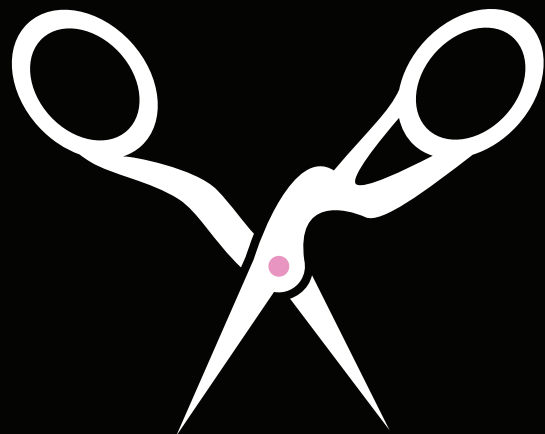
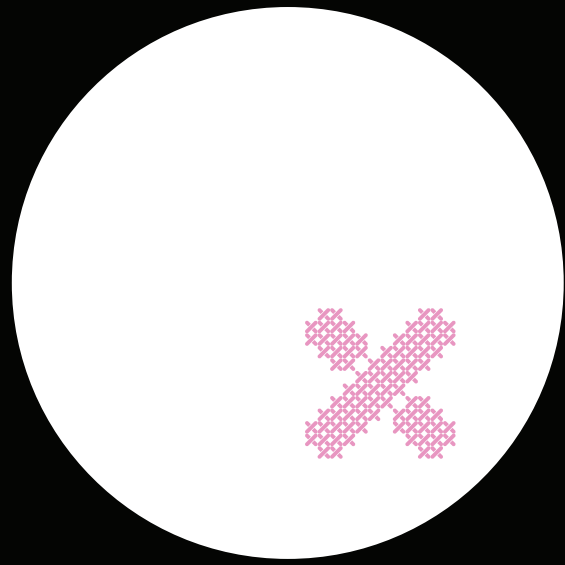




Stitch & *Resist* ✂



Meet the team



Nikki Sullivan : Manager, COD

Nikki Sullivan is the Manager of the Centre of Democracy, a joint project between the History Trust of South Australia and the State Library of South Australia. She was previously a curator at the HTSA's Migration Museum and prior to that taught Critical and Cultural Studies at Macquarie University for just over two decades. Having never picked up a needle before the birth of *Stitch & Resist* she still can't quite believe the extent to which hand sewing has taken over her life.

> centreofdemocracy.sa.gov.au



Britt Burton : Public Programs Coordinator, HTSA

Britt Burton is the Public Programs Coordinator for the History Trust of South Australia and Centre of Democracy. She has a background in maritime archaeology, event management, administration and information technology. *Stitch & Resist* is her first experience with craftivism and, despite the frustration that comes with threading needles and the devastating discovery that glittery thread is awful to use, is now addicted.

> history.sa.gov.au



Brent Leideritz : Branding & Design, b.

Capturing, developing and creatively translating your brand, your business and your image. translated through traditional graphic design principals and a photographic art practice that originated on film and transitioned through to digital commercial portrait photography.

> b.leideritz.com/identified

stitchandresist.com
centreofdemocracy.sa.gov.au

 @stitchandresist

 @centreofdemocracy

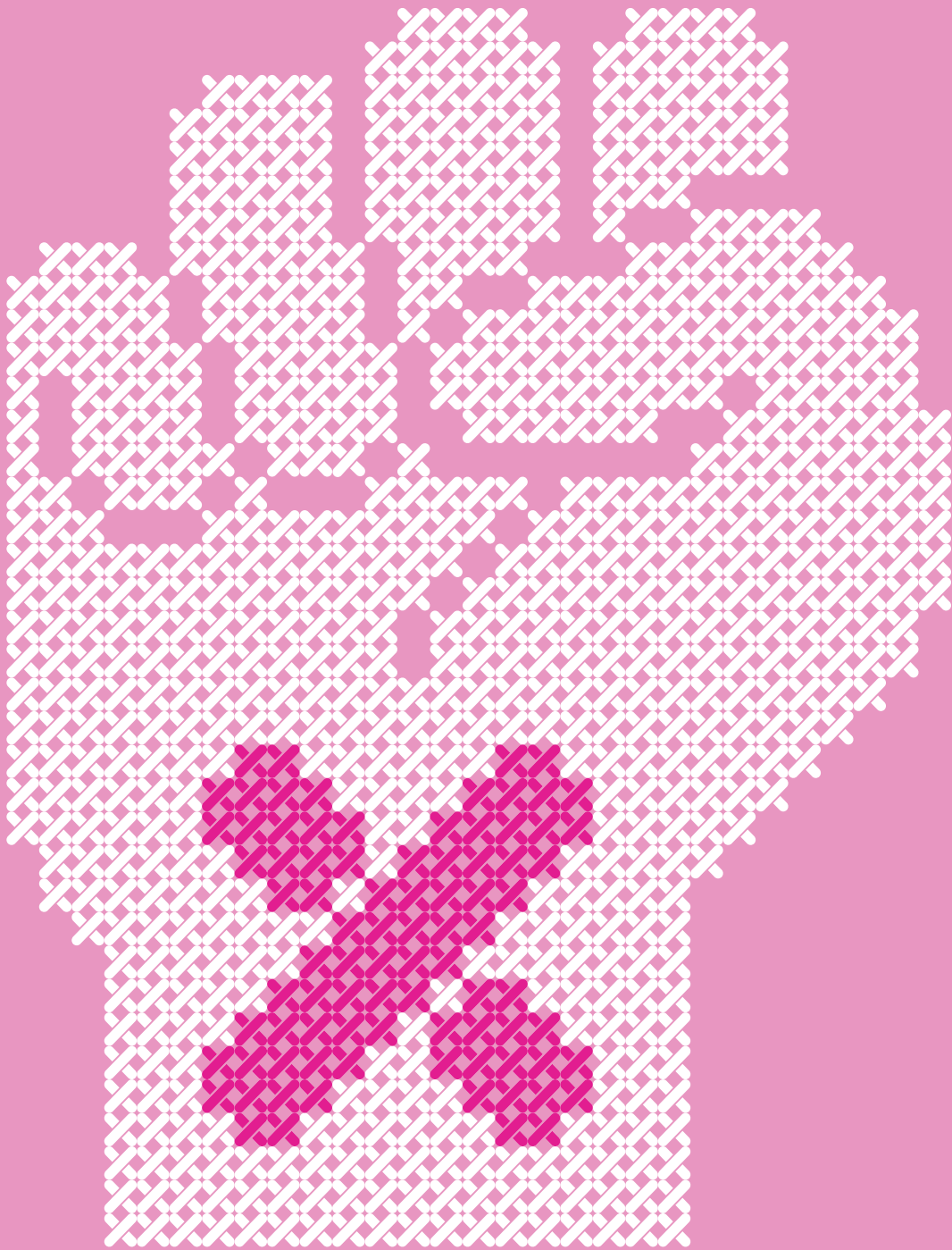
 @centreofdemocracy

 @centredemocracy



Craftivism

The creation of things by hand leads to a better understanding of democracy because it reminds us that we have power.



Stitch & Resist

Nikki Sullivan, Manager, Centre of Democracy

In March 2020, just days before the first Covid-19 lockdown was announced in South Australia, the Centre of Democracy – a joint initiative of the History Trust of South Australia and the State Library of South Australia - launched *Stitch & Resist*, a community engagement project designed to motivate and support individuals and communities to play an active and creative role in civic engagement and change making.

Stitch & Resist is founded on the History Trust of South Australia's values: it demonstrates that history – including what is happening now – 'is a complex tapestry of many stories'; it engages and serves local and global audiences in-person and on-line; it encourages respect for the dignity of others, and 'celebrates diversity in all its many aspects'; and it researches, creates, collects, preserves and shares material culture so that we, and those who come in our wake, may better understand the past and the present, and in doing so, contribute to the creation of better democratic futures.

The inspiration for the project came from many sources both historical and contemporary. Key among them was Tal Fitzpatrick's handbook *Craftivism: A Manifesto/Methodology* (2018) which discusses how craft can be used to document historical struggles, tackle injustice, foster connection and compassion, and contribute to wellbeing.

According to Betsey Greer who is said to have coined the portmanteau term 'craftivism' (craft + activism), 'the creation of things hand leads to a better understanding of democracy because it reminds us that we have power' (Greer, 2014:8); that power is literally, in our own hands.

Perhaps more important still, the craftivist participatory projects that have inspired us – such as the Dare to Dream¹, the Living Wage project², Tiny Pricks Project³, and the UDHR Quilt Project⁴, to name but a few – show a clear commitment to democratic processes and principles; to inclusion, sustainability, collaboration, social justice, compassionate listening and learning, community building and support.

Needlework is one of the many forms that craftivism can take. Sewing, writes Clare Hunter, 'has a voice' (2019:276). It has been used, as her 'history of the world through the eye of a needle' demonstrates, across times and cultures to communicate a myriad of things. Stitching, then, is rarely monologic, 'it is part of a conversation' (Ibid.) which connects those who make the work with those who encounter it, and is only fully realised when it does so. In this dialogic, relational understanding of stitching as one form that 'doing democracy' might take, listening is no less important than – indeed, is inextricably bound to – voice.

Despite the emphasis on the latter in much work on civic participation, empathic listening is, as Andolina and Conklin maintain, a competency 'people require to participate thoughtfully in democratic life' (2021:1). As a project designed to foster capacity building, *Stitch & Resist* promotes a 'democratic pedagogy of counter -narration' (Gibson, 2020:436) which calls on each of us to listen to and connect with the voices of those whose experiences are different from our own in order to enact democracy now and contribute to its future flourishing.



Project interrupted

Our initial plan was to roll Stitch & Resist out through workshops open to the public, closed workshops run by partner organisations in which their clients and members could address issues specific to them, and a suite of resources available on the project website www.stitchandresist.com. The aim of the workshops and resources was three-fold: to facilitate civic engagement, to create safe spaces for discussion and for compassionate listening, and to contribute to building and nurturing connection, community, care and wellbeing.

When the Declaration of a Major Emergency was made in South Australia on 22 March 2020, all workshops were cancelled. We were forced to 'pivot'. The question that very quickly formed the beating heart of the newly envisaged project was: How can we continue to resist injustice, engage in the everyday practice of democracy, and take care of our wellbeing in the midst of a pandemic? During the first month of lockdown we established regular Zoom meetings with the facilitators from our partner organisations and set up a private Facebook group where we could post work and stories that inspired us, run ideas past each other or, when we needed to, just reach out for a chat or a check-in. As social isolation and online hangouts became the 'new normal', we discussed the possibility of online workshops, and of ways to maintain connection and share ideas and works with community members who didn't have access to, or did not want to use, digital technologies.

Over the remainder of 2020 Stitch & Resist morphed and grew in ways we could not possibly have anticipated and much of this was due to the pandemic and the needs and affordances it created. We quickly learned from one of our partner-run online groups that even those who did not want to stitch could participate by sketching designs, creating patterns or just sharing ideas and words that become messages for others to stitch. This insight was subsequently taken up by other partner-run groups and led to an increase in participation.

Some of the communities with whom our partner organisations work were particularly hard hit by unemployment and visa status which makes their members ineligible for certain kinds of government support. In cases where feeding the community was of primary concern, stitching was put on the back burner. Nevertheless, facilitators continued to attend meetings, share information about their communities' needs, and seek material and emotional support. For example, one group member told us about a refugee group who were making beanies for their community members; in response, other facilitators put out calls for, collected and/or donated materials. While we may not have thought about it in this way at the time, the activities in which we were engaged worked together to weave alliances and relationships that have nourished and enriched us all.

For museum professionals around the world Covid-19 brought with it a range of pressing questions about museum practice, and indeed, the ongoing existence of the organisations to which we are committed. At the Centre of Democracy we asked ourselves how our organisation might remain relevant and useful during lockdown; how we could facilitate discussions around issues that the pandemic and the measures introduced to ‘flatten the curve’ were bringing to the fore - housing and homelessness, isolation, wellbeing, domestic violence, racism and inequality, to mention but a few - and how we might collect around and document what will undoubtedly prove to be a historically significant moment. In short, how might we facilitate, collect, preserve, and share discussions around democracy in the ‘age of Covid-19’?

Stitch & Resist became a vehicle through which we explored and responded to these questions and the challenges and opportunities that Covid-19 has engendered. It has enabled us to ‘create meaningful bridges between personal interests [such as needlework] and larger sociopolitical issues’ (Literat & Markus, 2020:1414), through the use of digital technology to create safe spaces in which such activities can occur and ideas and works can be shared. Stitch & Resist, then, is very much in keeping with the growing conception of ‘21st century museums as facilitators of civic engagement, agents of social change and moderators of complex issues, built around relevance, reflectiveness and responsibility’ (Smithsonian Institute, 2002:18). We are confident in our claim that the Centre of Democracy’s Stitch & Resist project has, and will continue to, lead to greater levels of civic engagement by building confidence, knowledge and investment in local, national, and global political issues and processes for the individuals and communities concerned.

Threads through time

Starting with the beginner-friendly medium of cross-stitch, and later opening up to other forms of needlework, Stitch & Resist also draws on, is inspired by, and contributes to a long history of ‘domestic arts’ and their subversion by women, and other ‘others’. The stitching of samplers – pieces of cloth on which various stitches, techniques, and motifs were practiced – was a popular educational undertaking for young women in Anglo cultures in the seventeenth-, eighteenth- and nineteenth-centuries. The belief was, as John Taylor put it in a 1639 text, an excerpt from which appears in the Stitch & Resist exhibition, that using their tongues less and their needles more would enlarge women’s store: the more impressive a lady’s accomplishments, the more likely she would be seen as good wife-material. But not everyone who stitched was a member of the privileged classes, and not everyone who diligently used a needle to create seemingly normative works actually did so. Much has been written of a now-lost piece alleged to have been created in the USA by Martha E. Polk in the early 1800s which featured a white tomb dedicated to George Washington surrounded by garlands of roses, passion flowers, nasturtiums, and green leaves.

The composition was similar to many such pieces stitched by young women to commemorate the death of the nation’s first president, until, that is, one looked closely at the inscription which read: ‘Patty Polk did this and she hated every stitch she did in it. She loves to read much more.’⁵ Around the same time in England, seventeen-year-old domestic servant Elizabeth Parker cross-stitched in red thread an account of her abuse at the hands of her employer Lieutenant G. This hugely significant, and profoundly painful precursor to #MeToo is now in the collection of the Victoria & Albert Museum.



The nineteenth-century saw the stitching of suffrage and union banners (in Australia, the UK, and USA), and abolitionist quilts (in the USA), and the twentieth- of feminist, and women's peace camp banners and AIDS memorials quilts internationally, and the reclaiming of 'domestic arts' by feminist artists such as Judy Chicago. Chicago's landmark installation, *The Dinner Party* (1979), comprised of thirty-nine table settings commemorating significant women from history. Each place setting had a unique and exquisitely embroidered table runner on which a handcrafted ceramic plate sat beside cutlery and drinkware. Many of the works featured feminine/feminist motifs that at the time were thought by some to be improper, offensive, vulgar. Consequently, like many of the beautiful hand sewn suffrage banners made in the UK, USA and Australia, *The Dinner Party* was not taken into a museum collection until decades after its creation. In South Australia, the historic significance of the Women's Christian Temperance Union (SA) banners was recognised early on and many have been preserved in the State Library of South Australia's realia collections, as have nineteenth- and twentieth-century union banners which can also be found in the State History Collection. *Stitch & Resist* draws these and other historical threads together in order to engender new opportunities to create, collect, and share stories – in particular, South Australian stories - about our present that will help to shape better futures.

The power of the needle

The potential of needlework to contribute to democratic participation and to change does not lie solely with works that literally speak out against social norms. As an activity that is practiced both alone and in groups, stitching has long created opportunities for mindful reflection as well as for discussion, self-expression, and listening to and learning from others. As with similar projects that have taken place around the globe *Stitch & Resist* workshops brought together people from a wide range of backgrounds.

Their motivations for attending were many and varied. Stitching was a medium that participants – even those who had never sewn before - became increasingly comfortable with not least because it is 'non-confrontational, personal, something they could continue in their own homes' (Hunter, 2019:139), and something that provided a point of entry for discussion with family and friends. Stitching together, sharing materials, ideas, and hopes for the future, lending a hand to someone who was struggling, and complimenting each other's efforts generated a sense of *communitas*, the very spirit of a community of equals. While the works created through *Stitch & Resist* are undoubtedly important in their expression of individual voices and in their capacity to incite reflection in others, it was the process of making together, of creating community and connection that we most value and that for us embodies the spirit of cultural democracy.

The works produced throughout this project address a wide range of issues, the most common of which are Covid-19, civic participation, and gender inequality. Many express the value of community and connection, and many lament the state of the planet, calling on us to take action before it's too late. The focus on race/ism, and on the rights of First Nations people, is strong, and indicative of a particular historical moment in which The Uluru Statement From the Heart is gaining popular support despite not yet having been the subject of a referendum, and the Black Lives Matter movement is gaining momentum internationally. The marginalisation of refugees and asylum seekers, the homeless, people with disabilities, LGBTIQ+ folks, the incarcerated, those whose bodies or minds do not fit contemporary ideals, the aged and the dying, and those who have grown up in institutions in which they suffered abuse at the hands of people tasked with their care, is denounced in a plethora of stitches and coloured threads that aim to repattern the world as a place in which justice, kindness and equality are the core components of life. Some of the works are expressly angry and/or provide a positive and productive outlet for feelings that might otherwise be turned inwards: stabbing a piece of fabric repeatedly is undoubtedly a healthy panacea for the ills of injustice.

As you will have noticed, some of the works in the Stitch & Resist exhibition exemplify what Danyse Golick (2019) refers to as 'crass-stitch' – cross-stitch pieces that juxtapose flowers, fancy borders, and other elements associated with the traditional, 'feminine' art of embroidery, with expletives. While some may see the use of f-bombs and so on, as puerile, offensive, and an ineffective way to gain support for issues, the Stitch & Resist project outcomes suggest otherwise. Scientific experiments have shown that 'swearwords help us deal with physical pain' (Mohr, 2013:5), they are cathartic, they release stress.

It is widely accepted that swearwords carry an emotional charge, that people 'swear about what they care about' (Mohr, 2013:14). And as Melissa Mohr's account of the history of swearing shows, this is nothing new, although the specific words used might have changed over time alongside ideas about what constitutes a profanity or an obscenity. Dismissing swearwords as vulgarities serves to reinforce distinctions between proper and improper speech and between those with whom such modes of communication are associated. Class is undoubtedly at play here, but so are other cultural and religious differences. Swearing can exclude as much as injunctions against swearing can. As facilitators of an inclusive project whose aim was to facilitate democracy in action, we discussed this issue long and hard with participants. And ultimately, we decided, along with those who have made Stitch & Resist the incredibly rich and heterogeneous project that it is, that while swearwords are not to everyone's liking, they are integral to the self-expression and democratic participation of an ever-growing proportion of the Australian public. Stitch & Resist represents the coming together of a plethora of voices, not in order to create a seamless whole, but rather, to witness, support, and celebrate diversity and contribute to democracy.



Past/present/future

The belittling of sewing, writes Hunter, ‘has been centuries in the making’ (2019:213). The same could be said of (many of) those for whom the needle was, and perhaps still is, a tool of daily life. Slowly, one stitch at a time, the history(s) and value of needlework, and of those who practice it, are being reworked. As is the history of democratic participation that is currently in the making. Through participatory projects like Stitch & Resist people are coming together to discuss and debate their presents, to document the times in which they find themselves, and the issues with which they are struggling. They are conserving memories, recording histories, archiving traditions of practice, and connecting to all those who encounter the works across time, cultures, generations and geographies, both now and in the future. For all those who contributed to Stitch & Resist – no matter how large or small the contribution – stitching has become ‘a way to mark our existence on cloth: patterning our place in the world, voicing our identity, sharing something of ourselves with others and leaving indelible evidence of our presence in stitches held fast by our touch’ (Hunter, 2019:298). But more than that, it has become one of the many and ongoing ways in which each of us contributes to the creation of better, more democratic futures.

