

Bethlem
Gallery

**Mental Health
and Justice
Project
2018–2022**

**IS YOUR LIFE
GOVERNED
BY YOUR
OWN
PRINCIPLES?**

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Cover image: Mark Titchner, 'Some Questions About Us'

Below: Beth Hopkins, Research (studio wall)



Foreword

At the beginning of 2018, Bethlem Gallery (staff, artists and volunteers), were leaping around celebrating. A major opportunity had arrived for the small gallery team to place artists and audiences with lived experience at the heart of current research into a complex area where mental health and human rights intersect. We had been awarded the largest grant in the gallery's history, aside from our core funding, and it had been years of planning leading up to the application.

Wellcome, our funders, had awarded us a four-year provision for public engagement grant and we all knew that there was exciting, hard work ahead of us. The feedback from Wellcome had boosted our confidence: 'The board agreed that the application is strong, with clear aims and good links to and integration within the research' and 'recognised the excellent partnership with Bethlem Gallery, liked the collaborative and participatory arts approach and considered the programme to be realistic and feasible yet ambitious and exciting'. Wellcome had not only provided us with a substantial amount of money, but they had also provided us with the equally valuable provisions of time and public recognition. We have never taken that for granted and we remain deeply grateful to Wellcome for those three assets.

The impact on our organisation, our artists and sector has been significant; the four-year funding allowed us to encourage artists to be seen as co-researchers, using art-based methods to contribute to, rather than merely illustrate, research findings. The artists have focused on communicating nuance within the wider research project and on bringing crucial, underrepresented voices to inspire and be inspired by the research. With our support, artists have devised and led collaborative and participatory arts interventions and, by doing so, challenged the often exclusive or hierarchical conversations that have characterised the domains of mental health, law and art. Their work has contextualised the research and engaged audiences outside of the usual research circles and outside of the usual mental health and arts circles, too.

There was a lot of pre-existing experience in the team and amongst the artists. All of us had worked with Bethlem Gallery for years and many of the artists were already addressing in their work the themes and tensions which threaded their way through the research. The broader research at Kings College London's Institute of Psychiatry, Psychology & Neuroscience was multi-disciplinary with psychiatrists, neuroscientists, lawyers and philosophers to name just some. The research was made up of six work streams and right from the beginning

there was a consensus that the artists would make up a seventh work stream that would integrate similarly.

But this is all sounding very self-assured, and the reality was that we knew this project would and should demand flexibility, open-mindedness and critique. The artists would be rocked by doubt at times and so would we. But we said that out loud to one another and, as artists and people working in the arts, we knew that the 'not knowing' was just as important. Alongside this lay the knowledge that working with artists, participants and audiences who have lived experience of mental health meant that situations would fluctuate continuously. There would be, inevitably, artists or participants or audiences members who wanted to work or attend but couldn't or who needed much more support or varying support to do so. We knew this before the global events of Covid and Black Lives Matter. We knew it even better after both irrevocably changed the landscape.

My approach, when developing the initial application to Wellcome, was focused on the rightful confidence we had in the Gallery's expertise and the expertise of the artists we work with. My approach, as I steered the project through the four-year period, was to dig deeper and acknowledge the unsure ground and the challenging aspects that emerged along the way and see the value in them. Facing these with confidence meant we could adjust the way we supported one another, scrap or adjust ideas that fell short creatively or ethically, provide alternatives and challenge opinions. It also meant listening to artists who challenged us and facilitating and supporting artists when they wanted to challenge others.

The art that has sprung from this project has gone on to have a reach and a public impact that we didn't dare to imagine in our initial application. Those engagement figures and that breadth of engagement has come about, not because of a pressured focus on delivery but because of a spirited and careful concern with the making of work. I would like to thank the artists and researchers and Gallery team for having the courage to tolerate ambiguity and find a common language with which to explore the contested terrain of mental health and justice. The exploratory and process-led methods often led to uncertainty and impasse for artists and researchers alike but resulted in stronger, more equitable relationships and more nuanced outcomes with a deeper legacy.

