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**JO HAMILL**

**GUTTER WORDS**

# KNOWLEDGE EXCHANGE FRAMEWORK DATA COLLECTION

February 2023

The University's Research & Enterprise Service has requested information on knowledge exchange and engagement with the public and communities. Please complete the form below and return it to Professor Simon Morris ([S.DC.Morris@leedsbeckett.ac.uk](mailto:S.DC.Morris@leedsbeckett.ac.uk)) and Dr Tina Conkar ([t.conkar@leedsbeckett.ac.uk](mailto:t.conkar@leedsbeckett.ac.uk)) by **21 February 2023**.

Many thanks for your support with information gathering for this submission.

<b>Name:</b>	Jo Hamill
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<b>School:</b>	LSA

Please use the template below to detail information on all projects you have undertaken since 1 January 2019 that involved public and community engagement. Please use one form per project.

<b>Project Title:</b>	Gutter Words
<b>Project Date(s):</b>	27 May – 4 Dec, 2022
<b>URL Link to Project:</b>	<a href="http://www.gutterwords.com">www.gutterwords.com</a> <a href="https://visit.bodleian.ox.ac.uk/event/sensational-books">https://visit.bodleian.ox.ac.uk/event/sensational-books</a>
<b>Brief Description of Project (250-1000 words max.)</b> In the field below please give a brief outline of the project and what it entailed.	
<p>One particular edition of James Joyce's <i>Ulysses</i> is the vehicle for this sustained enquiry, from which have emerged the multiple iterations of the <i>Gutter Words</i> project. These radical and material forms of <i>writing through reading</i> and <i>listening through looking</i> question the act, parameters and ineffability of the reading experience, encompassing the page, the book, the gallery, the web, and spoken word. That experience is an orchestrated one, a product of the synergy between the physical limits of the page, our intrinsic human thresholds, and the cultural gatekeepers of language, all of which contribute to our understanding of the written word.</p> <p>The processes that have primarily driven <i>Gutter Words</i> – those of negation and erasure – are considered in the context of <i>unmaking</i> a work and whether it is possible to consider these processes beyond their implied destruction to ask: can the physical and editorial manipulation of a literary text create radical intimacy, and in what does this intimacy reside? What do we expose when <i>The Underneath of Language</i> is revealed?</p>	

*Gutter Words* was selected to be included in a major exhibition of books from the Bodleian Libraries collection. The title of the exhibition, *Sensational Books*, is a reference to 6 senses, sight, sound, taste, smell, touch and proprioception. *Gutter Words* sat alongside works from Andy Warhol, Raymond Queneau, Jonathan Safran Foer, Ben Denzer and countless other books of cultural and historic importance from the Bodleian Libraries collection. The exhibition was designed to celebrate the sensory appeal of books including examples that challenge the way we read and see the page (*Gutter Words*) and books that could be eaten and smelt. The exhibition was opened by the celebrated artist and writer Edmund de Waal, whose work was also included in the exhibition.

*Sensational Books* was co-curated by Emma Smith Professor of Shakespeare Studies at the Oxford University and Kathryn Rudy, Professor of Art History at the University of St Andrews.

<p><b>Organisations Engaged with:</b> Please list the names of any organisations engaged with, such as Schools or Community Groups.</p>	<p><a href="https://visit.bodleian.ox.ac.uk/event/oct22/library-lates-sensational-books">https://visit.bodleian.ox.ac.uk/event/oct22/library-lates-sensational-books</a>  The above link gives detailed information regarding the events held.</p>	<p><b>Total participants:</b> Please give an approximate figure for the number of people who engaged with your project.</p>	<p>70,000</p>
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<p><b>Knowledge Exchange Outcomes:</b> If relevant, in brief, please describe any knowledge exchange outcomes such as new approaches to working with a community.</p>	<p><a href="https://visit.bodleian.ox.ac.uk/event/oct22/library-lates-sensational-books">https://visit.bodleian.ox.ac.uk/event/oct22/library-lates-sensational-books</a></p>
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**Quotes**  
In the field below please include any relevant quotes that you would like to share which evidence the knowledge exchange and engagement your project received.

This exhibition will give visitors a chance to rethink how we interact with books. The joy of reading them is only one small part of how we experience them. It will touch on our ever-changing relationship with printed works, including how modern technology is shifting our connection to them. *Professor Emma Smith, curator.*

And that is what *Sensational Books* does. This is a way of bringing us back to the whole vatic experience of reading, it brings back to our bodies, it brings us back to how we hold and remember within us the extraordinary experience of reading ... And this of course is a threshold, all books are thresholds that's why we are here today but here at this precise moment we are in limina, on the threshold of this glorious, triumphant exhibition. *Edmund de Waal, opening speech, 29 June, 2022.*

Dear Jo, just to say we've taken down Sensational Books at the Bodleian: thanks so much for allowing us to include Gutter Words in that beautiful case of white pages playing with the book format.  
We had just under 70000 visitors to the exhibition, and great feedback.

Very best wishes, Emma

Emma Smith  
Professor of Shakespeare Studies

**Images**

In the field below please include any relevant images you would like to share.



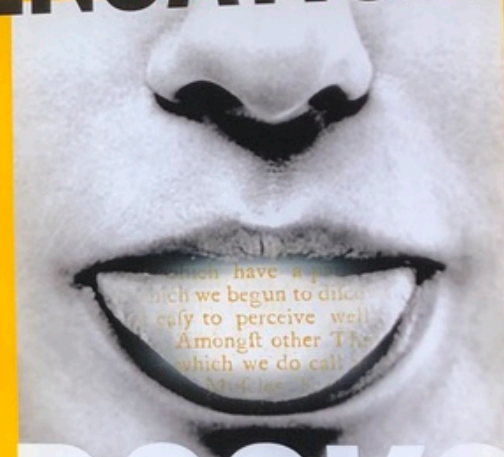
ST Lee Gallery

Low light area  
Please take extra care

ENTRANCE



**SENSATIONAL**

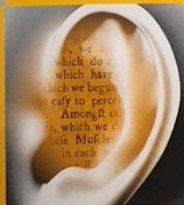
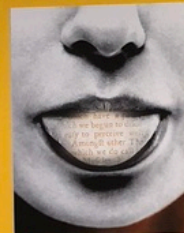


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...which we do call...

**BOOKS**

FREE EXHIBITION  
27 May – 4 December

# SENSATIONAL BOOKS



Our books are more than the words and images they contain – they are physical objects that engage all the senses. We weigh them in our hands and use fingers as bookmarks; we are alert to their purrs and cracks as we fan pages or bend a spine; we can distinguish the chemical smell of a newly printed book from the vegetable waft of an old paperback. This physicality is inseparable from the experience of reading.

Books, like everything else, have been affected by the pandemic, with a big upturn in sales of e-books and audiobooks. Over the past two years our lives have been confined and our worlds became more digital than ever. But, as multi-sensory objects books can help us revisit and refresh our senses. Bringing together early manuscripts with modern picture books, artists' books with landmarks in print, everyday books with treasures, serious books with book-jokes, this exhibition explores the sensational presence of books in our lives.