Footnotes:

¹ Dare to Dream was a collaborative project between the UK’s Craftivist Collective and Heritage Open Days. It was designed to encourage and support members of the public to move from being ‘world-worriers’ to ‘solution-seekers’ through the creation of dream clouds featuring either the maker’s own dreams for a better future, or the dreams of those whose past contributions have created positive change.

² In 2019 Sarah Corbett worked with members of the UK’s Craftivist Collective and ShareAction to successfully petition for a living wage for Marks & Spencer employees. <https://ideas.ted.com/how-a-gentle-protest-with-hand-embroidered-hankies-helped-bring-higher-wages-for-retail-employees/>

³ The Tiny Pricks Project is a public art project created by Diana Weymar and launched in 2018. It consists of contributors from around the world stitching Donald Trump’s words onto textiles creating a material record of his presidency and the movement against it. The works provide a counterbalance to the impermanence of social media platforms such as Twitter used by Trump.

⁴ The Universal Declaration of Human Rights Quilt Project facilitated by Stephanie Dunlap and Tal Fitzpatrick in 2017/18 involved 131 artists representing forty-five different nationalities, who together created four 2 meter x 2 meter quilts each embroider with thirty articles of the UDHR.

⁵ Cited in Golick (2019) and featured in Ethel Stanwood Bolton and Eva Johnston Coe, *American Samplers*, Massachusetts: Massachusetts Society of the Colonial Dames of America.

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The views expressed in this exhibition are those of the makers of individual pieces and do not necessarily reflect those of the History Trust of South Australia or the State Library of South Australia.

Artists

We would like to thank the following artists for joining Stitch & Resist.

- | | |
|-------------------------|--------------------|
| 1– Adam W | 28– Eliz |
| 2– Amy Dale | 29– Eliza |
| 3– Amy Freeborn | 30– Emily Currie |
| 4– Amy Freeborn | 31– Emma Monceaux |
| 5– Amy Freeborn | 32– Fayrouz Ajaka |
| 6– Ann Douglas | 33– Fayrouz Ajaka |
| 7– Ann Douglas | 34– Fiona Ryan |
| 8– Auntyemm | 35– Fiona Ryan |
| 9– Blair Williams | 36– Fiona Ryan |
| 10– Blair Williams | 37– Fiona Ryan |
| 11– Britt | 38– Gin |
| 12– Britt | 39– Gin |
| 13– Britt | 40– Gwenda |
| 14– Britt | 41– Gwenda |
| 15– Britt | 42– Gwenda |
| 16– Britt | 43– Gwenda |
| 17– Carole | 44– Gwenda |
| 18– Carole | 45– Gwenda |
| 19– Carolyn Corletto | 46– Gwenda |
| 20– Catherine | 47– Gwenda |
| 21– Subversive Stitcher | 48– Heather McGinn |
| 22– CB | 49– Heidi Grieg |
| 23– CB | 50– Helen |
| 24– Cristan Herrera | 51– Helen |
| 25– David W | 52– Jai |
| 26– Deb W | 53– Jayne |
| 27– DecoElian | 54– Jayne |



- 55– Jayne
- 56– Jayne
- 57– Jayne/Doreen
- 58– Jessica Liddle
- 59– Jewel Mailloux
- 60– Joshua Adair
- 61– Joshua Adair
- 62– Judith Bampton
- 63– Judith Bampton
- 64– Julie Conway
- 65– KB
- 66– KB
- 67– Kel G
- 68– Kelly Sharon
- 69– Kim Salazar
- 70– Knucky Women’s Centre women and students from Belyuen Primary School
- 71– Kristin Phillips
- 72– Kristin Phillips
- 73– Kristin Phillips
- 74– Kylie
- 75– Lotusjude
- 76– Madeleine Seys
- 77– Malakai
- 78– Malevolence
- 79– Maliha Haider-Bardill
- 80– Maliha Haider-Bardill
- 81– Marika Davies
- 82– Megg
- 83– Megs Lamb
- 84– Melinda
- 85– Mia
- 86– Monica
- 87– Monica
- 88– Monica
- 89– Monica
- 90– Nicole Kemp
- 91– Nicole Kemp
- 92– Nicole Kemp
- 93– Nicole Kemp
- 94– Nicole Kemp
- 95– Nicole Kemp
- 96– Nikki
- 97– Nikki
- 98– Nikki Sullivan
- 99– NS
- 100– NS
- 101– NS
- 102– NS
- 103– NS
- 104– NWA
- 105– NWA
- 106– NWA
- 107– NWA

- 108– Olivia Chapman
- 109– Olivia Chapman
- 110– Paola Niscioli
- 111– Phoenix Scriver
- 112– Pia Young
- 113– PJC
- 114– PJC
- 115– Priscilla Taylor
- 116– Priscilla Taylor
- 117– Prue
- 118– Roberta Bertini
- 119– Roberta Bertini
- 120– Robyn Lierton
- 121– Sheryl Hoffman
- 122– Sheryl W
- 123– Sheryl W
- 124– Sheryl W
- 125– Sheryl W
- 126– Singleton
- 127– Singleton
- 128– Singleton
- 129– Singleton
- 130– Singleton
- 131– Singleton
- 132– @Stitching_4_Change
- 133– @Stitching_4_Change
- 134– @Stitching_4_Change
- 135– @Stitching_4_Change
- 136– @Stitching_4_Change
- 137– @Stitching_4_Change
- 138– @Stitching_4_Change
- 139– @Stitching_4_Change
- 140– @Stitching_4_Change
- 141– Subversive Stitcher
- 142– Sue Morley
- 143– Sue Morley
- 144– Sue Morley
- 145– Sue Morley
- 146– Sue Morley
- 147– Susannah
- 148– Suzanne
- 149– Tanner Smith
- 150– Truc-Vy Thi Nguyen
- 151– Truc-Vy Thi Nguyen
- 152– Vietnamese Women’s Association,
SA Inc.
- 153– Victoria Knight
- 154– Yvonne
- 155– Yvonne
- 156– Zan Meader
- 157– Zan Meader
- 158– Zan Meader

For more detailed accounts of
some of the works that follow,
visit stitchandresist.com



1-

Adam W

Eat The Rich



If 30 students made \$1000 a day and pooled their income to achieve billionaire status, they'd be centenarians before achieving their goal - assuming they didn't spend money on basic living expenses. It frustrates me that we're so complacent in a system that protects the wealth of the richest whilst encouraging the working class to fight each other for the (small) chance to join the world of the wealthy. The gaps between levels of wealth are staggering, and the percentage of wealth that 'trickles down' to lower classes, miniscule. My design is a take on Jean-Jacques Rousseau's statement, "When the poor have nothing more to eat, they will eat the rich!". The zombie is an analogy of class separation and the feeling of helplessness against mass complacency.

2-

Amy Dale

Learning To Resist



Having not done any cross-stitch since childhood, I wanted to try a pattern which was beginner friendly. I liked the word 'RESIST' in this pattern because it is open to the interpretation of the viewer and what you are thinking and feeling on any given day. I chose rainbow threads, because bright colours make me happy. Pattern by Badass Cross Stitch.



3-

Amy Freeborn

Persistence Is Fruitful v1 | *Hand embroidery on 19th Century still life painting*



In February 2017 I saw a print by Anthony Burrill that said 'Persistence Is Fruitful'. It was not long after the first women's marches (at which the 'resist' slogan was very prominent), and shortly after the time US Senator Elizabeth Warren was rebuked for carrying on giving a long speech despite warnings to stop, and one of the comments made about her was, "nevertheless, she persisted". Anthony's piece really resonated with me as a perfect coalescence of two very powerful events. I contacted Anthony in April 2020, and he very generously agreed to allow me to use his phrase on this artwork, which utilises a painting from The Rijksmuseum – 'Still Life with Flowers and Fruit' by Eelke Jelles Eelkema, 1824. My piece represents putting in the work and staying the course in order to achieve the important things. Pattern by @amyfreeborn_wmt.

4-

Amy Freeborn

Persistence Is Fruitful v2 | *Hand embroidery on 18th Century still life painting*



In February 2017 I saw a print by Anthony Burrill that said 'Persistence Is Fruitful'. It was not long after the first women's marches (at which the 'resist' slogan was very prominent), and shortly after the time US Senator Elizabeth Warren was rebuked for carrying on giving a long speech despite warnings to stop, and one of the comments made about her was, "nevertheless, she persisted". Anthony's piece really resonated with me as a perfect coalescence of two very powerful events. I contacted Anthony in April 2020, and he very generously agreed to allow me to use his phrase on this artwork, which utilises a painting from The Rijksmuseum – 'Still Life with Flowers and Fruit' by Eelke Jelles Eelkema, 1824. My piece represents putting in the work and staying the course in order to achieve the important things. Pattern by @amyfreeborn_wmt.



5-

Amy Freeborn

Write On!



As the saying goes: The pen is mightier than the sword. We've opted for the iconic yellow pencil in this work which represents using our written words to speak truth to power. On a personal level, it's also about the importance of recording our own lives so future generations aren't just reading about the rich, famous, and powerful. Despite great advances in technology and the proliferation of digital platforms to chronicle our daily lives, pen/cil and paper is still one of the most reliable ways of recording and preserving information. Paper can last centuries; but electronic records can be rendered useless through digital obsolescence in as little as 10-20 years if they're not continually upgraded/migrated to new formats. Pattern by @amyfreeborn_wmt.

6-

Ann Douglas

No Human Being Is Illegal



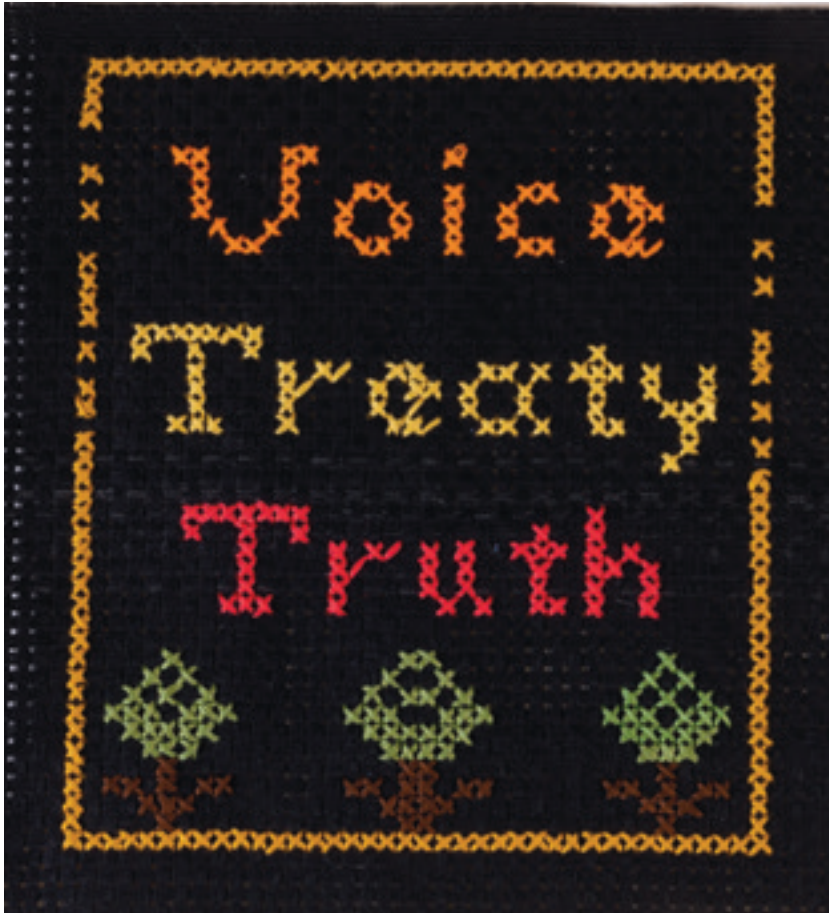
The words say it all – Australia’s treatment of asylum seekers has seen appalling violations of their human rights. Asylum seeking is a human right – our government has created a fiction to suit their own political agenda. I am outraged and saddened when I hear so many heart-wrenching reports from refugees and asylum seekers of their experiences in detention and beyond. Pattern by The Adelaide Remakery.



7-

Ann Douglas

Voice, Treaty, Truth



I don't understand what is so frightening to our politicians and government about listening to and acting on the voices of our First Nations peoples. The Uluru Statement From The Heart, a Makarata, truth telling and acknowledging the devastating and ongoing impact of our colonising past. I walk and live on Kurna land that was never ceded. Pattern by The Adelaide Remakery.

8-

Auntyemm

Today's Question



Not another 'to-do' list! I wanted to create a reminder for us all to check in on what's truly important in any given moment or situation. I am hoping responses to the question spark kindness, compassion and spread a little more love around.



9-

Blair Williams

Trans Rights Are Human Rights



I created this piece out of resistance because I called out some TERFs on Twitter and received an abundance of TERF-hate as a result. I'm not trans, but will fight to protect and support trans rights! So I thought I'd create this piece, sell it and donate all proceeds to a local trans rights organisation, so at least something positive can come out of such disgusting hatred.

10–

Blair Williams

Kill All Rapists



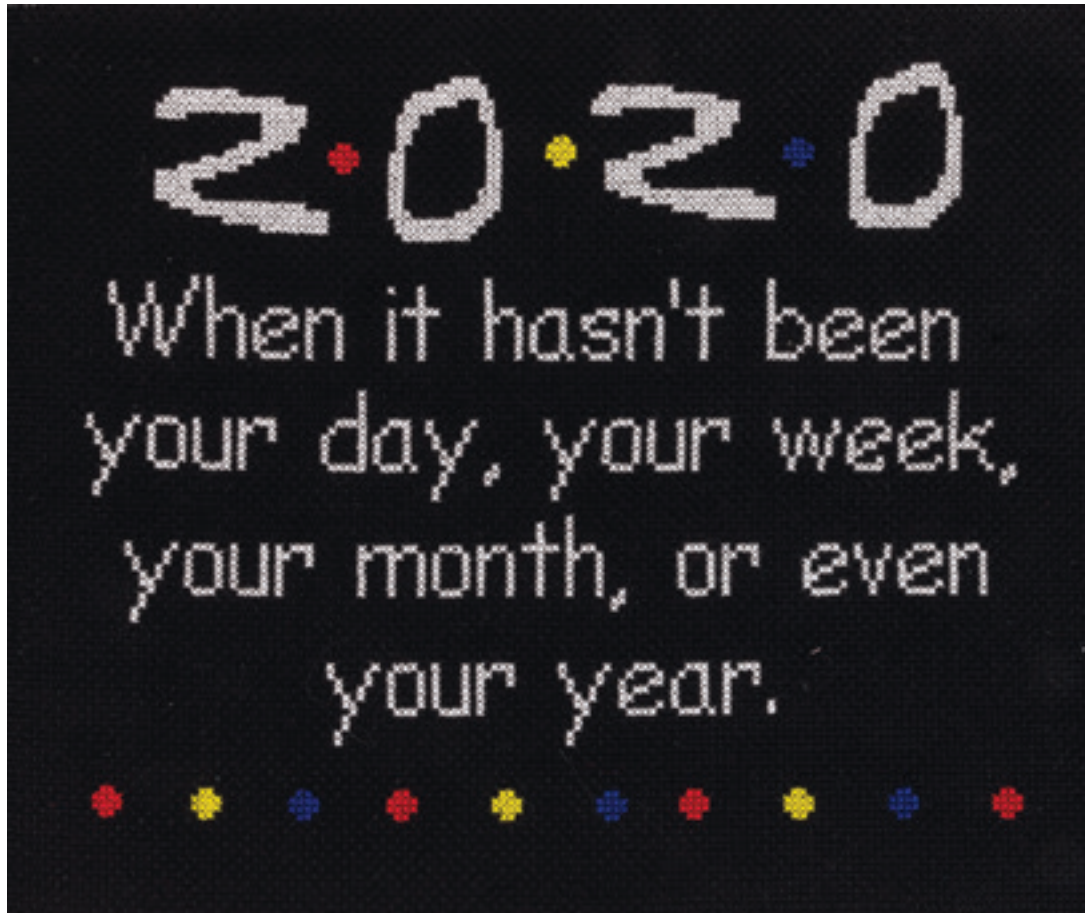
I was shaking with anger watching allegation after allegation come out of the Australian Parliament House – a place that is 10 minutes up the road from where I live. The most privileged men in this country getting away with sexually assaulting and abusing women. I was filled with rage and despair. So I decided to direct that into creating some beautiful, inspired by native flowers spotted in the average Aussie suburb.



11-

Britt

2020

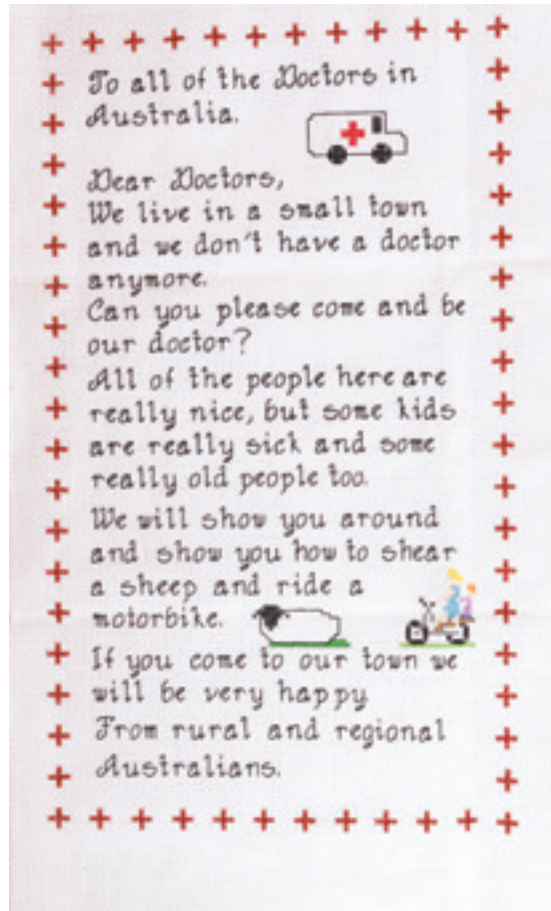


I am a huge fan of the 90's television show 'Friends' so when I saw this pattern (based on the show's theme song with lyrics by The Rembrandts) I knew I had to stitch it. It sums up everything perfectly! Pattern by Maghan Stout - @shopmegsdesigns

12-

Britt

Dear Doctors



This was inspired by a letter from an eight-year-old girl begging someone to be a doctor in her country town. My family who live in the country town I grew up in need better access to health care as they get older. There's a significant shortage of health care services in the country: hospitals are struggling, staff are under-resourced, and local ambulance volunteers are often on call 24/7. There are so many fantastic reasons to live in the country, but without services no one wants to move there. I am sick of hearing stories of poor health and heartbreak in country towns and am angry that these communities are not a higher priority. The government needs to commit to supporting South Australians in regional, rural and remote areas.



13-

Britt

Let Pets Rent



The last property we rented stated in the contract that we were allowed an outside pet. After three years of renting, we decided to get a puppy. We spoke to the landlord who agreed, and eagerly awaited the puppy's arrival. But the day before we were due to collect the puppy, the landlord, influenced by the real estate agent, changed their mind. It was heartbreaking. Pets are an important part of people's lives. Pets are being surrendered to the RSPCA every year and some are euthanised because they cannot be rehomed. Renters should be allowed to have pets without paying an additional 'pet bond'. There is no discrimination for families with young children, and kids can do just as much or even more damage than a pet! #MakeRentingFair #PositivePetPolicy @ShelterSA

14-

Britt

Question Everything



It took me a long time to realise the importance of questioning the authority figures in my life. It's still a steep learning curve and something I find really difficult, but it needs to be done if I can help change things for the better.



