

In *Dwelling*, it moves across a multiplicity of textile details, in the same way that the mind travels across the remembered spaces of our lives. *Dwelling's* microcosmic focus brings us in touch with the way in which memory configures experience – not through the invocation of intact narratives or spaces, but through a layering of sensory data, in which our temporal experience is collapsed. The space of *Dwelling* replicates this temporal telescoping so that places and time dissolve in a syncretic whole. In *Croxxing*, this telescoping is represented in more abstract form, using representations of the structures of woven textiles themselves to construct a web or net that can be seen to connect the temporal and material spaces of the tapestry.

Thinking about both *Croxxing* and *Dwelling*, I am reminded of Archie Brennan's observation that tapestry is "a creative journey up the warp". The journeying salmon is not simply

navigating its way across time and space, but through a landscape of material culture, mapping the context of Kirk's creative life. In this sense, the salmon stands in for two paradoxical conditions. On the one hand, its separateness, its dislocation from the natural world might suggest that it represents the unassimilable nature of migrant experience, that poignant condition in which memory and circumstance never quite 'fit' the collective experiences of either the home country or the adopted culture. On the other hand, it could also describe the consolations of such a condition, the ability to choose and respond to both cultural contexts, to fashion an individual response to this incessant shifting between worlds.

Handmade objects have a particular power. They are imbued with a kind of energy, as though we can see or feel coiled up inside them the passage of time: the time invested in making them, certainly, but also the time

which has passed in the world since they were made. They are the mute witnesses to histories, both great and small, often surviving long after their makers and the people who have tended them have passed into oblivion.

Opals: Coober Pedy

1984

woven tapestry: mixed yarns

60 x 42in (155 x 110cm)

