



**BETWEEN  
APPEARANCES**

**THE  
ART  
OF  
LOUISE  
WEAVER**



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# **THE ART OF LOUISE WEAVER**

CURATED BY MELISSA KEYS

*Between appearances:  
the art of Louise Weaver*  
Buxton Contemporary  
University of Melbourne  
15 November 2019  
– 9 February 2020  
Exhibition curated  
by Melissa Keys

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Director’s foreword  
— Ryan Johnston

Buxton Contemporary is very pleased to present *Between appearances: the art of Louise Weaver*, the second in an ongoing series of major monographic exhibitions that each focus on the individual practice of an artist represented in the Michael Buxton Collection at the University of Melbourne. Featuring 118 artworks spanning painting, textiles, sculpture, installation and video, this exhibition traces the artist’s diverse and distinctive practice from 1981 through to the present day. In addition to this significant body of existing work, the exhibition also features a suite of major new site-specific installations developed especially for Buxton Contemporary. In so doing, this exhibition (and the monographic series of which it is a part) reflects the founding ethos of the Michael Buxton Collection as both a deep archive of contemporary Australian art and a platform to support and foster ambitious new practice.

While *Between appearances* features several major artworks from our collection, shown at Buxton Contemporary for the first time, it also includes over 100 additional works loaned from public and private collections across Australia. This exhibition simply would not have been possible without the generosity and responsiveness of the many lenders, so I thank Geelong Gallery, Monash University, the Museum of Contemporary Art Australia and RMIT University; the Bosci Collection, Laverty Collection and Michael Buxton Collection; Peter Bate and Wendy Foard, Karina Harris and Neil Hobbs, Jane Kleimeyer and Anthony Stuart, Rae-ann Sinclair and Nigel Williams, Candice Bruce, Jenepher Duncan, Peter Ellis, Peter Jopling AM QC, Jonathan Laverty, Fiona Mahon, Sassy Park, Mary Teague and Paul Troon. I also acknowledge Darren Knight of Darren Knight Gallery in Sydney, Louise Weaver’s commercial representative, for his generous assistance with the facilitation of these loans.

Buxton Contemporary is run by a small but dedicated team. I thank Melissa Keys, Katarina Paseta, Kate Fitzgerald and Ashlee Baldwin for their enthusiasm and professionalism, and I take this opportunity to welcome Madeleine Cowell. The Buxton Contemporary Committee, chaired by Michael Buxton and Su Baker, provides ongoing support and advice, and I also acknowledge our colleagues within the newly formed Museums and Collections Department at the University of Melbourne, headed by Rose Hiscock.

The exhibition opening and student preview were made possible with the support of our event partners: Four Pillars Gin, Flowers Vasette, Melbourne Artists’ Supplies, Melbourne Theatre Company and Dody Oliver Catering. Jason Smith, Director and CEO of Geelong Gallery, delivered an engaging and perspicacious opening night speech that provided important perspective on the history of Louise Weaver’s practice.

*Between appearances: the art of Louise Weaver* has been curated by Melissa Keys, and I congratulate her on a remarkable, arresting exhibition that brings considerable insight to bear on this complex body of work. Finally, I would like to express our sincere gratitude to Louise Weaver for her exceptional commitment to this presentation from the very beginning. Over the course of her career, Louise has produced a singular yet remarkably protean practice that spans disciplines, media, subject matter and scale with a rare lightness and deftness of touch. Buxton Contemporary greatly values the opportunity to develop and present this exhibition of Louise Weaver’s extraordinary oeuvre.





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## Between appearances: the art of Louise Weaver

— Melissa Keys

Conjuring fantastical creatures, iridescent other worlds, uncanny objects and unsettling organic forms, Louise Weaver's works beguile and seduce. One is constantly drawn through thresholds or invited to glimpse beyond veils, screens and curtains. Alluring materials variously suggest multiple layers, states and dimensions, one divergent reality inside another, and a universe of shifting appearances, timeframes and unfolding possibilities.

While best known for her whimsical, thought-provoking sculptures of animals, Weaver has always fluidly traversed a diverse array of media and forms, including sculptural installations, paintings, drawings, printmaking, collage, textiles, movement and sound. This survey exhibition spans three decades of the artist's practice and reveals her longstanding interests across 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* is assembled as a series of encounters that trace the artist's gradual shift from early figurative forms and compositions through to abstract paintings, objects and sound environments. It presents an overview of Weaver's richly imaginative, critical and compelling output from the 1980s through to the present.

The enigmatic painting *Man falling from a horse* (1988), from early in Weaver's oeuvre, reworks an image that has stayed with her from childhood, which she found reproduced in a book in her family home. The painting, as the title indicates, illustrates a dramatic event, which Weaver has obscured under an inky veil. This work can be seen as a precursor to her later engagement with narrative, the repetitive mark making and crosshatching deployed here concealing, disguising and altering the image until it is almost unreadable. 'The marks form an explosion in a way', says Weaver, and the image 'becomes incomplete or part of a terrain in flux.' *Man falling from a horse* also signals Weaver's ongoing exploration of fragility, impermanence and upheaval as well as the dynamic interrelationship between the forces of creation and destruction. The eruption of inky marks creates a visual fracturing of the surface that in turn suggests an acoustic impact or sensation. Weaver has an abiding interest in the relationship between visual and aural experience and often creates works that engage or refer in some way to perception through all of the senses. Embedded into the painted ground, a found ornamental forget-me-not, a symbol of remembrance, presents as a kind of amulet, implying protection while adding another layer of pictorial ambiguity.

