

THE WRITERS' COLLECTIVE X CHELSEA SPECIAL COLLECTIONS

13TH MARCH 2025

TODAY'S SESSION

- Explanation of the exhibition brief
- Showcase of the selected special collections items
- Time to look at the items yourself
- Key dates and next steps

EXHIBITION BRIEF

You will: be asked to respond to selected material from the Chelsea Special Collections.

You will: take one of the items shown as your inspiration, you will create a physical item that can be exhibited in the library alongside the original Special Collection materials; they can be poems, pieces of writings, objects, sculptures, photographs, zines, paperworks, whatever creative response has been sparked by interacting with Special Collection materials.

EXHIBITION SPACE

General information:

- No capability for sound art/video/electronics
- If you want to make something sculptural, just be sure to get in touch with Rosaline about measurements so we can make sure it fits.
- Look at Padlet for a document on the measurements of the display cabinets

Main library:

- 1 large display cabinet with 4 shelves
- 2 smaller display cabinets
- 1 wall for posters/flat works

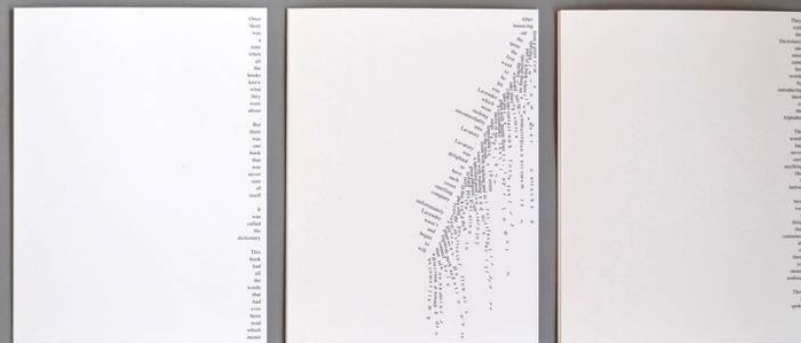
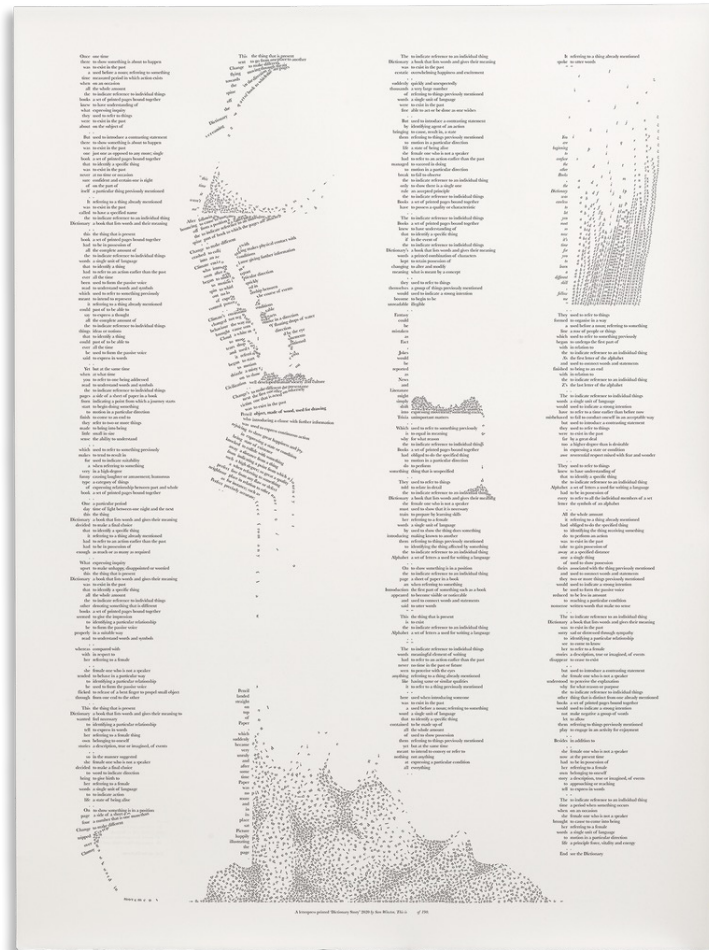
OCL:

- 3 smaller display cabinets

EXHIBITION SPACE



A DICTIONARY STORY BY SAM WINSTON



A DICTIONARY STORY BY SAM WINSTON

A Dictionary Story is a re-imagined version of the dictionary as concrete poem.

Plays with typography and experimenting with language.

“My interest in typography came from an interest in language,” explains Sam. “The interest in language came from an interest in how we think and the interest in how we think came from growing up dyslexic,” Sam explains. “I wouldn’t have said it like that at the time, but that’s how it started — being a kid and simply not understanding how the 26 black marks of the alphabet related to the rest of my lived experience. That constant wriggling of letterforms has come to represent a certain visual language I have. I am also constantly trying to break that down.”

