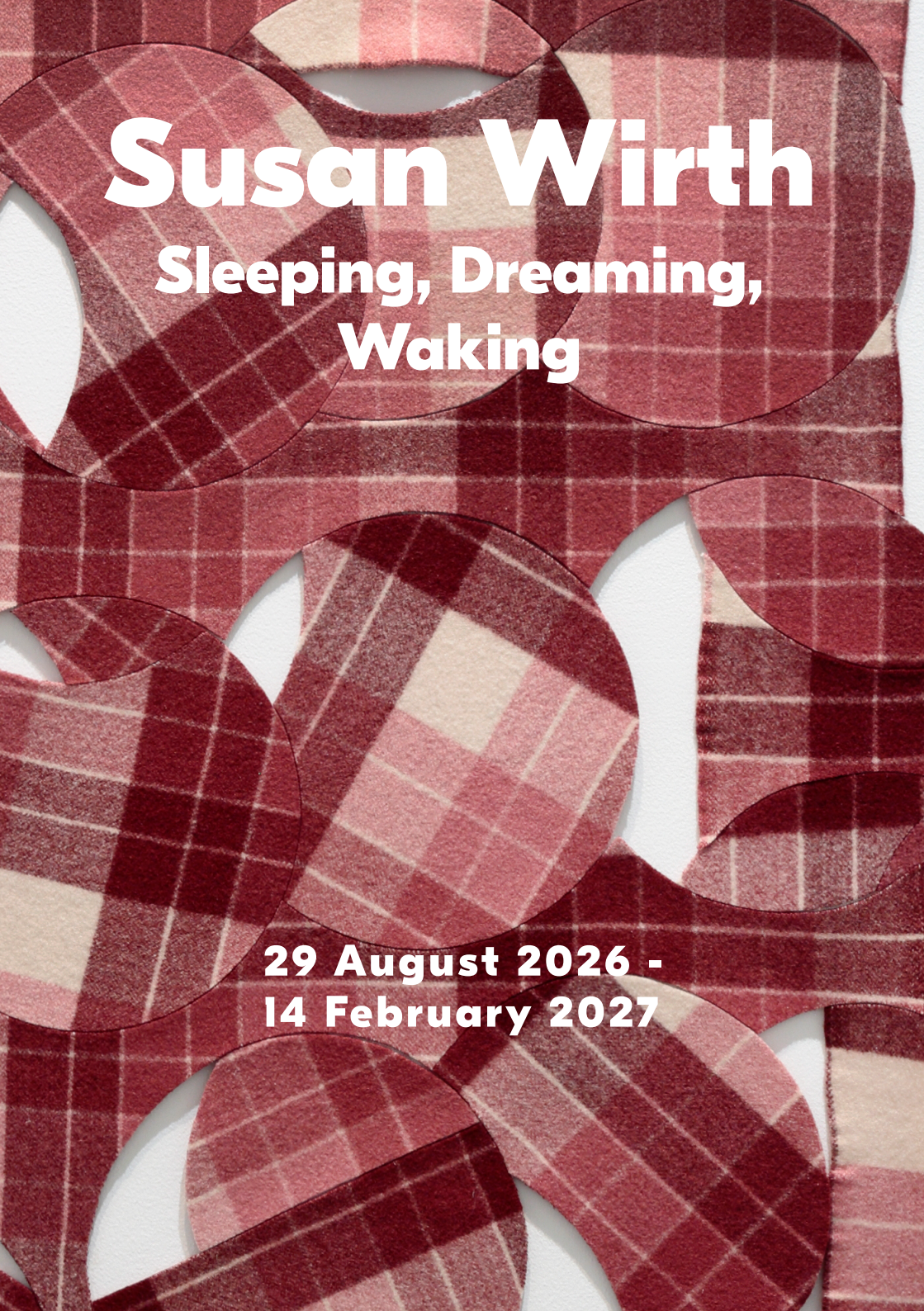


The background of the entire image is a red and beige plaid fabric. Overlaid on this fabric are several circular cutouts of varying sizes, revealing a plain white surface underneath. The cutouts are arranged in a somewhat random pattern, with some overlapping each other.

Susan Wirth

**Sleeping, Dreaming,
Waking**

**29 August 2026 -
14 February 2027**

Susan Wirth

Sleeping, Dreaming, Waking

Sleeping, Dreaming, Waking is a series of textile collages by Susan Wirth, developed through periods of research in and around Ararat and the Wimmera Mallee. The project examines how visitor status, site specificity, and settler heritage intersect in a contemporary textile practice. Using found textiles and second-hand woollen blankets - materials tied to industrial manufacturing and histories of colonisation - Wirth constructs geometric, rhythmical compositions that operate as scaffolds for formal and conceptual exploration.



Image: *panorama 2025*, wool and acrylic, 75cm x 25.5cm. Photo: Matthew Stanton

Banksias and wildflowers, observed in fire-affected and regenerating environments, introduced a focus on cycles of disturbance, renewal, and adaptation into the project, with seasonal patterns functioning as a structural framework rather than a lyrical subject. Wirth's process of cutting, arranging, and reassembling textiles emphasises reconstruction and deconstruction as key methodologies, aligning everyday acts of sleeping, dreaming, and waking with incremental processes of making and thinking.

Sleeping, Dreaming, Waking positions Wirth's creativity as an experience sorted, filtered, and slowly articulated through material engagement, bringing questions of place, inheritance, and ongoing occupation into view without resolving them, and situating the work within broader discourses on environment, history, and contemporary textile practice.

Susan Wirth is a Naarm based artist whose practice works across sculpture, collage and video. Working with second-hand and found materials, she produces low-relief textile works and site-responsive installations that foreground materiality, process and the transformative potential of everyday experience. Through layering, accumulation and acts of reconfiguration, Wirth engages abstraction to examine perception, consciousness and the entangled histories of settler identity in relation to place.

Born on Gadigal Country, Wirth now lives and works on Wurundjeri Woi-wurrung Country on the northern fringe of Naarm. She began her formal art training in Garramilla/Darwin completing an Associate Diploma in Fine Art at Northern Territory University, before relocating to Naarm to undertake a Bachelor of Fine Art (Sculpture) at the Victorian College of the Arts. She later completed a Graduate Diploma in Art Therapy at La Trobe University.

Wirth has exhibited widely throughout Naarm and interstate. Recent exhibitions include Mejia Gallery, Brunswick, alongside Melinda Harper (2024), and Women of the Badlands at Montsalvat (2026). Commissions and collaborative projects include Nillumbik Nocturne, a site-specific projection installation for the Digital Agora Festival, Nillumbik (2018); tread lightly, produced with Paradoxa Collective at Bunjil Reserve, Panton Hill (2021); and Hanging earth, grounded stars, ArtHouse, RACV Goldfields Resort, Creswick (2024).



Cover Image: *crimson dream* (detail) 2026, wool and acrylic, 140cm x 180cm. Photo: Tim Gresham

Ararat Rural City Council acknowledges the Traditional Owners of the land on which we live and work, the Eastern Maar, Wotjobaluk, Jaadwa, Jadawadjali, Wergaia, Jupagulk, and Wadawurrung peoples, and recognise their connection to the land and waterways. We pay our respects to their Elders past, present and emerging, and to all Aboriginal and Torres Strait Islander people.

**textile art
museum
australia**



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