Weaver grew up surrounded by books, documents and images and has continued to read widely throughout her life, studying historical texts, mythology, classical







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literature, poetry, philosophy, art history, science journals, essays, novels, charts and diagrams. Her practice is infused with allusions to these sources and ideas, and while her works often embody or suggest some kind of narrative thread or historical or cultural reference, these are often oblique and leave the works open to interpretation and multiple meanings. 'There are many references and art historical influences in my work', she says. 'They might just take the form of a colour or a mood or an atmospheric effect, and these elements often comprise a combination of whatever I have been looking at at the time. Lots of different artists and ideas have come in and out of focus for me over the years.'<sup>2</sup>

Weaver's voracious research is matched by her intensity of making, the kind that is often associated with self-taught, informal or outlier art. The artist appreciates the directness of this type of free, unfettered and even compulsive creativity, which sits quite naturally alongside her enduring interest in surrealism and its emphasis on sources beyond rational thought.

This is illustrated by an early suite of mixed media drawings from 1991, comprising painted filigree with crocheted openings. Each drawing is tantalisingly called *Yet to be titled*, so named to suggest an incomplete process or to register things outside of the known. Organic and highly decorative, the forms hint at processes of transformation and growth. The artist refers to



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these drawings as neurological and says that when she was making them she was 'thinking about early internal diagrams of the inner mind and body'.<sup>3</sup> In the medieval era, human anatomical diagrams were based equally on observation and invention; and the inner workings of the body were thought to be externally influenced by the movements of the stars. Similarly, Weaver's drawings express the poetic idea of the 'cosmic body' as explored in Eastern philosophy, in which the body, the mind and the wider world are inextricably entwined.<sup>4</sup>

In a later series of works, sketches of lines and shapes form simple images and impressions that in turn evoke vast and complex scenes, webs, systems and networks. Often combining digital and handmade processes, such as embroidery, and given titles such as *Spider web (midnight)* and *Constellation* (both 2006), these works 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.'<sup>5</sup>

Chance and found objects often inform or play an important part in Weaver's practice. The taxidermied bird – a plover – at the centre of *Liberty or love* (1999), for example, 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.'<sup>6</sup>

At the time of making this work, Weaver was especially interested in the presence of birds in surrealism, particularly Leonora Carrington's and Joan Miro's preoccupations with parrots. This poignant sculpture is at once moving and darkly absurd, the bird's delicate footprints signifying its formerly animate condition in contrast with its now static form. Caught between places and states, appearing neither alive nor dead, the bird at the centre of *Liberty or love* highlights the complex and often contradictory mindset that humanity presents towards animals – shifting between seeming indifference, cruelty and care.

The use of crochet to create coverings over animals and organic forms has been present in Weaver's work since the 1990s. She adopted this approach as both an extension of her interest in mark making and as an alternative process to painting. Her exuberant, brightly coloured menagerie of birds, with their whimsical narrative titles, are variously adorned with pompoms, sequins and hand-crocheted coverings that are intended to protect and disguise their underlying taxidermied appearances. 'I wish to protect these birds from the ultimate humiliating act of being presented as lifeless forms on display.'<sup>7</sup> The flamboyant patterning, use of wild colour and sequined sartorial style are forms of 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', observes the artist.<sup>8</sup> Weaver's ostentatious 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.

Alongside her production of exquisitely crafted small sculptures of animals and other once-living things, such as coral and foliage, the artist often produces expansive installations and environments. These large-scale works, which are substantial and encompassing yet also intimate, are intended to emulate the experience of standing in a vast landscape or environment that at once incorporates *and* exists beyond the self. *Taking a chance on love* (2003), for instance, comprises an extraordinary red-themed tableau of a fairytale woodland scene that appears to float like an island apparition in the white cube gallery.

This dream-like arrangement refers less to the landscape itself 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 partly because of the artist's interest in the fact that staring at a red object for a sustained period of time and then closing your eyes causes a hallucinatory retinal impression of it to appear 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 the work, Weaver was looking closely at American abstract painter Mark Rothko's 'enveloping' large-scale metaphysical canvases and at ancient Pompeiian frescoes, which many archaeologists believe were transformed from their original yellow palette to the current reddish colouration through their cataclysmic exposure to volatile volcanic gases. Weaver was also thinking more generally about the phenomena and experience of colour and its significance 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 of our imaginary inner and outer experiences of the world as well as the artist's constant concern with humanity's exploitative and damaging relationship with animals and the natural environment.

Made two years later, *It would seem that eyes can live without hearts* (*Oracle fox*) (2005) takes its title from a line in a poem by the German surrealist artist and writer Unica Zürn, who Weaver deeply admires. Weaver's crochet-covered animal sculptures generally possess empty eye sockets. However, in this instance, and matching Zürn's poetic words, the 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 heightened state of watchfulness. The sash, arranged as though it has been presented as an award or an honour, appears to ennoble the animal it adorns. 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 explains, '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.'<sup>9</sup> 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.<sup>10</sup> 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 foresight and counsel.

Weaver's crocheted animals and organic sculptural and pictorial forms often appear to emerge from monochromatic grounds or to be shrouded in the seductive eye candy of colour-field abstraction. Yet over time her works have become increasingly minimalist and non-figurative, even if the processes of making them are complex. *Mirage* (*The fear of unstructured time*) (2009) is one of several textile pieces that were 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 and interplay between weaving and the human body. It also suggests a modernist contemplative experience that is inherently immaterial and transcendental.