15–

Britt

Stitch & Resist



This was my first attempt at creating something for *Stitch & Resist*. I used an online pattern maker to create the words, but it turned out a lot smaller than I intended! I also had to unpick it many times before I got it right, but I got there in the end.

16-

Britt

Society's To Do List



The image shows a hand-drawn 'To do:' list on a grid background. The title 'To do:' is written in a simple, blocky font at the top left. Below it is a table with seven rows, each representing a day of the week. The days are written in a bold, blocky font and are each in a different color. The tasks are written in a cursive, handwritten font to the right of each day. The tasks are: Monday: Fight for Equality; Tuesday: Tacos; Wednesday: Crush Patriarchy; Thursday: Inspire Change; Friday: Get vaccinated; Saturday: Recycle; Sunday: Buy more gin.

To do:	
Monday	Fight for Equality
Tuesday	Tacos
Wednesday	Crush Patriarchy
Thursday	Inspire Change
Friday	Get vaccinated
Saturday	Recycle
Sunday	Buy more gin

There are so many things that I believe today's society still needs to achieve and it's mind-boggling that these issues are still on our 'To Do' list at all. I sometimes get overwhelmed by large tasks so rest days are important - hence the tacos and gin!



17-

Carole

Kindness

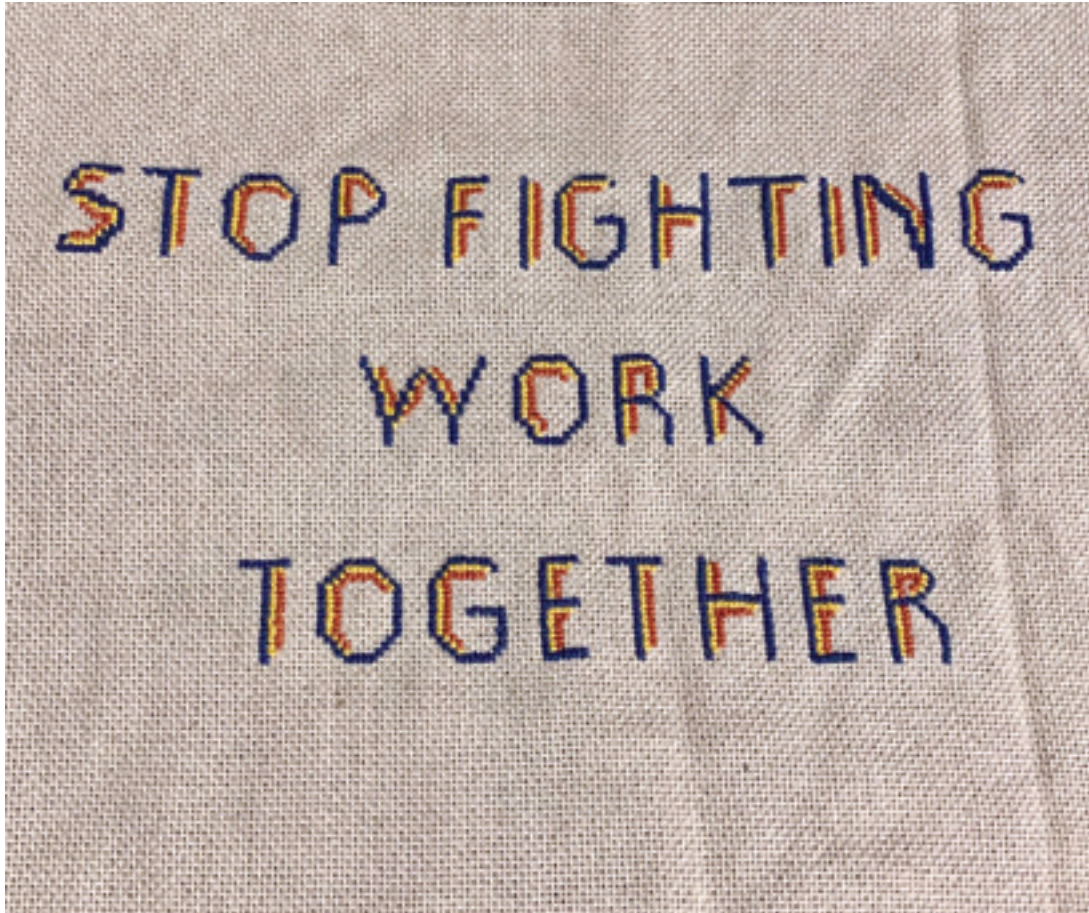


Kindness is my message because it's often forgotten how powerful it is. A little bit of kindness can make someone's day completely transform. I saw this daily in my work with refugees and it also transformed my heart! An exchange of honour and gratitude.

18-

Carole

Stop Fighting!



This piece is inspired by Max, a humanitarian refugee from Syria. He would dearly love the people of the world to stop fighting!



19-

Carolyn Corletto

Survivalist Sampler



I've always admired the use of the domestic arts to reflect the effect of historical or family events on people's everyday lives. Quilts, tapestries, linen, and other textiles are worked using symbols, images and coded patterns with the available or recycled materials of the time. Inspired by the notion of a 'survivalist sampler' and by all the strong women throughout history who survived and thrived under challenging conditions to provide comfort and security for their families, I decided to document this historic moment. During my three periods of isolation the sampler became a record of how I felt or used my time. Most of the entries are positive, about family time and the pursuit of activities, and others expressed the concern and frustration we were feeling.

20–

Catherine

I Will Not Keep Calm



Keep calm and carry on is a great wartime philosophy, but there comes a point where business as usual supports the status quo. I will not keep calm about entrenched power inequality. I will not keep calm about systematic discrimination. I will not just carry on while those who hold power continue to be negligent of their responsibilities. There has been a history of dismissing women who show emotions as 'irrational' and 'unstable' rather than taking seriously concerns expressed in ways society deems unacceptable. Sitting calmly stitching has been seen as an acceptable way for women to behave, but getting emotional has not. I took part of this pattern – <https://magicxstitch.blogspot.com/2011/08/con-tanto-calor-gratis.html> and adapted it to suit the message I wanted to stitch.



21-

CB

Neurodiversity



'Normal' is just a setting on a washing machine.

22-

CB

Wash Your Hands



I created this as a reminder to my family while we're in lockdown for coronavirus.



23-

Cristan Herrera

Seasons Of Change



I am just tired of old rich white men, and antiquated ideals running things around here. Regardless of gender, race, sexual orientation, location or socioeconomic status, we are ALL equal. It's time for a change.

24-

David W

Anybody Can Like Anything



I've always hated walking through shops and seeing toys separated into boys and girls. Gender impacts interests less than parents do. When I was a kid I played with and read every toy and book available to me. Lego, Barbies, Goosebumps, Babysitters Club. I liked anything that I liked. But it's not just kids this gets applied to. My dad was getting ribbed from guys at his gym when he said he and my mum were going to see Billy Elliot, cos apparently that's a chick thing. Even as an adult you can't escape these silly conventions. Ironically Billy Elliot is about a kid who wanted to buck trends and do ballet instead of the usual manly things. I don't think explaining the irony to them would have helped, though.



25-

Deb W

Tiger King Said ...



My niece, who is a big fan of Tiger King, asked me to make this. It's made from a recycled table runner. When she asked me to cross-stitch this message I had never heard of Tiger King, a Netflix show that now apparently has cult status. She showed me a few episodes and I hated it! I'm interested in documenting the Covid-19 crisis though, and since Netflix, and Tiger King, have played such a significant role in the experience of lockdown and the mitigation of social isolation for many people, I thought I'd add this to the more serious works that have been submitted for *Stitch & Resist*.

26–

DecoElian

My Life In Diaspora



I would like to take you through my journey into the world of Palestinian Tatreez (a form of cross-stitching embroidery). I began this piece at a time when the whole world faced a challenge like no other, the global Covid-19 pandemic. In March 2020, I threaded a needle and began creating a story: a story of me, my life, my family, my heritage, people and places I've crossed paths with, everything that meant something to me. When I posted the work on social media, the feedback I received from around the world was overwhelming and humbling. I have since created customised tatreez pieces that tell other people's stories so they can share their Palestinian heritage with their children, friends, family and loved ones by using designs and messages from their home towns.



27-

Eliz

2020



This *Stitch & Resist* piece is my response to 2020. I have written a haiku poem to express the impact of family loss due to Kangaroo Island bushfires, ill health and the corona virus.

28–

Eliza

Even On The Darkest Days



Started at a *Stitch & Resist* workshop in Mental Health Week 2020, this piece is a reminder that, even in the throes of a depressive episode, there is always a ray of sunlight to be found.



29–

Emily Currie

Reminder



I made this cross-stitch “Reminder” to highlight the oppression of diet culture, the ever present and widely accepted notion that the pursuit of weight loss, or maintenance of smallness, is just, right and central to the success and health of society. This belief continues to be passed down through generations without question. Every major newspaper, online news outlet, radio and meme page during the pandemic has perpetuated this shame, guilt and scorn-fuelled narrative of punishing the body. Rejecting diet culture is an act of rebellion. “A culture fixated on female thinness is not an obsession about female beauty, but an obsession about female obedience. Dieting is the most potent political sedative in women’s history; a quietly mad population is a tractable one.”
- Naomi Wolf, ‘The Beauty Myth’.

30–

Emma Monceaux

Freedom From Fear



Everyone deserves to feel safe and live without fear. To live a life free from physical and psychological abuse, free from slavery, torture, exploitation, racism, oppression, discrimination, intimidation, harassment, interference and gaslighting. The trauma response to such experiences can have long-term and devastating impacts on an individual, not all of which are visible to others. Fear is fuelled when an individual's freedom is taken away by the cruel intentions of another. Glass beads, silk thread, fly screen, 2021.



31-

Fayrouz Ajaka

We Meditate, We Hope Tirelessly (in Arabic) | *Bookmark*



Life seems so unjust sometimes ... patience, persistence, reflection and optimism may help in getting us through.

32-

Fayrouz Ajaka

Hope



A figurative translation of the Arabic embroidered verse extracted from an old Arabic poem by Al-Tughrai who lived in the eleventh-twelfth centuries. Hope, a decision to keep going forward despite difficult times and tough life challenges ... (Arabic transliteration "ma addyaq el-aysh lawla fushat-el-amal"). Design by A.El Khlaidi.



33-

Fiona Ryan

Masked Truths 2020 (1)



During our lockdown in South Australia I had an asylum seeker staying with me who made almost 200 cloth masks. I kept ten of his masks and decided to use some to do a piece about Covid-19. As I began, the murder of George Floyd in the US occurred and large protests began. I watched and listened to what Black people were saying in the US and to what Indigenous people were saying in Australia. I wanted to support them and I wanted to challenge the position of 'white' people including myself.

34-

Fiona Ryan

Masked Truths 2020 (2)



During our lockdown in South Australia I had an asylum seeker staying with me who made almost 200 cloth masks. I kept ten of his masks and decided to use some to do a piece about Covid-19. As I began, the murder of George Floyd in the US occurred and large protests began. I watched and listened to what Black people were saying in the US and to what Indigenous people were saying in Australia. I wanted to support them and I wanted to challenge the position of 'white' people including myself.



35–

Fiona Ryan

Masked Truths 2020 (3)



During our lockdown in South Australia I had an asylum seeker staying with me who made almost 200 cloth masks. I kept ten of his masks and decided to use some to do a piece about Covid-19. As I began, the murder of George Floyd in the US occurred and large protests began. I watched and listened to what Black people were saying in the US and to what Indigenous people were saying in Australia. I wanted to support them and I wanted to challenge the position of 'white' people including myself.

36–

Fiona Ryan

Masked Truths 2020 (4)



During our lockdown in South Australia I had an asylum seeker staying with me who made almost 200 cloth masks. I kept ten of his masks and decided to use some to do a piece about Covid-19. As I began, the murder of George Floyd in the US occurred and large protests began. I watched and listened to what Black people were saying in the US and to what Indigenous people were saying in Australia. I wanted to support them and I wanted to challenge the position of 'white' people including myself.



37-

Gin

Bathroom Sign



Because it doesn't GD matter who you are or who you love, just wash your GD hands.

38-

Gin

The Vibe



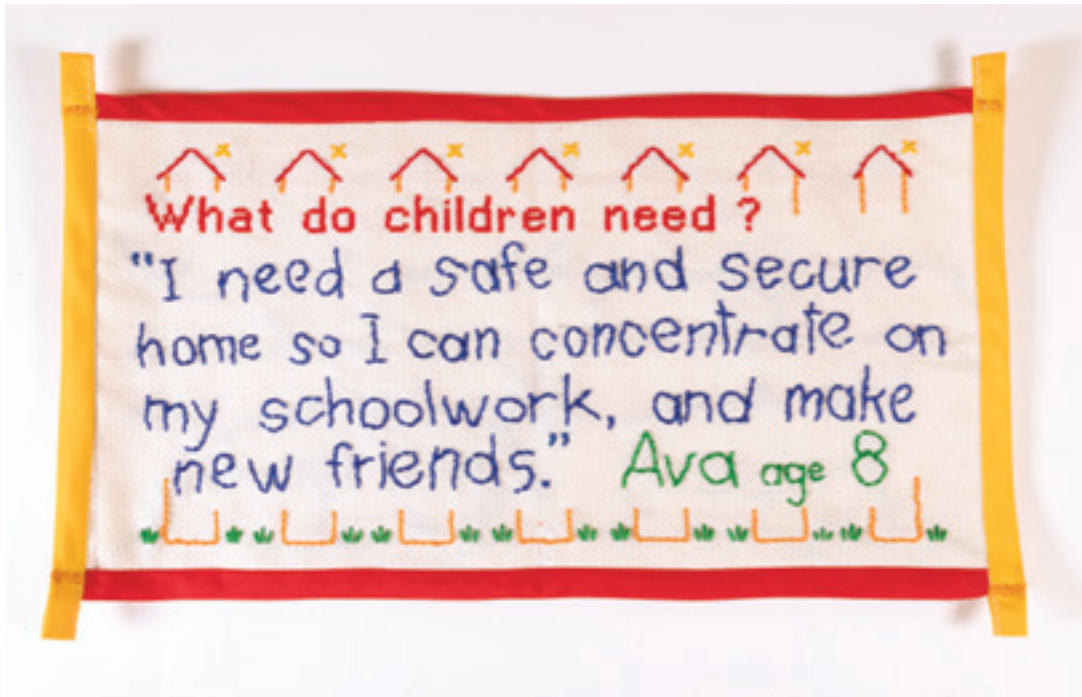
This describes my personality, my view of the world, and reminds me to fight for what is right.



39-

Gwenda

What Do Children Need?



Research indicates that security of housing is a basic need for children to thrive in their early and school years. And an end to domestic violence will ensure their home is a safe one.

40–

Gwenda

2019 Report Card



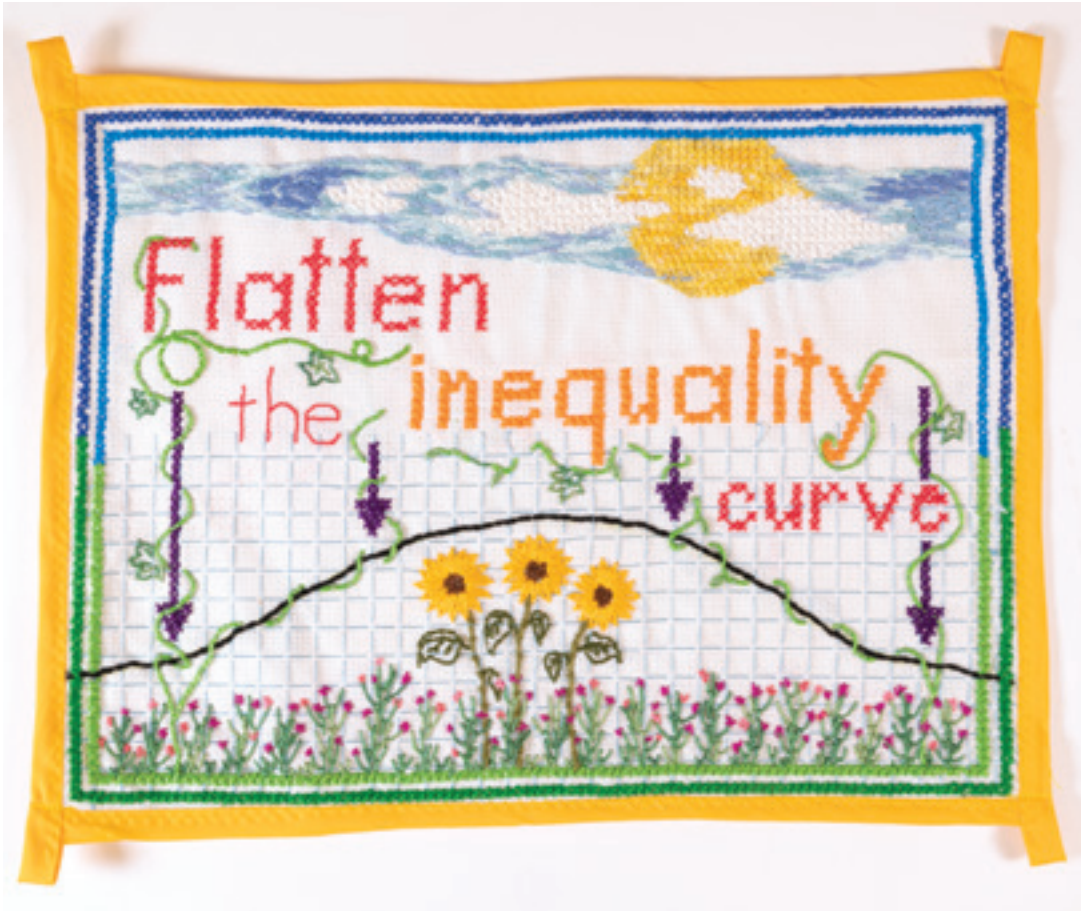
“A major scorecard gives the health of Australia’s environment less than 1 out of 10” headed an article published on *The Conversation* website on March 30, 2020. Data is collected on weather, oceans, fire, water, soils, vegetation, population pressure and biodiversity. “The report for 2019 makes for grim reading”, and suggests “immediate action is needed to put Australia’s environment on a course to recovery”. Search the heading above to read more. I felt this information was worth stitching ... in the form of a report card.



41-

Gwenda

Flatten The Inequality Curve



A blend of science, nature and well-being. If we can flatten the Covid-19 contagion curve, consider what else is possible...

42–

Gwenda

Proud To Be A Feminist!



This stitching is my response to hearing the words, "I'm not a feminist...but..."
"Feminist: A person who believes in the social, political and economic equality of the sexes." Chimamanda Ngozi Adichie, TEDx Talk 2012.



43–

Gwenda

Reckoning First Then Reconciliation



The inspiration for these words was an article by Teela Reid, Indigenous lawyer and activist; “2020: The year of reckoning, not reconciliation”, published in the *Griffith Review*, No. 67 “Matters of Trust”. Versions of this article are easily accessible online. As a non-Indigenous person I acknowledge the origins of the Aboriginal flag and the emu track symbols used in this piece.

44-

Gwenda

Spoiler Alert



Confront invisibility (of older age) with action. E.g. If you are the next to be served, say so!



45–

Gwenda

Stitching Is Quiet Making



Adages, and significant phrases I read, guide my life; I jot them down, sometimes without the source as is the case with “Stitching is quiet making”. The addition of ... “making change” is mine, as is the design – a useful practice run. Change requires many strategies, including “quiet”, respectful conversations. Craftivism and this *Stitch & Resist* project (quiet making) can bring change (and confirmation) to participant’s lives and those viewing the final exhibition.

46-

Gwenda

Two Weeks In Quarantine



How is it possible for people locked up in detention to stay sane and alive through this mentally and physically cruel system? Sadly the lack of humanity continues post-detention. You can support asylum seekers and refugees along with many other Australian people through Circle of Friends Australia Inc.



