Artist Research PORTFOLIO

Mary Louise (Molly) Williams

ENERGY

TATE MODERN
20 APR – 3 SEP 2023

HILMA
AF KLINT
& PIET
MONDRIAN

FORMS OF LIFE

FREE FOR TATE MEMBERS

TATE
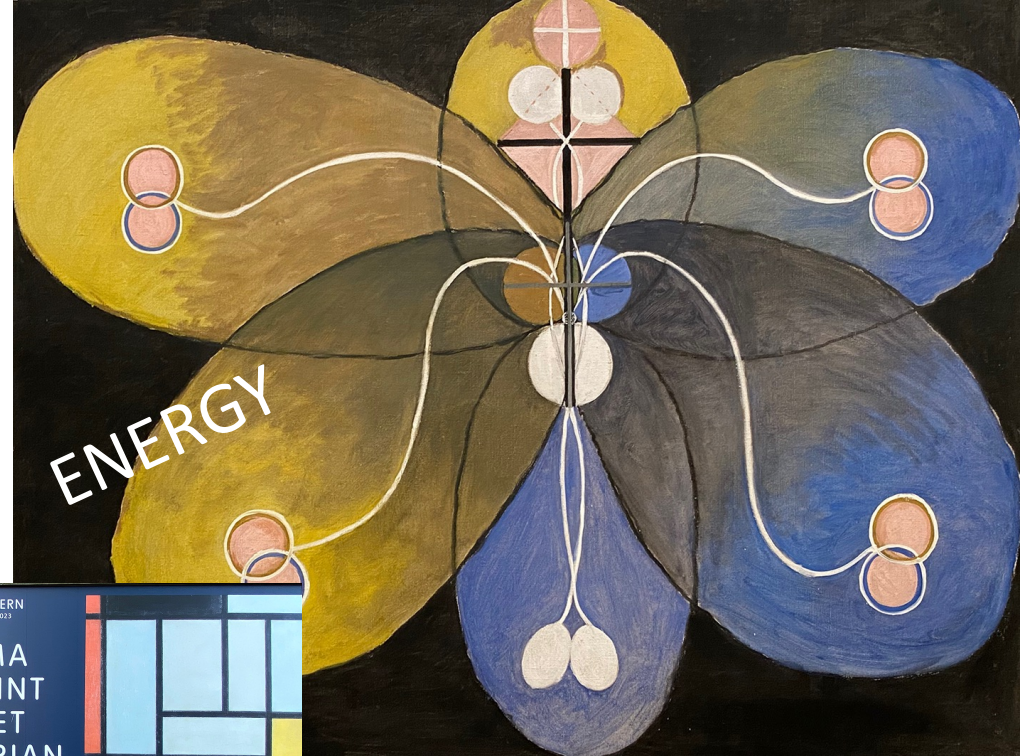
DOVECOT STUDIOS

Edinburgh

Visit 9.11.22

Diagrams of Love:
Marriage of Eyes is an experimental and collaborative rug project created by Dovecot's rug tufters.

"*In the Current no. 3, 2020*"
Felt exhibition piece inside a wooden shell designed
by Kun and Christian Burchard, Kun, K. 2022 p.78

As a woodworker and felter Kristy's work combines wood and felted wool fibres beautifully – she transforms the energy of a hard, dark textured material to a soft, mobile, moving fabric. Kun, K. 2022
'The possibilities of working with this reactive materials are endless

I feel the emotion in her work, I know the movement and rhythm of her hands in making the felt, cutting the lines, stitching fine stitches, watching for small errors, checking and fulling in water, sculpting. Kun, K. 2022

MOVEMENT, ENERGY, LIGHT

'Hand made', 'craftsman' describe her practice and this is where I am located.
Through my own experience I absolutely agree with her observation that wool fibres and felting offer endless possibilities for form and innovation. Kun, K. 2022 p.77

Gladys Paulus

Fig 1 Ancestral Healing Costume for Toempek – Bell, E. (2022) p46

Gladys Paulus is a felter of Dutch-Indonesian decent. Her works are personal exploration of her ancestry and identity.
Her beautiful felt sculptural pieces are redolent of rich tradition and cultural history.

