

BETWEEN APPEARANCES

THE ART OF LOUISE WEAVER



**BUXTON
CONTEMP
ORARY**

Main exhibition wall text

Featuring fantastical creatures, iridescent other worlds, uncanny objects and unsettling organic forms, *Between appearances: the art of Louise Weaver* explores the multidisciplinary practice of one of Australia's most significant contemporary artists.

While Louise Weaver is best known for her whimsical, thought-provoking sculptures of animals, this exhibition features more than 100 works in an array of media, including sculptural installation, painting, drawing, printmaking, collage, textiles, movement and sound. The exhibition spans three decades of the artist's practice and reveals Weaver's longstanding interests in fields as diverse as visual culture, art history, natural history, science and design.

Absorbed in particular by the dynamics and fragility of the natural world and environmental concerns, Weaver has a fascination with metamorphosis, cycles of growth and the intricacies of camouflage. Her work plays with these concepts and extends them into ideas surrounding artificiality, transformation, social themes and feminism, underpinned by the enduring power of mythology, make-believe and memory.

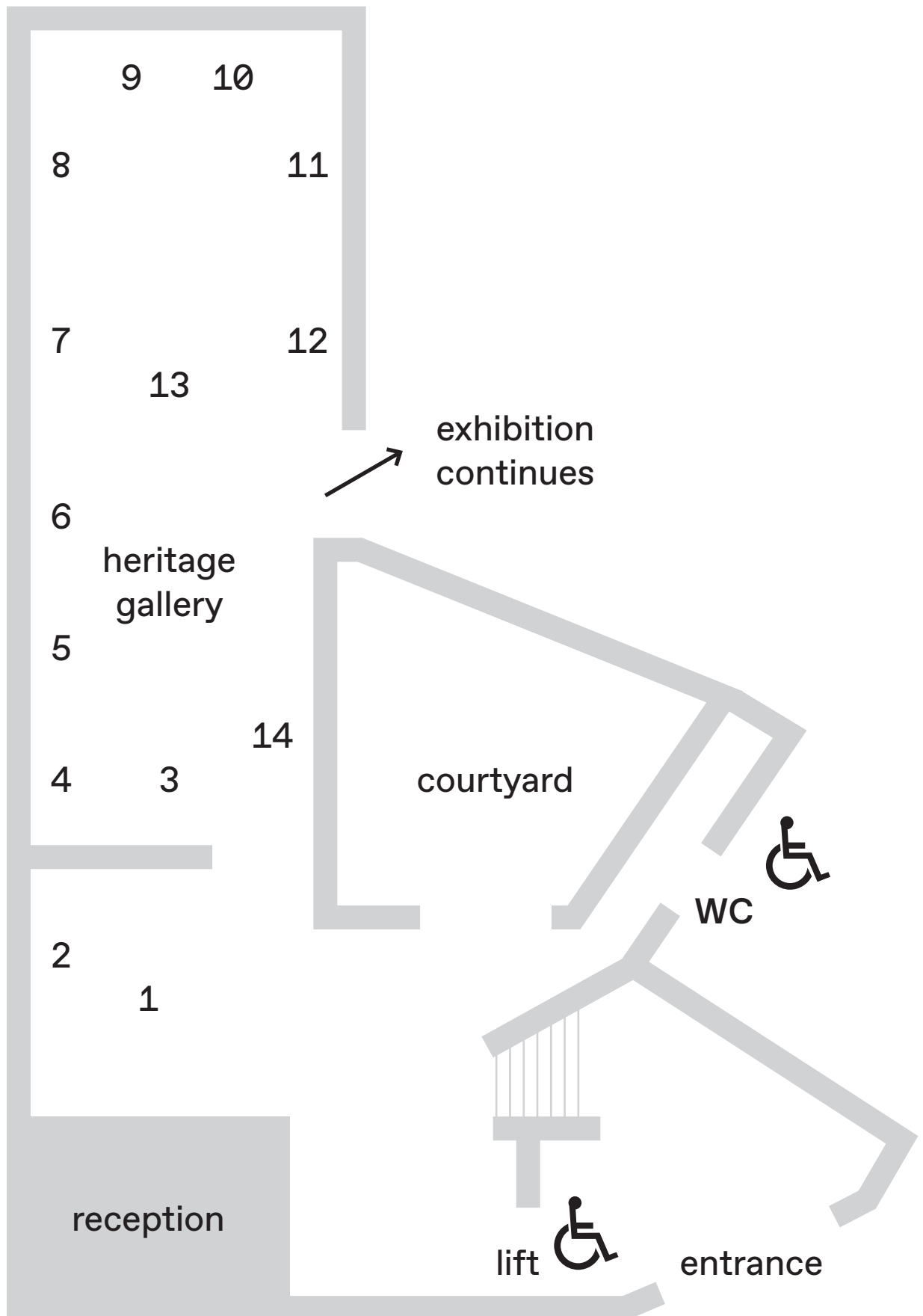
Between appearances: the art of Louise Weaver unfolds across all four of the galleries at Buxton Contemporary. It traces the artist's gradual shift from early figurative forms and compositions through to abstract paintings, objects and sound environments, providing an overview of Weaver's richly imaginative,

critical and compelling work from the early 1990s through to the present.

This exhibition is the second major monographic exhibition at Buxton Contemporary celebrating a highly regarded artist represented in the Michael Buxton Collection at the University of Melbourne.

Curated by Melissa Keys

Ground Floor Floorplan



Reception area

1

The skin of dreams (Narcissus) 2019

hand-crocheted wool and strands of human hair
over gourd, wood, synthetic polymer emulsion
Courtesy of the artist and Darren Knight Gallery,
Sydney

2

Nature Study (Butterfly) 2019

synthetic polymer emulsion on linen
Courtesy of the artist and Darren Knight Gallery,
Sydney

The grid-like painted lattices of *Nature study (Butterfly)* embody modernist abstraction while also suggesting the woven forms of textiles and organic patterns found in nature.

The processes involved in the creation of much of Weaver's work combine her interests in materiality, craft and conceptualism. This recent painting, one of a series of new canvases, has been produced through a meticulous but imprecise process that the artist has progressively developed through experimentation over the last five to six years. This approach consists of painting directly onto glass or plastic

surfaces, building up layers of paint and medium to delineate a composition and then peeling them away from the temporary ground as a painted skin. These tissues of paint are then applied directly onto canvas or another surface and reworked. Weaver has commented that 'it's like painting in reverse'.

