THE WRITERS' COLLECTIVE X CHELSEA SPECIAL COLLECTIONS

13TH MARCH 2ø25

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

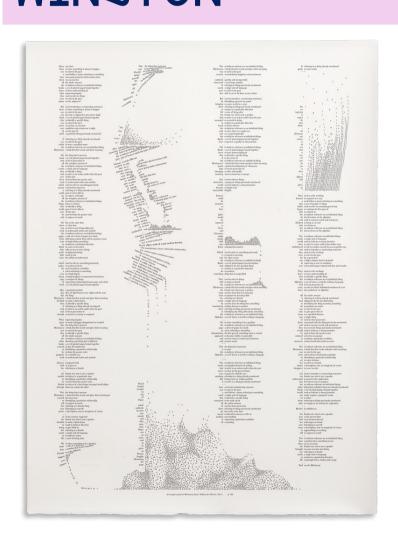
OCL:

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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Newtown Cross	R	R		R		R				R	1111	,,,,
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Athy	1050	1320		1620		1925				2220		
Kilcullen (Hideout)	1110	1340		1640		1950	1935			2240		
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Dublin (Busáras) arr.	1215	1445		1745	1840	2050	2035			2345	101	

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







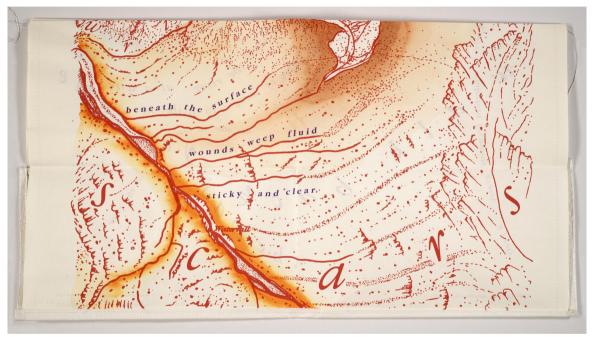
CORAL DICTIONARY BY CHANG YUCHEN

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

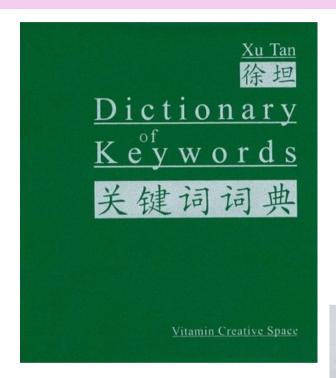
Appropriates the visual language of existing materials (a map) to create a concrete poem.

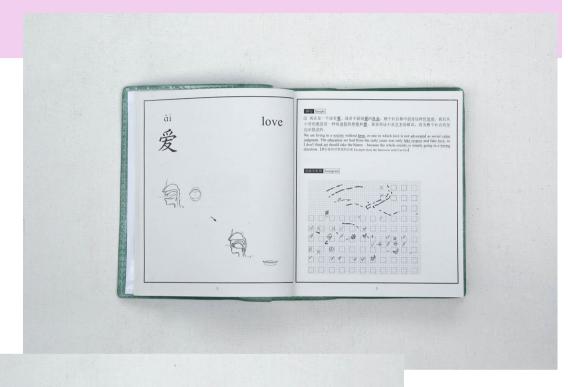
"Crevice/Map" uses imagery from ordinance survey maps and body organs to chart internal and external surfaces. The text describes a journey up Ben Nevis in Scotland along one side, and a journey over the body on the other. The sensuality and vulnerability of surfaces is evoked, as well as the movement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



of change. Because then you can «cithange so much about the way you're interacting with people, the way you feel about your stuttering, and the way that you stutter. The relationship between pride and change? They SSSSSSS SSSSS SSSSSSSSSSSS SSSSSSSS are so connected. The more proud I get of my stuttering, the more that changes: the more out there I become, the happier I am in the mmm 00000 - mm00 moment of stuttering, and the easier it is to move through my stuttering and feel fine. I think of myself as an agent of change because I have pride. I'm not just a person who stutters and a speech therapist, I'm also a person who's trying to change the world on some level for people who stutter and make it a mafer place to stutter for kids I work with. Because I also have cerebral palsy, that's

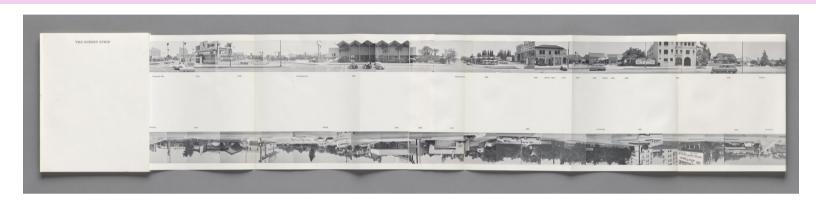
DYSFLUENT: STAMMERING PRIDE

"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?

