



Hospital Rooms

Bluebird House

Simon Bayliss / Ryan Mosley

Charley Peters / Tim A Shaw

Yukako Shibata / Richard Woods

Hospital Rooms

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SOUTHAMPTON CITY ART GALLERY





Charley Peters, Tribunal Room, Bluebird House, 2019

Hospital Rooms

Our mission is to bring world class art to mental health hospitals.

Our vision is for all people in mental health wards to have the freedom to experience extraordinary artworks. We believe in the power of art to provide joy and dignity and to stimulate and heal.



Hospital Rooms X Bluebird House

Southern Health NHS Foundation Trust

Hospital Rooms is an arts and mental health charity that commissions extraordinary artworks for NHS mental health inpatient units across the UK. Founded by artist Tim A Shaw and curator Niamh White, its impressive roster of award winning and acclaimed artists includes Sonia Boyce, Richard Wentworth, Julian Opie, Tschabalala Self, Anna Barriball, Bob & Roberta Smith, Mark Titchner, and Antony Gormley.

This project has taken place in Southampton at Bluebird House, a secure child and adolescent mental health hospital for 12 – 18 year olds, for which new artworks have been created by Richard Woods, Charley Peters, Yukako Shibata, Simon Bayliss, Ryan Mosley and Tim A Shaw.

The young people at Bluebird House have worked collaboratively with the artists on this project through a series of art workshops where they were able to learn new creative skills and contribute their ideas and thoughts about how a mental health hospital should look and feel. The resulting artworks were informed by these conversations and activities, and include: a large scale outdoor mural by Ryan Mosley that features a menagerie of imaginary birds that symbolise calmness, beauty, migration, freedom and evolution; an immersive and atmospheric wall painting by Yukako Shibata that emanates peace and tranquility; and a vibrant, energetic artwork for the gym by Tim A Shaw that was inspired by a 'painting trainers' workshop and culminated in a riotous football match.

Thank you to Southern Health NHS Foundation Trust, Arts Council England, Garfield Weston Foundation and Isabella Blow Foundation for supporting this work.



Foreword by Joe Willbourne

Occupational Therapist at Bluebird House

Our childhood is supposed to be the best time of our lives. We find out who we are, where we fit in the world and become the people we will grow up to be. Unfortunately some young people do not have this experience.

The young people that are supported at Bluebird House have not had the positive experiences most of us attribute to our childhood and are left feeling unsafe, unloved and feeling that adults in general cannot be trusted and are only out to hurt them. Therefore the young people at Bluebird present with a complex variety of emotional and psychological difficulties that require a safe and therapeutic environment. Safe, is an important word at Bluebird House. Without safety there can be no other therapeutic progress as it is the baseline for all human development. This can mean different things to different young people but for many of them the arts are a vital part of who they are and what gives their life meaning.

Whether it's art, craft, drama or music many of our young people find safety and meaning in the arts as a way of expressing the things that simply cannot be expressed with words alone. Unfortunately their access to this has often been reduced or taken away with a series of hospital admissions where the opportunities to access these kind of activities are often severely limited.

Bluebird House applied to Hospital Rooms as a means to give the young people an environment that is more enriching and generally more pleasant to be in. The young people engaged with a series of compelling workshops that really engaged and challenged them. The artwork has been received with positivity and created a forum for conversation, drawing the young people into the environment rather than feeling separate from it or feeling it is there to just contain them.

The whole experience has been hugely positive, and it has been an incredible pleasure to be a part of, with the now legendary football match to celebrate the completion of the sports hall work being a personal highlight. We are now the envy of the children's and adolescent mental health services within our trust which is all we can hope for.



