



ABBOTSLEIGH

 Grace
CossingtonSmithGallery

THE EVENT OF A THREAD

3 to 24 October 2026

OLIVIA ARNOLD
SAMUEL LUKE BEATTY
RAE BOGGS
JENNIFER BRADY
ZARA COLLINS
VICKY CUTLER
MONIKA CVITANOVIĆ
EMILY EBBS
SARAH EDMONDSON
TAMARA ELKINS
SARAH FURNESS
SOPHIE LANE
HANNAH MCKELLAR
HELEN MORGAN
ABBY MURRAY
LILLI TARANTO
SYLVIE VENESS
NINA WALTON
LOIS WATERS

The Event of a Thread

Anni Albers, a leading figure in modern art and textile practice, described 'the event of a thread' as the moment when a single thread or idea takes shape, unfolding into a network of connections. This poetic idiom, which she likened to Paul Klee's notion of 'taking a line for a walk', became a guiding principle in her work, an approach that treated weaving as a way of thinking through making.

Inspired by Albers' vision of thread as a nexus of connection, *The Event of a Thread* brings together 19 emerging artists whose practices engage with textiles as a medium and an expanded field of artistic inquiry, responding to the complexities of contemporary experience.

Drawing on a woven logic, the exhibition explores how artists working through textiles illuminate the world's entanglements. Spanning three gallery rooms and a foyer, the works unfold like a tapestry, interlacing surface and structure, body and memory, tradition and ritual.

Informed by diverse histories of labour, making and exchange, including feminist, queer and generational lineages, the exhibition reveals how textile processes and ideas create new forms of connection across cultural, material and technological landscapes.



Sarah Furness, *Bruised*, 2026, Cloth pillowcase, embroidery thread, metal studs, 52 x 74 cm

OLIVIA ARNOLD

Olivia Arnold is a multidisciplinary artist working on Gadigal land. Since graduating from the National Art School, Arnold has developed a practice that has a strong focus on materiality and observation of her environment. Arnold's work is primarily site specific, documenting the trace of moving through or sitting within her everyday surroundings. Arnold extends the life of transitory shadows and silhouettes by recording them in slow, methodical processes. Meditative mark making with pencil and thread is a key element of her work, connecting to a process driven background in printmaking and continued exploration of drawing. The use of repetition through stitching and hatching provides an intimate engagement with her materials. Her connection to textiles stems from a generational engagement with garment construction and an emphasis on mending in her family. @oliviarnold

Shadow Veil

Shadow Veil is an extension of a key drawing practice for Arnold, tracing the shadows and silhouettes she encounters in her daily life. Translating this into a textile form has significance to the artist personally. She has used the same fabric as her wedding garments and has sewn on the same machine model as her late grandmother, her mother and her sister. The use of these materials and tools ties into familial bonds and a love of sewing passed down through her maternal line. The work is meditative, with mark making that resembles stitching, repeating to form an image.

SAMUEL LUKE BEATTY

Samuel Luke Beatty (he/him) is an artist who uses graphic narratives and autobiographical storytelling to explore intimate realities of being transgender. Over time, his practice has evolved from digitally illustrated prints to bound comic books to tactile embroidered and quilted pieces, using repurposed materials of bedsheets and clothing. This current approach combines Samuel's love for comics and the tenderness of textiles. His work explores sentimental themes from tomboy childhood gender euphoria to affirming moments of gay trans masculinity. Samuel currently lives and works in Sydney, on Dharug Country. @samuellukeart

Forged in Trans Magic

Forged in Trans Magic celebrates transgender masculinity and milestones from my own gender transition. It features two swords, with their blades inscribed in Roman numerals with two key dates: the day I started testosterone and the day I had top surgery. These swords, inspired by Excalibur from BBC's TV show Merlin, symbolise resilience and the forging of identity through the challenges of transition. The little dragon at the top is modelled on a childhood figurine that has accompanied me through every home, adding a personal touch of continuity and magic. Made from repurposed textiles, the quilt weaves together storytelling, comfort and trans joy.

