

CLICK WHERE?

NATALIE
ZERVOU-KERRUISH

EVAN
BOND

LYDIA
CS

Camden Art Centre
Arkwright Road
London NW3

I can only
dream of
living things
being made
out of letters

editorial note

Gemma Wright,
Head of Learning,
Camden Art Centre



CLICK THERE

The title of this publication *I can only dream of living things being made out of letters* was a statement made by artist Evan Bond during a series of online artist meetings that took place during Spring and Summer 2020. These meetings, between artists Lydia CS, Natalie Zervou-Kerruish and Evan Bond, were instigated as a way to keep a connection between the artist team that leads Camden Art Centre's Special Educational Needs Schools (SEN) Programme during the period the gallery was closed due to the global pandemic.

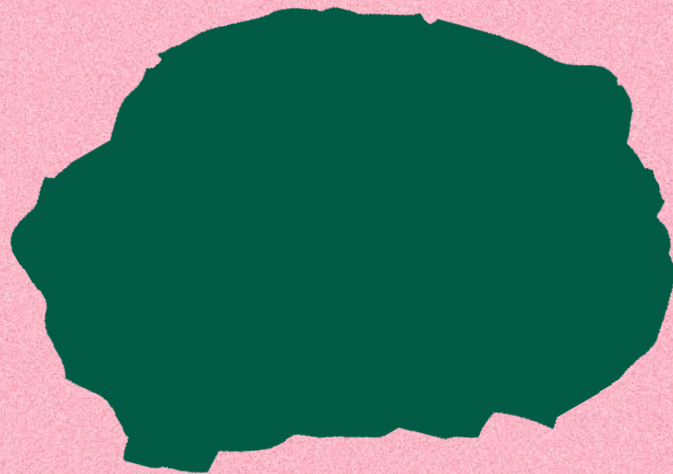
Split into themes, this publication is a record of

that time, the artworks made by the artists and the conversations they had. It is also a provocation for future workshops, and a resource in itself to be enjoyed, navigated and played with by the people who encounter it.

There are many ways to read this, whether it is theme-by-theme, or activity-by-activity, by clicking symbols to jump forwards and backwards, or being taken off into the digital realm to watch a video clip, listen to a playlist or view an artwork.

We hope
you enjoy
your journey
throughout...

CLICK CLICK



Camden Art Centre's Special Educational Needs Schools Programme works in collaboration with young people, teachers and artists. The project addresses the lack of access for people with learning disabilities to creative experiences and careers in the visual arts. It aims to increase creative opportunities for people with profound and multiple learning disabilities and to encourage confidence and independence through collaborative activities that champion all forms of communication and self-expression.

As a charity rooted in our North West London community, Camden Art Centre fosters a sense of belonging in our spaces. Working closely with local schools, community groups and specialist partners we nurture the next generation of artists, from early years to adulthood, enabling everyone to get up close to art, to meet artists and to make work themselves. Our targeted programmes and sector leadership increase our impact, bringing the arts to those most in need.

<https://camdenartcentre.org>

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COMI



MU

NI

“Often the hands will solve a mystery that the intellect has struggled with in vain.”

