

SECOND LOOK *remade and
reimagined textiles*

Wednesday 26 October
to Sunday 13 November 2022

SECOND LOOK includes works by

Jane Bodnaruk, Mary Burgess, Vita Cochran,
Ro Cook, Michele Elliot, Nicole Ellis,
Vivien Haley, Beth Hatton, Wendy Holland,
Chris Hutch, Brenda Livermore,
Christina Newberry, Emma Peters, Julia Raath,
Sylvia Riley, Barbara Rogers, Julie Ryder,
Liz Williamson, Melinda Young

Wednesday 26 October
to Sunday 13 November 2022

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

*remade and
reimagined textiles*

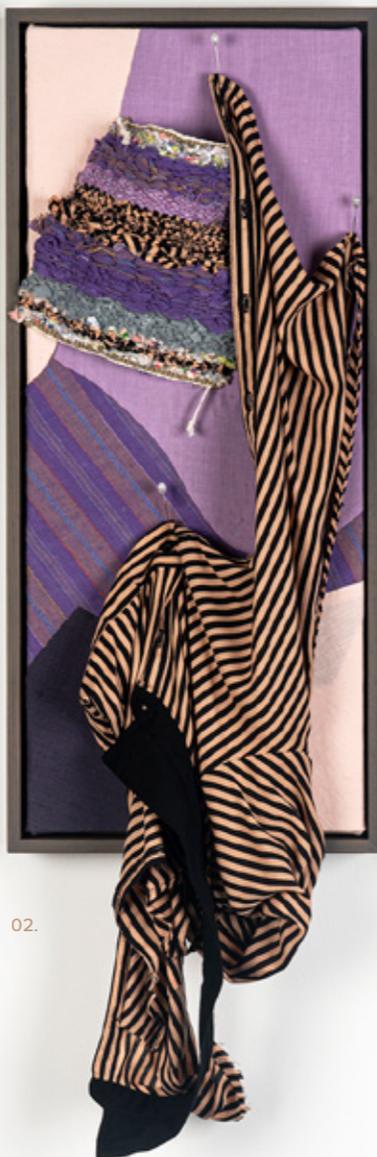
SECOND LOOK: *remade and reimagined textiles* exhibition reflects on how handmade textiles are made, archived, used and re used by makers.

Exhibitors have saved, stored and archived pieces they have made in the past and reworked them into 'new' artworks or have collected interesting textiles to repurpose them into 'new' artworks. SECOND LOOK: *remade and reimagined textiles* includes stitched, pieced, collaged, recoloured and re woven textiles and exhibitors have used whatever technique they think appropriate to re-contextualising their textiles into new works.

Both approaches create 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.



01.



02.



03.

Jane

Bodnaruk

Taut, Draped, Pliable
2022

Second hand fabric,
pins, cotton warp,
deconstruction of
second-hand clothing,
machine stitch, weaving.

Each piece is
29cm x 63cm

Installed size
110cm to 90cm x 63cm

\$600 for 3
\$250 for 1

Photo: Janet Tavener

Jane Bodnaruk's artwork revolves around the ubiquity of textiles in our daily lives. Jane enjoys teasing out or imagining new stories that are inherent within second-hand clothes and vintage fabrics. She delves into the associations between this unnoticed ubiquity of textiles in our lives, and the invisibility of women's work and interests.

In pursuit of lessening the global impact of textile production, Jane utilises the existing colour and materiality inherent in second-hand textiles to present fabrics in different guises. They are snapped taut, as on a newly made bed, draped as if on the body, or woven into pliable, semi-structural pieces. This work is made from seven items of colourful second-hand clothing that would otherwise have been destined for landfill.

Jane was awarded a Master of Visual Art from Australian National University in 2020. In October 2022 she presented her first solo show *That was Then, This is Now* at White Rhino Artspace in Sydney.

@janebodnarukart

0418 667 243



Detail



Mary

Burgess

The Lyon Silk Merchant 2022

Handwoven, stitched silk and undyed cotton.

