# The Unlikeliness of Us

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**Abstract**

This perspective piece discusses two projects developed within the BA Fine Art undergraduate course program at Central Saint Martins (University of the Arts London). These teaching projects came about through experimental collaborations created to explore the potential of art as a practice for personal resilience and well-being, and also a material methodology for developing new networks. In this article, I will discuss art as a method for connecting communities in place, which, in these instances, comprise recent graduates, elders, and art students. I also focus on the often underestimated value of art as a tool for connecting with others through socially engaged and participatory practices. I consider some of the opportunities art practice offers to enable the development of new communities in place through the process of pairing those who, under the usual circumstances of their lives, would not expect to meet, and the productive interrogation of place and difference these pairings offer.

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**Highlights**
- Presents pre-existing networks, pairing methodologies, and art as means of connecting locals.
- Proposes approaches to teaching socially engaged and participatory practices.
- Suggests that art practice is a psychological, social, and cultural strategy for resilience *per se*.

- Considers art's value in its processes—enquiry, experiment, risk, and not knowing.
- Advances art as a material methodology to engage difference and propose new subjectivities.

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## "Neighbour-ing"[1] and Networks

In an East London street at the edge of the city, in June of 2015, a conversation began between neighbors—myself, Anne Eggebert, XD Pathway Leader, BA Fine Art (Central Saint Martins, UAL) and Jane Chambers, then Network and Provider Services Manager for Age UK[2] Islington, the UK's largest charity supporting those in later life.[3] As we chatted over the metaphorical garden fence—a disappearing mode of local communication—we discussed Age UK's recent initiative linking their recently retired users with young, long-term unemployed people to provide the latter with skills support. As the conversation unfolded, it occurred to us that there may be potential to link CSM art students at Kings Cross with local Age UK Islington users.

As Stephen Willats proposed in his 1982 essay "Inside the Night,"[4] a network of self-selecting/self-organizing participants has the potential to transform the formal fabric of society and subsequently operate as a parallel counterculture through a process of agreement on perceptual and physical transformations.

> "Here agreement is an active creative action between participants, a layering onto existing realities of new or different values and beliefs, so that perception and behaviour within the network are now changed. In this sense, 'reality' is constructed by the psychology of individuals in association with the groupings or networks of relationships towards which they are drawn or in which they find themselves."[5]

In this way, self-organizing networks arise through a rethinking of existing networks or bringing together two or more pre-existing networks to construct a new set of relationships.

The potential for both of us was intriguing. Recently, a number of research, higher education, science, art, culture, and media organizations located in and around Kings Cross, London joined together to form the "Knowledge Quarter"[6]—a knowledge cluster fostering exchange and collaboration among its members and partners, visitors, students, researchers, and local community members. We asked ourselves, "Who might have access to this, and what relationships and networks might the college offer as a point of exchange with the wider communities in the Kings Cross area?" And, for those of us in the XD Pathway at CSM,[7] other questions were, "What can art do? Where can it be? And how might it intervene in and affect the everyday?"

Students and staff in the XD Pathway explore the implications of working across different platforms and placing art in particular situations and communities, thus throwing into question the rights and examining the responsibilities of the artist in relation to the audience and the environment. For our students, the studio is a laboratory where ideas for interventions in the practice of everyday life can be

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[1] This is a term developed by Anna Hart and Tilly Fowler. For more information, see "Neighbour-ing," *AIR Studio*, accessed February 15, 2018, http://www.airstudio.org/projects/neighbouring/.

[2] "Who We Are," *Age UK*, accessed February 15, 2018, http://www.ageuk.org.uk/about-us/who-we-are-/.

[3] Editorial note: while the body text conforms to U.S. English, all project titles and institution names adopt British English where appropriate.

[4] Stephen Willats, "Inside the Night: Contexts for Freedom," in *Networks: Documents of Contemporary Art*, ed. Lars Bang Larsen (Cambridge, MA: Whitechapel Gallery/MIT Press, 2014), 195–98.

[5] Ibid., 195.

[6] "About Us," *The Knowledge Quarter*, accessed February 15, 2018, https://www.knowledgequarter.london/.

[7] "Content and Structure," *Central Saint Martins*, accessed February 15, 2018, http://www.arts.ac.uk/csm/courses/undergraduate/ba-fine-art/.

generated. We ask students to engage in a shared experience of making—firstly by collaborating with their peers within the networks that the studio offers, and then through connecting to partner organizations, groups, and individuals, to create both formal and informal networks in wider communities local to the college.

How do we begin to teach and learn the processes of social art practice? Artists working in this area necessarily begin with a material practice—experimentation in the studio, generating an object, artifact, event—but even the dematerialized takes practice. The notion of the audience follows, prompting questions on how we engage with or encounter other people and the work, how we bring participants in as active audience members, and, further, into our modes of production. What are the methodologies that we can deploy here?

Context may be important. The artist can interrogate and deploy a location and what it affords as material form or frame—the situation functioning as both form and content. On the face of it, this all sounds relatively straightforward, but learning how to connect to and work with others across the spectrum from research process to collaborative production takes "dedication, commitment, generosity, persistence, enthusiasm and patience,"[8] and—most particularly—trust. For a student, approaching work this way can be a huge ask. Nonetheless, supporting the development of social art practices, and thereby the construction of and investment in new networks and their potential, serves to enrich students' understanding of the sociopolitical context of their work. Students can test the relationships between the studio, the cultural institution, and publicness[9] through art as a destabilizing action.

Dialogue is often both the process and outcome of socially engaged art practice—through the privileging of conversation as a mode of action. What can provoke dialogue? How might it be instigated? How should one document or translate it into a new form? Or, indeed, how can dialogue stand as the work itself—where the participants are both protagonists and audience?[10] Teaching how to foster conversation between those who would not normally meet through the everyday situations of their lives is deeply challenging as it is contingent upon so many variables. But the ethics, intentions, and nuances of language, and the challenges of a project can be discussed and teased out. This is where materiality comes into play. Materials, in the broadest sense, can be a provocation towards dialogue and prompt processes of engagement—a set of actions or explorations with no specific outcome in mind—during which the artist is alert to the revelation of the unexpected. The material becomes the methodology through such embodied encounters.

The field of this approach to practice—a material productive engagement with others beyond the four walls of the studio—is referred to by a range of titles including: community arts, participatory art, socially engaged art, and social art practice.[11] By its

8  Sophie Hope and Emily Druiff, *Social Art Map: An In-depth Study of 5 Art Commissions from 3 Perspectives* (London: Peckham Platform, 2015), available at http://www.peckhamplatform.com/whats-on/research/social-art-map.

9  Publicness here is understood as manifold situations beyond the threshold of the artist's studio within which a critical practice might intervene to produce new networks, and engage new participants and audiences.

10  For example, see the work of the sorryyoufeeluncomfortable Collective. Barby Asante and Teresa Cisneros, "sorryyoufeeluncomfortable," accessed February 15, 2018, http://cargocollective.com/syfu.

