

Innate Flow
Alana Clifton-Cunningham
2019
FoR: 1203

This body of work arises from the field of fashion and textile design.

Knitting has the ability to visually communicate messages and stories through patterns and symbols embedded into the surface of the material. These patterns and motifs can reflect locality/place, cultural and social narratives. The intention of Innate Flow was to re-think knitted pattern design aesthetics using new and traditional materials, and knitting techniques to visually trace and translate personal inherited DNA.

Practitioners working in this niche field such as Brooke Roberts, Sandra Backlund, and Irina Shaposhnikova continually challenge the knitting process through the use of new materials, techniques, and interdisciplinary crossover. This work advances the knowledge in the field through creating new symbolic design exploiting old and new knitting techniques and materials.

This work was subjected to curatorial selection and is one of 33 finalist selected from a field of 255 for the significant 2019 Wangaratta Contemporary Textile Award (1 June – 11 August 2019), Wangaratta Art Gallery.

This biennial is a nationally significant award has been presented by Wangaratta Art Gallery since 2009, and is a showcase of textile originality from across Australia.

Supporting Evidence:

Media:

<https://www.pressreader.com/australia/wangaratta-chronicle/20190712/283016876276219>

<https://www.bordermail.com.au/story/6193271/wangaratta-contemporary-textile-award-set-to-impress/>

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Images from catalogue:

Wangaratta
**Contemporary
Textile Award**
2019



WANGARATTA
ART GALLERY



Award Judge
Jason Smith
Director + CEO Geelong Gallery

Jason Smith is the Director of Geelong Gallery. He has most recently been curator of the survey Fred Williams in You Yangs, and he was the initiating curator and member of the international curatorial team for the acclaimed touring exhibition Making Modernism: O'Keeffe, Preston & Cossington Smith. He was previously Curatorial Manager of Australian Art at the Queensland Art Gallery/Gallery of Modern Art; Director & CEO of Heide Museum of Modern Art; Director of Monash Gallery of Art; and Curator of Contemporary Art at the National Gallery of Victoria. He has individually and collaboratively curated over 50 solo, group and thematic exhibitions including major surveys of the works of Howard Arkley, Peter Booth, Louise Bourgeois, Gwyn Hanssen Pigott, Stephen Benwell and Kathy Temin. He has written on the works of more than 150 artists for a range of publications.

