

KELLER Christine (Ger/Can)

light content – points of view – visual presentation

Retroglow high luminescent yarns are high reflective yarns used to date mainly in safety equipment. Phosphorescent yarn as a material is in the stage of development and applications are still to be found. Presently I'm developing two series of hand woven textile panels.



A: produced in a newly developed jacquard technique, these pieces respond to light in unexpected and unknown ways. The viewer will experience a space where images appear and disappear on the structures through illuminations of various kinds. Due to the properties of *Retroglo* yarns two layers of visual appearance are integrated in one fabric, alternately visible.

B: The phosphorescent pigment will store the projection in a 'magic' way and let go of it slowly. Layering of images is possible. This constructed textile surface has the potential

to memorize the traces of light it is exposed to. A fabric is created which can carry various motifs. New high tech materials are being placed in the realm of contemporary art. The potential exists to expand these applications to performance, theatre and dance etc.

Light Contents investigates on memories of images, ephemerality of content and materials, and the individuality of reception in space. The work deals with individual thoughts and emotions built on our experience. It utilizes digital technologies on a high-tech-material base to create a sensual and experiential environment. Based on a strong background in (hand) weaving and the curiosity for the new, the starting point for this project is the traditional textile technique.

I'm interested in making sense of the opportunities the new developments give us in textiles. I am convinced that we can only access the full potential of those opportunities if we know and rethink the traditional techniques and the reasoning of our work. Therefore I see my work, positioned between design, art, craft, and as an educator even socio-politics, relevant for your themes no. 2 and 5.

Christine Keller

Born 1966 in Hamburg, Germany, presently living in Montreal, Canada.

The work of Christine Keller is positioned somewhere between textile design, education, hand weaving, technological research, innovation and visual art. She has been working with Louise Lémieux Bérubé at the Center for Contemporary Textiles in Montreal, where she got especially interested in computer aided hand weaving. She is one of the designers published in *Techno Textiles* by Mary O'Mahony and Sarah E. Braddock. Her award winning woven and felted design work for the socially engaged Handweberei im Rosenwinkel from 1998 to 2001 has been shown worldwide (Australia, Europe, Japan, USA, Saudi Arabia). Christine Keller has been teaching textile design, weaving and fiber arts in Germany, Mongolia and Canada.

Completing an MFA at Concordia University in April 2004, she is working as a research assistant in the Hexagram Institute of New Media in the Arts. Her project ***light content - points of view*** is trying to make sense of the combination of tradition and newest technological and material developments. The viewer is invited to experience a space where images appear and disappear on the structures through illuminations of various kinds.
