

SECOND LOOK *handmade
textiles*

Wednesday 6 October
to Sunday 24 October 2021

SECOND LOOK includes works by

Jane Bodnaruk, Alana Clifton, Vita Cochran,
Ro Cook, Nicole Ellis, Michele Elliot,
Vivien Haley, Cecilia Heffer, Chris Hutch,
Judith Kentish, Brenda Livermore,
Christina Newberry, Barbara Rogers,
Julie Ryder, John Parkes, Emma Peters,
Liz Williamson & Melinda Young

Wednesday 6 October
to Sunday 24 October 2021

Barometer Gallery
13 Gurner Street,
Paddington NSW 2021

barometer.net.au

For enquiries, please contact the Gallery on look@barometer.net.au

BAROMETER

SECOND LOOK

handmade textiles

SECOND LOOK exhibition reflects on how handmade textiles are collected, valued, cherished, loved, treasured and used by makers.

Some exhibitors have saved, stored, cared for and archived pieces made in the past and are presenting them for a second time. Others have reworked existing textiles into new works by recolouring, stitching, piecing, collaging, re-weaving and other techniques re-contextualising them into new works, creating pieces full of memory with traces of use, history and a past life.

All exhibitors value their materials, the hand made and in this exhibition are giving textiles a new life, a second look. The exhibition includes works created by basketry, collage, embroidery, knitting, printing, weaving, natural dye and Shibori techniques.

01.



02.



03.



Jane

Bodnaruk

*Wall Pockets: Aurora,
Hugo and Oliver*

2021

Woven, second-hand
women's shirt seams

- 01. *Aurora*
34cm x 27cm x 22cm
- 02. *Hugo*
60cm x 20cm x 18cm or
unbuttoned 61 x 27cm
- 03. *Oliver*
40cm x 26cm x 10cm or
unbuttoned 74 x 27cm

\$180.00 each or
\$500.00 for the
group of 3

Photo: Janet Tavener

In 2020, Jane Bodnaruk completed a Master of Visual Arts (Advanced) at the Australian National University (ANU), Canberra. In May 2021, she exhibited new works at Gallery of Small Things (GOST), Canberra, as recipient of an Emerging Artist Support Scheme (EASS) award from ANU. Jane been exhibiting in group shows since 2015. As part of the untethered fibre artists, she exhibited in *Signatures: the mark as the embodiment of identity and intent*, Australian Design Centre, Sydney, NSW in 2021.

Jane's three *Wall Pockets* are inspired by dedicated grandmothers who actively engage in the care of their grandchildren. Woven by hand on a small, child's loom, the chunky weft threads are the seams from second-hand women's shirts. Seams are the sites of intense activity as clothes are originally sewn, become the frame when worn and now represent the strength and resilience of the grandmother.

The structure of the fabric shows the texture of the handmade and unfinished edges tell the truth of the source material.

Wall Pockets should be hung at a grandchild's eye level, providing a focus for interactive activity between grandchild and grandparent. They are pockets for storage and discovery of found treasures.

[@janebodnarukart](https://www.instagram.com/janebodnarukart)

0418 667 243



Alana

Clifton

Silver: Bluebird

2016

Machine knitting, hand embroidery, natural dyed. Dress: 100% Australian wool. Upcycled Embroidery: 100% cotton. Pocket detail: silk organza, seashells and flora.

820mm L x 460mm W x 20mm D

\$960.00

Photo: Alana Clifton



Alana Clifton is an Australian designer with a speciality in machine-knitted textiles. Her work investigates narratives around symbolism and meaning in knitting, often combining texture and form that challenges our perception.

Telling stories and gathering memories is an essential part of our lives. We gather information and objects and pass them down through generations of family to help keep precious stories thriving. Knitting has been a source of storytelling throughout history and embedded with metaphorical meaning.

'Silver: Bluebird' shadows the journey of three generations. The knitted work is reminiscent of a child's dress treasured and handed down, blemished and decaying; it becomes a repository for memories and family history. The assortment of lint in the pocket reveals stories of forgotten finds such as collecting a four-leaf clover or pansies from the garden: the shells and sand, a day at the beach.

The reuse of a hand-embroidered doily created by my grandmother captures the labours of love and echoes the fluctuations in life, the fragile and unfinished.

