

Fabrik conceptual, minimalist and performative approaches to textiles



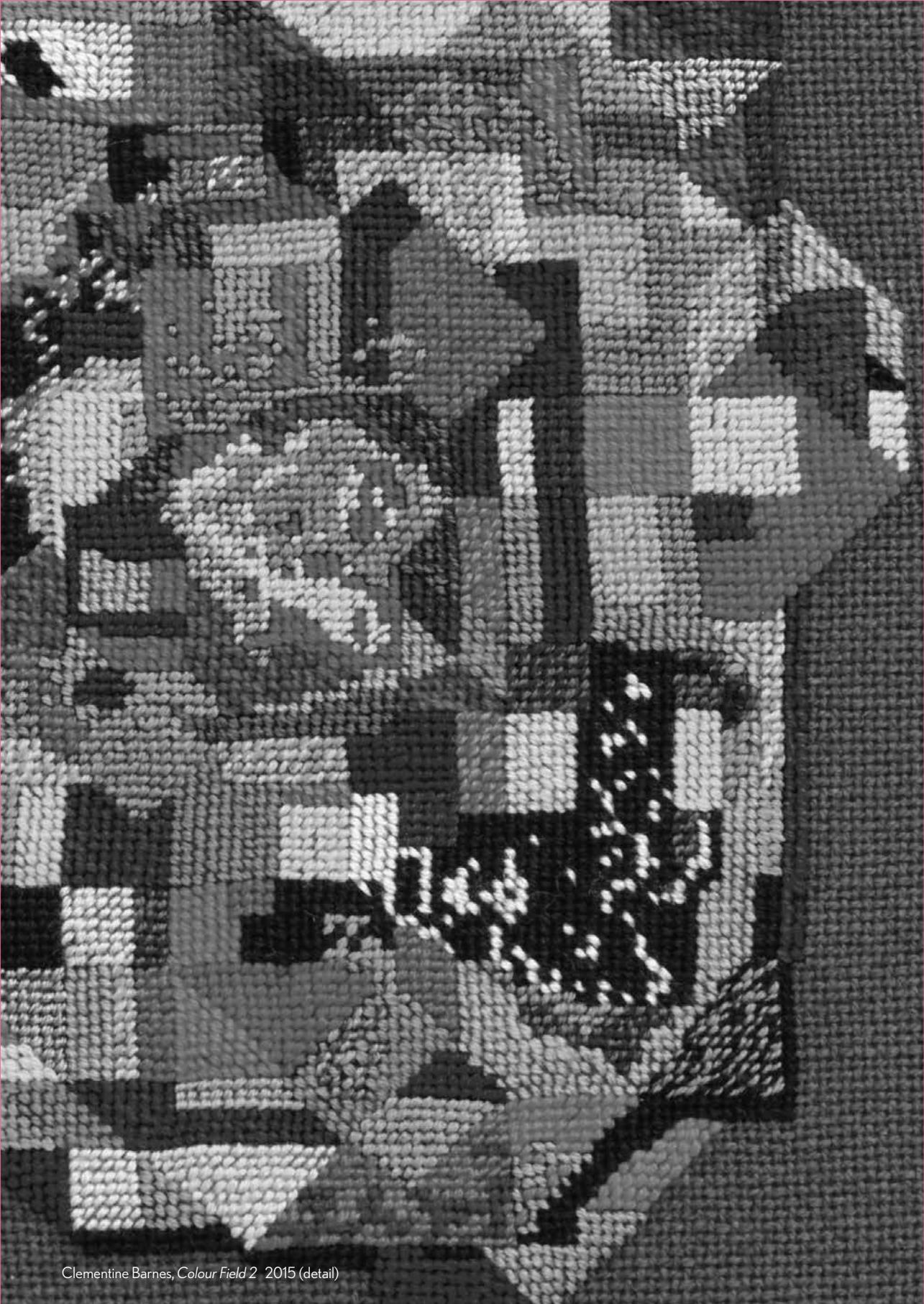
Fabrik

conceptual, minimalist
and performative approaches
to textiles

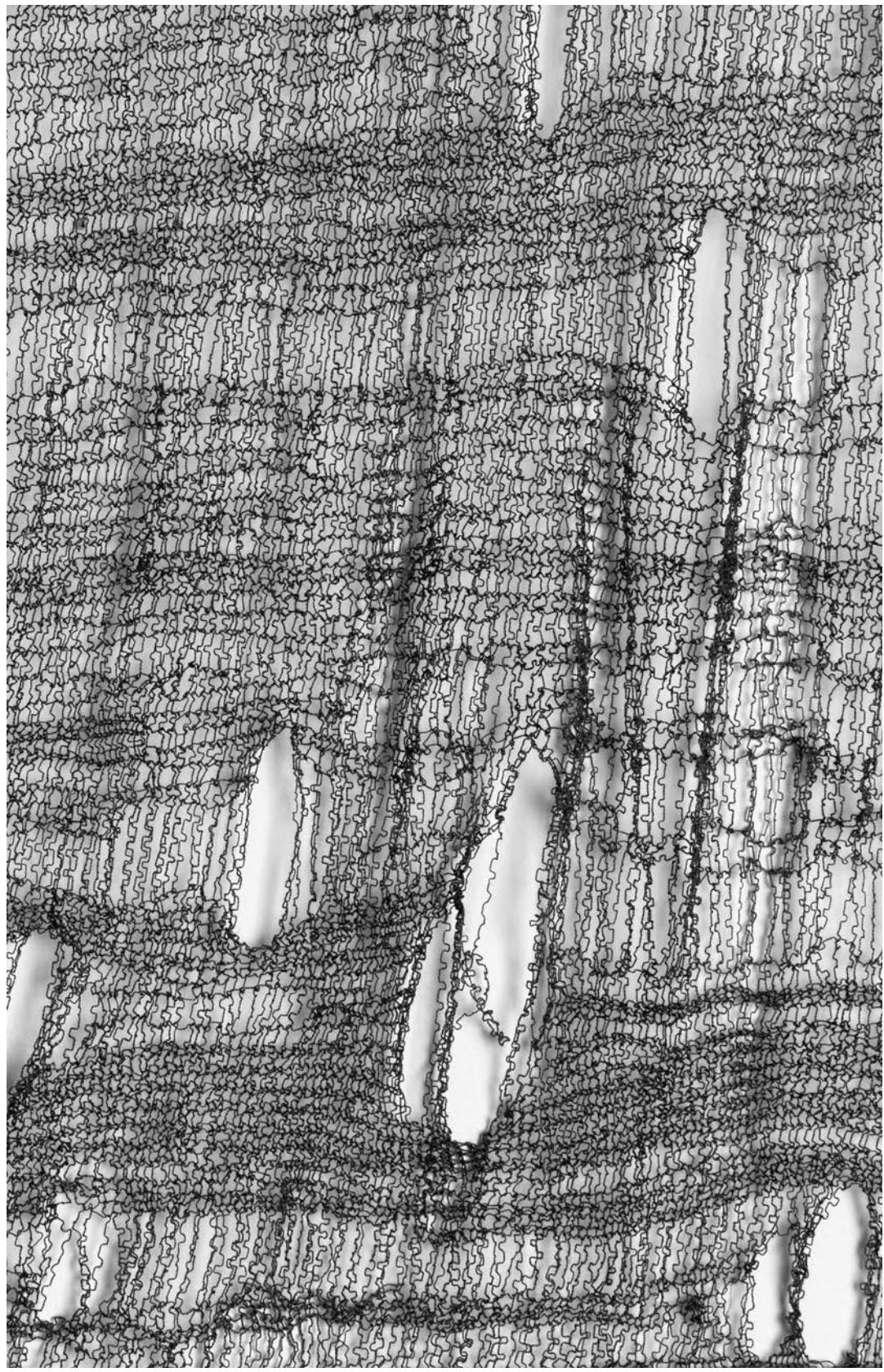
CONTENTS

- 9 Foreword
Kelly Gellatly
- 11 Stuff
Sean Ryan
- 17 Fabrik: conceptual, minimalist and performative approaches to textiles
Jane O'Neill
- 22 The raw substance
- 30 Minimalist and conceptual approaches
- 64 Performative approaches
- 80 Artist bios
- 86 List of works illustrated
- 89 Curator's notes





Clementine Barnes, *Colour Field 2* 2015 (detail)



7
Kate Sylvester, *Aniquah's Scarf* 2014 (detail)



Ash Kilmartin, *The Travelling Mime* 2011 (detail)

FOREWORD

Kelly Gellatly

As the title of this exhibition suggests, *Fabrik* explores the conceptual, material and formal properties of fabric and the manner in which it serves, for the vast array of artists represented, as a source of intellectual curiosity, the stuff of material experimentation, and as inspiration for the act of making itself. An ambitious exhibition experience that unfolds across three Melbourne venues – the University of Melbourne's Ian Potter Museum of Art and Margaret Lawrence Gallery at the Victorian College of the Arts, as well as Sutton Project Space – *Fabrik* presents audiences with three distinct but interrelated investigations of artists' use of and engagement with fabric. Each functions as a discrete, self-contained exhibition that is enriched and becomes more deeply layered by an experience of the whole, and of the connecting threads skillfully drawn between the works within each space. While deeply embedded in the history of art and drawing widely on the precedents of conceptual, minimalist and performance art in particular, *Fabrik* also encourages and embraces the cross-pollination of ideas from fashion, textile production and contemporary art. However, the physical nature of the works within the exhibition – literally, their materiality – equally connects them, in a most basic and immediate way, to the everyday and to our own intimate interactions with fabric in almost every aspect of our lives. Whether our engagement with it is practical or sartorial, the use of fabric is central to what it means to be human.

Given the role of women in the production of fabric historically, and particularly since the industrial revolution, and the association of fabric with 'women's work' (needlework, embroidery, and the more prosaic necessity of mending), it is perhaps not surprising that the exhibition represents a high proportion of women artists whose own works are variously informed by feminism and the practice of earlier female precursors working with fabric, such as Bauhaus-educated Anni Albers (1899–1994) and Sophie Taeuber-Arp (1889–1943). Showcasing a mix of work by emerging, mid-career and established artists from Australia and abroad, *Fabrik* equally highlights the importance of cross-generational influence and learning by bringing together the work of a number of artists with those who taught them as students (for example, Sarah crowEST and John Barbour; Clementine Barnes and Christine Dean).

Like the exhibition, this publication is conceived with multiple parts: the first containing new writing by exhibition curator Jane O'Neill and Dr Sean Ryan, Senior Lecturer, Fashion and Textiles at RMIT University, and the second, given the experiential nature of the works, recording the exhibition installation in each gallery. We thank and acknowledge Creative Victoria and the Consulate General of the United States, Melbourne, Australia for their support of the project, and also thank Melbourne Fashion Festival for their inclusion of the exhibition within the Melbourne Fashion Festival Cultural Program. Warm thanks are also due to colleagues at each of the exhibiting venues for their willing collaboration, support of the project within their own walls, and importantly, of the exhibition as a whole.

Finally, congratulations are due to all of the exhibiting artists for their contributions and involvement, and to the exhibition's curators Jane O'Neill and Sarah crowEST for the dedication and enthusiasm they have brought to this expansive project.

Stuff

Sean Ryan

What is materiality? What defines that which we customarily oppose to the formal or the ideal? The thread of this question is, of course, as long as the entwined histories of aesthetics and metaphysics, though it has been taken up recently with renewed curiosity in an effort to understand the turn to materials that are disobedient to form, to material that is resistant, chaotic, perverse or impure. In a different way, the multi-site exhibition *Fabrik* also gives us cause to reconsider this oldest of philosophical problems, now due to the ambiguity of the word itself. Here the works selected for presentation all deal in some way with the manipulation of material in its most domestic sense, with the art of fabric and textiles. Yet this is not an exhibition of textile art. Instead, the works have been chosen as the outcome of a range of contemporary art practices, and in this sense their materiality is presented not by way of a specific medium but as the concept of the material in general and thus in its relationship with the bestowal of form.

And it is this double sense of the material that is responsible for the multiplication of sites, each of which locates a particular approach to art practice, none of which is home to a specific art discipline, such as that of textile art. In the case of the works at the Ian Potter Museum of Art at the University of Melbourne, the material is made to submit to its counter-concepts, to the form or idea; at Sutton Project Space in Fitzroy, the material is allowed to retain its abstruse physicality through or against its form; and at the VCA Margaret Lawrence Gallery, these opposites are set to act as one, to perform their concert in person.

The four-piece wall hanging of Heimo Zobernig, for example, alludes to colour-field painting but uses vivid chroma-key fabric, the paradoxically neutral canvas that accepts the projected backdrops of digital image making. John Barbour's monochromatic blocks shed their nether layers in a reversal of their manner of production, leaving decoratively fringed textile pieces on the wall with an installation of litter at their feet. The material then reasserts itself in Zac Langdon-Pole's reversed found canvas, whose lozenge of murky colour sinks back into the griminess of its weave, while Peter Collingwood's chevron wall hanging tempers the intellectuality of its abstractness with the virtuosity of its execution. Finally, the flimsy garment pieces of Kate Sylvester remind us that the forces of matter and form must occasionally unite, even when their disembodied display on the gallery wall deprives them of their shared purpose.

The decision to select and organise the artworks in this way, as a critical exploration of the conceptual-historical opposition of matter and form rather than as a display of virtuosity in the medium of fabric and textiles, is further confirmation of the fertility of what is now a quarter-century-old hypothesis, that of the expanded field, now become a quiltwork of plots. If, like sculpture, the craft of textiles has also suffered a loss of home, with the dismantling of the distinction between the fine and the decorative arts, it has since colonised new spaces, occupying the seams that formerly separated textile

art from that which it was not, particularly fine art (painting, sculpture, installation) and fashion and costume (understood as the embodied performance of cloth). And it is this threefold convergence of art, textiles and dress that motivates the triple situation in which *Fabrik* finds itself.

While the hand of contemporary art in the medium of textiles contributes to the ongoing and widespread ravelling of the fine and the decorative, the tangling of both with the phenomenon of fashion and clothing promises further confusion. To the reappraisal of the intellectual and aesthetic inferiority of the functional and the cultural and political subservience of the domestic that accompanies the former engagement, this new front brings further complication to the fabricated relationships of surface and depth, persistence and transience, the presentative and the performative, and the collectible and the disposable, distinctions that are occasionally overlooked in any simple revaluation of textile art.

The merging of the textile and fine arts may be seen in Clementine Barnes' studies executed in tapestry, which no longer serve the purpose for which they purportedly exist, the cotton having pre-emptively usurped the role intended for paint. In a different vein, Mark McDean's print of a destroyed shirt retrieves the still-legible vestiges of the once-wearable garment from the clothes hanger and suspends them, cuffs upward, a representation of textile art installation. Simone Slee, on the other hand, makes the wearable political, throwing a vest over our individual bodies in the hope that a reminder of our shared origins will bring about our rescue.

The German title of the exhibition, *Fabrik*, is designed to draw attention to the act and site of the production of the works as much as to the medium of the works produced. The fabricated is necessarily the work of art and artifice, the manipulation of whatever may come to hand, and it so happens that the material forged for the present exhibition is material – fabric – in its most proximate and tangible sense, that formed from the weave of fibre and the swatch of cloth. Yet we should also remember that the concept of the material refers first and foremost to the hyletic (wood, then stone); it concerns the natural rather than the artificial, whereas the artificial, by contrast, is nature already rendered (pigment, metal, and yes, fibre). The aesthetics of formed matter – hylomorphism – effectively privileges the work of the sculptor.

In order to pay compliment to the provocative title proposed by the curators, I would like to indulge in a little game of chiastic etymology (English to German, German to English) and propose in place of the word 'material' the word 'stuff'. But I do so not just for the sake of wordplay.

Stuff – in German, *Stoffe* – like material, blankets a diverse field of meanings, from the physical (matter) to the intellectual (subject) to the ontological (substance). But its most immediate and its most distant reference is to the stuff of fabric, textiles, cloth; the Old French *estoffe* (both stuff and fabric are ultimately Latinate) refers to the quilted fabric worn under chain mail, which means that fashion, too, in the sense of the above definition, is itself not lacking in stuff.

Stuff is that which fills, which most intimately clothes, protects and completes; it is the stuff of possession, of knowledge, of character. But it is also that which crams, which suffocates, which exhausts. The essence of stuff is to be something incorporated, concealed; it is, for this reason, something unspecified, indeterminate, indefinite. If

material is that in which some form is innate and waiting to be drawn forth, stuff lends itself to secret, unpredictable manipulations. Fabrication, accordingly, as contemporary artistic practice without artistic discipline, is the production of ... stuff. Stuff is the matter and form of the work of art in their widest possible configurations. It is also the indeterminate artistry of both amateur and professional, whose calling in each case is to stuff around, which means not to know in advance the outcome of their activity. Nor should we omit the practice of the contemporary curator, whose principle of selection for works on exhibition is no longer determined by the materiality of the art itself and for whom all kinds of stuff may penetrate the armour of the gallery walls.

In recent years, the increasingly ad hoc nature of work on exhibition has begun to undermine the stability of the idea of a patchwork of disciplines, since the interstitial critique of the order of things is insufficient to cope with the incoherent jumble of stuff.

Why stuff? Or more pertinently, why *Stoffe*? What is it about the materiality of work in the medium of fibre and cloth that lends itself to a general explanation of current practice? The original quilted undergarment from which the word derives may help get us started, since it reminds us that stuff, in addition to its protective utility, is material that has been granted personal and indeed bodily intimacy. *Stoffe* caters to our desire not just to touch but to enwrap, and as such it participates in the formation and deformation of our physical and psychological identity. For this reason, fabricated stuff is capable of expressing the persona of the artist to a degree of which the hyletic, found material of nature is incapable.

