

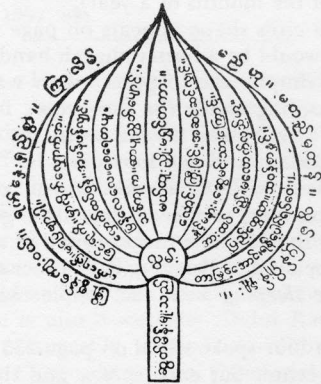
**I DON'T CARE HOW GREAT POEMS  
ARE ANYMORE. WORDS TYPED  
OUT ON A PAGE ARE MEANINGLESS.**

*—Amelia Etlinger*

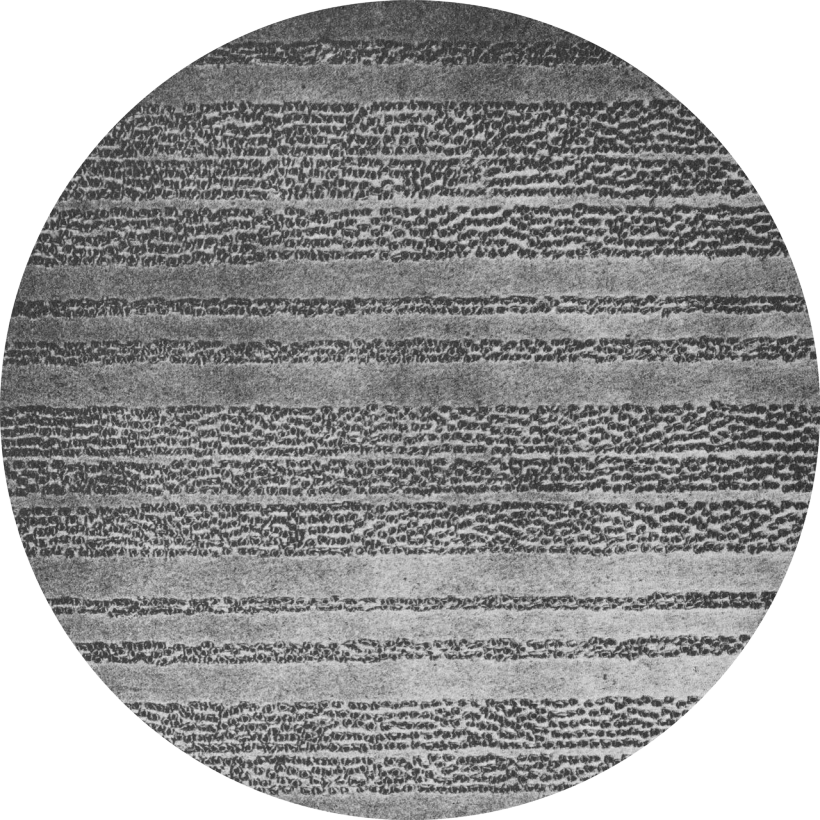
WOVEN  
EXPRESSION:

NARRATING  
STORIES  
THROUGH  
PATTERNS

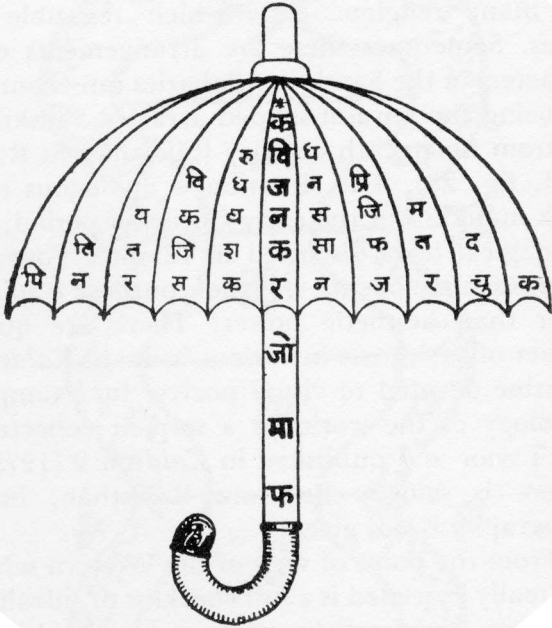




၂။ လွမ်းချက်ရေခြုံ၊ မဖြေဈာပါ၊ လွမ်းခြင်းရာကို၊ မှာလိုက်လျှောက်  
အံ့၊ လွမ်းကောက်ထပ်ဝှံ၊ အဟန်ဟန်လျှင်၊ လွမ်းပြန်လေလေ၊ ဝေဒုရောဟု၊  
လွမ်းသစ်ကုက၊ ဆာယု ညွတ်ယောင်း၊ လွမ်းလောင်းကြီးမြင့်၊ အဆင့်ဆင့်  
ဆင်းလွမ်းနှင့်မနား၊ ဝေဒုယင်းသားကြောင့်၊ လွမ်းအား ထင်ညည်း၊ မခောက်  
တုည့်ဟု၊ လွမ်းမြင့်တင်လော့၊ သဝန် ဘုန်း၊ လွမ်းတာမြင့်အောင်၊ ရန်ပေါင်  
ရင်ဝေးမြို့စွန်းကျေးဝ ဝ ဝ ဝ ကို၊ မှေးရှည်စွာ၊ ကြာလိမ့်မည်ဟု၊ မတည်မတင့်၊  
လွမ်းပြန်စွန်း၊ ဆွတ်မိန်းပူးသည်။ ။ မယ်ထူးညွှင်းရွတ်ကား၊