Paulus' Hinterland series of sculptural Ancestral Healing Costumes that reflect her Indonesian ancestral trauma. 62group (2020).

Her work confirms my own desire to make 3D felt sculpture and to research and claim my own cultural identity. To work big and bold and tell my story. My story? - what is my story?

Paulus' Environmental Responsibility Statement is a beacon for my practice and will inform my manifesto – for example

- Use natural wool fibres
- Source wool fleeces locally
- Cycle the water used in scouring and dyeing fibres
- Use natural dyes
- Source recycled materials to incorporate into fabric where texture and colour is required. Paulus, G. (2022)

ANNE STABELL
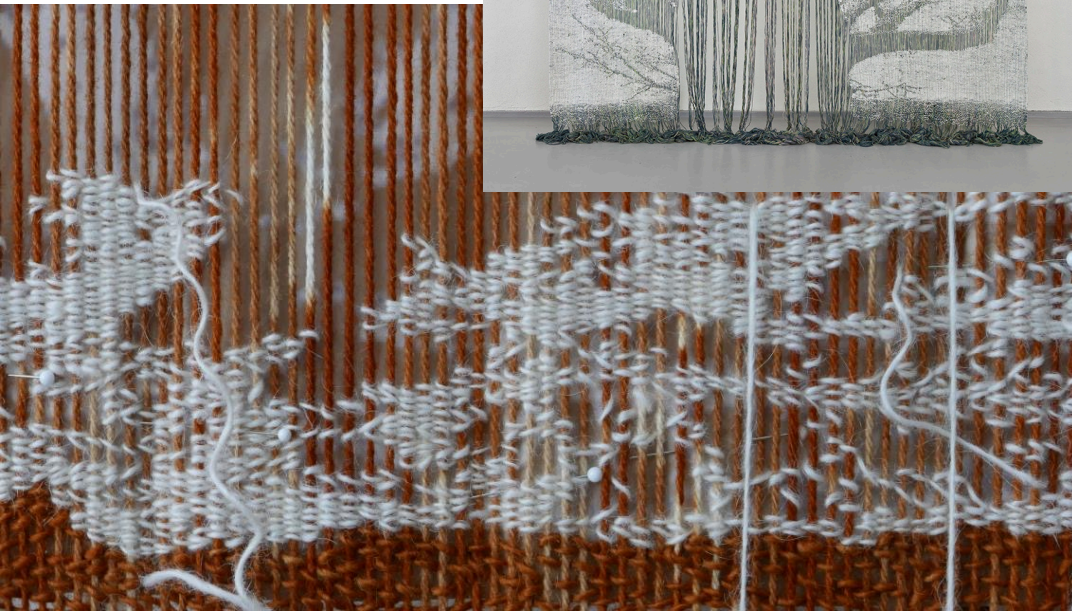
https://www.annestabell.no

Fluid work – loose warp that brings to mind a traditional warp weighted loom

Summer in the woods
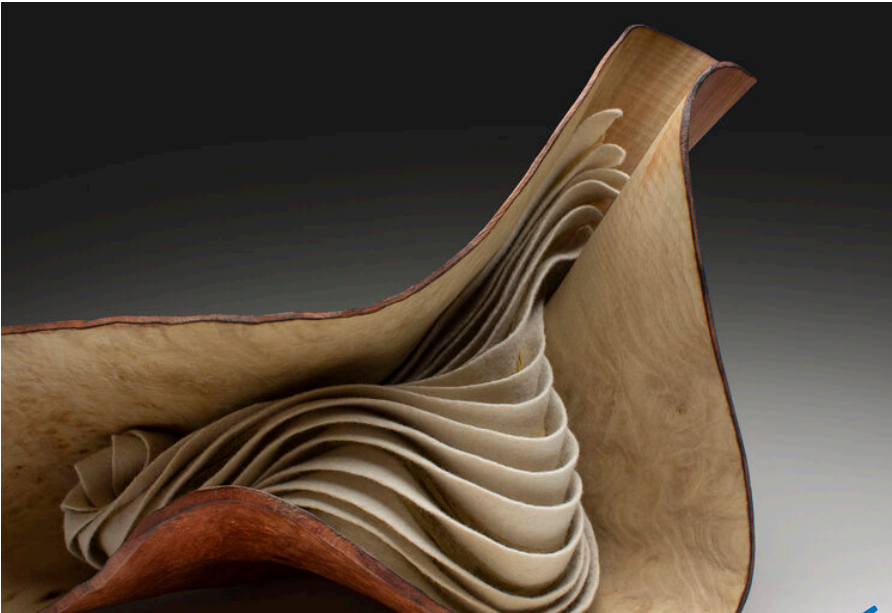
Garments woven directly on the loom?