But the presence of stuff in the personal and, by extension, the domestic domain, if not in the interiority of subjective experience, is a consequence of its essential tendency to hiddenness. To stuff is to hide away; it is to add depth to surface by concealing material beneath the surface and between surfaces. Moreover, it is originally stuff – not material – that may be folded, crumpled, screwed; it is stuff that, unlike the dormant interior of natural materials, presents the inscrutable face of that whose surface is nevertheless on full display. And it is the concealment of stuff rather than the disorderly organisation of material that allows for unforeseen forms of reorganisation, because both the structured striations of the woven and knitted and the nomadic accretions of the felted and quilted preserve their possibilities within the interplay of the superficial and the profound, whether in the rhythmic over- and underlay of the threaded or in the chaotic condensation of the packed.

Of course, we cannot escape acknowledging that the work on exhibition in *Fabrik* is, for the most part, a display of stuff in what I shall call its necessarily negative condition. By that I mean that, to be displayed at all, stuff must have its covers revealed, it must remove itself from its protective obscurity. A curated exhibition is necessarily an organisation of stuff, the sorting of a jumble, and its present selection and partition is one possible form that such organisation might take. But I also mean that the works themselves mostly submit to this condition, and indeed that textile art, if we may now use this term not as a disciplinary descriptor for a particular decorative art but as a mode of artistic practice that criticises the concept of the disciplinary, necessarily lays stuff open to scrutiny. In fact it does so quite literally, by opening, flattening and stretching material, in the superficial medium of, say, tapestry or canvas. More generally, textile art tends to suspend the inverted and secret depth of stuff in the overt

display of surface, while it mitigates the libidinous draw of its tactile promise with the cooler appraisal of the visual.

Stuff: fabric caught in the interplay between the push for display and the lure of withdrawal.

Here is a sample of the stuff on show in *Fabrik*: there is Elizabeth Newman's colour-field work, its panels no longer occupying the same plane in the manner of a painting, its layers stitched down to deny access to their concealed depths. There are Robert Rooney's knitted loops on canvas, the illusion of dimensionality of the painted fibres mimicking the reality of the woven canvas beneath. Sarah crowEST's installation of mounted cuttings, of cloth upon cloth, puts on communal display the stuff with which we protect and promote our persons. Virginia Overell's combination of stuff and matter, of the fabricated and forged, opposes the simple presence of the latter with the sustaining diffidence of the former. Andreas Exner fills items of clothing with an ersatz body of further stuff, where the creation of sculptural volume depends on a taxidermic closing of the surface. And Lyndal Walker's wall suspension of a ready-to-go wardrobe appears as the careful separation of what once was an assorted muddle on the floor, the pile of stuff now available for individually appreciative selection.

Fabrik is strewn with all this and more stuff, its pieces held together by the single strand of *Stoffe*.

REFERENCES

Gilles Deleuze and Felix Guattari, 'The smooth and the striated', *A thousand plateaus*, London: Continuum, 2001, pp. 523-51.

Martin Heidegger, 'The origin of the work of art', *Poetry, language, thought*, New York: Harper and Row, 1975, pp. 15-87.

Rosalind Krauss, 'Sculpture in the expanded field', *October*, vol. 8, Spring, 1979, pp. 30-44.

Petra Lange-Berndt (ed.), *Materiality*, Cambridge MA & London: MIT Press, 2015.

Fabrik: conceptual, minimalist and performative approaches to textiles

Jane O'Neill

Is there any part of human life that does not involve woven materials? In a given day our textile interactions might include: treading a carpet, towelling ourselves dry, wearing clothes, drawing back a curtain, sneezing into a handkerchief, sitting on the heavy-duty fabric of a vehicle seat or office chair, wiping grime with a rag or flannel, drying dishes with a dish-cloth, or relaxing into a sofa, before finally lying down on sheets to sleep.

Within the universe of textiles we traverse each day, every piece of cloth carries a cargo of associations. Although our experiences are often grounded in the steadfastly utilitarian, when we think of the implicit sadness in a fading colour, or the nostalgia a scented handkerchief might inspire, we see very quickly how fabrics can project us into the realms of the aesthetic. Given the ever-present potential for depth in our textile interactions, the works included in this exhibition reveal a complex and intriguing multiplicity of social, political, economic and aesthetic meanings.

Fabrik is the German word for factory. In English, *fabric* refers specifically to cloth considered as a primary resource for further processes of manufacture, or fabrication. Both words derive from the Latin *fabrika*, meaning workshop. Although their meanings differ, each word carries something of the role played by textile production in the history of industrialisation. As a result, the title refers not only to the material constituents of the works in the exhibition but also to the context of their production.

There has been a growing interest in textiles from the contemporary art sector over the past five years, demonstrated and furthered by exhibitions such as *Art & textiles* at the Kunstmuseum Wolfsburg in Germany in 2013; a retrospective of work by Richard Tuttle at Whitechapel Gallery and a new commission, *I don't know: the weave of textile language* in Turbine Hall at Tate Modern in London in 2014; and *Textiles: open letter*, an exhibition at the Museum Abteiberg in the Netherlands in 2014. Christian Egger, a curator of contemporary textile exhibitions, describes how:

[...] in the recent past, numerous large and comprehensive exhibitions have carried out exacting surveys on the general familiarity of the textile, on its sensory qualities, its uniquely inscribed features, and its wealth of weaving types, textures, and works developed globally over the centuries. Such projects have contributed to a renaissance and re-evaluation of textiles and emphasised their natural tendency to challenge the classically hierarchical concepts of work, image, and object.¹

In Australia institutions such as the Victorian Tapestry Workshop, Craft (formerly Craft Victoria), Craft NSW and Craft Queensland have long supported experimental

approaches to textiles. The Tamworth Textile Triennial and the Wangaratta Contemporary Textile Award also provide platforms for national surveys of new approaches to the medium. The collection at Ararat Regional Art Gallery in Victoria focuses on leading contemporary artists in the field. This so-called 'renaissance' of textiles is most visible in the work exhibited in smaller non-profit project spaces and at graduation shows at art schools throughout the country.²

Fabrik, a survey of artworks relating to textiles from the period 1970 to 2016, demonstrates both a growing interest in textiles by emerging artists and a sustained engagement with textiles by mid-career and established artists. In this exhibition, many of the artists eschew conventional value systems – say, for example, monetary worth or time invested to create a work – to invent new, unauthorised currencies. There are numerous references to earlier eras of intensive aesthetic engagement with textiles. These include constructivism, Bauhaus, the post-war embrace of tapestries in France, fiber art and even the German Renaissance.³ Indeed, many of the works take the form of a tribute: to other artists, to unknown makers, to former selves or to the marks left by others. The isolation of colours, textures, patterns and habits – all traditions of minimalist, post-minimalist, conceptual and performance art – inform the way we interact with fabrics. As such, they both provide a window onto and promote awareness of our everyday experience with textiles.

FABRIK: TEXTILES AS RAW SUBSTANCE

The first component of *Fabrik* invites consideration of the raw substance of textiles, expressed through linen, silk, canvas, felt and cotton. Although these materials have been subject to (and refer to) various stages of industrial production, the predominant palette of brown is suggestive of the unprocessed origins of textiles.

A small canvas found by Zac Langdon-Pole at an antique store is re-stretched to reveal the back of the work.⁴ The work connects the way that painting on canvas necessarily entails an interaction between substance and textile:

The 'grounding' of painting is actually a piece of material, namely, the woven canvas, which usually disappears beneath white priming.⁵

This hierarchy between the front and back of a painting also dissolves in *BIG WORDS - UPDATE/DOWNLOAD (circle work)* (2014) by Rose Nolan.⁶ The installation of the work, designed to be viewed from all sides, recalls the way Lenore Tawney's 'woven forms' broke with weaving traditions to situate textiles as sculpture.⁷ On one side, Nolan's distinctive red and white palette integrates the title as a found phrase. Writ large, the otherwise banal phrase takes on the urgency of a political slogan. The other side of the work (in this case viewed frontally) is dominated by the brown hessian that reveals the random gestural markings of the artist's labour.

Hailing from the 'chapter of textile art in the 60s and 70s when textiles attracted an enormous audience', Peter Collingwood's *Macrogauze* (circa late 1970s) was first exhibited in the late 1970s.⁸ Collingwood experimented with the structural facets of weaving to enable the warp threads to move obliquely across the fabric. Through the

contrast between the colours, there is an emphasis on the optical possibilities of threads. Like Richard Tuttle, Collingwood compiled an ethnographic collection of textiles which ranges from folk weavings, the dense layering of the well-worn cloth from a jeep seat and modern innovations such as metallic polyester.

The essential structure of weaving, with threads meeting at ninety-degree angles, suggests the possibility of opposing forces combining to produce a harmonious whole. In a subversive approach, Louise Haselton merges the contrasting material qualities of felt and Styrofoam. Brown saddlery felt, collected and left to germinate in the studio for a number of years, forms the warp, whilst jagged strips of Styrofoam form the weft. The components of these materials – the felt that breaks away in tufts, the Styrofoam that breaks down into balls – propose an antithesis to thread-like structures.

Through the manipulations of many individual strands, our experience of woven fabrics and tapestries shifts between the individual components and the apprehension of the whole. Works by Dana Harris, Sarah crowEST and Clementine Barnes are informed by textile artists such as Sophie Taeuber-Arp, who championed the structure of the textile as one of the starting points for geometric abstraction. Markus Brüderlin describes how Taeuber-Arp's 'aesthetic thinking was significantly influenced by her technical training in textiles and because the stringently geometrical vertical-horizontal compositions closely related to the weaving patterns of warp and weft threads'.⁹

FABRIK: MINIMALIST AND CONCEPTUAL APPROACHES

The relationship between the structure of fabric and the composition is explored elsewhere in the exhibition by Mikala Dwyer, Ash Kilmartin and Elizabeth Pulie. There is an emphasis on the ways that draping, folding, stretching or pleating creates new spatial possibilities. Mikala Dwyer uses a stocking to pull the 'legs' in improbable lengths around the space – a theatrical tendency that resonates with Richard Tuttle's design project from 1979:

[...] the pants extend far beyond the length of the human leg, transforming the idea of wearability into one of sculptural endeavour bordering on the performative and the absurd.¹⁰

At first glance, Elizabeth Pulie's apron, embroidered with flowers and Germanic folk lettering, might be something we would expect to find on Etsy. But as the pleats unfold to reveal the work's title, #50 (*fucksake*), the apron conjures a similar set of problems that plagued the Fiber artists in their attempts to gain traction within the museum sector:

[...] the vexed issue for fiber art and its champions in the 1960s and 1970s was its questionable status in the art/craft divide.¹¹

While the application of this expletive could refer to a multitude of frustrations – for example, with the making of art itself – its coupling here with the apron motif tends to recall the conflicts inherent to third-wave feminism. Pulie grapples with the domestic origins of textiles and their associations with femininity or women's work. In doing so, she

presents a neatly enfolded problem and an answer: that the continuing marginalisation of female artists is born from traditionalist views about women's status.

In works by Robert Rooney, Stuart Ringholt and Janet Passehl, we see a contrasting tendency to employ extreme flatness as a means of emphasising texture. Robert Rooney insinuates texture in an enlarged image of a knitting pattern in *Superknit 4* (1970). Drawn from a book about knitting, the repetitive movements of a domestic hobby are re-contextualised and associated with the painterly processes of pop and minimalist painting. Stuart Ringholt creates meandering absurdist drawings on offset paper that also respond to images in a found book on cloth and weaving design. The lines lead into improbable forms, articulating a rupture between systemic and non-systemic ways of thinking. Both Rooney's and Ringholt's source material are indicators of the way that textile history is most commonly shared through instruction manuals.¹² In *Black Flower* (2016), Janet Passehl experiments with a different kind of flatness. The work draws our attention to the gesture of cutting cloth and how this might be seen as a form of drawing. Spatially, the work exerts a presence that extends across the plane of the gallery floor.

There is a striking encounter with the colour pink, not usually associated with conceptual or minimalist traditions. It blares forth – in a rug by ADS Donaldson; in a reference to Imi Knoebel by Elizabeth Newman; in a suite of works by Jenny Watson, and in works by Christine Dean and Louise Haselton. The colour manifests itself in various ways – as a purely visual component, but also as a provocation. It raises questions of the standing of female artists historically, and how they are acknowledged or forgotten.

A floor rug by ADS Donaldson forms part of an ongoing concern within his work to acknowledge the career of the Sydney artist Mary Webb. Working initially from an entry in Michel Seuphor's *Dictionary of abstract painting* published in 1957, for a decade Donaldson has sought to recover as much of Webb's life and work as possible, concluding that during the time she lived in Paris from 1948 until her death in 1957 she established herself as one of Australia's most successful and accomplished post-war Australian artists.¹³ Based on a black and white reproduction of a painting by Webb, the coloured shards of orange, yellow, red and pink in Donaldson's woollen floor work register the artist's intentional and self-declared failure to reproduce the original oil painting. Donaldson's inadequacy is a kind of betrayal of her work, one that not only reminds us of Webb's life, and is thus a kind of memorial to her, but also points to the forgetting of Mary Webb in Australian art history. The form of the rug also refers to the aesthetic climate of post-war France in which Webb lived, when a renewed embrace of the loom resulted in an explosion in contemporary French tapestry.¹⁴

When Elizabeth Newman describes the prevalence of textiles in her practice, she gives the very concise reason that she likes the feel of fabrics. In a pink-centred work that mimics the colours and compositional structure of *Grace Kelly I* made by Imi Knoebel in 1989, Newman produces a malleable and irregular counterpart to the original hard-edged minimal composition.¹⁵ Like Newman, Jenny Watson also challenges the viewer to think about the values we ascribe to loosened fabric as opposed to the supposedly 'finished' nature of a tightly stretched canvas. Since 1987, Jenny Watson has incorporated many culturally specific textiles into her work, including

Indian cottons, Chinese silks and French brocades. These function both as the material on which the paintings are made and as formal elements within the composition. There is also a practical aspect to painting on un-stretched fabrics – the ability to pack them up in a suitcase – that is informed by the artist's tendency to exhibit internationally.

The intimacy of our relationship with fabrics or 'second skins' might be partly explained by the way a kind of humanisation occurs when textiles are imbued with the markings or smells of human activity. Clothing, security blankets and sheets can come to stand as signifiers of peculiar emotional power. Combined with the idiosyncratic ways in which they age, fabric is a particularly potent means for exploring our emotional responses to the passing of time.

We are attached to certain garments and reluctant to part with them, even when they almost fall off us because they're so threadbare and shabby, just because they bring to mind some journey, some particularly enjoyable journey, some particularly enjoyable experience.¹⁶

There is a 'humanisation' at work when the gallery space is filled with fabric. Lyndal Walker's sleeves that protrude from the gallery wall are influenced by fashion designer Marc Jacobs' striped leisure wear range from 1993. Along the sleeves are traces of blood, sweat and cigarette burns, parodying the tendency of Grunge art to celebrate bodily fluids.

Both Walker and David Egan demonstrate the ways a striped piece of cloth can produce countless different visual permutations as it is folded, stretched or draped. In the first instance, David Egan's striped green and gold hammock imprisons us within the jingoistic souvenired world of Australia Day celebrations. But the work also shifts, between the abstract patterns amongst the folds of stripes and the suggestion of the history of drapery in painting and sculpture.

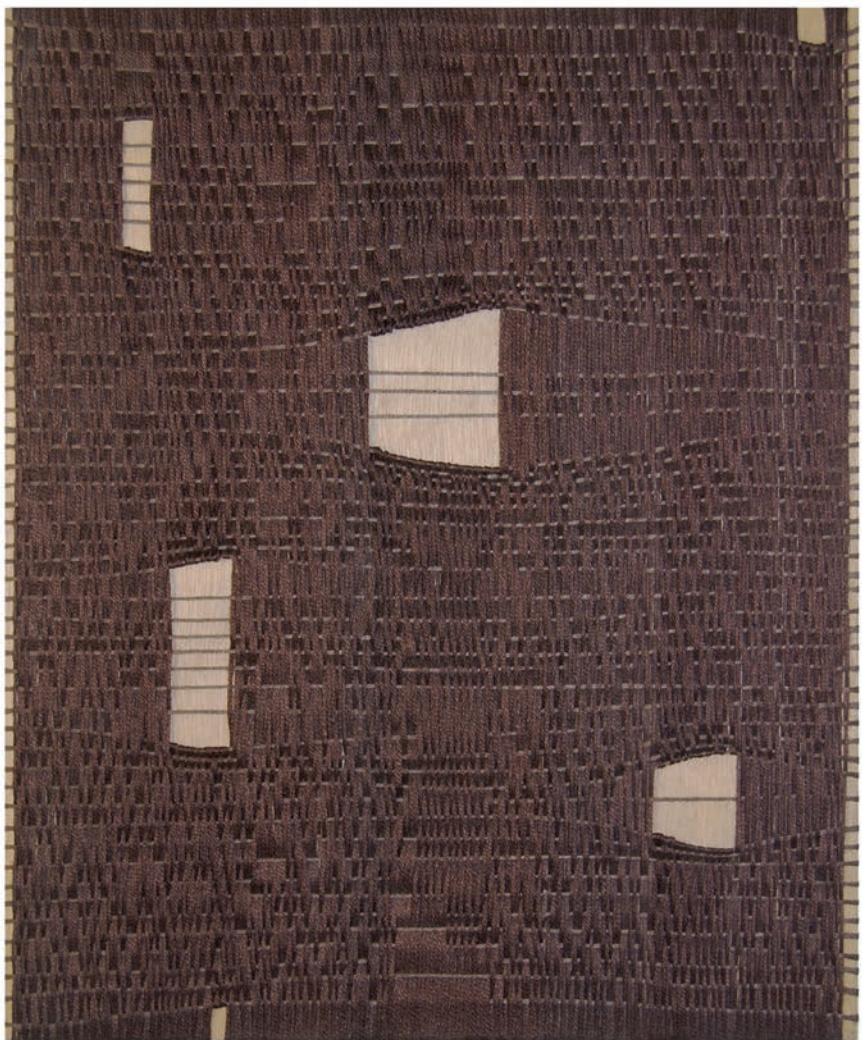
Andreas Exner also refers to the way the history of portraiture is intimately related to the ability to paint cloth. Exner first incorporated found clothing into his work in 1989. At the point of physical entry to a garment, Sean Ryan describes how the artist adds 'an ersatz body of further stuff' which renders the clothes unwearable.¹⁷ The *Cranach Röcke* (2014) are based on colours found in the Lucas Cranach painting *Portrait einer vornehmen Dame (Portrait of a Lady)* (1564). The white skirt with the yellow insert (or yolk) may imply a tribute to Velasquez, who used the egg as a symbol of optimism, or perhaps to the German 'egg banger' Martin Kippenberger, who incorporated the image of the egg into numerous surprising and humorous forms.

