

Beyond

Words



TRANSMEDIATING MURAKAMI HARUKI

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FUJIMOTO AKIKO
CHRISTOPHER JONES
ANNA MACRAE
JAMES QUIN
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YUASA KATSUTOSHI

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TRANSMEDIATING MURAKAMI HARUKI features the work of four artists from Fine Art at Newcastle University, UK, each at a different point in their career: a BA, an MFA and a PhD graduate, and Professor of Fine Art Practice, Christopher Jones. They are joined by Fujimoto Akiko and Yuasa Katsutoshi - artists from Japan who have been invited to lend further perspectives on the writings of Murakami Haruki.

The exhibition is part of *Eyes on Murakami*, a series of events that are connected to the AHRC-funded project *Gendering Murakami Haruki: Characters, Transmedial Productions and Contemporary Japan*, led by Dr Gitte Marianne Hansen from the School of Modern Languages at Newcastle University.

6 - 9 March 2018

Long Gallery and Atrium
Fine Art, Newcastle University

Project details and exhibition documentation:
<https://research.ncl.ac.uk/murakami/>

Beyond Words

TRANSMEDIATING MURAKAMI HARUKI

2018 marks the fortieth year since Japanese author Murakami Haruki first decided to write a novel while watching a game of baseball (or so the story goes). Coinciding with this anniversary, the School of Modern Languages at Newcastle University is hosting an Arts and Humanities Research Council funded project on Murakami. The project aims to examine Murakami's characters and worlds not only as constructs in Japanese literary texts, but also as processes of transmedial productions - the movement from one medium to another.

As his readers know well, Murakami's texts are filled with references to a broad spectrum of Japanese and global culture, including different genres of music and films alongside literature. While we often feel a strong presence of these visual and audial media in his texts, this is not the only reason his works are interesting in terms of transmediality. With translations in more than fifty languages, Murakami's stories and characters are themselves increasingly becoming transmedial, inspiring film-makers, artists, travelogue writers, computer game programmers and dance choreographers around the globe. By examining Murakami beyond his written words, we can gain fresh insights into how his writings might be understood, interpreted and imagined.

This exhibition aims to provide one specific perspective on the transmedial process. Curated by Professor Christopher Jones of Newcastle University's School of Arts and Cultures, it includes works by a small, diverse group of artists from Japan and the UK who have a connection with Newcastle. Collectively they work across drawing, painting, printmaking, sculptural assemblage and time-based media. Each artist was invited to respond and work with one or more Murakami texts of their own choice - some of the artists are long-time Murakami readers, while others are reading his works for the first time. The process of working from Murakami's text to develop distinctive visual forms is unique for each artist; for example one may have read from the original Japanese, another from the English translation. To accompany their creations, each artist contributed a short text elucidating their creative process of transmediating Murakami's words.

As you experience the artworks in *Beyond Words: Transmediating Murakami Haruki*, I invite you to think of your own favourite Murakami novel or short



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story. How does its textual space and characters come to life as you turn the pages? As readers, we bring literary worlds into existence by creating meaning out of the words we absorb. One way we do this is, for example, by processing words as narratives, spatial descriptions and characters in our minds and, to varying degrees, visualising them into substance. These works evoke not only visual enjoyment, disgust, or other feelings from our emotional spectrum, they also exemplify specific understandings and interpretations of Murakami's work, giving his characters and stories yet another layer of possibilities beyond the written word.

In initiating this exhibition as part of the larger research project the aim has been two-fold: first, to shed light on the ways meaning is created as we read literary text and the process that must take place before a literary text can travel to another medium; second, to create a visual dialogue with and about Murakami Haruki, one of the world's most well-known writers of contemporary Japanese literature.