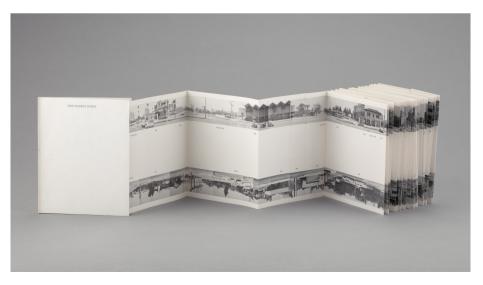
Dysfluent Issue 2 is a 110+ page compilation of interviews and visual artwork celebrating and challenging stammering pride. Each interview is set in Dysfluent Mono, a font representing the person's stammer."

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



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.



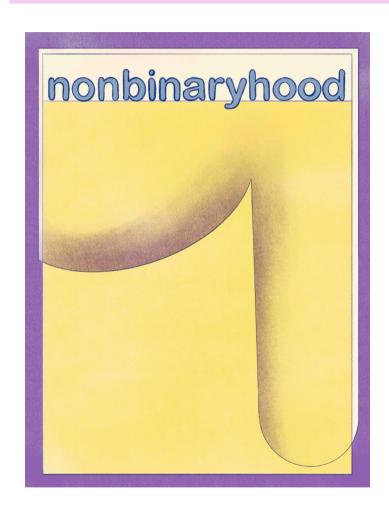


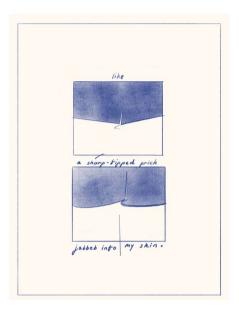
MIGRATING HERITAGE BY SOFIE VERCLYTE.

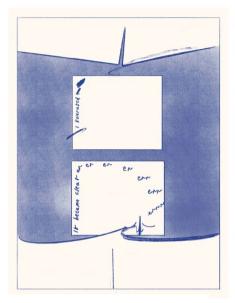
"The book Migrating Heritage stems from the artistic research project of Sofie Verclyte about embroidery's narrative function. It features individual embroidered stories of Syrian women living in Shatila, co-created embroidered collages, and photographs taken by photographer Aaron Lapeirre that visualize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

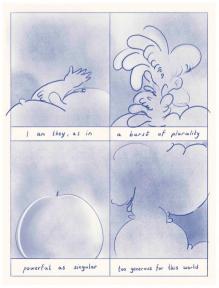
Story-telling; narrative; experience; tactile

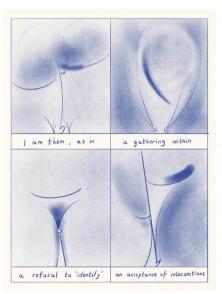
NONBINARYHOOD BY AKI HASSAN











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

it sounds to me like blot-cheen.
They tell me it's spelt blaisheen,
but the dictionary doesn't list it,
& only locals seem to say it.
In England, it's a damson.
"They used to call them plums where
I come from", said Tom Browne
from Ballynunty, 20 kilometres
north of here.

ISSUED AT DOMINION ON DIPLE 2002

NAME (SUrname first in Roman Capitals)

VAN HORN,

ERICA

PHOTOGRAPH

CORACLE

BALLYBEG

GRANGE

CLONMEL

TIPPERARY

AREADD

Signature

of Holder

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No. 134 /300

Aliens Order, 1946

Some CERTIFICATE OF REGISTRATION WORDS

To be produced by the honerwhen

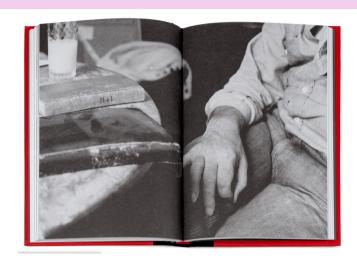
- (a) he reports to the Police that he is about to change his residence;
- (b) he reports to the Police on his arrival in a new district that he has changed his residence; OCALY
- (c) he presents himself at a Police Station for any purpose connected with his registration,
- (d) the Police or an Immigration Officer demand its production.

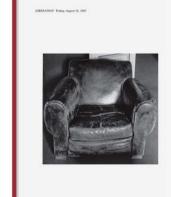
SOME WORDS FOR LIVING LOCALLY BY ERICA VAN HORN

"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





WEDNESDAY Myriam V. Noon - 1.00 p.m.

She invites me to her place. I tell her that Pierre D. is the owner of the address book.

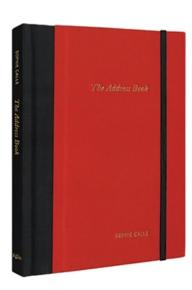
course of the address tomat.

