



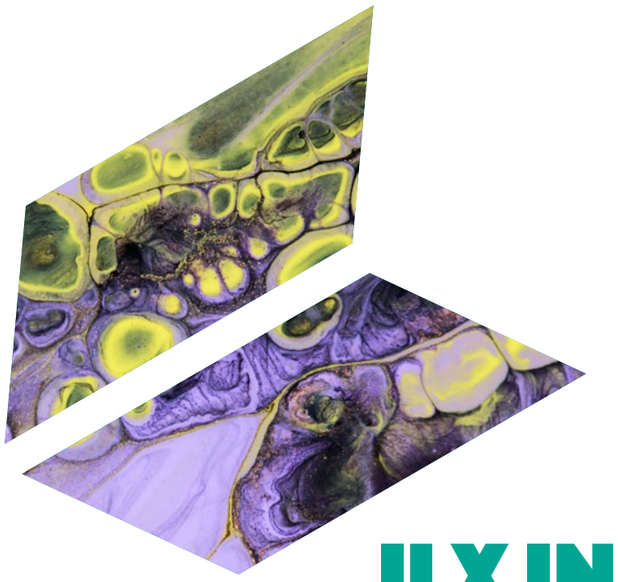

International Literature Exchange

ILX INSIGHTS

TEN WRITERS MAPPING THE GLOBAL CONVERSATIONS SHAPING TODAY'S LITERATURE







Programmed by National Centre for Writing, with support from British Council and Arts Council England

National Centre for Writing

BRITISH COUNCIL

Supported by ARTS COUNCIL ENGLAND

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WELCOME

‘We hope this list will inspire festivals, publishers, educators, and activists to develop events, commissions, and conversations that resonate internationally, regardless of language’

On behalf of National Centre for Writing (NCW), I am delighted to present **ILX Insights**: a selection of ten global writers whose work offers a window into the themes, questions, and artistic concerns emerging across South Korea, Ukraine, Indonesia, and the UK. These writers act as cultural signallers — revealing what artists around the world are thinking about, worrying about, and imagining through their creative practice.

The ILX Insights cohort encompasses writers of prose, poetry, creative non-fiction, and graphic novels, working across diverse genres and exploring subjects that are rooted in local experience yet urgently international. These are writers who speak to and with their readers, who imagine new futures, and who write into the gaps that exist in the world.

We hope this list will inspire festivals, publishers, educators, and activists to develop events, commissions, and conversations that resonate internationally, regardless of language. Their work offers a rich resource for shaping programming that engages with global literary themes and perspectives.

NCW, based in Norwich UNESCO City of Literature, collaborated with fellow UNESCO Cities of Literature in Lviv and Odesa in Ukraine, Bucheon in South Korea, and Jakarta in Indonesia to select these writers, drawing on their expertise to ensure the list is as distinctive and wide-ranging as possible. We are deeply grateful for their insight, and to the translators who worked with us to bring each writer’s reflections into English.

Please enjoy what these writers have to say, and consider how your own work might be shaped by the global literary themes they explore.



ANNIE RUTHERFORD
NATIONAL CENTRE FOR WRITING



CITYIMAGE: JAKARTA, INDONESIA © AFIF RAMDHASUMA

INDONESIA

LED BY JAKARTA UNESCO CITY OF LITERATURE

Jakarta, the capital of Indonesia, is a dynamic and diverse metropolis where languages, cultures, and stories intersect. This urban complexity shapes a literary scene that reflects both modern Indonesian life and its deep cultural heritage.

Jakarta UNESCO City of Literature's work centres on international exposure for Indonesian authors, translation and rights development, and cross-cultural collaborations with other sister cities. The writers featured were selected through a competitive open call, chosen for the strength of their creative work and their unique ability to capture the soul of this evolving city.

Jakarta
City of Literature

TEGUH AFFANDI



Teguh Affandi (1990) works as an editor in Kepustakaan Populer Gramedia. He also talent scouts for young Indonesian authors such as Ziggy Zezsyazeovienna zabrizkie, Cicilia Oday, Rio Johan, and Andre Septiawan; authors with novelty and recognition in the eyes of readers and literary critics. Teguh's first project as an editor was the rejuvenation of works by Budi Darma (1937–2021). *Orang-Orang Bloomington*, one of Budi Darma's works, is also available in English as *People from Bloomington*, translated by Tiffany Tsao.

