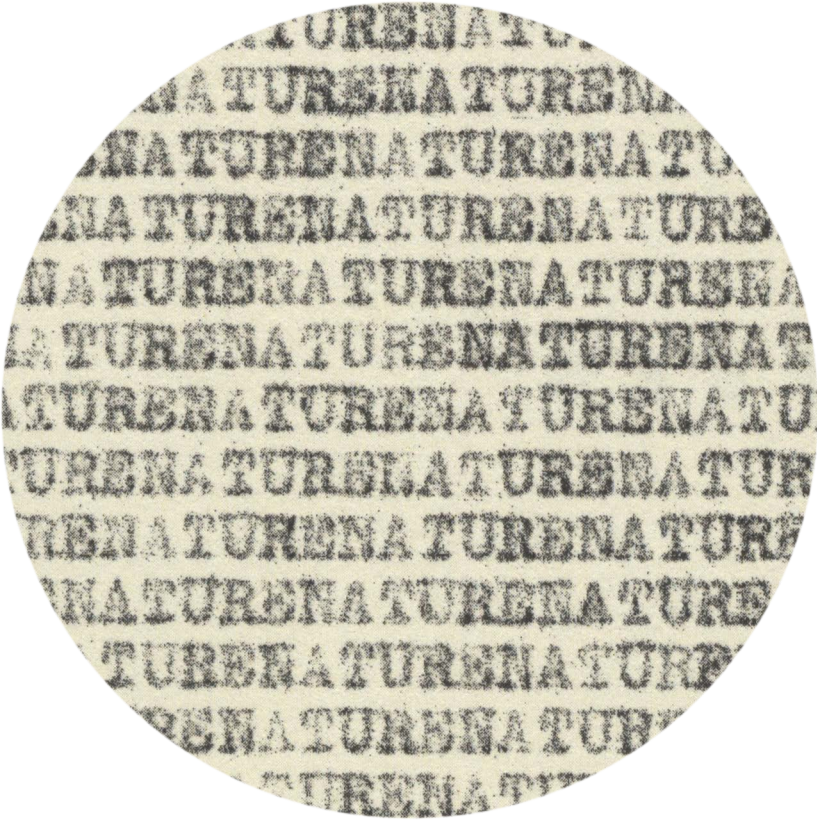


**I DON'T CARE HOW GREAT POEMS
ARE ANYMORE. WORDS TYPED
OUT ON A PAGE ARE MEANINGLESS.**

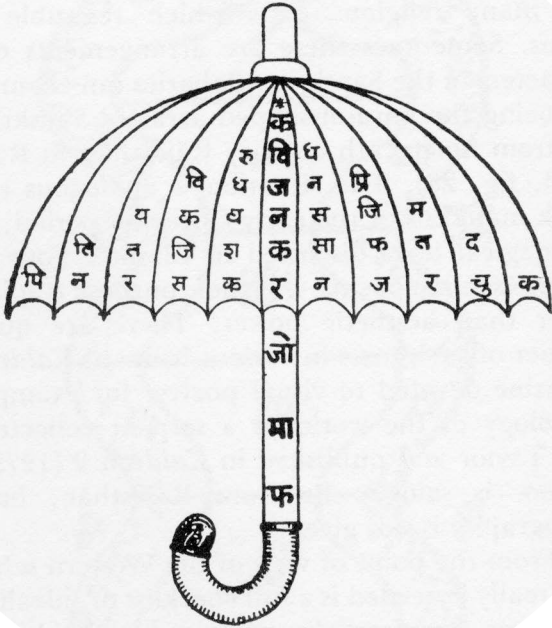
—Amelia Etlinger

WOVEN
EXPRESSION:

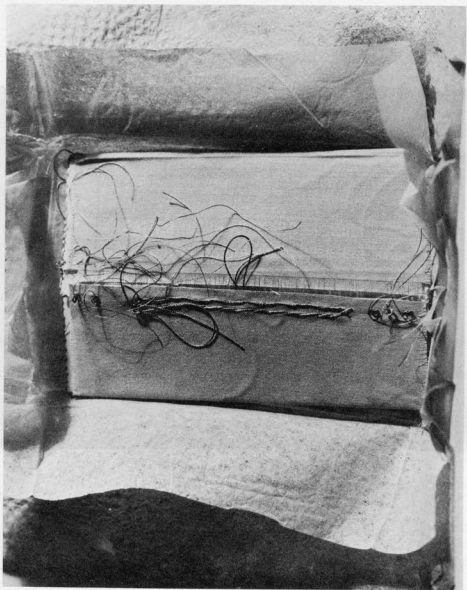
NARRATING
STORIES
THROUGH
PATTERNS



BARBARA SAWYER ARCHIVE
ALEX BALOIU CLAIRE BARBER
SRABANI GHOSH
PATRICIA TAVARES
EGLE JAUNCEMS
YELENA POPOVA

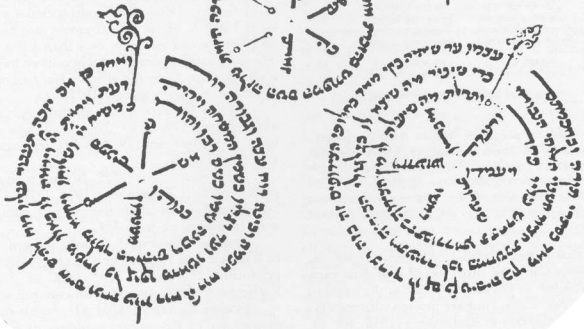








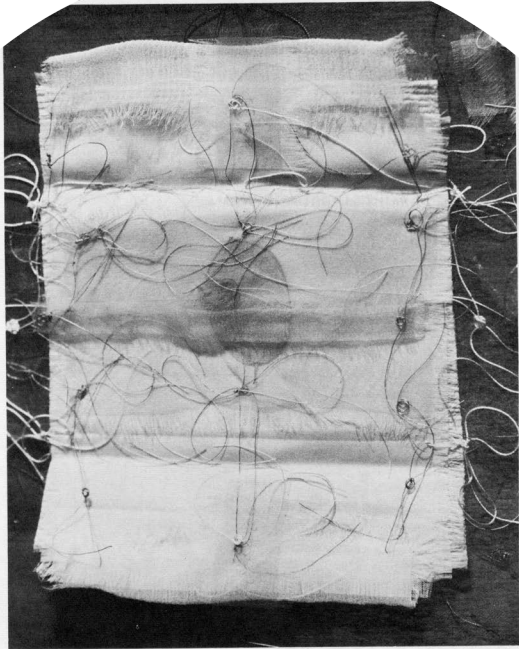
3 JULY - 9 JULY 2023



CHELSEA SPACE

CHELSEA COLLEGE OF ARTS
16 JOHN ISLIP STREET,
LONDON, SW1P 4JU

WWW.CHELSEASPACE.ORG



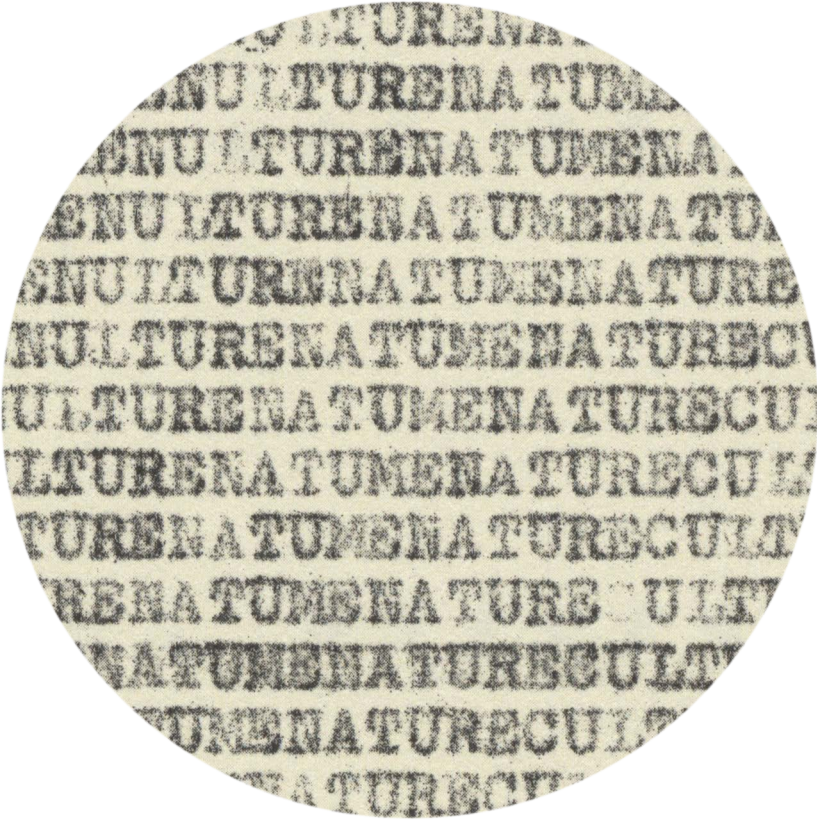
I THINK OF MY WORK AS PRIMITIVE POETRY—AS A KIND OF PICTURE-WRITING. I NO LONGER CAN FIND WORDS TO WRITE WITH—SYMBOLS TO WRITE WITH. I USE MATERIAL TO CREATE AN ILLUSION OF WHAT I THINK A POEM IS.

