

## **Unit 2: Week 3**

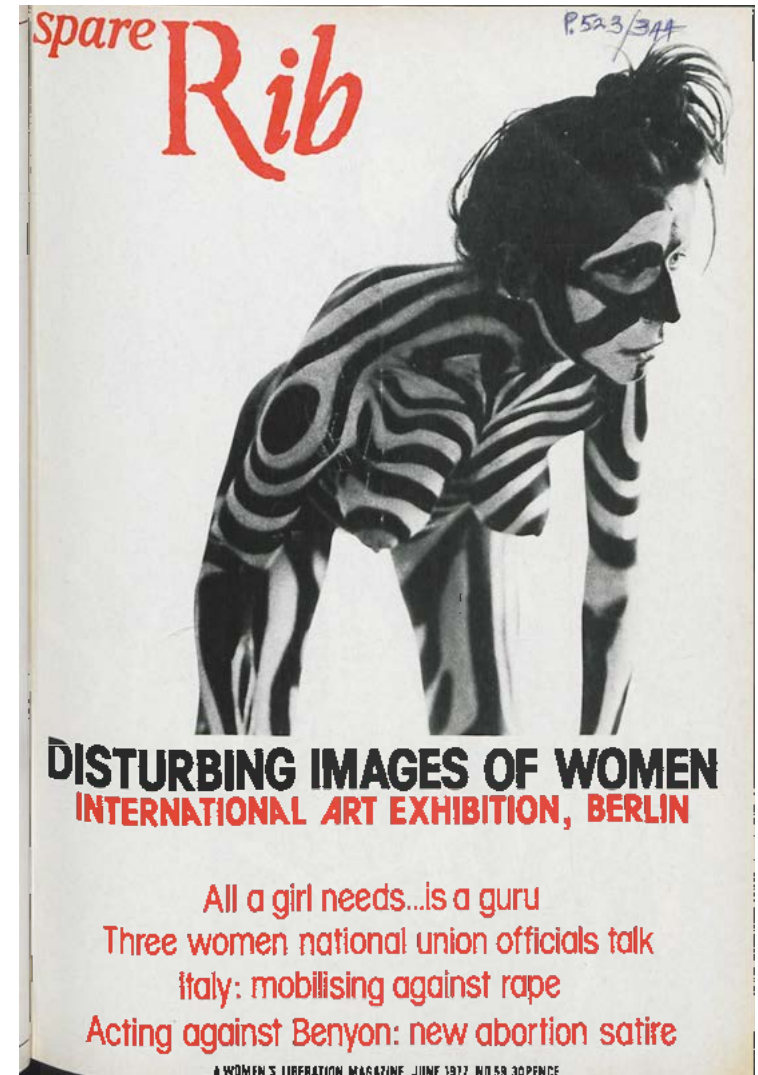
### **Positions through Triangulating**

# Line of enquiry<sup>1</sup>

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

I interrogated independent publishing, in particular feminist publishing in the UK, to further my exploration of commercial magazine editorial design in a hybrid world.

I used the method of dissecting to then use the methods of cataloguing, extracting and recontextualising, gleaning, hybridising and enlarging.

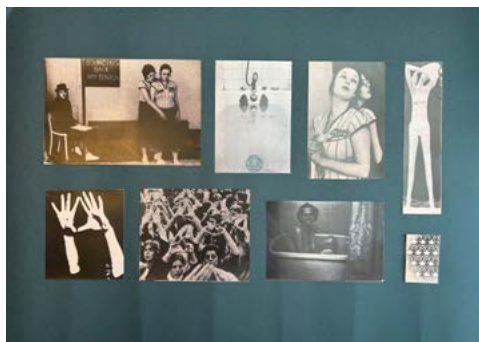
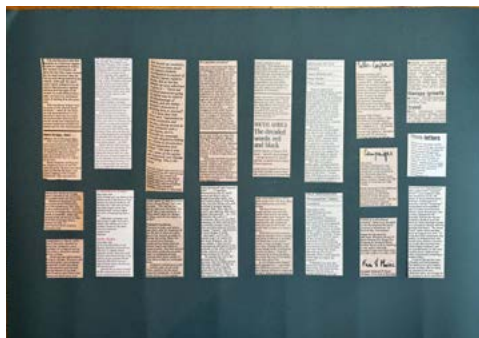
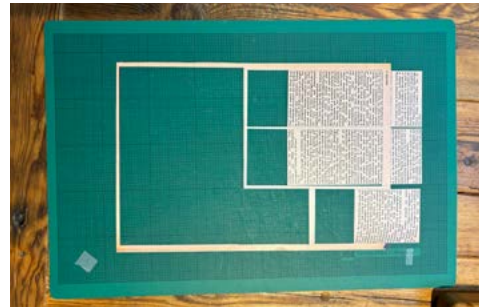
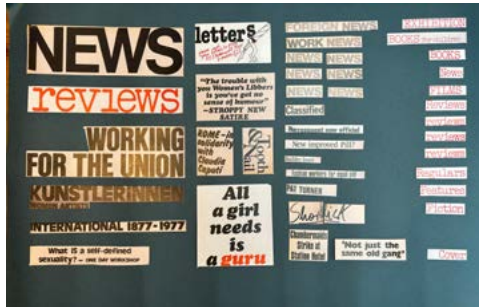


