

momentum

18th tamworth fibre textile biennial 2008

curated by valerie kirk

	christine atkins
babbarra designs	jane bowden
alana clifton-cunningham	annabelle collett
fiona gavino	robyn glade-wright
hilary green	mandy gunn
cecilia heffer	melissa hirsch
liz jeneid	jill kinneer
kelly leonard	rodney love
penny malone	elisa markes-young
lucille martin	vicki mason
ainslie murray	debra porch
louise saxton	demelza sherwood
annie trevillian	elefteria vlavianos



introduction

Through the Tamworth Fibre Textile Biennial, the Tamworth Regional Gallery has provided an ongoing contribution to the discourse surrounding contemporary fibre textile practice in Australia.

momentum: 18th tamworth fibre textile biennial continues this dialogue by considering the impact of new technology on current practice. Curator, Valerie Kirk, has taken into account the influence advances in technology have had on traditional fibre textile practice and how artists combine traditional practice with new techniques.

The curatorial process for this year's Biennial has been significantly different from that of previous years. An open invitation was extended to artists across Australia to submit a proposal for consideration, thus providing an opportunity for artists at all levels of their career to submit work. Whilst a challenging task for the curator, it did ensure that work by artists not previously known to her were considered, resulting in a diverse and stimulating exhibition that reflects current contemporary fibre textile practice in Australia.

Artists were selected from every state in Australia, twenty five in total. These artists were able to demonstrate their ability to embrace new technologies and ways of looking at textiles from cross-disciplinary approaches. It is an engaging and thought-provoking exhibition that has been carefully considered by curator Valerie Kirk.

The Tamworth Regional Council must be acknowledged and applauded for its continued ongoing support and contribution to the realisation of this important national survey exhibition.

I would like to acknowledge the support and contribution of Arts NSW and the Gordon Darling Foundation in the development of this exhibition. Special thanks go to all the artists represented in the exhibition and to Sarah Evans, Intern from the University of New South Wales, College of Fine Arts, whose assistance and contribution has been greatly appreciated. I would also like to thank Lyn Mitchell, catalogue designer, and my colleagues Pam Brown and Dianne Cole. Finally I would like to express my gratitude to curator Valerie Kirk for her enthusiasm and commitment to this project.

Sandra McMahon
Director
Tamworth Regional Gallery

momentum

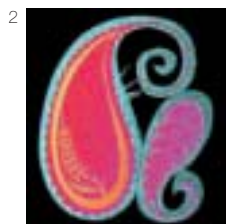
...the
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pace

Recently developed textile technologies have grabbed media attention with their novel new performance abilities and applications. The fabric of a lampshade in the home can flash messages from a mobile phone by integrating Light Emitting Diodes (LEDs) and fine electronic circuits into the woven fabric. Technical textiles production for aerospace, medical and hygiene, transport, construction and manufacturing continues to grow. Smart textiles can do everything from cleaning themselves and regulating body temperature to collecting and conveying information to doctors.

These sensational advances are at the tip of a rapidly changing field of textile science and technology, but the trickle-down effect means that the fabrics and clothing of our everyday lives have also become increasingly more sophisticated, more useful and able to perform specific functions. Mass production textile methods for general public consumption have become highly specialised employing new fibres, chemical treatments, woven and non-woven structures. Mainstream outdoor clothing companies produce high performance heat-modifying materials called phase-change fabrics, which alter to maintain the body's temperature.¹ The Japanese fabric, "Green Boy" is designed to protect forest workers from chainsaw accidents, as the rigid para-aramid fibre will coil around the blade to stop it from working.²

Changes to advanced production methods in the competitive industrial world and the availability of cheap labour forces in developing third world countries has meant that the international market has become flooded with volumes of textiles from the rock-bottom budget lines to the most luxurious, futuristic cloth.

The global textile industry is a giant moving forward with ever-increasing investment in research, development and new technologies. It is highly specialised with the capacity for rapid change and it is geared towards mass production.



1 Jill Kinnear x-raying one of the *Steel tartan* structures in the baggage X-ray machine at Brisbane International Airport.
Photo: Don Hildred

2 Airport baggage x-ray image of the *Lasercut Paisley* structure, used in the construction of *Diaspora Paisley*
3 shawl.



Fashion Fans, 2007
Laser cut painted acrylic
Image credit: Penny Malone

The artisan of previous centuries is no longer needed to provide utilitarian fabrics for people or homes – anything can be purchased at any point in the price range. As the technology of industry escalates, a gap grows between the individual maker and the textile super-industry. This divergence began with the Industrial Revolution where factory workers were employed at machines producing goods similar to those previously made by artisans. Now factories operate with very few people at machines – automated, computerised systems have taken over to produce textiles, which cannot be matched in cost-effectiveness or technological advance by the studio craftspeople.

However, the fast pace of change and immensity of this gap between the contemporary textile artist/hand maker and industry now provides a space for re-evaluation, appreciation of traditions and hand making with freedom for the individual to explore ideas, techniques, the medium and related fields creatively.

Making by hand is now a choice rather than a necessity. Over a century ago, John Ruskin, William Morris and the Arts and Crafts Movement spearheaded this reconsideration of the handmade and our desire to connect with objects crafted with artistic integrity. Their work focused on producing exclusive alternatives to the impersonal and bland mass-produced goods made in soul-destroying factories.

Throughout the last century, craftspeople embraced the alternative philosophy and lifestyle, working with natural materials in small studios and workshops. The ideals they shared continued and grew in public acceptance up to the heady days of the 1970s when many practitioners were recognised as celebrities, travelling the world and having their work purchased for important collections. The public welcomed the opportunity to buy craft that was strikingly different to anything in the High Street and embraced a human connection with makers through owning their work.



Eleftheria Vlavianos
Touch 6
Touch 6 (detail)
2007



Demelza Sherwood
Nate (detail)
2008



Hilary Green
70 Tonnes Per Scoop (detail)
2008

The popular Crafts fought with the Arts for recognition, funding and status while the market was flooded with a new wave of technologies and more desirable consumer goods. Just when it seemed that valuing the handmade was about to be wiped out by flat screens, mobile phones and portable media players at the end of last century, there was a complete turnaround and grass roots swell of involvement in making. Amateurs through to professionals stitched, wielded knitting needles and quilted by day and night. Shop girls, accountants, actresses and politicians became engrossed in craft for their own personal satisfaction and to produce things they could share with others. They re-discovered the things that cannot be made by machines, the one-offs, quirky, imaginative products of hands and a creative part of the brain that is not switched on by computers or earphones.

Industry takes care of manufacturing textiles for the majority of our requirements so the 21st century textile maker is liberated from the apron strings of the domestic and utilitarian. More people have free time and available income to engage creatively in textiles and a new egalitarian approach distances the precious, upper class Morris Movement and the tedious long-standing Art v Craft debate. Making by hand in 2008 is a positive and personal choice. It is increasing in popularity, building an environment that is open and receptive to the development of experimental artistic forms.

The creative process is valued; recognised as vital in national development for economic reasons and building a sense of cultural pride. Government policies support and promote artistic and cultural pursuits to make a place "where the economy is enhanced by excellence in creative innovation".¹¹

Artists deal with contemporary ideas and issues reflecting back to the population and projecting forward, provoking critical thinking and debate. With the ever-increasing rate of change in the world, they question and seek solutions. Environmental concerns, issues of migration, place and identity, our relationship to nature and the constructed world, politics and social change are investigated in contemporary textile practice.

With a truce between Art and Craft, a classless world with loose boundaries between categories of Visual Art is emerging. The Guild system of narrow and specific training that produced master craftsmen is being replaced with broad and inter-disciplinary education allowing practitioners to access processes relevant to the issues they are dealing with and to move freely between mediums and processes. There is an exciting flow of ideas, dialogue and skills resulting in shared visions and hybrid artworks. Ainslie Murray commented, "the current momentum of art practice appears to be inclusive and encouraging of new connections between disciplines and techniques".



Vicki Mason
*Tinkering With Nature –
 A Decorative Response*
 (detail) 2008



Kelly Leonard
A Weaver's Perspective
 2008

History and tradition have not been negated. On the contrary, there is a re-awakened interest in preserving knowledge and expertise, respecting past traditions and making sure they continue into the future. There is a global attraction to Indigenous textiles and fibre works and many collaborations, development/commercial projects between cultures. The Slow Movement, which began with food, has moved into textiles, maintaining a human involvement in small business, keeping rare production methods and value adding through hand embellishment.

Artists recycle and give new life to the handwork of a previous generation working with ideas about memory, the history in a cloth and preserving this for the future. They also re-use fabrics to comment on consumerism, and at the same time preserve resources and the environment and ensure ongoing viability.

Through the industrial developments new tools and technologies are available to textile artists: a palette of computerised jacquard weaving, digital printing and sophisticated dye and chemical technologies.

Artists are in a position to choose if and how to access high-tech materials and processes to enhance their work, using them appropriately and where relevant in their work.

Textile artists work inventively because of the rapidly changing context of their world, pushing the boundaries and communicating through their original expressive forms. They challenge our preconceptions and move forward into unknown territories. The strength of this work comes from the artists' ability to respect their tradition and history while engaging with the momentum of progress.

Valerie Kirk

Artist and Head of Textiles
 The Australian National University
 School of Art, Canberra

¹ <http://www.abc.net.au/catapult/indepth/s1435357.htm>

² Shin – Zui "The Textile and Clothing Manufacturers Challenges and Accomplishments", Organization for Small and Medium Enterprises and Regional Innovation, Japan, 2008, p75

³ <http://www.arts.qld.gov.au/policy/cq-qg-policy.html>

momentum the artists



christine atkins



Christine Atkins is a sculptural fibre artist with a Masters in Art Therapy from Edith Cowan University. After travelling, working and studying throughout Australia she has now returned home to Western Australia to live. Atkins considers herself an emerging artist who began showing her work publicly in 2006.

Atkins' current art practice is focused on sculptural work using machine thread with native Australian grasses, with many of her pieces also containing transformed discarded objects. She creates forms that are influenced by her background in psychology and art therapy and her deep personal connection to the Australian landscape. Interwoven in each piece is a complex interaction of direct external observations and internal emotions, experiences and processes. Hidden depth and emotions call for interaction and understanding, for connection and acknowledgement of the secreted meaning, symbolism, and metaphors, personal yet collective.

Speaking of her work, Atkins says

"I become heavily involved as my work develops and grows, even to the point of becoming consumed. The development of my work is frustratingly slow at times with technical challenges and extreme attention to detail, which can take weeks or even months to resolve and complete.

Interwoven in each piece is a complex interaction of direct external observations and internal emotions, experiences and processes. Hidden depth and emotions call for interaction and understanding, for connection and acknowledgement of the secreted meaning, symbolism, and metaphors, personal yet collective."

Christine Atkins
From the Heart 1
2007

babbarra designs, maningrida

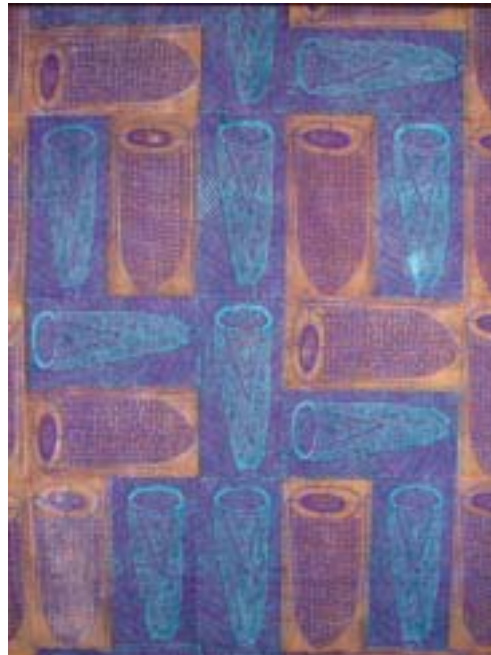
Babbarra Designs is a manufacturer of fine Indigenous textile art based at Maningrida in Central Arnhem Land which operates from the Babbarra Women's Centre.

The Women's Centre in Maningrida began as a women's refuge in the 1980's.

Now a women's Community Development Employment Project (CDEP) it provides employment and training opportunities through the establishment and operation of small business enterprises. Babbarra Designs, the textile art business, is the Women's Centre's major activity.

The production of textile art is a relatively recent innovation in the Maningrida region of Central Arnhem Land. Historically, for most women in this region, their main artistic endeavor has been the making of fibre items including utilitarian, ceremonial and sculptural fibre works. However, women artists are now embracing other media including bark painting, woodcarving, limited edition prints and textile art. At Babbarra Designs the artists have negotiated traditional practices with introduced materials and techniques to develop new and original textiles. In the pieces for *momentum* the artists have drawn on their traditional knowledge of fibrecraft to create lino prints of subjects that are traditionally woven: the kumadj (dilly bag) and mandjabu (fish trap).

Susan Marrawarr and Deborah Wurrkidj are Kuninjku artists from the Kurulk clan whose country lies around the outstation of Mumeka in Central Arnhem Land. Both women work fulltime at Babbarra Designs. They also produce artwork for Maningrida Arts and Culture, including bark paintings, wooden sculpture and fibrecraft. Susan and Deborah's artwork has been included in many national and international exhibitions. This is their first textile exhibition.



Babbarra Designs

Above:

Deborah Wurrkidj
Kumadj, Mandjabu
*Purple, Orange and
Green Dilly Bag and
Fish Trap*, 2008

Below:

Susan Marrawarr
Mandjabu
*Black and White
Fish Traps*, 2008
Licensed by VISCOPY
Australia 2008

jane bowden



Jane Bowden is a full-time jeweller and metal-smith, whose practice predominantly involves commissions for one-off pieces, gifts and commemorative objects. She also creates work for international and national exhibitions. Some of these include *Collect 2008* at London's Victoria and Albert Museum, *The Teapot Redefined* (2007) and *Art For the Ear* (2003) both at Mobilia in Massachusetts, USA, Australian Contemporary at SOFA *Chicago 2005*, the *Madonna del Rosario* (2006) at Wollongong City Gallery and Brisbane's Artisan Gallery (2008), and the 2002 Christmas exhibition at London's Electrum Gallery. Her work has also been included in the American publications *500 Wedding Rings and 1000 Rings*.

There are dual strands to Bowden's exhibition work; bold and starkly sculptural pieces in disparate metals and the woven works, in which textile techniques – based on Indigenous Australian basketry, as well as the knitting and tatting she was taught by her grandmother – are painstakingly applied to metal. Characteristically, other materials, such as semi-precious beads and gemstones or native Australian seeds are incorporated into her woven rings and bracelets.

Bowden is a founding member of *Zu design – jewellery + objects*, an artist run workshop and gallery in the heritage-listed Gays Arcade in Adelaide, which represents over 60 Australian and international jewellery artists. Working for clients gives Bowden the opportunity to extend her designs (according to their particular requirements), whereas designing and making one-off pieces for exhibitions offers the potential for freedom of expression.

Of the work in *momentum*, Bowden says:

"A sense of rhythm and momentum is created during the construction of each of these pieces and as I wrap my fine silver and gold strands around and around I find the process itself both enjoyable and meditative. The work seems to grow in front of me and take on a life of its own – frequently suggesting new directions."