Gitte Marianne Hansen

MARCH 2018

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Murakami Sputnik Sweetheart VINTAGE

Murakami Hard-boiled Wonderland and the End of the World VINTAGE

OZOO-ZO ΣΟΣΩΖΤ ABACUS

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The New York Trilogy

Murakami Dance Dance Dance

Murakami Kafka on the Shore

Murakami A Wild Sheep Chase

Murakami The Elephant Vanishes VINTAGE

ALAIN DE BOTTON
Murakami
WHAT I TALK ABOUT WHEN I TALK ABOUT RUNNING
PICADOR
Murakami after the quake
VINTAGE
ねじきり
第3部 異曲し舞曲

Fujimoto Akiko



Murakami Moments

I first exhibited a painting inspired by Murakami's writing at a gallery in Osaka when I was a postgraduate student in Kyoto - a painting called *Blue Fruits* (1989, see right) depicting twin girls lying naked on a bed. I happened to recall the painting in early autumn last year prompted by the phrase "out of the blue" in the letter inviting me to take part in *Beyond Words*, and thought the painting a little immature. Back then I was living in a simple dormitory room, and found the world of Murakami's works - so Americanised, so musically sensitive, so effortless in their depiction of black coffee and cucumber sandwiches - very appealing. My friends from Kobe also read him often, feeling as if they were breathing the same air of the Port of Kobe. Later, the 'Murakami boom' took off in Japan, and I distanced myself from his books, and read more foreign works instead. This project has renewed my interests in Murakami, and I have been reading a lot of his work since. In one of Gitte's emails she referred to a 'Murakami Moment' - peculiar moments in our lives when we encounter something that makes us feel as if we are part of a Murakami novel. I find myself in one of these 'Murakami Moments' now, wanting to stay in his world a bit longer even after finishing reading.



As someone more interested in producing new work than being attached to older ones, I have chosen Murakami's most recent novel, *Killing Commendatore*, as a theme to respond to. I find the book familiar and likable, as it is set in the mountains and the main character is a painter himself. The story also unfolds in a fascinating way reminiscent of old folk tales. When Murakami refers in the story to the self-mummification of Japanese monks, I was reminded of the story of the fairy-like spirit character Yallery Brown from Joseph Jacobs's *English Fairy Tales*, and the last scene of *The Idea Made Visible* made me think of *The King of England and his Three Sons* from the same collection.

The title of my first work, *Shiren Kamo Shiren* is written in romanised Japanese, and is intended as a humorous wordplay on the double meaning of 'shiren': 'Maybe [shiren] it's an Ordeal [shiren]'. This seemed to fit with the amusing language used by characters such as the Commendatore or Long Face as well as the central place of humour in Murakami's writing. One might question whether the 'shiren' or ordeal refers to a trial or initiation and if it is the latter then



Dream ("Killing Commendatore")
45.5 x 65.2 cm
oil on canvas

one could associate it with something like Mozart's *The Magic Flute*. Initially the painting's title was *Richard Strauss's Sensual Opera, Idea Dying in Waltz, Metaphor, and the Faceless Man* but I decided to change it because I found the working title too descriptive, and the imagery had changed. As I painted, it was as though I became the protagonist of the painting's narrative and the new title came to me naturally like a murmur.

I do not prepare detailed sketches before painting. Rather, I paint while I think and I stare at the canvas in order for it to tell me something; to give an answer to 'why?'. In this way, as I considered the image of the figure passing through the narrow cave with all its might, I associated it with the way a new baby arrives, and its difficult passage through the birth canal.

As I was developing the painting I needed to remind myself of a rough river and re-visited Kyoto's Uji River on the first Sunday afternoon of the New Year. This is the river into which Ukibune from *The Tale of Genji* threw herself in a suicide attempt. The majestic strength of the river's flow is entrancing and it has always been a favourite of mine, but walking along the riverside that day I had the feeling I might encounter *Killing Commendatore's* Faceless Man.

Dream ("Killing Commendatore"), is a second painting for the project and imitates a gaze through a pair of binoculars. My interest here is to provide a sense of peering into a dream-like, intoxicating world where mysteries are allowed to remain as they are, irresponsible even to their own desires.



Kaeru-kun ganbare! ("Super-Frog Saves Tokyo")
50 cm dia
Oil on canvas



Shiren Kamo Shiren
50 cm dia
Oil on canvas

Christopher Jones >

Slipping through the Membrane

When the phone rang I was in the studio, warming a pot of gesso and humming along to the start of *Dr. Robert*, or perhaps it was *And Your Bird Can Sing*, early-to-mid-Beatles which has to be the perfect music for preparing the chalk and glue. I would like to have ignored the call, but I gave in, picked up the handset, "Ten minutes please," said a woman's voice I found hard to place, "That's all we need to understand one another. To understand how we each feel."