BUS BY ERICA VAN HORN

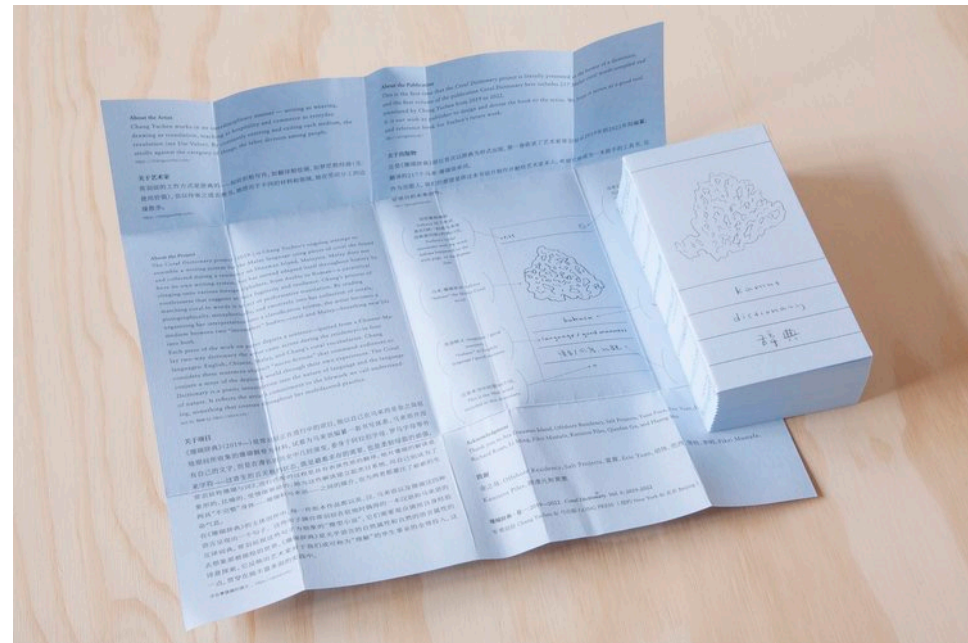
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Dork (Parnell Place) dep.	1230	1700	1800	1830
Rathcormack	1258
Fermoy	1305	1740	1835	1910
Mitchelstown	....	....	1325	....	....	....	....	1805	1850	....	1935	....
Ballyporeen	....	....	1340	....	....	....	....	....	....	....	1945	....
Clogheen	....	....	....	....	....	....	....	....	....	....	1955	....
Dahir (Castle St)	....	....	....	....	....	....	....	....	....	....	2015	2045
Ardinnan	....	....	....	....	....	....	....	....	....	....	....	....
Clonmel (Rail Station) arr.	....	....	....	....	....	....	....	....	....	....	....	2110
Clonmel (Rail Station) dep.	....	....	....	....	....	....	....	....	....	....	....	2110
Kilsheelan (Gibb's)	....	....	....	....	....	....	....	....	....	....	....	2040
Carrick on Suir	0920	1130	....	1430	....	....	....	....	....	....	2050	2130
Grangemockler	0935	1205	....	1505	....	....	....	....	....	....	2105	2145
Callan (Glennori's)	0945	1215	....	1515	....	....	....	....	....	....	2115	2155
Kilkenny (Patrick St)	1000	1230	....	1530	1640	1825	1825	....	....	....	2130	2210
Kilkenny (Rail Station) arr.	1005	1235	....	1535	1645	1830	1835	....	....	....	2135	2215
Kilkenny (Rail Station) dep.	1005	1235	....	1535	1650	1830	1835	....	....	....	2135	2215
Carlow (Bus Park)	....	....	....	....	....	....	....	1905	....	....	....	2245
Castledermot	....	....	....	....	....	....	....	1915	....	....	....	....
Castlecomer	1025	1255	....	1555	....	1850	....	....	....	....	2155	....
Crettyard	1030R	1300R	....	1600R	....	1855R	....	....	....	....	2200	....
Newtown Cross	R	R	....	R	....	R	....	....	....	R	....	....
Ballylinan Cross	1040R	1310R	....	1610R	....	1915	....	....	....	....	2210	....
Athy	1050	1320	....	1620	....	1925	....	....	....	....	2220	....
Kilcullen (Hideout)	1110	1340	....	1640	....	1950	1935	....	....	....	2240	....
Naas	1125	1355D	....	1655D	....	2005	1945	....	....	....	2255	....
Dublin (Busáras) arr.	1215	1445	....	1745	1840	2050	2035	....	....	....	2345	....

BUS BY ERICA VAN HORN

Bus Eireann No.7 bus running from Cork to Dublin and vice versa and excerpts of encounters on the bus.

Appropriating format; poetry; narrative.

CORAL DICTIONARY BY CHANG YUCHEN



CORAL DICTIONARY BY CHANG YUCHEN

An attempt to compose a language using objects (coral).

“Coral Dictionary is a poetic investigation into the nature of language and the language of nature.”

Language; belonging; meaning-making; nature.

CREVICE/MAP BY SUSAN JOHANKNECHT & JENIFER NEWSON



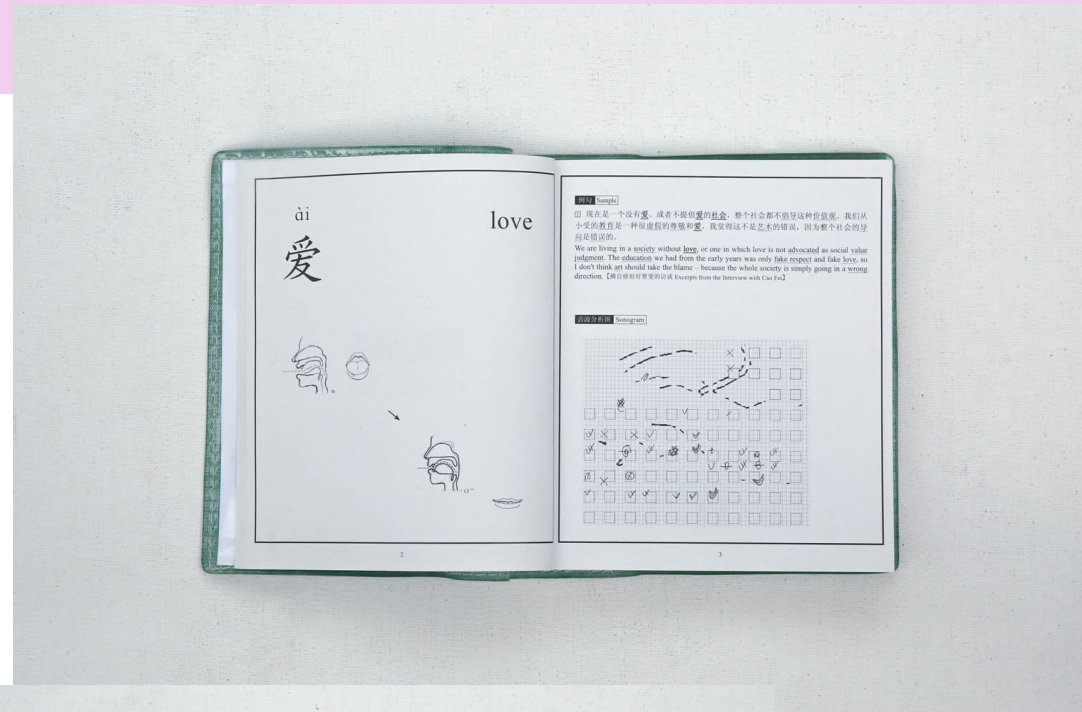
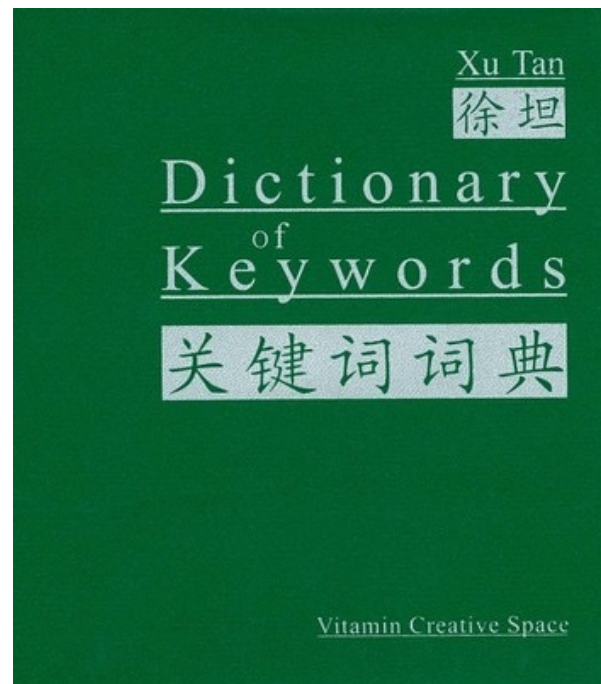
CREVICE/MAP BY SUSAN JOHANKNECHT & JENIFER NEWSON

