

Time line

Ismini Samanidou for the Jerwood Contemporary Makers Exhibition

Timeline was supported by
the Jerwood Charitable Foundation
The Oriole Mill
& Arts Council England





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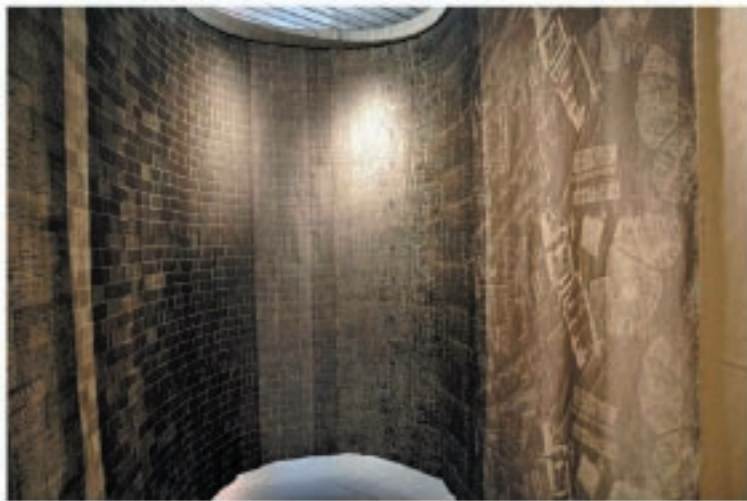
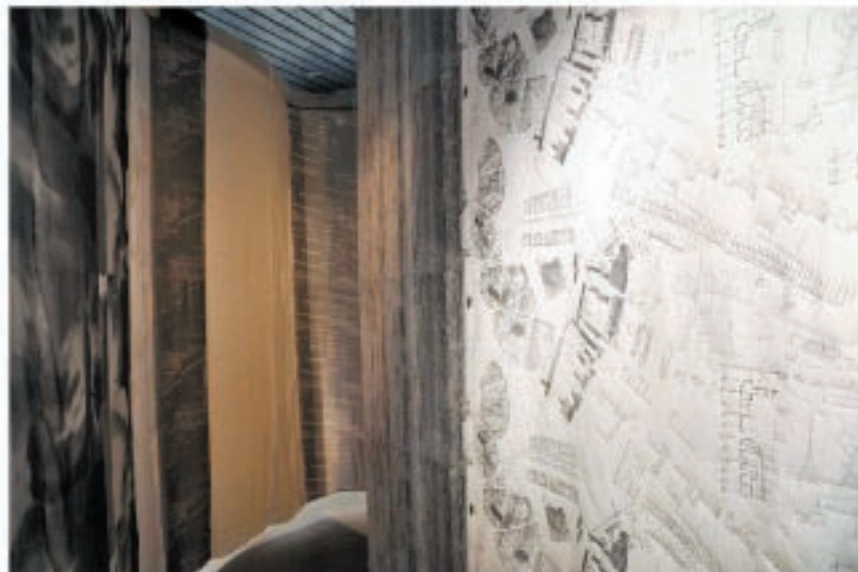
Ismini Samanidou's large scale textile installation for the Jerwood Contemporary Makers Exhibition 2009

Timeline is a site specific piece, taking inspiration from the history of the Jerwood Space site.

