

Kelcie Bryant-Duguid
Artist Practice

I have a multi-disciplinary materials-based art practice.

I trained as a high school Textiles and Design/ Home Economics and Design Technology Teacher and am proficient in many textile and art based techniques and processes. I have an Associate Diploma in Apparel Pattern Production and Certificate in Bridal Wear/ Couture. I draw upon this accumulated knowledge in dressmaking, construction and problem solving across all aspects of my practice. In recent years I have focused on developing my art practice in wearable art making through adopting processes that employ textile processes and/or fibres and materials.

Growing up on a farm in rural NSW, I learned to sew and knit and stitch as a child from my mother who made the majority of our clothes. Textiles is something that is in my blood.

In my art practice I create work that is meaningful to me: that sometimes questions, and comments and asks its audience to think and feel and wonder why. My work is sometimes political and deals with uncomfortable subject matter. It is my voice, a response to the environment, and events and issues that resonate with me. Themes of memory, family, relationships, place and belonging are constantly revisited in my work.

I enjoy working with paper as a 'fabric' of choice. Recent works have explored incorporating stitch, collage and mark-making. Much of my paper works examine communication, mixed messages and the news. I use newspaper as a vehicle for exploring censorship in the media and politics.

Throughout covid and lockdown we have had to make do and use what we have at home, which has refocused me to 'play' more with paper surfaces and recycled materials and packaging. This has allowed me to further explore collage, monotype, simple printmaking, colouration techniques and stitch. I am enjoying where these investigations are taking me.

I am curious about mark-making on paper, as a way of creating unusual 'fabric' design and further expanding and building on my painting and illustrative skills; with a current focus on paper batik effects using candle wax, oil sticks and crayons as a resist for Sumi ink and watercolour washes which I plan to incorporate in the dress fabric of this work. My initial samples and investigations using commercial flour bags has reaped favourable results. This strong paper holds wet mediums and colour well and is able to be stitched and sculpted which makes it suitable for garment manufacture.

My wearable works represent the feminine. Canvases for storytelling.. Sundresses: worn by girls, growing up and finding their place in the world. Evocative memories of childhood - simple, yet powerful images of domestic life and the journey of women. Universal symbols and imagery, motives and themes as potent today as they were in my formative years.