Lucy Owen

Producer of Bethlem Gallery's

Mental Health and Justice Project

Bethlem Gallery Mental Health & Justice

Mental Health and Justice is a multi-disciplinary research initiative, funded by the Wellcome Trust, and addressing a cluster of public policy challenges that arise at the complex interface where mental health and mental healthcare interact with principles of human rights.

There were six strands within the academic/clinical research: Legal Capacity; Community Participation; Advance Directives; Insight; Metacognition and Assessment. While some artists were assigned to a particular strand, others worked with more general research themes.

Bethlem Wood Library public research walk in the hospital grounds.



Bethlem Gallery was funded by Wellcome to provide public engagement for research into mental health and justice. The public programme influences, and is influenced by, the Mental Health & Justice research team.

The Gallery's initial focus was on the two principal areas of enquiry central to the main research: the concept of support in decision-making and the concept of decision-making ability. In responding to the artists' explorations, however, it became clear that the concept of 'capacity' underpinning both would need to be approached from a range of perspectives. The political theorist Martha Nussbaum, for example, uses the term 'capabilities' which encompasses: having "bodily integrity"; being able to use the senses, to imagine, think, and reason; having freedom of emotional expression and practical reasoning to enable planning of one's life; "affiliation" with others in conditions that engender self-respect and non-discrimination; having concern for other species; "being able to laugh, to play, to enjoy recreational activities"; "being able to participate effectively in political choices that govern one's life"; and having control over one's material environment.¹

¹ Nussbaum, M. C. Capabilities as fundamental entitlements: SEN and social justice. *Feminist Economics*. 2003; 9:33-59.

All of these aspects of capacity emerged in the artists' work over the four years of the project, underscoring their value as equal participants in the research process. As Naussbaum makes clear, capacity in decision-making is integral to mental health, because it enables people 'to do and be' things they have reason to value. The involvement of artists in research, particularly those with experience of mental health services, has brought home how much the capacity 'to do and to be' are shaped by social, economic, and environmental conditions, as the following case-studies demonstrate.

Public engagement & evaluation

Encouraged by the Wellcome's focus on 'institutional learning' as a key aspect of the evaluation process, we created a space of ongoing reflection that would enable our small Gallery team to share the burden of uncertainty and to allow the artists' findings to disrupt our pre-conceived aims and objectives. We were also aware that many of our artists and our immediate publics in the hospital were used to the burden of scrutiny and wanted to avoid intrusive questioning. We wanted to create a

space where all participants in the research could imagine themselves differently, including the researchers. We knew that we trusted artists and their methods. We have seen, from experience, how art can show different ways of 'doing and being' in the world. We also needed to pioneer new approaches to evaluation which supported rather than hampered artists' capacity to explore new terrain without having to anticipate constantly where these explorations might end. Staff and artists used 'field notes' to reflect on their experiences of events and encounters. For some, these took the form of email exchanges or sketchbook jottings. We were influenced by the essential work on evaluating participatory arts practice and by Andrea Franke at Gasworks and by Teresa Cisneros at Wellcome, both of whom had been part of previous discussions about evaluation at the Gallery.



We came into this project thinking that 'evaluation' could be appropriated and redefined as a space for thinking and learning together. It became clear that this meant that the way that we evaluate had to be specific to the institution, to the projects, but mainly to the people that were involved in producing, experiencing and evaluating'

Andrea Franke.

Some numbers

20

Artists

11

Exhibitions

RIP SENI

(film)

24,591

views on
YouTube,

seen by

462k+

people on
Instagram

and

385k+

on Twitter

10

Publications

3

Online
Commissions

80+

Engagement Events
for staff/service-users

24+

Film
Screenings

1

Documentary
Film

Audio book

'meet me where I am' (Eve Loren)

1065 page views

Lancet Article

'Self-binding directives through making'
(Beth Hopkins)

260 full downloads

Overview: YEAR 1

Mapping the terrain

In the first year, the Gallery attended and presented at six of the research events including the annual colloquium which was attended by everyone participating in the entire Mental Health and Justice project. We received valuable feedback from researchers responding to our colloquium presentation and met with specific work streams to discuss certain areas of inquiry. The main research had begun a year before the Gallery's involvement and we began with the two themes that the research streams were grappling

Commissioned artists:

Bethlem Wood Library, ReCreate Psychiatry, OOMK, Mark Titchner and The Vacuum Cleaner (James Leadbitter).

