

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

A circular arrangement of the word "NATURE" repeated 16 times in a grid pattern. The words are arranged in four concentric rings, with each ring containing four words. The letters are in a bold, black, sans-serif font, set against a light beige background.

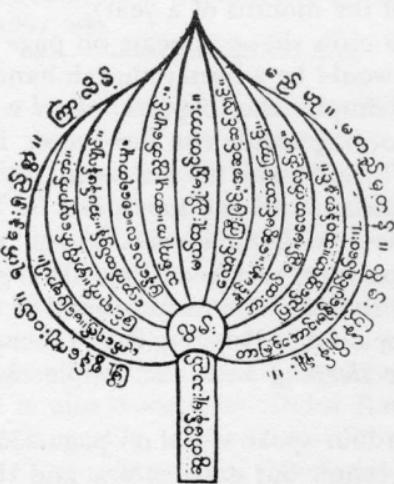
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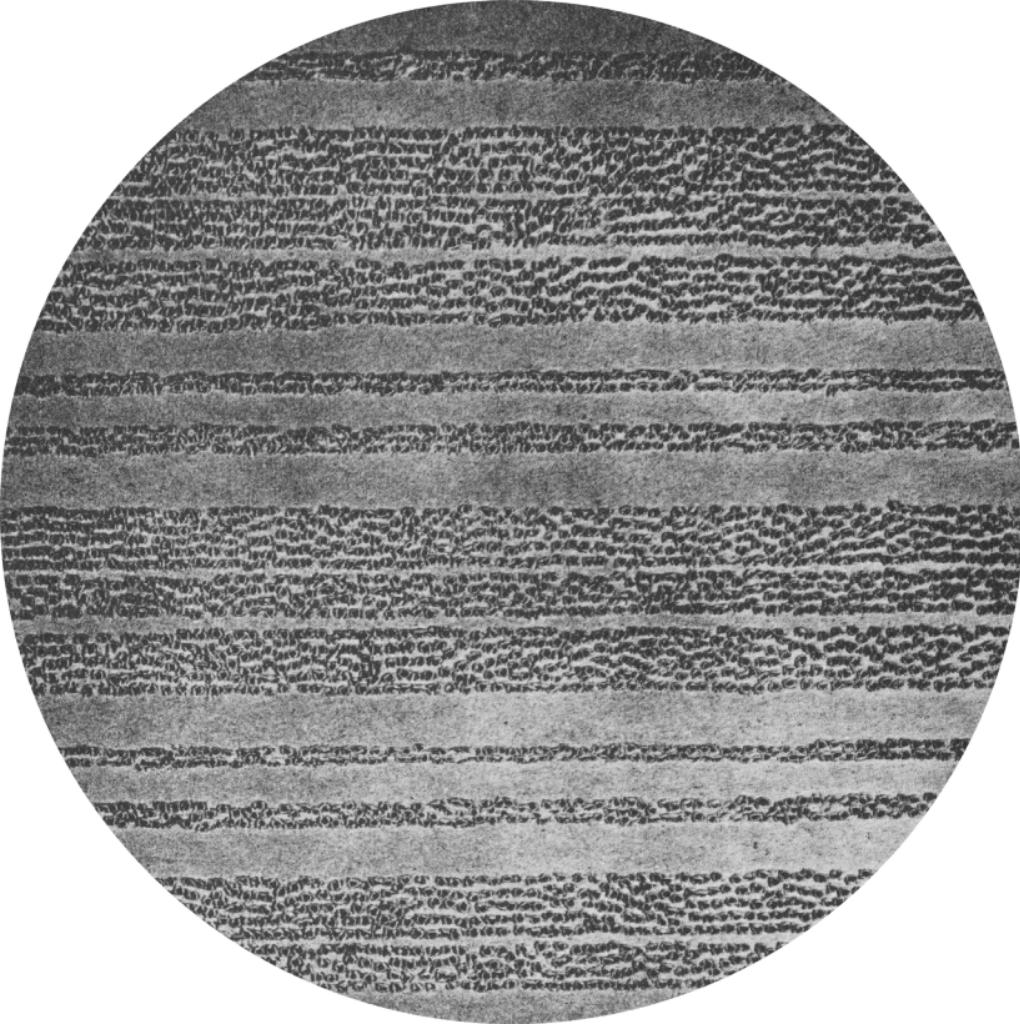
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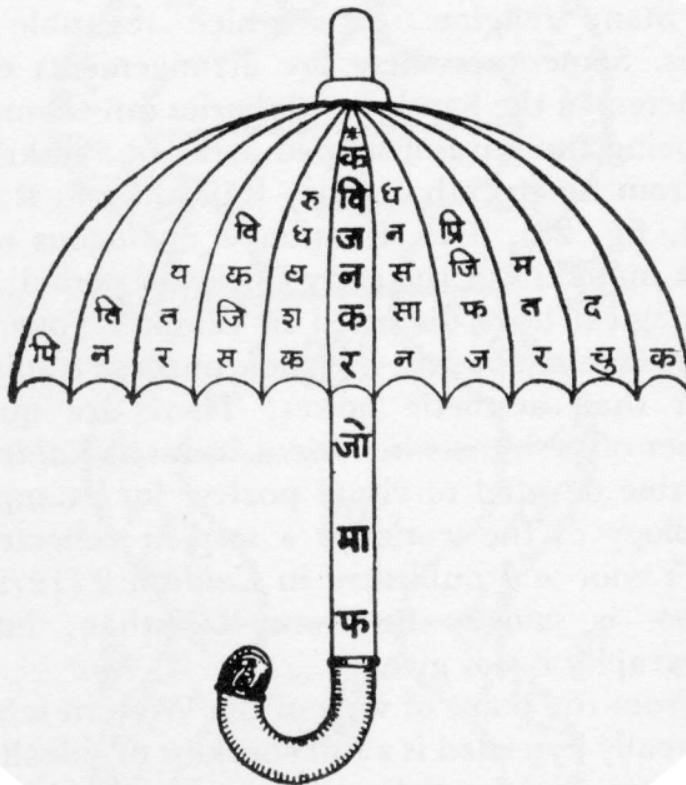
ထန္တကြောုံးပုံ။