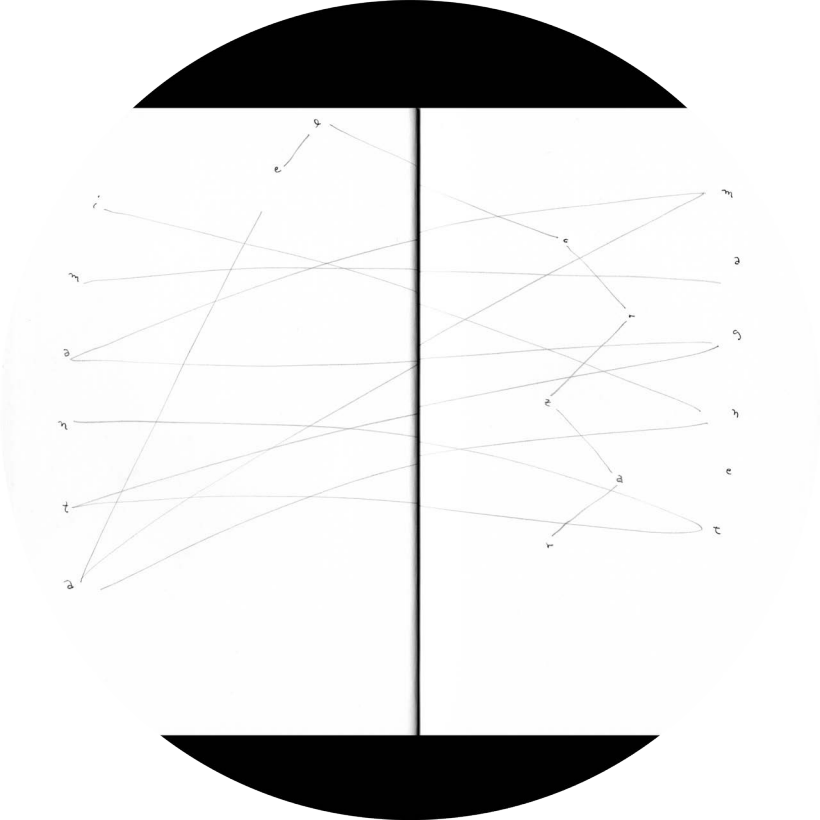


BARBARA SAWYER ARCHIVE  
ALEX BALOIU CLAIRE BARBER  
SRABANI GHOSH  
PATRICIA TAVARES  
EGLE JAUNCEMS  
YELENA POPOVA



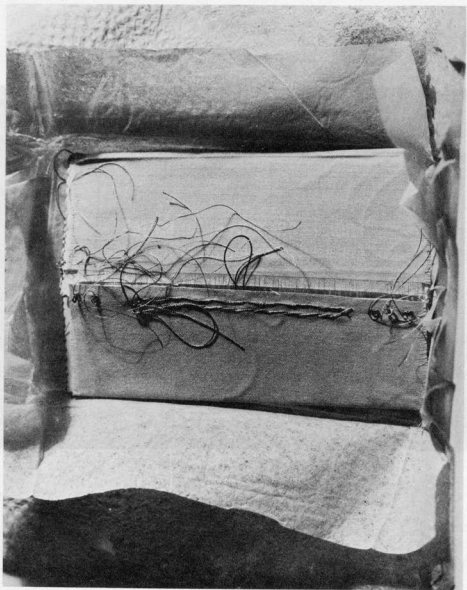






BY STUDENTS OF  
MA CURATING AND COLLECTIONS  
22-23 :

BAOYI FANG AZRA HACMAN  
DEBORA ALCAIDE CANO  
JINGMENG HAO KAIXIN HUANG  
MANMEET KAUR EUNBEE KIM  
HANBYUL LEE JIAYU MA LILIAN PACCE  
XIAOPU SHI ZIYU TANG  
SIDDHI THAKAR ZOÉ TESSONNEAU  
CHEN WANG MENGHAN WEN  
XINGYI XU YAWEN YU SHULIN ZHANG  
QIANXI ZHAO MEICHEN ZHOU  
AITONG ZOU