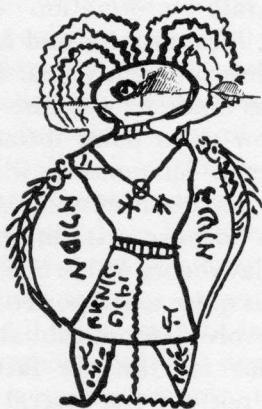
PREVIEW: MONDAY 3 JULY,
6-8:30 PM.

OPENING HOURS:

MONDAY-FRIDAY, 11 AM-8 PM.
(OR, BY APPOINTMENT)

SATURDAY-SUNDAY, 11 AM-5 PM





טרדו צת אונ'חדל סדל טרד נחמאמא
 אסורו חתנכ'שויא מווא וסטאטולטאפ
 ולוואת מצי ~~ג~~ יצי צתחדא צתללנא
 אלתזו בינצו לנ ויציחזוטרדיוכ
 ום אכרו אל ככואל ורופואל אצי
 א צגאע אסאלח חללומככאממממ

The Lozange
called Rombus



The Fuzie or
spindle, called
Romboides



The Tri-
angle, or
Tricquet



The Square or
quadrangle



The Pillaster,
or Cillinder



The Spire or
taper, called
piramis



The Rondel
or Sphere



The egge or
figure ouall



The Tricquet
reuerft



The Tricquet
displayed



The Taper
reuerft



The Rôdel
displayed



The Lozange
reuerft



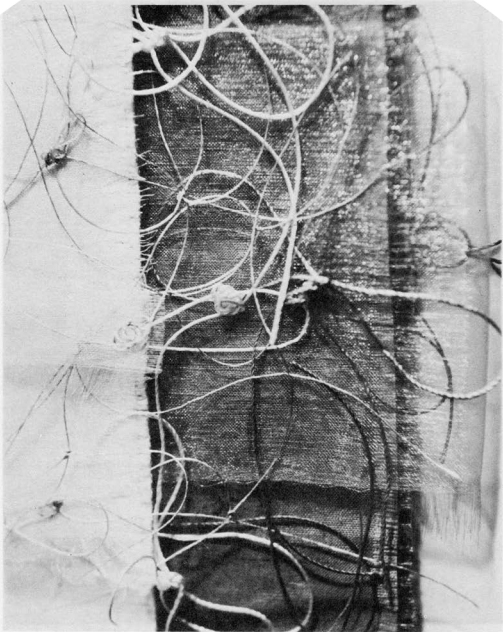
The egge
displayed



The Lozange
rabbated



*WOVEN EXPRESSION: NARRATING STORIES
THROUGH PATTERNS* IS AN EXHIBITION
CURATED BY THE 2022/23 MA CURATING
AND COLLECTIONS STUDENTS AT CHELSEA
COLLEGE OF ARTS, UAL, IN COLLABORATION
WITH THE ARCHIVE AND SPECIAL COLLECTIONS
CENTRE AT LONDON COLLEGE OF COMMUNICATIONS,
AND CHELSEA SPACE.