Associate artists and researchers:

Courtney, Xavier White, Mr X, Hannah Hull, Dr Rachel Seoighe, Prof Irit Rogoff, Prof Stephen Scrivener and David Gilbert.

Partnerships:

Dragon Cafe, Heart of Glass Festival (Merseyside), McPin Foundation, Wellcome Library, Bethlem Royal Hospital Anxiety Disorders Residential Unit, River House Medium SecureUnit.



Common Ground forum – initial meeting between artists and researchers.



Common Ground forum – initial meeting between artists and researchers.

with: decision-making and capacity. We could see how these might apply to artists' practice but as they immersed themselves in their own research, other concerns began to emerge.

We were given permission to use a space on the hospital site as a work-space for those artists that needed it. We also invested in a risograph as part of a long-term plan to enable us to print and distribute work to spaces across the site where there was no internet access and restricted leave. We engaged successfully with a range of publics from those who were in secure wards on the hospital site to general members of the public who had not previously engaged with discussions around mental health. We hosted mixed groups, open to all and made up of individuals from within and without hospital communities and ran groups tailored to specific needs and kept deliberately private. We are determined to keep looking at the public we engage with and the artists we programme to address the breadth of experience and opinion which we know is vital to work with on this project.

Considerations of the practicalities of working onsite meant that artists began to think about the connections between justice and resources. In addition to looking at the many constraints which could exclude certain publics from the work we do, we also looked at the considerations we need to address when it comes to the explicit or implicit hierarchies between artists and researchers, patient and clinician, well and unwell.

“You don’t need specialist knowledge” to be part of this work, is the clear cry’

David Gilbert, reflections on a Justice Library

Project focus

Bethlem wood library

The overarching theme for the project was the documentation, preservation and revivification of 'rare, endangered, intangible heritage', starting with the Bethlem Hospital site. Bethlem Wood Library invited others to join them on exploratory walks across the hospital grounds, noting the microcosm of flora and fauna. The project also encouraged the use of traditional craft skills as a way of re-engaging with natural resources, to prolong their lives and renew interest in them.

'A Manifesto for Bethlem', a limited edition bound booklet, drew on historical archives and present explorations to make visible the value and potential inherent in the site. In the context of the Mental Health and Justice project, the main 'finding' was the idea that justice means having access to resources.

‘
If it is to be practical, relevant and useful, perhaps we need to think more imaginatively. What about a Wood Library (i.e. in woods, about wood, with wood)? What are the raw materials or objects that can catalyse different sorts of conversations? What is the nature of the space itself? The Wood of Imagining? A Book of Trees? The tree as a practical tool?’

Staff notes, Justice Library



Bethlem Wood Library leads researchers on a walk in the hospital grounds

The vacuum cleaner

'How Can We Do This Better', a project by The Vacuum Cleaner (James Leadbitter), was a chance for everyone affected by mental health in St Helens, Merseyside, to be in the same room to consider the question: 'How can we work better together, to support each other and improve mental health care?'

One of the final events of the St Helens 'Madlove Take Over Festival', 'How Can We Do This Better?' was a hybrid of consensus decision making (spokes councils) and process-led artist workshop. The event brought together people with lived experience and those from the mental health industry to consider what can be done better, what should cease to happen, how we listen to each other, how we support people in crisis and how we change the narrative of St Helens as suicide capital.

Over forty people took part in the three-hour event and participants were facilitated to work in small groups to make creative, practical or other responses to three questions.

After each question the artist facilitators shared those responses with the whole group. Together these created a map of responses, ideas, suggestions, experience and thoughts.



