

SHADOW WEAVE

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From the conception of an idea to the production and consumption of a final product, fashionpractices are increasingly entering a digital space.

Engagement with material is now augmented with simulation technologies and the need to understand materiality through physical touch is shifting.

This stop motion animated film explores the disruption of form and tactility, and the tension between an actual surface and the representation of texture. Building on what art historian Alois Riegl (1858 – 1905), defined as the haptic, film critic Laura Marks describes haptic visuality as “a way of looking where the eye operates as an organ of touch”. As colours shift through changing threads and woven structures create the illusion of folds, this film invites the viewer to experience tactility through a form of haptic perception.

To create this animation, a series of sequential images that depict a moving “shadow weave” pattern, were woven on a jacquard loom. The woven fabric was then scanned into the digital format and animated frame by frame. Shadows appear, not through creased fabric, but through the structure of the material itself. The aim of this work is to explore the optical contrast between an image and the fibre it rests on, and the investigative act of deciphering or coming to know a material object.