



CECILIA HEFFER

Lace Narratives

2010 | *Damien Minton Gallery, Sydney*

Aerial Lace

2011 | *Sensorial Loop: 1st Tamworth Textile Triennial*

Textiles contribute to a social and cultural landscape and their evocative power conjures different emotions and experiences.

Lace Narratives and *Aerial Lace* explore memory, place and identity. This series of work in contemporary lace seeks to extend metaphorical and material translations of lace. It reflects on the experience of migration and the process of cultural assimilation.

Lace Narratives and *Aerial Lace* make up a collective story of connection to country and place within a changing Australian landscape. The work draws from the past and re-interprets memory as a textile narrative through innovative combinations of traditional natural dyes and photographic transfer processes. The lace is created with a unique process of machine embroidery onto a soluble substrate.

Lace Narratives was a featured exhibition in Sydney Design Week 2010. Its theme was story telling as a human act. The National Gallery of Victoria, Melbourne has acquired a selection of the work and it has become part of the National Living Artist Trust Fund that houses a collection of over 350 Australian artists.

Aerial Lace was selected for *Sensorial Loop*, the 1st Tamworth Textile Triennial. Curated by Patrick Snelling the exhibition featured the work of 22 textile artists and included a catalogue and artist talks. Participation in an event of this scale signifies the level of cultural recognition the work received nationally.

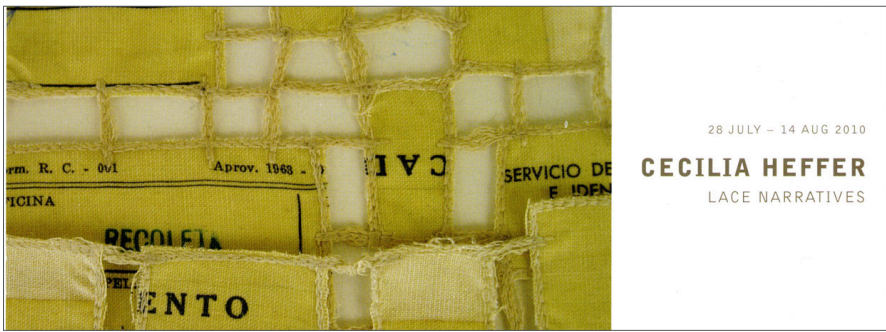
Aerial Lace was selected as a case study of contemporary lace practice in the publication *Lace: Here: Now*, edited by Amanda Briggs-Goode and Deborah Dean (Black Dog, London, 2013).

Detail image of work from Lace Narratives

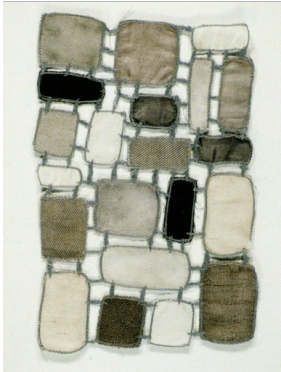


Retrato 2010





28 JULY – 14 AUG 2010
CECILIA HEFFER
 LACE NARRATIVES



You are invited to the opening
CECILIA HEFFER
 LACE NARRATIVES
 An exhibition of new textile work
TUESDAY 27 JULY 2010 • 6 – 8PM

We also invite you to attend the
 artist talk *Conversations with Lace*
 Sat 14 August 2010 2-4pm • Free
 Part of Sydney Design Week

EXHIBITION: 28 JULY – 14 AUG 2010

Left: State, 2010, mixed media textile. Front: Letter N-10, 2010, mixed media textile.
 wed to sat 11am–6pm • 02 9699 7551 • 61-63 great buckingham st redfern
 art@damienmintongallery.com.au • www.damienmintongallery.com.au



1.



Patricia Casey – Scented Gardens for the Blind

Patricia Casey's photographic works (including *Dialogue With a Dream III*, below), printed on cotton with metallic thread and lace, create dreamy landscapes. The title refers to Janet Frame's novel in which the characters lead secret interior lives.
 August 3-21, NG Art Gallery, 3 Little Queen Street, Chippendale, Free.
 Phone: 9318 2992.