Ah, I borrow and paraphrase, it's nice to pretend... to imagine one's own Murakami moment now and then. Sometimes there is no need for pretence: those rare occasions in the here and now when we seem to have truly stepped into the kind of parallel reality that Murakami maps out as the terrain for thinking about contemporary existence. So, I swear that whilst walking down a Nagoya side-street I have seen a few fish drop out of the sky from nowhere, and that just behind the food market in Kyoto I came across life-size cut-outs of Johnny Walker and Colonel Sanders side-by-side, seemingly engaged in a Beckett-like conversation as a black cat passed by. The blending of everyday reality with the extraordinary draws me into believing that sheep talk, humans can pass through stone or two moons will appear in the sky without an outcry; believable because Murakami has laid out the everyday with a light touch and such convincing care.

The switch from the real to the parallel real – a form of translation of facts – is what I have thought about in making the work here. In *The Wind-up Bird Chronicle* – on page 246 of my well worn copy to be precise – Toru passes through stone to the darkness of the bottom of a well. By then we are prepared to slip through the membrane with him, from one space to another, one moment to another that changes everything – though we might not comprehend its significance at the time. So too in *1Q84* Aomame takes the emergency steps at the side of a Tokyo freeway, crossing a reality threshold that only gradually becomes apparent.

That 'switch' moment is really one of transformation, and I am intrigued by how this maps on to the creative process. It seems to connect with the moment when a painting you are working on gets ahead of you and becomes its own thing, does something different to, and beyond, your intentions for it. It transcends the facts of its sources, material and preparation; the fiction becomes alive in and of itself. Murakami's narratives often echo such a transition.

I also see it mirrored in the nature of literary and oral translation – one language formed into another by virtue of imaginative understanding of feeling and sense as much as through factual, word-for-word meaning. I become transfixed by expert interpreters at the instant – temporal and almost psychological – that they switch from language to language, forming a sensed, parallel equivalence.



Slipping through the Membrane # 1
35 x 19 x 9 cm
Gesso, carton and found material



Slipping through the Membrane # 4
6 x 5.5 x 5 cm
Gesso, carton and found material



Slipping through the Membrane # 3
19 x 9.5 x 4 cm
Gesso, carton and found material

Anna MacRae



The Monkey Dome

In October 2017 I noticed a toy penguin every day for a month. It was left on a wall, nestling in a bush, waiting for its owner to reclaim it. Some days it looked magnificent in the glow of a good sunset, some days it looked bedraggled and worn out in the gloom of morning drizzle. Then one day it just vanished.

I sometimes see a man through the bus window. He is tall and thin, with ginger hair, he always wears a mustard-coloured, corduroy suit. I call him Mustard Man. I haven't seen him for ages, but I always look out for him.

But there is one thing... and now it is the main thing. It almost shouted "here I am!" at me one day. Monkey Dome is on top of a building at the junction of Grey Street and Market Street in Newcastle, where I catch my bus home most nights. I call it Monkey Dome, because when I first painted a picture of it from memory the green filigrees on the top ended up looking like a monkey.

The work I have made for this exhibition is in response to Murakami's *The Wind-up Bird Chronicle*. What caught my imagination the most in the novel was how we negotiate our own identities with those of others we encounter in our lives, and the complexities this aspect of our humanity invites.

Attachment to objects and places can act as self-authorising forces that assert our existence in a bewildering world like a reflection in a mirror. In *The Wind-up Bird Chronicle*, Toru Okada employs coping strategies, subconsciously and intentionally, to maintain his identity. He has an attachment to the sound of the wind-up bird and a dried up well, down into which he climbs as a retreat from the events of his life. Both act as symbolic anchors to the "reality" of himself, while he orientates a way through the confusion of unfolding events and fragmented intrusions he encounters.

