



Pat Hodson's artworks cross boundaries between paper, fibre art, digital print and bookarts. She has been exhibiting since the 1970's, and internationally from 1992. She has been awarded travel Bursaries from the Arts council for several of these; China in 1997, Japan in 2002, Finland in 2005 and U.S. in 2007.

Currently, she is exhibiting in several International exhibitions and taking part in four tours with IAPMA (International papermakers and paper artists).

Hodson has been making books since the mid 1990s, using different materials and techniques. As with *Voice of Sea*, she often collaborates with poet Liz Cashdan.

In *Voice of Sea*, 'Sea' is formed from layers of words and fragments of words. Words and image are fused into one.

The artist used the idea of the constantly shifting, sea, and memory of phosphorescence sparkling on the surface. Through this, page by page, the poem drifts. Each line emerges from the chaos of letter forms as the page is turned. By this means, I slowed down the reading of the poem.

In the poem, 'Sea' talks to Shakespeare, accusing him of 'shipwrecking Viola', 'stealing storms' and drowning his characters.

# MADELEINE ISMAEL

[www.feckart.tumblr.com](http://www.feckart.tumblr.com)

In her own words, Madeleine Ismael is 'into theatricality and stealing things that won't be missed, such as laminated signs and litter'. Her history in theatre and regular reading of psychological and philosophical theories has a large influence on her artistic practice.

Through her recent explorations of femininity, communication and constriction, for *Telling in Full* she responded to Charles Baudelaire's poems from *The flowers of Evil (Les Fleurs du Mal)*. Rather than describing the accepted narrative of Baudelaire's poetry, or the affect (not effect) produced by the poems themselves, she found the position of *Les Fleurs du Mal* a useful representative of the way language has been subtly but inextricably tied to the glorification, control, constriction and complicated gender relations of women.

*put your wrists in, go on* embraces the everyday material language of Baudelaire's linguistic pairings, coupling a cheap papery structure with a handwritten reproduction of 'high culture'. The other of the two Mobius strips presents a feminist perspective from Susan Brownmiller's book *Femininity*, describing the many ways a woman's skin must look. Through the failure to translate text on to a truly infinite surface, she sees these perspectives as being not in opposition, but linked in the use of language to constrain and define.





# THE SOUND BOOK PROJECT

[www.soundbookproject.com](http://www.soundbookproject.com)

'Sound Book Project' is a group of collaborating artists and musicians using books as instruments.

By interacting with books in a new and surprising way, suddenly the books trigger sound by the turn of a page. The books speak for themselves. They are wound, sprung, strummed, slapped and thrown and a soundscape evolves around the performers.

The tactile nature of the book creates a sensual response that far surpasses reactions to the digital equivalents. It is emotional and aesthetic. Triggering memory and emotion...

Crack the spine

Strum the pages

Play the fragments of memories.

Amy Sterly formed the group in 2015 and they have been touring the UK and Europe at galleries, libraries and literary festivals. Sound Book Project are: Amy Sterly, Thom Snell, Scott Davies, Max Simpson and Sam Owen.