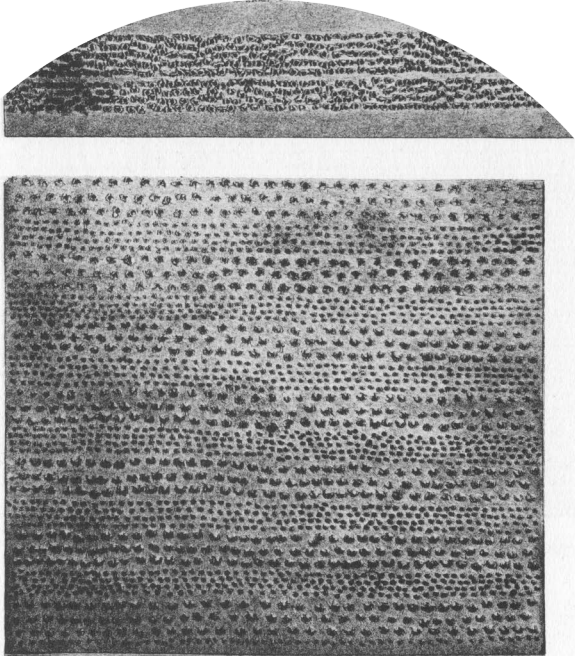
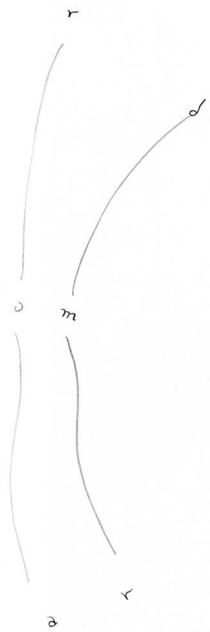
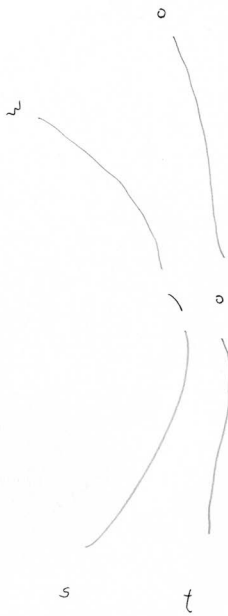
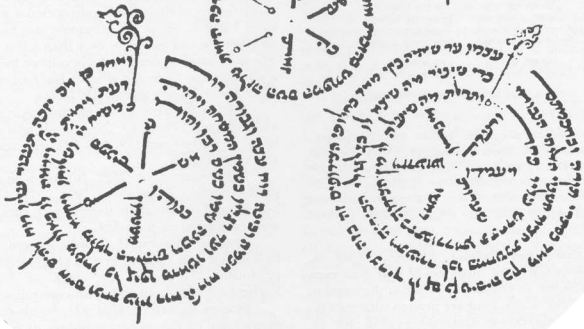


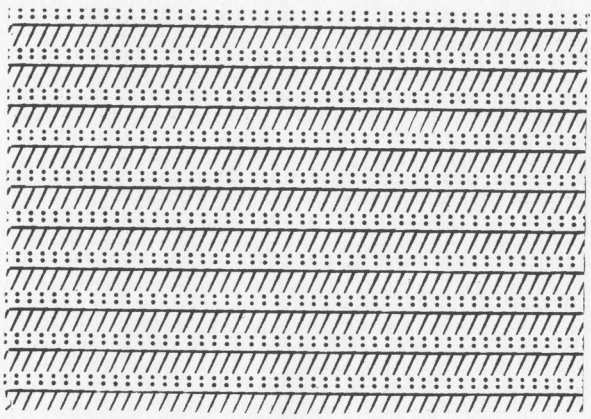
Plate 38. Studies made by puncturing paper.



3 JULY - 9 JULY 2023





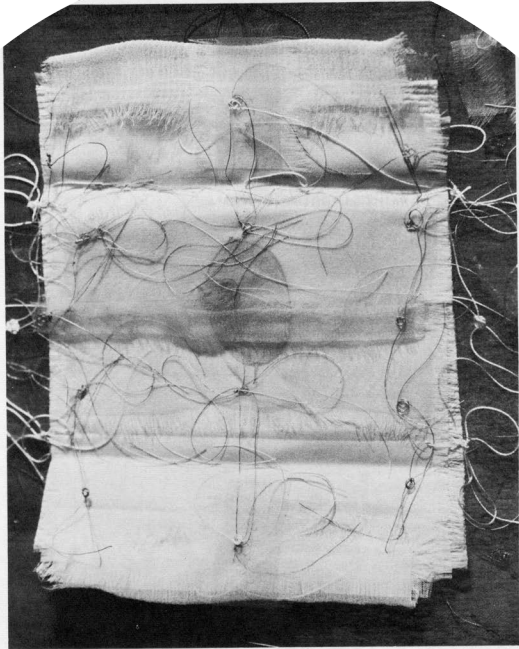


ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ  
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ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ  
ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ ନିମ୍ନଲିଖିତ କ୍ଷେତ୍ରରେ