Teguh Affandi debuted as an author with his short story compilation *Arum Manis (Sugar Flosses*, published by Gramedia Pustaka Utama in 2022). The work was nominated for Sastra Rasa 2023. The focus of Teguh Affandi's stories are urbanites, gender issues, queerness, and the friction between the traditional and the modern in Indonesian society.

In September 2025, Teguh Affandi represented Indonesia for Asian Publishers Week 2025 during a forum hosted by the Korean Publishers Society in Seoul, South Korea. During the event, Teguh presented on Indonesian literature and its quirks along with how healing fiction, a genre with declining sales, has shifted thematically.

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'Writers extract social meanings and crystallize them in their writings. They don't just play around; they highlight humanities, social inequality, and other major issues.'

DO YOU THINK SPECULATIVE FICTION CAN HELP US SHAPE THE FUTURE?

TRANSLATED BY ANANDITA BUDIMAN & SEKAR LARASATI

In the End, Literature Speaks Human

Currently, the modern Indonesian literature scene is neither a welcoming place for speculative nor science fiction. Two young authors who dare brave the frontiers of speculative fiction are Rio Johan (an author based in Paris) and Cicilia Oday (the winner of Kusala Sastra Khatulistiwa 2025). In his book *Rekayasa Buah* (*Fruit Engineering*, 2021), Johan combines science fiction, humans' obsession with fruits, and occasionally unequal power relations. In her novel, *Duri dan Kutuk* (*Thorns and Curses*, 2024), Cicilia Oday combines magical realism, fairytales about plants, and women's bodies.

In 2024, I wrote the short story Perjumpaan Singkat untuk Malam yang Panjang (The Short Encounter for the Long Night), a story about the relationship between modern humans and machines, such as AI. In 2025, I wrote the short story 'Bagian Terbaik Memang Mata (Nothing is Better Than the Eyes)', a story about an old queer scientist who cloned humans.

Speculative fiction exists not only to contrast itself against the stagnation of realist fiction, but also to home in on subjects that are unable to be truly conveyed through realism. Literature doesn't simply emerge from thin air. Writers extract social meanings and crystallize them in their writings. They don't just play around; they highlight humanities, social inequality, and other major issues. Ultimately, literature is shaped by humans and for humans — regardless of theme and form.

NG LILIS SURYANI



Ng Lilis Suryani is a writer and researcher from Cianjur, West Java, with a master's degree in Gender, Violence, and Conflict from the University of Sussex, England. Lilis is the author of the poetry anthology *Satu dan Lain Hal* (Interlude, 2020) and was the finalist of Piala H.B. Jassin 2025's poetry reading competition. An accomplished researcher, her study on conflict and disasters was published by the Habibie Centre (2025). She is currently dedicating herself to teaching Indonesian studies in Jakarta and building Feminisma Asia, a women's collective focusing on feminist education through a de-colonialist perspective. Her work explores intersections between personal experience, feminist knowledge, and socio-political issues.

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YOU WRITE IN INDONESIAN AS WELL AS SUNDANESE. HOW DO YOU FIND THE EXPERIENCE OF WRITING IN TWO DIFFERENT LANGUAGES?

TRANSLATED BY ANANDITA BUDIMAN & SEKAR LARASATI

Writing in two languages, I believe, is preserving knowledge. Sundanese is my root, my source of knowledge, and my mother tongue. I've also learned what womanhood is through the lens of language from my mother, a woman whose power lies in her words. Every Sundanese word contains a girl from the countryside's experience, raw and intimate. This language is the deepest emotional space I have where I can understand myself best: body, emotions, how I survive, and how I accept death as a woman.

My Indonesian fluency, however, is a bridge that maintains a broader scale of collective knowledge. Through poems written in Indonesian, I record fragments of my childhood spent in nature — beautiful and painful from witnessing natural disasters. I write about my womanhood, one that transitioned from that of a country girl to that of a Yogyakarta urbanite.

I believe that sharing personal stories of womanhood is political. In writing in two languages, I'm moving between mediums while ensuring that history, conflicts, and female perseverance — be it one rooted in Sundanese soil or scattered in urban space — remain alive and legible. Writing is how I preserve these kinds of knowledge from being eroded by time and geographical constraints.

'I believe that sharing personal stories of womanhood is political. In writing in two languages, I'm moving between mediums while ensuring that history, conflicts, and female perseverance [...] remain alive and legible.'