CARL JUNG,
On the Importance of Drawing and Painting

CA

TION

I can only dream of
living things being
made out of letters

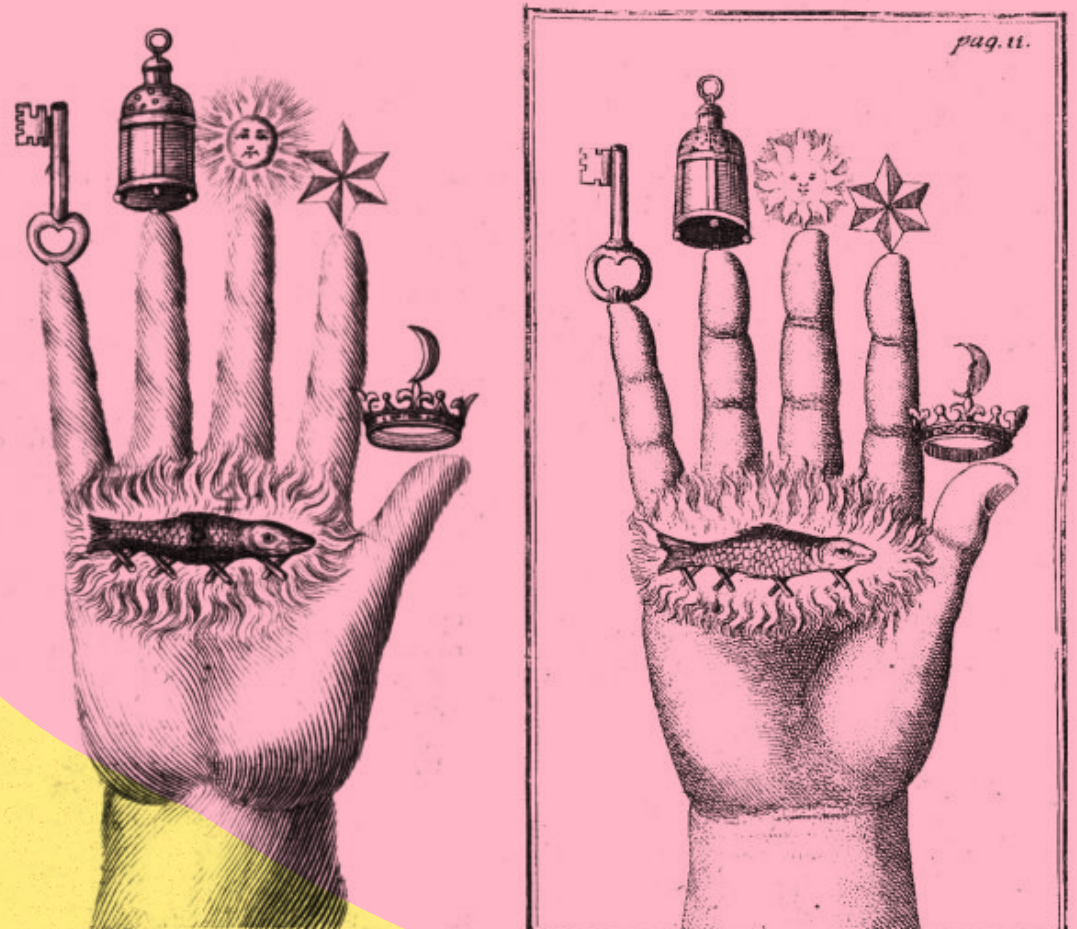
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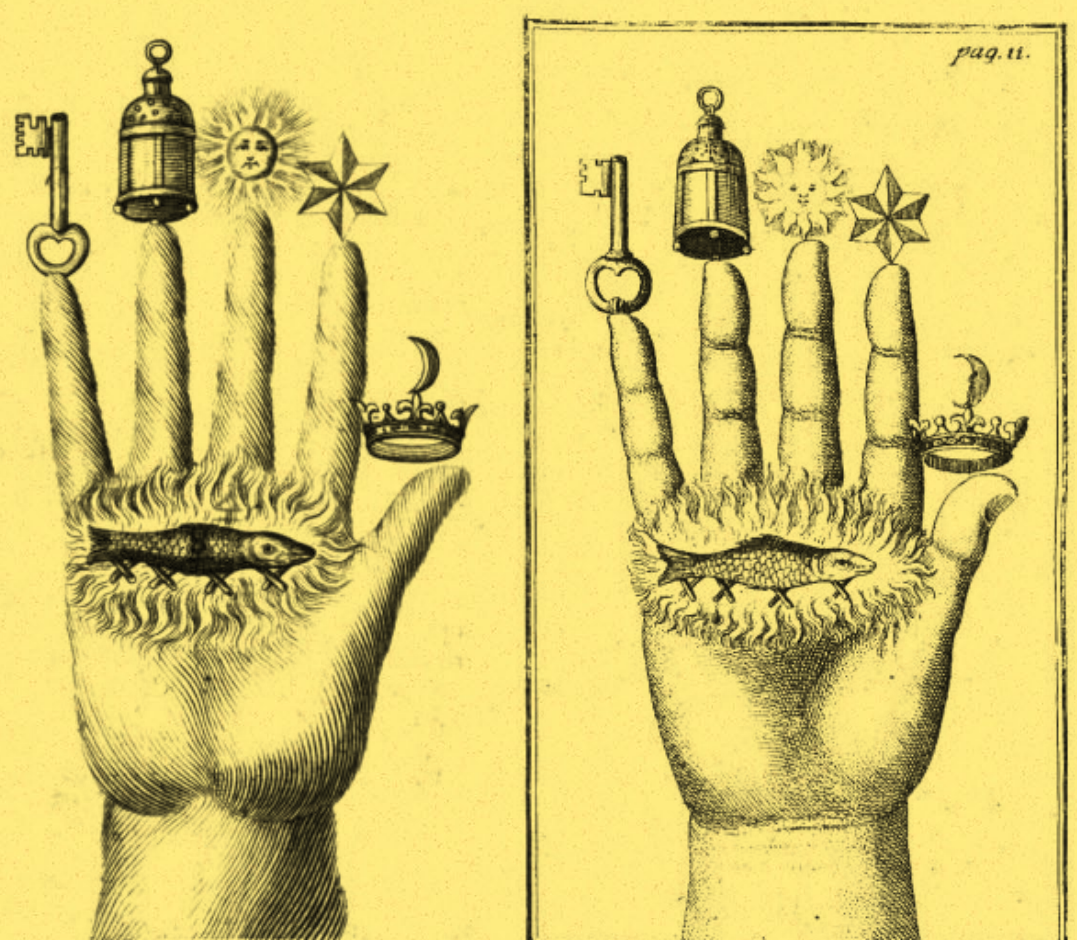
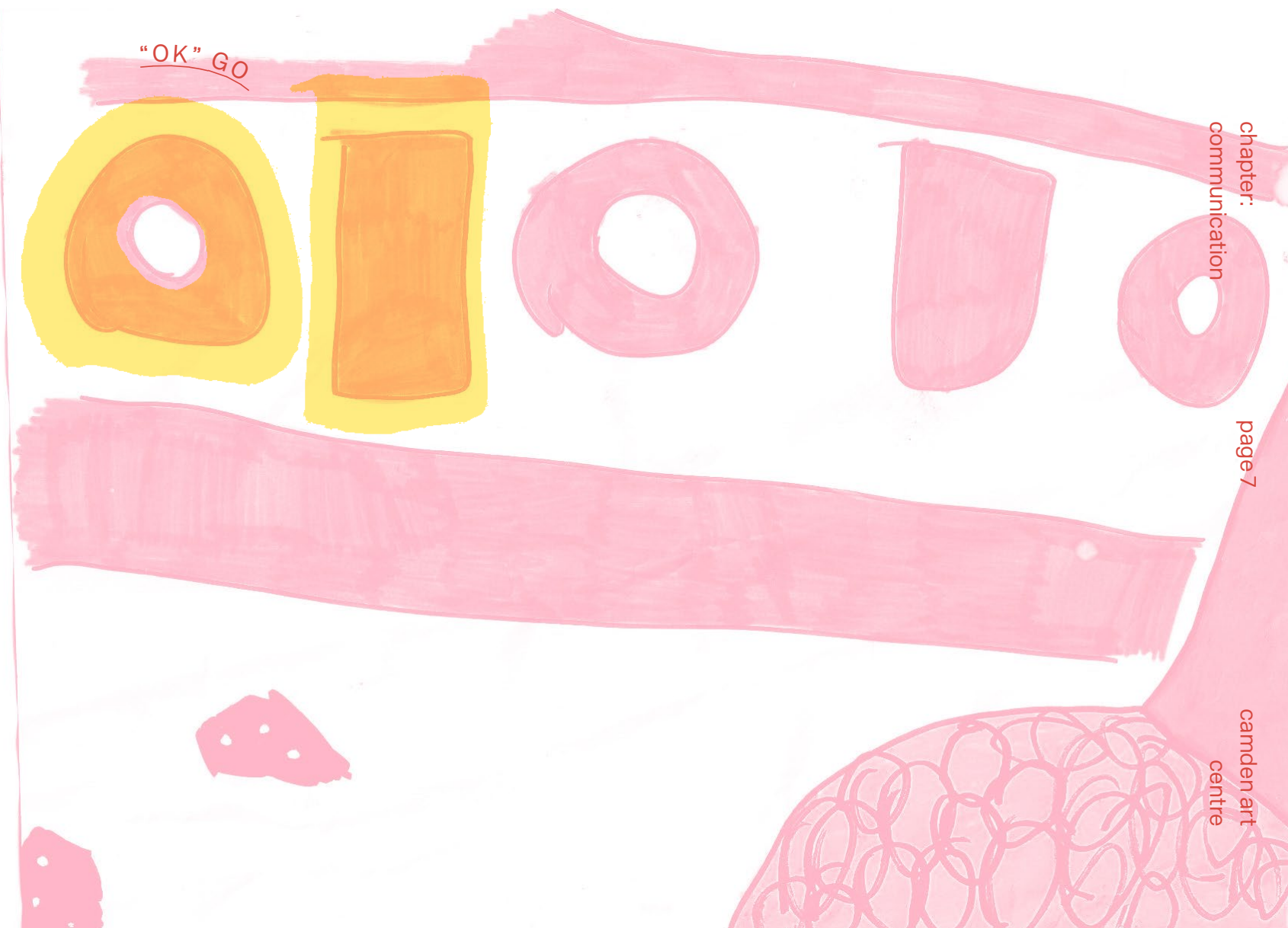
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EVAN: Some people really move their hands a lot when they speak, they're like really *MOVES HAND* you know. It varies from person to person, what type of person it is, the way people move their body. I mean, to give a random example, a lot of people do it so I'm not saying it's just him, but Trump often goes like *MAKES OK SIGN*



