

Amanda HO

Left to right:

***Script - Characters* 2024**

linen warp with hand spun paper

***Script - Cursive* 2024**

linen warp with hand spun paper, handmade paper waste

***Script* 2024**

linen warp with hand spun paper

***Study in Shifu IV* 2023**

linen warp with hand spun paper

Amanda Ho is a Melbourne based weaver. Born in Melbourne and spending part of her childhood in Hong Kong, she draws on the duality of her heritage to influence her practice. Ho studied weaving while working as an architect.

Studies in Shifu is a series in understanding the process of making hand spun paper yarns (kami-ito) and weaving with them. Throughout this process, Ho is mindful of the artisans who have been practising this craft over centuries; their skills, techniques and values already embedded in the hand-made paper.

These artworks represent the diminishing use of paper in our daily life, with words we no longer understand, scripts we no longer write and characters we no longer use.

Blake GRIFFITHS

***Vaðmál, study 1* 2023**

linen, Icelandic wool, wax

***Vaðmál, study 2* 2023**

Icelandic wool, earth pigment, wax

Blake Griffiths is an artist, curator, and facilitator who is focused on working with textiles. His practice is informed by a research interest in textile thinking, particularly the interpretive potential of the warp and weft to understand oppositions and divides.

Griffiths uses a floor loom to transform materials and respond to place-specific textile histories. He has worked with museum collections across the country to curate exhibitions in response to environmental catastrophe, resource-extraction and the diverse creative practices and histories of regional and remote Australia.

These Vaðmál panels are made from Icelandic wool using a Vefnaður (Broken Twill) draft, digitised by the Icelandic Textile Centre in Blondous. This kind of structure was used by Vikings on a warp weighted loom to weave panels of cloth used in the creation of sails.

The sail panels were traditionally stitched together and *smörred*; a process of applying a mixture of fat, oil and earth pigment to the surface of cloth, plugging the gaps and texture naturally occurring in woollen cloth, so creating more durable and resistant fabric.

Christine APPLEBY

Clockwise from left:

***Bombo* 2023**

hand-woven, basalt, cotton, nylon, paper, stainless steel wire, velvet and wool on Perspex

***Igneous Maquette I* 2024**

hand-woven, basalt, stainless steel and copper wire on Perspex

***Balance Maquette I* 2024**

hand-woven, stainless steel and copper wire on Perspex

***Igneous Maquette II* 2024**

hand-woven, basalt, cotton, nylon, stainless steel and copper wire and wool

Christine Appleby uses weaving to demonstrate the rhythms and transience of nature. She focuses on ideas of inconsistency, imperfection and irregularity, capturing the ephemeral qualities of the natural world.

Bombo examines the lines, shapes, colours and textures of the Bombo Headlands Site, an abandoned basalt quarry located in NSW, now protected to preserve the natural and industrial history. The material in the maquette works was sourced from Appleby's first attempts of weaving with wire on the loom, giving them new life much like the Bombo Headlands. She has included various fibres, including basalt, paying homage to this landscape.

Hannah COOPER

***Warping the Weft (after glass) 1* 2023**

fishing line and vintage Japanese gold-leaf thread, Perspex

***Warping the Weft (after glass) 2* 2023**

fishing line and synthetic metallic embroidery thread

***Warping the Weft* 2024**

fishing line and Japanese gold-leaf thread

Hannah Cooper uses traditional cloth-making techniques to produce domestic textiles, which she believes are deeply under-valued in our daily lives. Production of “ordinary” domestic textiles has heavily influenced Hannah’s artistic work, which plays with (and pushes against) the formal language of geometric abstraction and the structural and creative constraints of weaving.

Cooper’s first intention for this exhibition was to weave a weft of glass rods through a warp of transparent fishing line, however the fishing line became unstable when removed from the loom. She pivoted to using gold-leaf thread as weft, which embraces the fluidity of the fishing line warp and can hold its form off the loom.

Cooper seeks to capture light and its movement through a pliable surface, to create fleeting moments of luminescence.

Ilka WHITE

***From my selves* 2023**

native flax (*Linum Marginale*) & artist's hair

***Core (care) sample* 2024**

locally grown native flax and banana fibre,
artist's hair, vintage sewing thread, commercial
yarn scraps (cotton, linen and wool)

***Gaza Kite (for Refaat Alareer)* 2024**

home grown Muka (extracted from Harekeke -
NZ Flax)

Ilka White is an artist, teacher and facilitator living in
Djaara Country, Central Victoria. Direct engagement
with the natural world and a love for 'primary' skills
inform the way she lives and makes.

These works utilise fibre from White's garden and
body. Spinning and weaving, she contemplated self-
sufficiency, order and chaos, post-oil futures, plant
and animal interactions, deep time and weavers of
other species.

In a sample of layered material decisions, White
included yarn scraps (commercially spun, chemically
dyed, unclear global supply chain) from a recent
commission.

Then she processed the whitest fibre she'd grown, and
wove a tiny tribute to every person known, loved, and
lost too soon. An aching prayer for humanity in the
face of unfathomable horror.

Jacqueline STOJANOVIĆ

Fontana 2022

handwoven silk velvet on MDF

Diptych VI 2022

wool, cotton and linen

Jacqueline Stojanović is an artist engaged with an expanded textile practice that considers histories of the handmade through the processes of weaving, drawing, assemblage, and installation. Taking the position that weaving is an ancient carrier of culture, Stojanović explores past and present personal cultural narratives.

Fontana is a velvet sample woven at the Fondazione Lisio in Florence, Italy, created on an early 20th century Jacquard loom. *Fontana* is a time stamp for Stojanović in its materiality, means of creation, and her development as a weaver; Stojanović was guided to study at the Fondazione Lisio thanks to Liz Williamson.

Diptych VI, forms part of a series of 'fabric paintings' conceived during a residency at Lottozero in Prato, Italy. *Diptych VI* was woven from a collection of Italian crossword puzzle patterns purchased from local newsstands, which have been interpreted as weaving drafts for a countermarch loom. Handwoven cloth and industrial machine woven linens are combined to contrast values in colour, form, production means, and technical history.

Jane THÉAU

***Conflagration, Regeneration* 2023**

horsehair weft, cotton warp

***Annelida* 2024**

horsehair weft, copper warp

Jane Théau's art practice encompasses sculpture and installation, curation, and the facilitation of community art projects.

For Théau the vivid lime and emerald green horsehair in *Conflagration, Regeneration* pays homage to the resilience and optimism of tree regrowth after bushfire, which she observed around her home on the south coast of NSW in 2020.

Théau continued exploring weaving with the fibre of horsehair in *Annelida*. To shift from a two-dimensional work to larger three-dimensional form, she used copper as warp, which provides both a manipulable scaffold as well a visual and tactile contrast.

Jennifer ROBERTSON

Tree Skin II 2023

brass, carbon fibre, titanium

Viscoelasticity 2024

carbon fibre/poly, lacquered paper, resin

Jennifer Robertson is a Canberra based artist who explores relationships between the human form, natural environment and materiality.

Tree Skin II is woven on a digital, complex hand-loom using inorganic fibres and metals. The work is an ode to trees, a reminder for us to hold respect and wonder for trees, particularly in the current extreme climate of floods and fires.

Viscoelasticity explores expansion, movement and transition found in natural structures and surfaces such as growth patterns found in ironbark. These are developed as ethereal artistic and technical phenomena using a fourteen layered warp on a digital handloom.

Fourteen tiny shuttles were used to create this work in one piece on the loom, each layer woven one weft row at a time. On the loom the work looked like a flat packed weaving of many layers; when cut off the loom the work reshaped, similar to the pages of an open book.

Kelly LEONARD

Transmission 2024

Broken Hill Bell Wire, cotton, minerals

Kelly Leonard is a Broken Hill, NSW based artist living on Wilyakali Land. Her practice is centred around bridging hand-woven (floor loom-based) textiles with found or recycled materials.

Leonard uses Broken Hill Bell Wire which is used to set the explosives underground, heard and felt by the town's residents twice a day. The wire has a copper core which is conductive and acts as a transmitter when the artist attaches a field recorder, to record sounds on local walks.

She uses fieldwork as a primary methodology to interact with the environment and to record sounds, installations and performative actions for audiences.

Lise HOBBCROFT

Single Use Series

Plant 2023

lomandra (native grass) and cottolin

Paper 2023

eri silk and paper string

Plastic 2023

eri silk and single use plastic bag

Plant, Paper, Plastic II

Plant II 2024

lomandra (native grass) on linen

Paper II 2024

paper string on linen

Plastic II 2024

single use plastic on linen

Lise Hobcroft is a weaver of domestic and decorative textiles, and an artist using weaving as a framework to explore and experiment with ways of cloth making, that are often ignited by both contemporary and historical social issues.

Hobcroft has repurposed paper string hank and native lomandara grass harvest, used in the first exhibition, with the addition of a repurposed black single use plastic bag and a salvaged linen warp chain for the second series.

Monique VAN NIEUWLAND

***Chuckled* 2023**

linen warp, stainless steel weft, hanging tube,
handwoven Jacquard

***Tossed* 2023**

linen warp, cut up potato chips bags weft,
hanging tube, handwoven Jacquard

***Blown* 2023**

linen warp, cut up plastic shopping bag weft,
hanging tube, handwoven Jacquard

***Lost* 2023**

linen warp, cut up face mask material weft,
hanging tube, handwoven Jacquard

***Littered* 2023**

linen warp, recycled fast food paper bags weft,
hanging tube, handwoven Jacquard

***Fast Fashion Strata* 2024**

linen warp, Weft: recycled fast fashion rag strips
weft, rust/compost/natural dyes, Discontinued
weft, handwoven Jacquard

***Wasteland Strata* 2024**

Linen warp. Weft: recycled fast fashion rag
strips, metal, plastic, electronic waste, rope,
netting and paper, rust/compost/natural dyes,
Discontinued weft, handwoven Jacquard

Monique van Nieuwland is a Canberra based artist, with a textile practice encompassing contemporary techniques and materials. She has an interest in keeping loom weaving vibrant and relevant as a form of expression.

This series of works is focussed on the environment and explore humankind's ephemeral existence in the world. Van Nieuwland refers to these works as 'rubbish weavings', as she sourced the weft materials from rubbish found in her local area, including food packaging, plastic bags and face masks. These works deal with the everyday waste that confronts us in our environment and questions the material choices we make on a daily basis.

For van Nieuwland, woven cloth speaks of our past, the present and the future.