ASRORUDDIN ZOECHNI



Asroruddin Zoechni is an Indonesian physician and writer whose works explore intersections between health, empathy, social health phenomena, and healthcare access inequity. He has written numerous non-fiction and fiction works that have been widely published. His novel, *Kemarau di Sedanau*, has received widespread attention from readers and writers in Indonesia. He was a finalist for the 2025 Ayu Utami Literary Prize and the 2024 Islamic Book Fair Award. He also wrote *Desibel: Filosofi Silyi*, which discusses access to education for people with disabilities. In 2021, he founded the West Kalimantan Doctors Writing Community to encourage a culture of writing among healthcare professionals, thereby strengthening the humanitarian dimension of healthcare services.

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YOU'VE SET UP A CREATIVE WRITING COMMUNITY FOR MEDICAL PROFESSIONALS. WHAT CONNECTION DO YOU SEE BETWEEN STORYTELLING AND HEALTHCARE?

TRANSLATED BY ANANDITA BUDIMAN & SEKAR LARASATI

Healthcare and literature have one thing in common: humanity. Literature, through storytelling, strategically bridges them. In many parts of the world, healthcare inequality isn't just about medical issues. It's about unheard stories too. In remote areas, illness never comes alone. With it also comes the loss of educational opportunities. Chronic illness often reveals the true face of structural poverty and healthcare access inequality. Through stories, we can understand that healthcare is always linked to broader social, cultural, and anthropological contexts.

The world of healthcare enriches literature with fundamental stories on life. Hospitals or clinics become places where people confront their mortality, where hope, loss, courage, resilience, and compassion are expressed in their rawest form. Writing becomes how empathy crosses borders — a connection between science and universal human values, a vehicle for reflection, a bridge towards global solidarity. It reminds us that behind systemic, linguistic, and geographical differences lie human experiences interconnecting and deserving to be heard. Storytelling opens a space to see patients not just as diagnoses but as people with realized lives. Ultimately, caring isn't just about curing the body. It's also about having the will to listen to the stories that shaped people's lives.

'The world of healthcare enriches literature with fundamental stories on life. Hospitals or clinics become places where people confront their mortality, where hope, loss, courage, resilience, and compassion are expressed in their rawest form.'



BUCHEON, SOUTH KOREA © DANIEL BERNARD

SOUTH KOREA

LED BY BUCHEON UNESCO CITY OF LITERATURE

Bucheon has grown into a vibrant literary city by transforming storytelling into a thriving creative industry spanning film, animation, and comics. Through initiatives such as the Bucheon Diaspora Literary Award, international residencies, and the Storytelling Academy, the city channels its greatest asset — imagination — into a bold, energetic, and forward-looking cultural identity.

BUCHEON
City of Literature

NAM HYUNJUNG



Nam HyunJung was born in 1983 in Gwangju, South Korea. She studied Korean Literature at university and Performing Arts in graduate school, contemplating all the while the precise ontological moment when a novel becomes a novel. She started her writing career in 2021, when she won the Segye Ilbo New Year's Literary Contest. In 2025 she published her first book, *Adagio Assai*, a collection of eight short stories. She hopes to and will write stories that burrow into the gaps that exist in the world created by language.

YOUR WRITING EXPLORES THE HUMAN DESIRE FOR CONNECTION — DO YOU THINK THAT WRITING CAN HELP TO CONNECT US?

TRANSLATED BY SARAH K. H. YOO

Our language builds worlds, but because of this, language also inevitably holds residue, remainder, blank space. When a world is created, it is unavoidable that systems and order are preferred, and as we all know, a world formed by systems and order is fated to ostracize and exclude entities deemed unfit. These entities are the *other* inside us that cannot be put into words. These entities live in the blank spaces that inevitably exist within a world built by language.

I believe literature resides in this blank space. There, literature is tormented by the impossibility of putting into words this other that simply cannot be expressed through language. And yet, literature continues its dogged attempts, even if it fails, believing in the possibility that lies within impossibility. To communicate this inability to communicate, fooling itself, losing its mind.

Thus, writing connects us radically. It's where our impossible desire to express ourselves is embraced fearlessly. It is in literature that this want brings together writers and readers in a tangled web with no expiration date.

'Writing connects us radically. It's where our impossible desire to express ourselves is embraced fearlessly.'

HYE-RYOUNG SUNG



Hye-ryoung Sung lives in Seoul and works as an in-house translator. She published her first work in 2021, and since then she has written the short story collections *Mushroom Farm* and *To the Mountains*, among others. She won the Munhakdongne Young Writers Award in 2023 and 2025 and the Yi Sang Literary Award of Excellence in 2024 and 2026. She uses suspense in her writing to embody the fracturing and anxiety that can attack at any moment and creates tales that dramatize the moments when relationships end.

DO YOU THINK OF WRITING AS A COLLABORATION IN ANY WAY — PERHAPS BETWEEN DIFFERENT CHARACTERS, OR BETWEEN THE READER AND THE WRITER?

TRANSLATED BY SARAH K. H. YOO

The most frightening thing about writing fiction is the possibility that it could become a one-way instead of two-way endeavor. When I find myself unilaterally imposing my own preconceived notions and actions on a character, with that character simply following my commands like a puppet, it is a scary moment indeed. I find that people who have anxious and controlling tendencies like I do need to be especially mindful of this. When I first started writing, I felt like it was my responsibility to grab my characters and push and drag them to the finish line, the story's ending. Of course I was aware that the author needed to function as an invisible hand, but only later did I realize that a good story was actually the result of removing my hand altogether and allowing my characters to think for themselves, to influence each other organically. Putting this into practice still proves difficult.

Even recently, I failed spectacularly at this while writing a story about the twilight years of a police detective who tortured suspected dissidents in the 1980s under the Korean military government. Going into it initially, I'd already made up my mind that he was a sinner. Naturally, this led to the character constantly offering excuses for the way he'd lived his life. I ended up scrapping the first draft and rewriting the story to include the alternating points of view of the detective and another character observing him. I'm embarrassed to admit it, but I did like this draft a little. Therefore to me, writing must involve characters impacting each other, the world within the story influencing and being influenced by the world outside of it, and of course, the readers and writer affecting one another. Otherwise, the result is an imperious soliloquy, not a story.

'Writing must involve characters influencing each other, the world within the story influencing and being influenced by the world outside of it, and of course, the readers and writer affecting one another.'

YUNI HAAM



Yuni Haam writes fiction. Sometimes, she crafts stories of different forms. She's interested in the process by which fiction is created, transformed, and spread. She made her literary debut in 2022 when she won the Seoul Shinmun New Year's Literary Contest with her story 'The Returning Bear.' She's written a short story collection called *The Purpose of the Mother-of-Pearl Wardrobe* and a novel called *Blackout*. She's won the Munhakdongne Young Writers Award, Moonji Literary Award, and Munhakdongne Novel Award.

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HOW CAN LITERATURE HELP US IMAGINE BETTER FUTURES?

TRANSLATED BY SARAH K. H. YOO

Faces

I sometimes pray for a better future. But at the same time, in my daily life, I say that I want my future to remain intangible. The truth is, I want both. I prefer the idea that my actions can help me reach any one of countless possible futures to the notion of a single stone-faced and predetermined future lying in wait for me, but I also wish for a future full of nothing but good things.

It's because of these contradictory desires that whenever I visit a temple abroad, I say a prayer to deities whose names I don't even know. Then, I wander unfamiliar streets and take in the unexpected scenes and all the words around me that I can't read. As these moments pile up, I feel like I am stepping closer toward the future.

I experience a similar sensation when I read literature. As I wander through a world full of new landscapes and characters, I can, if only for a moment, come face to face with another possible future. This future seeps into my skin like temple incense and lingers long after I've finished the book.

I'm not sure if these experiences present us with 'better' futures. But I do know that when we write or read, we can meet *more* futures. When I get lost along fictional crossroads the way I get lost in another country, the countless faces of the future show up and talk to me. These faces look a lot like those of the gods to whom I pray, those gods whose names I don't even know.

'When we write or read, we can meet *more* futures. When I get lost along fictional crossroads the way I get lost in another country, the countless faces of the future show up and talk to me.'



LVIV, UKRAINE © DIMA PIMA

ODESA, UKRAINE © KATERYNA MELNYK

UKRAINE

LED BY LVIV & ODESA UNESCO CITIES OF LITERATURE

Built on centuries of departures and arrivals, **Odesa** *has long been a city of wit, freedom, and literary nerve. Polyglot and cosmopolitan, it is quick-witted, irreverent and restlessly alive. Here, writers have always turned hardship into style and friction into innovation. Today, the city lives in the shadow of war — yet continues to write, publish, translate, and defend the life of the mind.*

For centuries, **Lviv** *has been one of the centers of book printing in Eastern Europe, and today it is one of the main hubs of literary life in Ukraine. It is the hometown of such world-renowned writers as Stanisław Lem, Leopold von Sacher-Masoch, and Stanisław Jerzy Lec. Today, it is a city with an active literary community, one of the cornerstones of which is an extensive network of public libraries.*

ODESA City of Literature
Designated UNESCO Creative City in 2019

Lviv City of Literature
Designated UNESCO Creative City in 2015

IRYNA MARTSYNIUK



Iryna Martsyniuk is a Ukrainian poet and writer, and a finalist of the Propysy workshop festival for emerging authors organised by PEN Ukraine (2024).

