Elaine Thomas
Adopting a stance

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Professor Elaine Thomas
Director, The Surrey Institute of Art & Design, University College

Having previously been Dean of Art and Design at the University of Ulster and Director of the School of Cultural Studies at Sheffield Hallam University, Professor Thomas became Director of The Surrey Institute of Art & Design, University College in January 2000. She has been Chair of the Council for Higher Education in Art and Design, and a member of the Humanities Research Board and the Arts and Humanities Research Board. She was convenor of the Working Group on Research Training in the Creative and Performing Arts and Design, established by the UK Council for Graduate Education, and a member of the HEFCE/Arts Council Working Group on Continuing Professional Development in the Creative Industries. She is a member of the Standing Conference of Principals (SCOP), which she represented on the Higher Education Research Forum established to advise the ministerial group implementing 'Investing in Innovation', chaired by Lord Sainsbury. She is a member of the Arts Council England South East Regional Council.

A practising fine artist, she has experience in arts and museum policy, having been a member of the Board of the Arts Council of Northern Ireland, Vice-Chair of the Board of Trustees of the Ulster Museum, Chair of the Board of Trustees of the Ormeau Baths Gallery in Belfast, and a member of the Board of Trustees of the Sheffield Galleries & Museums Trust.

She has had solo exhibitions of her most recent work at the Lewis Elton Gallery, University of Surrey (2004), York St John College (2004) and the Yorkshire Museum (2004). She has presented the lecture 'Adopting a Stance' at Sheffield Hallam University, the University of Surrey and the Yorkshire Museum.

This publication is intended to serve several purposes:

· Firstly, it seeks to use the artist's work as a means of demonstrating a stance or position;

· Secondly, it is intended to provide insight into the role of the particular processes employed to create a body of work;

· Thirdly, it aims to increase understanding of the nature of research in a creative arts subject.
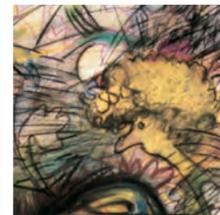
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The stance

My career as an artist officially began as an art student at Manchester Polytechnic in 1968. Abstract art was predominant at this time, and figurative work hardly existed. Despite my tentative teenage aspirations towards the role of rebel – exemplified by going to art school – once at Manchester I adopted entirely the prevalent house style and, ultimately, produced large, hard edged, abstract paintings. Put simply, my stance was conformist, competitive and non-gendered.

It was a male art world: the tutors were all male, with one very reticent exception, and my heroes were male. Within the discourse taking place, led by male tutors and rarely involving female students, the following terms were frowned upon and considered unacceptable: decorative, feminine, illustrative, narrative, graphic, humorous and figurative.

Although there was reference to risk-taking, a term used frequently within art and design education, at this time risks were minimal and always taken within strict conventions. So, unconsciously, I adopted an automatic self-censorship, accepted the rules and, as a competitive person, gained success accordingly.

When, in 1973, I became a fine art lecturer in Belfast, at the then Ulster Polytechnic, I carried this approach with me, and it took some time to shake off the constraints I had imposed upon myself. In retrospect, the content in my work is now clearer. It gradually emerged, drawing by drawing, object by object, film by film and painting by painting. The most important of these was undoubtedly drawing. By drawing upon the imagination, by allowing intuition and experience to combine, by following instincts and gradually allowing images to emerge, I built up the confidence to reveal. The self-censorship reduced as confidence grew, enabling works which displayed vulnerability and an awkwardness veering towards the primitive. Humour was allowed to play a part. The work could not be classified as mainstream.

The works reproduced here date from the late 1970s to 2004, and the following text provides clues to content and meaning, as well as a description of process and reference points. It is not my intention to explain the work via the text as much of the work speaks for itself. Nor will I be seeking to mystify – the work is accessible. Artists are often accused of being alienated themselves, of alienating their audience or of being selfish and self-indulgent. The drive to produce and make art can be obsessive but it is *for* others, and I believe that artists must be accountable and responsible, just as viewers must seek to understand and to respect, at least, the artist's intention and commitment.