scan to  
view performance  
in web  
browser



The Sound Book Project Performing Live

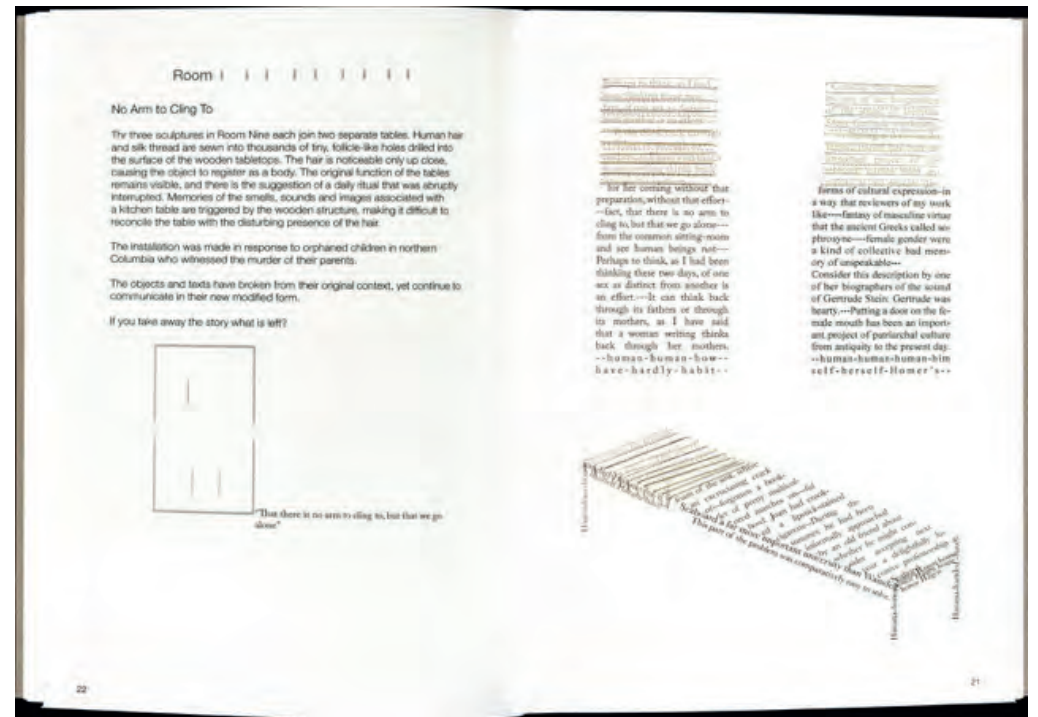
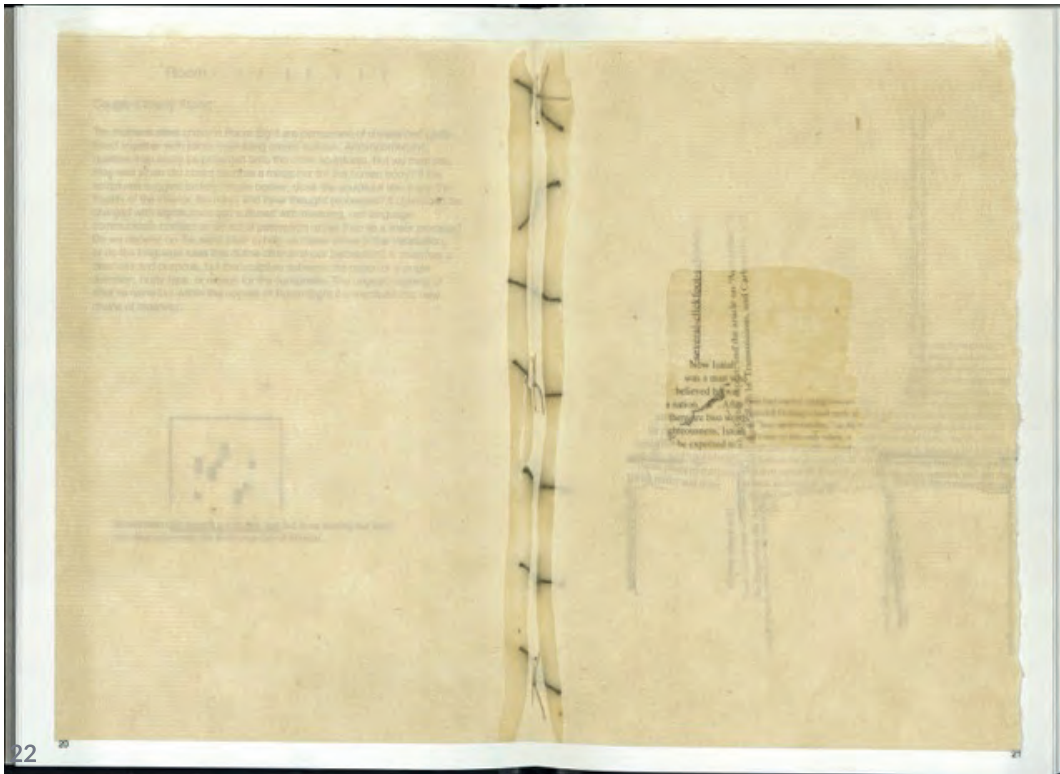
# EMEL THOMSON

www.emelthomson.com

Emel Thomson's work begins in rabbit holes. Each work develops from research—from literary documents, histories or forgotten knowledge; each opens up new visual and poetic possibilities. Through his artwork he examines the limits of our structures, rules and systems of logic and the points at which they break down and open, as well as often exposing difficult historical/political events. He is interested in hidden truths, displacement and the slippage of language.

Most pieces have a touch of handmade or irregularity; such as sewing, minute craft, gestures that remind us of what was once deemed "women's work." Labor intensive, reflective and methodical, they stand as a gesture of resistance and recall the ways capitalism appropriated and mechanized such skills. In this, there is a sense of the individual's worth in relation to the masses, hence the return to small labors to reconstruct a larger consciousness.

Eleven Rooms chair page, artist book, 2016.



Eleven Rooms table page, artist book, 2016.

In *Eleven Rooms*, Thomson examines the relationship between language, form, context, and displacement. He appropriates excerpts from three literary works and uses these excerpts to create a text-based version of sculptures from the 2015 Doris Salcedo's retrospective at MCA Chicago. The three texts he draws from are Virginia Woolf's *A Room of One's Own*, Anne Carson's *Glass, Irony and God*, and Vladimir Nabokov's *Invitation to a Beheading*. The migration and integration of the three disparate texts inhabit a form located partly in real space—on a page—and partly in psychological space. The repositioned "sculpted" texts are susceptible to new interpretations, and become something other than they were in their previous environment.

The text for each page was determined by chance, using a predetermined set of rules to preclude personal preference. The resulting relationship between the texts and the sculptural forms reveals unexpected identities and correspondences each one triggered and determined by their surroundings.





# IN THE ACT

Books exist as objects which represent and facilitate the often unseen acts of reading and writing. What we read often lingers and re-emerges in the unexpected moments of life. Artists in this zone have made visible these invisible moments.

Nick Gear's work (installed outside in Bowland Hall Quad) imagines Wordsworth's writing process. Beattie presents a moment of emotional response to the reading of a text and Cunningham performs in the blurring of reading and writing.

These artworks reflect the artists' desires to reveal the intimacies of process. The term 'to lose oneself' so often applied to novels that we love, is here an invitation to join the artists in the lostness of process.

Jessica Ellera



# KAREN BEATTIE

[www.kbeattie.com](http://www.kbeattie.com)

Karen Beattie is a visual artist practising in North East Scotland. She graduated from Alberta College of Art + Design with a BFA in painting in 2013.