Real time

KRISTY KUN

In the Current no. 3, 2020

Tenacities

TEXTURE +
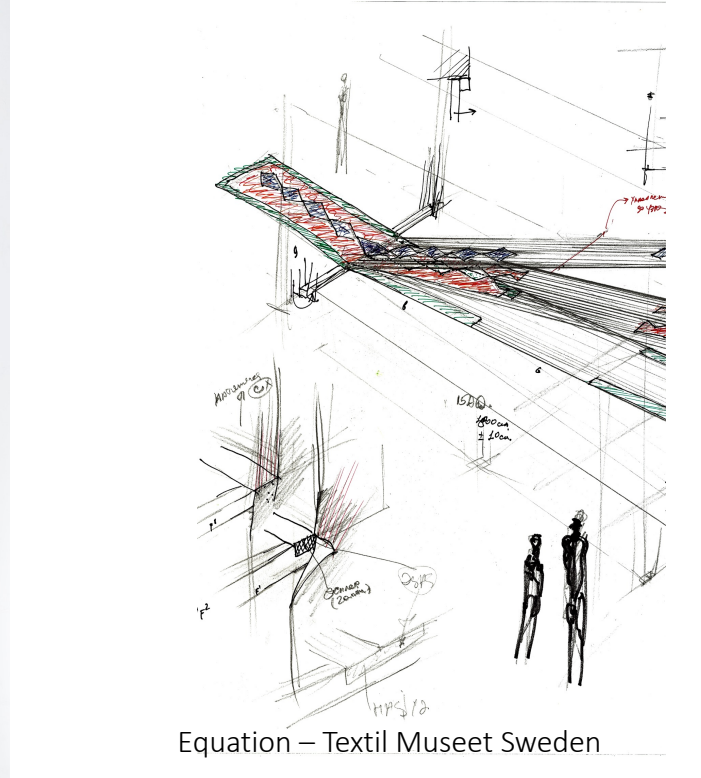
Felt

Cosmic Conversation 2019

Color of Wind 2021

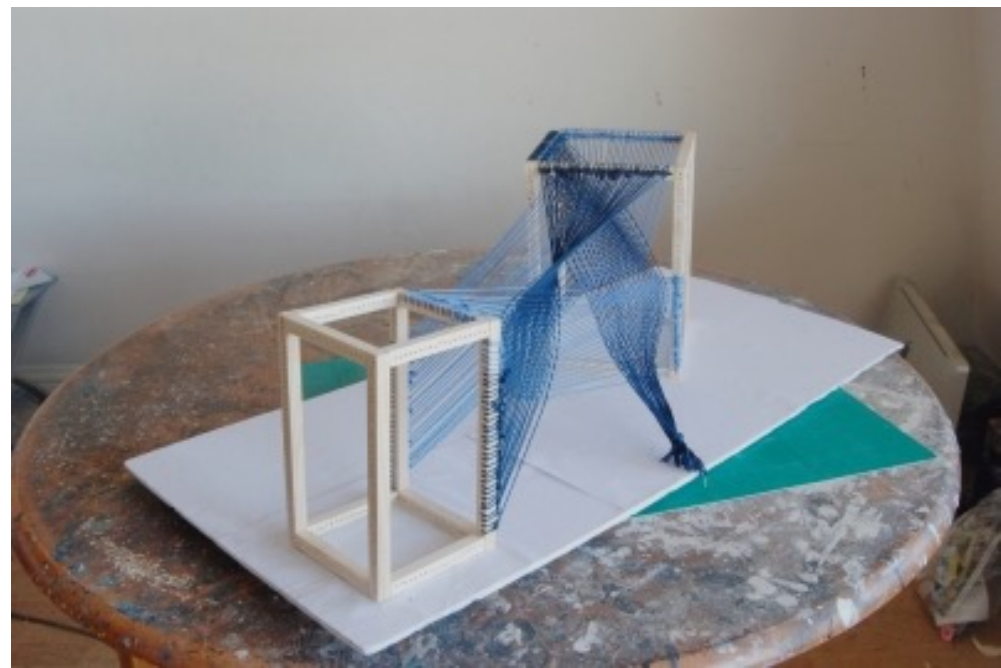Hands in Water 2018

FAIG AHMED
www.faigahmed.com

Equation – Textil Museet Sweden
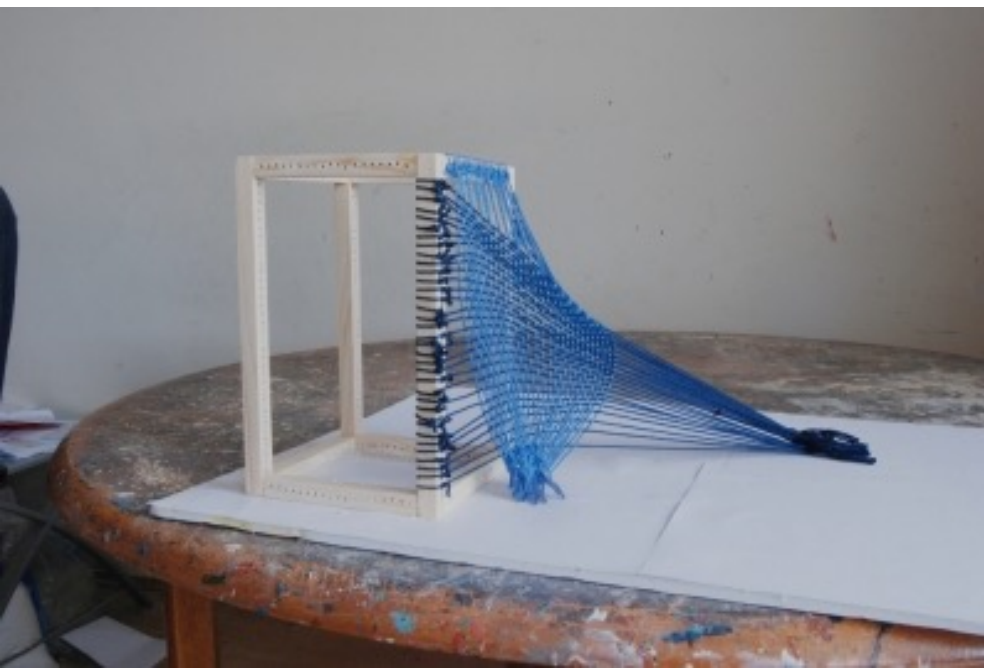
PAUL TERRY

www.paterry.com

3D Weave

Hella Jongerius
3D Weave

3D weaves can outperform 3D knits

Woven Cosmos exhibition at the Gropius Bau, Berlin

Cutting edge new technology 'in its infancy'.
Potential for many applications.

Flat 2D Jacquard woven panels can be unfolded to 3D shapes.
Conductive yarns and photovoltaic cells can be interwoven and, as Jongerius suggests, theses lighter structures could replace solar panels on roofs in the future
"With solar yarns, we could replace our solar panels that are now on our roofs or in fields," she said. "You could have structures and sculptures instead of looking at technology."