Jane Bowden
Series of Woven Rings
2007-08

alana clifton-cunningham

Alana Clifton-Cunningham graduated with a Bachelor of Fashion and Textile Design from the University of Technology, Sydney, in 1992. After graduating, Clifton-Cunningham embarked on a career as a fashion and textile designer within the Australian fashion industry, working in areas such as swimwear and womenswear. She also worked for the influential Sydney fashion label Black Vanity. Since 2000, Clifton-Cunningham has rejoined the Fashion and Textile Design faculty at the University of Technology, Sydney, as a fulltime academic, lecturing in areas of contemporary fashion and textile design. Her area of specialisation and research examines the perceptions and multiple meanings that surround contemporary knitting. Her practical work explores, questions and interrogates the notion of 'deconstruction' by looking beyond the traditional knitted coverings that have been developed for the body. Clifton-Cunningham has recently completed a Master of Design (Hons) through the College of Fine Arts, UNSW, which explored ideas about contemporary knitting as a second skin. Her current research is concerned with the interaction between traditional and contemporary knitting techniques, and questions the relationship of knitting to the human body as a form of second skin.

Speaking about her work for momentum, Clifton-Cunningham says:

"My present work focuses on body adornment and patterning, literally and as a metaphor. Body scarification is a language that is inscribed into the surface of the skin on the body, with 'tribal marks' having a diversity of cultural and symbolic significance such as: beauty, pain, identity, sorrow, gender and status. Scarring in some cultures signifies a 'rite of passage' such as sexual expression or a passage from childhood to adulthood and social acceptance, which is eminently symbolic. Other forms of scarification serve the purpose of tribal identification; some provide a metamorphic allegory; and others are created for supernatural reasons such as protection and comfort and others for pure aesthetic intention."



Alana Clifton-Cunningham
Second Skin: neck pods
2007

annabelle collett



Annabelle Collett has worked full time as a professional artist, designer, and craftsperson for over 28 years, in a constant exploration that has engaged her in a variety of disciplines, applications and collaborations. Collett utilises methods and skills from both art and craft arenas. The main concepts that inform her art are contained within the historic and symbolic significance of motif, the social and political meaning of pattern on textiles, and the abstract overlapping relationships between fashion, visual art and design.

Collett's work looks at the abstract coverings of both the body and the environment that we live in: the clothes we wear; the coverings of our walls, windows and furniture; and the ground cover on the earth's surface.

Recently, Collett has been looking at aspects of society through the notions of camouflage, ritual, comfort and difference. She incorporates various skills and media to make new imagery that reflects her current concerns. Through her interest in camouflage Collett has been exploring the principles of disruptive pattern and the laws of disguise. She has created numerous bodies of work that explore and abstract the elements of similarity and difference. She alters form and function by disrupting the logical assumptions of recognition and our idea of what patterns and shapes belong where. This cross breeding of diverse notions creates a pattern play of new views and relationships. Through social comment and historic reference she adds a further layer of conceptual rigour and aesthetic sensitivity to these pieces.

For *momentum* Collett has developed a computer-designed fabric, informed by printed camouflage cloth, in 4 colour ways. The composition plays with the military ideas of the chameleon garment, a strategy developed as a way of merging into a background in an effort to mislead and conceal.

Annabelle Collett
Neo - Camo Installation
2008

fiona gavino

Fiona Gavino is an artist of Spanish/Filipino, Maori and Anglo Australian heritage; and refers to herself as a 'typical' Australian. As a young adult Gavino was 'adopted' by an elder Djambarrupyngu woman from Elcho Island, Anne Gondjalk, who called her 'waku' (daughter) and taught her about traditional Indigenous colour and fibre preparation. Gavino has incorporated this "gift of knowledge" into her art practice to create work with a strong focus on Post Colonial Australian identity. Her visual arts practice encompasses installation, sculptural and two dimensional wall reliefs. She works with a range of materials; found objects, recycled material and environmentally sustainably harvested plant fibres. Gavino has a Bachelor of Visual Arts from Charles Darwin University and her work has been exhibited widely in Australia.

Writing in Textile Fibre Forum in 2006, Lycia Trouton commented that Gavino has a well-developed political consciousness and an acute sense of knowing about injustice(s). Cross-cultural postcolonial themes run through her work. The work also calls attention to the 'natural', the sustainable and the need to celebrate it, highlighting the fragile space held by transcultural arts practice space in Australia.

Perspectives Shift, the work created for *momentum*, follows Gavino's previous body of work *Inwardly Outbound* (2006) that the artist described as follows:

"The collective history of a culture is the parent of the present mainstream paradigm. Mono-tonal ideas of identity perpetuated by popular culture inadvertently create the 'alien others'. *Inwardly Outbound* re-constructs the paradigm; the Diaspora of the marginalised is given strength to challenge the typical.

The sculptures reject the spectacularisation of a consumer-based society. Truth seemingly becomes as ambiguous as a discarded piece of rubbish. *Perspectives shift*, the inside becomes out."



Speaking about her new work Gavino states:

"*Perspectives Shift* examines the typical and turns it inside out to offer a new way of looking at the constructed world around us. *Perspectives Shift* embraces life on the peripheries – the difference and diversity, the momentum that brings conscious change and inclusive communities. The inside becomes out, change becomes possible."

*Trouton, L, *Fiona Gavino*,
Textile Fibre Forum, 2006,
No.83, pp 48-49

Fiona Gavino
Perspectives Shift
2008

robyn glade-wright



Robyn Glade-Wright is the Course Coordinator of Design and Technology at the University of Tasmania. She has a PhD in visual art and has been a practising textile artist since 1980. She has exhibited extensively in solo and group exhibitions in Tasmania and overseas and her work appears in major public collections in Tasmania and New South Wales.

For her PhD exhibition, *Making Nature: Extinct Tasmanian Plants*, Glade-Wright developed a series of wreaths to commemorate extinct plant species in Tasmania. Using white cotton thread on white cotton organza and illumination to create contrasting areas of light and shade, Glade-Wright emphasises the sense of loss and uncertainty created by the extinction of these plant species and to highlight broader environmental concerns.

Works from *Making Nature: Extinct Tasmanian Plants* are featured in *momentum*.

Describing this work Glade-Wright says:

"My aim in creating this body of work has been to highlight the grief I feel when I learn that a plant species has been lost due to extinction and to encourage reflection regarding the role that members of our society have played in this loss. *Making Nature: Extinct Tasmanian Plants* distils and foreshadows my broader concerns for the future of all living entities. My objective has been to represent the extinct plants in a manner that may elicit an experience of beauty amongst the viewers of my art. Beauty has the potential to arouse meaningful connections between the viewer and the plants, whereas extinction eradicates that possibility and destroys the prospect of relationships between living things. Therefore, my use of beauty in the art work is subversive, because I am not seeking to provide pleasure; I have sought, instead, to generate a sense of anguish due to the loss of these plants and to create a commemorative site for reflection about the impact of extinction in Tasmania."

Robyn Glade-Wright
*Wreath for Myosurus
Minimus*
2006

hilary green

Hilary Green graduated with a Bachelor of Fine Arts (tapestry weaving) from Monash University in 2001. Since then she has exhibited in solo and group shows and undertaken residencies nationally. Green's visual arts practice predominately consists of hand woven tapestries and works on paper. Her work revolves around the slow speed observation of the natural environment; she is particularly concerned with rock formations, geology and petrology. Green actively seeks to explore what lies underfoot and is currently being heavily influenced by the identity of the altered landscape within Central Victoria where she lives. She has worked as an artist/weaver for prestigious tapestry weaving studios such as The Victorian Tapestry Workshop in Australia and West Dean Tapestry Studio in the UK. In 2008 Green is lecturing in tapestry and constructed textiles at Monash University in Melbourne.

In 2007 Green moved to Central Victoria where she experienced activity on gold mines first hand, whilst restoring ecosystems on tailing mounds. *70 Tonnes Per Scoop* is a direct response to this experience, which Green found both fascinating (as a geology enthusiast) and inherently disturbing at the same time. Whilst researching this work Green began to absorb geo-scientific representations of Australia that lead to a statistical visual language far removed from the land within which it is rooted.

Speaking of this work Green said:

"As global consumer culture fuels a mining sector resources boom within Australia, land is being exploded, extracted, refined, dumped, transported and transformed at an alarming rate. Large excavators gnaw deep below the earth's surface with an astounding 70 tonne capacity per scoop."