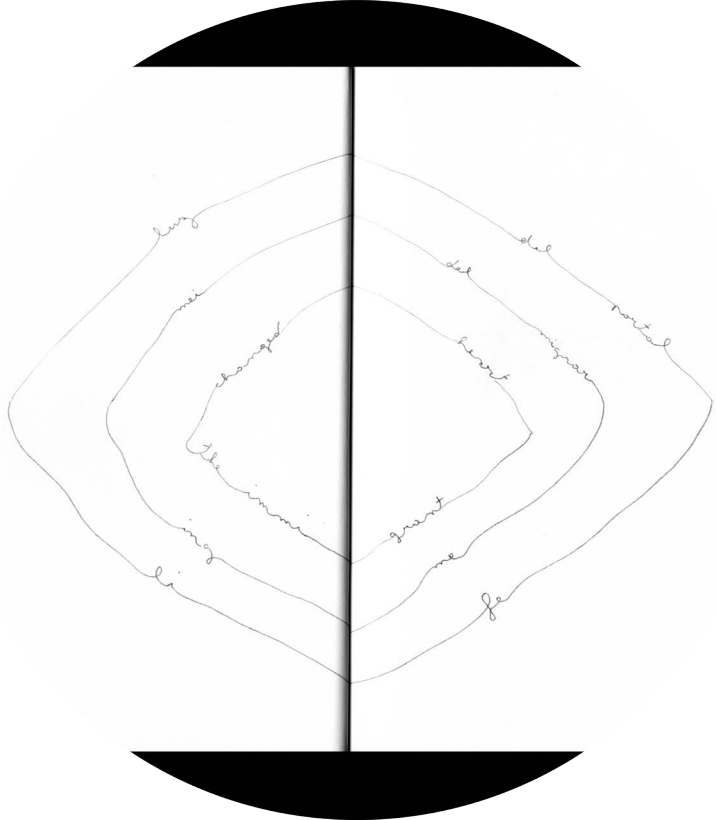
CHELSEA SPACE

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

[WWW.CHELSEASPACE.ORG](http://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.

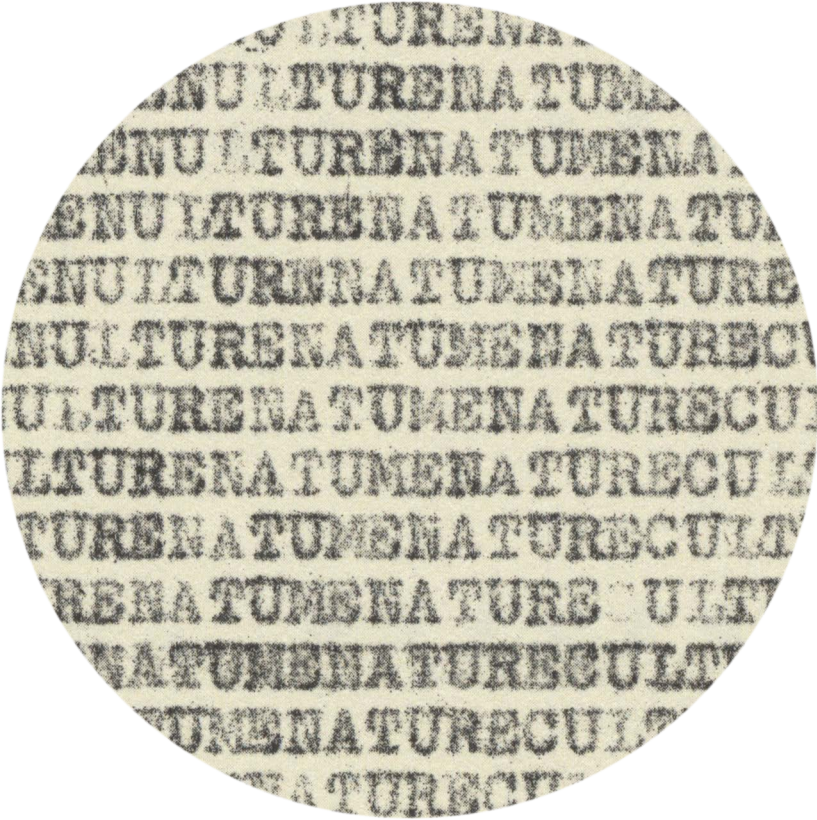


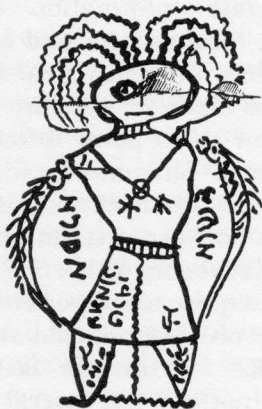
PREVIEW: MONDAY 3 JULY,  
6-8:30 PM.

