A SENSE
OF
PLACE
A REVIEW OF ‘A SENSE OF PLACE’
2008–11
Chisenhale Gallery’s groundbreaking programme of artists’ projects with young people, with a transforming approach to education, learning and offsite commissioning.

WWW.CHISENHALE.ORG.UK

64 Chisenhale Road, London, E3 5QZ
+44 (0)20 8981 4518
Registered Charity no. 1026175

Front cover: Amalia Pica, I am Tower of Hamlets, as I am in Tower of Hamlets, just like a lot of other people are, (2011-12) Photo: Mellis Haward, Week 42
CONTENTS

YEAR ONE
PROJECT ONE: LANGDON PARK WORKSHOPS
Simon & Tom Bloor
11 – 12

PROJECT TWO: LANDMARKS
Harold Offeh
13 – 14

PROJECT THREE: MOVING IN
Public Works
15 – 16

YEAR TWO
DREADNOUGHTS
Ruth Ewan
18 – 20

WHO OWNS THE CITY? (A MAP)
Ruth Ewan
21

A DIFFERENT KIND OF HISTORY LESSON
Sidney and Madoc
22

WALKING THROUGH TOWER HAMLETS
Anna Minton
23 – 26

YEAR THREE
I AM TOWER OF HAMLETS, AS I AM
IN TOWER OF HAMLETS, JUST LIKE
A LOT OF OTHER PEOPLE ARE
Amalia Pica
28 – 32

ON LOOKING AFTER I AM TOWER OF HAMLETS...
Project participants
33 – 34

WHY PROJECTS LIKE THIS MATTER
Cathy Haynes
35 – 38

THE LEGACY FOR SCHOOLS
Ashling McNamara
Natalie Gray
Sam Hill
39 – 41

CONTRIBUTORS
42 – 44

THANK YOU
45 – 46

PREFACE
Polly Staple
4 – 5

INTRODUCTION: WHAT IS A SENSE OF PLACE?
Laura Wilson and Cathy Haynes
6

AN OVERVIEW OF THE PROGRAMME
Laura Wilson
7 – 9
This case study has been produced to mark the culmination of Chisenhale Gallery’s groundbreaking programme *A Sense of Place* 2008–11. Presented as an easily accessible online publication it serves to document, explore and celebrate its achievements and legacy.

I leave it to my colleagues Laura Wilson and Cathy Haynes to introduce *A Sense of Place* on the following pages. I would like to thank both Laura and Cathy for their hard work bringing this wide-ranging project into focus. Alongside shaping this case study, in 2010 Cathy led Chisenhale’s six-month internal education review. The review, in tandem with lessons learned from *A Sense of Place*, has helped the gallery rework its approach to education in the widest sense through our entire artistic programme and our dedicated Offsite and Education programme.

Chisenhale is a place where art is not collected for presentation but made – and this provides important learning opportunities for audiences to critically reflect and participate. All our activities have an educational remit. The gallery is a local resource where people are provided with opportunities to engage with contemporary art through the agency of artists. This ethos runs through the production of all our commissions with artists – chosen due to their desire to explore pioneering new forms and discourses.

Our Offsite programme includes commissions, collaborations and residencies all taking place outside the gallery – with a core focus on artists with specific interests in collaboration and direct engagement with social and cultural contexts. *Propeller* is a self-directed monthly forum for young people (15-20 years) that came out of *A Sense of Place* – and the desire of some of the young participants to continue their engagement with contemporary art. (www.chisenhale.org.uk/education/propeller.php). It offers creative learning opportunities beyond formal education, produced in association with a lead artist.

The education programme also supports and sustains the development of artists’ practice – offering opportunities for a range of practitioners to devise projects that take both the exhibitions programme and their own practice as the starting point for participants’ engagement. These include artist-led workshops, family days, parents’ coffee mornings and teachers’ previews on site at the gallery.

Laura Wilson has been instrumental in organising our programmes at Chisenhale over the past four years, and leading *A Sense of Place*. In 2011 Laura was awarded the inaugural Marsh Award for Gallery Education. This was a great achievement for Laura and recognition of her and Chisenhale’s work in this field.

Laura has worked tirelessly with all the myriad participants of *A Sense of Place* to bring multiple projects to fruition and has established a legacy of commissions and a strong network of community relations with funders, artists, audiences, teachers and students. Laura’s good humour, sensitivity and dogged commitment to the project – and all of those involved – made *A Sense of Place* a resounding success.

The realisation of the artworks by Amalia Pica, Ruth Ewan, Simon & Tom Bloor, Harold Offeh and Public Works are a major achievement. We thank all the artists for their commitment and inventiveness in responding to this challenging commissioning process, their thoughtful engagement with the students and the environment of Tower Hamlets.
The writer, Anna Minton who contributed a chapter to Ruth Ewan’s ‘Dreadnoughts: Who Owns the City?’ has given an invaluable contribution here to contextualize the project.

Equally significant is the contribution by student participants who are all named in the colophon of this publication. In this case study students from Bishop Challoner Catholic Collegiate School present their reflection on ‘A Different Kind of History Lesson’. We would like to thank the three lead teachers, Natalie Gray, Sam Hill and Ashling McNamara who structured the programme and student activities with Laura and the participating artists. Beyond A Sense of Place these teachers now participate in our teachers’ exhibitions preview network, bring classes to the gallery, and ex-A Sense of Place students participate in our youth forum Propeller.

This case study illuminates all the wide-reaching achievements of A Sense of Place. It is important to note that A Sense of Place was realised with funding from Deutsche Bank as its headline supporter. This relationship was brokered and managed through an open submission grant competition run by Arts & Business, the Museum and Library’s Association and Arts Council England. We would like to thank all the representatives from these organisations, particularly Deutsche Bank, for their support and guidance of the project. This project was a real example of significant corporate sponsorship creating ‘good pressure’, enabling a small organisation like Chisenhale to realise an innovative programme, step up its activities and reach new participants and audiences with lasting effect. We would also like to thank The Ernest Cook Trust who provided additional financial support in the final year.

Finally I would like to extend thanks to Isabelle Hancock, Chisenhale’s Gallery Manager who has helped manage this project throughout and Chisenhale trustees who have helped steer the project at various stages – particularly Sally Tallant, and our former chair Camilla Nicholls and former trustees Emma Kay and Alicia Miller. And very special thanks goes to Chisenhale’s former Director Simon Wallis, former Deputy Director Deirdre Kelly and former Education Programmer Davina Drummond who in early 2008 devised the A Sense of Place programme and secured the funding to make it happen, and, without whom none of this would have been possible.
INTRODUCTION

WHAT IS A SENSE OF PLACE?

co-editors, Laura Wilson Offsite and Education
Organiser, Chisenhale Gallery and
Cathy Haynes, Educator.

Over the last century or more the inner-city area of Tower Hamlets in east London has been rapidly transformed. Its landscape has been overwritten again and again: factories and docks, bomb sites and slums, the rise of Canary Wharf and now the Olympics development. Its communities are many and diverse, with worldwide cultural and national connections, and some of the highest and lowest incomes in the UK. So how does someone living in Tower Hamlets define his or her sense of place?

This is the question explored by A Sense of Place. The programme ran from 2008 to 2011 across three academic years and involved 108 young people from three schools in the borough: Bishop Challoner Catholic Collegiate College, Langdon Park School and St. Paul’s Way Trust School. It gave participants the platform to engage with their immediate environment through research and collaboration with five professional artists.

This case study, reviews and documents what the programme has achieved. Its aim is to share with others – particularly artists, curators and teachers – some of the insights that its creators and participants discovered along the way. It begins with a history and overview of the programme from Chisenhale’s Laura Wilson, who organised A Sense of Place. This is followed by a more detailed discussion of the three years.

First, the three artists who each led projects in Year One reflect on their memories of collaborating with young people at the schools through a single image they have selected from the project.

In the following two years, one artist per year worked with all three schools, starting with Ruth Ewan. The section that covers this project, Year Two, begins with two participants recording their memories of the project. Ewan then presents a document of the artwork, followed by an analysis by the social commentator and urban analyst Anna Minton, reflecting in the immediate aftermath of the Olympics, on the walk she led through the area of Ewan’s project in 2010.

In the final section, Amalia Pica describes her vision for the project that she created for Year Three, followed by comments from participants who hosted her artwork. The wider achievements of Pica’s project, and the three-year programme more broadly, are then discussed by Cathy Haynes. The case study concludes with a discussion of the legacy of A Sense of Place from the art teachers who collaborated with the gallery over the three years.

A Sense of Place developed a very particular relationship to its specific time, place and partnerships. This case study, therefore, does not propose to present a blueprint that can be applied directly to other settings. But it does present stories and analyse ideas that are intended to help inform others as they shape their own plans for projects that move beyond traditional boundaries for art.
A Sense of Place was the title of Chisenhale Gallery’s three-year exchange programme between three secondary schools in the London Borough of Tower Hamlets: Bishop Challoner Catholic Collegiate College, Langdon Park School and St. Paul’s Way Trust School. To lead the programme, the gallery engaged artists with specific interests in collaboration, as well as a direct engagement with social, historical and cultural contexts. The project was devised as a multi-part programme to help young people learn about their local geography and heritage, and to develop methods for sharing this research with other young people and the wider community through a series of public artworks and events.

A Sense of Place focused on Chisenhale’s own locality. The gallery occupies a renovated 1930s veneer factory on Chisenhale Road, in the London Borough of Tower Hamlets, close to Victoria Park, in the heart of the East End of London. Tower Hamlets has a rich, fast-changing history and present, and – as the site of the 2012 Olympics – an uncertain future. It is home to people from all over the world. At 7.6 square miles, it is the fifth smallest of the 32 London boroughs, but has the joint-fifth highest population density. The Index of Multiple Deprivation ranks it as England’s most deprived borough. But Tower Hamlets also includes the huge financial sector developments around Canary Wharf, Docklands and the City Fringe. The borough’s residents have average incomes that are within both the top and bottom 12.5 per cent in the country. Our programme explored the varied and dynamic forces that make up Tower Hamlets as a place, and in particular its relationship to the Olympics and its legacy.