The spontaneity and chance that underpin Weaver's method are key parts of her making process. 'I'm predominately right-handed', she says, 'however, when I remove the painting from the surface it appears as a left-handed gesture and I'm interested in the fact that it's made by my hand but not necessarily made, or fully determined, by me. It's almost as if I'm channelling some other person, spirit or personality, or part of me that I'm not necessarily aware of, even though I'm conscious of the act while I'm undertaking it.'

Similarly, the titles for Weaver's paintings often emerge after the works are fully formed and are analytical or poetic responses to what is made manifest through this uncertain process.

Heritage Gallery area

3

Man falling from a horse 1988

ink and Polyfilla on cotton duck, found brooch

Collection of Peter Ellis, Melbourne

This enigmatic painting in ink reworks a memorable image from the artist's childhood that she found reproduced in a book in her family home. The underlying image, as the title suggests, illustrates the dramatic event of a man falling from a horse. This image has then been obscured under an inky veil. The work can be seen as a precursor to Weaver's later artistic interests, particularly her ongoing relationship to narrative, with repetitive mark making and crosshatching deployed to conceal, disguise and alter the almost unreadable image beneath. 'The marks form an explosion in a way', says Weaver. 'The image becomes incomplete or part of a terrain in flux.' *Man falling from a horse* signals an ongoing interest in fragility, impermanence and upheaval as well as the dynamic interrelationship between the forces of creation and destruction.

Drowning man 1991

watercolour, synthetic polymer emulsion, coloured pencil, coloured paper, eggshell, cotton thread, silk organza on handmade rag paper

Courtesy of the artist and Darren Knight Gallery, Sydney

The use of shattered eggshell in this work suggests fragility as well as the feminine (through the ovulation cycle) and also evokes the experience of releasing the egg by breaking through the shell.

Eggs encapsulate the promise of something positive, a sense of growth and possibility. While the perforation and destruction of the elegant ovoid form is an entirely aggressive act, this violent act is also a moment of birth and transition. So I guess this sums up my attitude to making in the way that a lot of Louise Bourgeois's powerful writing does in that every act of creation is also equally an act of destruction.

Louise Weaver, 2019

5

Yet to be titled 1991

ink, cotton thread on Arches Aquarelle paper

Yet to be titled 1991

ink, cotton thread on Arches Aquarelle paper

Yet to be titled 1991

ink, silver-coloured paper on Arches Aquarelle paper

Yet to be titled 1991

ink, cotton thread on Arches Aquarelle paper

Yet to be titled 1991

ink, cotton thread on Arches Aquarelle paper

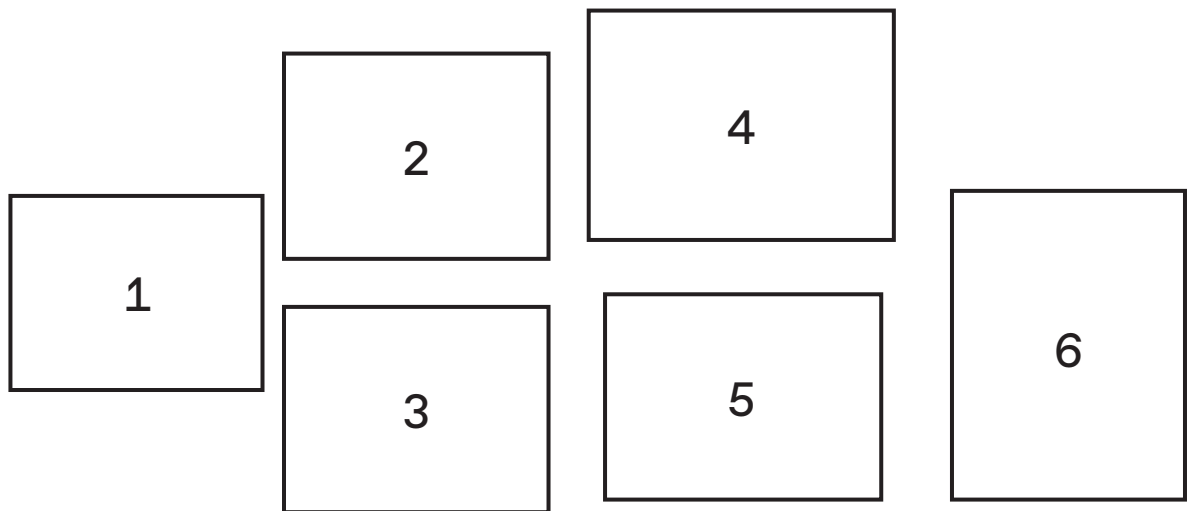
Yet to be titled 1991

ink, watercolour, cotton thread on handmade rag paper

Pleasure 1991

hand-embroidered cotton thread, watercolour, image transfer, glass beads, paillettes on Fabriano paper

Courtesy of the artist and Darren Knight Gallery,
Sydney



6

1. *Sound islands with clouds* 2001
hand-embroidered cotton thread, sequins,
metal rivet on Arches Aquarelle paper
Private collection, Melbourne
2. *Diagram for two colliding stars* 2001
hand-embroidered cotton thread, sequins
on Arches Aquarelle rag paper
Private collection, Sydney
3. *The silent spinner of wishes* 2001
hand-embroidered cotton thread, sequins
on Arches Aquarelle paper
Private collection, Melbourne
4. *Sketch for an acoustic island with a tree of
perfect blossoms made from waves of sound* 2001
hand-embroidered cotton thread and sequins
on Arches 88 paper
Private collection, Sydney

5. *Ice cave* 2000–01
hand-embroidered cotton and polyester thread
on single-colour screenprint on Arches 88 paper
unique
Lavery Collection, Sydney

6. *Ghost feeding a bird* 2001–02
hand-embroidered cotton thread, sequins,
plastic on screenprint on Arches 88 paper
unique
Courtesy of the artist and Darren Knight Gallery,
Sydney

These intricate and allusive hand-embroidered drawings poetically conjure up geographies of islands and grottoes, ever-shifting clouds and sonic phenomena. They emerge from the artist's ongoing interest in the interrelationship between visual and aural experience. In part, these sketches were inspired by a suite of acoustic diagrams that sought to visualise the invisible physical forms of sound in space. Weaver admired the poetic beauty of the schematic structures depicted in these found diagrams and translated them into exquisite new topographies that hum with sensation.