Binding Spell

Binding Spell features a spell book casting spells for positive queer trans futures, surrounded by 'ingredients' for transitioning: clippers for at-home haircuts, documenting visible changes through Polaroids, and keys on a carabiner. A real chest binder is sewn onto the quilt, while all other fabrics are repurposed from bed sheets and clothing. Vines and chains weave through the work, symbolising constriction, pain, growth and the eventual freedom of breaking free.

Vials for Transformation

Vials for Transformation presents testosterone vials as magical potion bottles, reflecting the transformative power of medical transition. Syringes filled with testosterone echo the swords in *Forged in Trans Magic*, with tiny Band-Aid patches used after injections in the four corners. The vials are exact representations of the Reandron 1000 vials I used over five years on testosterone. The first vial is missing: my Endocrinologist administered my first dose and discarded it before I could ask to keep it. This quilt is a time capsule of my transition, somewhere between a magical artefact and a personal archive.

RAE BOGGS

Rae Boggs is an artist working in the expanded field of print and textiles. Their practice is informed by ongoing concerns around childhood, gender and language. Their artistic practice draws on the personal experience of identifying as non-binary to investigate the myth of gender representation. Through this investigation, they explore the construction of gender stereotypes in the material culture of childhood through language.

@serialcatnapper

Letters One – Six

Letters One – Six are letters to my younger self, about all the times I knew I was queer throughout my childhood, a way for me to process it all and my feelings. The screen-printed text plays with and explores my current understanding of my gender. The embroidered text is an exploration of my feelings, a combination of poetry and memories from my childhood. Whilst the fabric choice, through the colours, patterns and textures, is another reference to my childhood, and in some cases the actual fabrics are physically from my childhood.

Patch Play

The initial idea for *Patch Play* came into being as an experiment with paper doll silhouettes, cutting up the traditional cisgender forms to play with and explore possibilities. This idea then transitioned to fabric when I began exploring the material culture of childhood through textile art.

JENNIFER BRADY

Jennifer Brady is an emerging artist based in North-West Sydney (Dharug land). She holds a Bachelor of Fine Arts (Honours) from UNSW Art & Design. Her multi-disciplinary practice explores the potential of language and expanded drawing methodologies in articulating mental health experiences. Brady has been actively involved in group exhibitions since 2016 across Sydney, Melbourne and Brisbane. Select solo exhibitions include: *This is a Conversation Piece* (2019) curated by Sarah Rose, at 107 Redfern; *still learning* (2021) at White Rhino Artspace; *growing up, down, around* (2023) at AIRspace Projects; and *space to think feel learn grow* at Blue Mountains Cultural Centre (2024). @jenowlempire

space to think feel learn grow

space to think feel learn grow is an immersive textile installation exploring ideas of nostalgia and metacognition (thinking about thinking). Drawing inspiration from familiar childhood environments – play mats, pillow forts, sleepovers – a tactile and soft space has been created through recycled textiles sourced from the artist's childhood home. Bedding, blankets and pillows, which were once sites of private, restless rumination, have been reclaimed for communal reflection and care. In previous settings, the work has been installed unfolded, across the floor, with audiences invited to remove their shoes and gently walk, sit, lay, following the strings of sentences that can be read or heard and consider how they connect to your own memories and experiences. Here, the work is neatly packed as if waiting to go back into the linen cupboard the materials originally came from. The quilted fibres now hold the impressions, marks and ruminations of others, archiving internal conversations for others to one day consider.

stitch it closed, unravel again

When we explain thoughts or emotions through language, many of our descriptions often involve textiles: strings of thought, unravelling, coming undone. This polysemy is a recurrent theme in Brady's text-based work.

stitch it closed and *unravel again* are two works in conversation with one another, referencing the personal experiences of navigating seasons of fluctuating mental health, and the process of learning through rumination. These small, embroidered works created from old mattress protectors used in childhood and adolescent years serve as gentle, reflective cue cards where sewing terms are synonymous with thinking.