Appropriates the visual language of existing materials (a map) to create a concrete poem.

“Crevise/Map” uses imagery from ordinance survey maps and body organs to chart internal and external surfaces. The text describes a journey up Ben Nevis in Scotland along one side, and a journey over the body on the other. The sensuality and vulnerability of surfaces is evoked, as well as the movement of fluids beneath.’

Concrete poem; appropriation; nature; the body.

DICTIONARY OF KEYWORDS BY XU TAN

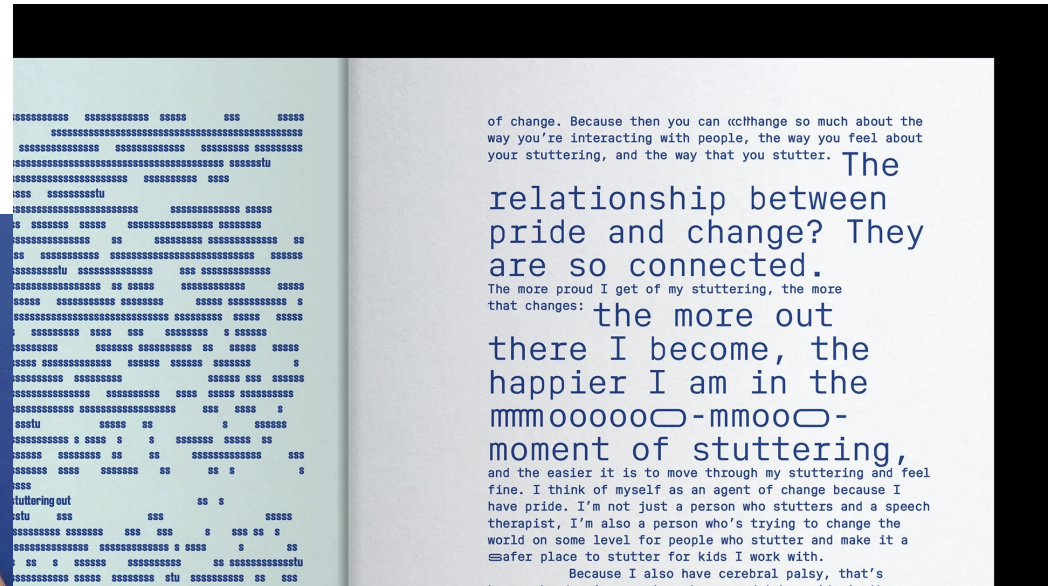


DICTIONARY OF KEYWORDS BY XU TAN

“'Dictionary of Keywords' is a conceptual publication by artist Xu Tan. It is a collection of 125 keywords based on his project 'Searching for Keywords', which comprises a series of interviews of people in Chinese society. By studying the content of the conversation, Xu Tan aims to explore the connection between the individual speakers, words and Chinese society.”

Language; sound.

DYSFLUENT: STAMMERING PRIDE



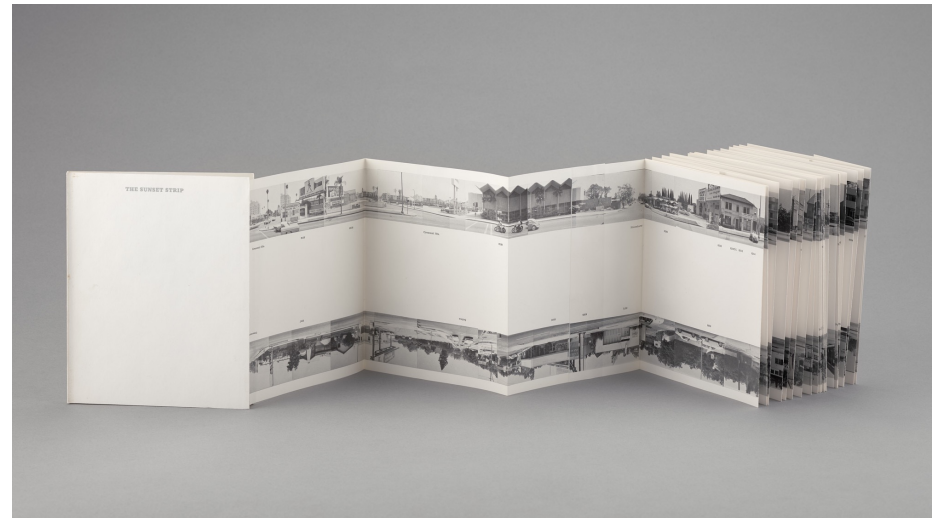
DYSFLUENT: STAMMERING PRIDE

“Stammering pride has emerged as a compelling movement in the cause for self-affirmation, dignity and equality for people who stammer. But what does it mean to be proud of something you associate with struggle and pain?

Dysfluent Issue 2 is a 110+ page compilation of interviews and visual artwork celebrating and challenging stammering pride. Each interview is set in Dysfluent Mono, a font representing the person’s stammer.”

Typography; personal experience; interviews

EVERY BUILDING ON THE SUNSET STRIP BY ED RUSCHA



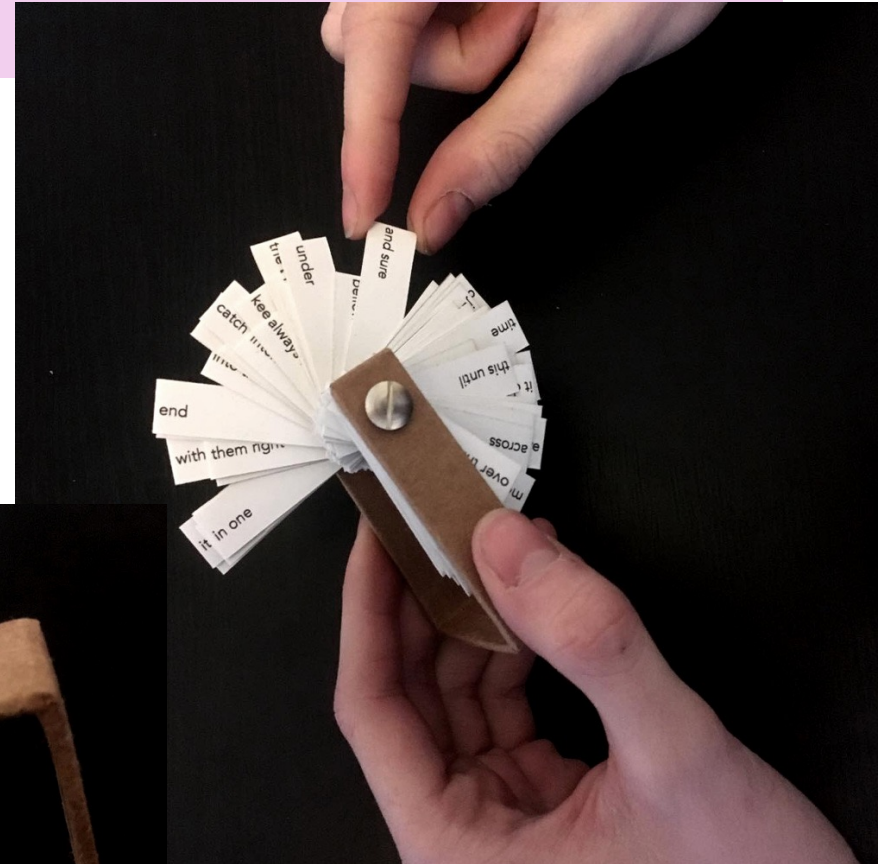
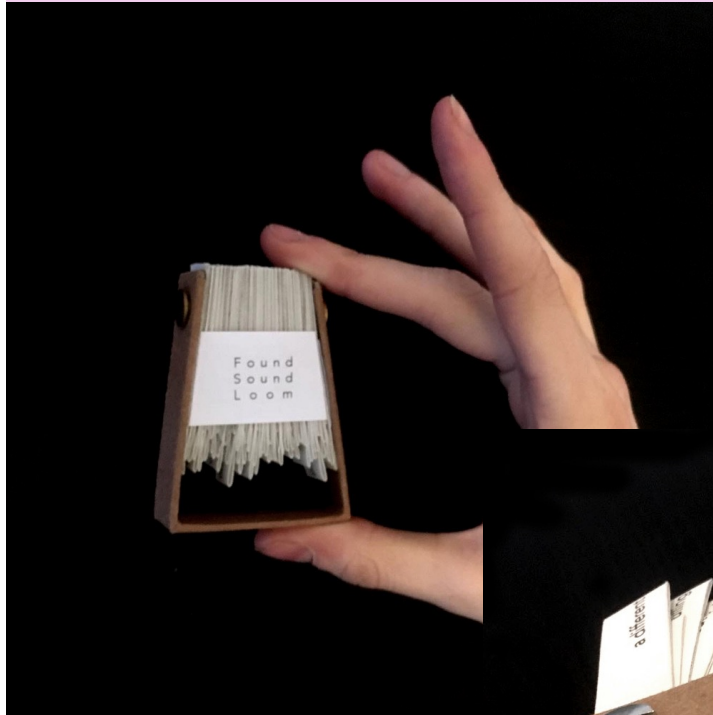
EVERY BUILDING ON THE SUNSET STRIP BY ED RUSCHA

An early example of the 'artist's book' and translating artistic practice into the form of the book.

“Unfolding to nearly twenty-five feet, this accordion-format book comprises a photocollage that captures both sides of a mile-and-a-half stretch of Sunset Boulevard in Los Angeles.”

Form of the book; narrative; space

FOUND SOUND LOOM BY IRIS COLOMB

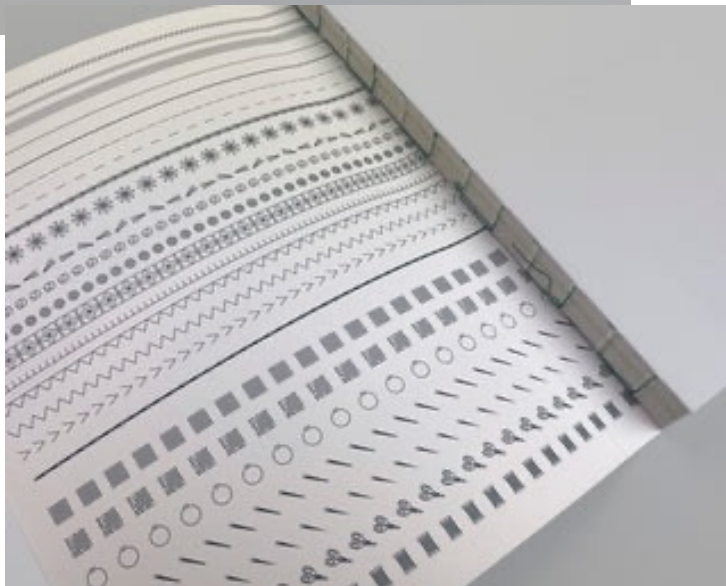
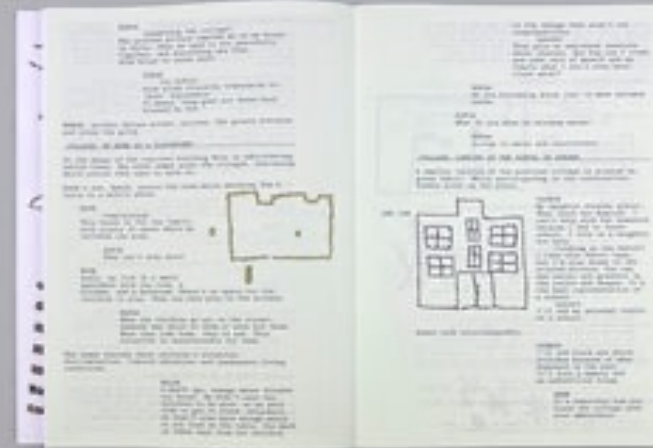