7

Constellation 2006

hand-embroidered paillettes, aluminium, polyester thread on Arches Velin Curve 300gsm paper

Spider web (midnight) 2006

offset lithograph printed in one colour (black)

on Arches 88 300gsm paper

edition of 15

Coming down like rain II 2006

hand-embroidered cotton thread on paper

Static (digital age) 2006

offset lithograph printed in one colour

on Arches 88 300gsm paper

edition of 15

Meteor shower and black hole 2006

hand-embroidered lamb's wool on offset lithograph

printed in one colour (black) on Arches 88 300gsm

paper

unique

Spider (midnight) 2006

offset lithograph printed in one colour (black)

on Arches 88 300gsm paper

edition of 15

The University of Melbourne Art Collection

Michael Buxton Collection Donated through the

Australian Government's Cultural Gifts Program

by Michael and Janet Buxton 2018

In these works, lines and shapes form simple images and impressions that in turn suggest vast and complex scenes, webs, systems and networks. Often combining digital and handmade processes, they simultaneously reference phenomena such

as rainstorms, black holes and stars at micro and macro levels while also suggesting inner spaces and psychological states. Within the various media and processes of making reside the different speeds of the analogue and digital worlds. 'Poetic associations are heightened here,' Weaver says, 'and imagery that could be quite mundane or ordinary becomes particularly beautiful or special; these works are simultaneously very formal, illusionary, playful and poetic.'

8

Cuttlefish 1991

hand-embroidered cotton thread, pencil, watercolour, metal rivet on Arches Aquarelle paper

Jellyfish 1991

found and customised embroidered organza collar, hand-embroidered cotton thread, beads, pencil on Arches Aquarelle paper

Courtesy of the artist and Darren Knight Gallery, Sydney

9

Cloud atlas 2014

fiberglass, synthetic polymer emulsion, pumice, hand-crocheted polyamide thread over papier-mâché
Courtesy of the artist and Darren Knight Gallery, Sydney

Liberty or love 1999

taxidermy bird (Plover), diamantes, silk ribbon,
cotton thread, silk organza, plaster, sewing needle
Collection of Peter Ellis, Melbourne

The taxidermied bird at the centre of this work was found by the artist in an op shop. Upon seeing it, Weaver was struck with a deep sympathy for the creature and was overwhelmed by a desire to rescue it. 'When it was in the store, I felt a sense of melancholy and longing. This work is an attempt to liberate the bird and to place it back into an environment that restores the privilege, significance and authority it once possessed in its own world. I bejewelled the once living creature and made it crocheted leggings to keep it warm in the snow.'

At the time of making this work, Weaver was especially interested in the presence of birds in surrealism, especially Leonora Carrington's and Miro's references to parrots. This tender sculpture is at once equally moving and darkly absurd, the bird's delicate footprints suggesting its once animate condition and contrasting with its now static form. Caught between places and states, appearing neither alive nor dead, *Liberty or love* poignantly highlights the complex and often contradictory mindset that humanity presents towards animals – shifting between seemingly indifferent cruelty and care.

11

Lotus Elan 2013

wood, foam, papier-mâché, synthetic polymer emulsion, marble dust, pumice, human hair, dust
Private collection, Melbourne

Clear white distance 2013

wood, foam, papier-mâché, synthetic polymer emulsion, marble dust, pumice

Light house in high sea 2013

wood, foam, papier-mâché, synthetic polymer emulsion, marble dust, pumice

Ajax 2013

wood, foam, papier-mâché, synthetic polymer emulsion, marble dust, pumice

Disappearance at sea 2013

wood, foam, papier-mâché, synthetic polymer emulsion, marble dust, pumice, eggshells, natural woven hemp, linen, seashells, copper boat building nails

Courtesy of the artist and Darren Knight Gallery, Sydney

12

Nacre 2016

synthetic polymer emulsion on linen
Courtesy of the artist and Darren Knight Gallery, Sydney

Snow blossom cape 1997–99

hand-crocheted cotton thread, glass beads,
hand-blown glass, wooden beads, sewing needle
Courtesy of the artist and Darren Knight Gallery, Sydney

Waterfall 1997/2019

hand-crocheted cotton thread cotton, jet beads,
glass beads, wooden beads, light globe, wire,
sewing needle
Collection of Peter Ellis, Melbourne

To create *Snow blossom cape*, Weaver commissioned a local artisan to replicate in glass, as faithfully as possible, the prismatic structures of snowflakes. These were based on the first photographs to capture these forms, which were taken with microscopic imaging technology towards the end of the 19th century. 'I liked the idea', says Weaver, 'of snowflakes made from glass, composed as a functional, albeit unwearable, element, a cascading cape of frozen water that metaphorically wraps around the body'.

To accompany this installation, Weaver created a companion work, *Waterfall*, similarly assembled with glass and jet and beads. These small glass forms were historically used as decorative fringes on garments and were particularly popular during the 1920s flapper era, in part for the pleasing sound the beads make on a moving body. Weaver finds the aural suggestiveness appealing and

conceived this work as a diagram or a sketch. To the artist this piece remains in an ongoing state of becoming. She sought to evoke the natural state of water as ever flowing and unfixed, echoing its fluent relationship to mark making and to physical and acoustic gestures in space.

‘I’m interested in the different forms that water can take – gaseous, frozen and flowing – and water’s relationship to the human body and to femininity more broadly.’

