

A hand holding a red string against a green bokeh background. The hand is positioned in the center, with the string extending downwards and to the left. The background is a soft, out-of-focus green, suggesting foliage. The hand is wearing a dark sleeve.

bethlem  
gallery

# Reclaiming Asylum

# Intro

By Beth Elliott, Director of Bethlem Gallery

*'Reclaiming Asylum is an on-going process for the Bethlem Gallery and the artists we work with. In small and understated ways and through louder more pronounced messages, every day we hope to effect the environment we are in, touch the lives of the people we encounter, and influence wider cultural thinking. We ask people to consider not only how we can make a safe place for people to get better, but how do we improve the society in which we live so that we can reduce it's contribution to making us unwell?*

*The Wellcome Collection exhibition Bedlam: Asylum and Beyond offered us a platform from which to consider the notion of asylum from contemporary perspectives, and an exciting and unique opportunity to reach wide new audiences. The work in this exhibition presents us with humanity, insight, innovation, excellence and resilience, reminding us that art practice offers us a forum for the exchange of knowledge in its many forms, beneficial not only to those of us who are makers, but also for those of us who experience and encounter the work.*

*We would like to thank the Wellcome Collection for their generosity.'*

Cover image: From *strung* a performance by Jane Fradgley & Shane Waltener.  
Photo: Jane Fradgley

# Reclaiming Asylum

21 September – 11 November 2016

Exhibiting artists: Artist Taxi Driver, Bethlem Wood Library, David Beales, Sarah Carpenter, Stewart Dallas, Jane Fradgley and Shane Waltener, G, Sara Haq, Beth Hopkins, Christina Kral, Matthew, John McGill, Mr X, Daniel Regan and Mark Titchner as well as contributions from patients and staff of the Bethlem Royal Hospital, Hospital Vrapce in Croatia and the Azienda USL di Reggio Emilia in Italy.

Set against the historic backdrop of Bedlam and nearly 800 years of changing approaches to mental health care, this exhibition explores the notion of asylum and asks: what might constitute refuge, sanctuary and protection today?

Many of the artists in this exhibition have made new artworks in response to the Bethlem Royal Hospital, exploring the institution and its space; working with the hospital as a site and resource for artistic practice. Lived experience of mental illness and personal experiences of navigating mental health care inform some of the ideas, research and responses in this exhibition, where the notion of asylum is opened up through diverse individual perspectives.

For the opening event, the **Artist Taxi Driver** will be giving a one-time only performance using video, spoken word and live music. In the hospital grounds, artists **Jane Fradgley** and **Shane Waltener** will be presenting their new performance *strung*, performed by dance artist Laura Glaser and sonic artist Zoe Gilmour. The artists, supported by videographer Antonia Atwood, will also be showing an accompanying film in the gallery. We are also very pleased to be unveiling a new site-specific commission for the hospital grounds by **Mark Titchner**.

The exhibition features artworks made from a diverse range of media that include video, drawing, sculpture, photography, textiles, painting, wood, performance and collaborative projects made with patients and staff on the wards. Mapping out the extensive 270-acre hospital site as a resource, artist **Matthew** presents a sculptural map of the Bethlem Royal Hospital that identifies areas of refuge and relaxation. **David Beales** has created new works that explore lost therapies from the asylum age. **Christina Kral** presents a series of sculptures developed from her collaboration with **Mr X** at the hospital in 2014 and **Sara Haq** shows works from her Dreaming Aloud series of i-phone photographs made during a 7 week admission to an acute psychiatric ward in 2015.

Reclaiming Asylum will also feature ideas for a fictional Hospital Welcome Pack, created by current patients for new patients to the hospital. This is a project initiated by Bethlem Gallery and inspired by a similar guide 'Your Hospital' loaned by Bethlem's Museum of the Mind, written in the 1960's by patients of Warlingham Park Hospital, formerly known as 'Croydon Mental Hospital'.