The process
Drawing upon the imagination

It is important to me that I employ means, methods and materials which facilitate the suggestion of images. I have long identified with the concept of automatic drawing, which gained respectability via the surrealists, and believe that 'doodling' represents the beginning of a process which, when taken on board fully, can plunder the subconscious. Finding the beginnings of images in shapes or marks and allowing them to take form has proved, for me, a necessary part of the creative process.

While spontaneity clearly has a role in this process, resilience and intense concentration are also required when using media which facilitate change, adjustment and selectivity. Working with pastels or pencil involves constant reworking: the former by rubbing, hiding and adding to, layer upon layer; the latter by rubbing out and re-inventing until satisfied.

The psychological
Pastel drawings

01

'Bedraggled III'
Pastel on paper, 1980
63.5 x 89cm

02

'The nosey-parkers'
Pastel on paper, 1980
63.5 x 89cm

03

'Play-mates'
Pastel on paper, 1980
63.5 x 89cm

01

02

03

The subject matter of my work is people: their behaviour, mannerisms and relationships; the many layers of meaning and understanding that exist between people. Often, drawings have taken the form of conspiratorial groups which can contain aggression, constraint and vulnerability. Individuals fondle, throttle, encourage and restrain each other.

The use of exaggeration to emphasise a feeling or an action, as in comics and cartoons, is evident, as is the use of gesture to imply movement. There is a strong sense of narrative in these works, underpinned by humour which can be used to diffuse sometimes painful situations. Some of these pastel drawings are like battlegrounds dealing with the psychological and the overly dramatic.

The psychological
Pastel drawings

04

05

06

07

08

04
'Emergency'
Pastel on paper, 1980
75 x 104cm

05
'Clutch bag'
Pastel on paper, 1980
63.5 x 89cm

06
'Red stockings,
knees knocking'
Pastel on paper, 1980
63.5 x 89cm

07
'Subterfuge'
Pastel on paper, 1980
63.5 x 89cm

08
'Grin and bear it'
Pastel on paper, 1980
63.5 x 89cm

Jigsaws and crowds
Paintings

02

03

04

05

01

01
'Smirks'
Oil and acrylic
on canvas, 1982
46 x 76cm

02
'Tangle' (detail)
Oil and gloss paint
on canvas, 1980
127 x 152cm

03
'There's a joker in
the pack' (detail)
Oil and gloss paint
on canvas, 1980
50 x 50cm

04
'Thinks'
Oil on canvas, 1980
69 x 110cm

05
'Cuckold'
Oil on canvas, 1982
76 x 92cm

Attention to detail, repetition and caricature were key features in a series of paintings produced during the late 1970s and the 1980s, where I sought to use painting techniques to allow the suggestion and evolution of imagery. These works, which have the appearance of comic and ambiguous jigsaw puzzles, evolved into a series of crowd paintings as the references to characters and features became less obscure. They retain a strongly illustrative style, employing ambiguity and exaggeration and, in their intensity, can create discomfort as well as attraction. During this period of work, I was aware that, although all the faces and figures are drawn and painted from imagination, I was using my experience of drawing from observation. The relationship between observation, memory and imagination is fascinating and crucial to my work.

The characters in the paintings present unflattering portraits, using distortion and retaining a primitive quality that can call to mind the work of Breughel and Stanley Spencer. There is a recognisability or familiarity in some of the characters, which can attract viewers. These paintings caused me to question my own view of people, and to acknowledge that the view is both unflattering and populist. These paintings are, in many ways, the most accessible works and, because of their attention to detail and the familiarity of features, they attract interest from people often alienated by 'high art'.