One man came with his wife. She introduced him as having severe PTSD and that he often found it hard to speak. During the first intro session he was not able to speak out and share his name and his current feeling as part of James' 'How are we?' feeling warm up. Through the sessions he became more comfortable in his environment and by the end was participating in conversations, cracking jokes and read out his line from a collaborative poem'

Staff notes, Madlove event

“ I had heard it a few times over the day in the café and in the group sessions, several people talked of how important their welcome to the Madlove space was and how much they valued having somewhere to go where someone will listen to them and you don’t need a referral or to wait six months to get there’

Staff notes, Madlove event



‘How can we do this better?’,
Madlove event, The Vacuum Cleaner.

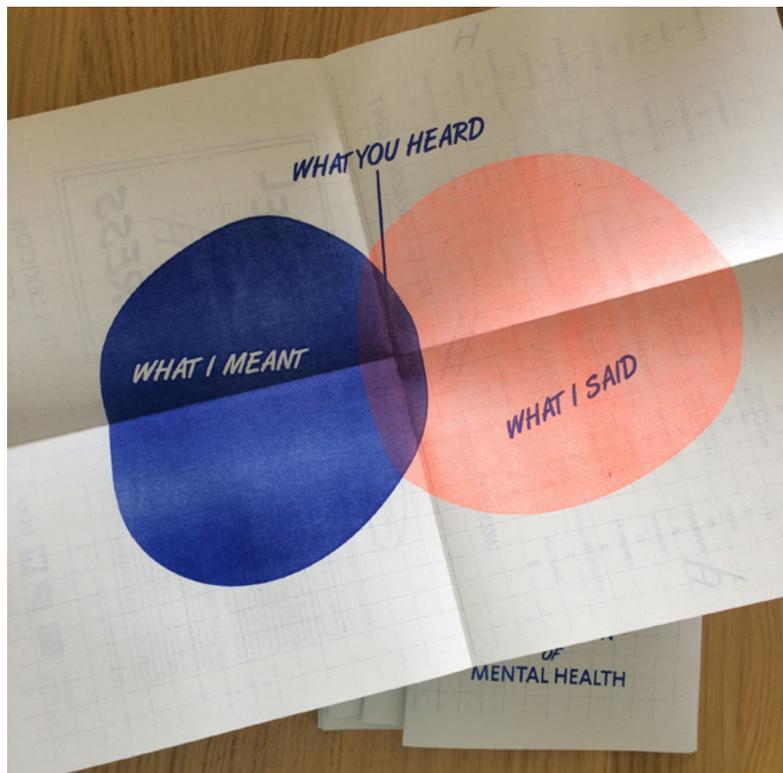
Project focus

Mark Titchner

'Some questions about us', was the culmination of a series of questions around capacity resulting from conversations between artist, Mark Titchner and researchers from work stream six (Contested Assessment).

After a series of workshops with staff and patients from the Anxiety Disorder Residential Unit, and some 'Meet the Artist' events with local residents, we installed the public realm artwork on the perimeter of Bethlem Royal Hospital. The test panels were reworked by staff and patients and found a permanent home on the residential unit, and a touring version of 'Some questions' was exhibited at Firstsite, Colchester. The artist edition was shown at Manchester Art Fair and is now a permanent part of the Government Art Collection.

Risograph, box-set editions of the work were acquired by Manchester Art Gallery, Bethlem Museum of the Mind and the Government Art Collection. They have also been sent out to wards across South London and Maudsley NHS Trust as a therapeutic and teaching resource.



OOMK (One of my kind)

OOMK's collaboration with us resulted in Level Press, a risograph publishing initiative to support and encourage self-publishing at the hospital and to allow patients, clinicians and the general public to better communicate with each other. OOMK facilitated this through a series of workshops resulting in a publication created by clinicians and patients called 'A Lexicon of Mental Health', and hundreds of copies were distributed across the NHS Trust. We recommissioned them to further develop the press and they supported two artists to develop resources to encourage people to gently try out some interventions aimed at improving wellbeing: 'The Scent of Healing' (Rabiah Mali) and 'The Perfect Feeling?' (Abbas Zahedi). These were made available to download and hundreds of copies have been posted out to artist and Gallery contacts.