52cm x 52cm x 0.2cm

\$580.00

Photo: Mary Burgess

The Lyon Silk Merchant is a meditation on the past glories of the Lyon silk industry in France, woven with samples from a silk merchant working in Lyon in the 1950s and 60s. The samples have been torn and woven randomly with organic cotton. The attached small pieces of silk, each with handwritten text, depict which fashion house had ordered the particular silk. These small pieces were at the top of each sample. The mystery of the intended use of these silks remains.

Mary Burgess is an Australian hand weaver with a focus on memory and mourning. She runs the Woven Memories project from her studio in the Nicholas Building in Melbourne. Her work involves reworking family clothes, usually when someone has died in a family. She deconstructs the clothes and weaves them into new pieces holding memories and solace for her clients.

Mary has partnered with Hong Kong University Social Work Department researching the impact of her hand weaving practice on grief, has twice been Artist in Residence in hospitals in Sydney, and exhibited in Paris and Rome.

www.wovenmemories.com.au

@maryhandweaver

Vita

Cochran

Loop Walk

2022

Recycled woollen garments and blankets, hooked on canvas.

110cm x 65cm x 3cm

\$3,300.00

Photo: Vita Cochran

The pattern of this rug comes from the undulating line of a loop walk I do often in my local park, Callan Park, on Wangal land. I like the shapes made when a walk is recorded on a GPS tracker on a phone, walking becoming drawing. I drew the shape of this walk onto rug canvas, and it took me about 35 minutes to hook the initial line, the same time as it takes me to do the walk. There is connection between the processes of rug-hooking and walking: rhythm and repetition, time for thinking, covering distance. I used woollen jerseys and blankets found in op shops and discard piles around the Inner West, and chose colours I see underfoot on this walk.

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](#)



Detail

BAROMETER



01.



02.

Ro

01. *Varanasi*

2019 / 2021

Screen printed on hand loomed Thai hemp. Embellished with gold stitching, found objects – gold lame discs, shells and beads (metal, wood & glass), silk thread.

35cm x 56cm

50cm x 70cm x 3cm
(framed)

\$950.00

02. *Indian Pacific*

2019 / 2021

Screen-printed on hand loomed Thai hemp. Embellished with silk/ cotton thread and cowrie shells.

30cm x 76cm

42cm x 89cm x 3cm
(framed)

\$950.00

Photos: Ro Cook

Cook

A fascination with often insignificant architectural details in India lead Ro to exhibit her 'Life is Grate' works in 2019. These two 'Second Look' reimagined works are repurposed from the original works and reinterpreted with embellishments. Ro seized the opportunity of 'Second Look' to celebrate her love of Indian and Pacific cultures, motifs and colour.

Varanasi is a design that was inspired by gates to a small shrine on the Ghats of the sacred River Ganges. The passage of time and many many coats of paint had softened the lines of the original gates. Within the shrine are golden cloths, some new and others discarded and disintegrating. 'To me red and gold represents the passage through life so richly embedded in the spiritual and celebratory lives of Hindus'.

Indian Pacific has been created from an original design interpreted from a stone carved grate in Jaipur. The colours celebrate the vibrancy of colour experienced in the clothes and places travelled throughout India.

The addition of stitching and shells reference the motifs and materials of Pacific Cultures closer to home.

Ro Cook is a multi-disciplined artist, working mainly in printing and textiles. She collects and throws little out and has a ready stock of 'things' to embellish and extend her works.

www.rokoco.com.au

@rocookartist

Michele

Elliot

*a tablecloth and
three chairs*

2022

embroidered cotton
tablecloth, botanical
dyed cotton, indigo,
cotton thread; crocheted
cotton thread.

80cm x 80cm x 80cm

\$6,600.00

Photo: Barbara Rogers

mother: this cloth belonged to my mother. Its place was on her small dining table, with one side folded down and three chairs around it. The table sat up against a window, looking out to her geraniums and beyond, the bay. In the distance, cranes working the port, planes landing, planes taking off. Containers, vessels, bodies in space. Time and time over. Time and time again.

brother: now, I stitch in vigil. Time is (of) the essence. It has crept along and sped past. I sit within its passage. The stitching is a counting, though I seem have lost track. The circling forms a holding pattern before dropping down to land. Suspended, high up over the blue bay.

