

Unit 2: Week 2

Positions through Triangulating

Experiment 01

UNIT 2: WEEK 2
POSITIONS THROUGH TRIANGULATING

Small Words: Weaving

Experiment 01

Weaving

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POSITIONS THROUGH TRIANGULATING

What

I extracted the smallest texts from the dissecting process.

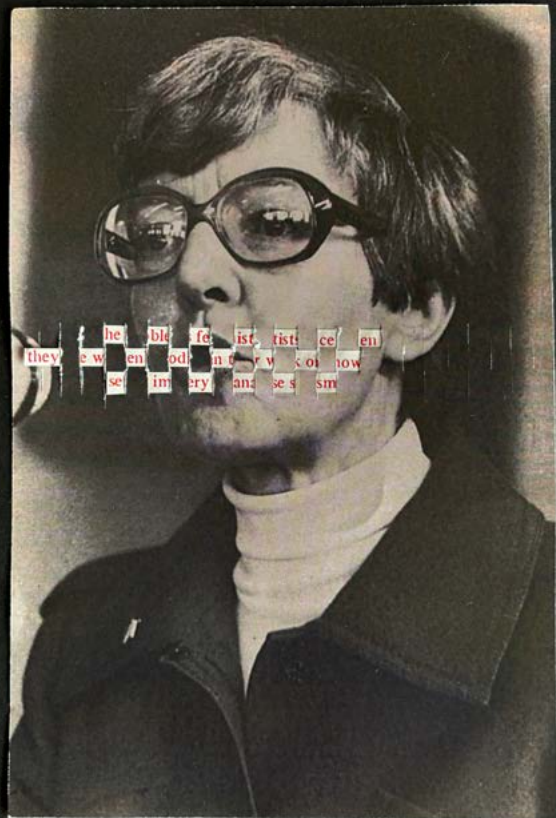
In the same way Nin Anaïs weighed up each word (Buquet, 2021), through cutting out each name, or sentence, I felt the weight of each phrase, that is normally marginalised within the context of a magazine. My attention was drawn to the quiet strength in these words and the lost voices of women.

Developing the recontextualising of the small words with thoughts around the marginalisation of women in history, the censorship of their voices, the censorship of women being validated to 'see' in their own way, that can be at odds with the established patriarchal 'way of seeing' I created a series of images with the small words woven into them.

Experiment 01

Weaving¹

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POSITIONS THROUGH TRIANGULATING



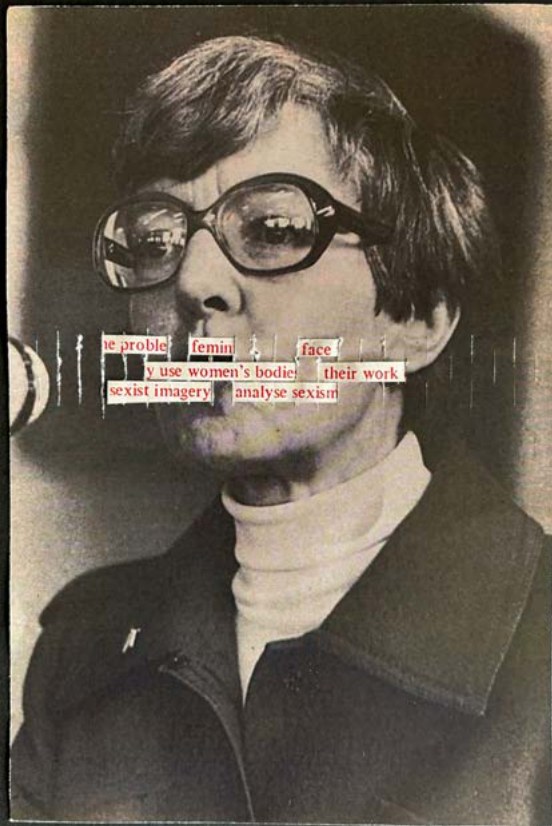
Feel a bit sick.

Stitched up the mouth with the small texts, to simultaneously highlight the importance of womens voices, being spoken over, or silenced by others.

Experiment 01

Weaving¹

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Re-weaved so words more legible.

Adds another layer of meaning; simultaneously highlight the lost words of this woman, the importance of women's voices, and being spoken over, or silenced by others.

Experiment 01

Weaving²

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POSITIONS THROUGH TRIANGULATING