FOUND SOUND LOOM BY IRIS COLOMB

“Found Sound Loom is a poetic archive of verbalised gestural fragments. Its reading is a process of scattering and rearranging, unraveling and reweaving.”

A poem that changes from reader to reader;
interaction; delicate; plays with the form of the book.

MIGRATING HERITAGE BY SOFIE VERCLYTE.

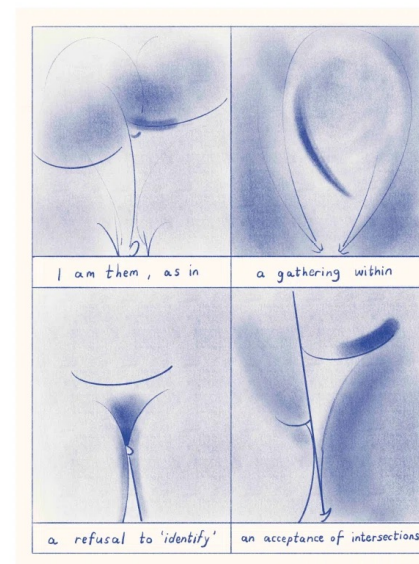
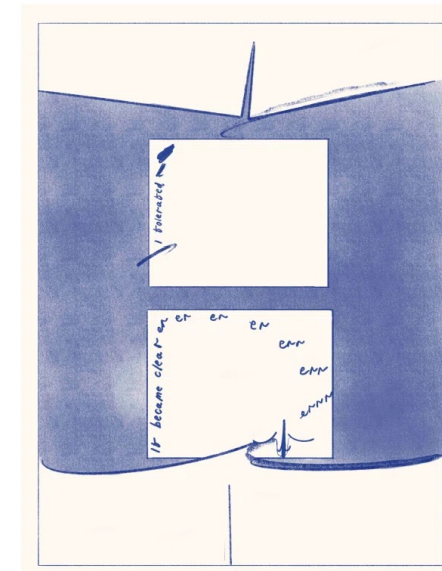
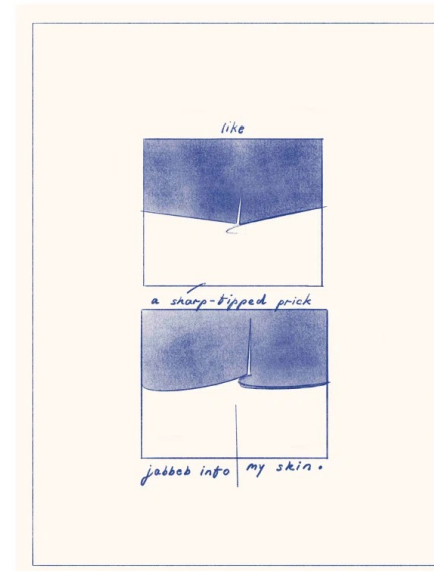
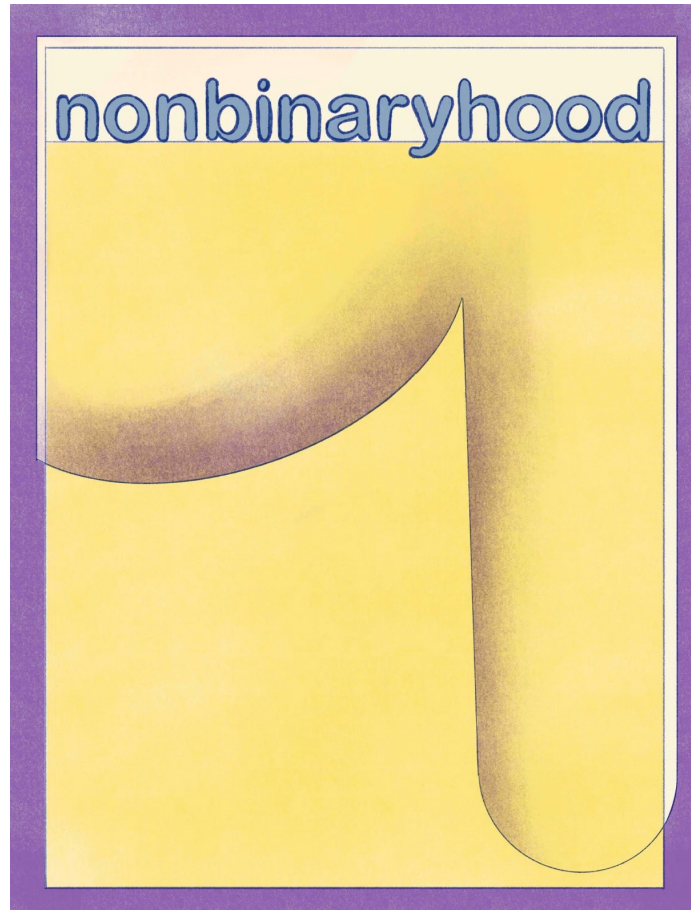


MIGRATING HERITAGE BY SOFIE VERCLYTE.