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)



Detail

Nicole

Ellis

Light Ground (Orange)

2022

Fabric and acrylic paint on canvas.

56.5cm x 76.5cm

\$3,868.00

Photo: Robin Hearfield

This textile-based collage uses offcuts and pieces of fabric left over from earlier works. The surfaces are marked with paint and other chance details, which indicate previous activity. The muted colours on the white ground create space and a luminance, which destabilizes the forms and enforces the negative spaces.

I use deteriorated and worn materials to underscore their tactility, affect and haptic sensibility. Fabric, with its diverse material histories, is well suited to my interest in issues of culture, history, archaeology, architecture and abstraction. It provides a conduit, which enables me to critique (capitalist) obsolescence and waste.

Nicole Ellis is an artist who lives in Sydney on Gadigal land of the Eora nation, where she has worked and taught for over 30 years. She exhibits nationally and internationally and has had overseas

residencies, including: the Australia Council, Rome and London Studios and the AGNSW, Paris Studio. Recent exhibitions include: *Tatterdemalion*, Liverpool St Gallery, Sydney, 2022, *Nicole Ellis: Fabrications*, Drill Hall Gallery ANU, Canberra, 2021; *From a White Ground*, Articulate Project Space, Sydney, 2019; *Intercontinental Line: Reflection in Progress, Europe/Australia*, Abstract Project Gallery, Paris, 2018; *International Concrete*, Marcela Jardon Gallery, Barcelona, 2017.

www.nicoleellis.net

[@ellisn5090](https://www.instagram.com/ellisn5090)





Detail



Vivien

Haley

Pathway: below the surface

1999 / 2022

Monoprints and drawing on dyed silk, stitched onto linen.

78cm x 144cm x 1cm

\$900.00

Photo: Vivien Haley

Pathway was originally made in response to the coal and rock paths around the escarpment at Coledale. A 'second look' at the geology of the Illawarra basin reveals plant fossils in coal rocks and *Glossopteris* leaf fossils on the rock platforms, with hinged bivalve and oyster shell fossils found further south. Reimagining what is hidden beneath the earth's surface I have drawn, printed and stitched tracings and outlines of species that may have existed millions of years ago.

Vivien studied sculpture and printmaking at the NAS, Sydney. Through her visual language of unique monoprints, mark making, stitching, drawing and collage, affinities between plants, animals and the landscape are revealed. Her work evolves, depicting the natural world and its beauty within the context of our changing environment.

During her 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.

www.vivienhaley.com

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



Beth

Hatton

*Patterns of Settlement
(pieced rug)*

2022

Kangaroo skin offcuts, corn and wheat stalks, acrylic paint, linen and cotton threads, stitching techniques.

Approximately
80cm x 140cm

NFS

Photo: Ian Hobbs

Indigenous Australians traditionally made warm cloaks by trimming and stitching marsupial skins. Early colonists quickly followed suit, making coverings for bed and floor. In *Patterns of Settlement* I look back at Australia's colonial history, with special reference to a map of Sydney Cove and Port Jackson sketched by convict Francis Fowkes in April 1788.

I grew up in western Canada where my grandparents had taken up homesteads in the early 20th century. Experience of their craft traditions sparked my interest in weaving. Since moving to Australia I have based my practice in Annandale, on the Gadigal and Wangal lands of the Eora nation.

