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## PHOTO TEXTILES

# FRAME TO FRAME

Technological advances have, inevitably, affected traditional crafts such as weaving. **Lucy Upward** speaks with four international designers who use photographic images, and asks: is working digitally changing the language of textile art?

**W**eaving as a traditional craft is no longer just about loom and shuttle. Many textile designers are using computers and digital looms to create work that could not have been achieved previously. Looking at photographic representations in the work of four international artists – Grethe Sørensen, Ismini Samanidou, Phillip Stearns and Fabienne Hess – one can see a direct link between the manufacturing processes and the imagery shown on the textiles.

In her article *From Traditional to Digital Tools*, written for the Textile Society of America's symposium in 2012, Danish textile artist Sørensen discussed how using "advanced tools: Adobe Photoshop, digital thread-control, TC-1 and digital power-looms" has influenced her woven artwork. She began using digital tools in 2000, when a local art college bought a TC-1 loom and made it available to weavers outside the curriculum. Experimentation led her to the idea of showing the digital processes in the artwork itself, representing pixels with threads in a technique she calls 'random weave'. Sørensen explains: "When I got access to the new tools for weaving, I wanted my imagery to also come from digital tools, so I started to use Adobe Photoshop to create motifs and weaves. The reason is that it is a pixel-based programme, and when the result

**01** Grethe Sørensen, *Rush Hour*, Copenhagen

**02** Grethe Sørensen, *Spor af Lys* ('Traces of Light'), exhibition at the Rundetårn, Copenhagen in 2012

**03** Ismini Samanidou, *Stripe*

**04** Ismini Samanidou, *Fabric 4*



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