

British born, Melbourne-based artist Sarah crowEST sustains a peripatetic studio practice that incorporates painting off-the-wall, dressing up and meandering. She produces multifarious fabric wall hangings with geometrical and text overlays that can be worn as aprons or dresses. It comes as little surprise that crowEST studied fashion and textiles in London before developing a utilitarian practice: 'I have a worker's ethic and a need to make things utilitarian.' The granddaughter of a carpenter, her versatile and playful fabrics made from durable woven Belgian linen, are at once minimalist canvases and wearable garments with large, practical pockets. Her initial impetus was serendipitous: the need for an apron to wear in the studio resulted in these forms that she instinctively drew on like a sketchbook.

---In 2016 she presented '#STRAPONPAINTINGS' at Heide Museum of Modern Art in Bulleen, Melbourne, comprising six new aprons that were painted with acrylic and appliquéd with designs, fabric fragments and texts. In such works crowEST humorously explores the mutability of painting as apparel, haberdashery or minimalist abstract canvases. The association of aprons with domesticity, working-class attire, fashion accoutrements or feminist gesture ensures that these delicate textiles have multiple associations. The artist has decided to cap the strap-on paintings at one hundred in order to tend to them for the rest of her life, repairing and renovating them for the owners.---crowEST's aprons as paintings are inspired by rare diagrammatic images by Swiss Dadaist Sophie Taeuber-Arp, and a 1921 photograph of her with her sister dressed in homemade Hopi-Indian costumes has fascinated crowEST for a long time. In an interview in the catalogue for the Heide exhibition, crowEST professed: 'I am drawn to the sturdiness and over-engineered quality of their costumes ... I call them "lost architecture" because they loosely resemble architectural plans but their actual purpose and function is unknown.' Bauhaus graphics, propaganda posters and fashion labels are also sources for crowEST's rectilinear compositions that are subsequently strapped on the body, photographed by the visitor and posted on social media.---'Peregrination FABRIK' (2016) was a walk through the centre of Melbourne from one venue to another as part of the exhibition 'Fabrik: conceptual, minimalist and performative approaches to textiles' at the Ian Potter Museum of Art, Melbourne. For crowEST, 'The process involves gathering with participants, clothing them and moving their bodies en masse through appearances and peregrinations with the artist's (my) body as reluctant fulcrum.' The collective assembly of participants and wandering through the city was performative, inventive and beyond categorization. Ultimately, crowEST explores the fluidity of fabric and form, materiality and sustainability, ergonomics and feminism.---Natalie King



Peregrination FABRIK---2016---Linen painter's canvas, synthetic polymer paints, screen-printing inks, haberdashery and human beings as structural support---Dimensions variable

SARAH CROWEST Born 1957, London. Lives and works in Melbourne, Australia. SELECTED SOLO EXHIBITIONS: 2018 - 'Material Constructs: the Home Stretch', Ararat Museum of Textiles, Australia; 2017 - 'Peregrination WERKFORME', Federation Square, Melbourne, Australia; 'WERKFORME Taueber', Gallery 9, Sydney; 2016 - 'Peregrinação São Paulo', Oca, Parque Ibirapuera, São Paulo; '#STRAPONPAINTINGS', Heide Museum of Modern Art, Melbourne, Australia; 2015 - 'Running Order', Gertrude Contemporary, Melbourne, Australia; 2014 - 'A Serious of Objects', Experimental Arts Foundation, Adelaide, Australia; 2013 - 'Tumbleweed Methodology: a theory of the cycle of things', Craft, Melbourne, Australia. SELECTED GROUP EXHIBITIONS: 2017 - 'Call of the Avant-Garde: Construction and Australian Art', Heide Museum of Modern Art, Melbourne, Australia; 'Body and Cloth: Performing Textiles', Australian Tapestry Workshop, Melbourne; 2016 - 'Endless Circulation', Sich Triennale Biennial, Australia; 'Fabrik: conceptual, minimalist and performative approaches to textiles', Ian Potter Museum of Art, Melbourne, Australia; 2015 - 'The Material Turn', Margaret Lawrence Gallery, Melbourne, Australia; 'From the Collection: Gertrude Regional Residences, Chapter Three', Benalla Art Gallery, Australia; 2014 - 'BETTER FASTER STRONGER', Project Space, Melbourne Art Fair, Australia; 2013 - 'Loosely Speaking', Gertrude Contemporary, Melbourne, Australia.