Alana.clifton@gmail.com

Offcuts rug

2021

Hooked rag rug made from old woollen garments

82cm x 106cm x 3cm

NFS

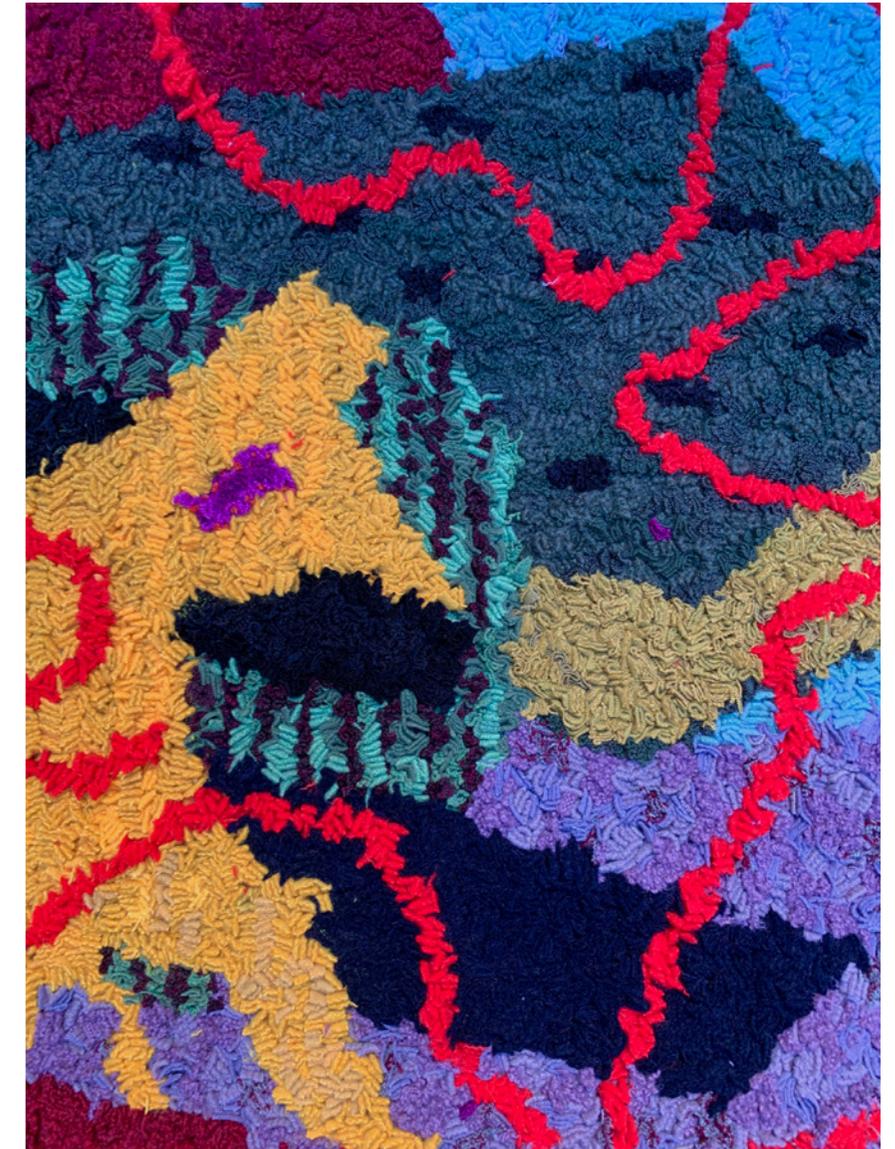
Photo: Vita Cochran

This is a rug about its own process. In it you can see the shapes of cut-up, unwanted woollen clothing (an olive-green sleeve, the front of a yellow v-neck jersey) and the jagged forms of fabric offcuts left over from past rag-rugs. I've always enjoyed these shapes, which pile up like accidental abstractions on my studio floor, and here I've preserved and celebrated them in the design, along with a snaking strip of red fabric and various trimmings that represent themselves. Rugs today are often used to bring subtle tones and a sense of order to minimalist interiors. This rug does the opposite. It brings the mess.

Vita Cochran is a textile artist from Aotearoa who lives in Sydney. Her work engages with the histories of domestic craft, decoration and the work of women modernists, and is held in the collections of Te Papa Tongarewa, Tāmaki Paenga Hira Auckland War Memorial Museum, the Dowse Art Museum and many private collections.

She recently exhibited a series of hooked rugs called *'After Paintings'* based on rugs which appear in modernist paintings. Vita is represented by Anna Miles Gallery in Auckland.

