



# NANCY GIESBERGER

Textile Artist



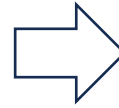
# Jacquard Textile Art Re-Imagined

- Many years of jacquard weaving led me to the purchase of a TC2 jacquard hand loom. My visual interests continue to be the use of light reflective materials, layers of translucent color, and color gradations. But the TC2 has proven transformational.
- A passion for innovative approaches, along with deep respect for looms, has brought me to a new world. I am now using “unstructured” weaves, setting aside the known weaves that are foundational to weaving.
- Unstructured weaves are based on mathematically generated patterns, which are non-symmetrical and non-repeating.
- I am exploring a phenomenon possible only because of the symbiosis between the jacquard loom and the computer. It produces woven effects, textures and colors, not otherwise achievable.
- All these present a new frontier in textiles.

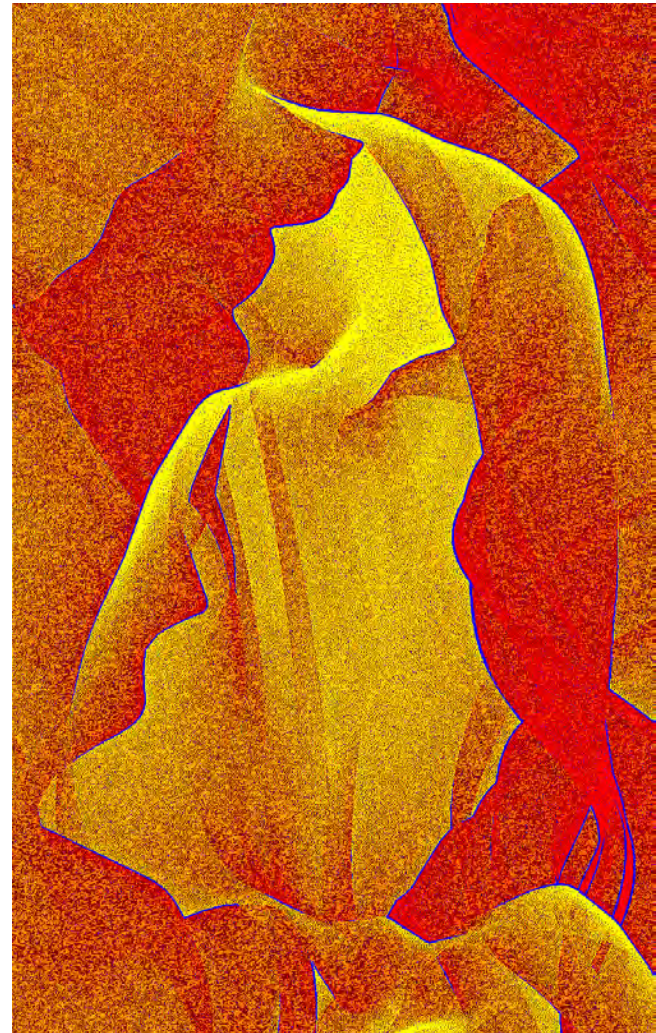
# Image Creation

Large image  
(2560x6144 pixels)  
created with bezier  
curves, splines and  
shaders in javascript.

The arrow points to  
an area of interest  
for development as a  
three-layer (3-pick)  
weave file.



The image **on the left** is manipulated to produce three complementary structures, as black/white bitmaps, that are then interleaved into the final weave file. Color assignments for each shuttle and a simulation of the expected loom output are shown **on the right**.