At first I did some paintings and collages from my memory of the Monkey Dome to help me think about *The Wind-up Bird Chronicle*. Murakami's narrative could be understood as a striking metaphor about how we assert our identity. I tried to unravel these metaphors by thinking in simple unspoken rules, for example: how you need to be around me; how I need to be around you; how we need to be together. I found this bewildering and complex.

The next day I cut up my work about Monkey Dome. The images I had made weren't the same as the real thing. Wondering where to go next, I started to clear away the remnants in my studio and became interested in the peeling layers of paint, the frayed edges of paper, and incidental changes this slicing had on the original images I had made. In the end what I have produced is constructed from those fragments to represent the three books in *The Wind-up Bird Chronicle* - 'The Thieving Magpie', 'Bird as Prophet', and 'The Birdcatcher' - but if you look closely, you might find your own Monkey Dome.



Bird as Prophet
40 x 29 cm
Acrylic, papier-maché, card, canvas



The Thieving Magpie
40 x 25 cm
Acrylic, papier-mâché, card, canvas



The Bird Catcher
36 x 27 cm
Acrylic, papier-mâché, card, canvas

James Quin



Indeterminacy-Historicity-Alterity

Kenzaburō Ōe suggested that the role of an author was to create a world in which the contemporary was enveloped by past and future - a literary landscape that has, at its heart, protagonists bound by temporal specificity yet buffeted by anachronic forces. Since coming across Haruki Murakami's 1994-1995 novel *The Wind-Up Bird Chronicle* in 1999, I have continued to be fascinated with the ways Murakami's writing responds, intentionally or not, to Ōe's suggestion. Murakami's writing is a riot of spatial and temporal indeterminacies, historicity and the forces of alterity.

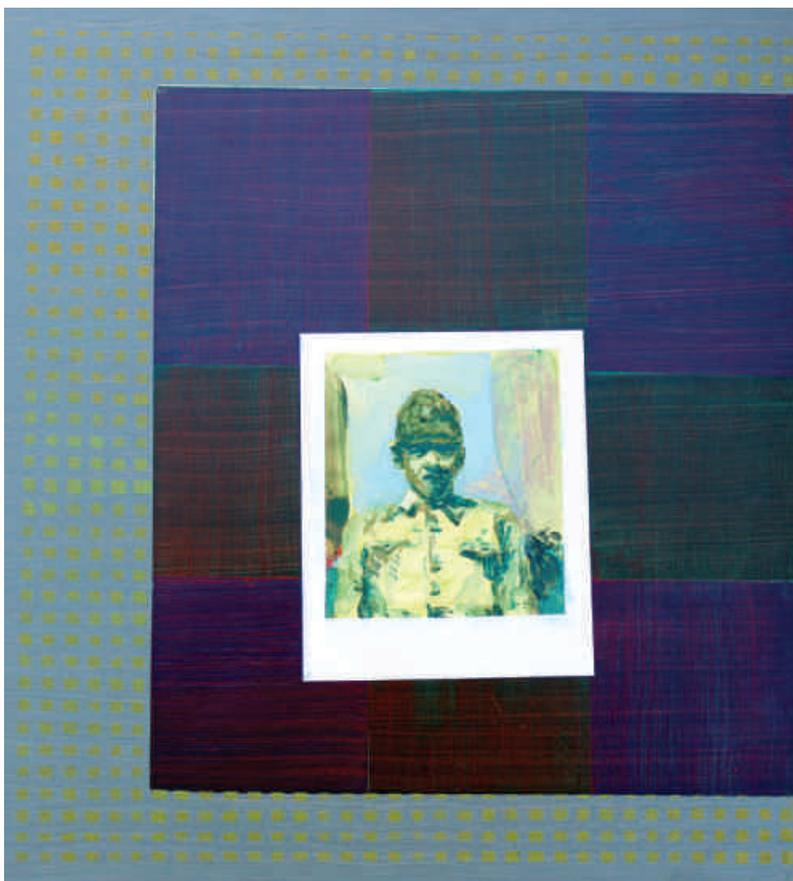
As a painter asked to respond to Murakami's writing, I was aware of the degree to which I had already formed a number of strong and readily accessible mental images based on his novels and short stories. I 'know' what the Russian officer and his human-skinning companion look like in *The Wind-up Bird Chronicle*, and I have an image in mind of a path that leads from Toru Okada's back garden to his neighbour's yard, complete with its bird statue and well. I also have, for example, a good idea of what the Sheep Man looks like *The Wild Sheep Chase*. It is an image at odds with an illustration of him published in the pages of my own copy of the novel. Herein lies the problem presented by the invitation to respond to Murakami's writing in images. To illustrate specific characters, events and places from these stories is to create images that come into conflict with the kinds of individual mental images that we all construct and treasure as readers.

