

High Falls : Water, lace and the body

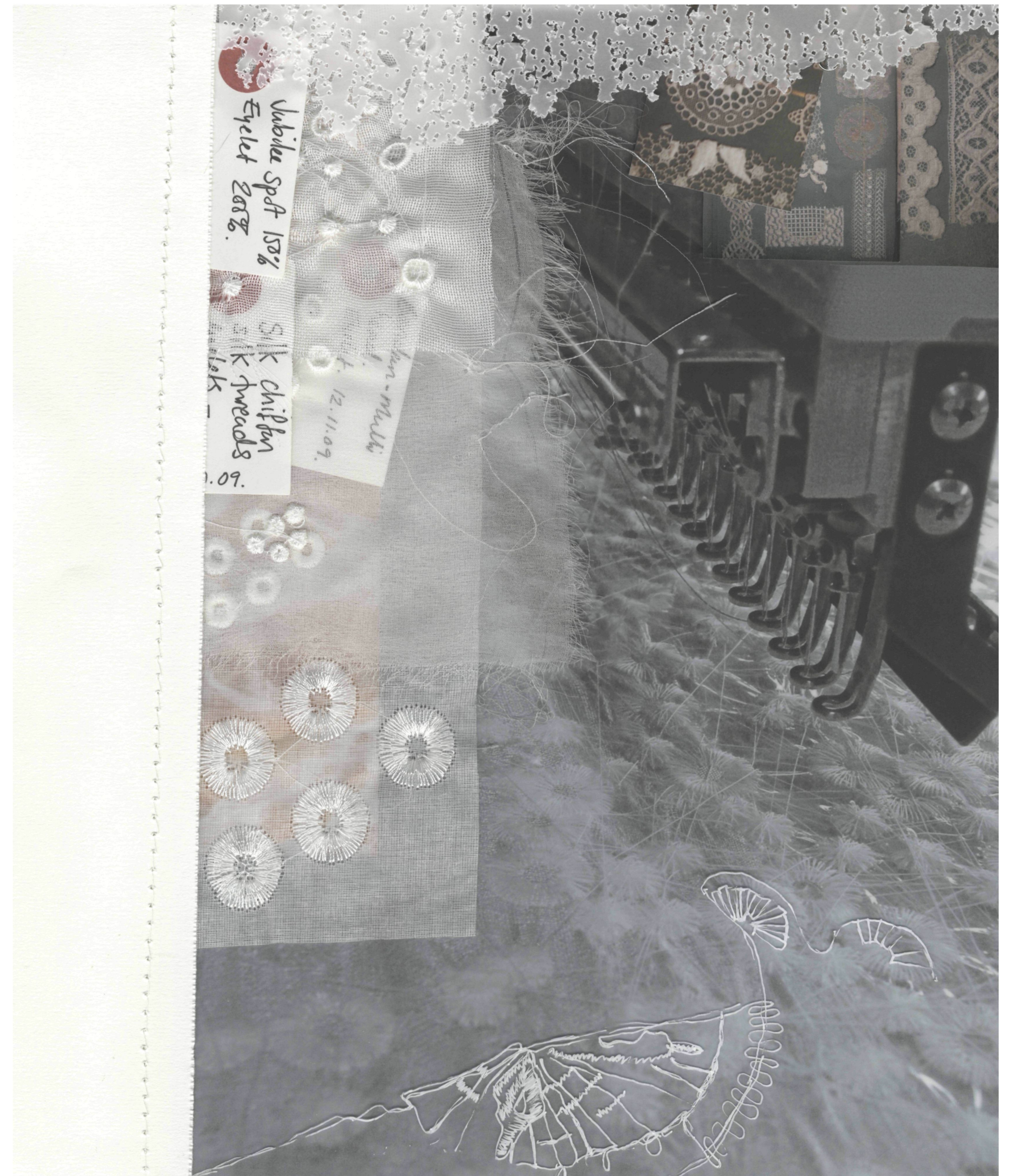


The art pieces in this exhibition explore the aesthetic relationship between images of flowing water and organic motifs found in the Nottingham Trent University Lace Archive. The practice-led research is focused on how digital technology can be applied and subverted to interpret abstract concepts, such as light and fluidity, to generate new textile narratives that celebrate space and form. The utilization of the characteristics of lace is both metaphorical and symbolic, restoring connections with craft, workmanship and nature.

The reinterpretation of found fragments of historical lace 'is not a reflection on the use of recycling as a moral or political imperative, but rather a means of incorporating the signs of time' into new textiles responses... 'an aesthetic, not a moral manoeuvre, but one that provides metaphors for what is beautiful and valuable (Vinken 2004: 151).



