

Showcase Captions

Ghost Box

'Peel Away the Ivy' by The Pattern Forms

Promotional Poster, 2016

Design by Julian House

Ghost Box

'The Owl's Map' by Belbury Poly

Album sleeve and inner sleeve, 2006

Design by Julian House

Ghost Box

'From an Ancient Star' by Belbury Poly

Compact Disc, 2008

Design by Julian House

Ghost Box

'The Belbury Tales' by Belbury Poly

Compact Disc, 2011

Design by Julian House

Ghost Box

'The Willows' by Belbury Poly

Compact Disc, 2004

Design by Julian House

Ghost Box

'The Gone Away' by Belbury Poly

Compact Disc, 2020

Design by Julian House

Ghost Box

'As the Crow Flies' by The Advisory Circle

Compact Disc, 2011

Design by Julian House

Ithell Colquhoun (1906-1988)

Oread

Watercolour, 1970

Private Collection

In 1939 Colquhoun's began her life-long experiments with automatism. She learned from European surrealists, such as Roberto Matta who *'was using automatism in an attempt to give form to those things which cannot be seen except as an inner vision'*. She also used the technique of stillomancy, in which the paper is folded to make a symmetrical image as in this watercolour of an Oread, a mountain nymph.

Ithell Colquhoun (1906-1988)

Dryad - Oak

Watercolour, 1971

Private Collection

Colquhoun produced a series of drawings of tree nymphs using the automatic process decalcomania, which involved transferring images from one surface to another by pressing them together. They were intended to evoke the spirit of various trees. In her illustrated book of poetry *Grimoire of the Entangled Thicket* she wrote that '*Some of these, and the poetic sequence, I offer to the White Goddess at a time when wasteful technology is threatening the plant-life (and with it all organic life) of earth and the waters.*' In *Dryad - Oak* sexual and mythological imagery combine to disturbing effect.

Ithell Colquhoun (1906-1988)

The Living Stones

Published by Peter Owen Limited, 1957

Private Collection

Ithell Colquhoun's semi-autobiographical text vividly evokes her experience of the Cornish landscape. It is illustrated with keenly observed line drawings such as *The Men-an-Tol* included in this exhibition.

Ithell Colquhoun (1906-1988)

Grimoire of the Entangled Thicket

Ore Publications, 1973

Private Collection

Grimoire of the Entangled Thicket contains Ithell Colquhoun's poems and illustrations and was based on the theme of the Celtic lunar calendar and tree alphabets.

Felix Kelly (1914-1994)

Illustration for *The Green Child* by Herbert Read

Published by Grey Walls Press, 1945

Private Collection

Felix Kelly left Auckland, New Zealand in 1935 to establish his artistic career in London. In 1939 he enlisted with the Royal Air Force but continued painting and exhibiting. The writer and critic Herbert Read asked Kelly to provide illustrations for the second edition of his philosophical novella *The Green Child*, which mixed fantasy and reality.

Kelly's illustrations add a dark and haunting atmosphere to the story of Olivero (president of an unnamed South American country), who after faking his own assassination returns to his English birthplace. When he arrives Olivero notices that the stream now flows backwards upriver. In this picture Olivero stands against a contorted tree transfixed by this strange sight. He later traces the stream to its source and on his way rescues the Green Child.

Paul Nash (1889-1946)

Monster Field

Black and white negative, 1938

Tate Archive. Presented by the Paul Nash Trust 1970

Nash discovered the 'Monster Field' while staying with friends at Upleadon in Gloucestershire. It contained two trees which had been felled during a severe thunderstorm. Nash recalled that *'Both trees were now bleached to a ghastly pallor wherever the bark had fallen away'*. He acknowledged that fallen trees were a common sight and in most cases were of no particular interest but *'The trees of Monster Field were another story altogether ... Horizontally they had assumed, or acquired, the personality of monsters.'*

He took pictures of both trees from different angles and made watercolour drawings of them, but although he was happy to observe them in the daylight, he was spooked by their uncanny properties and *'felt convinced that it would not be wise to stay in the field after a certain hour'*.

Paul Nash (1889-1946)

Monster Field: A Discovery Recorded by Paul Nash

Counterpoint Publications, Oxford, 1946

Private Collection

M.R. James (1862-1936)

The Collected Ghost Stories

Illustrated by Francis Mosley

Published by The Folio Society, 2007

Private Collection

Christina Hole (1896-1985)

Haunted England

Illustrated by John Farleigh (1900-1965)

Published by Charles Scribner's Sons, New York, 1941

Julian Francis Collection

Ghost Stories of M.R. James

Illustrated by Charles Keeping

Published by The Folio Society, 1973

Private Collection

This illustration is for 'Oh, Whistle,
and I'll Come to You My Lad'

Stones with naturally occurring holes in them have been valued throughout the ages. They are said to have the power to make other worlds visible.

I Hagstone, a short film about this collection of stones, by John Strutton can be seen by scanning this code with your phone:

