

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

—Amelia Etlinger

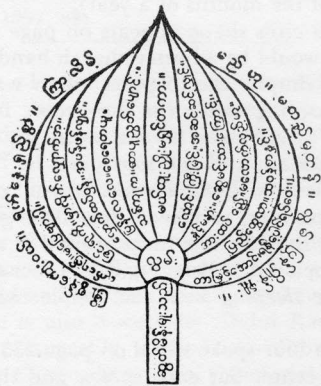


White Letter, 1962-63
(chk. 25)

WOVEN
EXPRESSION:

NARRATING
STORIES
THROUGH
PATTERNS

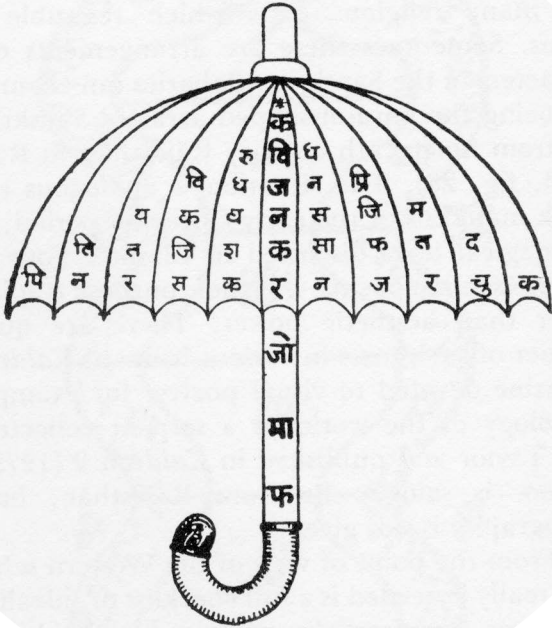




၂။ လွမ်းချက်ရေခွါ၊ မဖြေဇာပါ၊ လွမ်းခြင်းရာကို၊ မှာလိုက်လျှောက်
 အံ့၊ လွမ်းငှောက်ထပ်ဝှံ့၊ အဟံ့ဟံ့လျှင်၊ လွမ်းပြန်လေလေ၊ ဝေ့ဒေတယူ၊
 လွမ်းသစ်ကုက၊ ဘာယု ညွတ်ပေောင်း၊ လွမ်းလောင်းကြီးမြင့်၊ အဆင့်ဆင့်
 သျှ်းလွမ်းနှင့်မနား၊ မဆွမ်းသားကြောင့်၊ လွမ်းအား ထင်ဇော်၊ မဆောက်
 ဖွင့်ဟု၊ လွမ်းပြည့်ငွေလော၊ သဝန်၊ ဘုန်း၊ လွမ်းတာမြင့်အောင်း၊ ရန်ပေါင်
 ခင်ဝေးမြို့ကွန်ကျေးဝ ဝ ဝ ကို၊ ကိုမှူးရှည်စွာ၊ ကြာလိမ့်မည်ဟု၊ မတည်မတည်၊
 လွမ်းပြန်နှင့်၊ ဆွတ်ပိန်နီနီသညီ၊ မယ်ထူးညိုဖျော်တကာ။

