

Poems on Prescription Evaluation Report 2025



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INTRODUCTION

This report evaluates the short project in spring 2025 '**POP: poems on prescription**' funded by University of the Arts London CCW Public Engagement SEED funding (Learn and Grow) and BA Hons Painting Year 2 in partnership with Brixton Tate Library (Lambeth Libraries). At the core of this collaboration was the exhibition *Painting and Poetry 2025* held at Brixton Tate Library and a series of related workshops around painting and poetry during Lambeth Readers and Writers Festival 2025 across the month of May.

The aim of the project was to explore the benefits of art and reading for local residents and library users. For this, the partnership involved a range of stakeholders: Brixton Tate Library staff, Lambeth and Southwark residents and library users, community groups Mosaic Clubhouse, Black Men's Consortium, Culture Health and Wellbeing (tonycealy.com), St Vincent's Centre Brixton, The Well Centre in Herne Hill, Camberwell College of Arts academics (Senior Lecturer Paula Smithard, Professor Daniel Sturgis and Lecturer Juan Bolivar), BA Hons Painting students, student friends and relatives, poets and artists and Grace O'Driscoll (Academic Support Librarian, Fine Art Camberwell College of Arts).

The methodology for this Evaluation Report has been guided by the logic model approach. Also, in the context section some of the influences and reasons that shaped the thinking and planning are touched upon. The purpose of the report is to document what has been achieved and how, consider the value and impact of POP for Lambeth Libraries service users, local residents in Lambeth and Southwark and Camberwell staff and students, what has been learnt and possible directions for future developments of POP.

The Painting & Poetry 2025 project where Lambeth Libraries worked in partnership with Camberwell College of Arts UAL is an example of collaborative process aiming towards a shared objective, namely, to consider ways in which poetry and the written word inspire visual art. The students engaged directly with poets and general visitors to Brixton library through a group exhibition and three poetry workshops. They also participated in producing a written publication illustrating the process.

This kind of exercise clearly increased the confidence of the students, who in conversation said it had challenged them to work collaboratively and developed their communication skills. It was a useful example of research and best practice. The wider engagement of the community was very beneficial for the library service as it let us reach new audiences.

Rosella Black, Librarian
Susanna Barnes, Service Manager
Lambeth Libraries and Archives at Lambeth Council

BACKGROUND

POP: poems on prescription grew from two previous successful collaborations with Brixton Tate Library (*Painting Community, History 2022* supported by the university's CCW Equity Diversity Inclusivity fund and *Milk and Honey 2024* funded by ual Teaching & Learning Fund, decolonising strand). These earlier projects comprised a student-led exhibition at the library with an accompanying publication and workshops with guest poets whose creative methodologies drew on visual art. For POP we wanted to shift the focus towards utilising the mental health and wellbeing aspects of art and reading more directly for local residents and library users through an exhibition, a publication and workshops during Lambeth Readers and Writers Festival in May 2025.

During the previous iterations of this project, we came to understand the value for our students of 'speaking with poetry to paintings', and how this approach can address individuals' wellbeing and benefit mental health. In discussion with Lambeth Libraries, we learnt how this issue also resonates with their service users, and how previous workshops we had run, where students and library users come together to co-create, have been valuable in this area.

Has created a space where people from various backgrounds have come together to share their interest in poetry and art – great environment to engage in new ways of thinking.

**Local resident workshop participant
May 2025**



Painting and Poetry 2025, BA Hons Painting, Camberwell College of Arts, UAL | Photograph: Katrina Blannin

CONTEXT

Lambeth librarians' understanding of the rising demand for support among their service users around wellbeing and mental health is borne out by research and needs identified related to this. *The Times Health Commission Report 2024* states, "The pandemic has left behind a mental health crisis...". *The report Understanding Creative Health in London 2024* calls for "more joined up working" that the bridges between the spheres of health, creativity and communities.

The collaboration with Lambeth Libraries presented an opportunity to address these challenges for meaningful social impact in the local community. *The State of the Arts 2024* report highlighted, "significant arts engagement gaps between adults from ethnic minorities and the population as a whole". Lambeth Libraries role in offering an open door to sanctuary seekers enabled the widest possible audience the chance to benefit.

The benefits of the arts for health and wellbeing were the findings of the *Creative Health Inquiry Report 2017* produced by an All-Party Parliamentary Group on Arts, Health and Wellbeing. With the help of Lambeth Libraries, for POP we reached out to targeted audiences too in local organisations that support those with mental health needs aiming to offer access and a space for residents to express themselves through creative workshops. One such organisation being Mosaic Clubhouse close by to Brixton Tate Library and featured in the *The Times Health Commission Report 2024*. The title **POP: poems on prescription** for this project was inspired by the idea of 'arts on prescription' in this context.

At a time of so many crises around the world, it is more important than ever for us to lean into and listen to artists. Having the space to explore ideas of legacy through art and poetry and being able to engage with others on what this means to them is truly edifying.

Lola Oh

Guest poet and workshop facilitator

POP

POEMS ON PRESCRIPTION

○ Improved wellbeing for Lambeth & Southwark residents and library users



WE ENJOYED



- Workshops
- Exhibition
- Print publication
- Poem collection
- College library display

WE CREATED



○ Exhibition making

○ Publication production

○ Socially engaged art practice

○ Community dialogue



WE CHALLENGED STUDENTS



○ Camberwell Painting students ○ Camberwell Academics ○ Community Groups

WE CAME TOGETHER



○ Lambeth & Southwark residents ○ friends & poets

POP:

POEMS ON PRESCRIPTION

Description

POP comprised of an exhibition *Painting and Poetry 2025* at Brixton Tate Library between 2 to 29 May 2025 along with workshops for the public held at Camberwell College of Arts and Brixton Tate Library as part of Lambeth Readers and Writers Festival. In addition to this there was a print publication for visitors to take away at the exhibition space, a poem collection in digital format and college library display cabinets which showcase a selection of complementary materials around visual art and poetry in artist books and book arts format from the Camberwell library Special Collections. Workshop participants were also provided with a 'resource pack' in print and digital version in each of the workshops as handouts during these sessions to keep and return to afterwards. These comprised a selection of images and poems, looking and writing prompts and workshop activities.

Audience

POP exhibition and workshops were aimed at Lambeth Libraries service users as well as Lambeth and Southwark residents, university staff and students too. With our aims in mind, around mental health and wellbeing, Lambeth Libraries helped to reach out to community groups and organisations in the local area. This included via the Lambeth Libraries Readers and Writers Festival brochure, Lambeth Libraries newsletter, Lambeth Council resident's newsletter and local news media such as the Brixton Buzz. The library reached out to local community groups Mosaic Clubhouse, Black Men's Consortium, Culture Health and Wellbeing (tonycealy.com), St Vincent's Centre Brixton, The Well Centre in Herne Hill to target audiences who might not otherwise engage with the library or workshops. The audience also included friends and associates of the guest poets who facilitated workshops.

Preparation



Camberwell students supported by college academics and technicians were instrumental in creating the exhibition *Painting and Poetry 2025*. Academics gave lectures for students both contextual and historical as well as an artist talk focusing on the influence of reading and poetry on their own development as a painter providing source material and inspiration. A group crit in college was attended by librarian Rosella Black and guest poet Akhera Williams which generated fruitful discussion. An exhibition visit, to *Breaking Lines* at the Estorick Collection, had an important role in exploring the subject, exhibition display and the catalogue inspired a folded print publication. Students took the lead supported by technicians, to produce a photo litho print publication related to the exhibition for visitors to take away. Additionally, a Poem Collection was made in digital form with the poems that students were inspired by for their artwork. This work was supported by college staff time and a small amount of money for the print exhibition from the Painting course budget.

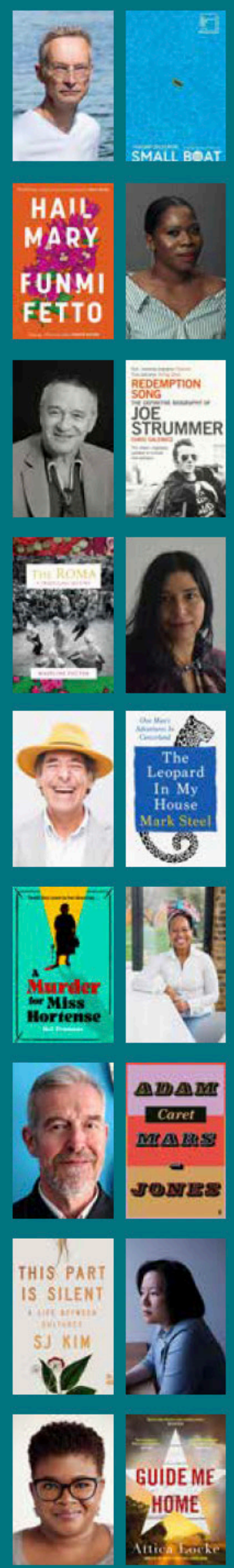


Visit to *Breaking Lines* Estorick Collection, 2025 | Photograph: Paula Smithard

Lambeth Readers and Writers Festival 2025

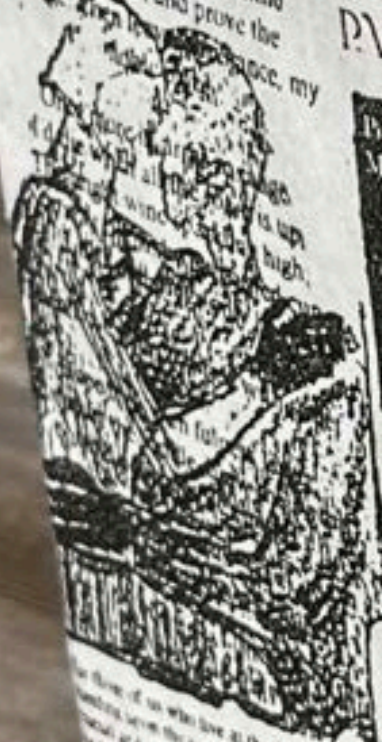
A guide to events in Lambeth Libraries

#LamLitFest25



METRIC & POETRY & PAINTING & POETRY
 METRIC & POETRY & PAINTING & POETRY
 METRIC & POETRY & PAINTING & POETRY
 METRIC & POETRY & PAINTING & POETRY

I'll read my triumph in thine
 eyes. Behold, and prove the
 change:



Poem Collection
 May 2025
 Selected by Fine Art Painting
 Students at Camberwell
 College of Arts
 For Bristol Tate Library

I sinned a sin full of pleasure,
 In an embrace which was
 warm and
 fiery
 led by arms
 long and iron
 lent sectarian
 wet full eyes
 spoke in my
 breast
 quest of his
 needful eyes
 in seclusion
 at his side:
 on my lips;
 off my crazed
 heart



the tale of love
 a life of mine,
 a giving embrace
 of mine you
 sparked a flame in his eyes:
 wine danced in the cup
 In the soft bed, my body
 drunkenly quivered on his chest
 I sinned a sin full of pleasure,
 you to a shaking, snatched form,
 o God, who knows what I did
 in that dark and quiet seclusion.

Exhibition print publication, 2025
 Photograph: Charlotte Rigley

COMMENTS FROM EXHIBITION VISITORS BOOK

It would be great if you could open this to the general public i.e. your favourite poem as a sketch painting – signed (Margaret Jackman)

Free Art to view! Gives me 'time out' from a busy day and my own thoughts. Thank you so much!

Absolutely beautiful paintings. Really thoughtfully executed and thought-provoking choice of poems and compositions.

Stunning works! Thank you.

"Thank you for making this available for free at point of access. I hope more art can be funded and shared with all." Catriona SW2

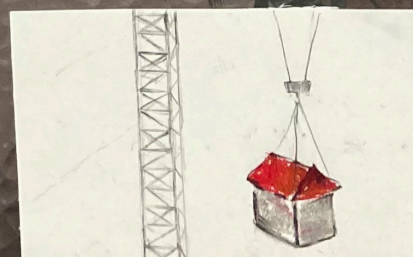
"Great exhibition. Thank you so much for bringing this into the library and making it accessible."

"It was a fantastic show, I am an artist and art teacher, and people are brave pushing themselves. Bravo."

"Lovely. I like the idea of pictures inspired by or linked with poems."

"Keep up with the good work. I really enjoyed the exhibition. It made me happy."

I REMEMBER THAT MY MOTHER
SAID TO QUESTION IT ALL
WHY? WHEN?
SHE RECENTLY PUT CARE ONTO ME
I SHIFTED DOWN TO A HOLD.
AND ABOUT AIRPORTS,
YOU SAID TOO MUCH.



"Mafs #3" by Anna Spyraiki, *Painting and Poetry 2025*, BA Hons Painting,
Camberwell College of Arts, UAL | Photograph: Katrina Blannin



Painting and Poetry 2025, BA Hons Painting,
Camberwell College of Arts, UAL | Photograph: Katrina Blannin

LAMBETH READERS AND WRITERS FESTIVAL 2025



Workshops

Guest poets whose creative methodologies involved crossovers between visual art and poetry were chosen by librarian Rosella Black and Camberwell academics with a view to their workshops offering a chance to share those working methods. Care was taken to consider the mental health benefits of art and reading and to select experienced and sensitive facilitators. Lola Oh's workshop called Legacy held at the college, for example, introduced participants to the range of human emotions and experiences and the words we put to these based on the book *Atlas of the Heart* by Brené Brown along with visual art and poetry prompts (see appendix A).

Akhera Williams workshop at Camberwell prompts included objects as well as handout photos and images of paintings projected on screen. Akhera's prompts lent themselves to storytelling, memory and imagination often centring lived experience.

As a poet who found her voice in the youth programme of the South London Gallery, it was a full circle moment to speak...in the neighbourhood that gave birth to them...One of the participants told me the workshop reminded them of the need for stillness in their life, whilst others spoke about the fact the space gave them their first opportunity to write creatively alongside others.

Akhera Williams
Guest poet



Workshop led by Lola Oh, 2025
Photograph: Katrina Blannin

LEO BOIX'S WORKSHOP

Brixton Tate Library 21st May 2025

Very good.