A Sense of Place was made possible by being part of Deutsche Bank’s Arts and Education Programme, a pilot three-year funding and support programme that ran between 2008 and 2011. It was designed as an opportunity to increase education activity in small-scale arts organisations. The organisations involved in the pilot were Chisenhale Gallery, Cubitt Gallery and The Cartoon Museum. Furthermore, Deutsche Bank has a strong history of supporting the arts and we are proud to have helped enrich their learning [through this programme], successfully executed by the team at Chisenhale Gallery.

— Kerry McNally, Deutsche Bank Community Development Manager

Laura Wilson, Chisenhale Gallery’s Offsite and Education Organiser, explores the aims, history and future of A Sense of Place, its three-year artist commissioning programme for schools.

‘A SENSE OF PLACE’ HAS OFFERED SECONDARY SCHOOL STUDENTS THE CHANCE TO SEE ART IN THE CONTEXT OF THEIR LOCAL AREA PROVIDING THEM WITH VALUABLE OPPORTUNITIES TO CONNECT WITH THE COMMUNITY AND TO PRODUCE A TANGIBLE PUBLIC OUTCOME.
the funding programme also provided in-kind support from Deutsche Bank and three partners: Arts & Business, Arts Council England and the Museums, Libraries and Archives Council.

*A Sense of Place* was Chisenhale’s first opportunity to work in depth with local secondary schools. The gallery began by inviting a range of schools in Tower Hamlets to be involved in the programme through discussion with teachers. Three schools were selected whose students would benefit most from taking part. All three schools are in Tower Hamlets, but, to make sure a broad cross section of participants was included from across the borough, each school was chosen for its location in a different area.

Chisenhale Gallery designed *A Sense of Place* to involve the same 108 young people from 2008 to 2011 as they moved through the first three academic years in secondary school, meaning that most participants were 11 years old when the programme began. This unusual length of commitment gave the gallery, the artists and the teachers the flexibility to develop new ways of working with each other, to shape the programme in response to the students and to build sustained relationships that would last beyond the three years.

*A Sense of Place* was designed collaboratively with the teachers, so that they also had a sense of ownership of the programme. It was necessary for them to engage fully and support the resident artist, and take an active part in the lessons. The teachers decided which class groups of students would take part. While the original aim was to involve all 108 pupils throughout the three years, some class groups were restructured, meaning that not all remained part of the programme. However, most of the original participants completed the three years.

*A Sense of Place* initially took place in art classes. Then, after becoming established, it explored models of cross-curriculum and cross-school learning, with artists and teachers collaborating across Art, Music, History and Personal Social Health and Citizenship Education lessons. This expanded the teachers’ opportunities to meet the Cultural Offer, a 2010 government initiative requiring that each child was offered at least five hours of engagement with high-quality culture each week — both in and out of school. In doing so, the programme aimed to help explore and put into practice new methods of connecting Tower Hamlets schools with local cultural organisations.

It was important to Chisenhale that the programme was artist-led. This core aim was built into the structure of the project from the start. Year One was split into a research phase, inviting the schools to discuss with the gallery what kind of project and artist they would like to work with. Based on that conversation, in the summer term of 2009 Chisenhale invited three artists and collectives – Simon & Tom Bloor, Harold Offeh and Public Works – to work alongside one school each. Over the course of one academic term each, the artists collaborated with the pupils and teachers to research their school and the immediate area, and to make work that would be used as a resource to develop the programme in its remaining two years. The outcomes from Year One were presented at a Creative Forum, held at the gallery, in which the artists and students from each school presented their research and discussed their findings.

The research and material created in Year One were then shared with the artists for Years Two and Three. Building on that foundation, *A Sense of Place* became a bigger platform, in which one artist per year
would collaborate with all three schools over the full length of the year. This greater engagement enabled each artist to realise a significant public artwork as part of Chisenhale’s Offsite programme.

In Year Two, artist Ruth Ewan spent a term at each school, working with students to research social struggle in Tower Hamlets, exploring the past to reflect on the present. The year culminated in a celebration for the schools at the gallery, and involved their banners, posters, sculptures and badges being exhibited there too. The students from the different schools swapped badges they had made in response to their research. Stemming from her residency in the schools, Ewan created Chisenhale’s first Offsite commission, Dreadnoughts (2010), a series of guided walking tours around East London led by invited specialist speakers.

In Year Three, artist Amalia Pica worked with the students at the three schools to investigate what the borough means to them. Drawing on her workshops with the students, Pica created I am Tower of Hamlets, as I am in Tower of Hamlets, just like a lot of other people are (2011–12). The pink granite sculpture left Pica’s East End studio at the beginning of July 2011 to be hosted by the residents of Tower Hamlets, one week at a time for one year. It returned from its travels in July 2012 to join Pica’s solo exhibition at Chisenhale.

As well as commissioning new artworks, A Sense of Place forged a series of legacies that have changed Chisenhale’s continuing activity and reach. It enabled us to develop and sustain relationships with key teachers who have since become involved in other aspects of our programme. It prompted the development of Propeller, a pilot youth forum providing career development and mentoring opportunities for young people aged 15 to 20. Propeller offers participants a sustained engagement with all of the gallery’s activities, and has become a completely new way for us to work with young people. Importantly, the programme also enabled us to work with artists on long-term projects resulting in significant new artworks. Artists who took part in A Sense of Place have subsequently produced commissions with Art on the Underground, CREATE London, the Venice Biennale 2012, the Folkestone Triennial 2011 and The Whitechapel Gallery. Amalia Pica was a recipient of the Paul Hamlyn award for Visual Artists in 2011 and nominated for The Future Generation Art Prize 2012.

A Sense of Place has also been significant in shaping how Chisenhale relates to local audiences and to participatory practice more widely. In 2010, the gallery was awarded a strategic grant from Arts Council England, which enabled it to conduct a review of its education and learning projects, and to examine how they relate to its wider programme of exhibitions and commissions. This sixth-month process, led by Cathy Haynes, co-editor of this case study, enabled us to evaluate our activities and place artists at the core of education. This means that education no longer sits adjacent to the commissioning programme, but is embedded within it. The result is a more integrated approach with the aim to widen participation and develop new audiences for all of Chisenhale’s activities. A Sense of Place has provided the gallery with a foundation and a robust model on which to build and develop its education and Offsite programme for the future. It has also helped change the structure and shape of the organisation as a whole.

Although challenging at times, managing A Sense of Place has been a truly rewarding experience, and brought with it the opportunity to work closely with artists, teachers and students on collaborations that have genuinely made an impact on participants, local residents and the gallery. The ripple effects of the programme have been far-reaching, and influence everything we do.

I AM TOWER OF HAMLETS, AS I AM IN TOWER OF HAMLETS,
JUST LIKE A LOT OF OTHER PEOPLE ARE
IS ‘SMALL, INTIMATE, UNSPECTACULAR BUT BEDDED
IN IDEAS OF EXCHANGE AND COMMUNITY’.

— Charlotte Higgins, chief arts writer, The Guardian
The place is quite safe and fun because there are some activities that children can go on and there is a big field that older can have a full sized football match.
Simon & Tom Bloor, 2009

Simon & Tom Bloor are artists whose projects develop from researching historic documents, contemporary popular culture and architecture and design. Their recent work has focused on our relationship to the urban landscape and the idea of play as a utopian activity.

In 2009, the brothers carried out preliminary research before beginning their residency at Langdon Park School. They looked at the immediate area around Langdon Park, discovering that the school lies within a conservation zone and that there are several listed buildings close by. In 2008, an extension was proposed to the conservation zone, which would expand it to Limehouse Cut. This seemed to the artists to be a ripe area for exploration. They took the students on a walk around the boundary of the conservation zone, where the group took photos and made drawings. The participants used the information they had gathered to make a series of collaborative artworks back at school. They also produced booklets that documented their personal responses and research about the area in the form of drawings and collages.

In the text below, the artists look back at the project, by reflecting on one of the images made following the workshops:

Simon & Tom Bloor:
This image was produced as part of a booklet we designed with the Langdon Park pupils. We’d carried out various activities in our short time at the school to do with mapping the local area, which we’d discovered was a conservation zone due to a small number of historic buildings (including parts of the school). What is now a small park was once housing, bomb-damaged during World War Two and then demolished, but the shape of the housing estate can still be seen clearly in the shape of the park.

“So where I’m walking now was once a street?”
“Yes, that’s right.”
“Cool.”

It was good to get the pupils out of the classroom, and to get them to look at an area they all knew so well in a different way. To these kids, the 1960s tower blocks nearby may as well have been Georgian or Victorian in terms of historical time. But they were also so familiar they were ignored. It was only us that had the enthusiasm for the brutalist architecture of Ernő Goldfinger’s housing estate, they just lived there. Our attempts to instil in them passion for the local architecture culminated in the booklet and a workshop where the group created simple sculptures based on details of architectural features. Whatever their perspective, we invited the pupils to relate the things they made in the classroom to the world that surrounds them.
HAROLD OFFEH
LANDMARKS

HAROLD OFFEH, 2009

Harold Offeh is an artist who employs a range of strategies – including using found footage and performance-based videos – to question representations of race, identity and desire in popular media.

In 2009, Offeh worked collaboratively with students from Bishop Challoner Catholic Collegiate School to create a website that documents and records various historical and cultural sites around their school. His workshops gave the students an opportunity to develop interesting content for the website by experimenting with methods and materials that included making drawings, rubbings, models, photographs and video performances. The website they created, www.asenseofplace.info, is both a repository for their research and an engaging database for visitors. Below, the artist looks back, at one of his favourite moments from the project.

