

Mariele Neudecker was born in Düsseldorf, Germany and lives and works in Bristol, UK. She studied at Goldsmiths and Chelsea College of Art, and since this year is a Research Fellow at Bath Spa School of Art, after having been a Senior Lecturer there since 2005. Neudecker works across a wide range of media: sculpture, installation, film, sound and photography. She has exhibited at Biennales internationally, and presented solo exhibitions at Trondheim Kunstmuseum, Tate Britain, Tate St Ives, and Ikon Gallery. Neudecker won the Ludwig Gies Preis for her participation at Triennale Fellbach 2010, and was short-listed for the Fourth Plinth in Trafalgar Square. She was commissioned by HOUSE Festival, Lighthouse Gallery and Brighton Festival 2013, to create work for in the grade II listed Regency Town House. Currently she has a large installation in a group exhibition ARCTIC, Louisiana Museum of Modern Art, Denmark.

Central to her work is the human interest and relationship to landscape and its images used metaphorically for human psychology. Neudecker explores the way we look at our surroundings and how we experience the spaces we inhabit. This leads her to turn her attention to the events and ideas that have shaped 'our landscape'.

Mariele Neudecker
There Is Always Something
More Important
2012
Photo © Mariele Neudecker



Angela Bulloch was born in Ontario, Canada from British parents and works across a variety of media such as light, sound, video, and feedback technology to create ambitious and humorous installations that explore and interpret social behaviours. She has exhibited in numerous solo and group exhibitions in Europe and internationally. In 1997, Bulloch was short-listed for the Turner Prize with Rule Series, and in 2005, she was nominated for the Preis der Nationalgalerie für junge Kunst at the Hamburger Bahnhof in Berlin. In recent years, Bulloch has realised a number of important architectural commissions, such as Flash and Tidal, a work for the Tate Britain pier designed by Marks Barfield Architects, which won the RIBA Award 2004, D&AD Yellow Pencil Award 2004 and a commendation by the ICE (2003). Flash & Tidal's fluorescent lighting changed colour in rhythm with the tidal cycle and the 63 flashing lights on the external surface of the pontoon performed a symphony of light over 150 hours.



Mariele says: "For the 'Hanging Gardens' in the balcony spaces at the New Cancer Centre, I would like to challenge the landscape of diagnosis, treatment and recovery. In the past, my work has used distortion, reflection and translucency, that processes and sculptural materials can offer and tries to re-consider our perception of what we are looking at. I anticipate making work at different scales alluding to interior and exterior perspectives".

Mariele's explorations of the epic and romantic in landscape really struck the panel during the interview process, as did her powerful imagemaking that is both understated and hugely impactful. They were all excited to see where she takes the Hanging Gardens commission, as although there are strong thematic interests in her work, there is also a lot of diversity in the pieces themselves.

www.marieleneudecker.co.uk
www.bthumm.de



"It's my pleasure to be involved in such an important project as this one. I think that improving the environment is something we should all aspire to and I do believe that the Cancer Centre too can be radiant. I look forward to this challenge and to working with all the people who give Guy's Hospital the excellent reputation that it has."

The panel were attracted to the potential for Angela's work to be distributed across the building, and felt that the diversity in her use of materials and practice meant that her response was likely to be surprising and totally site-specific. Angela's work is both restrained and uplifting, two qualities that the Trust is seeking from this new arts programme.

www.angelabulloch.com
www.simonleegallery.com

Angela Bulloch
Anroidika.Descending.The Staircase
2005
Photo © Daici Ano
Courtesy : Dior Osaka



Angela Bulloch
Night Sky: Mercury & Venus
2010
Photo © Art Basel Photography
Courtesy : The Artist and Esther Schipper, Berlin

What will a successful arts programme look and feel like to you?
Kylie Gyertson: Seamless integration of art into the building, art that works as hard as the staff to support and comfort patients: a beautiful yet comfortable chair, signage that wows visually and gets you where you need to be or a piece that, despite being on show to all, speaks to someone individually and resonates with them each time they see it, giving them a sense of belonging in the centre.

What is the role you feel art plays in a healthcare environment, specifically for staff?
Kylie Gyertson: As staff it helps us maintain a broader, more holistic view of what we do. Sometimes it's easy to believe you are a tiny cog in a giant machine, focussing on the technical. Working in a beautiful environment reminds us there is much more to our role – so much more we can do for our patients and their families that makes their experience as positive as it can be.

What can staff gain from a strong arts programme, and how do these commissions begin to address that?
Kylie Gyertson: Staff will be working hard to adapt to the new centre and I believe the arts programme can uplift and inspire them. It is motivating to know how much time has been taken to optimise the environment. I am particularly excited by the opportunity for lighting the outside of the building – it will shine like a beacon for us on those miserable winter days when we arrive and leave in the dark.

The Trust has put patients and staff at the heart of the strategic process for art commissioning, as well as for the building as a whole. Why is this important?
Kylie Gyertson: It is our building – it belongs to the patients and staff. You wouldn't ask a stranger to pick a painting to hang in your living room.