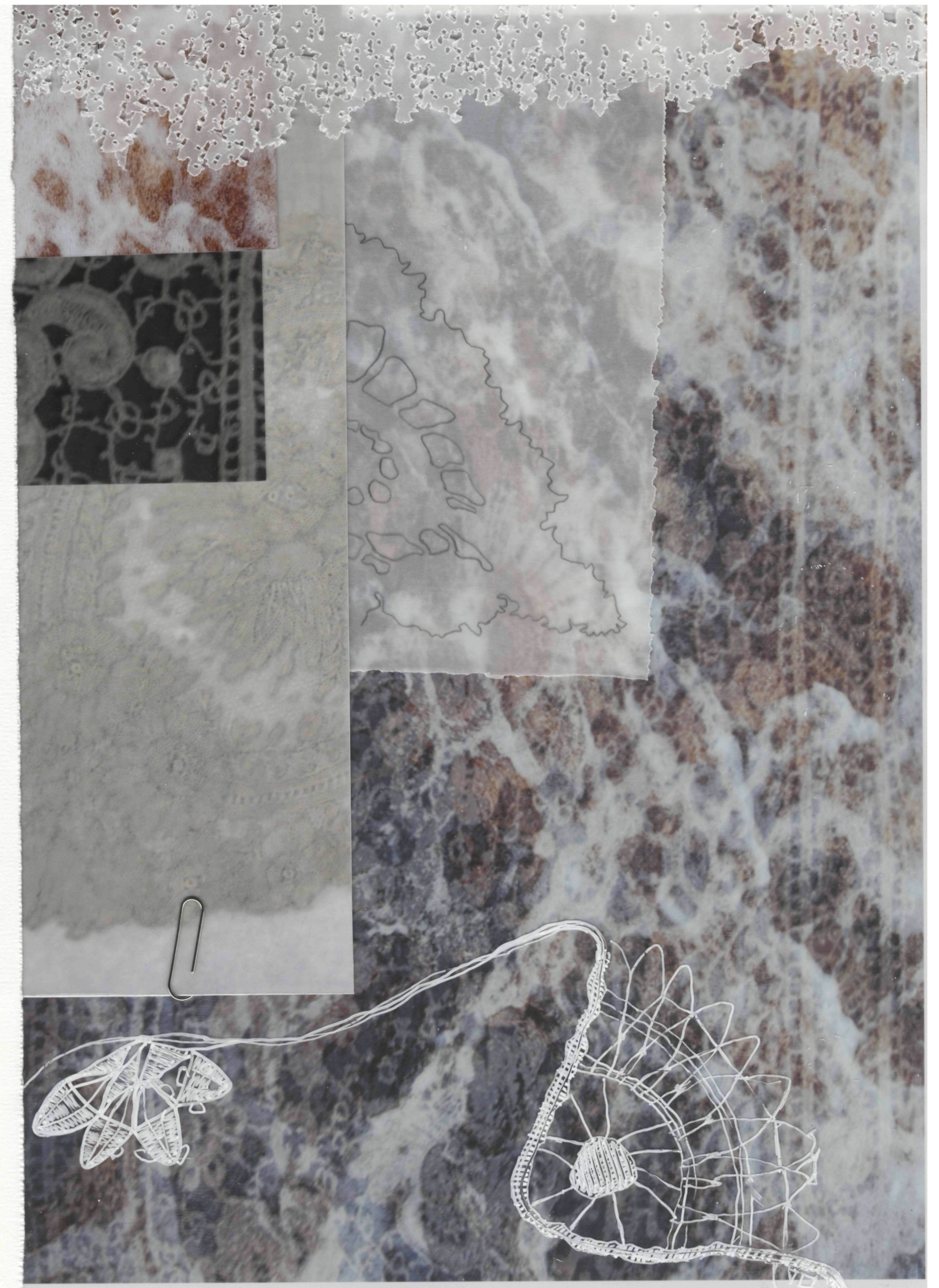
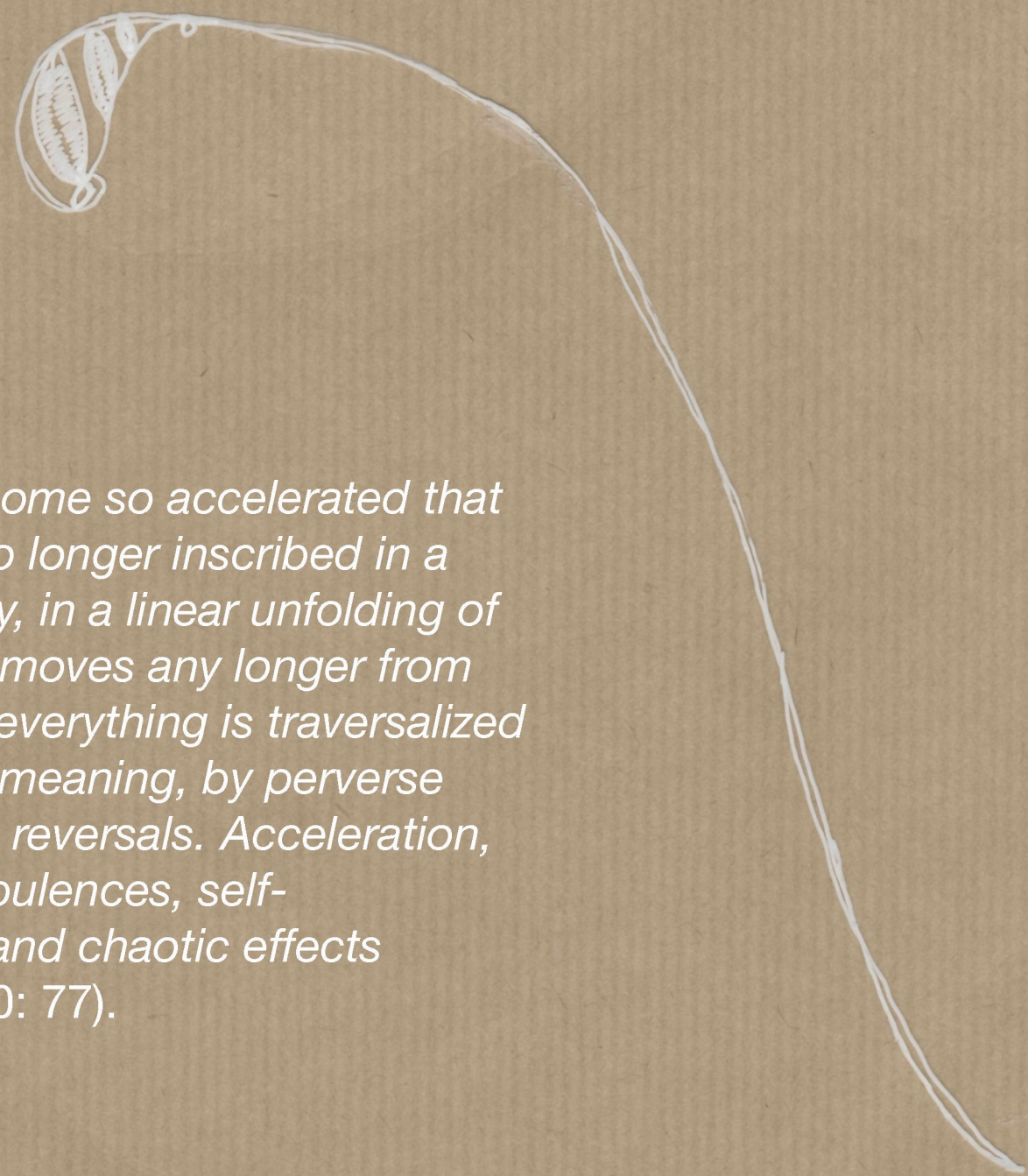
Computer technology means lace motifs are now independent of the material in which they are realised. I do not mean to suggest that this technology causes a new use of lace-related formal vocabulary. The technology is neutral, simply making this detachment of motif and medium possible. However this technology may give artists and designers more freedom to choose which aspects of the cultural, historical, technical flux that they encounter to pick out for attention, to 'activate' with twenty-first century concerns (Fisher: 2009).