THREADS ARE STRANGE THINGS. IF YOU PULL TOO MUCH YOU CAN DESTROY A WHOLE WORK. THEY DEMAND CONSTANT LOVE. EACH THREAD IS AS IMPORTANT AS THE NEXT.

PATTERN IS A UNIVERSAL ELEMENT
THAT FORMS A PROJECTION OF
EXPERIENCE, ORIGINATING FROM
TEXTILES BUT EXTENDING INTO
AN INFINITE FIELD. IT SERVES
AS AN INSTRUMENT TO INTERPRET
AND PERCEIVE THE WORLD.

Κωτίλας

τῇ τῶδ' ἄτριον νέον

πρόφρων δὲ θυμῷ δεξο· δὴ γὰρ ἀγνάς

τὸ μὲν θεῶν ἐριβόας Ἑρμᾶς ἔκιξε κάρυξ

ἄνωγε δ' ἐκ μέτρου μονοβάμονος μέγαν πάροιθ' ἄξειν

θοῶς δ' ὕπερθεν ὄκα λέχριον φέρων νεῦμα ποδῶν σποράδων πίφασκεν

θοαῖς Ἰσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσσι

πᾶσαι κραιπνοῖς ὑπὲρ ἄκρων ἰέμεναι ποσὶ λόφων κατ' ἄρθμιας Ἰχνος τιθήνας

καί τις ὠμόθυμος ἀμφίπαλτον αἰψ' αὐδὰν θῆρ' ἐν κόλπῳ δεξάμενος θαλαμῶν μυχοιτάφ
καῖτ' ὄκα βοᾶς ἀκοὰν μεθέπων, ὄγ' ἄφαρ λάσιον νιφοβόλων ἀν' ὀρέων ἔσσυται ἄγκος
ταῖσι δὴ δαίμων κλυτὰς Ἰσα θοοῖς δονένων ποσὶ πελύπλοκα μετῖε μέτρα μολπᾶς

δίμφα πετρόκοιτον ἐκλιπῶν ὕρουσ' εὐνάν, ματρὸς πλαγκτῶν μαιόμενος βαλλίς ἐλεῖν τέκος

βλαχαὶ δ' οἶων πολυβότων ἀν' ὀρέων νομὸν ἔβαν τανυσφύρων ἐς ἀν' ἄντρα Νυμφῶν

ταὶ δ' ἀμβρότῳ πόθῳ φίλας ματρὸς βῶοντ' αἰψα μεθ' ἡμερόεντα μαζῶν

Ἰχνεὶ θένωι . . . ταν παναλολον Πιερίδων μονόδουπον αὐδὰν

ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων κόσμον νέμοντα ῥυθμῶν

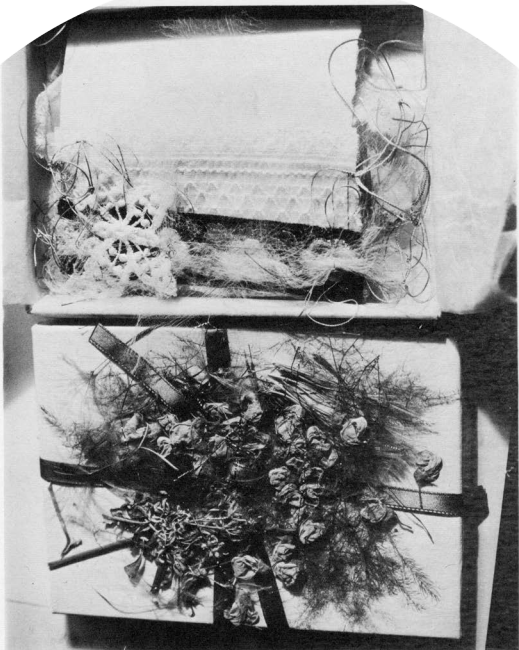
φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἐλῶν πτεροῖσι ματρὸς

λίγειά μιν κάμ' Ἴφι ματρὸς ὠδῖς

Δωρίας ἀηδόνας

ματέρος.