She is interested in what it feels like to live now, amidst the excesses of 21st Century consumption, information and misinformation. Her life seems governed by banal superficiality, and a slight sense of unease. Influences include the World Wide Web, the Rococo, and the novels that she's read.

The painting featured in *Telling in Full* was made in a moment. In the middle of a 'make-work' kind of a day as she calls it, Beattie was pulled up short when Mervyn Peake's *Titus Alone* came on the iplayer. She had not revisited the third novel in his trilogy, to her mind because it strayed too far in both form and content from the unimpeachable first two novels.

The real reason, however, appeared as the narrative unfolded in her ear: the destruction of the animals in Muzzlehatch's zoo by the scientists hit her with the same force of horror as it had in her teens. That was the reason she could never go back.

This piece, simplistic, sketchy, swift, is a direct response in real time. Even now Karen Beattie cannot look at it without experiencing a small jolt of shock and depression.

And she still cannot re-read *Titus Alone*.



Muzzlehatch's Zoo, acrylic on paper, 2011.



# JULIA CUNNINGHAM

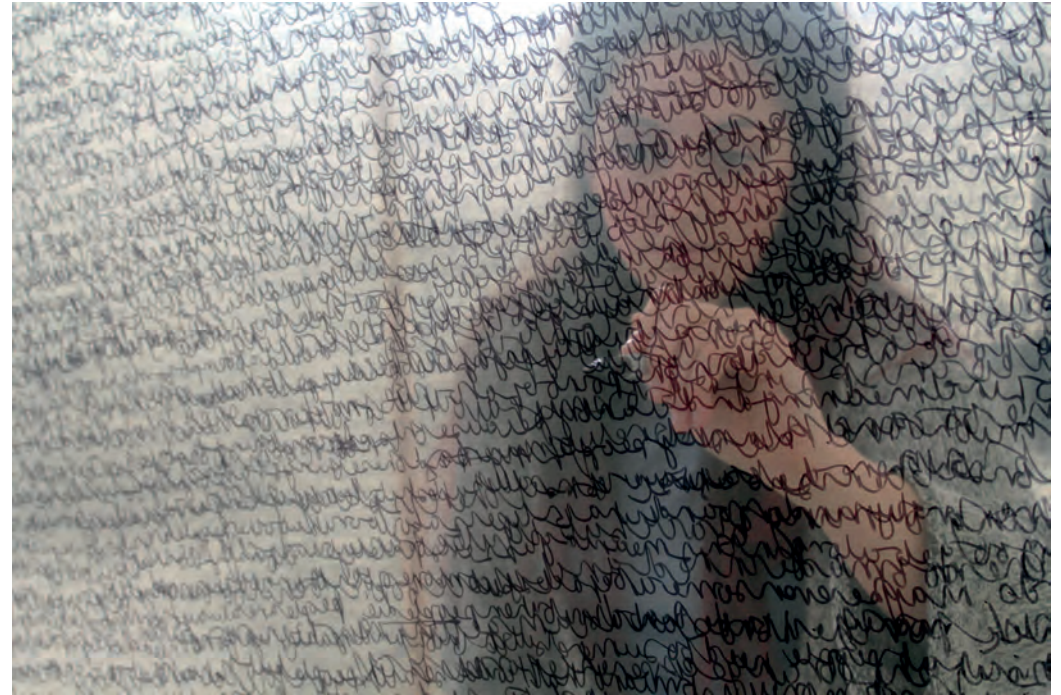
[www.juliamariecunningham.com](http://www.juliamariecunningham.com)

Julia Cunningham is an artist and writer currently undertaking post-graduate studies at Norwich University of the Arts. Her practice utilises performance, sound and text in order to explore identity, language and her own internal dialogue. Julia experiences performance through purgatory gestures that offer up new perceptions of being; she seeks to reveal the intangible and the fleeting through extended periods of writing. Her practice teaches her and viewers of the work about the messy, raw and sometimes confusing human condition.

*Introspection* is a durational written performance composed in direct response to personal research from the artist's childhood and domestic upbringing. In a previous durational performance entitled 24, the artist wrote a ten-metre long manuscript for twenty-four hours with each hour representational of one year of her life.

At the completion of 24, she returned home in order to critically evaluate personal experience and art practice. Julia collected objects, letters and diary entries; but, most astutely she stumbled across a poem called 'Introspection', written by her grandmother as she was dying. By taking themes from the poem; language, death, invisibility and the elusiveness of memory, Julia has worked up ideas to produce a sincere durational performance. It is her intention to live within the language and slowly disappear into it. She will lock herself in the box and write all over the walls until there is no more space to write. Eventually, she will begin to write on top of the writing until the walls are blackened completely. She will disappear into language. After the initial performance on opening night, the box will remain in the exhibition as documentation of her attempt.

*Introspection* explores half-glimpsed accounts of language; found words from many years ago brought into the present. The gap between writing and reading is revealed and transposed directly onto a new space, an extended space of personal and interior thought.



*Introspection, performance, 2017.*



# NICK GEAR

[www.artofgear.co.uk](http://www.artofgear.co.uk)

In 2015 Gear completed a career change that went from working in 'print' to completing an MA Fine Art at Nottingham Trent University as part the process of becoming an artist.