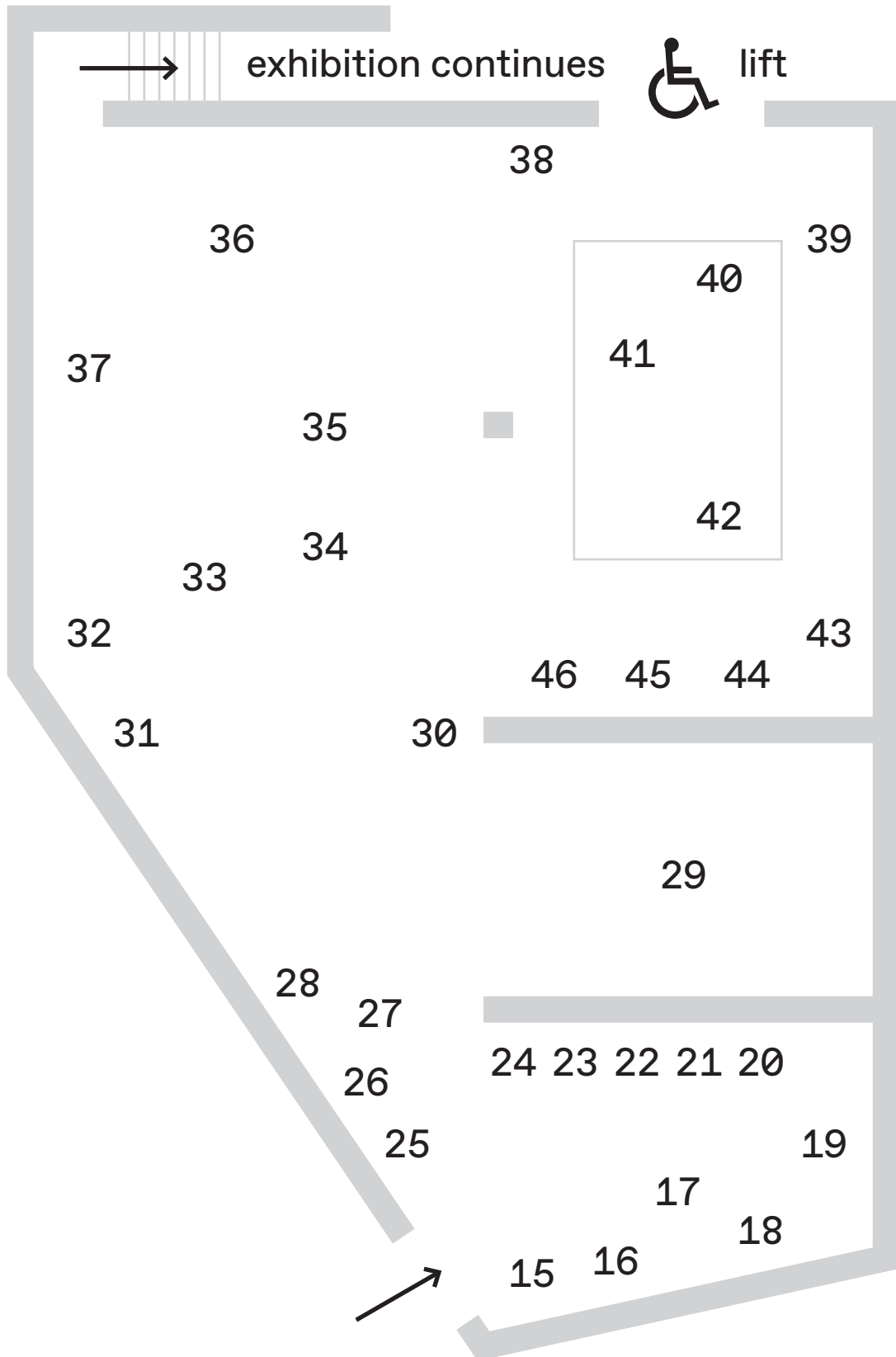
14

Hummingbird 1991

hand-embroidered cotton thread,
image transfer on Fabriano paper

Courtesy of the artist and Darren Knight Gallery, Sydney

Ground Floor Floorplan (Continued)



Ground Floor Gallery

15

Rock wallaby 2000

kid mohair, cotton thread, lamb's wool, sequins, wool,
Lurex, metallic polyester over high density foam
taxidermist model, steel

Monash University Collection

Purchased 2000

Courtesy of Monash University Museum of Art, Melbourne

16

27 2008

nylon wool, jute, linen, kauri shells, monofilament
Courtesy of the artist and Darren Knight Gallery, Sydney

17

From the House of Fabius Rufus 2008

hand-crocheted lamb's wool over taxidermied birds
and wooden base, sequins, cotton thread, felt
Private collection, Melbourne

Golden bird (Trill) 2009

hand-crocheted lamb's wool and sequins over
taxidermied parrot, Meiji period (19th-century)
Japanese cedar stand
Private collection, Sydney

Rainbow Lorikeet (Grafting) 1999

hand-crocheted cotton perlé thread over taxidermied bird, lilac branches, light globe, silk, paillettes, glass beads, mirrored ornaments, silver leaf

Courtesy of the artist and Darren Knight Gallery, Sydney

18

Embraceable you 1997

cotton thread, sequins over Plane tree branch

Monash University Collection

Purchased 1997

Courtesy of Monash University Museum of Art,
Melbourne

19

Mirage (The fear of unstructured time) 2009

nylon wool, jute, cotton duck

Courtesy of the artist and Darren Knight Gallery,
Sydney

This textile piece was made by laboriously sewing a supplementary layer of woollen thread through the warp and weft of a hessian support to create an optically vibrant field. This subtle work combines Weaver's fascination with the diverse traditions of textile making and the tactile intimacy between weaving and the human body.

It also suggests a modernist contemplative experience that is inherently immaterial and transcendent. The intricate stitching of this three-panel weaving took many months to complete, with the artist often working 12 hours a day to produce 10 cm of needlework. The process of creating this piece alludes to the history of women's work, particularly in the decorative arts and artisanal production around the globe. It is also a reference to time more broadly, as a measure of our mortality, and to our anxiety around how we structure and spend our days in order to make the most of the limited time that we have. A thread is sometimes considered a symbol of fate, with our individual lives woven into a larger social fabric.

20

Diagram for a posey 1995

hand-embroidered cotton on colour laser copy on

Japanese paper on rag paper

Monash University Collection

Purchased 2002

Courtesy of Monash University Museum of Art,
Melbourne

During the '80s and early '90s, Weaver worked experimentally with photocopy technology to produce numerous works on paper, approaching photocopying as a type of printmaking.

Throughout these experiments, she explored the possibilities of different types of papers and played with colour by manipulating the settings of the machine. *Diagram for a poesy* is a straightforward photocopy of Victorian glass ornaments arranged as a stand-in for a spray of flowers. By stitching red embroidery thread onto the paper ground, the artist created a decorative diagrammatic overlay. This work and others like it developed out of her fascination with floral design, particularly the Japanese traditions of bonsai and ikebana, as symbolic forms of beauty in the home.

21

*Baguette (After Pain Peint (Blue Bred) 1958
Man Ray) 1998*

hand-crocheted lamb's wool, synthetic polymer
emulsion, fibreglass resin over baguette
Collection of Sassy Park, Sydney

Untitled (blue bulb) 1997

hand-crocheted cotton perlé thread over light globe,
beads, cotton embroidery thread
Bosci Collection, Melbourne

22

Double mountain 1994

image transfer, watercolour, fabric dye, cotton embroidery thread over cotton and Belgian linen

Butterfly (turquoise) 1994

image transfer, watercolour, fabric dye, cotton embroidery thread over cotton and Belgian linen

I am transforming an antler into a piece of coral by crocheting over its entire surface (sparkling antler, blue) 1995–2008

hand-crocheted lamb's wool and polyamide thread over cast bronze

artist proof

Collection of the artist

23

Bristol fashion (I wager you can make her talk) 2010

hand-crocheted lamb's wool over taxidermied bird, wood, cotton thread, felt

Michael Buxton Collection, Melbourne

Cameo (Indian Moustached Parrot) 2007–08

hand-crocheted lamb's wool over taxidermied Indian Moustached Parrot, fig tree branch, marine plywood, sequins, glass beads, cotton thread, felt