Murakami's 2004 novel *After Dark* suggested a solution. *After Dark* is set in Tokyo and unravels over the course of a single night - it is tempting to describe the events as unfolding in 'real-time'. What is also interesting about *After Dark* is its first-person plural narrative. A "we" that suggests more a drone-mounted camera recording the nocturnal events taking place in Eri's room than an embodied spectator.

The images I have produced in response to Murakami's literary output also function as first-person plural images. We come across a series of Polaroid images taken by person or persons unknown, placed on an ambiguous and decorated surface, partially illuminated by an indeterminate light source. They are not specific characters or events based on anything written by Murakami, but images that, to my mind, exist in relation to some of the recurring motifs that run through his writing. The three paintings produced for *Beyond Words: Transmediating Murakami Haruki* relate to the Japanese invasion of Manchuria by the Kwantung Army in 1931; alterity as embodied in the form of emissaries from the animal kingdom; and the nature of violence in contemporary Japan - one such iteration being the Tokyo subway sarin gas attacks perpetrated by the Aum Shinrikyo group in 1995.



Transcendental Farewell at the Edge of Time
27.9 x 25.4 cm
Oil on board



The Nomonhan Incident, 1939
27.9 x 25.4 cm
Oil on board



Tokyo Underground, 1995
27.9 x 25.4 cm
Oil on board

Petra Szemán



Relational Instability

The first time I encountered the writings of Murakami was as an artsy teen growing up in Budapest, Hungary. Being a fan of Murakami seemed to be a prerequisite for being cool and getting validated in alternative circles (just like being obsessed with *The Catcher in the Rye* and *The Little Prince*), so, not having read anything by him at that point gave me both a feeling of personal failure and a sense of irritation at the invisible pressure he subtly imposed on me. This has of course changed since then, but at the back of my head I always thought that in this writer-reader relationship, Murakami always had the upper hand. In a melodramatic way, by taking control of Murakami the character, I'm regaining some kind of autonomy.



Murakami talks about the sense of connection between himself and his readers in his sort-of autobiography, *What I Talk About When I Talk About Running*, while acknowledging that this connection is largely conceptual. His works can be understood through an analysis of a number of similarly unstable relationships: Murakami and me, the singular reader; Murakami and his readers; Murakami and his characters; Murakami and the first-person narrative; Murakami the writer and Murakami the autobiographer; Murakami the persona and Murakami the person. A set of relationships all overlapping and interconnecting to form a circle that encloses an identity that contains multiples.

Generally, we understand ourselves as people with consistent and coherent identities through personal narratives. In the case of Murakami, a number of these narratives are available to read. In *What I Talk About When I Talk About Running*, he expresses doubt that many people would like his personality, phrased in a way that suggests that the idea of accessing his (unmediated) personality is implausible. Halfway through the autobiography, I find this amusing, but also symptomatic of personhood and self-characterisation.

This relational identity carries a sense of instability. In the work I aim to track this 'self' walking along the trajectories of a world of tangled lines and connections, routes that fold back on themselves, roads that lead nowhere, paths where the character walking past bears the same exterior as you but you don't make eye contact. The storytelling loops back. Murakami's accessible identity is a constructed character that is shifting and shaping within the framework of this realm of connections; his self is ungraspable, yet the world he inhabits can be mapped and unfolded. I highlight trails and crossings, and take Murakami on a run. I, the singular reader, keep tugging on the rope connecting myself and Murakami, and eventually the other end of the rope turns up, untethered.