Oomk's 'A Lexicon of Mental Health'.

Overview: **YEAR 3**

Working with the unpredictable/making the unpredictable work

The artists grew in confidence, interrogating researchers' projects and through their artistic practice and research identities, encouraging public debate and involvement. The conversations were allowed to develop organically over time and artistic outputs could take various forms, from sound pieces to installation, exhibition and publication. In the third year, the Gallery was reminded of how artworks in the public realm can catalyse debate and make repressed histories visible again. Artists wrestled with the responsibility of hearing and representing others' stories which found parallels with ethical concerns amongst academic and clinical researchers. Rather than resolve these issues, artists' involvement kept questions about agency and responsibility at the forefront of everyone's mind.

Commissioned artists:

Daisy Ifama, Beth Hopkins,
Jade Monserrat, Nikita Gill.

Partnerships:

Manchester Art Gallery,
The Guardian.



'Ulysses Pact' by Beth Hopkins

Project focus

RIP SENI

Overnight on 24th June 2020, graffiti reading 'RIP SENI' appeared on a public artwork outside Bethlem Royal Hospital, a psychiatric hospital in South London. The red spray-painted letters called attention to Seni Lewis, a 23-year-old black man who died at the hands of 11 police officers while in the care of the hospital in 2010. The artwork had been created by Mark Titchner as part of the Mental Health and Justice Project. It was made up of eight placards asking questions about mental capacity and assessment, creating a powerful resonance between the artwork and the new graffiti.

In response, the Gallery worked with the Lewis family to commission a documentary by director Daisy Ifama. The film reflects multiple perspectives, from those of mental health professionals to families who have lost loved ones in police custody, prisons and psychiatric hospitals. It explores Seni's story,

the crisis of mental health and racism in the UK, the long fight for justice and what happens when members of the public take art into their own hands. The film launched in May 2021, premiering at Sheffield DocFest.

In other strands, Beth Hopkins ran running 'Flight of ideas: self-binding directives through making', a series of creative workshops for people who identify as living with bipolar disorder. Although less public in a conventional sense than RIP SENI, the work with a small group of participants with lived experience of bipolar represented the quieter side of 'public engagement' where people share their stories as part of the artist's process. Beth Hopkin's processes play with ambivalence and dual interpretations; the ambiguity of the binding process, simultaneously protective and constraining, is an important metaphor for processes within mental healthcare. The artist's work with the group complicated and critiqued reductive accounts of the disorder.



'Some questions about us/RIP Seni' (graffitied artwork).



Thank you, Mark, for
your original questions.
I hope your questions
have been answered'

Ajibola Lewis, RIP SENI

**DO YOU
ALWAYS ACT
IN YOUR
OWN BEST
INTEREST?**

Some questions about us (detail) by Mark Titchner.

Overview: **YEAR 4**

Return to practice/ new questions



Commissioned artists:

Sarah Carpenter, Beth Hopkins, Eve Loren, OOMK, Mark Titchner, Jade Montserrat, Dolly Sen, Amanda McDowell

Partnerships:

The Ortus, Manchester Contemporary, Work Form Publishers, Bipolar UK, River House Medium Secure Unit, University of Ghana (Ghana), Birzeit University (Occupied Palestinian Territories).



Participant workshops - Justice Library and Common Ground.

Project focus

Sarah Carpenter

In the final year, artists have continued to return to practice as a space of enquiry and as a way of 'embodying' the research questions. Sarah Carpenter launched her microsite, *Performing Metacognition* with over one hundred anonymous contributions. She took over the Bethlem Gallery space for three days with 'Out of the head and into the body', transforming the Gallery into a residency space to bring all her detailed work with the metacognition workstream and the responses she received on the microsite into a place where she could respond and make. The result was a series of new large-scale artworks and an opening up of her process to the public.