The obsessive, the busy and the frenetic
Pastel drawings

01

'I can can and you can can'
Pastel and coloured pencil on paper, 1980
75 x 104cm

02

'Fleshy frolics'
Pastel and coloured pencil on paper, 1980
75 x 104cm

03

'Fleshy frolics' (detail)
Pastel and coloured pencil on paper, 1980
75 x 104cm

04

'Fleshy frolics' (detail)
Pastel and coloured pencil on paper, 1980
75 x 104cm

01

02

03

04

The process of discovering imagery has revealed a tendency towards the obsessive. This has manifested itself in the creation of complex and intricate works, with a busy and frenetic quality. 'I can can and you can can' and 'Fleshy frolics' are two very large pastel drawings which show a supreme enjoyment of detail and an obsessive fascination with repetition of gesture and of small-scale imagery.

As well as my own discovery of images in the process of creating the works, I would hope for viewers to be drawn into the detail and to discover images for themselves as they explore the surface and query some of the visual ambiguities.

Stage sets
Paintings

01

02

03

04

01
'Once bitten twice shy'
Oil on canvas, 1985
16 x 20cm

02
'Inflatable floosies'
Oil and acrylic
on canvas, 1983
41 x 31cm

03
'Rumpus'
Oil and acrylic
on canvas, 1983
51 x 36cm

04
'Femmes fatales'
Oil and acrylic
on canvas, 1983
51 x 36cm

The crowd paintings were followed by a series of small group paintings, picking up the themes of predation, celebration, beauty, ugliness and sexual power. These were directly influenced by Sienese paintings, which I studied intensely on various visits to Italy, attracted by their primitive qualities, strong narrative and directness. The paintings I produced at this time were deliberately small, and drew upon devices such as predellas and rotundas which I appropriated during my visits to museums and churches in Italy.

As the paintings evolved, many of the themes emerging in the pencil drawings created close to this time became evident and the characters became like inflatable, multi-limbed, india rubber people playing their part in a stage set.

Portraits and body language
Pencil drawings

01

02

01
'Allure I'
Pencil on paper, 1985
15 x 10cm

02
'The harpy'
Pencil on paper, 1985
15 x 10cm

03

04

05

03
'The victim'
Pencil on paper, 1985
15 x 10cm

04
'Allure II'
Pencil on paper, 1985
15 x 10cm

05
'The decoy'
Pencil on paper, 1985
15 x 10cm

In these pencil portraits, individual characters each adopt their own particular stance – some in an aggressive way, some in a more demure and cautious fashion. The messages in these works relate to body language, and to the postures we adopt to protect ourselves and to confuse others. These portraits employ exaggeration, distortion and caricature.

There are female and male stances, and regular use of visual puns and sexual themes such as predation and exhibitionism. In all these works, pain and humour combine and allusions are made to the rituals and casualties of courtship, including the walking wounded. Repetition, particularly in relation to limbs and hands, is employed regularly to create ambiguity as well as implied movement.
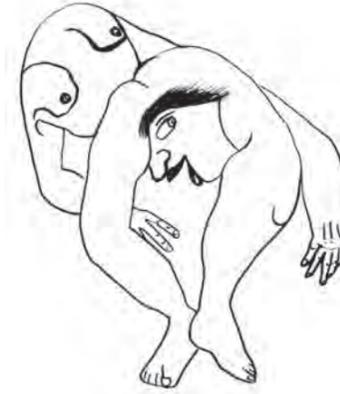
Choreography
Black line drawings

01

02

03

04

05
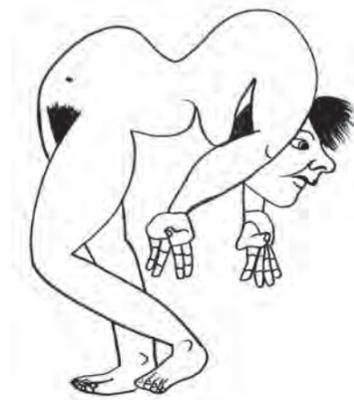
01
'Cavort'
Felt-tip on paper, 1987
30 x 21cm

02
'Undulate'
Felt-tip on paper, 1987
30 x 21cm

03
'Head over heels'
Felt-tip on paper, 1987
30 x 21cm

04
'Headcount'
Felt-tip on paper, 1987
30 x 21cm

05
'Countdown'
Felt-tip on paper, 1987
30 x 21cm

The most challenging application of the process of responding to initial marks or shapes came when working with a thick, black, felt-tip pen, when change was not allowed and layers could not be used to disguise or hide early versions. These works required confidence and, ultimately, selectivity as, unsurprisingly, not every one of them provided a successful outcome.