“The book Migrating Heritage stems from the artistic research project of Sofie Verclyte about embroidery’s narrative function. It features individual embroidered stories of Syrian women living in Shatila, co-created embroidered collages, and photographs taken by photographer Aaron Lapeirre that visualize the (making) context.”

Story-telling; narrative; experience; tactile

NONBINARYHOOD BY AKI HASSAN



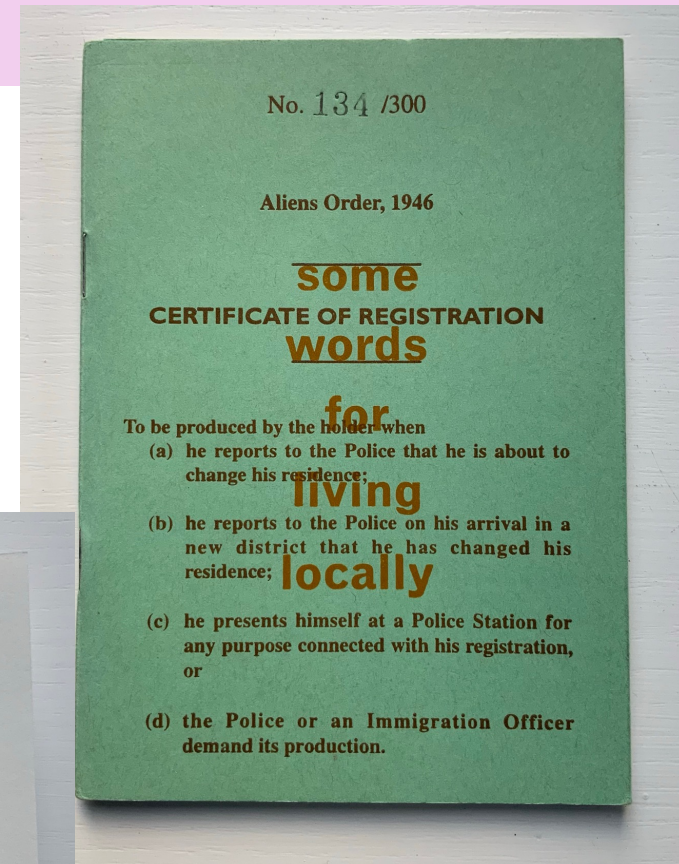
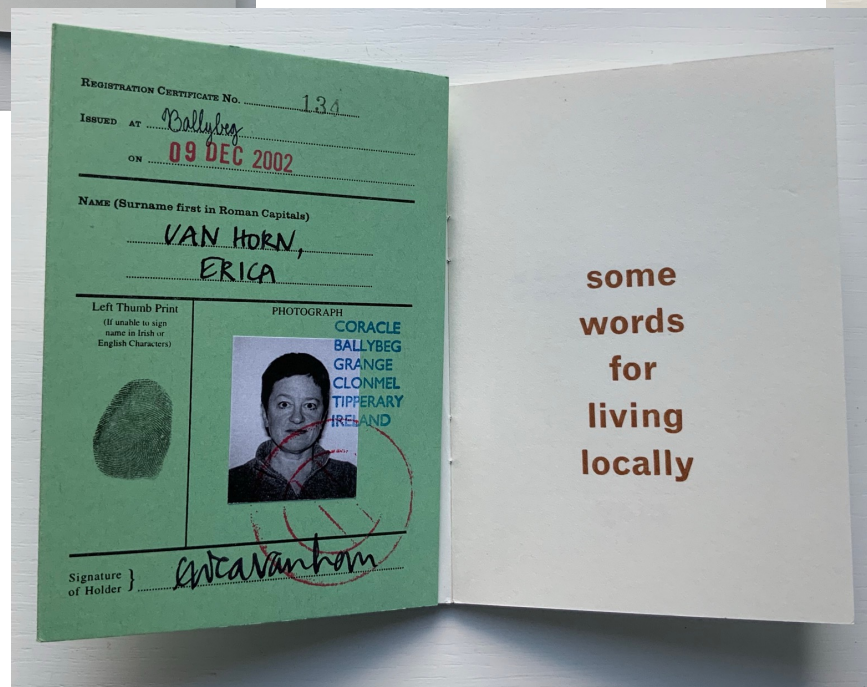
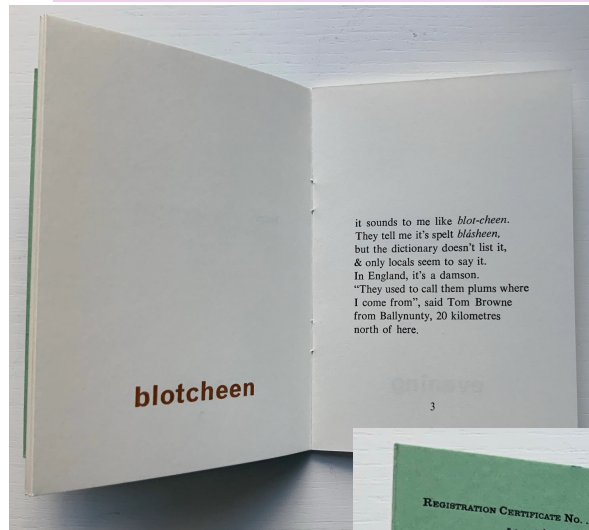
NONBINARYHOOD BY AKI HASSAN

“*Nonbinaryhood* reflects on the artist’s experience of being nonbinary, and how to navigate the cisnormative structures they have grown up with.”

Plays with the format of a comic and moves with and against the structure of a comic, reflecting the experience of the artist.