AUGMENTED WEAVING

TWISTED - WEARABLE OBJECT
V5-4-V2_02
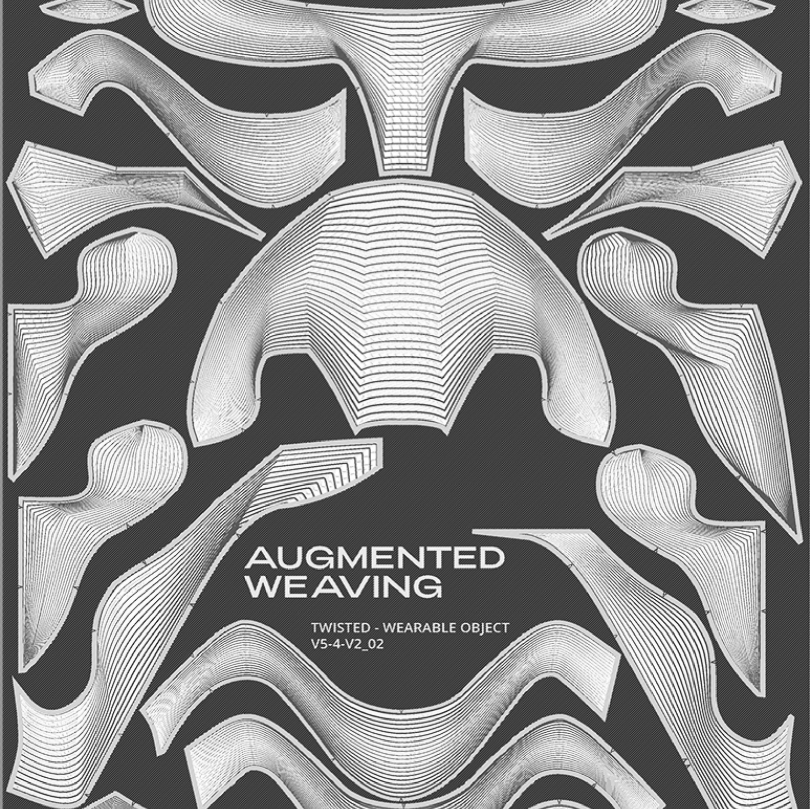
Wearable Object: Warp is cotton, weft is hemp.

