









(left) **Affirmation**, 2006. Bargate Monument Gallery, Southampton, UK.  
(above) **Self-conscious**, 2006. *Stills from performance to camera*. Dimensions as installed.



“I remember seeing Misselbrook’s work for the first time. I walked into a giant hall, at one end of which was this huge alien-boned angel with its back facing me, leading up to a spine along the floor, suggesting some forgotten civilisation. Around me, wrecked school desks, half bomb site and half growing out of the ground like a hybrid of strange ruins in an ancient city combined with images of more modern cities cruelly bombed by government tyrannies.”

**James Robinson**, artist & director of Art & Design at NLCS.

“The work presents an ambitious, multifaceted installation that encompasses the breadth of the concerns that preoccupy the artist. This installation progresses through a sequence of movements, spatial and temporal, physical and metaphysical, involving the viewer imaginatively and intellectually, in a ‘journey’ that references educational and religious institutions, interior and exterior spaces, bodily terrors and dream-like nature.”

**Nick Stewart**, artist.



(above and left) **Conformation** (detail), 2011. *School desks, plaster, nails, mallet.* Dimensions as installed.



“On the mythical island of Jeju-do in South Korea (the artist) brought together a team of teenagers to construct a mount Halla, the island’s extinct volcanic cone, from leaf and plant forms cast from the island’s exotic fauna. Misselbrook taught the students to make their own charcoal and led them to organise an entire school community in a ritual of corporeal art, where students and their teachers strode across rolls of material having walked through a bath of black paint to create beautiful, building-high hangings that echoed ancient calligraphic artworks that adorn Korea's galleries and temples.”

**James Robinson**, artist & director of  
Art & Design at NLCS.



**The Factory**, 2014. Documentation of collaborative performance, NLCS Jeju, South Korea.

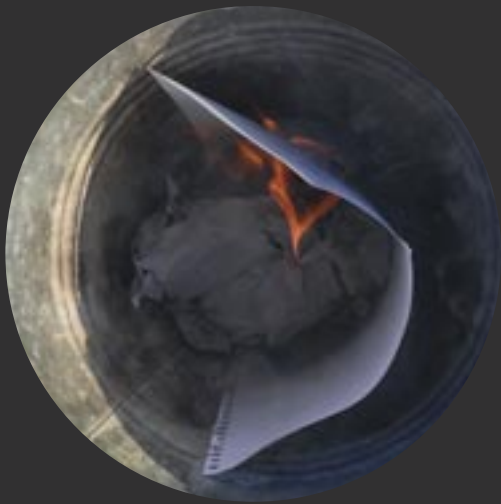
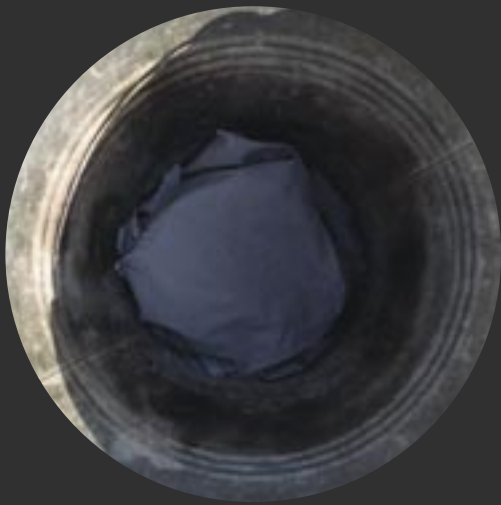






(above and right) *Dust to Dust*, 2018. *Photographic documentation of performance and process.* Dimensions as installed.





*“and always at the centre of the work is the human bone, whether it’s spines growing from the shiny body of a shell-like incubus, or the suggestion of injury or muscular spasm, voicing the status of humanities threatened by prejudicial aggression. Misselbrook’s works are personal, relevant, challenging, inspiring, and haunting.”*

**James Robinson**, artist & director of Art & Design at NLCS.

*“Misselbrook is asking questions of her audience, and herself. When you enter into a dialogue with the artwork and the artist, medium and media, senses and matter, the narrative laid out by the artist is no longer only ‘hers’ but ‘ours’.”*

**Maija Liepins**, artist.

*“a ‘journey’ that references educational and religious institutions, interior and exterior spaces, bodily terrors and dream-like nature.”*

**Nick Stewart**, artist.



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