

**cross-  
disciplinary  
approaches  
to weave**

**warp  
+weft  
symposium**

**Saturday 11 September 2010, 11-5  
National Wool Museum  
Carmarthenshire, Wales**

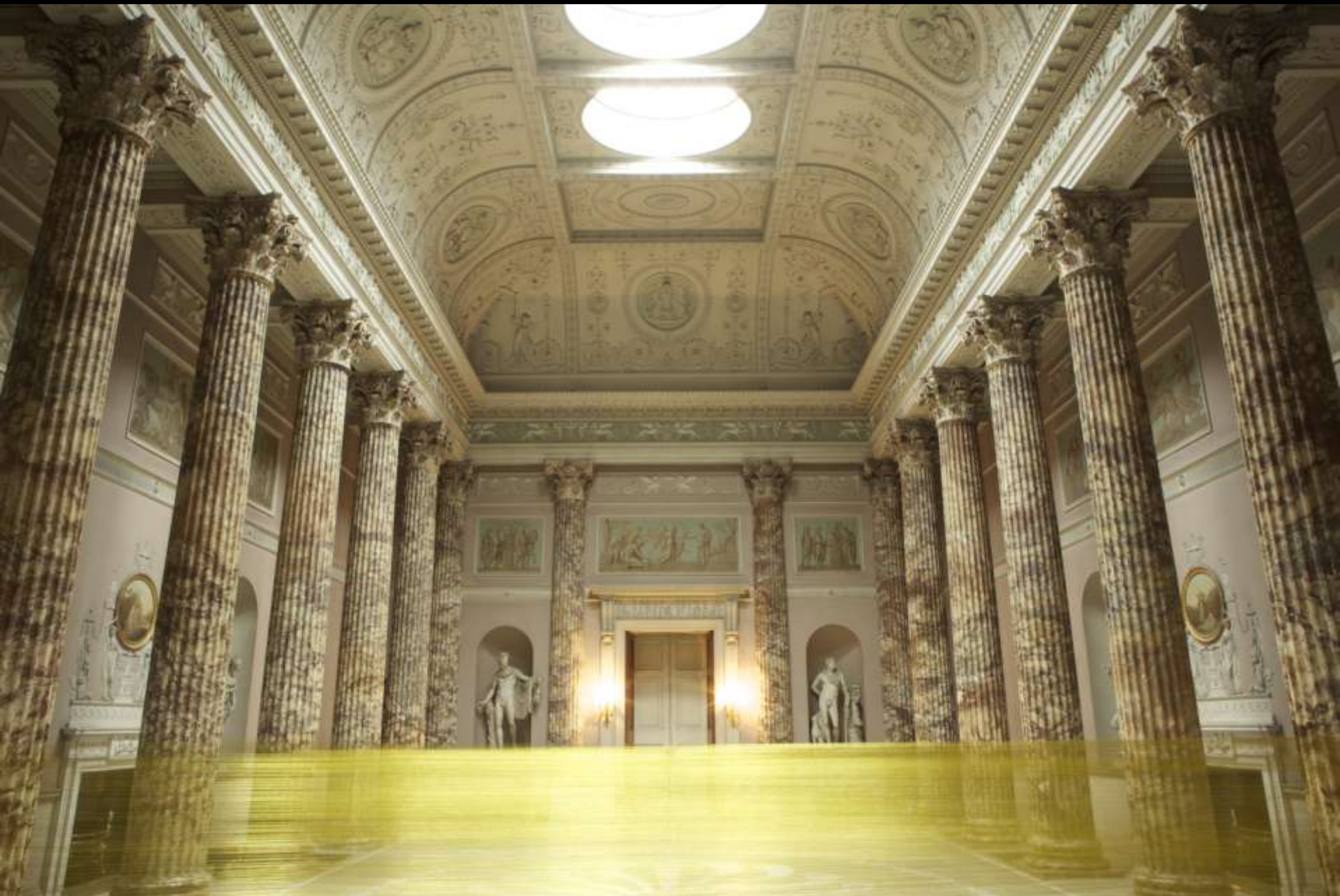
Directed by Dr Jessica Hemmings  
Organised by Oriol Myrddin Gallery  
Hosted by The National Wool Museum

Delegates £45 · Concessions £25  
Early-bird booking £35 (before 1.7.2010)  
01559 370 929 · [wool@museumwales.ac.uk](mailto:wool@museumwales.ac.uk)  
[www.museumwales.ac.uk](http://www.museumwales.ac.uk)

Generously supported by The Laura Ashley Foundation

Oriol  
Myrddin  
Gallery

national  
wool  
museum  
wlan  
amgueddfa  
cymru



'Promenade' at Kedleston Hall by Susie  
M. M. (2010)