Her work appears to explode on the wall; with 21 woven tapestries joined by metal chain, criss-crossing a form reminiscent of the Australian continent. Green uses the tapestries and metal chain to map what (gold, iron, copper, zinc, aluminium) is being extracted and where, as the network of transformation spreads across the earth as a result of increased demand for resources."



Hilary Green
70 Tonnes Per Scoop
2008

mandy gunn



Mandy Gunn trained at Monash University, where she studied painting and tapestry, and the Victorian College of the Arts where she completed a Master's degree in 2000. She lives and works in South Gippsland.

Gunn is well known for her use of recycled materials, fashioned, often using textile techniques, into assemblages, sculptures and installations. Her use of everyday, usually discarded, materials reflects our society and its wasteful habits, often literally weaving the everyday into art pieces. Her work has been shown extensively around Australia and is held in many collections. She has worked on environmental sculpture projects and completed a number of residencies including Bundanon, Broken Hill and with the Aurukun Community where she worked with the women on a weaving project for three months. Gunn is also a very experienced teacher, having taught textiles at RMIT for over twelve years.

The work for *momentum* is part of the *Burn Out Series*, 2008, which fits into Gunn's ongoing practice of recycling and recontextualising everyday, familiar, throw-away items into art pieces that reflect our consumer society.

Gunn comments:

"I am drawn to so-called 'junk' because it has its own inbuilt history and associations which usually become incorporated into the meaning of the work. Mostly the materials, in this case rubber inner tubes, require lengthy cutting and reforming into relevant shapes. Thousands of short rubber strips cut by hand with scissors have been hand woven on a loom and compressed tightly.

I have spent a lot of time camping in outback areas travelling along the bitumen as well as on dirt roads. Often these are strewn with burnt-out tyres. It seems there are very few remote places untouched by the car now, even in the vast spaces of Australia. In a sense our once pristine landscape, along with our urban centres, is suffering from "Burn Out" through our continuing and voracious consumption of natural resources and all things material."

Mandy Gunn
Burn Out Series
2008
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Australia 2008

cecillia heffer

Cecilia Heffer is a lecturer and the coordinator for Textiles in the Fashion and Textile program at the University of Technology, Sydney, where she combines teaching with research development and a design practice. Heffer gained her Masters in Textiles at London's Central Saint Martins and has spent a number of years working in leading studios both in London and New York. Since returning to Sydney in 2000 she has shifted her practice from client-based briefs to research and exhibition work, focusing on innovative textile concepts.

Her commissions include designing the lace curtains for the State Rooms at Government House. Heffer has received a number of awards and her work has been published in international and national forecasting and design journals. She exhibits regularly and her work is in private and public collections, including the Powerhouse Museum, Sydney.

An ongoing preoccupation in Heffer's practice is the creation of pattern through a contemporary interpretation of lace. She is interested in the intersection between emerging technologies and traditional textile practice. Exploring structural properties of cloth and recreating new geometries and systems in the surface of a fabric is a key design preoccupation.

The impetus behind the work for *momentum* is a gathering of momentum and ideas in response to the evolving technologies that underpin her textile exploration. In her work, Heffer intends to evoke memory through the physicality of new materials and traditional techniques. The textiles explore the notion of linking people to historic ties through the integration of memory, pattern and technology. Encoded in the process is the tradition of a textile history that is continually responding to creative technologies that evolve within each age. Technologies such as direct digital fabric printing have been integrated with traditional hand screen printing processes and machine stitching to explore future lace expressions.



Cecilia Heffer
Shadow Traces (detail)
2008

melissa hirsch



Melissa Hirsch is a fibre artist based in Byron Bay. She came to art through her interest in the environment.

Hirsch has regular solo exhibitions and her work has been included in various nationally recognised exhibitions including Sculpture by the Sea, the Jacaranda Acquisitive Drawing Award, Conrad Jupiters, Woollahra Small Sculpture Show, and the Waterhouse Natural History Prize. She derives her income primarily from commissioned pieces, generally for private clients.

She describes her process as "holistic and labour intensive", collecting, processing, weaving and on most occasions installing the work. Hirsch's work is process based. Beauty, form and the environment are her focus.

Melissa Hirsch
Red/Orange Staghorn Coral
2006

liz jeneid

Liz Jeneid trained as a weaver at Penland School of Crafts in North Carolina, USA, in the early 1970's where she worked with many well-known textile artists. After returning to Australia in 1977, she set up a co-operative weaving studio in Sydney where she trained apprentices with assistance from the Australia Council Apprenticeship Scheme. In 1983, she started teaching in the Faculty of Creative Arts, University of Wollongong, where she taught in the visual arts and was Director of the gallery for six years. In 2008, after teaching at the University of Wollongong for over 20 years, Jeneid was made a University Fellow. She now continues to travel, teach workshops and enjoy artist residencies.

Jeneid's work was shown in the first and subsequent Craft Expos in Sydney. She has had six solo exhibitions and been part of many group exhibitions, which include the Tapestry Triennale in Lodz, Poland, Herning Museum, Denmark, and in the Paper Museum in Ino Town, Japan.

For *momentum* Jeneid has made a series of 'tea cups' using tea bag papers and tags.

About this work Jeneid writes:

"I have been working in the mediums of textiles, paper and artist books for many years. I find that the processes of weaving, making sculptural objects, creating artist books and printmaking have something in common – that of construction. I enjoy using materials that have had other lives, so that the teabag papers used in this work to make cups go through a process of transformation, of re-creation. These cups remind us of the many occasions when someone has said to a friend or to a person in distress – "let's have a cup of tea", which somehow in our minds has the possibility of being an agent of social cohesion, or a brief respite from the crisis at hand. The fabric of tea parties is held together by stories, reinforced by the recuperative powers of a cup of tea."



Liz Jeneid
Tea Party
2008
Licensed by VISCOPY
Australia 2008

jill kinnear



Jill Kinnear is a Queensland-based full-time artist and designer. She holds a BA in Textile Design from Duncan of Jordanstone College of Art, Dundee, Scotland, and a Research Masters Degree and a PhD from the University of Southern Queensland. Her practice includes a diversity of public art and textile design commissions for clients in both the public and private sectors. In 2005 Kinnear was awarded the overall Design Excellence Award by the Design Institute of Australia for her memorial artwork *Veil and Memory*. Kinnear also contributes to textile exhibitions nationally and overseas. From 1999 to 2001 her touring exhibition *The Ratio of Distance* reflected the influences of the Australian environment and explored the notion of place. These themes have been extended in her latest touring exhibition *Diaspora: textiles as paradox* which deals with migratory dislocation. Items from this new body of textile work were acquired by the National Museum of Scotland for their permanent collection.

Kinnear's work for *momentum* is concerned with her personal experience of emigration from Scotland to Australia. *Diaspora Paisley 3 shawl* originates from a lasercut construction of steel and aluminium. This unit was transported to the departure lounge at Brisbane International Airport and passed through the baggage x-ray machine. Reminiscent of her own Scottish textile heritage but physically transformed by the process of travel, the shawl's x-ray design bears the traces of transition; a fragile map of a place between two points. The paradox of migratory dislocation is strengthened by the inclusion of *Steel Paisley shawl*, structured from photographs of sections of the original *Lasercut Paisley* structure.

Of these works, Kinnear writes:

"The airport has become the present-day place of embarkation and disembarkation, a no-man's land of arrival and departure. The airport and the plane seem like portals of Bhabha's Third Space, a place of passage unconnected to landmass through which the populations of the world are squeezed, a facilitator for transforming and changing perception and culture."

Kinnear views the airport baggage X-ray machine as an icon of this change; a transporter and transformer of culture.

kelly leonard

Kelly Leonard has a Masters of Art (Fine Art) from the Canberra School of Art, ANU, and a Masters of Management (Arts Management) from the University of Technology, Sydney. She currently works as the Manager of a Fair Trade retail store in Sydney, promoting handcrafts and textiles produced by women in developing countries.