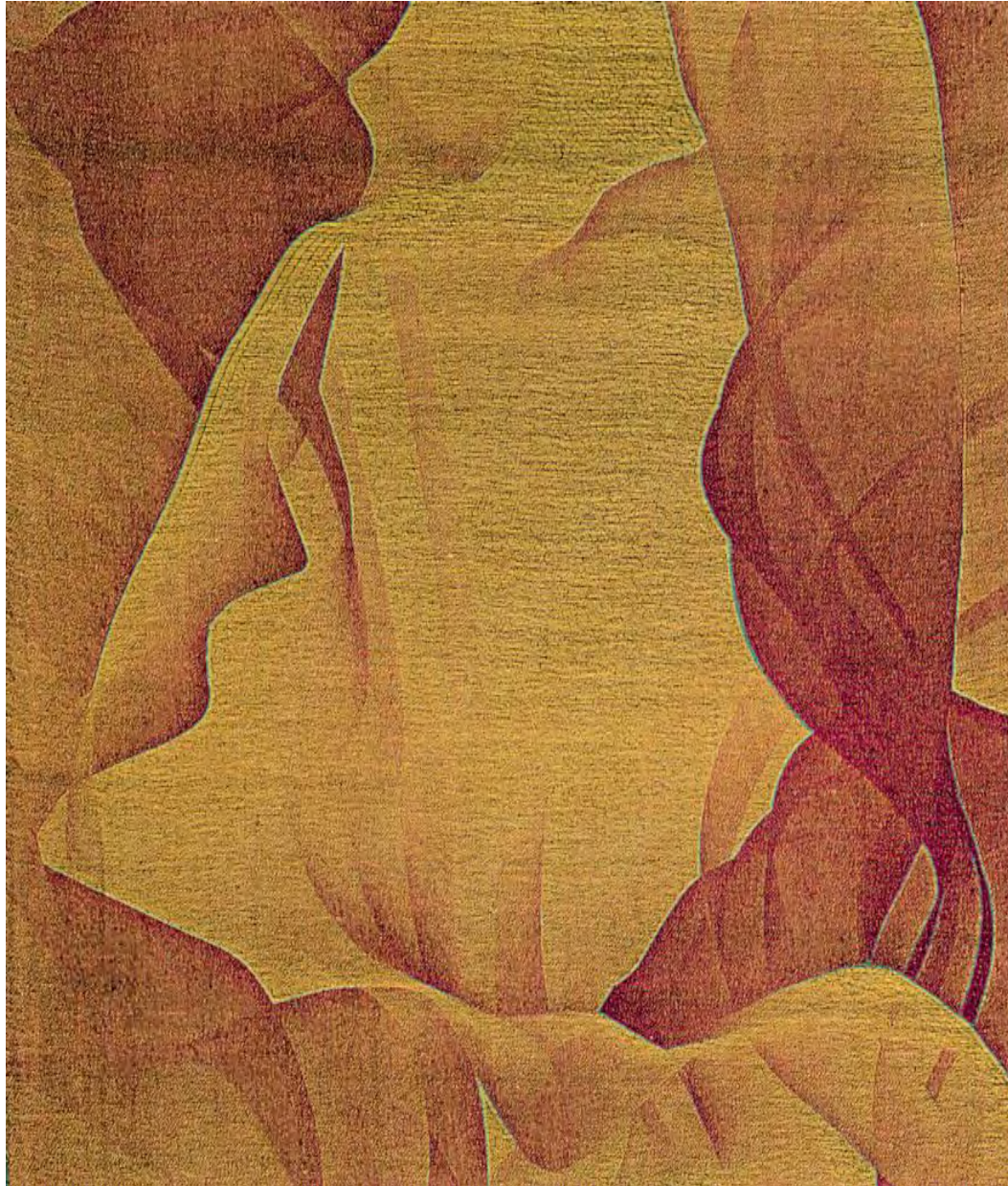


# Weaving in process



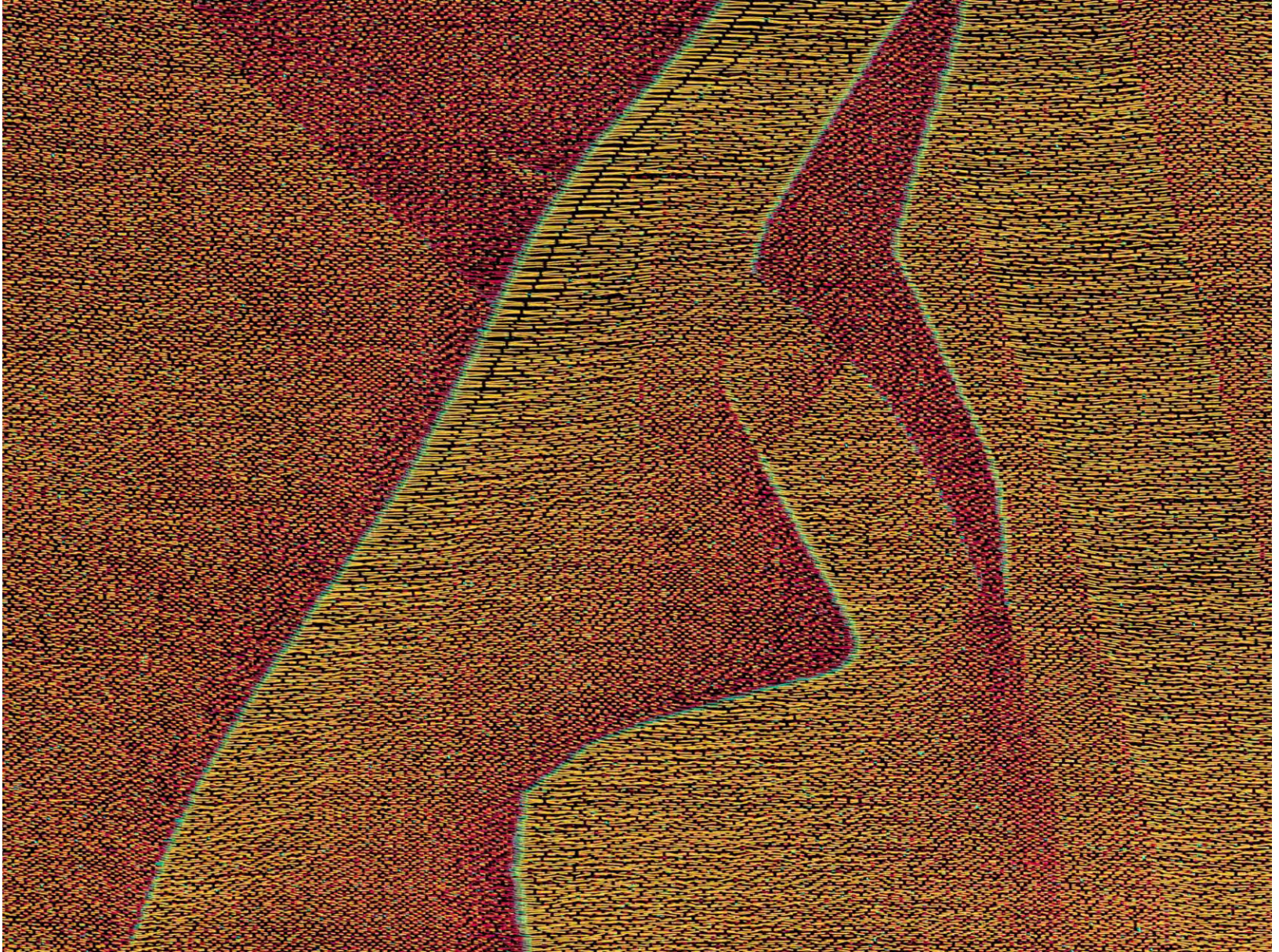