# Week 1

## Methods

### UNIT 2: WEEK 3

#### POSITIONS THROUGH TRIANGULATING



Cataloguing

Gleaning Skeletons

Hybridising

Extracting and Recontextualising

# Week 1

## Reflection

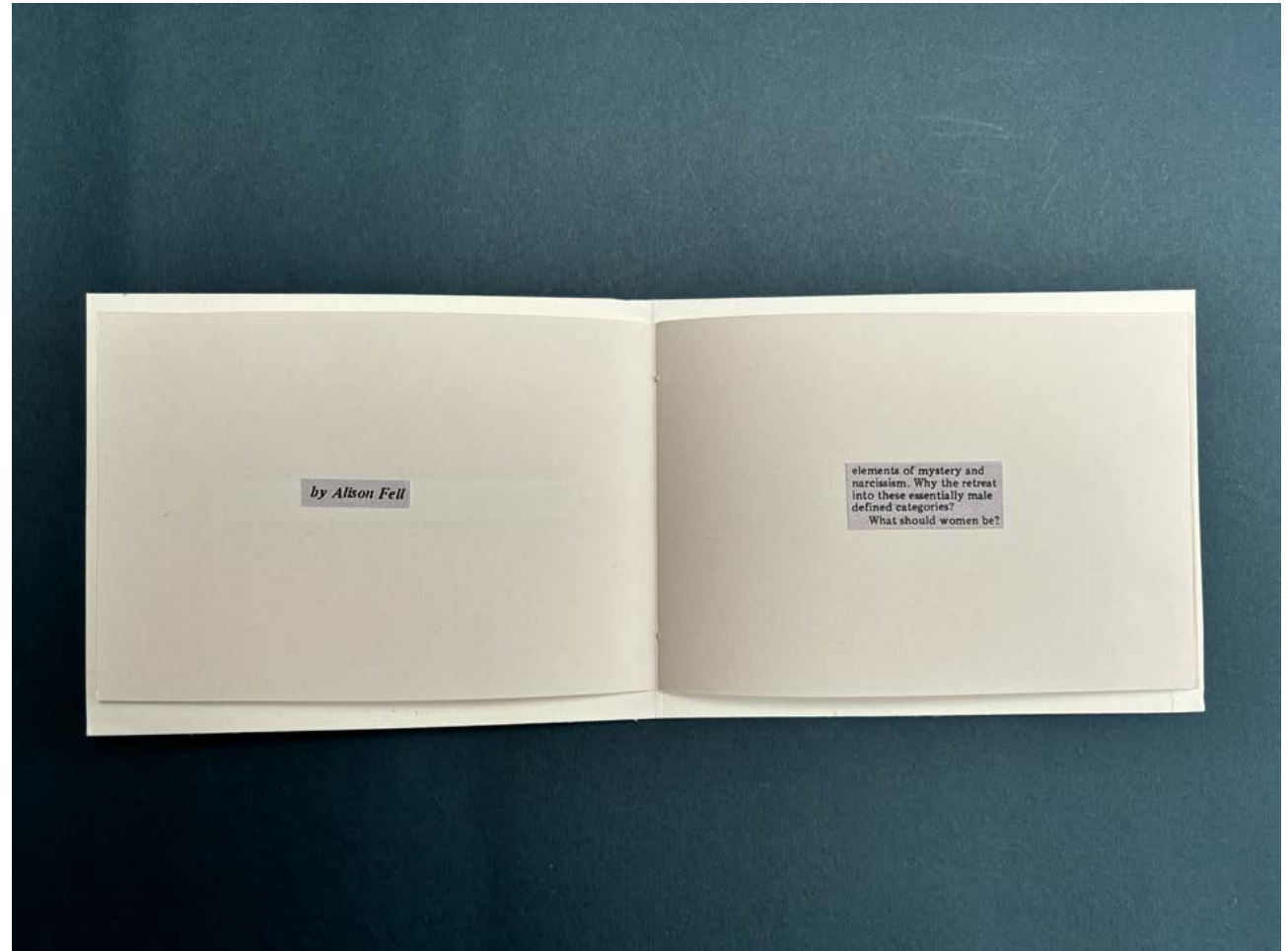
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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

A focus on the small words emerged from this process, serving as a metaphor for the marginalisation of women.

I shall interrogate the small words further.

I used the methods of weaving and framing.



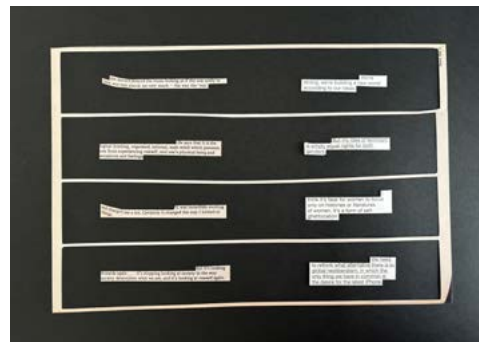
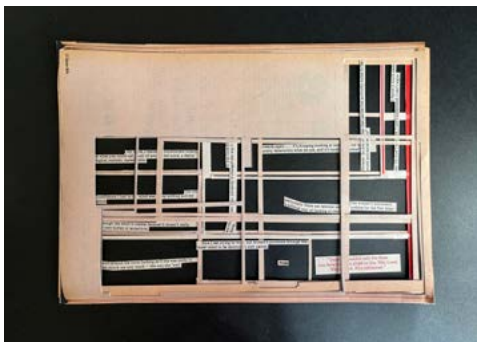
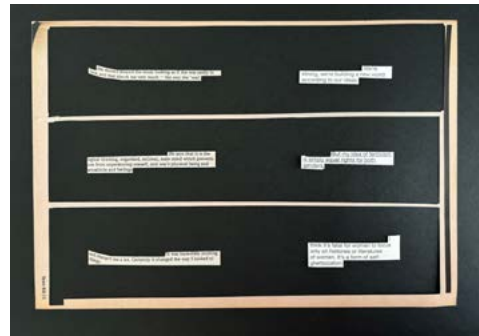
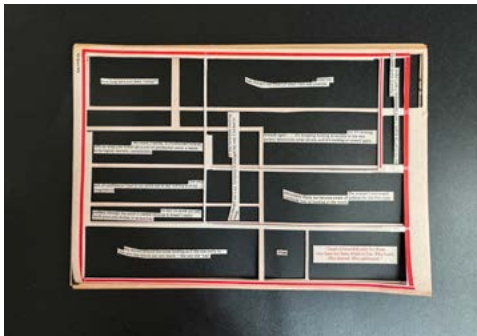
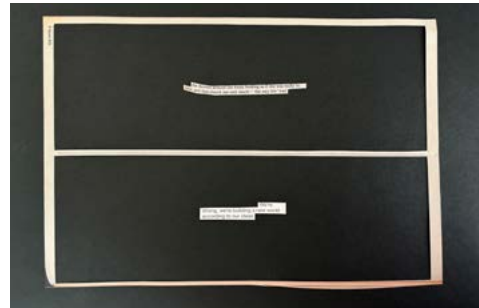


# Week 2

## Methods

### UNIT 2: WEEK 3

#### POSITIONS THROUGH TRIANGULATING



Framing 1

Framing 3

Weaving 2

Weaving 1

## Week 2 Reflection

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

A focus on weaving and a conversation between 1977 and present day emerged, furthering the small words being a metaphor for the marginalisation of women (with underlying themes of fragility and complexity).