OPENING HOURS:

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

SATURDAY-SUNDAY, 11 AM-5 PM





טרדו צת אונ'חדל סדל טרדו נחמאמא  
 אסורו חתנכ'עו יאמנוה וסטאטולטאפ  
 ולוותא ~~מ~~ <sup>ג</sup> יצתחדת צאללנה  
 אלתזו ביכלזו <sup>ג</sup> ויפוחזוטרדיוכ  
 ׳ום אכרו אל ככוחל ורופוחל אלא  
 אכלאא אסאלח חללוחכנאמממממ



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

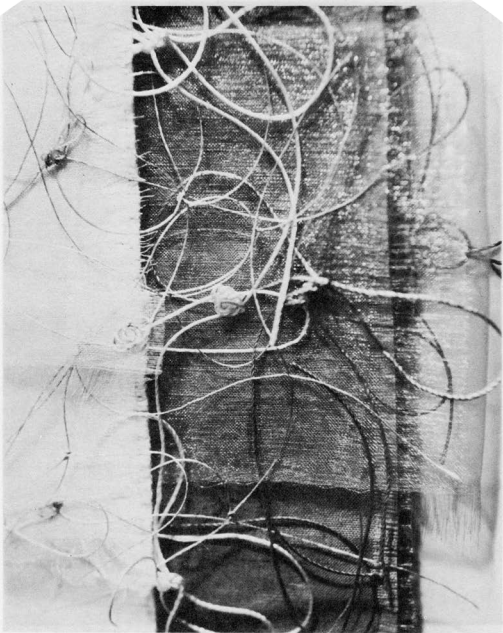


The Lozange  
rabbated





\*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 πάροισ' ἄξειν

θοῶς δ' ὕπερθεν ὄκα λέχριον φέρων νεῦμα ποδῶν σποράδων πίφαισκευν

θοαῖς Ἰσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσσιν

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

καί τις ὠμόθυμος ἀμφίπαλτων αἰψ' αὐδὰν θῆρ' ἐν κόλπῳ δεξάμενος θαλαμῶν μυχοιτάφ  
κᾶϊτ' 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

Ἰχνει 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.

a star spring of milk

rain of light

fulgentis

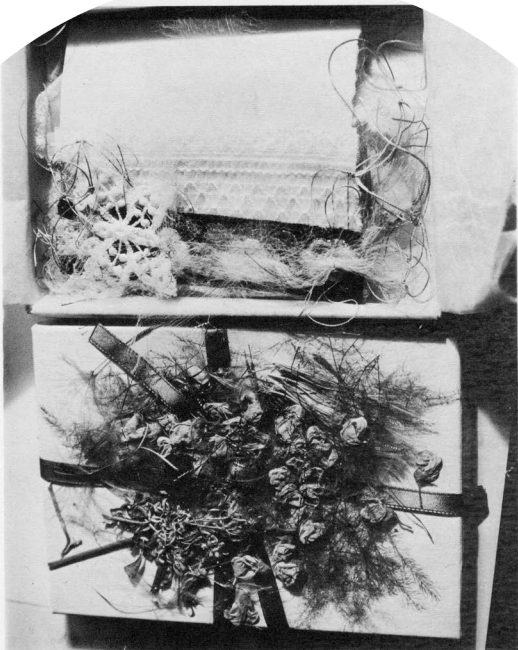
ole



\* 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  
a 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: CAIRE BARBER, EGLE  
JAUNCEMS, PATRICIA TAVARES, SRABANI  
GHOSH, AND YELENA POPOVA.

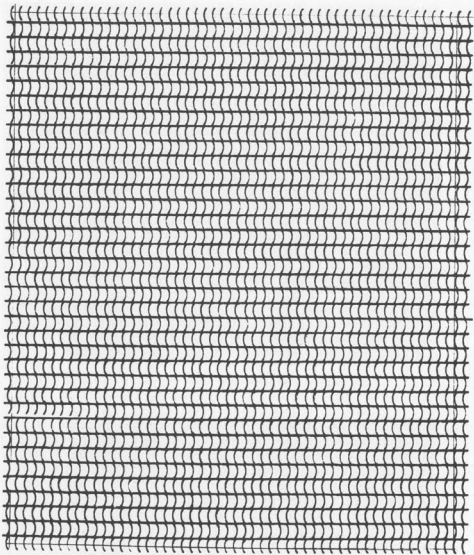


Plate 36. Study made on the typewriter.