Harold Offeh:

My proposal for A Sense of Place focused on the young people mapping the local area around their school and then identifying and responding to its rich histories. This photo resulted from the boys in it identifying important landmarks to represent on a collective map we were assembling. I’d spoken to the group about the notorious New York Beaux Arts Ball from the 1930s, where New York’s leading skyscraper architects had dressed up in costume as representations of their buildings. These particular boys responded by making Canary Wharf costumes. Canary Wharf is a significant feature of the landscape in east London, and the boys enjoyed the idea of wearing the buildings.

The boys in the photo included identical twins dressed as the twin towers of the HSBC and Citigroup buildings. Reflecting on the project now, this image was only a small part of it, but I loved how the particular boys involved really engaged with the playfulness of the activity.

Throughout the whole project I was very pleased with the young people’s individual and collective response. Structurally, the project was unusual because I was working with two separate groups of boys and girls from the same school, in parallel. This reflected the structure of the school itself, where boys and girls on the same site were kept separate for lessons. Having to constantly repeat aspects of the project for both girls and boys meant that I became acutely aware of the different gendered approaches each group would take.

Working closely with the groups over a concentrated period of time, I particularly enjoyed our collective local walks and the conversations that fed into their responses. Ultimately, it was really satisfying to capture the individual and collective voices of the young people.
among existing East End communities. The second kind of ‘moving in’ refers to the students’ imminent transition to the new school, and the excitement of a fresh start. St Paul’s Way Trust School went through a similar process in the late ‘60s, when a visionary Modernist building was created in the place of an old and tired Victorian school. By 2008, the school community had a strong sense of nostalgia for the nineteenth-century building. Yet everyone was ready to eradicate all physical trace of the existing, once-utopian, ‘60s structure. With this in mind, we chose to focus on the most iconic feature of this Modernist building: a staircase in the playground that pupils used as a place to hide from the controlled school environment.

In the workshops, I invited the pupils to design wallpaper using collage techniques that would help them create a space that they would want to be in. We pasted the wallpaper directly on to the architecture of the school. This was partly to start a conversation exploring the aesthetics of interior and exterior building design, but it also gave me the opportunity to meet and talk with participants outside the formal setting of the classroom. The wallpaper installation gave this outdoor site a sense of interiority, domesticity and familiarity, which also appealed to other generations at the school. The dinner ladies came and talked about their own east London, and the stairs became a space where they and the pupils engaged with each other beyond just serving and being served food.

This project, though very short, gave me a vital insight into the importance of informality within the school environment. It also highlighted the need for non-institutionalised spaces that pupils can run themselves, in collaboration with teachers, as cultural spaces outside the curriculum. This project sparked ideas which Public Works has continued to explore in other projects.

Public Works, 2009

Public Works is an art and architecture collective with a common interest in and a shared practice of making socially inclusive work in the public realm. Its current members are Torange Khonsari and Andreas Lang. Khonsari led this project on behalf of the collective, and began her residency at St. Paul’s Way Trust School by taking as her starting point renovations taking place at the school. She worked collaboratively with students to investigate issues surrounding public space, private space and play space within the social infrastructure at the school.

Through research, they discovered that a staircase attached to the playground, an original feature of the 1960s school building, was marked for demolition as part of the rebuild. This staircase was, at the time, a key space within the daily life of the school, providing a place where the students could hide from teachers or gather at lunchtime. Furthermore, by exploring the notion of ‘moving in’, their research developed into a site-specific artwork and a set of postcards displaying collages and stories collected from the school community.

Sam Hill, Head of Art at the school, describes how the project unfolded: Students explored their own personal places within the school environment, and created a series of collages. The artist documented interviews with staff and students about special spaces in the school, and produced a series of beautiful postcards using the students’ collages. The postcards act as an archive representing the old school. A final semi-permanent installation was created on the old school site: it lasted the summer before the weather washed it away. The new school was in construction at that time.

Many of the students were sad about losing the old school. Collaborating with Khonsari was fun, and opened up a different way of working. It meant that we left the classroom to get inspiration from around the school.

Torange Khonsari:
This project looked at two kinds of ‘moving in’ to a place. The first is historical: 90 per cent of the pupils have a Bangladeshi heritage, and the project reflects on when their families moved from the Indian subcontinent to London to settle
YEAR
TWO
RUTH EWAN, SEPTEMBER 2009 – JULY 2010

Chisenhale Gallery’s review and evaluation of Year One led to its decision to change the structure of A Sense of Place. It now invited one artist to work over a whole year with all three schools, thereby enabling artists and students to engage in greater depth on a shared project.

Following a period of research, we invited a range of London-based artists to make a project proposal for Year Two. Ruth Ewan was selected for her interest in history as something that is alive, relevant and capable of configuring the future, and for her research focus on the dissemination and control of radical ideas. Her ideas-led process often incorporates participation and collaboration with non-artists, resulting in artworks that have a direct engagement with participants in the fabrication of the work.

Over the year, Ewan worked in each school for one term. In collaboration with the art teachers, she ran workshops for students investigating the histories of social activism in the East End. These took place during art classes, but there was also involvement during Music and Personal Social Health and Citizenship Education lessons. Their research included investigating the Battle of Cable Street, the politician George Lansbury, the architect Cedric Price, the theatre director Joan Littlewood, the East London Federation of Suffragettes and the Match Girls’ Strike. The artworks they created include silkscreen posters and banners, and architectural plans for their own ideal public buildings. The students at Bishop Challoner made a large-scale banner, with Ewan, in response to the mural of the Battle of Cable Street whose site is close to their school. The banner still hangs in the school canteen.

At the culmination of the residency, inspired by her collaboration with the students in the workshops, Ewan devised Dreadnoughts, a series of guided public walking tours around east London. Each walk took its starting point from an historical struggle in the local area. The project borrows its title from the activist Sylvia Pankhurst’s radical newspaper Workers’ Dreadnought, for which she was imprisoned for sedition in the early 1920s. The walks were led by invited specialists, and incorporated a series of ephemeral artworks, including badges made by the students and short live performances along the route, in which the group encountered actors and singers who read from political speeches or sang songs.

Ewan reflected afterwards that the project gave her the opportunity to build relationships with students in ways she had not been able to do before, having only been commissioned to run one-off workshops previously. This in-depth process was for her the project’s most enjoyable aspect, because she felt that she was genuinely able to ‘encourage a few of the students to continue and develop their skills’. The artist also remarks on the way the project confirmed ‘how much I enjoy developing ideas with other people, and I think in the future it will lead me to organise collaborative projects on a more ambitious scale, involving larger groups’. Ewan’s subsequent practice did indeed go on to include larger-scale group collaborations.

After her Chisenhale commission ended, she also chose to work again on other projects with students from Bishop Challoner Catholic Collegiate School on a performance at FRAC, Reims. Subsequent to the commission at Chisenhale Gallery, Ewan was invited to develop other socially engaged works with Art on the Underground, 2011 and Frieze Projects East for CREATE London, 2012.

‘THE BEST THING ABOUT THE WALK WAS IT MADE ME PROUD AND HAPPY TO LIVE WHERE WE DO IN HACKNEY. IT REMINDED US BOTH OF ONE OF THE MANY REASONS WE LOVE LIVING WHERE WE DO.’

— Caroline Rogers, Audience member, Dreadnoughts, Ruth Ewan, 2010
ORGANISED BY RUTH EWAN
THREE ANNOTATED WALKS EXPLORING THE PAST AND PRESENT STRUGGLES OF EAST LONDON

DREADNOUGHT NO. 1
DON’T LET THEIR IDEAS INTO YOUR MIND AND HOUSE
FRIDAY 2 JULY 2010, 7 – 9PM

David Rosenberg led this walk around Whitechapel and Stepney exploring anti-Fascism and its legacy from the 1930s onwards. Rosenberg is a journalist, educator and activist. He runs East End Walks, organising regular walking tours that focus on the history of radicalism and immigration in east London.

DREADNOUGHT NO. 2
WHO OWNS THE CITY?
SATURDAY, 3 JULY 2010, 4 – 6PM

‘Segregation in our cities is nowhere better illustrated than in Docklands and the Isle of Dogs,’ argued Anna Minton, who led this walk. She asked: ‘Now the Olympics promises to bring with it another quantum change, what does this regeneration actually mean for the people who live there, and who is it really for?’ In the essay below, written immediately after the 2012 London Olympics, she offers answers and reflections. Minton is author of Ground Control: Fear and Happiness in the 21st Century City. She is a former staff writer for the Financial Times, and writes regularly for The Guardian and New Statesman. She is the author of a volume on fear and distrust, one of the Viewpoint series of publications by the Joseph Rowntree Foundation.

DREADNOUGHT NO. 3
WE WANT EQUALITY!
SUNDAY, 4 JULY 2010, 4 – 6PM

Sheila Rowbotham led this walk around Mile End and Bow focusing on the struggle for better living and working conditions fought for by the people of east London from the 1880s to the 1920s. Feminist historian and author Rowbotham was formerly Professor of Gender and Labour History at the University of Manchester. Her many books include A Century of Women: The History of Women in Britain and the United States in the Twentieth Century and Dreamers of a New Day, which describes women’s ideas of changing everyday life. She has written for, among other newspapers, The Guardian, The Times, The Independent, New Statesman and The New York Times.

Above Ruth Ewan, They Shall Never Pass, Woodblock, letterpress print, 2010
Right Ruth Ewan, I advise you to learn Ju-Jitsu, Woodblock, letterpress print, 2010
WHO OWN THE CITY?

RUTH EWAN

This map sketches out **Dreadnought No. 2**, which passes through three very distinct landscapes: a local residential area, the corporate skyscrapers of Canary Wharf and the Olympics site, which was then in development. Anna Minton, who collaborated with Ewan to design and lead the walk, told the story of each place – both its utopian dreams and social reality. She invited the group to consider who owns this landscape, and whom they think should own it. In the following section below, Minton reflects on how the landscape has changed in the two years after the *Dreadnoughts* walk, during which the area was developed to host the London Olympics of 2012.