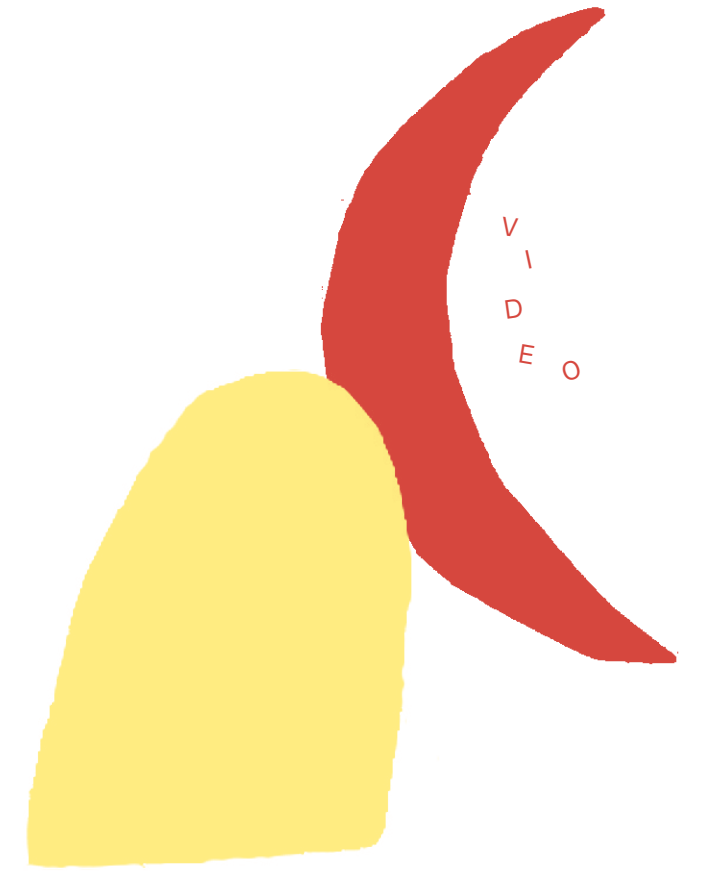
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A hand with three fingers depicts the phases of the moon;

with fingers extended and ending in the sun's rays it is the life-giving power from heaven or the sky.



In Christian art, a hand emerging from a cloud represents divine power.



AMELIA: So, I thought, well Natalie suggested, that this week we could see how everyone is feeling by saying either a colour, a noise, or a texture that might show how you're feeling.

So, I'll go first, I suppose I'd say I feel a little bit like a **purple sponge.**

ALL LAUGHS

EVAN: A purple sponge, ah yeah, where do you see a sponge that's purple?

AMELIA: I was going to say **yellow sponge** but I thought that would be too obvious, just to throw everyone off track.

EVAN: Do you want to go first Natalie?

NATALIE: Okay, I feel, I feel like sort of charcoal grey with **orange blobs.** And a very sort of **murky muddy texture.**

LYDIA: Oh wow.

EVAN: I feel, um, I'm really not sure what I feel.

AMELIA: Would you be a noise, or would you be a colour, or would you be a texture?

EVAN: It's been quite hectic round the house, so maybe some very **violent soul.**

LYDIA: Hmm, violent song, one you've made up Evan?

EVAN: It's quite hectic round the house – what?

LYDIA: One that you'd made up Evan or a famous one?

EVAN: Just in general, violent soul. I mean it could be I've actually made up some violent songs, ones that I wouldn't tell you!

AMELIA: Thanks for the description. Lydia, how about you? I'm waiting in anticipation now.

LYDIA: I feel like, I feel really, really summery, so I feel like **long grass.**



AMELIA: So, I thought, well Natalie suggested, that this week we could see how everyone is feeling by saying either a colour, a noise, or a texture that might show how you're feeling.

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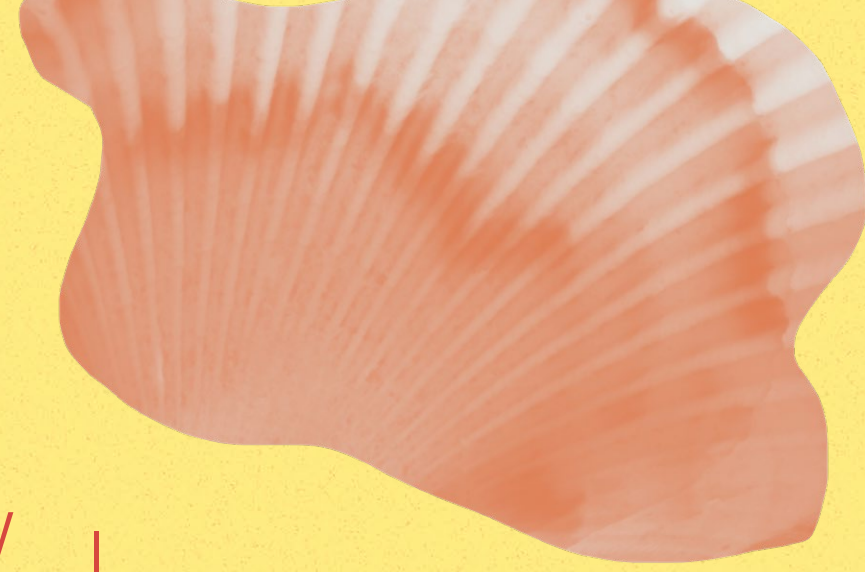
LYDIA: One that you'd made up Evan or a famous one?

EVAN: Just in general, violent soul. I mean it could be I've actually made up some violent songs, ones that I wouldn't tell you!

AMELIA: Thanks for the description. Lydia, how about you? I'm waiting in anticipation now.

LYDIA: I feel like, I feel really, really summery, so I feel like **long grass.**

A
C
T
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What does this texture sound like?



How might this texture smell?



I can only dream of living things being made out of letters



T
Y

Where would this texture make their home?

Give this texture a name.

