

# Ainsley Hillard

Senior Lecturer

University of Wales Trinity Saint David

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



*Flow* 2012



*The Window* 2013



*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 Merleau-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 of 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





*The Window* 2013. Hand Woven Structure  
exhibited in *Collect*, Saatchi Gallery London and  
8th International Cheongju Craft Biennial 2013



*Folds* 2010. Digital Jacquard Weave

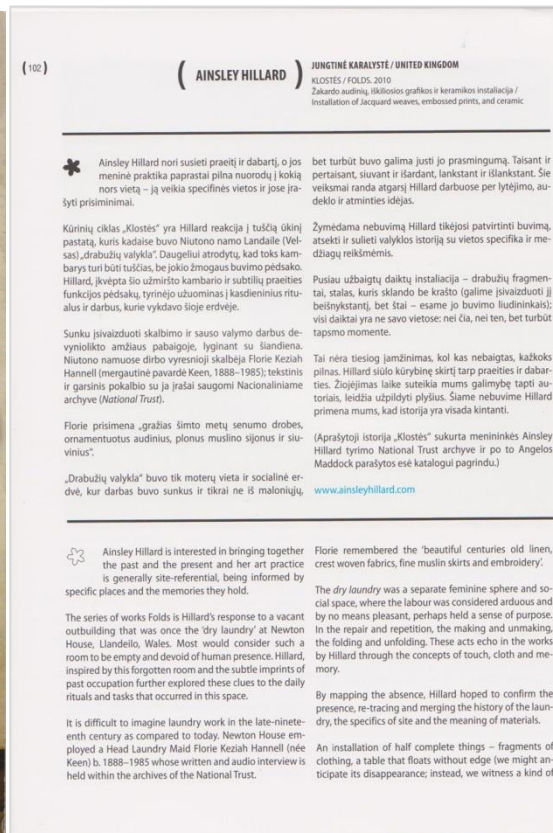
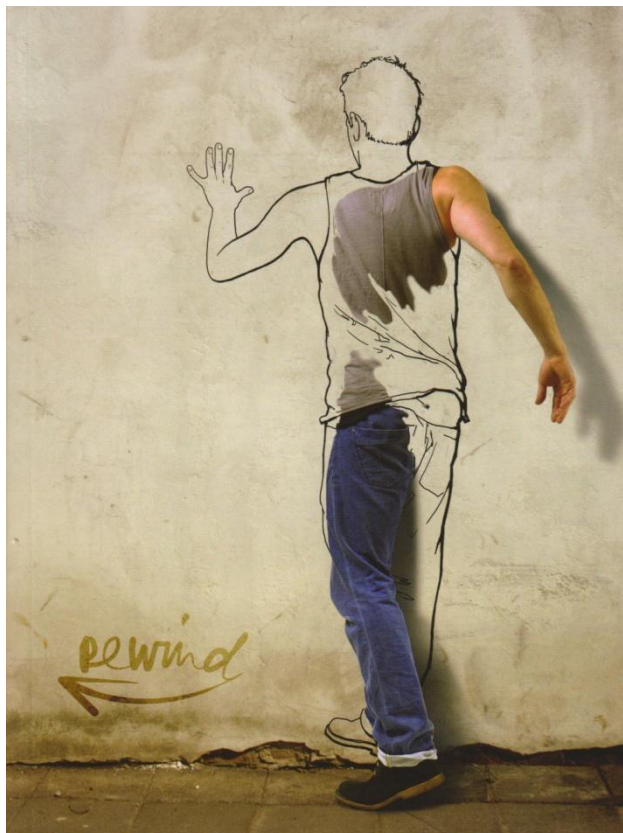
## Outcomes and Dissemination

### Exhibitions and Associated Publications:

Works from the series were included the following:

- *Warp + Weft: Contemporary Woven Textiles*, Oriel Myrddin Gallery, Camarthen, Wales, 11<sup>th</sup> September -30<sup>th</sup> 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 1<sup>st</sup> December 2012 – 6<sup>th</sup> January 2013  
Artwork featured in exhibition catalogue and limited edition prints. ISBN: 9781905865505
- *Flow* presented in the juried exhibition *Fiberart International 2013*, Pittsburgh, USA, 19<sup>th</sup> April – 18<sup>th</sup> August 2013
- *Flow* exhibited in *7th International Fiber Art Biennale*, Nantong City, China, 8<sup>th</sup> November – 5<sup>th</sup> 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, 22<sup>nd</sup> September – 4<sup>th</sup> December 2011*  
*Folds* artworks exhibited and included in the *Kaunas International Textile Biennial* exhibition catalogue ISBN: 9789955958741







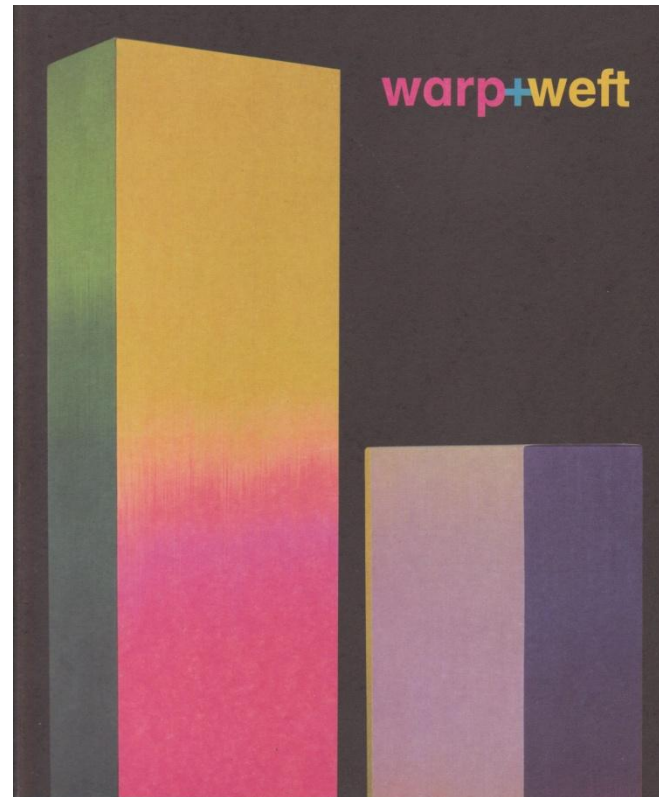
7th International Fiber Art Biennale, China 2012

### 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:

Review of *Folds* site-referential exhibition published in *Selvedge Magazine* Sep/Oct 2010, Issue 36, p. 90