47-

Heather McGinn

Punk As F!ck



I was driven to pay homage to the quiet revolutionary actions of women throughout history, from the earliest champions for women's suffrage to the punk art collective of the Guerilla Girls. As handicrafts, such as cross-stitch, embroidery, knitting, and crochet have traditionally been considered 'women's work', they have subsequently been undervalued as artistic and creative practices. Craftivism makes room for women to engage in activism in safe spaces, without the threat of violence that comes with other forms of activism, such as public protesting.

48–

Heidi Grieg

Perfect Storm



Blame. Like children, we blame 'the government', we blame big corporations and conglomerates, we blame the other – out there – because we don't want to be responsible for our own consumerism, greed and disregard for the environment. The events of 2020, from bushfires to global politics to Covid-19, were the cumulative effect of our collective global actions. Will the lessons be learned? Will the environment have a chance to rest? Or will we blithely return to business as usual? 2020 was no accident.



49–

Helen

No Farmers, No Food – India



Why are Punjab farmers protesting? “They are demanding that their Prime Minister repeal laws passed by parliament that farmers fear will eliminate regulation, leaving their earnings and livelihoods vulnerable to private investors.”

<https://frontline.thehindu.com>, 9 Feb 2021

50–

Helen

There Is No Vaccine Against Stupidity



In the 2020 Covid-19 environment, I was inspired by the words of Albert Einstein.



51-

Jai

Safe Space



I've always had an open door policy, all are welcome and safe in my house. I stitched this during the pandemic 2020. Pattern by Junebug and Darlin.

52-

Jayne

Always Was Always Will Be



I first saw these words on a t-shirt at a Black Lives Matter rally. The words resonated with me. Stitching this small piece settled the words in me.



53-

Jayne

Queer Love



As a lesbian I like the word QUEER as it connects me to the wider group of LGBTIQ+ people. I chose the quirky font to illustrate that we are all quirky and proud to be so in a world that is predominantly heteronormative. And LOVE. Love is essential in our world and in all our relationships.

54-

Jayne

Love In The Time Of The Virus



The piece started as a Textile Artist Challenge exercise to use scraps of material and found objects. Love emerged in the stitches along with images of the HIV and Covid-19 viruses. It's a favourite piece despite it's unfinished edges. Maybe there is more to the story.



55-

Jayne

Black Lives Matter

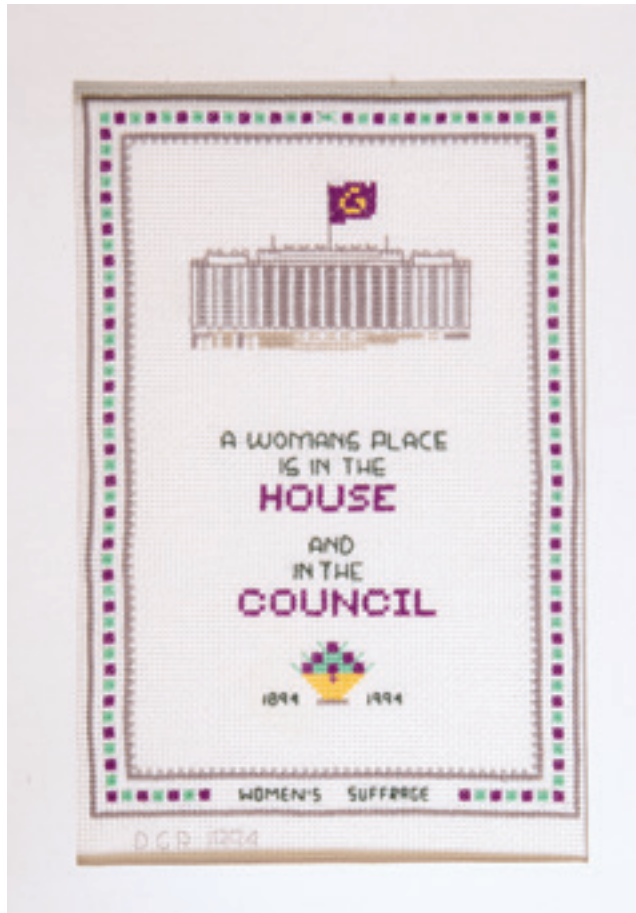


I started this piece while listening to the news of the murder of George Floyd and then saw the Black Lives Matter protests spread across Australia. I find cross-stitch a way to soothe myself while expressing some of the rage I feel. It's good to be part of stitching communities.

56-

Jayne / Doreen

Women's Suffrage



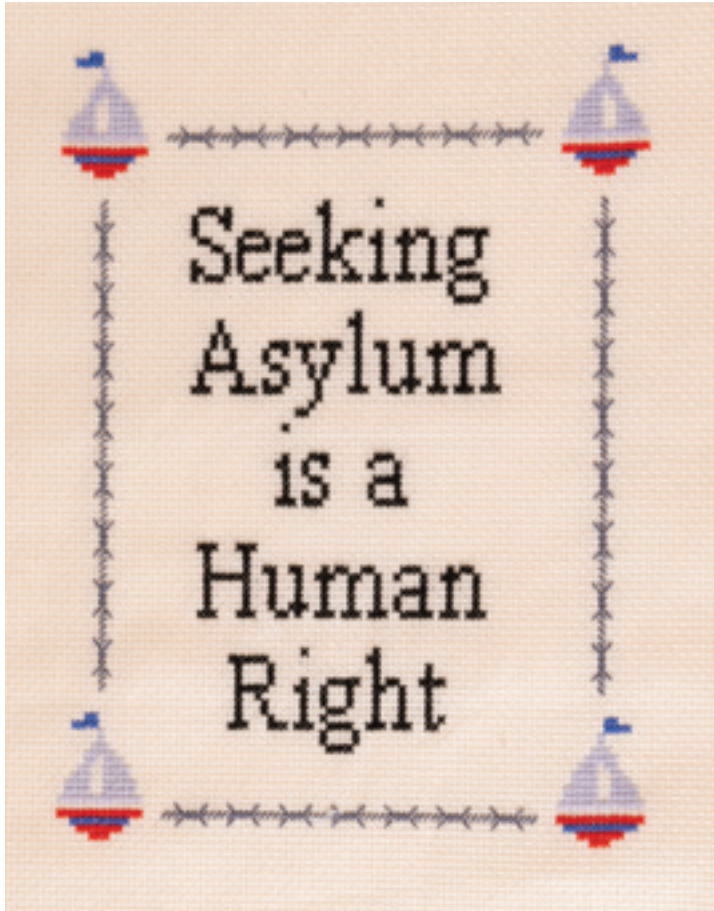
This piece was stitched by my mother, Doreen, in 1994. She was part of the tapestry group who wove the Women's Suffrage tapestries that hang in Parliament House (South Australia). Doreen is surprised and pleased that I have taken up stitching and passed this framed piece to me. It was very special to stand under the Suffrage banners during our occupation of Parliament House in an XR (Extinction Rebellion) action last year.



57-

Jessica Liddle

Seeking Asylum Is A Human Right



Refugees are vulnerable people fleeing from terrible situations. They are children, fathers, aunts, grandmothers, neighbours, workers and they are all human. There is no giant refugee queue. They deserve the same rights as we all do. The boat motif represents those coming to Australia by boat, often giving unscrupulous people all their money and risking their lives. On arrival they are locked up for years and declared “illegal”. The barbed wire border represents this incarceration. Australians need to know that their government is locking away our fellow humans when they have done nothing wrong.

58–

Jewel Mailloux

Black Lives Matter With Flowers



This was created to sell at auction for bail funds for protestors. It's also a way for me to throw my voice and artistic skill into the cause. This is an 8" piece with mostly thread painted flowers — it took me like half my life. More such pieces are planned!



59–

Joshua Adair

Sleep In, Sweep Out



When I first discovered this 1930s vanity broom, I was taken with the fact that it presented a hybrid: part woman, part domestic tool. Her skirt literally became a broom; she morphed into the labor she performed. In receiving these vanity brooms as gifts women were encouraged to see themselves as things to be used. This particular object lesson — enhanced by my own needlework — suggests that women (and all feminine people) can reclaim their own narratives and tell a different tale. My mother always talked about women who were treated as “Sleep In, Sweep Out” — in other words, good enough for sex and domestic duty, but dismissable otherwise. This particular gal simply isn’t going for that — her guy can be gone and she’ll be fine.

60–

Joshua Adair

Men Who Sew Are Surgeons



When I first found this pin-cushion I couldn't believe it. Here was a woman we're encouraged to stick with pins. I picked her up and realised that she'd been lobotomized. The back of her head had gone. She was sutured into a life she couldn't escape. I wondered if she was owned by a surgeon. I had to rescue her because I understood — if only in part — how she felt. Sewing and all sorts of stitching — when it comes to feminine people — has almost always been considered frivolous when practiced at home, yet men who sew are conferred important titles like “tailor,” or “surgeon.” Considering this I kept thinking of the nineteenth century and those husbands who insisted upon involuntary surgeries for unruly women — clitoridectomies, especially, but later lobotomies, too.



61-

Judith Bampton

Consent

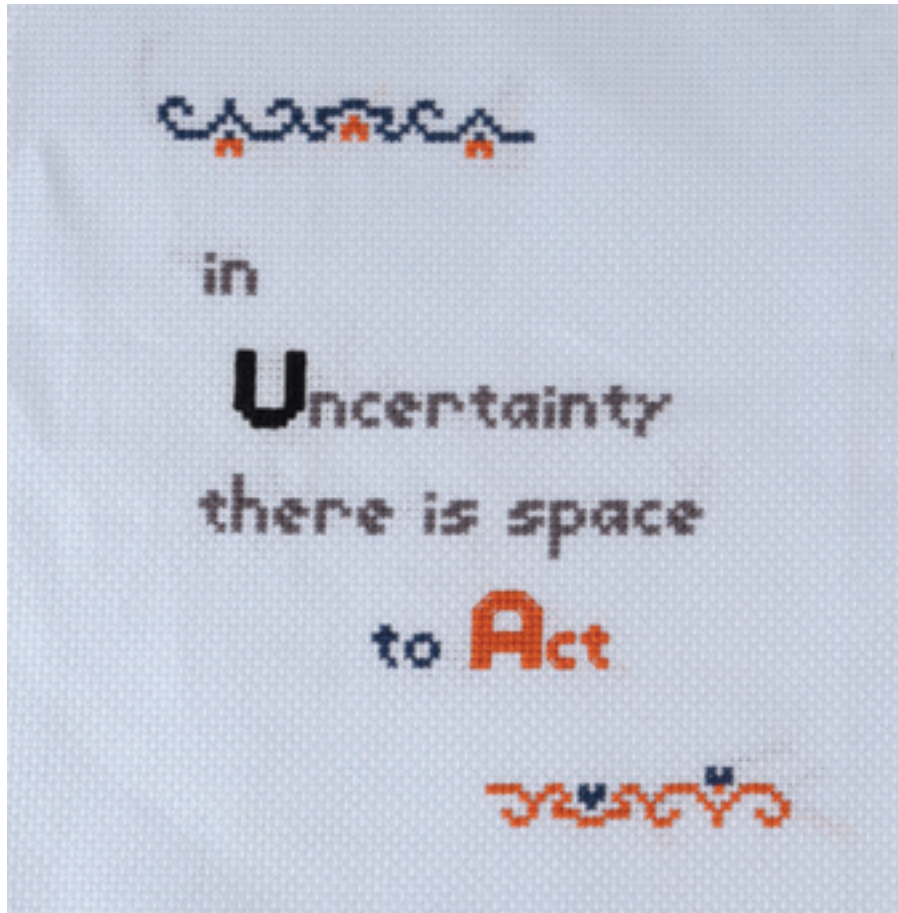


I was inspired by Cathie Griffith's 2018 work titled "The Gift of a Ring". But as you can see mine was an alternative answer which has now been highlighted by the issues that have come to light about women and their rights and safety in workplaces in Australia.

62-

Judith Bampton

Act



The pandemic has brought such uncertainty for so many. I wanted to share the idea that we can still ACT! Elements of the pattern are from Rayna Fahey,, *Really Cross Stitch*, and Olar Eliasson inspired the text.



63–

Julie Conway

My Bushfire Dress



January 2020 found me reeling. For the first time in my lifetime (6 decades) a special place from my childhood – the rainforest in south-east Queensland - was burning. Plans for family Christmas were derailed. I made a life buoy badge reading “Australia from Nero to Zero”. Returning to Adelaide a friend saw the badge and suggested I attend an exhibition by textile artist Sera Waters. It inspired me to embroider a dress. I asked friends for thoughts about the bushfires and chain stitched them onto my dress. I see it as a work in progress. I added Fraser Islander World Heritage on fire this Christmas. I was honoured when Khadija Gbla asked me if she could wear the dress at WOMAD when she read the IPCC report.

64-

KB

I'm Really Quite Cross



Where do I begin... Pattern by Rayna Fahey, *Really Cross Stitch*.



65–

KB

Please Scream Inside Your Heart



In late May 2020, as Japan began to reopen following a period of Covid-19 shut downs, a popular theme park released a video outlining their new restrictions to prevent the spread of the disease. The video features two suited and masked park executives riding a hectic roller coaster with notably blank expressions. The aim of the video was to inform park-goers of a new rule banning screaming on rides, with the final message requesting roller coaster riders to 'please scream inside your heart' instead. This phrase was quickly adopted by many online as an unofficial motto of 2020. <https://www.timeout.com/tokyo/news/please-scream-inside-your-heart-japans-new-roller-coaster-rule-becomes-motto-for-2020>

66-

Kel G

Stay The F**k Home



I saw this pattern by Subversive Cross Stitch on a Facebook group I belong to just days into discussions of social distancing. I was torn about the message that people needed to stay at home in order to stop the spread of the virus. On the one hand, I didn't want to believe that this was what we needed to do, but on the other, part of me felt that perhaps we had to do this. Many of the people I spoke to at the time felt similarly. The use of the F-bomb in this piece speaks of the anger I felt at having to do something I didn't want to do, but also of the urgency of the situation, the importance of the message, the unbelievable nature of what was unfolding. By the time I finished the piece I was barely leaving the house except for essentials like food and beach walks.



67-

Kelly Sharon

ACAB



I made this piece as a gift for a friend that I work with on various abolition projects in Southern California. Junebug and Darlin donated the proceeds from the pattern to activists working for black liberation in the wake of the murder of George Floyd. I love this pattern, and all of Junebug and Darlin's work.

68-

Kim Salazar

Harsh Language



Harsh times call for harsh language. Presented as stress abatement for those in need of something to stab in a troubling and challenging time.



69–

Knucky Women's Centre women and the students at Belyuen Primary School

7 Languages



Once there were 7 languages spoken in Belyuen, a small community on the Cox Peninsula: Wadjiginy speak Batjamalh, Emmiyangal speak Emmi, Mendheyangal speak Mendhe (Emmi and Mendhe are similar and share lots of words). Kiuk language has disappeared but is close to Batjamahl so now they are Kiuk Wadjiginy. The other languages are Marriamu, Marritheyal and Larrakia. These family language groups - except for Larrakia - come from the North West region of the Northern Territory, they are salt water people. Living in Belyuen and becoming 'one mob', lots of words are now shared. During Covid-19, the Knucky Women's Centre ran a Culture Program focused on the languages of Belyuen. These squares were sewn by the Knucky Women's Centre women and the students at Belyuen Primary School.

70–

Kristin Phillips

Takes The Biscuit



The only thing you should ever take away from a biscuit tin is a biscuit. There's a tradition of helpful advice and proverbs on biscuits tins for the delight of housewives. I've done a more up to date version.



71-

Kristin Phillips

Use Your Needle Not Your Tongue



John Taylor wrote “The Needles Excellency. A New Booke wherein are divers Admirable Workes wrought with the Needle, Newly invented and cut in Copper for the pleasure and profit of the industrious.” in 1631. It includes designs for lace and embroidery and a long poem about the art of sewing including this quote which basically tells women to shut up and sew. I’ve added my refrain.

72-

Kristin Phillips

China Virus



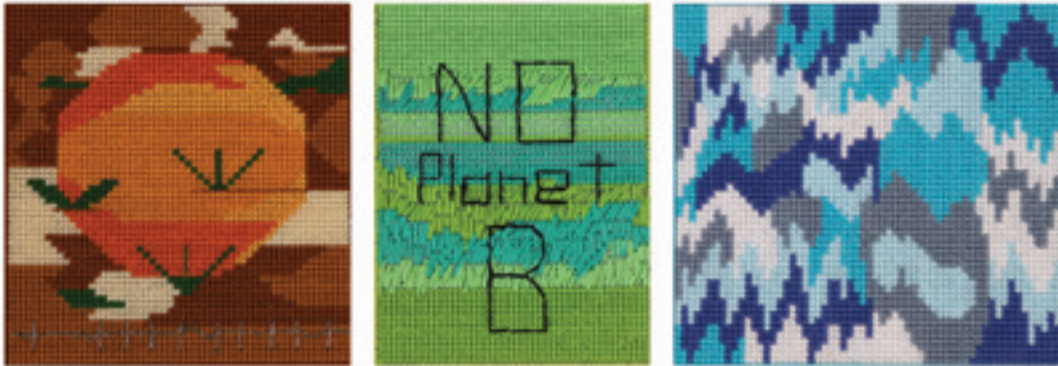
Donald Trump used this, 'Wuhan Flu', and other racist terms in a vain attempt to shift the blame for his disastrous response to the pandemic. I also wanted to show the complete disconnect between the US and China even in embroidery styles by contrasting the "down home" cross-stitch popular in America with the bling of gold thread so commonly used on Chinese embroidery.



73-

Kylie

No Planet B



I am passionate about caring for our planet and recognise that this is the only planet that we have and we need to take better care of it so I want to spread the message that there is no plan B or planet B. I often craft with recycled materials such as computer wires, video tape and other found objects. Pattern by @ABagAndAHat.

74-

Lotusjude

A Woman's Place



I crafted this piece in response to events in the Australia Federal Parliament in 2021 and for my daughter who hopes to one day work in Politics. Pattern by Kate Turner.



75-

Madeline Seys

We Part To Meet Again



“We Part to Meet Again” is a sentiment borrowed from a nineteenth-century sweetheart token. It is a pun on the mechanism of the scissors; the blades part and meet again as true friends and sweethearts part and are reunited. I chose this motif as an #IsolationCreation as it encapsulates how we are parting and practicing social isolation in order to meet our loved ones and sweethearts again soon. I based the design for “We Part to Meet Again” on a pair of dressmaking scissors I inherited (along with my love of threads) from my grandmother; I embroidered the patina on their handles, acquired over years of being held in her hands.

76-

Malakai

The MLM Heart Flag



I created this piece of art because I myself find the MLM (Men Loving Men) pride flag a beautiful flag and associate myself with the MLM flag. Pattern by @kaiespie on Instagram.



77-

Malevolence

Six Feet Asunder



I made this to commemorate (?) this era in my life and because gallows humor is my favorite humor. Pattern by Night Spirit Studio.

78–

Maliha Haider-Bardill

Resist



For the past four years, I have been utterly embarrassed at being an American. I am first generation, as my mother and father were born in Austria and Pakistan, respectively. I have been put in the uncomfortable position by family and friends overseas of having to explain the actions of my government and I simply can't. From the first available opportunity, the Women's March in Washington on January 21, 2017, I have been actively resisting the current administration of the United States of America. Pattern by @stitchesgetstuffdoneco.



