Name (Cecilia Heffer)

Staff Reference: – 224

FTE: (1.0)

FOR: (1203)

Level: (B)

Status: (Full time employment)

Function: (Teaching and Research)

Customs House

(250 words in total)

Background

Digital Lace was presented as part of Sydney Esquisse 06 at Customs House in a group show by the UTS DATUM group. Research explored the possibilities of creating a contemporary lace print through Direct Digital Print Technology. It questions the use of computers as a means of abstracting craft and realising concepts in a virtual environment. The exploration is then re-presented in a printed form. The outcome was presented as part of a media wall during Sydney Design Esquisse an Art and Design Festival that around 70,000 Sydneysiders attend.

Contribution

The exploration of Digital Lace has been underpinned by the definition of textile digital imaging as "a pixel is just another representation of a stitch" (Bruce Carnie 2007). Lace is particularly suited to this reinterpretation. The repetitive nature of the way lace is built up and constructed can be compared to the way a digital image is created through pixels. Digital images like lace are composed of units built up upon each other to create either an image or a cloth.

Significance

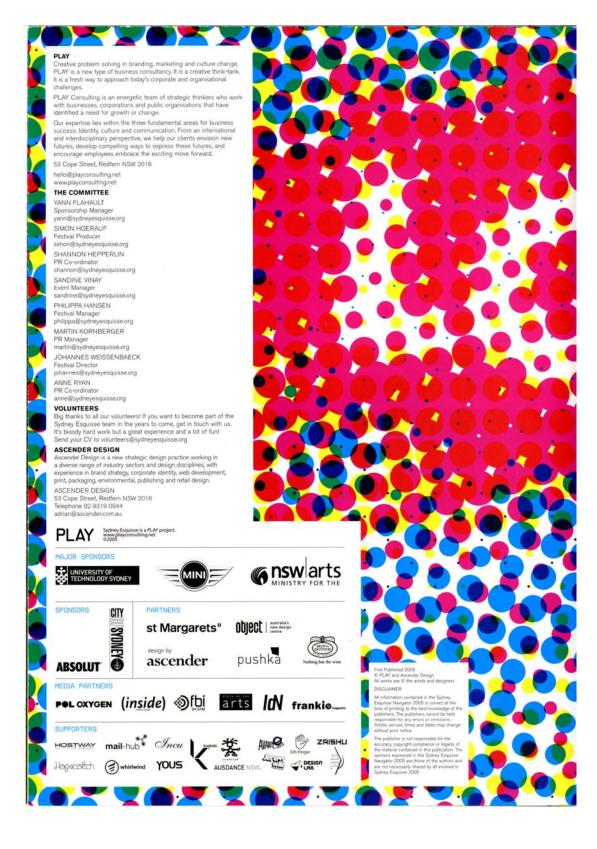
The significance of this research is that by unravelling digital technology and analysing complex and structural properties of lace, we can synthesis this knowledge to create alternative ways to generate digital lace prints. The highly complex weaving machine, the Jacquard Loom, was the first known computer system. Jacquard weaving is known for its complex woven knitted, embroidered lace patterns and weaves. Digital Lace, the work, stands alone in its field in that it does not replicate original photographic lace images on cloth. It translates pixels as stitches and builds up an image on cloth, adding dimension and depth and giving the work a unique human quality.

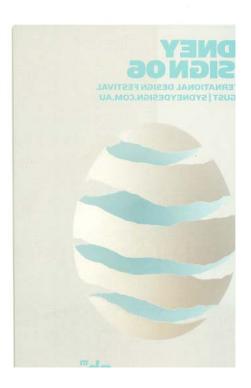
SUPPORTING EVIDENCE

(Press, invitations, reviews, photographs of exhibitions /installations/artworks etc. Evidence of public exposure of work.)

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Real or Angulateture

IMAGES OF EXHIBITION / WORK

(ie. From the exhibition)