'Promenade' at Keddleston Hall by Susie MacMurray (2010)



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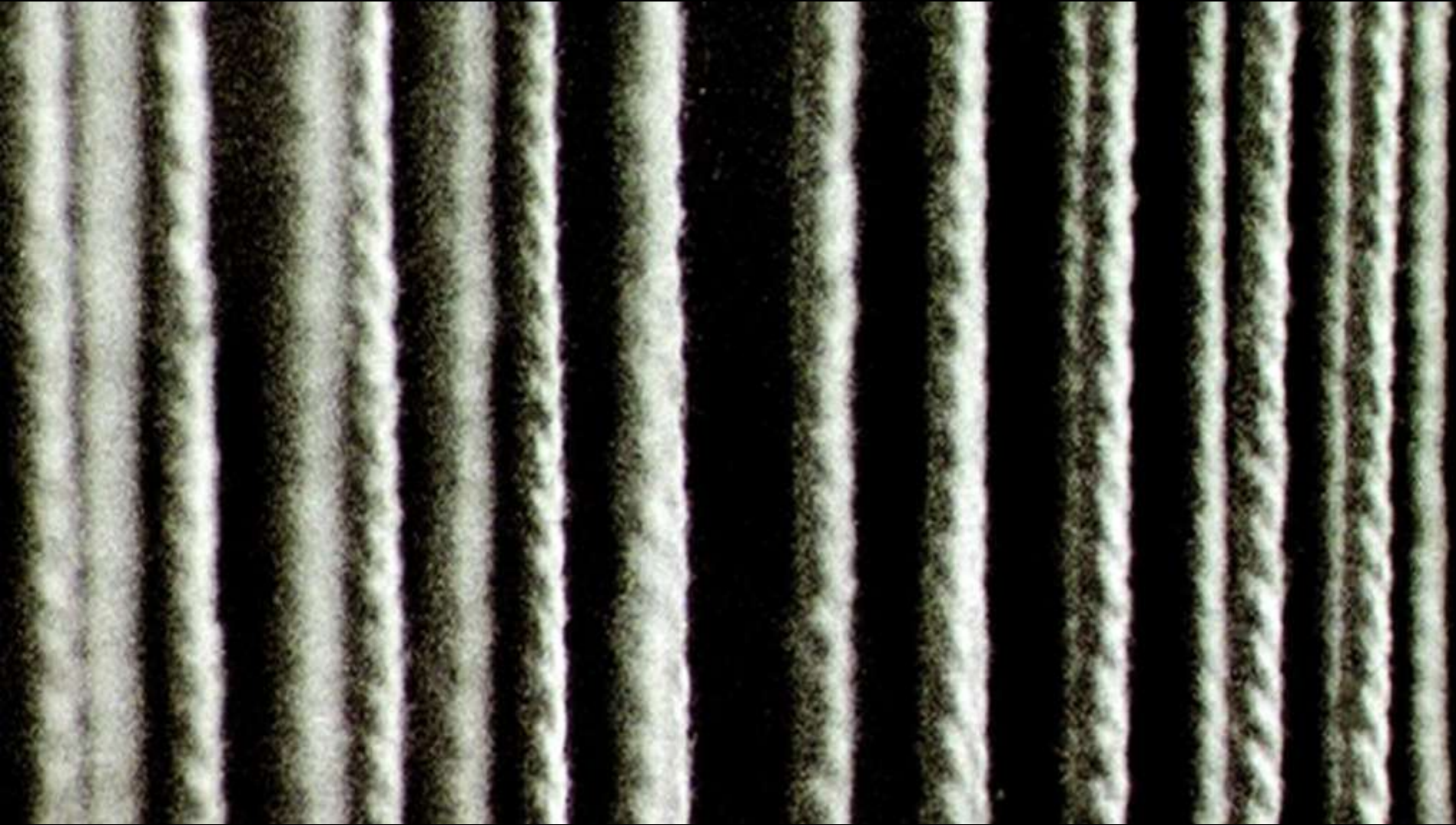
Chiharu Shiota "During Sleep" (installation shot) 2010 Black wool installation, bed  
Dimensions variable, Copyright Chiharu Shiota ,Courtesy Haunch of Venison (2010)



Chiharu Shiota installation, Dimensions variable, Copyright Chiharu Shiota  
Courtesy Museum on the Seam, Jerusalem, Israel (2010)