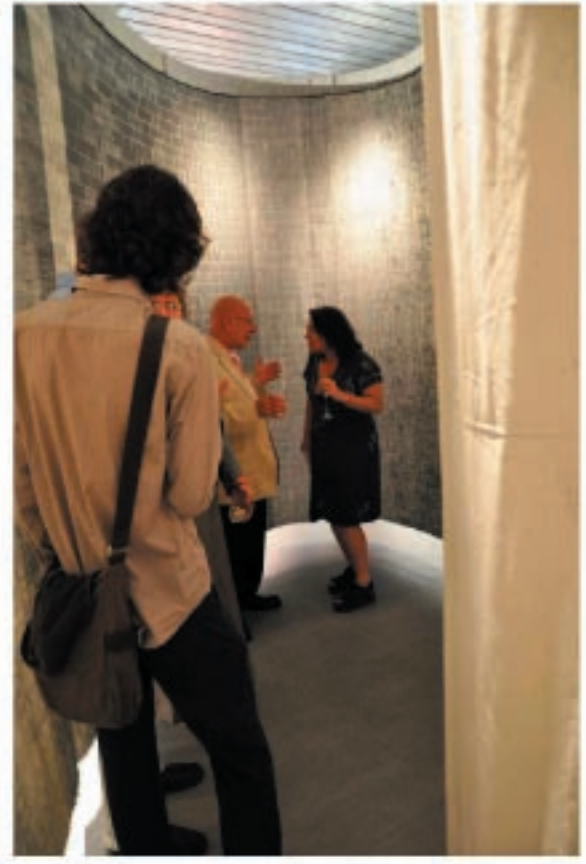
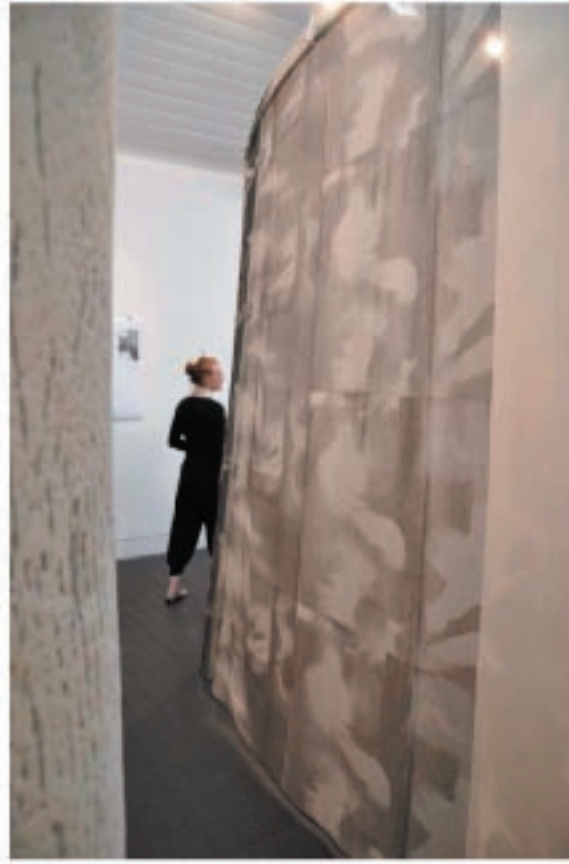
Spanning 16m long and 3m high, possibly the largest continuous woven textile piece for an exhibition, the fabric explores the transformative nature of textiles within an architectural space.

Paper, cotton, linen and silk woven on a digital jacquard loom
3 metres high x 16 metres long





Timeline articulates the layered nature of the building and is characterised by abstract and illustrative qualities and densities that explore translucency and opacity. The textile piece wraps round itself and opens up in a spiral made of layered cloth (woven, not stitched!) to become a textile space / surface

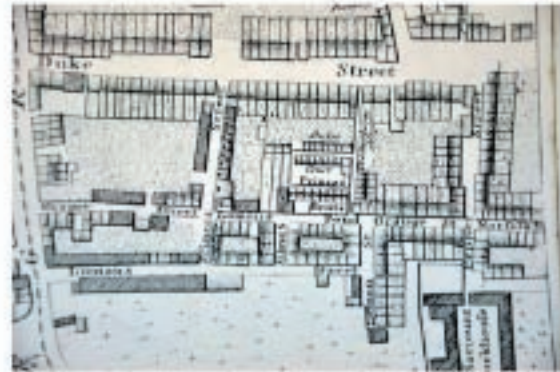
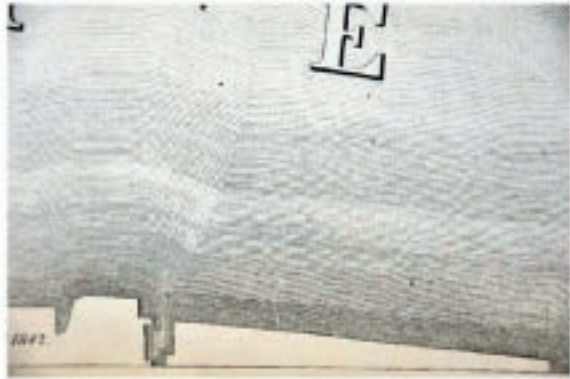


In its form, the fabric divides and subdivides, creating a large scale three dimensional piece that is a surface, a wall, a room and allows the viewer to experience a textile space.