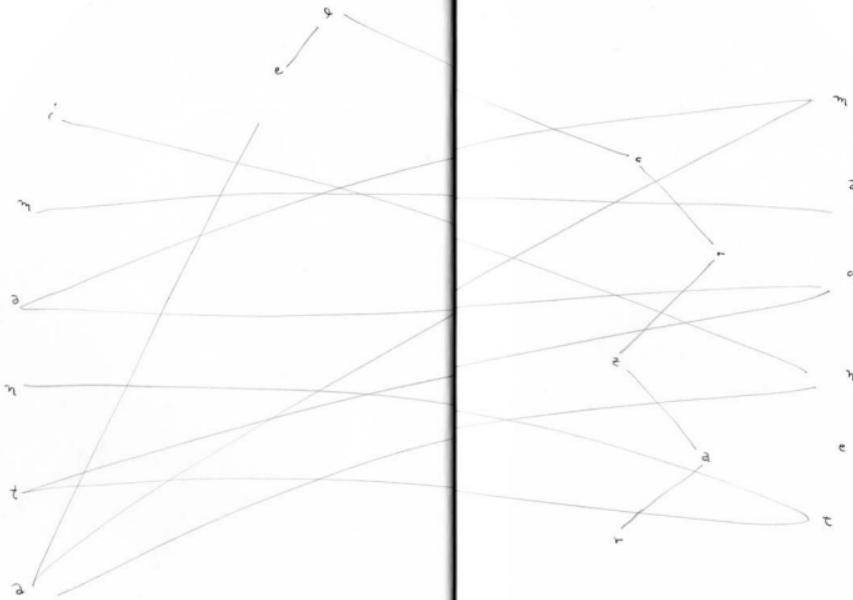
၂။ လွှမ်းချက်ရော်၊ မခြေခာပါလွှ်းခြင်းရာကို ဌာနလိပ်ဆောင်ရွက်
နဲ့ လွှမ်းထွောက်ထပ်လွှာ၊ အဖော်နှင့် လွှ်းခြင်းလေလေ၊ စွဲရေတယူ၊
လွှို့သစ်ကျက်၊ ဘာဗျ ချွေတယ်ပုံး၊ လွှို့သော်းပြီးခြင်း၊ အသို့သင့်
လျှို့လွှ်းခြင်း၊ ပုံးပုံရန်းအောင်းအောင်၊ လွှို့အား ထပ်လွှို့ မဆောက်
ဘုရားလွှ်းခြင်း၊ ဘုရားလွှို့အောင်၊ ဘုရားအောင်၊ ရန်ပေါင်
ရင်ပေါ်ခြိုင်းကျော်၊ ရာရိုးရော်၊ ရာရိုးရော်၊ ရာရိုးရော်၊ ရာရိုးရော်၊
လွှို့ပြို့နှို့၊ အွော်အွော်၊ အွော်အွော်၊ အွော်အွော်၊ အွော်အွော်၊



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

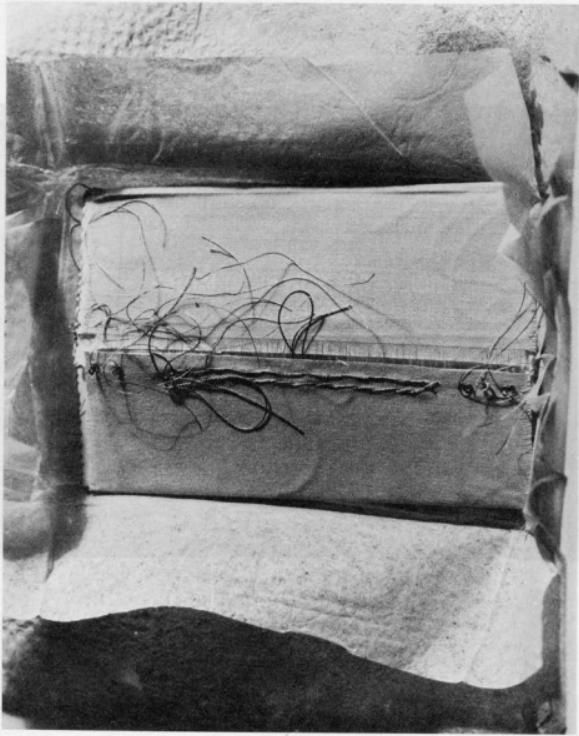


A circular arrangement of the word "TURBINA" repeated in a grid pattern. The word is oriented vertically, with each letter stacked on top of the previous one. The entire arrangement is contained within a circular frame.



BY STUDENTS OF
MA CURATING AND COLLECTIONS
22-23:

BAOYI FANG AZRA HACNAN
DEBORA ALCAIDE CANO KAIXIN HUANG
JINGMENG HAO MANMEET KAUR EUNBEE KIM
HAWBYUL LEE JIAYU MA LILIAN PACCE
XIAOPU SHI ZIYU TANG SIDDIHI THAKAR ZOË TESSIONNEAU
CHEN WANG MENGHAN WEN XINYI XU YAWEN YU SHULIN ZHANG
QIANXI ZHAO MEICHEN ZHOU AITONG ZOU



A circular arrangement of text where words overlap to form concentric rings. The text consists of the words "NATURE", "CULTURE", and "TURBINA" repeated in a pattern that creates a continuous, spiraling effect. The words are written in a bold, sans-serif font.

The arrangement is as follows:

- NATURE**: This word forms the outermost ring, appearing at the top, bottom, left, and right edges of the circle.
- CULTURE**: This word forms the middle ring, appearing between the outer **NATURE** words.
- TURBINA**: This word forms the innermost ring, appearing between the middle **CULTURE** words.

The text is in black on a light beige background, and the entire circular graphic is set against a white background.