Brilliant. Fascinating lecture on Latin American poetry. Really enjoyed.

It would be great if you could open this to the general public i.e. your favourite poem + a sketch painting etc.

Very insightful, first time coming here.

Please continue putting on poetry event!

Excellent content & delivery, interesting ideas.

The acoustics in the room and the music outside made it very difficult to hear.

Challenging, stimulating, engaging, productive.

Really thought provoking.

Workshop led by Leo Boix, 2025
Photograph: Paula Smithard





Workshop led by Leo Boix, 2025
Photograph: Paula Smithard

WORKSHOP FEEDBACK

"I wasn't sure what to expect, but it was better than I expected. It challenged my way of writing poetry by looking at photos and paintings – so finding a new perspective was refreshing".

"Lola was a great workshop facilitator. She was warm and led an engaging discussion".

"...the facilitator [Akhera Williams] was engaging and enthusiastic, she shared different 'ways of seeing'..."

"Helped to think about something other than everyday problems".

"Made me think on so many levels...[encouraged] open discussion with family and friends".

"Makes me want to write more..."

"...felt a bit nervous when we had to share a line, but it was lovely".

"Lots to consider especially from discussions we had as a group. Great to share thoughts".

"It was a great space for sharing and being heard!"

"Emotional awareness and space for self-reflection".

"... internal thinking".

"...calming, creative..."

"Great to get a chance to engage with creativity and develop a greater sense of self".

"It has enhanced my wellbeing through the expression of the creative word!"

"Has created a space where people from various backgrounds have come together to share their interest in poetry and art – great environment to engage in new ways of thinking".

"I need to have more times of stillness".

"Doing something new outside my comfort zone helps my sense of wellbeing".

“The knowledge that I can still participate”.

“...to try and write a poem”.

“The benefits of reading and poetry to enhance wellbeing”.

“Being more aware of my emotions and how to describe them”.

“Time to pause”.

“The beauty of listening to poetry being read aloud”.

“Write more poetry, be more imaginative, creative”

“Continual self-reflection”

“Great to get chance to engage with creativity and develop a greater sense of self”.

“Writing more poetry on the world around me”.

“Interiority and how painting expresses an emotional truth”.

“Slowing down and responding to things in writing, looking closely to what is around me”.

“Get my thoughts on paper instead of overthinking”.

“Yes, given UAL venue is not usually accessible for communities and residents...made hard to reach...”

“Yes, because it’s a great opportunity to meet and work alongside others in the community I might not usually meet in a safe and creative environment”.

“Yes, to continue to develop my creativity”.

“Yes – developing poetry!”

“Yes, great opportunity to write without pressure, wealth of knowledge and material presented...”

“Yes as I don’t get to do events like this locally, time + day excellent for me”.

EVALUATING POP



The initial aims for POP were to explore the therapeutic aspects of creativity and mental health for exhibition visitors and workshop participants. These were modest aims that were open-ended, and, in this sense, POP was not setting out to test specific assumptions, theories or claims but instead to collect data to identify outcomes and benefits. POP also sought to deepen community-based connections by involving third sector community organisations such as Mosaic Clubhouse, bringing students, residents and community groups together for mutual benefit. Collecting data involved an exhibition visitor comments book, library comments box, social media, workshop feedback forms, observations and conversations.

In terms of creativity and mental health it was anticipated that the encounter with artworks and poems in the exhibition, and participation in the workshops, might ease anxiety or loneliness, but the responses evidenced a wider range of outcomes (see pages 23-24). The values underpinning the approach taken to POP at all stages, and especially for the exhibition and workshops were belonging, community, enjoyment, reflection, expression and a safe space. Many of these values were found reflected in the feedback about the exhibition and workshops.

Exhibition engagement evaluation themes

The exhibition visitor comments (see p.10) revealed several key themes:

Accessibility and Public Value

Multiple visitors emphasised appreciation for free, publicly accessible art, with calls to expand such offerings. There's a strong sentiment that art should be available to everyone regardless of economic barriers.

Mental Health and Wellbeing

Visitors described the exhibition as providing "time out" from busy lives and daily thoughts, with one person noting it "made me happy." The art serves as a form of mental respite and emotional uplift.

Quality and Artistic Merit

Consistent praise for the technical execution, with descriptions like "stunning," "beautiful," and "thoughtfully executed." The work was recognised as high-quality art worthy of appreciation.

Poetry-Art Integration

Several comments specifically highlight the innovative concept of combining poems with visual art, suggesting this interdisciplinary approach resonates with audiences and creates thought-provoking connections.

Community and Educational Impact

The exhibition was valued for being brought into a library setting, making it accessible to the broader community. An art teacher's comment about artists "pushing themselves" suggests the work has educational and inspirational value for other creatives.

Gratitude and Encouragement

A pervasive tone of thankfulness runs through the feedback, with visitors expressing genuine appreciation for the experience and encouraging continuation of such initiatives.

Spotlight on exhibition experience

Student Merryn Young spoke to me about going to see the exhibition one Saturday to show her friend and finding an 'open mic' session taking place and her encounter as told to me sums up the connections between the exhibition and its visitors, local residents and the library...

"I was passing by Brixton Library, and I went into show my friend the Painting and Poetry exhibition that we did there and we happened to stumble into an open mic session for poetry which was run by Tony B. And initially were going to stay for 20 minutes and we wanted to see what was going on and ended up staying there for 3 hours. It was such a beautiful opportunity to meet the community of people living around Brixton. It was all ages and Tony created such a lovely atmosphere for first time poets and well established poets and to go up and just, everyone just shared their words and it felt like a really safe, beautiful space, there was music and singing and it was just really nice to see people sharing their poetry surrounded by all the art that the students had created. For most of us it was our first time maybe engaging with poetry, and for a lot of the people that got up, it was the first time having the confidence to share own poetry. So, it was just a really beautiful and intimate atmosphere, and just, I guess, it really showed the kind of community that Brixton Library can create and offers for so many people and me and my friend were not poets but we felt confident enough to even want to go up, if we had prepared anything. It was a really beautiful day".

Merryn Young as told to Paula Smithard

In Merryn's experience, several key themes emerge that chime with the values underlying POP:

Community and Connection

Merryn's observations centre on how the library serves as a vital community hub, bringing together people of all ages and backgrounds. The unexpected three-hour stay demonstrates how genuine community spaces can organically create meaningful connections between strangers.

Inclusivity and Accessibility

The open mic created a welcoming environment for both "first time poets and well-established poets," emphasising how cultural spaces can be democratic and non-hierarchical. The fact that non-poets felt confident enough to potentially participate highlights genuine inclusivity.

Courage and Personal Growth

There's a strong emphasis on people finding the confidence to share their poetry publicly, often for the first time. This speaks to how supportive environments can help people overcome personal barriers and take creative risks.

Serendipity and Spontaneity

The accidental discovery of the poetry session transforms what was meant to be a brief visit into a profound experience. This highlights how unplanned encounters can be the most meaningful.

Safe Spaces for Expression

The repeated emphasis on the "safe, beautiful space" and "intimate atmosphere" underscores the importance of environments where people feel secure enough to be vulnerable and share personal creative work.

Arts as Community Building

The intersection of visual art (the *Painting and Poetry 2025* exhibition) with spoken word creates a rich cultural ecosystem where different art forms support and enhance each other.

Place-Based Identity

The role of Brixton and its library suggests the importance of local identity and how neighbourhood institutions can reflect and nurture the character of their communities.

Merryn conveys how the exhibition, as part of Lambeth Readers and Writers Festival, served as a catalyst for human connection and personal empowerment within the local communities.

Themes in the evaluation of the workshops

Based on the feedback forms for workshops, several key themes emerge as follows:

Creative Growth and Learning

Participants repeatedly mentioned discovering new perspectives and ways of approaching creativity. The workshop challenged traditional writing methods by incorporating visual elements like photos and paintings, leading to fresh insights and encouraging continued creative practice.

Facilitator Excellence

Lola received consistent praise for her warm, engaging facilitation style. Participants valued her enthusiasm and ability to share different “ways of seeing” while creating a supportive learning environment.

Therapeutic and Wellbeing Benefits

The workshops provided significant mental health benefits, offering participants time to pause, reflect, and process emotions. Many found it calming and noted improvements to their overall wellbeing through creative expression.

Community Building and Connection

The sessions created valuable opportunities for people from diverse backgrounds to connect over shared interests in poetry and art. Participants appreciated the safe, inclusive space for sharing thoughts and being heard by others.

Personal Development Through Self-Reflection

The workshops fostered deeper self-awareness and emotional intelligence. Participants valued the space for “internal thinking” and developing a greater sense of self through creative practice.

Overcoming Comfort Zones

Many participants acknowledged feeling nervous initially but found the experience rewarding. The workshops helped people try new things and discover they could still participate meaningfully in creative activities.

Accessibility and Inclusivity

There’s recognition that the workshop made creative opportunities available to communities who might not typically access such venues, addressing barriers for “hard to reach” populations.

The overall sentiment about the workshops reflects a transformative experience that combined artistic learning with personal growth and community connection.

Spotlight on workshop experience

Not captured in the feedback forms for workshops, but worth recounting here to convey the richness of the experience of attending a workshop, is the conversations I took part in with two women who were sisters attending Lola Oh's Legacy workshop together. When invited to think about legacy during the session they realised that their grandfather's chair was vital to their family and it's the histories they wanted to preserve and relay to younger members. One of them told of how the thing she thought about most on hearing of storm damage to the Caribbean Island that they were from was the chair that her grandfather always sat in and her fear that it might be destroyed. To anyone outside the family it would be insignificant and of no value, monetary or otherwise. The workshop activity offered not only a space to think and reflect but to move into the realms of memory, storytelling, identity and history. One of the sisters wrote in her feedback form that joining the workshop had encouraged her to go on to have an open discussion about ideas to do with legacy with family members and friends.

All of the workshops brought new visitors to the library and college. One predominant demographic of visitors were middle-aged Black women who were local residents but had not been into the college before, despite passing by the building frequently. This was evident in the feedback, with one of the forms noting that "...UAL venue is not usually accessible for communities and residents... made hard to reach..." The feedback showed a clear desire and enthusiasm to return to the college and be part of what takes place there. Asked if they would like to attend again, these are some of the replies...

"Yes, to continue to develop my creativity".

"Yes - developing poetry!"

"Yes, great opportunity to write without pressure, wealth of knowledge and material presented..."

"Yes as I don't get to do events like this locally, time + day excellent for me".



Lola's workshop | Photograph: Katrina Blannin



Love, Maybe - Audre Lorde
Always
in the middle
of our bloodiest battles
you lay down your arms
like flowering branches
to compare my bones

**Painting and Poetry 2025, BA Hons Painting,
Camberwell College of Arts, UAL | Photograph: Katrina Blannin**

Spotlight on staff experience

Staff research

There have been unexpected outcomes for staff around the stimulating effect the project had for their art practices and research. Preparing & delivering a lecture on the influence of reading and poetry, as sources of inspiration for his own painting practice over the years, has led Senior Lecturer Nelson Diplexcito to incorporate this material into his book *Considerations in Painting* (manuscript in progress, publisher tbc).

Lecturer Juan Bolivar found attending the poet workshops opened avenues of writing and making that have inspired new directions in his art practice, laying the foundations of a future exhibition. The exhibition is planned for Durning Library in Lambeth (2026) and will include sketchbooks and writing. The workshops awakened an interest in poetry which has also resulted in a journal article on the poems of painter Frank Bowling.

*The poetry projects have enabled me to develop existing and new research through writing. Through the project's workshops I met ideas of poetry which have propelled the realisation of an article where I explore the early poems of the Guyanese born British artist Frank Bowling.**

The workshops which took place were an invaluable opportunity to explore, for me, a new multimodal approach to art and pedagogy – but also have had a direct impact on my artistic practice through the realisation of this article and planting seeds for future projects exploring the written text in relationship to painting, visual language and concrete poetry – to be crystallised in a forthcoming exhibition at Durning Library (Lambeth) accompanied by a publication featuring sketchbooks and short stories (1985-2025).

****Thanks to Water: The Floating Discipline and Poems of Frank Bowling, Journal of Contemporary Painting (JCP), Volume 10. Issue 1-2, intellect books***

Juan Bolivar

Lecturer in Painting

University of the Arts London

BOLIVAR'S POEMS

Everything Must Go
Juan Bolivar, 2025

If you turn image on its side discarded objects

laid down at random become a beach.

*A medicine ball a sun; the umbrella swept –
imaginary wind tipping over lilac shapes.*

The yellow background is glowing.

A sunset perhaps in my mind's eye?

*De Stijl window looking back at me –
and a green plastic chair awaiting sitter
in the urban brutalism found in Piet
Mondrian's impromptu backyard sale.*

[Written in Akhera Williams' Workshop, 2025]

Red Seats
Juan Bolivar, 2025

One hundred and forty seats in the Lecture theatre.

Seventy-two in the middle.

Thirty-six – times two – either side.

Each of them a story but not the same each time.

[Written in Akhera Williams' Workshop, 2024]



Poetry reading at *Painting and Poetry 2025*, BA Hons Painting, Camberwell College of Arts, UAL | Photograph: Katrina Blannin

EVALUATION

Students' input, outcomes and impacts for students

Students created the exhibition for the public and accompanying publications and were therefore central to bringing value to POP. In addition to this, as part of the preparations for creating the publication and building on a visit to the *Breaking Lines* exhibition (Estorick Collection) and a visit to the Artist Books Archive at Chelsea College of Arts, students had sessions at Camberwell College library Special Collections exploring artist books, poetry and book arts. This resulted in students curating items for a companion, micro exhibition in college in the college library display cabinets that ran parallel to the external exhibition in Brixton and available for the workshops participants to see (see appendix C). The curatorial skills included learning about the specialised display supports and handling of small and fragile items.