11  See "Tate Art Term: Socially Engaged Practice," Tate, accessed March 10, 2018, http://www.tate.org.uk/art-terms/s/socially-engaged-practice; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 1–2; Nato Thompson ed., *Living as Form: Socially Engaged Art from 1991–2011* (Cambridge, MA: MIT Press, 2012) 18–21.

very nature, it is a developing social construct—the experiences of the artist(s) and participants inform the activity that it involves and its material outcomes. The processes of social art practice effectively promote the potential of new subjectivities through alternative aesthetic experiences, challenge existing systems of representation, and offer artists and participant contributors a space of exchange or transgression that critiques dominant discourses.

A powerful example of social art practice is Sarah Cole's[12] work *Nest*,[13] a three-year arts project at a primary school in Basildon, Essex (UK),[14] which sought to explore the relationships between the context of the school and its local communities including its network of staff, parents, children and governors. *Nest* culminated in a promenade performance in the school and its grounds that included the community as actors and audience. Researcher Sally Mackey, whom Cole invited to investigate the lived experiences of the community during the making and execution of *Nest*, defines place as "a perceived environment or geographical area with which individuals (or groups) believe they have a personal relationship."[15] Mackey's research found that involving the audience in what she calls the performance of place[16] during *Nest* could help even those who are not permanent inhabitants develop strong relationships with a place.[17] She also suggests that the quality of "excess—transgression, the non-quotidian, and boundlessness" contributes to the performance of place. Beyond place-making, Mackey says that place performance is enacted by inhabitants, and is "more likely to comprise the reframing of a moment in an inhabitant's everyday than, for example, a devised performance in response to a site's mytho-geography."[18]

In the current climate of mass migration, three to four years in a world city seems a significant period of habitation. In the Kings Cross area, students are a significant transient community by choice. Their degree programs usually last three years (although BAFA students have the optional Diploma in Professional Studies additional year). International and EU students often return home during the summer break for immigration, financial, or family reasons. Some will remain in the city after their degree to pursue further study or work, while others will disperse across Europe and globally. Other inhabitants of the area are transient for economic reasons, often leaving the city as the rising cost of accommodation far outstrips the living wage.[19] Immigrants and migrants seeking work and refugees seeking peace do not have the luxury of choice. The twenty-first century's great obsession is with the menacing anthropocenic interglaciation and migration—we propel a populace into movement through our reconfiguration of the world and the lack of distribution of its riches. In this climate, connecting with our neighbors—transient or otherwise—offers a moment

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[12] Sarah Cole is an artist and tutor for the CSM BAFA XD Pathway.

[13] "Nest," *Sarah Cole*, accessed February 15, 2018, http://www.sarah-cole.co.uk/Nest_subpage.html.

[14] Located on the Thames estuary, Basildon was designated a "New Town" in 1949 to cope with the growing population and poor quality housing of post-war East London. "Housing the People," Basildon Council, accessed February 15, 2018, http://www.basildon.gov.uk/article/2454/Housing-the-People.

[15] Sally Mackey, "Performance, Place and Allotments: Feast or Famine?," *Contemporary Theatre Review* 17, no. 2 (2007): 181, DOI: https://doi.org/10.1080/10486800701234457.

[16] Sally Mackey and Sarah Cole, "Cuckoos in the Nest: Performing Place, Artists and Excess," *Applied Theatre Research Journal* 1, no.1 (2013): 46, DOI: https://doi.org/10.1386/atr.1.1.43_1.

[17] Ibid., 43.

[18] Ibid., 46.

[19] "National Minimum Wage and National Living Wage Rates," UK Government, accessed February 15, 2018, https://www.gov.uk/national-minimum-wage-rates.

of exchange and the proposition of new subjectivities. Art offers a methodology for engendering these new relationships. Cross-generational connections, for example, between students and older local people, offer a model for dialogue that exchanges and deploys the richness of our differences—or at least introduce the possibility for such dynamics to occur.

According to Doreen Massey, place is formed "through a myriad of practices of quotidian negotiation and contestation … through which the constituent 'identities' are also themselves continually molded."[20]  Massey says that a place does change us, not through a sense that we belong there "but through the *practicing* of place, the negotiation of intersecting trajectories; place as an arena where negotiation is forced upon us."[21]  Massey's proposition builds on Michel de Certeau's discussion of spaces and places.[22] De Certeau, however, asserts that place is defined by the location of elements in their positions beside each other—each in their proper place as "an instantaneous configuration of positions,"[23] while space is determined by the movement of the users of the city. "In short, *space is a practiced place*. Thus the street geometrically defined by urban planning is transformed into a space by walkers."[24]  So here we can understand this negotiation and practice as the necessary process of both the production of place and our identities within it.

## Superannuates and Tenderfeet

> *"They are instant happy makers."*
> CSM student
> *"The unlikeliness of us ..."*
> Age UK member

Stemming from our neighborly discussion, Jane and I proposed a collaborative project which was developed into *Superannuates and Tenderfeet* with Anna Hart (AIR Studio), who has established a curatorial practice of pairing people who might not normally meet and asking them to explore place together. We paired a diverse group[25] of nine second year BAFA students with nine members of Age UK Islington's art groups and asked them to make something in response to this pairing, individually or in collaboration, over the spring of 2016. We invited all the participants to bring their ongoing artistic concerns to these conversations and potential processes. Both groups were self-selecting.

Initially, Anna Hart met with Andrea Sinclair, Age UK's Activities and Partnership Coordinator, at the Drovers Centre in Islington, to discuss and develop the program and seek out interested collaborators. Sinclair—a graduate from CSM herself—supports the arts program at the center and, with Hart, invited those that were already creating work in various ways to participate. Sinclair said that some of those

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[20]  Doreen Massey, *For Space* (London: Sage Publications, 2005), 154.
[21]  Ibid.
[22]  Michel de Certeau, *The Practice of Everyday Life*, trans. Steven F. Rendall (Berkeley: University of California Press, 1988), 117.
[23]  Ibid.
[24]  Ibid.
[25]  The students were from China, Korea, Singapore, Switzerland, and the UK regions, with just one local Londoner of West African heritage. The older people included a British West Indian and a Dane who had both arrived in the in UK in the 1960s, and a Hong Kong citizen who had arrived as a student in the 1990s.

invited who had come to art later in life were less able to get over the idea of juxtaposing themselves with art students—"I'm not an artist!"—while others knew themselves to be artists through their current activity—"Not an artist—a photographer—sounds pretentious to say I'm an artist."[26]. The group included a retired art teacher and another who had studied art and continued to be creative throughout her lifetime.

The Stage 2 BAFA program, asks students to select a project. That year, the portfolio to choose from contained fifteen projects, including *Difference and Repetition* at the Petrie Museum, UCL; *On Not Knowing* at the British Museum Department of Prints and Drawings; *Performing the Unconscious* at the Freud Museum; *Self-publish and Disseminate* with workshops at the British Library and Chelsea Library Special Collections; and *Street-Wise* at Peckham Platform amongst others. The nine students who chose *Superannuates and Tenderfeet* did so on the basis of its promotional brief (Box 1).