ZARA COLLINS

Zara Collins' art practice explores themes of longing, memory and the material trace. She predominantly works with porcelain and Kozo paper. She completed an MFA at National Art School in 2024 and holds a BVA from Sydney College of the Arts, University of Sydney. Zara has been awarded an Ian Potter Foundation Cultural Grant and continues to expand her practice through residencies including the Australia-China Council Residency in Beijing, China, Bundanon Artist Residency and a month-long residency in Malaysia in September 2026. @collinszara

Disrobed

I transform familiar domestic textiles and garments into delicate ceramic forms. Cardigans, gloves, scarves and blankets become quiet memorials to the intimate lives they once accompanied. These are objects that have absorbed the gestures of care, the rhythms of daily use and the traces of those we loved. Loose threads, missing buttons and mended tears speak of endurance rather than perfection, revealing the beauty of lives lived through repeated acts of use and repair.

Ultimately, my practice is less about textiles than about what they hold. Garments become vessels for collective experiences of attachment, resilience and tenderness. They remind us that to love another person is to accept the inevitability of loss. The ordinary objects left behind often become the strongest custodians of memory. Like a single thread woven into cloth, these quiet domestic traces connect individual stories to universal experiences of care, absence and enduring love.

VICKY CUTLER

Vicky Cutler is a Sydney-based textile artist and art therapist with an interest in exploring her emotional connections with loved and found objects. Vicky has worked and trained in textile studios and currently works as an art therapist. This allows her to blend her personal artistic practice with therapeutic methodologies. Vicky's work explores the metaphorical potential of stitch, print, drawing, found objects and fabrics to reflect on personal histories and emotional landscapes. By engaging with the tactile and sensory qualities of materials, Vicky creates pieces that invite reflection on the layers of meaning we attach to the things we hold dear. Vicky seeks to highlight how these emotionally layered connections can enrich our lives and foster deeper understanding, particularly in relation to bereavement. @re_paire

Grief series

Grieving is lifelong. To grieve is human.

My ongoing series, *Grief*, examines this profound state and its shape-shifting ability to insinuate itself into every corner of my life. My interest in gloves lies in the visual metaphors they represent – the childlike gaze of an open hand holding a treasure, an idea or an emotion. I explore the metaphor of glove functionality, hand gesture and the handing on and handling of my experiences.

The gentle patience of stitch untangles, releasing the knotted thoughts. The needle and thread are the conduit through which my thoughts pass. This act of hand sewing is a stitch-by-stitch walk through my memories, committing them to images for communicating to others the emotional turmoil of grief. This practice allows for internal dialogue to be externalised and given its rightful place in my constant repair and reworking of self.

MONIKA CVITANOVIĆ

Monika Cvitanović is a Croatian-born, Sydney/Gadigal-based artist working within expanded textiles to articulate socially and environmentally sustainable forms of making. Her slow, circular approach to hand stitching operates as a mode of resistance to patriarchal and capitalist demands for speed, productivity and consumption. Through sustained engagement with reclaimed materials and inherited techniques, she reclaims personal and cultural histories of women's textile knowledge, positioning these practices as future-oriented strategies for care and continuity. @monikazart

Threads of continuity

Threads of continuity traces Cvitanović's return to the domestic textile practices passed down through the women in her family. Created in collaboration with her mother, who is based in Croatia, the work is hand-stitched onto linen woven by her maternal grandmother, forming a quiet dialogue across three generations. Mother and daughter stitched separately, then reunited the cloth a year later, echoing the patchwork processes of her mother's own making and folding those memories into the work's structure. This approach reflects on the dynamics of agency and hierarchy within textile labour.