Playing with the form of the book; personal narrative

SOME WORDS FOR LIVING LOCALLY BY ERICA VAN HORN



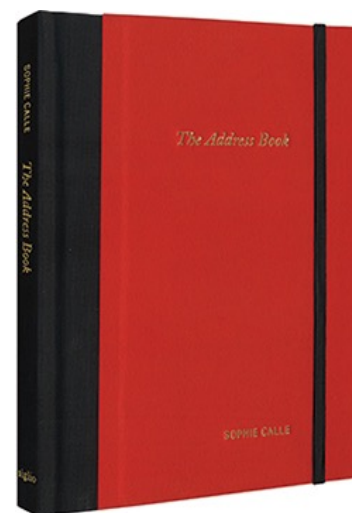
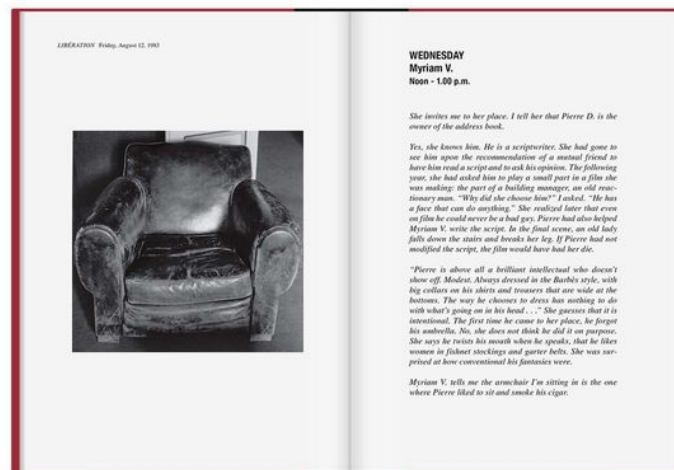
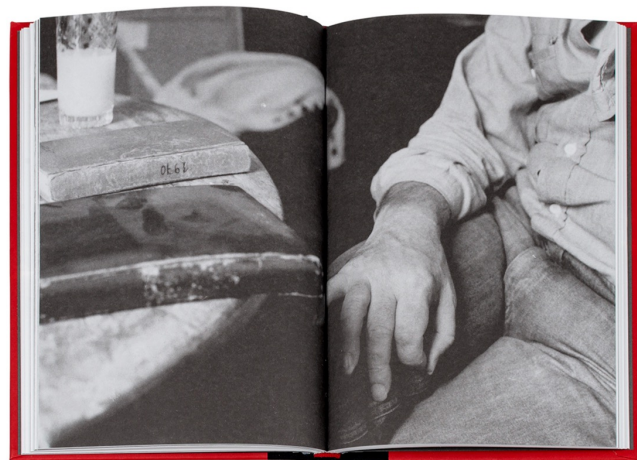
SOME WORDS FOR LIVING LOCALLY

BY ERICA VAN HORN

“Printed right on top of the artist’s Certificate of Registration as a resident alien in Ballyberg, Ireland, this passport-sized book houses some less official - though no less necessary - tips for fitting in with the locals in her adopted homeland. A kind of phrasebook, *Some Words For Living Locally* gives the true, regional meanings for deceptively straightforward words such as “evening” and “messages,” and some more obviously peculiar ones too.”

Belonging; poetry

THE ADDRESS BOOK BY SOPHIE CALLE

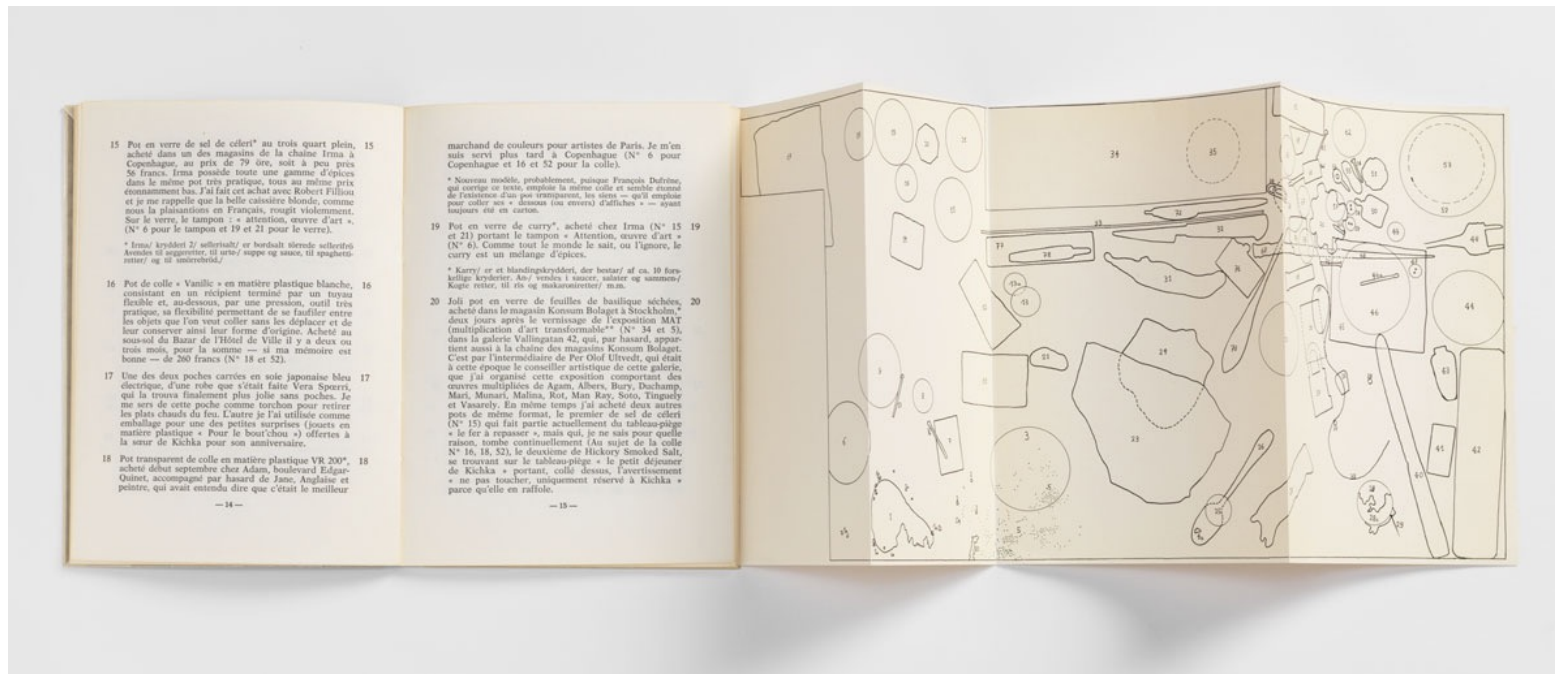


THE ADDRESS BOOK BY SOPHIE CALLE

- Performance artist
- Interested in the intersection between public/private and the lives of strangers; blending fiction and reality.
- Calle found an address book on the street in Paris. Before returning it to the owner, she photocopied the pages and proceeded to meet with each person listed in the book with questions about the owner's life and wrote excerpts of these encounters:

“I will try to discover who he is without ever meeting him, and I will try to produce a portrait of him over an undetermined length of time that will depend on the willingness of his friends to talk about him—and on the turns taken by the events.”