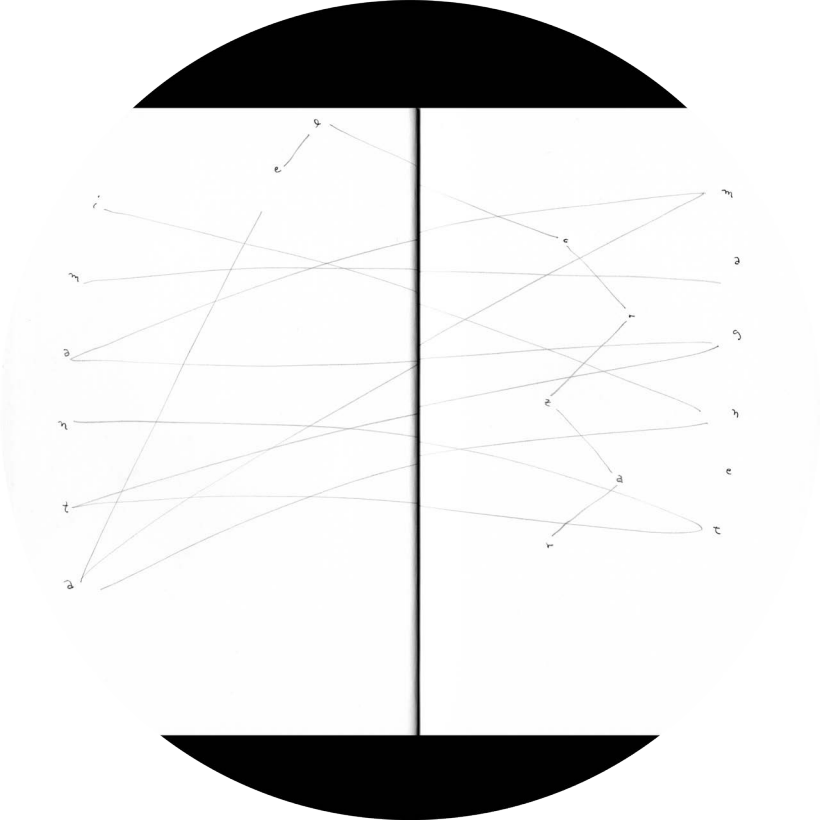


BARBARA SAWYER ARCHIVE
ALEX BALOIU CLAIRE BARBER
SRABANI GHOSH
PATRICIA TAVARES
EGLE JAUNCEMS
YELENA POPOVA



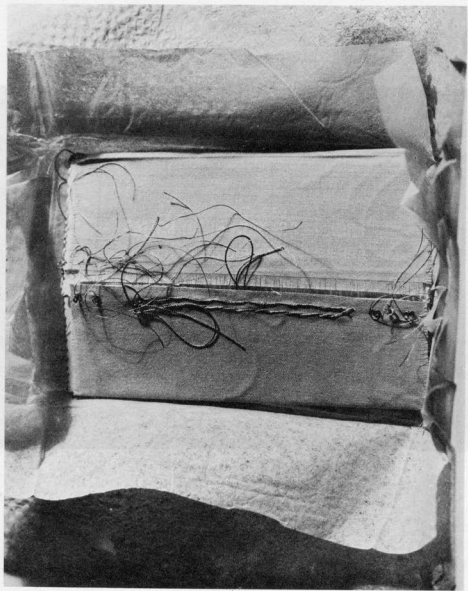






BY STUDENTS OF
MA CURATING AND COLLECTIONS
22-23 :

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





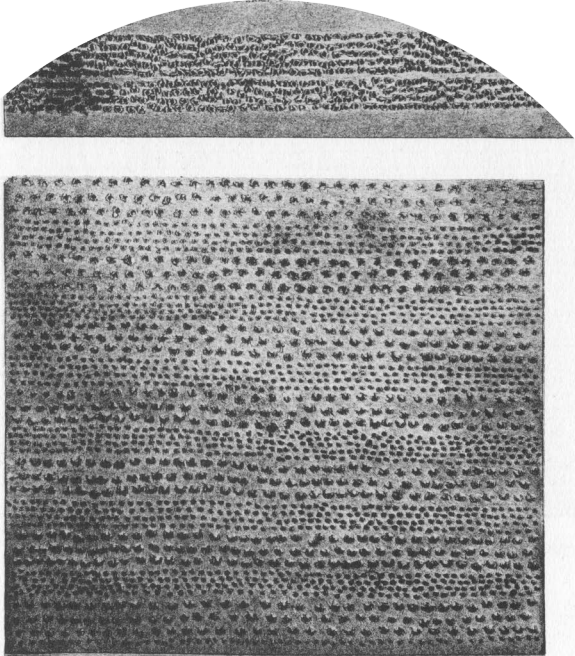
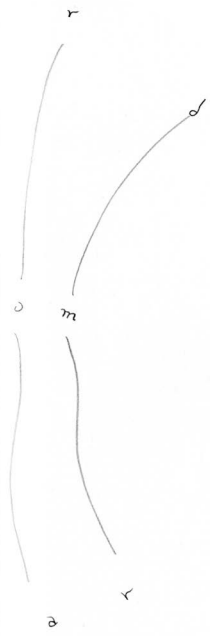
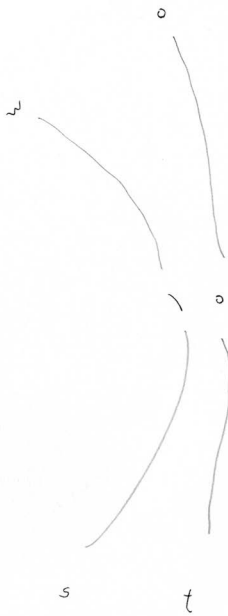
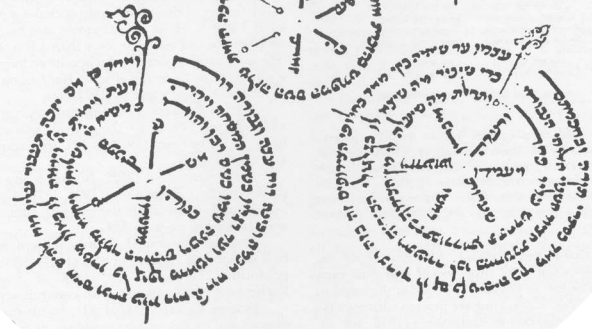