ole  
seed  
mi  
un

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

蘇氏蕙若蘭織錦迴文璇璣圖

私淑女子哀萃芳謹繹

仁習懷德聖唐貞妙顯華重榮章臣賢惟聖配英皇倫匹離飄浮江湘津  
傷嗟中君容瞻多蒼暫終篤志  
憂增慕儻  
堂心荒淫妄想感所欽岑幽巖峻岷峨深淵重泮經網羅林光流電逝推生民  
惟空如思傷君夢詩明別改知識微至髮女因奸  
和詠思惟空堂心荒淫妄想感所欽岑幽巖峻岷峨深淵重泮經網羅林光流電逝推生民  
藏推悲推藏晉南鄭歌商流徵殷繁華觀曜終始心詩興感遠殊浮沉時盛意麗哀遺  
聲發聲悲推藏晉南鄭歌商流徵殷繁華觀曜終始心詩興感遠殊浮沉時盛意麗哀遺  
曲發聲悲推藏晉南鄭歌商流徵殷繁華觀曜終始心詩興感遠殊浮沉時盛意麗哀遺  
秦王懷士眷舊鄉身加兼愁悴少精神遐幽曠遠離鳳麟昭德懷聖皇  
商絃水好傷榮苦惟艱生患多憂纏情將如何思傷君夢詩明別改知識微至髮女因奸  
激楚燕水好傷榮苦惟艱生患多憂纏情將如何思傷君夢詩明別改知識微至髮女因奸  
楚激楚燕水好傷榮苦惟艱生患多憂纏情將如何思傷君夢詩明別改知識微至髮女因奸  
流芳蘭凋茂熙陽存牆面殊意感故新霜冰齊潔志清純望誰思想慄所  
楚激楚燕水好傷榮苦惟艱生患多憂纏情將如何思傷君夢詩明別改知識微至髮女因奸

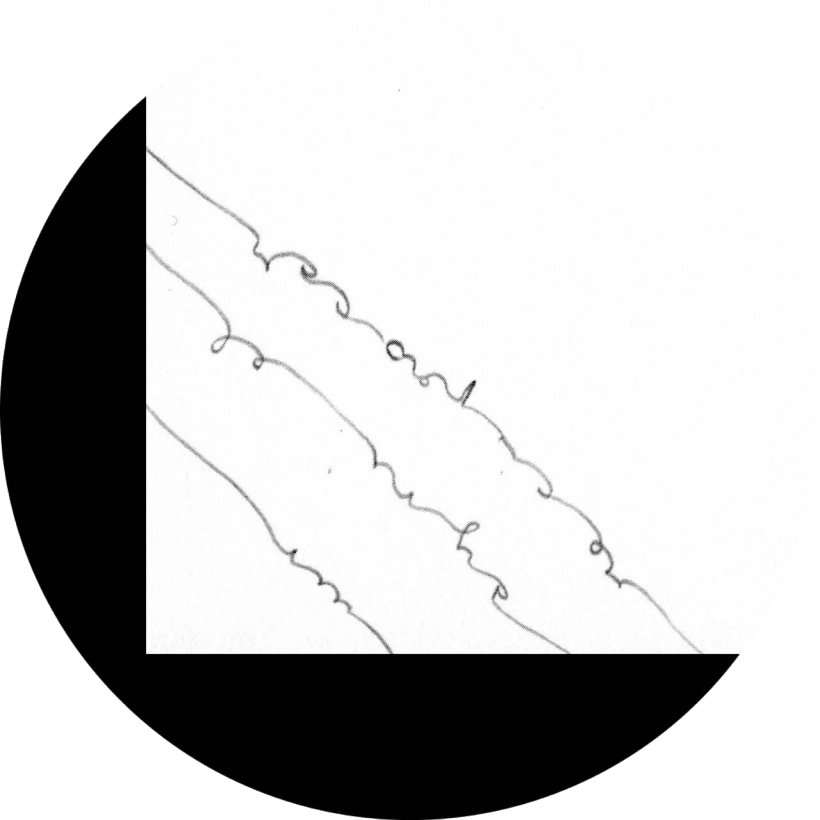
(圖四之一)

(圖四之二)