What will you take from the process?
Kylie Gyertson: Art is very subjective, but this process teaches you to bring some objectivity as well. I began to see certain works through the eyes of others and it gave me a whole new perspective on pieces I may have previously dismissed. It has been a great privilege to be involved.

What are you most looking forward to?
Kylie Gyertson: I can't wait to see the faces of staff and patients, day after day, delighted and amazed by the beauty and welcome of the new Cancer Centre.

What will a successful arts programme look and feel like to you?
Lis Lawrence: The icing on the cake! The whole centre should have an open and welcoming appearance, to counteract what can be a traumatic experience.

What is the role you feel art plays in healthcare, specifically for a patient?
Lis Lawrence: Apart from improving the visual aspect of a clinical area, the arts in their broader sense provide welcome distraction from the natural anxieties of waiting for and receiving treatment, can stimulate ideas and discussion, and provide a calm and contemplation not normally found in hospital environments.

Patients and staff are at the heart of the art commissioning process. Why is this important?
Lis Lawrence: Patients, particularly those whose treatment spans months, if not years, are keen observers of how things work or don't work in practice. Staff and patient input to the design should stimulate changes in practice that will ensure a better environment.

What will you take from the process?
Lis Lawrence: That "art strategy" is not just pictures on walls - it is the treatment and texture of wall finishes, way finding, furnishing and colours, use of sculpture, modern materials and innovative applications. The examples I have been shown have been eye openers.

What are you most looking forward to?
Lis Lawrence: Seeing how the chosen artists develop their ideas and how each manages to integrate their skills with each other when required whilst following their brief.



Kylie Gyertson,
staff representative

Lis Lawrence,
patient representative

You're invited to take part in the following activities between December 2013 and March/April 2014:

Tea & Contemplation
A free tea party for staff and patients to meet artists Touchstone collaborations and discuss how space and time for contemplation and conversation for future patients can be supported in the new Cancer Centre. This will be held on the Guy's Hospital campus in early 2014. Details on date, time and venue to follow.

Support the artists
Artists Gitta Gschwendtner, Mariele Neudecker and Angela Bulloch will all be developing their proposals throughout this period. If you would like to meet them, or simply find out more about their ideas, then please contact us. Each will benefit greatly from on-going support from staff and patients.

Select the artist for Welcome
We are currently searching for the artist to create an artwork for the Welcome commission; feel free to share your ideas or show us an artwork you love or an artist who you think would have a lot to offer the programme.

Meet Rosa Ainley, Writer in Residence for The Chronicle, Chapter One
Rosa will be attending various staff and patient group meetings over the coming months, and would also like to talk personally to staff and patients about their experience of, and feelings about 'waiting' and the hospital environment.

Contribute to the Curated Programme
We're keen to incorporate staff and patient ideas for themes, locations, artists and artworks they would like to see us explore as we develop the Curated Programme.

Take Part!
To come along, contribute to any of the above, or just find out more, please contact us via these details;

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Touchstone
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Tea & Contemplation

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CANCER CENTRE

About The new Cancer Centre at Guy's and St Thomas' Hospital will include beautiful, exciting and inspiring art projects into the new centre. This Arts Programme is being delivered by the Trust with appointed artists consultants Futrecity. It is being funded by Guy's and St Thomas' Charity with a grant of up to £1.7M, which means that no NHS funds will be required to support the programme. By discussing project ideas, interviewing artists, and contributing to artists' research, NHS staff and patients are helping to create a programme that will have lasting impact.

The Arts Programme will encompass many different types of work: sculpture, furniture, lighting, painting, as well as more temporal projects such as films, books, dance or music. All the work will be created with and for staff, patients and visitors, and made specifically for the centre. The artists will research themes such as nature and wellbeing, history and archaeology, and the range of work and expertise within the hospital. The aim is to use the arts to help the centre function to the best of its ability, and provide delight, intrigue and comfort to all its users.

This is the start of an exciting journey and we want more patients and staff to take part in the events and the consultation. Read 'What's next?' to get involved!

There are 3 strands to the Arts Programme:

- 1. Embedded Programme** This strand is for art that will form part of the building design. Located around the main entrance, the waiting spaces, consultation and treatment areas, these commissions could form part of the centre's floors, walls, furniture, lighting, green spaces, or signage, so as to help create successful, delightful spaces throughout the centre.
- 2. Curated Programme** This series of temporary and permanent commissions will see the Cancer Centre's art programme extend throughout the building and locate itself within carefully chosen spaces that afford the most benefit to patients and staff. It is hoped that the curated programme will sustain the art strategy as a living entity that evolves with the building. Ideas are welcome, and the programme will be developed in 2014.
- 3. The Chronicle** A series of discreet artworks, The Chronicle brings together the research and conversations that the artists explore as they create artworks for the centre, through commissioned writing, illustration and photography. The Chronicle will inspire everyone in understanding how art can contribute to health and wellbeing. It will be published as chapters as the Art Programme develops. Read more about chapter one below.



