



PUSHING THE LIMITS

A Virtual Shaft Weaving Art Exhibition

Weaving is one of the oldest human industries -if not the oldest- and many kinds of looms or weaving devices have been accompanying humankind since the beginning of times. From the backstrap loom to dobby looms, the history of weaving has been an uninterrupted succession of technological inventions until the arrival of the first Jacquard hand looms in 18th century France. The rest is history. Today we are living the Jacquard digital loom era. Contemporary textile artists use this tool which allows for an -almost- unlimited freedom to weavers.

But this fact should not hide that many of today's artists and designers are happily enjoying weaving in shaft looms as weavers have been doing for hundreds of years. Not only to weave the functional textiles so often associated with the machine, but also works of art ; from Anni Albers' *pictorial weavings* to Peter Collingwood's *macrogauzes* to quote only two well-known examples from the last century.

It is the aim of the curators of this exhibition to highlight the unlimited possibilities of this limited "machine" to create textile pieces that are works of art in their own right. They are looking for unique pieces handwoven on a multi-shaft loom. The selected pieces will be shown in an online 3D exhibition engineered by textile artist Olivier Masson.

OPEN CALL FOR ENTRIES

1. Conditions of Participation .

- This call for entries is open to shaft loom weavers all over the world. Participation is free of charge.
- Each participant may submit only one piece to selection.
- Submissions must be one off pieces produced with an artistic intention. Functional textiles shall not be considered.
- The following textiles shall not be considered :
 - Tapestries, understanding as such weft-faced textiles with discontinuous wefts.
 - Those produced in two-shaft looms of any kind. A minimum of three shafts is required.
 - Jacquard weavings.
 - Sculpture or 3D textiles.
- By sending the application participants declare their acceptance of the rules stated in this call for entries.
- By sending the application participants give their permission to the organizers to use the images of their works for the exhibition and also for its promotion in press, social media, Internet, etc.

• 2. Applications

- Applications are to be made online before November 15, 2020 using the online form at <https://forms.gle/geHFSxKTgY3NBB9d7>. Instructions about the photos and how to name them can be downloaded from https://oliviermasson.art/SWE/SWExhibition_ReadMe.pdf. Please read the instructions carefully before sending your application and write to shaftweavingexhibition@gmail.com if you have any doubts.
- If selected, the photographs and texts will be used in the exhibition. This is why it is important for them to be of a very high standard.
- Any applications that do not abide by the competition rules will not be considered.

3. Selection

- The curators will select the works that will take part in the exhibition on the basis of criteria of their artistic merit.
- The selected works will be exhibited in a 3D online exhibition by a photo displayed on a flat rectangular board. The exhibition will be open in December 1, 2020.
- Due credit will be given to the authors of both the works and the photographs.

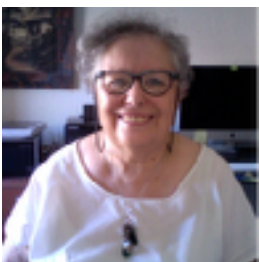
4. Copyright and Personal Data Protection

- The property of the works belong to their authors since the very moment of their creation.
- Personal data will be kept in a data base with the only aim to manage the exhibition, its contents and promotion. They will not be shared with third parties for other aims different to the promotion of the exhibition.

5. Curators



Olivier Masson, France. As a textile artist, he works on color and geometric designs inspired by shaft weaving. He published with François Roussel in 1987 the book : "Shaft weaving and graph design" and created in 1985 the textile software "Pointcarré".



Lala de Dios, Spain. A historian of art by education and a vocational weaver. She designs and produces shaft weaving textiles, teaches and organizes textile exhibitions, conferences and educational events. She likes to define herself as a textile activist.

*Top image : Anni Albers. Black White Yellow (detail), 1926/1964. Victoria and Albert Museum