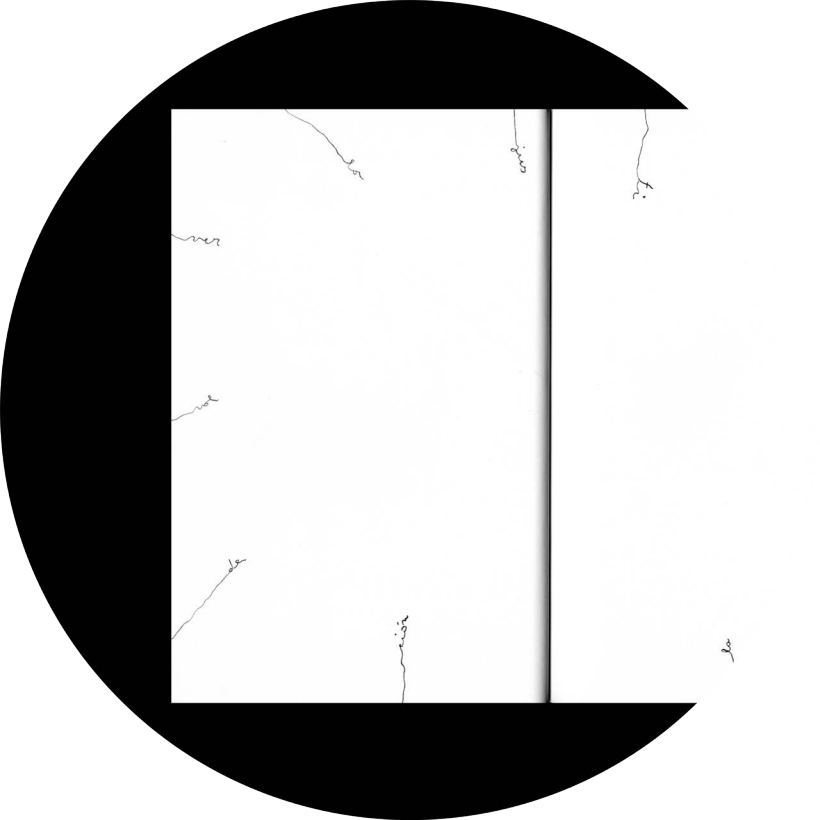


THE EXHIBITION BEGINS WITH  
BARBARA SAWYER (1919-1982),  
A WEAVER AND TEACHER AT  
CAMBERWELL SCHOOL OF ARTS  
AND CRAFTS. HER TEXTILE WORKS  
HAVE RECENTLY BEEN CATALOGUED  
AT THE ARCHIVE AND SPECIAL  
COLLECTION CENTRE, LCC, UAL.

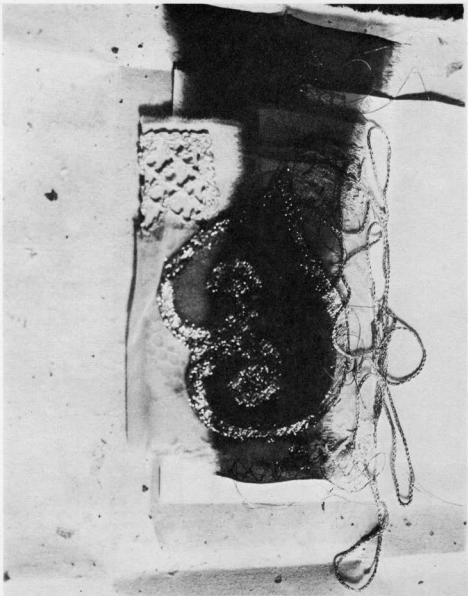




IN ADDITION, THE WORKS OF SIX  
ARTISTS EXPAND THE COMMUNICATIVE  
DIMENSIONS OF PATTERNS THROUGH  
INSTALLATION, SOUND, AND PERFORMANCE.  
THEY CAPTURE, DOCUMENT, AND  
RESPOND TO SPECIFIC MEMORIES,  
CULTURES, AND EXPERIENCES.







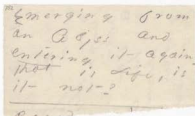
RECENTLY I READ A CRITIC WRITING ABOUT AN ARTIST'S WORK: "HE USES—HO-HUM—FEATHERS, SHELLS, EARTH, LEAVES, AND SO ON." "OH MY GOD," I THOUGHT, "IS THAT WHAT IT HAS COME TO? HO-HUM—FEATHERS, SHELLS, EARTH, LEAVES." NEVER WAS I SO FRIGHTENED BY A STATEMENT. I HAVE YET TO SEE A LEAF MOVE WITH THE WIND THAT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



Possibly during 1885, the year before she died, Emily Dickinson wrote in a letter to her sister-in-law Susan,

"Emerging from an Abyss, and re-entering it that is Life, is it not, Dear?

"The tie between us is very fine, but a Hair never dissolves."



Emerging from  
an Abyss and  
entering it again  
that is life, is  
it not?

Things-in-themselves and things-as-they-are-for-us.

Often by chance, via out-of-the-way card catalogues, or through previous web surfing, a particular "deep" text, or a simple object (bobbin, sampler, scrap of lace) reveals itself *here* at the surface of the visible, by mystic documentary telepathy. Quickly—precariously—coming as it does from an opposite direction.

If you are lucky, you may experience a moment *before*.



The English word "text" comes from Medieval Latin *textus* "style or texture of a work," literally "thing woven," from the past participle stem of *texere*: "to weave, to join, fit together, construct." In several notebooks she labeled "Sentences" (1928–1929), Gertrude Stein writes: "A sentence is partly softly after they write it. What is the difference between a sentence and a sewn. What is the difference between a sentence and a picture. They will sew which will make it tapestry. A sentence is not carrying it away. A sentence furnishes while they will draw. A sentence is drawers and drawers full of drawings. A sentence is an imagined masterpiece. A sentence is an imagined frontispiece. In looking up from her embroidery she looks at me. She lifts up the tapestry. It is partly. . . . Think in stitches. Think in settlements. Think in willows."



