



Hortus Conclusus

SHARON PEOPLES

Craft ACT Craft + Design Centre
6 February - 21 March 2020

Hortus Conclusus

A small exhibition of hand stitched embroideries contained in jewellery boxes and glasses cases. This exhibition examines the concept of Hortus Conclusus, the enclosed garden.

By observing the domestic gardenscapes on her walks, Peoples has been exploring how people build walls around their gardens, as well as perhaps themselves, possibly as a defence and leaving their inner garden to grow. This space can grow wild, untamed, overblown, yet as 'gardeners' we are continually pursuing balance, striving towards a utopia, a controlled ideal/place of the future. This tension sees us wage war against nature, excluding invading weeds and pests, denying the chance of life for one group and extending hospitality for others. Bringing nature under control requires, on the one hand, gardeners using biocides to pursue their ideals of paradise; on the other hand, cultivating, fertilizing and training chosen vegetation place row by row, to hopefully provide a rich and fecund harvest or visual delight. The works in this exhibition are very much about locatedness and place – Canberra suburban gardens.



Craft ACT: Craft + Design Centre is supported by the ACT Government, the Visual Arts and Craft Strategy – an initiative of the Australian State and Territory Governments, and the Australia Council for the Arts – the Australian Government's arts funding and advisory body.

CRAFT ACT CRAFT + DESIGN CENTRE
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Cover: Sharon Peoples, *Boxed Collection Series*, 2019.

hand embroidered; cotton; mixed media.

Photo: courtesy of the artist

Artist Statement

SHARON PEOPLES

I am a keen gardener and love the birds that come and chat in my garden. As our climate becomes harsher, our gardens become precious. The notion that they can be shut and hidden reflect the possibility that gardening as we know it may become an illicit activity. Gardens will no longer be grand spectacles but small secret spaces - spaces of retreat, as the original notion of hortus conclusus, the walled garden, indicates.

I continually question why am I embroidering each project. In this case, I have been thinking of very large historic embroideries, such as the Bayeux Tapestry, the marks of stitchers, restorers and menders stand to illustrate the repair, care and protection that is required for the environment. I use my craft, embroidery, as a metaphor for repair.



Sharon Peoples, *Eating Toadstools*, 2019
hand embroidered; cotton
Photo: courtesy of the artist



Sharon Peoples, *Forenza*, 2019
hand embroidered; cotton, mixed media
Photo: courtesy of the artist



Sharon Peoples, *Tokyo Pearl*, 2019
hand embroidered; cotton, mixed media.
Photo: courtesy of the artist

Biography



Inside the Garden, 2019
hand embroidered; cotton
Photo: courtesy of the artist



Sharon Peoples has exhibited nationally and internationally over her career. In 1994, she completed a Masters (Visual Arts) in the textiles workshop at the Australian National University's School of Art. In 2004, she embarked on a PhD in fashion theory in the former Art History Department of the ANU. She returned to making in 2010 after completing her doctorate. Since that time, she has been developing techniques in machine embroidery on soluble fabric which has resulted in lace patterning.

Experimentation and research with various threads, particularly metal threads led to creating large three-dimensional forms. In 2011 this was

rewarded with the inclusion of her work in the international Love Lace exhibition at the Powerhouse Museum. She has further developed these techniques culminating in a substantial body of work, which has been exhibited in a solo exhibition, *Habitus*. She continues to experiment with lace structures.

Peoples combines an academic career as the Convenor of the Museums and Collections Program within the Centre for Heritage and Museums, at ANU with her visual arts practice. She writes on fashion theory and the crafts. Her work is represented in public and private collections as well as public commissions.

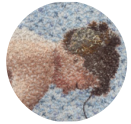
List of works



1 *The Secret Garden*, 2020
hand embroidery, mixed media,
cotton on linen
\$650



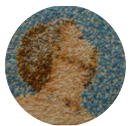
2 *After the Garden*, 2019
hand embroidered; cotton and
mixed media
\$250



3 *Eating Toadstools*, 2019
hand embroidered; cotton
\$200



4 *Touching Euphorbia*, 2019
hand embroidered; cotton and
mixed media
\$250



5 *Avoidance*, 2019
hand embroidered; cotton and
mixed media
\$120



6 *Tokyo Pearl*, 2019
hand embroidered; cotton and
mixed media
\$650



7 *The Other Way*, 2019
hand embroidered; cotton and
mixed media
\$120



8 *'Cabaret'- on the wall*, 2020
hand embroidery; mixed media,
cotton on linen
\$150



9 *Inside the Garden*, 2019
hand embroidered; cotton,
\$250



10 *Forenza*, 2019
hand embroidered; cotton and
mixed media
\$550



11 *'Pandora'- In the shadows*,
2020
hand embroidery; mixed medi,
cotton on linen
\$150



12 *Blackbird by the garden
path*, 2020
hand embroidery; mixed media,
cotton on linen
\$150

List of works



13 *Mikimoto Pearls*, 2019
hand embroidered; cotton and
mixed media
\$600



14 *Within the Garden*, 2019
hand embroidered; cotton and
mixed media
\$350



15 *Planting a Maple Tree*, 2019
hand embroidery; mixed media,
cotton on linen
\$200



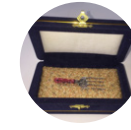
16 *The Gloves*, 2019
hand embroidery; mixed media,
cotton on linen
\$150



17 *The Set*, 2019
hand embroidery; mixed media,
cotton on linen
\$175



18 *The Lost Glove*, 2019
hand embroidery; mixed media,
cotton on linen
\$125



19 *The Fork*, 2019
hand embroidery; mixed media,
cotton on linen
\$150



20 *Maple Tree*, 2019
hand embroidery; mixed media,
cotton on linen
\$150



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