Ainsley Hillard
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Research Groups: The Centre for Lens Arts and Science Interaction; Contemporary Textiles

Evidence Portfolio: Series: *Image as Structure*
Output Number: 1 of 1

Output Code: WIRAD-UWTSD-AH01
Output Type Code: M
Output Description: Exhibition
Author: Hillard, Ainsley
Year of Publication / Production: 2010-2013
Location / Venue(s): Saatchi Gallery, London, UK 2013; UK and international venues 2010-2013
Media: Site-specific installations of hand-woven and digital jacquard woven structures in collaboration with the National Trust
Number of Works: 4 interdependent bodies of work
Hand-woven Structures: works from the *Image as Structure* series

1. *Flow 2012*
2. *The Window 2013*
3. *to and fro 2011*
Research Context

The context for and content of Hilliard’s work is informed by her understanding of the construction of cloth and the process of weaving as ‘the act of weaving’ in its widest physical and metaphorical sense. The Image as Structure project investigated the idea of ‘poiesis’, the poetic rearrangement of objects or materials by bodily action that adds to the world, through the translation of two-dimensional images into three-dimensional woven structures. It makes reference to the phenomenological ideas and theories of Meurleau-Ponty concerning the relationship of the body to its environment. The focus of the project was the investigation, design and production of a series of art works that transfigured photographic images into a range of woven structures. The works are an investigation of the ‘language of materials’ in terms of their representation and the meaning conveyed through the final transfigured structural image. Production of the series involved traditional hand-weaving ikat techniques, the process Hilliard developed for digital heat-transfer printing, and the use of a Digital Jacquard Loom at Falmouth University.

Research Imperatives

Hilliard’s principal question was: How does the transfiguration of a two-dimensional image into a three-dimensional woven structure elicit a heightened haptic response? Developing a need to challenge the conventions
of weaving, and driven by a respect for both sides of a woven cloth, the project investigated the idea of ‘image as structure’ in the translation of two-dimensional images into three-dimensional structures.

Project Methods

A period of practical applied research exploring the idea of ‘image as structure’ was supported by an Individual Training Grant and an Arts Council of Wales Project Grant in collaboration with the National Trust and Ruthin Craft Centre. In 2010 an Arts Council of Wales Individual Training Grant enabled applied research in Digital Computer Jacquard Weaving at Falmouth University.

Following the production of a series of figurative photographs examining the theme of body, space and movement, and having explored the traditional ikat weaving technique, Hilliard developed and tested a process of heat-transfer printing photographic images on to weft yarns. The manual process involved wrapping, printing, unravelling and subsequently hand weaving the printed weft yarns through a nylon monofilament warp. The semi-transparent weft yarns tested allowed the images to be recognisable; the imagery is misaligned however, and naturally shifts through the exploitation of the ikat hand-weaving process. Both sides of the structure having equal value and the woven work may be taken off the wall, creating a dynamic multi-perspective audience experience.
**Funding**

Arts Council of Wales Individual Project Grant, Arts Council of Wales Training Grant and Wales Arts International Award.

*Flow 2012. Hand-woven Structure*

Photographic images heat-transferred onto a viscose weft hand-woven, hand-dyed nylon monofilament warp, 78.75” x 63

*to and fro 2011*

Folds 2010. Digital Jacquard Weave
Outcomes and Dissemination

Exhibitions and Associated Publications:
Works from the series were included the following:

- *Warp + Weft: Contemporary Woven Textiles*, Oriel Myrddin Gallery, Camarthen, Wales, 11th September - 30th October 2010 and national tour 2010-2011
  
  Artwork ‘to and fro’ included in *Warp + Weft: Contemporary Woven Textiles* exhibition catalogue and essay. ISBN: 9780955143427

- Series included in the exhibition *Shadows & Light* at Ruthin Craft Centre 1st December 2012 – 6th January 2013
  

- *Flow* presented in the juried exhibition *Fiberart International 2013*, Pittsburgh, USA, 19th April – 18th August 2013

- *Flow* exhibited in *7th International Fiber Art Biennale*, Nantong City, China, 8th November – 5th December, 2012
  
  Featured in *7th International Fiber Art Biennale* catalogue ISBN: 9787112147465

- *Flow* and *The Window* were included in *Collect* 2012 and 2013 International Fair for Contemporary Objects, Saatchi Gallery, London. Included in the Crafts Council, Collect catalogue ISBN: 101903713323
• Kaunas International Textile Biennial, The Republic of Lithuania, 22nd September – 4th December 2011
Folds artworks exhibited and included in the Kaunas International Textile Biennial exhibition catalogue ISBN: 9789955958741
Talks:
Awarded a Wales Arts International grant to speak at the symposium *Fiberart Forum: A Dialogue with the Artists*, Pittsburgh Center for the Arts, USA, 20th April 2013
Folds Site-referential Installation in collaboration with the National Trust

Warp & Weft National Touring exhibition 2010-11, catalogue

Shadow to Light, Ruthin Craft Centre 2012, catalogue
Collect 2012 Catalogue
Reviews:


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*Folds* is an installation that traces the social and architectural history of the Old Laundry at Newton House.

It is the first time that the National Trust in Llandeilo has worked with a contemporary artist and offered a space within the building for artistic intervention. What might we make of this, then? How might something left to history, an empty collection of more or less abstracted colours, yield forms of the past?

In looking behind our present, even our shadows, we turn suddenly to the photographic as testimony to what was once but is now both real and unreal. In this place there are no photographs, no photographic prints, only a bone-white landscape.

Lillie makes us think of something more material yet equally ephemeral, the pressures of love, échelles de chiffon, the promise of a table and the suggestion of a text in a garden.

Here other things that matter, other different ways of revealing the past. This dry laundry market on the first floor in LAUNDROLOGY’s shop and on the street of a smaller kind, the pressing of these sheets, smooth, and sheets, smooth, smooth, passing only by laundry inside in a space that is exclusively female, this care of cloth, emphasizes the connection of fabrics to the feminine sphere. It’s tempting to romanticize such forms, to speak of the onedimensional story of such things, but in the real Laundry Weft, it was not.

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*Stray* Wool Week, Foundling Museum

*Stroll* Anthropologie, Eley Kishimoto, Vera