Recent work has been shown at St Johns College Library, Cambridge, The Wordsworth Museum, Cumbria, The Bloomsbury Festival, London and a group drawing show at Surface Gallery, Nottingham. Observing archaeologically, pinpointing and making connections are all notions that Gear continues to interrogate through divergent forms of drawing.

Whilst walking in Nottinghamshire Nick Gear collects oak galls from which he makes ink; this has then been used in his work to allude to the landscape he's walked in.

Knowing that Wordsworth also used oak gall ink to write with, Gear wanted to use the galls in an engaging way that connects both Wordsworth's past - his pacing the top terrace at Dove Cottage Grasmere, catching the right words for writing - with Gear's own present, the steps taken in his environment, and the process of finding material to use in his practice.

Key elements of the work are that the galls 'float' on top of the wires, visually building up the notion of the poet trying to capture wandering thoughts and ideas and that the galls hold written phrases taken from Wordsworth's work 'The Prelude' 1850.

It is intended that the display works both from a distance to see the whole and close up to notice the detail on the galls of Wordsworth's words and thus to create a process of Ekphrasis.



Catching Words [The Prelude 1850], installation, 2017.

# THEMES

Here the less concrete elements of the text - the larger shadows in the background, or the undercurrents that push the narrative - can be seen as the focus for translation.

Specific images, metaphors or motifs are used, but in a changed form: elements of the texts are abstracted, updated or altered, becoming unmoored from their specific textual iteration. The resulting translation is less literal but opened up to carry more of the spirit of the text. Visualising something specific in the text may not be the primary focus of these works. Rather, on visualising something specific in the text, rather, using specifics in a changed or rearranged manner, in order to symbolise a concept that comprises the core of the text, or has resonance to the artist or to contemporary society.

This deliberate un-anchoring of the depicted subjects from their description in the text, sees the artwork more obviously pushing-off from its literature; happy to compromise some accuracy of translation, in exchange for embodying wider themes.

Elinor Moore



# RACHAEL DE LA MARE

[www.delamare-photography.co.uk](http://www.delamare-photography.co.uk)

Originally from Guernsey, Rachael now lives in the Lake District working in film, photography and design. With a passion for narrative and aesthetics, her work seeks to tell stories with images. Memory, or a hint of nostalgia, is inherent in the telling of most stories and that is something that she finds appealing to work with – each image and piece of footage is a captured moment in time that tells its own story.

Rachael de la Mare's videos explore the strength and sometimes overwhelming nature of memory and its power over us. They act as visual responses to the larger themes of the books depicted, leaving space for the observer to re-engage with the texts in their own way. To read between the scenes as we read between lines.



Right and Below: *Cloud Atlas*, video.



scan to view  
Never Let Me Go  
in web browser



scan to view  
Mnemosyne/Garden of Evening Mists  
in web browser



scan to  
view *Cloud Atlas*  
in web browser



# IMOGEN GALLOWAY

ig252581@students.leeds-art.ac.uk

Since returning from a five month Erasmus program studying abroad in the Netherlands, Imogen Galloway's practice currently explores the phenomenological encountering of place, and the associations this has with the passing of time and memory. Whilst living overseas writing became a huge part of her creative process, and returning to her studio at the Leeds College of Art, she is now using this writing (along with sketches and photographs) to inform a new body of work.

The literature she chose to visually interpret was her own. The way she works allows for the medium to take control, as the removal of paint becomes as important as the application. Currently working largescale means gesture also becomes key to the process, trapping the movements made by the brush in space and time, similar to that of a closing shutter or words scribbled on page.

Included below is Imogen's ekphrastic response to the resulting paintings; a further rotation in the ekphrastic cycle through a return to text.

*Sunset through the curtains,  
Conducts light and shadow to Dance across the surface in  
contorted harmony.  
Eyes fixed upon these walls for hours  
Where you were one confined.  
Now I must place your yellow figure on the wall,  
To ease the guilt of my intrusion.  
This is where your cries would echo,  
leap through the hall, creep under my door, and climb into  
bed with me.  
A morning spent together.  
This room plays host to both our dreams;  
Dreams of another place.  
Dreams of escape.  
In my head I walk the streets,  
A Peripheral glimpse of familiarity offered in marks others.  
They take me to another place, another time, another  
memory.  
Into the room I now dare stand.  
This infinite circle of longing for the lost,  
Longing for a feeling the same: Extraordinary.  
The everyday sublime.*



Work in progress, oil paint, 2017.

Imogen Galloway, 2017



# MARION KUIT

<http://www.marionkuitgallery.com>



Marion Kuit has a BA in Art History and an MA in Contemporary Art Practice. She has taught art in secondary schools in Lancashire, Northumberland and Merseyside, and has exhibited widely in the North of England and elsewhere.

Charlotte Perkins Gilman's (1860 – 1935) short story 'The Yellow Wallpaper' has been categorised as either a Gothic tale of horror or as an early feminist tract. This story inspired a series of works on display in the Telling in Full exhibition. A young woman is confined to her room, and readers are not sure if it is because of constraining outside forces or through her own choice. Gradually she is fascinated by the wallpaper which she begins to scratch and tear at to reveal what is underneath. At the same time there is reference to the groove worn in the walls of the room. Not until the end of the tale do we understand what has caused it. The four prints chart this process, from nail marks to torn strips, as the shifting 'fungus like' growths beneath the paper are partly revealed.