A Postgraduate Diploma at COFA and two collaborative projects organised by Goulburn Regional Art Gallery were important to the development of my

work. I am especially interested in textile history, the meanings of materials and recycling. Since 1992 I have focussed on the impact of colonisation on the Australian environment, motivated by its parallels in Canadian settlement history. My work has been shown across Australia and overseas (Japan, Germany, America), received numerous awards, and is represented in major public collections including the National Gallery of Australia.

bethhatton73@gmail.com

Wendy

Holland

Final Fragments

2022

Materials include silk, wool, rayon, cotton, stitched, applied, collaged and dyed fragments of old Japanese kimono, furnishing fabric, 20's dress, printed and dyed silk scarves, hand and machine stitched embroidery. Also hand and machine stitched braid, old beetle wing hand embroidery and a favourite old green tape measure.

54cm x 81cm

\$850.00

Photo: Wendy Holland

Though my background is in art (A.S.T. C. Painting, Dip. Ed. Art), I have always been drawn to the decorative and applied arts, particularly textiles from other times and places, with their endless possibilities for playing with colour, pattern and texture, by stitching, piecing, collaging, etc. as well as dyeing and printing in many different ways.

Over the years I have collected and included many vintage bits and pieces now much more difficult to find) in hangings, clothing, pieced quilts, bags, cushions etc. I have participated in many group exhibitions and studio sales, though in recent years my main textile focus has been on knitting.

I have enjoyed the challenge of giving old, sometimes distressed but interesting fabric fragments, some of which I have had for over 40 years, a new lease of life.

I love how juxtapositions of small sections of pattern or design can create a different visual perspective, that may otherwise be overwhelmed and lost, in singular, larger pieces of textile.

SECOND LOOK has given me the opportunity to put together some of my last remaining special fragments with unused pieces from earlier projects, and incorporate my favourite pyramid (mountain) and crosses symbols.

02 4787 5445



Detail



Detail



Chris

Hutch

Making Do

2022

Collaged fabric scraps, recycled clothing, embroidery, calico, hessian, vintage coat hangers.

Three pieces, approximately 45cm x 60cm each.

POA

Photo: Ian Hobbs

This work, *Making Do*, was inspired by a visit to the Pioneer Women's Hut at Tumbarumba, southern NSW in 2022. The textiles used here reference those seen in this collection of women's domestic work of the late 19th and early 20th centuries.

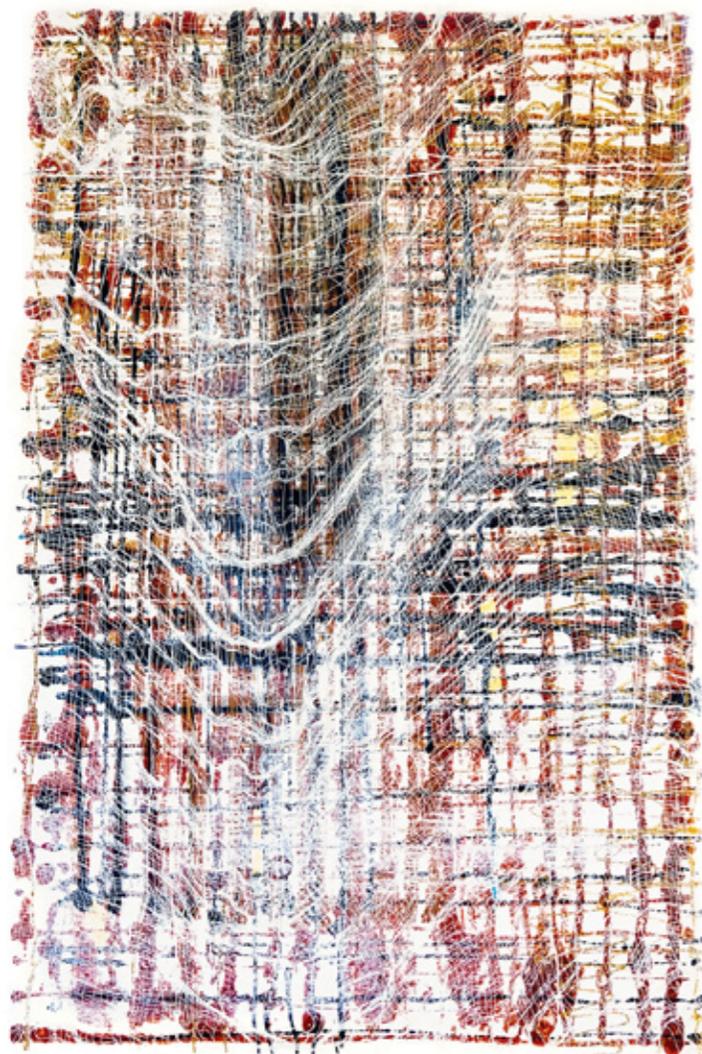
They have been reworked or given a Second Look due to a fascination with our forebears' ability to "make do" with whatever was available to them at different times in their lives, eg sugar bags, worn-out bedding, animal skins, cotton feed sacks. Many decades later we have come to realize the wisdom of this attitude, not so much through the reality check of poverty and hard times but rather through the lens of over-consumption and the consequences for our planet.