Her clothing was a spatial-architectural rather than a sculptural-architectonic phenomenon. the human figure was conceived as a constructive carcass bracing, supporting the clothing at precise, designated points. Otherwise the outfits had a life of their own - the construction of the human body and a spatial envelope of fabric (Adaskina 1990: 303).



Things have become so accelerated that processes are no longer inscribed in a linear temporality, in a linear unfolding of history. Nothing moves any longer from cause to effect: everything is traversalized by inversions of meaning, by perverse events, by ironic reversals. Acceleration, streams and turbulences, self-potentialization and chaotic effects (Baudrillard 2000: 77).



Images are manipulated to suggest material qualities, through the strategic placement of lace patterns, insinuated by the formations of flotsam on the water's surface. Instead of creating the illusion of fluidity, images of moving water are interpreted into the recognisable textile rhythms of repetition, pattern and texture (Townsend: 2009).





References

Adaskina, N. & Sarabianov, D. (1990) *Luibov Popova*, Thames & Hudson, London

Baudrillard, J. (2000) The Murder of the Real in *The Vital Illusion*, ed J. Witwer, Wellek Library Lectures, Colombia University Press, New York

Fisher, T. (2009) *Lace Across Time and Space and Into The Future*, ‘La Traversée France-Angleterre de Moyen Age a Nos Jours’, Colloque Historique Universitaire des Pays de Calais, Université d’Artois, Université du Littoral, Calais, 28th – 29th November

The Ladies Taylor (1884) New Styles, *The Ladies Taylor*, London

Townsend, K. (2009) *Capturing Rhythm and Space*, Exhibition catalogue, Hong Kong Polytechnic and University, December 1-31, Nottingham Trent University

Vinken, B (2005) Martin Margiela: Signs and Time in: *Fashion Zeitgeist: Trends and Cycles in the Fashion System*, translated by Mark Hewson, Berg, Oxford