The Soft Archive series

The Soft Archive series compresses years of textile practice into wrapped, time-layered bundles that question consumption and honour labour. Cvitanović folds and stacks her earlier textile works, encasing them in inherited family doilies, integrating personal creative history with inherited cultural traditions. By reclaiming materials and foregrounding the labour embedded in both artwork and heirloom, the work establishes a conceptual space where different timelines of women's textile practices converge.

EMILY EBBS

Emily Ebbs (b. 1998 in Eora/Sydney) graduated with a Master of Fine Arts from the National Art School (2022), where she was awarded both the Tweed Regional Gallery and Margaret Olley Art Centre Nancy Fairfax (AIR) Award and the Yves Hernot Painting Award. Emily has held multiple solo exhibitions including Art Leven Gallery, Hake House of Art, Arterreal Gallery, and the Tweed Regional Gallery. She has been a finalist in several major art prizes, including the 2023 Mosman Art Prize and the 2025 Blacktown City Art Prize. In 2025, she was the winner of the Paddington Art Prize. She has been featured in various publications including the 67th issue of Artist Profile Magazine (2024) and Art Almanac Magazine (2025). Her work has been exhibited in several group exhibitions and is held in private collections Australia-wide and internationally. @emilyebbs

Mish of Slieve Mish Mountain

I was listening to the story in Irish mythology about how Slieve Mountain in County Kerry got its name while creating this work, and allowed this to inform the painting. Slieve means mountain, and Mish is the name of a Princess who saw her father die during a battle between him and Fionn mac Cumhaill. Overcome by grief and trauma, she retreated into the mountains, where she transformed into a terrifying creature called a gelt. After years in the mountains, a musician named Duvrish entered the valley and played beautiful harp music, which began to calm Mish and slowly healed her into becoming human again.

SARAH EDMONDSON

Seeing parallels between corrupted digital files and disrupted neural pathways, Sarah Edmondson produces glitchy compositions using various textile techniques. Text references the transfer of information, corresponding to neurons sending messages through the brain and computer networks. A futuristic feel pulses through the work with brightly coloured, fluorescent, iridescent threads and faux-fur. @sarahedmondson1

Certainly

The techniques used in this work include needlepoint tapestry stitching and punch needle rug tufting, creating different depths and textures. The overlapping letter forms are nonsensical to the viewer; however, they are derived from phrases I am familiar with and convey meaning to me. As the starting point for this series, I used a book from my childhood. Exploring ideas of chance, technological glitches and the unexpected, the text is distorted into abstract forms, both digitally and manually, disordering the grid of the written language. The process of stitching these images onto a grid in a sense reorders the chaos. The haptic qualities of the natural fibres used are counterbalanced by the unexpected synthetic elements of faux-fur and nylon cord intruding into the work, relating to the surprise of chance, the unpredictable and incongruous. The bright colours express light emitted from screens, with the added synthetic elements suggesting technology further.

TAMARA ELKINS

Tamara Elkins is a multidisciplinary artist operating at a cross-section of performance, installation, video and textiles. She completed a Diploma of Fine Arts at TAFE and obtained a Bachelor of Fine Arts with Honours from UNSW Art & Design. Elkins has continued to develop her practice with residencies in Buenos Aires, Edinburgh and Sydney, and sought further development through courses with Body Weather, Force Majeur and Critical Path. Elkins' work focuses on the role of spell work to drive narrative and mythmaking. Looking at rituals within the matrilineal line and how they can act as a scaffold reinforcing resilience through personal identity.

@tamaraelkinsartist

Cunning Women

Cunning Women is an ongoing body of work that posits that gestures, habits and adages passed on intergenerationally are a form of spellcasting. Spells are an action or utterance paired with an intent to cause an effect. These inherited gestures and behaviours invoke the power of familial bonds and fortify the individual in the face of challenge or adversity: a spell of resilience.