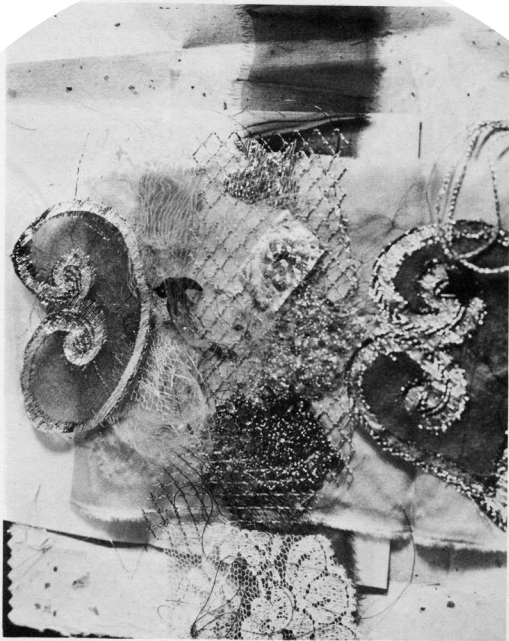
An article by Edward Moore and Arthur Burks on editing the manuscripts of the philosopher Charles Sanders Peirce has an epigraph taken from the horse's mouth: "I am a mere table of contents ... a very snarl of twine."

In research libraries and collections, we may capture the portrait of history in so-called insignificant visual and verbal textualities and textiles. In material details. In twill fabrics, bead-work pieces, pricked patterns, four-ringed knots, tiny spangles, sharp-toothed stencil wheels; in quotations, thought-fragments, rhymes, syllables, anagrams, graphemes, endangered phonemes, in soils and cross-outs.

In 1907 Henry James placed his second novel *Roderick Hudson* first in the twenty-four volume Scribner's New York collection of his novels, novellas, and short stories. Near the beginning of the "Preface" he wrote for this edition he asks: "Where, for the complete expression of one's subject, does a particular relation stop—giving way to some other not concerned in that expression? Really, universally, relations stop nowhere, and the exquisite problem of the artist is eternally but to draw, by a geometry of his own, the circle within which they shall happily *appear* to do so. . . . All of which will perhaps pass but for a supersubtle way of pointing the plain moral that a young embroiderer of the canvas of life soon began to work in terror, fairly, of the vast expanse of that surface, of the boundless number of its distinct perforations for the needle, and of the tendency inherent in his many-coloured flowers and figures to cover and consume as many as possible of the little holes. The development of the flower, of the figure, involved thus an immense counting of holes and a careful selection among them. That would have been, it seemed to him, a brave enough process, were it not the very nature of the holes so to invite, to solicit, to persuade, to practise positively a thousand lures and deceptions."



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 ETCLINGER INTERVIEWED  
BY ELLEN MARIE BISSERT  
AND JUNE ROOK FOR  
THE JOURNAL \*13TH MOON\*



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

HÉLIO OITICICA'S 1960s  
\* PARANGOLÉS\* WORN BY  
NILDO DA MANGUEIRA

CECILIA VICUÑA,  
\*INSTAN\*  
(BERKELEY, CA: KELSEY  
STREET PRESS,  
2002)

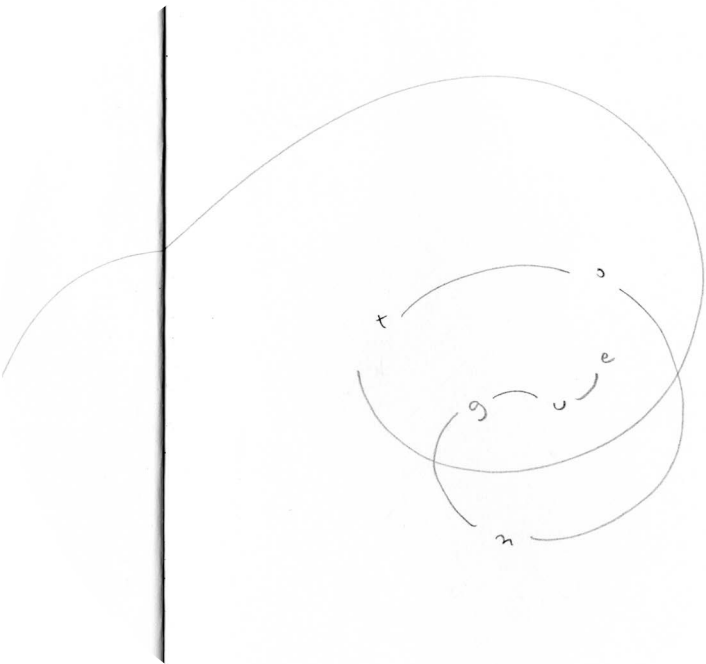
SUSAN HOWE, \*SPONTANEOUS PARTICULARS\*  
(NEW YORK: NEW DIRECTIONS/CHRISTINE BURGIN,  
2014)







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!





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