

gaps 'the big nowhere'



When facing the challenge of adaptation, the notion of the gap as omission can also be applied to narrative content. What can be left out? How does one condense without unnecessarily simplifying? In a silk-screened adaptation of Ellroy's *The Big Nowhere* – I faced the challenge of distilling a massively convoluted and dense plot. I decided to crystallise the novel in single moments that when strung together could allow a viewer to re-configure the larger narrative. Each moment became a double page spread. The setting. The crime scene. The detective. The solution. This was an exercise in omissions; re-telling by creating new points of focus – a new story.

The medium of silk-screening also afforded me some wonderful possibilities of physically layering ink. The density of the original novel did ultimately find a visual manifestation through this quality of silk-screen. I juxtaposed layers of information in each spread - sprinkling clues for those unfamiliar with the original story - and specific references for those who were.

Spreads from silk-screened book

