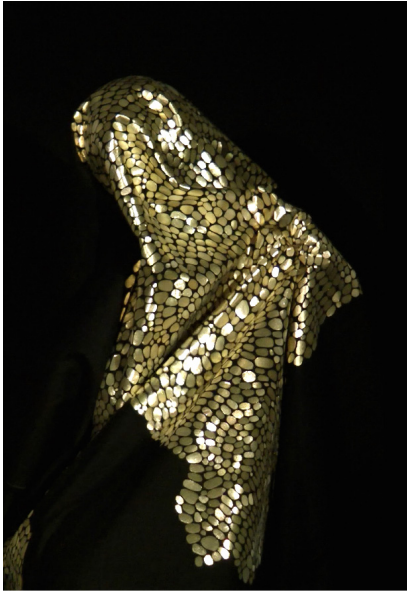
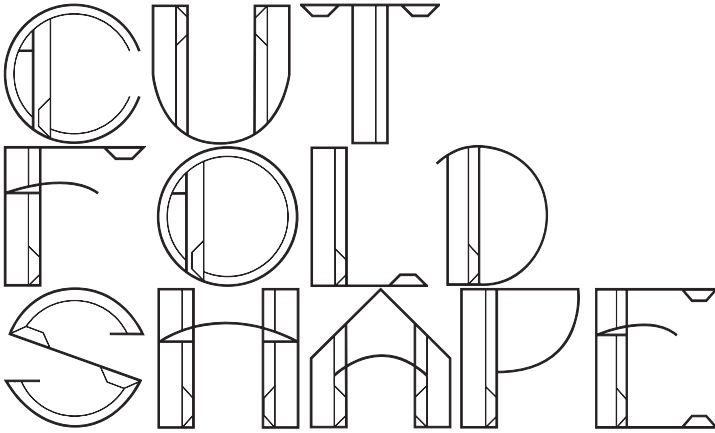


CUT FOLD SHAPE







18 April to 27 May 2017

Cut Fold Shape reveals diverse approaches to the materiality and process of cutting, folding and shaping in textiles, visual arts and design. It explores methods for resurfacing, reshaping and restructuring cloth that are underpinned by accuracy in mathematical applications and an understanding of fabric properties for manipulation. The art of fabric manipulation changes the look and feel of a piece of cloth. It can embellish, inflate, support and create texture and in the process completely change its disposition. The end result is transformation.

Art and designs from:

Yasmina Black

Sue Pedley

Kate Scardifield

Donna Sgro

The Vintage Clothing Shop

University of Technology Sydney students: Lily Durland, Tess Frost and Ziman Zheng

YASMINA BLACK



The inspiration for my hats arises from a variety of sources. I spend a lot of time looking at images of birds, insects, butterflies, moths and shells. Suggestion of line, an expression of colour, shapes and curves can express a subtlety of movement, and the fragility and elegance I see present in all winged creatures. Recently I have been inspired by origami art as I aim to capture the essence of these folds and shapes in my hats.

In creating my hats I start with an idea; this could be a movement, an image or a concept I wish to explore. I have a unique sculptural approach to hat making and create my own hat blocks. Using a self-designed or existing block, or sitting at the steamer, I begin to form shapes. I play with ideas until I am happy with what I have created. This can be very quick, or I can spend hours over numerous sittings to achieve the desired piece.

Many of my hats are created through improvisation. Most of my designs are intuitive, and change, develop and expand as I bring them to life. Sometimes I note down some very basic ideas of shapes, but seldom draw up my designs.



Dove, 2016, felt and thread



Group of four hats including *Blue Bird*, 2015, felt (front)



Group of three hats including *Swan Lake*, 2016, Parasial straw, wire, Petersham ribbon and thread (top left)



***Under the Light of the Three Moons*, 2016, felt and quill**

SUE PEDLEY

For the Setouchi Triennial in 2010 in Japan, I worked with a local community to create an art house installation in an abandoned house on the island of Teshima. To further develop the project in Australia, I retrieved a selection of clothing once belonging to three generations of the family who lived in the house. I have selected clothing worn or made by the family and have used their interesting shape to create a frottage (rubbing) on maps of the region. Frottage is a drawing technique, in this case using graphite to obtain an impression of the surface texture of different materials.

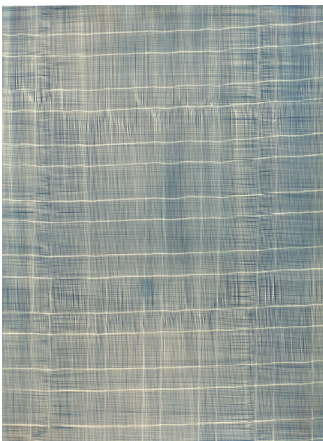
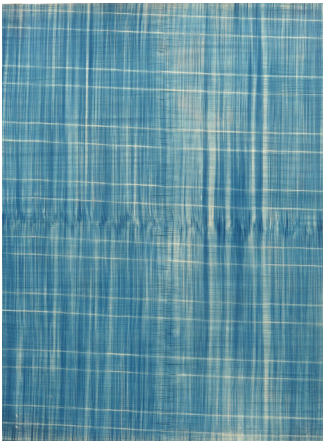
The last adults living in the house worked in a chemical waste plant, which severely contaminated Teshima. As a result of years of lobbying and activism by the community, the waste has been completely cleaned up. The great aunt was a seamstress/tailor and taught people in the village how to sew. Sounding maps of the Seto Inland Sea are placed over the clothing, evoking stories of migration and family history in post-World War 2 Japan.