79–

Maliha Haider-Bardill

Vote

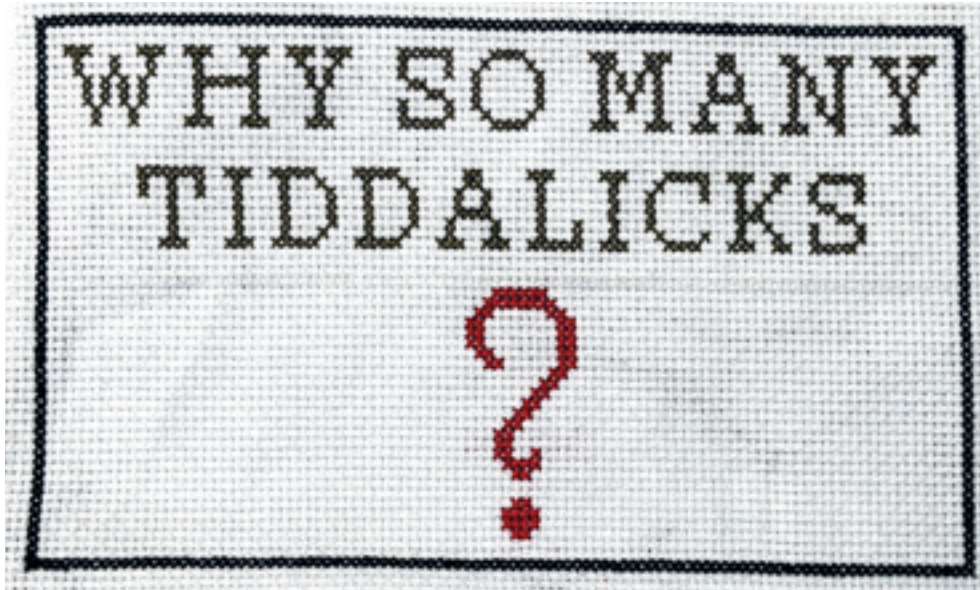


I stitched this piece as an homage to Elizabeth Warren, who was my choice for the Democratic nominee in the United States election. Warren stands for the same progressive principles that I aspire to have in my country. Principles such as free and fair elections, universal healthcare, education for all. Principles that are considered standard in the rest of the modern world. My hope for my country, especially in this upcoming election, is for everyone to vote with their conscience and for true democratic values. Pattern by @stitchesgetstuffdoneco.

80–

Marika Davies

Why So Many Tiddalicks?



Tiddalick is a traditional dreamtime story about a greedy Frog. In this work Marika compares greedy, mine owners, landowners or Politicians to the greedy frog Tiddalick. They who don't care about sharing or looking after the land and water. They only think about how deep their own pockets are.



81-

Megg

Feminists Are ...

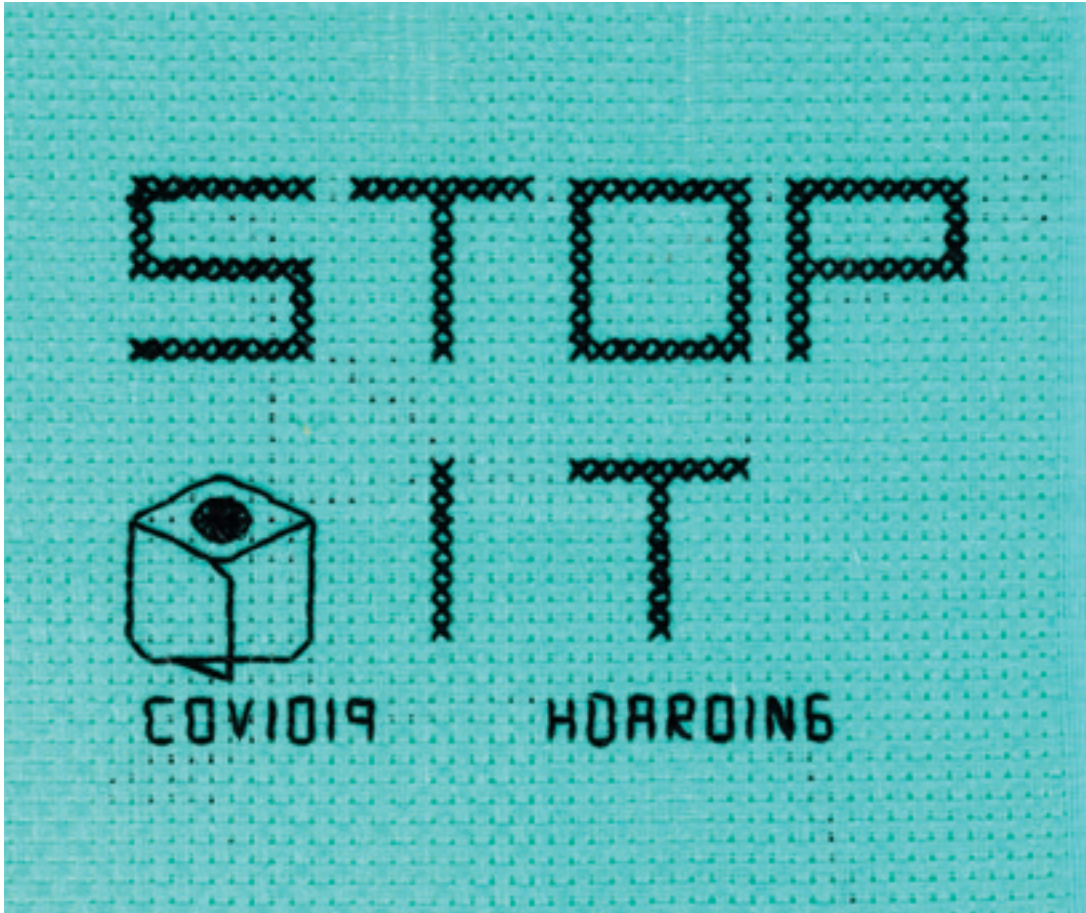


Feminists are fighting for a fairer future. Because I want the world to be more female than it currently is. Pattern by Subversive Cross Stitch, words by me.

82-

Megs Lamb

Stop It!



Wanting to record the moment in 2020 where our Prime Minister Scott Morrison addressed the nation to say "STOP IT, JUST STOP IT" in regard to the over purchase, hoarding and behaviour of people in our country of toilet paper, basic foods and other items.



83-

Melinda

We Are Nature



We've transformed landscapes, built cities in deserts, houses on swamps and blended DNA to harvest our needs. Yet something as small as a virus can take us down, quickly, breathlessly and alone. After generations of taming nature, we now talk about returning to it. We need to remember that we never truly conquered nature and we never actually left it. We are nature. Accepting the humility, wisdom and wonder of that one truth may save us.

84-

Mia

Prison Abolition



I made this piece to express my commitment to prison abolition and decarceration. Almost half of those currently in prisons in Australia have been charged with non-violent offences. Many are poor, have drug and alcohol problems, suffer from mental illness, and are victims of violence and abuse. Some of the almost \$2 billion that is spent annually in Australia on the prison-industrial-complex could be better spent tackling these issues rather than punishing people for resulting offences. There is no shortage of evidence to show that people in prison are subject to a whole range of forms of abuse. How, then, can prison possibly rehabilitate. The short answer is, it doesn't.



85–

Monica

Lesbians Are Everywhere, So Don't Panic



As a member of the Stitchers and Knitters group, the *Stitch & Resist* project has inspired me over the months of Covid-19 to stitch again. In the early 1990s I made a big banner for Pride and International Women's Day marches saying 'Lesbians are Everywhere, so don't panic'. It was later lent and never returned, a sad loss. So here is the slogan again for both sweet smiles for us and defiance against homophobia.

86–

Monica

Extinction Rebellion



As a member of 'Extinction Rebellion' I want to have our call for action up in public. It's also good to make items that can be kept and shown for people to know that this is part of our democratic process, to protest lack of government and societal action on the climate crisis. During Covid-19 and our stay at home period, cross-stitch is a great activity, keeping fingers busy and mind alert. I took the hourglass symbol out of the Extinction Rebellion logo and made it the central motive in my piece. The words speak for themselves.



87-

Monica

7 Years Too Long



Since July 2013 when the Labor government declared that no asylum seekers arriving by boat would settle in Australia, people escaping war and violence have been locked on Christmas Island, Nauru and Manus Island. Some have now been resettled in the USA, Canada and other countries, others are in Community Detention in Australia. Is that what we want for people who seek our help and protection? We could just fulfill our international obligations as a country who ratified the Geneva Refugee Convention and allow refugees to settle here, and make agreements to take refugees from countries where they are living without any rights.

88-

Monica

Voice Treaty Truth



This piece speaks for itself. As a white woman I want to show my support for Aboriginal and Torres Strait Islanders' Uluru Statement From The Heart which our Australian Government has rejected.



89–

Nicole Kemp

Be Like Covid



Covid-19 doesn't care who you are. Unfortunately, some humans insist some people are not as worthy as others. It's so tiring having to listen to this type of ignorance. Don't listen to them, call them out. Their point of view is no longer relevant.

90-

Nicole Kemp

Made By A Woman



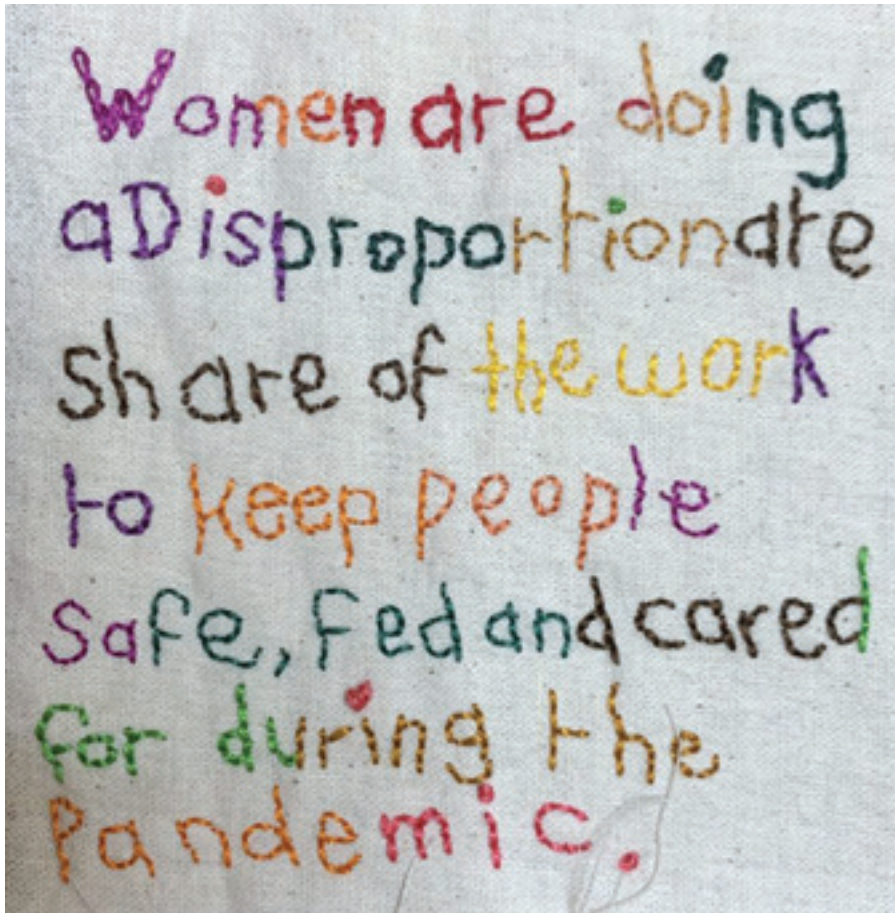
I'm beginning to explore a series of works looking at the rights, or the lack of rights, of women. I'm tired of being undervalued and dismissed because I use textiles as my main medium. Covid-19 has reignited and heightened my concerns in regards to the rights of women. Recently I have been exploring this using remnants and techniques associated mostly with women. It concerns me enormously, that the simple fact I choose to work in this way, immediately reduces my chances of recognition in the art world, and thereby reduces my chances of the financial benefit that could possibly come my way. I love the lusciousness of fabrics, braids, bobbles, lace, ribbons and stitch. If I loved paint, my chances of being seen in this world, would be much greater.



91-

Nicole Kemp

Women And Work



Some people find this statement confronting. Hence its inclusion in my embroidered textile diary. Living in the house with 3 others at home means my home workload has increased. Why is it assumed, because I'm female, that it's my job to do housework? Several friends have commented to me, that their children have stated, that they clean up too much!!!! Those children are now in the bin. But seriously, if you look closely and read widely, women around the world are really suffering and working very very hard (nothing unusual). So I popped this one in to start a conversation.

92-

Nicole Kemp

Australian Suffragette



The other day, someone said to me that Australia didn't have suffragettes (maybe we didn't, but we did have women suffragists!). I questioned many people and it turns out, as I expected, most people have no idea about the women's rights movement in Australia, or anywhere else in the world to some extent. We all get taught briefly that Australia was the first country in the world where women were given the right to vote and to be elected to parliament (full suffrage), but beyond that, our FEMALE HISTORY is hidden away behind the feats of men.



93–

Nicole Kemp

I Am A Feminist

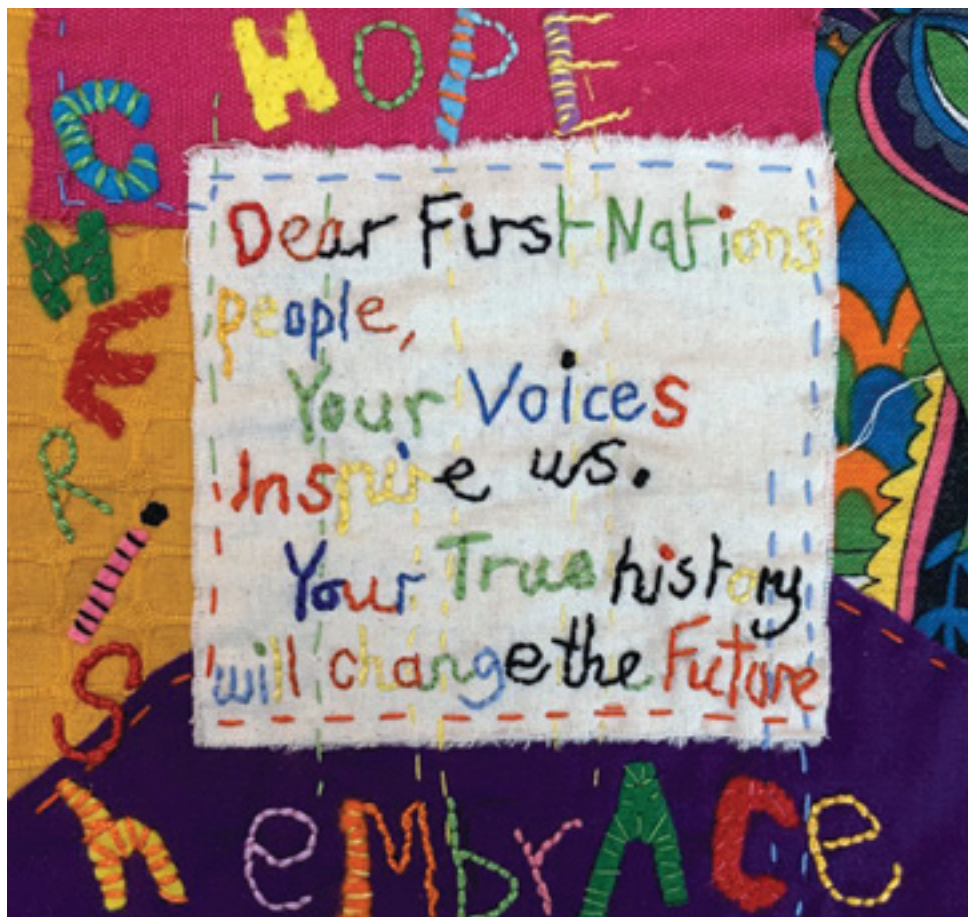


Another completed work in my series that explores women's rights. Who hasn't seen the look of horror you get, when someone asks 'you're not one of those feminists?' and you answer 'YES'. Seriously, in 2021, you'd think they would get over it. I've deliberately chosen the colours of purple, green and white (or close to) to represent the colours chosen by Suffragettes, as they battled hard to gain the vote. Of course, I couldn't resist a few additional colours.

94-

Nicole Kemp

Dear First Nations People



NAIDOC week and all the fabulous stories and images that it generates, inspired me to produce this panel to add to my Covid-19 art quilt that I worked on over 2020. I'm angry that we missed out on the true history of our First Nations people. But I'm so happy things are changing and we get to learn the truth.



95–

Nikki

Dying Well

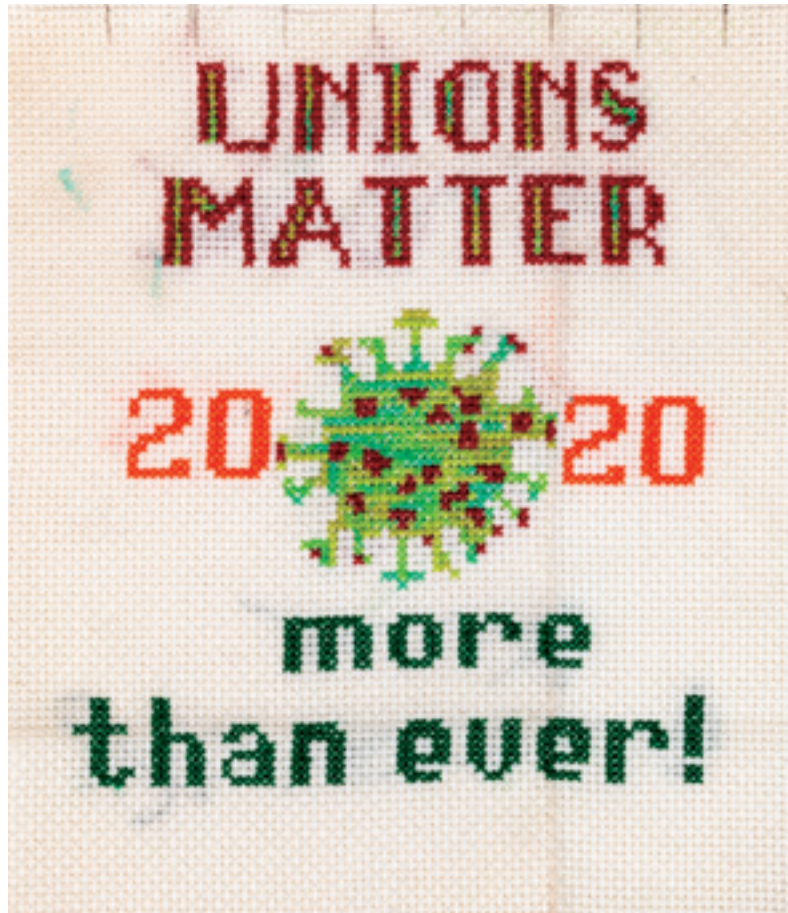


Dying well is no less important than living well, in fact, the two are inextricably connected. Research shows that most people would prefer to die at home, with minimal pain and suffering, surrounded by their loved ones. While our personal, social, physical and spiritual needs may vary greatly, we each want to die – and until we do, to live – with dignity. There is no ‘one size fits all’ model of dying well, but the critical issue for us all is choice.

96–

Nikki

Unions Matter



As a long-time supporter of trade unionism I'm extremely concerned about decreasing union membership: in 2018 only 17% of Australian workers belonged to unions, a drop of 10% since 2005. In the current climate unions are more important than ever. We hear daily of large numbers of people losing jobs or being forced to accept wage cuts across industries as diverse as higher education, hospitality, manufacturing, the arts and retail. The effects of increased unemployment and the concomitant deterioration of working conditions as a result of Covid-19 and other factors are many. Without unions who work to safeguard jobs and conditions the future appears frighteningly bleak. Unions matter!