"The widow is gathering nettles for her children’s dinner; a perfumed seigneur, delicately lounging in the oeil-de-boeuf, hath an alchemy whereby he will extract from her the third nettle, and call it rent.”

—Thomas Carlyle, Victorian essayist and historian, 1837

"In London we are going to create a university of the streets – not a gracious park, but a foretaste of the pleasure of the future.”

A Different Kind of History Lesson

Sidney and Madoc, students at Bishop Challoner Catholic Collegiate School describe their experience of taking part in Dreadnoughts with Ruth Ewan.

My most memorable moment was creating a number of different sculptures, drawings and paintings, but mostly it was the sight of the complete collage of all the students’ work on the Cable Street banner, which now hangs in our school canteen. The main sculpture that I remember making is of a severed head that I created because it represents the Tower of London. It reminded me of a history lesson when we learnt that in olden times they would stick your head on a spike if you had been caught for a serious crime. I also really remember making a double-headed dragon with one head modelled on Oswald Mosley¹ and another head that was a dragon.

What I got out of this project was that I changed my thoughts on what exactly art can be, and what forms it can take. If you asked me what art was before this project I would have probably said that it is a painting or a photograph or a sculpture, but after this I know that art can come in lots of completely different forms, like film.

I would say that it has changed my perspective of what it means to be an artist, because it showed me that I could work in different media and not just one. This project has also changed my perspective of art, but not exactly changed the way I think or how I view things. The way it has changed my view on art is that it has made me look more in depth: it makes me not just look at the first layer, but also it has made me look at art more closely and look at the meaning of its message.

The project has not really changed the way that I view my sense of Tower Hamlets or how I fit in to this borough. Though once it has made me think about what this borough could offer me, and I have looked into activities that I would like to do.

¹ Mosley (1896–1980) was the founder of the British Union of Fascists. In 1936, his paramilitary league of ‘blackshirts’ were stopped by local people from marching through an ethnically mixed area of East London, in the now-famous Battle of Cable Street.

Year 8 pupils from Bishop Challoner Catholic Collegiate School visiting the Battle of Cable Street Mural during a walk led by David Rosenberg, organised by Ruth Ewan, November 2009
WALKING THROUGH TOWER HAMLETS

In the wake of the London Olympics 2012, Anna Minton reflects on the changes in Tower Hamlets since she collaborated with Ruth Ewan to devise Dreadnought No. 2, in 2010.

If the urban environment we create reflects political realities and provides a litmus test for the health of our society and democracy, then the Olympic developments, which were parachuted into one of the poorest parts of Britain in time for London 2012, are a perfect mirror for our times.

To the surprise of many, myself included, the experience of the games themselves appeared to reflect a more progressive national identity for Britain, from the unexpected narratives of the opening ceremony to the experience of the athletes. But at the same time the new park and the developments accompanying the Olympics remain resolutely based on a broken economic model. It’s a fair reflection of where we’re at: in many ways the UK is a progressive and inclusive country, but one which is economically stuck in the past, committed to anachronistic and failed economic policies, based on debt and the promise of ever rising property prices.

‘By staging the games in this part of the city, the most enduring legacy of the Olympics will be the regeneration of an entire community for the direct benefit of everyone who lives there’, the Olympic bid document promised. This new part of London, which is the size of a new town, includes Westfield Stratford City, the biggest shopping complex in Western Europe, a 500-acre park, which is the first park to be built in London since Victorian times, and thousands of new homes, in what was the Olympic village. The future plans for the park also promise the creation of up to 11,000 new homes in five new neighbourhoods.

But despite a campaign for Royal Park status and despite being called the Queen Elizabeth Olympic Park, the Olympic park will not be a royal park – which means it would operate as a public park. Instead, it is to be a series of a private developments amounting to a new quarter on a Docklands model. In keeping with this model, the Olympic village has already been sold off to a consortium led by the Qatari Royal Family, and will be a privately owned and privately controlled estate.

The Olympic Park and the places within it now come under the jurisdiction of a new Mayoral Development Corporation which stretches over a far larger area, including Hackney Wick, Fish Island and south of the Olympic Park, areas of Stratford, Three Mills and Bromley by Bow. Swamped by coverage of the Olympics, this extension of planning control has received little attention, although it means that local people will lose their democratic representation, mirroring what happened in Docklands under the Development Corporation set up in the 1980s.

In 2010, Ruth Ewan asked me to lead a walking tour of Docklands to explore the themes in my book Ground Control: Fear and Happiness in the 21st Century City, as part of her project Dreadnoughts. It was a timely request, as I had just begun to think that the Olympic regeneration was the latest, and most extreme, illustration of the themes I had discussed.
in the book, although in a context where the debt-fuelled economics which justified this approach had collapsed. The walk that Ruth and I worked out, which began in Docklands and continued onto the Olympic developments in Stratford, was the start of my thinking about a new chapter for the book, and I submitted my proposal for a new edition to my editor shortly after.

_Dreadnoughts_ was commissioned under the programme heading of _A Sense of Place_. While glad to be part of what has been a rewarding programme for all the participants, I, and perhaps some other among the participants, balked at the title, which has taken on a rather clichéed status. This term, interchangeable with phrases such as 'place-making', has been so successfully co-opted by the regeneration industry that, for me and for many artists who work in this area, it is all too close to the marketing-speak emblazoned on glossy brochures selling riverside warehouse apartments.

The term ‘psychogeography’ has suffered a not dissimilar fate, with writers such as Iain Sinclair and Patrick Wright keen to distance themselves from its now trendy and brand-friendly associations. The blameless organisers at Chisenhale Gallery were not to know how swiftly this term would become co-opted, which is testament to the power of the regeneration industry.

The argument put forward in _Ground Control_ is that today’s regeneration industry, and the Olympic developments that are a part of it, are the apogée of a story of city change which began in Docklands in the late ’80s and is now ending in nearby Stratford with the completion of the Olympic Park. The backdrop to this story is, of course, the changing economic context.

_Ground Control_, which was first published in 2009, was written during the boom years. By the time the book came out boom had turned to bust, following the 2008 financial collapse. The book ended on a note of cautious optimism that the era of ‘TINA’ – the Thatcherite mantra ‘There is No Alternative’ – was over, and the debt-fuelled approach to the city, which creates privatised enclaves in its wake, was no longer economically viable.

All around the country the development of privately owned places had come to a standstill. In Bradford, Westfield’s plans for a 23-acre private estate remain no more than a hole in the ground. It is the same in Edinburgh, Preston and Leeds. Yet the huge amount of development associated with the Olympics, considered like the banks to be too big to fail, did go ahead, bailed out by the government to the tune of nearly £6 billion. How this came about, despite the total collapse of the economic case for it, is the subject of the new chapter, published at the start of the Olympic year, 2012.

Ruth and I chose to begin the walk at The George pub opposite South Quay, where the first edition of _Ground Control_ also begins. Set in the shadow of Canary Wharf’s towers on the corner of one of Millwall’s housing estates, The George seems to mark a boundary point between the wealth of the finance centre and the deprivation of the Isle of Dogs. It’s a sharp testament to the failure of ‘trickle-down’, Thatcherism’s justificatory claim that the creation of wealth in an area will trickle down to the poorest parts that need it the most. All around the country trickle-down has failed to work, creating enclaves of property finance side by side with ghettos of poverty. Yet, 25 years on, this is still the justification given for the Olympic developments.

The foundations for Canary Wharf – and the nearby Broadgate Centre – were laid in the 1980s, created in response to the deregulation of the financial markets and the ‘big bang’ of ’86, with its demands for big banks and large trading floors. At the time, these two emerging finance centres in east London were exceptional, and controversial, places. Their vocal critics presciently feared the future would be a divided landscape with no jobs or opportunities for local people in the new gated citadels.

Now, a generation later, this model has spread out, not only throughout the City in London but to towns and cities across the country that are increasingly characterised by privately owned places, from small enclaves to enormous shopping complexes such as Cabot Circus in Bristol and Liverpool One, which spans 34 streets in the heart of Liverpool.

A defining characteristic of privately owned ‘public’ squares and spaces is conditional access. Members of the public are only allowed in if the company controlling the place is agreeable. This is private property in the same way that someone’s house is private property, which means that the owner can decide who is or is not allowed to enter and what they are allowed to do there.

These are not democratic spaces. Instead, rules and regulations are enforced by uniformed private security and round-the-clock surveillance. A host of seemingly innocuous activities such as cycling, rollerblading and even eating, in some places, are forbidden. So is filming, taking photographs and political protest, as the Occupy movement discovered when they attempted to protest outside the London Stock Exchange in privately owned Paternoster Square.
At Canary Wharf recently, a group of activists wishing to mount a protest were contacted by advertising company JCDecaux, which told them that the space was an ‘experimental advertising space’ for which the daily rate was £4,750. This is a model that looks at space purely as a place for investment rather than as an open democratic forum where people can meet freely and come and go. From Canary Wharf the walk moved onto Poplar and then Stratford, although, as we discovered, it is not easy to walk from Canary Wharf to Poplar. Throughout Docklands the finance centres are entirely disconnected from local communities, which are literally on a different level, separated by road and rail links which connect finance professionals straight to central London rather than the area around them.

With the Olympic Park surrounded at the time by a high security perimeter fence, the best view of the Park and the emerging structures was from the Docklands Light Railway. The View Tube, a temporary café round the corner from Pudding Mill Lane DLR station, which was
subsequently forced to close, provided a stop to consider the Olympic developments. The economic rationale for the Olympic developments was that the private sector would raise the money needed. But the financial crisis meant it was unable to borrow, so the government bailed out the games, with public funding increasing by £5.9 billion – almost triple the original budget. According to the House of Commons public accounts committee, less than 2 per cent of the budget has ended up coming from the private sector.