Student outcomes and impact can be listed as follows:

Outcomes (immediate results from the programme activities):

- Increased understanding of painting beyond studio context and integration with poetry
- Expanded experience of reading and writing in art school settings
- Discovery of how writing could be integrated into their own art practice
- First encounter with poetry for some
- Improved essay writing skills through close looking and reading activities
- Increased confidence in talking about their own artwork
- Confidence building demonstrated through public speaking at exhibition launch
- Technical skills development (cutting mounts, framing, Stas hanging system)
- New software skills (InDesign, layout, graphic design)
- Learning photo litho printmaking
- Curatorial skills including specialised display and handling of fragile items
- Exposure to socially-engaged art practice concepts and 'arts on prescription'

Impacts (longer-term changes):

Conceptual impacts (changes to how people think):

- Widened understanding of art practice beyond traditional studio boundaries
- Enhanced awareness of community engagement possibilities in art
- New knowledge about socially-engaged art practice and 'arts on prescription'
- Transformed understanding of the relationship between visual art and poetry

Capacity building impacts (changes in what people do):

- Integration of writing into personal art practice
- Improved ability to discuss and present their own work publicly
- Enhanced essay writing capabilities
- Acquired technical and digital skills applicable to future practice and work
- Developed curatorial abilities for exhibition work

Instrumental impacts (changes in how things work):

- Career pathway awareness related to socially-engaged art practice
- Potential future engagement with ‘arts on prescription’ approaches
- Enhanced preparation for professional art practice through a range of skill development

Outcomes and impact for students moved beyond immediate skill acquisition to create permanent changes in how students conceptualise their own art practice, their capabilities, and potential career directions in socially-engaged art.

Spotlight on student experience

Students were encouraged to keep a Reflective Log to record their thoughts and ideas during the workshops. Naira Yessengaliyeva attended all the workshops, including when still a first-year student. Returning to Lola Oh’s Legacy workshop after a year allowed her to measure their own intellectual growth and development, showing how revisiting material can deepen understanding over time. As well as taking part in the exhibition this year, Naira made detailed notes in her Reflective Log which included a useful summary reflection at the end (see p. 32). Naira valued the workshop structure and approach for the use of “responsive making” as their core methodology - starting with existing poems or visual art to encourage more expansive thinking rather than working from scratch. Naira also appreciated the cross-cultural learning for how it demonstrated the way that cultural context shapes artistic understanding. However, it was a revelation for her to discover practical ways to connect their writing and painting practices, which they had previously seen as separate activities. The workshops provided specific methodologies like close observation and free writing to achieve this integration thus bridging these creative disciplines.

The pedagogical value in Naira’s reflections emphasise the workshops’ supportive environment that encouraged both creation and sharing, suggesting these experiences would benefit future students by providing concrete tools for interdisciplinary creative practice. For me, Naira’s experience confirmed how structured creative workshops can break down barriers between artistic disciplines while fostering both individual growth and collaborative learning.



Naira Yessengaliyeva
Year 2 painting student at *Painting and Poetry 2025*,
Photograph: Katrina Blannin

The Painting and Poetry workshops, organised in conjunction with the Brixton Library exhibition, offer new ways of looking through emphasis on responsive making. By taking a poem or piece of visual art as the starting point, the activities encourage more expansive ways of thinking.

Adding to a previous course visit to the Estorick Collection's Breaking Lines, an exhibition of concrete poetry, Leo Boix's Concrete Poetry in South America workshop offered a new perspective from a different socio-political and cultural standpoint.

Having attended Lola Oh's Legacies workshop in first year, this was my second time seeing it. Re-engaging with the thematic focus in relation to some familiar and some new material gave me a chance to reflect on my thinking over the last year.

I tend to write a lot but have always felt it sits separate to my painting. Using methodologies such as close observation and free writes, alongside the more discursive group activities, these workshops have shown me clear ways in which this interrelation can become part of my practice. The welcoming environment is conducive to writing and sharing work, and I think these workshops will be a great benefit to future students.

Naira Yessengaliyeva
Year 2 Painting student

Outcomes and Impacts of POP for Brixton Tate Library and its staff

Drawing on conversations with library staff and Camberwell academics, the following benefits for the library have been identified:

Outcomes (immediate results that happen quickly):

- Contribution of exhibition and workshops to Lambeth Readers and Writers Festival 2025
- Reaching new audiences (community groups, students, guest poets and their associates)
- The exhibitions and workshops build on the library as a community hub towards a place of creativity, wellbeing as well as new knowledge
- The Poem Collection was sent to workshop participants afterwards, consolidating the connections made between those who attended with the library and the college

Impacts (longer-term changes):

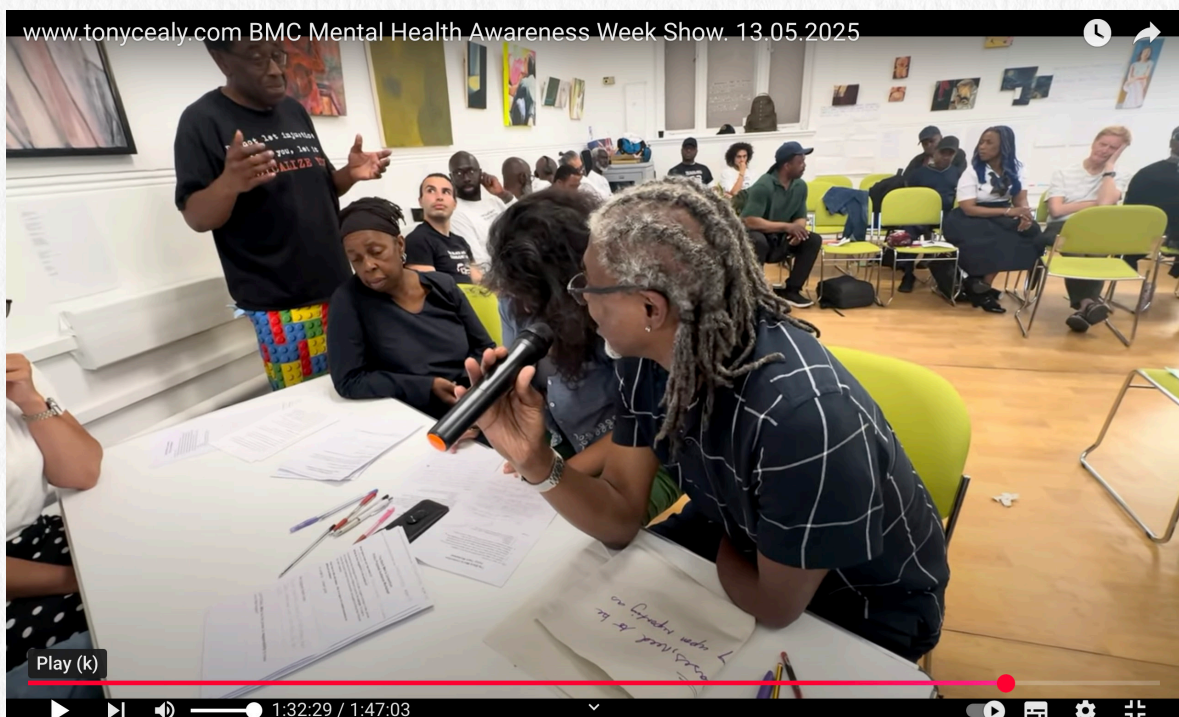
Conceptual impacts (changes to how people think):

- Confirms the library as a place for lifelong learning (representing a shift in how people perceive and understand the library's role)

Capacity building impacts (changes in what people do):

- Strengthening connection and partnership (developing potential for ongoing collaboration and participation)

It's worth noting that some of these, straddle both categories. For example, "strengthening connection and partnership" has immediate outcomes (initial connections made) as well as longer-term capacity building impacts (sustained collaborative relationships).



www.tonycealy.com, BMC Mental Health Awareness Week Show
Screenshot by: Paula Smithard

OUTCOMES AND IMPACTS OF POP

In this section the evaluation of outcomes and impacts specifically relate to the exhibition and workshops as part of Lambeth Readers and Writers Festival 2025. For this purpose, the definitions of outcome and impact are drawn from the NCPPE (National Co-ordinating Centre for Public Engagement).

Exhibition

Outcomes (immediate results from the exhibition)

Enjoyment:

- “Keep up with the good work. I really enjoyed the exhibition. It made me happy.”
- “Stunning works! Thank you.”
- “Absolutely beautiful paintings.”

New experiences:

- Visitors experiencing the connection between visual art and poetry
- “I like the idea of pictures inspired by or linked with poems.”

Increased understanding:

- Visitors engaging with “thought-provoking choice of poems and compositions”
- An art teacher commenting on people “pushing themselves”

Skills development/learning:

- The art teacher visitor gaining insights they can potentially apply to their teaching

Potential Longer-term Impacts

Conceptual impacts (changes in how people think)

- Changed attitudes toward art accessibility: “Thank you for making this available for free at point of access. I hope more art can be funded and shared with all.”
- Increased awareness of the relationship between different art forms (poetry and visual art)
- Enhanced appreciation for community-based cultural programming

Capacity building impacts (changes in what people do)

- Potential for visitors to seek out more cultural experiences
- The art teacher visitor may incorporate new approaches in their teaching practice
- Visitors may become advocates for accessible arts programming

Instrumental impacts (changes in how things work)

- The comment about hoping “more art can be funded and shared with all” suggests potential for influence on future funding or policy decisions around accessible arts programming
- The positive response to the library venue could encourage more cultural programming in such spaces

The feedback particularly highlights the value placed on accessibility and free access, which could have instrumental impacts on how a similar project is designed and funded in the future.

Workshops

Based on the feedback provided, here are the outcomes and longer-term impacts I can identify:

Outcomes (immediate results)

Increased understanding of the subjects of art and poetry:

- “It challenged my way of writing poetry by looking at photos and paintings”
- “Brilliant. Fascinating lecture on Latin American poetry”
- “The benefits of reading and poetry to enhance wellbeing”

Enjoyment:

- “It was better than I expected”
- “Really enjoyed it”
- “...calming, creative...”

Skills development:

- “finding a new perspective was refreshing”
- “she shared different ‘ways of seeing’”
- “Being more aware of my emotions and how to describe them”

Attitudinal change:

- “Helped to think about something other than everyday problems”
- “Made me think on so many levels”
- “I need to have more times of stillness”

Inspiration and creativity:

- “Makes me want to write more”
- “Write more poetry, be more imaginative, creative”
- “Great to get chance to engage with creativity”

New experiences:

- “Doing something new outside my comfort zone”
- “The knowledge that I can still participate”
- “first time coming here”

Longer-term Impacts

Conceptual impacts (changes in thinking):

- “Enhanced my wellbeing through the expression of the creative word”
- “develop a greater sense of self”
- “Continual self-reflection”
- “Interiority and how painting expresses an emotional truth”

Capacity building impacts (changes in what people do):

- “Writing more poetry on the world around me”
- “Slowing down and responding to things in writing”
- “Get my thoughts on paper instead of overthinking”
- “encouraged open discussion with family and friends”

Instrumental impacts (changes in how things work):

- The workshops created accessibility for “hard to reach” communities to a UAL venue
- “Created a space where people from various backgrounds have come together”
- Multiple requests to continue the programme suggest it’s changing how poetry engagement is delivered in the community

The feedback shows a clear progression from immediate enjoyment and learning to deeper personal transformation and ongoing creative practice.

In fact, both the exhibition and workshops successfully broke down barriers and created new community connections through accessible arts programming, with the combined impact showing how visual art and poetry can work together to create meaningful cultural experiences that extend well beyond the initial engagement.

CONCLUSION

This conclusion draws upon comprehensive feedback from exhibition and workshop assessments, supplemented by consultations with college and library staff, to identify key insights and learning from the project. The analysis reveals both operational challenges and strategic considerations that inform recommendations for future iterations.

Operational Challenges and Learning

The project encountered logistical constraints, particularly relating to time limitations and budget allocation processes. These factors restricted the ability to provide refreshments for the exhibition launch event and workshops and limited the scope of promotional activities for POP. These challenges highlight the importance of establishing more streamlined administrative processes and allowing greater lead times for project implementation.

Workshop Format and Content Refinement

Participant feedback and staff indicated that extending workshop duration from two to three hours would enhance the learning experience. This adjustment would allow for more reflective engagement with materials and reduce the perceived pressure to cover content within compressed timeframes. Additionally, evaluation discussions revealed a need to balance reading and writing activities more effectively, while managing participant expectations regarding practical art-making components, which proved logistically unfeasible within the current format.

Materials and Safeguarding Considerations

The evaluation identified the necessity of implementing advance material submission protocols for future workshops. While some participants voluntarily provided materials in advance, establishing this as standard practice—consistent with procedures at organisations such as The Wellcome Trust—would enable appropriate content review. This process would ensure materials are assessed for potential trigger warnings and content that might conflict with wellbeing objectives.

Terminology and Scope Clarification

Strategic discussions revealed important considerations regarding the project's stated aims and terminology. The evaluation process highlighted the need to critically examine whether POP should realistically target 'mental health enhancement' or whether 'wellbeing' provides a more appropriate and achievable framework. Alternative terminologies such as 'mindfulness' were also proposed for consideration in future project development.

Future Development Opportunities

The evaluation identified significant potential for expanding community engagement through enhanced outreach activities and the provision of art-based interventions within local community settings. These opportunities for programme extension and community integration will be examined in detail in the subsequent recommendations section.

POP benefits

Returning to POP 2025 exhibition and workshops, these generated strong positive responses and delivered substantial immediate benefits. The exhibition created genuine enjoyment among visitors who appreciated the “stunning works” and “absolutely beautiful paintings,” while successfully introducing new experiences that helped people discover connections between visual art and poetry. The workshops complemented these outcomes by delivering benefits across learning, creativity, and wellbeing.

Longer-term impacts

Regarding longer-term impacts both the exhibition and workshops appear to have created significant conceptual shifts and personal transformation. The workshops showed stronger evidence of sustained engagement, with many participants committing to ongoing creative practice, including “writing more poetry on the world around me” and “slowing down and responding to things in writing.” The workshops also encouraged broader social engagement, with participants reporting “open discussion with family and friends.”