The exhibition takes an expansive look at asylum today and includes video works produced by patients, staff and artists from **Hospital Vrapce** in Croatia and the **Azienda AUSL di Reggio Emilia** in Italy. Both our European partners, like the Bethlem Royal Hospital, have within them, thriving artistic communities.

Reclaiming Asylum presents artworks by an invited selection of artists who have a connection to the gallery that includes current and former patients, artists who have used the services of South London and Maudsley NHS Foundation Trust and long-term artistic collaborators.

Sam Curtis, curator of Reclaiming Asylum says:

*"This exhibition really draws on the wealth of lived experience of our artists and on the important relationships that Bethlem Gallery nurtures within the hospital community and beyond to other psychiatric institutions across Europe.*

*We see artists exploring do-it-yourself approaches to staying well that act as powerful suggestions for our everyday routines. Other artists utilise the power of doing and making; whether alone or with others it's the being occupied in creative, physical and materials-based activities that provides sanctuary and fulfilment.*

*Navigating the strictly controlled environments in place to protect them, some artists are building their own personal sanctuaries, their sense of autonomy and agency. Crafting for themselves a more individualised space that meets their needs; their practices pose questions to the institutions that care for them, testing boundaries and offering alternative ways of thinking about how we care for ourselves and others."*

Reclaiming Asylum will run alongside a wider programme of events and exhibitions that expand on perspectives on asylum today. **'Bedlam: the asylum and beyond'** at Wellcome Collection, a major new exhibition curated by Mike Jay and Bárbara Rodríguez Muñoz opens

15 September 2016 and runs until 15 January 2017. **'Bethlem: The weight of history'** will run at Bethlem's Museum of the Mind; Lambeth Hospital will feature the **Adamson Collection**; and a new exhibition will open at the Maudsley Hospital's Long Gallery.

## Thanks to:

All of the contributing artists

Patients and staff from the National Psychosis Unit, Croydon Triage and the National Autistic Unit

Patients, staff and artists from Hospital Vrapce in Croatia and the Azienda AUSL di Reggio Emilia in Italy

Bárbara Rodríguez Muñoz and Mike Jay from Wellcome Collection

Tony, Mick and staff from the Estates and Works Department at Bethlem Royal Hospital

Josip Lizatovic

Eden Orfanos

All the Bethlem Gallery volunteers

Bethlem Museum of the Mind

And a very special thanks to Beth Elliott for all her support, energy and expertise.

# Events

All events are bookable by visiting [www.bethlemgallery.com](http://www.bethlemgallery.com) unless stated otherwise

## Orchard Walk

**Bethlem Wood Library**

**Saturday 1 October, 11am-12pm**

**FREE**

Please join the Bethlem Wood Library for a walk and talk on the uses of the various trees and the orchard's history.

## The Raving and Melancholy Debates

**Curated by Dr Deji Ayonrinde, Consultant Psychiatrist**

**Wednesday 26 October**

**4.30 – 5.30 tour of Bethlem Gallery and**

**Museum exhibitions**

**5.30 – Refreshments, 6 – 7pm Debate**

**FREE**

Join us for the inaugural event in a specially curated programme of debates designed to promote active dialogue about national and global issues relevant to mental health, the arts and culture within the world's oldest psychiatric institution, the Bethlem Royal Hospital. For 340 years, the statues Raving and Melancholy Madness, that formerly stood at the gates of the hospital from 1676 – 1815, have observed the evolution of society, science and psychiatry in deep contemplative silence. At last, the Raving and Melancholy debates will give them voice!

## Reading the site

**Saturday 29 October, 11am-1pm**

**FREE**

Artists, writers, poets, staff and volunteers associated with the Bethlem Royal Hospital will read extracts from historical material from the Museum of the Mind's archive alongside contemporary responses they have either written or selected. Reading the site hopes to offer some insightful reflections on life at the hospital, the experiences of patients

and service users and connect people from past to present through written and spoken word.