Christine Dean's *Gender Euphoria* series (2015) is a continuation of the artist's use of domestic textiles within the context of abstraction. During the 1990s Dean created monochromes using chenille bedspreads which share with this series the thick application of oil paint used to emphasise textural properties. In *Gender Euphoria*, Dean re-enacts the process of her gender transition through remnants of male clothing. She calls on the iconography of Kasimir Malevich's squares (or trapezoids) to emphasise the dynamism of these works:

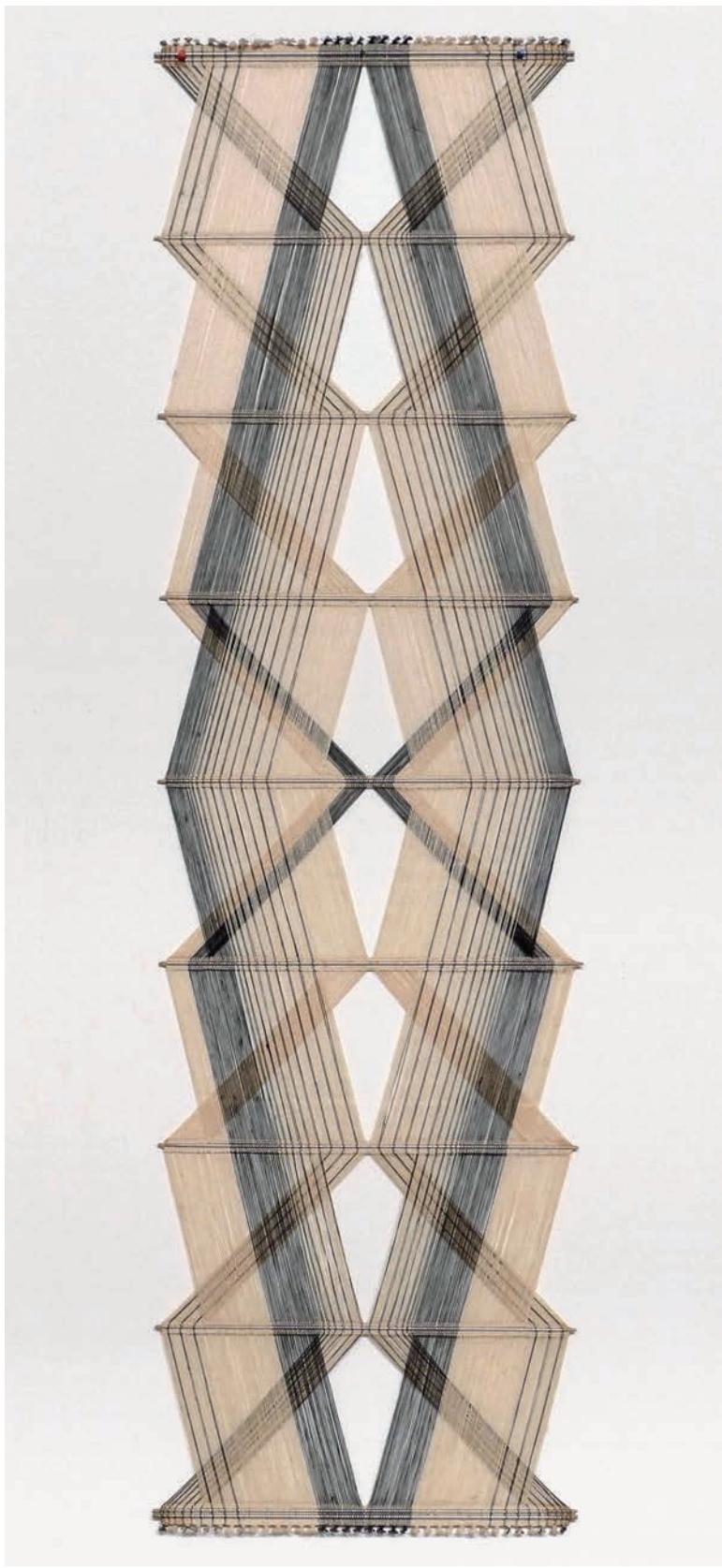
Continues on p. 75

The raw substance





Dana Harris, *ebisu 838* from the loomwork project 2003



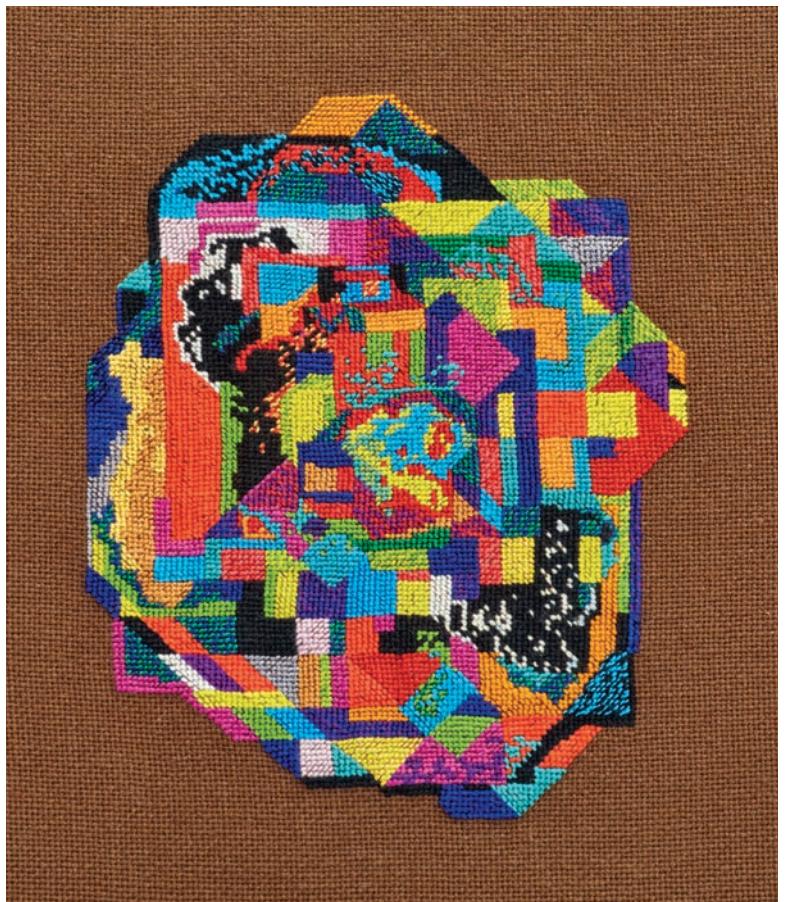
Peter Collingwood, *Macrogauze M 92 No 21 c.1977*



Louise Haselton, *Seven pieces for Chauncey Gardiner* 2014 (detail)



Ash Kilmartin, *The Travelling Mime* 2011



Minimalist and conceptual approaches



Helen-flowers
Tracie 10-00
Sue's
party -
Julian





Lyndal Walker, Come as you are 1994



Rose Nolan, *B/G WORDS - UPDATE/DOWNLOAD (circle work)* 2014



Elizabeth Pulie, #50 (*fucksake*) 2014





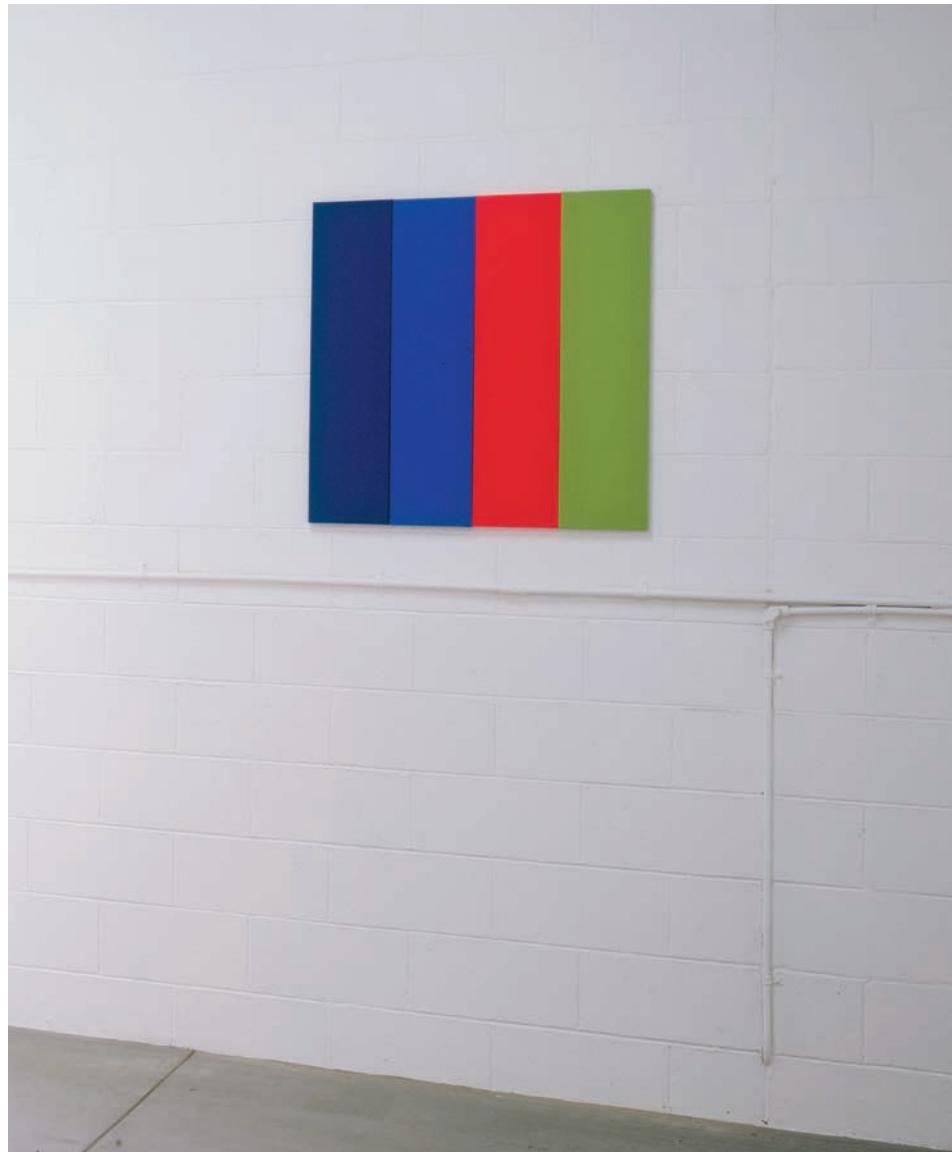
ADS Donaldson, *Untitled (for Mary Webb)* 2005





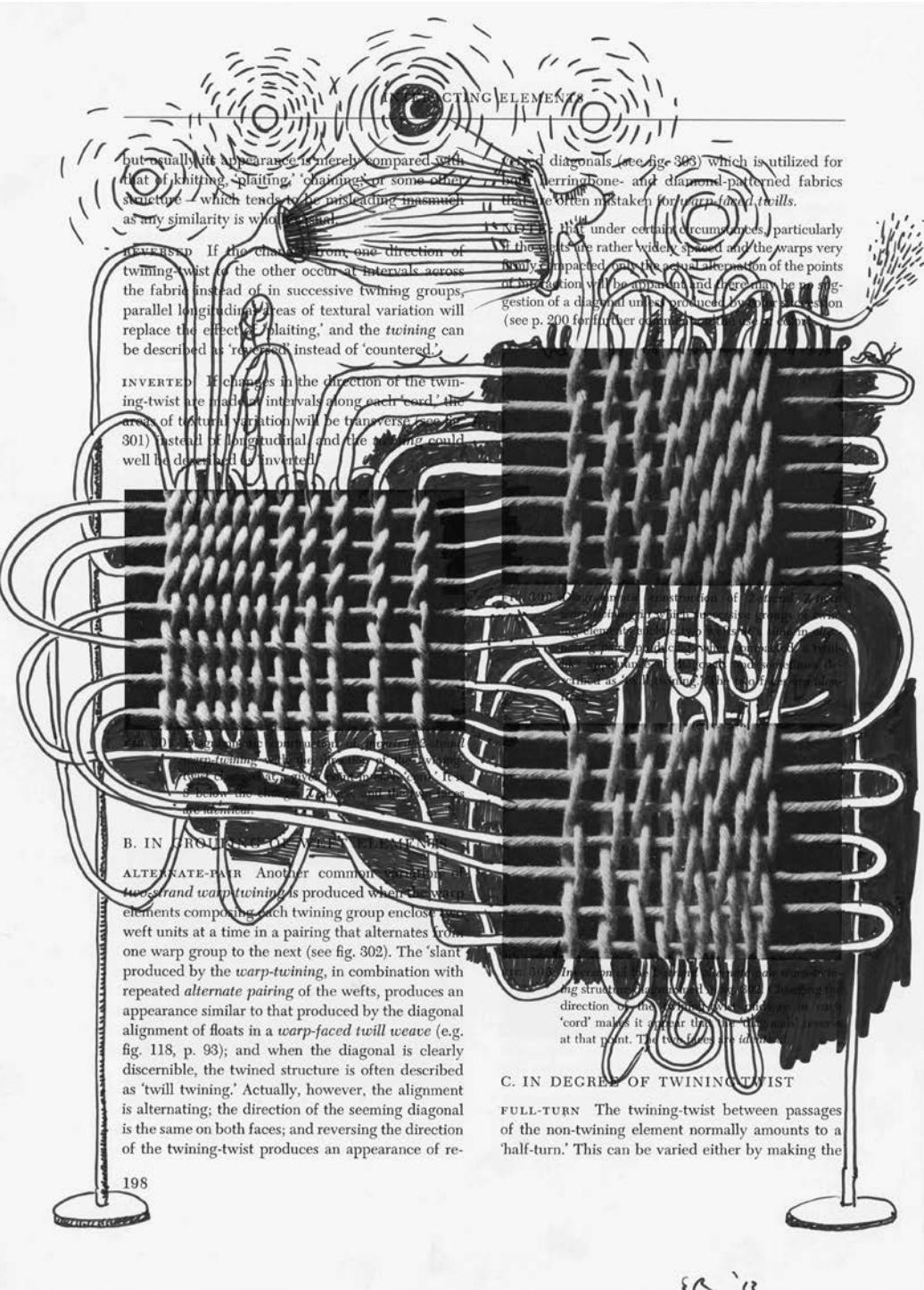
Louise Haselton, *Outsides 6160* 2014

42



Heimo Zobernig, *Untitled* 1999

43



but usually its appearance is merely compared with that of knitting, 'plaiting', 'chaining' or some other structure - which tends to be misleading inasmuch as any similarity is wholly coincidental.

REVERSED If the changes from one direction of twining-wist to the other occur at intervals across the fabric instead of in successive twining groups, parallel longitudinal areas of textural variation will replace the effect of 'blaiting' and the *twining* can be described as 'reversed' instead of 'countered'.

INVERTED. If changes in the direction of the twining-twist are made at intervals along each 'cord,' the area of textural variation will be transverse (see fig. 301) instead of longitudinal, and the twining could well be denoted as inverted.