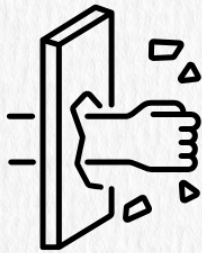
Most significantly, both aspects of POP show potential instrumental impacts on a future similar project. The exhibition’s accessibility could influence future funding decisions and cultural partnership design in library venues. The workshops successfully created accessibility for “hard to reach” communities to the university and fostered cross-community connections. This is important for creating a more inclusive university and holds the possibility that there could be future applicants to courses that may not otherwise occur. Multiple requests for the continuation of POP indicate the workshops are changing how poetry engagement is delivered in the local community, suggesting sustainable impact on future and comparable collaborations and approaches.

Overall, POP demonstrates a clear progression from immediate enjoyment and learning to deeper personal transformation and ongoing creative practice. POP successfully broke down barriers and created new community connections around accessible arts programming and university public engagement, with the combined impact showing how visual art and poetry can work together to create meaningful cultural experiences that extend well beyond the initial encounter.

POP Impact

Key Takeaways

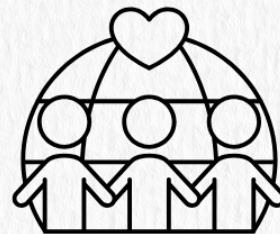
BREAKING BARRIERS



- Successfully made university-level arts accessible to "hard to reach" communities
- Created free access points that democratised cultural participation
- Demonstrated effective integration of visual art and poetry for broader appeal

-
- Established new cultural connections and ongoing creative practices
 - Built bridges between different art forms and diverse community members
 - Created advocacy for accessible arts

COMMUNITY TRANSFORMATION



POTENTIAL OF CHANGE



- Generated evidence for the value of accessible, interdisciplinary arts programming
- Influenced thinking about venue usage and cultural delivery models in the local community
- Created momentum for continued investment in a similar project going forward

LOOKING FORWARD

The longer-term intention with POP is to make a larger funding bid to continue and build on what has been achieved so far. After originally setting out with an ambitious idea that POP workshops might be funded in future for libraries across the whole London Borough of Lambeth, an alternative possibility is to go deeper and not wider. This could entail still extending POP to another library such as Durning Library in Kennington, which also has an exhibition space.

As well as strengthening existing links between the college, the library and local communities, the goal would be to develop further the wellbeing benefits of an exhibition and workshops to create **Reading Well: Poetry and Paintings for Health** a developing accessible resource (physical and online) for Brixton/Lambeth Libraries & service users. If successful such a resource could be available, potentially, to libraries across the UK.

Possible forms **Reading Well: Poetry and Paintings for Health** could take are:

- **Set of framed original art prints**, each combining an image and the poem that inspired it. This could include prints by staff as well as students.
- **Set of posters** each combining an image and the poem that inspired it.
- **An online resource** of paintings and related poems. This could include a podcast.
- **A book** modelled on the Poem Collection that was produced by students which contains poetry with artwork for each selected poem (see appendix D).
- **A Toolkit** which can be used for workshops in libraries, book clubs or reading groups. This would comprise reproductions of artworks, photos and poems with prompts for close reading and looking with related information and activities.

The potential resources listed above are realistic and achievable. They are also portable, accessible and easy to disseminate. Furthermore, these formats are relatively cheap to produce. The foundation is laid to build any of these for a lasting legacy, and a fitting testament therefore to Lola Oh's first workshop.

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Lambeth Libraries website
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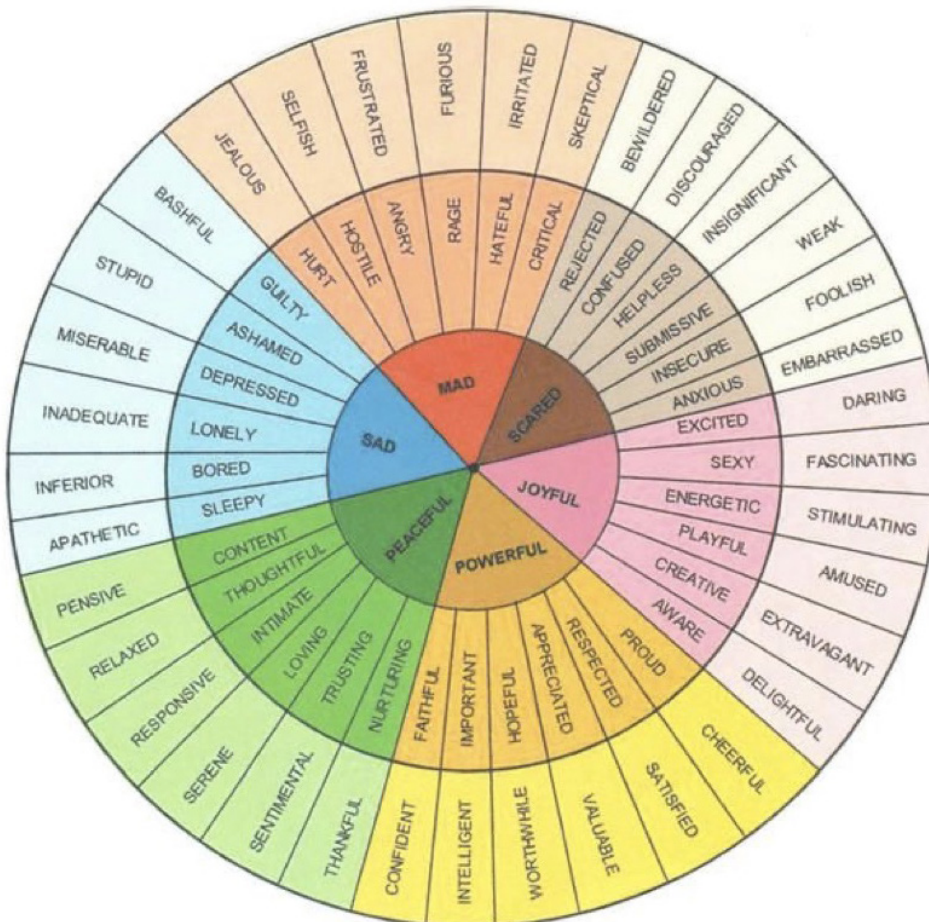
National Co-ordinating Centre for Public Engagement
< <https://www.publicengagement.ac.uk/>>

APPENDIX A

87 Human Emotions & Experiences

Based on the research of *Atlas of the Heart* by Brené Brown

<p>PLACES WE GO WHEN Things Are Uncertain Or Too Much</p> <ul style="list-style-type: none"> Stress Overwhelm Anxiety Worry Avoidance Excitement Dread Fear Vulnerability 	<p>PLACES WE GO WHEN We Compare</p> <ul style="list-style-type: none"> Comparison Admiration Reverence Envy Jealously Resentment Schadenfreude Freudenfreude 	<p>PLACES WE GO WHEN Things Don't Go As Planned</p> <ul style="list-style-type: none"> Boredom Disappointment Expectations Regret Discouragement Resignation Frustration 	<p>PLACES WE GO WHEN It's Beyond Us</p> <ul style="list-style-type: none"> Awe Wonder Confusion Curiosity Interest Surprise 	<p>PLACES WE GO WHEN Things Aren't What They Seem</p> <ul style="list-style-type: none"> Amusement Bittersweetness Nostalgia Cognitive Dissonance Paradox Irony Sarcasm
<p>PLACES WE GO WHEN We're Hurting</p> <ul style="list-style-type: none"> Anguish Hopelessness Despair Sadness Grief 	<p>PLACES WE GO WITH Others</p> <ul style="list-style-type: none"> Compassion Pity Empathy Sympathy Boundaries Comparative Suffering 	<p>PLACES WE GO WHEN We Fall Short</p> <ul style="list-style-type: none"> Shame Self-Compassion Perfectionism Guilt Humiliation Embarrassment 	<p>PLACES WE GO WHEN We Search for Connection</p> <ul style="list-style-type: none"> Belonging Fitting In Connection Disconnection Insecurity Invisibility Loneliness 	<p>PLACES WE GO WHEN The Heart Is Open</p> <ul style="list-style-type: none"> Love Lovelessness Heartbreak Trust Self-Trust Betrayal Defensiveness Flooding Hurt
<p>PLACES WE GO WHEN Life Is Good</p> <ul style="list-style-type: none"> Joy Happiness Calm Contentment Gratitude Foreboding Joy Relief 	<p>PLACES WE GO WHEN We Feel Wronged</p> <ul style="list-style-type: none"> Anger Contempt Disgust Dehumanization Hate Self-Righteousness 	<p>PLACES WE GO TO Self-Assess</p> <ul style="list-style-type: none"> Pride Hubris Humility 	  <p>© 2022 Brené Brown, LLC All rights reserved www.brenebrown.com Page 1 of 2</p>	



Lola's workshop, Emotions Wheel and *Atlas of the Heart* book by Brené Brown

APPENDIX B

POET BIOGRAPHIES



Lola Oh (lolaoh.com) is a Black British poet, photographer and facilitator based in London. Through her poetry, Lola uses her work to explore family, loss, migration and blackness. Through photography, Lola uses her creative eye to document the world around her, distilling the essence of human emotions in the mundane or intimate moments of everyday life. Lola's poem 'Bad Daughters' was shortlisted for The White Review Poet Prize in 2023. Lola is an alumnus of the Roundhouse Poetry Collective, Griots Well and was Barbican Young Poet of the year 2019-20.



Akhera Williams is a poet, creative producer and facilitator from South London. Having studied BA Geography at Kings College London she combines concepts of space, place and community through her creative practice. In 2018, Akhera started the poetry collective Flow Fridays for young poets of colour based in the UK and since then has developed an online platform and crit space for sharing poetry in community. Akhera has performed at The South London Gallery, The Wellcome Collection, EarthH Theatre, The Roundhouse, Southbank Centre, Royal Festival Hall and at various smaller venues across the city.



Leo Boix (<https://leonardoboix.wixsite.com/poetry>) is a bilingual Latinx poet born in Argentina who lives and works in the UK. His debut English collection 'Ballad of a Happy Immigrant' (Chatto & Windus, 2021) was awarded the Poetry Book Society Wild Card Choice. Boix second English collection 'Southernmost: Sonnets' is forthcoming with Chatto & Windus (Penguin Random House) in June 2025. Boix has been included in many anthologies and his poems have appeared in many national and international journals.



College Library Display Cases, 2025
Photograph: Juan Bolivar

APPENDIX C

COLLEGE LIBRARY DISPLAY

Our curation of the library display cabinets revolved around a holistic interpretation of our theme “painting and poetry.” Although poetry often defies firm definition; in many respects rigid categorization is contrary to its subject-to-interpretation nature, one of the most popular and long-standing definitions may be so lauded for a reason. In his text *Table Talk*, literary critic and poet Samuel Taylor Coleridge wrote that “poetry is the best words in the best order.” This is to say that exceptional poetry necessitates intentionality at every level, which results in a finished piece that feels as if it could’ve been written no other way and by no other voice. Effective poetry is also often visually evocative; it births new metaphors and avoids trite and maudlin visuals that have come to evoke nothing but themselves through overuse: “her eyes were coffee with creamer poured in...” Indeed, poetry’s combination of intentionality and evocations of the visual ensure that this often abstracted form of writing proves perhaps uniquely resonant as a bridge between fine art and text. A poetic evocation of the visual opens up possibilities for visual evocations of the poetic. The Camberwell Library’s special collections, especially the beautiful relics of Camberwell College’s defunct book arts course, constitute shining examples of poem-objects; pieces of visual art which evoke the poetic.

Crevice Map - Susan Johanknecht & Jenifer Newson

A poem map; a sensory experience of geography; it is perhaps more personally and poetically truthful than a land survey could ever be. In this work, textual arrangement uses both its meaning and physicality to produce a multi-dimensional poem object. Crevice map brings to mind Debord and Jorn’s psychogeographic masterwork *Mémoires*.

When all Else Fails : Art Works - Unknown Author

Illegible text and transparencies over bodies and inky blots evoke memories you didn’t know you had: past lovers, city scenes, personal writings and the emotional depths of another, all approximated in the form of a visual sonnet.