Kauri Project

The premature death of one of the Royal Botanic Gardens' most historic trees, defoliated by roosting flying-foxes, has been turned into a positive. Thirty wood artists have created collectable works from the timber of the dead kauri tree, which will be sold to help restore the gardens' revered Palm Grove palm collection. Sculptures (including Nick Slatham's work, above), instruments, turned bowls, wood-cut prints, a theatrical set, furniture and even a small boat are among the items being exhibited and for sale.
 August 21-29, Royal Botanic Gardens, Mrs Macquaries Road, city, Free. Phone: 9231 8182.



Jeannie Baker – Mirror

This exhibition of collages by renowned children's book author and artist Jeannie Baker (*Where the Forest Meets the Sea* and *The Hidden Forest*) features works from her new book, *Mirror*. It's a visual story contrasting the hustle and bustle of Sydney with a remote village in Morocco, revealing similarities between two cultures and landscapes. Baker's meticulous style lends itself particularly well to depicting the filigreed magic of the Moroccan scenes.
 August 14-October 10, Museum of Sydney, corner Phillip and Bridge streets, city, \$5-10. Phone: 9251 5988.

Cecilia Heffer – Lace Narratives

Set aside images of grannies quilting for this reinterpretation of textile art. *Lace Narratives* (including *Art 20*, above) is a travel story using fabric as a metaphor for place, history and memory. Artist Cecilia Heffer's textile works reinterpret traditional techniques using rust, natural dyeing, digital printing, laser cutting and machine embroidery. The unique lace patterns – some pictorial, some abstract – tell a striking tale of belonging.
 Until August 14, Damien Minton Gallery, 61-63 Great Buckingham Street, Redfern, Free. Phone: 9699 7551

3.

CULTURE
 Andrew Taylor
 ataylor@sunherald.com.au

Landscapes sweeter from afar

AFTER 7½ years of marriage and three children, Andrew Taylor feels "incredibly lucky" to share his life with actress Rachel Griffiths. "I am lucky that she is such a visual person and loves the idea of being married to a painter," he said. "She would make a lousy rock star's wife. She hates music and likes to go to bed at 9pm."
 The couple live in Los Angeles where Griffiths films *Brothers & Sisters*. But "living in Los Angeles has been an incredible gift for me as an artist," Taylor said.
 Taylor, who shows in Sydney at Tim Olsen Gallery, returns to Australia this week to exhibit his latest collection of landscape paintings at the Melbourne Art Fair.

Taylor paints intimate, fleeting glimpses of the natural environment. "It's kind of hard to explain in words," he said. "It's like I am trying to paint the moment you just missed."
 Taylor's work is influenced by Asian art practices, including printmaking, woodblock and "traditional Chinese painting and its commitment to contemplation."
 Taylor said his work was not that intellectual. "It's emotional and responsive. It's deeply personal but not angry in any way."
 "Melbourne collectors sometimes chase the more cerebral work, so I am looking forward to the challenge of the work saying, 'Don't hate me because I am pretty.'"

Art might be Taylor's focus this week, but it is secondary to his children, six-year-old son Banjo Patrick, and daughters Adelaide Rose, 5, and Clementine Grace, 13 months.
 "Our kids come first, then our art and then our marriage," he said. "The truth is, if neither of our work is going well, and I don't just mean career-wise, I mean the actual process, then we are not that fun to be with anyway."
 Yet there is little time for either Taylor or Griffiths to act like tortured artists, he said. "I am very much expected to put out the garbage, but for some reason Rach always ends up changing the light bulbs and putting together the IKEA."

Brick by brick
 WILL COLES'S sculptures are not just decorative. They annoy.
 Take the concrete bricks made for his upcoming show at Brenda May Gallery in Waterloo.
 At \$50, with "E-to-you" carved on the side, the bricks are the ideal gift for people you hate, Coles said. "They're cheaper than any window screen or shop window you're going to throw them through and the person who picks it up will know they're really hated."
 Coles is notorious for scattering concrete together the IKEA.