Initial work became like 'limbering up' or undertaking exercises until the simple lines, which were executed very quickly, provided the right starting point for creating an image. The characters provided by these means look, at times, like letters in an alphabet. As an artist one can create characters who act like dancers, but are capable of performing impossible acts as they can be re-shaped and distorted on the page.

Alphabet, constructing identities
Collage
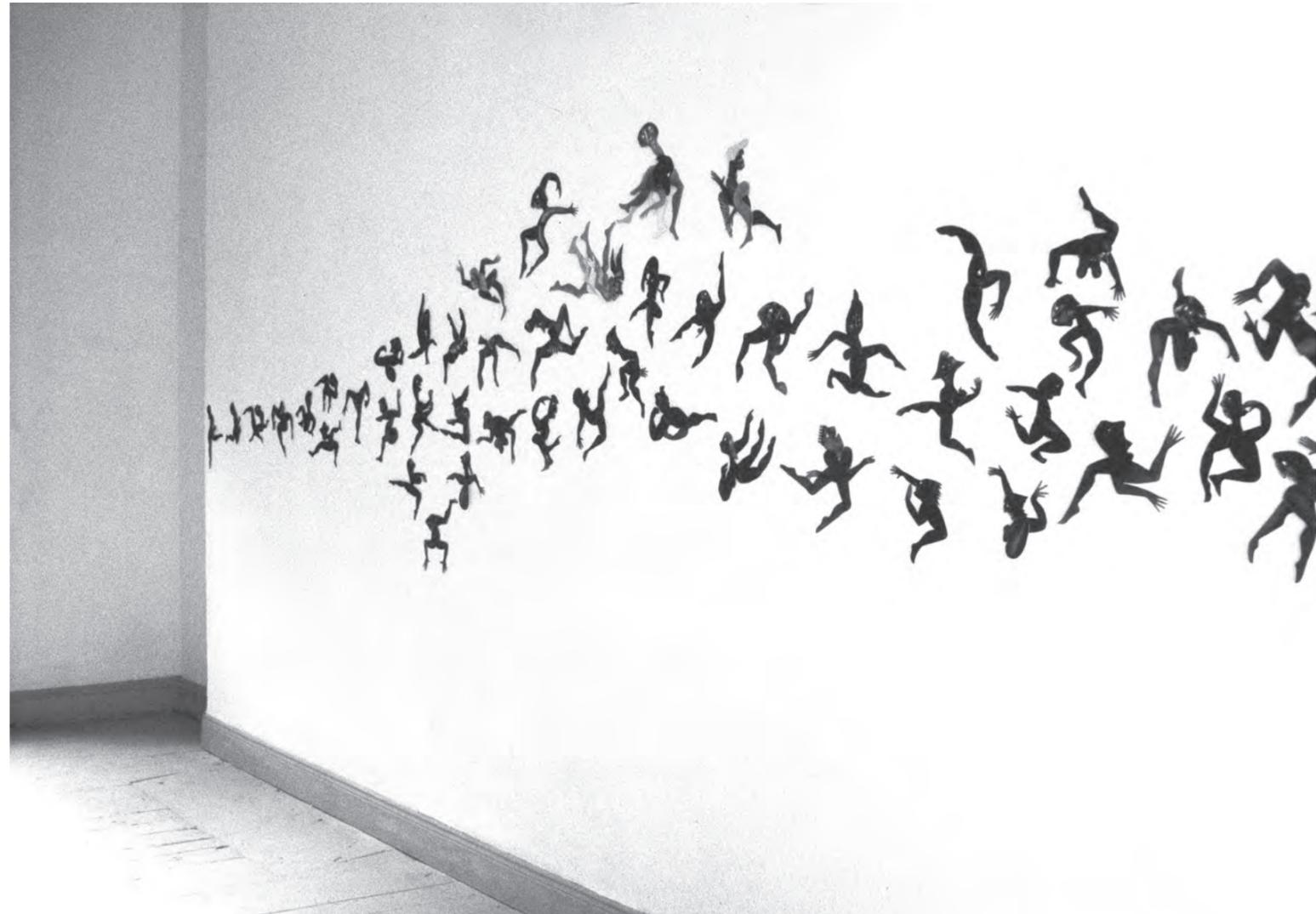
01

