

**LEEDS  
ARTS RESEARCH  
CENTRE**

# **MINDFULLY DIZZY**

## **DR HAROLD OFFEH**

# OUTPUT INFORMATION

Title:  
Mindfully Dizzy

Output Type:  
M – Exhibition

Venue(s):  
Bethlem Royal Hospital, London; Science Gallery,  
Kings College, London; South London Gallery

Year of first exhibition:  
2019

Research Groups:  
Curating  
Participatory Practice



## **ADDITIONAL INFORMATION STATEMENT**

Kierkegaard said that 'Anxiety is the dizziness of freedom', a vertigo induced by stepping into the unknown. Intrigued by this idea that anxiety conflates uncertainty and opportunity, Harold Offeh took the modern principle of 'mindfulness' – the act of paying attention to the present moment to reduce anxiety – and combined it with a traditional process: wax rubbing. The result, *Mindfully Dizzy*, explores the relation between hospital environments and mental health.

For Offeh's workshops at Bethlem Royal Hospital's Psychiatric Intensive Care Unit (PICU), patients made rubbings of the architecture to generate discussions about their environment's psychological effect: a tactile form of mindfulness giving them agency over an institutional space prone to negate individuality. The rubbings were then layered, creating a composition painted onto the dining room wall, and later incorporated into a lenticular pattern for *On Edge*, an exhibition at Science Gallery London, King's College.

Commissioned by Hospital Rooms, an organisation devoted to improving the aesthetic character of hospital environments. *Mindfully Dizzy's* dual-site nature is important, the shift from hospital to gallery enabling participants to view their work in less pathologizing environments, the conventions of an art exhibition placing the rubbings in a wider cultural context while acknowledging their indexical relation to Bethlem's original interior.

*Mindfully Dizzy's* impact ranged from therapeutic to political. One patient from PICU said, simply, 'thank you, we really need this', while in *The Lancet*, Kelley Swain praised the project's articulation of 'the lack of freedom our own minds and bodies can impose on us'. Psychotherapist Jane Edwards said that 'This work leaves me pondering the irony of employers who offer courses in mindfulness to counter work-induced stress, the onus being placed on the individual to find the time to care for themselves. In so doing any questioning of the unhealthy organisational structure can be sidestepped.'



“In the section on collective experiences of anxiety Harold Offeh’s work, ‘Mindfully Dizzy’, focuses on how our environment affects mental health. Working with Patients from the Psychiatric Intensive Care Unit at Bethlem Royal Hospital and riffing on the word ‘dizzy’ to a backdrop of Dizzy Gillespie, he references a quote by philosopher Søren Kierkegaard – “Anxiety is the dizziness of freedom”, ‘proposing that anxiety could be attributed to the dizzy feeling one might get when they are about to step into the unknown; a feeling of uncertainty, but opportunity.’

This work leaves me pondering the irony of employers who offer courses in mindfulness to counter work-induced stress, the onus being placed on the individual to find the time to care for themselves. In so doing any questioning of the unhealthy organisational structure can be sidestepped.”

**Jane Edwards, Psychotherapist**

<http://www.contemporarypsychotherapy.org/volume-11-no-2-winter-2019/exhibition-review-on-edge/>

GG

[Harold Offeh produced] “fascinating pieces”

[Offeh’s artwork] “creates a tension, capturing the lack of freedom our own minds and bodies can impose on us”

Kelley Swain, *Articulating Anxiety*, *The Lancet*, Vol 7 January 2020

GG

“Thank you, we really really need this.”

Patient, Croydon PICU

GG

“I absolutely love the art work and think it is oozes positive energy. It will help patients.”

Staff member, Croydon PICU

GG

“It is magnificent”

Staff member, Croydon PICU





*Mindfully Dizzy* Mural at Croydon  
PICU (2019)

[Image courtesy of Hospital  
Rooms]