## Space time travel holidays - Sara Haq

**Saturday 29 October, 2pm-5pm**

**FREE**

*Mysterious, intriguing, playful adventures*

Book your one-to-one session with artist Sara Haq.

## Art at Bethlem

**Saturday 5 November, 11am – 1pm**

**£5 PER TICKET**

Head to Bethlem Gallery and Museum of the Mind in Beckenham to explore the site of this world-famous hospital through historical and contemporary artistic perspectives. This is a collaboration between Bethlem Gallery and Wellcome Collection in celebration of our Reclaiming Asylum exhibition and Wellcome's Bedlam exhibition. This is a paid event, with tea and cake included.

## OFFSITE EVENT

**Wellcome Collection**

**Alternative asylums**

**Thursday 10 November, 7pm-9pm**

**FREE** - Book from Wellcome Collection from 28 October.

What would an ideal asylum look like? Is there such a thing as a safe place to go mad? Come and discuss alternative places of safety, including R D Laing's controversial Kingsley Hall and the Belgian city of Geel's unique model of psychiatric care. This is a collaboration between Wellcome Collection and Bethlem Gallery.

# Works

## Artist Taxi Driver

Performance on 21st Sept

For the opening event, the Artist Taxi Driver will be giving a one-time only performance.

## Bethlem Wood Library

### Bethlem Cleft Oak and Bethlem Hazel

Salvaged from the wood pile

Oak from a tree (*Quercus Coccinea*) planted by Queen Mary just outside this building at Bethlem in 1934. Hazel from a large coppice with an understory of bluebells on the path to the meadow.

### Bethlem Holm Oak

Made by the passage of time, decay, climate, insects, weather, soil type, fungi.

Collected by The Bethlem Wood Library

*'I found the poems in the fields and only wrote them down.'* - John Clare

*'The 1911 recommendation of The Commissioners in Lunacy was that a hospital site should be no less than 50 acres; it should be, "elevated, undulating in its surface, cheerful in its position" and offer "free access of sun, and air"\*. The Bethlem moved to, "the clearer, bluer skies"\*\*\* of a former country estate, Monks Orchard in Beckenham. One hundred years later Bethlem Royal Hospital is possibly the only remaining hospital that can fulfill these recommendations that now seem common sense to us and are written into the NICE Guidelines. The Bethlem Wood Library aims to rediscover and reinvigorate this element of the asylum, where the ward restrictions of time and space are released, not only through labour but a new approach to the raw materials lying in abeyance. Through an intimate relationship with place, a growing detailed knowledge and documentation, where asylum necessitates a*

*physical, corporeal presence which manifests as a psychological presence.*

*Cleaving is an ancient form of splitting timber, particularly ash and oak, that was in use long before the invention of metals hard enough to make a saw. It requires no machinery, just handwork carried out whilst the tree is still green and produces stable timber for construction, fencing and furniture. Cleaving along the grain reveals the medullary rays common to oak, visible as lighter coloured flecks on the surface. This particular tree was afflicted by the shakes; small splits along the grain, which is not ideal for furniture.'* - Bethlem Wood Library

*\*(Jeremy Taylor, *The Architectural Image of the Asylum*)*

*\*\*The description of the new Bethlem Hospital site by the hospital chaplain Edward O'Donoghue*

## David Beales

### On the Ward

Acrylic on board

*'Patients in the old asylum understandably did not always want to attend therapy. Here the nurse is reminding two patients to go to occupational therapy. On the admission wards of the psychiatric units patients who refused to attend were accused of using the hospital as a hotel. But on the long stay wards nurses had a more laissez faire attitude. However patients were more likely to be short of money, and many attended industrial therapy.*

*While William Tuke liberated patients from chains with his moral treatment model at York Retreat that he founded in 1796 he believed they should be able to find work if they were well enough. When the new asylums were built in the early 1800's patients worked on the hospital farms, in the kitchens, or followed the trades they*