Artists are experts in the art of asking the impossible question'

researcher



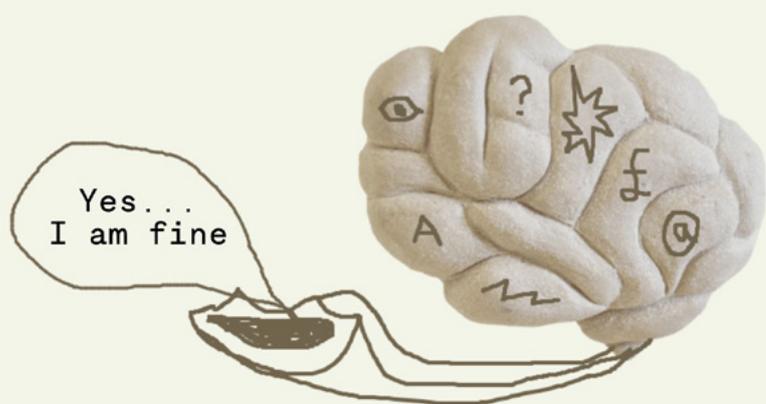
What I want to say about anything is in my work – it's how I meet the world as a human being'

artist



What you notice that they frame a question to ensure the answer is what they want to hear. Your answer is not your truth - it is what they want to hear'

artist



Anonymous contribution to *Performing Metacognition*.

Eve Loren

Eve Loren brought together the audio book, 'meet me where I am', the result of months of reflection and care. In her preface to the project, Eve confides the anxiety she experienced summarising her motivations for developing this project. She wonders aloud whether the sensation "...might be less an individualised problem, or pathology, and more a response to the task itself, and the space, both beautiful and treacherous, that speaking truth to power opens out to us." "Because the way we speak about distress matters," she explains, describing how clinical decision-making about insight and mental capacity can lead to coercion, restraint and neglect, especially for racialised and minoritised people.

Eve recounts her original proposal to use collective listening as a means of revealing the insights of people receiving and providing mental healthcare. She describes some of the challenges she's encountered leading the project over three years, during a global pandemic, and shares some of the questions that have occupied her mind, "What would happen if we created a listening space, together, to explore a multiplicity of subjective interpretations of insight? Can a construct that's too often weaponised, be reclaimed?"

She wonders aloud whether listening is enough to counter injustice, and where these listening experiments might lead.

Who delivers the 'knowledge' is critical: "What is the knowledge developed and where does it come from?" Meanwhile, even attempts to 'embed' user-led work can become contentious. Notions of 'lived experience' have become widespread. Some would say 'embedded', others would say 'co-opted'. Language, words and meaning are not neutral'

Justice Library participant

‘

The confessional aspect of story-telling is problematic. It can make people more vulnerable, perhaps even triggering. If the onus is placed on those with lived experience, is there a risk of burnout? This is emotional work – in the nursing profession, the notion of ‘emotional labour’ is well-established. And it is as true, if not more so, for this programme’

David Gilbert, reflections on a Justice Library

‘

[When I showed work in a gallery], I was singing to the choir. They already have an interest in mental health or had some kind of connection to it. But my question was, ‘What does the general public think about mental health?’ One of the questions I asked people was, ‘How do you improve people’s mental health?’ and they said: ‘Put more money into mental health services, improve the benefit system, improve stuff like housing’. They had a kind of wider take on mental health. [Healthcare professionals and the general public] both said it’s trauma, it’s poverty, it’s all sorts of things’

artist

Aims²

Through its public engagement programme, Bethlem Gallery aimed to increase audience engagement with research content from the Mental Health & Justice project.

Objectives

We achieved our aim by:

- i) Creating high-quality artistic outputs and enriching experiences as the basis for public engagement
- ii) Creating spaces for debate and dialogue around pressing societal issues
- iii) Increasing research accessibility
- iv) Creating new knowledge or alternative ways of thinking about the research topic
- v) Building sustainable relationships to support further research or other opportunities
- vi) Instigating practice, programme or service change (or impact on policy debate)

² This is a reworking of categories in Ball, S., Leach, B., Bousefield, J., Smith, P. & Marjanovic, S: 'Art-based approaches to public engagement with Research: Lessons from a rapid review', Rand Europe, 2021