# The finished piece – Veil 9-3 (2024), 28 x 24”



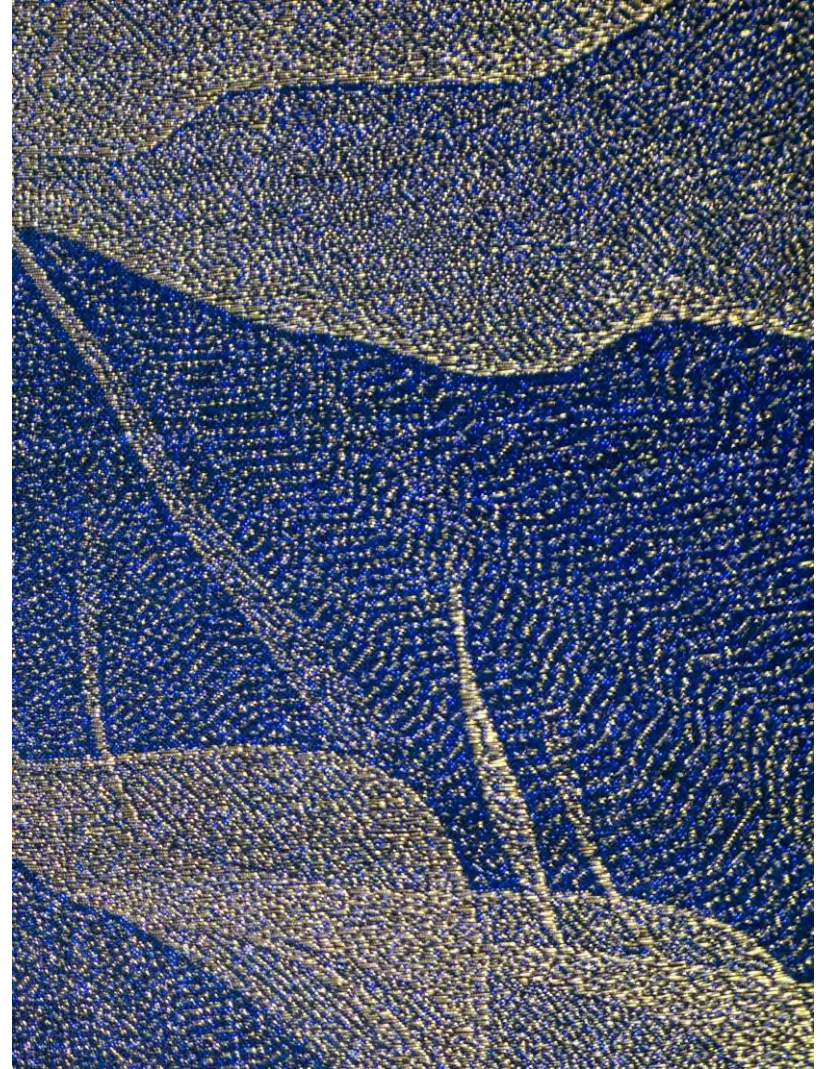
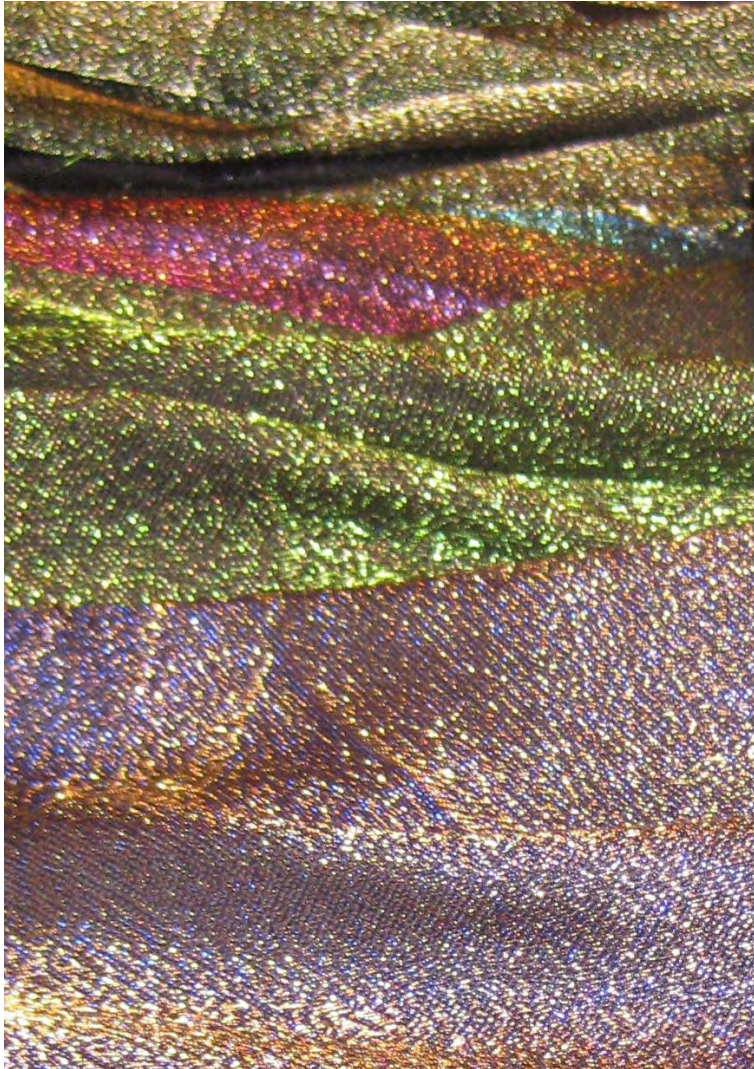