Plate 38. Studies made by puncturing paper.



3 JULY - 9 JULY 2023



Escribiendo con Textura

Made in Taxco el Viejo, Mexico, 1960

Woven, reversible, all selvages finished

Unbleached cotton

10½ x 13 in. (26.5 x 33 cm)

Cooper-Hewitt, National Design Museum,

Smithsonian Institution, New York,

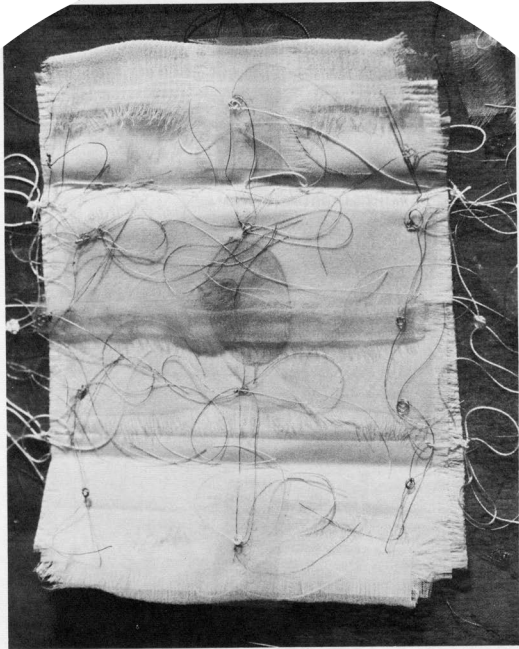
Gift of Anonymous Donor

Warp and weft of loosely spun natural cotton join to form rows of glyphs reminiscent of chiseled ciphers. The shallow bas-relief is accentuated by changes in light from morning to night. I worked outdoors and my tool was a needle fashioned from a cactus thorn in the garden.