Leonard is a weaver who uses traditional techniques in a conceptual way. She uses her body to work with a floor loom to lift the shafts necessary to weave and "connect" her to the tradition of weaving. Leonard's early weaving training was with a second-generation Bauhaus weaver, Marcella Hempel, who emphasised the importance of '*letting the material speak*' to her students. Leonard sees weaving as a dialogue between materials and structure.

Leonard's current preoccupation is with the concept of a sustainable art practice and taking responsibility for the materials and processes she uses. The waste generated, her ecological footprint and the possible environmental consequences are all issues that concern her.

The work exhibited stems from a residency undertaken with Lao Sericulture in 2007 where Leonard learnt aspects of silk rearing, reeling, natural dyeing and Laotian weave techniques. The materials chosen for *A Weaver's Perspective* promote values associated with the handmade: care, connectedness, tradition and linking. Her aim is to demonstrate an ethical way of working with materials, people and space. The 'mark of the hand' is evident through the materials and patterns used. The work *A Weaver's Perspective* inserts the handmade into the blurred boundaries of art, craft and design practices today.



Kelly Leonard
A Weaver's Perspective
(detail) 2008

rodney love



Rodney Love was born in Perth where he studied Japanese at Curtin University of Technology, and received a Bachelor of Art (Asian Studies) degree. He lived in Japan for six years. It was in Tokyo that he was first exposed to a significant number of exhibitions of international art, and was inspired to begin his own art practice. He was also influenced by certain Japanese aesthetic ideas, particularly *wabi-sabi*, which emphasises simplicity of design, use of natural and humble materials, and an appreciation of the patina of age.

Love moved to Sydney in 1995, and has been an exhibiting artist for 10 years.

He has a BFA (Hons) in Sculpture, and an MFA (Textiles/Installation) from the College of Fine Arts, UNSW. His book *I Am Because We Are*, which contextualises three series of his work, including *Six Degrees*, and examines the use of names in memorials and artworks, has just been published by VDM Verlag.

Six Degrees is a series of weavings made from human hair. The names of the donors are written above each person's hair. Each work is joined to the next by the person whose hair starts and finishes that part of the series.

The 'six degrees' of the title is the well-known idea of the six degrees of separation: that we are connected to everyone else on the planet by very few steps in a chain of acquaintances.

Love writes:

"The work is concerned with what it means to be an individual within a group. Imagine this work extending beyond its boundaries to encompass everyone in the world. And imagine the population of the world as it inexorably becomes larger and larger. We, as a species, may reach a tipping point where the planet can no longer sustain us. Then, whether you are concerned with individuality or collectivity, we will all share the same fate."

Rodney Love
Six Degrees (detail)
2004-07

penny malone

Penny Malone lives and works in Hobart, where she operates a studio based textile design practice. Malone's work is held in public collections including the National Gallery of Victoria, the Tasmanian Museum and Art gallery and Burnie Regional Gallery. Her arts practice has been generously assisted with grants from Arts Tasmania and she has recently been awarded an Australia Council studio residency in London.

The central concern of Malone's work is "pattern". She handprints textiles using an intentionally primitive method of repeat placement stencil printing to build designs layer by layer. This placement process is often carried out hundreds of times to create a single textile length. Malone employs commercial production methods to further develop her hand printed designs and she also uses digital technology as an aid to both design and production.

Malone designs and handprints patterns as a way of recording and making sense of the world. Her method is slow and laborious and she becomes immersed in the process and the time it takes. Malone sees this as a crucial element in her practice.

For *momentum* Malone has developed a body of work using pattern motifs celebrating the bush: flowers, sticks, burnt seedpods, the ordinary and the precious.

Describing the themes of the work, Malone says:

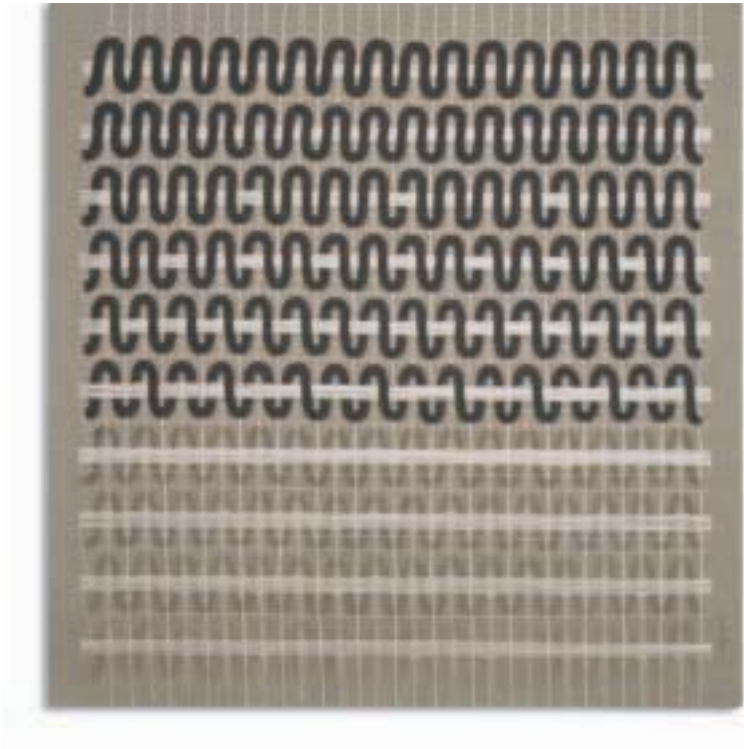
"*Bush Garland* and *Gum Blossom* were developed as part of an exploration of themes relating to locality, fashion and fad, and consumerism. Locally I equate the loss of natural habitats for short-term commercial gains with consumerism and our individual desire for the latest fashion or fad often without thought as to the source of materials or the conditions under which objects are made."

The *Fashion Fans* that accompany the textile drops encourage the viewer to "try before you buy". These are fashions that are impossible to wear, but possible to imagine: look through the fan to see a ball gown or a pair of pants. Change the distance between the fan and the fabric and see a whole new version. Play a visual game without the need to consume.



Penny Malone
*Gum Blossom and
Fashion Fan (detail)*
2007

elisa markes-young



Elisa Markes-Young is a self-taught Perth based artist of Polish-German origins. She has been working with textiles since 2004 and has won several awards. Her work is held in various art collections across Western Australia.

Markes-Young's work is modelled on old Polish laces, tablecloth inserts, tapestries and other ornamental needlework. The work is intricate and plays with perception, depth and surface; evolving towards a more abstract representation of narrative. The results are unconventional artworks that are a fusion of sculptural and textile techniques.

Through her work, Markes-Young explores ideas of identity and belonging; not only in the private sphere but extending into a more universal exploration of the psychological, physical and social conditions that inform these ideas. Her most recent work, *The Strange Quiet of Things Misplaced*, explores the links between identity and memory. She sees this series of work as the next "logical step in evaluating who we are and how we have developed our ideas of self".

Of memory, Markes-Young writes:

"Memory is a mystery. We imagine it as some sort of a cupboard where things are stored and pulled out when needed. But sometimes things are misplaced and it's only then, when our memory has failed us, that we brood over its nature. We ask ourselves how could we forget...?"

The passing of time and current circumstances - perceived and real - have a bearing on memory. Our recollections are often incomplete. Are they accurate?"

Markes-Young sees her body of work as a collective whole; documenting the stages of a single progressive work, where one piece flows into the next, rather than each work having an exclusive identity.

Elisa Markes-Young
*The Strange Quiet Of
Things Misplaced #06*
2008
Licensed by VISCOPY
Australia 2008

lucille martin

Lucille Martin is an artist and communicator who is based in Northern New South Wales and Perth, Western Australia. Martin has had extensive solo, group and curatorial exhibitions over 20 years throughout Australia. She has received awards in Australia, Japan and, as well as travelling widely, has undertaken residencies in North-West Australia, Japan, Bali and USA.

Recently, she was the commissioned artist and conceptual designer of Lismore Regional Gallery's *Threaded Connections*, a collaborative work for the Lismore Embroiders' Guild.