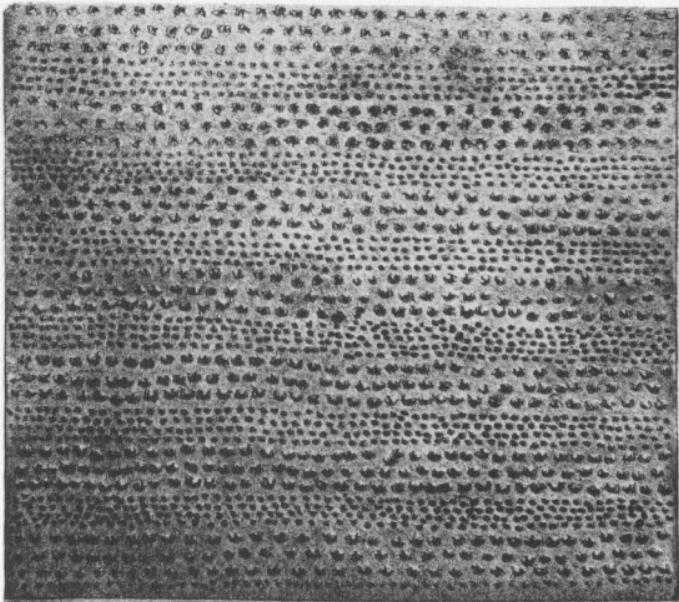
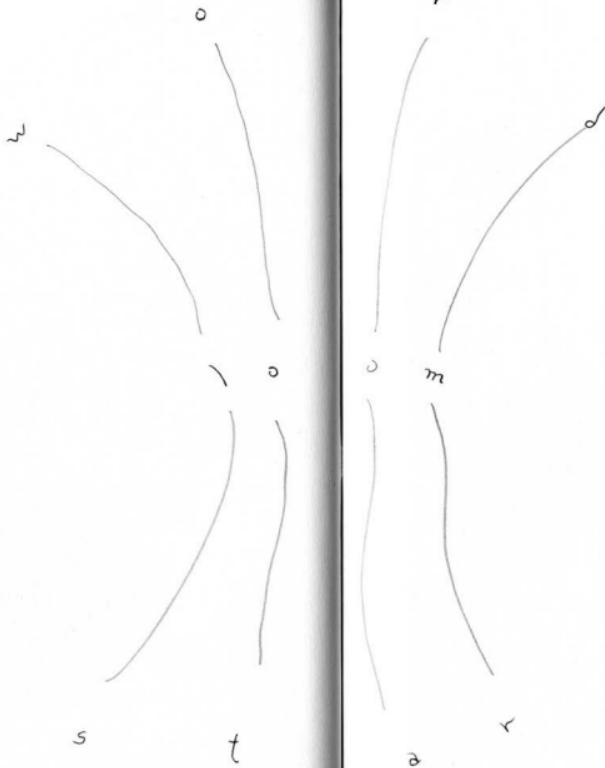
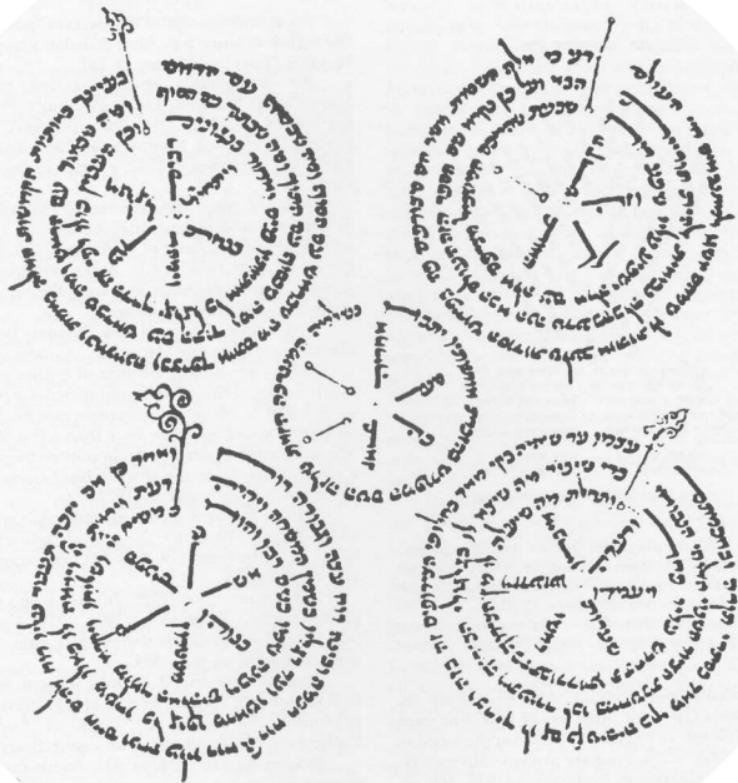
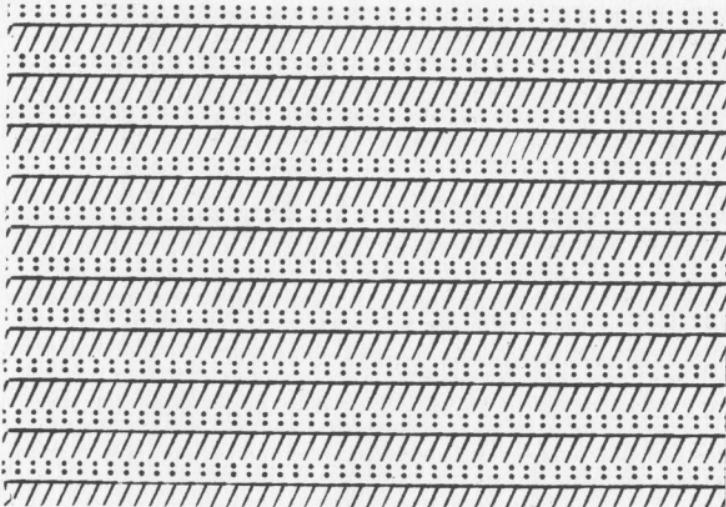


Plate 38. Studies made by puncturing paper.