2 stills from "I could see myself running, but I had no sensation of running"
Dimensions variable
Video installation



2 stills from *"I could see myself running, but I had no sensation of running"*
Dimensions variable
Video installation



2 stills from "I could see myself running, but I had no sensation of running"
Dimensions variable
Video installation

Yuasa Katsutoshi >

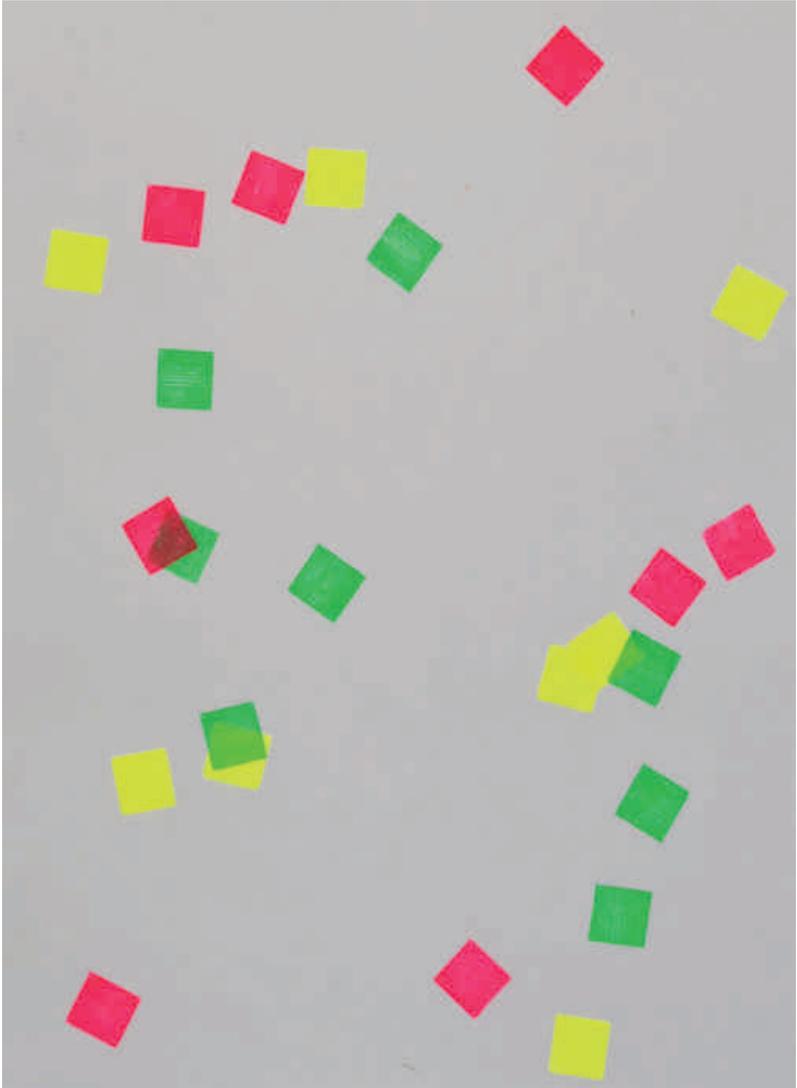
Coincidence and the Unconscious

When I read a novel by Murakami Haruki, I always consider the issues of unconsciousness and coincidence in his story and in our life. The story is fictional, but it is based on facts or drafted with some facts. It is very difficult to cause a coincidence to happen naturally in a story. Accumulation by chance will be like a lie. It is also difficult to write about a person who acts unconsciously in a novel.

Murakami writes in his novel *Kafka on the Shore*:

“It’s all a question of imagination.
Our responsibility begins with
the power to imagine. It’s just
as Yeats said: In dreams begin
responsibility.”

This is a very interesting sentence for me. Of course imagination is very important to the creation of art, music and literature. But if we have to take responsibility even for our dreams in sleep, we may become hesitant about imagining something. In reality, events exceeding human imagination occur every day. Our imagination is hiding in the unconscious; sometimes it appears on the table and chance is attracted by gravity. My action of throwing a dice cannot be unconscious at the same time as it cannot refuse coincidence.