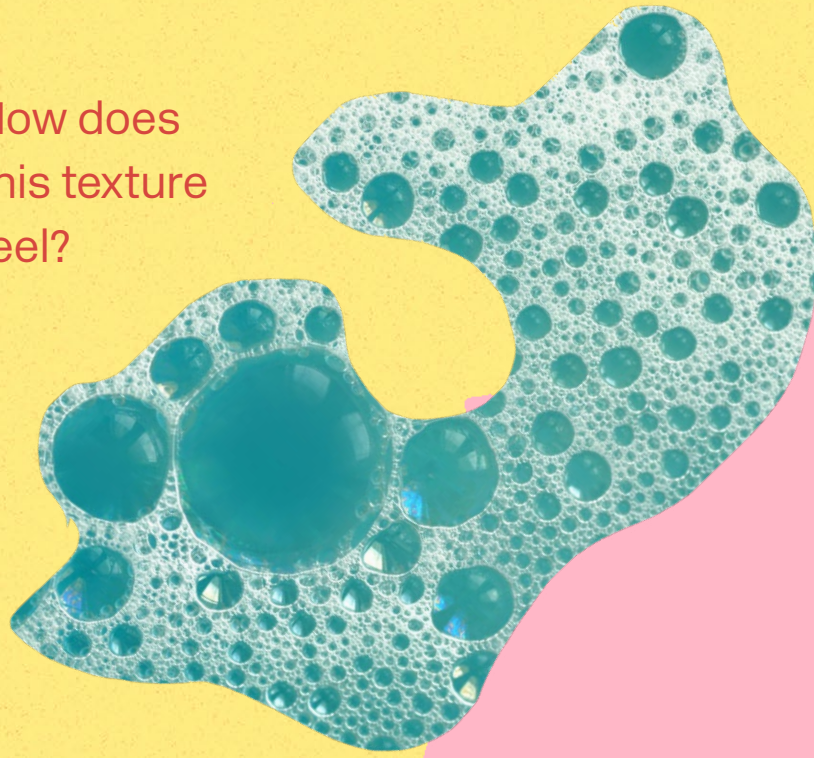


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How does this texture feel?



What could this texture taste like?

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Would you be friends with this texture?



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The original is
unfaithful to the
translation.

JORGE LUIS BORGES

TRANS LA TION

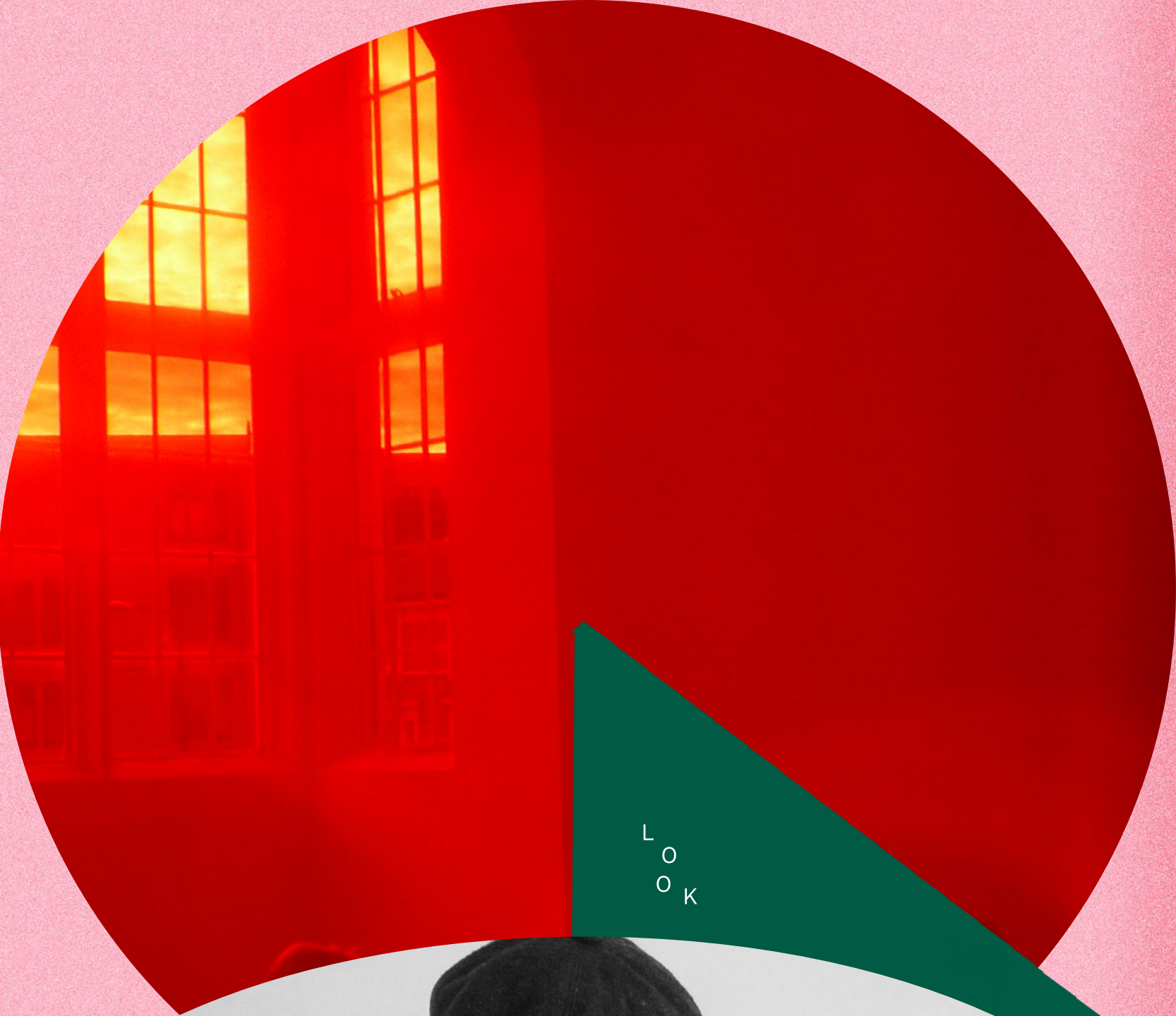
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LOOK



LYDIA: I can't work out the scale, because we saw the video last week I imagine it's like the height we are, but its not is it? Or is it?

NATALIE: It's all hand held.

LYDIA: Oh is it? For some reason I see that as massive!

AMELIA: Yeah me too!

EVAN: I see that as sort of the size of a person, a tall person, yeah big.

NATALIE: Photography can trick you sometimes!

EVAN: This is a bit of a random example, and it's just a bit of my experience and knowledge of it, but in King Kong the original film, there's actually a scene where they did the photography wrong. So there's a scene where the woman that King Kong is carrying looks exactly the same size as him.

LYDIA: I feel like that kind of relates to what I was saying a bit actually. It's almost around the same point of communication with different feelings.