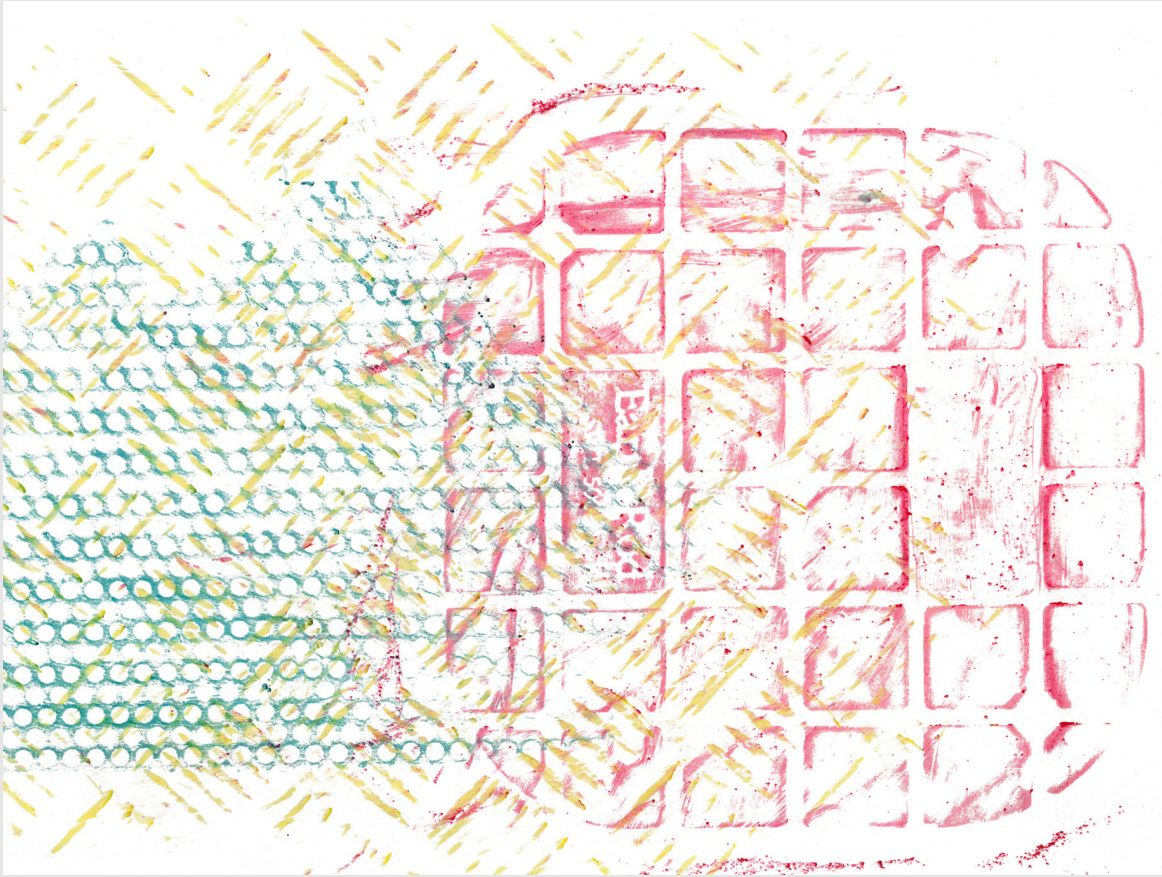
Installation in progress of *Mindfully Dizzy* Mural work at Croydon PICU with staff and Phoebe Eustance from Hospital Rooms (2019)

[Image courtesy of the artist]



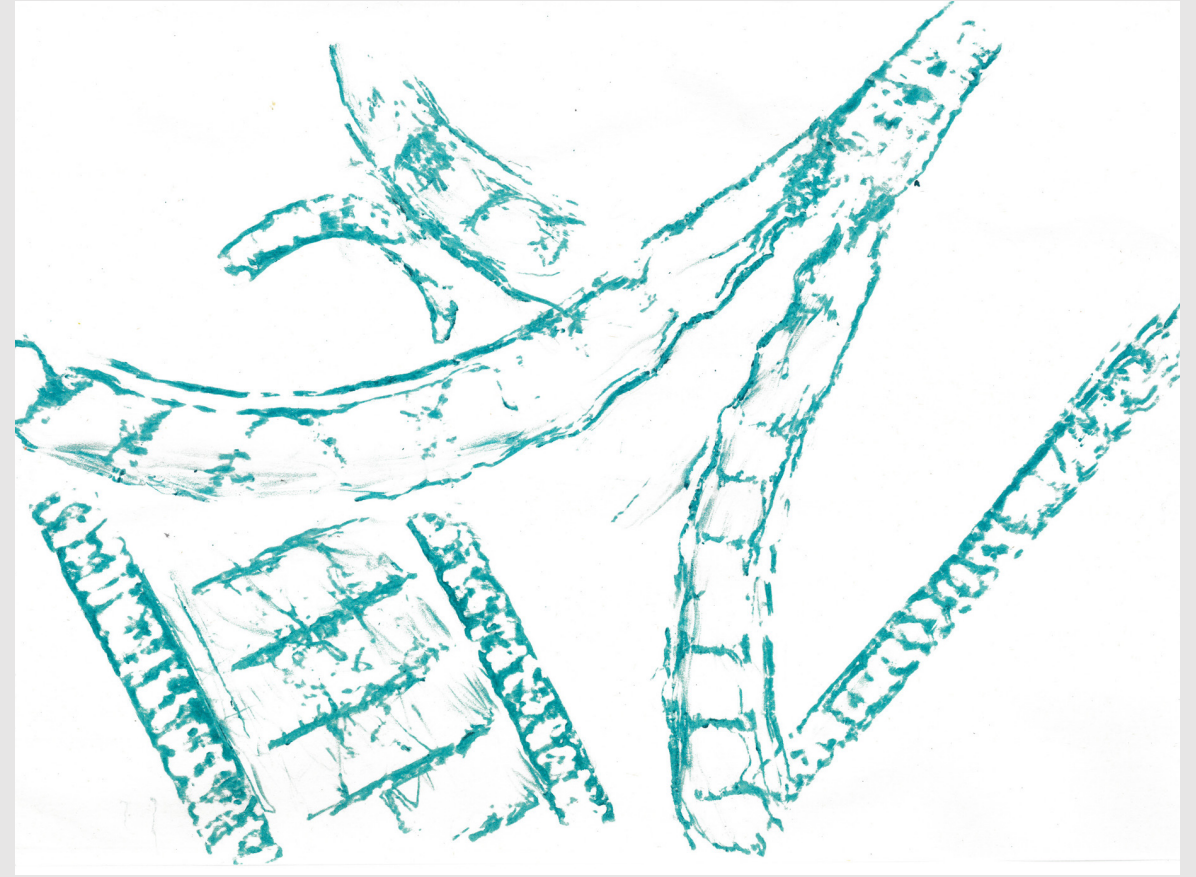
Harold Offeh with Phoebe Eustance from Hospital Rooms and staff from Croydon PICU in front of part of the *Mindfully Dizzy* Installation (2019)