So what do we get for our money? When discussing the legacy of the games, the Olympic Park Legacy Company executives responsible for the planning of the Olympic Park often referred to the 1851 Great Exhibition and the Festival of Britain a hundred years later. The Great Exhibition left Britain with museums and public spaces including the Victoria & Albert, Natural History and Science museums. The Festival of Britain, in 1951, left the Royal Festival Hall, one of the finest public buildings in the country.

But despite the public bailout, London 2012 will not be leaving behind the type of public-spirited legacy equated with 1851 and 1951. Instead, developments will be entirely private, sold off piecemeal to the highest bidder. Despite its royal moniker, the park will not be run by the Royal Parks Agency, but by private companies, and the places within it – from the Olympic Village to the venues – will be private. Or at least that was the intention, although the debacle over the sell-off of the stadium revealed how easily these deals can collapse.

The walk ended at the Theatre Royal, Stratford, where director Joan Littlewood and architect Cedric Price developed the Fun Palace, an experimental model of participatory social environment. The Theatre Royal is not part of the Olympic project, separated from Westfield and the Olympic Park by the ring road. It is safe to say that the Olympic executives responsible for the park did not consider the ideas pioneered by the Fun Palace when it came to planning London 2012.
YEAR
THREE
Amalia Pica's wide-ranging practice includes sculpture, drawing, photography, installation and film. *I am Tower of Hamlets, as I am in Tower of Hamlets, just like a lot of other people are* (2011-12) continues her interest in dissecting the politics of public sculpture and participation. It also explores her ongoing fascination with the relationship between memory and material objects, and between public artefacts and our personal encounter with them.

From September 2010 to July 2011, Pica worked with students at the three schools on sculptural workshops, learning about Tower Hamlets and discussing public sculpture as they saw it. In a telephone interview, Pica reflects on the vital role of teachers during this project:

*I really appreciated the teachers' support while in the classroom and also during the planning of the workshops. Their input was very important, as they are so much more experienced than I am in working with these groups. I felt most of the times the teachers were great partners in crime and I feel very grateful to them.*

The results were often powerful. Sam Hill, Head of Art at St. Paul’s Way Trust School, recalls:

[One] student produced an interesting piece about his dismay at the council’s permission to let a construction company build on an open playing field. This space was a special place for many students, where they liked to play football after school and at weekends. The sculpture in question represented a building tied to a large rocket, which represented his idea of sending the construction company into space, so leaving the young people’s open space.

After Pica’s residency with them was completed, the students wrote:

‘This project has been very inspiring, exciting and adventurous. It is like taking a trip to a whole new world.’

— Sureeyah, Year 9, Bishop Challoner Catholic Collegiate School

‘The work is very exciting. I have learnt how to use papier mâché and make 3D objects.’

— Maria, Year 9, Bishop Challoner Catholic Collegiate School
'I enjoyed learning about history and making new things. I enjoyed the third year because we got to express what we personally thought of our area.'
— Year 9 pupil from St. Paul’s Way Trust School at Creative Forum, A Sense of Place Year 3, July 2011

'I learnt that art can be anything ... It’s all around us, even in our own area where we might not notice.'
— Year 9 pupil from Langdon Park School at Creative Forum, A Sense of Place Year 3, July 2011

Next, drawing on her collaboration with the students, Pica created *I am Tower of Hamlets, as I am in Tower of Hamlets, just like a lot of other people are* (2011-12). This is a nomadic sculpture, which left her studio at the beginning of July 2011 and toured the borough over the course of one year. Residents of Tower Hamlets were invited to look after the sculpture for one week, then pass it on to the next participant. The weekly exchanges were recorded by the participants on a lending card, serving as a document of the meetings and interactions between neighbours that made its journey possible. The texts that follow discuss the ethical and aesthetic decisions that shaped Pica’s project.
Amalia Pica reflects on the research process behind her project, and its development into an artwork

This text is adapted from the original proposal written by the artist, and was published on Chisenhale Gallery's website to coincide with the launch of the artwork in 2011.

I am sitting in my studio looking at this object I made several years ago. I spent so much time on it that it now seems amazing to me that I could be looking at it in yet another way. I am asking myself how can an object be turned into an event? How can this object happen somewhere else? How can it gain a life of its own? Who will care for it?

I remember the second year primary school pet, and how exciting it was when it was my turn to take it home. My poor dog felt a bit displaced. There was something so different about taking care of something for a limited amount of time. I also remember 'The Mary'. It was only an object, plaster shaped to represent the Virgin. Members of my local church in the Patagonian Desert would pass it from house to house, and host it for one day at a time. My family was not part of this tradition, but I would have liked to host The Mary. Not for religious reasons, but I wanted to host IT, as if there was something about its thingness that would inundate the house. It occurs to me now that – just as I did then – I believe in the power of objects. I believe they can make things happen. But I wouldn't have wanted to have IT forever.

There was something about having what other people had had and what other people would have after me, to be part of something bigger by holding this thing which had become so much bigger than itself, simply by being in all these different places. I only ever saw The Mary in the final procession, the day it came back to church. I was roller-skating on the street and saw it going inside. I wished to know all the places it had been to. Did IT collect memories of those places, from homes that were just front doors to me?

The French philosopher Maurice Merleau-Ponty once wrote that memory is contained in the objects themselves. They do not trigger memories but actually store them. I am not sure if I agree, but one thing is true: knowing The Mary had been in so many different houses expanded my ability to imagine those places and their inhabitants. What makes this memory so strange is the question as to whether remembering the things I imagined counts as remembering at all.

Being invited as an artist to develop a project for a specific area immediately makes me feel out of place. It is like being invited to observe life as it happens to other people and come up with something that relates to it. Except this time the area is my own area. I cycle through Tower of Hamlets every day. I shop in Tower of Hamlets, I walk along the canal in Tower of Hamlets, I go to my studio in Tower of Hamlets, I go to see art exhibitions in Tower of Hamlets, I meet up with friends in Tower of Hamlets, for dinner, for lunch, for coffee, for chats, to gossip, to work. So life also happens to me here.

But what makes an area? Is it its buildings? Is it its history? Is it its people, every single one of them? Is there a way to talk about them without naming them all? When working with the students as part of A Sense of Place we tried to answer this question. When prompted to think about Tower of Hamlets, frequently the borough's iconic landmarks would be mentioned, for example, Canary Wharf, Victoria Park, East London Mosque, the Museum of Childhood, the Olympic site, the O2 arena. However, these landmarks seemed so far removed from the students' daily lives, and described little about what felt like home about the area to them. When asked what was their favourite place in Tower of Hamlets, their first answer would usually be 'my room'. These young people are growing up in an era concerned with security. They are not allowed to wander on their own. What makes Tower of Hamlets home to them is their home. For this project, I decided to ask the residents of Tower of Hamlets (friends, friends of friends, friends of Chisenhale Gallery and people in the local community and those in the schools) to host my sculpture in their homes for a week at a time. In this sense, the project required a high level of commitment from a reduced number of people, relying on an existing network of friends and people engaged with the gallery, as well as expanding to incorporate people who may not frequent contemporary art institutions such as Chisenhale Gallery.

Tower of Hamlets, I go to see art exhibitions in Tower of Hamlets, I meet up with friends in Tower of Hamlets, for dinner, for lunch, for coffee, for chats, to gossip, to work. So life also happens to me here.

Photo: Thomas Lock
This exhibition happened behind closed doors, just like a big part of life does here. Hosts filled in a lending card, which became an evolving document tracking the sculpture’s journey throughout the area. The invitation to host the sculpture was made by open call, but also through personal invitation and through friends of friends. The sculpture’s hosts were offered the opportunity to arrange the transportation of the sculpture at the end of the week between themselves, giving them a chance to meet each other.

The sculpture travelled the area for a full calendar year, starting in July 2011, and ending up at Chisenhale Gallery for a week during my solo exhibition there. As befitting previous host sites, the sculpture was kept with staff in the office, rather than being exhibited in the gallery. Visitors were invited to knock on the door to the office and see it. And at the end of the project we invited all the hosts back to the gallery for a celebration.

The sculpture itself is a plant, hand-carved in pink granite, which is a very durable and resistant stone. The design is based on an individual plant, which I studied in Kew Gardens. I reproduced it in stone with its own base, which can be seen as a pot or base, as well as a means to bury the base in the soil to act as a root.

The plant is an Echeveria, which is a mis-spelling of the surname of the eighteenth-century Mexican botanical artist Atanasio Echeverría y Godoy. Many Echeveria species are popular as garden plants. This suits the domestic nature of this project. Echeveria is a generic name for succulents in the Crassulaceae family, which are native to South America.

They are, just as the sculpture is, drought-resistant, although they do better when cared for. Their high tolerance to extreme weather conditions, being desert plants, has made them very adaptable to different environments, and they are now quite popular all over the world. They have proven to be good migrants. In English they are better known as hens and chicks.

Incidentally, my school pet was a small yellow chick.
Some of the sculpture’s 52 hosts describe their experience of giving a home to Amalia Pica’s I am Tower of Hamlets, as I am in Tower of Hamlets, just like a lot of other people are.

**WEEK 5**
Number of visitors: 10
It was a great experience, a very good point of interest. We also involved our daughter in the collection and drop off. That was a very interesting experience.

Meeting new people, going to strangers’ homes and having to facilitate it by ourselves. – Roland Bohn

**WEEK 6**
Number of visitors: 6
Not many people saw it as I was working all the time. – Louise Bush

**WEEK 8**
Number of visitors: 60
I kept the sculpture on the boat where I live. Unfortunately the weather was extremely bad, otherwise many more people would have seen it. However, quite a lot of people managed to see it at the weekend. – Sarah Hall-Craggs

**WEEK 15**
Number of visitors: 5
I was sorry to let it go. I regret that it was a private house rather than in a public space. It was nice to share although I did not manage to share it with many people. – Michele Robecchi

**WEEK 16**
Number of visitors: 240
We kept it in the bookshop and we treated it as a shrine, as it was surrounded by flowers most of the time. We also had a couple of events and lots of people came along and saw it. I am also doing an artwork inspired by it.