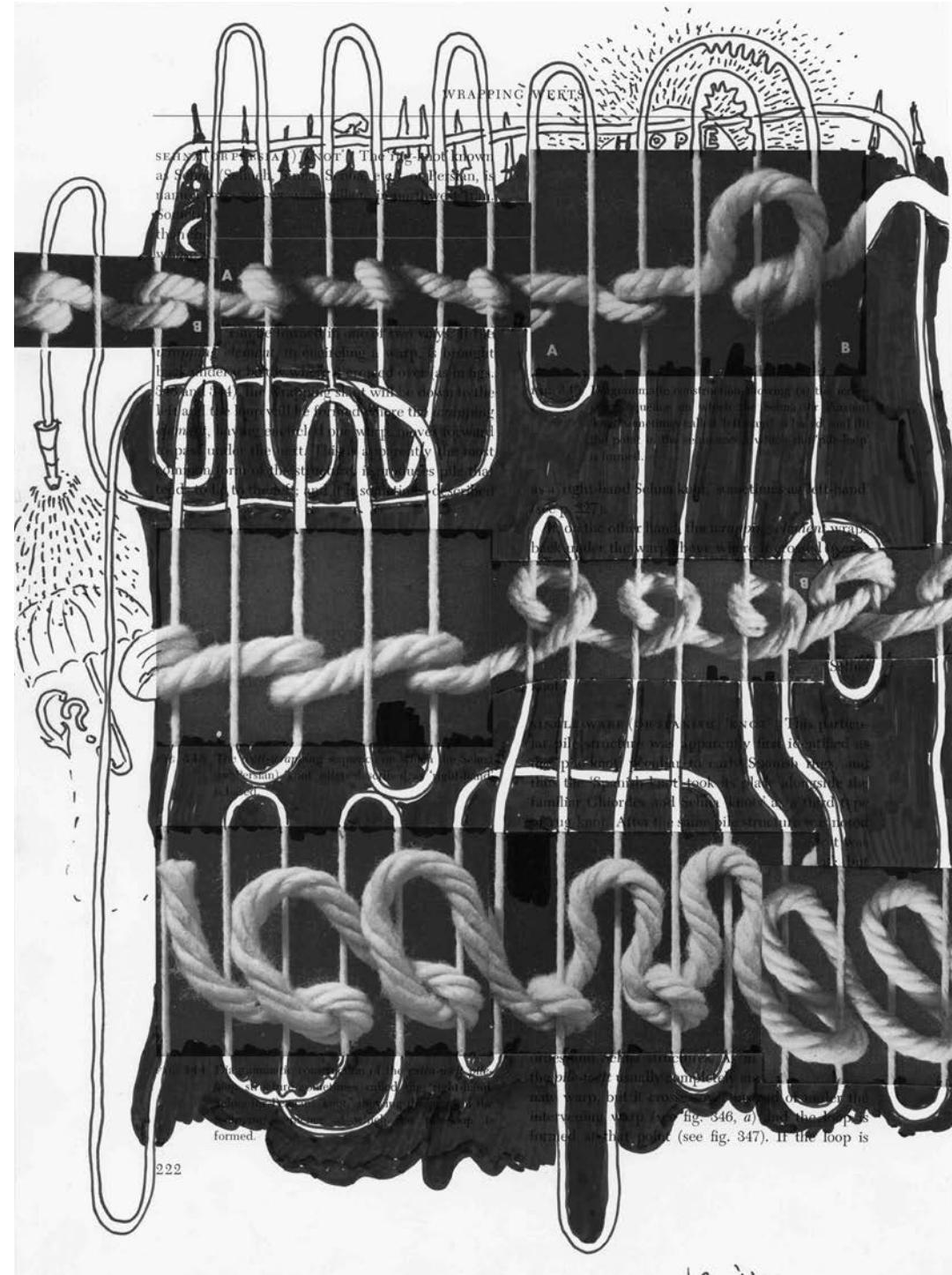
2. **U.S. SUPPLY** (Dimensions on page 2) U.S. supply
units are built around the 1000 cu. ft. capacity
air tank. The unit is built in two sections, the
bottom section being the tank and the top section
containing the compressor, pump, filter, and
valves. The unit is built in two sections, the
bottom section being the tank and the top section
containing the compressor, pump, filter, and
valves.

B. IN-GROUPING DISMISSEMENT

ALTERNATE-PAIR Another common variation of the two-strand warp twining is produced when the weft elements composing each twining group enclose one weft units at a time in a pairing that alternates from one warp group to the next (see fig. 302). The slant produced by the *warp-twining*, in combination with repeated *alternate pairing* of the wefts, produces an appearance similar to that produced by the diagonal alignment of floats in a *warp-faced twill weave* (e.g. fig. 118, p. 93); and when the diagonal is clearly discernible, the twined structure is often described as 'twill twining.' Actually, however, the alignment is alternating; the direction of the seeming diagonal is the same on both faces; and reversing the direction of the twining-twist produces an appearance of re-

C. IN DEGREE OF TWINING TWIST

FULL-TURN The twining-twist between passages of the non-twining element normally amounts to a half-turn.' This can be varied either by making the



SEAHORSE FISH (NOT) The big fish known as *Syngnathus*, *Syngnathus* and *Syngnathus*, is named after the sea horse because it has a long, thin body.

The first stage of the development of the valve is the tricuspid, consisting in including a sharp s-shaped bend into the tube which is generated over again in figs. 2 and 3. At the same time small wrinkles, shown by the hatching, are formed above the tricuspid. The second stage, as we can see, is the winding of the tube round the heart. It is apparent that the first form of the structure is not quite sufficient to accommodate the heart, and it is sometimes determined

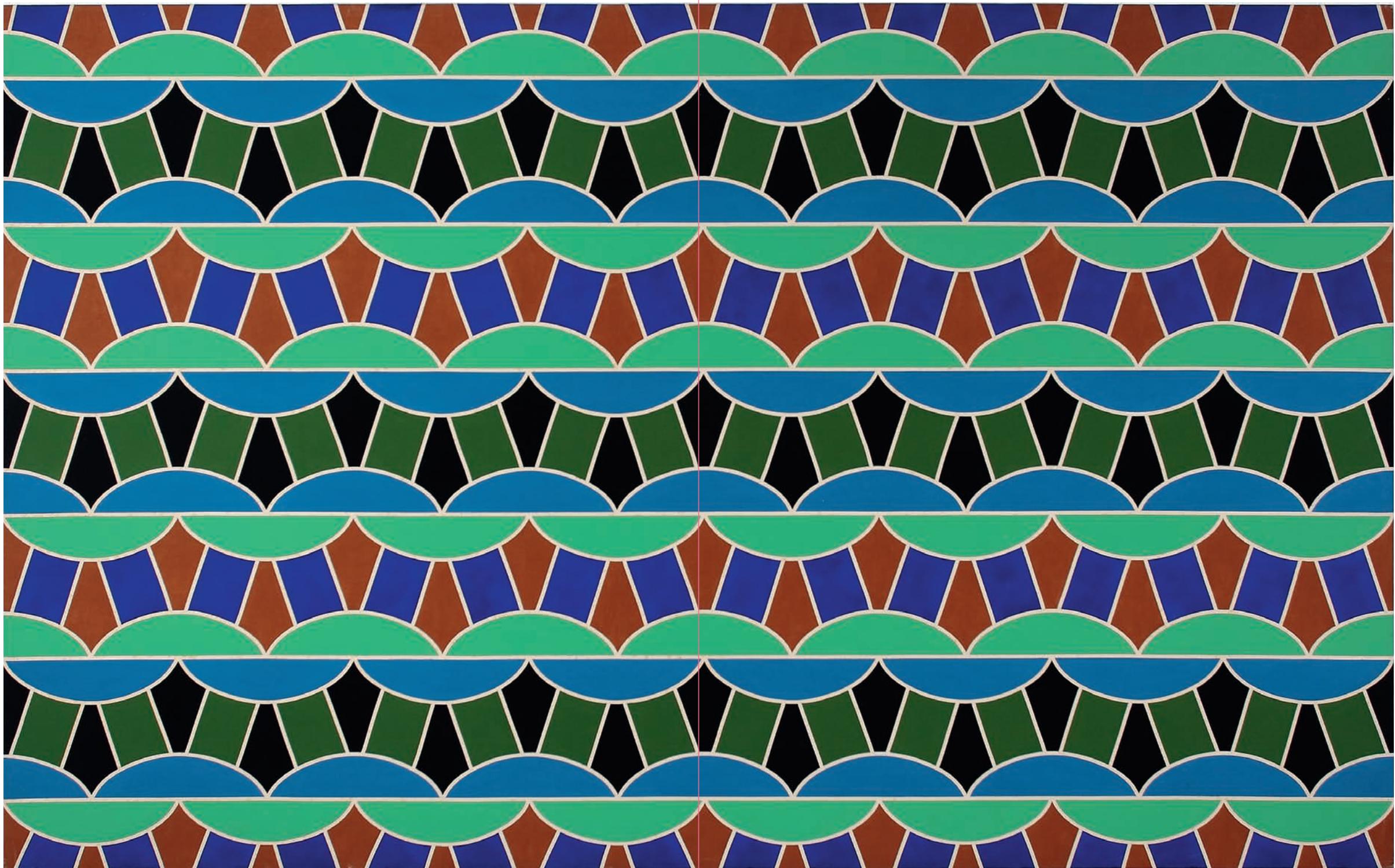
a right-hand Schum-kopf sometimes as left-hand
27

On the other hand, the *arabesque* wraps around the wire. There where it could have

SOLAR-POWERED FARMING? This particular solar panel was apparently first identified as a previously unreported early Spanish colony and that the Spanish fleet took it along alongside the mainland, Chile, and Bolivia about 200 years ago, being used. After the Spanish settlement was noted

the warp, but it crosses over the orsay threads intervening warp (see fig. 346, *a*) and the loops formed at that point (see fig. 347). If the loop is





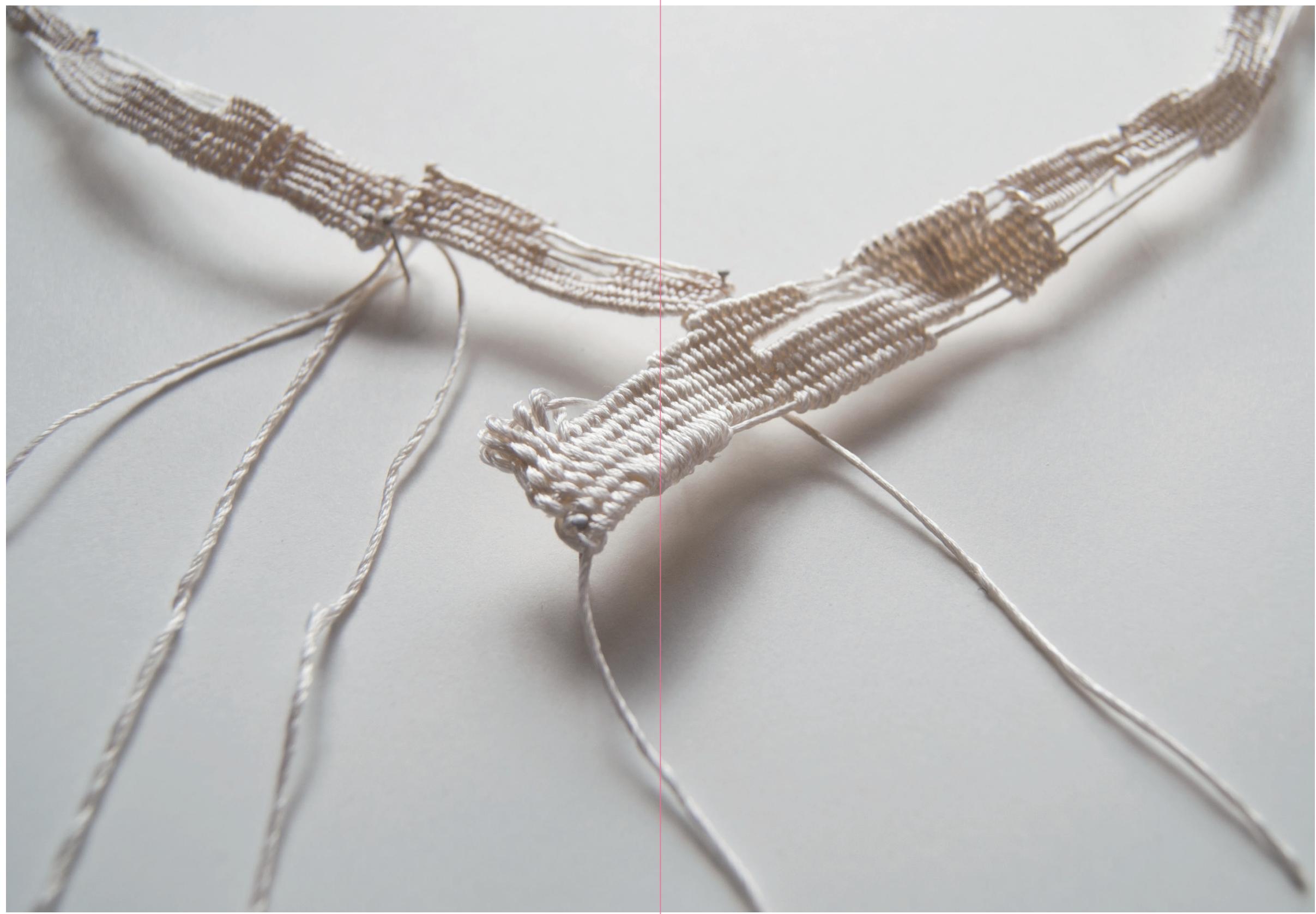


Sarah crowEST, ... the sleeping... (Louise Haselton, Bridget Currie, Jane O'Neill, Justine Khamara, Ryan Renshaw, Sophie Knezic, Michael Kutschback, Nic Folland, Sarah crowEST) 2012



Elizabeth Newman, *Untitled (For Imi)* 2009



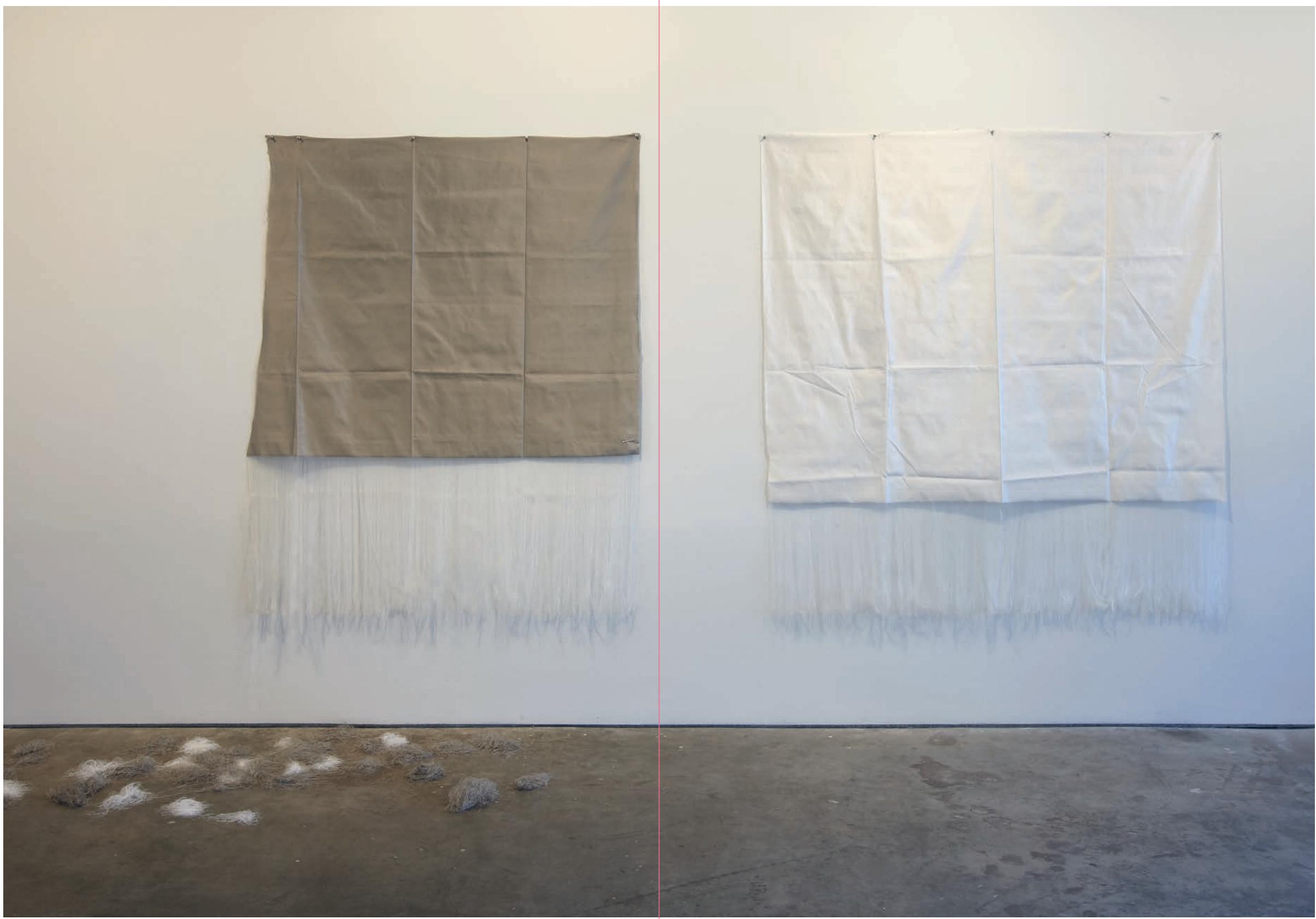


Dana Harris, *Silk roads* 2015–16 (detail)