Box 1. The *Superannuates and Tenderfeet*: Project brief.

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*SUPERANNUATES AND TENDERFEET*

*It's necessary to begin again to understand the nature of the political through a practical return to the most basic relationships and questions; of self to other, of individual to collective, of autonomy and solidarity, and conflict and consensus, against the grain of a now dominant neo-liberal capitalism and in the absence of the reassuring teleologies of past revolutionary movements. (Grant Kester)*

For *Superannuates and Tenderfeet*, the art student is paired with a member of Age UK Islington Art Group and asked to do three things together—go for a walk, have a cup of tea, lend something to each other—and to then make, or do, something publicly in response.

The project proposes space for connections between art students and older members of the local community, to test possibilities of exchange and mutual production, and to examine the value of dialogic practice for everyone involved. AIR invites all participants to bring their on-going artistic concerns to these conversations and potential processes.

Outcomes will emerge during the artistic enquiry and could be collaborative work by pairs or individual responses to the pairings. They might include physical things, performances, interventions, etc. An exhibition/event of these makings and doings will be curated by AIR in May 2016 at a public location.

*The objective of artistic practices should be to foster the development of new social relations… Their main task is the production of new subjectivities and the elaboration of new worlds. (Chantal Mouffe)*

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[26] Ginny Garmany, Age UK user, interview with author, June 28, 2017.

AIR is a projects studio at Central Saint Martins[27] supporting a site responsive public practice by artists and designers within the urban everyday. A program of commissioning, experiential learning, and research around Kings Cross explores, fosters, and effectuates new collaborations and opportunities for action producing temporary works, interventions, events and publications. www.airstudio.org.

Hart began by meeting the student group to gain an understanding of their practices. The initial shared sessions brought all eighteen individuals together as one group. They visited each other's studios at CSM and Age UK's day center, presented artworks to each other, and drank cups of tea. After some hesitancy from nearly everyone, the pairings were postponed until early April 2016 to allow further group sessions that would extend the initial conversations through shared activities, for example drawing each other (Figure 1). Sinclair worked hard to encourage participation, as, on the part of the older participants, there was talk of quitting after the first meeting with the students. "These are proper artists—this isn't for me," said one. Sinclair met with and supported group members who expressed concern—in spite of the initial friendly chats between the groups at their first introduction, some found the experience to be quite intimidating and expressed anxieties about whether they would be able to do enough work. Hart has found that the holding of this kind of project must be flexible and adjustable, with the facilitator deploying loose methods that allow contingency in the moment, so that she can enable a gradual building of trust over time. Hart also proposes that the methodology of sharing activities in pairs allows us to "just be human beings in the world with our vulnerabilities."[28] Here, too, we must recognize the vulnerabilities of young undergraduates as much as the elders. The younger participants were learning simple things like how to be hospitable, pour tea, and reveal their own uncertainties. Reciprocal visits to one another's "home turf" fostered sharing of new local places (Figure 2) that extended through neutral spaces— the walk to and from places, plus the edge spaces. The edges were particularly helpful—a small side room, for example, became a place where some pairs could spill out into to find some independence from the wider group while feeling comfortable with the safety net close by. The unfolding project was co-designed with all of the participants and it was left open as to whether or not they would contribute to a public outcome—right from the start, however, everyone was enthusiastic about this possibility.

[27]  AIR Studio was founded at CSM in 2007, hosted by the college until June 2016, and is now an independent community interest company.
[28]  Anne Hart, AIR Studio, interview with author, May 24, 2017.

The pairs carried out activities together locally and further afield for six weeks, including going for walks, visiting exhibitions, exchanging techniques, writing each other letters, and drinking tea. Destinations included the Tate Modern, the South Bank Centre, Camley Street Nature Reserve, casinos in Leicester Square, and cafes in Archway.

> "I think the most surprising and fun thing we did was visit a paint spray-artists' tunnel near Waterloo. We had stencils and spray cans with us, spraying to a background symphony of a multitude of spray can-shakers working alongside us. I was, until recently, not much in touch with younger people—and I forgot my age, and how we must seem to younger folks. Just went with the flow."[29]

Hart felt her holding role was key to fostering the space and time that supports a process of not knowing through opportunities to look intensely, be comfortable with physical closeness, work together with material experiments (Figures 3 and 4), eat and drink together, and move through space together. She was struck by the extraordinary sharing that took place among the participants through the process of simply doing things together—for example, a Korean student teaching an elder (who restores barometers, a process of precision and delicacy) to eat with chopsticks in spite of his doubts that he would manage it.

Everyone connected once a week with Hart or Sinclair for a quick check-in, which provided participants with the opportunity to communicate about their pair outside of that relationship. The walk from the Drovers Centre back to college was also a useful time for reflection between the students and Hart.

All the pairs ended up making collaborative works that included performances, films, prints, drawings, sculpture, and text-based works. The group showed a selection of outcomes in the Library, Conway Hall, London, as an exhibition the group called *Exchanging Time*. Age UK members described the exhibition as "a mystery, a thought, a moment, a discussion, a space, a unified phenomenon, a remarkable understanding."[30] The exhibition was followed by a final evaluation event with the whole group (May 2016) using Lynn Froggett's Visual Matrix method to explore individual experiences. This method was not particularly successful in the context, as there was a non-critical politeness that pervaded through an anxiety not to offend (as identified by both groups at a later stage). For this reason, back at the college, Sarah Cole—an XD Pathway Tutor—and I met with the students to discuss the outcomes, and we accessed reflections from the older participants through written correspondence and interviews.

Some of the work titles were telling and poignant—Elliot Stew and Gina Chan's *It was probably one of the most bizarre days I've ever had*; Maureen Coman and Michael Taiwo's *Working around you and me*; and Sheona Josiah and Zi Liang's *Me to You* are good examples—while the materials deployed ranged from found materials (balloons, walking sticks, wigs, and the like) to video, audio, autographic and reprographic images and texts, and the performing body and spoken word. Some

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[29] Karen Holden, Age UK user, informal note to author, June 22, 2017.
[30] Anne Eggebert and Jane Chambers, "Superannuates and Tenderfeet: Project Summary," *Cultures of Resilience*, accessed March 29, 2018, http://culturesofresilience.org/superannuates-and-tenderfeet-project-summary/.

might see this making activity as a material thinking process or research activity whose intention was not to find answers to questions or address a particular outcome, but rather to foster a shared productive space through which one experiences both the material *and* the situation. This situated, embodied knowledge provides a new kind of literacy, which, in turn, offers new ways to think the rapidly changing environment of the city. As Sara Ahmed observes, "Bodies as well as objects take shape through being oriented toward each other, an orientation that may be experienced as the cohabitation or sharing of space."[31]