36.5 x 18.5 x 28.5 cm

Laverty Collection, Sydney

Galah (Wild ribbons instead of sleep) 2007–08
hand-crocheted lamb's wool over taxidermied Galah
(*Eulophus roseicapillus*), grey boxwood, MDF
Michael Buxton Collection, Melbourne

Weaver's exuberant, brightly coloured menagerie of birds, with their whimsical narrative titles, are adorned with pompoms, sequins and hand-crocheted skins that are intended to protect, disguise and cover their underlying taxidermied appearances. 'I wish to protect these birds from the ultimate humiliating act of being presented as lifeless forms on display.' The flamboyant patterning, use of wild colour and sequined sartorial style are adopted as ways of providing camouflage in a contemporary world of extravagance, overload and excess. 'The things that we encounter every day are more and more unnatural and unreal, and so in order for these creatures to survive or have significance in this new environment they need to be given the same power of over-decoration and ornamentation; they need to be overloaded like everything else.' Weaver's flamboyant birds prompt us to think about the wellbeing and visibility of all creatures in the contemporary world and how humanity might live more justly in the company of animals.

24

Collection # 7 1999

hand-crocheted lamb's wool, cotton, polyamide thread over wood, granite (various found stones), starfish, bronze, plastic, cotton embroidery thread, silk thread, silk satin fabric, cotton muslin, linen, felt, glass beads, paillettes, inkjet prints on hand torn Arches BFK paper
Collection of Darren Knight and Suzie Melhop, Sydney

25

Like a needle in moss (turquoise) 2008

nylon wool, jute, linen
Courtesy of the artist and Darren Knight Gallery, Sydney

26

Sacred Kingfisher 2007–08

hand-crocheted lamb's wool over taxidermy Sacred Kingfisher (*Halcyon sanctus*), bonsai tree, marine plywood, sequins, felt and cotton thread
Collection of Jane Kleimeyer and Anthony Stuart, Melbourne

27

Unlevel playing field 2005

hand-embroidered lamb's wool,
felt on Arches Aquarelle paper
Private collection, Melbourne

28

Moon shadow (Black hare) 2001–19

hand-crocheted Lurex, limited edition Japanese
bamboo tape and plastic thread over high density
foam, synthetic polymer emulsion, cotton rag paper,
wire, various secret hidden talismans
Geelong Gallery, Victoria
John Norman Mann Bequest Fund 2019

29

Taking a chance on love 2003

hand-crocheted cotton and lamb's wool, high-density
foam, linen, silk, polyester, glass, rubber, plastic,
acetate, aluminium, silver leaf, synthetic polymer
emulsion, wood, stone, hand-hooked woollen shag
pile rug made by Loretta Weaver, polyester flowers
cut and sealed with high frequency sound waves
(recouped from Issey Miyake evening bag), Eclisse
lamp designed by Vico Magistretti, Cero chair
designed by Brian Steendyk, sound

The University of Melbourne Art Collection
Michael Buxton Collection
Donated through the Australian Government's
Cultural Gifts Program by Michael and Janet Buxton
2018

This tableau of a fairytale woodland scene presents like an island apparition in the white cube gallery.

The dream-like arrangement refers less to an image of the landscape than to the experience of its forms as expressed through art, literature, popular culture and design. It triggers memories of childhood narratives and storybook settings. The installation is in part an exploration of nature as an afterimage and was conceived in red partially because the artist was interested in the idea that if you stare at a red object for a sustained period of time and then close your eyes, a hallucinatory retinal impression of it appears in the opposite or complementary colour. As such she sees this work as a green field perceived in its inverse.

At the time of making this work, Weaver was looking closely at Mark Rothko's large-scale metaphysical canvases and at Pompeiian red frescoes as well as thinking more generally about colour and meaning throughout the history of painting.

While *Taking a chance on love* is a suggestive and highly complex work that transcends any fixed or specific meaning, it subtly alludes to the

incongruent intersection between our imaginary inner and outer experiences of the world as well as humanity's exploitative and damaging relationship with animals and the natural environment.