“The artists are perfectly comfortable with the art of the impossible question, right? I have found that to be a tremendously enriching collaboration. Of course, we still have to figure out ways to ask questions that can be answered. But in doing that it is easy to slip into a kind of a false consciousness, I feel. So to be able to share the load with these specialists in the asking of unanswerable, impossible questions – I feel that’s made the work more honest’

Researcher, Workstream 4: Insight

Selected outputs

Artist	Output (creative)	Output (participation)	Objective
Bethlem Wood Library	<ul style="list-style-type: none"> • <i>Bethlem Manifesto</i> (bound booklet) • <i>Through Practice</i> (group exhibition) 	<ul style="list-style-type: none"> • <i>Common Ground</i> (forum for artists and researchers) • Public walks and survey 	<ul style="list-style-type: none"> i) iv)
OOMK (One Of My Kind)	<ul style="list-style-type: none"> • <i>A Lexicon for Mental Health, The Perfect Feeling?, The Scent of Healing</i> (riso publications) 	<ul style="list-style-type: none"> • Public and service-user/ staff workshops 	<ul style="list-style-type: none"> i) ii) iii)
The People Speak	<ul style="list-style-type: none"> • Proposal for an audio tour, <i>Inside/Outside</i> 	<ul style="list-style-type: none"> • <i>Talkeoke</i> public discussions 	
Mark Titchner	<ul style="list-style-type: none"> • <i>Some questions about us</i> (installation) • <i>Some questions about us</i> (box set) • Manchester Art fair (exhibition) • Firstsite, Colchester (exhibition) • <i>Constellations</i>, Manchester Art Gallery (exhibition) 	<ul style="list-style-type: none"> • Public and service-user/ staff workshops and discussion events • Art & Justice (symposium) 	<ul style="list-style-type: none"> i) ii) iii) iv) vi)
The Vacuum Cleaner	<ul style="list-style-type: none"> • Exhibition poster 	<ul style="list-style-type: none"> • <i>How Can We Do Things Better?</i>, (discussion), Madlove Takeover, St Helens. 	<ul style="list-style-type: none"> i) ii) iv)
Sarah Carpenter	<ul style="list-style-type: none"> • <i>Performing Metacognition</i> (microsite) • <i>Out of the head into the body</i> (open studio) 	<ul style="list-style-type: none"> • Survey 	<ul style="list-style-type: none"> i) ii) iii) iv) v)
Beth Hopkins	<ul style="list-style-type: none"> • <i>Reasons for endorsing or rejecting self-binding directives in bipolar disorder: a qualitative study of survey responses from UK service users</i> (Lancet article) • <i>Art & Justice</i> (exhibition) • <i>Future Selves</i> (publication and exhibition) 	<ul style="list-style-type: none"> • Workshops • Interviews 	<ul style="list-style-type: none"> i) ii) iii) iv) vi)

Artist	Output (creative)	Output (participation)	Objective
Daisy Ifama	<i>RIP Seni</i> (documentary film)	Screenings and panel discussions	i) ii) v) vi)
Jade Montserrat	<i>Constellations: Care & Resistance</i> (exhibition)	<i>Art & Justice</i> (symposium presentation)	i) ii) iv)
Dolly Sen	<i>Art & Justice</i> (exhibition)	<i>Art & Justice</i> (symposium presentation)	i) ii) iv)
Eve Loren	<i>meet me where I am</i> (audio book)	Interviews	i) ii) iii) iv) v)
Amanda McDowell	<i>Bethlem Voices</i> (sound piece)	Interviews	i) iv)