02

03

04

01
'Alphabet'
Pencil and ink on card, 1987
Each figure approx. 15 x 20cm

02
'Angels and demons' (detail)
Ink on card, 1988
Each figure approx. 30 x 30cm

03
'Hellzapoppin' (detail)
Ink on card, 1988
Each figure approx. 30 x 30cm

04
'Angels and Demons' (detail)
Ink on card, 1988
Each figure approx. 30 x 30cm

The work entitled 'Alphabet' employed a series of collaged characters, which were assembled from a collection of separately created 'parts' made of card and consisting of limbs, faces and features. By playing with these parts it was possible to find and create new images or characters, which were like puppets. The process of play was crucial to the final images as many permutations and combinations were tried until satisfying images emerged and the pieces were fixed together permanently.

Movement was implied in these apparently animated characters, yet they were frozen in time. In the process of invention it became clear that one could construct an identity with very few visual features, and that the characteristics whereby one identifies gender can be quite surprising. This approach was used to create 'Hellzapoppin', 'Angels and Demons' and 'Parade'.

Playing cards

01

02

03

04

05

Each one contained a single motif or mark, which was then transformed into a figure. There was a conscious acknowledgement of graphic art, calligraphy and illustration, and, of course, the recurring theme of repetition. The character in each card brought together 'body' and 'language' again, and was used to convey feelings such as the disembodied, perplexed, empty, hollow, exuberant, twisted, torn and knotted. The confusion between letters and figures, as referenced in mediaeval manuscripts, has always fascinated me, and it came to the fore in these works.

During the 1990s, I was less productive as an artist as I had begun to take on senior management roles which consumed my creative energies. However, the work I produced was significant in terms of my own understanding of the importance of an appropriate creative process. The works were inspired by a visit to the Frederic Marès Museum in Barcelona in the early nineties, and by a particular display of old cigarette cards. This led to a series of works on small cards, which ultimately took on the scale of playing cards.

I then produced a series in which I repeated several marks on one card, then responded by creating numbers of identical characters, thereby increasing intensity, as in a crowd. A response to a series of marks led to groups of acrobats, men in frocks, faces with strange frozen smiles and characters bowing, scraping, bundled, constrained and flying. This work has the characteristics of a counting game for children, is small-scale and implies an audience beyond that of the fine artist.

01
'Patience'
Mixed media
on card, 1993
11 x 7.5cm

02
'Patience'
Mixed media
on card, 1993
11 x 7.5cm

03
'Patience'
Mixed media
on card, 1993
11 x 7.5cm

04
'All good children
go to heaven'
Mixed media
on card, 1993
9 x 6cm

05
'All good children
go to heaven'
Mixed media
on card, 1993
9 x 6cm

A selection from
'Patience'
Mixed media on card, 1993

A selection from
'All good children go to heaven'
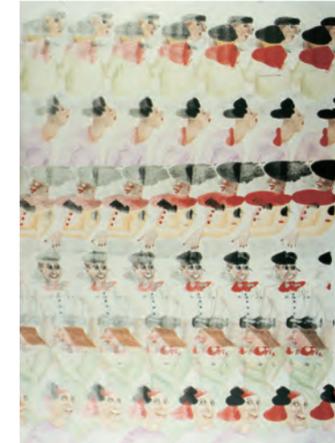Mixed media on card, 1993

The Zoetrope series
Paintings

01

02

03

04

01
'Swimming against
the tide' (detail)
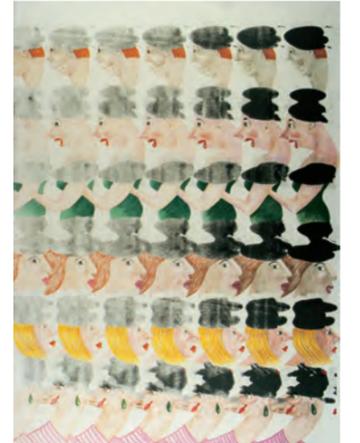Gloss paint and coloured
pencil on paper, 1995
82 x 63cm

02
'Swimming against
the tide'
Gloss paint and coloured
pencil on paper, 1995
82 x 63cm

03
'Showreal'
Gloss paint and coloured
pencil on paper, 1995
82 x 63cm

04
'Identity parade'
Gloss paint and coloured
pencil on paper, 1995
82 x 63cm

The series of cards led to a further series
of larger works, since titled 'Zoetrope'.
In these, I used a sponge roller to create
repeated, but fading, motifs in rows
across a page. I then responded to these
by drawing and painting, in some detail,
the figures suggested by and around these
motifs. The recurring effect of frozen
movements, repetition and fading images
conjures up allusions to film making,
particularly animation.

There are suggestions of merry-go-rounds
and characters are suspended, swimming
or flying, like angels, fairies or sphinxes.
There are chorus lines and formation
dancing as characters chase themselves
on and off the page.

Palimpsest
Paintings

02

05
'Fall from grace'
Watercolour on
paper, 2003
51 x 63cm

01
'Follow my leader'
Watercolour on
paper, 2003
47 x 64cm

02
'Harpies'
Watercolour on
paper, 2003
45 x 63cm

03
'Furies'
Watercolour on
paper, 2002
50 x 65cm

04
'Suspended animation'
Watercolour on
paper, 2002
46 x 64cm

01

03

04

05

palimpsest *n*. a manuscript in which
old writing has been rubbed out to
make room for new.
Chambers 20th Century Dictionary

Work produced in 2002, 2003 and 2004
shows the latest steps in the exploration
of stance and process. This work uses
watercolour and seeks to employ it as a
means of drawing upon the imagination
by building up layers of marks, shapes
and forms, some of which remain evident
in the final paintings. In this respect
the medium is used differently from the
traditional approach to watercolour
whereby changes are not easily effected.

Instead, the surface of the paintings has
often been worked on heavily as images
have been rubbed out and reworked,
thereby involving both discovery and
recovery. This work is strongly influenced
by Romanesque painting, in both style
and content, including deliberate references
to architectural features and surfaces as
well as use of angels and demons. The
harpies, sirens and mythological creatures
which populate Greek sculpture are also
in evidence.

The stance adopted

The nature of the research

The combination of text and image presented here forms an attempt to provide some insights and to connect with readers and viewers via allusion to basic human qualities, in the hope that they can find a means of identifying with images on a human level. The work is inevitably autobiographical, and therefore, in one sense, I am a contributor to the content. At times, however, I adopt the role of voyeur, retaining some distance from events. Other times, I am directly involved, motivated by a glance, a glare, a misunderstanding.

As well as being autobiographical the work is autographic like handwriting. The use of gestures, flourishes and other devices come to represent a sense of personal identity and identification. Irony and hidden meaning pervade the work and may be evident to some. The stance adopted could be described as that of the satirist, the caricaturist, the cartoonist – seeking to entertain, to comment and to communicate the many things that go unsaid.

While I might claim to be in touch with human nature, I could equally be described as an eccentric obsessive living in her own peculiar world. The work is at times light-hearted and whimsical, providing only occasional glimpses of a darker side. For some it will be seen as therapeutic work, resulting in drawings used to cope with extreme feelings arising from very personal situations. I would certainly be more inspired by pain and humour than by a beautiful landscape or bowl of flowers.

Placing one's own practice in a context, reflecting upon the traditional art historical precedents as we demand of our fine art students, my own route would not be a conventional or predictable one. Rather, it would be predatory and wide-ranging, greedily gobbling up a room full of Indian sculpture at the British Museum, the whole of the Pitt-Rivers Museum in Oxford with its glass cases full of fetishes and ethnographic curiosities, and the Frederick Marès Museum in Barcelona with its eccentric collection of objects, including old cigarette cards and small-scale graphics.

The route takes in Turkish shadow puppets found in a bazaar in Istanbul, Picasso's sketch books and Jackson Pollock's psychoanalytical drawings. It journeys via the crazy inventiveness of early animated films, the exuberant caricatures of a Gilbert & Sullivan opera, the illusionistic choreography of Philip Genty and the distorted acrobatics of the State Circus in Leningrad. It encompasses, too, the sexually ambivalent sculpture of Louise Bourgeois, the self-parody of Victoria Wood, the obsessive detail of the artist Fahlström, and the posturing and machinations of Rowan Atkinson's first and best *Blackadder*.

In describing the stance adopted and the process employed, I have deliberately not used the term 'research' within the text. For me, the activity of producing work is research in its purest sense. I have been reflecting on my own understanding of the term 'research' in an academic context since the early 1980s, when it was introduced to the Art and Design Faculty at the University of Ulster. The term entered our world as we had become a university and there was an expectation of funding support to undertake research and of accountability for how the funding was allocated. Prior to this, as artists we had all been provided with time to pursue our own practice and there was a high expectation that we sustain and develop this as exemplars for our students. It was not referred to as professional practice as we were understood to be fully engaged with academe. We were expected to exhibit and maintain a public profile, thereby enhancing the reputation of the Faculty as well as 'practising what we preached' to our students.

I have engaged in several Research Assessment Exercises since then, and sought to gain respect for the subject and the ways in which arts practitioners advance the subject within an academic context. This has involved making comparisons with approaches and conventions adopted by other disciplines, many of which occupy an academic 'high ground'. It is not appropriate to revisit these debates here. Rather, I will seek to draw together my reflections on my own practice and to demonstrate how it functions for me as research. I will do this by addressing a series of questions which seem to be appropriate:

· How does the work advance?
· How does the work advance the subject?
· What new knowledge do I contribute?
· How do I understand context and precedents?
· How do I use reference material?
· What is my intention?

How does the work advance?

It is clear that the evolution of process and imagery is important in making progress within the work. This applies to an individual piece of work wherein discovery and recovery of imagery takes place. It also applies to the relationship between works, which always take the form of series. There is development between individual works in any series, as each one influences the next and, usually, the more significant work is created later in the series as the process is resolved and the more meaningful or, perhaps, mature imagery is discovered, accepted and refined.

How does the work advance the subject?

This question is more difficult for any artist to answer in relation to their own output, and there is some dependency upon the views of peers. However, I will make suggestions based upon my work to date and relating both to the process and the stance adopted:

· by testing, challenging or extending subject boundaries within art and design, such as those existing between graphic design, illustration and fine art;
· by challenging conventions relating to traditional uses of materials, such as watercolour;
· by creating images which represent an essentially female perspective, thereby adding to a feminist canon and to feminist discourse;
· by exploring and developing creative processes which exploit the use of memory and imagination to produce work.

What new knowledge do I contribute?

While I would not claim that new knowledge resides in a single piece of work, I would argue that, taking a series or body of work, there is evidence of an original approach. I have also created images which did not previously exist. Although influenced by precedents, they are unique. Viewers of an exhibition of previously unseen work will enter a gallery full of completely new experiences. Thereby, I would hope to provide new insights, prompt new thoughts, and stimulate the viewers' intellect as well as their senses. At its best, the collective experience of an exhibition (i.e. all the people, all the work) should contribute to knowledge of what art can be, should be, or is not. This grand aspiration may not apply to my exhibitions. However, I would be satisfied if one or two artists, whether students or more mature practitioners, are influenced by the work they see to perhaps try a new approach. For students, the new knowledge might take the form of, "you mean it's OK to produce narrative work?", or, "it's OK to use humour?".