The works focus on the behaviours and gestures inherited through my matrilineal line and how they correlate to the matriarchal lineages of historical witchcraft and paganism. Having been fascinated by magic my whole life, this project was about discovering where real magic could exist in the world. These ideas coalesced after seeing the exhibition *Spellbound* at the Ashmolean Museum in Oxford, where historical objects of magic were on display. Often objects were created and made magical simply because of the beliefs of the creator.

When looking at my matrilineal line, I unpicked our beliefs and saw there was a sense of resilience being passed on from one generation to the next, but embedded in such everyday things as to almost be invisible. This ongoing project is about finding those hidden spells and magic systems to ensure I keep casting and reinforcing these spells of resilience.

SARAH FURNESS

We all have a domestic component to our lives. Sarah Furness is no different. She has been immersed in the domestic realm via a working life as a nurse and at home bringing up children. As an artist, she is drawn to investigate notions of feminine domesticity. A desire to make is, in part, the legacy of her grandmother, a professional dressmaker, and her mother, lover and maker of all things connected with needlecraft. The accoutrements of needlecraft comprise the materials of Furness' current practice: tangible threads embodying the invisible threads that bind the generations and the past with the present. @sarahfurnessart

Gone, Tea and Sympathy, Sleeping Beauty, Bruised

I have stitched a series of four pillowcases. One derives from my childhood, another from my children's childhood. I have sewn with my mother's unused collection of embroidery threads. A miscellany of unknown persons' discarded stuff comprises the remainder of my materials, marking histories that may only be imagined. I have considered the bed as a fundamental human sanctuary: the place of our beginning, where we rest, dream, make love and give birth. This mundane household object cradles us during sickness and is usually the site of our decline and death. In the context of visual art, the idea of 'palimpsest' represents the notion of working over a pre-existing image. I have enjoyed this process of weaving my own story into the original designs of these pillowcases.

SOPHIE LANE

Sophie Lane is a Sydney-based interdisciplinary artist working on Gadigal and Wangal land. Her practice observes familiar cultural methods of storytelling and the impact these common structures, tropes and roles can have on personal realities. In taking a fragmented approach to narrative, her expanded drawing and painting practice considers the subjectivity and vulnerability of autobiographical accounts and their proximity to works of autofiction. Intimate landscapes of connection, mundanity, chronic illness and gendered experience are broken up with visual and anecdotal negative space into which other possible understandings can be imagined. This process of both honouring and disrupting traditional narrative structures allows the artist to offer up a sensitive and self-conscious body of work reflective of intersecting private and public perceptions.

@soph.lane

Incubus Phenomenon

Recalling the artist's first encounter with sleep paralysis at age five, this work repurposes the artist's bed linens as a device to record a child's struggle to understand this collision of reality and unreality. Often referred to as the Incubus Phenomenon, this type of sleep disturbance involves the paralysed person experiencing a tactile hallucination of pressure upon the chest, often accompanied by a visual and/or auditory hallucination of a person or creature applying that pressure. While many sights, sounds and sensations are not reliable during these episodes, the familiar feeling of bedclothes against the body act as a tether to reality. Continuing to experience sleep paralysis more through adulthood, the textures of cotton and linen have remained a sure surface upon which the artist can cling to in the disorienting collision of the dreaming and waking worlds.

HANNAH MCKELLAR

Hannah McKellar is a textile artist living and working on Gadigal Wangal land (Sydney, Australia). Her practice explores the intersections of embroidery, sculpture and cartography, using hand-stitched techniques to reimagine mapping systems and our connection to place. Her soft sculptural forms often mirror topographic maps, landforms and bodies of water. **@hannahmckellar**

Puddles

From a clean and flourishing water source to typhoid and a heavily polluted wasteland, the Cooks River has a turbulent past. Through colonial development and industrialisation, its once-pristine waters were rapidly transformed. From afar, light glistens across the river; on closer inspection, these shimmers reveal contamination and floating plastics. In *Puddles*, thread traces this transformation. Linen and cotton thread are tightly wrapped around rigid frames, creating brightly coloured forms that resemble discarded waste coated in an iridescent oil sheen. Slowly hand-embroidered before being quickly crushed into shape, each sculpture embodies a tension between care and destruction. The work explores the fragile relationship between material and environment. The tenderness and time invested in making, contrasted with the speed at which damage can be done, positions thread as both material and metaphor for our connection to the environments we inhabit.