A Diction - Heather Weston

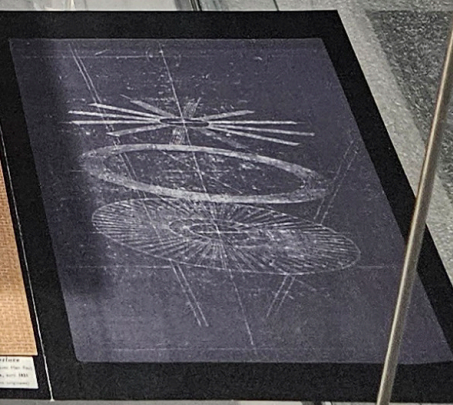
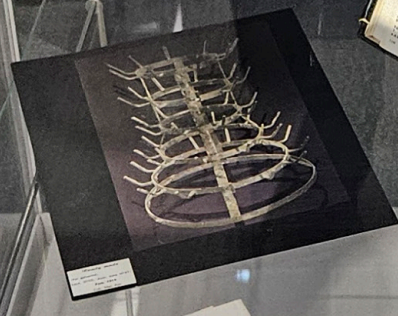
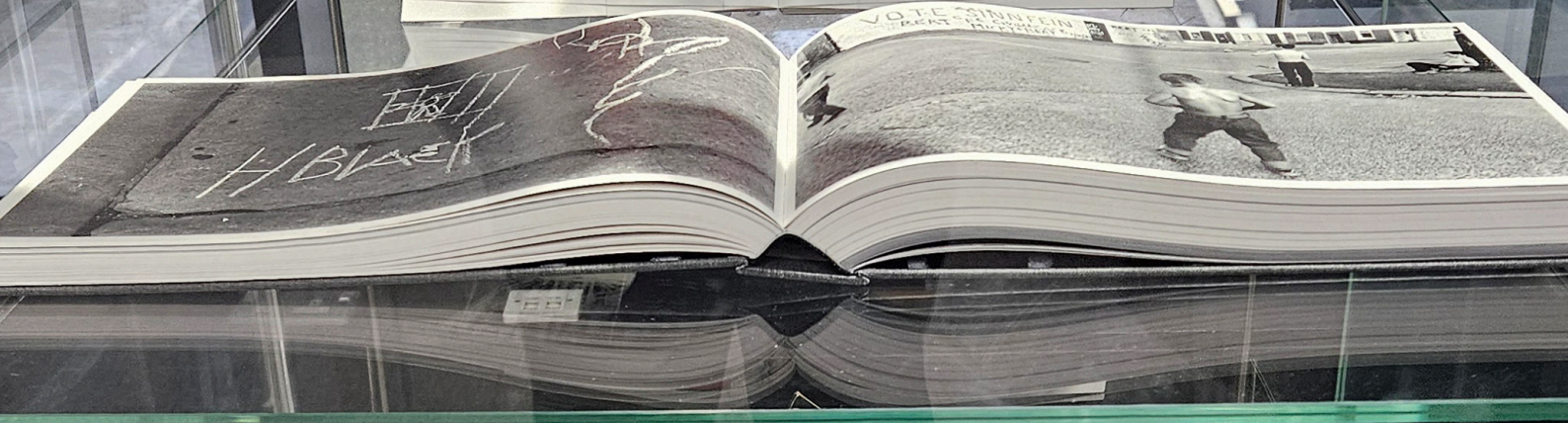
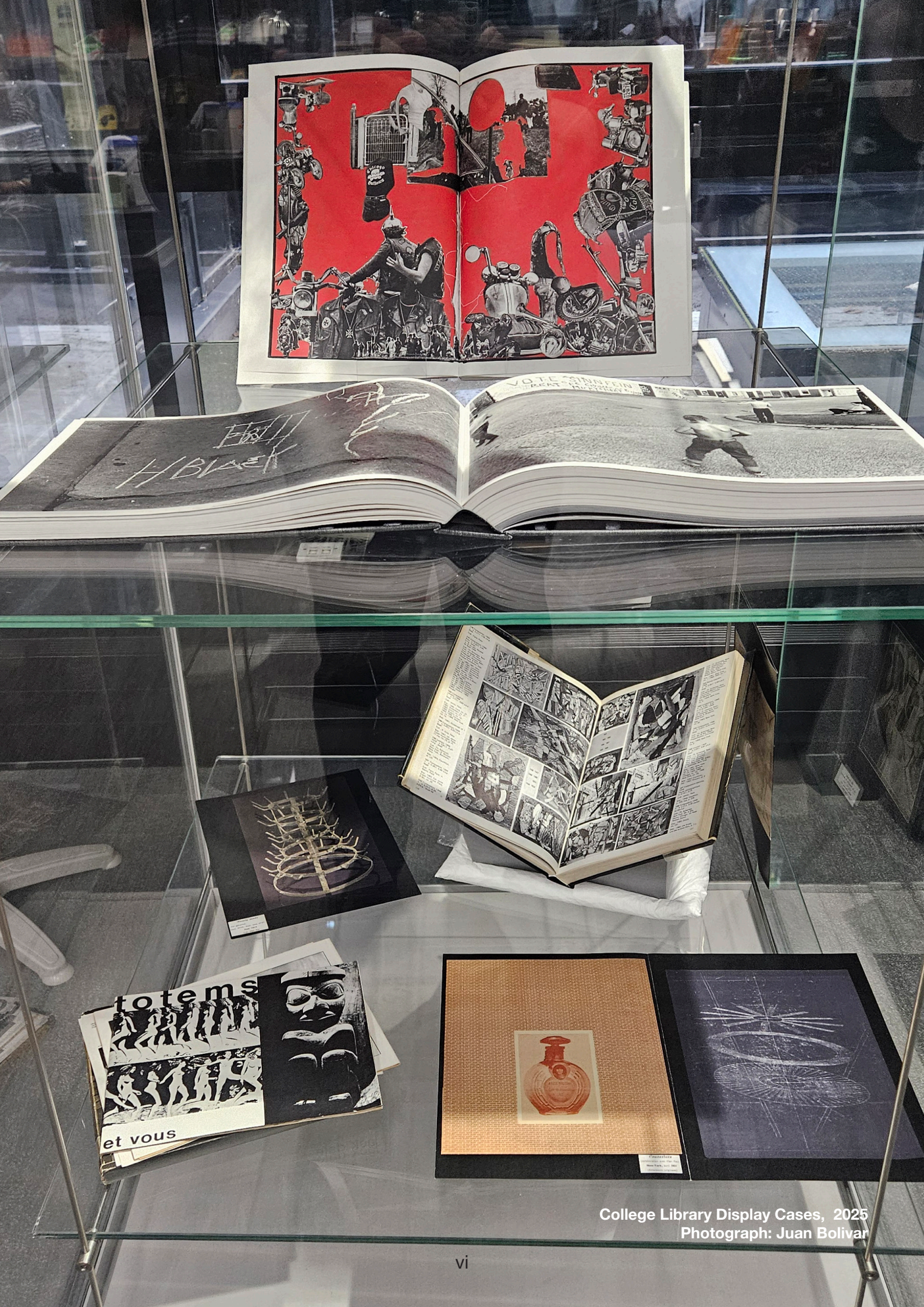
An ode to a colour. Weston’s words sound a shade.

S.C.U.M.B Manifesto - Justine Kurland

Passionate collage and a violent assortment of disassembled bodies allow for a subversion of the patriarchal poetic fixations on war and the feminine flesh. As named for Valerie Solanas’ manifesto. Kurland may be a woman after our own hearts.

Whatever You say, say Nothing V ol. 1 - Unknown Author

Whatever You say, say Nothing highlights the deep intentionality, passion and multiplicity of meaning found in the democratic, public poetry of dissident graffiti.



College Library Display Cases, 2025
Photograph: Juan Bolivar

Excerpts from Marcel Duchamp's Boîte-en-Valise as designed by Mathieu Mercier

Excerpts from Duchamp's Boîte-en-Valise lyrically lay bare the beauty of common objects through the artist's reconstitutions of them. A love letter to the language of mass production and the meanings our objects become laden with.

B.C Almanac (h) C-B - Unknown Artist

Repetition of black and white and contemplative charts of nature photography weave together an introspective, fractious narrative which employs the syntax of language using image.

Nicholas de Stael- Artist Anthology by André Chastel

Gestural and expressionistic works form a tapestry of light and shadow; absence and presence, like ink on a page.

It's a Project - Bag, pattern, poster and hardcover zine in collaboration with the band Chicks on Speed. As devised by Alex Murray-Leslie, Melissa Logan and Walter Schoenaver.

Chicks on speed diaristically use zine-making and fabric on the human form as a billboard for their punk political edicts.

Revoliutsiia! Demonstratsiia! : Soviet art put to the Test / (Non)Conform Russian art 1958-1995 - Various Artists

Soviet constructivist posters make use of the visual form of text to most efficiently and intentionally use the best words in their best order and their best position/shape to effectively disseminate revolutionary ideas.

See Red Women's Workshop : Feminist Posters 1974-1990 - Various Artists

The valiant women of Mao's poetic adage seem the swashbuckling heroes of ancient epics.

As the students gained confidence...they moved away from the initial more narrow interpretation of the Poetry theme, drawing on some of the talks and lectures they had attended...Their final selection leaned into a broader and more visual interpretation of the theme, which created a very engaging and popular display of selected items. As a library team we are very excited to see these resources showcased in this way, giving a visibility to items which, due to their fragility, have barriers to engagement in their more usual site locked in Special Collections cabinets and available on request. The students also initiated a move of the display cabinets which has created a much more accessible display area, it has been really helpful and worthwhile to have this input, and a fresh eye applied to the display area in the library with a student and visitor perspective.

Grace O'Driscoll

Academic Support librarian, Fine Art
Camberwell College of Arts



*Painting and Poetry 2025, BA Hons Painting,
Camberwell College of Art, UAL | Photograph: Juan Bolivar*

APPENDIX D
POEM COLLECTION

Painting and Poetry

Poem Collection

May 2025



selected/written by
Fine Art Painting
students at UAL
Camberwell College of
Arts

for Brixton Tate Library

image source: "The Sleep of Reason
Produces Monsters", Francisco Goya

Untitled

by Elfriede Gerstl

ich geh nur so
ohne absicht
vielleicht fällt mir
was auf
oder ein

I'm just going
without intention
maybe I will notice
something
or one



Mojave

by Rowyda Amin

They saw themselves walking toward themselves over peacock-feather lakes that weren't there, but they or their reflections disappeared within touching distance. Father got drunk using up the booze from the cabin to piss pleas for help in the sand, but no planes swooped before it dried. The sand serrated Mother's eyelids so that she wept rose-tinted tears that dripped into the daughter's open mouth. In the morning, they found the girl floating upside down in the air.

They prised open her mouth and she vomited weeds and fish they became lizards and hid in the sand. They buried her and piled up stones to keep her from floating away. Under the ground, she listened to the scaly whisperings of the lizards. Her tongue attuned to the salt of distant lakes. She grew large, sub-divided, hatched herself and scattered across the surface in twelve directions while Mother and Father crawled on their elbows through the sand, following themselves in a circle, their bodies fusing mouth to anus in a writhing ring as the snake of their mirages swallowed its tail.

chosen by Merryn Young

She, who rose – by Nowgol Mohseni

در انتهای غرور ظلمت خیز شب
بر این خاکِ تنگ
زنی،

At the bitter edge of night's proud shadow,
on this narrow-breathed soil,
a woman stood—
her hair a banner in the wind,
carrying the unborn weight
of a thousand silenced dreams.

با گیسوانی رها
آبستن هزار هزار امید خاموش
در آتش فتوای تو
،به زنجیر گناه

Condemned by your holy fire,
branded with sin,
she bore your lashes
with the curl of her lip.

در هئات رنج
تازیانه هایت را بر بدن نحیفش
ریشخند میکند

Each wound deepened her voice
into a song that stood—
tall as a cypress,
soft as a breeze,
but never bending
With ease.

که با هر زخم
سرودش تیز تر
به حرمت طغیانی خروشید
که رقص سرور و سرود سرو
بود.

She climbed
the spine of darkness,
set herself alight
to become the flame,
so that from this blood-kissed ground,
hope—
and perhaps even God—
might dare to rise.

از بام شب بالا رفت
خود را به آتش عصیان برافروخت
تا مشعلی شود
که از این سنگفرش های خونین
شاید

She fell in blood,
cradled by a land
that had forgotten
how to hold its children's hands.

امید و خدا
بار دیگر
تن به رستن بدهند

She rose
against the rule
that wrote her silence—
for she owned nothing
but her land
and the skin she wore to stand.

،به خون غلتید
بر خاکی که
فراموش کرده بود مادر است

ظعیان کرد
خروشید
که هیچ ندارم

Objects

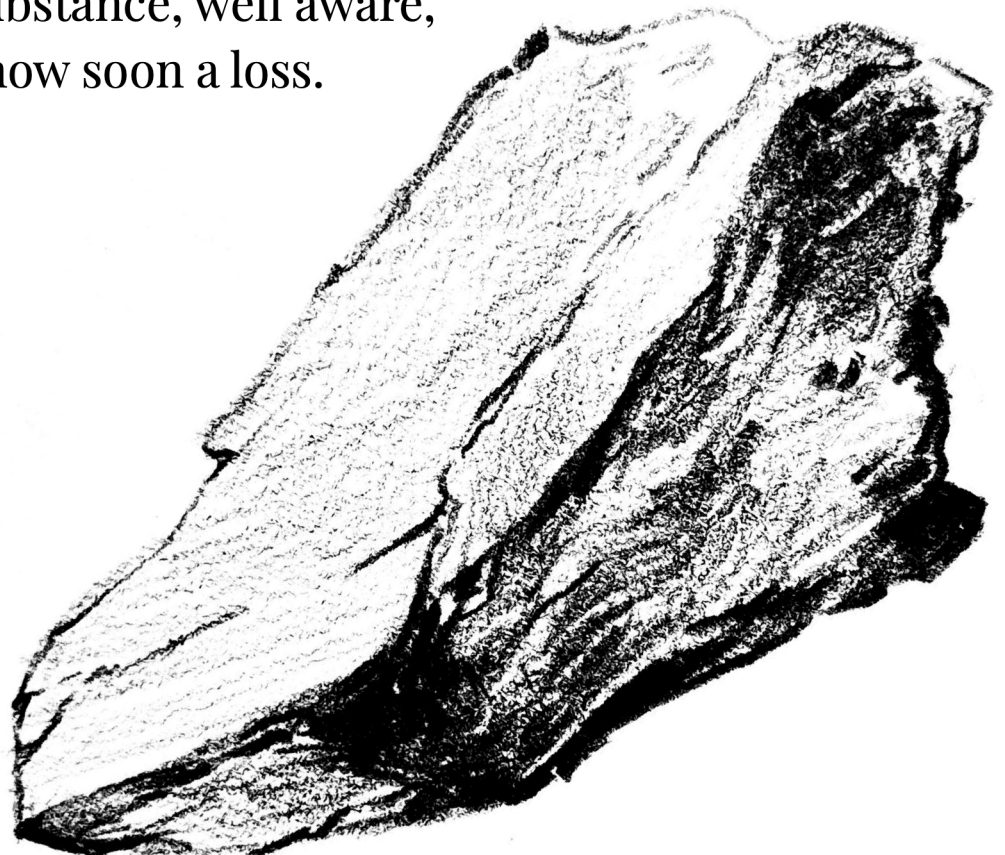
W. H. Auden

All that which lies outside our sort of why,
Those wordless creatures who are there as well,
Remote from mourning yet in sight and cry,
Make time more golden than we meant to tell.

Tearless, their surfaces appear as deep
As any longing we believe we had;
If shapes can so to their own edges keep,
No separation proves a being bad.