– Daniel Wilkinson

**WEEK 17**
Number of visitors: 6
It was a really nice, close encounter with people that you would not have met otherwise. It was nice to exchange the sculpture with them. – Marina Ribera

**WEEK 18**
Number of visitors: 4
It was really wonderful! It made me think about the space, as I kept moving it from one place to another. We tried the bedroom and the living room. We do not have anything like this at home, we only have paintings and photographs, so it was really challenging to deal with an object, thinking about what was the appropriate place for it. We also felt a bit anxious, because of the responsibility that came with it. It was also really nice to get to meet the artist, who came to repair the box at my place, as well as having a chat with the next host. It will be great to meet them again at the end of the project. – Nadine Mahoney

**WEEK 22**
Number of visitors: 45
I had my birthday party on the Friday, so I suppose that about 45 people saw it over the whole week, including my girlfriend in Stockholm over Skype. – Jammie Nichols

**WEEK 25**
Number of visitors: 18
Amalia’s sculpture sat in my studio entrance, in full view of the street, and resulted in 18 spontaneous cups of tea with strangers. Many curious passers-by wanted to look and admire it. Some thought it would make an excellent paperweight. Others found it strikingly beautiful. I felt like I was in the presence of the Virgin Mary herself. – Oliver Chanarin

**WEEK 26**
Number of visitors: 10
I planned to have it over Christmas, as a Christmas tree sculpture. What I loved was the exchange, especially as I happened to know both people, by accident. It was a nice social element. I would have wanted it for longer though. In the house it had quite a presence, since my house is small. A great thing to do. We also had Christmas lunch with it. – Donna Huddleston
WEEK 28
Number of visitors: 4
The sculpture was a guest of honour at a dinner party at my place last week. We found that it is not only pretty, but also an excellent poppadom holder.
– Rosie Towe

WEEK 29
[Scheduled host did not collect.]

WEEK 30
Number of visitors: 25
A really good experience, I think I got a lot out of it. The drop off was especially interesting, as I got to know a family just round the corner. My flat is a very sociable one and all my friends could not believe that we were allowed to have it. I think it really challenged the way a work of art is supposed to be exhibited.
– Danny McNally

WEEK 34
Number of visitors: 1000+
Well, we all love Amalia’s exotic flower! She resided at first in our Staff Restaurant where she was protected in a Perspex box, just in case anyone knocked her over as they rushed out of the lifts on their way to the food counters. I don’t think she resented being encased. She probably found it quite relaxing to be able to have a rest from being touched and stroked – she is very tactile. (As you can gather, we certainly find the sculpture is a she!) People stopped by her box and read a card full of information about her journey – we advertised her visit on our daily intranet newsletter.
– Cathy Jones

WEEK 37
Number of visitors: 0
Erm, this will sound a bit lame, but we were actually away in Kent when the sculpture was with us. We arranged it, then left, so it didn’t form part of our daily lives, but rather was another thing, albeit slightly alien, that was in our London place while we were away. I would say that I was a bit paranoid given that it is probably worth something, so in my mind it became a valuable that was slightly at risk on its own.
– Pablo Bronstein

WEEK 42
Number of visitors: 20
I enjoyed travelling down the street with it. I met one new person hosting it, and found out quite a few friends had seen it at other friends houses in Tower Hamlets! I kept it in the box for a while, because the box was so pretty, then we put it in the kitchen.
– Mellis Haward

WEEK 43
Number of visitors: 730+
We kept the sculpture in our parents’ waiting room so it was viewed by all visitors to the school. Also, all pupils viewed the sculpture at some point during the week so it was viewed by over 730 pupils, plus adults.
– Kevin Jones

WEEK 45
Number of visitors: 20
I picked it up just a couple of doors down from my house, so the sculpture’s movement was satisfyingly tangible. I would have spoken more to the previous hosts, but it was Saturday morning and I felt rough. It went centre stage in my house, against the backdrop of my great-grandfather’s Union Jack, another much-travelled piece. It’s currently exam season, and I found it unapologetically inspiring to look up from my notes and see a piece that had also been the subject of much work and study. A good 20 or so people will have seen it at mine, but many of them had seen it at an earlier location too. I handed it over to a school, and I had picked it up from people a generation above me, so it seemed to travel in time and space.
– Henry Lodge

WEEK 52
Number of visitors: Not recorded
We have had a great time hosting and will miss him greatly. He sits in the centre of any table we gather around, inside or out. My mother, who lives in North America, is visiting us. She is unwell and many friends and family have been coming by to say hello to her and also the sculpture. She leaves tomorrow, so our table will feel very empty and vacant.
– John Slyce
Amalia Pica responded to *A Sense of Place* by asking students to help her discover Tower Hamlets through their eyes. She did this through sculpture and mapping workshops that encouraged them to explore their favourite places, and their hopes and fears for the borough’s future. She asked them: What needs to be improved about the area? What could a sculpture do? In response, they made scale models of sculptures that they designed for local sites. This collaboration gave the artist and her students at the three schools the chance to learn from each other in important ways. It also revealed a number of questions for Pica about the creative and ethical dilemmas of making an artwork to define a sense of place.

She considered how she might create a work that local people could experience, without intruding on it and imposing her own vision. One route flowing from the workshops would be to create an artwork that enabled others to see through the eyes of local young people. But, while the students had been generous in sharing their perception of Tower Hamlets, she was aware of a gap in their response to her questions. She saw that the most important spaces were in the private sphere, inside their friends’ and families’ homes. This clarified the challenge: how could she create an artwork that responded to their sense of place if she couldn’t access it herself? The artist created a project where an object she had made would get ‘to see that side of their lives I couldn’t see’.

Pica’s project was also driven by her attention to the politics of defining identity through art. There is a risk in the act of trying to pinpoint ‘place’ and ‘community’ that the artist may draw up more explicit boundaries between who’s in and who’s out, thereby feeding the dangerous politics of exclusivity. Pica remarks that, ‘as a local resident, I shouldn’t have to define this place. I am part of it. What really makes a place is its people, and how they inhabit it. My sense of place comes from just being there. I am this place. We don’t need to think about what else we are as a community because we are just here.’

In response, she reimagined the model for public sculpture as something that might expand how community is lived, rather than try to define it. *I am Tower of Hamlets...* is an object that circulates in communal space without becoming static. It is a guest in the private realms of local people, becoming what they wish to make of it.

In the homes and workplaces of its many hosts, the granite plant has variously become a ritual object or a personified character. It has been treated as an excuse for a party, as an additional family member, as a votive object and as a garden sculpture. Most hosts have invited people to their home to view the sculpture, and many have made new friends through the process of its exchange. The passage of this granite object round the borough has created its own kind of social network, in an unusual gesture for the digital age. ‘I think,’ says Pica, ‘we’re not done with objects. They are useful tools to communicate...’
and generate experience. For example, spending time with the students making objects together meant we developed a kind of communication through that. An object brings the potential of coming together over it.’ This is an object that activates collective experience and connection. It presents a different model from public sculptures that, once fixed in place, are quickly forgotten.

Pica describes the support from Chisenhale Gallery Director Polly Staple and Offsite and Education Organiser Laura Wilson as vital to the project’s development and success. Their openness to questioning the parameters and terms of the commission, and their responsiveness and flexibility throughout the process helped the artist expand her own thinking and practice in crucial ways. The artist believes that, when approached with such a sense of open enquiry, this form of commission can be an exceptionally vital platform. But she warns: ‘What makes these projects important is that they’re not ‘they’. That is, that we don’t think of them as a type of project. It has to become my own project. Sometimes a participatory or public commission comes with so many expectations and requirements that it’s really hard to see how to make it your own. What makes these projects important is that they’re a framework and a platform rather than something with a predefined outcome. They offer the potential for constant redefinition as to what’s possible outside dedicated art spaces, and force you to re-evaluate your practice. If the artist, commissioner and teachers take it seriously then it can be a really experimental platform, because it’s not constrained by the expectations of galleries.’

She explains this last insight further. Until the commission from Chisenhale Gallery, she had been ‘making objects and trusting they could be something else, but mostly they stayed in the gallery.’ That is, their potential was only tested by those who came to see her exhibition, who were, more often than not, familiar with contemporary art. For A Sense of Place, Pica worked with young people and people from the community who were relatively new to galleries. The response to an artwork from those who aren’t familiar with its language ‘makes you ask bigger questions about the nature of art.’

In return, the collaboration with Pica has given Chisenhale the opportunity to expand its own practice. The final week of the sculpture’s tour coincided with the last week of Pica’s solo exhibition. Making this link between the exhibition and the public artwork travelling the borough has brought fresh audiences to the gallery. Local people have reported an increasing awareness of its programme and activities. In recognition for raising ‘attendance at the gallery’ and securing ‘its position as a “go to” local resource’ during A Sense of Place, Wilson has been awarded a Marsh Award for Excellence in Art Gallery Education (2011). Furthermore, as a result of its work to deepen local connections in these ways, the gallery has been developing its own sense of place.

Perhaps most importantly this collaboration between its strands signals a deep shift in the gallery’s organisation. Throughout the three years of A Sense of Place, Chisenhale has continually reviewed its activities and re-evaluated its collective purpose to improve its plans for the future. In response, it has forged a closer relationship between its educational and curatorial activity, with Pica’s solo exhibition as its first collaboration between the two. What was originally envisioned as a school residency series, has expanded to become a fully fledged Offsite commissioning strand, with ambitions to grow. By overcoming traditional gallery divisions, Chisenhale has created a coherent, non-hierarchical organisational model that is helping to strengthen its leading international role in commissioning, presenting, educating, collaborating and raising debate around contemporary art.

