

Contextile Exhibition Review by Jessica Hemmings

Lauren Sinner / December 5, 2016

Contextile, a biennial exhibition featuring contemporary textile art, was recently held in Guimarães, Portugal. Surface Design Association is fortunate to have **Jessica Hemmings** write a review of the exhibition after attending, as well as sharing images of some of her favorites works in the show.

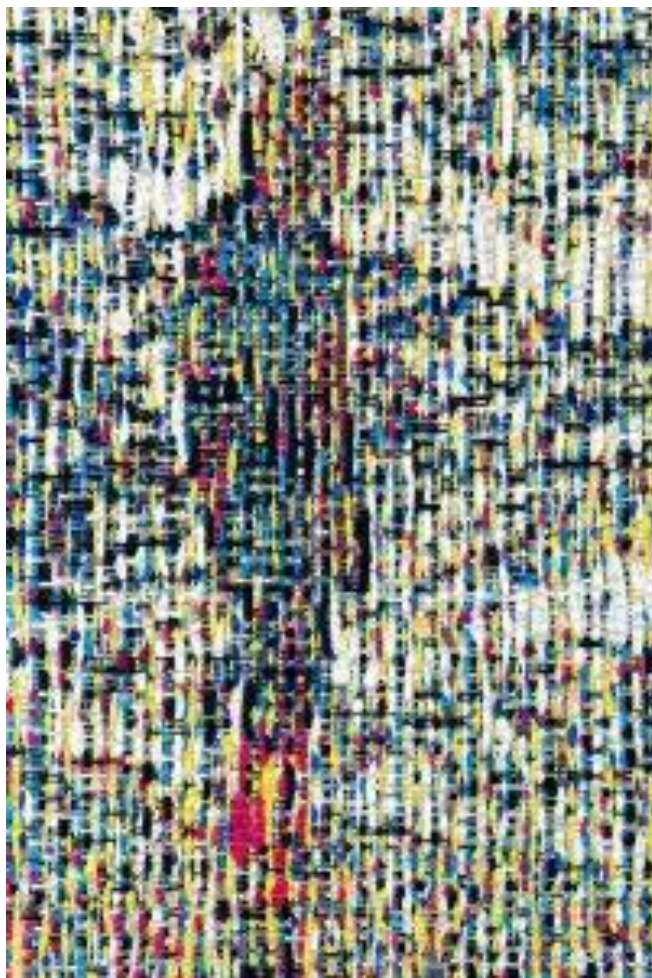
The 2016 *Contextile* exhibition was held in the Portuguese town of Guimarães, a region recognised for its embroidery traditions and designated as a **UNESCO World Heritage Centre**. A series of well marked exhibitions and events spread throughout the town as part of the Contemporary Textile Art Biennial, including fifty-one international artists represented in the main international exhibition, which occupied galleries in the **Centro Cultural Vila Flor**.

Memorable works included Danish artist **Lise Frølund** *Infinity* (2015) a tapestry depicting an adult and child standing on a shoreline. The weaving's palette is restricted to five colours, each included on the left hand edge of the work suggestive of the colour balancing strips seen at the side of photographs. But *Infinity* tests our idea of the digital image and is clearest when viewed at a distance before the landscape breaks into pixilation. Its placement upstairs in one of two long narrow spaces to each side of the staircase provided crucial viewing distance, but pedestals and other works partially obscured sight of the full piece.



Lise Frølund *Infinity* 2015, jacquard weaving.

Frøland unquestionably capitalises on what weaving does so well – bringing together single threads to build an image that combines both surface and structure – while testing just how pixelated that image can be before the human eye grows confused.



Lise Frølund *Infinity* (detail) 2015, jacquard weaving.