## Critical Experience

This project opened up a range of critical reflections for the students. For example, there was one international student, who found it difficult to cross institutional boundaries, recognized the potential the project had to reveal a closer understanding of the self in different circumstances, while another international student took a more pragmatic interest in how elderly people live in the UK. And further, the dynamics of trust, the shared issue of loneliness, and the incorporation of different perspectives in work entered into their search for common ground. These reflections, in turn, raised a rich set of questions: What are the impacts of informality? How to begin with boundaries and set expectations? How to extract oneself from a relationship as a project comes to an end[32] (although it was made clear to everyone at the start of the project that the emphasis was on investigating art practice by meeting someone with a different approach to practice and not about making a new friend)? How to become skilled at speaking about one's work? What to say? How to recognize the language that the other might understand? As one elder observed, "We had the same artists' language, although his attitude to the kind of art he planned to produce was very different to mine—he had experiences, I put brush to paper."[33]

One particular question became quite important: who holds the burden of responsibility? Is the student—who is typically more critically invested in the interaction—the expert, without necessarily wanting or feeling equipped for this role? There was also recognition of the usual self-focus in the artist's own practice.

> "The process of collaboration… really helped change my perspective of what I understood collaboration to be about and represent, and also helped me to pay more attention to how my work was understood by a wider audience. Working cross-generationally with my partner Maureen gave me an insight into a perspective [on] making art that I wasn't accustomed to. We challenged each other in ways we had not been before and learned to come to terms with our differences and bond over our similarities."[34] (Figure 5.)

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[31] Sarah Ahmed, "Orientations Matter," in *New Materialism: Ontology, Agency, and Politics*, ed. Diana Coole and Samantha Frost (Durham: Duke University Press, 2010), 245.

[32] This was a real question, despite our having made clear to everyone at the start of the project that the emphasis was on investigating art practice by meeting someone with a different approach, and not about making a new friend.

[33] Karen Holden, Age UK user, informal note to author, June 22, 2017.

[34] Michael Taiwo, CSM BAFA student, e-mail to author, October 6, 2016.
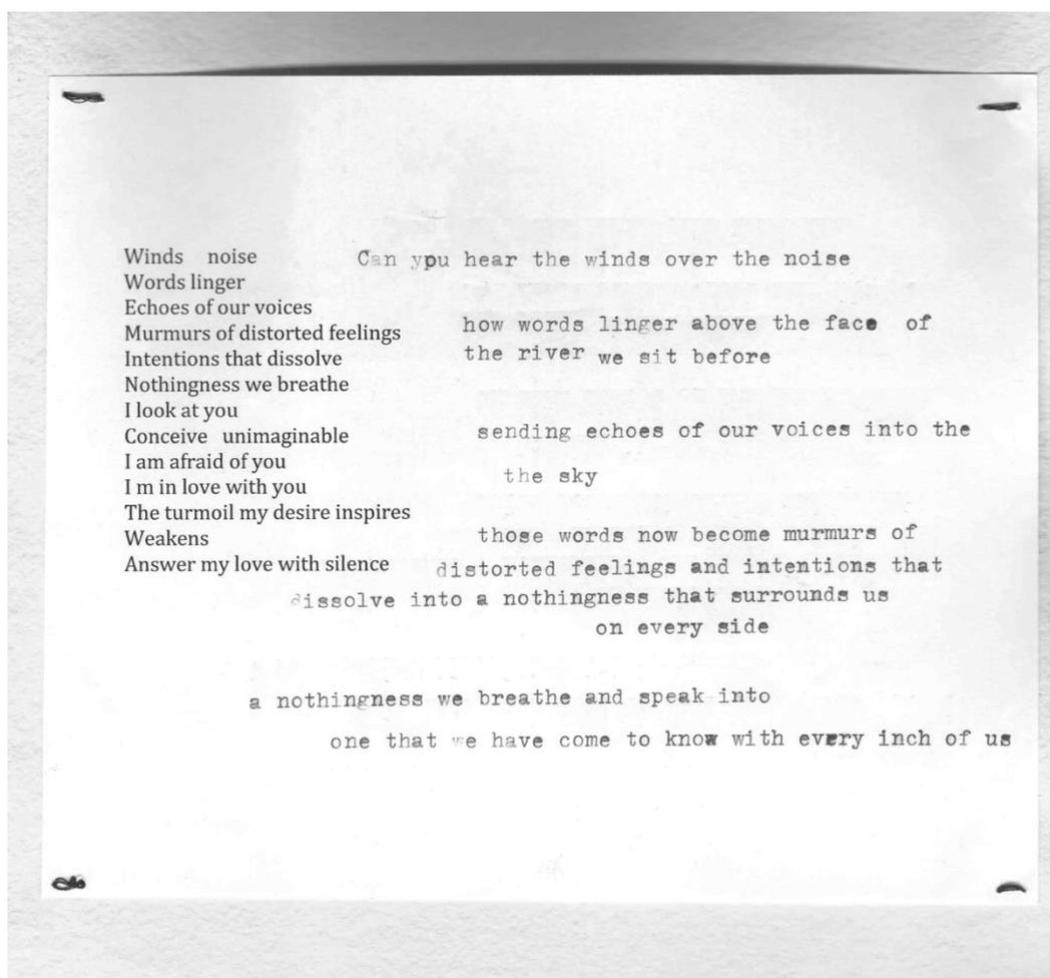
Figure 5. *Superannuates and Tenderfeet*, "Working around you and me," text on paper, by Maureen Coman and Michael Taiwo (May 2016). Copyright © 2016 Maureen Coman and Michael Taiwo.

There were also questions about a nuanced understanding of where the work is—in the process of the collaboration or in the showing experience at the end. Was it necessary to have an exhibition at all—why show what had been done? This distinction also played out in the ways participants documented and evidenced their processes; there was recognition of the sharp divide between having a chat over a cup of tea and digital documentation. This raised questions about success and failure, and how one might hold a different lens to the process by applying different value systems to these notions.