# Close-up view of the unstructured weaves (Veil 9-02)



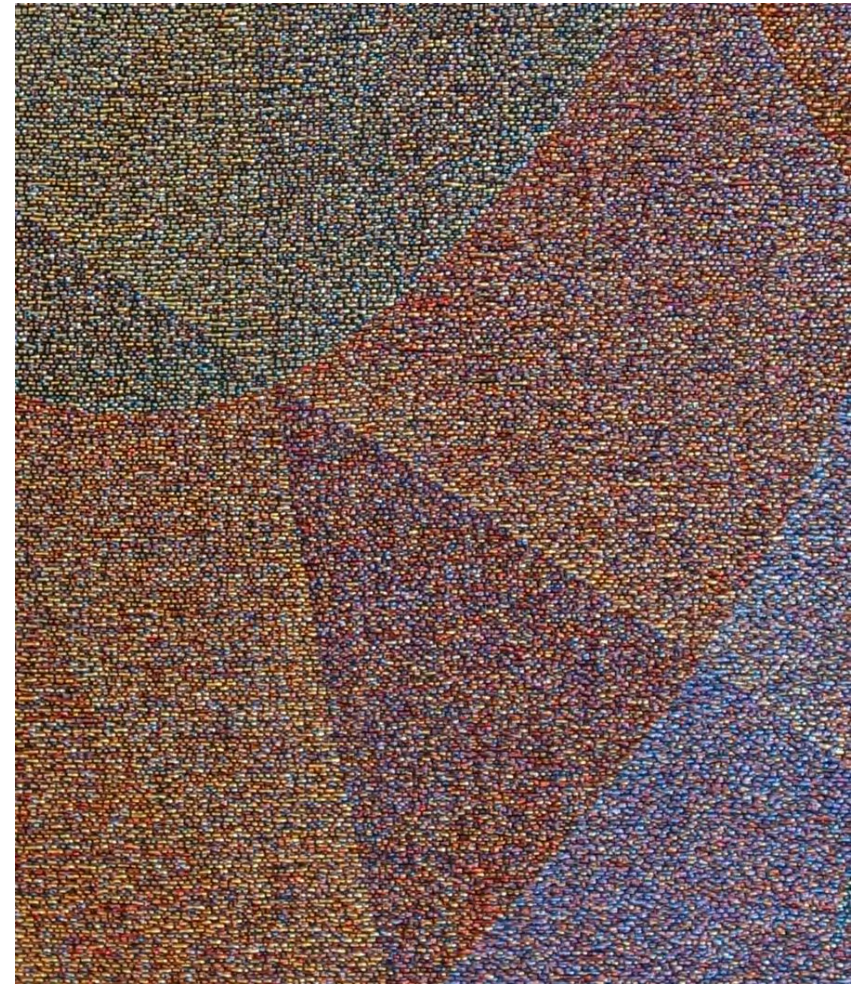
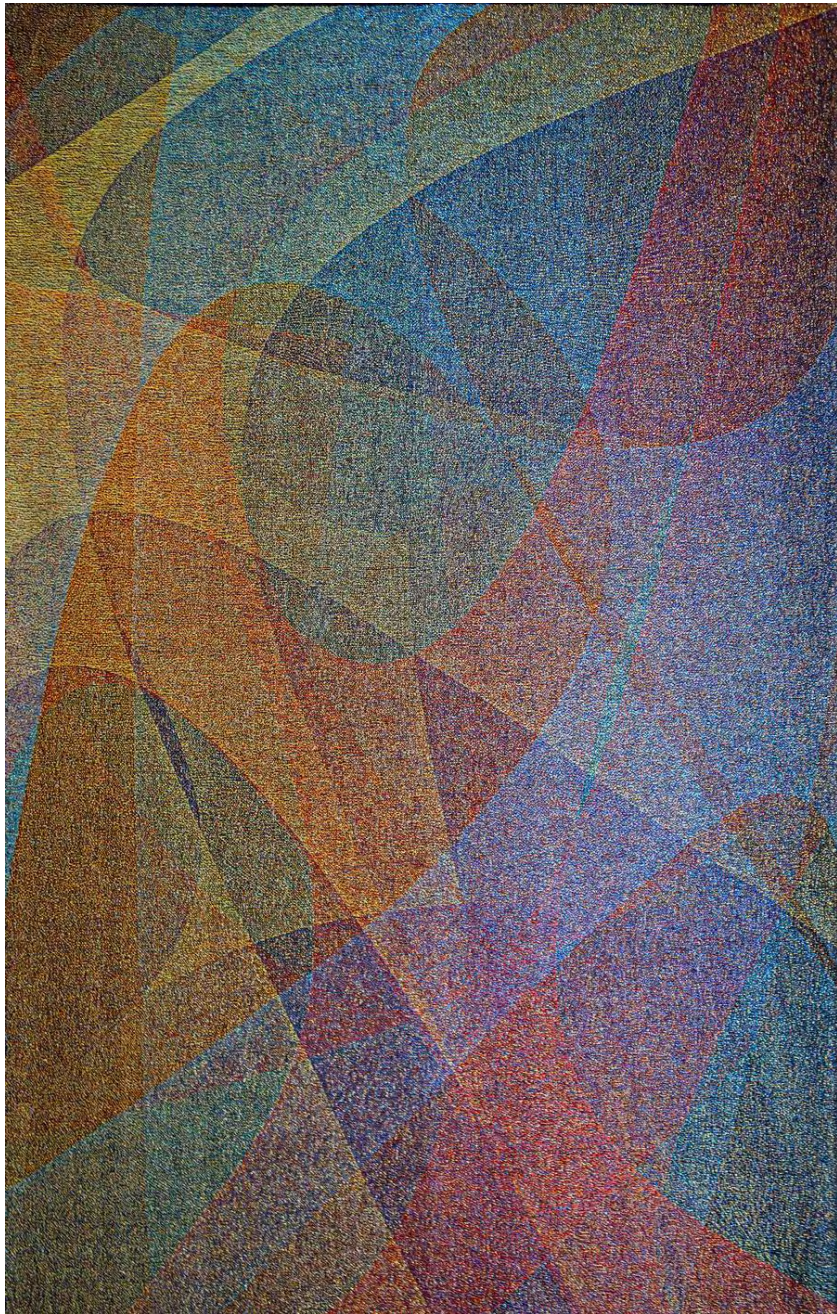