Gitta Gschwendtner
Genius Loci
Gitta Gschwendtner studied at Central St Martins and graduated from the Royal College of Art in 1998. She leads an eponymous design consultancy based in London that specialises in 'tailor made' artworks and design pieces (bespoke furniture, products, and interiors). She has recently expanded her practice to design art installations in the public sphere. The designs have narrative at their heart and are derived from careful problem solving rather than styling. Her large scale works and design items, temporary or permanent, have been widely shown in places such as the Design Museum, the Science Museum, and the Southbank, as well as internationally. You can find Chair Bench in the permanent Furniture Gallery of the Victoria & Albert Museum.

Gschwendtner says: "I am really excited to be working on the Genius Loci commission and to create an intervention, which enhances the use of the reception areas, while simultaneously being uplifting as well as unusual in a hospital context. My aim is to design an installation that is closely observant of the patients needs and provides a narrative that goes beyond the purely functional".

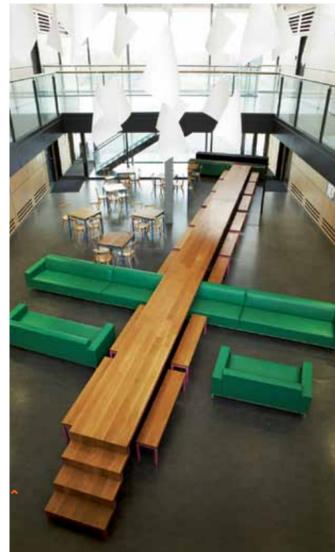
Gitta Gschwendtner
Chair Bench
2012
Permanent seating commission for the Furniture Gallery, V&A Museum
Photographer © Gitta Gschwendtner



The Genius Loci commission will focus creating a sensitive and coherent patient-centered narrative across the public areas and the interiors of the villages. The works will also be a practical response to furniture, floors, and possibly a way-finding artistic solution, which becomes intrinsic to the fabric of the centre and the identity of each villages.

The panel were inspired by Gitta's experience of creating successful shared spaces, of working in contexts where collaboration was required across a series of users, and where longevity as well as appropriateness were key to her brief. This combined with her lightness of touch and sense of humour made her the perfect choice for the commission.

www.gittagschwendtner.com



Gitta Gschwendtner
Interior installation
2005
West London Academy
Photo © Gitta Gschwendtner

Contemplation, & Chemotherapy & Chronicle Alongside the four embedded artworks, there are three parallel projects being commissioned that focus either on specific places within the Cancer Centre, or act as a conduit for sustained patient and staff interaction with the programme, for both research and inspiration.

Firstly, ecological artists Miche Fabre Lewin and Flora Gathorne-Hardy of Touchstone collaborations have been appointed to respond to the Contemplation Room at the new Cancer Centre. They have invited Liz Dohna and Sonia Kneepkens, postgraduate designers on MA Narrative Environments at Central Saint Martins, to co-evolve the visual and conceptual research and development of the design process towards this commission.

For ideas and inspiration, Miche & Flora are hosting 'Tea & Contemplation', a tea party that will take place within the existing hospital's cancer services in early 2014 where, guided by the themes of healing and contemplation, they will be engaging with and listening to patients, hospital staff, and each other. Touchstone collaborations is a socially engaged arts, research and design practice, using a process of engagement that encourages listening and collaboration.

The second project is *The Chronicle*, which has been developed with three aims: to capture activity on the Cancer Centre project as it unfolds; to nurture the relationships between staff and patients and the local community that evolve around the Cancer Centre; and to act as a source of inspiration for all those involved in the Cancer Centre Arts Programme from this point forward, by engaging a series of artists

to collaborate on the project whose practice brings new approaches and thinking to the developing commissions.

Chapter one of *The Chronicle*, *Waiting & Contemplating*, is a work in three parts led by artist Rosa Ainley. Rosa has previously written on the subject of waiting in architectural space. The commission invites her to extend this thinking and practice in to the specifics of waiting in this particular kind of environment. The commission will create opportunities for Rosa to engage with patients and staff, to gain direct understanding of their diverse experiences. The second element of the commission is to engage with Touchstone in relation to their work on the Contemplation Room. Rosa will be reflecting on the artists' process, and contributing to it creatively.

Finally, the art commissions for the new Chemotherapy Village will draw on an existing programme of work commissioned for the current Guy's chemotherapy unit. The artist Heather Barnett and poet Will Holloway were invited to engage in a long-term creative process with patients and staff that resulted in a series of discreet commissions realised throughout the existing unit. A range of artworks, including wallpaper, wall vinyls and etched glass privacy screens were produced to enhance the space. The new commissioning programme will invite current patients to contribute to the process of drawing through these existing artworks into the new centre, and to collaborate on developing the brief for new artworks.

www.touchstonecollaborations.com
www.rosaaainley.wordpress.com



Touchstone collaborations
Bread to share for
Tea & Contemplation

The Patient's Journey

A drawing produced as part of early research for the Contemplation commission. Co-evolved by Liz Dohna and Sonia Kneepkens, with Miche Fabre Lewin and Flora Gathorne-Hardy of Touchstone collaborations.