I shall interrogate weaving and conversation (between 1977 and present day) to deepen the investigation of the marginalisation of women through the small words.



# Weaving As Feminist Practice

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

“The art of weaving has always been associated as a feminine activity, usually being overlooked, taken for granted and disregarded throughout much of history for its economic contributions.” (Ecoist, 2022)

“Women wove everything by hand, creating undeniable value” (Ecoist, 2022)

Egypt, China, Native Northern America, Maya and the Vikings have strong histories of womens weaving, creating economic growth and artistry.

Duality / conflict of women through weaving of entrepreunship and commerce with judgement and pitting women against each other. Viking women judged by men for selection for marriage through her weaving skills

Viking women’s craftsmanship in weaving was always considered in social rankings

Viking women created a new wool mix that became more valuable than silver as a currency

Ecoist (2022) The History of Weaving and Women. Available at: <https://ecoist.world/blogs/eco-bliss/the-history-of-weaving-and-women> (Accessed: 9th October 2024).



Dat So La Lee



# Jenny Holzer

## American Conceptual Artist

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Holzer takes small snippets of text and uses them as art, fuelling the image-text art debate, "At its most basic level, the title of a work points to a definition and a network of allegorical and narrative cues that substantially form the viewers reading of an image."

Holzer uses a variety of mediums and circulation methods, utilising LEDs and billboards.

### Inflammatory Essays

Holzer's 'Truisms' snippets of speech from various sources, placed together in a daunting wall of '100-word text is comprised of short sentences that incite, deride and exhort with the rhetorical flair of a zealot' (Auping, 1992).

Auping, M. (1992). Jenny Holzer. New York: Universe.



# Week 3

## Experiment 01: Weaving with Intention

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

I took the small words and images from Spare Rib (1977) and Elle (2024) with an intention to recontextualise to disorientate, juxtapose and challenge the images and words, to create new meanings (which I previously thought unfair) to further interrogate the marginalisation of women.

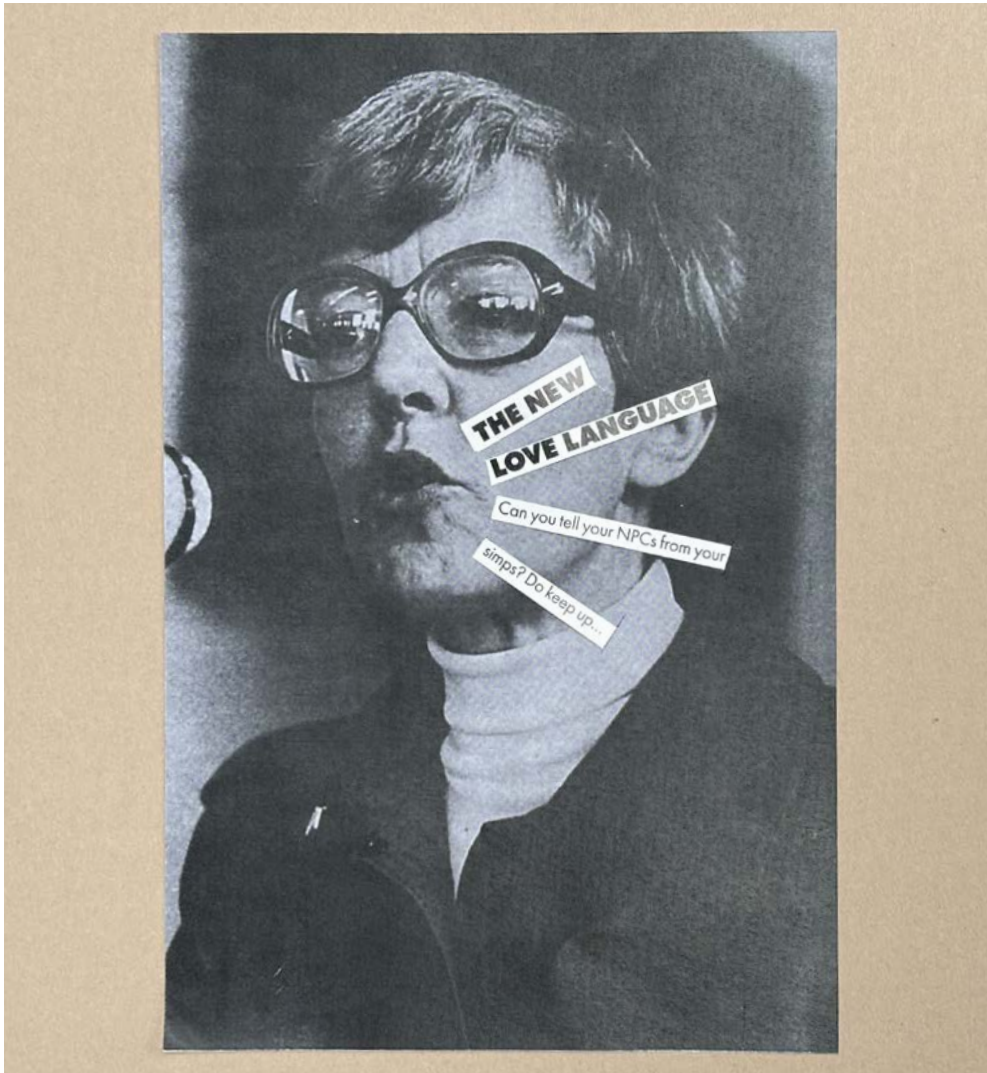


# Experiment 01

## Weaving

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Weaving words from  
commercial women's magazine  
Elle 2024, into images from  
independent feminist magazine  
Spare Rib 1977.