Dense interlacement of metallic yarns in unstructured weaves, with long float highlights, causes light waves to be scattered, diffracted or to interfere with each other in unique and unpredictable ways. Viewing and illumination angles affect appearance of the work.



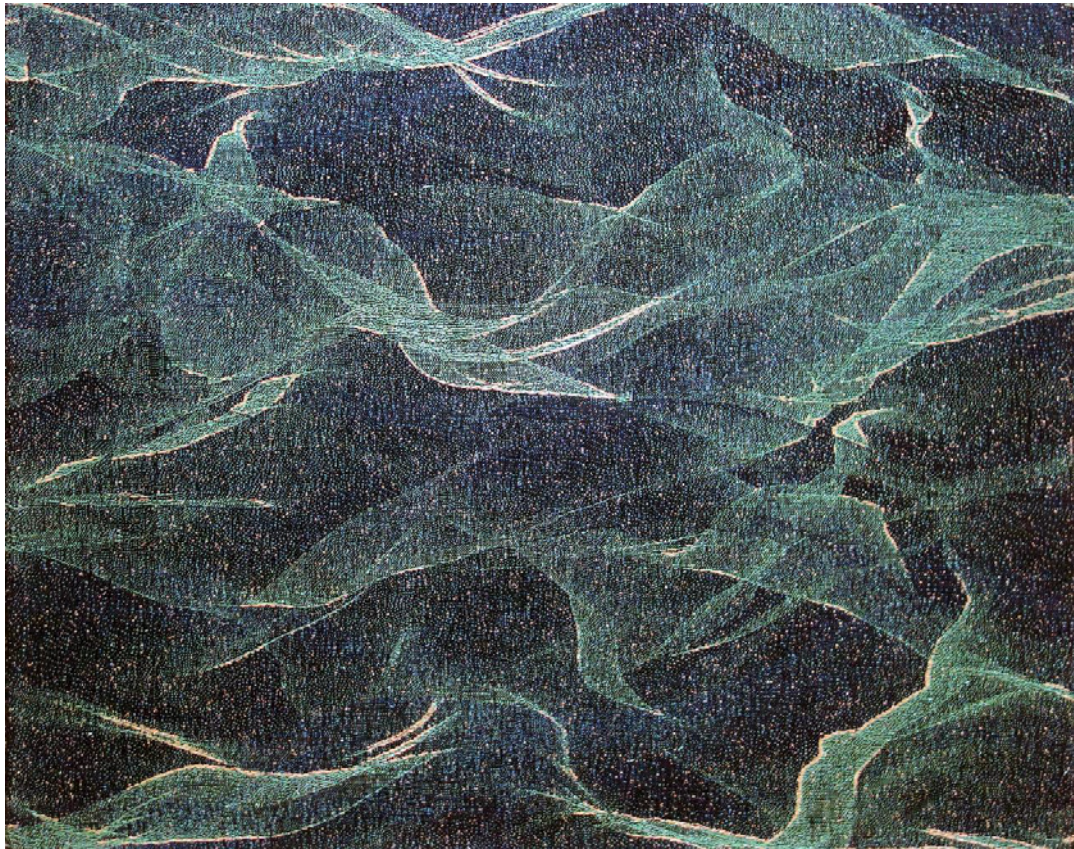
Note that textures are rich (even at 30 epi)





Tangent 1 (2025)  
28" x 44"