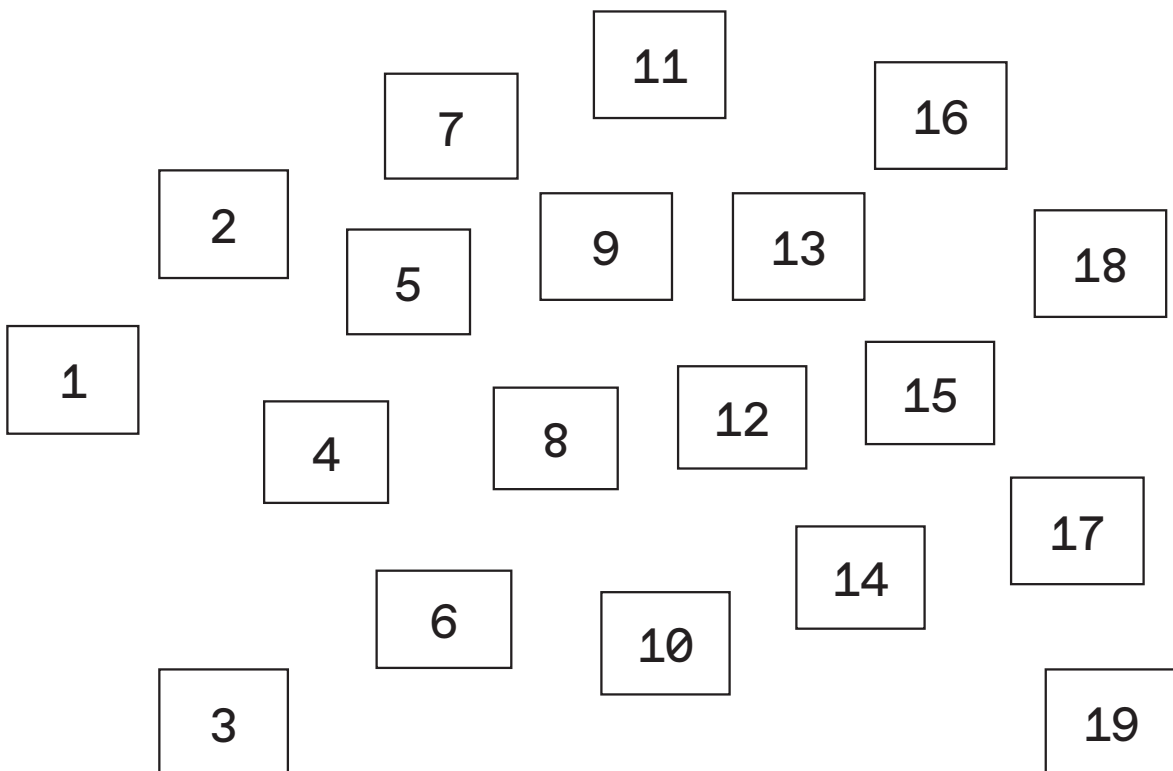
30

It would seem that eyes can live without hearts
(Oracle fox) 2005

hand-crocheted lamb's wool over high density foam, hand-painted glass (various glass animal eyes), felt, nylon and cotton thread, customised section of Comme des Garçons shirt panel, Autumn-Winter collection 2004–05, mirrored perspex, plastic, lurex, Swarovski crystals, Meiji period (19th-century) Japanese tree trunk hibachi (charcoal brazier) with fine patina, marine plywood, enamel paint
Museum of Contemporary Art Australia, Sydney
Purchased with the assistance of Jill & Michael Hawker, Andrew Cameron, John Reid, Mark Nelson and silent pledge at Bella Dinner 2006

'It would seem that eyes can live without hearts' is a line from a poem by the German surrealist artist and writer Unica Zürn, who Weaver deeply admires. Weaver's crochet-covered animal sculptures mostly possess empty eye sockets in place of eyes. However, in this instance, and matching Zürn's poetic words, this green fox wears a lavish sash fashioned from a *Comme des Garçons* blouse, adorned with baubles and embellished with an array of eyes.

Clustered together, the disembodied eyes stare out in multiple directions as if in a state of watchfulness. Arranged as though it has been presented as an award or an honour, the sash appears to ennoble the animal figure. Weaver's fox is a reference to the Oracle at Delphi, who was famed throughout the ancient Greek world for prophesying events through cryptic predictions. 'The green', the artist says, 'relates to the gasses that allowed the Pythia, the priestess of Apollo at the Oracle temple, to go into a trance state and read the future.' It is said that the Oracle's prophecies emerged out of elaborate rituals, which included the burning of laurel leaves, the consumption of spiritual water and animal sacrifice. In Weaver's recasting of this narrative, it is the animal who is bestowed with the shamanic gift of sight and who looks out across the human sphere to provide divine counsel.



1. *Storm and stress* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
2. *The dark backward* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
3. *Wave and fading lights* 2011
ink, synthetic polymer emulsion, pigment,
watercolour, metallic thread, matchstick,
Japanese Kozo natural paper on Fabriano
Artistico 640gsm paper
4. *Vertigo and order* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
5. *Bat's wing* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
6. *Black ice* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper

7. *Blackbird Braille* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
8. *Sea foam (Crust)* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
Collection of Paul Troon, Melbourne
9. *Sky arbour* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
10. *Robber's veil* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
11. *The hidden roof of night* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper
12. *Drifting* 2011
ink, synthetic polymer emulsion, pigment,
metallic thread, Japanese Kozo natural paper
on Fabriano Artistico 640gsm paper

13. *Effloresce* 2011
ink, synthetic polymer emulsion, pigment, gold leaf, metallic thread, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper
14. *Ghost pollen* 2011
ink, synthetic polymer emulsion, pigment, metallic thread, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper
15. *Pollen that is carried by the wind* 2011
ink, synthetic polymer emulsion, pigment, gold leaf, metallic thread, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper
16. *Will-'o-the-wisp* 2011
ink, synthetic polymer emulsion, pigment, gold leaf, metallic thread, matchstick, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper
17. *Aster* 2011
ink, synthetic polymer emulsion, pigment, metallic thread, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper
18. *Catkin* 2011
ink, synthetic polymer emulsion, pigment, gold leaf, metallic thread, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper
19. *Cascade* 2011
ink, synthetic polymer emulsion, pigment, metallic thread, Japanese Kozo natural paper on Fabriano Artistico 640gsm paper

All works are courtesy of the artist and Darren Knight Gallery, Sydney, unless otherwise stated

Composed from scattered discs of painted translucent Japanese Kozo paper, these evocatively titled works poetically conjure up the kinetic energy of natural phenomena and cataclysmic events such as hurricanes, snowstorms and tsunamis. Although modest in size, the swirling configurations, when closely observed, suggest the macro dynamism of maelstroms and the micro flurries of matter coming apart and floating freely in space, conjuring up epic and infinitesimal sensations of instability, mutability and unrest. The artist likens the effect to 'stepping forth into an unknown territory. I made these works at the time of the earthquake and massive tsunami off the Pacific coast of the Tōhoku region in Japan. I remember watching footage of the earth being turned upside down and obliterated through the sheer force of nature.'

32

Crystal Satellite: Satellite Crystal 2009

polyamide, lamb's wool, linen thread, Spanish willow
Courtesy of the artist and Darren Knight Gallery, Sydney

33

Dark cherry 2011-12

20th-century Japanese lacquered cherry wood tree trunk, fibreglass, steel, synthetic polymer emulsion

Courtesy of the artist and Darren Knight Gallery, Sydney

34

Much deeping (column with growth) 2011

Japanese 20th century Tokonoma bamboo pole, foam, fibreglass, epoxy resin, carbon fibre, wool, Lurex, metallic polyester and steel

Monash University Collection

Purchased by the Faculty of Science 2013

Courtesy of Monash University Museum of Art, Melbourne

35

Bird hide 2011

Japanese Kozo natural paper, plastic, wooden beads, glitter, monofilament, linen thread, wire, synthetic polymer emulsion, sound

Courtesy of the artist and Darren Knight Gallery, Sydney

36

Hiding in plain sight (witch grass nest) 2011–12
polystyrene, epoxy resin, linen, calico, felt, raffia,
linen thread, deconstructed and repurposed cane
lasts from Isamu Noguchi Akari light sculpture, shells,
plastic and room fragrance

The University of Melbourne Art Collection

Michael Buxton Collection

Donated through the Australian Government's
Cultural Gifts Program by Michael and Janet Buxton
2018

37

Diagram for night repair 2012
ink on Fabriano Artistico 640gsm paper

Diagram for descending vapour 2012
ink on Fabriano Artistico 640gsm paper

Diagram for a vertical drift 2012
ink on Fabriano Artistico 640gsm paper

Diagram for a bird hide 2012
ink on Fabriano Artistico 640gsm paper

Courtesy of the artist and Darren Knight Gallery,
Sydney

Diagram for a swell 2012

ink on Fabriano Artistico 640gsm paper

Monash University Collection

Purchased by the Faculty of Science 2013

Courtesy of Monash University Museum of Art,
Melbourne

38

Object of the sun 2009

hand-crocheted lamb's wool over hand-turned
Japanese birch, cedar, sequins, human hair,
silk fabric, cotton thread, gold leaf, gesso,
enamel paint, steel