David Egan, Untitled (hammock) 2013

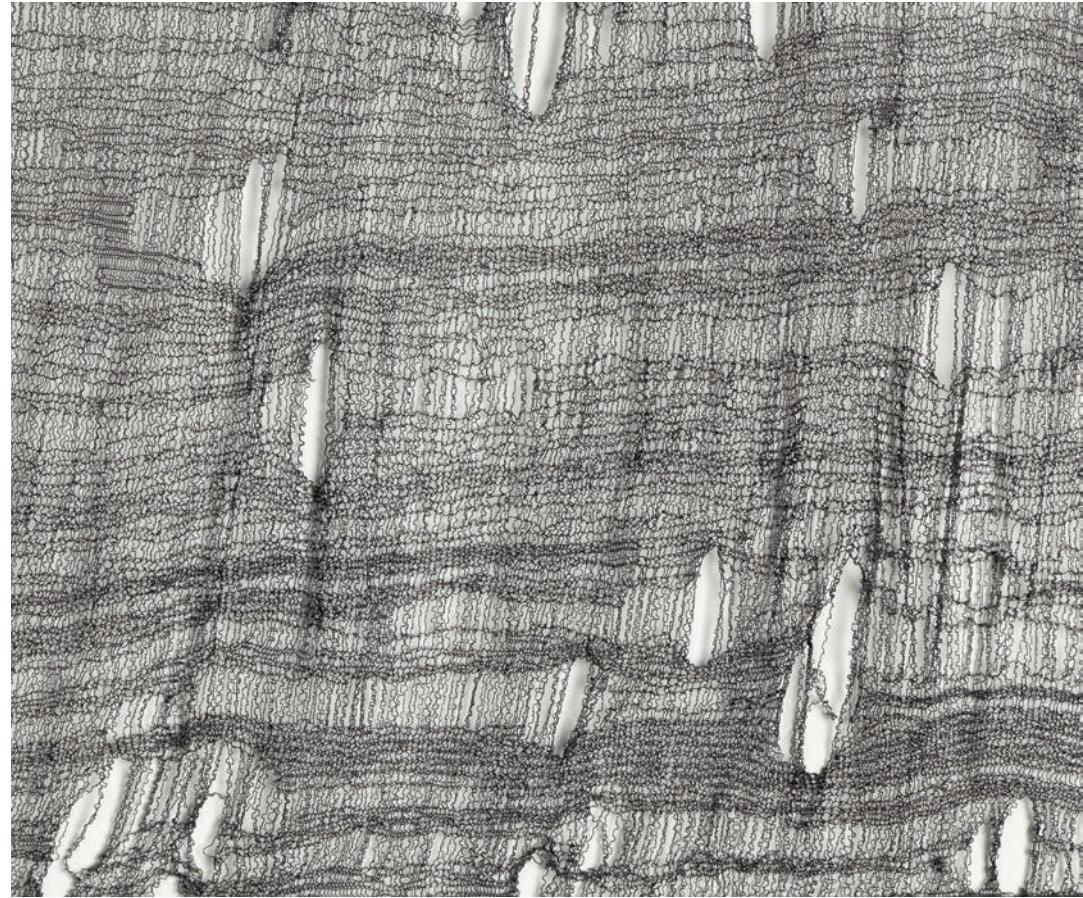




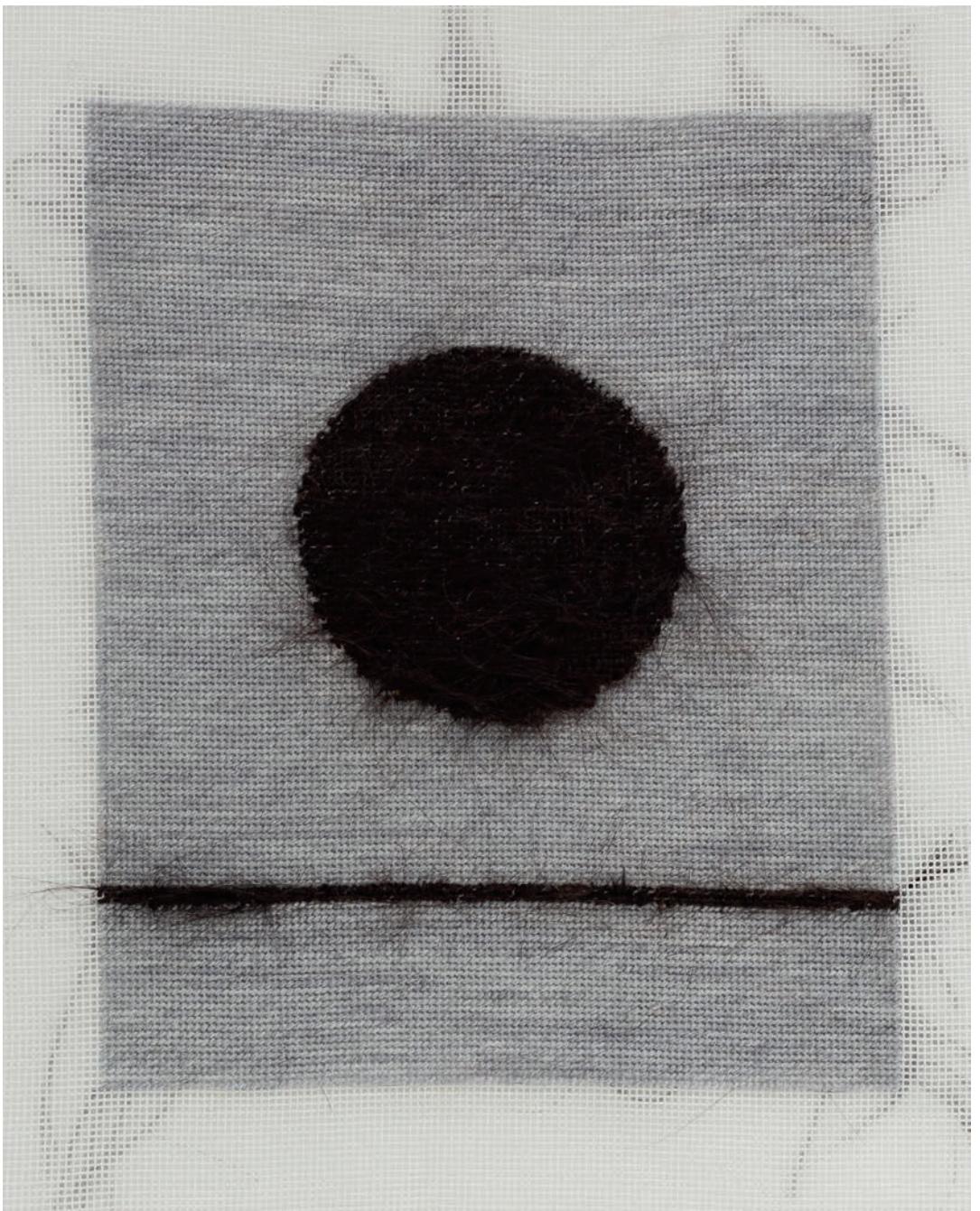
John Barbour, *Caste waste – monochrome for floor and/or wall (grey/white)* 2011



Virginia Overell, *Flag of Convenience* 2015 (detail)



Kate Sylvester, *Aniquah's Scarf* 2014 (detail)



Performative approaches





Sarah crowEST, *From the Collection at Benalla Art Gallery*, 2015 (installation view)



#prodgar (the production of garments) word list : actions to relate to sewing/textiles garment making, 2015 - 2016
 to follow/after Richard Serra, Verb list compilation : actions to relate to oneself, 1967 - 1968.

to press {	to roll / to spin to crease <u>to fold / to pleat</u>	to curve / to outline to lift / to raise / to elevate to inlay to boost	to scatter / to disperse to arrange / to organise to repair	to modulate / to regulate / to distill to control of waves
to crush		to impress / to emboss	to discard	of electromagnetic inertia
to flex /	to store / to stock / to reserve to bind / to shape / to force <u>to shorten</u> / to abbreviate	to bore / to burn / to iron to flood	to pair / to match / to couple to distribute towards	ionization
	to twist	to compress	to smear / to coat / to damage	polarization
<u>to wrinkle</u>	to dapple / to stipple / to spot to crumple / to collapse	to rotate	to complement / to add	refraction
	to shave / to remove	to swirl	to enclose	of simultaneity
	to tear / to pull apart	to support	to surround	of tides
	to chip	to hook / to catch	to encircle	reflection / to mirror
3. <u>to split</u>	to suspend	to suspend	to hide	of equilibrium of equality / symmetry
	to spread	to hang / to drape	<u>to cover</u>	of uniformity / of harmony
<u>to cut / to trim</u>	to collect	to link	to stretch / to straighten / to extend	
<u>to sever</u>	of tension	to tie / to strap / to chain	<u>to bounce</u>	
<u>to drop / to fall</u>	off gravity	<u>to bind</u> / to stick / connect	<u>to erase / to eliminate</u>	
<u>to remove / to take away</u>	of entropy	to weave	to spray	
<u>to simplify / to clarify</u>	of nature	to join	to systematize	
<u>to differ</u> / to understand	grouping	<u>to match</u>	to refer	
<u>to disarrange</u> / to reduce	layering	to laminate / to overlay	to force	
<u>to open</u>	of setting	to bond / to fasten	of mapping	
	to grasp / to seize	to hinge	of locations / of studio / of factory	
	to tighten	<u>to mark / to chalk</u>	of context	
	to grip	to expand	of time / of labour	
	to bundle	to dilute / to weaken	of carbonization	
	to heaps / to untidy	to light	<u>to continue / to persist / to process</u>	
	<u>to gather / to accumulate</u>	to experiment	to endure	
2. to pin	to sink /	to produce / to manufacture	<u>to collaborate</u>	
4. to stitch / to sew	to slump /	to evaluate	to recycle	
	to flop /	to present / to display	to empty / to expend / to drain	
	to sag	<u>to print</u>	to exhaust / to tire / to deplete	
		to insert	to consume	
		to trace / to measure		



I have included cut, ripped and torn fragments of my male clothing (much of which were my father's hand me downs that my mother gave me over the years, as I didn't like buying men's clothing and because they are recycled many of the fragments are old, worn and very 'Povera').¹⁸

With repeated use, fabric also has the tendency to deteriorate rapidly. Rather than cracking or bending, fabrics fray, become threadbare, rip, fade and discolour. Their capacity to act as a marker of time is pronounced. Between 2002 and 2011 John Barbour made a large body of work involving the staining, fraying or dyeing of textiles. His alter-ego JOAO describes how these works

[...] take as their point of reference the idea of the 'un-made' – of an 'un-making'. In a kind of twist upon Duchamp's notion of the 'readymade', Barbour's works literally suggest a falling away from – an un-picking, of all that which our globalized world so perfectly constructs and offers up in the image of need – the endless worldly cycle of production and consumption.¹⁹

Caste Waste (2011) emphasises the monochromatic qualities of large expanses of fabric where the lower section is carefully unravelled. The remnants of these are then pinned to the adjacent wall like the balls of human hair one might encounter in a public shower.

John Barbour experiments with the distinction between how we perceive a stain or a dye by incorporating different types of mark-making on his works. Like Richard Tuttle, he marks 'the passage of colour as it makes its osmotic journey through fabric, interacting with its weave, encouraged or repelled by its rates of absorption'.²⁰

Marked with tea or sometimes dirt, Janet Paschel's ironed works involve the preservation or memorialisation of a stain through ironing. The act of ironing is not depicted here in protest of domestic drudgery, but rather as a form of drawing. Through the carefully ironed folds in Paschel's works, we become aware of how 'the simple under-over, over-under structure of the textile functions in a conceal-and-reveal universe'.²¹

Through the material and the imagery, both Virginia Overell and Dana Harris respond to the history of transportation of fabrics and dyes across oceans. Overell has dyed silk with superimposed patterns which suggest currents and wind patterns from an atlas. The work is installed outdoors so that the rippled surface of the fabric is dictated by the pebbles upon which it rests. There is a visual affinity between Duchamp's legendary *Sixteen Miles of String* from 1942 and *Silk Roads* (2015) by Dana Harris. Where Duchamp's work tied in with the Surrealist tradition of absurdist gestures, Harris uses silk thread as a navigational tool to re-map the routes of the silk trade.

Ripped fabric has lots of fraught connotations: of lust, of fighting, of accidents. Mark McDean was in conversations with a tailor in Brisbane to create a large-scale version of *Unbearable Situation #147* (2011) for the exhibition. This reproduction of the original shows the shreds of a business shirt positioned in a sacrificial format. The work expresses an emotional response to the prospect of being entrapped by societal expectations.

Michelle Nikou's minimalist, circular compositions are tapestries animated by the suggestively occult use of human hair. Here, stray hairs defy the edge of the

composition, provoking a connection between human hair and sewing. Perhaps our dexterity in manipulating cloth is first learnt in the tending of human hair.

PERFORMATIVE APPROACHES TO FABRIC

[...] the fact that you can spend an afternoon choosing a shirt and forget all about it when you put it on tells us that the textile may be more important than we think.²²

The works included in this component of the exhibition refer to the making or wearing of garments. Included is a program of performances; textile-based works which relate to previous performances; videos of performances and accompanying catalogues and books by the artists included in the exhibition.

Wearing clothes plays a key role in the construction of selfhood. In particular, clothes are also strong indicators of social freedom. When we think of cults such as the Ku Klux Klan or the Orange People, we see the uniforms used as a way of exerting or succumbing to power and control. Sarah crowEST, Simone Slee and Mikala Dwyer demonstrate the ways that sequences of unconventional garments assume a cult-like status, blurring the line between authority and blindness.

Sarah crowEST commenced the *Strap-on Paintings* in 2013 and has since exhibited the works in a range of two-dimensional, sculptural and performative incarnations.²³ Each piece consists of a single strip of greige cloth that functions both as an artwork and a garment.²⁴ As a garment, the work provides protective covering and allows for freedom of movement.

A variety of painting and sewing techniques are used; at times, the paintings are embellished with thick gestural paint marks, but mostly we see geometric abstract patterning combined with text. The bold use of patterning also compares to constructivist artist Liubov Popova, who worked during the early 1920s at the First State Textile Industry to create accessible textiles and garments.²⁵ There is a radical kind of simplicity at work here, one that embraces the polarising extremes of high-end fashion, asceticism, contemporary art and advertising.

Simone Slee's 'emotional life vests' are hung along a wall like a set of oversized dummies. First exhibited at the Australian Centre for Contemporary Art, Melbourne in 2004, incarnations of this work include photographs of a hospital crew, ambulance crew and public servants. The centres of the garments each consist of a softly padded white latex oval that reveals or frames the belly button. In a structure that mimics the function of the umbilical cord, there are straps to enable connection with other wearers. The use of white latex hovers between the contrasting environments of the sex shop and the hospital. Helene Frichot describes how:

The emotional life vest holds the promise of a return to this former intimacy, configured not in the maternal relation but by a reinvention of the multitudinous relations and non-relations that constitute our troubled notion of the communal.²⁶

The glittering swathes of sequences and polyester in Mikala Dwyer's *Collapszars* (2012) might be the kind of thing we expect to see on children at a Christmas concert.

Yet the heavy masked forms also suggest an occult endeavour. Similar shimmery garments were used in *Goldene Bender*, a performance in 2014 where the participants donned the robes and masks for a type of 'ritual defecation' within the gallery space.

In an era when our distance from the origins of clothing production has never been so pronounced, Kay Abude explores the aesthetics of production. Previously, Abude has set up workshop conditions in a non-industrial context, serving to highlight the mechanics of the production line. In a kind of literal undoing of industrial processes, Abude illuminates both the manual components of making and the succumbing of the individual to a machine-like body.

There is an incessant unravelling in the practice of Kate Sylvester, who claws at T-shirts to recreate the dramatic, elongated remains of the textile factory. Revealing the varying degrees of quality from mass-produced items, there is an illustrative quality to the way these are suspended from the gallery walls. As part of the performative component of the exhibition, Sylvester explores the sonic qualities of fabric through highlighted audio of the unravelling threads.

Fabrik begins with consideration of the raw thread. We travel with this thread through many eras of art history, a variety of handmade and industrial techniques, and numerous methods of placement and handling, and finally end here, with the excesses of the red carpet and all it entails. The red carpet, initially used for royalty and now associated with the hyper-glamour of celebrity awards, is a symbol of the vanities and excesses of our times. Here, Matthew Linde locates the very nadir of fabric: as a harbinger of exploitation and disposability.

At the beginning of this project, artists were asked to reveal something of their personal history with textiles. Some reported intense exposure: as children of textile importers, domestic science teachers, fashion buyers or quilters. But it soon became apparent that textiles constitute a huge fixture in all of our lives, and so the question was unnecessary. As Beverly Gordon puts it:

To be human is to be involved with cloth. We are touched by fibre and fabric literally from the time we are born [...] until the time when we are laid to rest, surrounded by a shroud.²⁷

NOTES

- 1 <http://www.km-k.at/en/exhibition-wow-woven-entering-subtextiles/text/>
- 2 In 2015 at Gertrude Contemporary, for example, at least five exhibitions incorporated textiles as a medium. These included exhibitions by Sarah crowEST, Alex Vivian, Minna Gilligan and Kate Newby.
- 3 For more information on the post-war revival of tapestry in France and its relationship with Australia, see ADS Donaldson, *Fibre*, PushPress, Sydney, 2009. See also footnote 14.
- 4 'On the verso side it features a still life painting of flowers. The brown stain/fading that is visible, as far as I can tell, is a mixture of glue-size applied both back and front after the canvas was stretched (hence describing the negative space and leaving the edges that were concealed by the stretcher bars untouched), activity from the painted side is also at play.' Email correspondence with Zac Langdon-Pole, 18 May 2015.
- 5 Marcus Brüderlin, 'Introduction to the exhibition: the birth of abstraction from the spirit of the textile and the conquest of the fabric space' in Marcus Brüderlin (ed.) *Art & textiles: fabric as material and*

concept in modern art from Klimt to the present, Kunstmuseum Wolfsburg, 12 October 2013 - 2 March 2014, p. 38.

6 Rose Nolan's work is installed at the Ian Potter Museum of Art.

7 Lenore Tawney's first solo exhibition at Staten Island Museum in New York in 1961 marked a radical break with the traditional display of weavings. Instead of hanging works against the wall, the artist suspended works from the ceilings, thus situating the works as sculpture. See Jenelle Porter (ed.), *Fiber sculpture 1960–present*, The Institute of Contemporary Art, Boston, 2014, p. 234.

8 (a) Rike Frank and Grant Watson, 'Seth Siegelaub in conversation with Rike Frank and Grant Watson' in Rike Frank and Grant Watson (eds.), *Textiles: open letter*, Museum Abteiberg Generali Foundation, Vienna Sternberg Press, Berlin, 2015, p. 7. (b) These works were originally shown at De Gruchy galleries in Brisbane in the late 1970s.

9 Marcus Brüderlin, 'Introduction to the exhibition: the birth of abstraction from the spirit of the textile and the conquest of the fabric space' in Marcus Brüderlin (ed.), *Art & textiles: fabric as material and concept in modern art from Klimt to the present*, Kunstmuseum Wolfsburg, 12 October 2013 - 2 March 2014, p. 38.

10 Elizabeth T Smith, 'Design projects' in Madeleine Grynsztejn (ed.), *The art of Richard Tuttle*, San Francisco Museum of Modern Art, 2005, p. 288.

11 Grant Watson, 'Tangling Untangling' in Rike Frank, Grant Watson (eds.), *Textiles: open letter*, Museum Abteiberg, Mönchengladbach, Sternberg Press, Berlin, 2015, p. 102.