Lace works

CECILIA HEFFER ruffles grandmotherly feathers with her "quietly radical" lace-making. "I've had elderly ladies come and see my work and say, 'This isn't lace,'" Heffer said. "They get quite offended by it."
 Heffer's *Lace Narratives* uses the fabric to weave intricate stories of place.
 The walls of Damien Minton Gallery in Redfern were filled with frames containing a patchwork of photos of Indians snatched by Heffer's grandfather in Chile in the 19th-century, copies of her birth certificate and fabric dyed with colour extracted from turmeric, rust, even onion skins.
 For Heffer, who emigrated from Chile in 1971, the pattern of spaces in lace are as important as its threads, creating a metaphor for travel. "A lot of the works are to do with connecting and belonging to the landscape."
 Another aspect of Heffer's art was draped from the rafters of the gallery – exquisite bolts of silk decorated with "a direct digital printing of my translation of lace".
 Heffer, who lectures in textiles design at the University of Technology, said the prints "seemed to have a life of their own, moving at the merest hint of a breeze."

Controversy courted

THE concrete bricks of Cecilia Heffer's



Infant art ... Will Coles with his giant baby face sculpture. Photo: Anthony Johnson

sculptures of washing machines, televisions, remote controls and mobile phones around the city and in Newtown.
 He believes concrete is the ideal material to make statements about consumerism.
 "It's the whole thing about it being poor man's bronze," he said. "My works are about mass production and there's no point in doing one-offs."
 But he conceded that the concrete industry was high on the list of environmental villains.
 "It's about as environmentally unfriendly as bronze. I guess I should go for watercolours."

Dawson moves to Oxford

REPORTS of the art industry's doldrums appear to be exaggerated.

2.

FREE

DESIGN WITH A HAT
 31 July-8 August, daily, 9am-5pm
 Splinter Workshop, 75 Mary Street, St Peters, free
 A Sydney-based furniture design firm Splinter Workshop has created a quirky exhibition that pays homage to the milliner's art.
 Splinter Workshop, which specialises in contemporary bespoke furniture and objects in wood, has joined forces with Jean Carroll AOM, an internationally renowned milliner who has been making hats for over 70 years.
 Splinter Workshop's exhibition items may take the form of a cabinet, a decorative box, a chest or a table but they are linked by one motif—Jean Carroll's exquisite hats.
 Splinter Workshop consists of nine designer-makers who design furniture in wood.

DESIGN CULTURE AND KIDS TABLE, 20th Jan-Mary
 Photo: Jane Clarke

June 2010 Cecilia Heffer

ph^m powerhouse museum

SYDNEY DESIGN
 31ST JULY-15TH AUGUST

4.

5.



CECILIA HEFFER
 Lace Narratives

1. Lace Narratives exhibition invitation 01, front and back

2. Sun Herald Review, Sunday, August 1, 2010, Culture
 Landscapes sweeter from afar, Lace Works, Andrew Taylor, pp 29

3. Sydney Morning Herald Review
 The Sydney magazine
 issue 88 August 2010
 Cecilia Heffer – Lace Narratives,
 Annemarie Lopez, pp 89

4. Sydney Design Catalogue Powerhouse Museum

5. Sydney Design Lace Narratives in Sydney Design Catalogue Powerhouse Museum pp105



Visa 10

CECILIA HEFFER
Aerial Lace



1.



2.