The intricate stitching of the three-panel weaving took many months to complete, with the artist often working 12 hours a day to produce 10 centimetres 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 single thread is sometimes proffered as a symbol of fate, with our individual lives woven into a larger social fabric.

Taking the form of a field, a net or an abstract landscape that traverses the museum, *Bird hide* (2011) comprises an architectural intervention made partially from Japanese paper that has been laboriously wrapped and woven into an expansive whole. The work variously reveals, frames and conceals the museum around it. The form unfolds in concert with a cacophony of birds that are present sonically, yet their physical forms are nowhere to be seen.

Weaver likens this woven sculptural structure to a traditional Japanese screen, the purposes of which are to adaptively divide space, conceal and reveal, or to act as a surface for decoration, art and communication. In part, the paper web is a nod to the contemporary Japanese artist Yayoi Kusama's monochromatic 'Infinity Nets' and to the sublime expression of nature through simple accumulated abstract gestures that metaphorically extend infinitely in all directions.

Prior to the creation of *Bird hide*, Weaver made a series of modestly sized compositions from seemingly random, scattered arrangements of translucent discs of painted Japanese Kozo paper. With evocative titles such as *Storm and stress* and *The hidden roof of night* (both 2011), these works poetically conjure up the kinetic energy of natural phenomena and cataclysmic events such as hurricanes, snowstorms and tsunamis. Despite their scale, 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.'<sup>11</sup>



















Developed especially for this exhibition, *Cradling* (2019) appears from one perspective as a grid of wooden slats, a support and a frame that delineates an expansive incandescent field of colour, perhaps suggesting a glowing window within the architectural form of the gallery. From the opposite angle, the same installation appears as a tracery of icy silver and white painterly marks, providing a contrasting luminosity and atmospheric effect. According to the artist, the silver and white ‘predominantly 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.’<sup>12</sup>

Inserted into the built environment and 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 contemplated from each distinctly different approach and physically circumnavigated with the full expanse of the body.

With their sweeping and iridescent horizontal fields, Weaver’s paintings *Diagram for the structures of feeling (Lilac sea)* and *Diagram for the structures of feeling (The green ray)* (both 2019) suggest shifting and heightened moods of colour and light, variously conjuring up stretches of land and water, sunsets, seasons and the passage of time. These two works continue the artist’s attention to things tiny and momentary as well as vast and unfolding. 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.

The intriguing sculptural work *This shore of thought I guard* (2019) takes its primary form from a Japanese Shōwa-era chair, chosen for its elegant modernist, geometric and austere throne-like 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. The ball also reads like a disembodied head on a splayed arrangement of black hair. For the artist, hair often performs as a stand-in for unstable aspects of the landscape. Here, its uncanny qualities continue the Japanese references within the work, evoking the *onryō*, long-haired vengeful spirits who bring harm to the living and cause natural disasters but also redress wrongdoings.<sup>13</sup> Within this enigmatic work, Weaver creates a mysterious and unsettling space for contemplation, an anxious space in which to consider both the things we fear and guard against and what we hold dear and seek to sustain.

*Nocturne (Entr’acte)* (2019) is a site-specific installation which mirrors the large-scale stainless steel lift that services Buxton Contemporary’s galleries and has a strong visual presence in the space. The work’s hanging silver panels encased in a fine tulle mesh precisely echo the dimensions of the vertical lift doors, as if providing an alternative (if improbable) point of departure. The 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, each performing as some sort of hidden magical talisman. Together with a nearby candle, they hint at dream-like imaginings and fantastical interior worlds just out of view.

Such installations made especially for this exhibition suggestively place the body of the viewer within Weaver’s work through the use of all-encompassing scale and objects that sometimes take the appearance of furniture. *Nocturne (Entr’acte)* and *Dream diviner* (2019), which comprises a barre (for ballet), a sound piece and a movement work, for example, each have a performative dimension and convey a sense of physically passing through different thresholds, spaces and environments.<sup>14</sup>

In Weaver’s allusive world, poetry and meaning take form in the complex spaces between appearances, in the seemingly endless interchange between gestures, ideas and feeling. Highly propositional, her works are imaginative and exquisite objects, tableaux, constellations and fields for contemplation. Through the intricate tracteries, patterns, webs and nets that appear and reappear throughout her practice, Weaver suggests a complex interconnected universe of fragile beauty that comprises things real and imagined, fleeting and eternal.