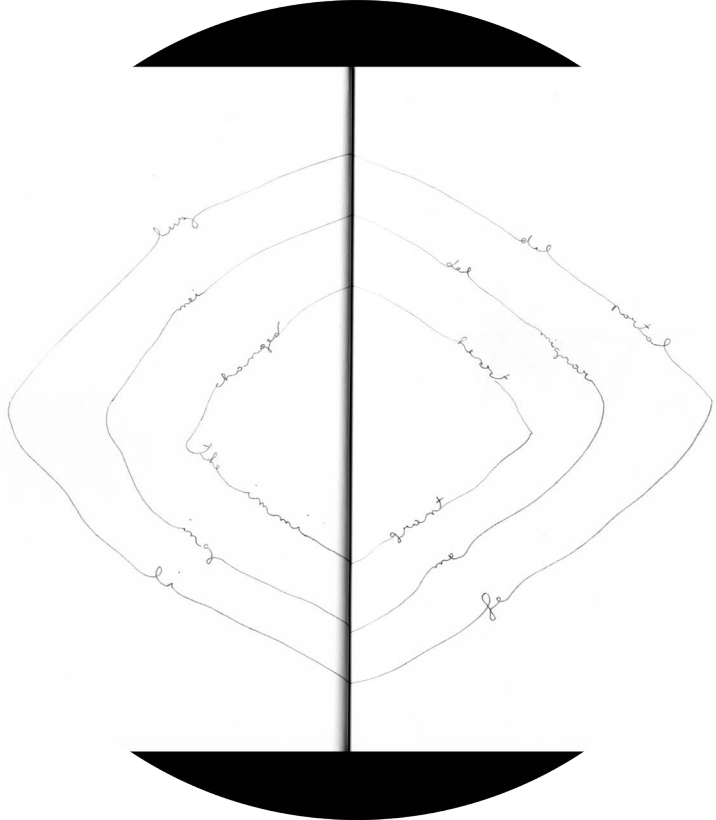
CHELSEA SPACE

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.

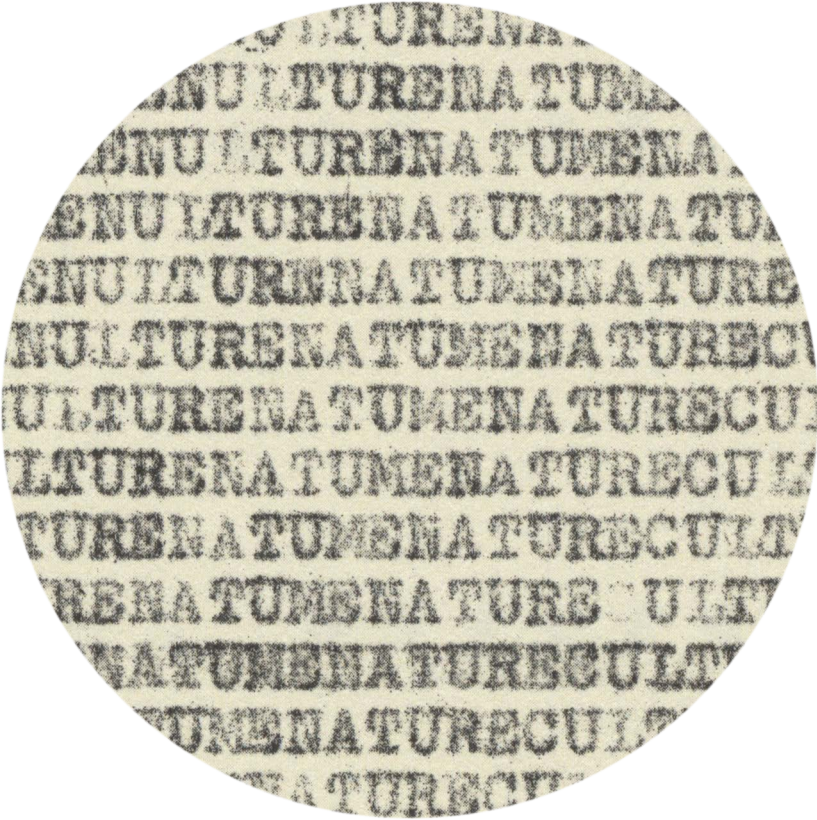


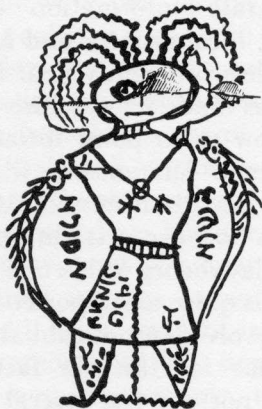
PREVIEW: MONDAY 3 JULY,
6-8:30 PM.