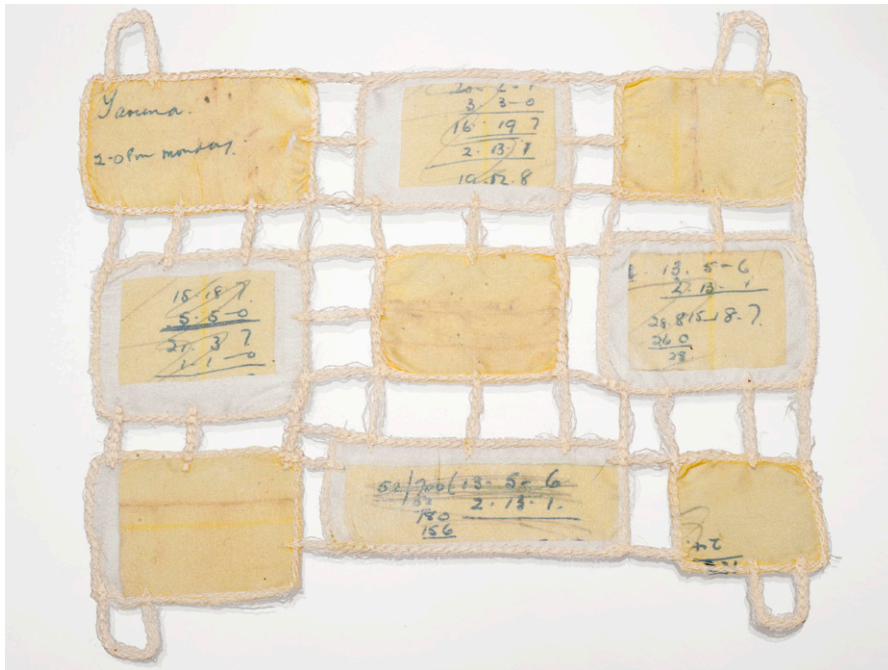
3.



4.

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- 1. Horizon
 - 2. Dora
 - 3. Closed Histories
 - 4. Borders of Hope

CECILIA HEFFER
Aerial Lace



1.



2.

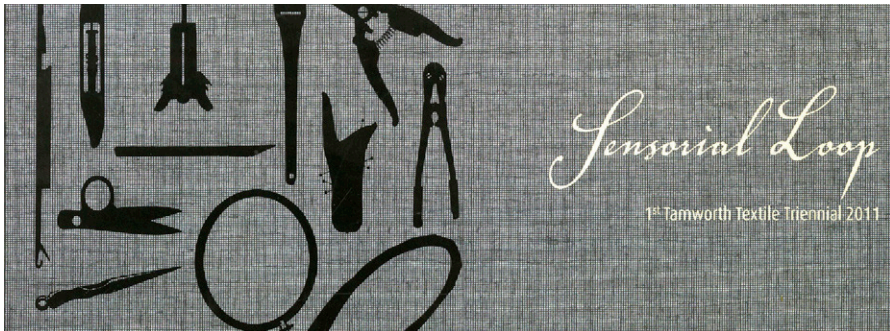


3.



4.

-
1. Monday
 2. Eaton Scholar
 3. Son
 4. Sender From



1.

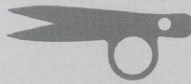
Contemporary Lace—An Aerial Landscape Suite is a new collection of work that explores narrative through innovative translations of lace. The translations are both metaphorical and material. The work is about my own story of migrating from Chile to Australia as a young child. It is the experience of being suspended in space between two cultures. Memory of the past either fades or becomes integrated with new experiences, the Australian landscape, at first so foreign, becomes familiar, beautiful and then finally home.

The work draws from the past and re-interprets memory as a textile narrative through the combination of traditional and new textile technologies, rusted cloth, natural dyes, digital transfer, old passports, stamps, handwriting, photographs, antique handkerchiefs, machine embroidery. Colours reference the bush, burnt oranges, wattle yellow, eucalyptus greys, dulled green blacks and faded sands.

Contemporary Lace—An Aerial Landscape Suite explores the experience of flight, viewing new landscapes for the first time. Observing the geometric patch-work of patterns and paddocks below. The work takes inspiration from the novel *Eucalyptus*, where writer Murray Bail compares a paddock to a paragraph. He writes about how paragraphs are supposed to fence in wandering thoughts.

'A paragraph is not so different from a paddock—similar shape, similar function. The rectangle is a sign of civilization: Europe from the air. Civilisation?'