Bluebird House Workshops

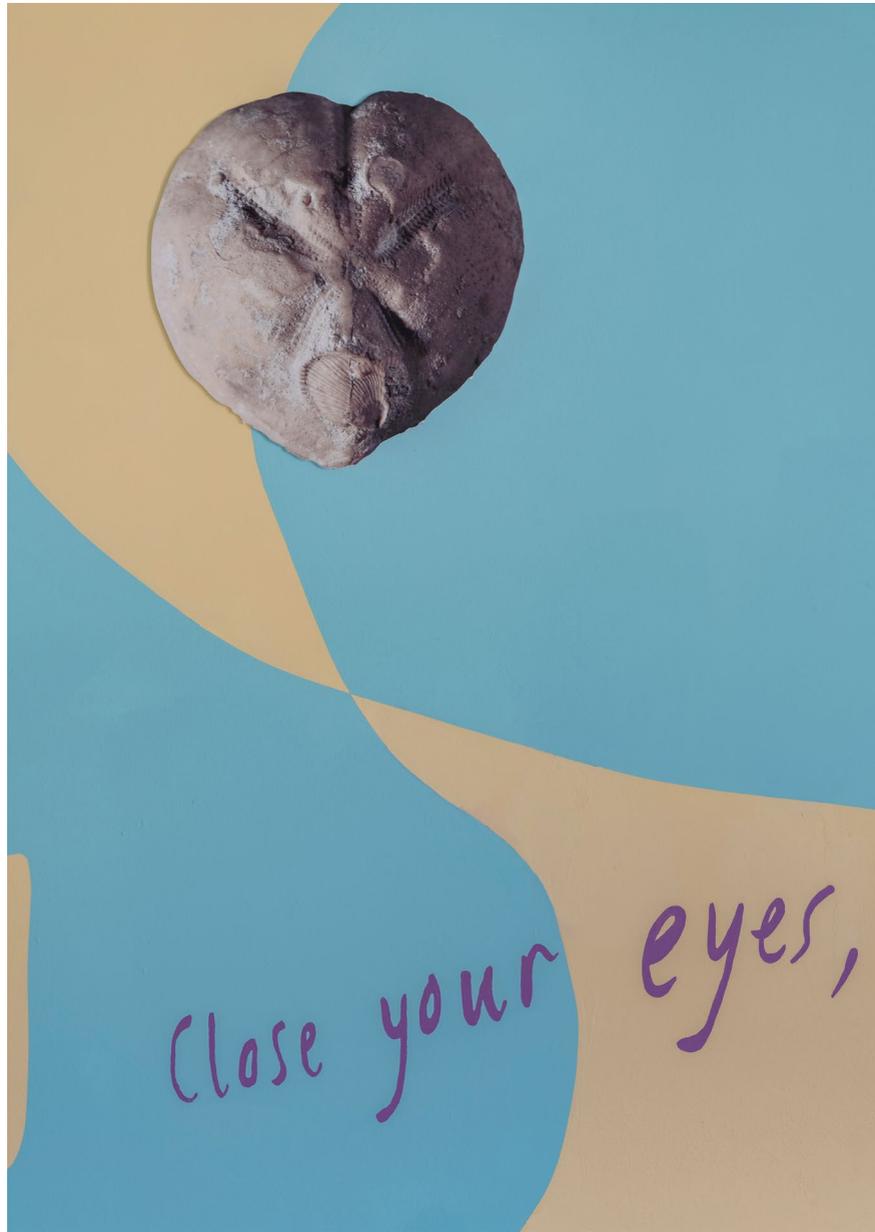
As part of the project, each artist held a workshop with the young people at Bluebird House. As well as acting as engaging activities in their own right where the service users produced artwork included in the exhibition at Southampton City Art Gallery, they were a chance for the artists to collaborate and learn from the young people, informing the artworks produced for the unit.

Quotes from the young people about the workshops:

"I really enjoyed the workshops, it was fun to try different types of art."

"The football match in the sports hall was definitely the best bit!"

"I really enjoyed making my own trainers in one of the workshops, I wear them all the time."



Simon Bayliss

Stewart Ward Dining Room, Bluebird House

Simon Bayliss is an artist and music producer based in St Ives, Cornwall, UK. He works mainly in slipware ceramics, video, poetry, watercolour painting and performance. Simon also makes and performs dance music as a solo artist and in collaboration with Susie Green, as Splash Addict.

Of his artwork in the Dining Room, Simon said:

'Patients cited the dining room as one of the areas they most wanted transforming. I felt it was important to deliver something to inspire the young people who would use it, and excite me throughout the making process. My starting point was to think about what my ideal dining room might look like – full of gentle colour, and contain beautiful artworks and objects. During a workshop I gave on haiku writing, one of the patients shared a poem with me. It was filled with raw emotion and yearning for inner transformation. This led me to paint some of my favourite quotes from 13th century Persian poet Rumi across the walls. Rumi's words arise from his ability to transform heartache and longing into universal messages of love and self-respect – messages we can all learn from.

Recently, one of my close friends, Charlie, unexpectedly died. He had struggled with mental health since spending time in a psychiatric hospital in his early twenties, where I visited him with his mum. I remember the unit as being all magnolia and smelling of stale cigarettes. I think he would have appreciated my effort to make a playfully thought provoking environment, so I'd like to dedicate the newly transformed dining room to him.'