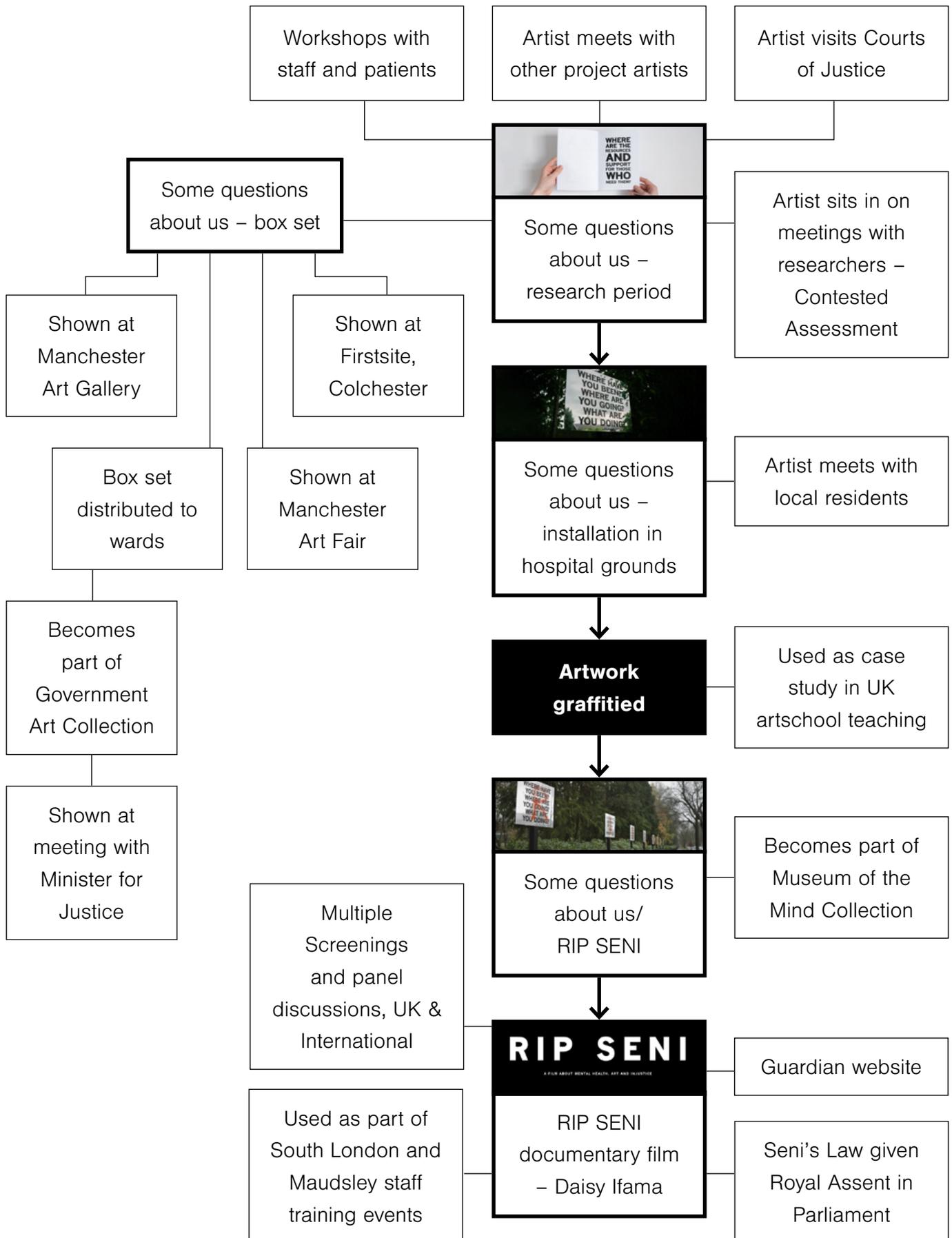


I was talking to a survivor the other day. It was so touching – she said that she’s having a hard time so every single morning she listens to a new chapter to motivate her for her day. She didn’t see her story reflected anywhere in the world. She said, ‘How did you find people that were able to speak so directly to my experience? They were saying exactly the things that that are my experience of being in the world ... this very complex stuff around feeling infantilised, feeling controlled and policed, and the insight or lack of insight being used either as a sort of carrot and stick thing, a reward or a punishment’

Artist, Workstream 4: Insight

Impact Diagram

'Some questions about us' – Mark Titchner



Bethlem Gallery

Bethlem Gallery

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Bethlem Gallery Projects is a not-for-profit company limited by guarantee (company number: 08194872) and a linked charity (charity no. 1175877-1) to our umbrella charity the Maudsley Charity.

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