Consequently, *Contemporary Lace—An Aerial Landscape Suite* can be seen as a series of textile paragraphs or even paddocks; postcard in size, they make up a collective story. Some of the postcards are pictorial, some abstract, both contain a story of connection to country and place within a new Australian landscape.



The **sewing machine** is my main tool; it is a steady work horse. I bought it from the yellow pages from a man I have never met but who services the machine. I just leave it in my front garden and he collects it and drops it off. I have done all my exhibitions on this sewing machine. It is a second hand Bernina that was used in schools to teach girls to sew. It still has the graffiti and the names of the girls who used it.









Water dissolves the soluble base of my lace pieces. I watch the works dissolve before my eyes, only to be replaced by a new image. I use **scissors** to cut the threads and work with the positive and negative in the lace. **Photography** and digital transfer are used to create images. Negative space, I use this as a tool to create the lace works; what is not there, missing, is as important as what has remained.

2.

CECILIA HEFFER
Aerial Lace

Supporting evidence

1. Catalogue cover
2. Artist statement included in catalogue
3. List of galleries where the exhibition toured nationally 2011-2013

<p>RMIT Gallery</p> <p>10 February–24 March 2012</p> <p>344 Swanston Street Melbourne Vic 3000 T 03 9925 1717 E rmit.gallery@rmit.edu.au W www.rmit.edu.au/rmitgallery</p> 	<p>Goulburn Regional Art Gallery</p> <p>7 April–19 May 2012</p> <p>Civic Centre, Cnr Bourke & Church Streets, Goulburn NSW 2580 T 02 4823 4494 E artgallery@goulburn.nsw.gov.au W www.gtag.com.au</p> 	<p>Manning Regional Art Gallery</p> <p>13 June–15 July 2012</p> <p>12 Macquarie Street, Taree NSW 2430 T 02 6592 5455 E taree.manning.gallery@gtcc.nsw.gov.au W www.fogsmanningvalley.com.au</p> 	<p>Albury Art Gallery</p> <p>3 August–15 September 2012</p> <p>546 Dean Street Albury NSW 2640 T 02 6043 5800 E info@alburycity.nsw.gov.au W www.alburycity.nsw.gov.au/gallery</p> 
<p>Broken Hill Regional Art Gallery</p> <p>28 September–18 November 2012</p> <p>404-408 Argent Street, Broken Hill NSW 2880 T 08 8080 3440 E artgallery@brokenhill.nsw.gov.au W www.brokenhill.nsw.gov.au</p> 	<p>Stanthorpe Regional Art Gallery</p> <p>17 January–24 February 2013</p> <p>Cnr Lock & Marsh Streets Stanthorpe QLD 4380 T 07 4681 1874 E admin@srag.org.au W www.srag.org.au</p> 	<p>Manly Art Gallery & Museum</p> <p>7 June–21 July 2013</p> <p>West Esplanade, Manly NSW 2095 T 02 9976 1420 E artgallery@manlynsw.gov.au W www.manlynsw.gov.au/attractions/art-gallery-museum/</p> 	<p>Ararat Regional Art Gallery</p> <p>15 August–28 September 2013</p> <p>Town Hall, Vincent Street, Ararat Victoria 3377 T 03 5352 2826 E gallery@ararat.vic.gov.au W www.ararat.vic.gov.au</p> 

3.



Alana Clifton-Cunningham
Anton Veenstra
Belinda Von Mengersen
Brook Morgan
Carly Scoufos
Cecilia Heffer
Cresside Collette
Demelza Sherwood
Elisa Marques-Young
Esther Paleologos
Jennifer Robertson
Julie Montgarrett
Lucy Irvine
Martha McDonald
Meredith Hughes
Michele Elliot
Michelle Hamer
Paula Do Prado
Rodney Love
Sera Waters
Tania Spencer
Verity Prideaux

Opening 6–8pm Thursday 9 February 2012 / Dates 10 February–24 March 2012

Sensorial Loop - 1st Tamworth Textile Triennial

RMIT Gallery 344 Swanston Street, Melbourne
Opening February 9 at 6pm.
RSVP 03 9925 1717 or rmit.gallery@rmit.edu.au
Exhibition open 10 February - 24 March

