

Where is the Work in the Work of Art?

bethlem
gallery

Where is the Work in the Work of Art?
19 February–10 April 2015

A pioneering arts and museum space at the heart of Bethlem Royal Hospital opens to the public on February 19th. *Where is the Work in the Work of Art?* is our first exhibition in the new gallery.

This inaugural exhibition reveals some of the stories, processes and structures behind the art of a diverse group of artists who are connected to the gallery. We will be asking: what takes place before, during and after the making of an artwork? And how are artists enabled to do what they do?

Where is the Work in the Work of Art? takes its lead from our recent Bethlem Salon by the same name. It looks at art's relationship to labour from several perspectives: cultural theory, art practice and occupational therapy. The aim is to reach beyond art as an object and identify what might be called the 'bi-products' of the art process.

What work is for artists and what it could be has been of long debate. Do we consider the making of art to be work when that work is enjoyable? Is it work when the outcome does not take the form of a tangible finished object? Is it work when the work is of second nature to the artist and fully integrated into daily life? Or does the work lie in the minds of the audience, who after encountering the artwork, carry into the world with them new ideas, questions, feelings or forms?

When asked about the title for his recent exhibition at the Bethlem Gallery, The silence of sawn wood, artist P.J Baird said: "It indicates a happening, a poetic image. As you view the work you imagine the process involved, like a form of synesthesia."

Although often seen as a strictly controlled environment to reside in, the hospital can be an enabling context for the production of art; artists may have more time and freedom to work. When it comes to the reception and

interpretation of artwork, the hospital context is much more problematic.

Artworks and works of art are predominantly discussed as finished objects viewed through the valorising contexts of galleries & museums. This exhibition looks at work that is not always visible, work that is present in process, failure, experimentation, advocacy and the many other aspects of work that forms and surrounds artistic practice.

"By making visible some of the usually unseen aspects of artists practice, we hope to give further weight to the work of some of the most dynamic, adaptable and innovative artists that we know."

Sam Curtis, curator

Events

A programme of exciting events in conjunction with *Where is the Work in the Work of Art?* that are free and open to all.

Thursday 19th February

Public opening

3–5pm, Bethlem Gallery & Museum

Bethlem Gallery & Museum are now under one roof in a stunning, newly renovated Deco building at the heart of Bethlem Royal Hospital. Join us to celebrate the gallery's inaugural exhibition, *Where is the work in the Work of Art?*

Talk: Time and space for artists

4pm, Bethlem Gallery

A discussion on how time and space factor in the way artists practice, with gallery and hospital staff and artist Liz Atkin.

Arrive early for a seat. Space is limited.

Saturday 28th February

Book launch: *Luxury of the Dispossessed* by

Dan Duggan, Influx Publishing

3–4pm, Bethlem Gallery

Please join us at Bethlem Gallery for the book launch of *Luxury of the Dispossessed* by poet and artist Dan Duggan, featuring readings from the book followed by a discussion about the role of the arts and writing in the hospital setting, with Dan Duggan (author), Beth Elliott (Bethlem Gallery director) and Gary Budden (Influx Press).

RSVP to reserve your place.

Wednesday 11th March

Grounds walk

1pm, meet at Bethlem Gallery

Explore the beautiful hospital grounds with artist Matthew and encounter traces of his

work along the way. Matthew's art practice has evolved from the confines of his room and has burst out into the vast hospital grounds; drawing on its potential as a large-scale studio and site for experimentation.

Please bring suitable footwear, as we will be crossing some wet and muddy areas. The walk will last around 1 hour.

Thursday 12th March

Experiments in Charcoal

2–4pm, Bethlem Gallery

Join artist Dan Duggan for this hands on workshop where you can experiment with charcoal. Dan will present some of his own charcoal artwork as featured in his new book *Luxury of the Dispossessed* and talk about what charcoal means to him and why he thinks it's a worthy medium.

You will need to bring an interesting object to draw, materials are provided for free.

RSVP to reserve your place.

Wednesday 18th March

The Bethlem Wood Library

12–3pm, The Hospital Woodpile

Artist and maker Sue will be opening up Bethlem Wood Library to visitors for the first time. The library will be open from 18th March–10th April, Wed–Fri from 12–3pm.

Ask at Bethlem Gallery for directions.

The Bethlem Wood Library: Lichen Walk

1pm, meet at Bethlem Gallery

Local lichenologist Ishpi Blatchley will be leading a guided walk around the hospital grounds to explore the many wonderful varieties of lichen. This walk is part of a series of talks and workshops that will inform the Bethlem Wood Library.