"Thematically my work is about using textiles, found materials and word as expressive mediums of choice to inspire awareness about humanitarian, environmental, political and women's issues."

Lace Tree: responds to the global diet of over-consumption and consumerism at the expense of nature. Martin brings new form and optimism to life's discarded objects, multiple pieces of lace are sewn together to symbolise the fragility of rainforests and old growth forests throughout the world.

Using vintage, recycled lace, tablecloths and discarded textiles, Martin explores issues relating to the plundering of natural resources and the increasing loss of natural habitat and extinction of an amazing number of native insects, birdlife and animals.

Speaking about *Lace Tree*, she said:

"What is beautiful about working with these recycled materials is the relationship to the maker and the fact that many of these pieces are individual works in themselves. Part of the work then, has been about preserving a memory to the work and the particular link to the person who has created, or used the item, and how it has been restored."

Martin is interested in the association of memory and the repetitive action of using many numbers of the same item; the repetitive action that builds the work then finds its own momentum. Her work sets clear goals toward the cutting edge of greater human accountability.



Lucille Martin
Lace Tree (detail)
2007

vicki mason



Vicki Mason was born in New Zealand and before moving to Australia in 1999 she lived in France for a year. She obtained a Bachelor of Arts from Otago University, and a Diploma in Craft Design from Otago Polytechnic School of Art, both in Dunedin, New Zealand. After studying, she worked for two years at Fluxus workshop and gallery with three renowned New Zealand jewellers. Mason now teaches in the adult education sector and is a Masters candidate within the Gold and Silversmithing department at the Australian National University, Canberra.

She runs a limited-edition production practice and also makes work for exhibition. Mason has been awarded grants in Australia, New Zealand and the United Kingdom, including a residency in 2003 at Manchester Metropolitan University. Her work is held in both public and private collections.

Plants, used as metaphors, have featured throughout her work to represent notions of life, death and a sense of place and belonging. Botanical motifs have a long history as subject matter used for depiction in jewellery and thus provide a rich source for reinterpretation and investigation.

Her work *Tinkering With Nature – A Decorative Response* builds on the tradition of 1970s jewellers such as Lam de Wolf, Marion Herbst, Marjorie Schick and Caroline Broadhead, amongst others, who were forerunners in bringing textile materials and processes into the craft/art jeweller's repertoire. The work experiments with combinations of flexible pedestrian plastics (upholstery and stationery), textile processes and metal techniques to create a cross media/material discourse that works across traditional classifications of what jewellery and textiles should be. Mason sees plastic as a material of her age, and she chooses to combine precious and non-precious materials to test the limit of novel aesthetic concepts. Drawn to industrial processes, Vicki machines rather than hand-stitches her pieces as well as casting and powder coating them.

Mason is interested in recontextualising traditional forms of jewellery and ornamental motifs from varied object histories to generate new meanings and create new ornamental forms. By mixing them with the personal and thereby inventing fictionalised works, she is contributing to the evolving use of decorative imagery within jewellery's history.

Vicki Mason
*Tinkering With Nature –
A Decorative Response*
(detail) 2008

Ainslie Murray is an artist, architect and academic currently teaching in the Architecture Program at the University of New South Wales.

Murray's practice explores processes of assembly and repetition. In Murray's work, air is considered as the primary substance of space, and the invisible disturbances and trajectories caused by the moving body are made visible as textile 'structures of air'.

Murray says that the works "may be understood as architectures of body, air and motion, or as planar registrations of movement that has passed by."

Murray's work is also strongly connected to the theme of *momentum* at a number of levels. Firstly, the work is concerned with the movement of the body through space and is drawn from the mapping of bodily gestures in air. Secondly, the work foregrounds the act of stitching, which is used to trace repetitious gestures in painted or textile surfaces. These shimmering and intricately detailed sites of inhabitation are both physically and temporally demanding, and through this create their own momentum in body and in time. A single work can take up to twelve months to complete and throughout that process the body is constantly in motion as the needle penetrates the surface of the work and returns to again penetrate and returns again. In the case of larger works, two or three bodies can be working together in a unique choreography of movement and stitching. Thirdly, the work crosses disciplines; contributing to emerging art practices that are inclusive and encouraging of new connections between architecture, visual art and textiles.

In *An Architecture of Thread and Gesture*, diagrams that were generated by mapping the movement of a body in space are revisited and reinterpreted in three dimensions to offer a new kind of 'construction'. Threads of monofilament trace the choreography of the human body moving through space in varying intensities, gradually shifting attention from material traces to the passage of light through surface perforations. Gesture, handwork and materiality are pursued to an extreme before finally dissolving in showers of light.

ainslie murray



Ainslie Murray
*An Architecture of
Thread and Gesture*
2008

debra porch



Debra Porch lives in Brisbane, Queensland, where she is currently Senior Lecturer and Convenor of Fine Art, Queensland College of Art, Griffith University. She received a Master's Degree in Art from San Diego State University in 1979 and in 2006 was awarded a PhD from Queensland University of Technology.

Porch has exhibited nationally and internationally and has been the recipient of grants and awards that include an Asialink Artist residency in Hanoi, Vietnam, 1996, and in 2000 the Art Gallery of NSW Moyra Dyring Studio residency at the Cité Internationale des Artes in Paris. Her work *bibs and beards* was included in *Material Witness: 15th Tamworth Textile Biennial*.

Porch's work the last 12 years has focused on the ways that absence and presence operate simultaneously in the transitions that occur from the past to the present.

Previous installation works have integrated visuals and objects to trigger the visible (or presence) of memories, stories, or physical ties that are invisible. The work links the importance that everyday objects have in representing images that, through memory, can be transformed into the extraordinary. Her work has incorporated a range of materials that operate as visual metaphors for the ideas, including constructed and knitted textiles, hair, found/changed objects, bronze electroplating, and video.

Speaking about her work for *momentum*
Porch said:

"*My Eiffels* is a reflection on the everyday experiences re-called now as monumental through the duration or momentum of time to bridge the visible or invisible within one's history. Thus the momentary occurrence of a recalled event can occur when one views an object or image that becomes the impetus for recollection. *My Eiffels* have been an on-going series of work that have appeared and reappeared in her work since 2004."

Debra Porch
My Eiffels (detail)
2006-08
Licensed by VISCOPY
Australia 2008

louise saxton

Louise Saxton is a Melbourne artist whose undergraduate training was in print-making and painting. In her Masters Degree she explored the value and influence of the home in 20th century art. For the past seven years Saxton's work has engaged directly with cross-cultural domestic art traditions such as embroidery, quilting, lace-making and tiling with a particular interest in using recycled domestic materials which has included the 'secretive' lining of envelopes, vintage wallpapers and everyday textiles.

In 2006 Saxton received an Ian Potter Foundation Travel Grant, which enabled her to spend a month in the tropical garden estate, *Rimbun Dahan*, on the outskirts of Kuala Lumpur, Malaysia. This time provided inspiration for the work shown in *Momentum, re-collection: specimens 1-67*.

re-collection: specimens 1-67 is created from a collection of domestic crafts Saxton has amassed over many years. Embroidered table linen and lace, once destined for a bride's glory-box, are now culturally obsolete and commonly found discarded in charity shops. In a painstaking process of extraction and reconstruction, she cuts, glues, stitches and backs hundreds of textile fragments into new configurations. Going back to the eighteenth century, embroidery motifs have often been based on, and debased from, natural history prototypes. Influenced by this, and by the memory of the Malaysian residency, Saxton transforms these remnants into fantastical individual insects. Rather than the scientist's pin and insect box of entomological museums or the linen chest of old, Saxton uses embroidery pins to skewer her fantastical creatures upon a swathe of sheer, ivory-coloured bridal tulle.

According to Saxton, *re-collection: specimens 1-67* is:

"about place, traditions and the embodiment of memory. The domestic materials retain their status within the work as individual, salvaged pieces, containing traces of past lives and countless hours of silent, often anonymous labour. Their re-construction into a collection of fantastical insect specimens honours this past, at the same time as it gives new momentum to the original collection of beautiful, but largely redundant, art forms."