97–

Nikki Sullivan

Covid Dress A/W 2020

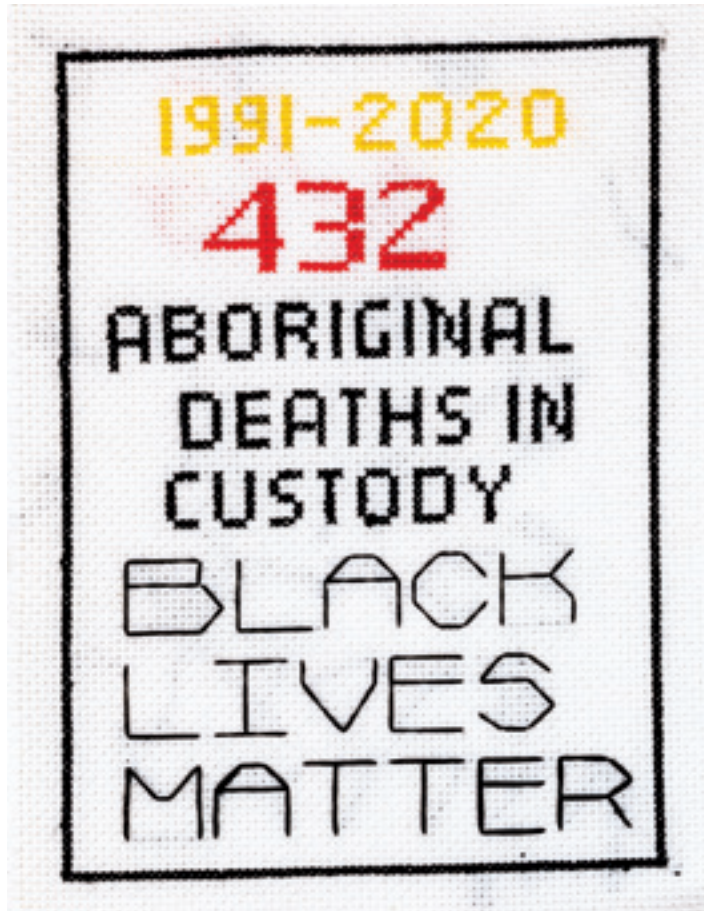


In the first few weeks of the Covid-19 pandemic a phrase just kept going around and around in my head: WTF is this?! Inspired by the works of Kate Daudy, Zoe Buckman, Louise Bourgeois, Penne, Mobley, Paddy Hartley, and Julie Conway, which bring together costume, text, and embroidery, I decided to explore the answers to this question by making a dress. I put out a call out on Facebook and received over 70 responses. Unfortunately, not all of them ended up on the dress – some were too long, but others I just didn't get too before I ran out of space. I love the way the dress functions as a document that captures a particular, and historically significant, moment in time: A/W 2020.

98-

NS

Black Lives Matter



As protests over the murder of George Floyd by a police officer in Minneapolis on the 25 May 2020 are being held all over the USA, in Australia protesters are holding gatherings of their own. These protests are a sign of solidarity with US anti-racists activists as well as a reminder that institutionalised racism in Australia is far from over. This piece cites the number of Aboriginal deaths in custody that have occurred since the Royal Commission into Aboriginal Deaths in Custody, the findings from which were published in 1991. This number is growing. At the same time, to date, there have been no prosecutions of those responsible for the deaths.



99–

NS

Fuck Capitalism



“Capitalism is a purely cultic religion, perhaps the most extreme that ever existed” said Walter Benjamin. Sometime you’ve just got to say it how it is! This pattern is by Gemma Katherine @CraftyAndDevious.

100–

NS

Home



It's likely that many of us will forever think of 2020 as the year of staying at home. Like most people who have been lucky enough to retain their jobs and to not be working in front-line industries, I have spent the last five months working at home. Unlike thousands of Australians, I have a home. And unlike the millions of adults and children who are subjected to domestic and sexual violence, abuse, and harassment, I have a home that is safe. All homes need to be safe, and it's our job to fight to make that happen.



101–

NS

Human



I made this piece because I want to acknowledge that while we are all different we are, at the same time, all human. It has too often been the case that people who are not white, heterosexual, cisgender, able-bodied, and so on, have been constructed as less-than-human: as less evolved, as abnormal, as in need of fixing, or locking up, or being annihilated. Difference is a source of richness. It should be celebrated rather than feared.

102–

NS

Pride Heart



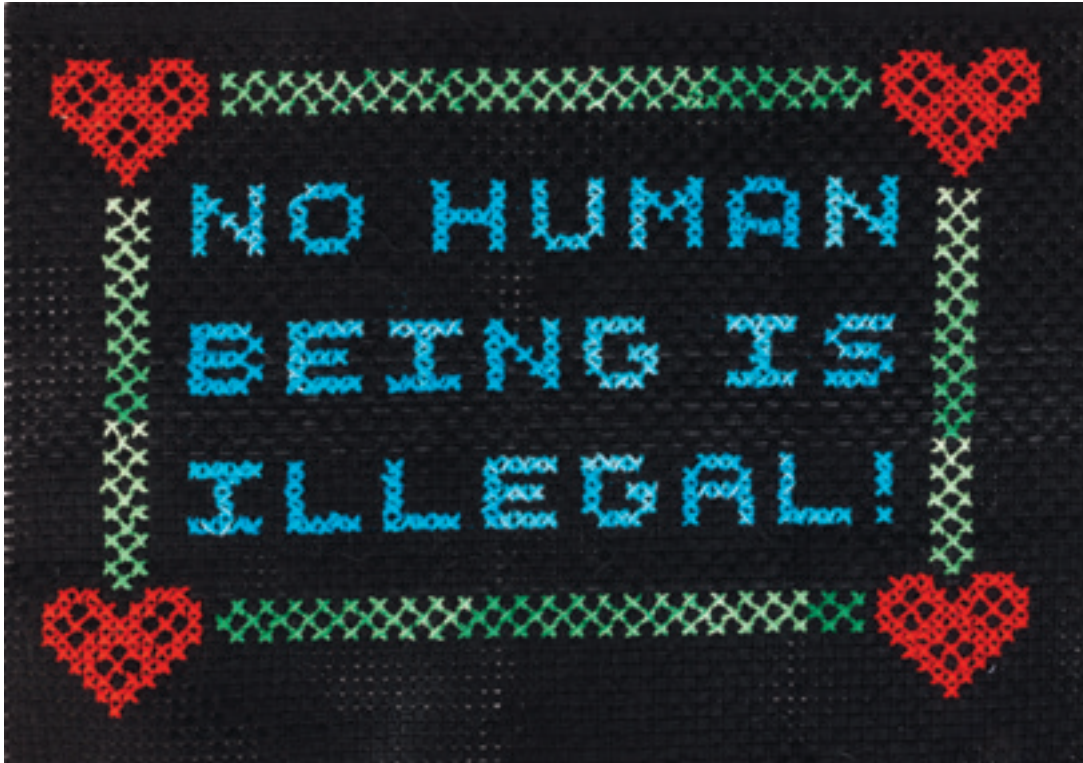
This pride heart is made up of two flags: the non-binary flag which was designed by Kye Row in 2014, and the Philadelphia Flag which was created in 2017 to include people of colour. In the middle is a red heart, the symbol of love. The message I wanted to convey is that Love is Love no matter who it's between. And love is always better than hate or intolerance or prejudice.



103-

NWA

No Human Being Is Illegal



Seeking asylum is a human right. It is a right that is exerted only in the most extreme of circumstances. Why, then, do we treat asylum seekers like criminals when they are seeking simply to live - something that each of us would do in the same circumstances. Our inhumanity is heartbreaking.

104–

NWA

Relentless Kindness



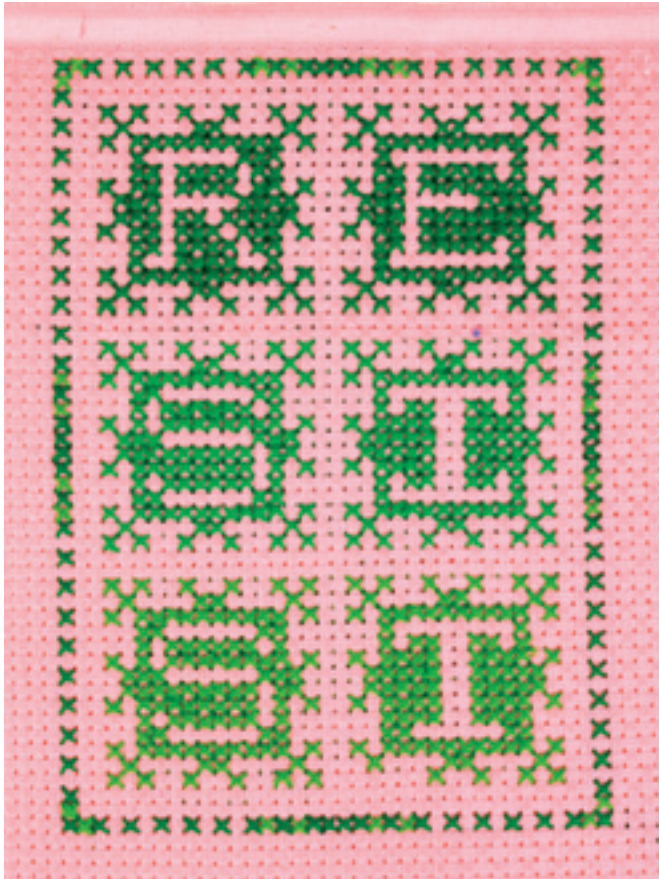
The value of kindness can't be overstated. We need more kindness in the world: kindness to animals, to other humans, to our planet, to ourselves. In the recent bushfires across Australia we saw many acts of kindness. This is also true right now, during the Covid-19 pandemic. But it's also the case that crises like this one can bring out the worst in people. Let's not hoard, let's not be angry with those who tell us we can only buy one packet of toilet rolls, or only have family members in our homes. Let's be kind and we will get through this with considerably less pain. Reworked from patterns by Rayna Fahey, *Very Cross Stitch*.



105–

NWA

Resist



I chose this pattern by Badass Cross Stitch because it spoke to me. I feel as if I have always been someone who resisted norms. Not for the sake of it, but because so many of the ideas, ideals, practices and ways of being that some people seem to take for granted simply don't feel right to me.

106–

NWA

Riots Not Diets



We live in a world that bombards us with information (propaganda?) about what we should and shouldn't eat, and much of this is targeted at women. Almost every woman I know has been on at least one diet in her life, has never felt great about her body, and is always worried about putting on weight. It's interesting, for example, how many memes are currently doing the rounds on social media about weight-gain during Covid-19 'lockdown', and how many of the (re)postings are by women. Feminists have long been critical of this emphasis on women's appearance and the ways in which constant self-scrutiny takes women's attention away from other, more important, things.



107–

Olivia Chapman

Stitch & Resist Sampler



This piece was inspired by the *Stitch & Resist* project. I wanted to use pastel colours and the cross-stitch sampler medium to juxtapose the seriousness of the messages in the piece. I am trying to suggest that in 2021 the messages should be the norm rather than issues that we still need to fight for. Having had a lot of privilege in my life, I have used this project to educate myself on these issues. It took about a year to design the pattern and finish the project.

108–

Olivia Chapman

Enough



I was inspired to make this mask for the March4Justice rally in Melbourne this year. It was the first protest, march or rally I have ever been to. The systemic misogyny and violence targeted at women today in Australia is unfathomable. I felt compelled to attend the rally to advocate for lasting change and fight for justice. I got the pattern to make the mask from See Kate Sew <https://seekatesew.com/3d-mask-template/> and created my own font for the cross-stitch text.



109–

Paola Niscioli

Utterance



Utterances are generally, but not always, bounded by silence. An utterance requires “finalisation” or completeness in order to invite response. These words cut me deeply. I wanted to create a piece that linked the generations. The doily with its beautiful embroidery and lacework around the edge was sourced from an op-shop: once discarded, it is given new life. Further connection is layered by immortalising this moment from our recent history in thread, with the speaker purposely cast in beige. My response.

110–

Phoenix Sriver

Be Gay, End Capitalism



With a long history of homophobia and transphobia associated with capitalism, the queer community has had a great influence on revolutionary politics throughout the centuries. Fighting cops at Stonewall, opposing the legal system over marriage and adoption, and fighting to end systemic oppression, the slogan 'Be Gay, Do Crime' is common within queer spaces. A play on this, 'Be Gay, End Capitalism' takes it one step further, changing the whole system to serve the greater good.



111-

Pia Young

Teamwork



This is something I often say to my kids and use as a personal mantra when we need to work together.

112-

PJC

I Can't Believe I'm Still Protesting This Shit



This was the result of attending my first *Stitch & Resist* workshop and is my first real foray into cross-stitch. I chose this pattern because it sums up how I feel these days when I see women still having to fight against inequality. I've been angry about that shit for the last 50 years, ever since I wasn't allowed a Meccano set because 'you're a girl'. Pattern from *Really Cross Stitch*.



113–

PJC

No One Is Too Small To Make A Difference

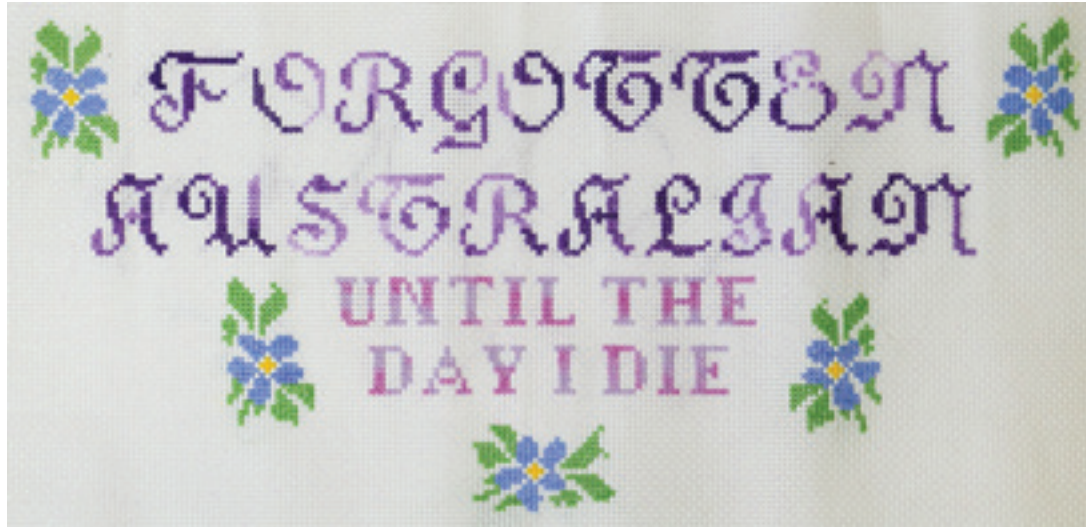


Greta Thunberg's rallying cry is as powerful as it is true. If someone so small, so young, so vulnerable, can stand up against the likes of Trump et al, the so called Grown Ups running the world, then there is hope for the future. I wish there had been a Greta when I was growing up. I enjoyed designing this piece using photos found on the internet. I've stitched her in her iconic yellow raincoat and knitted woollen hat holding her home-made placard 'Skolstrejk för Klimatet' (School Strike for Climate) which she wore while sitting outside the Riksdag (Swedish parliament) every day during school hours. Her slogan #FridaysForFuture gained worldwide attention inspiring school students across the globe to take part in student strikes.

114–

Priscilla Taylor

Forgotten Australians



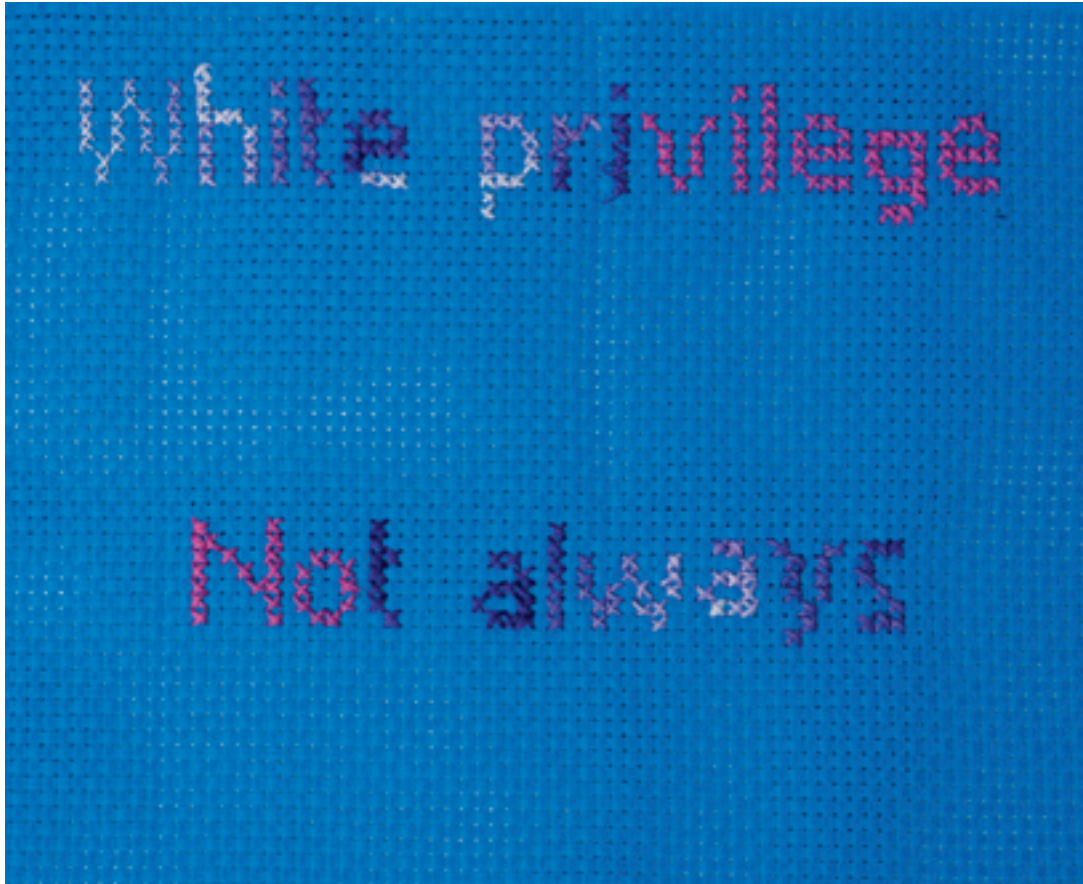
Who are Forgotten Australians? I am one of 450,000 non-Indigenous Australians (now older adults), who were children that grew up in large Institutions or Foster Care up until 1989. We number approximately 74,500 in South Australia. Included are 7,000 English and 300 Maltese migrant children, who are now of course older adults also. Forgotten Australians also consist of 50,000 Indigenous persons, known as The Stolen Generation. I was 55 when I attended the Mullighan Inquiry in 2008 and spoke for the first time about the abuse I suffered. Since the Mullighan Inquiry, the Government set up a support service, called Post Care Support Service. Unfortunately the Government spend so little on support for us, as such we only have 1.5 councillors amongst hundreds of us seeking support.



115–

Priscilla Taylor

White Privilege



I am one of 450,000 non-Indigenous Forgotten Australians who suffered every form of abuse. The majority of us suffered from no love, a lack of education and the loss of family. My sister and I were abused in many ways, but because we were being abused sexually, an inspector was sent to visit, but said 'the house is clean and tidy, the girls are fine', so we remained there for another four years. In the institutions we were ridiculed and known by a number, not our names. We were also used for medical testing and experiments. So I ask where do I belong? Am I of any worth? If we don't tell our history, no lessons are learnt for children who are in out of home care today.

116–

Prue

Keep Your Politics Out Of My Uterus



I created this piece in November 2020 as a way of channeling my frustration as the SA Legislative Council debated abortion decriminalisation. I was disgusted by the stigmatising rhetoric and inaccurate claims I saw in the press and social media and outraged as a handful of vocal anti-choice politicians and religious leaders tried to impose their values on society. Like most Australians, I'm pro-choice. I trust women and pregnant people to make individual decisions about abortion because they are the experts in their own lives. I was joyous when the law reform bill passed – finally abortion in SA will be regulated like the health care issue it is! Pattern by @stitchymed.



117–

Roberta Bertini

#EleNão



In 2018 I was living in Amsterdam and apprehensive about the future of my country (Brazil) when surveys showed Jair Bolsonaro as the front-running presidential candidate. The #EleNão (#NotHim) movement led by Brazilian women to protest against Bolsonaro who is known for making offensive remarks about women, black people and sexual minorities, held demonstrations across Brazil and in major cities around the world. I was eager to participate in the Dutch version of the protests and embroidered an old t-shirt with one of the most popular logos of the movement. Despite the magnitude of the protests, Bolsonaro won the elections and I continue to wear the t-shirt.