RMIT University Art Collection

39

Column (Endless) 2019

ostrich eggs, cotton thread, cedar

Courtesy of the artist and Darren Knight Gallery,
Sydney

40

Daphne fleeing Apollo 2013

oil paint on bronze, edition of 1 + 1 artist's proof;
early 20th-century Japanese kotatsu

Courtesy of the artist and Darren Knight Gallery,
Sydney

41

Butterfly 2013, cast 2019

bronze

unique

Courtesy of the artist and Darren Knight Gallery,
Sydney

42

Capsize 2009

warp cotton thread, linen thread, calico, silk,
wooden beads

Courtesy of the artist and Darren Knight Gallery,
Sydney

43

Roma I 1993–94

sequins, glass beads, cotton thread over colour laser copy on Lana Pur Fil paper on Arches Rives BFK

Roma II 1993–94

sequins, glass beads, Indian bindi stickers, cotton thread over colour laser copy on Lana Pur Fil paper on Arches Rives BFK

Courtesy of the artist and Darren Knight Gallery, Sydney

44

Fold itself around the next 2019

hand-crocheted silk, alpaca, cashmere and camel hair over wood, human hair, synthetic polymer emulsion

The skin of dreams (Surrender) 2019

hand-crocheted silk, alpaca, cashmere and camel hair over gourd, wood, synthetic polymer emulsion

Courtesy of the artist and Darren Knight Gallery, Sydney

45

Hoopoe (Shroud for painting) 1994/2019

image transfer, watercolour, fabric dye, cotton embroidery thread on cotton and Belgian linen

Courtesy of the artist and Darren Knight Gallery,
Sydney

Eggs 1981

earthenware, oxide, glaze

Collection of the artist

Fringe 1990

human hair, cotton thread

Collection of Peter Ellis, Melbourne

46

Nature Study (Weavings) I and II 1983

hand-spun wool, fabric paint, Egret feathers,

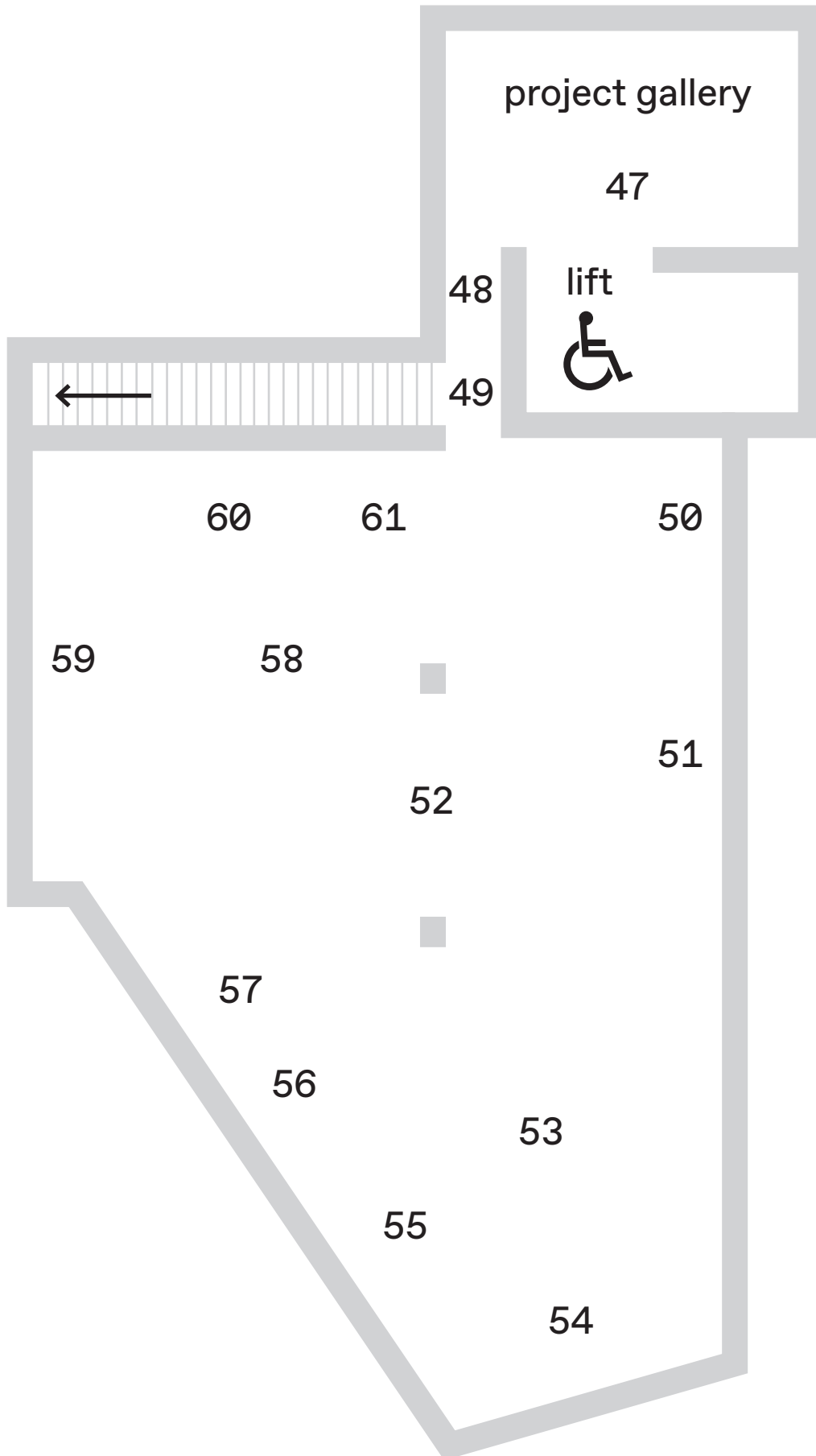
horsehair, sequins, silk ribbon, brass, cotton thread;

hand-spun wool, fabric paint, Egret feathers, horsehair,

sequins, silk ribbon, cotton thread, dried leaves

Collection of the artist

First Floor Floorplan



Project Gallery

47

No small wonder 2005

hand-crocheted lamb's wool and hand-embroidered cotton thread over high density foam, Walnut tree, gourds, starfish, ceramic, found stones, papier-mâché, Tangle designed by Richard X. Zawitz, Swarovski crystals, Lurex thread, nylon thread, cotton thread, sound
Courtesy of the artist and Darren Knight Gallery, Sydney