A Sense of Place also raised the ambition of its participants and partners. First, it expanded participants’ experience of learning, beyond and across the curriculum. Collaborating with a practicing artist increased students’ knowledge of contemporary art and gave them an understanding of ‘how art can be used to tackle personal and social issues,’ in the words of one of their teachers. Moreover, the teacher continues, exploring history and geography, researching local heritage and focusing on their own relationship to place through art had enabled students to realise ‘that a sense of place’ was not a fixed concept, but rather a fluid, changing identity that was constructed through history, geography, culture, environment, politics and family.’ It helped inspire a greater connection between their own lived experience and their academic study across disciplines.

Second, the programme expanded the students’ social horizons, creative skills and sense of autonomy. A Sense of Place included a series of Creative Forums, where participants from the three schools came together to share their ideas with each other at the gallery. Collaborating with their peers from other schools helped them develop ‘excellent team-building skills,’ in the words of the teacher. Furthermore, presenting their ideas to others, celebrating their achievements in the workshops and exhibiting their work at school raised their confidence.

Finally, to give the participants and their local peers further opportunities to explore creative futures, Chisenhale collaborated with one of the schools to organise a Creative Careers Day, with presentations
The success of *A Sense of Place* is clear from the numbers of participants who went on to study creative subjects at GCSE. At two of the schools it was 80 per cent, and at the third 23 per cent – the lower percentage no doubt related to its specialist focus as a community sports college. But the programme has had an impact beyond the classroom. One student wrote that the programme ‘gave us a chance to meet artists that can inspire kids like us and help us get more involved in projects in school and after school (…) so we can engage and visit more galleries.’

In response to participants’ requests to stay involved beyond the programme, Chisenhale devised *Propeller*, a monthly forum for young people aged 15–20 who want to work with professional artists and the gallery during their spare time. By summer 2012 there were ten core *Propeller* members, three of whom were part of *A Sense of Place*. A variety of workshops are made available to the group. For example, artist Benedict Drew led participants to create a collaborative artwork exhibited at the gallery in August 2012.

Through *A Sense of Place* it became clear to the artists and gallery team that it can be difficult for local young people to travel within London, including their own borough, for fear of gang reprisals. In addition, excursions outside the classroom became increasingly limited due to a lack of school resources. *Propeller* aims to help overcome this by widening participants’ geographic horizons and connections with other young people outside their borough and city. Wilson carefully researched how to plan this safely with the advice, training and support of partner organisations through the professional organisation Engage and a peer network of Young People’s Programmers. *Propeller* has now taken its members on visits to galleries in London and Birmingham, and in late summer 2012 collaborated with the Youth Programme of Ikon Gallery, Birmingham, to make *Slow Boat*, a creative journey by barge along the canal that links the two galleries.

What importance did *A Sense of Place* have for the teachers involved? From the outset, Chisenhale invited the participating teachers to join a Think Tank: a forum that gave resident artists and teachers the opportunity to speak regularly and in depth. One teacher reports that the ‘Think Tanks were a great opportunity to meet other heads of art, not only to discuss the project, but it also gave us a forum to share ideas and develop our pedagogy.’ At the same time, it provided a platform to build trust between the partners and maintain a sense of joint ownership over the programme. As one head of art remarked, taking part in the programme ‘has been invaluable for the department, the school and the students. The experience has been a resounding success and one that I hope to echo in the future.’ (Teachers’ reviews of the programme appear in the following section.)

Now that *A Sense of Place* is completed, the teachers who participated in the Think Tanks continue to meet regularly to discuss pedagogical ideas and strategies. They also continue to increase their knowledge of contemporary artists by attending Chisenhale’s teachers’ exhibition previews, and have described the gallery as ‘a fantastic resource to have in the borough’. They identify one of the most important legacies of participating in *A Sense of Place* as bringing them an ‘increased confidence [in] using contemporary art in lessons’ and in developing experience-based learning outside of the curriculum. The programme has also enabled the art teachers to forge ongoing links with teachers in music, history and geography. The programme has given the teachers, Chisenhale itself and anyone who explores its online archive a lasting model for practice, which can be found at: http://www.chisenhale.org.uk/education/index.php.
Why do projects like A Sense of Place matter for the future? The government recently launched the English Baccalaureate, which aims to revive take-up in the traditional academic subjects. As a consequence there has been a decrease in the numbers of students studying for GCSEs in art, design and music, which some public commentators have welcomed. But, in the process, are we throwing out one vital set of skills for another? The UK’s creative sector is no small contributor to both economic stability and national identity. The British fashion industry supports over 800,000 jobs, and counts for more than twice the GDP of chemical and automotive manufacturing in the country. The National Endowment for Science, Technology and the Arts states that other national creative industries are catching up. More than ever we need to improve rather than sideline creative education. As Ben Hammersley, the Prime Minister’s Ambassador to TechCity, recently warned, if it is possible that automated technology will be able to do your job in the future, your livelihood is at risk. Creative education is vital to gaining the cognitive skills, ingenuity, autonomy and resilience to adapt and thrive in a future of accelerating and unpredictable change.

So, which should we choose, art or history? A Sense of Place is a model that shows us the choice is artificial. These separate fields can work together to expand each other’s possibilities and strengths.

---


The Legacy for Schools

The three heads of art, whose involvement was key to A Sense of Place, review their experiences of the three-year programme.

Bishop Challoner Catholic Collegiate School, Ashling McNamara

The project was an innovative idea that combined schools, artists and a gallery. For me, the biggest impact has been the dynamic relationship that has formed as a result. Chisenhale Gallery coordinated the project ensuring that everything ran smoothly. This meant that the project became part of the curriculum with minimal disruptions. The artists brought their own practice into the classroom. Their passion and energy enthused the students and staff. Eighty per cent of the students who took part are now doing their GCSE Art & Design or studying a creative subject. Furthermore, the project has helped us promote art and design around the school.

A Sense of Place enabled us to devise and create ambitious works of art that were seen all over the school. It also gave us the opportunity to work extensively in groups. The students had to respond to the brief and work collaboratively, which helped them gain a number of skills: responsibility, forming relationships, giving support, helping others and self-motivation.

The project inspired us to work on a large scale and work in new media: we made a joint website with video clips and artwork in lots of different media. We also created a large-scale mural using photomontage and printmaking. Finally, we made giant sculptures using wire frames and papier mâché.

Personally, the project has helped my teaching by inspiring me to do larger-scale projects and work in groups more often. It has inspired a GCSE-art theme of identity, in which the students are encouraged to develop personal meaning in their work from their environment, family and culture. Some students used the local environment for inspiration and have made work about their local history. This has helped students personalise their work and gain a sense of place and belonging, which is particularly important in Tower Hamlets because we have such high numbers of ethnic minority students. Many students have a crisis of identity, especially if they have moved here from another country, and making art that acknowledges their cultural make-up helps them deal with these issues.

We would love to be involved with any other projects that combine artists, schools and galleries, it creates energy and excitement at a time when the arts are being cut and reduced. London is the world-leading capital for the arts; let us keep it that way.
Langdon Park School, Natalie Gray

Langdon Park School students were very enthusiastic to be part of *A Sense of Place*. The programme was very engaging and gave students an opportunity to discover and investigate their local area. They were able to make artwork in response to collecting and sharing this experience with a working contemporary artist.

Through the project, the students learnt a great deal about the local history of the East End of London, and created a range of exciting artworks, which were then shown and shared in the professional setting of Chisenhale Gallery. Students were also given the opportunity to present their work and processes to a large audience that included all the students and teachers from the other secondary schools as well as delegates from the banks that sponsored the project. This challenge had a real impact on Langdon Park students, and gave the project and their artwork a high status and sense of achievement.

In Project Two [Harold Offeh’s *Landmarks*], students learnt the importance of creativity and curiosity in making works of art. They gathered lots of photos from around the area and reworked these in their groups to create large bright sculptures. This opportunity gave students self-confidence in creating art in a completely new and spontaneous way.

In the final year, students became very confident creating contemporary and conceptual work, and worked with trust and confidence alongside their artist to create a large-scale diorama. Everyone enjoyed the experience, and the students looked forward with more enthusiasm to coming to their art lessons as a result of how engaging they were, and how well the programme was planned and designed. Some students really felt nervous about meeting the other schools and talking during the Creative Forums, but developed confidence and made friends.

All the artists that Langdon Park collaborated with commented on how well the students worked and how respectful they were towards them. I think this is a true reflection of how excited and privileged they felt, being given the opportunity to work with an artist and present their work in a gallery space.

ST. PAUL’S WAY TRUST SCHOOL, SAM HILL

Working with the Chisenhale Gallery has been an incredibly rewarding experience for all the teachers and students involved. At the time of *A Sense of Place*, the arts were valued by the government’s Cultural Offer initiative. However, the situation is now rather different: the arts are under attack in many schools, with reduced times and some subjects being chopped. It is a real shame that creativity for this generation is being undervalued. Working with the Chisenhale on this three-year project has opened up new ways of teaching and looking at contemporary art through directly working with a range of artists. I have always incorporated both historical and contemporary artists in my teaching. However, as a direct result of working with the Chisenhale, my team and I have started to use more conceptual ways of working with art, and have been forming ideas which have fed back into the classroom.

Although we were not able to involve the same students each year, because groups change annually due to streaming, it was nonetheless an exceptionally valuable experience for all – and one that I would repeat. The students each year gained a wealth of experience, and new ideas and opportunities, that would not have happened if the project had not taken place. During the three years, students were able to explore local history, their school and the local area, and form ideas using new processes and techniques.

Another extremely valuable part of the process was the Creative Forums, where selected students took part in a group forum with students from the other two schools. Although the initial experience was daunting for the students, it did increase their confidence to be able to mix with others and speak in public. Personally, I enjoyed the
Think Tanks as they provided the opportunity for teachers and artists to share and discuss ideas as a group.