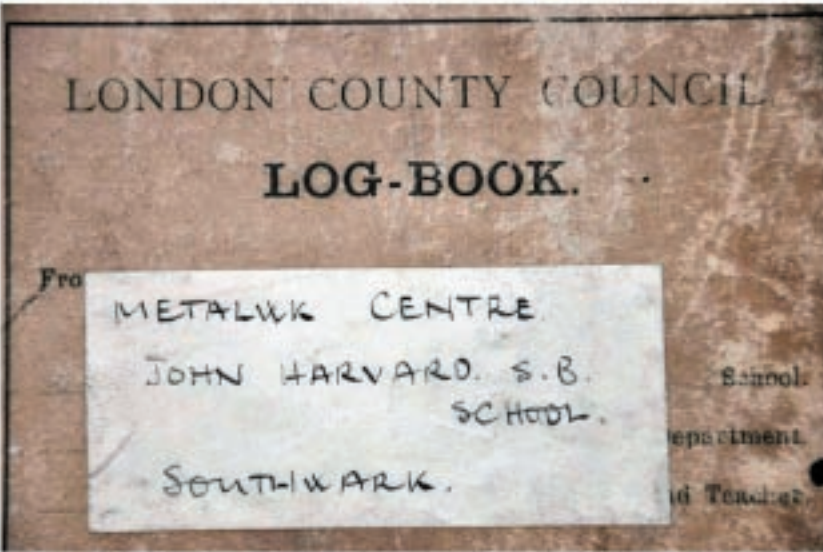
The textile references the relationships between formal, informal and unintentional recordings of history: text, diagrams, presence, traces and movement. The textile patterns draw on maps and diagrams of the site, architectural features of the original building, text from archives, modern architectural details, photography of dancers rehearsing in the space.



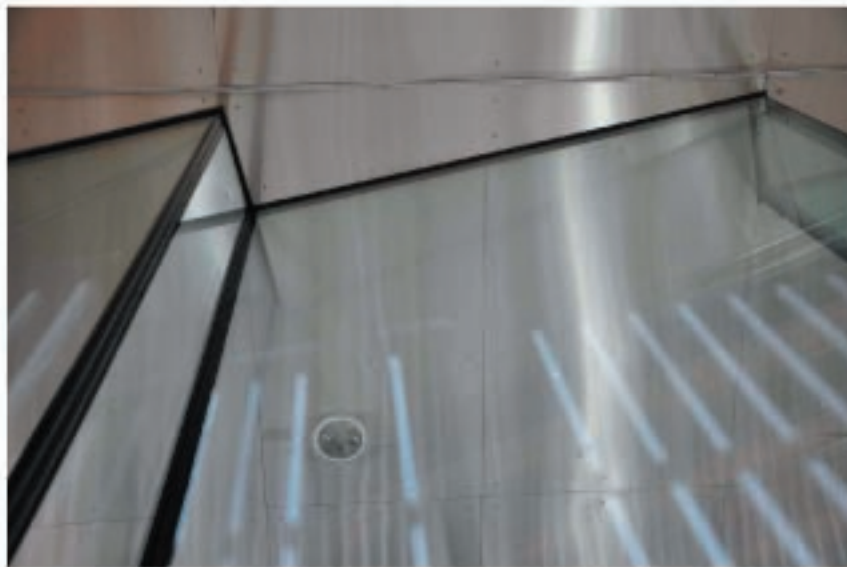
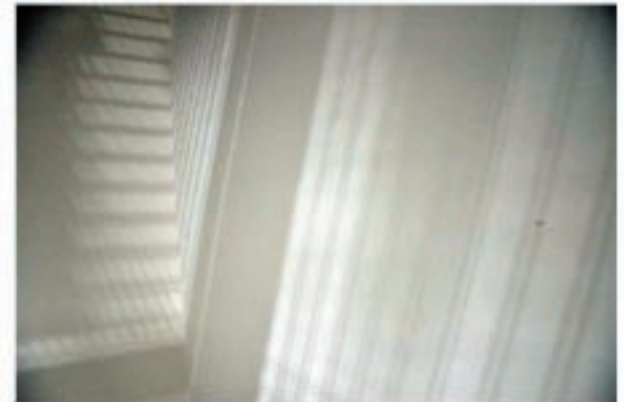
Map references for the site from the London Metropolitan Archive

18th-20th Century Maps showing the expansion of Southwark and evidence Orange Street School

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Photographs of the original brickwork from the late 19th Century. The text on the top right is an extract from an interview with Ms Bergwin, the headmistress of Orange Street School in the late 19th C. References are taken from the log books of the John Howard Metalwork Centre, detailing the addresses of the schoolchildren who were evacuated from London to Hove during the raids of the WWII.