# Experiment 01

## Weaving

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



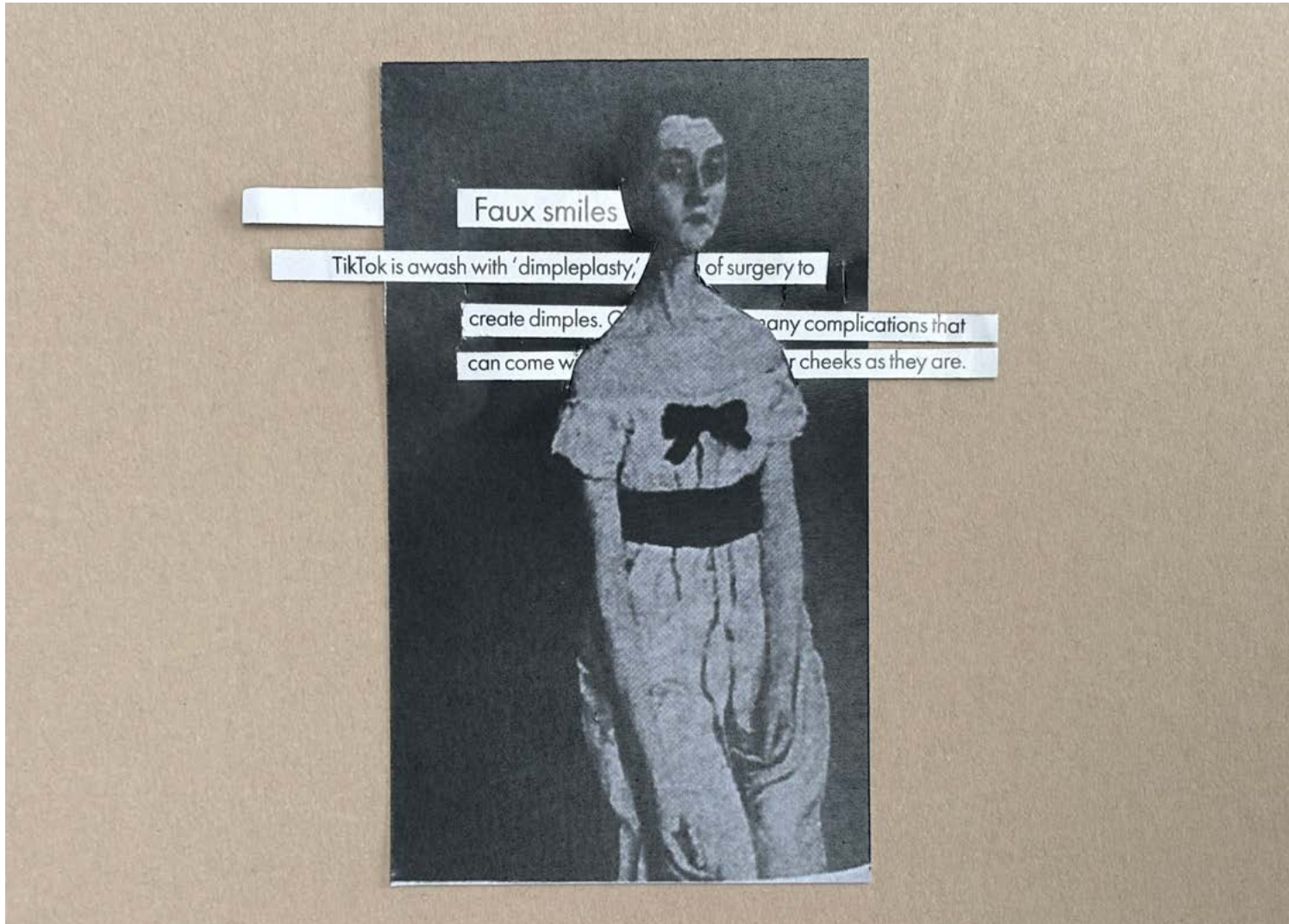
Weaving words from commercial women's magazine Elle 2024, into images from independent feminist magazine Spare Rib 1977.