3 JULY - 9 JULY 2023



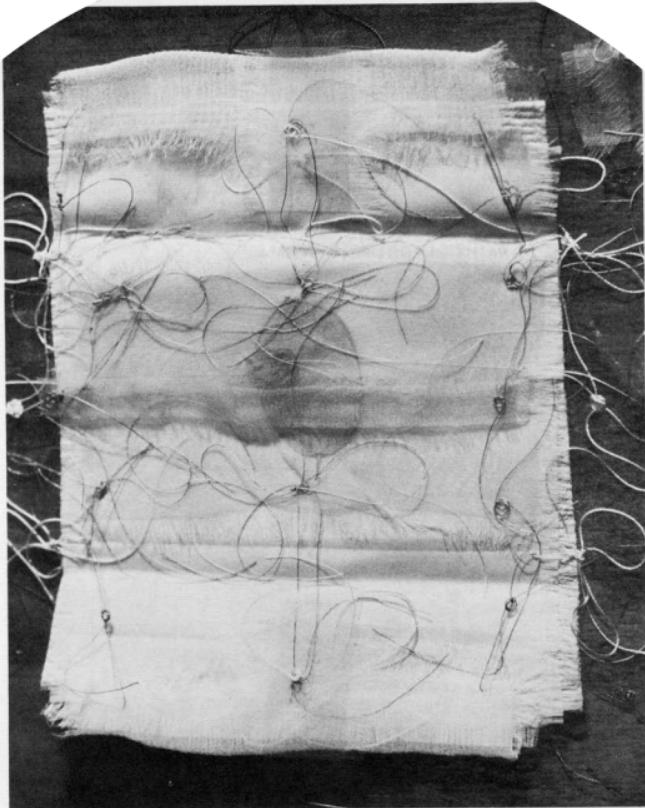


ପ୍ରାଚୀନ ଜୀବନ
ମହାତମୀ
ପ୍ରକାଶନ
ପରିଚୟ
ପାଠ୍ୟ

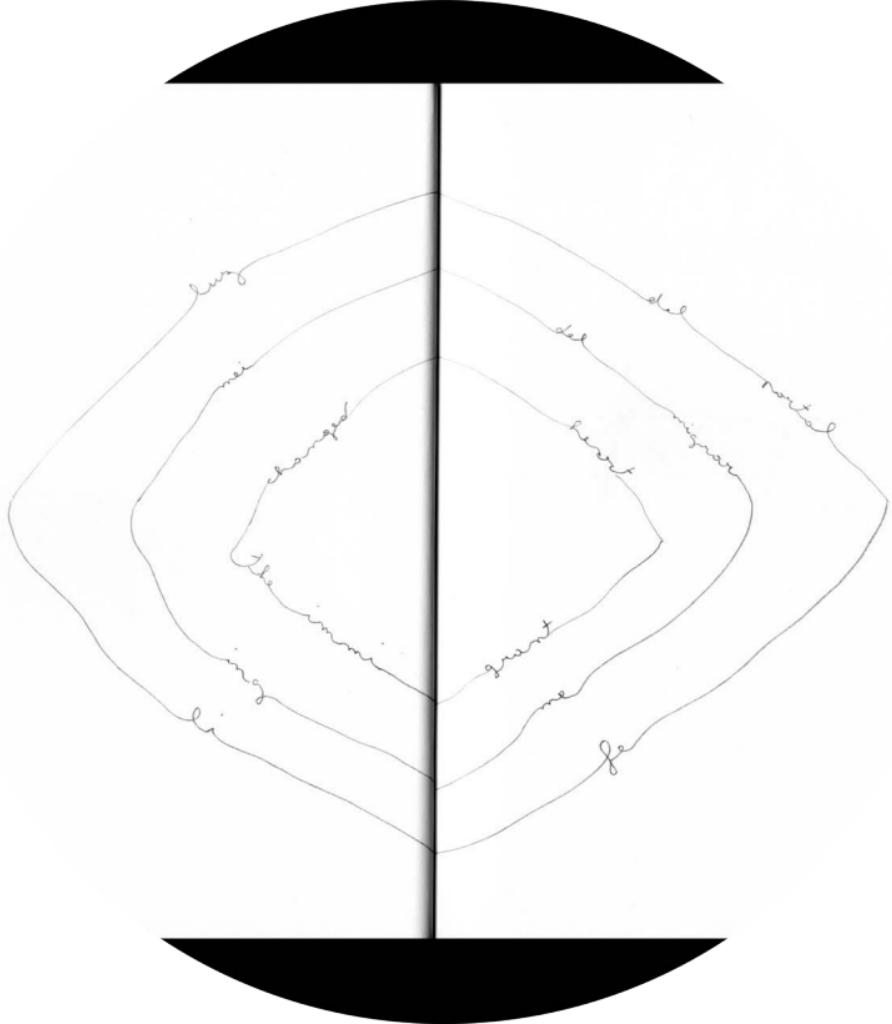
CHELSEA SPACE

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.



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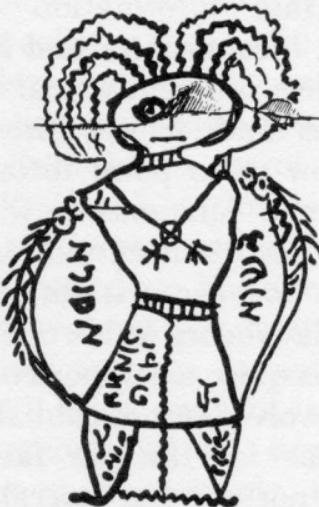
mental

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

LTURENA
NULTURENA TUM
ENULTURENA TUMENA
SNUTURENA TUMENATU
NULTURENA TUMENATUR
LTURENA TUMENA TURSCU
LTURENA TUMENA TURECUL
TURENA TUMENA TURECUL
RENA TUMENA TURE CULT
NATUMENA TURECULT
DABNA TURECUL
A TURECUL



טַלְיוֹן צָפֵת אֲוִינָרֶדֶסֶלֶטֶר נְאַנְנָה
אֲסּוֹלְוֹוֹ אַחֲתְּגָרְסָעָשְׂוִיכָאַוְוָוָאַ וְסְטָאַנְגָּוָנְטָאַפָּא
וְלְוָאַתְּאַשְׁ
אַלְתָּזָה בִּילְזָיְסְרָוְבָּוְאַזְטָרְלִיבָּסְ
וּסְגָּלְוָאָגָּסְמָנְכָּוָאָלָוָוָוָאָגָּזְאָלָוָ
אַלְגָּאָטָיְסָאָלָה אַלְלוָאָכָּפָ� אַנְנָהָה

The Lozange called Rombus The Fuzie or spindle, called Romboides The Triangle, or Tricquet The Square or quadrangle

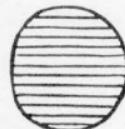


The Pillaster, or Cillinder

The Spire or taper, called piramis

The Rondel or Sphere

The egge or figure ouall

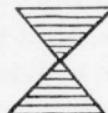


The Tricquet reuerſt

The Tricquet displayed

The Taper reuerſt

The Rödel diſplayēd



The Lozange reuerſt

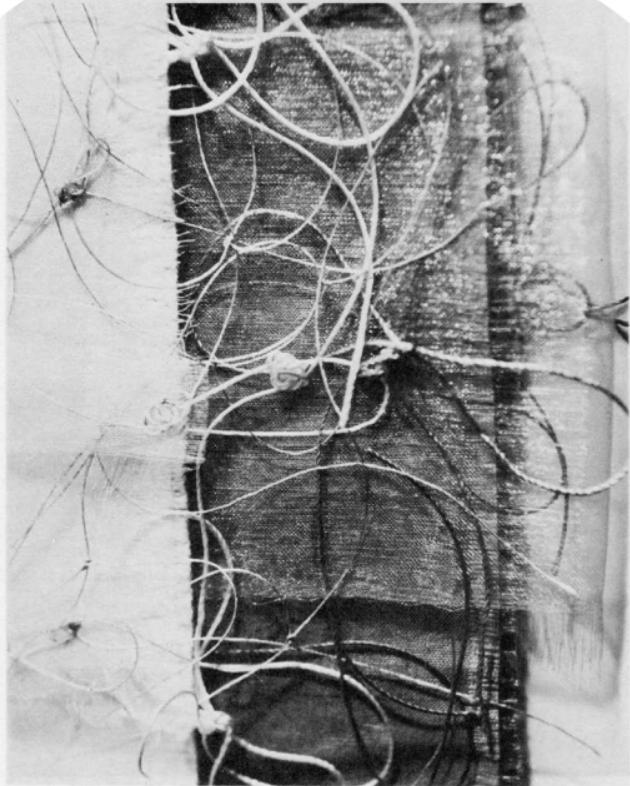
The egge displayed

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.

sSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSs
SsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSs
sSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSs
SsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSs
sSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSs
sSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSsSs

Plate 37. Studies made on the typewriter.

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 τόδ' ἄτριον νέον

πρόφρων δὲ θυμῷ δεξο· δὴ γὰρ ἀγνᾶς

τὸ μὲν θεῶν ἐριβόας Ἐρμᾶς ἔκιξε κάρυξ

ἄνωγε δ' ἐκ μέτρου μονοβάμονος μέγαν πάροιθ' ἀέξειν

θεῶς δ' ὑπερθεν δικα λέχριον φέρων νεῦμα ποδῶν σποράδων πίφαυσκεν

θοᾶτος τοῖσιν αἰόλαις νεθροῖς κῶλ' ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσσιν

πᾶσαι κρατιποῖς ὑπὲρ ἄκρων οἴμεναι ποσὶ λόφων κατ' ἀρθμίας Ἱχνος τιθήνας

καὶ τις ὡμόθυμος ἀμφίπαλτον αἷψ' αὐδὰν θὴρ ἐν κόλπῳ δεξάμενος θαλαμᾶν μυχοιτάτῳ

κάιτ' δικα βοᾶς ἀκοὰν μεθέπων, ὅγ' ἂφαρ λάσιον νιφοβόλων ἀν' ὁρέων ἔσσυται ἄγκος

ταῖσι δὴ δαίμων κλυτᾶς ἵσα θοῖσι δονέων ποσὶ πελύπλοκα μετέλει μέτρα μολπᾶς

δίμφα πετρόκοιτον ἐκλιπῶν ὕρουσ' εὐνάν, ματρὸς πλαγκτὸν μαιόμενος βαλίας ἐλεῖν τέκος