@vitacochran



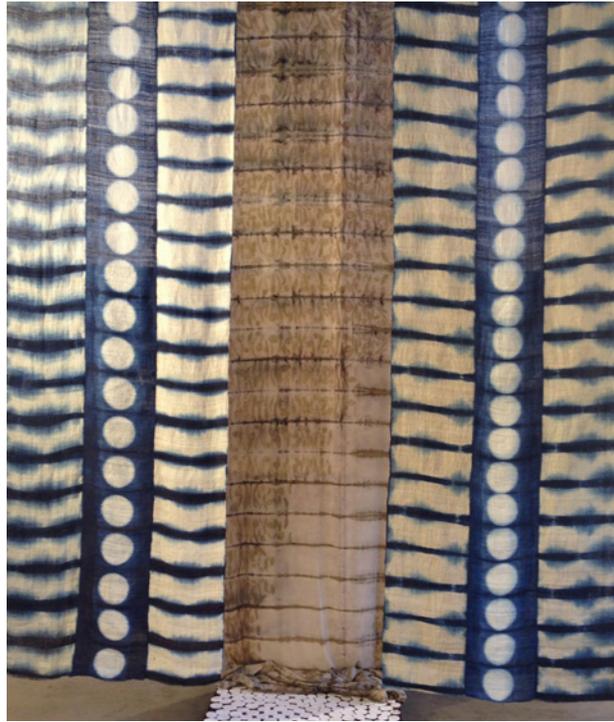
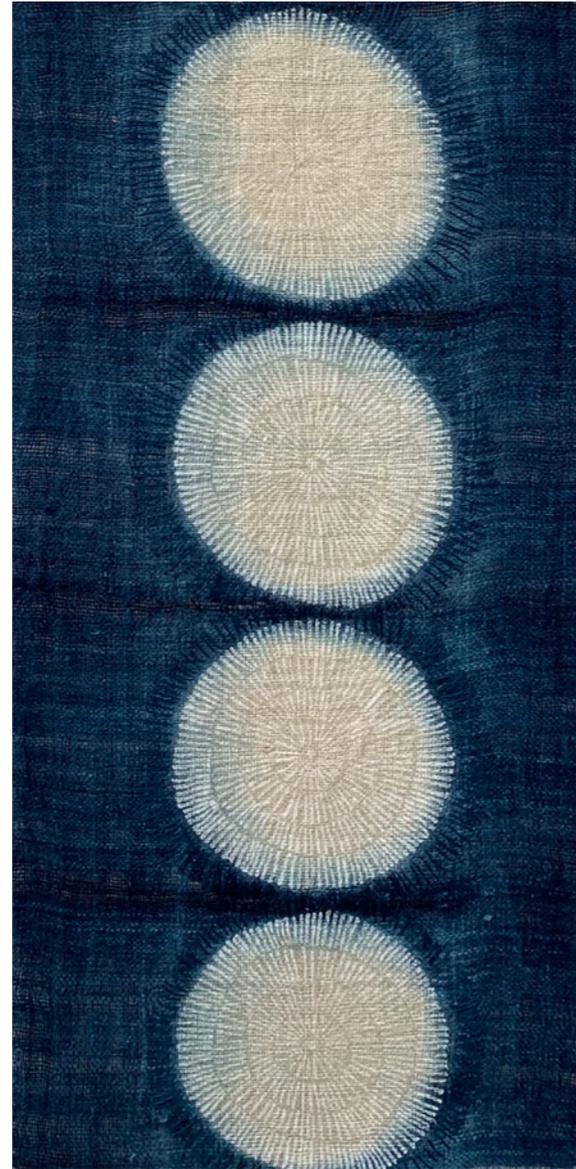
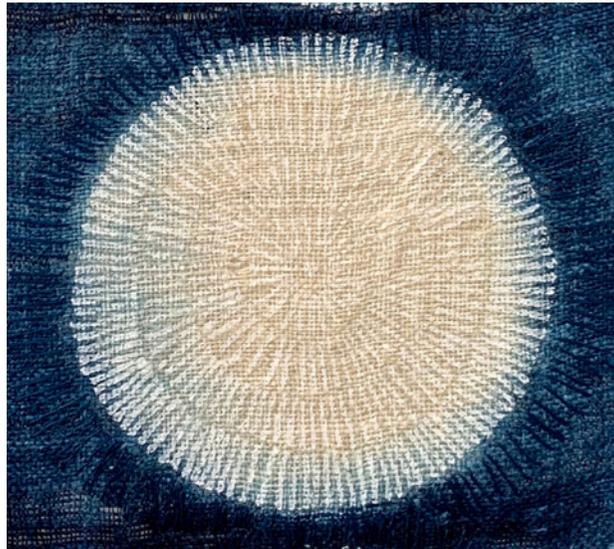


Image 1a.



Ro

Cook

*Indigo Moons -
Second Look*

2015 and 2021

Indigo dye, wood block
print, pigment paste,
cotton thread on Thai
hand loomed hemp

210cm x 30cm

\$1,500.00

Photo: Ro Cook

Ro has taken the COVID19 era to reflect on previous work to create new pieces that will inform future works. She draws on her background in printmaking, film & television design, teaching and a lifelong obsession with textiles, especially culturally specific techniques, the use of natural pigments, and the use of architectural and organic motifs.

In this work Ro has taken a second look at a previous installation *Verandah from Japan: Australian Perspectives* (Image 1a.), exhibited at Incinerator Art Space in Sydney in 2015. Adjusting the monumental to a domestic scale, she has added block printing and stitching, maintaining the bold impact of the original.

The wood block was carved to Ro's design in India and the stitching has its origins from Mrs Craddock's (shudder) embroidery classes in primary school!

Ro is intrigued with the reverse of artworks that so often reveals process and provenance. *Indigo moons – Second Look* can be viewed from either side.

www.rokoco.com.au

@rocookartist



Nicole

Ellis

Off-White/Purple Swatch

2020

Collage, cotton fabric, felt

100cm x 75cm (framed)

POA

Photo: Exact Image

Nicole Ellis uses found materials, such as industrial textiles, fabric swatches, printed papers, wrappers and urban refuse, to construct paintings, sculptures, installations, books and videos. Using methods of collage, assemblage, imprint and impression, Ellis reconfigures already deteriorated and worn materials to underscore their tactility, affect and haptic sensibility. Her art discloses an interest in issues of culture, history, archaeology, architecture and abstraction.