12 Siegelaub famously departed from the conceptual art movement in New York in the 1960s to spend several decades compiling a bibliography on textiles. Curator Grant Watson observes in an interview with Siegelaub that 'despite textiles' central role in cultural and economic terms, this history has not been written about in any comprehensive way. The books we looked at were more like picture books or instruction manuals.' Rike Frank and Grant Watson, 'Seth Siegelaub in conversation with Rike Frank and Grant Watson' in Rike Frank and Grant Watson (eds.), *Textiles: open letter*, Museum Abteiberg Generali Foundation Vienna, Sternberg Press, Berlin, 2015, p. 226.

13 Rex Butler, 'Her Life as a Fake', *The Courier Mail*, 17 September 2003.

14 Contemporary French tapestry travelled from the Aubusson Tapestry Workshop to the Art Gallery of

New South Wales in 1956. The exhibition included key works by Jean Lurçat, Le Corbusier and François Ruh. See also ADS Donaldson, *Fibre*, PushPress, Sydney, 2009.

15 Imi Knoebel's *Grace Kelly* series (1989–1995) is a set of acrylic paintings where the composition consists of a single coloured rectangle, framed by four differently coloured edges.

16 Thomas Bernhard, *Concrete*, trans. David McLintock, Random House Inc, New York, 2010, p. 95.

17 Sean Ryan, 'Stuff', *Fabrik* catalogue.

18 Email correspondence from the artist, 20 November, 2015.

19 Human Need, JOAO on John Barbour, Experimental Art Foundation, 2003. Excerpt from *John Barbour: HARDSOFT*, edited by Ewen McDonald, Australian Experimental Art Foundation, 2011.

20 Richard Tuttle, Magnus af Petersens, Achim Borchardt-Hume (eds.), *Richard Tuttle: I don't know: the weave of textile language*, Tate Publishing, Whitechapel Gallery, 2015, p. 68.

21 Richard Tuttle, 'The Roof', *ArtForum*, October 2014, p. 219.

22 Ibid.

23 crowEST has exhibited the *Strap-on Paintings* in the following exhibitions since 2013: Project Space, Melbourne Art Fair, 2014; *Studio artists show*, Gertrude Contemporary, Melbourne, 2014; *Running order*, Gertrude Contemporary, 2015; *From the collection: Gertrude regional residencies*; Benalla Art Gallery, Victoria, 2015. Parts of the discussion around crowEST's work were previously published in: Sarah crowEST, 'Utilitarian Abstraction: both firm and elastic', 2015

24 'Greige' or 'loom-state' are terms used to describe undyed cloth.

25 Lyubov Sergeyevna Popova (1889–1924) was a Russian avant-garde artist, painter and designer.

26 Helene Frichot, 'Simone Slee: On' (essay to accompany display of Slee's images on billboard sites across Melbourne), 9–30 October 2004.

27 Beverly Gordon, 'Cloth and consciousness: our deep connections – on the social and spiritual significance of the textile', *Art & textiles: fabric as material and concept in modern art from Klimt to the present*, Kunstmuseum, Wolfsburg 2014, p. 60.

ARTIST BIOS

KAY ABUDE (b. 1985) was born in Manila, Philippines and is a sculptor currently living and working in Melbourne. She completed a Master of Fine Art (by research) at the Victorian College of the Arts and Music at the University of Melbourne.

Kay was a finalist in the Melbourne Prize for Urban Sculpture 2014 and was the recipient of the Professional Development Award 2014 and Civic Choice Award 2014 for her project *Piecework (Federation Square)*. Her recent exhibitions include *Innovators 2*, Linden Centre for Contemporary Arts, Melbourne in 2014 and *[en]counters - Powerplay 2013*, a public art project curated by *Satellite art projects* in collaboration with *Art oxygen* and *Asia art projects* in Mumbai, India. She has also created several commissioned works for the *Next wave festival*, Melbourne in 2012, 2010 and 2008.

Kay has been awarded grants including the Australia Council ArtStart Grant in 2013 and the VicArts Project Grant in 2014.

JOHN BARBOUR (b. 1954 : d. 2011) was based in Adelaide. He acted as Associate Head of Art in the Architecture and Design School at the University of South Australia. He held a Bachelor of Arts, La Trobe University and a Master of Arts (Fine Art) at RMIT.

Barbour participated in a number of significant international contemporary art exhibitions, including the São Paulo Biennale, Brazil 2002; the Auckland Triennial, New Zealand, 2004 and *Before & after science*, the 2010 Adelaide Biennial of Contemporary Art, Art Gallery of South Australia. His last solo exhibitions include *Work for now*, Australian Experimental Art Foundation (AEAF), Adelaide, 2010 and *Infinite thanks*, Yuill/Crowley, Sydney, 2010.

He undertook studio residencies in London through the Visual Arts Board of the Australia Council in 1997 and was a Visiting Artist for the Australian Institute for the Arts, Australian National University in 2004 and for the Duncan of Jordanstone School of Fine Art, Dundee, Scotland in 2001.

John Barbour's Estate is managed by Yuill/Crowley Gallery, Sydney.

CLEMENTINE BARNES (b. 1981) is an Australian-born artist currently based in Europe. She completed a Bachelor of Fine Arts in painting at the National Art School in 2012.

Her recent solo exhibitions include *Process pieces*, ArticulateUpstairs, Sydney 2014 and *Re-form (part one)*, Factory49, Sydney, 2013. She has exhibited widely in both Sydney and Melbourne in group exhibitions including *SNO 113*, SNO Contemporary Art Projects, Sydney, 2015; *Bad spelling*, Affiliated Text, Sydney, 2015; and *Petite miniature textiles*, Wangaratta Art Gallery, Victoria, 2014. Her most recent international group exhibition, *Syning*, was at the Icelandic Textile Center in Blönduós, Iceland, 2015.

Barnes has undertaken numerous residencies including the Art Gallery of New South Wales Moya Dwyer Studio at the Cité Internationale des Arts, France; the Icelandic Textile Center, Blönduós, Iceland and the Bundanon Trust residency in Illaroo NSW.

PETER COLLINGWOOD (b. 1922 : d. 2008) was a pre-eminent textile artist from the UK who developed a unique method of weaving with threads obliquely. After training with Ethel Mairet in her Gospels workshop in Sussex in 1950, and then with Alastair Moron in his Lakeland workshop in 1952, the artist set

up his own workshop in North London where he worked on an 8-shaft counterbalance loom and a Danish Lervad loom. The artist's work has been exhibited extensively internationally including exhibitions held in the UK, USA, Norway, Denmark, Sweden, Australia, New Zealand and Japan. In 1968, Collingwood and Hans Coper were invited to exhibit at the V&A Museum, London, the first time the museum had shown the work of living makers. In 1974 Collingwood was awarded an OBE.

SARAH CROWEST (b. 1957) is a British/Australian artist currently living and working in Melbourne. She holds a PhD from the University of Melbourne (Victorian College of the Arts); a Diploma Membership of the Society of Industrial Artists and Designers, United Kingdom; a Bachelor of Art and Textile Design, Middlesex Polytechnic; and a Master of Visual Art from South Australian School of Art.

Recent solo exhibitions include: *Running order*, Gertrude Contemporary, Melbourne, 2015; *SELVEDGE, ORDER, RUPTURE*, West Space, Melbourne, 2014; *A SERIOUS OF OBJECTS*, Australian Experimental Art Foundation, Adelaide, 2014; *SOFT. HARD. EASY.*, C3 Contemporary Art Spaces, Melbourne 2013. Selected group exhibitions include *DEEP TIME*, TCB, Melbourne, 2014; *Assembly: contemporary ceramics*, Margaret Lawrence Gallery, Melbourne, 2014; *Loosely speaking*, Gertrude Contemporary, Melbourne, 2013 and *Cite radieuse*, MAUMAUS Gallery, Alta de Lisboa, Portugal, 2008.

From 2013-2015, crowEST was a studio resident at Gertrude Contemporary and has previously been awarded residencies at the Australian Experimental Art Foundation and the JamFactory Craft and Design Centre.

CHRISTINE DEAN (b. 1963) is a Sydney-based artist, writer, curator and lecturer at the National Art School and at the University of Technology Sydney (Design Theory). She has a Master (Fine Arts) degree from the Sydney College of the Arts and a PhD from the faculty of Art & Design at the University of New South Wales.

She has exhibited widely both in Australia and overseas; most recently she held a solo exhibition *From straight to gay and back again* at Alaska Projects, Sydney in July, 2015.

She has taken part in group exhibitions including *Sealed section*, Artbank, Sydney, 2014; *Avoiding myth & message*, Museum of Contemporary Art, Sydney, 2009; *Bent western*, Blacktown Arts Centre, 2008; *Points of departure*, Tobey Fine Arts, New York, 2007; *Monochromes*, University of Queensland Art Gallery, 2000; *Juice*, Art Gallery of New South Wales, 1997 and *Spirit + place*, Museum of Contemporary Art, Sydney, 1996.

Christine Dean has been the recipient of a Pollock-Krasner Fellowship and has undertaken a residency at the Australia Council Los Angeles Studio.

ADS DONALDSON (b. 1961) was born in Melbourne and spent his early years in Darwin before his family settled in Sydney, where he still lives today. Donaldson studied at the Sydney College of the Arts, Kunstakademie Düsseldorf, Royal Danish Academy of Fine Arts and the École des Beaux-Arts in Paris. He also holds a PhD from the University of Sydney. Since the 1980s, Donaldson has regularly exhibited nationally and internationally, with his first solo exhibition in Melbourne held at Store 5 in 1992. Donaldson

has also curated important exhibitions including *Monsterfield* at the Ivan Dougherty Gallery, Sydney in 1993 and *Unpainting* at the David Pestorius Gallery, Brisbane in 1996. In 2002, the University of Queensland Art Museum hosted a mid-career survey of his work, while over the last decade, with Rex Butler, he has been revolutionising our understanding of Australian art in a series of 'UnAustralian' texts. Donaldson also teaches at the National Art School in Sydney and is represented by Australian Fine Arts/David Pestorius, Brisbane.

MIKALA DWYER (b. 1959) is a Sydney-based artist who has completed a Bachelor of Visual Arts at the Sydney College of the Arts and a Master of Fine Arts at the University of New South Wales.

Her recent solo exhibitions include *Mikala Dwyer: MCA collection*, Museum of Contemporary Art, Sydney, 2015-16; *Underfall*, Mildura Arts Centre, Victoria, 2014; *Goldene bend'er* at the Australian Centre for Contemporary Art, Melbourne, 2013; *Panto collapsar*, Project Arts Centre, Dublin, 2013 and *Drawing down the moon*, the Institute of Modern Art, Brisbane, 2012.

Recent group exhibitions include *Dead ringer*, Perth Institute of Contemporary Art, 2015; *Believe not every spirit, but try the spirits*, Monash University Museum of Art, Melbourne, 2015; *The end of the 20th century. The best is yet to come*, Hamburger Bahnhof, Berlin, 2013; *Future primitive*, Heide Museum of Modern Art, Melbourne, 2013; and *Monanism*, Museum of Old and New Art, Tasmania, 2011. She has also taken part in the Biennale of Sydney in both 2014 and 2010 and the Adelaide Biennale of Australian Art in 2010.

Mikala Dwyer is represented by Roslyn Oxley9 Gallery, Sydney and Anna Schwartz Gallery, Melbourne.

DAVID EGAN (b. 1989) is a Perth-born artist that lives and works in Melbourne. He has graduated with a Bachelor of Fine Art at Curtin University and a Bachelor of Fine Art (Honours) at Monash University.

His recent solo exhibitions include *Out land look scape*, Westspace, Melbourne, 2015; *How did the worms know about the compost?*, Chapter House Lane, Melbourne 2015; *Actually energy help light*, Gertrude Contemporary, Melbourne, 2015; *Underground museum tactic*, St Heliers Street Gallery, Melbourne, 2014; *Painting playing cards*, Substation, Melbourne, 2014; *Plantings*, Adult Contemporary, Perth, 2014; *The yellow curtain*, Institute of Jamais Vu, London, 2012 and *The unknown by the more unknown*, OK Gallery, Perth, 2012.

He has participated in numerous group exhibitions including *Flake presents*, Brunswick Sculpture Centre, Melbourne, 2015; *Hardboiled city*, the Physics Room, Christchurch, 2015; *Magical signs: exchange and utopia* at Fremantle Arts Centre, Perth, 2013 and *Hire a magician to speak on your behalf*, he is a great entertainer and the audience is blown away, TCB Art Inc., Melbourne, 2013.

ANDREAS EXNER (b. 1962) was born in Gelsenkirchen. Initially training as a printer, Exner went on to attend the Städelschule in Frankfurt, where he studied painting with Jörg Immendorf. In the early 1990s, Exner emerged as a leader of a new generation of artists interested in painting in the extended field. The artist's clothing pieces, which were emblematic of the

latest tendencies in this area, were exhibited in *Hotel Carlton palace* (1993), an early project of Hans-Ulrich Obrist, then in the important 1995 exhibition *At the edge of painting* at the Kunsthalle Bern. Since that time, Exner has had numerous solo exhibitions internationally, including in Australia, where he first showed his clothing pieces at CBD Gallery, Sydney in 1996. Over the last two decades, Exner has also participated in many group shows in Australia, including *Monochromes* at the University of Queensland Art Museum in 2000, while his most recent solo exhibition in Melbourne was at the Margaret Lawrence Gallery in 2011. Exner still lives and works in Frankfurt, where he teaches at the Goethe-Universität. He is represented by Australian Fine Arts/David Pestorius, Brisbane.

DANA HARRIS (b. 1964) is a Melbourne-based textile artist. Her solo exhibitions include *Dana Harris: the Wangaratta project*, Wangaratta Art Gallery, 2014; *Dana Harris - home*, Sofitel Melbourne 2008; and *tokyo project: Dana Harris*, Youkobo artspace, Japan 2014.

She has exhibited in group exhibitions including *More love hours*, the Ian Potter Museum of Art, Australia, Melbourne 2015; *Sculpture2012: Brave New World*, Toyota Community Spirit Gallery, Melbourne; *Artist/artists*, Benalla Art Gallery, Victoria, 2011; *Foundation: a proposed intervention*, Bus Projects, Melbourne, 2011.

Dana Harris has previously been awarded the Yering Station Sculpture Award in 2009 and has been shortlisted for the forthcoming Basil Sellers Art Prize 5, Ian Potter Museum of Art, Melbourne in 2016.

LOUISE HASELTON (b. 1960) is an Adelaide-based artist. She has completed a Bachelor of Visual Arts (Sculpture) University of South Australia and a Master of Arts, Fine Art (Sculpture) at RMIT, Melbourne. She is currently Studio Head of Sculpture and Installation in the School of Art, Architecture and Design at the University of South Australia.

Select solo exhibitions include *Outsides*, Australian Experimental Art Foundation, Adelaide 2014; *Errand workshop*, Contemporary Art Centre of South Australia, Adelaide, 2011; and *Small crowd*, Experimental Art Foundation, Adelaide 2003.

She has participated in numerous group exhibitions including *Do it* (Adelaide), Anne and Gordon Samstag Museum of Art, Adelaide, 2015; *CACSA contemporary*, FELTSpace, Adelaide; *Gratis Plimsoll Gallery*, Hobart 2015; *Arte magra: from the opaque*, Australian Experimental Art Foundation, Adelaide, 2013; *Deep space, new acquisitions from the Australian collection*, Art Gallery of South Australia, 2012; and *The new new*, Contemporary Art Centre of South Australia, 2010.

Louise Haselton is represented by Greenaway Art Gallery, Adelaide.

ASH KILMARTIN (b. 1986) was born in Auckland, New Zealand and is currently based in Rotterdam, the Netherlands, where she is working toward an MFA at the Piet Zwart Institute. She completed a Bachelor of Fine Arts (Honours) and Bachelor of Arts at Elam School of Fine Arts, the University of Auckland

Her recent solo exhibitions include *Artefact and letter*, TCB, Melbourne, 2015; *Variables and binaries*, the Physics Room, Christchurch, 2014; *Kilmartin house museum*, Studio 12 at Gertrude Contemporary, Melbourne, 2013, and *The perpetual*

planner, RM, Auckland, 2012. She has participated in group exhibitions including 124,908, part of the 2nd Tbilisi Triennial, Republic of Georgia, 2015, NEW15, ACCA, Melbourne, 2015, *Bag wash*, KNULP, Sydney, 2015; and *Octopus 14: nothing beside remains*, Gertrude Contemporary, Melbourne, 2014.

ZAC LANGDON-POLE (b. 1988) was born in New Zealand. He has completed Honours from the University of Auckland's Elam School of Fine Arts and recently graduated with the award of Meisterschüler from the class of Willem de Rooij at the University of Fine Arts, Frankfurt in 2015.

His most recent exhibitions include *Parked like serious oysters*, Museum of Modern Art, Frankfurt, Germany, 2015; *Windows hung with shutters*, Raeber von Stenglin, Zurich, Switzerland, 2015; *Meine Bilder*, The Physics Room, Christchurch, New Zealand, 2015; [sic], Blue Oyster Project Space, Dunedin, New Zealand, 2014; *Skeins*, Gertrude Contemporary, Melbourne, 2013; *Pale Ideas*, Michael Lett, Auckland, 2013; *Soft quick thoughts*, Window, Auckland, New Zealand, 2013; the National Contemporary Art Award, Waikato Museum of Art, Hamilton, New Zealand, 2013 and *Standing like spears, split/fountain*, Auckland, New Zealand, 2011.

Zac Langdon-Pole is represented by Michael Lett Gallery, Auckland.

MATTHEW LINDE is a Melbourne-based artist who has completed a Bachelor of Design (Fashion) at RMIT, Melbourne, where he is currently undertaking a PhD. He is the founder of the Centre for Style, which acts as a platform for fashion practitioners to participate in programs both in Melbourne and overseas.