Notes

- (1) Louise Weaver in conversation with the author, 24 September 2019.
- (2) Louise Weaver in conversation with the author, 25 October 2019.
- (3) *ibid.*
- (4) ‘Indian astrologers often link a person’s fortunes to actions in previous lives, and many Indians acknowledge the role of the cosmos, the planets and asterisms in controlling the shape, ailments and fates of their bodies. The lines on one’s palms, moles and birthmarks, the place and time of birth, give each person a unique identity that is singularly connected with the cosmos, and every individual endeavours to realise this distinctive identity. This leads us to *jyotisa* (the science of light), which encompasses matters both cosmological and magical.’ Naman P. Ahuja, ‘Bodies in the Cosmos’, in Belinder Dhanoa (ed.), *The Body in Indian Art and Thought*, Europalia International, Brussels, 2013, p. 134.
- (5) Louise Weaver in conversation with the author, 24 September 2019.
- (6) *ibid.*
- (7) *ibid.*
- (8) *ibid.*
- (9) *ibid.*
- (10) Simon Price and Emily Kearns (eds), *The Oxford Dictionary of Classical Myth and Religion*, Oxford University Press, Oxford, 2003, pp. 158–59.
- (11) Louise Weaver in conversation with the author, 24 September 2019.
- (12) Louise Weaver in conversation with the author, 25 October 2019.
- (13) Weaver has previously incorporated hair into her work to suggest fluid forms in nature, such as water, snow or soil falling from a height, and has employed a coiled lock to conjure up the twisting motion of a snake. In *This shore of thought I guard*, the hair is intended to bring a meditative floating quality to the work and to imply a sense of unfolding time.
- (14) *Dream diviner* draws upon the history of the Buxton Contemporary site as a rehearsal and training space for dance. For this work, Weaver 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 artworks or fully realised ideas. As part of this proposition, Weaver invited dancer Michaela Pegum to respond. Pegum improvised a series of movements and gestures, engaging the forms, spaces and aural and visual elements and environments that comprise the exhibition and creating a tension between movement and stillness. This work also incorporates a sound element composed by artist Luke Whitten that expands upon his and Weaver’s shared interest in the transcendental qualities of Japanese ambient and environmental music from the 1980s.























## Artist biography

Louise Weaver was born in 1966 in Mansfield, Victoria, and currently lives and works in Melbourne. She holds a Bachelor of Arts (Painting), Royal Melbourne Institute of Technology, 1988, and a Master of Arts (Painting), RMIT University, Melbourne, 1996. Weaver currently lectures in the School of Art, RMIT University, Melbourne.

Weaver's solo exhibitions include *Behind the scenes*, Darren Knight Gallery, Sydney, 2019; *The kind that gives body to words*, Darren Knight Gallery, Sydney, 2017; *Dark spring*, Darren Knight Gallery, Sydney, 2015; *Night repair*, Darren Knight Gallery, Sydney, 2013; *Capsize*, Darren Knight Gallery, Sydney, 2010; *Firestarter*, Darren Knight Gallery, Sydney, 2009; *Secrets are for keeping*, Darren Knight Gallery at Melbourne Art Fair, 2008; *Out of this world*, Darren Knight Gallery, Sydney, 2007; *Taking a chance on love – selected works 1990–2006*, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, 2006; *No small wonder*, Darren Knight Gallery at Silvershot, Melbourne, 2005; *Taking a chance on love*, Darren Knight Gallery, Sydney, 2003; *Moonlight becomes you*, City Gallery Wellington, New Zealand, and Dunedin Public Art Gallery, New Zealand, 2003; *I have a small yellow bird in my ear that sings*, 200 Gertrude Street, Melbourne, 1997; *Blossoms of the snow are always six-pointed*, Faculty Gallery, RMIT University, Melbourne, 1996.

Recent group exhibitions include *The Moon*, Geelong Gallery, Victoria, 2019; *Glass Eye*, LON Gallery, Melbourne, 2019; *Acts of Reversal: Some Abstraction from China, New Zealand and Australia*, Five Walls, Melbourne, 2019; *Museum of Aphorisms and Platitudes*, c3 Contemporary Art Space, Abbotsford Convent, Melbourne, 2019; *Word of Mouth*, a pop-up project in four fragments, Venice, Italy, 2019; *Obsessed: Compelled to Make*, Australian Design Centre, Sydney, national touring exhibition, 2018–21; *Birdlife*, Australian Print Workshop,

Melbourne, 2018; *The Horse*, Darren Knight Gallery, Sydney, 2018; *Bowerbird: Clinton Bradley and the Art of Collecting*, Western Plains Cultural Centre, Dubbo, NSW, 2018; *The Lady and the Unicorn*, Art Gallery of New South Wales, Sydney, 2018; *Cross Section*, Australian Print Workshop, Melbourne, 2017; *World Material*, Darren Knight Gallery, Sydney, 2017; *Collective Vision: 130 Years*, Bendigo Art Gallery, Victoria, 2017; *Soft Core*, Casula Powerhouse Arts Centre, NSW, national touring exhibition, 2016–19; *Sugar Spin: You, Me and Everything*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2016; *Human/Animal/Artist*, McClelland Sculpture Park+Gallery, Langwarrin, Victoria, 2016; *Birds: Flight Paths in Australian Art*, Mornington Peninsula Regional Gallery, Mornington, Victoria, 2016; *Wildthing: Animals in Contemporary Australian Art*, Mosman Art Gallery, Sydney, 2016; *Museum of Doubt*, Despard Gallery, Hobart, 2016; *Asia Contemporary Art Exhibition*, Jeonbuk Museum of Art, South Korea, 2015; *Colourwheel*, Art Gallery of New South Wales, Sydney, 2015; *Hiding in Plain Sight: a selection of works from the Buxton Collection*, Bendigo Art Gallery, Victoria, 2015; *Venice and Biennale Artists at APW*, Australian Print Workshop, Melbourne, 2015; *The Museum of Abject Sentimentality*, RMIT School of Art Gallery, Melbourne, 2014; *Animate/Inanimate*, TarraWarra Museum of Art, Healesville, Victoria, 2013; *Myths, Monsters & Magical Things*, Dowse Art Museum, Lower Hutt, New Zealand, 2013; *Air Born*, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, 2012; *Contemporary Australia: Women*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2012; *Sculpture is Everything: Contemporary Works from the Collection*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2012; *Play*, National Gallery of Australia, Canberra, 2012; *Drawing Out: Drawing as notation, text and discovery*, Camberwell College of Art, University of the Arts, London, UK, 2012.