The work is very much biographical, and the prints combine mono and reduction lino techniques.



Left: Yellow Wallpaper 2, relief print and monoprint.  
Right: Yellow Wallpaper 4, relief print and monoprint.



# HENRY MULHALL

www.untitled-number.blogspot.com

Henry Mulhall is an artist and researcher based in London. He graduated from The Cass Art School in 2011 and has since exhibited in the UK, across Europe and in India. He recently completed an MA in Visual Cultures at Goldsmiths and will start a PhD at Birkbeck in 2017/18 for which he has received a research studentship. His practice combines academic, performative and participatory methods of research to question educational practices and how art and culture relate to notions of The Public.



Squeezed, Fractured Flying, *photograph*, 2014.



Squeezed, Fractured Flying, *photograph*, 2014.

Mulhall produced these photographs after reading *Gargoyles* by Thomas Bernhard and *Cosmos* by Witold Gombrowicz in quick succession. In different ways both stories describe an anxiety the narrators find in their alien surroundings, and this anxiety is centred on small physical actions relating to birds held in the hand.

The sparrow of *Cosmos* plays a major role in the narrative, or at least this is the case from the narrators point of view. The exotic birds in *Gargoyles* only appear in a single, harrowing scene that seems to describe the weird hostility of the Austrian mountain community. In both cases something insidious and abstract can be gleaned from these birds captured in a haptic engagement.

Through the tension between an internal paranoia, and a manifest exterior brutality, Mulhall found a space where he could explore the tension between object and image, decoration and craft, and a textual interest with a handheld investigatory method of making. These were interests of the artist's at the time, and these two books opened up a way for him to express them through this diptych.

# COLIN REYNOLDS

[www.colinreynoldsphotography.co.uk](http://www.colinreynoldsphotography.co.uk)

Colin is a traditional film and alternative process photographer based in Kendal. He works with silver gelatin darkroom prints and techniques such as toning and lith prints as well as cyanotypes. This traditional way of working ensures that each print is unique with it's own photographic DNA.

The words that he chose to work with for the Telling in Full brief are extracts from the poem 'Lady Lazarus' by Sylvia Plath. While he chose specific passages as inspiration, the piece can be viewed as supporting the meaning of the complete poem.

Reynold's intention was to show the conflict that lies within individuals in a place where they question their desire to live and the strength that rests within that person at that same moment. The unwound bandages and ash act as metaphors for the words of the poem.



Work in Progress Lady Lazarus, *silver gelatin print*, 2017.



# COMING ALONGSIDE

There are some stories which should never be forgotten, and others which feel unnervingly close. Both the Fine Arts and Literature are modes of communication, often acting as social commentary and speaking, albeit sometimes unintentionally, of their original context.

The books artists chose to respond to in this zone are known for their comments on society and the artworks re-iterate these messages. By bringing them into a twenty-first century context, they remind us they are just as relevant today.

In this way, these artists have continued the work of the author, partnering with them to re-communicate their ideas. In some cases, the artists have gone a step further, anticipating the future development of the phenomena and social scenarios which exist today.

Jessica Elleray

# HEATHER BOXALL

[www.axisweb.org/p/heatherboxall](http://www.axisweb.org/p/heatherboxall)

Boxall is a painter and printmaker. She studied Fine Art at Winchester School of Art in the 1980's and has an MA in Printmaking from Bradford School of Art, 2003. She has worked as a lecturer in Fine Art at the University of Cumbria, Lancaster and Bradford School of Art. From 2007 until 2016 she worked as Head of Department and Joint Head of School at Bradford Art School. Boxall is now self-employed and an associate lecturer.

Her artistic research is concerned with colour. Boxall's work draws on references from texts and poems, the natural world and religious symbolism in 15th century painting. Colour provides a sense of place, a liminal experience, a memory. Her paintings explore the relevance and ambiguity of colour often using monochrome colour. Her most recent paintings are made working on gesso prepared surfaces. She uses thin glazes of oil prepared pigments, to build up layers of colour, creating a luminosity of surface. The subtlety of colour requires close viewing and cannot to be fully appreciated through reproduction.

Heather Boxall's work draws on a variety of sources, from observing bird plumage with compositions derived from bird tallies whilst walking, to referencing the text and poems. Responses to Joseph Conrad's 'Heart of Darkness' first published in 1899, is the work selected for this exhibition. Conrad used descriptive colour throughout his novel and her monochrome paintings based on the text, seek to visualize this. Conrad's writing draws attention to aspects of the African continent, its people, landscape, and pervading feelings at the time as part of Europe's colonial past. Drawn to read Conrad's Heart of Darkness as part of a body of research focusing on 'black', exploring black through motifs of birds, their iridescent colours, the use of black pigments and then cultural interpretations of 'black' which include racial prejudice, lead to Conrad's work. Struck by just how much colour his writings referenced throughout the narrative, Boxall developed this small series.

Below: White Surf, oil on gesso on board, 2015.

Below left: Pink Pyjamas, oil on gesso on board, 2015.

Left: Heart of Darkness, oil on gesso on board, 2015.



# EMILY KNOX

www.emmylaknox.com

Working predominantly in colour medium format and 35mm film, Emily's work mainly revolves around ideas of nostalgia and the built environment, how the echoes and traces of human interaction merge with the landscape to portray an experience and sense of place.