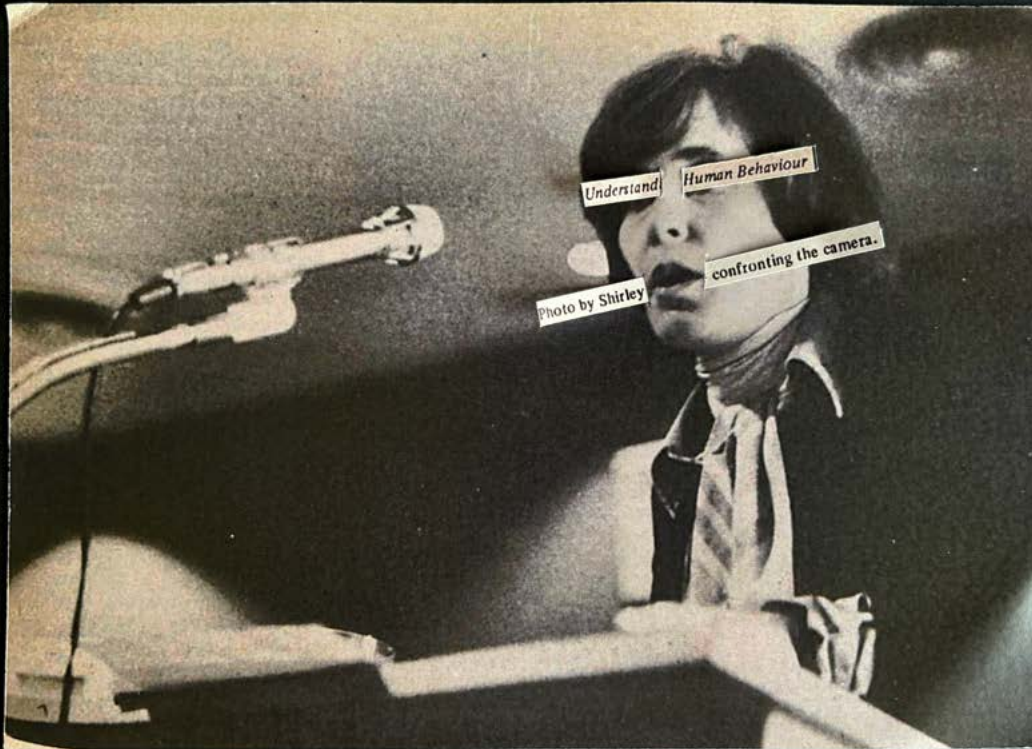


Creating a x to show womens
voices being silenced by the
small lost words of women.
Bit brutal again...

Experiment 01

Weaving²

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Removed the top of the x to
reveal her mouth to give her her
voice back...

Can I iterate in a less brutal way?

Experiment 01

Weaving²

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Created cuts around her features to regain her sight and voice. So she can see, and be seen, can speak and be heard.

Simultaneously, the small words relate to the image, as well as being elevated and out of the margins.

Experiment 01

Weaving²

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Put half the x back in.

She can see and speak these words.

Small words are elevated.

Says something about the focus on a females face/features

Experiment 01

Weaving³

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“The written word is a shadow. Shadows are silent.”

(Ursula K. Le Guin, “Text, Silence, Performance”, 1986)

Inspired by a quote from Overture by Matthew Stuart, who creates a complete text purely through the voices of others, I explored placing the small words in the shadows of the images.

Experiment 01

Weaving³

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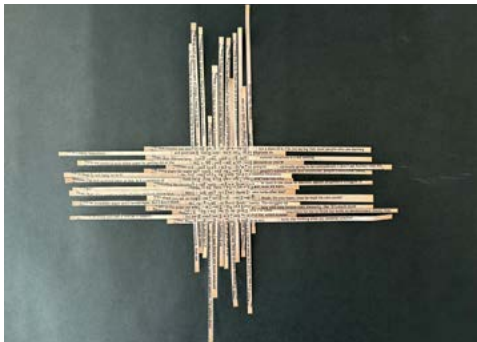
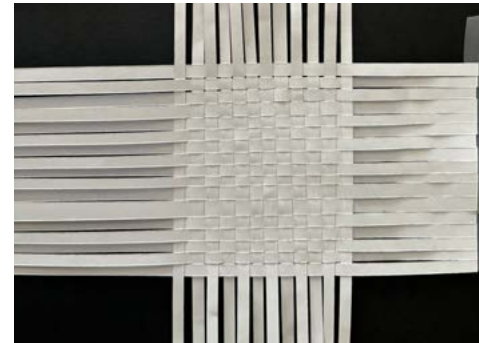
Placing the small words in the shadows.

I like how they start to bust the boundary of the image, drawing attention to the confinement of words and images in publications.

Experiment 01

Weaving³

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This started to feel like weaving
so I weaved some text.

It showed some practicalities
of spacing and ends of lines
creating lots of black stitches.

I pulled each line to put maximum
letters in each stitch.

Experiment 01

Weaving³

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I replaced the two women's clothing with the woven words. I left the ends protruding from behind the image, drawing attention to the boundaries of an image (and of women?) and flicked some in front to see how that felt.

The flicked lines become elevated and you are drawn to read them.

Experiment 01

Weaving: Evaluation

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Through weaving words into images from *Spare Rib*, the lost voices of women are regained and reimagined in new contexts. Reflecting the lost words in a publication, but also the lost words of women in history.

Faces: The small words are heard, seen and spoken, reflecting the literal words, the movement of feminism and the words speaking in conversation with the image.

Shadows: The woven words in the shadows reflect womens voices that have been in the shadows, on the periphery, in the margins in history. Through this imagining the words are brought out of the shadows both formerly and metaphorically.

Weaving: Weaving of course being a traditionally female centred craft and associated with storytelling, reflecting too how knowledge is passed through generations and woven into the fabric of life. Weaving also reflecting on the written word as a form of knowledge and the limitations of history containing a patriarchal bias.

Experiment 01

Weaving: Reflection: Development

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I like the exploration of woven words. I feel there is more here to explore here through combining all that has emerged into something more considered. Matching specific texts to images, woven purposely to expose certain parts, to say something considered, could make this method a visual metaphor in its own right.

Weaving as metaphor: for how women have been represented in history (more than every other woman isn't 'seen').

Weaving as stories: can be devious through storytelling, as is the patriarchal history that is 'History'. Visually you can see how much detail / voices are missing in the woven words.

Connotations:

Weaving a web: which of course has connotations of entrapment and death(!)

World Wide Web: reflecting on digital... weaving as devious and entrapment...?