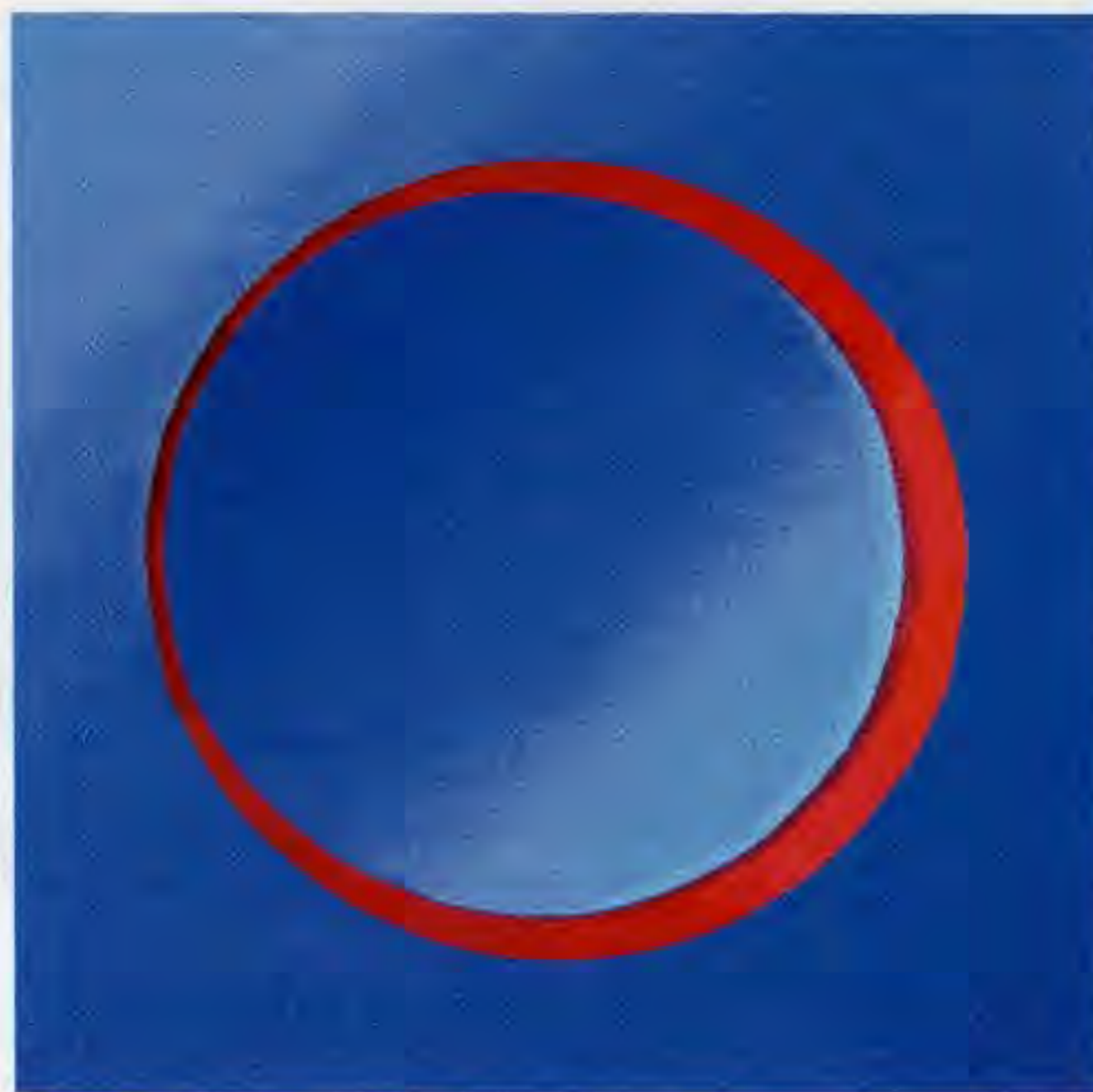


## STILL MOMENTS

Bankfield Museum, Halifax  
1 December 2012 – 27 January  
2013

Hillu Liebelt is a German textile artist who has lived in London since 1980. She has exhibited widely in Britain, Europe and Japan. This exhibition was first shown in Kyoto, Japan, moving to the Bankfield Museum and going to Stroud in the Spring.

The work exhibited in *Still Moments* divided into wall-hung, traditionally woven tapestries and more experimental three-dimensional textile sculptures, all of them beautifully and painstakingly executed. They relate to each other without difficulty – especially as some of the wall hung pieces gave an illusion of three dimensions – and both made use of circles and squares. The work also divided into pieces that used bright jewel-like colours and others that were so pale they appeared and disappeared with changes in light and viewing position. They had a calm, assured feel and, whilst being minimal and geometric, they reflected the deep feeling Hillu has for her source inspirations – the changing effects of light in the landscape and her interest in mathematical forms and progressions – as well as the subtle qualities of her materials. The varied use of media and materials is sensitive and considered – and also quite daring in its combination of hard and soft materials.



*Red Circle Hillu Liebelt*  
120 x 120 x 3cm  
Silk, rayon, cotton,  
bamboo fibre  
Photo: Hillu Liebelt

Bankfield Museum, an old mill-owner's house turned into a textile museum with a contemporary exhibition space, would have benefited from better lighting to do full justice to the work.

*Winter Light*, a circle of 21 stone squares, each with three silvery, red-topped, silk-wrapped flexible rods, looking as though

they had been bent by the wind, was positioned against the large windows and played off against the real winter light and bare trees outside. *Winter Sun*, small woven tapestries, hung very close together, could be read simply as a set of circles on squares, each one exactly the same size and in a subtle range of different colours – if it was not for the

title. Nearby, a large floor sculpture, made up of hundreds of creamy silk cocoons, floated on almost invisible wires above small stone bases.

The units were grouped in a gradated curve, the circular shape of the cocoons altering subtly with changes in the light, casting faint shadows on the floor like the dots and dashes of a silent morse code.

Two woven pieces on either side of the gallery vied with each other for attention – *Red Circle*, more dominant, and *Between the Lines*, a quieter but still insistent presence. Both were immaculately woven – *Red Circle* (see left) a vivid, gradated, blue background with a red ring, then another shaded blue circle looking like a vibrant eclipse of the sun. Opposite it, *Between the Lines*, the most obviously landscape-inspired piece in the exhibition, was in close-toned yellows, oranges and ochres, and glowed with the hot sun of a desert landscape.

I found this exhibition essential viewing for its innovative and skillful use of textile media, its thoughtful development of ideas and seductive use of colour.

Beryl Hammill

*A catalogue accompanied the exhibition. UK price: £10 plus £2 p&p. To obtain a copy, please contact hilluliebelt@gmail.com*

*See Diary page 44 for details of Hillu's exhibition at Stroud Spring Select 13, also featuring work by Seiko Kinoshita.*