[Image courtesy of the artist]



Original wax rubbings created by patients at Croydon PICU for *Mindfully Dizzy*, (2019)

[Image courtesy of the artist]



Original wax rubbings created by patients at Croydon PICU for *Mindfully Dizzy*, (2019)

[Image courtesy of the artist]



*Mindfully Dizzy*, Lenticular Print at Science Gallery, London (2019)

[Image courtesy of Science Gallery]

*Mindfully Dizzy*, Audio Installation  
at Science Gallery, London (2019)

[Image courtesy of Science  
Gallery]





*Mindfully Dizzy, Live Performance  
at Science Gallery, London (2019)*

[Image courtesy of Science  
Gallery]



*Mindfully Dizzy*, Live Performance at Science Gallery, London (2019)

[Image courtesy of Science Gallery]

# APPENDIX



# REVIEWS

Jane Edwards, (2019) 'Exhibition Review: On Edge', *Contemporary Psychotherapy*

Alina Ivan, 'Empowering bold discussions on anxiety', *The Psychologist*, Oct 2019, Volume 32, pg. 67

Kelley Swain, 'Articulating Anxiety', *The Lancet*, Vol. 7, January 2020

## Jane Edwards, (2019) 'Exhibition Review: On Edge', Contemporary Psychotherapy

<http://www.contemporarypsychotherapy.org/volume-11-no-2-winter-2019/exhibition-review-on-edge/>

To arrive at the exhibition I need to navigate airless trains and dizzying crowds thronging through London Bridge station, scuttle guiltily past the hollow beseeching eyes of teenage rough sleepers, turn my gaze away from the glare of yet another luxury shopping arcade, and dodge the black cabs hailed by the gilt-liveried door men on the kerb of the luxury Shangri-La hotel, sitting beneath that looming Tower of Mammon, The Shard. And I think to myself, as I catch my breath and find my bearings, we most certainly are living in the age of anxiety.

Extinction Rebellion have momentarily managed to knock the Brexit shambles off the front page, austerity and the Neo-Liberal experiment have failed all but those who were on top anyway, climate change deniers are hopefully retreating into their dark corners as fast as the temperature records break. Perhaps the only thing we can reach agreement on right now is yes, we do all feel anxious living in such unstable and uncertain times. Arguably we are living through nothing less than the disintegration of the old world order; from party politics and the patriarchy, to binary sexuality and gender identity, the tectonic plates of what until very recently we considered 'normal' are shifting as fast as the climate is changing. In the field of mental health this paradigm shift is long overdue. The old order, enshrined in that delightfully reassuring, elevated and other-ing tome, the DSM IV, is giving way to the challenging but vital idea that mental health and illness is not binary and boxable.

I'm here with a friend who works as a Speech and Language Therapist. Until recently her students would need a label to be 'understood' – autism/ADHD/dyslexia – but her field is increasingly resisting the desire to diagnose, preferring the framework of neurodiversity instead. Doing away with diagnosis allows the focus to shift from object to subject and enquire, 'how does this child react to uncertainty, what triggers can we identify and how can we help support them in feeling more certain, more contained and less anxious in their world?' By placing the capacity to cope with

uncertainty at the centre of their therapeutic thinking, a more nuanced picture of the individual and how to support them emerges.

So, while all of this change is clearly a darn good thing, it is also hugely destabilising. In these uncertain times, anxiety and depression seem to me to be a rational and sane response. Indeed, to judge oneself as happy, calm, secure, content and optimistic right now might arguably be diagnosable as a delusional defence! It's become a well worn trope to declare that modern life assaults our senses in a rollercoaster of emotional and information overload, resulting in feelings of numbness, shakiness or both. This timely exhibition, a collaboration between artists and scientists (another wonderful example of the binary old-world order breakdown), explores anxiety subjectively and collectively, and goes on to ask, what can we do about it?

This is only the second exhibition at this slick new gallery, replete with prerequisite shop selling a small selection of stylish trinkets and a minimalist café serving excellent modern, good value nosh (highly recommended, by the way). I do confess I find modern art hard to connect with, and this destabilisation and alienation makes me feel anxious. I guess I prefer my art reassuringly familiar, you know: paintings, sculpture, and the like. So like a reactionary old fart I find myself recalling my own early 80s art school days with rose-tinted nostalgia. What we think of as art now has exploded into all conceivable dimensions.