Discussions extended to how the experience offered a view on possibilities for making work more accessible to a wider audience. And, in particular, the power relations that might be at play with reference to the art world, cultural capital, and the discourse of contemporary art practice. As another student commented

"I thought this exchange as rather innocent at first, but now feel that this reaction says something about 'protocols' which the art world has generated for itself. The elders, from their point of view, could 'sense' and understand the 'texture' of a kind of behavior code in an art world context—that is, what 'counts' as art and what doesn't. I suppose that their hesitation was a sort of climactic reaction to this set of art world protocols. Did the elders expose a kind of implicit agreement all the students had about the discourse of art? Sometimes I felt that, rather than

reflecting on these issues of implied codes, we (the students) seemed to have just played a role in cushioning their acceptance."[35]

This astute observation reiterates Grant Kester's proposition:

"In the conventional view art can retain its cultural authority only so long as it operates through the incremental transformation of a single consciousness, in confrontation with a work of art. Once we attempt to extend this process (to make it 'social' as it were), to understand the aesthetic as a form of knowledge that can be communicable within and among a larger collective, or in relationship to a set of institutions, rather than a single, sovereign consciousness, the autonomy of the aesthetic is endangered. This is why we so often see theorists imposing a firewall between the experience of the individual viewer and subsequent ('practical' and therefore non-aesthetic) action in the world, which might be informed by this encounter in some way. Aesthetic experience, understood in these terms, is essentially monological."[36]

Sinclair observed that the shy, retiring people were amazed that they had taken part in what they perceived as a bit of an adventure, and had come to recognize that the students were also out of their comfort zone, and that the students, as well as the elders, were potentially nervous participants. One elder reflected

"The project to me was like a leap in the dark, I did not know what to expect as I had never done anything like this before.… When we met the students for the first time, at Drovers, we were strangers and—to be honest—it felt a bit awkward. But after meeting a couple of times we got on really well…. On the basis of what we share, the most common was the very air that we breathe, so the project was going to be about sharing … a performance in front of people, something I was not very comfortable with. But with Yoon's encouragement, and her confidence in me, we did it at Conway Hall (Figure 6) and again at CSM. The response we got to the performance was very good—much to my amazement.

To sum up, I found the project challenging—to say the least—and one I would not have done without my partner Yoon. I don't think it would have been possible. Do I see myself as an artist? Not in that sense, no—but it has opened up my mind to aspects of art I would not have considered before and, overall, [I] found the experience rewarding."[37]

The project encounters took place between two individuals sharing actions and knowledge, and engaging in collaborative, creative activity together over a period of a few months. In fact, these *dialogical* encounters move between worlds of experience, the sharing of personal histories, and translations between cultures, timeframes, experiences of art practice, and renewed or extended understandings of place.

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[35] Matthew Wang, CSM BAFA student, e-mail to author, June 10, 2016.

[36] Grant Kester, "Collaborative Art and the Limits of Criticism," Create: News 14 (2013), 2–4, available at https://publicart.ie/main/thinking/writing/writing/view//a0e1dd19aad6b4afb90842d76bc659bd/?tx_pawritings_uid=49.

[37] Eddie Mence, Age UK user, e-mail message attachment to author, June 22, 2017.

Foucault's historical analysis "Technologies of the Self"[38] explores our inherited cultural prohibitions regarding the self. His reflections on the Stoic and Epicurean approach to the "care of the self,"[39] a daily self-reflective practice, are helpful here. The opening out of aesthetic parameters through the social, attention to care of the self through reflection, and documenting these interactions through the process and resulting works brings about modifications to the self in relation to the other—they extend one's sense of social conduct through a broadening knowledge of alternative subjectivities. The embodied encounters constructed through reciprocal invitation to shared practice/social spaces—the elders meeting place, the students' studios (Figure 5), the spaces of the city—provided multi-modal experiences of engagement in place.

> "Although it initially felt like a staged experiment in social interaction to some, participants soon came to realize that this type of experimentation can also be (re)framed as a simple, down-to-earth, everyday activity; drinking tea, drawing, performing, talking, and so on, all given equal weight and studied as modes of doing, being and thinking. Art—beautifully phrased by one of our participants as 'a commitment to speculation'—fulfilled a humble role in framing our encounter, giving focus and a sense of direction, and a conduit for exploring acts of translation and negotiation. It helped to shape a space in which honesty, curiosity, and trust between people could be grown, propelled forward by each individual's uncertainty and commitment to seeing what could happen. More than art as an activity, or the result thereof, the 'encounter' itself became a form of art to many of the participants."[40]

During the 2016-17 academic year, the XD Pathway developed and hosted two new experimental teaching projects using Hart's method of pairing. These were supported by artist/tutors Magda Fabianczyk and Margot Bannerman in collaboration with two neighboring organizations: students from the Kings Cross Construction Skills Centre,[41] and users of The Calthorpe Project,[42] a community garden and center.

## Resilience in Practice

These new networks are not necessarily sustainable—students finish their courses and the general flow of London life goes on—but the momentary, fluid, short-lived connections in place can be as powerful as long-term relationships. They can be revelatory and teach us something about interdependency towards our next set of embodied interconnections. As a shared process of art making, they can help to build our individual, collective, and cultural resilience.

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[38] Michel Foucault, "Technologies of the Self," in *Technologies of the Self: A Seminar with Michel Foucault*, ed. Luther H. Martin, Huck Gutman, and Patrick H. Hutton (Amherst: The University of Massachusetts Press, 1988), 16–49.

[39] Ibid., 26–29.

[40] Sarah Cole, Anne Eggebert, and Anna Hart chaired/facilitated by Nik Baerten, CoR Working Group text from the final CoR seminar "Weaving People and Places," CSM, July 1, 2016.

[41] The centre is run for local people by the London Borough of Camden to enable access to employment, particularly in the Kings Cross development area. "About Us," *King's Cross Construction Skills Centre*, accessed February 15, 2018, http://www.kingscrossconstruction.co.uk/portal/index/index2/about_us/.

[42] The project is run by local people to enhance their environment, improve life chances, and enable social connections. "About Us," *Calthorpe Project*, accessed February 15, 2018, http://calthorpeproject.org.uk/welcome/.

Preceding the development of *Superannuates and Tenderfeet*, the collective research endeavor in Ezio Manzini and Jeremy Till's[43] UAL *Cultures of Resilience* [44] project prompted my own reflections on what resilience might mean in relation to fine art practice as a social endeavor. I witness the struggles that students and young artists face in these challenging times when they, and students in other subject areas, are accumulating the burden of extraordinary levels of debt, struggling to find accommodation in a rent-inflated city, and often working in a range of zero-hour contract roles to pay for their subsistence. Some students find themselves in the absurd position of working to pay for a course that they subsequently are unable to attend due to their conflicting employment/study timetables. My reflections developed into the idea of art practice *per se* as a strategy for resilience and how it might be deployed, not only among our young art students, but further out into the wider communities neighboring CSM. These communities are also vulnerable to the deprivations of inner-city living during a period when the city is morphing into the citadel, where those who serve it are increasingly unable to afford to live in it.

*Flow*[45]

Resilience proposes its other—attack. A long-shore drift drags slowly at the foundations of a landscape until, eventually, it falls into the uncompromising sea—entropy ensues—dissolving towards a state of inert uniformity. Resistance in this instance might be seen as futile. The marvelous structures that we put in place don't always support the context they are intended to underpin—they inadvertently cause eddies and swells that function to undermine the territories of our concern. Resilience proposes a flexible resistance—a reshaping or letting go of one space in recognition that another is forming way down the coast. The water itself has surfaces, other sites, to roll with the waves (or punches), to shift and tow with the current—crouch in the vessel, feel the heaves and swells and what they tell us about the water's journey,[46] rather than sit apathetic on board and look longingly at steady ground, or look out to sea as the ground slides away beneath us.