His recent group exhibitions include *Atrophy amphitheatre*, National Gallery of Victoria, Melbourne, 2015; *confessions of jealousy*, Blindsight Gallery, Melbourne, 2015; *Boulevard* at Gertrude Contemporary, Melbourne, 2015; *Silly canvas Utopian Slumps*, Melbourne, 2014; *A vague idea* Craft Victoria, Melbourne, 2014; *Bouvier's bedroom: centre for style highlights*, Mathew Gallery, Berlin, 2014; *The emotional smile* Bus Projects, Melbourne, 2014 and *trims of a lady* Musée Picasso (FIAC), Paris, 2014.

MARK MCDEAN (b. 1961: d. 2014) was a Brisbane- and Melbourne-based artist who graduated with a Master in Fine Art by Research and lectured at institutions including Monash University, RMIT University and Victoria University. McDean's solo exhibitions included *My blue heaven*, Ocular Lab, Melbourne (2006); and *The sky has been drinking*, at Jamie's Espresso Bar, Brisbane (2013). Group exhibitions included *Maleorder: addressing menswear*, The Ian Potter Museum of Art, University of Melbourne (1999); *The residency show*, RMIT Project Space, Melbourne (2005); *Decisions*, RMIT Project Space, (2013). McDean also conducted The co-respond project in collaboration with Laurene Vaughan which was exhibited at PICA, Perth (2004) and at Switchback Gallery, Monash University, Melbourne, (2004).

ELIZABETH NEWMAN (b. 1962) is a Melbourne-based artist who studied at the Victorian College of the Arts. Her solo exhibitions have included *Spazio A*, with Esther Klaes, Pistoia, Italy, 2011; *I want you to know. What I am*, with Maria Cruz, MO_Space, Manila, 2010; *Lights On*, Neon Parc, Melbourne, 2010 and *The unprecedented dark light of the new letters*, CAST, Hobart, 2009.

She has participated in numerous group exhibitions including *Melbourne now*, National Gallery of Victoria, Melbourne, 2013; *Artists' proof #1*, Monash University Museum of Art, Melbourne, 2012; *Rays on the shutter*, Galleria Duemila, Manila, 2011; *Paint(h)ing*, Australian Experimental Art Foundation, Adelaide, 2010; *Lamp, table, chair, big painting*, Margaret Lawrence Gallery, Melbourne, 2010; *The world in painting*, Heide Museum of Modern Art, Melbourne 2008; *Imagine*, Heide Museum of Modern Art, Melbourne and 21st century modern, 2006 Adelaide Biennial of Australian Art, Art Gallery of South Australia.

Elizabeth Newman is represented by Neon Parc, Melbourne.

MICHELLE NIKOU (b. 1967) is an artist who lives and works in Adelaide, South Australia. She has a Bachelor of Design (Ceramics) and a Master of Visual Arts at the University of South Australia, where she currently undertaking a PhD of Visual Art in the School of Art.

She has held solo exhibitions at Darren Knight Gallery, Sydney, Australia 2015; *Vacancy*, Contemporary Food Lab Exhibition Space, Berlin 2014 and Greenaway Art Gallery, Adelaide, Australia. Her recent group exhibitions include *CACSA contemporary*, Contemporary Art Centre of South Australia, Adelaide, 2015; *Writing art*, Artspace, Sydney, 2015; *Return threshold - Michelle Nikou, Charlie Sofo, Marcin Kobylecki and Patrick Hartigan*, Fontanelle Gallery and Studios, Adelaide, 2014 and *Future primitive*, Heide Musuem of Modern Art, Melbourne 2013.

She has received the Anne and Gordon Samstag Visual Arts Scholarship and the Bank of Tokyo-Mitsubishi Japan Travel Fund, and was awarded the Residency at Cité Internationale des Artes, Paris from the University of Sydney.

ROSE NOLAN (b. 1959) is a Melbourne-based artist who has exhibited widely nationally and internationally since the 1980s.

Her most recent solo exhibitions include *Immodest gestures and irrational thoughts*, Anna Schwartz Gallery, Melbourne, 2015; *The solo projects*, Margaret Lawrence Gallery, Melbourne, 2011; *Why do we do the things we do*, Artspace, Sydney, and Institute of Modern Art, Brisbane, 2008; *Work in progress #3*, Ian Potter Museum of Art, University of Melbourne, 2008 and *Anne-Marie May and Rose Nolan*, Hamish McKay Gallery, Wellington, New Zealand.

She has participated in group exhibitions including *Art as a verb*, Monash University Art Museum, Melbourne and Artspace, Sydney, 2014–15; *Taking it all away: MCA collection*, Museum of Contemporary Art, Sydney, 2015; *Melbourne now*, National Gallery of Victoria, Melbourne, 2013; *Contemporary Australia: women*, Queensland Art Gallery / Gallery of Modern Art, Brisbane, 2012; *Forever young*, Heide Museum of Modern Art, Melbourne, 2011 and 21st century modern: 2006 Adelaide biennial of Australian art, Art Gallery of South Australia.

Rose Nolan is represented by Anna Schwartz Gallery, Melbourne.

VIRGINIA OVERELL (b. 1985) is a Melbourne-based artist who completed a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2012. She was awarded a studio residency in 2011 at the National Gallery of Victoria as part of the NGVA Studio project.

Her recent solo exhibitions include *Free sea*, Flake, Melbourne, 2014 and *Embankment*, TCB, Melbourne, 2014. She has also participated in several group exhibitions including 124,908 at the 2nd Tbilisi Triennial, Rustavi, Georgia, 2015; *Atrophy amphitheatre* as part of Lurid Beauty, NGVA, Melbourne, 2015; *Held in a half globe, as if by cupped hands*, Værerset, Copenhagen, 2015; *Probstian aesthetics blue oyster*, Dunedin, New Zealand, 2014; *In some places it's illegal to hang your washing out to dry*, Sarah Scout Presents, Melbourne 2014; *Thin air Slopes*, Melbourne, 2014; *Third/fourth (Melbourne artist-facilitated biennale)* Margaret Lawrence Gallery, Melbourne, 2013; and *Everyday rebellions*, Gertrude Contemporary, Melbourne, 2013.

JANET PASSEHL (b. 1959) is an artist and curator who was born in Massachusetts and is based in Connecticut in the United States. She received a BA in studio art from Central Connecticut State University with additional studies at Yale University and the International School of Art in Todi, Italy. She has a Master in Fine Arts in Creative Writing/Poetry from the University of Southern Maine and her first poetry collection, *Clutching Lambs*, was published in 2015 by Negative Capability Press.

Her solo exhibitions include *Grain*, Housatonic Museum of Art, Connecticut, 2003; and *Cloth*, University Galleries, Central Connecticut State University, Connecticut, 2001.

Recent group exhibitions include *Schwarz*, Thomas Rehbein Galerie, Germany, Cologne 2014; *Fabric as material and concept in modern art from Klimt to the present*, Kunstmuseum Wolfsburg, Germany, Wolfsburg 2013; *The jewel thief*, Francis Young Tang Teaching Museum and Art Gallery, New York, 2010; *On paper*, Stalke Galleri, Denmark, 2010; *InVisible*, Massachusetts Museum of Contemporary Art (Mass MoCA), North Adams, 2010 and *One more*, Thomas Rehbein, Cologne, Germany, 2009.

ELIZABETH PULIE (b. 1968) is a Sydney-based artist. She studied painting at Sydney College of the Arts, where she completed a Master of Fine Arts and is currently undertaking PhD research.

She has participated in numerous national and international exhibitions including solo exhibitions #38–#40, Sarah Cottier Gallery, Sydney, 2013; *Mixed historical*, Neon Parc, Melbourne, 2012; *Smart casual*, Sarah Cottier Gallery, Sydney, 2008 and *Language of love*, Sutton Gallery, Melbourne, 2003. She co-directed *Front room gallery*, Sydney, 2002–2004, and edited and published *Lives of the artists* magazine from 2002–2005.

Group exhibitions include *Writing art*, Artspace, Sydney, 2015; *Right here, right now*, Penrith Regional Gallery & Lewers Bequest, Sydney, 2015; *The new materialism*, Sydney College of the Arts Gallery, 2014; *Test pattern*, Margaret Lawrence Gallery, Melbourne, 2012; *Twenty/20*, UTS Gallery, Sydney, 2010; *Sweet spot*, Ian Potter Museum of Art, Melbourne, 2009; *The shilo project*, Ian Potter Museum of Art, Melbourne 2009; *The J Balbi/E Pulie collection*, MOP Gallery, Sydney, 2010 and *To make a work of timeless art: MCA primavera acquisitions*, Museum of Contemporary Art, Sydney, 2009.

Elizabeth Pulie is represented by Sarah Cottier Gallery, Sydney and Neon Parc, Melbourne.

STUART RINGHOLT (b. 1971) is a Perth-born artist who lives and works in Melbourne. He is currently undertaking a PhD at Monash Art Design & Architecture, Monash University, Melbourne.

His recent solo exhibitions include *Kraft*, Monash University Museum of Art, and Institute of Modern Art, Brisbane, 2014; *Starring William Shatner as curator*, Society, Sydney and TCB, Melbourne, 2012.

His group exhibitions include *The working life*, Institute of Modern Art, Brisbane, 2014; *Melbourne now*, National Gallery of Victoria, Melbourne, 2013; *The last laugh*, apexart, New York, 2013; *dOCUMENTA(13)*, Kassel, Germany, 2012; *Local positioning systems*, Museum of Contemporary Art, Sydney, 2012; *Social networking*, Queensland Art Gallery / Gallery of Modern Art, Brisbane, 2012; *MONA FOMA*, Museum of Old and New Art, Tasmania, 2012; *Power to the people: contemporary conceptualism and the object in art*, Australian Centre for Contemporary Art, Melbourne, 2011 and *ACCA pop-up program*, 54th Venice Biennale, Venice, 2011.

Stuart Ringholt is represented by Milani Gallery, Brisbane.

ROBERT ROONEY (b. 1937) is a Melbourne-based artist and art critic; his work has formed part of seminal exhibitions including *The field* held at the National Gallery of Victoria and the Art Gallery of New South Wales in 1968.

His solo exhibitions include *The box brownie years 1956–58*, The Australian Centre for Contemporary Photography, Melbourne, 2013; *Endless present: Robert Rooney and conceptual art*, National Gallery of Victoria, Melbourne, 2010 and the major retrospective *From the home front* at Monash University Gallery in 1990.

Select group exhibitions include *Play*, National Gallery of Australia, Canberra, 2012; *Cubism and Australian art*, Heide Museum of Modern Art, Melbourne, 2009; *21st century modern – 2006 Adelaide biennial of Australian art*, Art Gallery of South Australia, Adelaide; *Fieldwork: Australian art 1968–2002*, The Ian Potter Centre: NGV, Melbourne and *The readymade boomerang: certain relations in 20th century art*, the 8th Biennale of Sydney, Sydney, 1990.

Robert Rooney is represented by Tolarno Galleries, Melbourne.

SIMONE SLEE (b. 1965) is an artist who has practised throughout Australia and internationally and is the Head of Sculpture and Spatial Practice, School of Art, VCA, the University of Melbourne.

Her recent solo exhibitions include: *Help a sculpture*, Margaret Lawrence Gallery, VCA 2015; *Hold UP*, Sarah Scout Presents, Melbourne, 2013; *How long*, India Art Fair, New Delhi in 2012; and her work *Houses that are happy to help with at least one of the problems of art* was displayed at Atelier Frankfurt, Germany, 2010.

She has taken part in group exhibitions including *Crossing paths with Vivian Maier*, as a part of the Melbourne International Arts Festival, 2014; *Less is more*, Heide Museum of Modern Art, Melbourne, 2012; *Propositions for an uncertain future*, Melbourne City Square, 2010; *Common space*, Margaret Lawrence Gallery, Melbourne, 2008; *Yoko Ono, dream universe*, Portikus, 2005; and she was presented as one of the key artists in the Melbourne International Arts Festival, Visual Arts Program in 2003 and was included in the *Orifice* exhibition at ACCA held in the same year.

Simone Slee is represented by Sarah Scout Presents, Melbourne.

KATE SYLVESTER (b. 1980) is a Perth-born artist currently living and working in Melbourne. She has undertaken a Bachelor of Fine Arts, Painting, Victorian College of the Arts, 2014.

Her recent solo exhibition *KVMS retrospect* was held at 69 Smith Street Gallery, Melbourne in 2014 and she has participated in a number of group exhibitions including *Lost & Found*, 69 Smith Street Gallery, Melbourne, 2014; *Proud*, Margaret Lawrence Gallery, Melbourne, 2014; *Co/ed*, VCA Student Gallery, Melbourne, 2013; *At Kate's place*, At Kate's Place, Melbourne, 2012; *Fifty shades of white*, VCA Student Gallery, Melbourne, 2012; *Working with what we've got*, At Kate's Place, Melbourne, 2012 and *Wall space*, 69 Smith Street Gallery, Melbourne, 2010.

LYNDAL WALKER (b. 1973) currently lives and works in Berlin, Germany. She has completed a Bachelor of Fine Art, Victorian College of the Arts and a Master of Fine Art, Monash University, Melbourne, and she has lectured at the Victorian College of the Arts, RMIT and Monash University.

Select solo exhibitions include *The artist's model*, Hangman Projects, Stockholm, 2015; *Modern romance*, Rae and Bennett, Melbourne, 2015; *La toilette d'une femme*, Centre for Contemporary Photography, Melbourne, 2011; *Stay young*, Perth Institute of Contemporary Arts, 2005; *Volatile, so hot right now*, Gertrude Contemporary Art Space, Melbourne, 2004 and *All new personal style*, Modern Culture, New York, 2001.

Her work has featured in group exhibitions including *Don't Kurt Cobain*, Slopes, Melbourne, 2014; *Re-raising consciousness*, TCB, Melbourne, 2014; *Melbourne now*, National Gallery of Victoria, Melbourne, 2013; *Volume one: MCA collection*, Museum of Contemporary Art, Sydney, 2012; *Imagining the everyday*, China Pingyao International Photography Festival, China, 2010; *Taking pictures some time later*, Monash Gallery of Art, Melbourne 2010; *Come as you are*, Primavera Museum of Contemporary Art, Sydney, 1996 and *Callum Morton and Lyndal Walker*, 1st Floor, Melbourne in 1995.

JENNY WATSON (b. 1951) lives and works in both Australia and Europe. She has a Diploma of Painting from the National Gallery of Victoria Art School and is an Adjunct Professor at the Queensland College of Art, Griffith University.

Her numerous solo exhibitions include *Garden of Eden & child's play*, Galerie Transit, Belgium, 2014; *Jenny Watson: Here, there and everywhere*, Ian Potter Museum of Art, the University of Melbourne, 2012; and *Material evidence*, Kunstverein Rosenheim, Germany, 2009.

She has participated in various group exhibitions, most recently *Radical romanticism*, CRANE International Project Space, Crane Arts, Philadelphia, 2015; *Pop to popism*, Art Gallery of New South Wales, 2014; *Solitaire*, Tarrawarra Museum of Art, Healesville, Victoria, 2014; *Basil Sellers art prize 4*, Ian Potter Museum of Art, the University of Melbourne, 2014; *Mix tape 1980s: appropriation, subculture, critical style*, National Gallery of Victoria, Melbourne, 2013; *Playtime*, Institute of Modern Art, Brisbane, 2013 and *Heat in the eyes: new acquisitions 2010-13*, The Ian Potter Museum of Art, the University of Melbourne, 2013. Jenny Watson has also represented Australia at the 45th Venice Biennale, Italy, in 1993.

Jenny Watson is represented by Roslyn Oxley9 Gallery, Sydney and Anna Schwartz Gallery Melbourne.

HEIMO ZOBERNIG (b. 1958) was born in Mauthen, Carinthia. Since 1977, he has lived in Vienna, where he studied set design at the Academy of Fine Arts. He has exhibited widely and often since the early 1980s, including frequently in Australia since 1999. Zobernig has also participated in major international surveys, including *Documenta 9* (1992), *Documenta 10* (1997) and *Documenta 11* (2002), as well as numerous group shows and biennales. In late 2002, the first mid-career survey of Zobernig's work was held at the MuMOK, Vienna. Then, between 2004–2009, the artist developed a series of paintings for which he is perhaps best known and which critically 'updated' the diamond grids of Australian artist Ian Burn (1939–1993) and the coloured fabric works of Blinky Palermo (1943–1977). In 2015, Zobernig's critically acclaimed architectural intervention for the Austrian Pavilion at *The 56th Venice Biennale* led to his being named winner of the 2016 Roswitha Haftmann Prize, Europe's best-endowed award in the field of contemporary art. Since 2000 Zobernig has been Professor of Sculpture at the Academy of Fine Arts, Vienna. He is represented by Australian Fine Arts/ David Pestorius, Brisbane.