Here, then, is art that requires the viewer to take their time and work hard intellectually. I confess that without the extensive accompanying written information I would have been left nonplussed by some of the work. However, when I get past my initial resistance, much of what I see is rewarding, and leaves me thinking about the inherent parallels with the therapeutic encounter.

## Jane Edwards, (2019) 'Exhibition Review: On Edge', Contemporary Psychotherapy

<http://www.contemporarypsychotherapy.org/volume-11-no-2-winter-2019/exhibition-review-on-edge/>

Don't we also invite our clients to put aside preconceptions, to challenge defences, to turn off phones and be present, with only us as their witness to the unfamiliar and disquieting experience of sitting with the discomfort of not knowing?

Exploring the experience of anxiety from an individual perspective, Benedict Drew uses 'the language of noise – feedback, rhythm and repetition – to invoke the feeling of anxiety, and invites the viewer to stay with the difficult feeling until it becomes an almost ecstatic experience'. 'The Bad Feel Loops' asks if it's possible to embrace the experience of anxiety within the context of constant information overload in everyday life, trying to see 'the potential value of staying with the experience of chaos or crisis, rather than trying to silence it'. In other words, I guess, run with it, don't run away.

Sarah Howe's installation 'Consider Falling' is a series of film 'gifs' of isolated body-parts and taped transcripts, focusing in on the specific experiences of derealisation (the condition of feeling that reality is unreal) and depersonalisation (a feeling of detachment from oneself, or that oneself is unreal) collectively referred to as Dissociative Personality Disorder (DPD). The artist draws on interviews with service users at King's College London's DPD Research Unit based at The Maudsley Hospital.

Meanwhile, Leah Clements asks 'how can we navigate anxiety alone?' One image in particular, a woman standing on a bed with eyes closed, wobbly and unstable, was a very affecting depiction of the isolation of anxiety. Her film draws parallels between sleep therapy, deep sea rescue diving and psychotherapy. She says, 'there is always a cut-off point at which the carer cannot continue to follow the person that they are helping.'

Of all the artists, Alice May Williams's work, 'With you, If You Need,' is the most traditionally executed: brightly coloured canvases depicting motivational words on a backdrop of patterns inspired by sports logos. Sport is really not my bag, and initially I didn't feel

drawn to the work, but reading about Williams' experience of finding connection in a women's football team as a way to combat anxiety made me connect more to her paintings, and I felt touched by her desire to communicate the positive impact of sport on mental wellbeing. It was a reminder that as individuals we somehow muddle through, to find ways to communicate across difference.

In the section on collective experiences of anxiety Harold Offeh's work, 'Mindfully Dizzy', focuses on how our environment affects mental health. Working with Patients from the Psychiatric Intensive Care Unit at Bethlem Royal Hospital and riffing on the word 'dizzy' to a backdrop of Dizzy Gillespie, he references a quote by philosopher Søren Kierkegaard – "Anxiety is the dizziness of freedom", 'proposing that anxiety could be attributed to the dizzy feeling one might get when they are about to step into the unknown; a feeling of uncertainty, but opportunity.'

This work leaves me pondering the irony of employers who offer courses in mindfulness to counter work-induced stress, the onus being placed on the individual to find the time to care for themselves. In so doing any questioning of the unhealthy organisational structure can be sidestepped.

In his interactive research project Kris De Meyer, from the Department of Neuroimaging at King's, explores whether anxiety about climate change fuels action or inaction. Despairingly, I have to agree with an article he references from Vice magazine, which says: "it's super painful to be a human being right now at this point in history."

Not wanting to end on a bum note, I leave you with the installation 'Common Thread', created by RESOLVE Collective and Science Gallery London Young Leaders, which invites us to 'reflect, connect, and share' through the communal activity of weaving.

**Jane Edwards, (2019) 'Exhibition Review: On Edge', Contemporary Psychotherapy**

<http://www.contemporarypsychotherapy.org/volume-11-no-2-winter-2019/exhibition-review-on-edge/>

Overall, there is something pleasingly meta about the idea that an exploration of anxiety through art is also anxiety provoking and alienating in itself. But pushing through my anxious resistance, I leave confirming my belief that to make sense of and alleviate this dreadful state of anxious uncertainty we must seek out connection.

**Alina Ivan, 'Empowering bold discussions on anxiety', The Psychologist, Oct 2019, Volume 32, pg. 67**

<https://thepsychologist.bps.org.uk/volume-32/october-2019/empowering-bold-discussions-anxiety>

A new exhibition and events season at Science Gallery London combines art, design, psychology and neuroscience to highlight positive and creative responses when dealing with anxiety. ON EDGE: Living in an Age of Anxiety reflects on individual experiences, the environmental and societal factors that can cause worry or stress and explores our evolutionary impulse to be on alert.

Drawing on research from the Institute of Psychiatry, Psychology & Neuroscience (IoPPN) at King's College London, the season reflects the perspectives of a range of artists, scientists, young people and those with lived experience of anxiety. New commissions are included, developed by artists working in collaboration with researchers from King's.

'King's College London is home to outstanding mental health research, including on the causes and effects of anxiety,' said Professor Thalia Eley, Professor of Developmental Behavioural Genetics at King's, and ON EDGE Season Advisor. 'This season brings new perspectives to a phenomenon that affects so many of us. ON EDGE invites visitors to reflect on their own wellbeing in a wider context.'