Artists

Please bring suitable clothing and footwear for walking across muddy fields. And, if you have one, bring a magnifying glass to view the lichen in greater detail.

Saturday 28th March

Bethlem Wood Library: Woodprint workshop, 11am–1pm, meet at Bethlem Gallery

As part of the Bethlem Wood Library, artist and maker Sue will be running a woodprint workshop. You can experiment with locating a suitable log, scorching, shellac, inking, sanding, smoothing and finally taking a print from the wood grain.

This workshop is likely to take place outdoors, weather permitting, so please bring suitable clothing. RSVP to reserve a place.

Saturday 28th March

Texture-gathering Photography workshop 2–4pm, Bethlem Gallery

Artist Liz Atkin offers an exciting opportunity to engage with ideas and ways of making as explored through her own art practice. Through a guided walking tour in the hospital grounds, you will be encouraged to explore the unique qualities of skin and textures in the surrounding environment. The workshop culminates back in the gallery with a slideshow of the group's photographs and a discussion to conclude the workshop.

Please bring a mobile phone with a camera or a digital camera. RSVP to reserve a place.

Thursday 2nd April

Exploring Therapeutic writing 2–4pm, Bethlem Gallery

Join artist Dan Duggan for this workshop where you can explore the potential of

therapeutic writing. Dan will read from his new book *Luxury of the Dispossessed* before discussing his writing in relation to his time spent in hospital. Participants will be asked to choose a subject close to them that relates to mental health in some way before developing poetry, prose or creative writing.

This workshop is open to anyone with or without lived experience of mental illness. RSVP to reserve a place.

More Information

Please check the gallery website for more events that we will be adding over the coming weeks, such as:

A Workshop for Unrealised Projects

Unfinished or failed projects will be collectively explored and then remade through shared proposals

Bethlem Salon #4: Making and Unmaking

Invited speakers will discuss art, making and the production of subjectivities within the context of an exhibition showing the artworks resulting from the Workshop for Unrealised Projects.

RSVP

Please contact Shetha at Bethlem Gallery to reserve your place on: info@bethlemgallery.com / 020 3228 4101.

Albert

Untitled, pen and pencil on paper

"I like to work with my hands. I've drawn for years, on and off, even as a child I was always scribbling something but I didn't take it seriously until I came to Bethlem where I was encouraged by the staff to take it further. Whilst I draw I imagine the building being constructed in brick and brought to life."

Albert's pencil and pen drawings depict visions of imaginary buildings, homes, fences and structures. With a clear methodology for constructing his works, he begins with a few lines and lets the building or structure develop from there. Albert's tools consist of a set of pencils, set squares, protractors, rulers and a constant stream of coffee. His practice is focused and productive with hundreds and hundreds of drawings that are for him, in different states of completion.

Albert's work exists in public collections such as Pallant House Gallery, The Bethlem Museum, ABCD Collection, Paris and the Museum of Everything. He is represented by Henry Boxer Gallery.

For *Where is the Work in the Work of Art?* Albert will be making use of the new gallery studio space to continue developing his work.

Clive

Untitled, paint on paper, sellotape

Clive's practice has been defined—but not limited—by his surrounding environment. Working on his hands and knees on the small floor space of his room, Clive tapes sheets of A4 paper together to create a background. As his ideas grew, so did the format: paper was added on where needed often resulting in irregular shaped works that do not conform to being framed or boxed in. Over time, and with

coffee spillages, scuffs and daily institutional requirements that all works be folded, Clive's artworks are now a fragile embodiment of the limits and rigidity of the system he found himself in. The work shown here is one of many large-scale highly ambitious works made whilst a patient at the Bethlem Royal Hospital.

Dan Duggan

Cipher Series, pencil on paper

"Having been detained under the mental health act on three occasions I have witnessed the nature of a variety of institutions and draw my inspiration from people I have met during my admissions. I do not seek to rob the image of its meaning, but to emphasise the context in which each image functions as a cipher. I have worked for ten years on this same construct and have drawn comfort from the simple act of drawing."

Dan has been developing his *Cipher Series* and his reoccurring *leitmotif* of a head for an extended period of time. The series goes through periods of change each time he has been admitted to hospital. Here we show more recent work made outside of hospital. Dan's process of drawing inspiration from the people around him during difficult times can be seen in the powerful images he creates.