Louise Saxton
re-collection: specimens
1-67
2007-08

demelza sherwood



Demelza Sherwood completed a Bachelor of Visual Arts with First Class Honours in the Print Media and Drawing Workshop at the ANU School of Art in 2004. In her third year of study she was awarded a grant to attend the Emily Carr School of Art and Design in Vancouver, Canada.

After completing her honours degree, Demelza undertook a three-month residency, awarded through the Emerging Artists Support Scheme, at Megalo Access Arts. Here she developed a series of screen prints and later that year held her first solo exhibition: *Gormley's School for Lion Tamers* at the Canberra Contemporary Arts Space, Manuka.

In October 2007, Sherwood contributed to *Trouble*, an exhibition of drawings from selected past students of the Print Media and Drawing Workshop, ANU. This contribution inspired her current series of portraits rendered in thread. Most recently she has exhibited her drawings at Imp Exhibition Space in Prahran, Melbourne.

Sherwood's drawings are rendered in thread on vintage linens. Working from her own candid photographs she has focused on moments which amuse her. The actions of her subjects are both playful and intriguing.

She has approached the process of making these works as drawing rather than traditional embroidery. After sketching out her portraits in rough hand-stitches she intuitively stitches, knots and allows threads to float freely from the fabric.

Susie, the Pink Balloon and Other Tales, Nate and Horse and Zebra are drawn on to aged linen that was once routinely starched, and as a result has paper-like qualities. Sherwood has taken on the narrative of the linen's past, adding her hand-stitches and appliqué to a surface scattered with stains and finely sewn dams and in the process brings a new story of wear to the cloth.

Demelza Sherwood
Horse and Zebra
2008

annie trevillian

Annie Trevillian is an artist, textile designer, screenprinter and educator. She has taught printing on fabric with pigments, dyes, resists and chemical treatments in the Australian National University Textiles workshop since 1992. For 25 years her art practice has been in the research and production of printed textiles. This can be roughly divided into a decade of printing with pigments, a decade of printing with dyes and chemical treatments of fabric and 5 years of direct digital printing on textiles. She has received a number of awards including the Capital Arts Patrons Organisation 2006 Fellowship, artsACT project funding, and Megalo printmaker in residence.

In 2006 Trevillian presented a solo exhibition featuring work from 1983 - 2006 at Megalo Gallery in Canberra. She received the 2007 Canberra Critics Circle Visual Arts award for this exhibition and catalogue, *Annie Trevillian: Handprint. Design on Fabric and Paper. Selected Work 1983-2006*.

In 2008 Trevillian exhibited new digital prints on canvas, silk organza and velvet at Sturt Gallery, Mittagong NSW and was artist in residence. The National Gallery of Australia acquired one of these works.

'Momentum' describes what happens to Trevillian during her working process: the layering of technical knowledge of textile processes and techniques combined with new ideas, new materials, new technologies and new applications, which leads to new developments.

The *Bodywrap* series comprises digital prints with fibre reactive dyes on silk organza and silk viscose rayon velvet. It pays homage to mid twentieth century textile design and includes favourite personal motifs such as twins and spots. *The Forest* incorporates rows of very different trees structured within a grid. Trevillian likes the idea that this design was created mainly on the computer, using her scanned drawings, paintings and hand printed designs, which were then digitally printed onto fabric. This relies more on her computer skills and new technology than on her screenprinting skills. This new direction allows her to work between mediums, mixing up the old with the new.



Annie Trevillian
*Bodywrap Series -
The Forest (detail)*
2008

elefteria vlavianos



Elefteria Vlavianos is of mixed Greek and Armenian heritage. She was born in Zimbabwe and has lived in South Africa and now Australia. Vlavianos graduated from the Australian National University School of Art in 2002 with 1st class Honours in painting, and has a Bachelor of Arts (Hons) in Politics from the University of Adelaide. Her work is held in private and corporate collections, nationally and internationally, including the Embassy of Spain, Embassy of Malta (The Hague) and Chamberlains Law Firm. She exhibits regularly in group and solo exhibitions. She has also won several awards including an Embassy of Spain Travelling Scholarship and an ANCA Exhibition Award in 2002.

In the series *Touch* Vlavianos presents an installation of six mixed media works on paper. She has used contemporary small red plastic buttons, jewel like, sacred and precious, arranged in diamond forms and set against a matt-coloured etching of looped and knitted text.

Vlavianos works in series, setting parameters within the work relating to aesthetic issues such as colour, scale and form. Her aesthetic considerations, materials used and processes generate an internal momentum through making, allowing a forward trajectory of other visual possibilities. Playfulness and experimentation are constant considerations.

Of interest to Vlavianos is how these works can straddle the boundaries between drawing, print-making and textile genres. Her pleasure in making considers the seduction of the viewer into looking, whilst opening up a multiplicity of references that may be derived from the work.

Vlavianos is interested in the relationship between expansiveness and intimacy and between external and internal connections to place, culture and identity. Continuing themes are time, rhythm and regeneration.

Elefteria Vlavianos
Touch 5
2007

momentum list of works



christine atkins

From the Heart I, 2007

Machine thread, wool felt
1300mm x 1000mm x 100mm

Image credit: Shutterbug

babbarra designs

Susan Marrawarr, Mandjabu

Black and White Fish Traps, 2008

Lino print using acrylic pigment on cotton
2000mm x 1200mm

Licensed by VISCOPY Australia 2008

Image credit: Babbarra Designs

Deborah Wurrkidj, Mandjabu and Kumadj

Purple, Orange and Green Dilly Bag and Fish Trap,
2008

Lino print using acrylic pigment on cotton
3000mm x 1200mm

Image credit: Babbarra Designs

jane bowden

Woven Ring, 2007

18ct white gold
20mm x 37mm x 120mm

Woven Ring, 2008

Sterling silver, 18ct white gold spiral
25mm x 46mm x 135mm

Woven Ring, 2008

18ct yellow gold, 18ct pink gold
20mm x 37mm x 120mm

Woven Ring, 2008

Sterling silver, 22ct gold spiral with sapphires
23mm x 35mm x 130mm

Image credits: Grant Hancock

alana clifton-cunningham

Second Skin: Armsling, 2006

Wool and leather
Approximately 800mm x 600mm x 200mm

Second Skin: Gloves, 2006/07

Wool and leather
Approximately 200mm x 1000mm x 1000mm

Second Skin: Muff, 2007

Wool and leather
Approximately 1200mm x 130mm x 130mm

Second Skin: Neck Pods, 2007

Wool and Tasmanian oak veneer
Approximately 900mm x 600mm x 100mm

Image credits: Alana Clifton-Cunningham

annabelle collett

Neo-Camo Installation, 2008

Printed cotton, frames, detailed accessories
Sewn Uniform backed with 6 panels
Dimensions: 1020mm X 2280mm,
each panel: 550mm x 800mm

Image credit: Michael Klivanek

fiona gavino

Perspectives Shift, 2008

Pith cane
690 mm x 860mm x 650mm

Image credit: Tony Nathan

robyn glade-wright

Wreath for Myriophyllum glomeratum, 2005

Hand stitched cotton on polyester organza
1100mm x 1100mm

Wreath for Chenopodium erosum, 2005

Hand stitched cotton on polyester organza
1100mm x 1100mm

Wreath for Myosurus minimus, 2006

Hand stitched cotton on polyester organza
1100mm x 1100mm

Image credits: Brett Withington

hilary green

70 Tonnes Per Scoop, 2008

Woven tapestry, wool, cotton, silk, linen, metallic
thread, metallic ribbon, rayon, brass chain
1808mm by 1600mm

Image credit: Hilary Green

mandy gunn

Burn Out Series, 2008

Rubber inner tubes cut and woven on cotton warp
(five panels)

1800 mm x 1800 mm (overall size)