'The exhibition takes as its starting point that we all experience anxiety at some point in our lives,' said curator-producer Mette Kjærgaard Præst. 'We aim to open up a critical conversation about the causes of and responses to anxiety in contemporary society. ON EDGE makes visible the possible connections between individual experiences and the wider societal conditions that frame them.'

Many of the featured artists – Leah Clements, Benedict Drew, Sarah Howe, Ann Lislegaard, Cian McConn, Harold Offeh, Resolve Collective, Suzanne Treister, Alice May Williams – draw on their own experiences to consider how individuals experience anxiety and develop creative coping mechanisms. Some of the artistic/academic collaborations will explore the relationship

between sleep and anxiety; how we can destigmatise sensitive conversations around mental health; and what the emotional state of anxiety might look like if portrayed using sound and light.

In 'Consider Falling' by Sarah Howe (pictured), disjointed compositions, mirrors, fragments of interviews, gifs, and repeating gestures of anxiety observed by the artist create an immersive installation, rooted in research into depersonalisation and derealisation disorders (DPD) and conversations with service users from The Maudsley Hospital.

The season also considers how our noisy, interconnected and uncertain world affects our wellbeing on a collective level. ON EDGE features work that explores broader social questions around experiencing and addressing anxiety. Examples include collaborations considering the complex ways that our urban environment affects our individual psychological state; the emotional role of anxiety in society; and how we study, measure and support mental health conditions.

Deborah Bull, Vice President & Vice-Principal (London) and Senior Advisory Fellow for Culture at King's College London, said: 'At Science Gallery London, we bring scientists together with artists to provoke new perspectives on some of the world's greatest challenges and connect in innovative ways between the university and communities across London and beyond.'

Throughout the season, Science Gallery London will host a discursive space for visitors to think about the ways we react to and experience anxiety. This will be designed by Resolve Collective and the Gallery's Young Leaders, a group of 15-25-year olds who live, work or study at King's or in the neighbouring boroughs of Southwark and Lambeth.

**Alina Ivan, 'Empowering bold discussions on anxiety', The Psychologist, Oct 2019, Volume 32, pg. 67**

<https://thepsychologist.bps.org.uk/volume-32/october-2019/empowering-bold-discussions-anxiety>

A programme of free events, including talks, workshops and Friday Lates will continue the conversation around anxiety in contemporary society. Another psychologist, Dr Colette Hirsch, Senior Lecturer in Clinical Psychology, King's College London, was involved as an advisor (alongside Eley and Dr Errol Francis, Chief Executive, Culture&). Dr Elaine Hunter, consultant clinical psychologist and clinical lead of the Depersonalization Disorder Service (DDS) at the South London and Maudsley NHS Foundation Trust, was one of a number of other academics involved.

John O'Shea, Head of Programming at Science Gallery London, said: 'We hope that visitors to the exhibition will be engaged by the questions posed, and, through the creative strategies of the artists, feel empowered to have bold discussions about the experience of anxiety within contemporary society.'

The exhibition runs from 19 September 2019 – 19 January 2020 at Science Gallery London (King's College London) and entry is free.

Update: Alina Ivan, a Research Assistant in the Department of Psychological Medicine at the Institute of Psychiatry, Psychology and Neuroscience at King's College London, visited the exhibition for us:

On Edge is an exhibition that everyone should see this season. Balancing subjective narratives with systemic causes and current research avenues with existent remedies, it provides a space to understand and empathise with sufferers of anxiety. The exhibition offers a degree of reassurance, providing relief from anxiety in and of itself.

In one of the cinema rooms, artist Benedict Drew has dissolved gentle whispers into restless sounds and blended them with a burst of bright abstract digital imagery. Charged with a sense of unease, the baffling synergetic audio-visuals of The Bad Feel

Loops vividly capture the intense yet disorientating experience of anxiety. The material seems to invite visitors to surrender their senses and stay with the sensations evoked, revealing a poetic – perhaps even transcendental – dimension to feeling 'on edge'. The artwork is effective in communicating the experience of anxiety in a visceral way, which nicely complements other exhibits which tackle anxiety from a scientific perspective.

Several works on display incorporate patient perspectives to convey the experience of living with anxiety disorders. Harrold Offeh has collaborated with patients from the Psychiatric Intensive Care Unit, who used their immediate surroundings to create the piece Mindfully Dizzy. This multimedia expression combines scratches gouged in the rubbing of the Bethlem Royal Hospital with an audio mixing talking therapies and pioneer Dizzy Gillespie's jazz music. Drawing upon the subjective experience of depersonalisation, To Not Follow Under by Leah Clements depicts muted colours coupled with disjointed narratives, which translate into gripping life stories. Sarah Howe's Consider Falling complement Clements' work: The scattered crop-out video installations capture soothing movements that we're all familiar with – the repetitive pinching of one's lip, the crossing of one's arms.