There is less grief than wonder on the whole,
Even at sunset, though of course we care
Each time the same old shadow falls across

One Person who is not: somewhere, a soul,
Light in her bestial substance, well aware,
Extols the silence of how soon a loss.





Nicolas Poussin's, "Apollo and the Muses (Parnassus)", 1630-31, Oil on canvas, 145 x 197 cm, Museo del Prado, Madrid.

Homer's Iliad Book 1 (lines 1-3), Virgil's Aeneid book 2 (lines 438-485), Virgil's Aeneid book 2 (lines 508-513), and Virgil's Eclogue X (lines 12- 14).

"Anger-sing, goddess, the anger of Achilles son of Peleus, that accursed anger, which brought the Greeks endless sufferings and sent the mighty souls of many warriors to Hades,"

"Pyrrhus himself among the front ranks, clutching a double-axe, breaks down the stubborn gate, pulls the bronze hinges: and now hewing out the timber, he breaks the solid oak and opens a huge window with a gaping mouth. The palace within appears, and the long halls are revealed: the inner sanctum of Priam, and the ancient kings, appear,"

"Perhaps you may also ask how Priam died. When he saw the capture and fall of his city, the doors of his palace torn down and his enemy in the innermost sanctuary of his home, although he could achieve nothing, the old man buckled his amour long unused on shoulders trembling with age, girt on his feeble sword and made of the thick of the fight, looking for his death."

"No duties kept you upon the ridges of Mount Parnassus Or Pindus, or by the sacred spring at Helicon's foot. Even the laurels, even the tamarisks wept for him"

Girl In a Miniskirt Reading the
Bible Outside My Window
by Charles Bukowski

Sunday, I am eating a
grapefruit, church is over at the Russian
Orthodox to the
west.

she is dark
of Eastern descent,
large brown eyes look up from the Bible
then down. a small red and black

Bible, and as she reads
her legs keep moving, moving,
she is doing a slow rhythmic dance
reading the Bible. . .

long gold earrings;
2 gold bracelets on each arm,
and it's a mini-suit, I suppose,
the cloth hugs her body,
the lightest of tans is that cloth,

she twists this way and that,
long yellow legs warm in the sun. . .
there is no escaping her being
there is no desire to. . .

my radio is playing symphonic music
that she cannot hear
but her movements coincide exactly
to the rhythms of the
symphony. . .

she is dark, she is dark
she is reading about God.
I am God.

Prayer
by Carol Ann Duffy

Some days, although we cannot
pray, a prayer
utters itself. So, a woman will lift
her head from the sieve of her
hands and stare
at the minims sung by a tree, a
sudden gift.

Some nights, although we are
faithless, the truth
enters our hearts, that small
familiar pain;
then a man will stand stock-still,
hearing his youth
in the distant Latin chanting of a
train.

Pray for us now. Grade 1 piano
scales
console the lodger looking out
across
a Midlands town. Then dusk, and
someone calls
a child's name as though they
named their loss.

Darkness outside. Inside, the
radio's prayer —
Rockall. Malin. Dogger.
Finisterre.

Wild Geese

by Mary Oliver

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert, repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting—
over and over announcing your place
in the family of things.

“Hope” is the thing with feathers

by Emily Dickinson



"Hope" is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,

And sweetest in the Gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chilliest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

chosen by Lily Smith



Snowdrop Daiquiri
by Alba Cecilie Runge

White on white,
it's never quite white,
Paper wings of your dream girl's
dream girl,
Fragmentée, hybridée, daiquiri style

Upside down daisy drinks,
Sliding the slippery slopes,
Blooming in the night, her er jeg,
Paper cut(s) stars au sucre sucré

Fra Rimfrost til Mælkevejen,
Throw the bouquet,
Snow will drop

Snowdrops.

A Litany for Survival , by Audre Lorde

For those of us who live at the shoreline
standing upon the constant edges of decision
crucial and alone
for those of us who cannot indulge
the passing dreams of choice
who love in doorways coming and going
in the hours between dawns
looking inward and outward
at once before and after
seeking a now that can breed
futures
like bread in our children's mouths
so their dreams will not reflect
the death of ours;

For those of us
who were imprinted with fear
like a faint line in the center of our foreheads
learning to be afraid with our mother's milk
for by this weapon
this illusion of some safety to be found
the heavy-footed hoped to silence us

For all of us
this instant and this triumph
We were never meant to survive.

And when the sun rises we are afraid
it might not remain
when the sun sets we are afraid
it might not rise in the morning
when our stomachs are full we are afraid
of indigestion
when our stomachs are empty we are afraid
we may never eat again
when we are loved we are afraid
love will vanish
when we are alone we are afraid
love will never return
and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent
we are still afraid
So it is better to speak
remembering
we were never meant to survive.

Love, Maybe

by Audre Lorde

Always
in the middle
of our bloodiest battles
you lay down your arms
like flowering mines

to conqueror me home

Die Dunkel-Implinge/ The Dark Inoculation

by Paul Celan; Translated by Ian Fairley

Die Dunkel Implinge, auf

ihrer unbeirrbaren

Kreisbahn

rund um die Wunde,

nadelig

jenseits von Zahl und

Unzahl,

Botengang, unermüdlich,

die glasharten

Schleifgeräusche der

Schrift,

an beiden Säumen

das aufgeforstete

Hände-Revier (du halber

Schein, alabastern),

in der wintrigen Schonung

spricht eine Kiefer sich

frei.

The dark inoculation cases, on

their steadfast circuit

of the wound,

needlelike,

beyond the numbered and the

numberless,

apostolic, untiring,

the glass-hard

grinding of script,

on each margin


the forested

hand-chase (you half-

shine, alabaster),

a pinetree acquits itself

in the winter spinney.



Antiphon for the Angels
by Hildegard von Bingen

Spirited light! on the edge
of the Presence your yearning
burns in the secret darkness,
O angels, insatiably
into God's gaze.

Perversity
could not touch your beauty;
you are essential joy.

But your lost companion,
angel of the crooked
wings – he sought the summit,
shot down the depths of God
and plummeted past Adam –
that a mud – bound spirit might soar.

chosen by Luciana Warburton
Illustration by Phoebe Anna Traquair for
Elizabeth Barrett Browning's 'Sonnets
from the Portuguese'

Take my leave of you
by Ólafur Arnalds



Walk down to the water
Stare out across the blue
Look to where our love was stolen
I take my leave of you
What I'd give to be unbroken
Find again the love we knew
But now with our past around you
I take my leave of you
Shall we meet in the sunrise?
Stand one last time as two?
I look deep into your eyes
Can I take my leave of you?

“The yellow castle is just above”

chosen by Sophie Cleave

by Ava Eielson

Only on the plane now can I see
The colours while listening to the forests of the album lungs
While in Lisbon I became a bird

I became sensitive like a bird
Stared at people for too long
Spread my arms out on the beige stone

Now sitting my body is at peace
Still still
Like a beating bird heart
Dancing with my body still
Arms dancing

Showed my bare nipples
To the Portuguese woman
Yelling to put my red shirt on
I almost forgot for a moment I wasn't a bird

Bird man
With a bird belly
Bird nipples
Bird back
Exposed

I yelled back my nipples out on the street
The bird man still moving gracefully
My bird voice red flying

How could I forget I was a real women
With a women voice
In this red yellow tiled city
Underneath the sun
Woman body

You look at me like a bird
Deep child eyes looking at me
Stretch my shaky shy arms out to this city

All the colours fly into my soul now
My mom said birds send us messages when we need them most

Pigeon eyes and sweaty
Panics attacks
In the forest near the yellow castle
You stopped breathing

The tears made glitter on your eyes
and cheeks
My bony bird body
Couldn't hug you so I held your wet
face with my palm

We sat on the stone
Underneath the forest Sky.
A tiny bird flew in front of the two of
us.

You still couldn't breath
The tiny bird
With an orange bird belly
Black eyes like a child
Blinked at you

Tiny bird heart beating beat beat
Black eyes blink at me
Wouldn't look away I didn't I couldn't
Beat beat

My body shakes with laughter
Tears glitter my face like tiny rivers
Beat
Black bird eyes look back at you
Beat Beat Beat

The forest moves muscles
Feathers on his back
Dry your cheeks

Thank you tiny bird
With a tiny bird heart
The yellow castle
is just above

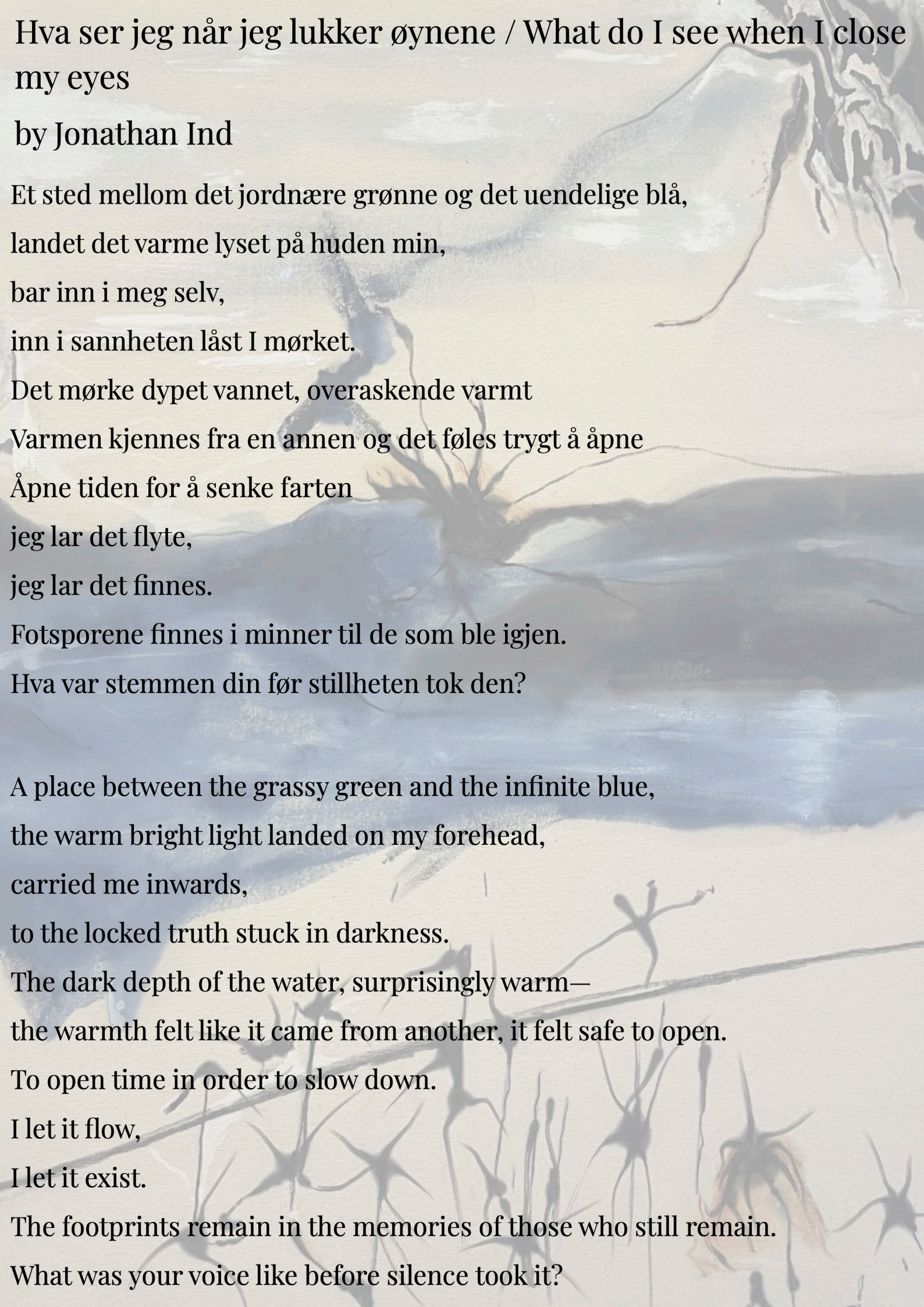
New Math

by Nikki Grimes

Up till now,
the math of my life
has been pretty simple:
friends
plus family
plus sports.
What more
could I ask for, right?
But lately,
my outside has been changing
and my inside keeps telling me
more is on the way.
Trouble is,
I'm not sure
I'm ready.

oh Saturday 19th of July
my tooth fell out.





Hva ser jeg når jeg lukker øynene / What do I see when I close
my eyes

by Jonathan Ind

Et sted mellom det jordnære grønne og det uendelige blå,
landet det varme lyset på huden min,
bar inn i meg selv,
inn i sannheten låst i mørket.

Det mørke dypet vannet, overaskende varmt

Varmen kjennes fra en annen og det føles trygt å åpne

Åpne tiden for å senke farten

jeg lar det flyte,

jeg lar det finnes.

Fotsporene finnes i minner til de som ble igjen.

Hva var stemmen din før stillheten tok den?

A place between the grassy green and the infinite blue,

the warm bright light landed on my forehead,

carried me inwards,

to the locked truth stuck in darkness.

The dark depth of the water, surprisingly warm—

the warmth felt like it came from another, it felt safe to open.

To open time in order to slow down.