Anita Michaluszko and Flavia Bon
At Dutch Design Week 2022

"In the process, we are combining digital, virtual and physical ways of working into seamless workflows. Our main interests are the tools/processes themselves and the possibilities that emerge out of bringing them together. The objects we exhibited were not intended to be end results, but parts of an evolving process."
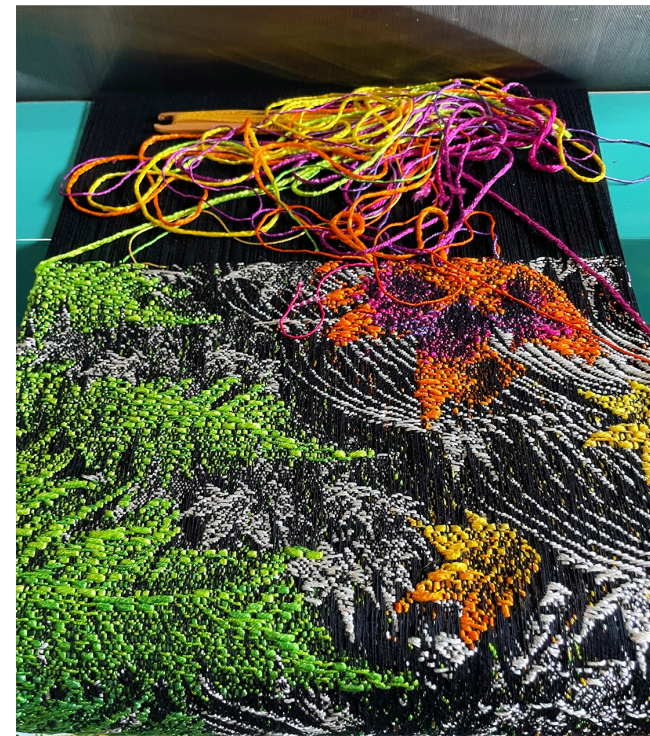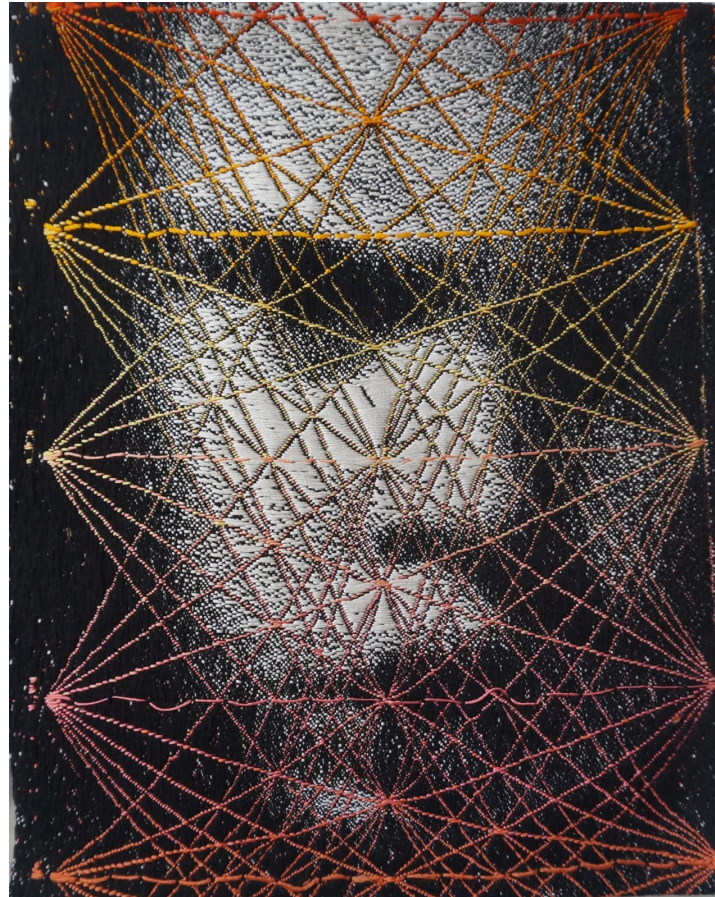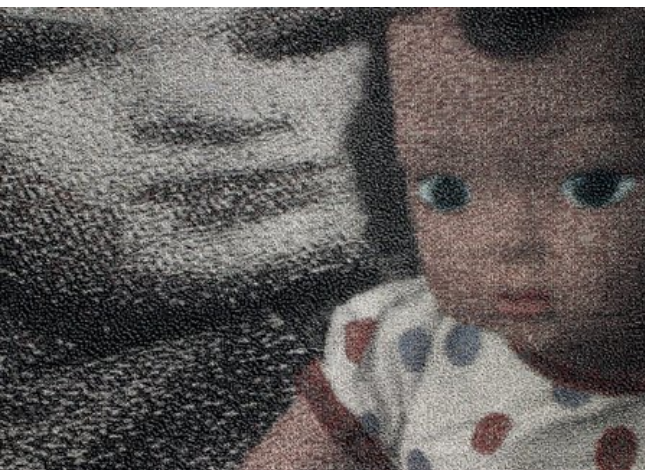
https://digitalweaving.no/augmented-weaving-at-the-dutch-design-week/

Lia Cook

I find this work very interesting and illustrates the versatility and potential of Jacquard weave – inspirational

Ptolemy Mann

2018 Chlorophyllia Series

Mann uses the ancient ikat technique to modern effect: dip-dying threads into multiple colors, and then weaving them into abstract wall-based artworks reminiscent of Mark Rothko paintings.

Influenced by the Bauhaus weavers, Mann finds that the loom's limitations channel her creativity into color.
"I go into the dye lab and let the color come," she says. "It's a loose, expressive process."

www.interiordesign.net