118–

Roberta Bertini

Women's March



These cushion covers were embroidered as a memory of my nieces' first march, the Women's March in 2017. Inspired by the posters that they wrote themselves and the "pussyhat" that became a symbol of the march.



119–

Robyn Lierton

I Am A Crafty Lesbian



This piece was inspired by a member of our Lesbian Feminist Conversation group, Sappho. “I have lived for years on a very limited income and have learnt to be crafty with my resources by reusing, recycling and careful budgeting. I am a crafty lesbian. Sometimes!”

120–

Sheryl Hoffmann

Save The Arctic



In 2018, I was lucky enough to go to Greenland and visit the UNESCO World Heritage site of the Ilulissat Icefjord, 25 km north of the Arctic Circle. This is where the Sermeq Kujalleq glacier meets the sea. Huge icebergs towered over our small boat. The sights were awe inspiring. Unfortunately climate change means the glacier is retreating and the frozen Arctic Seas are shrinking. Estimates are that they will disappear in a few decades. I was inspired to rethink what I bought, recycle as much as possible and to reduce my footprint on this fragile earth. I hope my cross-stitch inspires others to do the same.



121-

Sheryl W

Toxic Waste Is Everyone's Problem

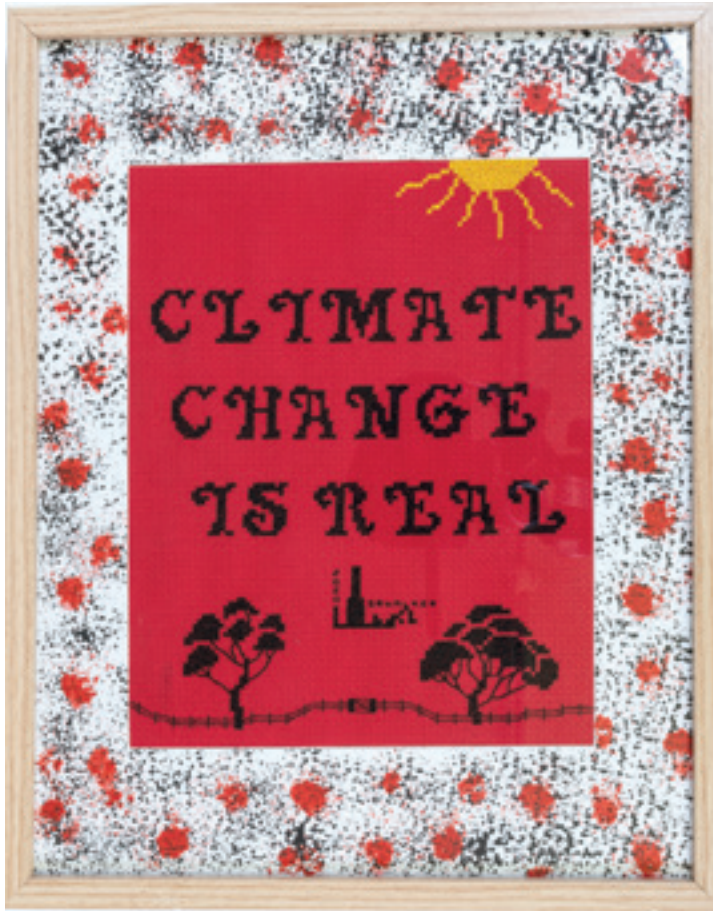


The things we put out in the world, whether it's toxic waste, toxic masculinity, or a toxic attitude, are everyone's problem. We should all work together to rid the world of such things while we can. Pattern by Melinda, Ecology Counts.

122–

Sheryl W

Climate Change Is Real



I chose climate change because the environment and nature has always been very important to me. My mother always had a big garden and now so do I and my daughter. We have solar panels and a water tank, grow our own vegetables and try to reduce our waste wherever possible.



123-

Sheryl W

Join The Anti-Pollution Revolution



I made this because the environment matters and it's all of our responsibility to do something about protecting it. Pattern by Melinda, Ecology Counts.

124-

Sheryl W

Social Distancing Saves Lives



The speed that we went from busy and hectic to a country of empty streets was shocking, but we did what we had to do to keep things from getting worse. It says a lot about the common sense of Australians that (for the most part) we were able to see that social distancing would save lives and to do the right thing. Bears from Cross My Heart Inc.



125–

Singhleton

Broken Systems



This piece was made in response to the Covid-19 pandemic. India, like many other countries has struggled in the face of this unprecedented crisis. Many social and political issues, which were otherwise conveniently brushed under the carpet, came to the forefront. Globally, we witnessed economic, health, social, and political systems struggling. Our systems continue to work for the privileged, often trampling over the human rights of those on the margins. The pandemic gave us a mirror to check these broken, crumbling systems and think about how we might create new systems that work for all and not just for a few.

126–

Singhleton

Insaniyat



This was made at the onset of the Covid-19 pandemic when we witnessed many selfish and unkind acts, as well as gross human rights violations. One of the most atrocious things we saw in India were videos of migrant workers who were walking to their hometowns being made to kneel on the roads and then being sprayed with disinfectant by the police. Embroidery on the handkerchief roughly translates to “While washing your hands, don’t wash your hands of your humanity.”



127-

Singhleton

Fire Of '84



This is a reflection on the 1984 state-sanctioned genocide against my Sikh ancestors. A unique terror tactic that was commonplace during that time involved Sikhs being tortured and killed by placing burning tyres around them. Almost half a century later, the aftermath of 1984 is still felt across the Sikh community.

128–

Singhleton

Roti & Dignity



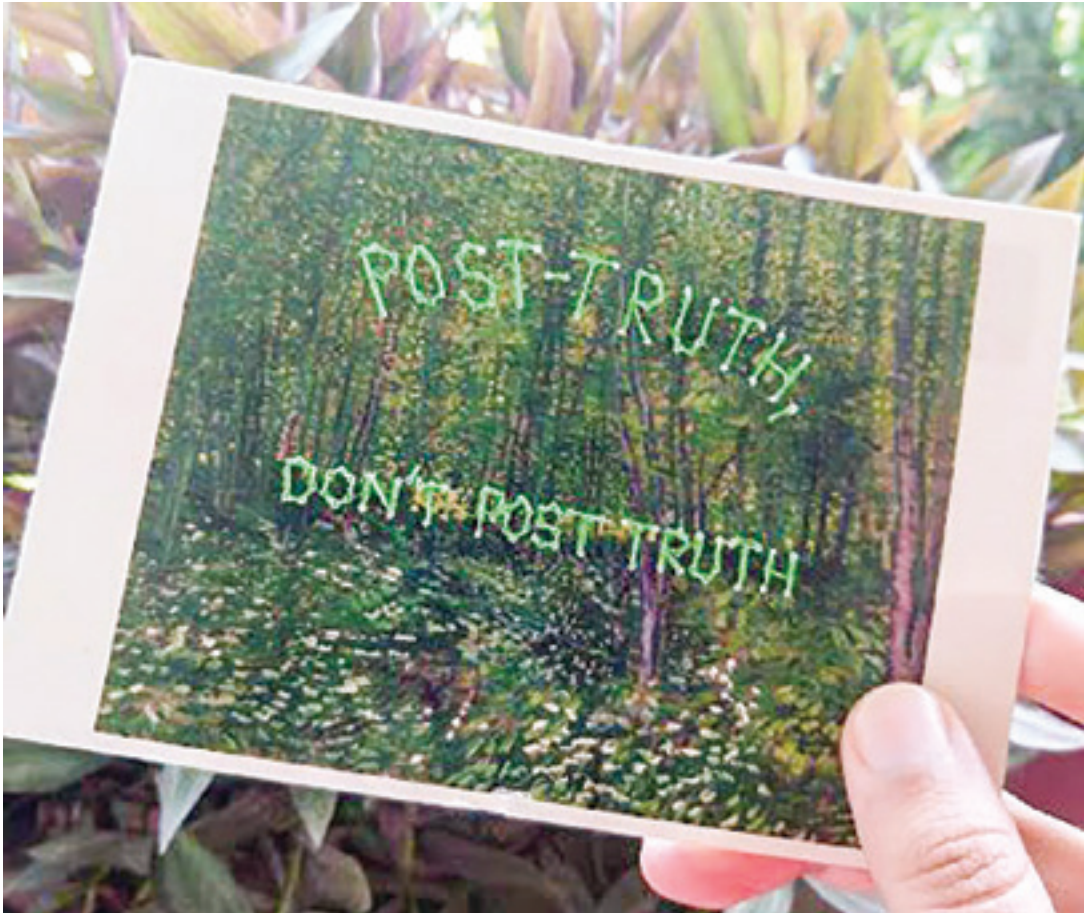
This work is a take on the famed 'Bread and Dignity' slogan used during the Egyptian revolution. It was made in the context of 16 migrant workers who decided to walk hundreds of kilometres to their home towns during the lockdown as they had no means of sustenance or transport available. They were killed after being run over by a goods train, and their belongings, consisting mainly of dry rotis (flat bread) for the long walk home, were left strewn all over the train tracks.



129–

Singleton

Truthcard



I feel like this piece is self-explanatory.

130–

Singhleton

Tired



This embroidery was conceptualised and made during the Covid-19 lockdown in India, when I found some old Vincent Van Gogh postcards lying around and I had just watched Hannah Gadsby's 'Nanette'. My understanding of art, mental health, as well as identity politics changed significantly post watching 'Nanette' and my heart was filled with many thoughts and many more questions than I ever expected from a Netflix special.



131-

[@Stitching_4_Change](#)

Be Less Shit



“Be Less Shit” is a 8x6" piece created in response to politicians and adults more generally that criticised children who have taken part in the global Youth Strike For Climate since autumn 2018. Pattern by @stitching_4_change.

132–

[@Stitching_4_Change](#)

Be Mad Do Craft



When you are Mad, it can feel like the world is closing in on you. You are commanded to “relax” and do things “mindfully”, and under this pressure things which you previously enjoyed can feel like a chore. Expecting Mad folk to relax whilst doing a bit of colouring in shows how current mental healthcare services value an individualistic approach to “recovery” over a collective or societal one. My advice is: be Mad AND do craft (or yoga, or dance, or whatever it is that you think would feel good/less terrible) – but remember that self-care can become a burden too, and you can craft if you want to, even if it doesn’t make you feel like you’re floating on a cloud of positive vibes. Pattern by [@stitching_4_change](#).



133–

[@Stitching_4_Change](#)

Community Made



ACORN UK (Association of Community Organisations for Reform Now) is a mass membership network of low-income people organising for a fairer deal for their communities. The idea is simple but ambitious – to build a national community organisation along the lines of a trade union; organising communities and fighting for a better quality of life. What began with a few local residents tackling slum housing in their neighbourhood has developed into a national organisation with thousands of members and branches across the country. We think inequality and social problems are about power, and that change requires countering the power of money and establishment politics with the power of people taking collective action. ACORN is showing that by working together, we can refresh and rebuild democracy and the fabric of our communities. Pattern by [@stitching_4_change](#).

134-

[@Stitching_4_Change](#)

Fuck Cancer



“Fuck Cancer” is a 8x8” piece created in response to the artists father being diagnosed with cancer of the penis (yes, that’s a real thing). Pattern by @stitching_4_change.



135-

[@Stitching_4_Change](#)

Green Capitalism



"Green Capitalism" is a 6x4" piece quoting a Tweet by the Green Anti-Capitalist Front. Pattern by @stitching_4_change.

136–

[@Stitching_4_Change](#)

No Cops In Crisis Care



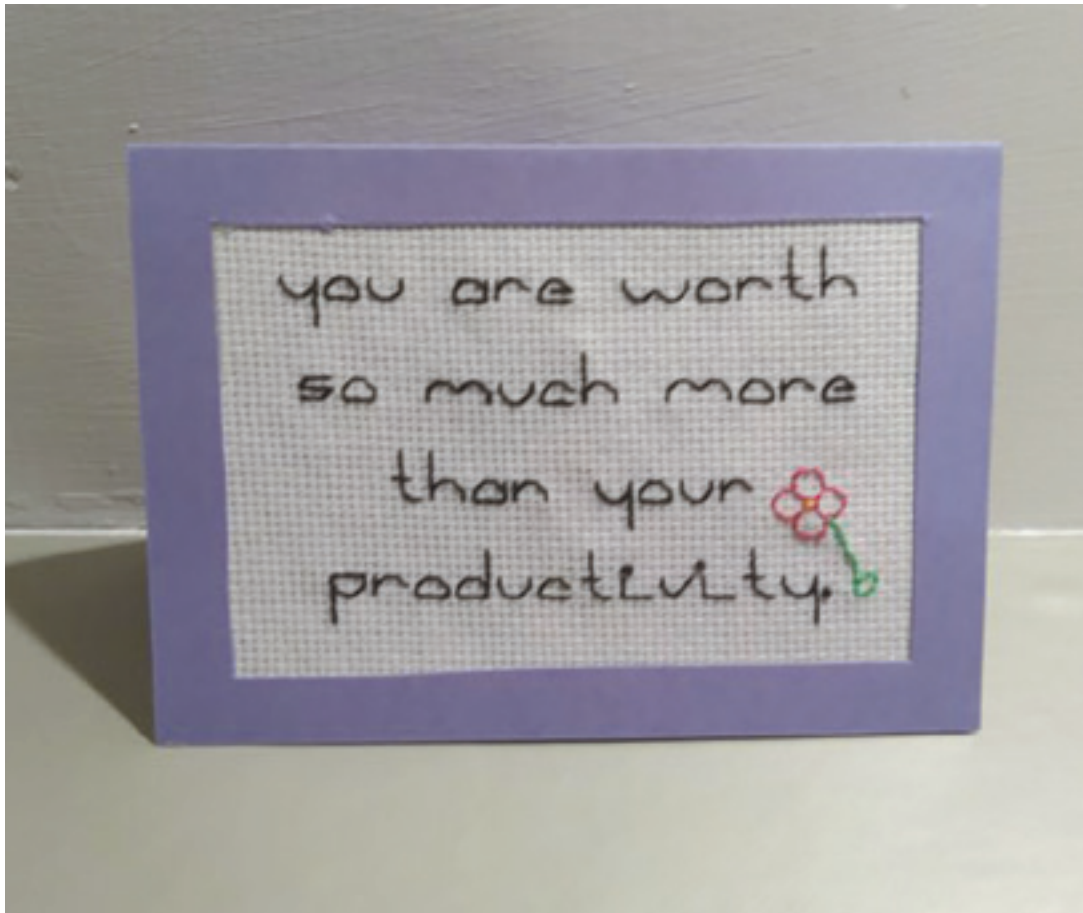
This piece was created in response to a callout by Collective Action London, who asked for art on the theme of abolition: “Join us in imagining a world beyond the oppressive systems that are currently in place.” “No Cops In Crisis” is a slogan used by Project Lets – it highlights the fact that people experiencing a mental health crisis are more likely to come into contact with police than they are an actual mental health professional. For some people, this can be fatal. The risk of harm increases for People of Colour (especially Black men), autistic or non-verbal people, people who live in working class areas, or who present in ways which police deem “aggressive” – it’s time to get cops out of crisis care. Pattern by @stitching_4_change.



137-

[@Stitching_4_Change](#)

Productivity



This is an anti-capitalist love note, stitched for a friend as a Valentine's Day card. The words are by @radicaleprints on Instagram.

138-

[@Stitching_4_Change](#)

Racist Statues



“Racist Statues” is a 7x5” piece created in response to criticisms of activists who toppled statues of slave traders during the Black Lives Matter protests of summer 2020. Pattern by @stitching_4_change.



139–

[@Stitching_4_Change](#)

Rights Not Rescue



Sex workers around the world are coming together to demand the full decriminalisation of sex work – because sex work IS work. Sex workers need rights, not rescue – the red umbrella is an international symbol of sex work. Pattern by @stitching_4_change.

140-

Subversive Stitcher

Social Distancing



I love the Bayeaux Tapestry memes. I've decided to use "medieval" inspired bunnies to create my own. This is my second piece using my bunnies. The virus has reshaped us as a country, society, as a world.



141–

Sue Morley

Stay Home Save Lives

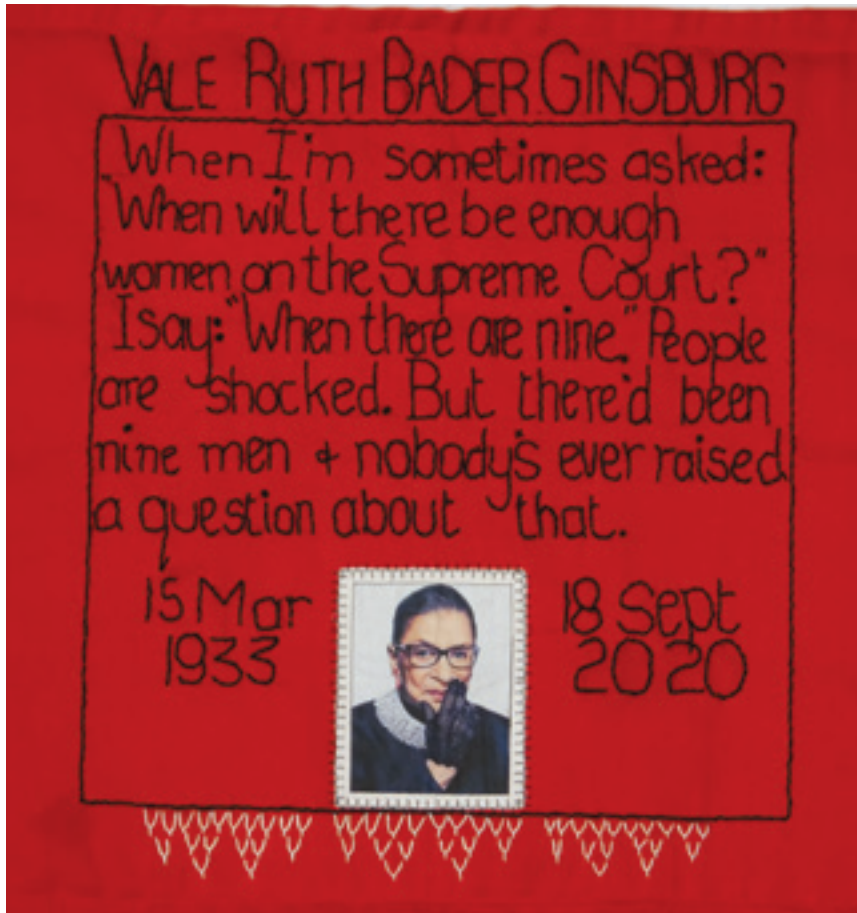


Early in lockdown it was apparent how important health staff and personnel would be in our efforts to keep the number of cases of corona virus as low as possible. This piece is an acknowledgement to EVERYONE who worked in hospitals during this very challenging and difficult time. I included the photo because health workers around the world needed our help so they could help us. A mutual social contract if you like. We are so lucky in Australia to have a good health system and a majority of citizens willing to stay home and play their part in managing this horrendous pandemic. “Stay Home Save Lives” was a common phrase heard on the news media, in social media, and in the my local community.

142–

Sue Morley

Ruth Bader Ginsberg



Ruth Bader Ginsburg was a wonderful, no fuss feminist with a sharp legal mind, a strong sense of justice and an awareness of how women are not always respected, acknowledged or championed. She was a trailblazer and independent thinker, and great advocate for women's rights. Her intellect and commitment to women's rights will be sorely missed. She was appointed as an Associate Justice to the US Supreme Court in 1993 and continued for 27 years – until just before her death in 2020.



143–

Sue Morley

If You're Against Abortion Don't Have One



The choice to have an abortion is a very personal and complex decision. I am dismayed that abortion is still not freely and easily available for women who need or want one in South Australia. It is only legal if two doctors agree that a woman's physical and/or mental health is endangered by pregnancy, or for serious foetal abnormality.