Photographic references of the modern architectural features at the Jerwood Space, focusing on the quality of the materials and their relationship to light and reflections. The photograph of the dancer in the bottom right is by photographer Jessica Angel, who agreed to let me use her images in the design of timeline.



Drawing on the history of the site, the textile maps out the timeline of the Jerwood Space site, from the first evidence of the site in 17C maps, to poor housing on Princes Row prior to the building of Orange Street School and its succeeding educational roles, to the character of the Jerwood Space today, a vibrant rehearsal and exhibition venue.



Timeline is woven on a digital jacquard loom, an industrial technology that enables the production of large scale woven cloth with complex illustrative patterns.

Being present when the fabric is woven and interacting with the loom allows for intuitive decisions, responding to the fabric as it is being made, overriding the normally hidden stages of industrial textile production.

Timeline was made at the Oriole Mill in Hendersonville, N Carolina, the only facility in the world providing access to large scale industrial looms for individual artist's projects.



JERWOOD CONTEMPORARY MAKERS, 2009

20 June-19 July, Jerwood Space, 171 Union Street, London SE1. www.jerwoodvisualarts.org Dawcot Studios, 1 Hiberny Street, Edinburgh EH1 1LT, 4 August-26 September, www.moxalibocraft.co.uk

Textile rarely gets its fair share of attention in the applied arts, but this year's Jerwood Contemporary Makers is an exception. The selection panel was chaired by Rebecca Earley (fleader in Textiles in Environmental Design at Chelsea), so perhaps it is not surprising that textiles should make a strong showing. In fact they play a vital part in a show where the judges sought out, "radical, transformative and highly sociable ways of making".

Linda Florence's flocked wallpaper tiles are inspired by her mother's tale of women in Glasgow tenements, who took turns to clean the communal stairways, decorating them with their own patterns. Visitors can use Florence's tiles to adapt her original lines, spreading a collaborative design across the floor and up the walls.

The star of the show (from makers of any background) is Ismini Saminidou's *Amelnic*, a technically staggering, 16.2-metre-long, 3-metre-high, site-specific installation which is probably the largest continuous woven textile piece ever exhibited. Based on the history of the Jerwood Space it is a fondful answer to those who question the current contribution of textiles to the Applied Arts. Suspended from the ceiling by pins, the curving walls of cream cloth create a total environment, wrapping round a wall and coiling up into a spiral of layered woven fabric in which the viewer can trace the development of the Jerwood building. Using dense pattern based on old maps of Southwark, Saminidou



shows how the fields become a crowded urban tangle. She portrays the Jerwood Space's former life as a school, by weaving patterns of bricks, architectural features and text from the school's archives into the fabric, before presenting an almost empty surface, to show the site bombed and abandoned. Abstracted images of dancers mark the building's current association with dance. This intense, thoroughly researched history is transmitted in integrated woven texture, as well as in the way the fabric envelope and divides the space.

Before training in textiles, Saminidou was accepted to read mathematics at Imperial College, London and this helped her cope with the complexities of planning. Saminidou designed the installation in Farnouth, weaving it in the States in just a week at the specialist Oriole Mill in North Carolina, whose experienced weavers use salvaged Jacquard looms. She worked on the shop floor, talking to technicians, adjusting the speed of the loom to control the density of the fabric, responding to the cloth as it was woven and observing the normally hidden stages of industrial textile production. Colour variation and density of pattern is achieved through the use of cotton warps with silk, paper, linen and cotton wefts.

Ismini Saminidou's intention is to explore the transformative nature of textiles within an architectural space and to understand the world through textiles. She is successful on both counts and able to communicate that process and understanding to the viewer, or rather 'experiencer' of her textile space. This visitor was totally seduced by the power of cloth. *** **Corinne Julius**
04 05 06 Details, Timeline, Ismini Saminidou, 2008, site-specific installation, 3x16.2m, digital jacquard weave