How do I understand context and precedents?

Like many fine artists, I can demonstrate apparent disrespect towards the extensive and weighty canon that is art history. This is not because I consider it to be unimportant, but those of us who opt to be artists or designers do not have the time to take on board, comprehensively, the totality of this. However, a focused approach to context and precedents is employed, sometimes based upon instinct

and necessity. It can take the form of slavish hero or heroine worship and pilgrimages to far-flung places to see original works. As one matures, the relevance of particular artists, cultures and artefacts becomes clearer as does one's understanding of one's own work. For me, the understanding is gained primarily through viewing work; making connections through seeing, analysing, digesting and absorbing. I recall one particular exhibition when I first understood this process. The exhibition was 'Jackson Pollock – Drawing into Painting', shown at the Oxford Museum of Modern Art in 1979. Although I had been aware of the artist's work and seen his paintings before, and known something of his life and his place in art history from lectures and books, I had not understood *how* drawing functioned for him, or how he relied upon the unconscious and upon the automatic processes to gain access to imagery. This exhibition *explained* this to me – not in words, but in the curation of the drawing and paintings.

How do I use reference material?

Available resources are extensive and include books, museums, films, galleries, theatres, churches and zoos. I have referred earlier to some specific sources of inspiration found within these. *How* one approaches reference material and takes what one needs can vary and raises issues relating to intention, expectation and, sometimes, disappointment. I now *know* that I have used, and would use again, the bosses that are found on ceilings in cathedral cloisters because, by chance, I discovered the wonderful bosses of

Norwich Cathedral. The way in which I use them as primary source material would be very conscious at the time of viewing, i.e. staring intently at them, memorising parts of them, sometimes drawing them. It would be less conscious during the process of developing works, as images which are similar would emerge and their connections be acknowledged later once they have been allowed to result in the work and responsibility has been taken for their contribution.

I recently found myself staring intensely at a painting in the Pinacoteca in Siena, which I visit when I can. For me the painting had everything I needed and I wanted to store it in a repository for later use. I was storing it by staring at it and I recalled discussions with colleagues involved with the Arts & Humanities Research Board about the perceived difference between 'creativity' and research. Was I looking at the painting to gain inspiration and is this *not* research? One could describe the process of viewing work or other source material as inspirational or, more coldly, as appropriating material for later use. I find the two inseparable and believe that inspiration is key to development for researchers in all fields.

What is my intention?

I have learnt that intention is best understood in retrospect and I remain suspicious, even superstitious, about expressing explicit intention about my creative output in advance. This does not apply to other areas of work where clarifying aims and objectives represents the norm and can be extremely helpful.

In reviewing my work, I have seen that the production of each series involved a process of experimentation and discovery, and the evolution of an appropriate means to create works. I did not intend to produce a set of playing cards: the format was suggested to me as the work evolved. I can, however, detect the origins of the work in retrospect, and thereby chart progress. I did not intend to produce a series of watercolours entitled 'Palimpsest': I knew that I wanted to experiment with watercolour and find out whether it held any potential for me as a medium. Small-scale experiments, from abstraction into figuration, were used to build up confidence, and inferior works were produced before a more resolved and meaningful body of work came to fruition. However, there is no doubt that I have been consistently motivated to produce images which reflect my interest in people and their behaviour, and to challenge some of the conventions and constraints I perceive within the art world. I know that I need, and so intend, to experiment with processes in order to create images. My research, therefore, requires both freedom and constraint. I do not have a research question; I do not have a research problem, but there is work to be done. I prefer to explain the *nature* of the research, rather than the intention.

THE SURREY INSTITUTE OF ART & DESIGN
UNIVERSITY COLLEGE

'The stance adopted could be described as that of the satirist, the caricaturist, the cartoonist – seeking to entertain, to comment and to communicate the many things that go unsaid.'

Elaine Thomas