Inspired by the towns and cities of the UK and the histories that built them, she is drawn to the mundane, the glimpses of every day life sandwiched between architecture and landscape.

Emily completed her BA in Photography at the University of Central Lancashire and PGCE in Photography and Art & Design at the University of Brighton.

in 1921 T S Eliot wrote part III of his epic poem 'The Waste Land' in a bus shelter in Margate, Kent whilst recuperating from a nervous breakdown.

Eliot's perceived damage and decline of Western culture was a key theme of 'The Waste Land' and Knox took this as a starting point to explore the area of Margate.

Shot in Margate, Kent on medium format colour film, this series prompts questions around Britishness, protectionism and fears around immigration and cultural innovation.



On Margate Sands, photographic prints, 2016.



# HEATHER MARLOW-STEPHENSON

[www.heathermarlowstephenson.co.uk](http://www.heathermarlowstephenson.co.uk)

Lancashire-born in 1959, Heather was a curious child who became an airline pilot. Heather's lifelong love of art became her first passion after illness curtailed her flying career.

With a degree in photography overlaying a fine art background, Heather aims to produce images that fascinate, often with a contemplative or meditative quality. Many hours of watching, staring and imagining can be involved in their production. She confesses to 'abusing' the camera, often operating outside the accepted norms. Resulting images are often mistaken for paintings, even etchings.

Her influences are almost exclusively painters, Heron, Aitchison and Paul Nash amongst many others.

Heather was recently one of 5 finalists in the Photographer and Filmmaker category of the Cumbria Life Cultural Awards.

*Loch Cille Chriosd* and its satellites are photographic images printed directly onto aluminium. They are chosen from a series shot in the Isle of Skye this January.

The images are presented to be explored alongside the poem 'Hallaig' by Gaelic poet Sorley MacLean. At first, any link might appear to be simply geographical but, as within the poem, complexities of layers, landscape and metaphor can take the viewer through the tale of the Highland Clearances and beyond – even into MacLean's hidden proposals around the dimensions of time.



*Loch Cille Chriosd, photographic prints on dibond.*



# SARA REES

reessara@hotmail.com

Sara Rees is a Welsh artist from the Gower Peninsula, currently based in Cardiff. She studied Visual Performance at Dartington College of Arts and Fine Art at Cardiff Metropolitan University. Rees exhibits her work internationally and has been the recipient of several awards and prizes. Over the course of her practice a constellation of spatial themes has emerged; concerned with history, memory and trauma in relation to place, and the politics and poetics of space.

*Fragments For A City In Ruins* is a short essay film in which photographic images are juxtaposed with fragments of text written by Nicholas Biddle, Robert Smithson, Walter Benjamin, Italo Calvino, and W.G. Sebald; texts in which we encounter the figure of the urban explorer, flâneur or wanderer.

Formally, the film draws upon Sebald's juxtaposition of text and image, along with Benjamin's use of intertextuality, citation and caesura. These are used as technical devices to generate new and unexpected connections and resonances; between the different textual fragments, between literature and the visual world, between the past and the present.

*Fragments For A City In Ruins* re-imagines these iconic literary works in the current geopolitical context of Europe, tracing through the city of Athens the entwined histories of democracy and financialization, debt and dispossession, empire and ruins.

Also woven through the film are the silent undercurrents of stories that, like those contained in the suitcase that vanished after Benjamin's death, will remain forever untold.



Fragments for a City in Ruins, video, 2016/17.

# SUSAN WRIGHT

[www.suegrantwright.co.uk](http://www.suegrantwright.co.uk)

After working for many years as a Teacher of the Deaf, Susan Wright now lives and works in Halifax as a full time artist/printmaker. She remains interested in language and communication, especially the development of narratives from visual sources, and incorporates ideas evoked through story telling into her work, particularly through interviews with the public.

She is currently concerned with the process of transformation of discarded and forgotten books into new printed images. After being left, the books lose the knowledge that was held in them becoming damaged by weather or infested by insects and plants. The prints recast them into imaginary map-like places and a new narrative emerges.

The text she drew inspiration from for the exhibition is *A Cantic for Leibowitz* by Walter M. Miller. Wright is interested in the way that artifacts are transformed through time, how material that we would throw away may become the fragments of the past that are used to gain information about civilizations which have now disappeared. In this post-apocalyptic story, monks illuminate blueprints and other printed ephemera. These relics become sacred, legends develop and the knowledge shifts and renews. She has used the pages from text and the book itself to produce a printed work in which the book itself is renewed into an 'artefact', a series of prints on handmade paper which is presented in a book-like format. It asks questions about how an artefact from the past could be interpreted by a post-Anthropocene society and how they might read it.

There will be an opportunity for the audience to record their personal interpretation of the work in a written format and their experiences will be used to build a new cycle of stories.