TOPOGRAPHIE ANÉCDOTÉE DU HASARD [AN ANECDOTE TOPOGRAPHY OF CHANCE] BY DANIEL SPOERRI.



TOPOGRAPHIE ANÉCDOTÉE DU HASARD [AN ANECDOTE TOPOGRAPHY OF CHANCE] BY DANIEL SPOERRI.

“Following a rambling conversation with his dear friend Robert Filliou, Daniel Spoerri one day mapped the objects lying at random on the table of his room, adding a rigorously scientific description of each. These objects subsequently evoked associations, memories, anecdotes; not only from the original author, but from his friends as well.”

NÃO ME LEMBRO BEM [I DON'T REMEMBER WELL] BY IVAN GRILO.



NÃO ME LEMBRO BEM [I DON'T REMEMBER WELL] BY IVAN GRILO.

Plays with memory through materiality; handmade in Brazil with local materials.

Poems are embossed onto handmade paper with translucent layers over photographs.

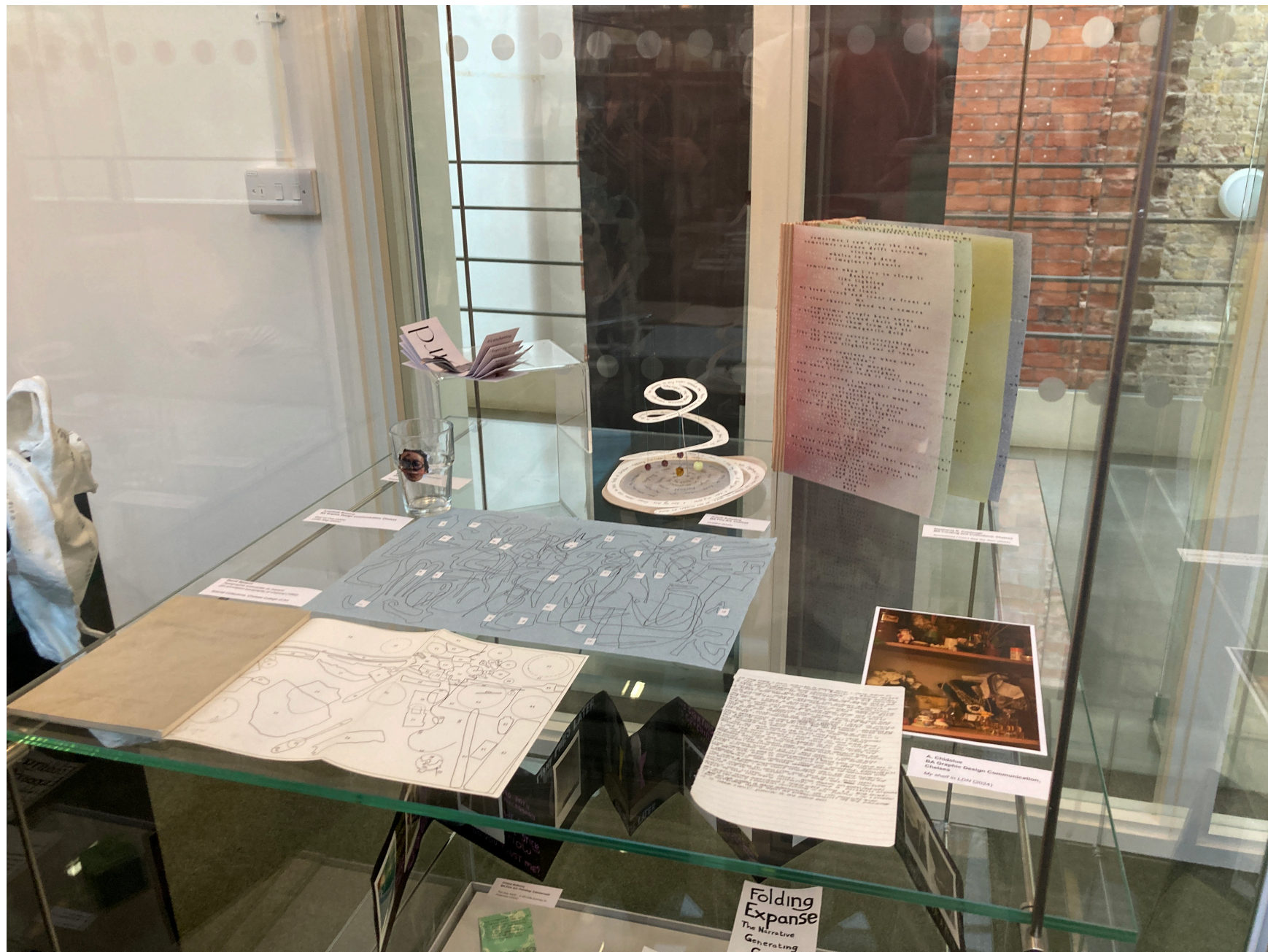
“The handmade letterpress printmaking on two kinds of artisanal paper made of Brazilian natural fibers translate in a sensorial book the poetics and subtleness of the “I cannot recall well” narrative.”

LAST YEAR'S EXHIBITION: UNBOUND









KEY DATES

13th March: Special Collections workshop 1/2

Material showcase and a group discussion

20th March: Special Collections workshop 2/2

Follow-up discussion and sharing initial ideas

Decide on an exhibition name

Start working on your projects over the vacation

17th April: Formative submission

Sharing project or ideas. Allows for a 'tweak week'

24th April: Final submission, selection and installation

Collection of works and installation week

24th April – 31st May: Exhibition

NEXT STEPS

Next week, there will be another opportunity to look at this material. Bring some ideas to share with the group.

YOU CAN CONTACT ME TO DISCUSS
AT ANY POINT:

r.love@arts.ac.uk