# Experiment 01

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

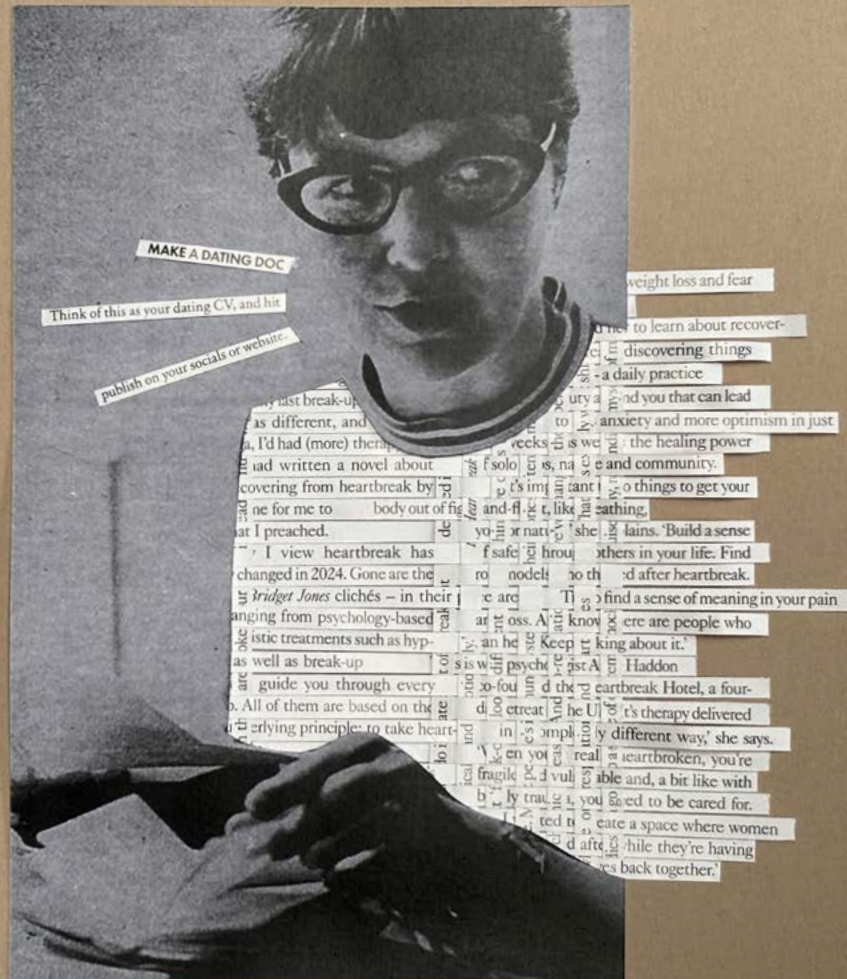


Weaving words from  
commercial women's magazine  
Elle 2024, into images from  
independent feminist magazine  
Spare Rib 1977.

# Experiment 01

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



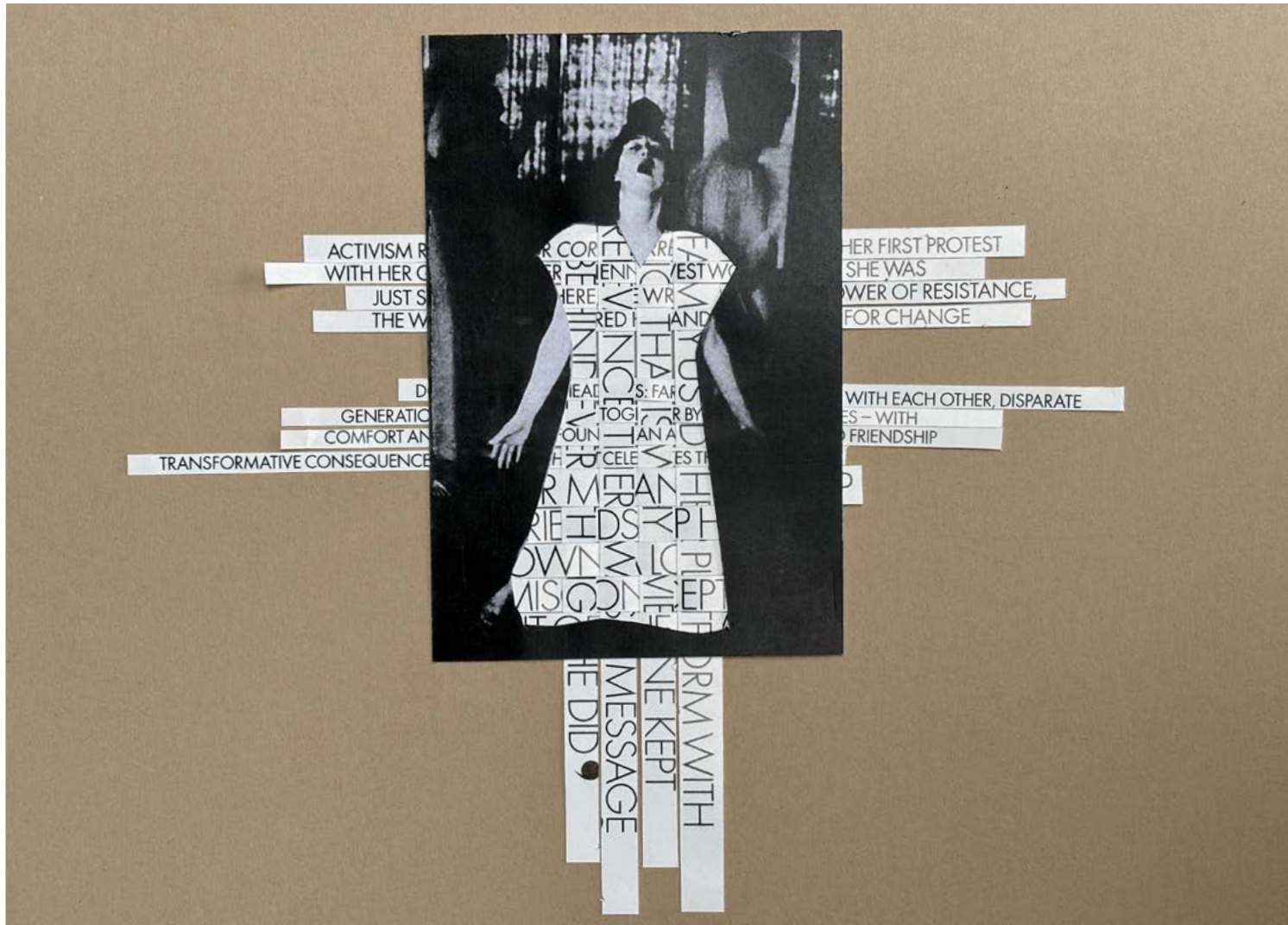
Weaving words from commercial women's magazine Elle 2024, into images from independent feminist magazine Spare Rib 1977.



# Experiment 01

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Weaving words from commercial women's magazine Elle 2024, into images from independent feminist magazine Spare Rib 1977.



# Experiment 02

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Weaving words from independent feminist magazine Spare Rib 1977, into images from commercial women's magazine Elle 2024.

# Experiment 02

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Weaving words from independent feminist magazine Spare Rib 1977, into images from commercial women's magazine Elle 2024.