She has participated in the 12th International Book Arsenal Festival, the 32nd BookForum, and the 2nd International Land of Poets Festival. She is a recipient of the Presidential Scholarship for Young Writers (2025), a finalist of the Generation Nika award for young artists in which she received a special distinction from Nika Kozhushko's family (2025), and the winner of the Young City Readings: Flames competition, with her works to be translated into Lithuanian (2025).

Her texts have been published in both print and online outlets, including Posestry, a journal of Ukrainian and Polish literature. She writes poetry in dialect, standard Ukrainian, and English, and also works in prose.

Originally from the village of Dzhurkiv in the Ivano-Frankivsk region, she currently lives in Lviv.

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YOU WORK AS AN ARTIST AS WELL AS A POET — DO YOU SEE CONNECTIONS BETWEEN LITERATURE AND OTHER ARTFORMS?

TRANSLATED BY HANNA LELIV

We live in a space of interaction, a space of intertwinement, a space of earth. I think of earth as art's greatest capacity for creation. I think of it as poetry, prose, landscape, mosaic, stained glass, architecture, painting, music, modelling. I think of the poetry that remains in me, in the loops of my fingerprints, when I work with earth.

Choosing words — carefully, deliberately — reminds me of making a mosaic, where small details and painstaking labor come together to form a single whole. It brings to mind the poetry of the hands, the poetry of their movements when, by touching paints, clay, drawings, or other materials, we affirm and shape reality. It feels like the exhilaration of watching birds in flight.

It is also about fragility, about the importance of preserving and passing things on in whatever forms are possible. The Lascaux cave paintings have survived against the odds, not through protection. It is about time and its impact, about destruction by a cruel touch, whether deliberate or careless. About the importance of memory and its continuity, where we can and must act not only as observers but as co-creators, like in a gallery where it is our gaze that gives meaning to what we see.

In my living room, a jigsaw puzzle of Alla Horska's mosaic *Kestrel* looks down at me from the wall, and for me, that is the poetry of continuity.

Poetry is not only in what we speak about, or how we speak about it, but in the choice to speak at all.

'Poetry is not only in what we speak about, or how we speak about it, but in the choice to speak at all.'

UKRAINE

OLESIA POTARZHEVSKA



Olesia Potarzhevska is a writer, literary editor, and academic based in Irpin, Ukraine. She holds both a Bachelor's and a Master's degree from the National University of Kyiv-Mohyla Academy, where she is currently a doctoral candidate. Alongside her PhD research and dissertation writing, she serves as an instructor at the university.

Potarzhevska's literary journey began at the age of seven with a poem dedicated to her mother. In the years since, her creative portfolio has expanded to include numerous short stories and poems featured in various collections and magazines.

Her life and work are informed by her experiences in contemporary Ukraine. Following the 2022 invasion and the subsequent occupation of her hometown, Irpin, Potarzhevska and her two daughters were forced to displace, facing the uncertainty of whether they would ever return to their home. Today, while her husband serves in the Ukrainian Armed Forces, she continues to live and work in Irpin.

HOW CAN LITERATURE HELP US NAVIGATE OUR WAY THROUGH A TIME OF CRISIS?

TRANSLATED BY HANNA LELIV

A person, as part of the world, changes it in ways that cannot be undone. Sometimes those changes bring tears and pain; sometimes they bring joy and happiness. Art and literature in particular are a creative symbiosis between the person and the world, one that helps us survive. Here, the words *to read* and *to create* sit on the same side of the scale as to live.

It was my grandmother who taught me to read. She was a biology and geography teacher in a small village school. My earliest memory is of her reading *The Little Mermaid* by Hans Christian Andersen to me. Our little house stood on the riverbank. We would get into a boat and sail across seas and oceans, at least in our imagination. My grandmother would explain how the heart works, how a blossom turns into a cherry. The world is wondrous, and with the help of imagination, you can create your own worlds. That's how creativity emerges.

Today, Ukraine is at war. There are days when a person is left to their own devices. That's when literature comes to the rescue. I read fairy tales to my daughters, and they calm down. They forget the long hours spent in bomb shelters. The library has become a true cultural and social hub where you can not only warm up, have some tea, and get your work done, but also find the book you've been looking for and a sense of community. It is a kind of rock that people can hold on to, much like book clubs. I started one at work. It both encourages a culture of reading and offers support.