Daniel

Pink Metatronic Circuit 3, ink, pencil, watercolour and gouache on paper

"It takes me a couple of months to do one piece as I do it bit by bit. In one of my first drawings called 'Archangel Metatron' you can discern an oval face in the middle with the Seal of Solomon as a third eye. This kind of 'happy coincidence' occurs throughout my work and I believe is what makes it that much more exciting. 'Archangel Metatron' is the highest archangel in the angelic realm,

Metatron is not as well known as the archangels Gabriel or Michael, but is mentioned in many books, like the books of Enoch, and more recently the film 'Dogma'. 'Archangel Metatron' has been my guardian angel throughout my life."

Pink Metatronic Circuit 3 is part of a larger series of works that all use geometric shapes, lines and vivid colour. With a tightly developed methodology for constructing structures and composing forms, Daniel has created a strong visual identity for his work.

George J Harding

Climbing Frame, oil on board

"I love the act of creating, it lets you question and belong to imaginary things that are not part of real life. You become immersed in a small head space of endless possibility where fantasy takes over and the strains of existence are forgotten... I see in new ways through the experience of painting."

Climbing Frame is part of a series of works that are the result of multiple processes. George composes scenes made up of objects, photos and sculptures collected in his studio, creating new forms and symbolic meanings. He then photographs the scene and works from the photo to begin a painting. Through the act of painting, certain decisions are made that subtly alter the final work and its multi-layered meanings.

George is based in Bristol. A graduate of the the Chelsea School of the University of the Arts, London, his work has attracted the attention of galleries and collectors in both London and Bristol. George's art practice is diverse, utilising a variety of media, but with a primary focus on painting to explore the way that 'the real' is viewed and interpreted.

You can see more of George's work online at www.georgejharding.co.uk

Liz Atkin

Curdled, HD video still

"My skin, at once a public organ and a private territory, carrying with it all that my body has known, is my singular fascination.

Dermatillomania, or Compulsive Skin Picking, dominated my life over a period of more than 26 years, and led to the creation of marks and scars on my body. The secrecy, shame and damage of this compulsive illness was so significant that I had no choice but to confront it directly, to study it, better understand it and in doing so become liberated from it. Drawing upon my background and knowledge of dance and movement I began another kind of intimate discourse with my body."

Liz's work is informed by her curiosity with skin as a primary source for corporeal art, both as metaphorical membrane and physical boundary. With a background in theatre and dance, physicality underpins her creative practice.

Liz creates intimate artworks, photographs and performances, and has exhibited and performed in therapeutic settings, galleries and venues in the UK, Australia, USA and Japan. She aspires to destigmatise Compulsive Skin Picking, raise awareness and advocate recovery. Her art and story have been profiled on BBC World Service's *Outlook* and BBC Radio 4's *Woman's Hour*.

You can see more of Liz's work online at www.lizatkin.com

Matthew

The Engine, paint on burnt-out car

Initially choosing to work from his bare room at the hospital, Matthew transformed it with painting, drawing, bed sheets, pillowcases and a homemade fireplace into his studio and home. With leave to walk around the hospital

site, Matthew has now begun picking up bits of wood or concrete taking them back to his room to paint or work on before placing them back outside. He likes to see what happens to his work when the unpredictable elements of the outside such as weather, or other people, change his work. Some of Matthew's art is now fully merged with its environment.

Max Reeves

Hackney 2012, digital photograph

"My first exhibition at Bethlem Gallery contained a work called 'Threatening Skies' consisting of 100 photographs of crows taken around London. The title derived from one of Van Gogh's last paintings 'Wheat Field Under Threatening Skies' of 1890, via an essay by Antonin Artaud. The work was an expression of my life-long struggle with Depression.

Gradually the symbol of the crow mutated for me and found itself into my wider project of photographing London. It became an important leitmotif symbolising the outcast and the marginalised. The autonomous imagination. It also lent a sort of mythical edge to my study as a liminal creature that is always there but somehow not."

Patient X

Untitled, cardboard, duct tape

Patient X has been making cardboard structures at first in his room and now (with permission) in an empty interview space within the Bethlem Royal Hospital. The temporary cardboard structure, repeatedly modified, documents the endless process of adjustment that occurs as the individual calculates and recalibrates his relationship to the institution. The structure is not only a form of escape: a hiding place; a filter; a second-skin; and an

alternative way of inhabiting the institution, but also a reflection and a critique of its spaces and rules. The structure has a specific use-value for the person who made it. Survival in any institution requires a series of recalibrations, moments when you conform and others when you resist. Making this structure is a response to the question: How do I make this space adapt to me when I am constantly being asked to adapt to it? For the maker, it is an opportunity and an invitation to occupy another space with its own rules—an autonomous zone—that both enables and protects.