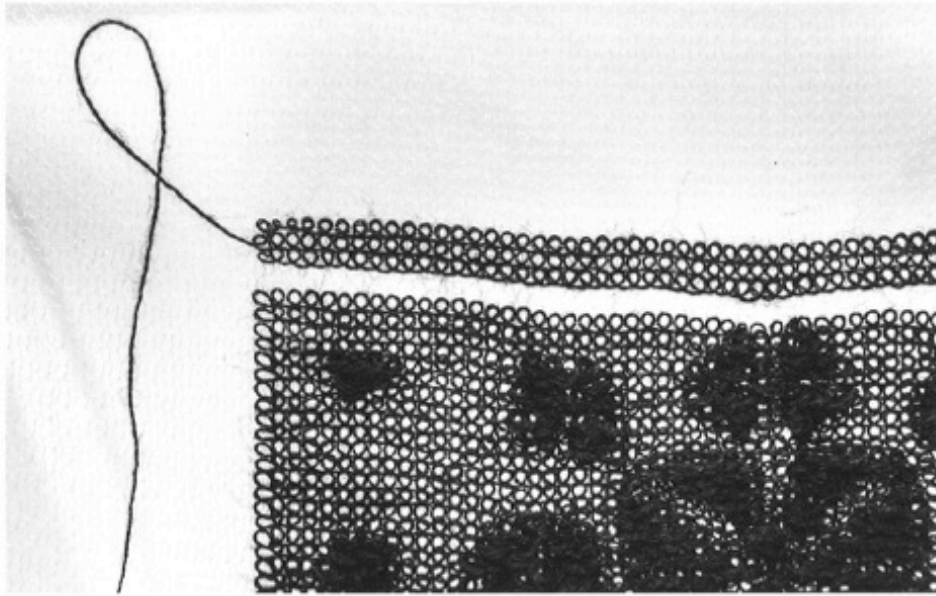
Photographer Matthew Wren



Award Patron
Associate Professor Liz Williamson
UNSW Art + Design

Liz Williamson is an academic and weaver based in Sydney, Australia. She has been weaving since the late 1970s and is still fascinated with the process and potential of interlacing two sets of threads on a loom. Her practice is wide ranging - from designing for industry; exhibition artwork; production weaving; teaching weaving workshops nationally and internationally; and more recently engaging with artisan groups in Asia as an advisor and for production of her Woven in Asia range of wraps and scarves. At the heart of her weaving, is an interest in innovative, experimental and unusual designs created at the loom. Williamson has been involved in education for over 22 years and is currently an Associate Professor and convener for textiles at UNSW Art & Design, University of New South Wales, Sydney.

Photo by Angus Lee Forbes, commissioned by Australian Design Centre for the exhibition 'Obsessed: compelled to make'.



Alana Clifton-Cunningham / *Innate Flow* [detail]

acknowledgements

The Rural City of Wangaratta, Wangaratta Art Gallery and the Gallery Director wish to acknowledge all those who have demonstrated support for the sixth biennial Wangaratta Contemporary Textile Award 2019.

Thank you to all artists who submitted entries, to the award committee and its members, to the Rural City of Wangaratta Arts Culture and Events Unit; to the Arts, Culture and Heritage Advisory Committee; to the Friends of the Wangaratta Art Gallery Committee and members and to all Gallery Volunteers.

Thank you to Wangaratta Art Gallery Staff for the substantial administration planning, presentation, and project development support.

Gratitude is warmly extended to Bryony Nainby, Director, Benalla Art Gallery and Helen Rayment, Acting Director, RMIT Gallery, for their time, professionalism and important contribution on the award selection panel.

The 2019 award judge Jason Smith, Director and CEO of Geelong Gallery is to be acknowledged and thanked for his generous expertise, experience, appraisal and insight into the final selection of the award recipient.

Liz Williamson, award Patron, celebrated textile artist and educator is acknowledged for textile related guidance. We thank Liz for her assistance and ongoing commitment, belief and support in the continuation of the Wangaratta Contemporary Textile Award.

We thank the family of the late Ruth Amery for their support and acknowledgement of the Commemorative Ruth Amery Award. Launched in 2019, this award assists in enhancing the event and the achievements of the finalist artists. Supported by the Rural City Wangaratta it is aimed to commemorate Ruth Amery for her dedication and passion toward the Gallery and the Award during her time as Councillor.

The Gallery wishes to gratefully acknowledge June Brown who has personally donated funds in support of the production of the 2019 catalogue.

Wangaratta Art Gallery is supported by the Victorian State Government through the Creative Victoria Regional Partnerships Program which has assisted in making this publication and the award possible.

Wangaratta Art Gallery is a Cultural Service of the Rural City of Wangaratta.

June 2019

Exhibition dates:



Wangaratta Art Gallery
1 June - 11 August 2019

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Armando Chant
SKR:L:N

Silk organza, black silk, unspun silk, 120 x 300cm

SKR:L:N is a textile artwork that explores the intersection between image, surface and screen. The work, constitutes a hybrid form of visual, tactile and bodily representation. Through an expanded approach to drawing the work explores the abstraction of a photographic image using embroidery to create a visually and sensorial tactile surface. The imagery depicted on the textile surface was created by exploring how embroidery can be seen as a process of gestural drawing to create multidimensional surfaces similar to an ethereal and abstract landscape. *SKR:L:N* opens up an opportunity for experiencing the interpretive and indefinable image/surface in a state of constant flux between imaginative emergence and disappearance.

Alana Clifton-Cunningham
Innate Flow

Wool, nylon mono-filament, 80 x 40 x 0.5cm

During 2017 Clifton-Cunningham embarked on a journey of discovering her genetic DNA to reveal hereditary disposition. The results that transpired were:

34%	Ireland
30%	Great Britain
24%	Scandinavia
6%	West European
3%	East European
1%	European Jewish
1%	Italian/Greek

The manually influenced machine-knitted work is a creative response integrating traditional and non-traditional materials (wool and nylon mono-filament), and questions how knitting can visually trace genetic memory. Through examining predominant geographical orientation of the artist's own DNA, traditional stitch patterns are used to embody her geographic origins and personal identity.

Work in-situ, Wangaratta Art Gallery, 1 June, 2019

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