



The NGV also has a strong collection of screenprinted and hand-painted textiles from the 1970s and 1980s when fashion designers such as Linda Jackson and Katie Pye looked to creating their own textiles as part of their artistic practice. Inspired by the local environment, Linda Jackson produced bold screenprinted designs which she incorporated into her fashions such as *Gumleaf costume* of 1987 and *Black opal Lightning Ridge poncho* of 1981. On her first visit to Central Australia in 1982, Jackson acquired lengths of batik made by artists from Utopia and ingeniously arranged the various pieces to create the *Utopia costume*. This work sits alongside a large and significant collection of batik produced by Aboriginal artists from the early 1970s to present day. The technique was first introduced into the community of Ernabella in 1971, and soon after picked up by the artists at Fregon, Utopia, Yuendumu and Kintore.

More recent acquisitions of contemporary textile works have continued to reflect a wide range of textile techniques. Liz Williamson's *Texture 1* investigates the effects of new materials and techniques, creating a sculptured, undulating surface through the manipulation of tension and use of unconventional materials. Woven in wool, lycra and nylon filament, *Texture 1* plays on the qualities of these materials, which either absorb or reflect light.

Douglas McManus's four works, *Hair couture*, *Individual non conforming*, *Fashionable conforming* and *Conservative inconspicuous* dating from 1999-2000 combine to form an imposing installation that explores and challenges traditional perceptions of male appearance. Three large format digital prints on rayon depict the male body, either naked or semi-clad, which are positioned in relation to a male torso, *Hair couture*, dressed in a white shirt and synthetic fur vest.

In 2002 the Gallery purchased five works by Meredith Rowe who had completed a residency in Seoul through Asialink in 2001. Using a combination of handprinting, embroidery, quilting, applique and beading, Rowe drew inspiration from her experiences in South Korea and became particularly interested in the link between textiles, women and food, as evidenced in the titles *Fusion food* and *This product is unbelievably delicious*.

Collecting of historical and contemporary textiles continues at the NGV with a focus on independent design in Australia. This is complemented by an active program of exhibitions within a dedicated gallery space at the Ian Potter Centre: NGV Australia and enables aspects of the collection to be on display throughout the year that reflect the nature of the Australian Fashion & Textiles collection.

Top of page: BEERCAN LACE, MAGNOLIA, FUSION FOOD, This Product is unbelievably delicious, Puff by Meredith Rowe (born Australian 1969). Works made 2001-02 of ramie, calico, metallic and silk thread, ink dyes and pigment, crêpe paste, cotton, sizes variable, max. length 297cm. Top of page right: FASHIONABLE CONFORMING, part of a series of four works by Douglas McManus (born Australia 1959). Work made 1999-2000, digitally printed rayon, 246.0 x 85.0 cm. At right, detail of TEXTURE 1 designed and woven by Liz Williamson 1995, wool, wool lycra, nylon; 108.0 x 56.0 (irreg). Art works are in the collection of the National Gallery of Victoria Melbourne.