

Between the fifth and eleventh centuries, England was home to the Anglo-Saxons. Often known as the 'Dark Ages', this span of five-hundred years was actually a time of cultural sophistication, in which the Anglo-Saxons produced hundreds of poems, stories and religious texts.

Writing and the creation of texts was tremendously important in Anglo-Saxon society. Christianity was a relatively recent import – having been brought to England in the sixth century – and, as a religion of the book, Christianity prompted the Anglo-Saxons to produce a wave of written accounts of Jesus' life, in poetry and in prose.

The Anglo-Saxons created many beautifully illustrated manuscripts. Some of these glorious images celebrate God's creation; others depict Biblical scenes; and still others display the weird and wonderful creatures that live beyond the boundaries of Anglo-Saxon England.

However, the majority of Anglo-Saxon manuscripts contain only text, some examples of which are being presented to you in this exhibition. How do you react to these artifacts which, although they are being presented to you as 'art', have no images in them at all?

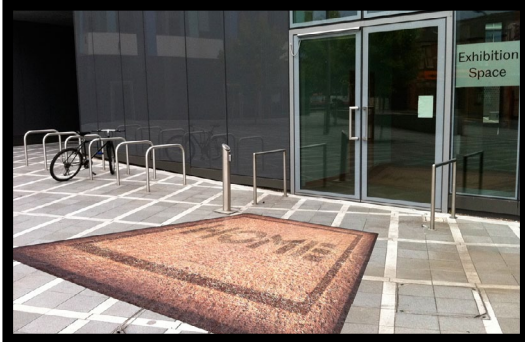
I invite you to consider this as you look at these texts. You might also want to reflect on the translations I have provided. In my paper, I will explore how the modern reader– or, better, onlooker – can engage with the visual beauty both of and within the written word.



The talk will take you through examples of the concrete poetry of four Scottish writers/artists, beginning with Ian Hamilton Finlay and his extraordinary Little Sparta garden project, and moving on to the concrete poetry of Edwin Morgan, Tom Leonard, Nick-e Melville and Dorothy Alexander.

My paper addresses the functioning of the word within Duchamp's semiology (not, note, 'Semiotics'); the analysis will focus on the Idea of the Fabrication note from the Box of 1914. This will be examined within the context of the three other issues of notes, The Green Box, A L'Infinifit and the Posthumously Published Notes, the Trois Stoppages Etalons of 1913 and the Large Glass.

The paper will address specifically the form of expression which Duchamp developed after the summer 1912, during which the penny dropped, in Munich, and which determined the means of fabrication of his entire oeuvre thereafter. Since at this time Duchamp gave up making art, the thesis to be advanced has significant implications for the history of modernism. It would be of some use if delegates could first read my Ph.D thesis published online by the University of Leeds. This can be easily accessed by 'googling' the following: Unwinding Duchamp: mots et paroles à tous les étages.



Nick will present "Visualising Words and Creating Non-Art", an examination of recent projects that have included collaborations with academics, poets, fine artists,

musicians and international DJs. These events have taken place in venues across the globe, including Barcelona, Miami, Budapest, Tokyo and his hometown of Sheffield.

Using images and film, Nick will explain the process behind the current work of Human, exploring how visitors to the events have been informed and engaged, with and without the use of text.

How does an exhibition of visual material convey messages in a way that pure text does not? Can 17,000 people enjoy art at the same time? Are advertising media effective tools for expressing art? How does design assist in the dissemination of academic research? How do artists and designers work differently with academics? Should all exhibitions be classed as "entertainment"? Can a display of academic research be misrepresented as an art exhibition and, if so, does it matter?

Bryan and John have worked together on several projects at Bank Street Arts where Bryan has been an Artist in Residence. They share an interest in the relationship between art and text as part of their artistic and curatorial practices.

They will present a live, improvised performance work that began life after a clear disagreement over title and accompanying description - and it may well fall flat on its face.

- The Performance will take the form of a discussion or debate: it is a work in its own right.
- The theme touches on what is interior or exterior in an artwork.
- Bryan and John will each take on the interior (artwork) or exterior (text) role: They may use written diagrams or text to support The Performance and anything produced will remain as part of the exhibition as a relic.
- A pack of Prompt Cards would be created to aid or supplement The Performance. The cards add a chance element to The Performance and themselves form the basis of the rules.
- The content of the Prompt Cards was produced through an e-mail exchange between Bryan and John, which is included in the exhibition.
- The Performance will not exceed fifty minutes in duration.

Ekphrasis translates from the Greek as, 'To speak out'. The word is used in relation to writing that describes a work of art. Heffernan defines it as a "verbal representation of visual representation". This definition remains uppermost in popular understandings of ekphrasis and stems from its origins in antiquity, where elaborate description, such as Homer's account of Achilles' shield, was prevalent.

But is this problematic for contemporary writers and artists? Why must only visual artwork be a source of ekphrasis? Why is only a verbal response considered to be ekphrastic? What do we mean by representation?

Additionally, there has been much debate over the centuries about the implied relationship between art and text where written artwork appears secondary to the visual.

My residency has taken ekphrasis as its starting point in order to experiment with a more varied and collaborative approach, where writers and artists create a dialogue between their works. The processes of interpretation and translation from art source to outcome have been central considerations for the residency.

The presentation will discuss projects that have taken place over the last two years. They have included artists working in a number of different mediums, as well as writers working in poetry. I aim to demonstrate how these projects use what has gone before to move away from traditional ideas. I hope that this presentation will bring some of that work together to explore new possibilities for an ancient practice.

The digital growth of the current epoch has allowed composite image/text literature to become more mainstream. Alison Gibbons' talk will start by introducing the genre of artists' books, taking examples from Bank Street Arts' own collection and more broadly, Gibbons will demonstrate the ways in which such works transform and complicate the traditional codex form of the book.

The most successful artists' books, Gibbons argues, bring text, image, and material form together to challenge readers in their reception and experience. While artists' books tend to be unique or limited edition products, the technological advances of the late-twentieth and early-twenty-first centuries has enabled such artistic experimentation to become somewhat more commercial as can be seen in the rise of altered texts such as Jonathan Safran Foer's sculptural wonder *Tree of Codes* (Visual Editions, 2010).

Moreover, multimodal novels also appear to be witnessing increased popularity. Books such as this become the focus in the second half of this talk.

Ultimately, regardless of commercial success, the synaesthetic aesthetics of both genres make them experimental yet enjoyable objects.

Alan Halsey & Mick Beck will perform their arrangement of four of the sound poems Hugo Ball wrote for the Cabaret Voltaire in 1916: 'Clouds', 'Cats & Peacocks', 'Death Chant' and 'Caravan', and Halsey's own 'To You & Me Krakatoa' and 'Nazoraeru'.

Beck's uninhibited versatile tenor sax and his pioneering work on the under-used bassoon add a startling emotional dimension to these 'verses without words', while Halsey has been said to 'subvert our expectations of poetry' and make audiences 'feel a fierce horror and pity for language'.