Ryan Mosley

Stewart Ward Courtyard, Bluebird House

Ryan Mosley is a painter based in Sheffield. He trained at the University of Huddersfield and Royal College of Art. Motivated by a sense of the carnivalesque, Mosley's work offers up a surreal world of invented characters and rituals that are simultaneously archaic and futuristic.

Of his artwork for Bluebird House, Ryan said:

'The concept for the art work at Bluebird came about through me thinking about my own practice, where do ideas come from? Also, I wanted the artwork to be relevant to what I produce in my studio. I wanted the outcome to be viewed in the same light as if it were viewed in a gallery, a hospital ward, a museum, a collector's home. Art without hierarchy.

The image of the birds is a fairly recent motif in my work over the last few years, various species of birds have evolved on the canvas in groupings like the artwork for Bluebird House. I liked the possibility of a bird being a symbol of calmness, beauty, migration, freedom and evolution; but also the name of the unit being Bluebird crystallised the need for the artwork to reference birds.

The original idea for the workshop came about in the same way. I arrived at the motif a few years ago after I saw a print in a gallery of John James Audubon's "Birds of America". We looked at the original artworks as a starting point to see the birds as simplified shapes colours, pattern and then, to make the workshop fun for the young people, we played a game of the "Exquisite Birds" which borrows from the surrealist game of cadaver exquis.



Ryan Mosley, Stewart Ward Courtyard, Bluebird House, 2020

As a starting point, each young person drew the head of a bird, taking inspiration from the original illustrations by Audubon. Once completed, they folded the paper over and passed it to the next person, ready for them to draw the body. Once complete, the paper was folded again and the last person drew the feet. Each sheet was finally unfolded to reveal a fantastical creature that was then painted. Each bird embodied different interpretations and ideas. The process hopefully allowed a creative freedom that enabled the compositions to become more than just observations of an original.'

Ryan Mosley, Stewart Ward Courtyard, Bluebird House, 2020



Charley Peters

Tribunal Room, Bluebird House

Charley Peters is a painter based in London. Starting from an interest in the legacy of hard-edged abstraction, her work considers the manifestation of abstract language in the context of contemporary visual media. Exploring the spatial potential of the painted surface through oppositions of colour, structure and technique, her meticulously made paintings interrogate our experiences of reading space, materiality and abstract form in the post-digital image world.

Of her artwork for Bluebird House, Charley said:

'I developed the wall painting <RBAY/VBS> in the Tribunal Room at Bluebird House from the workshop I ran with the young people and conversations with staff during site visits to the hospital. The Tribunal Room is widely used by both patients and staff, and is also seen from outside the unit via video conferencing. For some people, experiencing the Tribunal Room is the only impression that they will have of Bluebird House. When we first visited the unit the Tribunal Room felt formal and intimidating and didn't reflect the environment of care that I felt from visiting Bluebird House in person and talking to staff. I wanted to make an artwork that suggested the good work done in the unit to support the young people who live there, which feels equally dynamic, warm, challenging and strong, while also making the room a more sensual and engaging space to spend time in during what are often difficult circumstances.

I prepared collage materials for the young people to engage with during my workshop Collage Mashup: Colour, Shape, Texture, Paint in my studio prior to visiting Bluebird House. My own practice is very intuitive - paint is a difficult and messy material and I wanted the young people to interact with the materials I had brought with me to make them their own; to get messy and 'feel' what painted surfaces can do when in their hands. Their level of engagement was wonderful, some exhibited a natural affinity with colour and many seemed uninhibited in their exploration of what are quite complex, abstract principles. I

learned a lot from working with them, without a 'learned' experience of composing work on a surface they made brave decisions about how to use colour and shape to generate energetic and exciting pieces of work. They favoured diagonal compositions and were quick to deconstruct the rectangular pieces of paper I had brought with me. They ripped, creased and folded the paper to create sometimes sculptural forms with physical depth.

I wanted to capture the energy of the workshop making in the work that I made in the Tribunal Room, as well as the formal properties of the diagonal, deconstructed and folded surfaces created by the young people. After the workshop, I explored some of these ideas in my studio, making a series of works on paper that suggested some of these visual concerns as a means of working towards an idea for a wall painting.