OPENING HOURS:

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

SATURDAY-SUNDAY, 11 AM-5 PM





טרדו צת אונ'חדל כסלד טרדו 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 חללומככאמממממ

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

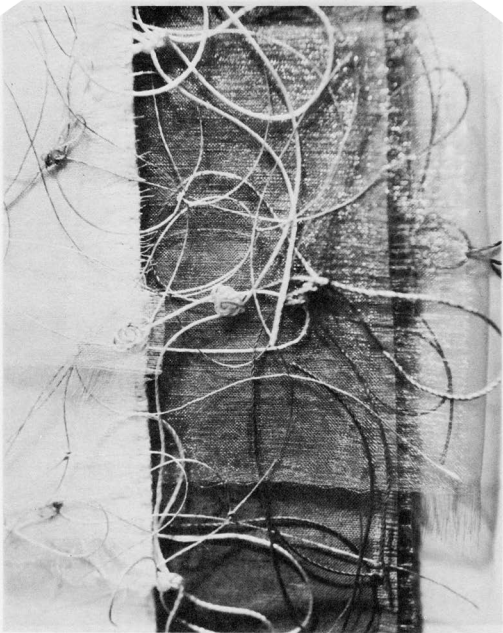


The Lozange
rabbated





*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 δεξοῖ· 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
κᾶιτ' 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' ἰχνίλων κόσμον νέμοντα ῥυθμῶν

φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἐλῶν πτεροῖσι ματρὸς

λίγειά μιν κάμ' Ἴφι ματρὸς ὠδῖς

Δωρίας ἀηδόνας

ματέρος.

a starry evening of milk

rain of light

a star

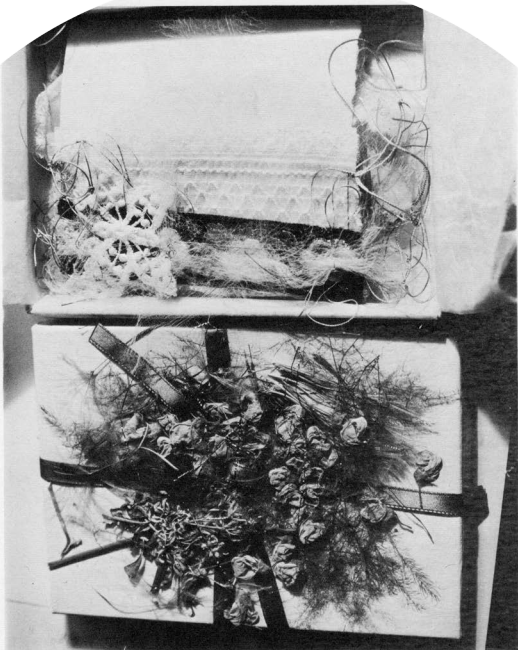
a building



* 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.

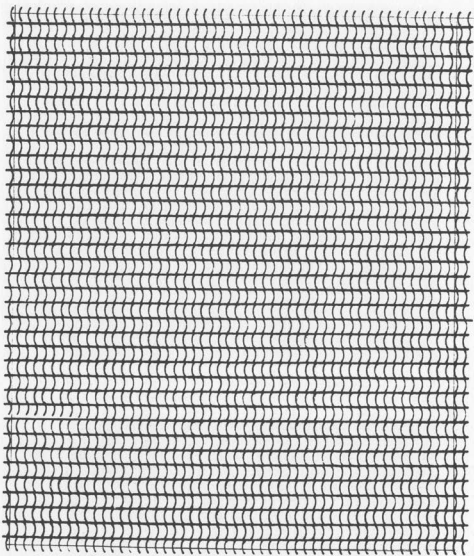


Plate 36. Study made on the typewriter.