*A Cantic for the Anthropocene Work in Progress, printed handmade paper in book form, 2017.*



# BIBLIOGRAPHY

Atwood, Margaret, *Oryx and Crake* (London : Virago, 2009)

Baudelaire, Charles, *The Flowers of Evil: Oxford World's Classics*, trans. by James N McGowan, contributed to by Jonathan Culler (Oxford: Oxford University Press, 1993, repr. 2008)

Benjamin, Walter, *On the Concept of History* (New York: Classic Books America, 2009)

Biddle, Nicholas, *Nicholas Biddle in Greece: The Journals and Letters of 1806*, ed. R.A. McNeal (Pennsylvania: The Pennsylvania State University Press, 1993)

Bernhard, Thomas, *Gargoyles*, trans. by Richard and Clara Winston (New York: Vintage Books, 2006)

Borges, Jorge Luis, *Labyrinths* (London: Penguin Books Ltd., 2011)

Brownmiller, Susan, *Femininity*, 2nd ed. (New York: Simon & Schuster, 1984)

Calvino, Italo, *Invisible Cities*, trans. by William Weaver (New York : Harcourt Brace Jovanovich, 1974)

-- *Six Memos for the Next Millennium*, trans. by Geoffrey Brock (London: Penguin Books Ltd., 2016)

-- *The Complete Cosmicomics*, trans. by Tim Parks and William Weaver (Penguin Books Ltd., 2009)

Carnie, Ethel, *Rhymes from the Factory: (With Additions): By a Factory Girl* ([n.p.]: R. Denham, 1908)

-- *Songs of a Factory Girl* (London: Headley Brothers, 1911)

Carson, Anne, *Glass, Irony and God*, introduction by Guy Davenport (New York: New Directions Publishing Corporation, 1995)

Clarke, Susanna, *Jonathan Strange and Mr Norrell* (London: Bloomsbury Publishing Plc, 2004)

Conrad, Joseph, *Heart of Darkness and The Congo Diary*, ed. by Owen Knowles and Robert Hampson (London: Penguin Classics, 2007)

Dickinson, Emily, *The Poems of Emily Dickinson: Reading Edition*, edited by R.W. Franklin (Harvard University Press, 1999)

Diderot, Denis, *Diderot's Letters to Sophie Volland: A Selection*, Translated by Peter France, ed. and trans. by Peter France (Oxford: Oxford University Press, 1972)

Dumas, fils, Alexandre, *La Dame aux Camélias* (Paris: Calmann-Levy, 1961)

Eco, Umberto, *Travels in Hyperreality* (London: Picador Books, 1987)

Eliot, T.S., *The Waste Land and Other Poems*, selected and with an introduction by Helen Vendler (New York: Signet Classics, 1998)

Freud, Sigmund, 'Die Feinheit Einer Fehlhandlung. Gesammelte Werke' (1935) XVI, pp. 37-39, in *Almanach der Psychoanalyse* (Vein, Leipzig, Zürich: : Internationaler Psychoanalytischer Verlag, 1935)

Gombrowicz, Witold, *Cosmos*, trans. by Danuta Borchardt (New York: Grove Press, 2005)

Hughes, Ted, *Ted Hughes: Collected Poems*, ed. by Paul Keegan (London : Faber and Faber, 2003)

Ishiguro, Kazuo, *Never Let Me Go* (London: Faber & Faber, 2005)

Keats, John, *John Keats: Selected Poems: Collins Classics* (London: William Collins, 2014) 'Ode on a Grecian Urn', pp. 62-64

Maclean, Sorley, *Hallaig and Other Poems: Selected Poems of Sorley MacLean, introduced by Angus Peter Campbell and Aonghas Mac Neacail* (Edinburgh: Polygon, 2014)

Miller, Jr., Walter M., *A Canticle for Leibowitz* (London: Weidenfeld and Nicolson, 1960)

Mitchell, David, *Cloud Atlas* (London: Sceptre, 2004)

Nabokov, Vladimir, *Lectures on Literature: A Harvest Book*, ed. by Fredson Bowers, introduced by John Updike (New York: Harcourt, Inc., 1982)

-- *Pnin* (London: Heinemann, 1957)

Ovid, *Metamorphoses: A New Translation by A. D. Melville: Oxford World's Classics*, trans. by A. D. Melville, ed. by E. J. Kenney (Oxford: Oxford University Press, 1987)

Peake, Mervyn, *Titus Alone* (London: Vintage Books, 1998)

Perkins Gilman, Charlotte, 'The Yellow Wallpaper'; afterword by Elaine R. Hedges. (London : Virago, 1981) First published in 1892.

Plath, Silvia, *Ariel: The Restored Edition: A Facsimile of Plath's Manuscripts, Reinstating Her Original Selection and Arrangement*, foreward by Frieda Hughes (London: Faber & Faber, 2010)

Smithson, Robert, *Robert Smithson: The Collected Writings*, ed. by Jack Flam, 2nd ed. (Berkeley, Los Angeles, London: University of California Press, 1996)

Ruskin, John, *Modern Painters Volume I: of General Principles, and of Truth: Elibron Classics Replica Edition*, 5 vols. ([n.p.]:Elibron Classics, 2005)

-- Section V, 'Chapter III: Of Water, as Painted by Turner', 'Turner's noblest work, the painting of the deep open sea in the Slave Ship', pp. 404-405

Salcedo, Doris, retrospective exhibition at the Museum of Contemporary Art, Chicago, February 21–May 24, 2015

Sebald, W. G., *The Emigrants*, trans. by Michael Hulse (London: Vintage, 2002)

-- *The Rings of Saturn*, trans. by Michael Hulse (London: The Harvill Press, 1998)

Shelley, Mary Wollstonecraft, *Frankenstein* (London : Dent ; New York : Dutton, 1921)