Louise Weaver is represented by Darren Knight Gallery, Sydney.



List of works

*Eggs* 1981  
earthenware, oxide, glaze  
4 parts: each 5 x 3.7 x 3.7 cm  
Collection of the artist

*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  
2 parts: 44 x 40 x 0.5 cm, 30 x 19.5 x 0.5 cm  
Collection of the artist

*Man falling from a horse* 1988  
ink and Polyfilla on cotton duck, found brooch  
65 x 54 cm  
Collection of Peter Ellis, Melbourne

*Fringe* 1990  
human hair, cotton thread  
3 x 25 x 12 cm  
Collection of Peter Ellis, Melbourne

*Cuttlefish* 1991  
hand-embroidered cotton thread, pencil, watercolour, metal rivet on Arches Aquarelle paper  
66 x 51.5 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Drowning man* 1991  
watercolour, synthetic polymer emulsion, coloured pencil, coloured paper, eggshell, cotton thread, silk organza on handmade rag paper  
66.5 x 51 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Hummingbird* 1991  
hand-embroidered cotton thread, image transfer on Fabriano paper  
77 x 55 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Jellyfish* 1991  
found and customised embroidered organza collar, hand-embroidered cotton thread, beads, pencil on Arches Aquarelle paper  
65 x 51 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Pleasure* 1991  
hand-embroidered cotton thread, watercolour, image transfer, glass beads, paillettes on Fabriano paper  
77 x 55 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Yet to be titled* 1991  
ink, cotton thread on Arches Aquarelle paper  
76.5 x 56.5 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Yet to be titled* 1991  
ink, cotton thread on Arches Aquarelle paper  
77 x 57 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Yet to be titled* 1991  
ink, cotton thread on Arches Aquarelle paper  
76.5 x 57 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Yet to be titled* 1991  
ink, cotton thread on Arches Aquarelle paper  
76.5 x 56.5 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Yet to be titled* 1991  
ink, silver-coloured paper on Arches Aquarelle paper  
76.5 x 57 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Yet to be titled* 1991  
ink, watercolour, cotton thread on handmade rag paper  
66 x 50 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Roma I* 1993–94  
sequins, glass beads, cotton thread over colour laser copy on Lana Pur Fil paper on Arches BFK Rives paper  
41.5 x 30.7 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Roma II* 1993–94  
sequins, glass beads, Indian bindi stickers, cotton thread over colour laser copy on Lana Pur Fil paper on Arches BFK Rives paper  
42 x 30 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Butterfly (turquoise)* 1994  
image transfer, watercolour, fabric dye, cotton embroidery thread over cotton and Belgian linen  
18 x 18 cm  
Collection of the artist

*Double mountain* 1994  
image transfer, watercolour, fabric dye, cotton embroidery thread over cotton and Belgian linen  
18 x 18 cm  
Collection of the artist

*Hoopoe (Shroud for painting)* 1994/2019  
image transfer, watercolour, fabric dye, cotton embroidery thread over cotton and Belgian linen  
5 x 31 x 28 cm  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Diagram for a posey* 1995  
hand-embroidered cotton on colour laser copy on Japanese paper on rag paper  
41.2 x 30 cm  
Monash University Collection  
Purchased 2002  
Courtesy of Monash University Museum of Art, Melbourne

*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’s proof  
11 x 27 x 13.5 cm  
Collection of the artist

*Embraceable you* 1997  
hand-crocheted cotton thread, sequins over plane tree branch  
120 x 87 x 23 cm  
Monash University Collection  
Purchased 1997  
Courtesy of Monash University Museum of Art, Melbourne

*Untitled (blue bulb)* 1997  
hand-crocheted cotton perlé thread over light globe, beads, cotton embroidery thread  
4 x 4 x 37 cm; installation dimensions variable  
Bosci Collection, Melbourne

*Snow blossom cape* 1997–99  
hand-crocheted cotton thread, glass beads, hand-blown glass, wooden beads, sewing needle  
169 x 84 x 4 cm  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Waterfall* 1997/2019  
hand-crocheted cotton thread, jet beads, glass beads, wooden beads, light globe, wire, sewing needle  
175 x 90 x 30 cm  
Collection of Peter Ellis, Melbourne

*Baguette (After Pain peint (Blue bred) 1958 Man Ray)* 1998  
hand-crocheted lamb’s wool, synthetic polymer emulsion, fibreglass resin over baguette  
6.5 x 44 x 6.5 cm  
Collection of Sassy Park, Sydney

*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 Rives paper  
17 parts; installation dimensions variable  
Collection of Darren Knight and Suzie Melhop, Sydney

*Liberty or love* 1999  
taxidermied Plover, diamantes, silk ribbon, cotton thread, silk organza, plaster, sewing needle  
23 x 37 x 37 cm  
Collection of Peter Ellis, Melbourne

*Rainbow Lorikeet (Grafting)* 1999  
hand-crocheted cotton perlé thread over taxidermied bird, lilac branches, light globe, silk, paillettes, glass beads, mirrored ornaments, silver leaf  
45 x 30 x 20 cm  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Rock wallaby* 2000  
hand-crocheted kid mohair, lamb’s wool, cotton thread, lurex, sequins, metallic polyester over high-density foam taxidermy model, steel  
35 x 66 x 24 cm  
Monash University Collection  
Purchased 2000  
Courtesy of Monash University Museum of Art, Melbourne