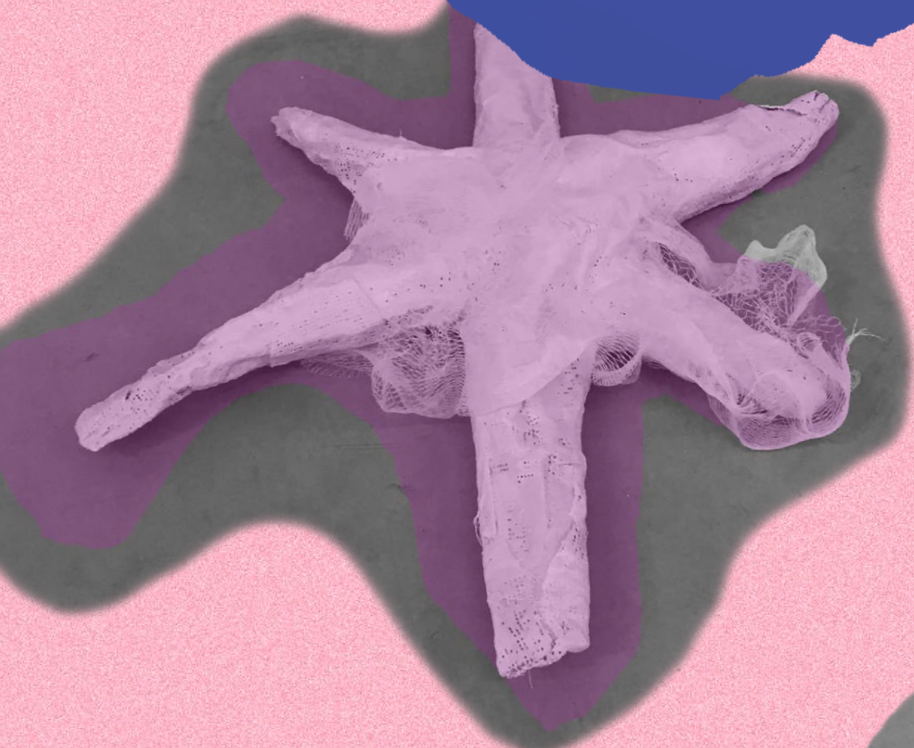
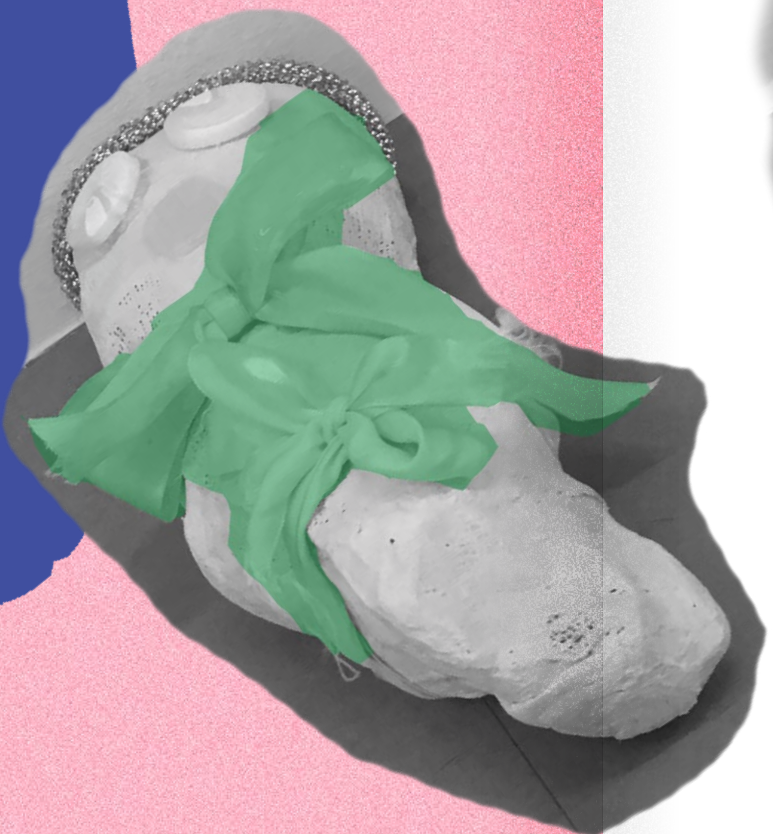
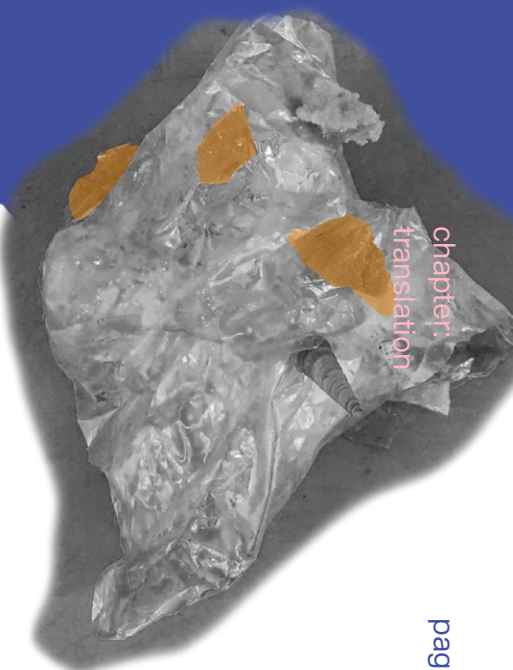
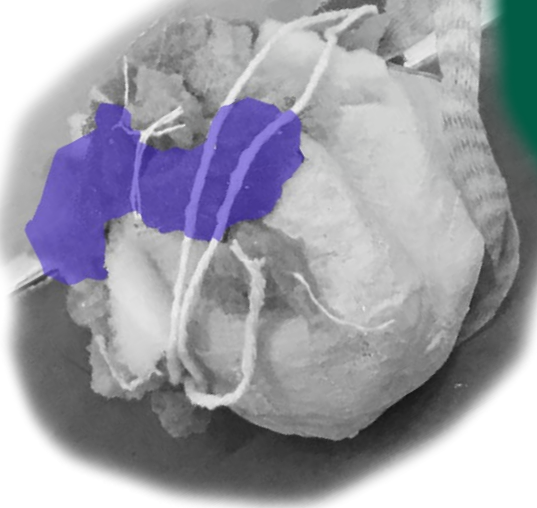
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Photograph
yourself so you
look very

A
C
T
I V I
T Y

small

against a
household
object

LAN
GUA
GE &
WELLING
FEELING

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language & feeling

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plural noun: homophones

1. Each of two or more words having the same pronunciation but different meanings, origins, or spelling.

Each of a set of symbols denoting the same sound or group of sounds.

2. *Etymology.* "Homophone" derives from the Greek homo- (ὁμο-), "same", and phōnē (φωνή), "voice, utterance"

NATALIE: Yeah so this

is Harpocrates who is a Greek God of Silence and Secrets.

Recently a lot of the work I've been doing is relating back to Greece and my heritage of being Greek but not speaking the language. I was really, kind of, triggered by Lydia talking about [her child], and this kind of translation, and us sort of thinking about two words that means the same thing - and it's a homophone which also comes from the Greek language like 'homo' means 'same' and 'phone' means 'voice'. I was thinking about being allowed to speak, so these two 'allowed, aloud' being this kind of relative thing. I'm starting to make physical, sculptural, shrine kind of works. In Greece there are a lot of shrines to Harpocrates, this God, so that's kind of where my starting point is. I feel, yeah from what Evan was talking about with corniness and Lydia with translation, that it's sort of coming through in this bit of work, which is starting to become something physical.

READ

RED

SEE

SEA

JUMP! JUMP!