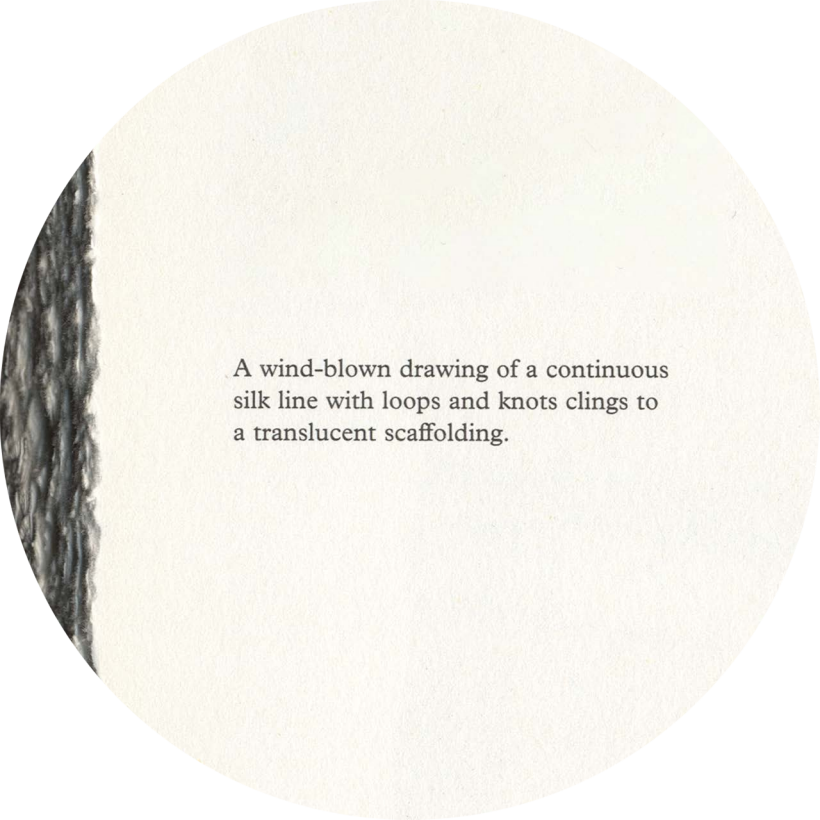
ole
seed
mi
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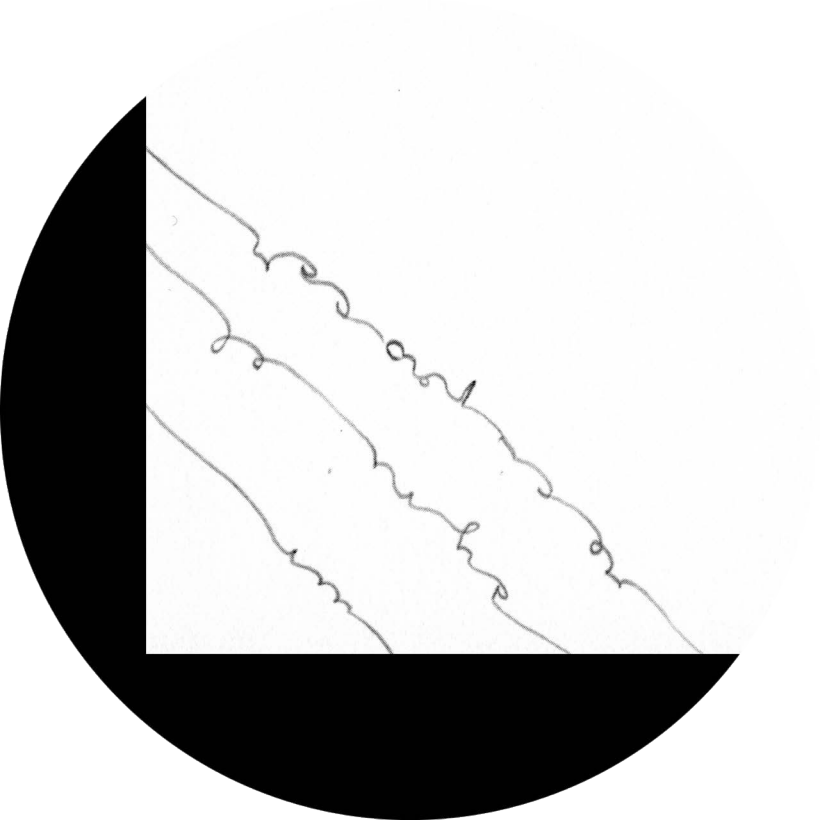
THE LANGUAGE, POETRY, AND SINGING
THAT HAVE BEEN TRADITIONALLY
EMBODED IN TEXTILE PATTERNS
ATTEST TO THE DEEP INTERCONNECTION
BETWEEN WEAVING CULTURE AND
THESE FORMS OF ARTISTIC EXPRESSION.



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.