*Ice cave* 2000–01  
hand-embroidered cotton and polyester thread on single-colour screenprint on Arches 88 paper  
unique state  
36 x 50 cm irreg.  
Laverty Collection, Sydney

*Diagram for two colliding stars* 2001  
hand-embroidered cotton thread, sequins on Arches Aquarelle rag paper  
56 x 76 cm irreg.  
Private collection, Sydney

*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  
56 x 76 cm irreg.  
Private collection, Sydney

*Sound islands with clouds* 2001  
hand-embroidered cotton thread, sequins, metal rivet on Arches Aquarelle paper  
56 x 76 cm irreg.  
Private collection, Melbourne

*The silent spinner of wishes* 2001  
hand-embroidered cotton thread, sequins on Arches Aquarelle paper  
56 x 76 cm irreg.  
Private collection, Melbourne

*Ghost feeding a bird* 2001–02  
hand-embroidered cotton thread, sequins, plastic on screenprint on Arches 88 paper  
unique state  
76 x 56 cm irreg.  
Courtesy of the artist and Darren Knight Gallery, Sydney

*Moonlight becomes you (Snowy Owl) II* 2001/2019  
hand-crocheted lamb’s wool and polyester thread over plastic  
41.5 x 24 x 18 cm  
Courtesy of the artist and Darren Knight Gallery, Sydney

*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  
53 x 35 x 21 cm  
Geelong Gallery, Victoria  
John Norman Mann Bequest Fund 2019

*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), Eclipse lamp designed by Vico Magistretti, Cero chair designed by Brian Steendyk, sound installation dimensions  
194 x 495 x 358 cm  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018

*Unlevel playing field* 2005  
hand-embroidered lamb’s wool, felt on Arches Aquarelle paper  
56.5 x 76 cm irreg.  
Private collection, Melbourne

*Coming down like rain II* 2006  
hand-embroidered cotton thread on paper  
56 x 76 cm irreg.  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018

*Constellation* 2006  
hand-embroidered paillettes, aluminium, polyester thread on Arches Velin Curve  
300 gsm paper  
45.8 x 62.4 cm irreg.  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018

*Meteor shower and black hole* 2006  
hand-embroidered lamb’s wool on offset lithograph printed in one colour on Arches 88 300 gsm paper  
unique state  
30 x 42.25 cm  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018

*Spider (midnight)* 2006  
offset lithograph printed in one colour on Arches 88 300 gsm paper  
edition of 15  
30 x 45.8 cm  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018

*Spider web (midnight)* 2006  
offset lithograph printed in one colour on Arches 88 300 gsm paper  
edition of 15  
45.8 x 30 cm  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018

*Static (digital age)* 2006  
offset lithograph printed in one colour on Arches 88 300 gsm paper  
edition of 15  
45.8 x 64.8 cm  
The University of Melbourne Art Collection  
Michael Buxton Collection  
Donated through the Australian Government’s Cultural Gifts Program by Michael and Janet Buxton 2018



*Boxed lightning* 2007  
plastic, glass beads,  
synthetic polymer emulsion  
on Fabriano Artistico  
640 gsm paper  
76 x 56 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Linings of withered clouds*  
2007  
synthetic polymer emulsion,  
plastic and glass beads on  
Fabriano Artistico 640 gsm  
paper  
76 x 56 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*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  
52 x 20.2 x 32 cm  
Michael Buxton Collection

*Sacred Kingfisher* 2007–08  
hand-crocheted lamb’s wool  
over taxidermied Sacred  
Kingfisher (*Halcyon sanctus*),  
bonsai tree, marine plywood,  
sequins, felt, cotton thread  
32 x 22 x 24 cm  
Collection of Jane Kleimeyer  
and Anthony Stuart,  
Melbourne

27 2008  
nylon wool, jute, linen,  
kauri shells, monofilament  
122.2 x 101.2 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*From the House of Fabius  
Rufus* 2008  
hand-crocheted lamb’s wool  
over taxidermied birds and  
wooden bases, sequins,  
cotton thread, felt  
2 parts: 35.8 x 17 x 12.8 cm;  
41.5 x 17 x 13 cm  
Private collection, Melbourne

*Like a needle in moss  
(turquoise)* 2008  
nylon wool, jute, linen  
122.2 x 102.2 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Capsize* 2009  
warp cotton thread, linen  
thread, calico, silk, wooden  
beads  
320 x 240 x 212 cm;  
installation dimensions  
variable  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Crystal satellite: satellite  
crystal* 2009  
polyamide, lamb’s wool,  
linen thread, Spanish willow  
80 x 85 x 85 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Golden bird (Trill)* 2009  
hand-crocheted lamb’s wool  
and sequins over taxidermied  
Parrot, Meiji period  
(19th-century) Japanese  
cedar stand  
51 x 26 x 22 cm  
Private collection, Sydney

*Mirage (The fear of  
unstructured time)* 2009  
nylon wool, jute, cotton duck  
210 x 300 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*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  
71 x 32.5 x 12.5 cm  
RMIT University Art Collection

*Bristol fashion (I wager you  
can make her talk)* 2010  
hand-crocheted lamb’s wool  
over taxidermied bird, wood,  
cotton thread, felt  
41 x 28 x 13.5 cm  
Michael Buxton Collection,  
Melbourne