BLUE

BLEW

EVAN: Getting off the subject altogether, this isn't related to nationality but I'm autistic so I don't always know what the right thing to say is. So sometimes I go to these places and I order something and then I forget to say 'thank you'.

LYDIA: Yeah that's really interesting Evan, I think I do that as well sometimes when I'm thinking about something else.

AMELIA: I think it can be hard, sometimes challenging, for everybody to try to interpret a situation and how to act. And I think that relates back to Natalie's piece and also the conversation we're having now about language and feeling. I like looking at images and I like looking at art because it can be direct and it is so subjective and it relies on yourself.

LYDIA: Yes, its your own translation.

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M
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READ

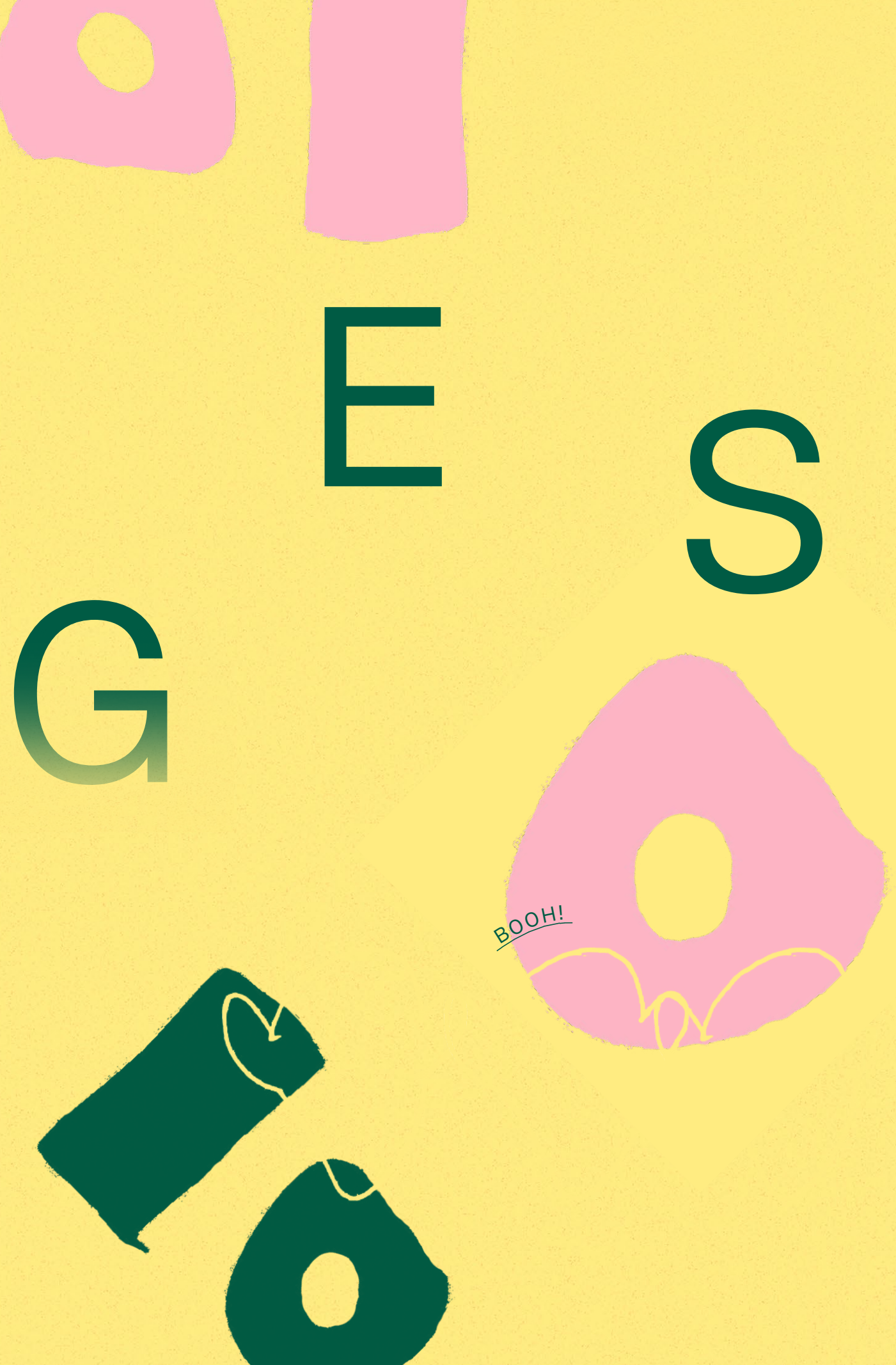
RED

SEE

SEA

BLUE

BLEW



NOUN

A movement or position of the hand, arm, body, head, or face that is expressive of an idea, opinion, emotion, etc. The gestures of an orator; a threatening gesture.

The use of such movements to express thought, emotion, etc.

Any action, courtesy, communication, etc., intended for effect or as a formality; considered expression; demonstration: a gesture of friendship.

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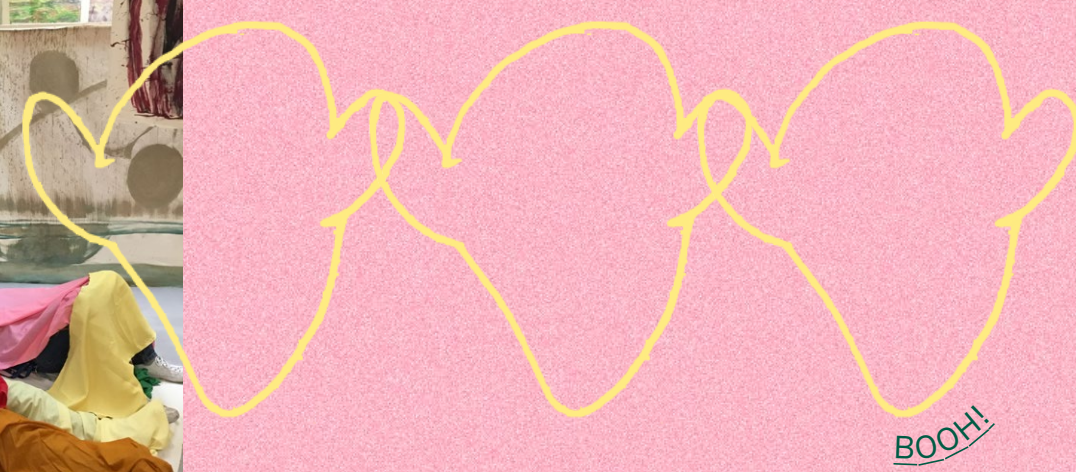
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gesture

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AMELIA: I think with all the works that you've been showing today there are definitely connections with what the meaning of a gesture might be, and also the gaps in between; the unspoken gesture and how you consume something, or come up with your own conclusion about something, especially within Evan's characters and in your work Natalie and Lydia. Plus how we attach our own personal meanings to gestures, or how we might misplace gestures to be something else as well. I suppose that falls under interpretation.