Sarah crowEST



From the Collection (detail)---2015---Linen painter's canvas, synthetic polymer paint and screen-printing inks---Dimensions



#STRAPONPAINTINGS---2016---Linen painter's canvas, synthetic polymer paint, screen-printing inks and haberdashery---Dimensions variable

Influenced by the '85 New Wave Movement that swept through artistic circles in China during the mid- to late-1980s, and a 1985 Robert Rauschenberg exhibition at the National Art Museum in Beijing, Yin Xiuzhen has developed a spatial, installation and performance-based practice. She abandoned oil painting in favour of working off canvas and using objects for their expressive qualities. In an interview with curator Hou Hanru in 2017, she declared: 'I wanted to express the divisions between people, as well as the relationship between individual experience and contemporary life.'---Yin explores the sculptural potential of second-hand materials, clothing and keepsakes. By deploying recycled domestic textiles and creating forms that engage with the fragility of the human environment, she seeks permanence for the essentially fleeting nature of contemporary life: 'In a rapidly changing China, "memory" seems to vanish more quickly than everything else. That's why preserving memory has become an alternative way of life.' As a child of the Cultural Revolution, Yin found an outlet in the act of sewing, learning to stitch and patch together leftover scraps by watching her mother, who worked in a garment factory, make clothes. For Yin, salvaging discarded clothes is a way to reflect on the dilemmas of consumption and preserve a 'second skin'.---Her 'Portable City' series (2001-ongoing) comprises over forty sculptures created from worn clothing collected in different cities, sewn into miniature buildings and arranged inside a suitcase. In these works she references not only Marcel Duchamp's portable miniature replicas in 'Boite-en-valise' (1935-41) but, importantly, the Chinese tradition of women abandoning their family and village upon marriage, packing their suitcases in order to fulfil their duties as an obedient wife. 'Portable City: Groningen' (2012) sees Yin deftly fabricate a soft sculpture cityscape embedded in a suitcase: a container for belongings suggestive of migration, travel, journeys and homesickness. She combines the ready-made with a desire to salvage remnants, preserving the preciousness of things and experiences. Concerned about the incessant wave of demolition and construction across cities in Asia, Yin carefully fabricates miniature cities infused with a longing for home.---Yin is also passionate about environmental degradation, the impact of industrialization and what she refers to as the 'poisonous beauty' of pollution. Her ongoing performance and participatory work 'Washing River' (1995) comprises approximately ten cubic metres of contaminated river water frozen into blocks, which the artist invites people to help 'wash'. The initial impetus for this work was Yin's shock at the polluted condition of the Funan River in Chengdu in 1995. Staged in multiple locations, the stacked ice blocks also allude to impermanence and the fragility of the environment. Through such use of mundane and everyday materials, Yin's performances and soft sculptures are ultimately concerned with the profound impact of globalization. ---Natalie King



Trojan---2016-17---Steel frame and used clothes---510 x 220 x 151 cm---224 3/8 x 86 5/8 x 59 1/2 in



Nowhere to Land---2012---Used clothes, steel, stainless steel, mirror and vehicle light---330 x 240 x 210 cm---130 x 94 1/2 x 82 2/3 in

YIN XIUZHEN Born 1963, Beijing. Lives and works in Beijing. **SELECTED SOLO EXHIBITIONS:** 2017 - 'Back to the end', Pace Beijing; 2016 - 'Pace Hong Kong: 'Slow Release', The Garage Museum of Contemporary Art, Moscow; 2014 - 'Washing River', Tasmania Museum & Art Gallery, Hobart, Australia; 2013 - 'Nowhere to Land', Pace Beijing; 2012 - 'Yin Xiuzhen', Groninger Museum, Groningen, Netherlands and touring to Kunsthalle Busseldorf; 2011 - 'The Way of Chopsticks', Song Dong & Yin Xiuzhen, Chambers Fine Art, Beijing and New York and touring to Philadelphia Art Alliance; 'One Sentence', Alexander Ochs Gallery, Berlin; 2010 - 'Second Skin', Pace Beijing; 'Project 92', Museum of Modern Art, New York; 'China in Four Seasons', Govett-Brewster Art Gallery, New Plymouth, New Zealand; 2009 - 'Yin Xiuzhen', Anna Schwartz Gallery, Sydney; 2008 - 'Introspective Cavity', Ullens Center for Contemporary Art, Beijing; 'Comrade', The Moritzhof of Chemnitz and Gallery Helldorf, Germany. **SELECTED GROUP EXHIBITIONS:** 2017 - 'Washing River', Museum MACAN, Jakarta, Indonesia; 'Art and China After 1989: Theater of the World', Solomon R. Guggenheim Museum, New York; 'Form Through Narrative: New Chinese Art', Pace Palo Alto, California; Anniversary Exhibition, Three Shadows Photography Art Centre, Beijing; 'Constellation', JC PROJECT & WUQART, Beijing; 'Care players', Shanghai Gallery of Art; 2016 - 'Utopia and Beyond', Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy.

Yin Xiuzhen



Portable City: Groningen---2012---Suitcase, used clothes, light, map and sound---148 x 88 x 30 cm---58 1/8 x 34 2/3 x 11 3/4 in

Paul Yore uses embroidered appliqué to fabricate lewd, garish and politically astute works that critique the upheaval and dysfunction of contemporary society. His visual cacophony of imagery juxtaposes penises, sexual acts and slogans alongside popular culture references and world political figures. His technical skills are borrowed from the tradition of handcraft, while his subject foregrounds denizens of the twenty-first century such as Donald Trump and Osama Bin Laden. Compositionally, he draws on the pictorial language of tapestry and painting, yet his renditions also refer to the tradition of quilt-making by deploying cutting and piecing. Yore favours the portability of stitching in his Melbourne-based studio, but he also declared in an interview in 2015 for 'eEmbroidery' magazine that he likes 'to work in bed, sometimes watching trash on television or else listening to music'.---Yore's eclectic imagery is derived from a plethora of sources including what he refers to as the 'sewer of collective culture'. Homoerotic themes, queer identity and profanities, along with humour, are emblazoned across his soft surfaces that he embellishes with sequins, frilling and beading. Yore has cited a multitude of influences including Leigh Bowers, Mike Brown, Henry Darger, Ginger Riley Munduwalawala, Hieronymus Bosch and Cher. Self-taught, he prefers to adopt the laborious methodologies of textile image-making in the computer age where everything is expected to happen instantly. ---'Spectacular Spectacular' (2016) takes its title from a fictionalized theatrical production in Baz Luhrmann's film 'Moulin Rouge' (2001). The central image comprises Osama Bin Laden holding up the iconic Twin Towers of New York's World Trade Center, quoting in a green speech bubble from Guy Debord's seminal text 'Society of the Spectacle' (1967), while the planes flying into the towers are labelled 'Little Boy' and 'Fat Man' (the names given to the atom bombs America dropped on Hiroshima and Nagasaki in 1945). The role of the 'spectacle' and the 'spectacular' is further heightened by the anatomical collision with Donald Trump, amplified by fairy lights sewn into the work's internal border. Slogans gleaned from mass culture occupy the perimeter with arbitrary phrases such as 'DOG EAT DOG' or 'JESUS SAVES'. Yore's confluence of banal or scatological images, texts and themes culminates in outlandish, hybridized forms. ---'What A Horrid Fucking Mess' (2016) is a large-scale, hand-sewn, mixed-media textile that incorporates appliqué, embroidery and painting alongside collaged found material: Australiana sourced from kitsch tea-towels, graphics from T-shirts, and many other disparate elements. The work started as a drawing commenced while Yore was in Europe researching folk art and traditional textiles. The central figure alludes to the legendary founders of Rome - the twins Romulus and Remus - inscribed with jumbled language. Yet the piece takes place in an ambiguous, unsettled landscape: the geopolitical zone we might call contemporary Australia. Yore's images accumulate across textile surfaces with an emblematic refrain in the upper corner that encapsulates his fervent stance: 'NO DIRECTION'.---Natalie King



PAUL YORE, Born 1987, Melbourne, Australia. Lives and works in Melbourne.
 SELECTED SOLO EXHIBITIONS: 2017 - 'Paul Yore', Sunday Art Fair, London; 'OBSCENE', Hugo Michell Gallery, Adelaide, Australia; 2016 - 'Paul Yore', NADA, Miami; 'Love Is Everything', Neon Paro, Melbourne, Australia; 2013 - 'Fountain of Knowledge', Neon Paro, Melbourne, Australia; 2012 - 'Boys Gone Wild', Gertrude Contemporary Art Spaces Studio 12 Exhibition, Melbourne, Australia; 'And', Gertrude Contemporary Project Space, Melbourne Art Fair, Australia; 2011 - 'LATHROP', Blindsade Artist Run Space, Melbourne, Australia; 2009 - 'The Big Rainbow Punhouse Of Cosmic Brutality Part 2', Heide Museum of Modern Art, Melbourne, Australia. GROUP EXHIBITIONS: 2018 - 'Craftivists', Shepparton Art Museum, Australia; 2017 - PAN Amsterdam, Axel Patron Gallery, Amsterdam; 'Mad Love', Arty Art Agency, Berlin; 2016 - 'The Public Body 01', ArtSpace Sydney; 2015 - 'Pribavera', Museum of Contemporary Art, Sydney; 'Fertile Ground', Australian Tapestry Workshop, Melbourne, Australia; 2013 - 'Melbourne Now', National Gallery of Victoria, Melbourne, Australia; 'Here, There and Everywhere', Seoul Art Space Gauscheon, South Korea.

Paul Yore

What A Horrid Fucking Mess---2016---Mixed-media appliqué; found fabric, found objects, beads, buttons, sequins, felt, wool, cotton thread, synthetic fur, feather boa, acrylic paint and marker---c.210 x 342 cm---82 x 135 in