The Pool of Tears

The Pool of Tears was created during a period of grief following the loss of the artist's close friend. The slow, repetitive process of hand embroidery became a cathartic act, transferring sorrow from the body into physical form. Over three months, thread was carefully embroidered before being moulded and sewn onto wire, transforming the material into a small pool of water – a reflection of the soul. Water offers McKellar solace through its meditative qualities, providing space for contemplation and emotional release. The title references Chapter II of Lewis Carroll's *Alice's Adventures in Wonderland*, a book gifted to the artist by her late friend. The work was created as an act of care through which grief, memory and friendship are held together, transforming an intangible experience into something tangible and enduring.

HELEN MORGAN

Helen Morgan is an emerging artist working in the fields of expanded printmaking, installation and assemblage. She often uses found objects and employs printmaking as an experimental process, responding to urban and domestic spaces through a poetic engagement with abstraction and materiality. Helen has participated in local and international residencies, including at Kala Art Institute, USA (2026), supported by funding from the American Australian Association and the NSW Government through Create NSW. She is a tenant of City of Sydney Creative Studios at Bathurst Street, Sydney. @helzzzbelzzz

Cross To The Other Shore

This work is an abstract imagining of a kind of underworld: a liminal space that is common to many myths and religions in varying forms, where a soul must make a difficult journey after death. In creating this work, I imagined making a kind of map, centring on the image of a river that needs to be crossed. The depicted spaces feature moments of consolation, beauty and reprieve, and useful items that might help a soul on their journey in such a place. The unique qualities and restrictions of drawing with thread were used to suggest elements of landscape and ambiguous forms in these otherwise abstract spaces.

ABBY MURRAY

Abby Murray is an American-born artist based on Gadigal and Gurangai land in Sydney, Australia. She creates iterative and temporal installations that expand material forms of painting, textiles and assemblage. Through cyclical encounters with non-linear history, her work is motivated by feminist archives that are inherited, prosthetic and personal. Murray embodies the past through obsessive and interruptive assemblage techniques that incorporate a dialogue between anchoring support and dragging surfaces. In doing so, her approach to materiality is cultivated through a sloppy re-constitution of her own failed and obsolete artworks, treading the line between hobby craft and contemporary painting. @abbymariemurray

Growing Pains

Ever since I can remember, I've been obsessed with understanding how material histories can be re-deployed as a site of possibilities. This unending desire has had a deep impact on my creative use of 'reduce, reuse and recycle' and how this anachronistic slogan has been carried across my practice through geographical locations and generational waves. This installation considers the traces of history carried in the sensation of touch, both in the absence of things and people that no longer exist and also in everyday items that carry possibilities for a new potential. In *Growing Pains*, inherited, prosthetic and personal material histories are sloppily re-constituted into a visualisation of the hand that makes them.

LILLI TARANTO

Lilli Taranto is an emerging textile artist living and working on Gadigal land. Sustainability is central to her practice, as she reimagines the value of discarded materials through innovative methods of reuse. Her making embraces the agency and inherent qualities of found materials, allowing them to guide creative processes and outcomes. Working with a specific waste stream, discarded plastic pallet wrap is transformed into intricately woven textiles. Through a slow and connected weaving practice, Lilli collaborates with the material to reframe our relationship with waste and its potential for reuse. @lilt.design_

Brought to light

Brought to light reframes the value of waste plastic pallet wrap beyond single-use. Once used to protect and secure pallet loads in transit, the raw plastic film has been transposed into a refined, luminous yarn through a hand-stretching technique. Developed through material experimentation, the technique responds to the plastic's history and inherent strength, allowing these qualities to guide its transformation into a reusable yarn. This transformation doesn't just reuse waste but reveals the qualities that were already present but hidden within its discarded form. Dedicating time and care back into this resource allows it to regain value in a new context, highlighting the potential to reimagine the materials we engage with and their value beyond single-use.