Public Program Events

Morning tea and textile seminar

Bookings essential for the morning session 03 9925 1717
Friday 10 February 10.30am - 12pm
Location: Storey Hall Conference Rooms 1 & 2 (The Green Brain)
Level 7, Building 16, 342 Swanston Street

Sensorial Loop: New directions in the field of textiles, presented by TTT curator Patrick Snelling and Tamworth Regional Gallery Director Sandra McMahon with artists; Michele Elliot, Cecilia Heffer, Michelle Hamer and Cresside Collette. Each artist will discuss and present their Tamworth work in a 20min presentation. Audience feedback welcome.

Afternoon tea and textile seminar

Bookings essential for the afternoon session 03 9925 9411 or Patrick.Snelling@rmit.edu.au
Friday 10 February 2.45pm - 6pm
Location: RMIT University, School of Fashion & Textiles, Brunswick campus, B514 auditorium, 25 Dawson Street, Brunswick VIC 3056

Panel and discussion format following on from the morning Sensorial Loop seminar. This session will encourage a discourse focussed around the themes of Textile Futures; textile education and research; the collaboration between textiles and other creative disciplines and the developing synergies with technical, community and industry partners.

Chair, Patrick Snelling with panel members; Dr Juliette Peers, RMIT senior researcher; Cecilia Heffer, Course Director UTS Sydney; Emma Byrnes, Co-Director Harvest Textiles & Workroom, Melbourne and Leanne Zilka, Lecturer in Architecture, RMIT University, Phd candidate at Harvard University, Principal of Zilka Studio.

RMIT Gallery Floor talks

Bookings essential for this session 03 9925 1717. Afternoon tea provided.
Thursday 22 March 2pm - 3.30pm
Location: RMIT Gallery 344 Swanston Street, Melbourne
Curator Patrick Snelling will invite Sensorial Loop artists - Lucy Irvine, Paula Do Prado, Verity Prideaux and Anton Veenstra to present their work to visitors in the gallery. Audience feedback welcome.

CECILIA HEFFER
Aerial Lace



Textile Futures:

research and collaboration, teaching and technology

RMIT University, School of Fashion & Textiles
BA Textile Design, Brunswick campus - B514 Auditorium
25 Dawson Street, Brunswick VIC 3056
Friday 10 February 2012

Contact Patrick Snelling 03 9925 9411 or email: patrick.snelling@rmit.edu.au to book for this session which starts at 2.45pm and concludes at 6pm. Afternoon tea provided.

Panel and discussion format following on from the morning Sensorial Loop seminar. This session will encourage a discourse focussed around the themes of; textile education and research; the collaboration between textiles and other creative disciplines and the developing synergies with technical, community and industry partners.

Panel members will be asked to comment on their textile interests, professional practice and research experiences referencing the key discussion themes of Textile Futures. This session aims to provide an opportunity for the audience to respond to panel members views and contribute to a conversation exploring contemporary textile education and practice in Australia.

Panel members:

- Chair - Patrick Snelling - Program Director, BA Textile Design, RMIT University
www.patricksnelling.net
- Dr Juliette Peers - Senior Researcher, Fashion & Textiles, RMIT University
<http://www.sial.rmit.edu.au/People/jpeers.php>
- Cecilia Heffer - Course Director, Fashion & Textiles, UTS Sydney
<http://datasearch.uts.edu.au/dab/staff/details.cfm?StaffId=2087>
- Emma Byrnes - Co-Director, Harvest Textiles & Workroom, Melbourne
<http://www.harvestworkroom.com.au>
- Leanne Zilka - Lecturer in Architecture, RMIT University, Phd candidate at Harvard University, Principal of Zilka Studio
<http://architecture.rmit.edu.au/People/LeanneZilka.php>, www.zilkastudio.com.au

Supporting evidence

Sensorial Loop invitation

Weblink:
<http://www.tamworthregionalgallery.com.au/triennial.php>