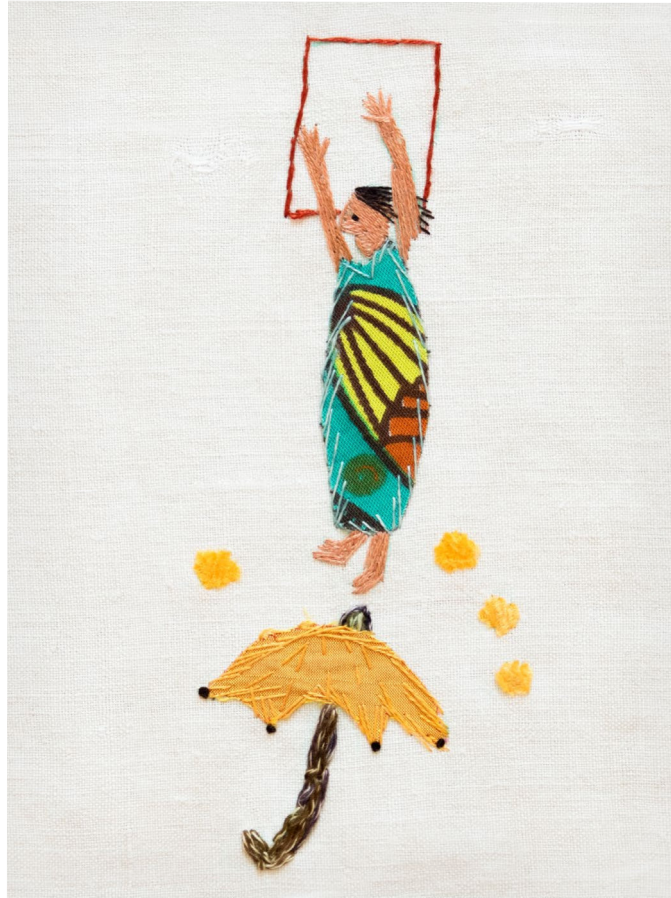


art of the stitch



gina ballinger, textile artist

to all girls and women, forever

Cover image:

Leap!

35 x 45cm



The 7th Part
21 x 117cm



Azur
28 x 114cm





Carmens Women
62 x 67cm



Wings to Fly
94 x 43cm



Imacat
30 x 40cm



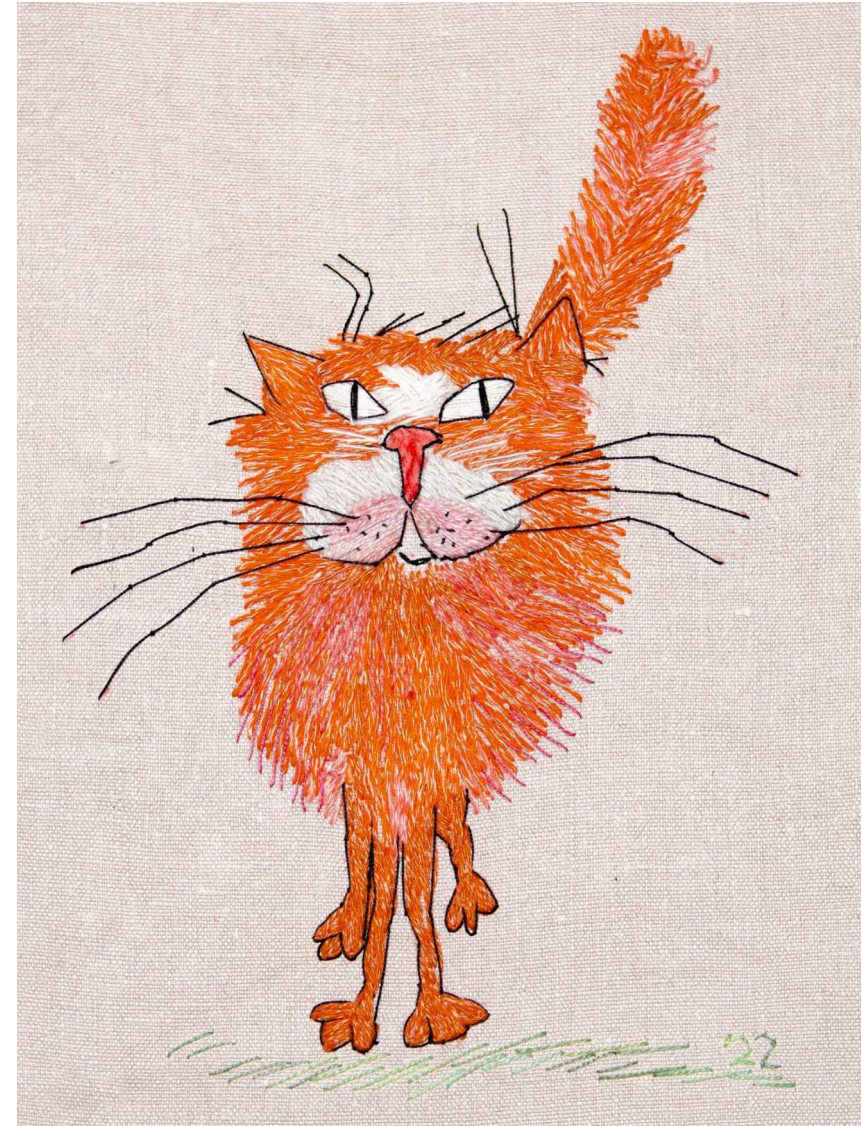
Totum Revolutum
34 x 49cm



The Writer
30 x 30cm



Emilia the Cat
34 x 50cm





«[...]with cloth as a surface and threads and needle as tools[...] to “weave” (stitch) supernatural powers of protection, prosperity, or fertility into fabric¹»