Harmonica House (1-3), 2017
Graphite 84.1 x 118.9 cm each

Sudare, traditional Japanese bamboo blinds, are made of slats of decorative bamboo reeds woven together with threads of cotton, silk or linen. The shapes of the fabric of the blinds create a mesmerizing blue pattern in a cyanotype print.

Cyanotype is an early nineteenth century photographic printing process once used to copy architectural plans, astronomical maps and biological plants. The print is made by exposing paper treated with light-sensitive emulsion directly to sunlight for different durations. The cyanotypes literally record time and register the passage of light. The longer the exposure, the deeper the hue of the series of photograms made with traditional Japanese bamboo blinds.



Blue Print (1-4), 2007
Cyanotype prints
56 x 76 cm each

KATE SCARDIFIELD



These works begin with thinking about the body's relationship to cloth and from here I've been attempting to trace the soft folds and shifting states that can materialise between moments of convergence and collapse. My approach to making is process driven and relies heavily on having the time and space in the studio to develop my ideas. Testing and experimenting with materials and technical processes is a huge part of the process. You don't always get it right and failure is important. It's about building up material knowledge and often

allowing the material to 'push back'. For example, I've been doing a lot of pleating experiments and textile appliqué work recently. The pleated pieces that have resulted are completely adaptable in form, space and volume, but at the same time the nature of the fabric makes them 'bossy'— meaning that what you think you can make them do in terms of adjusting their shape, might not turn out the way you had planned. It's always a process of refinement, you keep at something until it starts to work, and sometimes it is a slow burn.



Left:

Base Matter 2015

(Production still)

HD video, 22 mins looped.

Editing and choreography in collaboration with Andrew Haining.

Edition of 3 + 1 AP

Courtesy the artist and

ALASKA Projects



Pulse Banner 2015

Lamé, linen and cotton thread

146 x 94 cm

Photo: Brett East

Courtesy the artist and ALASKA Projects



Base Matter 2015

Installation view, ALASKA
Projects 2015

Photo: Brett East

Courtesy the artist and
ALASKA Projects

DONNA SGRO

In this series of works, a method of dynamic cutting is achieved through my interaction with the material properties of the textile. A garment is fashioned through cutting, with the outcome best understood as an evolution or growth of form. Cutting works in combination with machine stitching; each cut creates a new possibility for stitching, which enables the form of the garment to evolve. This method, therefore, involves an element of chance to be incorporated into the garment making. Through play, a sense of curiosity and discovery, unfamiliar shapes can be developed to express a final unique and individual form.

To create these works, careful selection of textiles for visual and material properties was required. During a series of visits to India, fabric sourcing included hand woven ikat, a fabric that is yarn dyed into a/the pattern and then woven. Fabric cuts were prepared and then hand-stitched in collaboration with Rajasthan-based The Stitching Project. Working to evolve dynamic movement in the garment making process, these selections enable a range of visual patterns. I cut in response to these to progress shape-making in the garment.



Evolving Garment, 2016-2017, Mixed textile; hand-woven cotton ikat, hand stitched silk organza, knitted trims

Dynamic Garment, 2016-2017, Mixed textile; hand-woven cotton ikat, hand-stitching, silk satin organza

Making|Seeing, 2016-2017, process film; cutting and handling the textile, forming and observing the garment, 1.57 min

Making|Form, 2016-2017, process film; reconstructing a method for reflection, 1.26 min

Metamorphic Fashion: a transformative practice. Donna Sgro PhD by Project.

Through manipulating the fabric with my hands, I can carefully negotiate its material properties, how it feels, falls and stands, to create shape and form.

At various times I manipulate the fabric construction on the mannequin stand to assess how it looks, how it falls with gravity and how shapes suggest different types of garments. Is it a dress or a skirt or a top? I do not try to identify this too soon. I can turn it upside down, back to front, attach it to the shoulders or waist, turn it inside out. This process of making garments takes time; time to reflect and time to assess how I feel about the volume, what it suggests to me that it can become. It is multiple in its expressive possibilities. In this way, I encourage the garment to grow; not only in physical form, but with the assistance of my eyes and hands, it can grow in my mind.

Based in Pushkar, Rajasthan, The Stitching Project is a social enterprise that produces quality textile work informed by traditional techniques, while fairly contributing to the livelihood of rural based producers.

www.the-stitching-project.com

In the video *Making | Form*, I reconstruct a method of making. I used this method to construct two dresses. It relies on a response to a textile's visual and material properties to determine the form and outcome of the garment design. At many stages in the process, the garment could become different possibilities. I use this method to discover new forms in the process of making them.