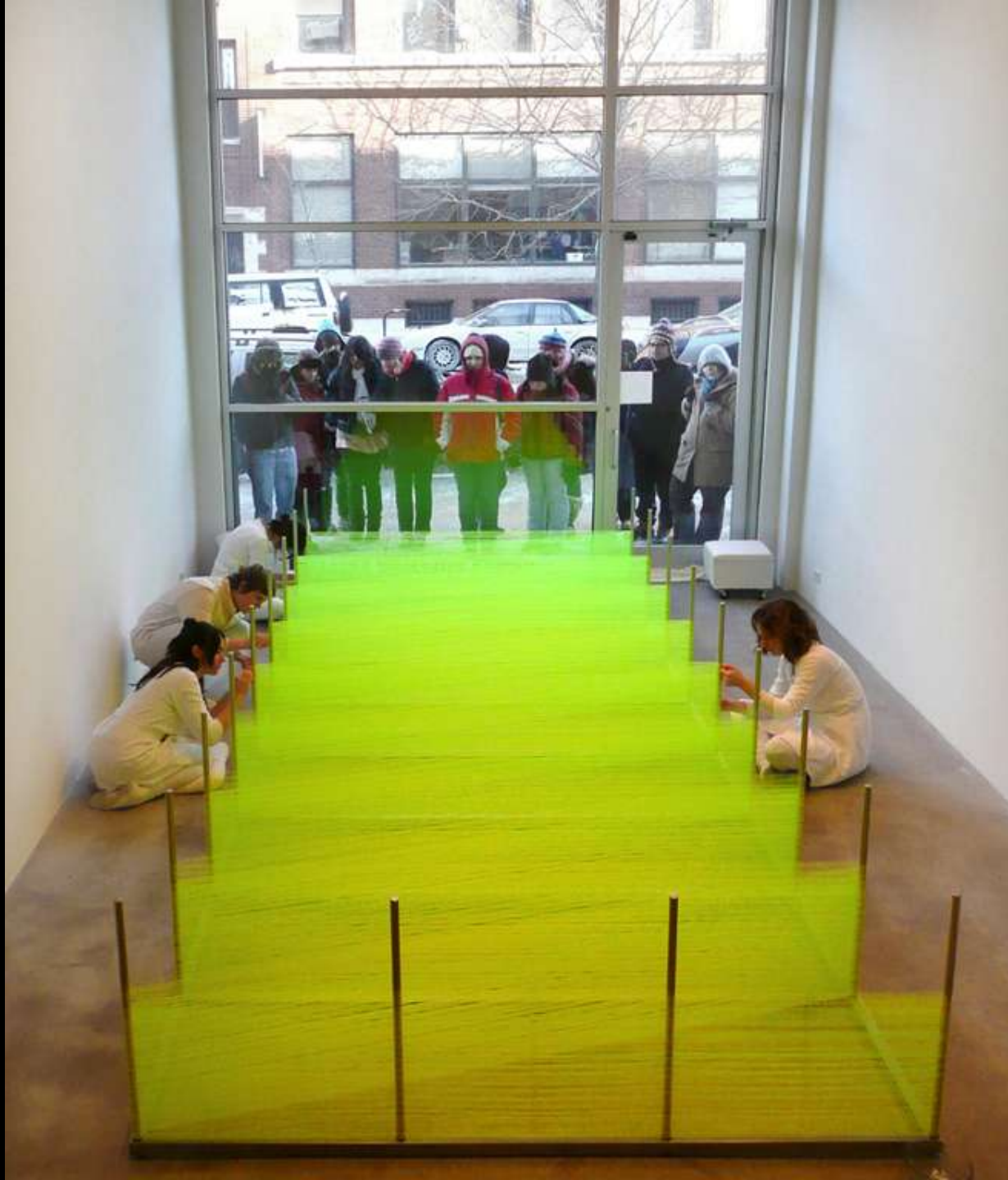
Matt Hulse, 'Follow a Thread',  
film still



Matt Hulse, 'Follow a Thread',  
film still



Matt Hulse, 'Follow a Thread',  
film still



Anne Wilson  
'Walking the  
Warrn'



**RHONA HOFFMAN GALLERY**

Anne  
Wilson

'Walking  
the Warp'



Anne  
Wilson

'Walking  
the Warm'