A Throw of the Dice Never Abolishes Chance
62 x 48 cm
Water-based wood blocks on paper



All of the natural movements of the soul are controlled by laws analogous to those of physical gravity
122 x 210 cm
Oil-based woodcut on paper



The photograph is an image
131 x 90.5 cm
Water-based woodcut on paper

Biographies

GITTE MARIANNE HANSEN

Dr Gitte Marianne Hansen is the Principal Investigator of the AHRC-funded project *Gendering Murakami Haruki: Characters, Transmedial Productions and Contemporary Japan*, and its related event series *Eyes on Murakami*, to which *Beyond Words* contributes (details overleaf). She is a lecturer in Japanese Studies at Newcastle University and an Associated Researcher at the Nordic Institute of Asia Studies, University of Copenhagen. She holds a PhD from the University of Cambridge and was a Teaching and Research Assistant at Waseda University, 2004-09. Her work focuses on post-1980 Japanese culture, especially issues of gender and character construction in literature, manga and other forms of narrative and visual culture. She is the author of *Femininity, Self-harm and Eating Disorders in Japan: Navigating contradiction in narrative and visual culture*.

CHRISTOPHER JONES

Christopher Jones has curated *Beyond Words* and is Professor of Fine Art Practice at Newcastle University. He has exhibited widely in solo and group exhibitions including in Australia, China, Germany, Italy, Japan, Korea, Norway and Slovakia. Between 1987-89 he was a Monbushō Research Scholar at Kyoto City University of Arts. In 2006 and 2013 he returned to Japan to carry out two artist-residency projects: examining themes of recollection in relation to place in *Trace-Retrace* for Kyoto Art Centre, and site-specificity in *For the Silo*, at Studio Kura, Fukuoka. He has recently been selected for the 2018 Shangyuan Modern Art Museum International Residency Program, Beijing.

FUJIMOTO AKIKO

Fujimoto Akiko (née Fujii Akiko) was born in Osaka, Japan, where she now lives. She studied western oil painting at Kyoto City University of Arts where she received her Master's degree in 1989. Over the course of nearly thirty years she has established and developed a rich painting practice that embraces figuration, narrative, psychological states of mind and history. She draws her source material and reference points from the history of painting, ancient traditional tales from around the world, children's stories as well as contemporary literature. Her paintings are 'peopled' by frogs, tadpoles, pill bugs, as well as humans and lost souls. She has exhibited widely in Japan, including solo exhibitions in Hikone, Kyoto, Osaka and Tokyo.

ANNA MACRAE

Anna MacRae is an artist and art educator currently based in the North East whose practice straddles painting, drawing, sculpture and installation – often in combination. She is interested in merging narratives based on real and fictional events, characters and place, in order to take experience apart and visually rebuild it in new ways. The work that arises from this experimental process is characterised by both complex and playful dialogues between forms, materials,

colours and content. In February 2018 she spent time at The Royal Drawing School Dimplex Artist Studios in Dumfries House, Scotland, having been awarded a Royal Drawing School residency in recognition of the distinction of her MFA degree show exhibition.

JAMES QUIN

James Quin studied at Sheffield Hallam and Newcastle Universities and is currently based in Liverpool. A member of the Contemporary British Painting group, he has exhibited nationally and internationally, most recently in *Painting [now]*, London, *Performing Likeness* at Fort Worth Contemporary Arts, Texas, and *Contemporary British Watercolours*, China Academy of Art, Beijing. He has been a resident artist at METAL, Liverpool, prize winner in the Liverpool Art Prize and a Northern Art Prize nominee. He recently completed his PhD research project, *The Temporal Conditions of the Static Image: Repetition as an Engine of Difference*, which examines not only time in painting but the ways in which the repetition of static images temporalises the space of their encounter.

PETRA SZEMÁN

Petra Szemán was born in Hungary, is currently based in the North East of England and graduated with a BA in Fine Art from Newcastle University in 2017. Her practice is centred around instances in which real life can be experienced as fictional. Using a virtual version of herself as a protagonist, she explores liminal spaces and threshold situations via video animations and game-like immersive installations. Since graduation she has shown in *Life2.0* in Isthisit's online pavilion for the Wrong Biennale and *Geltung (validity): Perception of a natural right* for the NeON Festival, GENERATORprojects, Dundee. She has been awarded a MEXT Scholarship from the Japanese Government to undertake postgraduate study at Tsukuba University, 2018-20.