An entropic culture, with its inert conformity is, perhaps, no culture at all. To regard the arts and other manifestations of human intellectual achievement of less value than other subject areas is to miss the point entirely. A culture without these spaces to interrogate what it is to be human, to test ideas, customs and social behavior, evolves towards a state of dull inert uniformity. And uniformity is dangerous, for then difference is at fault rather than of value. Uniformity proposes a thing that can be utterly known, rather than a possibility for the unknown: not knowing as a dynamic

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[43] Professor Ezio Manzini held the role of UAL Chair of Design for Social Innovation, 2013-2016. Professor Jeremy Till is Head of College at Central Saint Martins and Pro-Vice Chancellor of the University of the Arts London

[44] *Cultures of Resilience*, accessed March 29, 2018, http://culturesofresilience.org.

[45] This section is edited from an earlier version available online on the Cultures of Resilience website. Anne Eggebert, "Flow: Art Practice as a Strategy for Resilience", in *Cultures of Resilience: Ideas*, ed. Ezio Manzini and Jeremy Till (London: Hato Press, 2015), 96–100, available at http://culturesofresilience.org/wp-content/uploads/resources/CoR-Booklet-forHomePrinting.pdf.

[46] Marshalese traditional navigational method. See "Chart (Rebbelib)," British Museum, London, accessed February 15, 2018, http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=495873&partId=1&images=true.

process. "Operations that produce a discrepancy, a dissemblance"[47] transgression, speculation, risk, surprise, failure and feedback—these interruptions offer us the ground for the production of new subjectivities.

To be creators of new knowledge, to bring their insights and energy to these spaces, young artists need to be resilient[48] as they enter into the micro-enterprise world of the creative sector which is structured on precarization and insecurity[49]—creative entrepreneurs effectively work to zero hour contracts.[50] Resilience necessarily functions as dynamic interplay between an individual and the available resources—adaptation is paramount—but what are the limits of adaption before it becomes a force against the human? There is the art market—that strange extravagant beast. If you leave enough tidbits and morsels in its hunting grounds, it might sniff you out (and gobble you up) …

The meaning of resilience, nonetheless, may be culturally or contextually dependent. If a resilient culture is a social learning process it is continually having-to-adapt-itself in accordance with the processes of failure and feedback. This ongoing process of adaption necessarily offers shifting cultural spaces of identification; our sense of self must also adapt itself. Cultural adaptation, here, means a dynamic process of change through transformative learning. To enter into this cultural space, with its necessary adaptations, may be a stressful experience—but arguably one that artists should be well prepared for, through practice—an activity that is at once familiar with newness and thrill that accompanies the arrival of the not-previously-known. Art practice relies on processes of critical awareness, productive response to failure through problem solving, reflection, and the feedback of the sociocultural environment of practice. All of these are aspects that relate back to similar traits in the psychology of resilient individuals and extrapolate into a resilient culture. Practices and their encounters provide us with the potential to explore atypical relationships through multidisciplinary approaches—a means of rubbing along together with all of our differences.

So, art's interruptive, affective power is in itself a model for resilience, both at the personal psychological level and at the cultural level. However, a double bind exists, in that the typical characteristics of the artist's condition—the blurring of boundaries between a work's parameters, and personal and professional relationships—have become today's capitalist modus operandi. On the face of it, it appears that the hegemonic cultural production of desire for identification with this "edgy" lifestyle choice both enforces its selling power and reduces the potential for those really living it to make a living. Nonetheless "being resilient entails more than the ability not only

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[47] Jacques Ranciére, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2009), 7.

[48] "Resilience is the process of negotiating, managing and adapting to significant sources of stress or trauma. Assets and resources within the individual, their life and environment facilitate this capacity for adaptation and 'bouncing back' in the face of adversity." Gill Windel, Kate M. Bennett, and Jane Noyes, "A Methodological Review of Resilience Measurement Scales," *Health and Quality of Life Outcomes* 9, no. 1 (2011): 8, DOI: https://doi.org/10.1186/1477-7525-9-8.

[49] Gerald Raunig and Antonio Negri, *Factories of Knowledge Industries of Creativity*, trans. Aileen Derieg (Los Angeles: Semiotext(e), 2013), 101.

[50] John Denham MP, (former Secretary of State for Innovation, Universities and Skills) proposed, at the UKADIA (United Kingdom Arts and Design Institutions Association) conference in February of 2014, that higher education might have to look to industry sponsors. When questioned about the viability of this in an area made up of self-employed micro-enterprises, his improbable solution was that communities of small businesses might sponsor higher education.

to adjust and adapt to a perturbation, but also to transform when the perturbation requires a new conceptualization of the way in which to effectively proceed forward."[51] Critical practices articulate a complex range of responses to the contingent conditions encountered: Interventions ask, "What if?" What is this? Why is that? How can we …? What then? And then? And then? Such interrogations unsettle the terrain, trouble the waters, and reveal the possibility of alternative perspectives. We should be able to step outside existing rules to construct new paradigms and the potential of a world that has never existed before,[52] and demand attention to the intrinsic value of art as a strategy for the production of cultural resilience.

Nonetheless, there is a paradox here. We find ourselves at a moment when the traditional frameworks of identity are losing their appeal, revealing the vacuous nature of what remains—commodity culture. Propelled to exhaustion, skeptical of its promise, disillusioned with its inequalities, contemporary Western culture is at a point of peril. Is this, then, the culture that we want to be resilient? Identification as artist offers a holding frame, or mesh, within the complex multiplicity of identities on offer—for us, or projected onto us—and a space for the critical production of meaning in relation to those identities. Identification as artist becomes empowering through art's potential as a pluralistic, collective, and potent space. At the same time, art functions as a tool to explore how we might move differently within our cultural landscape and, in doing so, through these unexpected movements, open up the potential for new subjectivities for artist and audience alike[53]—the ocean's fruits and the loosened fabric of the landscape piled into an extravagant structure that offers new terrain from which to leap into the void.

## Fine Art Practice as a Strategy for Resilience

Given that participants and mentors in the wider enquiry of the Cultures of Resilience research project across UAL saw it as a social learning process—a model of a resilient culture—in 2014 I began to formulate a project with a group of nine self-selected BA Fine Art students in their final year at CSM (they would graduate in the summer of 2014). Stemming from the reflections above and discussion with Ezio Manzini and the group, the project was to design the student artists' activity as a critical evaluation of the processes and intention to make the action and performance of resilience visible as they tried to sustain their art practices after graduation. We began with the proposition that Fine Art practice is a strategy for resilience *per se*—psychologically, socially, and culturally.

Discussions with the students began to focus on what we perceived as a need to rearticulate the value of art. We saw that its processes and experiences, in the broadest sense, were not necessarily driven by the idea of product—but rather by enquiry, experiment, testing, and looking for something unrecognizable (whatever form this might take) to critique the conditions of possibility.