*had before they became ill, like tailoring, carpentry or making shoes, if they had a use in the hospital. But not all patients were well enough to work and these patients had recourse to activities and pastimes that were thought to be therapeutic. When visiting a hospital in Boston, America, run according to the moral treatment model, Charles Dickens saw the patients working on the farm, painting, reading and playing skittles. Music was considered therapeutic, the young Edward Elgar wrote music for and led the hospital band at Powick hospital from 1879 to 1884.*

*Though occupational therapy was first established in America, the first school of occupational therapy in Britain was established by Dr Elizabeth Casson in 1930. Occupational therapy departments soon became part of the hospitals but by the 1960's at Powick, and many other hospitals, staff often had to focus on short term patients, leaving the long stay chronically ill patients in overcrowded wards.*

*In the same decade the industrial therapy departments prepared patients for work that never materialised. Some patients returned to the hospitals from the community, unable to cope. Others became out-patients attending day hospitals, and occupational and industrial therapy departments from the community.'*

**- David Beales**

**David Beales**  
**The Art Room**  
Digital print

*'In 1975 art therapist Claire Skales started to work in the occupational therapy department at Horton road hospital, Gloucester, with chronically ill psychotic patients. The patients were doing simple work, cutting up material for draught excluders. Claire Skales provided them with*

*crayons paint and paper. At first they were hesitant and took part in varying degrees, but gradually they became more confident. Soon it became apparent that this was not just a new pastime for the patients. The patients who were often mute or unintelligible were able to communicate through their pictures.*

*Gladys Croney worked with similar patients at Cane Hill in the art room. Like Claire Skales patients some were damaged by their Second World War experiences. But it was not only the chronically mentally ill who were referred to Mrs Croney's art group. Some patients from the admission wards found the confidence they had lost and were able to be rehabilitated.*

*The first exhibition of art by psychiatric patients was at the Bethlem Royal hospital in 1900. Max Ernst first encountered the work of patients in the Heidelberg sanatorium in 1911, most of whom suffered from schizophrenia. He showed their work alongside that of the Cologne Dada group in 1919, then as a Surrealist with Andre Breton, advised other Surrealists to look at the patients work, now known as the Prinzhorn collection. After the Second World War, Jean Dubuffet, encouraged by Andre Breton, started to collect 'Art Brut' which included the art of the mentally ill.*

*Some patients have shown initiative and started their own day resources. Centrepieces art group now at Hall Place and CoolTan arts are both user led initiatives that have charity status.'*

**- David Beales**

## **Sarah Carpenter**

### **The small things**

Pen on fabric

Process can be as important as product for a lot of artists. *The small things* is a remnant of the artist's daily activity of 'making as sanctuary' and for Sarah Carpenter, who works predominantly as a graphic designer and digital photographer it also speaks about a return to materials and hand-craft as a way to unwind and disconnect from our digital lives.

*'I think of pattern constituting repetition, routine and order. This should mean constraint, but part of the joy of pattern making for me is balancing rules with chance. I love to spend time sketching in a free flow way. I can't help but be drawn into the rhythm of the strokes. I find this clears my mind of all other things, helping me to reach a mindful state, combating my anxiety and providing refuge & sanctuary.'*

- Sarah Carpenter

## **Stewart Dallas**

### **'I wish to demolish, brick by brick; all mental hospitals and set "all" lunatics free'**

Pencil on paper

Stewart has made artwork in various forms all his life, and has also spent the majority of his adult life in hospital and supported accommodation. One of the bodies of work he has created are his 'manuscripts'. He works very fast, producing statements, sometimes illustrated, sometimes not, reflecting the moment he is experiencing. Whether it is humorous, angry, thoughtful, knowledgeable, or whimsical, there is always an urgency to communicate the message there and then, and to seek someone to receive the message. The works have relevance beyond the moment both for the creator and their audience, resonating in a memory or activating an moment of empathy.