LYDIA: I think that's where I started as well. I was looking translation as there are lots of things that have come up in the past weeks which sort of came up with gesture and how to say 'okay' *makes 'OK' symbol with hand*



JUMP!

Using your body and a piece of fabric, can you invent a gestural language ?

Film or photograph your process and gestures in pairs if you can using a phone or ipad

A
C
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I V I
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You can use any piece of fabric such as a tea towel, bath towel, clothing, bed sheet or anything else that takes your fancy

Can you describe this new language using sounds, actions, words, sign or writing

M
O

W

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M
E

N

T

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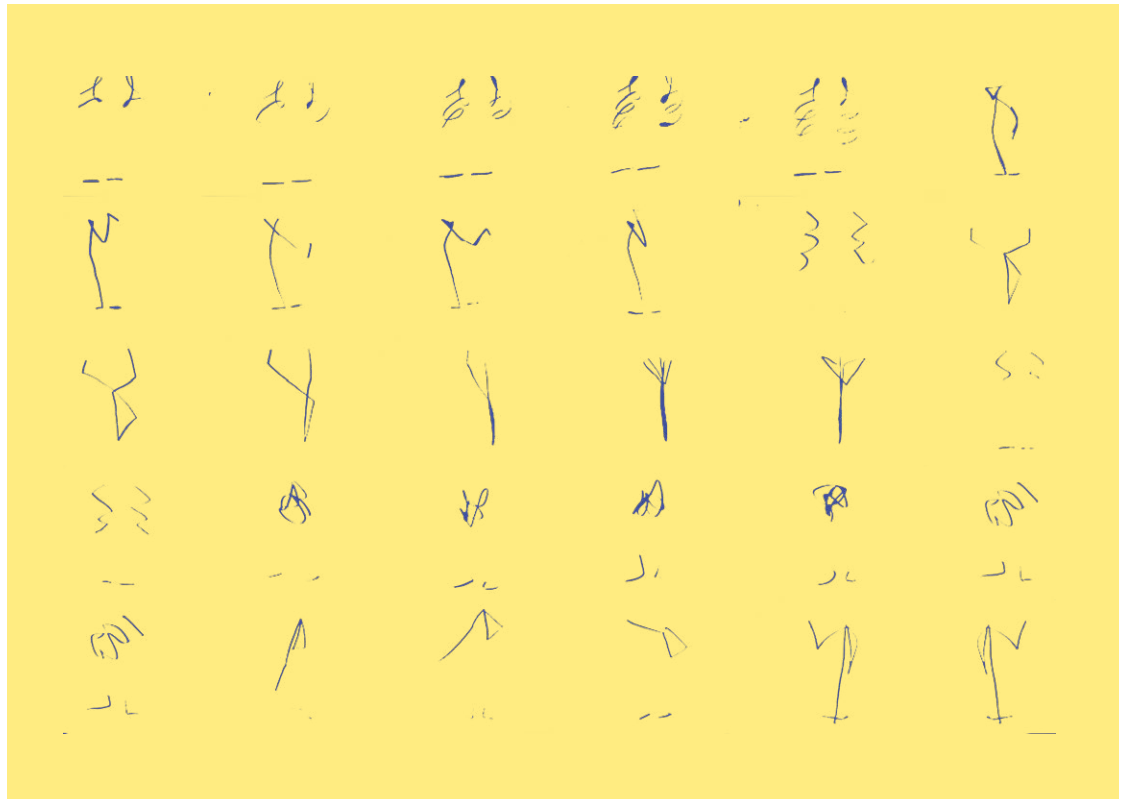


MORE

MORE

A movement score. Throw a bundle of ribbon to the floor - what squiggly shape does it make? Can you interpret through a dance or moving a body part? Tie a long bit of ribbon to a stick and dance with it, watch the ribbon make shapes around you.

A
C
T
I V I
T Y



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SYM

BO

LISM

LYDIA: I heard that a whole load of crows is called a murder, which feels really fitting for this.

NATALIE: Ohhh wow.

GEMMA: I didn't know that, did you know that Evan?

EVAN: Well, somebody told me that crows are a symbol of death. So I did this about the virus; I did two versions of this drawing actually.

JUMP! JUMP!



NOS

Nostalgia is a portmanteau neologism coined in 1688 by Swiss medical student Johannes Hofer, from the Greek *nóstos* [homecoming] and *álgos* [pain, ache]. *Nóstos* is, of course, the overarching theme of Homer's *Odyssey*, in which, in the aftermath of the Trojan War, Odysseus strives to return to Penelope and Telemachus and his native Ithaca.

TAL

GIA

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nostalgia

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GEMMA: Evan have you heard of the phrase rose tinted glasses before?

EVAN: Yeah, I have heard that - when you look back on things being really good, but they're actually rubbish.

GEMMA: Yeah, you forget the bad bits, only look at the good bits. I think it's quite natural isn't it?



NATALIE: I like the way you've obviously got quite a few [drawings] on the go at the same time, you haven't started one then finished it. I can imagine you having lots of different thoughts coming at a similar time, so having to give your attention to different pictures at different moments.

LYDIA: Yeah so true. Like when you're recalling a dream they don't come in chronological order do they?

EVAN: No. Dreams don't really have a beginning, you're just sort of in there.

NATALIE: So true Evan

LYDIA: I guess maybe that's the same with memories, they don't have a beginning you're just sort of in there.

NATALIE: Yeah so I was thinking about nostalgia in terms of a feeling, and I starting thinking about freedom, and in the end I was sort of going around in circles with the idea of freedom and responsibility.

EVAN:

So freedom
yeah it's an
interesting idea.

Because as
you get older
you both lose
and you gain
freedom.



B L O O P
B L O O P

JUMP!

A
C
T
I V I

T
Y

RECIPE

- 1 ↗ Buy a packet of jelly from the shop, ask a friend to buy it for you or order it online
- 2 → Find edible items in your kitchen that you might want to add to your jelly - these could be fruit pieces, sweets, popcorn, flower petals (dandelion petals found in the park are edible...just make sure you wash thoroughly)
- 3 ↘ Make your jelly as instructed on the packet
- 4 → Find moulds around the house... empty tupperware, yogurt pots, tins
- 5 ↗ Fill with your jelly and add edible pieces and refrigerate
- 6 → You may wish to layer your jelly up by refrigerating a section at a time before adding another flavour/colour jelly
- 7 ↑ Jelly is like magic

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In all chaos there is a cosmos,
in all disorder a secret order.

CARL GUSTAV JUNG

DREAMS

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“Everything to come
was already in images:

to find their soul,
the ancients went
into the desert.
This is an image.



The ancients lived their symbols, since the world had not yet become real for them. Thus they went into the solitude of the desert to teach us that the place of the soul is a lonely desert. There they found the abundance of visions, the fruits of the desert, the wondrous flowers of the soul. Think diligently about the images that the ancients have left behind. They show the way of what is to come. Look back at the collapse of empires, growth and death, of the desert and monasteries, they are the images of what is to come. Everything has been foretold. But who knows how to interpret it?

