



Memory

Shape

Fabric

Body

Seductive

Fun

Humour

Playful

Recycled

Textiles

Sexuality



2.



3.

Gartside uses processes including sewing, quilting and wet-felting to reveal the sculptural, emotive and interactive capacities of her materials. Her work examines desire, intimacy and the female gaze. She speaks of how at ease she is working in fabric "If you get up close and listen quietly you will hear cloth speak stories of craft, poetry, comfort, style, warmth, honour, aesthetics, and of course, history. Its bewitching."

Instagram: @hannagartside

WORKS

1-4. *Bunnies in Love, Lust and Longing* (series of 13), 2015-2018, (detail), found leather, cotton and synthetic gloves, wire, fabric and thread, each 21 x 8 x 15cm

Work courtesy of the artist.



BIO

Prior to graduating In Sculpture from Victorian College of the Arts in 2016, Hannah Gartside obtained an honours degree in fashion at QUT. Her graduate exhibition for VCA was awarded an NGV Women's Association Prize. She has held solo exhibitions at George Paton Gallery (VIC) and Metro Arts Gallery (QLD), and has participated in group exhibitions at Perth Institute of Contemporary Art, KINGS ARI, Craft Victoria, Yarra Sculpture Gallery, Wangaratta Art Gallery, QUT Art Museum and McClelland Gallery and Sculpture Park. In 2017, Gartside undertook a two month Varda Artist Residency in Sausalito, California and was a finalist in *Hatched* (Perth Institute of Contemporary Art), *Fresh* (Craft Victoria) and the *Fischer's Ghost Art Awards* (Campbelltown Arts Centre). Her work is held in the Wangaratta Art Gallery public collection, and in private collections across Australia. www.hannagartside.com

Q&A

How does your artistic vision connect with your everyday life?

I want to live gently and with care, and this carries over into my art practice. I've actually adopted a new strategy where I put all, or most, of my curious "What happens if I do this?" energy into my practice, as opposed to my personal life.

Is there a specific audience you think your work is suited to?

I think some of my work is suited to secretly kinky people.

How do you approach planning and making your work?

I sketch my ideas very roughly over and over, and make scale models to get rough measurements, and do material tests. Then when I'm starting the piece proper I clean off my massive table, vacuum the floor, light a candle and put on the radio.

What are some of the ways that in the process of making you find yourself detouring from or refining your original idea/vision?

I listen to the materials, and follow their direction. Things rip, get burnt with an iron, the fabrics might already have stains/marks that I want to use... I let the physical abilities, and emotional resonances of the materials direct the work, so in that way things wander down their own route.

Where does a work take you personally?

Making art feels like making magic. Sometimes the works are like secret prayers. I used to feel that making art was my way of making order in the physical world, as a way of ordering my interior one. Now that I have my garden variety depression/anxiety under control, my focus is slightly more outwards.

When is a work finished?

When the work feels like it has exceeded itself and become more than the sum of its parts then it's finished. I really like it when the work feels untouched, like it was absolutely born that way, and as a viewer you can't feel the labour involved in its realization.