

**George Saunders**, particularly his book on writing: A Swim in The Pond In the Rain. What he has to say about narrative, and also the voice he uses to write about it.

**Pina Bausch** (for movement, for composition of image).

**Tom Sachs** (for his emphasis on processes, specifically 10 bullets and studio design).

**Karl Diesseroth** (for his weaving analogy, and his web-like perspective on his experience as a neuroscientist and psychiatrist).

**Medieval word art**, Cihad has also shown me some examples from **historical Arabic word art**.

In general **storytelling in music**, most present in hip-hop and folk music has always been a key influence - if I start writing musicians I will never stop, I mean it.

**Julie Mehretu**, for the way they work with lines and general visual approach, see her album cover for Pharaoh Sanders and Floating Points, as well as Congress and her show title 'A UNIVERSAL HISTORY OF EVERYTHING AND NOTHING'.

### **Olga Tokarczuk**

(her writing from above, use of maps and appendixes in her novels. Narrative structure - non linear, almost geological, perhaps more about layering and multiplicity than anything else. I have just finished The Books of Jacob. Her ideas around truth ("The truth is like a gnarled tree, made up of many layers that are twisted all around each other. Some layers holding others inside them, and sometimes being held. The truth is something that can be expressed in many tales, for it is like that garden The Sages entered in which each of them saw something else.").

**Sayaka Murata** (for their way of self expressing and unapologetic personal standards of absurdity, mainly in her interviews).

**Grayson Perry** (the way they uses mapping and cartography in their illustration specifically thinking of one I saw in a gallery in Eastbourne, its called Map of Nowhere).

**Kendrick Lamar's** storytelling, specifically in a track called FEAR. It is a story which takes place across generations, with the character of Fear being the link between each generation.

**Andre 3000's verse on Blonde** (Solo (Reprise)), the stream of consciousness, flipping back and along time).

**Tarkovsky** (non-linear but not Freudian or Associative, he creates a very specific time space.

**Mamoru Oshii** the way they deal with moments in their films.