

ALANA CLIFTON-CUNNINGHAM

Topographical Complexities II

2014 | *New Weave: Contemporary Approaches to the Traditions of Weaving*

Object: Australian Design Centre

This research is in the field of fashion and textile design.

‘Topographical Complexities II’, was developed for the exhibition, *New Weave: Contemporary Approaches to the Traditions of Weaving*, curated by Carrie Mulford and Lisa Cahill, Object: Australian Design Centre, 6 February - 29 March 2014. It [explored] the common language of weaving, showing how it can be used to create new forms by hand that are produced in different ways of using collaboration, technology and methods of manufacturing.’ I was invited to investigate the theme, ‘contemporary weave’ which encouraged designers to push the boundaries of the woven form. Other participants included: Lorraine Connelly-Northey, Edward Linacre, Jenni Kemarre Martiniello, Rachel Park and collaborative duo Pennie Jagiello and Bin Dixon-Ward.

‘Topographical Complexities II’ investigates new developments of ‘tuck’ knitting and pattern representation, through combining new processes of knitting and developing new forms of weave that envelope the body. The work demonstrates a new typology of knitting that was manipulated by hand during the knitting process. A form was developed that three-dimensionally swathed the shoulders of the body and examined the relationship of knitting as a second skin “...concealing and revealing body parts and thus new ways of making the body visible and interesting to look at” (Entwistle and Wilson, 2001, *Body Dressing*, p. 4). The work challenges conventions of weaving contributing to new fashion practice in knitted form.

Object: Australian Design Centre is Australia’s leading centre for craft and design. The exhibition *New Weave* was reviewed on Habitusliving.com which is a digital complement to *Habitus* magazine.

Detail:
Topographical Complexities II



ALANA CLIFTON-CUNNINGHAM
Topographical Complexities II

Installation Views



ALANA CLIFTON-
CUNNINGHAM

Topographical Complexities
II

Exhibition Opening





22 APRIL 2014

ALANA CLIFTON-CUNNINGHAM
LECTURER - FASHION, TEXTILE AND DESIGN
UNIVERSITY OF TECHNOLOGY SYDNEY
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Dear Alana

Thank you so much for taking part in *New Weave: Contemporary Approaches to the Traditions of Weaving* at Object: Australian Design Centre in February/March 2014.

Interest in the show was very high with above average visitation to the gallery from a broad range of audiences and organised groups, including a group of ten curators from Scotland, guild groups such as Weavers of NSW, Weave Parramatta, and student groups from the College of Fine Arts, UNSW.

Feedback confirmed our, inevitably biased, view that the exhibition was very beautiful and all of the work of the highest calibre.

Media for the show included feature articles in *Habitus Living*, *Museums and Galleries NSW*, *Timeout Sydney*, *Arts Hub* and *Art Month*, as well as a listing in the Australian Architecture Association's e-newsletter. You will also find some blog posts about various aspects of the show at www.object.com.au/onjecteye.

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6 February - 29 March 2014

New Weave pushes the boundaries of the woven form: artists and designers re-appropriate traditional weaving techniques, using different materials to create intricate and striking objects, installations and wearables. Using seemingly unmalleable wire, glass, wood, textiles, plastics and paper, weaving leaps off the loom and into the future.

New Weave explores the common language of weaving, showing how it can be used to create new forms by hand that also involve collaboration, technology and manufacturing.

1. **Alana Clifton Cunningham**, *Topographical Complexities 1*, 2012. 100% wool, 26x84cm.
2. **Alana Clifton Cunningham**, *Topographical Complexities 11*, 2013. 100% wool, 30x52cm.
3. **Alana Clifton Cunningham**, *Neck Pads*, 2008. 100% wool and Timbre veneer, 35x80cm.
4. **Alana Clifton Cunningham**, *Shoulder Wrap*, 2009. 100% wool and laser cut leather, 32x46cm.
5. **Jenni Kemarre Martiniello**, *Long Weave Dillibag*, 2013. Hot blown glass and canes, 10x14x50cm.
6. **Jenni Kemarre Martiniello**, *Square Multistrand Loop Weave Dillibag #2*, 2013. Hot blown glass and canes, 9x29x32cm.
7. **Jenni Kemarre Martiniello**, *Rushes Eel Trap #1*, 2012. Hot blown glass and canes, **34x77cm diam.**
8. **Jenni Kemarre Martiniello**, *Flat Fish Trap*, 2012. Hot blown glass and canes, 18.5x21.5x72.5cm. (courtesy: Frank Howarth collection)
9. **Jenni Kemarre Martiniello**, *Green Reeds Fish Trap*, 2013. Hot blown glass and canes, 20x28x105cm.
10. **Jenni Kemarre Martiniello**, *Large Open Fish Basket*, 2012. Hot blown glass and canes, 35x41x57cm.
11. **Jenni Kemarre Martiniello**, *Pale Reeds Eel Trap #1*, 2012. Hot blown glass and canes, 103x35cm diam.
12. **Edward Linacre**, *Nest*, 2013. Bamboo and 100% recycled plastic, 80cm diam (x2).
13. **Bin Dixon Ward**, *Pyramid Tower*, 2013. SLS Nylon, 11x11x15cm.*
14. **Bin Dixon Ward**, *Cubes Tower*, 2013. SLS Nylon and ink, 5x9x15cm.*
15. **Bin Dixon Ward**, *Large Cubes Neck Piece*, 2013. SLS Nylon and ink, 70cm.*
16. **Bin Dixon Ward**, *Cuffs*, 2013. SLS Nylon and ink, 4.5x8cm, (x3).*
17. **Pennie Jagiello & Bin Dixon Ward**, *Untitled*, 2014. Pennie's recycled telephone wire and Bin's recycled 3D printed nylon cubes, 45cm.*
18. **Pennie Jagiello & Bin Dixon Ward**, *Untitled*, 2014. Pennie's recycled telephone wire and Bin's recycled 3D printed nylon cubes, varied (2x Object & 1x Ring).*
19. **Pennie Jagiello & Bin Dixon Ward**, *Untitled*, 2014. Bin's recycled 3D printed nylon cubes and 3D printed nylon disks with Pennie's recycled coated copper wire and Bin's recycled 3D printed nylon cubes, 70cm.*
20. **Pennie Jagiello**, *De-Pendant*, 2013. Recycled materials - electrical wire, plastic, aluminium, fishing rope, deconstructed costume jewellery, 38cm.*
21. **Pennie Jagiello**, *Coral Remains*, 2013. Recycled electrical wire, 51cm.*
22. **Pennie Jagiello**, *Sponge -Cup Cluster*, 2013. Recycled electrical wire, 5x8cm.*
23. **Pennie Jagiello**, *Coral Wreath*, 2013. Recycled electrical wire and plastic, 20x20cm.*
24. **Pennie Jagiello**, *Coral Wreath*, 2013. Recycled electrical wire and plastic, 54cm.*
25. **Lorraine Connelly Northey**, *Narrbong Installation*, 2013. Burnt ring-lock fencing wire, burnt steel rods and rusted steel plating, variable.
26. **Lorraine Connelly Northey**, *Narrbong*, 2013. Burnt rabbit proof fencing wire and fencing wire, 53x132x243cm.
27. **Lorraine Connelly Northey**, *Narrbong*, 2013. Burnt mesh wire and fencing wire, 30x90x189cm.
28. **Lorraine Connelly Northey**, *Narrbong*, 2013. Burnt mesh wire and fencing wire, 20x118x300cm.
29. **Lorraine Connelly Northey**, *Narrbong*, 2013. Burnt bed-base wire and fencing wire, 27x83x214cm.
30. **Rachel Park**, *home*, 2014. Toilet paper, *