**Jane Fradgley and Shane Waltener**  
*strung*

Performance  
21st September 3-5pm  
Video

This work is a collaborative project by artists Jane Fradgley & Shane Waltener.

Whilst exploring ideas of being grounded (or not), facing anxiety, risk taking, embracing the unknown and the journeys taken as a consequence of all of this. A young woman weaves and moves through an insecure structure, feet off the ground, attached to the tree itself, which while defying gravity gives her support, safety and freedom to climb.

*seeking movement for blessing  
barefoot dancing  
cutting shapes  
shifting*

*yearning and stitching  
breathlessly climbing  
blissfully  
falling*

*darkness looming  
unnatural holding  
strung out  
pausing*

*melting gently cleaving  
soul transcending  
ending the  
weaving*

- Jane Fradgley

Based around a majestic Lebanese cedar tree next to the Bethlem Gallery, Fradgley and Waltener have come together employing stitch, movement, sound and visuals to create new performance and moving-image based work with Laura Glaser (dance artist), Zoë Gilmour (sound artist) and Antonia Attwood (videographer). Inspired by Fradgley's project *held* and Waltener's woven installation and performance work, *strung*, is an enquiry into notions of personal boundaries, freedom and restraint.

*'Note to myself: Collaborate to find out what the work might be about. Let everyone get on with what they do best. As soon as we all know this, the work will be done.'* - **Shane Waltener**

*'Immersed in the repetitive stitching I move between the branches. Irregular shaped structures of red cord emerge. I continuously expand the network into transient shapes and as I climb higher the string grows into planes and cocoon like sculptures. I feel my way along the changing structure, within Zoë's music and the huge enveloping tree. I become part of the web - a place to move in, to weave myself through and find restful suspensions.'* - **Laura Glaser**

*'Sitting under the tree, I looked up through the dense filter of its branches to the bright red of the cord; the quiet and beautiful stitching. People moving on surrounding pathways anchored the wind and sunlight. The music emerged from a felt sense, a response to the soft vulnerability of human body against the tension of the sculpture; to the tree's holding of us and of our collective emotion in that moment.'* - **Zoë Gilmour**

## **G**

### **Field of Hearts**

Pen on paper

*'We must shed tears of sorrow sometimes to have big hearts full of love. Sanctuary is in feeling emotions and knowing you're human. Flesh and blood, fallible and feeling. Even when committing acts of darkness if you have a twinge of conscience then you have your seed to grow all the light you will ever require.'* - **G**

## **Sara Haq**

### **Parachute**

inpatient ward 02.04.2015

### **Treasure**

inpatient ward 31.03.2015

Digital prints

*Parachute* and *Treasure* are works from *Dreaming Aloud*, a body of work by Sara Haq commissioned for exhibition and made during an inpatient psychiatric ward admission in 2015.

The photographs were all taken on an iPhone camera, capturing everyday moments and small rituals as she made art from materials found around her. The images offer glimpses of stories that chart the passing of time. They are excerpts from a visual diary, sharing complex, sensitive and unusual experiences that were deeply personal, yet alarmingly public, scrutinised by multitudes of health professionals: nursing staff, psychiatrists, kitchen staff and cleaners.

As a survival strategy, the artist treated the locked ward as a studio, reframing the challenging environment so as to record, process, find and make meaning from this experience exploring aspects of the human condition.

**Beth Hopkins****Bethlem Pillow**

Embroidered pillow case from Bethlem Royal Hospital.