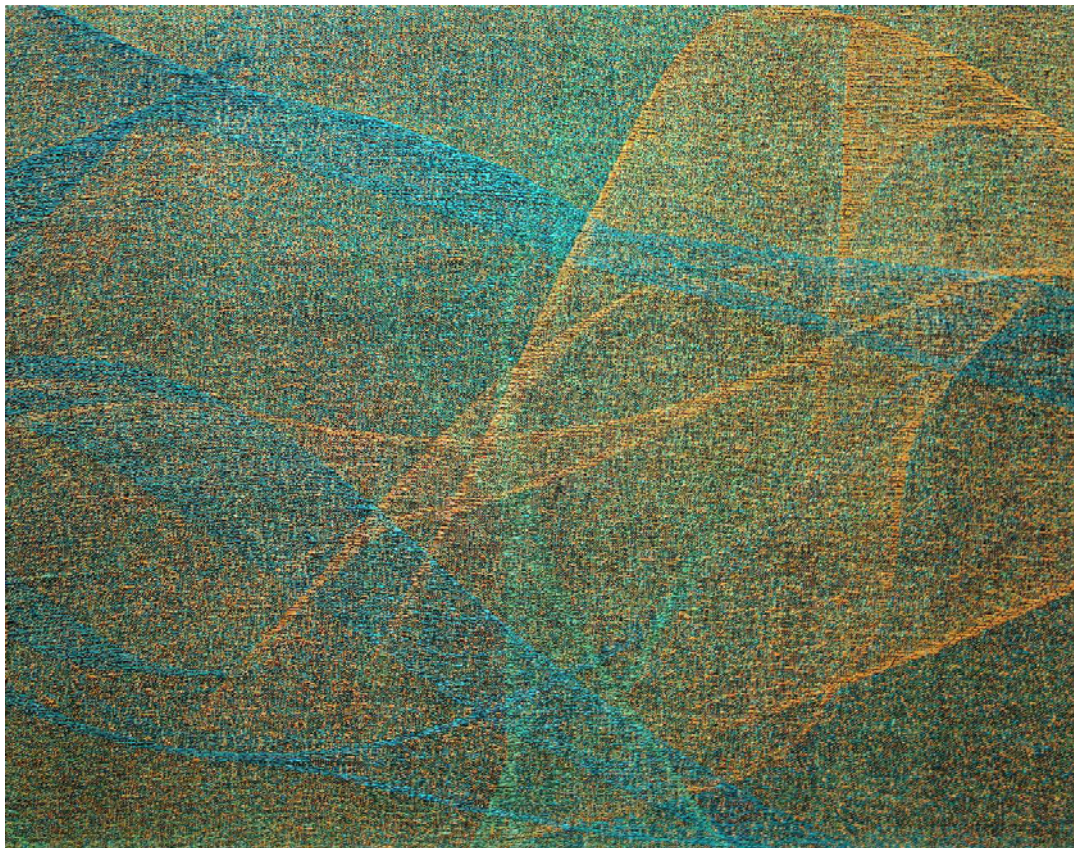




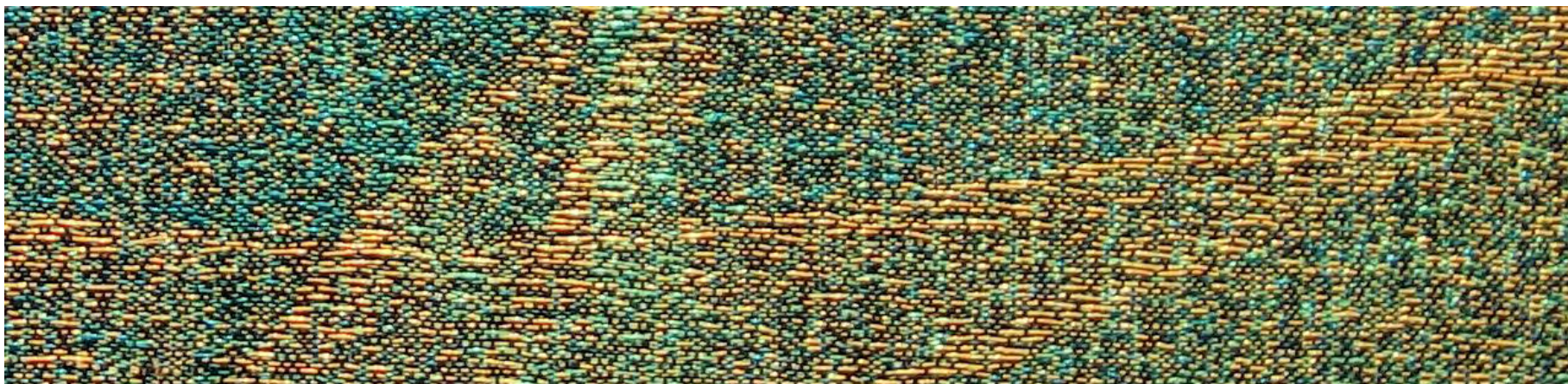
Veil 9-1 (2024)  
28" x 21.6"







Veil 9-2 (2024)  
27.5" x 26"