With space limited for making large-scale works, Patient X will be utilising the gallery space throughout this exhibition as a workshop for continuing his work.

P. J. Baird

Ponta Cherry Blues, pen and ink on paper

For the last six years, Phil has focused on drawing and has recently published his book *Simple Complex Drawings*. Starting with a blank page, Phil begins by making marks and gradually things appear. Drawing on both his memory and imagination, he fuses the two together through his mark making process.

The title of *Ponta Cherry Blues* is derived from a rendition of a folk song by Canadian group The Be Good Tanyas. Phil finds it difficult to describe visual work in words and so uses musical metaphors to help him articulate his ideas.

When asked about the title for his recent exhibition at Bethlem Gallery, *The Silence of Sawn Wood*, Phil said, "It indicates a happening, a poetic image. As you view the work you imagine the process involved, like a form of synesthesia. The imagined landscapes come from a conscious dreaming state, much like the Jungian concept of Active Imagination. With each piece I try to

make a little world. The silence bit is to do with meditation, I find the making process a quiet, reflective one."

Raymond

Interior #1, pencil, crayon and paint on wood

Raymond's work took a turn in its development when, as he says, "*I started drawing in a way not to impress anyone.*" Using various lifestyle and interior design magazines, he scans through them to find images. Working from these images, Raymond draws the basic outline for rooms, furniture and objects all the time carefully expressing his very unique and individual sense of perspective and angles-5. Raymond's use of pencil to colour the different forms gives the work a beautifully rich and velvety quality.

Rodney

Untitled, pen, pencil on wood

The beautifully precise and simple forms of Rodney's work come from his studies of the world around him, such as people, rooms, mechanisms, boxes and locks. His sophisticated process of distilling complex forms down to something more refined and elegant is carried out quietly and without any formal training.

Ronald

The United Kingdom from the White House, pencil crayon on paper

"I like to draw aeroplanes as they can fly with my drawings"

Ronald's highly unusual style sheds x-ray vision onto the world he sees. Whether he is drawing animals, planes, boats or people, Ronald draws them from the inside out, incorporating unseen dimensions and often

embellishing the images with written messages and symbolic meanings.

Whilst at the hospital, Ronald used his art practice as a way to socialise and make connections with staff and patients. By giving away large quantities of artworks to the people he meets, he not only initiates relationships, but is able to disseminate his work to a wide audience. His pieces inhabit many office walls, social spaces and desks across the hospital site and beyond.

Roydell

Untitled, pencil crayon and pen on paper

As a patient at the hospital, Roydell was a keen observer of how the space on his ward in the medium secure unit functioned and how it was navigated by individuals. Using these observations and his sense of space, Roydell reimagined the ward through drawing, incorporating his own choice of colours and sometimes suggesting improvements for functionality.

Steph Bates

OCD Dragon, pencil on paper

Steph's mark-making and subsequent rubbing-out layer over each other to create a rich, almost animated work that sits between states and lays bare the traces of her artistic process.

Steph began drawing at an early age when her father suggested she draw cartoons whenever she was feeling unhappy. She got into the habit of drawing and of using her art to escape fearful or negative thoughts. Steph went on to study illustration and her history of Obsessive Compulsive Disorder (OCD) is intertwined with her art.

Over the years, Steph has built up a series of works that depict a character battling with

a dragon. For Steph, the dragon represents her OCD and the character represents herself. Her father used to say that her OCD was like a dragon behind her, breathing the fire of doubt into everything she did, puffing up to become the most important thing in life when actually you can also shrink it down.

"Stephanie is a born illustrator. Her drawings are lively and energetic and full of charm, whether she is depicting witches playing football or mermaids or a genie in the launderette. She creates imaginative worlds out of everyday situations."—Carolyn Dinan, illustrator and lecturer at University of the Arts.

Sue

Bethlem Wood Library: Xylotheque: Queen Mary's Oak (planted by Queen Mary in 1930)

"The library is a place I go to for material, for ideas, for quiet, for browsing. It is real and visceral; I can sit quietly and watch, walk circles around the wood, the kestrel watching over me. I turn things over, around, see them anew, a texture, individual history. The reading room is here at the woodpile where fallen and felled trees are brought. It is a place of work and thought, concentration; distillation."