*'This is a pillow case which has been used in Bethlem Hospital. I wanted to pay tribute to the many sleepless nights and troubled heads that will have lain on this pillow by embroidering it with my own experiences. I have included lyrics and poems which I would repeat to myself in hospital when I could not sleep. I have a complex relationship with sleep; when I am manic I cannot sleep, but when I am depressed I can sleep for many hours a day. Bed is both a refuge and a trap.'* - **Beth Hopkins**

**Christina Kral****Proposals**

Mixed media using found objects

*'The works shown in this exhibition are a number of proposals from a series of small scale sculptures that investigate the transformative potential of everyday objects and routines.'*

- **Christina Kral**

In 2014 artists Christina Kral and Mr X presented their collaborative work 'Sanctuaries' commissioned by Anxiety Festival that explored the idea of personal sanctuaries and acts of self-care within the everyday. They created a set of modular cardboard spaces and structures to explore the concept and practice of dwelling. For Reclaiming Asylum, Kral is showing new works that she began developing during her time in London in 2014.

## **Matthew**

### **3 dimensional map of Bethlem**

Wood, foam and reclaimed materials

Mapping out the extensive 270-acre hospital site as a resource, artist Matthew presents a sculptural map of the Bethlem Royal Hospital from his own perspective that includes areas of refuge, relaxation and opportunities for creative practice.

Over the course of the exhibition, Matthew will be adding various elements to the map that draw on his detailed knowledge of the grounds, it's wildlife and fauna. The ongoing additions will also explore some of his ideas for the potential of the grounds and how they can be utilised artistically and therapeutically.

Matthew has built up a practice of walking the site over several years, exploring the huge grounds as part of his daily routine. Through his physical exploration of the grounds, he uncovers hidden objects and remnants of past life. He conducts informal research and initiates ongoing dialogues with people with a connection to or interest in the site, such as the Museum of the Mind's own Archivist, the daily dog walkers, gardeners and staff involved in the upkeep of the estate. All of this activity forms a complex system of knowledge production that is built around Matthew's interests and that makes him a valuable asset to any visitors wanting to find out about the hospital site. As a way to make visible and impart some of his knowledge, Matthew leads public walks around the site that focus on the various themes he has worked up through his research.

## **John McGill**

### **Untitled**

Video

Repurposing the institutional spaces around him as a studio and site for artistic enquiry, John McGill presents video documentation of his recent creative interventions. These processes and acts form part of John's ongoing attempts to explore and communicate the intricate complexities, contradictions and tensions felt by an individual navigating a psychiatric institution and pathway to recovery. The start of the video focuses on a found anomaly in the ultra-clean and uniform ward corridors, a small slither of lino that has been rucked up and released from the main lino floor. This strand appears to go against the norm and raises itself above the majority, offering John an opportunity; he records how passers by react to it in it's various states and with the addition of his sculptural interventions that bring attention to the once invisible.

Later in the video we see the cut-out of a human body moving over surfaces in the hospital environment, surveying the institutional spaces in a way that focuses our attention on the smallest of details and irregularities; the human form crosses borders and boundaries and collects debris along the way., just like things that stick to us in life, we don't want them there but they are stuck nonetheless.

For John, the act of making and reflecting are part of his process of discovery and learning that help him to articulate his ideas, feelings and experiences.

**Mr X and the Open School**  
**Untitled (Site intervention)**  
Digital print

The photograph presented here is one of many that document Mr X's ongoing practice with the Open School through which he poses questions to the institution that cares for him, to the site and to other individuals that may encounter his activity. This practice tends to take place as a part of daily routines or journeys across the hospital site, making interventions in shared spaces using found objects or utilising the body to test out possibilities and ask questions.