βλαχαὶ δ' οἶων πολυβότων ἀν' ὁρέων νομὸν ἔβαν τανυσφύρων ἐσ ἀν' ἄντρα Νυμφῶν

ταὶ δ' ἀμβρότῳ πόθῳ φίλας ματρὸς βώοντ' αἷψα μεθ' ἴμερόεντα μαζῶν

ἱχνει θένων . . ταν παναίλον Πιερίδων μονόδουπον αὐδὰν

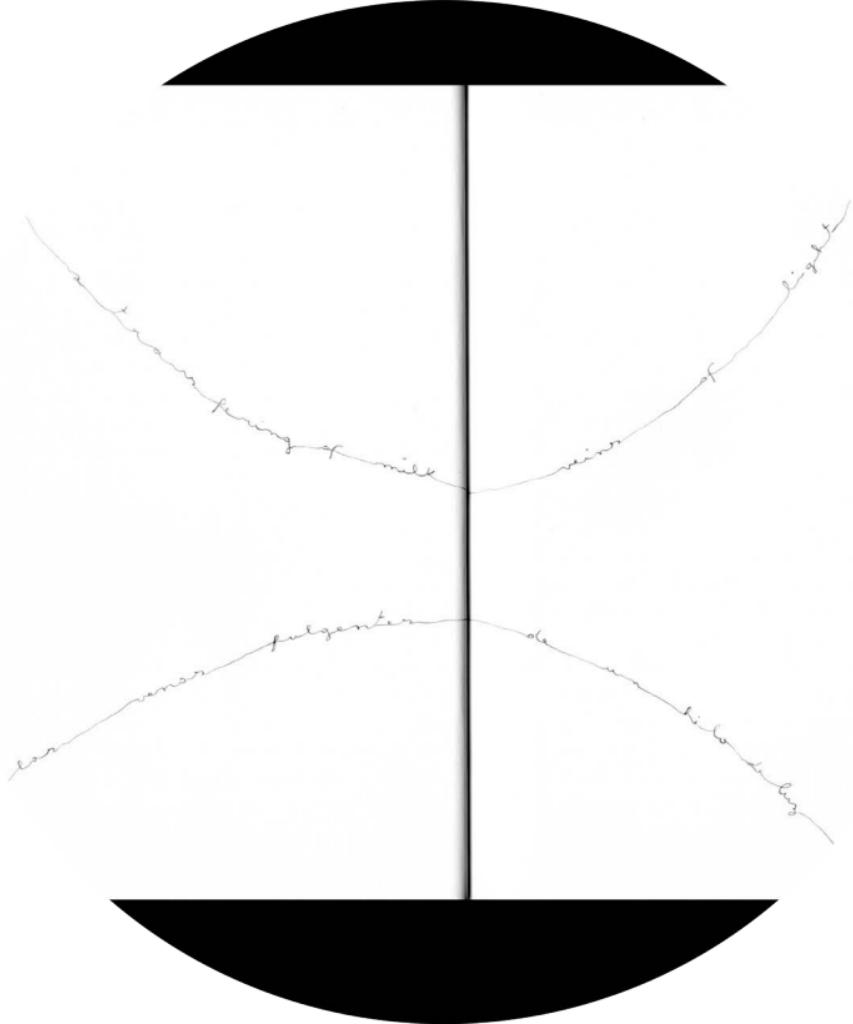
ἀριθμὸν εἰς ἄκραν δεκάδ' ἱχνίων κόσμουν νέμοντα ῥυθμῶν

φῦλ' ἐσ βροτῶν, ὑπὸ φίλας ἐλῶν πτεροῖσι ματρός

λίγειά μιν κάμ' ἵφι ματρὸς ὡδίς

Δωρίας ἀηδόνος

ματέρος.

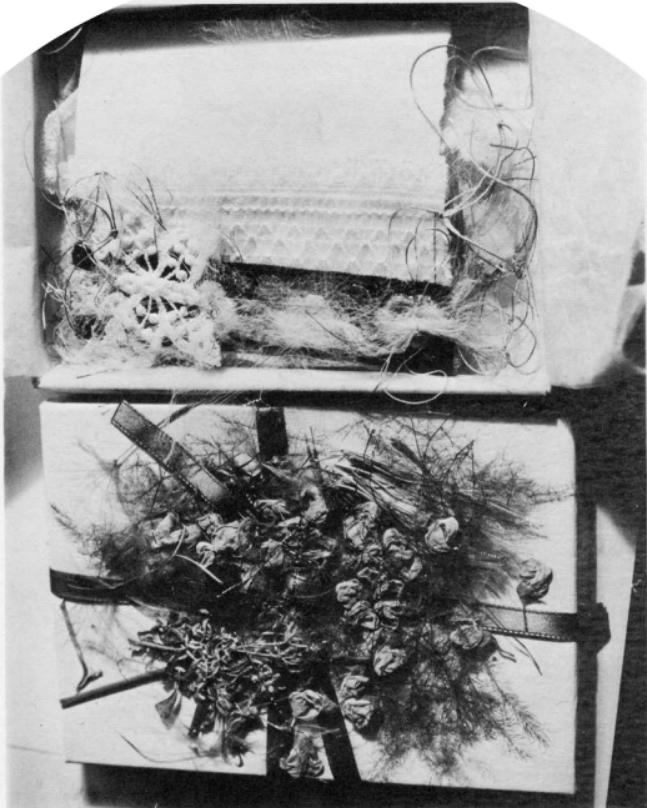


* WOVEN EXPRESSION: NARRATING
STORIES THROUGH PATTERNS *

INVESTIGATES PATTERNS AS A LANGUAGE,
WITHIN DIVERSE MEDIA, TO DEMONSTRATE
THE COMMUNICATIVE CAPABILITIES
IN THE CONTEXT OF CONTEMPORARY ART.



incorporo
la revolta



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 : CLAIRE BARBER, EGLE JAUNCEMS, PATRICIA TAVARES, SRABANI GHOSH, AND YELENA POPOVA.

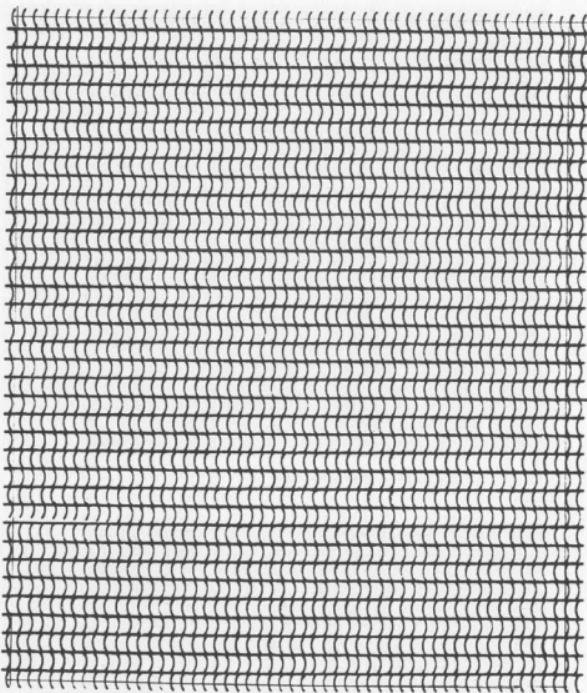
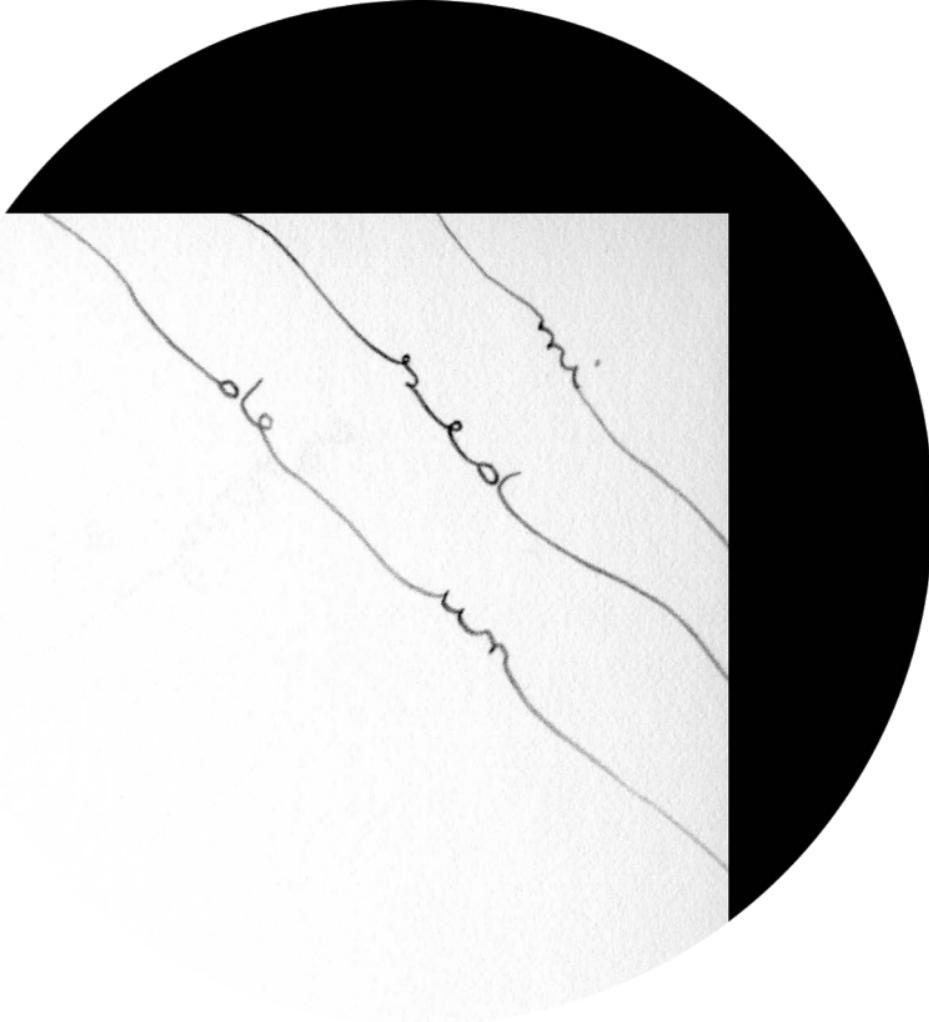


Plate 36. Study made on the typewriter.



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.

(圖四之一)

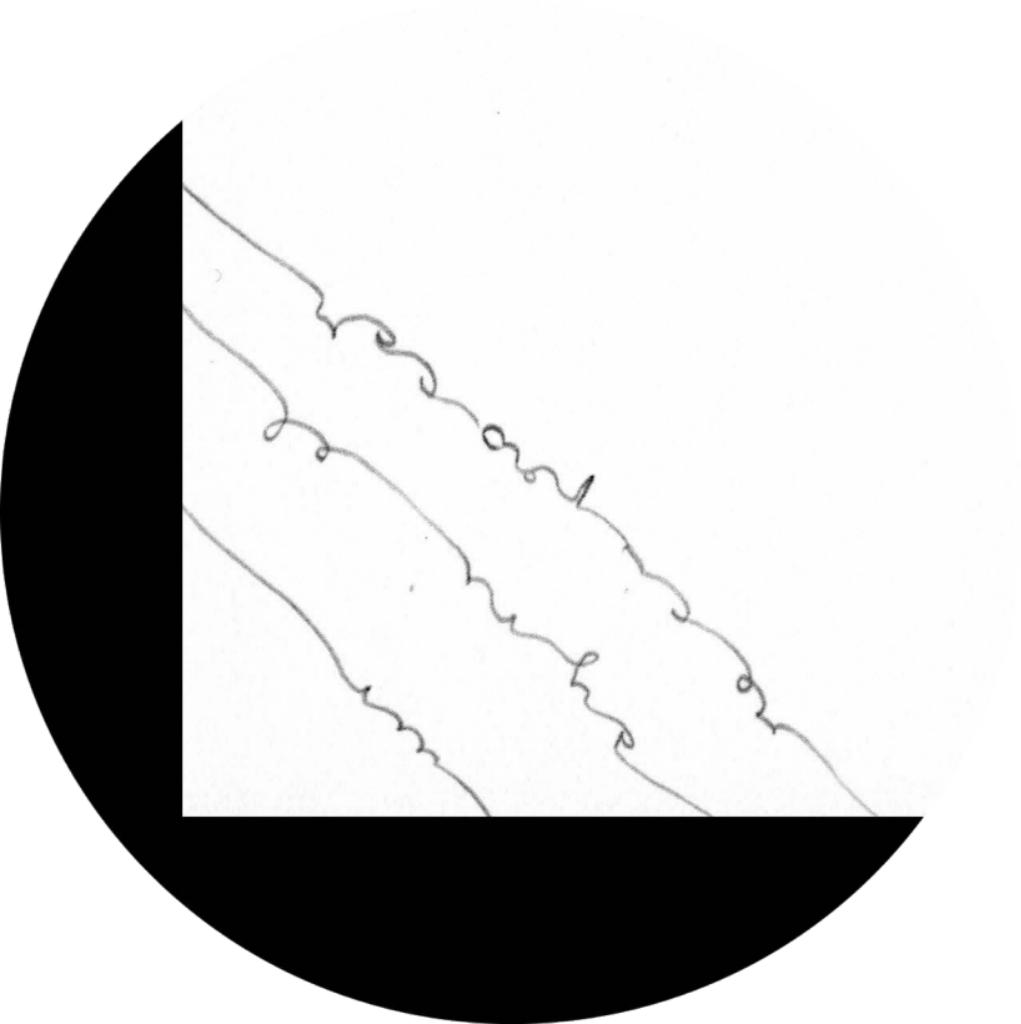
(圖四之二)