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[51] Samini Jain et al., "The Tapestry of Resilience: An Emerging Picture," *Interface Focus* 4, no. 5 (2104): 20140057, DOI: https://doi.org/10.1098/rsfs.2014.0057.

[52] Barbara Heinzen and Oby Obyerodhyambo, "Parliamentary Spaces: Politics, Power and Artistic License" (lecture, RSA/Lift, Royal Society for the Encouragement of Arts, Manufactures and Commerce, London, January 26, 2006), available at http://www.barbaraheinzen.com/site/publications.php?catId=35&strCurrPath=A-+Articles+%26+presentations&dirToBrowse=B+-+Engagement+of+cultures.

[53] Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013), 87.

According to Suniya Luther, Dante Cicchetti, and Bronwyn Becker,[54] the term "resilience" should be used to refer to the process or phenomenon of competence despite adversity and not understood as an innate personality trait. They also propose that resilience can "be achieved at any point in the life cycle."[55] We looked at commonly cited characteristics of resilience and recognized many of these as fundamental to art practice. Below is a list of the markers that particularly caught our attention, along with what we discussed their art practice equivalences might be (in italics).

- awareness and insight—*looking, critical reflection*
- understanding setbacks as part of life—*recognizing the potential of error, failure, and even incompetence to take us beyond what we know*
- an internal locus of control—*one's own drivers for the work*
- strong problem solving skills—*tackling those failures and determining how to proceed*
- having strong social connections—*being proactive in the development of communities of practice in higher education (HE), the studio, and beyond*
- identifying as a survivor, not a victim—*reflecting on the productive engagement with "new" material gained from "failed" projects*
- being able to ask for help—*recognizing the need for technical support, for example, and critical feedback from technicians, tutors, peers, and others*

The group attended further workshops, including one with artist Sonia Boyce on how to practice—both as a strategy for resilience and the thing that in itself needs to be sustained—and develop effective (and affective) strategies for documenting this process individually and collectively. Boyce discussed her practice methods and ideas on cultural activism, forms of self-sufficiency, and trying to undo the privatization of debt.[56]

Understanding resilience as a multidirectional social learning process, the project followed the graduates over the period of their first year out of college—as creators of new knowledge about the current experience of young artists trying to survive in the world, and also as a new network. The BAFA course supported the project by employing the students, once they had graduated, to deliver seminars about their experiences and evaluating this activity for future curriculum development. Their collaborative delivery to their following peers was experimental in its approaches using the forms of the performance talk, performance, and audience participation. The group named themselves CaW as an onomatopoeic reference to the pronunciation of CoR (Cultures of Resilience) and a raven's call. CaW "discusses, performs, and documents individual and collective experiences of the practical, social, and political strategies that artists undertake to survive. We propose a system of resilience, collaboration, entropy, pretense. Our workshop/presentation may include *Mindfulness*

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[54] Suniya S. Luthar, Dante Cicchetti, and Bronwyn Becker, "The Construct of Resilience: A Critical Evaluation and Guidelines for Future Work," *Child Development* 71, no. 3 (2000): 543–62, DOI: https://doi.org/10.1111/1467-8624.00164.

[55] Ibid., 555.

[56] Sonia had just delivered her ideas as a talk for the "Just What Is It That Makes Today's Art Schools So Different, So Appealing?" seminar at the ICA, London, March 29, 2014.

*and Breathing*, *The Cover Letter Song*, and *What Do Artists Do All Day* video documentary.[57]  (Figures 7 and 8.)


      Their strategies included, amongst other things, taking their seminar group into public spaces for a football match, infiltrating a beach event on the Thames to build sand sculptures, singing as a choir, and wrapping trees in a Kings Cross public park to form a Temporary Autonomous Zone (Figures 9–11).[58]  They also deployed a framing device for performative actions—red caps similar to those worn by the security and maintenance staff of the Kings Cross development area where the college is located—so that they were at once recognized as an active or working group while locating themselves as of and from that context. They incorporated critical feedback from their student audiences into the framework of their identity—in their promotional poster (Figure 12), for example—as a *détournement*.[59]  The group framed themselves and their presentations thus:

> "The (hot) topic of space in relation to art practice, how rare, needed and desired it is. How we have attempted to resolve this collectively and individually, occupying liminal spaces as a way around costs.
>
> How we all deal with the economic pressures of living in London and being an artist/recent graduate, the day-to-day juggling of jobs and different selves.
>
> Support structures/networks - discussing the need for genuine art/work relationships in the face of a modern blurring of work/private life, and the pressure to constantly self-promote.
>
> Complaining as practice.
>
> How our structure as a group and precarious umbilical cord to an institution has helped legitimize our haphazard content/gestures.
>
> We do not intend to answer any questions or come to conclusions. We want to depict how we have each come to incorporate these questions into our practices and our lives. To demonstrate how we may group together to form some sort of loose formation and performance of resilience."[60]

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[57]  CoR Group, *Exchange: A Platform of Actions and Evidence—Booklet*,12 accessed March 11, 2018, http://culturesofresilience.org/wp-content/uploads/resources/CoR%20Exchange%20Booklet.pdf.
[58]  Hakim Bey, "From TAZ: The Temporary Autonomous Zone," in *The Cultural Resistance Reader*, ed. Stephen Duncombe (London: Verso, 2002), 113–18.
[59]  Guy Debord and Gil J. Wolman proposed *détournement* in 1956 as a method that becomes more effective the less it approaches a rational reply. Guy Debord and Gil J. Wolman, "A User's Guide to Détournement," in *Situationist International Anthology*, rev. ed., trans. Ken Knabb (London: Bureau of Public Secrets, 2006), 17.
[60]  Extract from Sophie Chapman et al., "They Could Have Touched on Some Positives about Being 'in the Real World' More," CaW presentation proposal for COR Exchange, February 18, 2015.

Students often ask, "What is it really like when I leave college?" They are not just interested in success stories in the conventional sense—rather how people manage to subsist while sustaining their practices. They want strategies they can deploy to survive as artists. Sustaining a network of critically engaged peers provides an enmeshed support structure for orientation towards the future. Opportunities for dialogue with preceding graduates—as part of the course experience—are valuable for alumni, students, and staff alike, and address sustainability and employability in the curriculum in a multi-directional manner.

The students were able to witness extended abstract thinking in action, as graduates revealed how their learning on the course was applied within new contexts while demonstrating the value of their learnt creative attributes.[61] Fine Art practice effectively prepares students for life beyond college in quite specific ways. Graduates are not only equipped with new knowledge and skills, they have also gained the experience of a discursive dialogical learning environment—a method for the continuing production of supported critical reflective practice.