However, there is a way out: the brain can adapt and change. Common Thread tells an upbeat story, vivifying the concept of neuroplasticity through a colourful, uplifting tapestry. This is the work of the Resolve Collective in collaboration with young people from the Young Leaders Programme and researchers at the Institute of Psychiatry, Psychology and Neuroscience.

**Alina Ivan, 'Empowering bold discussions on anxiety', The Psychologist, Oct 2019, Volume 32, pg. 67**

<https://thepsychologist.bps.org.uk/volume-32/october-2019/empowering-bold-discussions-anxiety>

Visitors can shape and reshape the layout of this calm refuge and move strips of material, much as the brain reshapes itself via neuroplasticity. Through this interactivity, the exhibit encourages visitors to tie up loose ends, literally and metaphorically. Ongoing research is now showing that crafts can help to treat mental health conditions – a finding reflected by contemporary social prescribing initiatives.

On Edge is mesmerising – a holistic and deeply revealing portrayal of sensations and patterns of thought associated with anxiety, accompanied by systemic causes, remedies and mechanistic approaches.

## Exhibition Articulating Anxiety

"Anxiety is the dizziness of freedom," wrote Søren Kierkegaard. Guest curator, Mette Kjærgaard Præst, has taken this as a starting point for the Science Gallery London's latest exhibition, *On Edge: living in an age of anxiety*, as she asks of anxiety, "Where does it come from? How does it affect us? What do we do with the experience?"

Artworks in *On Edge* (mostly by young artists, as the gallery's target audience is aged 15–25 years) are in a mixture of media—there are paintings, film, prints incorporated into the furniture of the gallery, and audio and visual pieces. But it is striking how prevalent the importance of words is throughout—not only language, but the examination of individual words. Artist Cian McConn's printed work, *The Infinite Label List*, was inspired by the Irish abortion referendum in 2018. The *List* grew from there, and now McConn invites people to consider the idea of labels, and to create their own in workshops in which they choose two words and print them on shirts. He's run workshops with Science Gallery London staff, who wear their own customised shirts and invite discussion. The list is complemented by McConn's audio piece, *Some People Have No Shoes*, which comments on other people's apparent realities, and suggests we step out of our own, potentially ruminative, thoughts.

Artist Alice May Williams' graphic, pop-art paintings of phrases commonly shouted between players on the women's football pitch highlights the verbalised phrases of support and community inherent in sports language, which is made clear in her title, *With You, if You Need*. A piece by Cally Spooner, *Notes on Humiliation*, draws on the history of the term, hysteria, to explore "how diagnosis and clinical definitions of mental health problems have shifted over time, and identifies that anxiety is a relatively recent term in medical terminology". Definitions, history, and politics influence all of these artworks, but Spooner's piece is also emphatically rooted in language; a printed series of interviews overlain with red line-drawings of the "organs that produce the stress hormone, cortisol".

Harold Offeh worked with patients at the psychiatric intensive care unit in Bethlem Royal Hospital, while Sarah Howe created an installation based on conversations with service users at The Maudsley Hospital that focused particularly on depersonalisation and derealisation disorders. Both artists produced differently fascinating pieces—Offeh with lenticular print, and Howe with mirrors and video loops of actors repeating gestures of anxiety, such as hand-wringing, blinking, lip-biting, or scratching.

Offeh's and Howe's pieces reference the concept of dizziness in particular. But, while Præst cites the "dizziness of freedom" that young people might feel when faced with an endless array of possibilities and choices, the artworks create a tension, capturing the lack of freedom our own minds and bodies can impose upon us.

Part of King's College London, the Science Gallery London works with advisors on the season's theme, and brings in young artists and collaborators from diverse backgrounds. Asked about this emphasis on words throughout the exhibition, Colette Hirsch, a Senior Lecturer in Clinical Psychology at King's College London, noted that, at least in generalised anxiety disorder, "verbal worrying perpetuates worry", and that there was an "absence of imagery" observed in studies, while in social anxiety disorder, there is "more imagery—people see their own anxious selves".

Possibly the most fascinating and immersive of the pieces is Leah Clements', *To Not Follow Under*, which is a film that "draws parallels between sleep therapy, deep sea rescue diving, and psychotherapy", exploring the "cut-off point, at which the carer [doctor, rescue diver, or therapist] cannot continue to follow the person that they are helping". It is especially evocative and unnerving in exploring those who become absented (ie, "go under" or self-hypnotise) as a strategy for coping with anxiety, and its linguistic, metaphorical, and perhaps physical links to the deep-sea diver's feeling of being "called" or lured by a "Siren of the Deep".

Important contributors to the gallery are their Young Leaders, who contribute to exhibitions and develop their own creative work. For this exhibition, the Young Leaders and the Resolve Collective art group produced a beautiful space-within-the-space, with woven "walls" and hand-loomed rugs that invited visitors to sit, talk, and do some weaving of their own. A student of neuroscience and Young Leader, Bella Spencer, said the group felt it was important to represent different cultures through the use of different fabrics (sourced from markets around London) to acknowledge situations where people might say, "this [topic of anxiety] just isn't a conversation we'd have in my community", but also to reflect how our everyday environment affects our brains' plasticity. *On Edge* invites guests—young and old—to illuminate rather than hide, and discuss rather than withhold. In this age of anxiety, this can only be a wise decision.