*'The Open School is an ongoing project taking place onsite at Bethlem Royal Hospital. It takes as its inspiration the tradition of underground educational institutions, from the historic 'Flying University' in Poland to the recent 'Copenhagen Free University'. The Open School is not constrained by a formal curriculum, instructors or dedicated buildings. Instead it is constituted by a set of practices or behaviours - activities that in some way question or make visible aspects of the hospital site. Artists at The Open School can be 'insiders' or 'outsiders', visitors, staff or residents; they engage in making, performing, intervening and reflecting, sometimes acting alone but more often than not working in collaboration with others. The purpose of the School is to provide a context within which these activities can be recognised as valuable by participants and onlookers alike.'*

- Michaela Ross, Bethlem Art Coordinator

**Daniel Regan**

**Waking Up** 8 x 12 inch c-type print on MDF  
**Flowers** 8 x 5.5 inch c-type print on MDF  
**World's End** 16 x 24 inch c-type print on MDF  
**Dappled** 6 x 4in c-type print on MDF  
**Slices** 7 x 10.5in c-type print on MDF  
**Filament** 16 x 10.5in c-type print on MDF

*'Taken from the series **Lights**, this constellation is of everyday images capturing light in all its glory. A visual meditation on the beauty of light in its shards, slithers, refractions and beyond, from sunrise to sunset. In times of darkness I hunt out light in all its forms and its presence is a reminder of the beauty visible in all its various states.'*

- Daniel Regan

## **Mark Titchner**

### **Where have we come from?**

Digital print on vinyl

*'To take charge of our future we must regain control of our past.'*

In a newly commissioned banner work for Reclaiming Asylum, Mark Titchner references the work of the Survivor History Group Forum and their archiving of the stories and experiences of mental health service users. Explicit within the work of the group is the idea of how the present and future are formed by the past and therefore the imperative to reclaim the experiences of survivors in their own terms. This being a necessary condition for a societal change towards mental health. In Titchner's work this is presented to the viewer as the simple yet loaded question, 'Where have we come from?'

## **Hospital Vrapce, Croatia**

Video

The film was shot at the Psychiatric Clinic Vrapce within creative workshops organized by the Clinic's re-socialization centre.

*'Art influences man, it affects him or her in a form of either a physical reaction, unrest, joy, thrill or soothing. It encourages contemplation and moments of cognition. It helps us to explore our being, our spiritual side, subjective truth, we become more sensitive and susceptible to the world that surrounds us.*

*Creative process facilitates contact with our inner being, since from therein it arises and conveys messages about ourselves. At the same time, it gives us opportunity to take distance and introspect.'*

Film director and author: Niko Radas

Special thanks to:

Elizabeta Ž.

Vladimir H.

Sanja Jelić

Antonija Mršić

## **Azienda AUSL di Reggio Emilia, Italy - Mental Health Dept**

Video

After the Basaglia Law was passed in 1978, Italy's Mental Health Care Act, all psychiatric hospitals were gradually closed down, signalling a major change in the way care is provided. Services are now community-based and work in an integrated way across a wide geographic area with a network of care professionals in place.

For Reclaiming Asylum, the Mental Health department at Azienda AUSL di Reggio Emilia have created a video that documents some of the community based services on offer. It shows a dispersed model of care that utilises the benefits of a familiar community and draws on networks of specialist services.

Hospital Vrapce and Azienda AUSL di Reggio Emilia are Bethlem Gallery's long-term collaborative partners. Both institutions are comprised of similar artistic set-ups that house historical collections of artwork as well as contemporary galleries, spaces and studios to support artists with lived experience of mental illness.

## **Welcome Pack**

**Patients and staff from Bethlem Royal Hospital**

Reclaiming Asylum features ideas for a fictional Hospital Welcome Pack, created by current patients for new patients to the hospital. This is a project initiated by Bethlem Gallery and inspired by a similar guide 'Your Hospital' loaned by Bethlem's Museum of the Mind, written in the 1960's by patients of Warlingham Park Hospital, formerly known as 'Croydon Mental Hospital'.

Thanks to the patients and staff at the following wards for their contributions:

**National Psychosis Unit  
National Autistic Unit  
Croydon Triage**

And thanks to:

**Eden Orfanos for her time and support  
Bethlem Museum of the Mind for their loan of material**

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*' - Beth Elliott*