* Courtesy: COTA

Object: Australian Design Centre is Australia's leading centre for contemporary design and plays a critical role in building a significant design culture for this country. Importantly, we inspire people by stimulating their curiosity and encouraging those around us to believe in the power of design.

New Weave is curated by Lisa Cahill, who co-curated the Australian component of the *Triennale of Craft* in Kanazawa, Japan for Object in 2013, and Object's Carrie Mulford. Lisa Cahill is also the Executive Director of the Australian Design Alliance and has worked as a creative producer across visual arts, design and theatre.

PRINCIPAL FUNDING

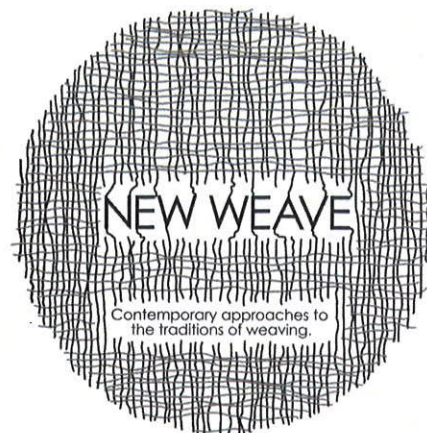


BEVERAGE PARTNERS



ALANA CLIFTON-CUNNINGHAM
Topographical Complexities II

Catalogue and List of Works



Public Programs

Knitting Machine Demonstration with Alana Clifton-Cunningham 10–11:30am Saturday 15 February

Join artist/designer Alana Clifton-Cunningham as she discusses creating contemporary knitwear pieces and the design process she adopts. Alana will share visual images of her work, and will demonstrate machine knitting using a 30 year old domestic manual knitting machine, on which most of her designs are created. Alana will supply samples of knitted work, which the audience will be allowed to handle to understand the techniques in more detail. This demonstration is FREE but places are limited, so be sure to reserve your place for this masterclass with Alana.

Jonathan Jones in conversation with Lorraine Connelly-Northey 6–8pm Thursday 6 March

Join us in our gallery space for a conversation between featured *New Weave* artist, Lorraine Connelly-Northey, and curator Jonathan Jones. Lorraine will discuss themes and trends highlighted in the exhibition, as well as insights into her own practice and inspiration. Tickets for this event are free but limited.

Message In A Bottle Workshop with Pennie Jagiello 10am–4pm Saturday 22 and Sunday 23 March

Pennie Jagiello's *Message in a Bottle* Workshop is finally coming to Sydney as part of the *New Weave* exhibition. Over two fun-filled days, participants will follow a series of steps with unexpected twists and turns. You will be challenged to deconstruct man-made debris as well as your preconceived ideas of how and with what jewellery is made. You will never look at your recycling in the same way again! No prior jewellery making experience necessary, participants need only to have an open mind. This two day workshop costs \$190. Places are limited so be sure to book to avoid disappointment.

Public Programs

[http://www.habitusliving.com/
community/new-weave-contemporary-
approaches-to-the-traditions-
of-weaving](http://www.habitusliving.com/community/new-weave-contemporary-approaches-to-the-traditions-of-weaving)



NEW WEAVE: CONTEMPORARY APPROACHES TO THE TRADITIONS OF WEAVING

Object: Australian Design Centre presents *New Weave: Contemporary Approaches to the Traditions of Weaving*. An exhibition of the handmade to be shown at Object Gallery from 6 February to 29 March

28 Feb 2014

COMMUNITY

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