Kelley Swain



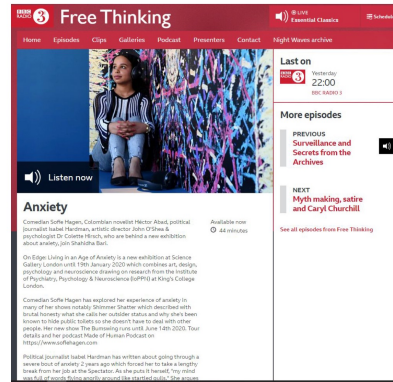
On Edge: living in an age of anxiety  
<https://london.sciencegallery.com>



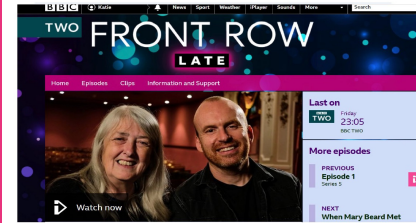
# PRESS



**BBC Radio 3 Free Thinking [Anxiety](#)**  
Broadcast  
25 September 2019



**BBC2 Front Row Late**  
13 September  
Broadcast



## Episode 2 Series 5

Mary Beard hosts the topical, cultural discussion programme. As a musical version of Matt Haig's bestselling book *Reasons to Stay Alive* opens at Sheffield's Crucible Theatre, and as an exhibition of art exploring anxiety in contemporary culture opens at the Science Gallery at Kings College London, Mary and her panel - Shahidha Bari, Scarlett Curtis and Ella Whelan - examine how artists and writers are currently engaging with this very topical issue.

25 days left to watch  
39 minutes

Are we more anxious than ever before or is it just that we are more sensitive to issues around mental health? The present generation have been criticised by some for spending too much time analysing their feelings, but this episode investigates how feelings of anxiety have always had a significant impact in the arts. And can anxiety sometimes be useful? While anxiety often comes with negative connotations, it has also been the driving force behind groundbreaking works of art and a source of creative inspiration.

And with Brexit on the horizon and concerns about the environment in the headlines, Mary and her panel discuss if these issues are responsible for a rise in collective anxiety.

Mary also visits writer Matt Haig in Sheffield, where rehearsals are underway for the stage adaptation of his novel *Reasons to Stay Alive*.



**BBC Science Focus**  
September 2019  
Print



**New Scientist [Don't miss](#)**  
12 September 2019  
Print and online



## New Scientist



Visit [scienceinthehome](#) of a show opening on 19 September at Science Gallery London. Research on psychiatry, psychology and neuroscience from King's College London features alongside work from international artists.



# PRESS



Evening Standard [Best exhibitions to see in London this September](#)  
Online



On Edge: Living in an Age of Anxiety



(Sarah Howell)

There's a lot to be worried about at the moment. The Science Gallery, a relatively new addition to London's museum scene, is opening an exhibition to explore anxiety in 21st century life, looking at causes and what the future of mental health looks like. The show draws on cutting edge research by the Institute of Psychiatry, Psychology and Neuroscience at King's College London, and combines it with personal experiences from the perspective of artists, scientists, young people and patients.

September 19 January 19, Science Gallery, [london.sciencegallery.com](http://london.sciencegallery.com)



Time Out [ON EDGE: Living in an age of Anxiety](#)  
20 August 2019  
Online



On Edge: Living in an Age of Anxiety

Art @ Science Gallery, Borough and London Bridge Thursday September 19 2019 - Sunday January 19 2020



Book Now [Conceptology 2019 @ the art](#)

**Time Out says**

Are you feeling calm? If you answered no, then this is the show for you! Held at London's new-ish Science Gallery, the exhibition features a range of installations and wall-based artworks by contemporary artists, all inspired by the theme of anxiety. Artworks on display include Alice May Williams' set of paintings taking the colours and language of football to explore how sport can provide support networks, plus a 3D animation by Ann Lohgaerde about the crossover between the urban environment and an individual's mental health.

# SOCIAL MEDIA

**Bisi added** 🧑🏾 🧑🏾 🧑🏾 🧑🏾 @Bisi34851582 · Sep 13, 2019

Before and after photos of the creative **Harold Offeh's** artwork in the Dining Room at Croydon PICU. Our Service User's love it!! ❤️ So do I!!!!  
[@MaudsleyNHS](#) [@Hospital\\_Rooms](#)  
[@haroldoffeh](#)



You and 5 others

6 retweets 21 likes

**Hospital Rooms** @Hospital\_Rooms · Oct 8, 2019

**Harold Offeh's** piece in the Dining Room at Croydon PICU [@MaudsleyNHS](#), inspired by wax rubbings made with patients during a workshop. We will be showing a film at an exhibition opening 18th Oct at [@\\_ElephantWest](#) about Harold's first collaboration with Hospital Rooms  
[#acesupported](#)



You and 5 others

6 retweets 21 likes

**Danny Birch** 🏛️ 🌶️ 🥑 **All Power to the Soviets** 🤖 🚀 @... · Sep 18, 2019

'On Edge: Living in an Age of Anxiety' at [@SciGalleryLon](#) / opens tomorrow. Pictured, work by: **Harold Offeh** / Sarah Howe / Alice May Williams / Suzanne Treister