A xylotheque is a wooden book that contains specimens of itself: a leaf, a seed, a flower, perhaps some sawdust, an artefact made from the wood, the bark from the tree forms the book's spine; the volumes are fabricated from their own subjects.

Over the course of the exhibition, Sue will be creating the Bethlem Wood Library onsite at the hospital woodpile. The Bethlem Wood Library does not cover all species but contains wood from the Bethlem Hospital grounds. Opening the library is a continuation of the undiscovered country nearby and sees the hospital site as a huge untapped resource.

Over four weeks, works and events will take place to read the material and expand the library: print-making workshop, cleft oak, a lichen walk, photographic studies, charcoal making, sculptural work and wood turning.

For a list of workshops and talks that are free and open to all, please turn to the Events pages or visit the Bethlem Gallery website.

Sue Morgan

Pages from Artist's Notebook, pen and pencil, notebook

"Without the opportunity to explore my ideas in hospital I do not think I would have survived. It's a visual language you can use when you can't find the words, rather than keeping it to yourself, you can take it out of the head and put it somewhere else. It enables me to stay grounded. Both in relapse and in remission I find visual work compelling and life-saving."

Sue Morgan completed a doctorate in German Philosophy at Cambridge and worked in the City of London as a corporate tax lawyer before retiring as a result of schizophrenic illness. Sue started working visually during her time in hospitals and in 2008, gained her First Class degree in Drawing at the University of the Arts, Camberwell. In 2009, Sue was shortlisted for the DLA Piper Art Award and went on to have a solo exhibition at Sarah Myerscough Gallery in 2010 with a mixed media installation entitled: *The various lives of thought: fictional machines, thought droppings & mental maps.*

Themes

Contributors

Albert, Clive, Dan Duggan, Daniel, George Harding, Liz Atkin, Matthew, Max Reeves, Occupational Therapy Department staff and patients, Patient X, P. J. Baird, Raymond, Rodney, Ronald, Roydell, Steph Bates, Sue B, and Sue Morgan.

Full portfolio

To view more of any of the artists work featured in this exhibition, please visit our website: www.bethlemgallery.com/artists

Acknowledgements

It is crucial to thank the following people for their time and effort answering our many questions about how they make things; why they do what they do; and how it all works: Josip Lizatovic, Michaela Ross and all the Bethlem Gallery artists.

The exhibition programme offers various lenses through which to consider specific works and artistic practice. These themes are described below through a series of questions and thoughts. They are also explored through our ongoing talks and workshops.

Encounter and dialogue

What kind of encounter takes place between an audience and artists practice? How do artists set up situations for dialogue whether intentionally or unintentionally? What role does the Gallery play in the way we encounter an artist's work? How can a dialogue be facilitated around an artists work?

To encounter: to stumble upon, come across, experience, come up against, confront, engage with, struggle with, do battle with.

When we talk about viewing or looking at a work, it can often feel like the description of a one-way process between a person and an object. Whereas to 'encounter an artist's work' hints at the possibilities of experiencing the work, not only how it is discovered but also how we can have a two-way dialogue with it.

Working under constraints

Whether within the rigorously controlled environment of a psychiatric hospital or in the limited space at home, how do artists adapt their practices to survive and flourish despite specific constraints? What do we consider a constraint to artistic activity? How do such constraints affect our creativity?

Although often considered a strictly-controlled environment in which to reside, the hospital can also be an enabling context for the production of art; artists may have more time and freedom to work.

Art as a tool

This exhibition explores how some artists use art as a personal tool to strengthen their practice, specifically to aid the artist's ability to craft his or her own identity.

The therapeutic value of art practice is a contested battleground; what other personal uses might art have for artists? Can you use your art practice to craft your own identity, sculpting it into the form you desire? How can making art bring you new friends and increase your social circle?

Methodology and process

Uncovering some of the refined and complex methodologies and processes behind artistic practice can inform us about the artist's focus, skill and persistence.

How have artists developed unique ways of working? What impact has their environment had on their artistic processes? What hidden background processes inform an artist's work? And what happens to our reception of the work if they are made visible?

Time

Does devoting more time to art have a positive effect on that artist's practice? Bethlem Gallery acknowledges the importance of time to aid to the establishment of relationships for mutual trust and respect. Not only between the artists themselves but in the creation of a 'safe space' where artists can experiment together.