YUASA KATSUTOSHI

Yuasa Katsutoshi was born in Tokyo, graduated from Musashino Art University, Tokyo, in 2002 and took his Masters in Fine Art Printmaking at the RCA, London, graduating in 2005. Since then he has participated in several artist residency programmes including at the Rijksakademie van Beeldende Kunsten in Amsterdam, Cité Internationale des Arts, Paris and the Kala Art Institute, Berkeley, California. His work has been exhibited worldwide with recent solo exhibitions at the Lawrence Art Center, Kansas, USA, Galerie der Stadt Backnag, Germany and Gallery YUKI-SIS, Tokyo. His work is included in the New York Public Library, the Victoria and Albert Museum, London, and his award winning entry to the International Print Biennale 2011, was purchased by the Laing Art Gallery, Newcastle. Following *Beyond Words* he will take up a micro-residency and exhibition at Northern Print, Newcastle.

Gendering Murakami Haruki

CHARACTERS, TRANSMEDIAL PRODUCTIONS AND CONTEMPORARY JAPAN

This catalogue accompanies the exhibition *Beyond Words: Transmediating Murakami Haruki*, held at Newcastle University in March 2018. The exhibition is one in a series of events that come together under the umbrella title of *Eyes on Murakami* which also includes the translation workshop and public symposium, *Murakami, Contemporary Japanese Writing and the English-reading Marketplace*, the academic conference, *40 Years with Murakami*, and a film screening, *Murakami Haruki on Screen*, at Newcastle's historic Tyneside Cinema.

Eyes on Murakami contributes to the larger AHRC-funded project, *Gendering Murakami Haruki: Characters, Transmedial Productions and Contemporary Japan*, based in the School of Modern Languages at Newcastle University. The project is led by Dr Gitte Marianne Hansen in partnership with a diverse group of collaborators from around the world, each contributing to the project through their respective eyes - that is, perspectives and expertise - on the writings of Japanese novelist Murakami Haruki and contemporary Japanese culture. The project aims to examine the worlds of Murakami, the processes of translation, transmedial production and the gendering of his characters.

Murakami Haruki was born in Kyoto, Japan, in 1949, and took the decision to write in 1978. His first novel, *Hear the Wind Sing*, was published the following year. Since then he has received many international honours, including the Franz Kafka Prize, Jerusalem Prize and the Hans Christian Andersen Literature Award. His most recognized novels include *Norwegian Wood* (1987), *The Wind-up Bird Chronicle* (1994-95) and *1Q84* (2009-10). In addition to exploring these widely read novels, this project also examines Murakami's less known works, including short stories published only in Japanese.

Project website: <https://research.ncl.ac.uk/murakami/>

Beyond Words

TRANSMEDIATING MURAKAMI HARUKI

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All works in the exhibition have been made in response to Murakami Haruki's literary works but are not otherwise associated with the author in any way.

The catalogue accompanies the exhibition *Beyond Words* and is not available for sale.



W. G. SEWARD
VERITGO

Julian Barnes *The Sense of an Ending*

Sigmund Freud *The Uncanny*

SEASIDE 114

IBOR FISCHER *Under the Frog*

SEASIDE 114

PAUL AUSTER *The New York Trilogy*

村上春樹のトリロジー 村上春樹

SEASIDE 114

村上春樹のトリロジー

村上春樹

SEASIDE 114

村上春樹のトリロジー

村上春樹

SEASIDE 114

Murakami *Dance Dance Dance*

Murakami *Kafka on the Shore*



Murakami *A Wild Sheep Chase*



Murakami *The Elephant Vanishes*



Murakami *Higashi-noke no Wagaokuni
and the End of the World*



Murakami *Sputnik Sweetheart*



Murakami

After 7 Years About When 7 Years About Tomorrow

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Murakami *after the quake*

SEASIDE 114

Murakami *Norwegian Wood*