The form of the three pieces, a simple child's dress, was guided by the shape of the patched work which started to take on this form as the work proceeded. The emphasis here is on the materials though, the way they were reused in so many areas of early domestic life rather than the form of the work.

Chris Hutch has worked in many areas of arts and crafts, both individually and in community groups. Her current exploration of textiles involves the collection of vintage domestic textiles and their re-use by cropping, collaging, dyeing and over stitching.

[@hutch_chris](#)

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02.



01.

Brenda

Livermore

01. *Freshly Found*

2018 / 2022

Handmade mulberry paper, beeswax, silk fibre.

61cm x 6cm x 9 cm

\$950.00

02. *Ground Lines*

2018 / 2022

Handmade paper, monoprint, muslin.

42cm x 60cm

\$850.00

Photos: Ruby Livermore

Working for me is an immersive experience. I am compelled to see where a process or a material will lead me, to realise the physical object through exploration. This investigation, the ideas and ultimately the art works are born from the whole process of making. It is such an intrinsic part of who I am that it can sometimes feel as though I am simply a vehicle for these forms to come into being, and yet they are a true reflection of myself.

The impetus to revisit work and materials for SECOND LOOK has allowed an opportunity to refine and even redirect original ideas into new works using collected materials and archived pieces.

I enjoy working on and with paper in all its forms and my work here I hope showcases the versatility, strength and beauty of paper as material.

I am drawn to the landscape, the contours, shapes, lines and colours. To the passage of time, and a desire to investigate and showcase the stories and history contained in people and places.

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Christina

Newberry

01. Cherie

2022

Second hand wool knitwear/blankets, thread & vintage clothing label hand-stitched collage.

26cm x 31cm x 2.5cm

\$950.00

02. Homage 1-6

2021

Recycled wood, glass, wool, cotton, acrylic paint Assemblage, collage, painting and wrapping.

1. 8.5cm x 12cm

(dark orange)

2. 8.5cm x 12cm

(fluro pink)

3. 8.5cm x 15.2cm

(hot pink/ultramarine)

4. 8.5cm x 18.2cm

(bright orange/aqua)

5. 8.5cm x 18.8cm

(green/mauve)

6. 8.5cm x 19cm

(yellow/red)

\$385.00 each or

\$2,200.00 complete set

Photos: courtesy of the artist

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.

Cherie

The collage emerges from an intuitive approach in which second-hand materials are reconfigured into a composition that establishes a symbiotic relationship between texture, colour, pattern and form. Underlying the formalism of the work are the cultural signifiers associated with outmoded clothing and domestic textiles which Newberry creatively repurposes. This work transforms the intimate and familiar into a synthesis of soft fabric and hard edged abstraction.

Homage 1-6

These works are a playful exploration in extending the two dimensional format of my abstract collaged paintings into three dimensional sculptures. They continue to investigate the relationship between colour, texture, form and pattern whilst also incorporating painting with acrylics, crochet and wrapping. Creating the sculptures reflects the joy and respect I have for the work of 20th century abstract artists such as Anni Albers, Grace Crowley but especially that of Sophie Tauber-Arp and Sonia Delaunay, who both created in a multi-disciplinary manner.

www.christinaneberry.net

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



01.