圖璇文迴錦織蘭若蕙氏蘇
繹謹芳草哀子弟女淑私

傷嗟仁智懷德聖虞唐志妙頌華重榮章臣賢惟聖配英皇倫匹離飄浮江湘津
心憂增慕懷慘中
荒淫妄想感所欽岑幽巖峻嶺峨多蒼寫舊終篤容曜
南鄭歌商流徵殷繁華觀曜終始心明別改知識微至嬖女因奸
王懷士眷舊鄉身告懷加兼愁悴少精神遐幽曠遠離鳳麟沙流頓逝異浮沉時盛意麗哀遺
芳鄰桃燕水好傷
春殊離仁君榮身告懷加兼愁悴少精神遐幽曠遠離鳳麟沙流頓逝異浮沉時盛意麗哀遺
蘭凋茂熙陽春殊意感故新霜冰齊潔志清純望誰思想懷所
夢詩君傷思
是冤端平蘇氏詩興感達殊浮沉時盛意麗哀遺
詩君傷思
何是冤端平蘇氏詩興感達殊浮沉時盛意麗哀遺
詩君傷思
懷戚感
輕粲散哀
親剛柔有女爲暎微身長路悲曠感生民梁山殊塞隔河津
貞志一專所當神龍昭德懷聖皇
如昭景薄榆桑基遠自謙遠貞

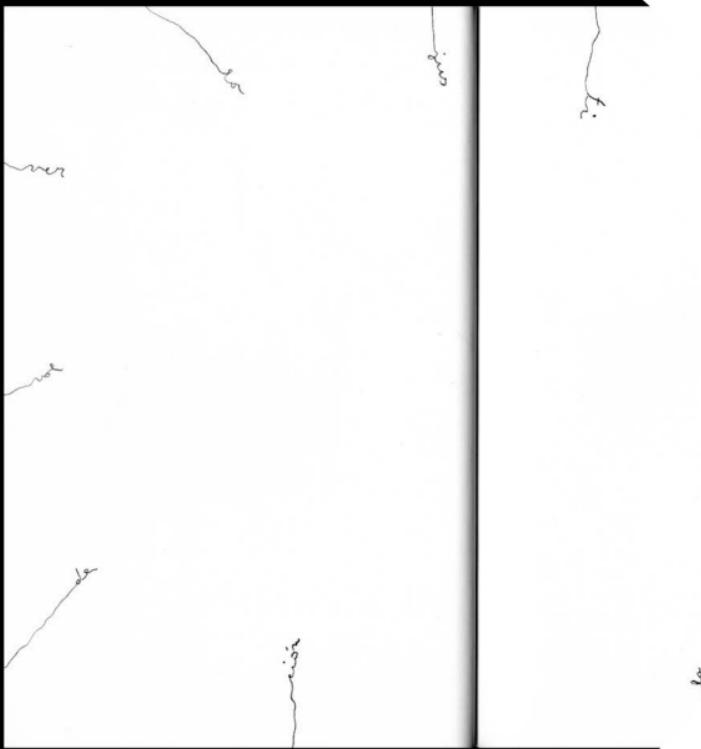


THE EXHIBITION BEGINS WITH
BARBARA SAWYER (1919-1982),
A WEAVER AND TEACHER AT
CAMBERWELL SCHOOL OF ARTS
AND CRAFTS. HER TEXTILE WORKS
HAVE RECENTLY BEEN CATALOGUED
AT THE ARCHIVE AND SPECIAL
COLLECTION CENTRE, LCC, VAL.





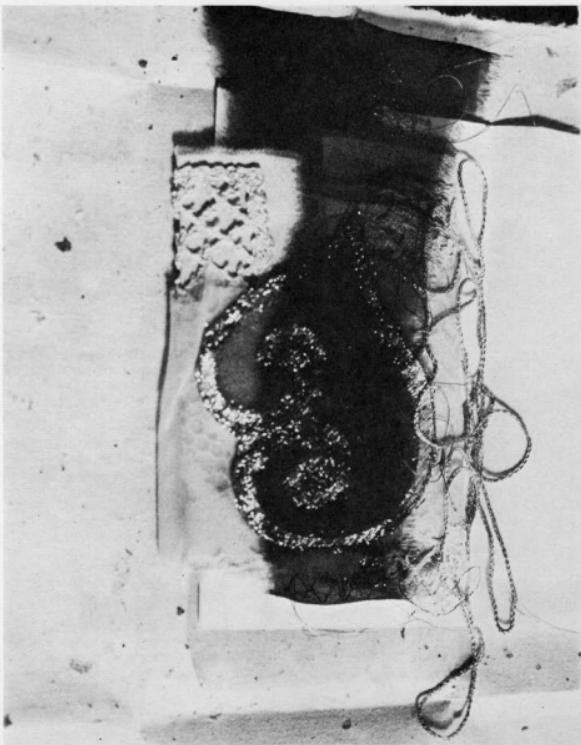
IN ADDITION, THE WORKS OF SIX ARTISTS EXPAND THE COMMUNICATIVE DIMENSIONS OF PATTERNS THROUGH INSTALLATION, SOUND, AND PERFORMANCE. THEY CAPTURE, DOCUMENT, AND RESPOND TO SPECIFIC MEMORIES, CULTURES, AND EXPERIENCES.



A circular arrangement of Latin words from a 16th-century printed book. The words are printed in a bold, black, serif font on aged, yellowish-tan paper. The text is organized into concentric rings, creating a decorative border. The words in each ring are slightly offset from those in the adjacent rings. The visible text includes:

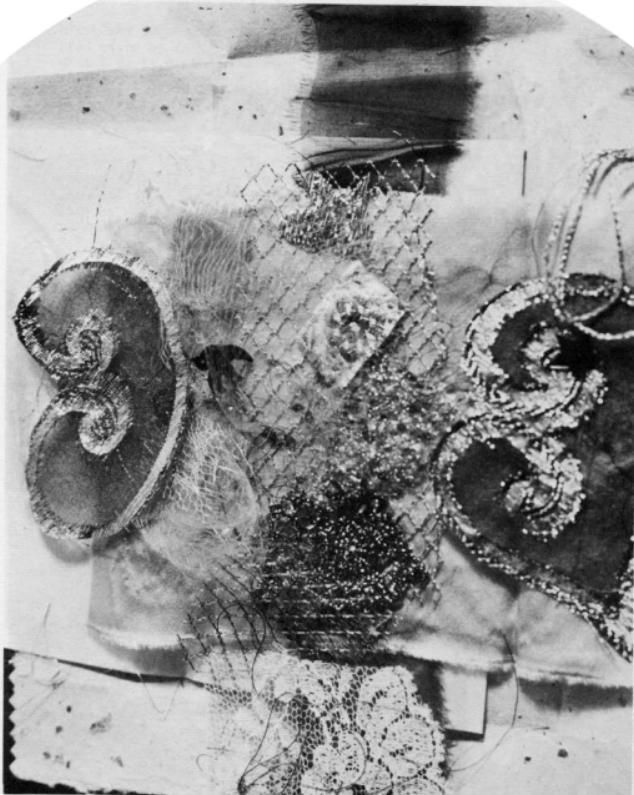
- Top ring: CULTUMENULTUM
- Second ring: ECULTUMENULTURENA
- Third ring: ECULTUMENULTURENATUM
- Fourth ring: ECULTUMENULTURENATUM
- Fifth ring: ECULTUMENULTURENATUM
- Sixth ring: ECULTUMENULTURENATUM
- Seventh ring: ECULTUMENULTURENATUM
- Eighth ring: ECULTUMENULTURENATUM
- Ninth ring: ECULTUMENULTURENATUM
- Bottom ring: ECULTUMENULTURENATUM