I let it flow,

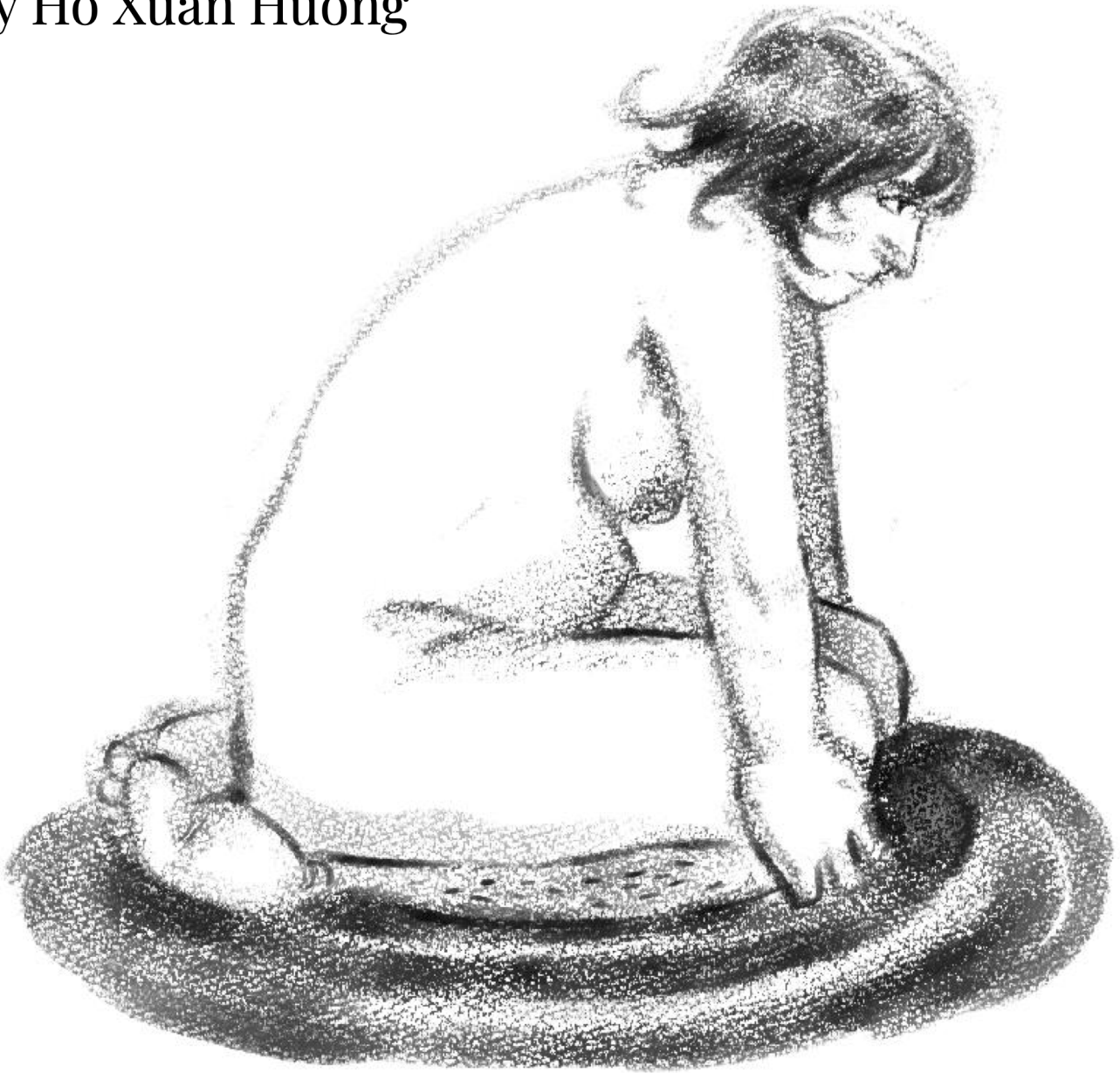
I let it exist.

The footprints remain in the memories of those who still remain.

What was your voice like before silence took it?

Bánh trôi (The Floating Cake)

by Hồ Xuân Hương



Thân em thì trắng, phận em tròn,
Bảy nổi ba chìm mấy nước non.
Rắn nát mặc dầu tay kẻ nặn,
Mà em vẫn giữ tấm lòng son.

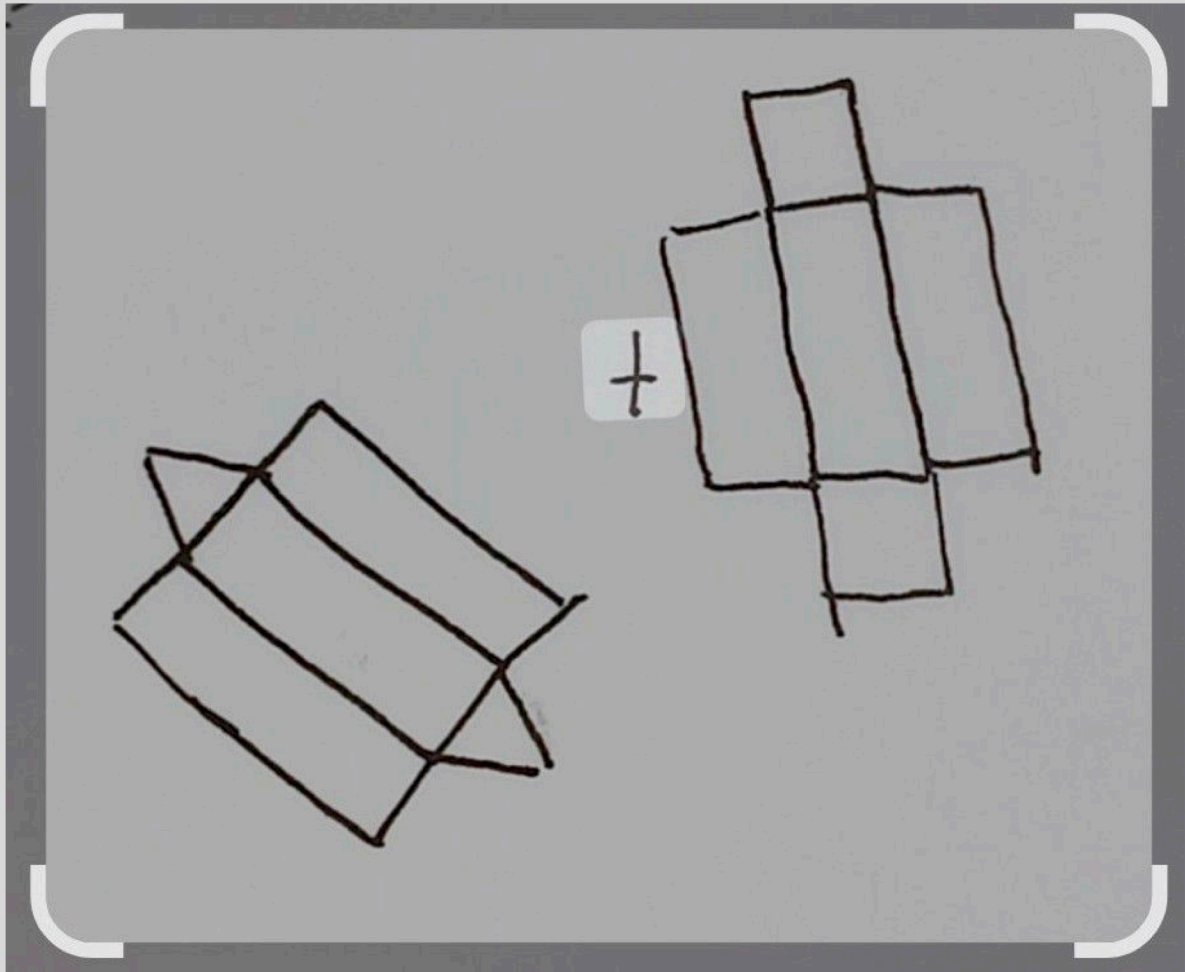
My body is white; my fate, softly rounded,
rising and sinking like mountains in streams.
Whatever way hands may shape me,
at center my heart is red and true.

chosen by Emily Bromage

Fool's elegy, by Qiyu Yang

Beneath the sky you swore was ours to claim,
Where constellations dimmed, lone moon remained,
Now indigo's breathless sigh dissolves your name —
A monochrome void where stardust was stained.
I traced your ghost through kelp-strewn ocean floors,
Past skeletal woods where shadows convene,
Till iron earth swallowed those phantom doors
Where your vow to catch me hung, crisp and keen.
How dare I blame your absence in this cell?
When my own hands pushed you from cliff's sharp tongue.
Through prism of guilt, truth began to swell
Childish scales fell where your wisdom had clung.
Can preserved memories resurrect what we knew?
Or bury us deeper in subsoil's cold hue?
A silver filament pierced through the veil,
Braiding moon-tears with daydream's liquid trail.
It whispered of streams beyond memory's maze —
Each step forward dissolving yesterday's haze.
The moon emerges (your laughter implied),
But will the tides ever bring you to my side?

Excerpt from *The Glass Essay*
by Anne Carson



You remember too much,
My mother said to me recently.

Why hold onto all that? And I said,
Where can I put it down?
She shifted to a question about airports.

The Sin

by Forough Farrokhzad

I sinned a sin full of pleasure,
In an embrace which was warm and
fiery.

I sinned surrounded by arms
that were hot and avenging and iron.

In that dark and silent seclusion
I looked into his secret-full eyes.
my heart impatiently shook in my
breast

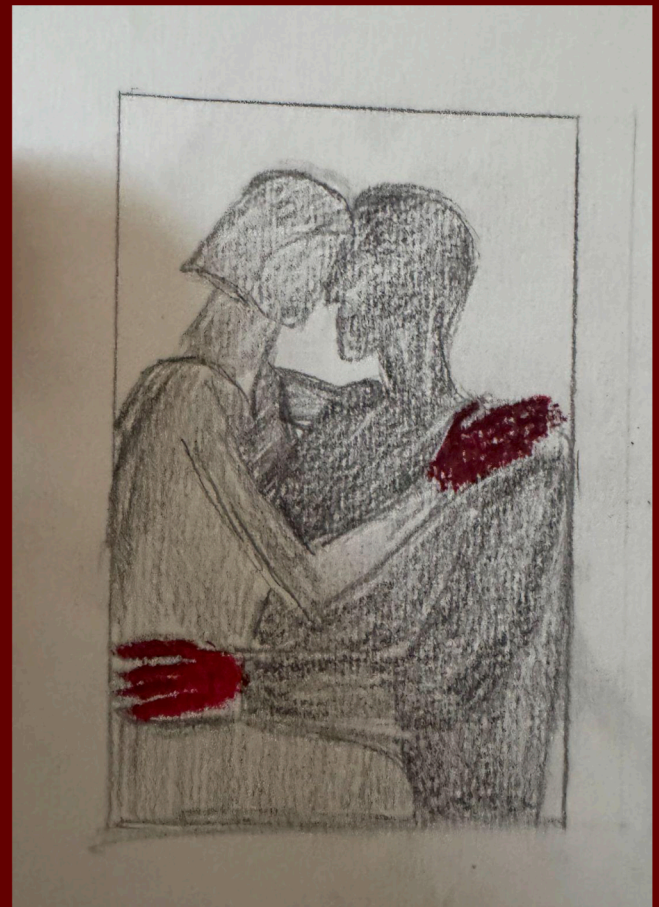
In response to the request of his
needful eyes.

In that dark and silent seclusion,
I sat dishevelled at his side.
his lips poured passion on my lips,
I escaped from the sorrow of my crazed
heart.

I whispered in his ear the tale of love:
I want you, o life of mine,
I want you, O life-giving embrace,
O crazed lover of mine, you.

desire sparked a flame in his eyes;
the red wine danced in the cup.
In the soft bed, my body
drunkenly quivered on his chest.

I sinned a sin full of pleasure,
next to a shaking, stupefied form.
o God, who knows what I did
In that dark and quiet seclusion.



Passion

by Charlotte Bronte

Some have won a wild delight,
By daring wilder sorrow;
Could I gain thy love to-night,
I'd hazard death to-morrow.

Could the battle-struggle earn
One kind glance from thine eye,
How this withering heart would burn,
The heady fight to try!

Welcome nights of broken sleep,
And days of carnage cold,
Could I deem that thou wouldst weep
To hear my perils told.

Tell me, if with wandering bands
I roam full far away,
Wilt thou to those distant lands
In spirit ever stray?

Wild, long, a trumpet sounds afar;
Bid me, bid me go
Where Seik and Briton meet in war,
On Indian Sutlej's flow.

Blood has dyed the Sutlej's waves
With scarlet stain, I know;
Indus' borders yawn with graves,
Yet, command me go!

Though rank and high the holocaust
Of nations steams to heaven,
Glad I'd join the death-doomed host,
Were but the mandate given.

Passion's strength should nerve my arm,
Its ardour stir my life,
Till human force to that dread charm
Should yield and sink in wild alarm,
Like trees to tempest-strife.

If, hot from war, I seek thy love,
Darest thou turn aside?
Darest thou then my fire reprove,
By scorn, and maddening pride?

No, my will shall yet control
Thy will, so high and free,
And love shall tame that haughty soul,
Yes, tenderest love for me.

I'll read my triumph in thine eyes,
Behold, and prove the change;
Then leave, perchance, my noble
prize,

Once more in arms to range.
I'd die when all the foam is up,
The bright wine sparkling high;
Nor wait till in the exhausted cup

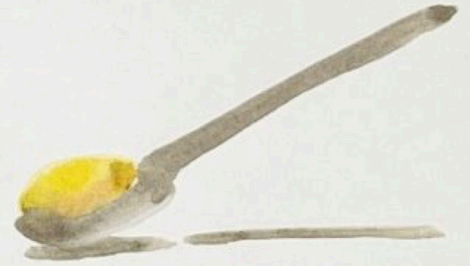
Life's dull dregs only lie.
Then Love thus crowned with sweet
reward,
Hope blest with fulness large,
I'd mount the saddle, draw the sword,
And perish in the charge!