Nicole Ellis studied at the SA School of Art and UTAS (MFA). Until recently she taught at UNSW, School of Art and Design. She exhibits nationally and internationally and has received numerous awards and overseas residencies, including the Australia Council, Rome and London Studios and the AGNSW, Paris Studio. Her work is represented in private and public collections in Australia and overseas.

Recent exhibitions include: *Fabrications*, Drill Hall Gallery ANU, Canberra (2021); *From a White Ground: Nicole Ellis & Barbara Halnan*, Articulate Project Space, Sydney (2019); *Intercontinental Line: Reflection in Progress, Europe/Australia*, Abstract Project Gallery, Paris (2018); *International Concrete*, Marcela Jardon Art Gallery, Barcelona (2017); *Artist Profile: Australasian Painters 2007-2017*, Orange Regional Gallery (2017); *Repurpose*, Drill Hall Gallery, Canberra (2016); *Middle Head*, Mosman Art Gallery (2013), *Concrete Abstractions*, Conny Dietzschold Gallery, Sydney (2014), *Time & Vision: New Work From Australian Artists*, Australia Council for the Arts/Acme Studios, Bargehouse, London (2012).

www.nicoleellis.net

@ellisn5090

Michele

Elliot

01. *the confidantes (robin)*

2018

38.5cm x 41cm (image)

02. *the confidantes (relentless work and whiteness)*

2018

41.5cm x 41cm (image)

03. *the confidantes (inamorata)*

2018

40cm x 43.5cm (image)

04. *the confidantes (the yellowest thumb)*

2018

39cm x 39cm (image)

All artworks are giclée print on Hahnemuhle rag

\$1,200.00 (framed – museum glass, box frame)
\$780.00 (unframed)

Photo: Frances Mocnik

the confidantes is an ongoing series of textile objects, presented as photographs, as documentation of the objects. They combine my late father's handkerchiefs with backing cloths dyed using donated funeral flowers. The project began during a residency at Tender Funerals in Port Kembla. The pairing of the handkerchief with the 'tender' cloth come together in a handstitched shared remembering.

In the same way the flowers arose from the generosity of others, the individual titles have also been gifted. Friends, whose fathers have died, were invited to write a short text in relation to their own father. The titles were found in amongst their words.

Finally, the textile objects have been flooded with light and photographed in such a way that all three layers of the work are seen at once - the handkerchief on top, the dyed cloth behind as well as the internal space where beginnings and ends of threads reside.

Michele Elliot is an artist and educator living on Dharawal country. Her art practice spans installation, textiles, drawing and sculpture and has been exhibited nationally and internationally. A survey of her work *some kind of longing: textiles work 1995-2018* was shown at Tamworth Regional Gallery, 2018 and Ararat Regional Art Gallery, 2015.

www.micheleelliot.com

[@michele_elliot_artist](https://www.instagram.com/michele_elliot_artist)



01.



02.



03.



04.



Detail

Vivien

VESTIGE

Made in 1999, reworked and renamed in 2021

Mono print on silk, pencil and stitched to linen

69cm x 69cm

\$480.00

Photo: Vivien Haley

Haley

SECOND LOOK is an opportunity to review past work and its relevance today. 'Memento' was a solo exhibition I held at Wollongong Gallery and Object Gallery, Customs House, Sydney in 1999. The hand printed silk textile pieces connected natural found objects within landscape and memory. Selecting a mono print of an acorn barnacle stitched to linen, it was carefully unpicked and reversed to reveal a blurred and faded imprint, a vestige of the original barnacle. The action of re drawing and restitching became a metaphor to repair our fragile environment, creating a memento now impacted by human activity.

Vivien was born in London and emigrated to Australia in the mid 60s', the new environment a mainspring for her interest in the natural world. Studying sculpture and printmaking at the National Art School and Alexander Mackie College, Sydney. Awarded a Visual Arts Board Grant on graduating in 1975 to exhibit at the Sculpture Society, Sydney.

Her art practice incorporates hand printing and digital print textiles, collage, drawing and painting. Affinities between plants, animals and landscape are manifested through her distinctive visual language of unique monoprints and mark making. Vivien's work evolves, depicting our place in the natural world within the context of a rapidly changing environment.

During a four decade career she has taught in professional and educational arts programmes. Exhibiting in solo and selected shows within public and private galleries and museums, around Australia and overseas, including the Textile Museum, Krefeld Germany. Represented in the National Textile Collection, Tamworth Regional Gallery and public institutions within Australia.

www.vivienhaley.com



Cecilia

Heffer

essamplier

2019

Shredded office paper waste stitched onto a soluble backing, cotton polyester thread. Traditional floral embroidery uses cotton thread and traditional Indian stitching by artisan studio Sudhir Swain.