The text is repeated in a circular pattern, with some variations in the placement of the letters 'E' and 'U'.



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.

— RICHARD S. DAWKINS, IN THE SELECTION OF NICHOLAS HADLAM, FROM THE BOOK OF THE DAY, THE TIMES, 1996

EXCERPTS FROM:
RUTH WOLF-REHFELDT,
NATURE CULTURE,
1972

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

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

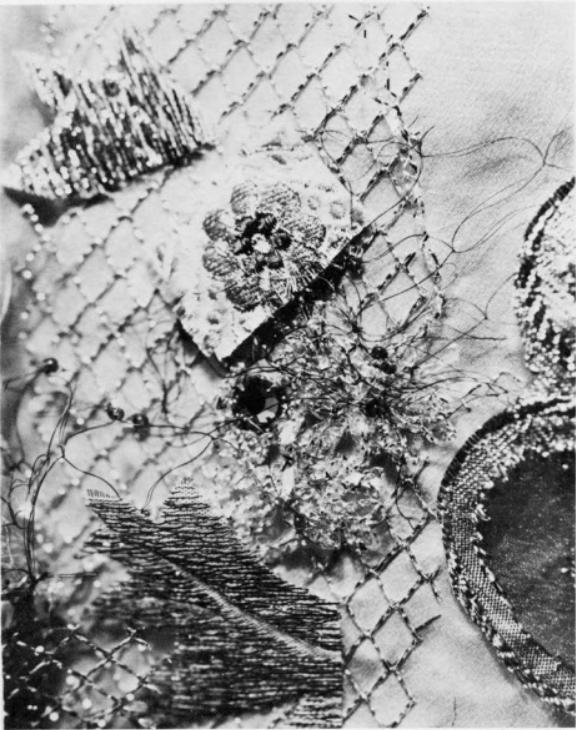
ANNI ALBERS, *ON WEAVING*
(MIDDLETON, CT: WESLEYAN
UNIVERSITY PRESS, 1965)

HÉLIO OTICICA'S 1960s
* PARANGOLÉS * WORN BY
NICOO DA MANGUEIRA

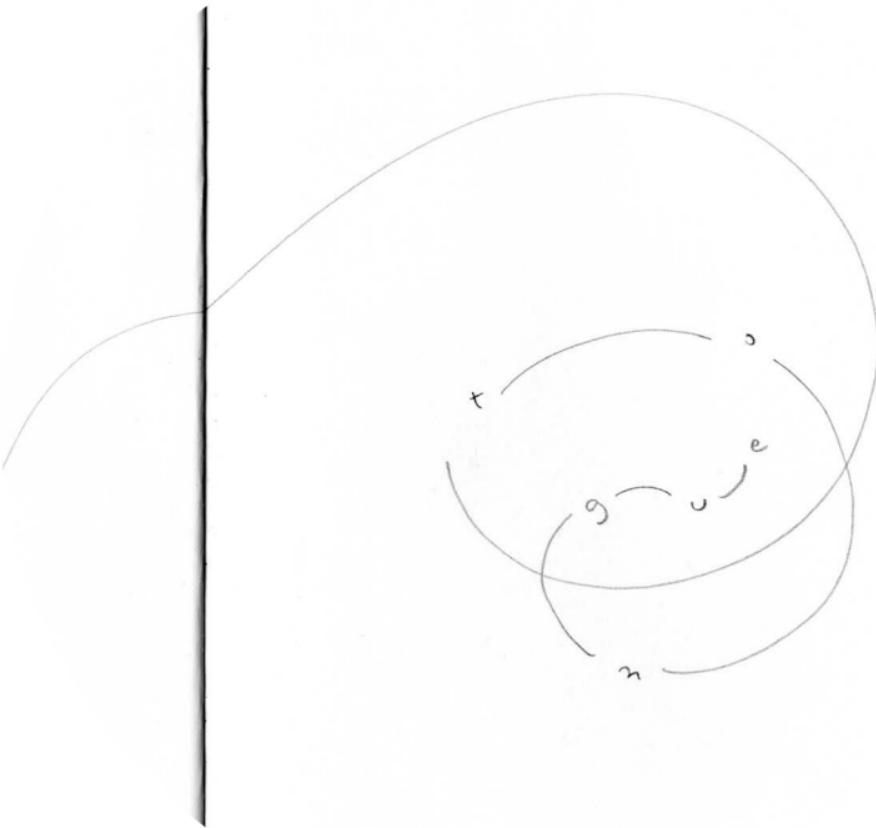
CECILIA VICUÑA,
INSTANT
(BERKELEY, CA: KELSEY
STREET PRESS,
2002)

This image shows a circular arrangement of text fragments from a printed page. The text is composed of several lines of Latin or similar script, which have been cut into small, irregular pieces. These pieces are then arranged in a roughly circular pattern, creating a decorative or abstract design. Some of the visible words include 'CULTUM', 'NATUR', 'TUR', and 'DRA'. The overall effect is a textured, non-linear representation of the original text.

h i k l m n o p q r
g h i k l m n o p q r s t u
g h i k l m n o p q r s t u x y
g h i k l m n o p q r s t u x y z a
g h i k l m n o p q r s t u x y z a b c
g h i k l m n o p q r s t u x y z a b c d
h i k l m n o p q r s t u x y z a b c d e f
i k l m n o p q r s t u x y z a b c d e f g h
k l m n o p q r s t u x y z a b c d e f g h i k
l m n o p q r s t u x y z a b c d e f g h i k l
m n o p q r s t u x y z a b c d e f g h i k l m
n o p q r s t u x y z a b c d e f g h i k l m n
o p q r s t u x y z a b c d e f g h i k l m n
q r s t u x y z a b c d e f g h i k l m n e
r s t u x y z a b c d e f g h i k l m n e
t u x y z a b c d e f g h i k l m n o
x y z a b c d e f g h i k l m n o
z a b c d e f g h i k l m n o
b c d e f g h i k l m n o
e f g h i k l m n o



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_6_7_2023.pdf
next version will be available on Friday, July 7th, 2023