://coduploads.s3.ap-southeast-2.amazonaws.com/wp-content/uploads/2020/06/HTSA_learn@_social_movements_in_south_australia_final.pdf
- <https://centrefdemocracy.sa.gov.au/2018/06/parading-proud-the-builders-laborers-union-of-south-australia-banner/>
- <https://www.bbc.com/culture/article/20160615-the-history-of-the-rainbow-flag>
- <https://www.pointofpride.org/blog/the-history-of-the-transgender-flag>
- <https://rebellion.global/about-us/>
- <https://rebellion.global/about-us/>
- <https://metro.co.uk/2019/10/07/red-brigade-silently-appear-extinction-rebellion-protests-10875730/>
- <http://redrebelbrigade.com/>