Before I started my wall painting the Tribunal Room at Bluebird House had one distinctive yellow wall - it was a defining feature of the space, challenging aesthetically but adding a suggestion of warmth and light to an otherwise institutional meeting room. Starting from the yellow wall I worked through a palette of light tones on the walls that explored a blend of colours. Two of the walls were painted in flat colours that are secondary to yellow (green on one wall and orange on the other). When they hit the flat wall at the end of the room - which is the wall seen in video conferencing - the painting breaks into triangular shapes of varying colour, painted in a gradient across the wall that links green on one side to orange on either side. I wanted the painting to suggest illusionary depth and the undulating surfaces created by the young people in our workshop, while connecting all four walls in a complex, energetic mix of colour. There is a lot of colour in the Tribunal Room now, I like to think that it maybe looks like a rainbow has rushed through the room and exploded on the back wall. I wanted to make something that would take the fear out of the room and replace it with the warmth that I felt on our site visit to the unit and the time we spent with the young people and staff, who were so generous and welcoming. It was important for me to make something that also expressed this to people outside of the unit who may only see the room via video conferencing. The title <RBAY/VBS> is a code, based on acronyms and abbreviations used in texting and online gaming - the language of the screen. You don't need to understand it to enjoy the painting but there's a message in there for everyone at Bluebird House to say thank you for letting me paint in their hospital and for being so friendly and helpful: RBAY (Right Back At You) VBS (Very Big Smile).'

Charley Peters, Tribunal Room, Bluebird House, 2019





Tim A Shaw

Sports Hall, Bluebird House

Tim A Shaw is an artist and co-founder of Hospital Rooms. He makes installations, light-sculptures, paintings and mixed media assemblages that often form immersive spaces that have an atmosphere separate from the gallery space. He studied Fine Art at Central Saint Martins.

About the artwork in the Sports Hall, Tim said:

'The Sports Hall at Bluebird House feels very different from all the other spaces on the unit. There is a feeling of space and openness that is separate from the clinical and closed environments of the wards. It invites the young people and staff to be more expressive and it is a place to release energy and have a bit more freedom.

It felt right that the young people would co-design the artwork for the Sports Hall, and I led two trainer painting workshops at Bluebird House where white canvas trainers became the surface for wearable artworks. The designs would then inform the artwork that I could upscale onto the walls at each end of the hall.

Some of the colours and shapes now painted directly to the walls have a significance to individual young people, and become almost like a personal code, "that's my one".

On the last day of painting, we held a riotous football match with every young person from Bluebird House and lots of staff from the unit - 20 people playing in the Sports Hall for an energetic and intense hour, many of them wearing their trainer artworks. It was beautifully anarchic, was one of my favourite ever Hospital Rooms days, and a perfect celebration of something created by a team.'

Tim A. Shaw, Sports Hall, Bluebird House, 2019



Yukako Shibata

De-escalation Room, Bluebird House

Yukako Shibata has lived and worked in London since 1993. Her work explores subliminal colours found in natural environments alongside those in the 'man-made' world. Her work is imbued with a sense of clarity and purity through the exploration of colour.

Of her artwork for Bluebird House, Yukako said:

'I chose the de-escalation room to create my wall painting at the Bluebird House. My first impression of the de-escalation room was how very bare it was, clinical and un-feeling, and it left me with a cold impression. There was nothing in the room except one very large blue plastic sofa.

When visiting the unit for the first time, one of the young people greeted us and showed us around. She shared her opinions about how we could help improve the unit as part of the Hospital Rooms project. She said the de-escalation room was the most important room to improve as she uses the room whenever she is experiencing intense emotions. She told us that the room needs to help her calm down. I immediately knew that I could tackle this room and help create a space for calming and relaxing minds at a moment of intense stress.

Throughout my art practice, creating a moment of calm and clarity has always been a core and underlining theme. Its creation is a form of meditation for me and I have always been interested in exploring colours both scientifically and psychologically. Colours have such a major influence on our human psyche, and affect our emotions, moods, and even body temperature. I painted each of the four walls within the room using a soft gradation of harmonious colours.



Yukako Shibata, De-escalation Room, Bluebird House, 2019

"I like the de-escalation room, I find it really calming when I'm struggling" - Young Person, Bluebird House

I have chosen the working title "water cycle". Water is one of the most flexible, malleable and intangible elements - it doesn't take any particular form or shape, and is in a constant state of change. I feel it is very appropriate to use "water" as a theme because of its tenacity and beauty. Most of all I wanted to express calmness, a state of freedom and a flow with the intention that the occupant will have the chance to contemplate and gain positive thoughts and energy. I also intended to create warmth and an atmosphere with the use of gentle colours and soft and fluid abstract shapes and movement.'