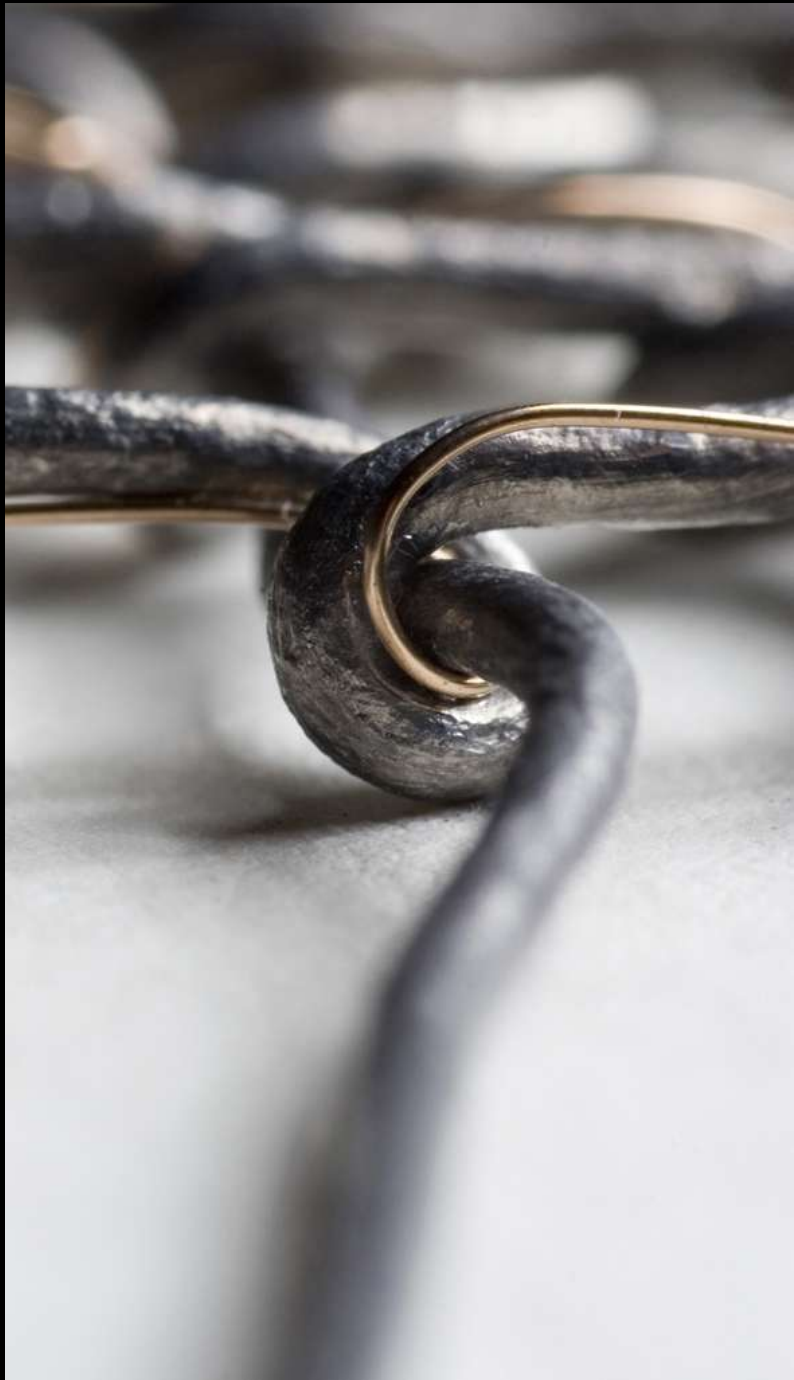


Sue Lawty





Sue Lawty



Sue  
Lawty



Laura Ellen Bacon 'Archway into Woodland' (2007)



Laura Ellen Bacon 'Into the  
Mind' (2012)



Laura Ellen  
Bacon 'Sea  
Nymph  
Entangled'  
(2000)



Runa Carlsen 'The New  
Huset'