280mm W x 370mm H

NFS

Photo: Cecilia Heffer

The French word *essamplier*, means an example, a piece of cloth on the side of a design traditionally used as a teaching aid to learn to embroider. Before the invention of printed designs, embroiderers and lace-makers turned to samplers as a way of recording their work. The piece submitted for the SECOND LOOK exhibition is a treasured sampler that I use as a point of reference for my work.

The hand-embroidered floral motif embodies lace-making histories (material knowledge) layered over a deconstructed contemporary lace test created from shredded office waste. The sampler examines unconventional materials as points of connection between myself and the places I live and move through.

I travelled to India with this piece and commissioned fashion designer Sudhir Swain to embroider the floral lace motif using traditional artisan stitch work.

The piece is even more precious now as we cannot travel; it holds fond memories and intangible relationships/cultural exchanges between textiles, people and places. (www.vam.ac.uk)

Cecilia Heffer explores alternative approaches to lace making. She is a Senior Lecturer in Textiles at the University of Technology, Sydney and her work is in national and international textile collections.

www.ceciliaheffer.com

[@cecilia_heffer](https://www.instagram.com/cecilia_heffer)

Chris Hutch

CO/VID VO/CAB:
the new lexicon

2021

Vintage cotton and linen
handkerchiefs, cotton
embroidery thread,
various found cords

20cm x 10cm, each of
twenty-five pieces

NFS

Photo: Ian Hobbs

SECOND LOOK provided an opportunity to revisit a collection of vintage family handkerchiefs, combining them with an interest in language and forming them into a shape which has become all too familiar, the ubiquitous face mask! The connection between certain uses of handkerchiefs and face masks appeared obvious. The embroidered text on each is a record of some of the new lexicon of the pandemic.

It seems that handkerchiefs have been around for millennia with the earliest written evidence from the Roman poet Catallus in the first century AD when they were used to shield the face and the mouth and to wipe off sweat. In the 18th century a royal decree by Louis XVI declared that all handkerchiefs made in France should be of a square shape only, this being more 'aesthetically pleasing and convenient'.

Throughout the decades handkerchiefs have had various uses, including greeting

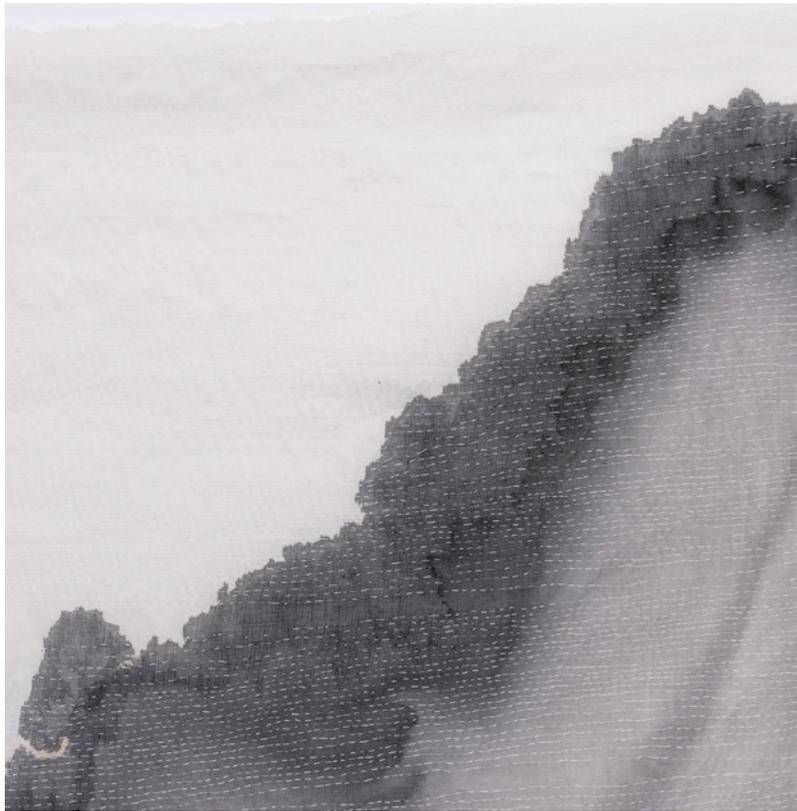
someone; cleaning hands, face or teeth; wiping nose and tears; applying perfume and as tokens of affection. In the 1950's and '60's what young child doesn't remember receiving a special hanky folded in a birthday card from a distant relative or friend?

Chris Hutch is a multi-media artist whose current exploration of textiles includes natural dyeing, weaving, tapestry, rug making as well as heavily stitched fabric collage. All of these processes involve natural or recycled materials as far as possible.

@hutch_chris

hutchyoflilyfield@gmail.com





Judith

Kentish

adornment for the bereft
2021

Cotton voile, ink, thread.
Reworking of 'inkspill' #2,
2015. Handstitched with
white thread.