# Experiment 02

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



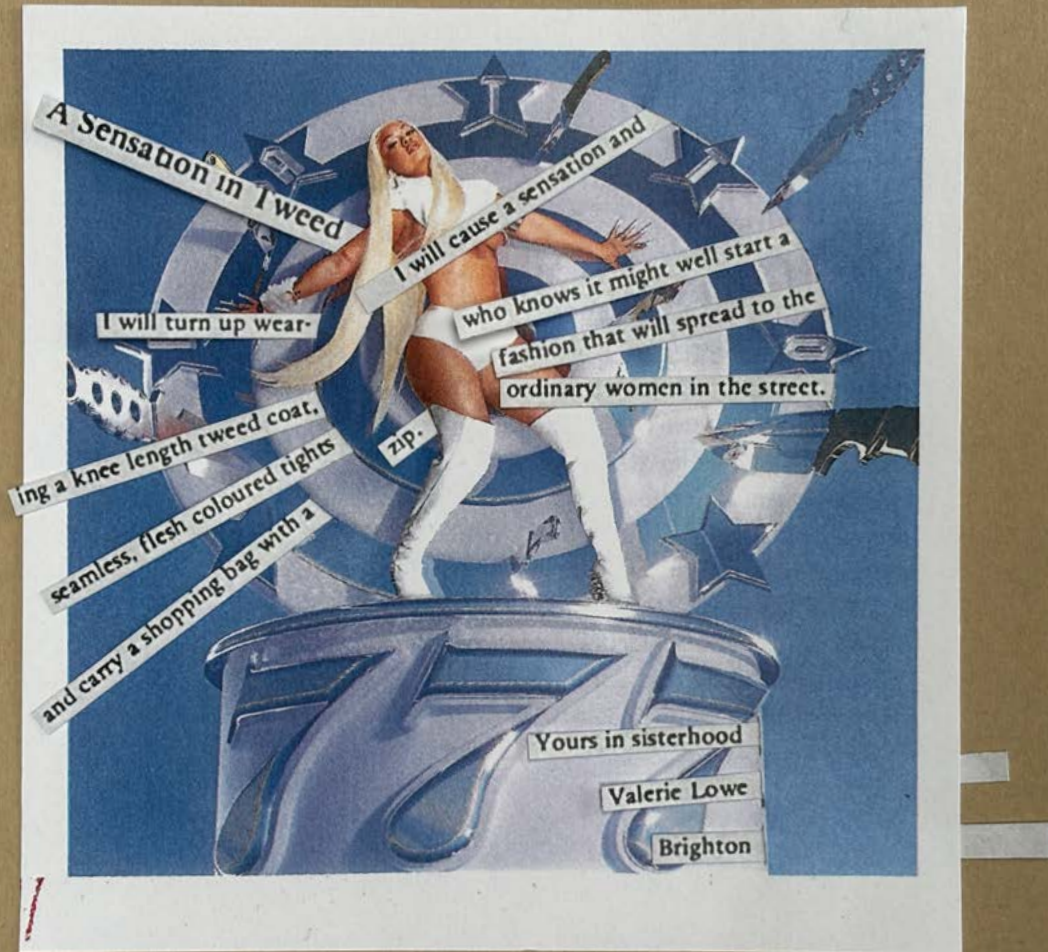
Weaving words from independent feminist magazine Spare Rib 1977, into images from commercial women's magazine Elle 2024.



# Experiment 02

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Weaving words from independent feminist magazine Spare Rib 1977, into images from commercial women's magazine Elle 2024.

# Experiment 02

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Weaving words from independent feminist magazine Spare Rib 1977, into images from commercial women's magazine Elle 2024.



# Weaving with Intention

## Evaluation

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

Extracting and recontextualising the text and images from two contrasting publications created tension and friction through language and image:

Weaving censors some words, or changes meaning, to produce new meanings.

Literally and metaphorically reflecting for the marginalisation of women and the tension or friction of how women are writing about, and for, women.

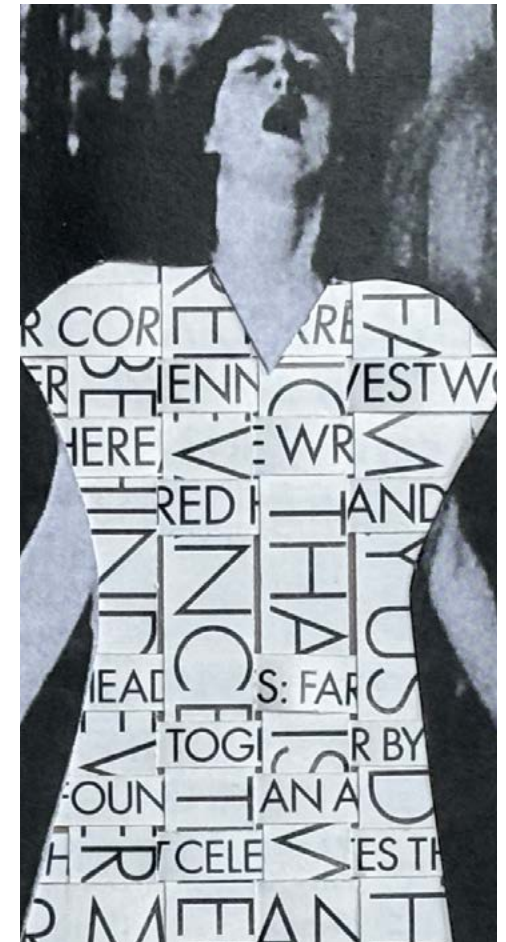
Imagery from both show non smiling women. 1/10 smiling. 1977 all white, 2024 more diverse.

Imagery has changed from reportage style portraits to a wide mix of compositions, from black and white to colour.

The text from 2024 generally focuses on self, appearance, finding a partner and consumerism.

The text from 1977 exposes the oppression of women as well as changes in language.

Surface level text from 2024 is focused on self worth (activism), but is always situated within celebrity. Consistent messaging at a unconscious level saying you are not enough and never will be, unless you look / act like / are a celebrity?





# Weaving with Intention

## Reflection

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

Two womens magazines, one from 1977 and one from 2024, one from commercial publishing and one from independent publishing.

Tension is created in how women are spoken about and represented through images and text.

Conflicting messaging creates friction across the decades, but also highlights conflicting messaging within the same text, and text and image.

Shift between the decades reflects society, culture, technology, economics, politics and feminism.

Shift between the decades reflects fight for equal rights to a confused and conflicted society, based on capitalism, consumerism and self.

Are these images a metaphor the conflict between marginalised groups and the mass / for independent and commercial publishing.

Does the shift in imagery shows a liberation of women or an exploitation of women?