* WOVEN EXPRESSION: NARRATING
STORIES THROUGH PATTERNS *
INVESTIGATES PATTERNS AS A LANGUAGE,
WITHIN DIVERSE MEDIA, TO DEMONSTRATE
THE COMMUNICATIVE CAPABILITIES
IN THE CONTEXT OF CONTEMPORARY ART.



I WORK TO GIVE SOMETHING TO SOMEONE. IF WE TAKE TOO MUCH (IN) WITHOUT GIVING OUT, WE WOULD SUFFOCATE. THE WORK IS THE RELEASE OF TENSION. THERE IS TENSION WHILE WORKING. THERE IS TENSION IN THE WORK.

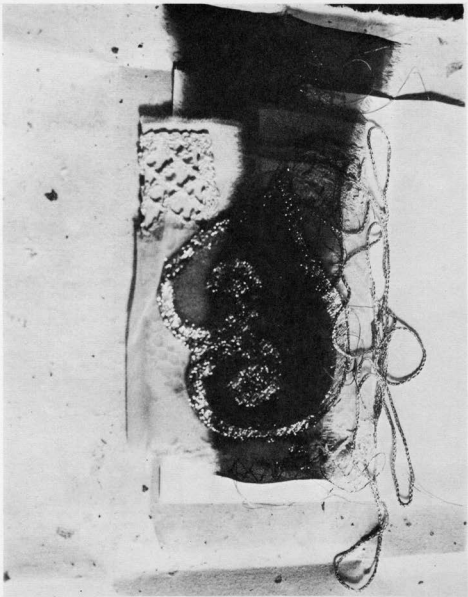
EXPLORING THE IDEA OF COMPOSING
INFORMATION THROUGH PATTERNS,
THE EXHIBITION COMPRISES WORKS BY
SIX ARTISTS: CAIRE BARBER, EGLE
JAUNCEMS, PATRICIA TAVARES, SRABANI
GHOSH, AND YELENA POPOVA.

THE LANGUAGE, POETRY, AND SINGING
THAT HAVE BEEN TRADITIONALLY
EMBODED IN TEXTILE PATTERNS
ATTEST TO THE DEEP INTERCONNECTION
BETWEEN WEAVING CULTURE AND
THESE FORMS OF ARTISTIC EXPRESSION.

THE EXHIBITION BEGINS WITH
BARBARA SAWYER (1919-1982),
A WEAVER AND TEACHER AT
CAMBERWELL SCHOOL OF ARTS
AND CRAFTS. HER TEXTILE WORKS
HAVE RECENTLY BEEN CATALOGUED
AT THE ARCHIVE AND SPECIAL
COLLECTION CENTRE, LCC, UAL.

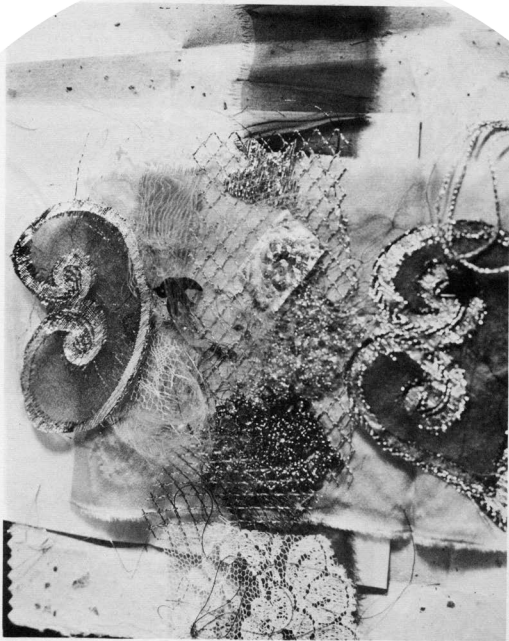
IN ADDITION, THE WORKS OF SIX
ARTISTS EXPAND THE COMMUNICATIVE
DIMENSIONS OF PATTERNS THROUGH
INSTALLATION, SOUND, AND PERFORMANCE.
THEY CAPTURE, DOCUMENT, AND
RESPOND TO SPECIFIC MEMORIES,
CULTURES, AND EXPERIENCES.