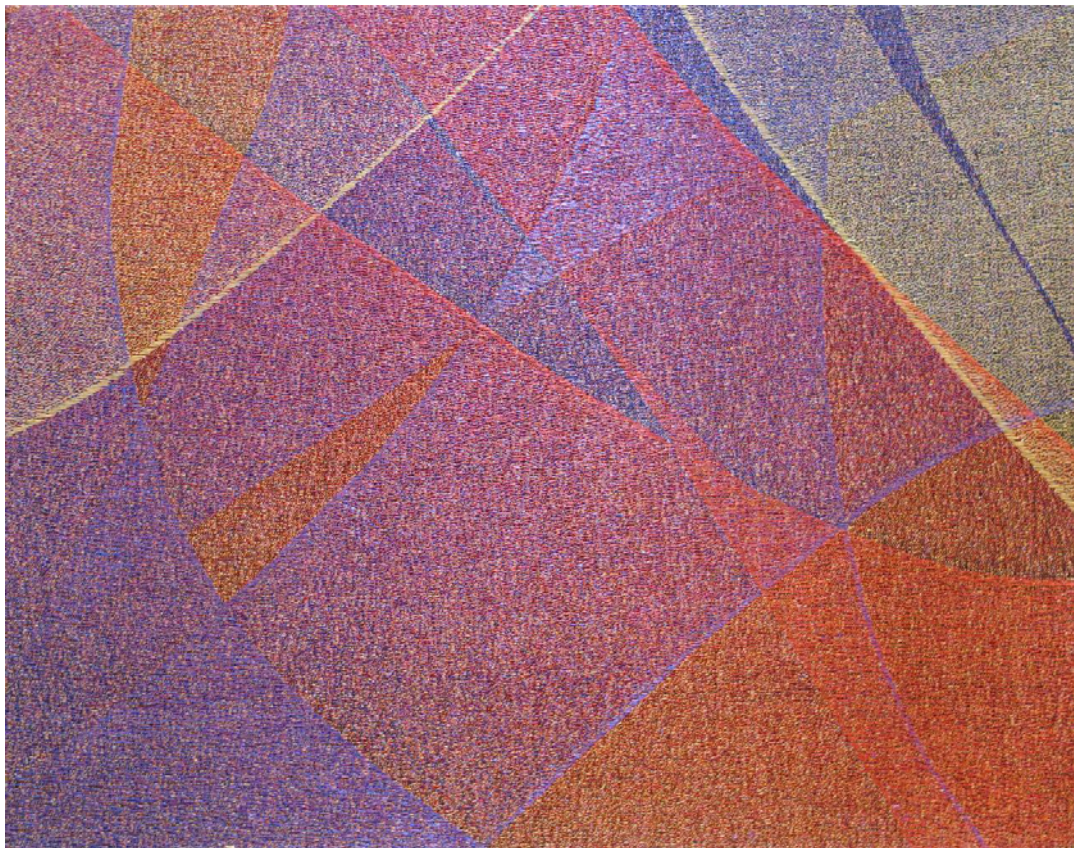




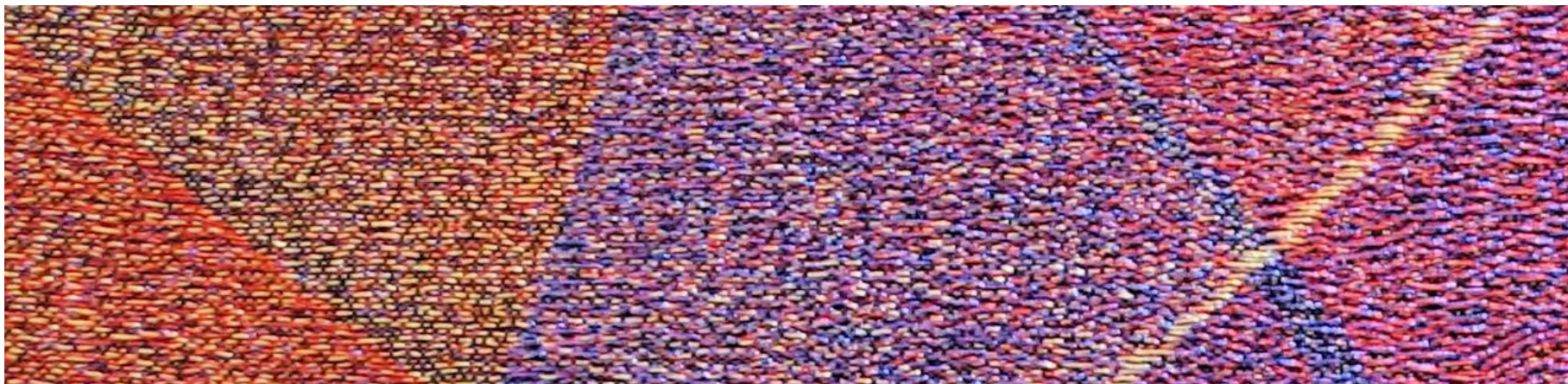
Veil 11-3 (2026)  
28" x 22"







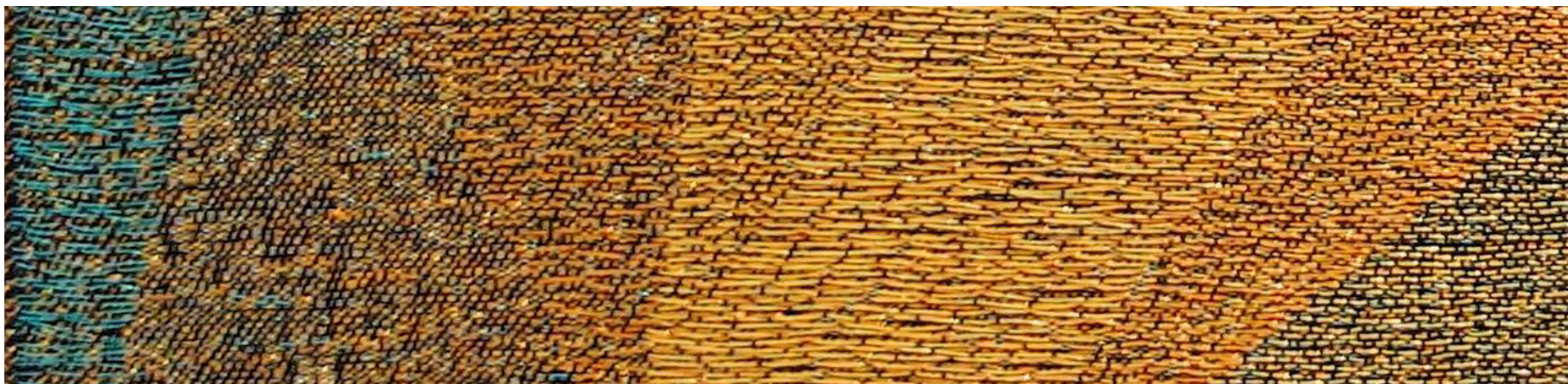
Digression 33-1B (2025)  
28" x 22"







Digression 32-2C (2025)  
28" x 22"







Digression 24-3 (2025)  
28" x 22"







Digression 33-2C (2025)  
28" x 22"