Tan, Twan Eng, *Garden of Evening Mists* (Newcastle upon Tyne: Myrmidon Books Ltd., 2012)

Wordsworth, William, *The Poems of William Wordsworth, D. C. L.*, (London: Edward Moxton, Dover Street, 1849) 'The River Eden, Cumberland', p.357

-- *The Poems of William Wordsworth, D. C. L.*, (London: Edward Moxton, Dover Street, 1849) 'I wandered lonely as a Cloud', p.145

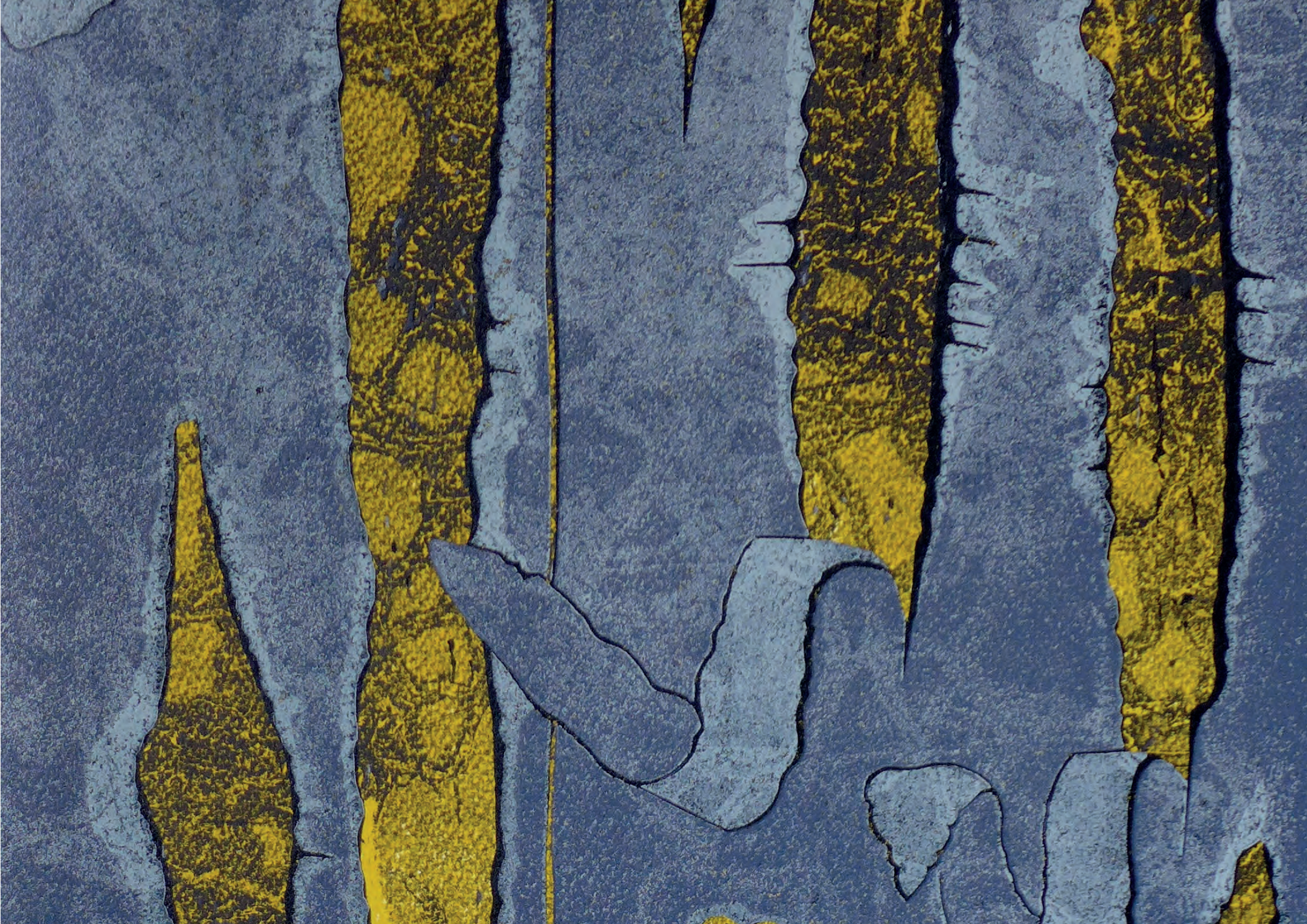
-- *The Prelude: The Four Texts* (1798, 1799, 1805, 1850): Penguin Classics, ed. by Jonathan Wordsworth (London: Penguin Books, 1995)

Woolf, Virginia, 'A Room of One's Own' (New York : Harcourt Brace Jovanovich, 1991)



**Opposite:** Yellow Wallpaper 3, Marion Kuit, *relief print and monoprint.*







This exhibition is the result of an open brief, asking artists to create an artistic response to a text of their choice in any medium, and as faithfully translated, as they wished.

The texts chosen range widely - from factory worker's letters to the poetry of Ovid - as do the techniques used to render their subjects and subtleties anew. Here painting, sculpture, digital media and performance come together in an exploration of the textual shadows of literature, casting light onto the spaces between the lines.

Creative translation between literature and the Fine Arts forms the core of this exhibition; but also under scrutiny are the subtleties of the relationship between author and artist. All translations require invention; it is the fabrications, alongside the changes in focus, that make these hybrid creations so fascinating.