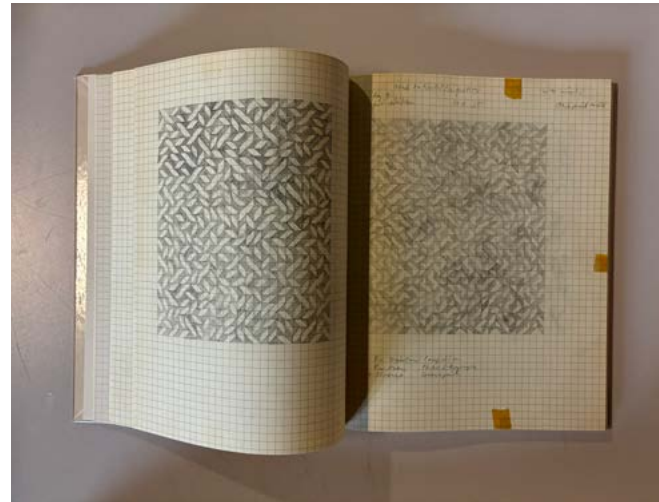
# Anni Albers

## Textile Weaver

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Ancient Writing



Notebook,



Design for a wallhanging

Alber's approach was adopted from Andean textiles and it "provided an alternative to the narrative and figural European tapestry tradition..."

Notebook 1970-1980 (2017), pages of grid used as structure to her weaving, like grid used in editorial design.

"In *Ancient Writing*... She evoked the idea of visual language by grouping together differently textured and patterned squares like words or glyphs, locking this as 'text' into an underlying grid. The 'text', which is set within margins, appears to jump forward to be 'read' like words on a page." Like a magazine.

Nicholas Fox Weber, Pandora Tabatabai Asbaghi, Anni Albers, Peggy Guggenheim Collection and Guggenheim, S.R. (1999). Anni Albers. New York, N.Y.: Guggenheim Museum Publications.

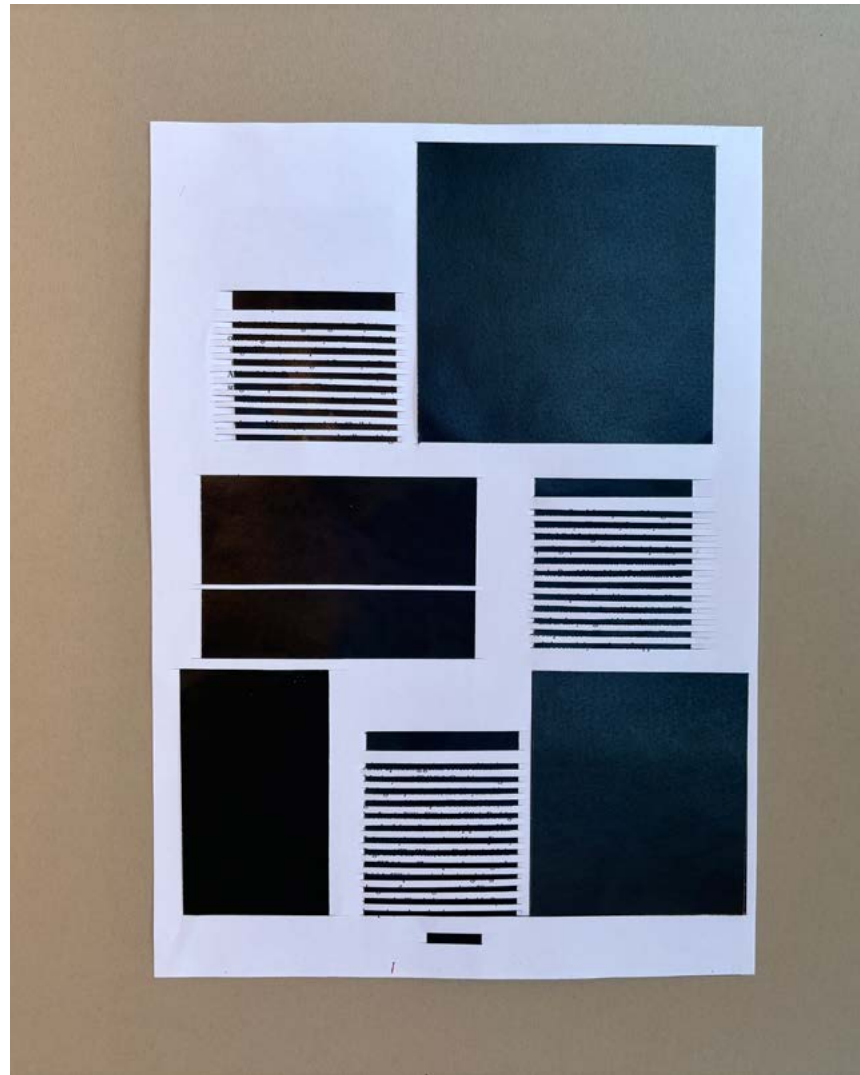
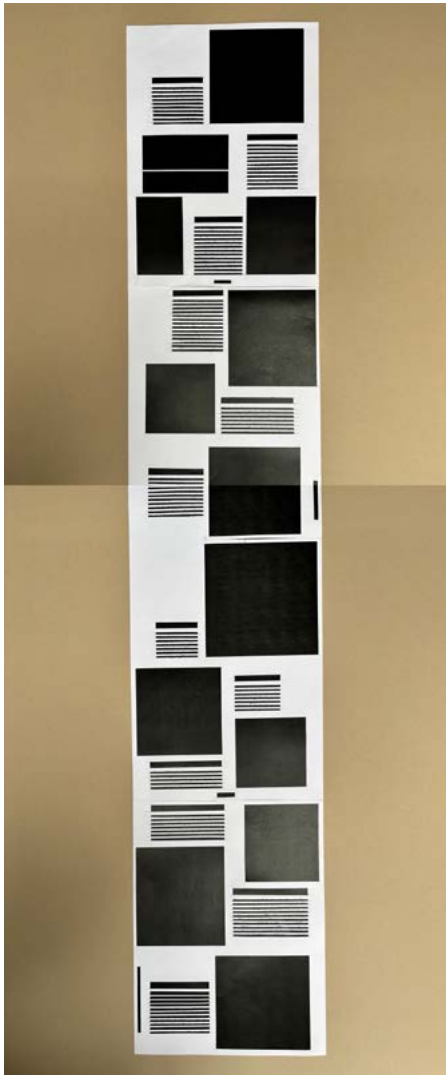
Albers, A., Zwirner, L. and Danilowitz, B. (2017). Anni Albers : notebook 1970-1980. New York, Ny: David Zwirner Books.