SYLVIE VENESS

Sylvie Veness is an emerging artist based on Dharawal Country in Wollongong. Her interdisciplinary practice engages with repetition, difference and perception through forms that shift between recognition and abstraction. Sylvie holds an MFA from the National Art School, Sydney (2021), and was awarded the University Medal for her BFA. She is the recipient of the East Sydney Doctors Scholarship, the John Olsen Drawing Prize and the Australian Galleries Award. Her work has also been selected as a finalist in the Meroogal, Waverley, Ravenswood and Hazelhurst Works on Paper prizes. [@v_e_n_e_s_s](#)

The Event of a Thread

Thread is rarely noticed until it begins to unravel. Its ubiquity allows it to disappear into the structures we take for granted. This body of work begins with textile processes and the shifting boundaries between art, craft and design. I am interested in what happens when familiar processes are taken out of context and become difficult to place. The work treats line as both material and concept. Perforation and embossing translate forms through pressure, repetition and absence. Tools and processes carry histories of use, while marks move between image, notation and abstraction. The works sit between seeing and reading, recognition and uncertainty. A mark might suggest a stitch, a code or an image without settling into one. Through these shifts, meaning becomes something sensed as much as understood, held in the surface rather than fully revealed.

NINA WALTON

Nina Walton is a visual artist based in Sydney/Gadigal, Australia. Working across the mediums of textiles, painting, drawing, installation, performance and books, Nina's practice sits within a tradition of conceptual art and abstraction that uses pre-determined rules to generate work, with the grid operating as a basic organising principle. While endeavouring to adhere to strict rules, the work is explicitly handmade, with all the contingencies and human error that entails. [@ninawalton_](#)

Grid (pink, green, brown), Grid (green, white, blue)

In these two works, I explore the idea of a system. Each work contains three colours of thread that are woven together into a grid, within three separate nested rectangles. Even though each of these works is unique and can stand by itself, they simultaneously reference all the other possible colour combinations within this simple system. In this way, they are both wholly complete as well as part of something much bigger than themselves.

LOIS WATERS

Lois Waters (she/her) is a hard of hearing artist who combines printmaking and textile processes to visualise her experience of sound. She is interested in what materials can and can't do, as a parallel for the limits and possibilities of the body. Undulating, dissolving or bent and strange, her work investigates how materials of the body can reform to generate new sensory experiences. She gives momentary shape to these resonances through almost-familiar textile forms, beaded structures and printed impressions. [@likeabridgeoverloiswaters](#)

Pleat Series, Ripple Series, Warp Series

In her printmaking practice, Lois uses hand-pleated silk to create modular printing plates. With careful application of ink and controlled pressure, the fine weave of silk and moments of collapse in the pleated surface produce tones and textures reminiscent of aquatint. Lois transfers a singular impression of each plate to kozo paper in deep blue ink. To give these ethereal images a contradictory sense of weight, each sheet is wrapped onto board using paper conservation techniques. The abstract forms depicted are familiar but unfixed, sitting somewhere between surface, object and simulation.

Here, pleating operates as a symbolic action which simulates cycles of collapse, reformation and expansion in the body. This series considers the versatility and flexibility of textiles, and what can be achieved in printmaking through considered use of simple resources. The printed impressions take on new resonance, with fidelity to something beyond the original matrix.



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The Grace Cossington Smith Gallery acknowledges the Traditional Custodians of the land upon which the gallery rests. We acknowledge and pay respect to the elders, past and present.