*Aster* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Bat’s wing* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 0.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Bird hide* 2011  
Japanese Kozo natural paper,  
plastic, wooden beads, glitter,  
monofilament, linen thread,  
wire, synthetic polymer  
emulsion, sound  
450 x 540 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Black ice* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 1 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Blackbird braille* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 0.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Cascade* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Catkin* 2011  
ink, synthetic polymer  
emulsion, pigment, gold leaf,  
metallic thread, Japanese  
Kozo natural paper on  
Fabriano Artistico 640 gsm  
paper  
30 x 35 x 1 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Drifting* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 1 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Effloresce* 2011  
ink, synthetic polymer  
emulsion, pigment, gold leaf,  
metallic thread, Japanese  
Kozo natural paper on  
Fabriano Artistico 640 gsm  
paper  
30 x 35 x 1 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Ghost pollen* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 1.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Much deeping  
(column with growth)* 2011  
20th-century Japanese  
tokonoma bamboo pole,  
foam, fibreglass, epoxy resin,  
carbon fibre, wool, lurex,  
metallic polyester and steel  
178 x 48 x 46 cm  
Monash University Collection  
Purchased by the Faculty of  
Science 2013  
Courtesy of Monash  
University Museum of Art,  
Melbourne

*Pollen that is carried  
by the wind* 2011  
ink, synthetic polymer  
emulsion, pigment, gold leaf,  
metallic thread, Japanese  
Kozo natural paper on  
Fabriano Artistico 640 gsm  
paper  
30 x 35 x 1.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Robber’s veil* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
35 x 40 x 1 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Sea foam (Crust)* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 1 cm  
Collection of Paul Troon,  
Melbourne

*Sky harbour* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
35 x 40 x 0.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Storm and stress* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 1 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*The dark backward* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*The hidden roof of night* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
35 x 40 x 0.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Vertigo and order* 2011  
ink, synthetic polymer  
emulsion, pigment, metallic  
thread, Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
35 x 40 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Wave and fading lights* 2011  
ink, synthetic polymer  
emulsion, pigment,  
watercolour, metallic thread,  
matchstick, Japanese Kozo  
natural paper on Fabriano  
Artistico 640 gsm paper  
30 x 35 x 2 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Will-o’-the-wisp* 2011  
ink, synthetic polymer  
emulsion, pigment, gold leaf,  
metallic thread, matchstick,  
Japanese Kozo natural  
paper on Fabriano Artistico  
640 gsm paper  
30 x 35 x 0.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Dark cherry* 2011–12  
20th-century Japanese  
lacquered cherry wood  
tree trunk, fibreglass, steel,  
synthetic polymer emulsion  
82 x 75 x 50 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Hiding in plain sight  
(Witch grass nest)* 2011–12  
polystyrene, epoxy resin,  
linen, calico, felt, raffia, linen  
thread, deconstructed and  
repurposed cane lasts from  
Akari light sculpture designed  
by Isamu Noguchi , shells,  
plastic, room fragrance  
200 x 125 x 125 cm  
The University of Melbourne  
Art Collection  
Michael Buxton Collection  
Donated through the  
Australian Government’s  
Cultural Gifts Program by  
Michael and Janet Buxton 2018

*Transit of Venus* 2011–12  
resin  
70 x 70 x 2 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Diagram for a bird hide* 2012  
ink on Fabriano Artistico  
640 gsm paper  
77 x 56.2 cm irreg.  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Diagram for a swell* 2012  
ink on Fabriano Artistico  
640 gsm paper  
77 x 56.2 cm irreg.  
Monash University Collection  
Purchased by the Faculty of  
Science 2013  
Courtesy of Monash  
University Museum of Art,  
Melbourne

*Diagram for a vertical  
drift* 2012  
ink on Fabriano Artistico  
640 gsm paper  
77 x 56.2 cm irreg.  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Diagram for descending  
vapour* 2012  
ink on Fabriano Artistico  
640 gsm paper  
77 x 56.2 cm irreg.  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Diagram for night repair* 2012  
ink on Fabriano Artistico  
640 gsm paper  
77 x 56.2 cm irreg.  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Ajax* 2013  
wood, foam, papier-mâché,  
synthetic polymer emulsion,  
marble dust, pumice  
55 x 63 x 12 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Butterfly* 2013, cast 2019  
bronze  
unique state  
53 x 110 x 60 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Clear white distance* 2013  
wood, foam, papier-mâché,  
synthetic polymer emulsion,  
marble dust, pumice  
43 x 37 x 13 cm  
Courtesy of the artist and  
Darren Knight Gallery,  
Sydney

*Daphne fleeing Apollo* 2013  
oil paint on bronze, edition  
of 1 + 1 artist’s proof; early  
20th-century Japanese  
kotatsu  
2 parts: bronze 23 x 43 x 35  
cm; kotatsu 33 x 78 x 78 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Disappearance at sea* 2013  
wood, foam, papier-mâché,  
synthetic polymer emulsion,  
marble dust, pumice,  
eggshells, natural woven  
hemp, linen, seashells,  
copper boat-building nails  
58 x 24 x 16 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Lighthouse in high sea* 2013  
wood, foam, papier-mâché,  
synthetic polymer emulsion,  
marble dust, pumice  
45 x 40 x 15 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Lotus Elan* 2013  
wood, foam, papier-mâché,  
synthetic polymer emulsion,  
marble dust, pumice, human  
hair, dust  
58 x 51 x 17 cm  
Private collection, Melbourne