How do we compartmentalise time while considering the work an artist might carry out during the making of a work of art? When does the clock begin and end? How long do artist's spend thinking, researching, making, changing things, talking about art, drinking

Manifesto

coffee, writing notes, feeling frustrated, rewiring, unmaking, adjusting, twisting, grafting, and battling?

Support structures

What support is available for artists to continue their practice? Which support structures, formal or informal, create the conditions needed for practice to take place? Within the context of a psychiatric hospital, these questions are especially pertinent. A huge amount of effort goes into finding the space, time, permission and resources for artists to make art.

There are many different types of support structures available for artists working within a hospital context. Support could be in the form of the smallest gesture, or in the allowance for practice to take place, or the diverse and vital support of the Occupational Therapy staff in the art studio and on the wards. Bethlem Gallery is an important support structure for artists at the hospital and beyond, it has a symbiotic relationship with other support structures and has roots and connections that instigate, foster and maintain artistic support.

Where is the work?*

How, or when, does a thing become regarded as a Work [of art]? When referring to an artist's work what is usually meant is the finished product, which is a representation or translation, of the work. We could define the work as a thing + Y, the thing being an artefact or an event, and Y an experience, process, value or interpretation, but the work has already determined the thing to which Y can be added; it positions the thing as the point of reference from which the work becomes.

The difficulty is that the work is subordinated to the ontology of the thing. This instability around and within the notion of the work has to be read against the ontology of the thing rather than trying to fix the idea of the work within the ontology of the thing.

Somehow the entry to the work seems to be about an event, an experience, an object, or material becoming charged and there is something quite literal in this—it attracts energy and, unfortunately, inertia, like a magnet. It attracts other things, experiences, affects. Some things stick, others are repelled. Those that are repelled seem to hover outside the field of attraction. It excites, which is of course the movement of molecules and a by-product of this is that heat will be given off. In alchemical terms it is important that the heat is contained and this requires the work to be held in a sealed vessel. Necessary conditions for work are delicate and difficult.

* Except from Sue's thesis.

This manifesto is the result of a series of workshops drawing on the experiences and views of our team of staff, volunteers, artists and visitors. We see the manifesto as fluid and that will evolve to meet the needs of our artists, our team and our audience.

What we aim to do

Create a platform for people to unite. Provide consistency. Provide a space to show work. Bring hope. Bridge gaps. Be there. Discover talent. Champion people. Champion ideas. Challenge things. Play our part in recovery. Carry on when other things have dropped away. Listen. Advocate. Use art for stability as life fluctuates. Provide professional opportunities. Work with the artist. Artists represent the gallery. Uncover hidden things. Breakdown stigma. Make things happen.

Shared beliefs

Art can be transformative and life saving. Shared values. Make space for the individual. Being ok with doubt and the grey areas. Art contributes to the life of the hospital. Value of work. Value of process to the artist and to those who encounter the work. Transformative moments for audiences as well as artists.

We are made of:

Ideas. Artists. Tea. Slugs and snails. Money? Visions. Work and labour. Deep pockets. Skills. Process. Light and dark. Dreams. Warm space. Expectations. Polyfilla. People. Commitment. Hospital—the site as context. Inspiration and opportunity. Production. Expression. Expertise. Creativity. Resilience.

Art can:

Challenge. Be proactive. Make us feel and think. Inspire. Look good on a mug. Be and do anything. Connect with deeper parts of our nature and express them freely.

The Gallery should:

Represent the artist in the way they want to be represented. Act as a catalyst. Showcase art in a non-subjective manner. Engage with people and communities. Develop relationships. Provide tea. Be flexible. Engage people who don't normally seek out art. Challenge and question. Work with the wards onsite. Be busy. Be welcoming. Be friendly. Be open. Be neutral. Be a place for learning. Constantly change. Have some light moments. Have a sense of humour. Collaborate. Provide time and space for artists to develop. Don't patronise. Provide something that is not therapy-led. Maintain a standard.

A man sits down next to me in the library. He pulls in his chair, arranges his legs, pulls his chair further in, opens his laptop, takes out a pile of papers which he places to the right of his laptop. He moves the chair again, clear his throat three times, straightens his papers, clears his throat again. He takes off his watch and places it on the desk, straightens his papers again, clears his throat twice more, picks up his watch and replaces it face down on the desk, straightens his papers, moves his chair, clears his throat twice more. By now nobody sitting in the immediate vicinity can work...
—Sue