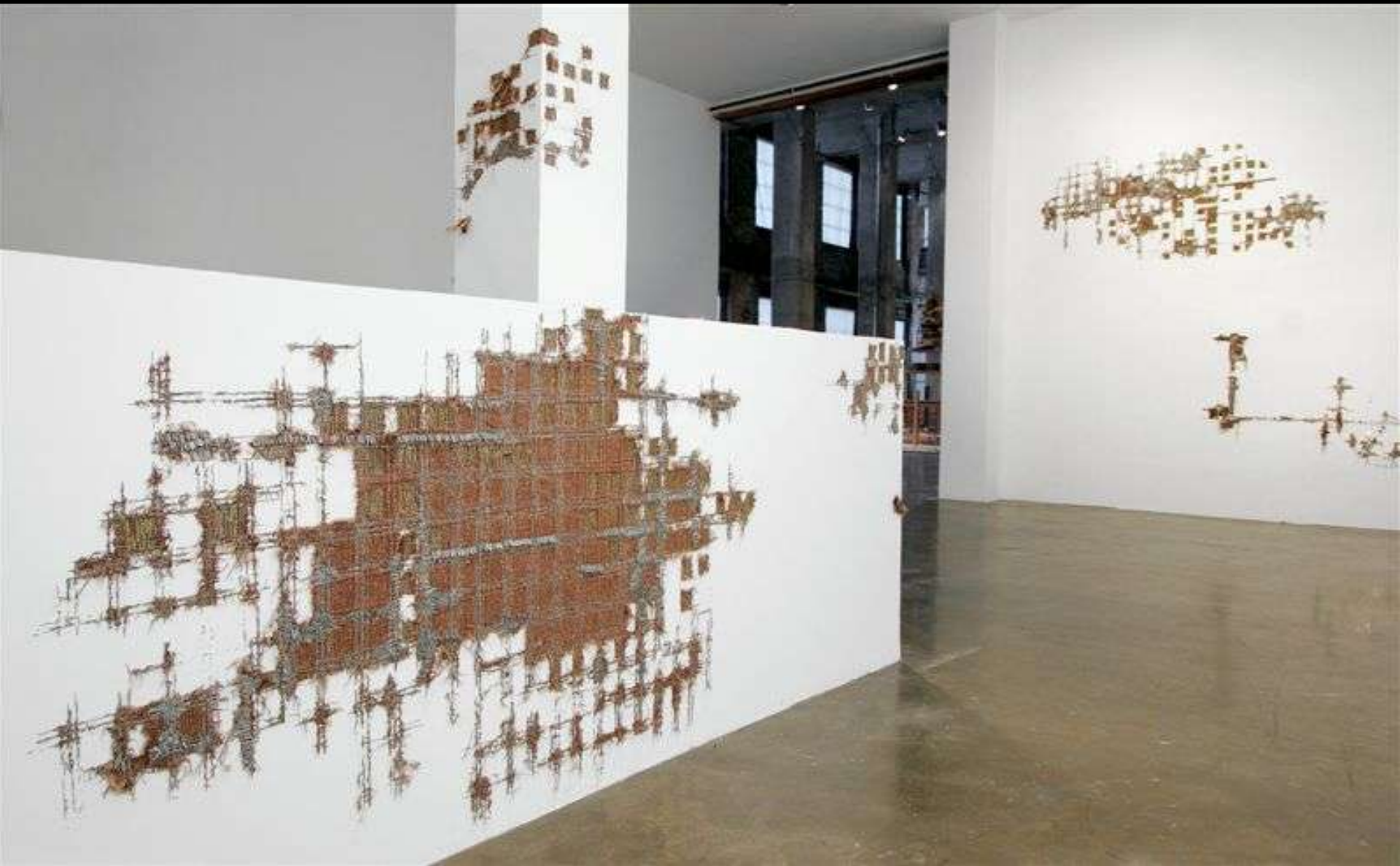
Runa  
Carlsen  
'The New  
Hotspot'



Maria Blaisse



Maria Blaisse



Elana  
Herzog



Elana Herzog



Lia  
Cook



Lia Cook, USGSA Commission for Federal Courthouse and Post Office, Pittsburgh PA 8' x16' 2006  
"Common Denominators"



Lia Cook

“The yarn is neither metaphorical nor literal, but quite simply material, a gathering of threads which twist and turn through the history of computing, technology, the sciences and arts....

.... In and out of the punched holes of automated looms, up and down through the ages of spinning and weaving, back and forth through the fabrication of fabrics, shuttles and looms, cotton and silk, canvas and paper, brushes and pens, typewriters, carriages, telephone wires, synthetic fibers, electrical filaments, silicon strands, fiber-optic cables, pixelated screens, telecom lines, the World Wide Web, the net, and matrices to come.”

Sadie Plant, *Zeros + Ones: Digital Women + The New Technoculture*, Random House, 1997: page 12



Nicola

# Trading Cities

“In Ersilia, to establish the relationships that sustain the city’s life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and-white according to whether they mark a relationship of blood, of trade, authority, agency. When the strings become so numerable that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain...

From a mountainside, camping with their household goods, Ersilia's refugees look at the labyrinth of taut strings and piles that rise in the plain. That is the city of Ersilia still, and they are nothing.

They rebuild Ersilia elsewhere. They weave a similar pattern of strings they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves to their houses still farther away....

Thus, when travelling in the territory of Ersilia, you come upon the ruins of the abandoned cities, without walls which do not last, without the bones of the dead which the wind rolls away: spider-webs of intricate relationships seeking a form.”

- Italo Calvino. *Invisible Cities*. London: Vintage Classics, (1974) 1997: pp. 68.