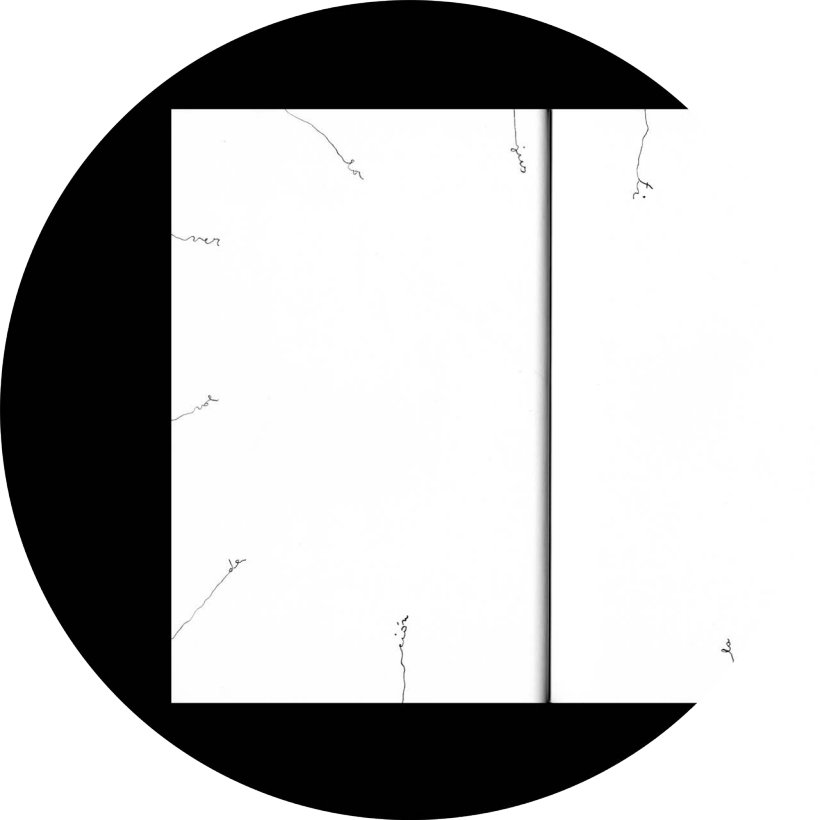
The image shows a circular frame with a light beige, textured background. On the left side, there is a vertical strip of dark, textured material, possibly representing a silk line or a knot. The text is centered in the lower half of the circle.

A wind-blown drawing of a continuous
silk line with loops and knots clings to
a translucent scaffolding.

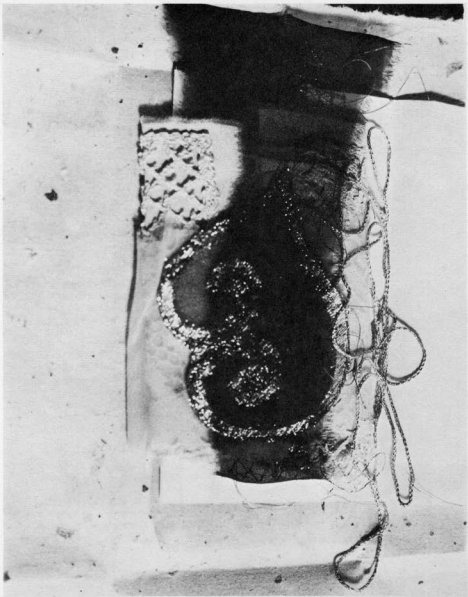




IN ADDITION, THE WORKS OF SIX
ARTISTS EXPAND THE COMMUNICATIVE
DIMENSIONS OF PATTERNS THROUGH
INSTALLATION, SOUND, AND PERFORMANCE.
THEY CAPTURE, DOCUMENT, AND
RESPOND TO SPECIFIC MEMORIES,
CULTURES, AND EXPERIENCES.