02.



Emma

Peters

Segues

2005 - 2012 / 2022

Reused cotton
pillowcases and
wool, stitched.

58cm x 97cm x 10 cm

\$1,200.00

Photo: Emma Peters

Emma Peters (she/her) is a circular textile designer, researcher, and educator, working on Bidjigal and Gadigal land. Emma's textile practice considers our relationship with material culture - specifically sustainability, narrative, and connection.

Since working as a commercial textile designer, Emma has been awarded a Master of Design, published research, exhibited as a solo artist, and is a founding member of the Circular Textiles Lab.

Currently, Emma is an Associate Lecturer and PhD Candidate at UNSW, examining circular pathways for bedlinen waste.

A segue (pronounced seh-gway) gives a musical direction to continue into the next section without a pause.

Segue is a reflection upon periods of transition that revalue and shift materials into their next cycle of use.

The work revisits bedlinen samples designed between 2005 – 2012 while practicing as a commercial textile designer. An intervention of design-led and making strategies were enacted to prompt a revaluing of otherwise end-of-life cloth. This approach activates an experience of discovery and uncertainty that propels materials into a new phase of value.

The cloth has been pieced, stitched, over-dyed and manipulated to renew and embed sustainable and circular design principles, conveying a sense of ambiguity that affords the work to be engaged in multiple ways.

www.emmapeters.com.au

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



01.



02.

Julia

Raath

01. *The other side of the story.*

2004 / 2022

Screen printed silk organza, Procion dyes, silk ribbon stitching, Wood Pidgeon feathers.

40cm x 50cm

\$385.00

02. *It's a long story*

2002 / 2022

Screen printed silk organza, Procion dyes, silk ribbon, rayon stitching, Parrot feathers.

50cm x 57cm

\$385.00

Photos: Julia Raath

I use of a variety of printing techniques, stitching and layering onto silk organza to express my ideas, with some layers exposed whilst others are deeply embedded under the surface.

Our stories have many layers, they contain light and dark, simplicity and complexity, nothing and everything. The true story can sometimes remain hidden in plain sight or obscured by the layers above.

The original works were my response to a troubled world of conflict, relocation, and shattered dreams. In bringing these fragments from the past back into the light I have added new layer, a collection of precious 'finds' that remind us of the fragility of our world.

This exhibition gave me the chance to delve into my archive and take a second look at these fragments of printed silk, remnants of exhibition pieces created in 2004 titled 'Two sides to every story'. Nearly 20 years later a lot has changed, but much has remained the same. We keep adding layers to our stories and there are more than two sides to every story.

www.juliaraath.com

@juliaraath

Gum-ori

2019 / 2022

Woven wool panel dyed with eucalyptus leaves, overdyed using bound shibori, embroidered sections with sashiko style stitching and running stitch, faux woven section with rescued Japanese textiles.

45cm x 123cm
(approximate)