Fig., the known his. He is a scriptorrier. She had gone as see his upon the recommendation of a metanl friend as here has read a serious metanlican beginner. The following have been been as the serious mediance and read-time the serious mediang; the part of a bridling menuger, as not di read-timery man. Whigh the chouse him: I readed. He has a face that can do anything. She realized later that even a face that can de anything. She realized later that even Myrima V, write the wright. He for later and the difficult of the serious himself and the se

"Fierre is above all a brilliott inellicetand who doesn't show off, Modeta, Aborys deresed in the Buthels type, with the gottless on his shirts and trousers that are wide at the bottoms. The way he chooses to dress has mething to doing the state of the state of the state of the state of the bottoms. The way he chooses to dress has mething to dotested the state of the testing. The first time the case to the place, he forget his unbottles, No, the does not think he did it on purpose. She says he twist his mouth whom be posit, fast he lifest women in follows: twicking and garter belts. She was surpristed at how conventional his forticate were.

Myriam V, tells me the armchair I'm sitting in is the one where Pierre liked to sit and smoke his cipar.





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 decription 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.





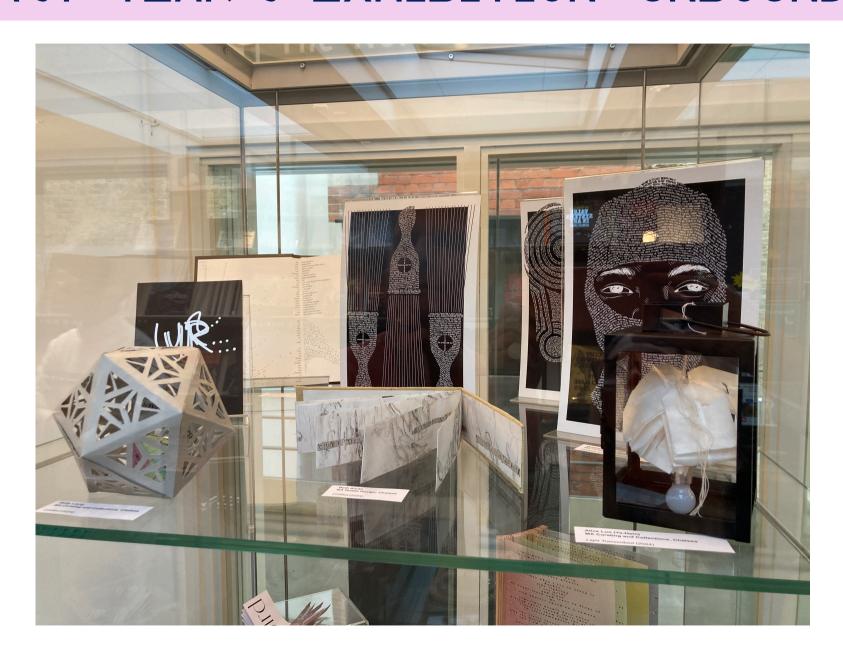
NãO ME LEMBRO BEM [I DON'T REMEMBER WELL] BY IVAN GRILO.

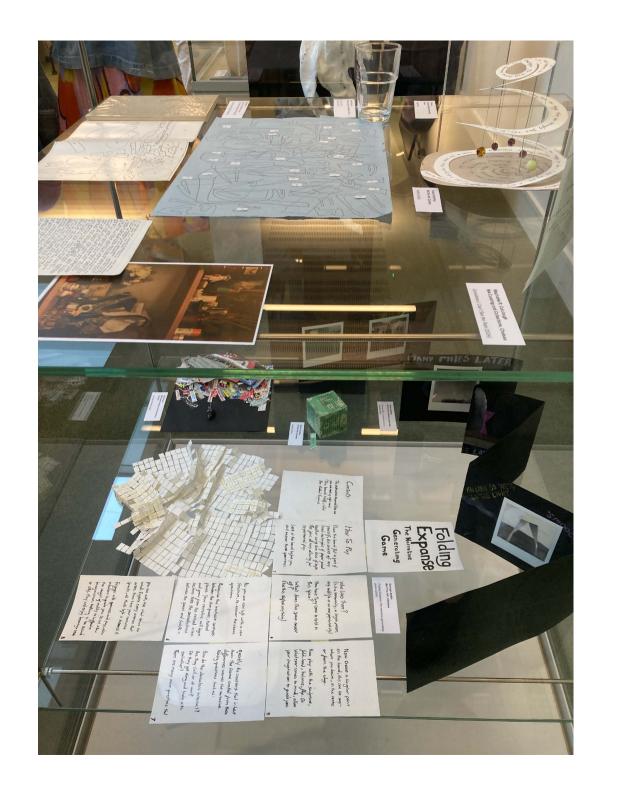
Plays with memory through materiality; handmade in Brazil with local materials.

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 workshop1/2
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