First Floor Gallery

48

The kind that gives body to words 2016

synthetic polymer emulsion on linen
Collection of Rae-ann Sinclair and Nigel Williams, Sydney

Lucent 2016

synthetic polymer emulsion on linen
Collection of Karina Harris and Neil Hobbs, Canberra

49

Moonlight becomes you (Snowy owl) II 2001/2019

hand-crocheted lamb's wool and polyester thread over plastic
Courtesy of the artist and Darren Knight Gallery, Sydney

50

Boxed lightning 2007

plastic, glass beads, synthetic polymer emulsion
on Fabriano Artistico 640gsm paper

Courtesy of the artist and Darren Knight Gallery, Sydney

51

Dream diviner 2019

Tasmanian oak, bronze, sound design by Luke Whitten,
performance by Michaela Pegum (dancer) and Dave
Meagher (film maker)

Courtesy of the artist and Darren Knight Gallery,
Sydney

Drawing upon the history of the Buxton Contemporary site as once a rehearsal and training space for dance, Weaver has installed a barre (used for ballet). This gesture reconceives the museum as a fluid space of potential and ongoing creativity rather than solely a fixed site for finished artwork or fully realised ideas.

As part of this proposition, Weaver invited dancer Michaela Pegum to respond to and activate her artworks. Pegum improvised a series of movements and gestures, engaging with the forms, spaces and aural and visual elements and environments that comprise the exhibition to create a tension between movement and stillness.

Cradling 2019

synthetic polymer emulsion on cotton duck,
museum cedar stretchers

Courtesy of the artist and Darren Knight Gallery,
Sydney

One side of this work appears as a grid of wooden slats, a support and frame that delineates an expansive incandescent field of colour, suggesting a glowing window within the architectural form of the gallery.

On the other, a tracery of icy silver and white painterly marks provides contrasting luminosity and atmospheric effect. According to the artist, the silver and white 'predominately relate to a waterfall or an icy fjord or to looking at an iceberg close up and being engulfed by the expanse of white and a glint of silver. And then on the other side, I was thinking about the sun as it sets or as it rises and the changes in the temperature, the humidity in the environment and the hue, from gold to the bright orange of sunset. Through this work I'm contemplating different stages and places in the landscape, different times of year and also, metaphorically, different stages in someone's life cycle.'

Installed with its multiple characteristics as surface and three-dimensional structure, this site-specific work is intended to be experienced

as a bilateral landscape in space, to be physically circumnavigated and contemplated from each distinctly different side, with the full expanse of the body.

53

Nocturne (Entr'acte) 2019

synthetic polymer emulsion on calico, nylon tulle, 10 ink and gouache on Japanese natural Kozo paper drawings by Peter Ellis, talisman necklace of plastic, lacquer, glitter, anodised titanium fastenings, artificial fur, nylon thread

Courtesy of the artist and Darren Knight Gallery, Sydney

Nocturne (Entr'acte) mirrors and echoes the large-scale stainless-steel lift that services and has a strong visual presence in the gallery space. The hanging silver panels encased in a fine tulle mesh measure the exact dimensions of the vertical lift doors and provide an alternative point of departure. In this gallery, Weaver's site-specific installations suggestively place the body of the viewer within the works through her use of all-encompassing scale and objects that take the appearance of furniture. *Nocturne (Entr'acte)* evokes notions of performativity, movement and a sense of passing through different thresholds, spaces and environments. This intervention brings to mind a theatre curtain that has been

momentarily drawn closed between acts. On the inverse of the silver drapes, drawings by artist Peter Ellis are embedded into the netting, performing as hidden magical talismans. Together with a nearby candle, they suggest dream-like imaginings and fantastical imaginary interior worlds just out of view.

54

Melancholia II 2013

oil paint on bronze, polyhedron beeswax candle
(cast on the evening of the winter solstice)

Courtesy of the artist and Darren Knight Gallery, Sydney

55

Datura (moon flower) 2019

nylon, lycra, cotton, plastic, glass beads, steel

Courtesy of the artist and Darren Knight Gallery,
Sydney

56

This shore of thought I guard 2019

American oak, Japan black stain, wax finish, Perspex,
rock crystal ball, human hair

Courtesy of the artist and Darren Knight Gallery,
Sydney

This intriguing sculptural work takes its primary form from a Japanese Shōwa-era chair, chosen for its elegant throne-like geometrical structure and austere formal quality. Placed on the accompanying footrest, a crystal ball possibly alludes to the desire to see beyond the known or to participate in some kind of psychic or spiritual exchange with other worlds. It also reads like a disembodied head on a splayed arrangement of black hair. For the artist, hair often performs as a stand-in for aspects of the landscape. Here, its floating, uncanny qualities continue references to Japan and, in particular, to the *onryō*, long-haired vengeful spirits who bring harm to the living and cause natural disasters but also redress wrongdoings. Within this enigmatic work, Weaver creates a mysterious and unsettling space for contemplation, a space to consider the things we guard against and fear and what we hold dear and seek to sustain.

57

Mantra (Spirit painting) 2019

synthetic polymer emulsion, glitter on linen

Courtesy of the artist and Darren Knight Gallery,
Sydney

58

The skin of dreams (Between appearances) 2019

hand-crocheted wool over gourd, wood, synthetic polymer emulsion

Courtesy of the artist and Darren Knight Gallery, Sydney

59

Diagram for the structures of feeling

(Lilac sea) 2019

synthetic polymer emulsion and glitter on linen

Diagram for the structures of feeling

(The green ray) 2019

synthetic polymer emulsion and glitter on linen

Courtesy of the artist and Darren Knight Gallery, Sydney

With their sweeping and shimmering horizontal iridescent fields, these large works suggest shifting and heightened moods of colour and light, variously conjuring up expanses of land and water, sunsets and seasons and the passage of time. The works continue Weaver's attention to things tiny and momentary as well as vast and expansive. Registering as both landscapes and abstractions, these paintings, with their orchestration of colour and pictorial structures, also make subtle reference to the enigmatic and unsettling work of 19th-century Swiss-born French artist Félix Vallotton.



Félix Vallotton, *Sunset, Villerville (Coucher de soleil, Villerville)* 1917

60

Linings of withered clouds 2007

synthetic polymer emulsion, plastic and glass beads
on Fabriano Artistico 640gsm paper

Courtesy of the artist and Darren Knight Gallery, Sydney

61

Transit of Venus 2011–12

resin

Courtesy of the artist and Darren Knight Gallery, Sydney