The students each year thoroughly enjoyed working with a range of contemporary artists, and the experience has been invaluable for the department and the school as well. The process of working with a professional artist helps students to understand the different ways in which artists work. It also helped teachers to refresh their practice and to reinvigorate new ideas in the classroom. As a direct result of the third-year project with Amalia Pica, a vast majority of students opted to take a GCSE in Art, Photography or another creative subject. The experience has been a resounding success, and one that I hope to echo in the future.
SIMON & TOM BLOOR
(b. 1973, Birmingham; live in London and Birmingham)
Use a variety of media to adjust a familiar Modernist aesthetic. They playfully navigate a territory where nostalgia acts as a sort of utopia in reverse and present relics of a future that never happened. The artists have had solo exhibitions and projects at South London Gallery, Modern Art Oxford and Ikon, Birmingham, and have produced a permanent artwork for Cotham Secondary School, Bristol. They are developing large-scale permanent public artworks for London and Cambridge, with Futurecity, and were Whitechapel Gallery artists in residence at Hermitage Primary School, Tower Hamlets, 2011–12. The Bloors are amongst the five founding directors of Eastside Projects, Birmingham.

www.simonandtombloor.com

RUTH EWAN
(b. 1980, Aberdeen, Scotland; lives in London)
Has produced a wide body of public commissions and artworks that has been shown as part of Art Sheffield (2010), Frieze Projects, London (2009), 'Altermodern: Tate Triennial' (2009) and 'Younger Than Jesus' (2009), New Museum, New York. Recent solo exhibitions include 'The Glasgow Schools', Glasgow International (2012), 'Music Without Masters', Badischer Kunstverein, Karlsruhe, Germany (2012) and 'Brank & Hecke', Dundee Contemporary Arts (2011). Ewan is the recipient of the 2012 Create Art Award. She is represented by Rob Tufnell, London.

www.ruthewan.com

NATALIE GRAY
(b. 1979, Gateshead; lives in London)
Head of Art at Langdon Park School. She studied Arts and Education at the University of Leeds and completed her teacher training at Goldsmiths University and has taught for the past ten years in east London.

CATHY HAYNES
(b. 1973, Harborough Magna, lives in London)
Haynes is an independent curator, writer and educator based in London. She was Chisenhale Gallery Education Consultant during its review process in 2010. Haynes is a founding faculty member, and currently Curator of Public Programmes, at The School of Life, London. She was previously Curator of Art on the Underground and Head of Interaction at Artangel, London. Haynes’s solo projects include an ongoing archive of secret codes and deliberate errors in official maps. Her artistic collaborations include Implicasphere, a mini publication distributed inside Cabinet magazine. She was educated at Clare College, Cambridge and at Goldsmiths College, London.

www.cathyhaynes.org

SAM HILL
(b. 1967, London; lives in London)
Head of Art at St. Paul’s Way Trust School (formally St. Paul’s Way Community School) has over sixteen years’ experience teaching Art and Design in secondary schools. She graduated from West Surrey School of Art and Design, Textile BA(Hons) and completed her teacher training whilst continuing her art practice. In 1997 she was appointed Gifted and Talented Co-ordinator at St. Paul’s Way Trust School and in 2004 she became Head of the school’s Art Department.
ASHLING McNAMARA
(1977, Southampton; lives in London)
Head of Art at Bishop Challoner Catholic Collegiate School. She has worked in art education for the past 10 years in three different inner-city London Schools. Graduating in Fine and Applied Arts from the University of Ulster, she is now studying part-time on the Goldsmiths Artist Teacher and Contemporary Studies MA.

ANNA MINTON
(b. 1970, Newcastle upon Tyne; lives in London)

www.annaminton.com

HAROLD OFFEH
(b. 1977, Accra, Ghana; lives in London)
Offeh is an artist who works in a range of media, including performance, video, photography and interactive and digital media. He employs humour as a means to confront the viewer with an assessment of contemporary popular culture. Offeh studied at the University of Brighton and the Royal College of Art, London. Recently, he has approached the themes of service and Afro-hair culture through collective live engagements with other artists and performers, and through community participation. Offeh is a senior lecturer in Contemporary Art Practices at Leeds Metropolitan University. As an artist, he has shown widely both in the UK and abroad, and his recent exhibitions include: ‘In Your Face’, SHOWstudio, London (2012), ‘Glamourie’, Project Space Leeds (2012), ‘Garden of Reason’, Ham House and Garden, London (2012).

www.haroldoffeh.com

AMALIA PICA
(b. 1978, Neuquén, Argentina; lives in London)
Recent solo exhibitions include MIT List Visual Arts Center, Cambridge, MA (2013), Chisenhale Gallery (2012), For Shower Singers, Modern Art Oxford (2012), Chronic Listeners, Kunst Halle Sankt Gallen, St. Gallen, Switzerland (2012), Marc Foxx, Los Angeles (2011), C-sale, Malm Konsthall, Sweden (2010), and Galerie Diana Stigter, Amsterdam (2010). Pica was one of the participating artists in The Ungovernables, New Museum Triennial, New Museum, New York (2012), and ILLUMInations, Venice Biennale (2011). In 2013, Pica has a solo space exhibition at the Museum of Contemporary Art, Chicago. She was recipient of a Paul Hamlyn Foundation Award for Artists (2011) and is represented by Herald Street, London.

POLLY STAPLE
(b. 1970, London; lives in London)
Director of Chisenhale Gallery, London since 2008. She was formerly Director of Frieze Projects, instigating the curatorial programme now realised annually at Frieze Art Fair London and New York. Previously she was Curator at Cubitt Gallery, London and co-Editor of Untitled magazine. Staple was also formerly Editor at Large of frieze magazine and continues as a Contributing Editor. She was a juror for the 2010/11 Maxmara Art Prize for Women, the 2010 Turner Prize, the 2011 Paul Hamlyn Foundation Award for Artists and a member of the Selection Committee for the Future Generation Art Prize 2012. In 2012 Staple was shortlisted for the inaugural Genesis Prize, launched by the Genesis Foundation to recognize outstanding mentors of young artistic talent.
**PUBLIC WORKS**

Became the name, in 2004, for a group of architects and artists who had been collaborating in different constellations since 1998. Collaboration, either with other cultural practitioners or communities, was a way to overcome prescribed roles within each discipline: it allowed the collective to understand the differences between how both art and architecture are being taught, commissioned and practiced. This, in turn, gave them the expertise to work, both at hands-on and strategic level, on urban art and architecture projects, towards local place-making.

[www.publicworksgroup.net](http://www.publicworksgroup.net)

**LAURA WILSON**

(b. 1983, Belfast; lives in London)

Wilson is the Offsite and Education Organiser at Chisenhale Gallery, and a recipient of engage’s Marsh Award for Excellence in Gallery Education (2011). She has ten years’ experience working with galleries, and previously has held positions at South London Gallery and Ormeau Baths Gallery, Belfast. Wilson holds a BA Fine Art from Central Saint Martins College of Arts and Design, London. She is also a practising artist who exhibits nationally and internationally, and a fellow of the Winston Churchill Memorial Trust, London.
THANK YOU
We send grateful thanks to all the artists, staff, students, walk leaders, sculpture hosts and other participants who made *A Sense of Place* happen; to the contributors to this case study; and to our invaluable supporters: MLA, ACE, Tower Hamlets, Deutsche Bank, Arts & Business and The Ernest Cook Trust.


**Also thanks to** I am Tower of Hamlets... sculpture hosts: Dee Bleach & Mayflower Primary School, Roland Bohn, Clare Barnett, Colleen Bowen, Pablo Bronstein, Louise Bush, Oliver Chanarin, Lisa Grant & Chisenhale Primary School, Ruth Crossan, Elizabeth Goddard, Judith Goddard, Natalie Gray, Sarah Hall Craggs, Sorella Hampton, Isobel Harbison, Zara Hayes, Mellis Haward, Sam Hill & St. Paul’s Way Trust School, Cassie Howard & Peter Liversidge, Donna Huddleston, Alexander Jenkins, Cathy Jones & Clifford Chance, Kevin Jones & Old Ford Primary School, Maddy Jones, Jimi Lee, Henry Lodge, Jenny Lord, Danny McNally, Ashling McNamara, Janice Macaulay, Christina Mackie, Nadine Mahoney, Monica Maini, Nisha Makan, Lisa Milroy, Christopher Markhamlee, Daniel Munn, Jammie Nichols, Joshua Peck, Emily Pethick, Marina Ribera, Michele Robecchi, Victoria Siddall, John Slice, Kate Stancliff, Rosie Towe, Jill Truman, Renee So & David Noonan, Georgia Ward, Marcus Werner-Hed, Paula Williams, Daniel Wilkinson.

**In addition to** all those whose names appear in this case study, we particularly wish to thank for their help and support: teachers Jessica Silcox, Kate Skinner and Peter Bennett; Chisenhale Gallery current and previous staff: Andrew Bonicina, Davina Drummond, Katie Guggenheim, Isabelle Hancock, Deirdre Kelly, Soraya Rodriguez, Jamie Stevens and Simon Wallis; Chisenhale Gallery interns and volunteers: Annie Bedford, Isabelle Carriera, Catherine Cartwright, Patrick Cole, Maya Darrel-Hewins, Alessandra Ferrini, Oliver Fuke, Nadine Kreter, Jenny Pengilly, Hannah Tindle and Angharad Wright; Deutsche Bank staff Kate Cavelle, Harriet King, Rosie Towe, Kerry McNally, Alex Crouch; Tricia Jenkins from Arts & Business, Sabine Unamun from Arts Council England and Careers Day contributors Rob Eagle, Ricky Haggett, Cush Jumbo, Stephanie MacDonald, Sarah McCullough, Jenny Ross and Norma Vondee.