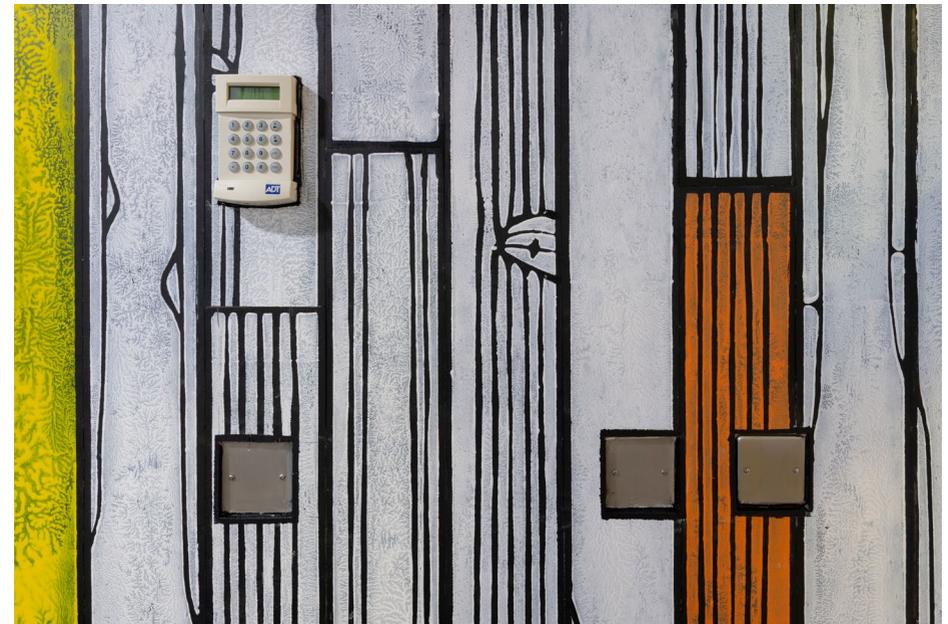
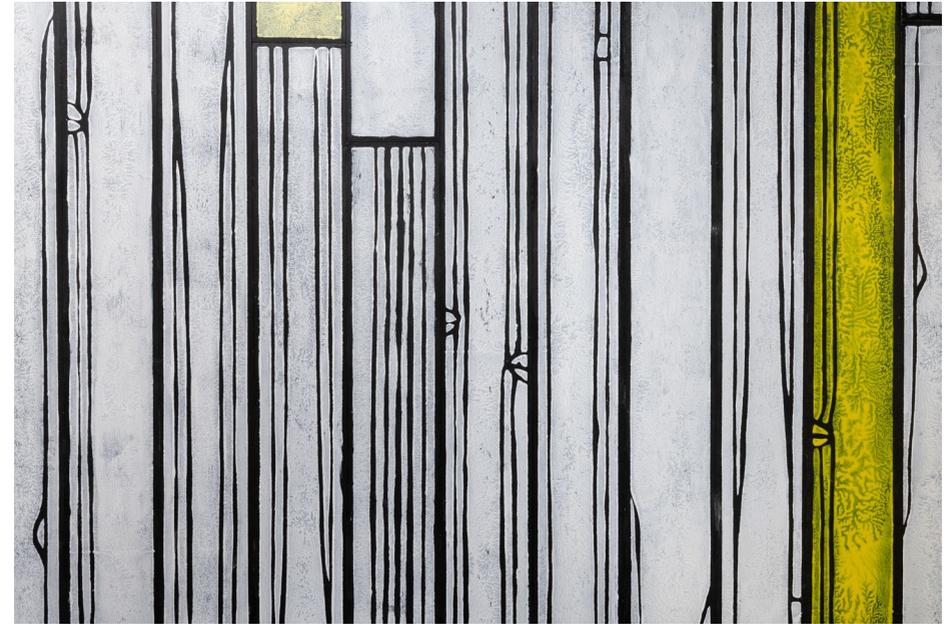
Richard Woods

Learning Building Entrance, Bluebird House

Richard Woods was born in Chester, England, in 1966 and graduated from the Slade School of Fine Art, London in 1990, where he trained as a sculptor. Woods is well known for his architectural installations and resurfacing of structures that propose an absurd twist on the cult of home improvement and DIY aesthetics.