*Melancholia II* 2013  
oil paint on bronze,  
polyhedron beeswax candle  
(cast on the evening of the  
winter solstice)  
2 parts: candlestick  
33.5 x 16.5 x 15 cm;  
candle 12.5 x 10.5 x 10.5 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Cloud atlas* 2014  
fibreglass, synthetic polymer  
emulsion, pumice, hand-  
crocheted polyamide thread  
over papier-mâché  
2 parts: 93 x 75.5 x 16.5 cm;  
5 x 10 x 8 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Lucent* 2016  
synthetic polymer emulsion  
on linen  
50.8 x 40.6 cm  
Collection of Karina Harris  
and Neil Hobbs, Canberra

*Nacre* 2016  
synthetic polymer emulsion  
on linen  
152 x 106 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*The kind that gives body to  
words* 2016  
synthetic polymer emulsion  
on linen  
61 x 45.7 cm  
Collection of Rae-ann Sinclair  
and Nigel Williams, Sydney

*Column (Endless)* 2019  
Ostrich eggs, cotton thread,  
cedar  
439 x 43 x 43 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Cradling* 2019  
synthetic polymer emulsion  
on cotton duck, cedar  
museum stretchers  
330 x 614.5 x 60 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney



*Datura (Moon flower)* 2019  
nylon, lycra, cotton, plastic,  
glass beads, steel  
260 x 167 x 35 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Diagram for the structures of  
feeling (Lilac sea)* 2019  
synthetic polymer emulsion,  
glitter on linen  
210 x 300 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Diagram for the structures of  
feeling (The green ray)* 2019  
synthetic polymer emulsion,  
glitter on linen  
210 x 300 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Dream diviner* 2019  
Tasmanian oak, bronze,  
sound, video  
sound designer Luke Whitten,  
performer Michaela Pegum,  
filmmaker Dave Meagher  
3 parts: ballet barre  
13 x 602 x 14 cm; sound  
duration 00:42:59;  
video duration 00:23:27  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Fold itself around the next*  
2019  
hand-crocheted silk, alpaca,  
cashmere and camel hair over  
wood, human hair, synthetic  
polymer emulsion  
67 x 20 x 12 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Mantra (Spirit painting)* 2019  
synthetic polymer emulsion,  
glitter on linen  
183 x 152 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*Nature study (Butterfly)* 2019  
synthetic polymer emulsion  
on linen  
183 x 152 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

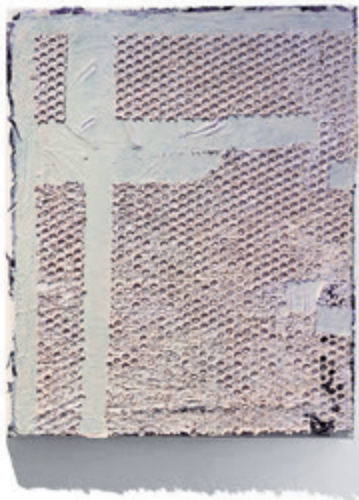
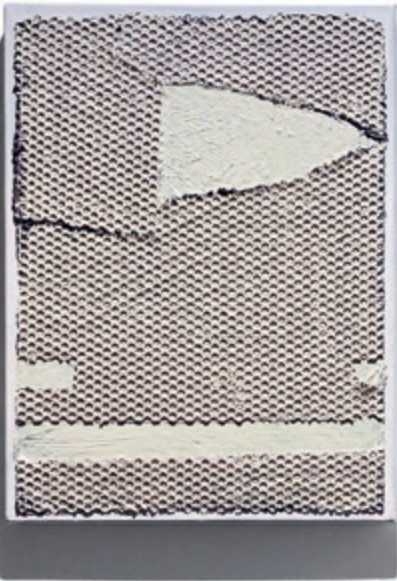
*Nocturne (Entr'acte)* 2019  
synthetic polymer emulsion  
on calico, nylon tulle,  
10 drawings by Peter Ellis in  
ink and gouache on Japanese  
Kozo natural paper, talisman  
necklace of plastic, lacquer,  
glitter, artificial fur, anodised  
titanium fastenings, nylon  
thread  
306 x 310 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*The skin of dreams  
(Between appearances)* 2019  
hand-crocheted wool over  
gourd, wood, synthetic  
polymer emulsion  
67 x 40 x 18 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*The skin of dreams  
(Narcissus)* 2019  
hand-crocheted wool and  
strands of human hair over  
gourd, wood, synthetic  
polymer emulsion  
64 x 42 x 18 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*The skin of dreams  
(Surrender)* 2019  
hand-crocheted silk, alpaca,  
cashmere and camel hair  
over gourd, wood, synthetic  
polymer emulsion  
44 x 22 x 11 cm  
Courtesy of the artist and  
Darren Knight Gallery, Sydney

*This shore of thought  
I guard* 2019  
American oak, Japan black  
stain, wax finish, perspex,  
rock crystal ball, human hair  
3 parts:  
chair 72.5 x 47 x 45 cm;  
stool 18 x 67 x 37 cm;  
crystal ball 18 cm diam.;  
installation dimensions  
variable  
Courtesy of the artist and  
Darren Knight Gallery, Sydney







**BUXTON  
CONTEMP  
ORARY**