\$1,500.00

Photo: Sylvia Riley

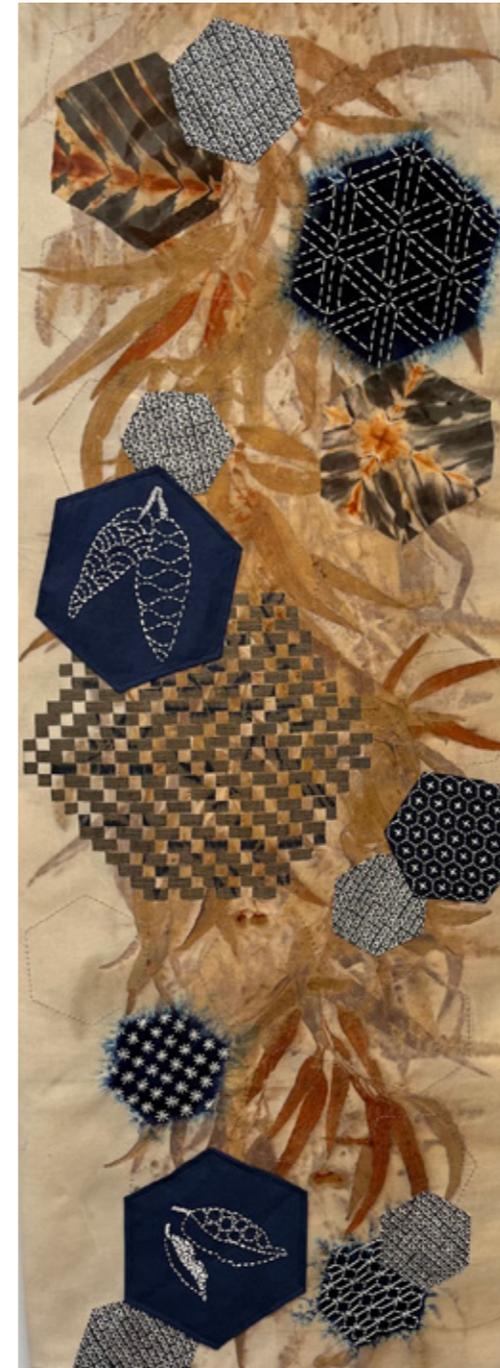
Gum-ori explores the relationship between Australian and Japanese forms of expression in textiles. It incorporates elements of re-use and making do, investigates the effect one culture has on the artistic expression of another, how elements filter in and are adapted to fit another landscape. Japan has a strong history of mending and repairing called Boro, they use sashiko stitching to both decorate and strengthen textiles used for workwear, shibori as one of the means of textile colouration and decoration. My work as an Australian artist working with textiles is informed by Japanese textile techniques and I adapt and alter these to create an artwork which resonates with the Australian landscape using what I have at hand, recycling, repurposing.

Gum-ori started its life as one of 3 panels created for a commission during the Covid epidemic in response to an initiative by ADC. It has been overdyed using bound shibori, stitched, embroidered and has strips of rescued Japanese kimono textiles woven and stitched into it.

Sylvia Riley is an avid dyer and experimenter, focusing on resist dyed textile. Her work is influenced by Scandinavian minimalism, Japanese surface decoration techniques, particularly shibori, and a love for the Australian bush and the treasures found therein. Sylvia completed a M.Arts (painting) at COFA (now UNSWAD).

www.sylviarileydesigns.com.au

@sylvia_riley



Detail



Detail

Barbara Rogers

Traces 2022

2011 / 2022

Silk satin, silk georgette,
resist dyed,
de-coloured, azoic dyes.
Polyester thread.

55cm x 135cm

\$1,850.00

Photo: B. Rogers

Traces

Recreating and reworking what we
already have.

Barbara Rogers is a Sydney based textile
artist. She completed Dress Design at the
National Art School and worked in the
fashion industry for many years.

Rogers now works in shibori, an ancient
Japanese resist dye technique. There is an
infinite number of ways one can bind, stitch,
fold or compress cloth for shibori.

Rogers has studied both traditional
and contemporary shibori techniques
and participated in the last six World
Shibori Symposia.

Rogers has exhibited nationally and
internationally over the past 25 years
and has work in a number of private
and international collections.

www.barbararogers.com.au

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



Detail



Julie

Ryder

Seasonal Variations
2022

2013 / 2022

Natural dye, resist
printing, mordant
printing and stitch.

62cm x 142cm

\$880.00

Photo: Julie Ryder

'Seasonal Variations 2022' was originally completed in 2013 for a solo exhibition celebrating the Canberra Centenary. 'Seasonal Variations' was a suite of four textiles that referenced two areas of Canberra that were meaningful to me – Pialligo and Black Mountain. The fabrics for the work were dyed from plants collected in the areas over the four seasons of the year, one cloth for each season. They were then mordant-printed with a contour map of where the plants were collected. A few years ago I decided to display them in my Pialligo studio for an open day, and as they looked so good I left them hanging for several months.