Feedback from CaW members in the autumn of 2016, over two years after graduating, included

"What CaW really taught me was that the most significant way to build and sustain resilience is to flock together in times of need, within the womb of the likeminded you can find the freedom to grow both together and individually. Furthermore, I can't stress enough how much singing together builds moments of collective elation that could be carried as confidence into both our collaborative and individual practices…. Many of us still support each other from our corners, and I think maybe CaW was always meant to be a fleeting, contingent, and potentially intermittent network of artists holding us together and supporting us while we needed it."[62]

and

"We used to talk about resilience with the assumption that it was a good thing—that being fragile was a kind of weakness or vulnerability. But maybe this was unfounded, possibly by saying the same thing over and over. The iteration of the CoR(e) idea did make us resilient, temporarily. I used to picture it as a walking stick that started bending and never stopped, always springing straight when released from the stress, always ready to be used as a support again. Then the stick began to curve, not returning to its rigid, turgid state. Now, it is permanently

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[61] "The framework demonstrates how, through our curriculum, we empower our students and graduates to develop the wide-ranging qualities, experience and behaviours that prepare them for the future and enable them to develop and sustain a rewarding professional life." A key purpose of this report was to enable students to recognize what they offer as a result of their arts education. Susan Orr et al., "Creative Attributes Framework for Enterprise and Employability: Pilot Report." UAL: University of the Arts, London, last modified November 20, 2015, https://process.arts.ac.uk/sites/default/files/creative_attributes_framework_for_enterprise_and_employability__-_report_v3.pdf.

[62] Georgia Gendall, artist and CSM BAFA graduate, e-mail message to author, October 27, 2016.

bent—can't be used as a walking stick. Will use it for something else now, hopefully."[63]

## The Material(ization) of Sociality

The rupturing of the usual order of institutionalized spaces enables codes to be suspended and even superseded. This idea was put into practice when CaW were invited to present to the Royal College of Obstetricians and Gynecologists as part of their "Heads of Schools Away Day" in November 2014.

There is something of Foucault's idea of the heterotopia[64] in this college/museum context: the historical relationship of the institution to the sacred, the rites and purifications of birth passage, the entering into and accumulation of eternal time. "To get in one must have a certain permission and make certain gestures"[65]—whether trainee, doctor or patient. More broadly, the medical can be understood in Foucault's term as a regulated "heterotopia of compensation."[66]

In this complex context, their performance presentation included a discussion of their collective practice as CaW, their choral *Cover Letter Song* (referring to the repetitive process of job applications and the reiteration of positive attributes), and the presentation of "vulva" cupcakes which they asked the doctors to critique—leaving the decision to eat them afterwards, or not, to their audience members. Andrew Watson, Chairman of the Speciality Education Advisory Committee wrote in a follow up thank you letter that resilience

"is a 'hot topic' for the medical world in general, but for Obstetrics and Gynecology specifically. Our trainees are working in a very stressful environment on the labor ward, and there is not always direct supervision. Trainees are having to make decisions—regarding which they liaise by phone with a senior—to undertake caesarean sections and other interventions in labor. We are hoping that supporting the development of resilience amongst our trainees will support them as individuals and also the services in which they work.

Until your enthusiastic young team arrived we had concentrated on the theory, especially how resilience relates to the O&G training environment. The entertaining presentation by the artists helped us see a bigger picture. The feedback I received has all been very positive on the whole, and especially [regarding] the input from your graduates.… We are extremely grateful and will not forget the humorous, creative and motivating presentation."[67]

In the examples above, art practice provides a method of engaging with place and difference through pairing and connecting pre-existing networks that would not normally meet. The sets of actions outlined built new networks across the different communities and reinforced existing ones. These actions also offered participants a different sense of the city through embodied encounters with others, shared knowledge

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[63] Angus Frost, artist and CSM BAFA graduate, e-mail message to author, October 24, 2016.
[64] Michel Foucault, fourth principle, "Of Other Spaces, Heterotopias," Architecture/Movement/Continuité 5 (1984): 46–49, available at https://foucault.info/doc/documents/heterotopia/foucault-heterotopia-en-html.
[65] Ibid., fifth principle.
[66] Ibid., sixth principle.
[67] Letter to the author from Andrew Watson FRCOG, Chairman Speciality Education Advisory Committee, Royal College of Obstetricians and Gynaecologists, December 2nd, 2014.

and an enlarged sense of place through previously unimagined social connections. Both projects produced a network of collaborating artists whose co-creations of public outcomes and actions were presented to audiences at unconventional locations (a public library and a medical school). As Sophie Hope proposes

> "An approach an artist brings with them might be something new to people [and] offer an alternative view, a different way of doing things. It might take the form of a script, a template, a score, an invitation to invent; or could be in the shape of a question. This leads on to looking in different, forgotten places, disrupting dominant narratives, or putting something unexpected on a pedestal for a moment. It might involve a process of abstraction, juxtaposition or intervention in a familiar place to get us to look again."[68]

Deploying a cupcake as unexpected sculptural object, using everyday conversation over tea as material process, and graffiti for the over-70s, provided routes to recognizing and exploring different subjectivities. In the era of the technologized global community, there is an urgent need to pursue these collaborative approaches to art practice to help raise the status of embodied, material, and spatialized social encounters for communities in place.

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[68] Druiff and Hope, *Social Art Map*.

*She Ji*

Figure 1. *Superannuates and Tenderfeet*, elder Sheona Josiah and student Zi Liang working at the Drover's Centre, 2016. Photograph © 2016 AIR Studio.



Figure 2. Student Zi Liang and elder Sheona Josiah outside Central Saint Martins, UAL. Photograph © 2016 www.GTislington.com.

Figures 3 and 4. *Superannuates and Tenderfeet*, student Yoon Bae and elder Eddie Mence working at the Drover's Centre, 2016. Photographs © 2016 AIR Studio.



Figure 6. *Superannuates and Tenderfeet*: Exchanging Time, "Eddie and Yoon" by student Yoon Bae and elder Eddie Mence, May 2016. Photograph © 2016 AIR Studio.

Figures 7 and 8. CaW "Mindfulness Workshop" and performance of "Cover Letter Song" at Cultures of Resilience Exchange, LCC, UAL, March 2015. Photographs © 2015 Anne Eggebert.



Figure 12. CaW poster. Image © 2015 CaW.
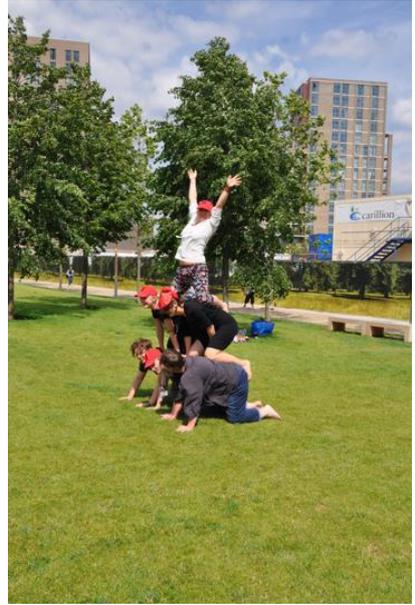
Figures 9–11. CaW "Mindfulness Workshop" and TAZ at Lewis Cubitt Park, Kings Cross, June 2015. Photographs © 2015 Anne Eggebert.