4 retweets 7 likes

**Hospital Rooms** @Hospital\_Rooms · Feb 2

Artist [@harold\\_offeh](#) has worked on 2 Hospital Rooms projects. Most recently he has worked with patients at Croydon PICU [@MaudsleyNHS](#) & you can see a recreation of the work in an exhibition about the project opening this week at [@SLG\\_artupdates](#) Fire Station  
[bit.ly/31hSVjy](https://bit.ly/31hSVjy)

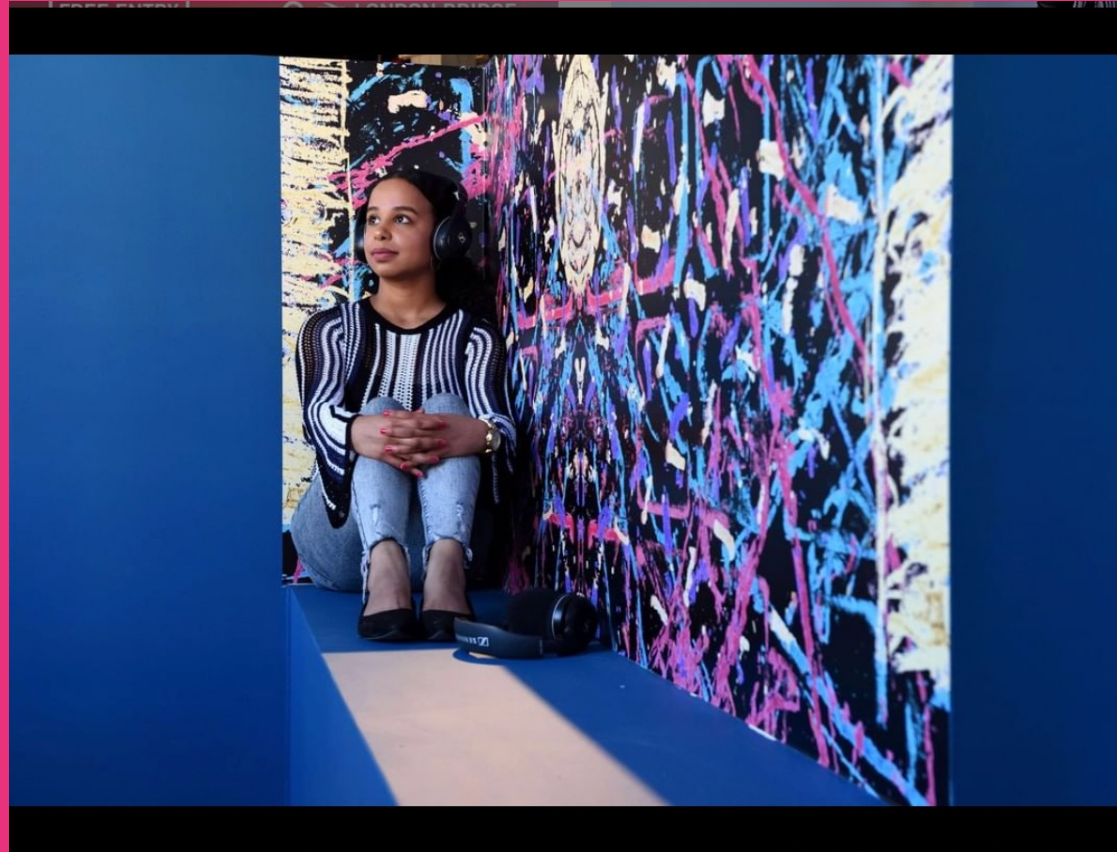


and there should be no barriers to people experiencing and living with art

0:47 984 views

1 comment 20 retweets 43 likes

# SOCIAL MEDIA



scigallerylon • [Follow](#)



**scigallerylon** Artist @harold\_offeh worked with service users at Bethlem Royal Hospital to create Mindfully Dizzy, two artworks in the #OnEdge exhibition exploring the value of paying attention to the world around us. In this #ArtOfTheDay, rubbings from the hospital environment were incorporated into a dizzying print, accompanied by a soundtrack of jazz and texts about mindfulness.



Liked by eddhobbs and 29 others

DECEMBER 19, 2019

Add a comment...

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Keywords:

Mental Health  
Anxiety  
Mindfulness  
Collaboration  
Exhibition  
Print  
Audio

Key Dates:

July 2019

[Mindfully Dizzy Mural, Installation at Croydon PICU, Royal Bethlem Hospital, London]

19 September 2019 - 19th January 2020

[Mindfully Dizzy, On Edge Exhibition at Science Gallery, KCL, London]

06-23 February 2020

[South London Gallery hosts Hospital Rooms]

Funding:

King's College London  
Isabella Blow Foundation  
Garfield Weston Foundation  
Arts Council England

Links:

<https://www.haroldoffeh.com/projects/mindfully-dizzy-science-gallery>

**[WWW.LEEDSBECKETT.AC.UK/LARC](http://WWW.LEEDSBECKETT.AC.UK/LARC)**

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