¹ Miles, Tiya. «The Journey of Ashley’s Sack: A Black Family Keepsake»

«art of the stitch» began in 1970 when I moved with my Austrian husband from Los Angeles, California, USA where I was born and grew up to West Styria, Austria. We lived out in the country in what was then a rural farming village. In the attic of our farmhouse, built in 1869 I discovered the tools to grow, reap, and spin flax so that linen could be woven. I started collecting and stitching on this antique cloth and over the coming years, visitors at fairs and at gallery showings would come up to me and express that they had antique linen at home and would never want to just give their heirlooms away. They saw in my work their heritage and asked if it was possible to bring or send me these treasures to use in my work.

This antique linen of her/history or taffeta silk and the beautiful handdyed threads which I purchase from a small independent dyer in the USA are the beginning of my art of the stitch storytelling. But most essential are the illustrations of my kindred spirit artist, Carmen Ramirez. Carmen grew up in Valencia, Spain and then studied at the University of Applied Arts in Vienna, Austria. She was a teacher and an artist-weaver in her very own right. We wrote a contract which ensured that

² «textilkunst international». 50. Jahrgang, Juni 2022, Heft 2

Carmen would always receive a fair percentage of the sales from my work. The trust she gave me to use her drawings is embodied into each and every stitch. And last but not least, my husband Erich Ballinger – children and youth writer, illustrator – whose uniquely wonderful illustrations have been embraced by children and adults for so many years. There would never have been art of the stitch without Erich’s drawing of the cat, Emilia, who proudly became my signature logo.

The motifs of Carmen und Erich are like words that inspire me to tell my stories of girls and women. Beatrice Lanter, owner of the Gallery art textil sent (Lower Engadine, Switzerland) has described my work and the stories I tell as my own “visual language which redefines traditional aesthetic values”.²

I believe that all artists have kindred spirits, muses, and people who make it possible to be an artist. It’s this inter-connectedness to others and to myself that brings, for me, my art alive.

Resumé of an autodidactic life

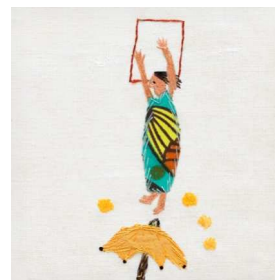
20. April 1943 born in Los Angeles, California, USA
 1964 artistic inquiry began using needle and thread
 1966–1968 attended Chouinard Art Institute in Los Angeles, now California Institute of the Arts
 1970 moved to a small town in Austria, Stainz, Styria, with my husband Erich Ballinger (1943–2002), lived in a farmhouse with cats and without a telephone till 1978, pitch dark at night, quietness
 Sons Jacob and Philip Ballinger
 1995 1995 friendship with Carmen Ramirez began
 2003 moved to Graz, Styria, Austria

Exhibits/ Gallery showings

- women beyond borders 1996, www.womenbeyondborders.org
- Two x 3 Carmen Ramirez and Gina Ballinger, Haaach Gallery, Klagenfurt, Austria
- The Art of the Stitch 2016 Galerie der Bücherstube, Graz, Austria
- birds and fruit 2019, part of Garden of Eden, Textile Kultur Haslach, Galerie Hain, Austria
- Gina Ballinger 2022, Gallery art textil sent, Sent, Switzerland
- Textil Märkte, Austria and Germany since 2003

Literature

- Miles, Tiya. «All That She Carried: The Journey of Ashley's Sack, A Black Family Keepsake». Random House.
- Bourgeois, Louise. «The Woven Child». Hayward Gallery.
- Parker, Rozsika. «The Subversive Stitch: Embroidery and the making of the Feminine». I.B. Tauris & Co. Ltd.
- Beardsley, John et al. «The Quilts of Gee's Bend». Tinwood Books.
- «textilkunst international». Verlag M.& H. Schaper, 50. Jahrgang, Juni 2022, Heft 2



«Leap!»
Antique linen, threads: appliqué & hand dyed, 35 x 45cm;



«The 7th Part»
Antique linen, threads: hand dyed linen/silk, 21 x 117cm;



«Life Itself»
Antique linen, threads: hand dyed linen/silk, 93 x 45cm;



«Azur»
Taffeta silk, threads: hand dyed silk, 28 x 114cm;



«Wings To Fly»
Antique linen, threads: hand dyed linen/silk, 94x43cm;



«Carmens Women»
Antique linen, threads: hand dyed linen/silk, 62 x 67cm;



«Totum Revolutum»
Antique linen, threads: hand dyed linen/silk, 34 x 49cm;



«Imacat»
Antique linen, hand dyed threads, 30 x 40cm;



«The Writer»
Antique linen, threads: hand dyed linen/silk, 30 x 30cm;



«Emilia the 4th»
Antique linen, threads: hand dyed linen/silk, 34 x 50cm;



painting with a needle