WORKS ILLUSTRATED

- p. 5
detail of Matthew Linde, pp. 72-73
- p. 6
detail of Clementine Barnes, p. 28
- p. 7
detail of Kate Sylvester, p. 61
- p. 8
detail of Ash Kilmartin, p. 27
- p. 23
Zac Langdon-Pole
Orpheus in the Garden with Our Lady of the Flowers 2012
antique store painting, unstretched, reversed, restretched, and retitled
41 × 30.5 cm
Courtesy the artist and Michael Lett, Auckland
- p. 24
Dana Harris
ebisu 838 from the loomwork project
2003
cotton thread woven on wood
22.5 × 27 cm
Courtesy the artist
- p. 25
Peter Collingwood
Macrogauze M 92 No 21 c. 1977
linen and stainless rod
169 × 48 cm
Private collection, Melbourne
- p. 26
Louise Haselton
Seven pieces for Chauncey Gardiner
2014 (detail)
saddlery felt, polystyrene
180 × 100 cm
Courtesy the artist and Greenaway Art Gallery
Photo: Grant Hancock
- p. 27
Ash Kilmartin
The Travelling Mime 2011
leather, silk
dimensions variable
Courtesy the artist
Photo: Christo Crocker
- p. 28
Clementine Barnes
Colour Field 2 2015
Colour Field 1 2015
both works cotton needlepoint on linen
each 32 × 32 × 3 cm
Courtesy the artist
- p. 31
Jenny Watson
New York 1995
oil and synthetic polymer paint on Indian cotton; polymer paint on canvas
3 parts; 183 × 112 cm; 25 × 20 cm;
25 × 25 cm
The University of Melbourne Art Collection, purchased 2011
- pp. 32-33
Lyndal Walker
Come as you are 1994
various materials
variable dimensions
Courtesy the artist
Photo: Christo Crocker
- p. 35
Rose Nolan
BIG WORDS - UPDATE/DOWNLOAD (circle work) 2014
Acrylic paint, hessian, embroidery, wood
310 × 220cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne
- p. 36
Elizabeth Pulie
#50 (fucksake) 2014
acrylic on hessian, fibre, cloth, fimo
90 × 90 cm
Courtesy the artist and Neon Parc, Melbourne and Sarah Cottier Gallery, Sydney
- p. 37
Andreas Exner
Roter Rock 1564.2 [Red Skirt 1564.2]
2014
clothing, fabric
86 × 41 × 7 cm
Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
Licensed by Viscopy, 2016
- Andreas Exner
Schwarzer Rock 1564.3 [Black Skirt 1564.3] 2014
clothing, fabric
86 × 41 × 7 cm
- Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
Licensed by Viscopy, 2016
- Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
Licensed by Viscopy, 2016
- Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
Licensed by Viscopy, 2016
- Christine Dean
Pink Square (gender euphoria #1 to #10)
2015
oil, clothing
10 works, each 50 × 50 cm
Courtesy the artist
Photo: Joseph Harb
- Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
Licensed by Viscopy, 2016
- ADS Donaldson
Untitled (for Mary Webb) 2005
wool, floor carpet, edition 1/5
280 × 349 cm
Installation view, Pestorius Sweeney House, Brisbane, 2006
Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
- p. 41
Clementine Barnes
Colour studies No. 1-6 2014-15
thread, fabric
each work 18 × 18 × 1.8 cm
Courtesy the artist
- p. 42
Louise Haselton
Seven pieces for Chauncey Gardiner
2014 (detail)
perspex, velvet
approx 100 × 60 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide
Photo: Grant Hancock
- p. 43
Heimo Zobernig
Untitled 1999
chroma-Key fabric over four timber stretchers
80 × 80 cm (overall)
Courtesy the artist and Australian Fine Arts/David Pestorius, Brisbane
- pp. 44-45
Stuart Ringholt
Page 198 2013
Page 222 2013
ink and collage on offset paper
each 30 × 22 cm
Courtesy the artist and Milani Gallery, Brisbane
- pp. 46-47
Christine Dean
Pink Square (gender euphoria #1 to #10)
2015
oil, clothing
10 works, each 50 × 50 cm
Courtesy the artist
Photo: Joseph Harb
- Robert Rooney
Superknit 4 1970
synthetic polymer paint on canvas
152 × 235 cm
Collection of the University of Queensland, purchased 1998
Courtesy of the artist
Photo: Carl Warner
- p. 51
Sarah crowEST
... the sleeping... (Louise Haselton, Bridget Currie, Jane O'Neill, Justine Khamara, Ryan Renshaw, Sophie Knezic, Michael Kutschback, Nic Folland, Sarah crowEST)
2012
linen, snips of artists' clothing, cotton thread
94 × 68 cm
Courtesy the artist
Photo: Christo Crocker
- p. 52
Elizabeth Newman
Untitled (For Imi) 2009
fabric
120 × 80 cm
Courtesy the artist and Neon Parc, Melbourne
Licensed by Viscopy, 2016
- p. 53
Janet Paschall
Untitled 2001 (detail)
cloth, tea, ironing
64 × 29 × 0.5 cm
Courtesy the artist
- pp. 54-55
Dana Harris
Silk roads 2015-16
silk thread
variable dimensions
Courtesy the artist
- p. 56
David Egan
Untitled (hammock) 2013
raincoat, green screen material, gold rope
variable dimensions
Courtesy the artist
Photo: Christo Crocker
- p. 57
Mark McDean
Unbearable Situation #147 2012
pigment print on rag paper, from documentation of original work
47 × 40.5 cm (framed)
Courtesy the Estate of the artist
Photo: Christo Crocker
- p. 58-59
John Barbour
Caste waste - monochrome for floor and/or wall (grey/white) 2011
silk threads, two silk panels
variable dimensions
Courtesy Yuill/Crowley, Sydney
- p. 60
Virginia Overell
Flag of Convenience 2015 (detail)
silk, indigo
250 × 500 cm
Courtesy the artist
Photo: Christo Crocker
- p. 61
Kate Sylvester
Aniquah's Scarf 2014 (detail)
scarf
variable dimensions
Courtesy the artist
- p. 62
Michelle Nikou
Untitled 2015
tapestry, hair
approx. 50 × 50 cm each
Courtesy the artist
Licensed by Viscopy, 2016
- p. 65
Simone Slee
On Woman 2002-03
vinyl, foam, velcro and woman
variable dimensions
Courtesy the artist and Sarah Scout Presents, Melbourne
Simone Slee is Head of Sculpture and Spatial Practice, School of Art, VCA, the University of Melbourne and acknowledges their support.
Photo: Lyn Pool
- p. 91
detail of Mikala Dwyer, p. 68
- p. 92
detail of Rose Nolan, p. 35
- p. 93
Simone Slee
On Community 2002 (detail)
vinyl, foam, velcro and people
variable dimensions
Courtesy the artist and Sarah Scout Presents, Melbourne
Simone Slee is Head of Sculpture and Spatial Practice, School of Art, VCA, the University of Melbourne and acknowledges their support.
Photo: John Brash
- p. 94
detail of Virginia Overell, p. 60

In the book *Thinking contemporary curating*, Terry Smith argues the case for curators to provide working notes for their exhibitions. In his view, these notes should outline, amongst other things, the reasoning behind planning and installation decisions.¹ By providing such information an exhibition can be seen by the public less as a mysterious creation, more as a challenging project that inevitably involves compromises and mistakes, as well as successes. The notes provided below are offered as a resource which practising artists and curators may find helpful to draw on in their ongoing discussions regarding how exhibitions currently are, and how in the future they should be developed.

The idea for *Fabrik* grew from a suggestion by Sarah crowEST in 2012. Earlier that year, Sarah's work was included in the exhibition *Figure and ground*, co-curated with Melissa Loughnan at Utopian Slumps in Melbourne. The exhibition was a small survey of historical and tactile responses to the medium of ceramics.

When crowEST suggested that I curate a show about textiles along similar lines, I thought about it and then towards the end of 2013 we met and began drafting a list of artists for the exhibition. The list started with approximately ten artists and continued to grow through online research, exhibition catalogues, recommendations from artists we respect, and exhibitions (predominantly in Melbourne).

The method of selection for the final list of works for the exhibition has been varied: in some cases the artist has suggested a particular existing work. At other times, Sarah and I identified specific works for the exhibition. In many cases, the works included are a mixture of new and existing work decided upon jointly by artist and curator. Finally, works by Jenny Watson and Robert Rooney were chosen according to the willingness of the institution to display them. Charlie Sofo began preparations for a work with newspaper text on rag but eventually decided to withdraw because of time constraints. Works by John Barbour were chosen in consultation with Kerry Crowley of Yuill/Crowley Gallery.

Mark McDean had agreed to be part of the exhibition late in 2013. He was involved in conversations with a tailor in Brisbane to create a large-scale sculptural version of *Unbearable Situation #137* before he unexpectedly died in February 2014. Sally Mannall assisted with locating studio notes from the artist's archives and Laurene Vaughan also located a collaborative correspondence with McDean. In the end, we decided to exhibit a reproduction of the intended work.

By early 2014, spatial decisions (the scale of works by ADS Donaldson, Rose Nolan and John Barbour) and considerations of colour (such as the predominance of pink) had begun to form. It was only as these works came to light that the thematic threads of the exhibition began to emerge. The exhibition at Sutton Projects centred on a predominantly brown palette. As the list of artists and works grew, curatorial decisions regarding new artists were confined. Space was already allocated so the artists had considerably less freedom.

The venues also changed over time. Initially the project was to be in 2015 at Sutton Projects and the Bluestone Building at the Living Museum of the West. When the Ian Potter Museum of Art expressed interest in the exhibition for the later date of

2016, the exhibition changed to encompass both the Potter and Sutton Projects. Later in 2014, we approached the VCA Margaret Lawrence Gallery, who agreed to host the performative component of the exhibition.

The project is closely modelled on *Monochromes*, curated by David Pestorius in 2000. The survey of monochromes was held across three venues in Brisbane: Metro Arts, UQ Art Museum and Southbank Corporation. A strong influence in the hang of the Sutton Projects exhibition is an earlier project by curator/artist David Homewood, consisting of just four monochromes within the space.² The project has been informed by both Michael Graf, who curated *On the ashes of the stars... Stéphane Mallarmé: a celebration* as part of *Melbourne Mallarmé and the 20th Century* in Melbourne in 1998; and Geoff Newton, who has staged multi-venue projects about artists including Mike Brown and Lynda Benglis.

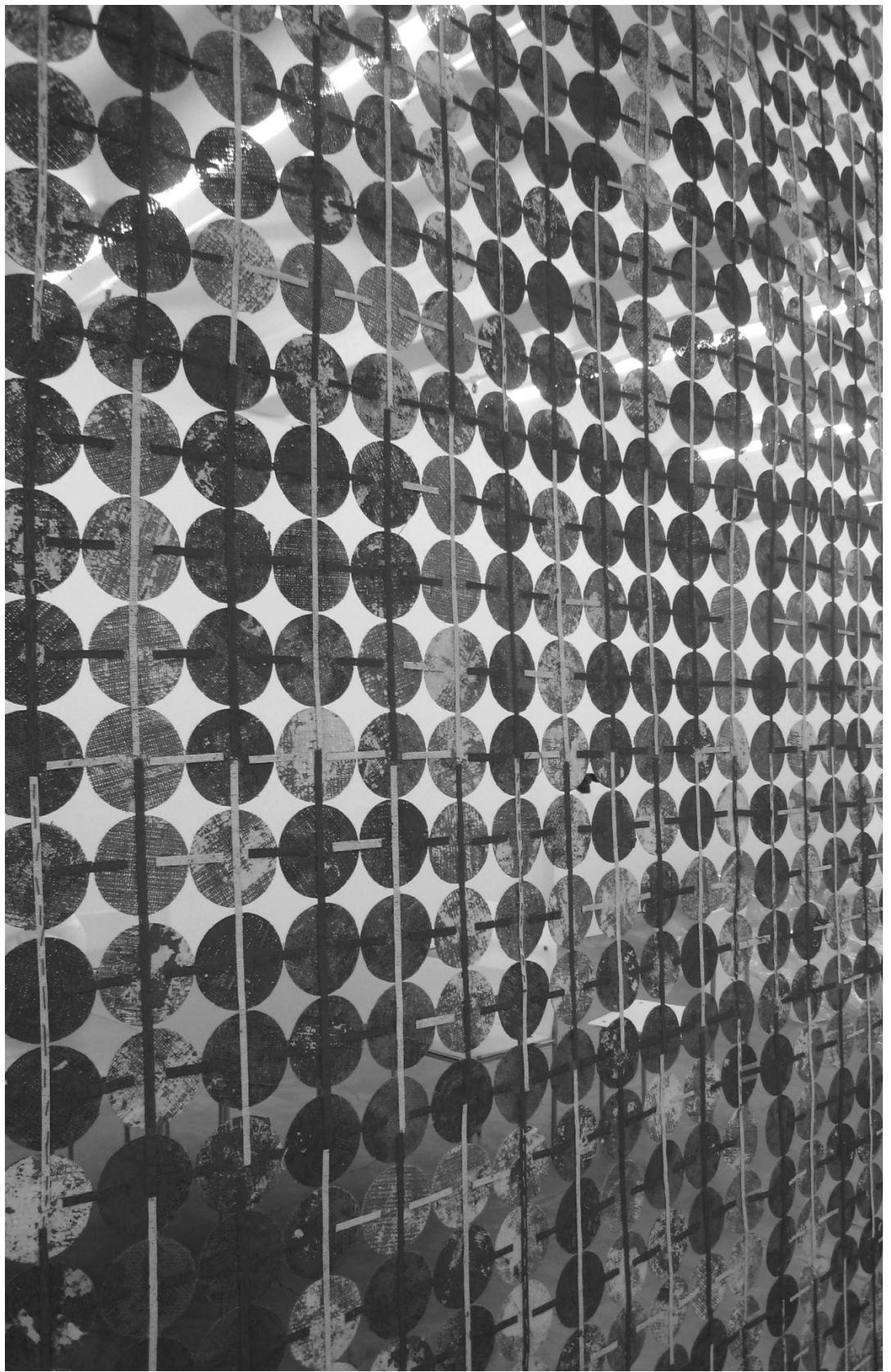
Given the enormous scope of the theme of textiles, the resulting exhibition is a necessarily idiosyncratic combination of artists, chosen according to both Sarah crowEST's and my experiences.

NOTES

1 Terry Smith, *Thinking contemporary curating*, Independent Curators International (ICI), 2012, p. 255.

2 Helen Johnson, Elizabeth Newman, John Nixon and Joshua Petherick, *Monochrome exhibition*, Sutton Projects Melbourne, curated by David Homewood, 22 August 2013 – 14 September 2013.





Rose Nolan, *BIG WORDS - UPDATE/DOWNLOAD (circle work)* 2014 (detail)



Simone Slee, *On Community* 2002 (detail)



Virginia Overell, *Flag of Convenience* 2015 (detail)

Published by Emblem Books
PO Box 1212, Potts Point NSW 1335
Sydney Australia
emblembooks.com

Fabrik: conceptual, minimalist and performative approaches to textiles
ISBN 978 0 9807018 4 5

© Copyright 2016 Jane O'Neill, the artists, the authors and Emblem Books. Except in the context of research, study, criticism or review, no part may be used or reproduced by any process without written permission.

Printed in Australia

Editor: Jane O'Neill
Writers: Kelly Gellatly, Sean Ryan and Jane O'Neill
Text editor: Jocelyn Hungerford
Design: Ricardo Felipe
Image processing: Spitting Image, Sydney
Printing: Satellite Digital
Distribution: Perimeter Distribution

Acknowledgements

Thank you to all the participating artists and the following:
Sally Mannall, Charlotte Carter, Liz McDowell, Gaye Houkamau, Carrie Miller, Ricardo Felipe, Vikki McInnes, Scott Miles, Laurene Vaughan, Frances Wilkinson, Alana Kushnir, Director Kelly Gellatly and the staff at the Ian Potter Museum of Art, Vincent Alessi, Joanne Bosse, Irene Sutton, Sutton Gallery and the VCA Margaret Lawrence Gallery, Creative Victoria, Consulate General of the United States, Melbourne, Australia, Michael Graf, Arthur O'Neill, Sean Ryan, Linda Roberts, Ian de Gruchy, David Pestorius, Rosemary Forde, Michael Lett, Josh Milani, Anna Schwartz, Roslyn Oxley, Sarah Scout Presents, Neon Parc, Darren Knight, Kay Abude, Christo Crocker, Kerrie Polness, NAVA, Kerry Crowley, Greenaway Art Gallery, Richard Stringer, Joseph Harb, Carl Warner, Jocelyn Hungerford

The Australian Artists' Grant is a NAVA initiative, made possible through the generous sponsorship of Mrs Janet Holmes à Court and the support of the Visual Arts Board, Australia Council for the Arts.

Generously supported by the Margaret Lawrence bequest.

Published to coincide with the exhibitions:

Fabrik: minimalist and conceptual approaches to textiles
Ian Potter Museum of Art, University of Melbourne
1 March - 22 May 2016

John Barbour, Clementine Barnes, Sarah crowEST, Christine Dean, ADS Donaldson, David Egan, Andreas Exner, Dana Harris, Louise Haselton, Mark McDean, Elizabeth Newman, Michelle Nikou, Rose Nolan, Virginia Overell, Janet Paschel, Elizabeth Pulie, Stuart Ringholt, Robert Rooney, Kate Sylvester, Lyndal Walker, Jenny Watson, Heimo Zobernig

Fabrik: performative approaches to textiles
Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne
3 March - 2 April 2016
Kay Abude, Sarah crowEST, Mikala Dwyer, Matthew Linde, Simone Slee, Kate Sylvester

Fabrik: the textile as raw substance
Sutton Project Space
19 February - 12 March 2016
Clementine Barnes, Dana Harris, Louise Haselton, Ash Kilmartin, Peter Collingwood, Zac Langdon-Pole

Conceived by Sarah crowEST
Curated by Jane O'Neill

Back cover:
Stuart Ringholt
Page 300 2013
ink and collage on offset paper
30 x 22 cm
Courtesy the artist and Milani Gallery, Brisbane



Margaret Lawrence
bequest



Kay Abude
John Barbour
Clementine Barnes
Peter Collingwood
Sarah crowEST
Christine Dean
ADS Donaldson
Mikala Dwyer
David Egan
Andreas Exner
Dana Harris
Louise Haselton
Ash Kilmartin
Zac Langdon-Pole
Matthew Linde
Mark McDean
Elizabeth Newman
Michelle Nikou
Rose Nolan
Virginia Overell
Janet Paschhl
Elizabeth Pulie
Stuart Ringholt
Robert Rooney
Simone Slee
Kate Sylvester
Lyndal Walker
Jenny Watson
Heimo Zobernig

KEY TO THE CLASSIFICATION

I. Relationships	251
A. Superimposed	251
B. Appliquéd	251
C. Quilted	251
D. Set in (inlay)	252
E. Seamed together (patchwork)	252
II. Accessory Objects	254
A. Sources and Nature	254
B. Means and Methods of Attachment	254
SOURCES OF INFORMATION	276

SOURCES OF INFORMATION