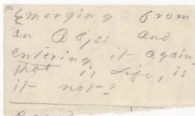


RECENTLY I READ A CRITIC WRITING ABOUT AN ARTIST'S WORK: "HE USES—HO-HUM—FEATHERS, SHELLS, EARTH, LEAVES, AND SO ON." "OH MY GOD," I THOUGHT, "IS THAT WHAT IT HAS COME TO? HO-HUM—FEATHERS, SHELLS, EARTH, LEAVES." NEVER WAS I SO FRIGHTENED BY A STATEMENT. I HAVE YET TO SEE A LEAF MOVE WITH THE WIND THAT 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?

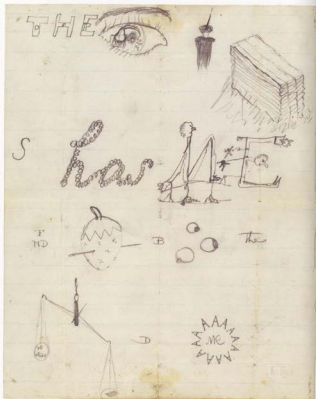
Things-in-themselves and things-as-they-are-for-us.

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."



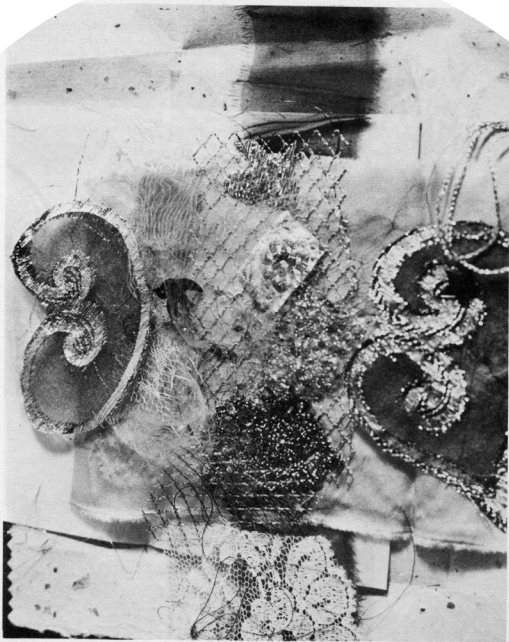
An article by Edward Moore and Arthur Burks on editing the manuscripts of the philosopher Charles Sanders Peirce has an epigraph taken from the horse's mouth: "I am a mere table of contents ... a very snarl of twine."

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)

SHEILA HICKS,
WEAVING AS METAPHOR
(YALE UNIVERSITY PRESS,
2006)

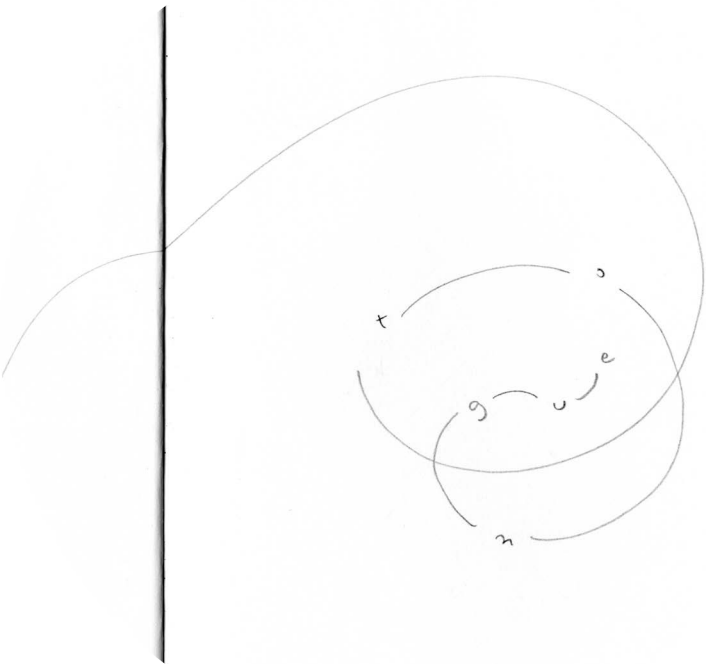
IAN HAMILTON FINLAY,
* SHEAVES,*
1970







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!



the SEA'S

WA



SEA'S

WAVES

SEA

WAVES

SHEAVES

current version: woven_expression_9_7_2023.pdf
additional versions may be published in the future