When you say that the place of the soul is not, then it is not. But if you say that it is, then it is. Notice what the ancients said in images: the words is a creative act. The ancients said: in the beginning was the Word. Consider this and think upon it.

The words that oscillate between nonsense and supreme meaning are the oldest and truest.”

C.G. JUNG



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LYDIA: Just one other thing, it's called Fearsomeness, because Jung says if you dream of tigers it is like fearsomeness, like a self-confidence or personal power, which I also thought was related to young people because I guess they are sort of self confident in their being they haven't learnt not to be.

EVAN: It's part of a series of dreams I have where I dream I'm in sort of a museum place, it's a weird museum, it's a bit like the British Museum but it's not the same it's quite different. It's got these kind of crane things in, and all sort of exhibits that aren't there. I was leaving and there were these two sort of officers and I remember the conversation.

NATALIE: In your dream Evan the symbolism of the ceiling could be the most significant thing not necessarily the act.



M
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V
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!

LYDIA: mmm. Evan you said you had a series of dreams, have you returned to the same place?

EVAN: There was one on a train and then there are ones where I'm going into a shop. I had one where I was going into a shop last night.

LYDIA: It would be really nice to make a series of these animations about your dreams. I really like the fact that they are monochrome and black and white with us talking about whether we dream in black and white and also the lighting and the shadows because you really get a feeling it creates quite an atmosphere I think.

NATALIE: I feel quite voyeuristic watching it.

LYDIA: Like you're watching someone else's dream?

NATALIE: Yeah or I feel like, not that I shouldn't be but I almost

feel like I'm looking through a keyhole or something because of the scale and the way it sort of comes towards you and away from you yeah through a window.

EVAN: Well that's understandable it's sort of a personal thing in someone else's head kind of.

GEMMA: Isn't that interesting, I was thinking about the link between nostalgia and dreams and actually like, hearing about somebody's memories feels very different to looking at someone's dream because a memory can be shared but a dream is something only you've seen.

symbol glossary



EYE



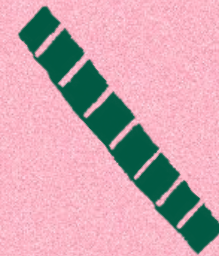
ROCKY



HUNGRY



BLANKET



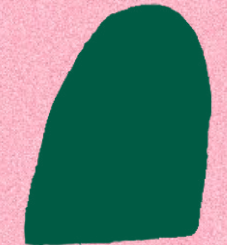
QUEUING



WHEEL



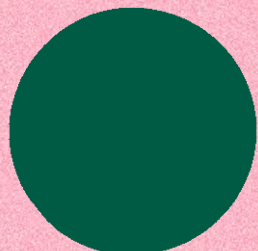
NIGHT SMILE



RELIGION



DINOCORN
(DINOSAUR UNICORN)



NEVER ENDING



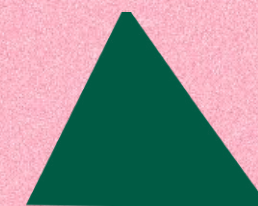
SECRETS



EXTRATERRESTRIAL



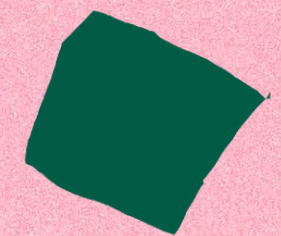
GROWTH



STABILITY



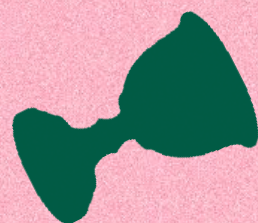
LONELINESS



FLOATING



DESPAIR



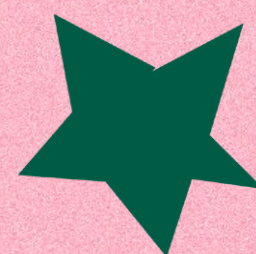
HALF FULL



WEAR A HAT



FEELING FUZZY



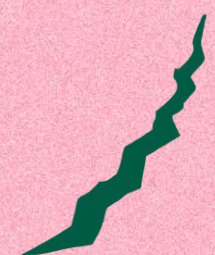
FEELING SPIKEY



CHEEKY



TADPOLE



CRACKING UP

reading / watching list

Judith Butler (2017) [When Gesture Becomes Event](#)

Sigmund Freud (1899) The Interpretation of Dreams

Elena Goodinson, The Guardian (2020) [Occult Following: Tarot Cards Through The Ages](#)

Pierre Grimal (1966) The Penguin Dictionary of Classical Mythology

Carla Huffman (2018) [Myths Symbols Sandplay](#)

Carl Jung (1974) Dreams

Raymond Williams (1976) Keywords

Sophie Williamson (2020) Translation (Documents of Contemporary Art)

BBC (1999) Walking with Dinosaurs

BBC (2005) Walking with Monsters

Mel Baggs (2007) [In My Language](#)

Merian C. Cooper, Ernest B. Schoedsack (1933) King Kong

Simone Forti (2012) [Huddle](#)

Michel Gondry (2007) The Science of Sleep

Stanley Kubrick (1968) 2001: A Space Odyssey

Yorgos Lanthimos (2010) DogTooth

Ryan Little (2017) Extinct

Alex Proyas (1994) The Crow

Yvonne Rainer (1966) [Hand Movie](#)

Guillermo del Toro (2006) Pan's Labyrinth

contributors

EVAN BOND is an artist from London who is interested in drawing and animation. Lydia says if Evan was an object, he would be a flat cap. Natalie says if Evan was an object, he would be a trampoline.

LYDIA CS is an artist from London who is interested in moving image and sound. Natalie says if Lydia was an object, she would be an opal. Evan says if Lydia was an object, she would be a flag.

NATALIE ZERVOU-KERRUISH is an artist from London who is interested in sculpture and movement. Lydia says if Natalie was an object, she would be a flamingo. Evan says if Natalie was an object, she would be a black cubed stone.

GEMMA WRIGHT is the Head of Learning at Camden Art Centre. The artists' say if Gemma was an object she would be a cup of tea. Amelia says if Gemma was an object, she would be a kaleidoscope.

AMELIA MARTIN is the Learning Curator at Camden Art Centre. The artists' say if Amelia was an object she would be a pear drop. Gemma says if Amelia was an object, she would be a bouncy ball.

EDITORS

Evan Bond, Lydia CS, Natalie Zervou-Kerruish and Gemma Wright

DESIGNERS

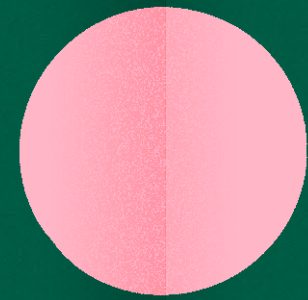
Mariana Vale and Beatriz Granado

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