1080mm x 1900mm

NFS

Photo: Carl Warner

I live and work in the Samford Valley, Queensland, with a practice that seeks certain rhythms of making and contemplation. It is a practice preoccupied with some of the essential questions of 'being', with a persistent feature being that of a sense of tending... the eye and hand generating in duet a possibility for reflection/reverie... the work illuminating a state of making, mapping out territories both known and unknown.

As a kind of 'abstract diarist', I am fascinated by a kind of material transformation that can occur by virtue of the artist's impulse... gestures of insistence and allowance... making manifest something of the nature of being.

www.judithkentish.com

[@judeke](https://www.instagram.com/judeke)



Brenda

Livermore

Conversations in Time

2019

Paper string, looping,
fringing7 woven circular
columns. 1.0 - 1.4m
variable height x 0.15m
diameter

\$2,450.00

Photo: Janet Tavener

Conversations in Time is part of a body of work concerning personal landscape. The time spent making these woven columns acknowledges and makes corporeal time spent with friends. Sitting and stitching, listening to stories, life events, laughing, sharing worries and sorrows, sharing joys and hopes.

For me, as with much of my work, I believe that these shared experiences are woven into the work. Each time I pick up a piece to begin again I am immediately transported to the last time I held the work in my hands and the people and stories that went with it. This work honours the people who make up our life experience. Working across a variety of methods and materials provide me with a rich vocabulary of tools to draw from when contemplating the direction of new work. It may be two dimensional or three dimensional and will often cross borders between mediums.

Experimentation, play and being present are integral to my work process. It is through this open ended investigation, that I naturally arrive at work that reflects me, my values and inner narrative. There is an alchemy in making that I have come to trust and rely upon.

@brenda_livermore | 0403 764 075

brendalivermore@gmail.com

Christina Newberry

01. *The Inheritance of Beauty*

2020

Paper string, looping, fringing

24cm W x 30cm H x 16.2cm D

\$2000.00

Photo: Christina Newberry

02. *The Collector*

2021

Recycled mixed media, patchwork, assemblage and hand embroidery

42cm W x 58.3cm H x 3cm D

\$1750.00

Photo: Paul Thomas

Christina Newberry is a Sydney artist whose practice has a history of embracing sustainability. Her work is interdisciplinary including sculpture, collage, painting, embroidery and award-winning wearable art. Newberry sources recycled materials/objects which are then transformed using skills such as deconstruction/reconstruction, assemblage, and hand embroidery, to define new and innovative forms. She has exhibited her work both nationally and internationally.

The Inheritance of Beauty

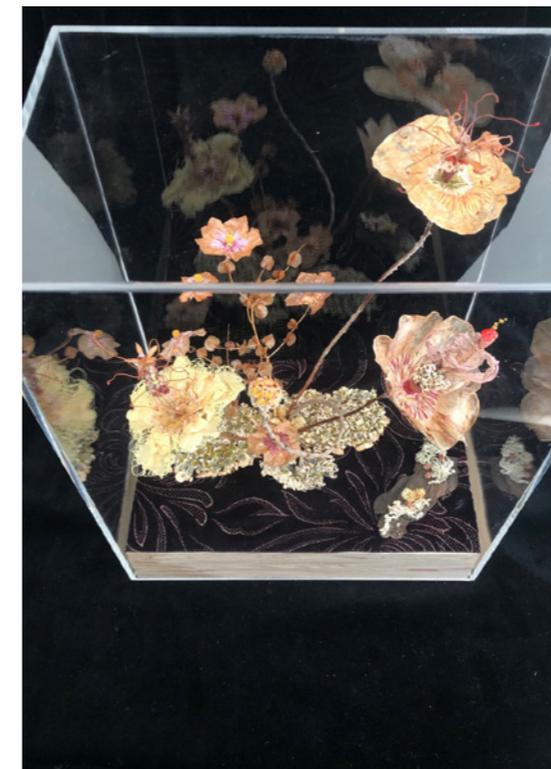
Newberry sculpts her visions of beauty and delicacy through the creation of unique hybrid plants constructed from collected flowers/plants at the end of their lifecycle. After deconstructing the plants into individual components, she works in a highly detailed manner to reconstruct them into new intricate hybrid forms. A further dimension enhances the work when colour and texture is reintroduced by hand embroidering onto the very plants themselves.

The Collector

Only a glimpse into the history of a discarded artwork is retained after Newberry forms a new layer of meaning by stitching a patchwork fabric from collected ties. Autobiographical in nature, Newberry identifies with the revealed figure as a collector. Gathered flowers she collects and dries, two also then hand embroidered, are hand stitched to rich velvet. Partially obscured machine embroidered prose invites us in to read the deeper subtext.

www.christinaneberry.net

[@christinaneberry](https://www.instagram.com/christinaneberry)



01.



02.



Barbara Rogers

Grid

2011 and 2021

Hand dyed silk, shibori technique, bamboo sticks

Variable - max
2750mm x 800mm

\$1,250.00

Photo: B. Rogers

Grid is a sculptural configuration. It can be displayed in multiple ways by folding, twisting, turning and stretching.