Whilst I was interstate on an arts residency, my studio – which was in a large shed on a horse agistment – flooded, an annual occurrence. Although the textiles did not get wet, an infestation of carpet beetles had come into the studio with the muddy floodwater. They attacked the wool backing of the works on display which I noticed on my return.

I froze the works for several months and then decided to cut this one up, patch the holes on the woollen backing and then hand-stitch into the entire textile in a geometric grid.

Julie Ryder is a textile designer who has gained international recognition for her work. She has taught in tertiary institutions, community organizations and workshops for nearly 30 years and has been the recipient of many awards, grants, commissions and residencies. Her work is included in the collections of the NGA, NGV, NMA, MAAS, AGSA, BRAG, CSIRO, ANBG, Tamworth Regional Gallery, Megalo Archives, RMIT Archives.

www.julieryder.com.au



02. Detail

01.



38

Liz

Williamson

- 01. *Woollahra revisited 1*
- 02. *Woollahra revisited 2*

1989 / 2022

Handwoven wool,
sewing threads.

1 (LHS) 33cm x 157cm;
2 (RHS) 39cm x 156cm

\$680.00 each

Photo: Ian Hobbs

With the challenge of *Second Look 2022*, I've pieced together handwoven samples and colourways of wool furnishing fabric designs woven in 1989 for Arkitex, a Sydney company. The brief was to weave wool upholstery designs to compliment the silk furnishing fabrics from the 'Jim Thompson Thai Silk Collection' they marketed in Australia; called Woollahra, the range was to be woven in Australia but sadly was not launched. Stored for decades, selected samples have now been randomly pieced together into irregular panels.

The samples were woven on a 24-shaft digital Harris loom purchased in 1985 with a Crafts Board grant when establishing my Sydney studio; with the ability to weave long pattern repeats, the loom was ideal for complex patterns.

Used for many years to weave furnishing designs for various companies but having not woven on it since 2008, I recently given it away.

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, collaborating with others and reusing excess or waste materials found in her studio. Liz is an Honorary Associate Professor, UNSW, Sydney.

<https://lizwilliamson.com.au>

@lizwilliamsonweaver

Melinda Young

01. *New Golden Dreams* 2022

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

Group of 5; largest 170mm x 110mm x 110mm

\$990 group; please enquire regarding separate pricing.

02. *Lucky Dip* 2022

Yarn scraps, jute.

150mm x 150mm x 60mm (approximately)

\$330.00

Photo: M. Young

New Golden Dreams is a group of vessels made using every piece of golden yellow material in my studio. The work was started during the devastating, torrential rains experienced earlier this year. The bright golden yellows push back against the fear and drear brought about by the rain and reflect too the sensation of emerging, blinking into the sunshine of post-lockdown life. Vessel forms to hold the golden dream moments.

Lucky Dip vessel has been made using the contents of a glass jar of saved yarn scraps. The scraps are offcuts from a stitched tapestry/embroidery of a brain completed in 2016 as well as leftovers from other projects and workshops. I'm not sure what compelled me to keep them, but the jar of colour provided a satisfying studio decoration. For this work, I have stitched each piece of yarn from the jar into the vessel, around a core of jute saved from parcels. The colour sequence is entirely random, the result of a strict 'lucky dip' process.

Melinda Young lives and works on Dharawal Country. Her practice spans jewellery, textiles, installation and interactive public art projects; exploring materiality, with an emphasis on found or re-purposed materials. Melinda has exhibited extensively in Australia and internationally since 1997, her work is held in public collections and included in numerous publications. Alongside her making practice, Melinda has spent the past 22 years working within the contemporary craft and design field as an educator, curator and gallery manager.

Melinda is currently an Associate Lecturer in the Faculty of Arts, Design & Architecture UNSW and is undertaking a cross-disciplinary PhD at the Australian Centre for Culture Environment Society and Space, University of Wollongong.

[@unnaturaljeweller](#)



01.



02.

SECOND LOOK *remade and reimagined 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

Australian Design Centre and Sydney Craft Week