Sheep in Fog

From Ariel, by Sylvia Plath

The hills step off into whiteness.
People or stars
Regard me sadly, I disappoint them.
The train leaves a line of breath.
O slow
Horse the colour of rust,
Hooves, dolorous bells -
All morning the
Morning has been blackening,
A flower left out.
My bones hold a stillness, the far
Fields melt my heart.
They threaten
To let me through to a heaven
Starless and fatherless, a dark water

Come by Lee Kwon



놀러와

- 나영, 신우, 이준에게
나는 아홉 살이 되었습니다.
이준이는 나의 가장 친한 동생
엄마는 나의 가장 큰 집
엄마는 눈꺼풀이 얇아서
자주 읍니다.
너에게 좋은 것을 줄게
말하면서 울고
자전거 타는 나를 보며 읍니다
넘어지는 걸 두려워하면 안 돼
넘어지면서 배우는 거야
엄마는 카메라에 찍히는 사람
엄마를 모르는 사람들이
엄마를 기억합니다
작년에는 너무 빠르게 자라는
이준이와 나를 보며
엄마가 말했습니다
엄마가 많이 많이 기억해놓을게
많이 기억하는 어른은
슬퍼지나 봅니다
엄마는 크게 웃고 많이 웃습니다
눈 내리는 것처럼 웃어서
우리를 다 덮습니다

레고 블록처럼 우리는 쌓이고
카메라 속에서
다시 조립되는 중입니다
이준이가 차를 두 번 옆질렀는데
엄마는 세 번째 차를 내려줍니다
엄마가 셋 셀 동안 그만하라고 했는데
나는 자꾸 늦습니다
엄마가 해준 말을 모았더니
커튼이 됐습니다
형아는 첫 번째 아기라서 소중한고
너는 마지막 아기라서 소중한해
커튼을 잘라
방 안에 불을 만들었습니다
신우야 이준아
너희의 모국어가 될게
엄마라는 나라에 계속 놀러와
엄마를 배우는 동안
나의 지도가 늘어납니다
나는 그 나라를 좋아합니다
내가 제일 그리운 표정들은
다 거기 삽니다
엄마도 여기 계속 놀러와
그냥 놀러와

chosen by Namhee Kong

Come

— to Na-Young, Shin-Woo, and Lee-Jun

I've turned nine this year.

Lee-Jun is my dearest little brother.

Mom is the biggest house I've ever known.

Mom's eyelids are thin,

so she often cries.

She says, "I'll give you good things,"

and tears up.

She watches me ride my bike,

and tears up again.

"Don't be afraid of falling,"

she says.

"You learn by falling."

Mom is someone who gets photographed.

People who don't know her

remember her face.

Last year, as she watched me and Lee-Jun

growing too fast,

Mom said,

"I'll try to remember as much as I can."

It seems grown-ups who remember too much

become a little sad.

Mom laughs big and often.

Her laughter falls like snow,

covering all of us.

Like Lego blocks,

we stack on top of each other,

and inside the camera,

we get rebuilt again.

Lee-Jun spilled his tea twice,

but Mom pours him a third cup.

Mom counted to three and told me to stop,

but I'm always a little too late.

When I gathered all the words

Mom told me,

it became a blanket.

"The oldest child is precious

because he was the first,

and you are precious too,

because you are the last."

We cut the curtains,

and let the light fill the room.

Shin-Woo, Lee-Jun —

I will become your mother tongue.

Please keep coming,

to this country called Mom.

As I learn about Mom,

my map keeps growing.

I like this country very much.

The faces I miss the most

all live there.

Mom, you too — keep coming here,

just come by,

just come.





无题 (Untitled):

黑色的天空并没有包容我的疲惫

我也并没有感觉到寒冷

可能我和我自己

是交不了心的坏朋友

我想

自以为是

并不是个严肃的问题

给你烙上一个个伊丽莎白圈

灼伤你的脖颈后

在凛冽的滚烫中飘忽暧昧

然后不知不觉地

被端起来泼在-20度的空中

快速凝结 破碎 变成一汪泥沙

中间是附近最小的湖泊

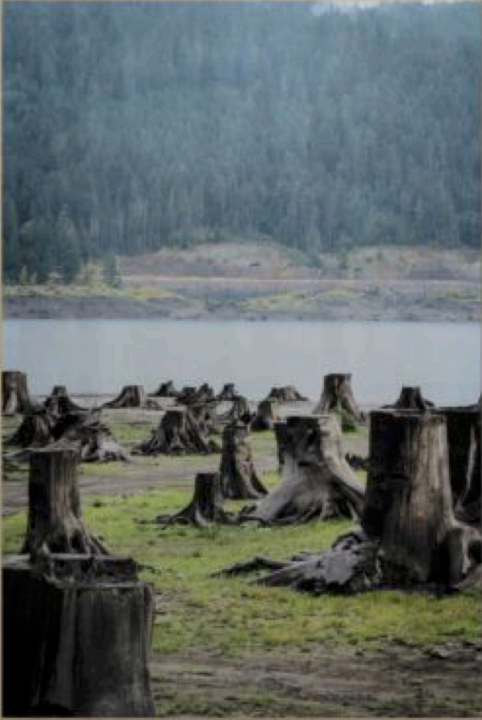
映射出了那个陌生的...

我好讨厌他

chosen by Yaqi Zheng

The Forest

by Siqi Song



I longed to plant a tree,
The tallest in this wooded sphere,
To see beyond the emerald sea
Where dawn-kissed horizons appear,
and birds weave songs in scented air.

The squirrel twitched its iron-clawed feet:
"Plant not trees where shadows play,
Build a crimson tower instead
To reach the seat of power's ray."

The bird shook gold-dust from its wings:
"Let no roots in soil sink deep,
Raise a ship with golden prow
To harvest pearls the oceans keep."

The cat's eyes gleamed like twin doubloons:
"Sow not seeds where wildflowers grow,
Where countless feet shall beat their drums
To all the corners of the known."

They took the saplings, one by one,
While I, with petals long bereft,
Caught falling stars in my worn
hands
As twilight's breath stole heaven's
heft.

Now remains this desolate stage
Draped in gloom's funereal
shroud,
Where the ancient sun withdraws
To its pale and ashen chamber.

They may return when morrow
breaks
This sylvan sanctuary's keep,
Or perhaps never cross the verge –
Only an ancient arboreal tree,
Stands vigil in the darkling wood,
Tall and alone.

Haveli

by Wania Nabeel

Blank eyes to the storm,
laughter bloomed in quiet rooms—
truth slept in haveli.

Haveli (noun)

/ha:'ve:li/

A traditional South Asian home that holds generations of memories; now, its silence carries the weight of forgotten sorrows

Bekhabar aankhon ne toofan ko guzarte dekha,
Pur sukoon kamron mein hansi mehki—
Haveli mein sach khamoshi se so gaya.

ربخے بنوہکنآ سے زن افوط وکے ترزگ، اہکید
رپنوکسد نور مک یم ی سنہ — ی کہم
ی لیود یم چسد ی شو ماخے سد وس ایگ

Stained Skin, by Lisa Labeij-Lord



I heard the ocean in a shell—
It sang of peace I used to know.
A sky once brushed with silver stars,
Before the silence learned to grow.

A dance of dusk, a silent sway,
Where thorns bloom quiet in the day.
I dream in smoke of lives once mine,
But thorns reach in and cross the line.

The sun, it smiles on borrowed grace,
While shadows learn to keep their place.
The stories stitched beneath our skin
Are sung in winds too faint to spin.

And though the scales seem finely drawn,
Some gold is rust by light of dawn.

Song

by Allen Ginsberg

The weight of the world
is love.

Under the burden
of solitude,
under the burden
of dissatisfaction

the weight,
the weight we carry
is love.

Who can deny?
In dreams
it touches
the body,
in thought
constructs
a miracle,
in imagination
anguishes
till born
in human—
looks out of the heart
burning with purity—
for the burden of life
is love,

but we carry the weight
wearily,
and so must rest
in the arms of love
at last,
must rest in the arms
of love.

No rest
without love,
no sleep
without dreams
of love—
be mad or chill
obsessed with angels
or machines,
the final wish
is love
—cannot be bitter,
cannot deny,
cannot withhold
if denied:

the weight is too heavy

—must give
for no return
as thought
is given
in solitude
in all the excellence
of its excess.

The warm bodies
shine together
in the darkness,
the hand moves
to the center
of the flesh,
the skin trembles
in happiness
and the soul comes
joyful to the eye—

yes, yes,
that's what
I wanted,
I always wanted,
I always wanted,
to return
to the body
where I was born

chosen by Medb Laing-Gatch

Excerpt from *The Man of Jasmin* by Unica Zurn

• UNICA ZURN •

him head over heels into eternity.”

Her curiosity about the form of other numbers is now awakened. She studies the number 8. She cuts it vertically down the middle and ends up with a pair of threes which look at each other eye to eye.

Her zodiac sign — Cancer — is represented by a slightly slanting, floating 69, and to her European eye the famous Chinese symbol for Tai-Gi (primal beginning) looks like 69.

She thinks of the figure 9 as a person standing upright, his gaze turned to the left — the direction from which, to her mind, the unexpected always seems to come, although she can't say why. When a 9 meets a 9 she allows them to turn face to face until, filled with emotion, they let their foreheads touch while down below their feet have already started to fuse.

Now they form the shape of a heart.

Likewise she lets two sixes turn face to face and sees the ace of spades.

She draws the 9 once more, continuing its gentle curve downwards and attaching the loop of the 6 at the bottom: the figure 8 appears — infinity standing upright. It reminds her of an hourglass.

She makes 9 the number of life, 6 the number of death, and both numbers are hidden within the figure 8.

During this period she starts to draw snakes and is deeply moved by this animal's abilities because it can form, if it wants, a 9, a 6, an 8 and a 3, and above all a perfect circle with its own body.

Her preoccupation with 9 and 6 becomes a mania. Suddenly she starts to encounter these numbers on every corner.

She is very happy when, during this time of preoccupation, she receives a beautiful 999 from the ticket machine at a Paris bus-stop.

She attends a large protest meeting against the atom bomb and contracts jaundice. Feverish and lying in bed, she produces the manuscript of *The House of Illnesses*.

Um amor (A love), by Nuno Júdice



Aproximei-me de ti; e tu, pegando-me na mão,
puxaste-me para os teus olhos
transparentes como o fundo do mar para os afogados. Depois, na rua,
ainda apanhámos o crepúsculo.
As luzes acendiam-se nos autocarros; um ar
diferente inundava a cidade. Sentei-me
nos degraus do cais, em silêncio.
Lembro-me do som dos teus passos,
uma respiração apressada, ou um princípio de lágrimas,
e a tua figura luminosa atravessando a praça
até desaparecer. Ainda ali fiquei algum tempo, isto é,
o tempo suficiente para me aperceber de que, sem estares ali,
continuavas ao meu lado. E ainda hoje me acompanha
essa doente sensação que
me deixaste como amada
recordação.

I approached you; and you, taking my hand,
pulled me into your eyes
transparent as the bottom of the sea for the drowned. Then, in the street,
we were still in the twilight.
The lights came on in the buses; a different
air flooded the city. I sat
on the pier steps in silence.
I remember the sound of your footsteps,
a hurried breath, or the beginnings of tears,
and your luminous figure crossing the square
until it disappeared. I stayed there for a while, that is,
long enough to realise that, without you being there,
you were still by my side. And that sick feeling that
you left me as a beloved
memory is still with me today.

chosen and translated by Felipa Nascimento

Butterfly Valley

by Sherko Bekas

له کویوه هاتووی؟ نه پرسن -

دیسانه وه ههمان پرسیار نه بیته وه به توترکیو خوین له ده نکم دینیتته وه

وا بو جاری هه زار ههمین ناوی کوله کهم نه هیتم

ههیانه وهک رووری با"یهک

نهمی دابییه کویاندا

له دواي ساتیک سه ریکی بو نه له قینن

به لام زوریان له بیده نکیدا نه خنکین

مت نه بن و ملیان نه بییه نیشانهی سهر سورماندن

منیش نیتر له حه زمه تا نه خشه یه کی وهک سیاست جرج و لوج و پیس و دراو وهکوو رهوشتی

دهوله تان له کیرفانم ده رنه هیتم

یه نجه نه خهمه سهر خووری له تویه تم

ثالییره وه -

له ناو که شتییه کهی "نوح" هوه من هاتووم و له به فری "جودی" دا زاوم

- Where do you come from? They ask me, the same question becomes a raspberry and makes my voice bleed.

For the thousandth time I name my flower.

Some of them nod after a second

as if a wind has once run this past their ears.

But most of them suffocate in silence, their neck becomes an exclamation mark.

In desperation I take out a map from my pocket, a map crumpled like politics,

torn and dirty like the ethics of nation states.

I put my finger on my divided sun.

- From here, from Noah's ship I have come!

I was born in the snow of Judi mountain.

Rise for woman, for life, for freedom, by
the students of the Faculty of Music at the
University of Art, Tehran, 2022

In the name of woman, in the name of life,
Let's break the chains, step out of strife
May our darkened night turn into light,
May every whip transform to might
Let's sing with buds in morning's hush,
You and I — again as us
I swear by tulips, pure and bright,
By tears and kisses born of fight
Through endless trials, through ache and flame,
Call me, my homeland, to rise in your name
With the roaring blaze of your red name,
The world shall tremble from your flame
In the name of woman, in the name of life,
The robe of slavery was torn with strife
May our darkened night turn into light,
May every whip transform to might
Let's sing with buds in morning's hush,
You and I — again as us
Rise for woman, for life, for freedom
Rise for woman, for life, for freedom
Rise for woman, for life, for freedom

به نام زن به نام زندگی،
رها شویم ز طوق بندگی
شب سیاه ما سحر شود،
تمام تازیانه ها تبر شود
که با جوانه ها صدا شویم،
من وتو و دگر دوباره ما شویم
قسم به خون پاک لاله ها،
به انقلاب اشک و بوسه ها
در این گذار رنج بی امان،
زجان ز تن وطن مرا بخوان
که با خروش بانگ سرخ نام تو،
جهان بلرزد از قیام تو
به نام زن به نام زندگی،
دریده شد لباس بردگی
شب سیاه ما سحر شود،
تمام تازیانه ها تبر شود
که با جوانهها صدا شویم،
من وتو و دگر دوباره ما شویم
برپاخیز برای زن، زندگی، آزادی
برپاخیز برای زن، زندگی، آزادی
برپاخیز برای زن، زندگی، آزادی

Poem

by Langston Hughes



(To F. S.)

I loved my friend.
He went away from me.
There's nothing more to say.
The poem ends,
Soft as it began, –
I loved my friend.

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