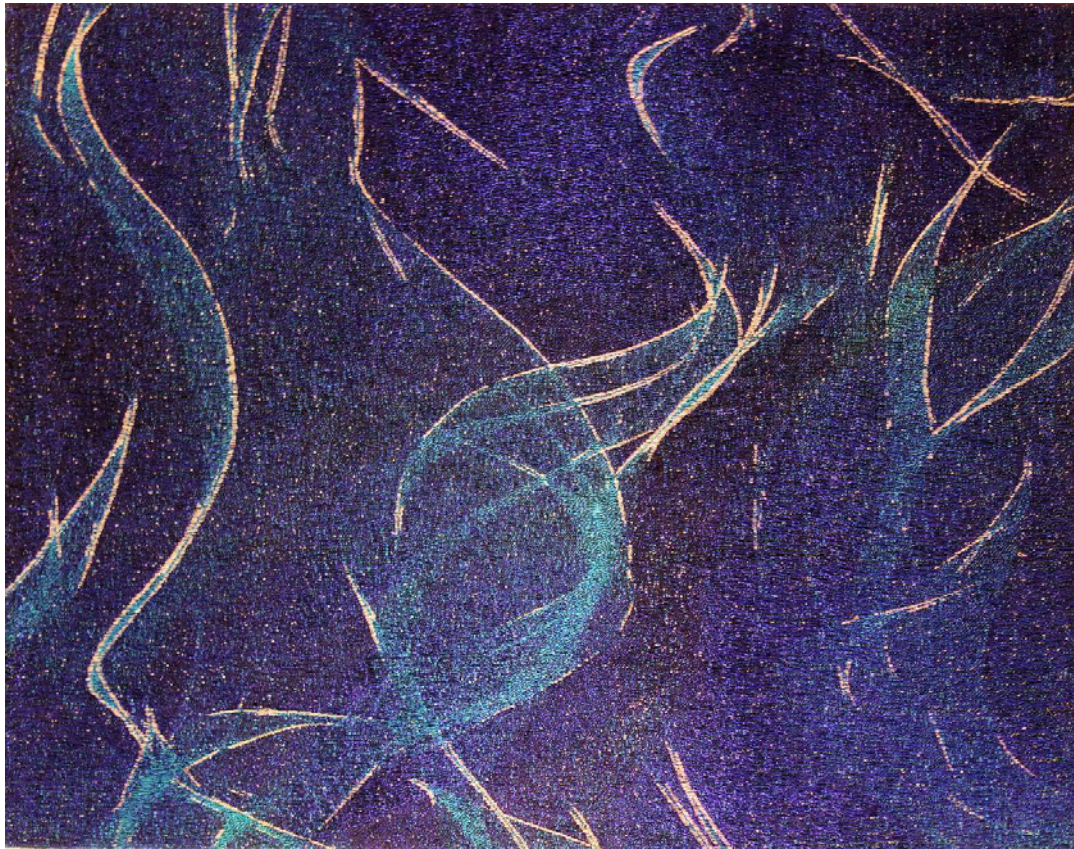




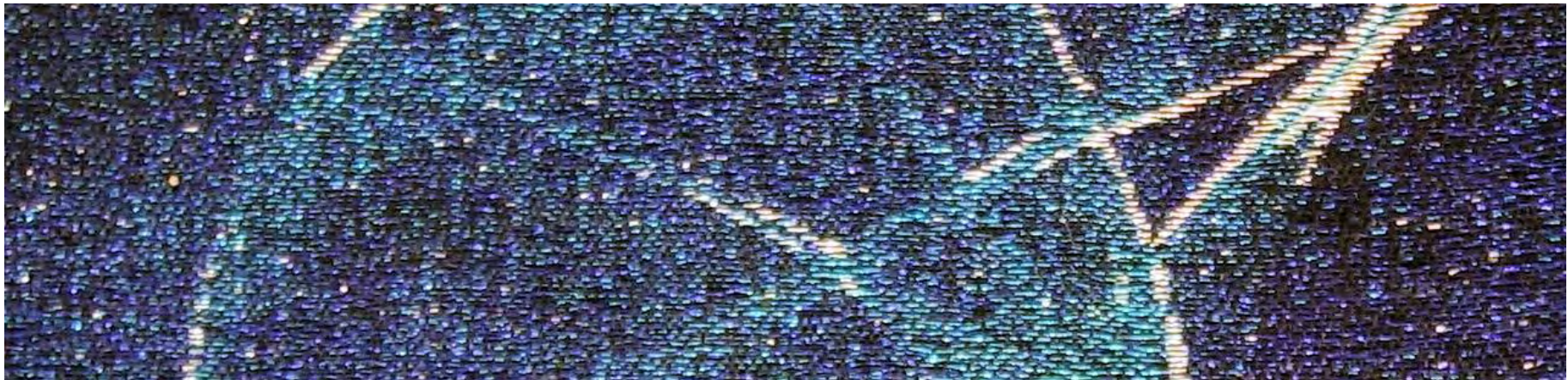
Interval 7-3B (2025)  
28" x 22"







Veil 11-1B (2026)  
28" x 22"







Digression 26-1A (2025)  
28" x 22"





# NANCY GIESBERGER

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An interest in materials and effects rather than images has driven my work. The use of light reflective materials, color interaction, gradations of color, and transparencies has been my main focus. Simplifying core ideas, the choice of material components, and the selection of interlacement techniques has been paramount. And then, to ask “How much is extraneous to the concept? How much can be eliminated and still carry the idea?” I try to simplify all parts of the process from idea to materials to weaving technique.

A primary goal is to evoke a sensation rather than presenting an image. Another guiding principle is to explore a concept that cannot be rendered in any way other than weaving. Using the TC2 has provided the means to use the computer’s algorithmic magic to access the visuals that exist in my head but were impossible to actualize.

Nothing is captured or copied from the real world, and no drawings or photos are used. Every construction is unique. None of the steps in the creative process use Photoshop or known weaves; the unstructured weaves emerge from the development of the artwork. The actual weaving process is less important than the visual intent.