Licensed by VISCOPY Australia 2008

Image credit: Chris Bond

cecilia heffer

Shadow Traces, 2008

Silk organza, screen printed image overlaid onto
digital printing, machine stitched onto a soluble
substrate (two panels)

Each panel: 2100mm x 670mm

Image credit: Cecilia Heffer

Represented by Planet Furniture, Surry Hills

melissa hirsch

Red/Orange Staghorn Coral, 2006

Fishing line

350mm x 400mm x 230mm

Bleached Sea Fan Coral, 2006

Fishing line

510mm x 320mm x 90mm

Licensed by VISCOPY Australia 2008

Image credit: Lou Farina

liz jeneid

Tea Party, 2008

Tea bag papers, shellac, tea labels

950mm x 1220mm x 200mm

Licensed by VISCOPY Australia 2008

Image credit: Pedro Altuna

jill kinneer

Lasercut Paisley, 2006

Layers of aluminium and mild steel,
670mm x 570mm

Diaspora Paisley 3 shawl, 2008

Airport baggage X-ray design from *Lasercut Paisley*
structure digitally printed onto silk crepe de chine
2855mm x 700mm

Steel Paisley shawl, 2007

Photographs of a section of the *Lasercut Paisley*
structure and 8cm metal squares digitally printed onto
silk shantung with hand-made shantung fringes
3030mm x 620mm, with 450mm fringes

Image credit: David Liddle

kelly leonard

A Weaver's Perspective, 2008

Lao Natural dyed silk, unbleached linen,
Supplementary weft weave (two panels)

Each panel: 1700mm x 830mm

Image credit: David Liddle

rodney love

Six Degrees, 2004-2007

Human hair, cotton, mount board, graphite, hand-
spun yarn; woven on table loom

Weavings 130mm x 950mm, framed 850mm x
105mm

Image credit: Adrian Cook

penny malone

Bush Garland, 2007

Hand printed pigment on cotton
1250mm x 3000mm

Gum Blossom, 2007

Hand printed pigment on cotton
1250mm x 3000mm

Fashion Fans, 2007

Laser cut painted acrylic
Dimensions variable

Image credit: Penny Malone

elisa markes-young

The Strange Quiet of Things Misplaced #06, 2008

Pencils, pastels, wool, silk, cotton on Belgian linen
1100mm x 1100mm

The Strange Quiet of Things Misplaced #13, 2008

Wool, silk, cotton on Belgian linen
1100mm x 1100mm

Licensed by VISCOPY Australia 2008

Image credit: Christopher Young

lucille martin

Lace Tree, 2007

Vintage lace, recycled textile, thread
1600mm x 2300mm

Image credit: Jimmy Malecki

vicki mason

Tinkering With Nature – A Decorative Response, 2008

PVC, hand-dyed PVC, polyester and rayon thread,
powder coated brass, copper and silver
Dimensions variable, largest 120mm x 60mm x 12mm

Image credit: Terence Bogue

ainslie murray

An Architecture of Thread and Gesture, 2008

Tyvek, carbon fibre, acrylic, monofilament, aluminium
Approximately: 980mm x 1410mm x 2050mm

Image credit: Ian Hobbs

debra porch

My Eiffels, 2006 – 2008 (20 pieces)

Knitted mohair, wool, polyester, poodle hair and cast
souvenir Eiffel Towers

Overall size installation approx: 170mm x 260mm
x 120mm

Each piece approx: 70-210mm x 60-170mm
x 70-210mm

Licensed by VISCOPY Australia 2008

Image credit: Joachim Froese

louise saxton

re-collection: specimens 1– 67, 2007 - 08

- 1 *aviculariidae lepidoptera I*
(large butterfly tarantula)
- 2 *arachnida bellis perennis* (daisy spider)
- 3 *mantodea bellis perennis*
(daisy praying mantis)
- 4 *homoptera sarracenia* (pitcher-plant aphid)
- 5 *hemiptera-salix alba*
(true bug with willow pattern)
- 6 *pseudoscorpiones-phrygium*
(false scorpion in outline embroidery)
- 7 *ixodes scapularis broderie*
(black-legged embroidery tick)
- 8 *cantharidae diaphanus*
(transparent soldier beetle)
- 9 *belistoma broderie* (embroidery water bug)
- 10 *coleoptera opus consutum I*
(appliqué beetle – blue)
- 11 *aviculariidae lepidoptera II*
(small butterfly tarantula)
- 12 *pseudoscorpiones-bambino*
(false scorpion baby)
- 13 *lepidoptera brassica oleracea*
(cabbage butterfly)
- 14 *coleoptera opus consutum II*
(appliqué beetle – white)
- 15 *lepidoptera bellis floretis* (daisy floret butterfly)

Specimens 16 - 67, *lepidoptera oddmentis*
(odds and ends butterflies)

Cotton and linen embroidery; cotton thread; silk; steel
and glass-headed embroidery pins; nylon bridal tulle.
Overall size installation: 3000mm x 2400mm plus inner
and outer as listed
(Inner diameter:1000mm x 1000mm,
Outer diameter:1800mm x 1800mm)

Image credit: Andrew Wuttke Photography 2008

demelza sherwood

Susie, the Pink Balloon and Other Tales, 2008

Cotton, polyester and silk threads and embroidery
threads on linen
750mm x 680mm

Nate, 2008,

Cotton, polyester and silk threads and embroidery
threads on linen
680mm x 630mm

Horse and Zebra, 2008

Cotton, polyester and silk threads and embroidery
threads on linen
680mm x 63.5mm

Image credit: Andrew Barcham, Screaming Pixel

annie trevillian

Bodywrap series: The Forest (detail), 2008

Digital print with fibre reactive dyes on silk organza
1400mm x 1400mm

Image credit: Annie Trevillian

Green Velvet Leaf Cone Tree, 2006

Digital print with fibre reactive dyes on viscose rayon/
silk velvet
1700mm x 1050mm

Image credit: Margot Seares

elefteria vlavianos

Touch – 1, 2007

Coloured etching with buttons on paper
30 x 30 cm

Touch – 2, 2007

Coloured etching with buttons on paper
30 x 30 cm

Touch – 3, 2007

Coloured etching with buttons on paper
30 x 30 cm

Touch – 4, 2007

Coloured etching with buttons on paper
30 x 30 cm

Touch – 5, 2007

Coloured etching with buttons on paper
30 x 30 cm

Touch – 6, 2007

Coloured etching with buttons on paper
30 x 30 cm

Image credit: Derek Ross

Acknowledgement and thanks from the curator

By the nature of the changing approach to the Biennial and new staff at the gallery it has been a challenging project. However with strong support and willing contributions from artists, gallery staff, Tamworth Regional Council and other people the exhibition has been realised. My thanks to: Elizabeth McIntosh who first asked me to be involved in the project and arranged the forward planning meetings with Liz Jeneid and Glenys Mann; to Pam Brown as Acting Director and to Meg Larkin for assisting before Sandra Mc Mahon was appointed as Director. Many thanks to all the artists who submitted proposals and who have been included in the show, to Sarah Evans, Lyn Mitchell and Dianne Cole.

Tamworth Regional Gallery

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Public Programs Coordinator: Pam Brown
Administrative Officer: Dianne Cole

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Saturday 10am – 4pm
Admission to the Gallery is free

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This exhibition has been assisted by the Tamworth Regional Council, and the NSW Government through Arts NSW.

Tamworth Regional Gallery is a public art museum, part of an extensive network of regional public galleries throughout Australia.

It provides a cultural and educational resource for Tamworth and the surrounding region through a distinctive program of changing exhibitions, public programs and associated events.

The Gallery is known for its fibre textile collection of traditional and contemporary works by Australia's leading fibre textile artists.



momentum

18th tamworth fibre textile biennial 2008

Front and back image:

Ainslie Murray

*An Architecture of Thread
and Gesture (detail) 2008*

Tyvek, carbon fibre, acrylic,
monofilament, aluminium

Approximately: 980mm x
1410mm x 2050mm

Image credit: Ian Hobbs