Literature is an extraordinarily gentle doctor: slowly but steadfastly, it nurtures a creative flame in a person that helps us pass through even the darkest tunnels. Back into life.

'Art and literature in particular are a creative symbiosis between the person and the world, one that helps us survive.'





CITY IMAGE: NORWICH, UK © ADOBE STOCK

UK & IRELAND

LED BY NORWICH UNESCO CITY OF LITERATURE

Norwich UNESCO City of Literature is a vibrant hub for writers, a regional publishing centre, and a home to numerous bookshops, libraries, and literary festivals. It is also home to the National Centre for Writing, England's first Literature House, which opened at Dragon Hall in 2018. Norwich City of Literature's ambition is to foster a city built on stories, nurturing reading, writing, and their lifelong benefits for everyone.

Celebrating this spirit of literary discovery, the ILX delegates from the UK and Ireland recently gathered to discuss the most exciting frontiers in contemporary British and Irish literature. The consensus pointed toward authors who slice through stereotypes and make the invisible visible. Writers Sabba Khan and Katie Goh do precisely that, and we are thrilled to spotlight their vital work within this year's ILX insights.

KATIE GOH



Katie Goh is an Irish writer and editor. *Foreign Fruit*, her first work of narrative non-fiction, won Scotland's 2025 National Book Award for Debut Non-Fiction and her book of essays *The End: Surviving the World Through Imagined Disasters* was shortlisted for the 2022 Kavya Prize. Her award-nominated essays, journalism and criticism have appeared in publications including Port, the *Guardian*, *Gutter*, *Wasafiri*, *i-D*, *Dazed* and *gal-dem*, and she is an editor for *Extra Teeth* literary magazine. She grew up in the north of Ireland and lives in Edinburgh.

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HOW CAN LITERATURE HELP US STEER OUR WAY THROUGH A TIME OF CRISIS?

We are in a time of crises plural: the rise of the far-right, misogyny, anti-trans and anti-immigration rhetoric and policies in the UK, where I live; the ongoing genocide in Gaza; the atrocities in Sudan; the headlines that roll through our news feeds. Literature cannot stop this relentlessness, and, as a writer, I am in a constant tug of war between hope and cynicism when it comes to the role of art in all this.

I don't think that literature is going to solve any one of these crises and I'm unsure if it alone will steer us collectively to some better future. But I can speak from my own experience, and I know that reading has always been a political and moral guide for me, especially as a young, queer, mixed-race kid growing up in northern Ireland. In the books I devoured – everything from Jacqueline Wilson's novels to *The Handmaid's Tale*, and *The Bluest Eye* to The Lord of the Rings – I found the familiar and the unfamiliar. My imagination, kindled by these books, awakened me to new worlds, stories and possibilities. It is in the act of reading, which is simultaneously the act of thinking and creating, where the power of literature in dark times lies.

'It is in the act of reading, which is simultaneously the act of thinking and creating, where the power of literature in dark times lies.'

UK & IRELAND

SABBA KHAN



Sabba Khan sits somewhere between comics and architecture. She is co-director of architectural practice Khan Bonshek, and is the author of the graphic novel *The Roles We Play*. She is continuously looking to bridge the gap between the page and the space. She is also a new mother.

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YOU WORK AT THE INTERSECTION BETWEEN LITERATURE AND VISUAL ART. CAN YOU TALK A BIT ABOUT THE CONNECTIONS YOU SEE BETWEEN LITERATURE AND OTHER ARTFORMS?

My way of thinking is messy; all creative means of expression blur into one. I like to see words as shapes on a page, and the page as something being experienced in a physical space. Words sit next to each other; sometimes familiar and common like phrases that we hear often. Like a family sat at a dinner table knowing of each other; sometimes paired unusually and strangely to make you think sideways or linger on an idea slowly. Like an East End flower market punter serenading a retired Muslim mamma out with her daughter on a Sunday.

I get fuzzy and warm thinking about all the ways you can alter perceptions. For someone who has always found myself in the peripheries it has become important to me, almost critical to my peace of mind, to feel hopeful and possible that minds can be altered, opinions challenged, stereotypes shattered, the par for the course redirected. Having studied architecture and learnt how to be the jack of all trades and a master of none, all creative means of expression become a tool to capture those 'depths of the soul' feelings, be it literature, architecture or visual art.

'I like to see words as shapes on a page, and the page as something being experienced in a physical space.'