Originally conceived to fit a 30 x 30cm challenge (in folded form) it can tumble and twist to any shape, transforming in random configurations or repeating shapes.

Re-creating and re-working what we already have.

Transforming and repurposing.

The work is about ideas, form and aesthetics, aspects of space and light. A structure of intersecting vertical and horizontal, grids can impose order on a chaotic world. I continue to search for creative possibilities using my knowledge of the ancient skill of *shibori*.

Barbara Rogers is a textile designer and originally trained in Dress Design at the National Art School.

In a process of adding and subtracting, masking and revealing, Barbara incorporates innovative *shibori* techniques with other traditional resist-dye processes in her unique artworks to create subtly varied patterns and rhythms that work in harmony with the cloth.

Rogers has exhibited both nationally and internationally and has work in a number of national and international collections.

barbararogers.com.au

[@barbararogertextiles](https://www.instagram.com/barbararogertextiles)



Julie

Ryder

The Pinnacle

2008 and 2021

Natural dyes, resist
printing, applique, stitch

58cm W x 160cm L

NFS

Photo: Julie Ryder

The Pinnacle is inspired by my regular walks to my local nature reserve, witnessing changes and alterations in the landscape over the years throughout the seasons. The base fabric of this work originally created in 2008, using natural dyes and resist paste. It had been left unfinished until now, and I have added applique and stitching to represent my walking paths and the contours of the land.

Julie Ryder is a textile designer who has gained international recognition for her work. Originally trained in science, she retrained as a textile designer in 1990, and completed an MA in Visual Arts (Textiles) from the ANU in 2004. She has taught in tertiary institutions, community organizations and workshops for 30 years and specializes in screen-printing, natural dyeing and handstitching.

She has been the recipient of many awards, grants, commissions and residencies and her work is included in many public and private collections.

www.julieryder.com.au

[@julierydertextiles](https://www.instagram.com/julierydertextiles)

John Parkes

01. *object*

2019

Woollen cloth (four layers of blanket), plant dyed and discharged, cotton, linen and silk threads, hand stitched/ quilted.

65cm x 40cm

\$2200.00

02. *this alphabet*

2021

Woollen cloth (blanket fragments), cotton tape (verso), linen and cotton threads, natural dyes, hand stitch.

36cm x 26cm

\$1800.00

Photo: John Parkes

object

The '*object*' is both noun and a verb, as in, "I object to the object". The objection in this work is a statement about time and of the twenty-first century's busy addiction. This work represents the artist's intent to make an object of beauty.

This object is a record of the artist's time and will and his well-trained aesthetic.

How do we measure time? Is it simply from the first breath until the last or from the swaddling cloth until the shroud...time...

this alphabet

This alphabet (A to Z), like the Greek alphabet (Alpha to Omega), is a metaphor of beginnings and ends: a symbol for life. (There IS an alphabet in this work.)

This A to Z of life is Birth to Death: it is time and process.

How rarely are we not connected to cloth and text in our lifetime?

John rained in textiles in Western Australia, under the tutelage of Elsje van Keppel (1947-2001) and taught textiles techniques, printmaking and drawing in TAFE and university art schools for 20 years.

He returned to Newcastle in 2011 and currently lives on a semi-rural property with a dog and five chickens.

John culls his materials from pre-used utilitarian objects: sheets, pillowcases, blankets, jeans and pyjamas have all undergone transformation at his hands in a practice that uses stitch and sometimes also plant dyes. Parkes' work with second hand / recycled / found cloth is underpinned by notions of decomposition and temporality, the recognition that neither cloth nor user will last forever. His works reflect gentle processes of layering and stitching; the surface a textured map created by the wandering path of the needle.'

John was the recipient of the Wangaratta Contemporary Textile Award in 2017. He is represented in the collections of Edith Cowan University, the State Library of Queensland, Artspace Mackay, the Janet Holmes à Court Collection, Wangaratta Art Gallery and Ararat Gallery TAMA as well as private collections throughout Australia.

johnparkesjp@gmail.com

PO Box 1, Stroud, NSW 2425



01.



02.



Emma

Peters

Above & Below I, Above & Below II

2017

Silk, copper filament, natural dye, eco-bundles and resist dye

Each 870mm x 670mm (framed)

NFS

Photo: Christian Capurro

Emma Peters is a textile artist, writer, researcher and educator with extensive experience in the textile design industry.

Emma's textile practice and research considers our relationship with material culture in terms of narrative, identity, sustainability and connection. She is interested in the tangible relationships we have with textiles, and how to better implement circular design systems. Materials and technology are challenged and integrated to exploit their potential as evocative, emotionally durable and sustainable tools for creating textiles.

Since working as a commercial textile designer with several of Australia's leading homeware brands, Emma has been awarded a Master of Design, published research, exhibited as a solo artist, and

is a founding member of the Seed Stitch Collective in Sydney. Currently, she is an Associate Lecturer and PhD Candidate at UNSW. Her research is looking at circular pathways for bedlinen waste.

www.emmapeters.com.au

[@emmapeters_textiles](https://www.instagram.com/emma_peters_textiles)



01.



02.

Liz

Williamson

01. *Waste: thrums*

2021

Handwoven wefts of worsted wool and wire in a linen warp

27cm W x 18cm D
x 14cm H

\$980.00

Photo: Ian Hobbs

02. *Small Remembrances 3*

2009 and 2021

Handwoven wefts of linen and cotton fabric in a cotton warp

56cm W x 50cm H (flat)

\$1200.00

Photo: Ian Hobbs

Waste: thrums

In weaving, thrums are the ends of warp threads left on the loom after the handwoven cloth has been cut off; thrums are often scrappy, short, knotted and twisted. Recently I've sorted thrums from wool double cloth scarves woven in my studio during the 1990's and stored for decades waiting an idea for re-use. Most are brightly coloured worsted wool yarns specially dyed with chemical dyes for fine wool weaving wraps and scarves.

Last year I began a series titled *Waste*, weaving and repurposing excess, redundant and obsolete studio materials. On the loom the threads are woven into a two-dimensional structure; off loom they are twisted, curved and shaped into an object, with the character of the transformed material determining the objects shape.

Waste: thrums is the latest in this series.

Small Remembrances 3

In 2009 I was invited to exhibit in *Landscapes: a journey home in textiles*, with a challenge to respond to Gaston Bachelard's concept of 'home' in *The Poetics of Space* (1994).

In response I wove *Small Remembrances*, three sacs to reference order, routines and structures we build into our daily patterns of activity. Wherever our home is, we like to know where our belongings and treasured things are stored.

Small Remembrances 3 was woven with collected, stored, used and repurposed fabric and clothes. The top blue section is linen overdyed with indigo. The black section, is hand printed cotton fabric purchased from a Linda Jackson studio sale, sewn into a shirt and skirt, worn for several years and then striped and woven as weft into this double cloth sac in 2009. In 2021, linen thrums from my recent warp have been knotted inside.

Liz Williamson is a weaver, academic and textile artist based on Gadigal and Wangal lands of the Eora nation in the Inner West of Sydney. With a practice spanning 40 years, she is still fascinated with the process and potential of interlacing threads on her loom. Liz is an Honorary Associate Professor at UNSW Art, Design & Architecture, Sydney.

www.lizwilliamson.com.au

@lizwilliamsonweaver

Melinda Young

01. *Nightswimming*

2020

Materials are recycled garments (silk, linen, cotton), vintage sewing threads (cotton, silk, glaze, linen), oxidised 925 silver, fire-scarred driftwood, paint. Techniques are lost wax casting, running (kantha) stitch, appliqué

280mm x 480mm x 10mm

\$950.00

02. *Vast Vibrance*

2021

Woolen blanket & jumper off cuts, silk and cotton fabric remnants, tinsel, crepe paper, plastic bags & fruit net, polyester cord, jute, raffia, linen thread, lurex & wool yarn. Coiled Basket.

300mm x 300mm x 400mm

\$900.00

Photo: M. Young

Nightswimming

A wearable meditation on the detritus that washes upon us during the long dark night, this work was conceived during the black summer of 2019/20 and sewn between March and June. The work is made from recycled garments belonging to family members. It is kantha stitched with vintage sewing and embroidery threads collected over many years. The work holds plant foliage cast in silver and a piece of fire-scarred driftwood washed ashore during the fires. There is comfort in the textured cloth, tears mended, rippled, and dappled like the ocean at night - enveloping and protecting a grieving heart.

Vast Vibrance

Commenced in January 2021 and completed in September, this vessel has become a companion through another strange year. Originally meant to be a modestly sized, fast exercise in colour and materials, this vessel is now the largest I have ever made. It started small and then whispered in my ear that it wanted to keep growing, soon it started shouting; demanding that every material within a particular colour palette that was available to hand should be included in its form, making it difficult to know when to stop. Its scale and vibrance leave me simultaneously comforted and confronted.

Melinda Young is a contemporary craft artist whose work spans jewellery, textiles, installation, and interactive public art projects. Her work explores materiality, with an emphasis on collected or re-purposed materials. She has exhibited extensively in Australia and internationally since 1997, her work is held in public collections and included in numerous publications.

Melinda has spent the past 20 years working within the contemporary craft sector as an educator, curator, and gallery manager. Melinda is currently an Associate Lecturer, Faculty of Art, Design & Architecture UNSW and undertaking a cross-disciplinary PhD at the Australian Centre for Culture, Environment, Society and Space, University of Wollongong.

[@unnaturaljeweller](#)



01.



02.

SECOND LOOK *handmade textiles*

Thanks to –

Barometer gallery for presenting SECOND LOOK

All exhibitors for responding to the brief with interesting works

Barbara Rogers and Liz Williamson for organising SECOND LOOK

Bridget Long for her graphic designs