144-

Sue Morley

Don't Panic



I remember years ago a colleague exclaiming that she had never met a lesbian! As far as I was aware she was working with at least two at the time and I was one! So what did she think lesbians look like? So in part, this piece is made in response to that conversation.



145–

Sue Morley

Stitch & Resist



As a community arts facilitator, feminist and textile artist, I was keen to participate in the *Stitch & Resist* craftivism project. I thought it would be fun to start with a small banner promoting the project as my first stitched piece.

146–

Susannah

Corona Sampler



Self-isolation during the Covid-19 pandemic has seen a rise in traditional crafts, like embroidery. Historically, girls learned to stitch at a very young age. To show off what they had learned, they designed and stitched elaborate samplers, often featuring domestic scenes and proverbs or biblical sayings. I've mixed old and new elements for my modern take on a traditional sampler. The lettering and the house are from 100-year-old public domain pattern books, and I modernised the sampler with my own design of a border of stylised corona molecules, and a saying that's more contemporary than traditional. I designed and stitched this piece while socially distancing, angry at media footage of people crowding beaches.



147-

Suzanne

Just Ugh



It pretty well sums up how I am currently feeling! Just ugh! Pattern by Rayna Fahey, *Really Cross Stitch*.

148–

Tanner Smith

No Respect For Disrespect



I created the pattern for this piece during the summer of 2020 while reading about and watching the protests online. At the time I was living in South America and felt like there was not much I could do. I saw this saying circulate online and had the urge to stitch it. To tie it together with the summer of 2020, I added the resist fists in a range of colors and the pride colors across the hearts. Pattern by @OTRStitchery.



149–

Truc-Vy Thi Nguyen

Symbolic Viet Lady



“Symbolic Viet Lady” was designed by Giang-An Hoang Nguyen and stitched by Truc-Vy Thi Nguyen. Giang-An is a painter and tailor who lives in Vietnam. Covid-19 hit and disrupted her long-awaited trip to join her partner in Australia. She keeps herself occupied with daily work in her own tailor shop, and trying to stay positive. Truc-Vy Thi Nguyen is a new migrant to Australia and a new mother. She discovered that she was pregnant when Covid-19 hit Australia in March 2020. Embroidery is her hobby, and it has kept her in good mental health during her pregnancy and the lockdown. She developed a YouTube channel named “Wendy’s Embroidery” to share basic stitching techniques with a wider audience.

150–

Truc-Vy Thi Nguyen

Bitches Get Shit Done



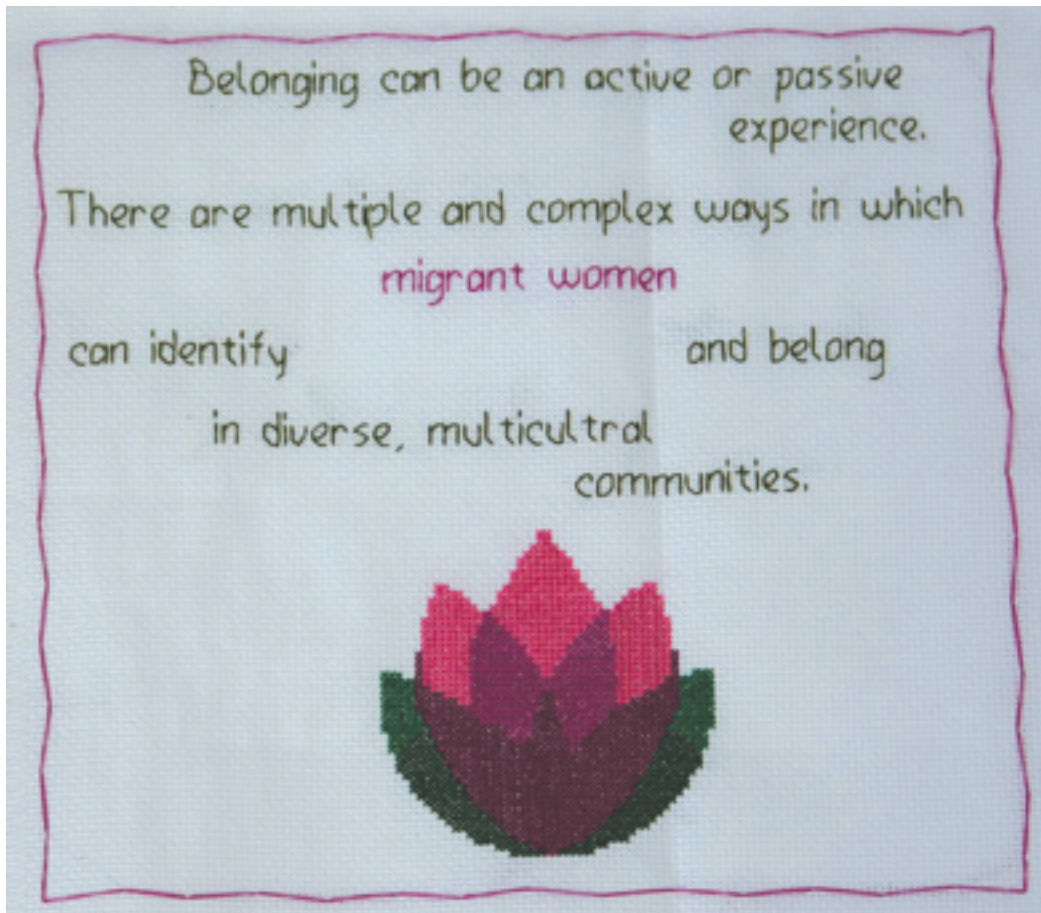
This pattern was a popular conversation piece between two women because the message reminded them that they must remain strong and persistent. Pattern by Rayna Fahey, *Really Cross Stitch*.



151–

Vietnamese Women's Association, SA Inc. (ViWA)

Belonging



In the 1990s a group of Vietnamese migrants met regularly to discuss their lives in the context of multicultural South Australia. The group believed that an organisation advocating for Vietnamese women in South Australia was needed and hence the Vietnamese Women's Association, SA (ViWA) was established in August 1997. The words on this piece, provided by ViWA members, depict the struggles migrant women often face when coming to and making efforts to 'belong in' a new country. In Vietnamese culture a woman is depicted as a flower. ViWA's commitment is to support each flower to blossom. Just as a flourishing flower imparts its scent on its surroundings, a flourishing woman's life benefits the whole society, making our community a better place for all.

152–

Victoria Knight

Fat Bodies Are Good Bodies



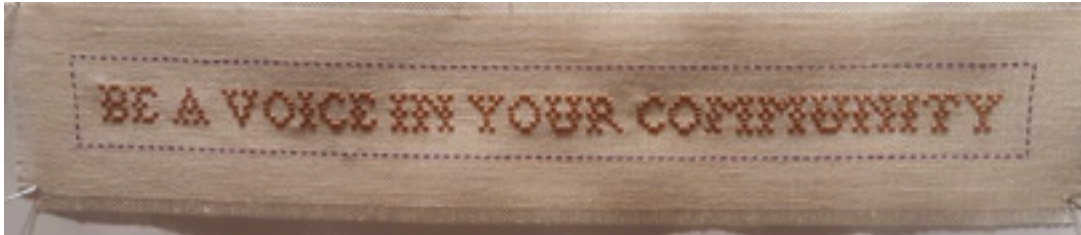
This piece was born out of a realisation – knowing that fat bodies are good bodies required me to embrace that my fat body was, too, a good body. In a world which spouts the “obesity epidemic” rhetoric daily and reinforces ideas of fat people being lazy, unattractive and burdensome at every turn, the simple act of embracing fat bodies as good bodies is an important step. Of course, fat bodies are so much more than just “good” – they are complex, varied, imperfect and fallible, but this does not make them bad bodies. So, this piece was born out of deciding to start with fat bodies – specifically my fat body – as good bodies. And hopefully, we as a society can go from there.



153-

Yvonne

Community



These are words that resonated with me after attending a *Stitch & Resist* workshop at Port Pirie. We all deserve to have our voices heard and to do this we need to get out into our Community.

154-

Yvonne

Engage



In a world of gadgets all playing for our attention, sometimes we need to be reminded to engage with those around us. My next stitchery might be 'put your bloody phone away.'



155-

Zan Maeder (They/Them)

Male Tears

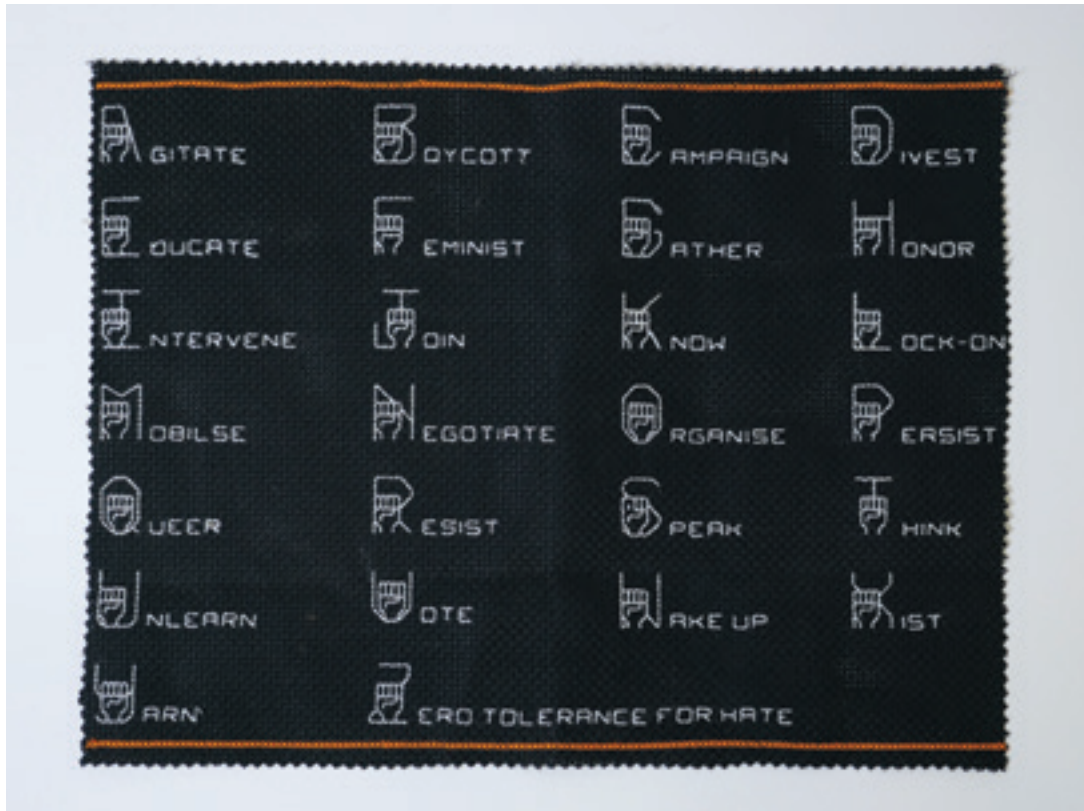


This was the piece I started at the *Stitch & Resist* workshop which introduced me to cross-stitch. I love the juxtaposition of letting my angry feminist flag fly in a format that is so dainty. Male tears are best drunk warm with a crumpet.

156-

Zan Maeder

Alt Alphabet For Social Justice



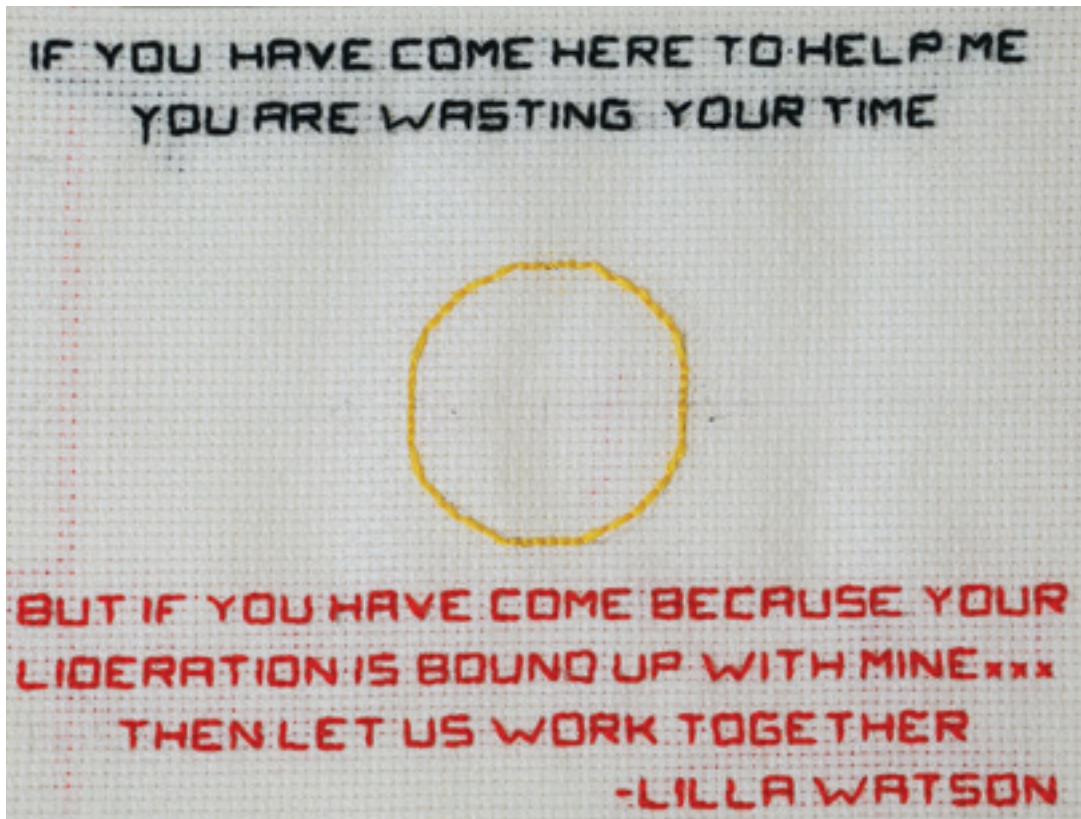
I created this alphabet from a Badass Cross Stitch pattern from Etsy to go on the wall of my feminist bestie's newborn's bedroom. I changed up a few of the words but I love the fierceness of this alphabet. I hope that little boy grows up loving it too!



157–

Zan Maeder

If You Have Come To Help Me, You Are Wasting Your Time



I created this design with Gangulu activist Lilla Watson's powerful words to give to my mother out-law. She was doing important and challenging, grappling work to publicly bring to others' attention to stories of the Frontier Wars in South Australia and felt unsure about her place as a white woman in doing so. I wanted her to have a reminder that being a white person in solidarity with First Nations resistance means a lot of grappling, sitting in discomfort and persisting in spite of all the forces inviting us to comply with white fragility and white supremacy. And as Lilla Watson reminds us, it's not about benevolence, it's about liberation – for all of us.

Partners and Supporters

We would like to thank the following groups for their support.



The Adelaide Remakery

The Adelaide Remakery is a sustainable upcycling centre which offers a meeting place for makers, sells work by local artists, and supports sustainable creating.

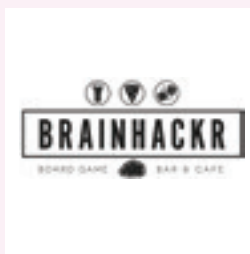
> www.facebook.com/theadelaideremakery/



The Arabic Language and Culture Association of South Australia Inc.

The Arabic Language and Culture Association of South Australia (ALCASA) was founded in 2012. ALCASA is a not-for-profit organisation that aims to build bridges between Arabic speaking communities and the wider South Australian community.

> www.alcasa.org.au



Brain Hackr

Established in 2017 BrainHackr began as an inclusive casual game space for adults located in Prospect and later transformed to a pop-up space in Adelaide's CBD.

> www.brainhackr.com



Deaf Can:Do

Deaf Can Do have been supporting the South Australian Deaf and hard of hearing community since 1891. Deaf Can Do's mission is to empower people to achieve their full potential by providing them with specialized sensory services.

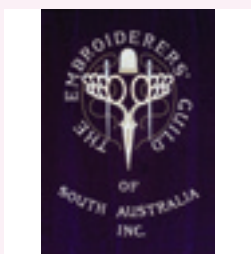
> www.deafcando.com.au



[Ech Inc. - Lesbian Feminist Conversation Group](#)

Since its foundation in 1964, ECH has established itself as a highly respected and trusted provider of ageing care services in South Australia. ECH initiated a conversation group for lesbian feminists aged 55 and over in early 2020. An opportunity to discuss a wide range of topics that affect us as women, lesbians and as feminists was a welcome project.

> www.ech.asn.au



[The Embroiders' Guild of South Australia Inc.](#)

The Embroiders' Guild of South Australia promotes the practice, study and appreciation of embroidery in all forms and encourages excellence by practice and example. The Guild runs workshops for members and has a wonderful collection of handcrafted objects.

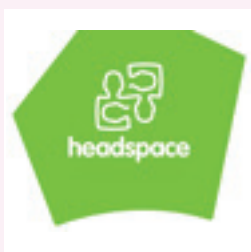
> www.embguildsa.org.au



[Feast Festival](#)

Feast is Adelaide's only not-for-profit LGBTIQ+ Queer Arts and Cultural Festival that celebrates Pride and Diversity. Feast began in 1997 providing a safe and inclusive platform for the LGBTIQ+ community to share and express themselves through art and culture.

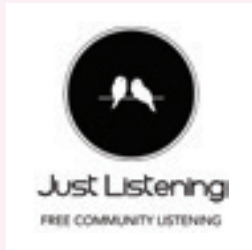
> www.feast.org.au



[Headspace](#)

Headspace is the National Youth Mental Health Foundation providing early intervention mental health services to 12-25 year olds. headspace was established in 2006 and has centres across Australia.

> headspace.org.au



Just Listening

Just Listening Community is a safe and free therapeutic space where trained community members listen and connect to the experiences of any people in need.

> www.justlistening.com.au



Knucky Women's Centre

Knucky Women's Centre is situated in Belyuen Community on the Cox Peninsula, NT. The Centre's name Knucky is dedicated to an Aboriginal Community Elder and Women's Ceremony Leader of Belyuen. The Centre continues to keep her passion alive for all women and girls in Belyuen, by being a friendly place to learn, create, empower and support the Community.

> www.belyuen.nt.gov.au/services/knucky-women-s-centre



Queer Youth Drop In

Feast Queer Youth Drop In provides a community social space for LGBTIQ/Queer/questioning young people aged between 14-25.

> www.facebook.com/feastdropin



SA Unions

SA Unions is the peak trade union council for South Australia representing more than 160,000 union members in industries right across the State. SA Unions' role is to promote the economic and social interests of working people and their families and continue to work to protect their democratic rights.

> www.saunions.org.au



Successful Communities, MCCSA

Successful Communities provides practical support to people in vulnerable and emerging culturally diverse community groups. Successful Communities works with communities to understand and identify what their goals are and provide the pathways to reach them through access to training, mentoring and support that will nurture the community and its leaders.

> www.mccsa.org.au/successful-communities/



Vietnamese Women's Association SA Inc.

In Vietnamese culture, a woman is depicted as a flower. The Association's commitment is to support each flower to blossom. Just as a flourishing flower would impart its pleasant scent on the surroundings, a flourishing woman's life would benefit the whole society, making our community a better place for all.

> www.viwa.org.au



Welcoming Australia

Welcoming Australia is a non-partisan movement and organisation committed to cultivating a culture of welcome and advancing an Australia where people of all backgrounds have equal opportunity to belong, contribute and thrive.

> www.welcoming.org.au



Wellbeing SA

Wellbeing SA was established in January 2020 and has a long-term vision to create a balanced health and wellbeing system that supports improved physical, mental and social wellbeing for all South Australians.

> www.facebook.com/wellbeingsa.southaustralia/