Richard said of his artwork at Bluebird House:

'What I do is always 'hands on'.
I like making things and enjoy watching other people make things. I set up a simple block printing workshop where the repetitious activity of printing allowed a space for chatting, it's always fascinating and fun to see where discussions go when your hands are busy. And I hope it was interesting and enjoyable for everyone who took part. I enjoy tactile architecture. I like architecture that you can touch. I hope I have made a space that is interactive and approachable, and somewhere that is warmer than it was before we started.'



Richard Woods, Learning Building Entrance, Bluebird House, 2019

Richard Woods, Learning Building Entrance, Bluebird House, 2019



Bluebird House Exhibition

Southampton City Art Gallery

To celebrate the end of the project at Bluebird House, we curated an exhibition at Southampton City Art Gallery that ran from 11th January until 9th May 2020. The exhibition shared the work from artists on the project alongside artwork made by the young people and staff during our workshops.



Hospital Rooms x Bluebird House Exhibition, Southampton City Art Gallery, 2020

Hospital Rooms x Bluebird House Exhibition, Southampton City Art Gallery, 2020



Express Yourself

Stuart Semple, Liquitex, Sing for Hope

In November 2019, Liquitex partnered with the charity Sing for Hope and Hospital Rooms. An artwork titled "Express Yourself", was designed and painted directly onto a piano by renowned artist Stuart Semple, who generously donated his time and talent for this project.

After an exhibition and event at Elephant West in London that included a performance by the Bluebird House house band 'Richard and the Rip Proofs', the piano was donated to Hospital Rooms. The piano is now permanently installed in the music room at Bluebird House for the young people and staff to play and enjoy.



About Us

Artist Tim A Shaw and curator Niamh White founded Hospital Rooms after a close friend was sectioned and admitted to a mental health hospital. They were struck by the potential for the physical environment to be used as a tool to help people get better. They found the existing hospital spaces to be bleak and clinical and, through future research, came to realise how limited access to visual arts is for people in mental health hospitals. Through Hospital Rooms, they are determined to change this.

So far, Hospital Rooms has undertaken a number of acclaimed projects, completed in some of the most challenging mental health settings. We have worked with everyone from adolescents in severe mental health crisis to older people with dementia. Our experience spans Psychiatric Intensive Care Units and longer-term locked rehabilitation environments.

Thanks to Hospital Rooms, works by some of the world's most respected artists - from Turner Prize winners such as Assemble to internationally- renowned figures such as Anish Kapoor and rising stars including Tschabalala Self - are currently installed in UK mental health hospitals and are being enjoyed every day by those who need to see them most. Hospital Rooms has a thriving network of artists and is hugely ambitious in its commissions – in 2016, thanks to our work, Lily 2008, a photograph by the celebrated image- maker Nick Knight OBE was on display in only two spaces, The National Portrait Gallery at their Vogue 100: A Century of Style exhibition, and the Phoenix Unit, the locked rehabilitation ward at London's Springfield Hospital, which is home to up to 18 patients with a diagnosis of schizophrenia.

Hospital Rooms unites world class artists with some of the most isolated and vulnerable members of society. Together, they are radically transforming challenging clinical environments and making them imaginative and thoughtful.



Nick Knight, Flora

Support Hospital Rooms

Without Hospital Rooms, mental health hospitals will remain spaces that offer little comfort, and the quality of care and patients' well-being will be compromised. Opportunities to be inspired and engage in the arts will continue to be severely limited for people with acute mental illness. Without your generosity, we simply could not do what we do. We urgently need your support to meet the unprecedented demand for Hospital Rooms' projects.

Please visit www.hospital-rooms.com/support to learn about our Benefactor Scheme and enable us to continue our work.



Simon Bayliss, Stewart Ward Dining Room, Bluebird House, 2020

Thank you

All the residents and staff at Bluebird House and all our artists

Arts Council England

James Parker

Garfield Weston Foundation

Isabella Blow Foundation

All Hospital Rooms friends and donors

Colart

Stu Rodda

Dan Matthews

Jess Whitfield

and the wider team at Southampton City Art Gallery

Maaïke Takens

Phoebe Eustance

Natalie Tilbury

Louis Caseley

Damian Griffiths

Christian Meuhl

Joe Willbourne

Matt Burdock

Dave Vogwell

Richard Brewer

Leah Williams

Roy Brown

Graham Tench

Christy Green

Wendy Link

Karen Dixon

and the wider team at Bluebird House

Paula Quigley

Marcus Nelson

Tom Westbury