# Experiment 03

## Weaving

UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING



Albers wrote as she weaved:

"Using her manual typewriter, she would write her text on ordinary white 8 ½ by 11 inch sheets of paper and then tape the pages together as if to create a scroll. She felt that only in this way could she achieve and judge the flow and continuity of the completed essay: at least initially she did not want the barrier imposed by the need to turn the page."

I used the grid of the layout as the loom and wove blocks to replace the images and text and placed the four page feature into a scroll as Anni did with her writing and weaving.



# Weaving 03

## Evaluation

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

The scroll takes the printed page into the format of digital as a scrolling page.

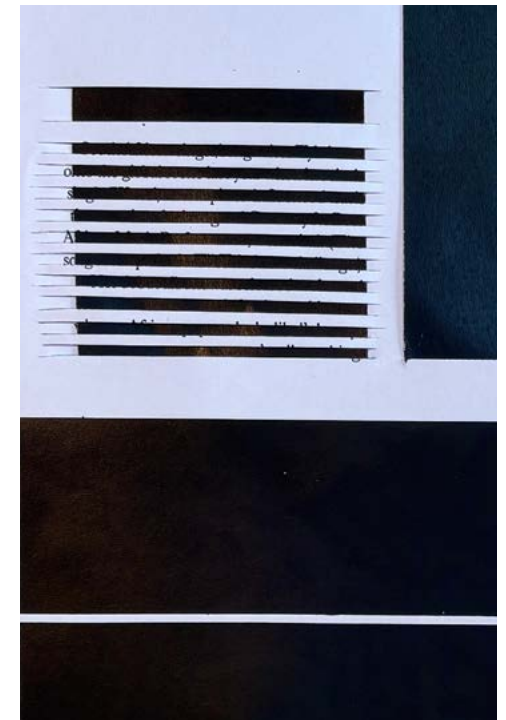
It transforms text and images into a graphical visual.

It shows text to image ratios and exposes the grid structure.

It challenges the medium and form of the four page feature.

Weaving highlights the construction of the printed page, that goes unnoticed due to our sophisticated understanding of printed publication conventions.

Has our understanding of such conventions become so sophisticated that we can no longer see what is right in front of us?



# Weaving 03

## Reflection

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

Does this method brings attention, tension and friction to:

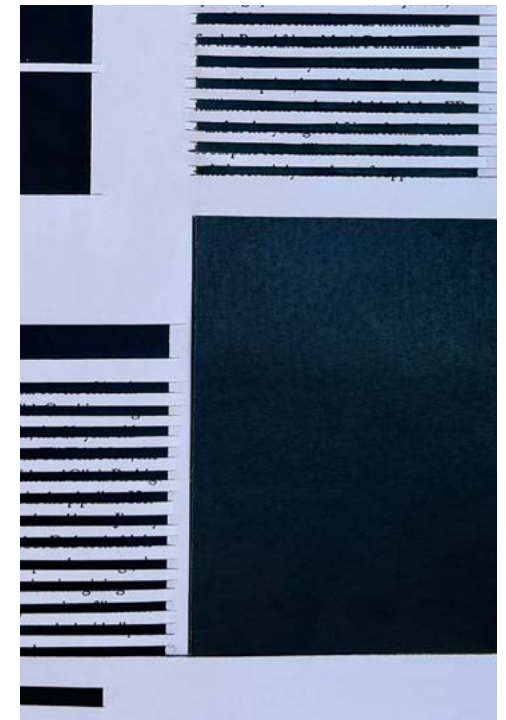
Print - digital relationships?

Image - text relationships?

Non linear narratives?

Conventions of reading and consuming information as a traditional form?

Highlight the hidden construction of magazines that goes unnoticed that creates unconscious meaning?



# Week 3

## Reflection

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

Connections between time and value being placed into the creation of an object creates value within the object. Tension with capitalist, consumer driven society. Tension between patriarchal world and women.

Weaving highlights censorship and lost voices of women, but also new meaning through reimagined reading of texts through new contexts.

Weaving as feminist practice deepens an interrogation into feminist publishing, commercial womens magazines draw tension with that.

Disrupting the construction of the editorial page exposes a sophisticated undersatnding of convention that creates layers of hidden meaning within the pages of magazines.

Dualities in conflicting and confusing messaging is layered and reproduced through text and image.





# Possible References

## Tension / Friction

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UNIT 2: WEEK 3  
POSITIONS THROUGH TRIANGULATING

### Editorial Design, Digital and Print

**Cath Caldwell and Yolanda Zappaterra**

"National newspapers, consumer and lifestyle magazines, and glossy supplements represented the highest status of editorial design."

"Magazine content is basically built around the idea that editorial breaks up the advertising, which, for a lot of magazines, is what it's all about: selling ads"

Vince Frost, art director, Zembra

### Art and Graphic Design

**Benoit Buquet**

"The Women's Design Program taught professional practices by relying on the students' individual experiences as women, the starting point for solving problems and resolving communication issues."

"'conscientization' - individual becomes an active agent in order to transform the world in which he or she lives."

### The Consumer Society

**Jean Baudrillard**

"... suggest the age of consumption, being the historical culmination of the whole process of accelerated productivity under the sign of the capital, is also the age of radical alienation."

"Commodity logic has become generalised and today governs not only labour processes and material products, but the whole of culture, sexuality and human relations, including even fantasies and individual drives."

### Commercial Magazines

**Frauleiner - modern feminist equivalent (German)**

**The Gentlewoman - UK but fashion led**

**Elle, Vogue, Grazia - Commercial women's magazines**

Projects or practices that speak of and to women in a contemporary climate.

**The end**