RECENTLY I READ A CRITIC WRITING ABOUT AN ARTIST'S WORK: "HE USES—HO-HUM—FEATHERS, SHELLS, EARTH, LEAVES, AND SO ON." "OH MY GOD," I THOUGHT, "IS THAT WHAT IT HAS COME TO? HO-HUM—FEATHERS, SHELLS, EARTH, LEAVES." NEVER WAS I SO FRIGHTENED BY A STATEMENT. I HAVE YET TO SEE A LEAF MOVE WITH THE WIND THAT DID NOT EXCITE ME OR A FEATHER THAT IS NOT NEW TO ME EACH TIME.

ICONOGRAPHY



THE WHOLE STRUGGLE IS TO PRODUCE FEELING. NOTHING ELSE MATTERS.

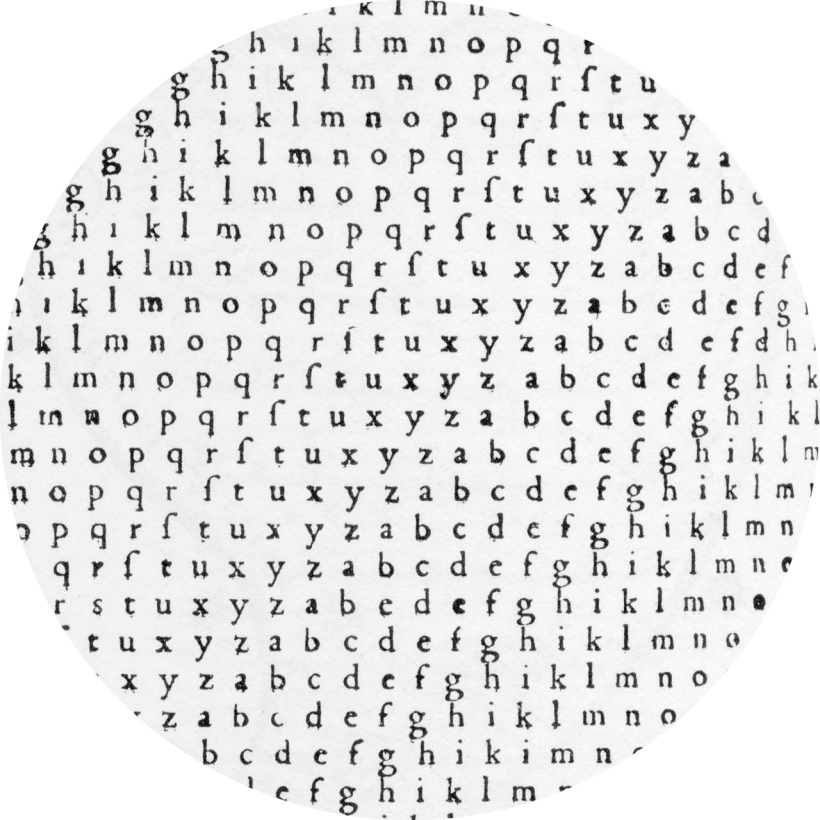
EXCERPTS FROM:

RUTH WOLF-REHFELDT,
NATURE CULTURE
1972

DICK HIGGINS ,
* PATTERN POETRY *
(STATE UNIVERSITY PRESS,
1987)

AMELIA ETLINGER INTERVIEWED
BY ELLEN MARIE BISSERT
AND JUNE ROOK FOR
THE JOURNAL *13TH MOON*







WITHOUT LOVE ALL THE THREADS, ALL THE LITTLE HEARTS, ALL THE SILK CAN FALL FLAT AND BE NOTHING. NOW I MUST REST AND WAIT FOR THE LOVE TO BE (IN) ME ONCE AGAIN. I ONLY SAY IF THE MATERIAL WANTS ME TO FEEL FOR IT, I WILL ALWAYS DO THE BEST THAT I CAN DO AT THE TIME OF DOING. I CANNOT DO MORE. I ONLY ASK NOW TO BE ALLOWED TO LEARN!

current version: woven_expression_4_7_2023.pdf
next version will be available on Wednesday, July 5th, 2023