I recreate this method using video to reflect and observe what I am doing when designing. Often fashion designers work so quickly that taking the time to stop and observe is unfamiliar. I try to focus on the peri-personal interactions between me and the materials or tools I work with when designing. By doing this I am suddenly placed outside of this interaction, and can see how it operates from a different perspective.

DIOR STYLE

This dramatic short evening dress showcases the glamorous and feminine hourglass silhouette popularised by Christian Dior's 'New Look' fashions in the decade after the World War II. It exhibits all the characteristics of this romantic and opulent era with its unrestrained use of a very expensive gold-toned floral warp-printed silk fabric, couture detailing in the sculpted fit of its sleeveless V-neck bodice with princess-line panelling above a tight waist and luxurious hip drapery, in a mid-20th century revival of an 18th century style 'polonaise' skirt with twist, switching the gathered volume from back to front, hitched-up through loops on either side over pockets. The skirt of the dress is lined with net and would have been worn with extra petticoats to maximise its fullness and heighten its theatrical effect.

This dress could quite properly be described as a 'cocktail' dress which was a new concept in the 1950s. No other garment has ever been named after a drink and the term only came into existence in fashion in 1947. Women of the 1950s made a special effort to dress correctly for every occasion and time of day after years of scarcity and clothing restrictions. The 'cocktail' dress brings to mind a certain type of early evening social engagement, dinner or theatre outing where daywear would not be smart enough and a full-length evening gown too grand, worn with an array of carefully coordinated accessories including a matching hat, shoes, bag, gloves and lavish costume jewellery.



Cocktail dress, early 1960s
Silk paper taffeta with ikat weave, full tier petticoat

Courtesy The Vintage Clothing Shop



VIONNET STYLE

This elegant evening gown embodies all the spiralling dynamic fluidity of a Spanish flamenco dancer. The high halter neckline belies a deep back décolletage, the large keyhole revealing bare skin, dipping low above the buttocks and edged with a floating flounce lending graceful movement. The graphic rose-printed fabric wraps sinuously around the torso enveloping the body in its clinging silhouette, shaping the upper body into an inverted triangle above a narrow waist, emphasising width across shoulders with fluttering, butterfly-capped sleeves, the long, columnar skirt skimming smoothly over narrow hips, with inset wedge-shaped panels or godets adding a sudden flaring and flowering at the hem to create a second triangular form designed to make the wearer look taller, leaner and slimmer.

The streamlined sleekness of 1930s dress design was made possible by the invention of the bias cut – fabric cut across the diagonal to enhance its flexibility and ease of handling. Complex panelling and seaming provided structure and decoration spiralling around the body, with a preference for unevenness utilising asymmetrical drapery, twisting and wrap details, bows, scarf ties and floating wing, fin or fan-shaped panels to produce infinite design variations.



***Evening gown of silk crepe de chine about 1932
In the style of Madame Madeleine Vionnet
Courtesy The Vintage Clothing Shop***



CORSETS and PETTICOATS



Corsets and Petticoats

Courtesy The Vintage Clothing Shop

Petticoats were designed to provide volume to a skirt. Tiered, ruffled and stiffened petticoats made of nylon chiffon, taffeta, and organdy were popular in enhancing the 1950s skirt shapes.

The longline bra and girdle, with multiple hooks and ties, was designed to accentuate the shape of the body. Materials such as satin panels, new two-way stretch elastic fabrics, lace bra-top and fine bone shapes created the structure. Corsets included suspender clips to hold stockings.

LILY DURLAND

The skirt is based on architecture and the body. The angular shapes of the skirt contrast with the curves and flows of the body, creating a structure for the body. Inspiration from the cubic forms of Luis Barragan's designs was adapted through experimentation. This involved fraying and exploring differences between denim and gingham pattern. The aim of the skirt was to distort and exaggerate the silhouette of the body in an inorganic way. This was achieved by adapting a block skirt pattern creating a giant lantern sleeve to fit the body.



Body Building Skirt
**Cotton gingham, cotton denim,
interfacing, plastic boning**

TESS FROST

I wanted to play with the idea of making a skirt that illustrated the construction and patternmaking process that is integral to garment design. I took the concept of a classic denim pencil skirt and metaphorically cut it up into pattern pieces linking it back together with the eyelets and hinge rings. I aimed to show that making a traditional skirt shape isn't that easy when you consider all the patternmaking and construction techniques necessary for a high quality finished garment. This skirt came to life using the skills I have developed in construction and my passion for patternmaking, with a creative twist.

Linked Skirt

Stainless steel eyelets, 25 mm hinge rings, denim, interfacing, polycotton, cotton



ZIMAN ZHENG (Nina)

I took inspiration from the waterfall. The waterfall forms due to the differences of terrain and water flows from high to low. The skirt layers follow the organic contours of the water. The waterfall shaped my concept because how water flows is a natural form, as is the body. I wanted to explore the skirt formation by layering, just like the water falls from top to bottom. Also, the frayed edges were following the water with a splash.



Falling
Denim



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