"LiveElse[W]here"

Sally Labern and Bobby Lloyd, co-lead artists, the drawing shed

Honorary Fellows, IHHD, UEL











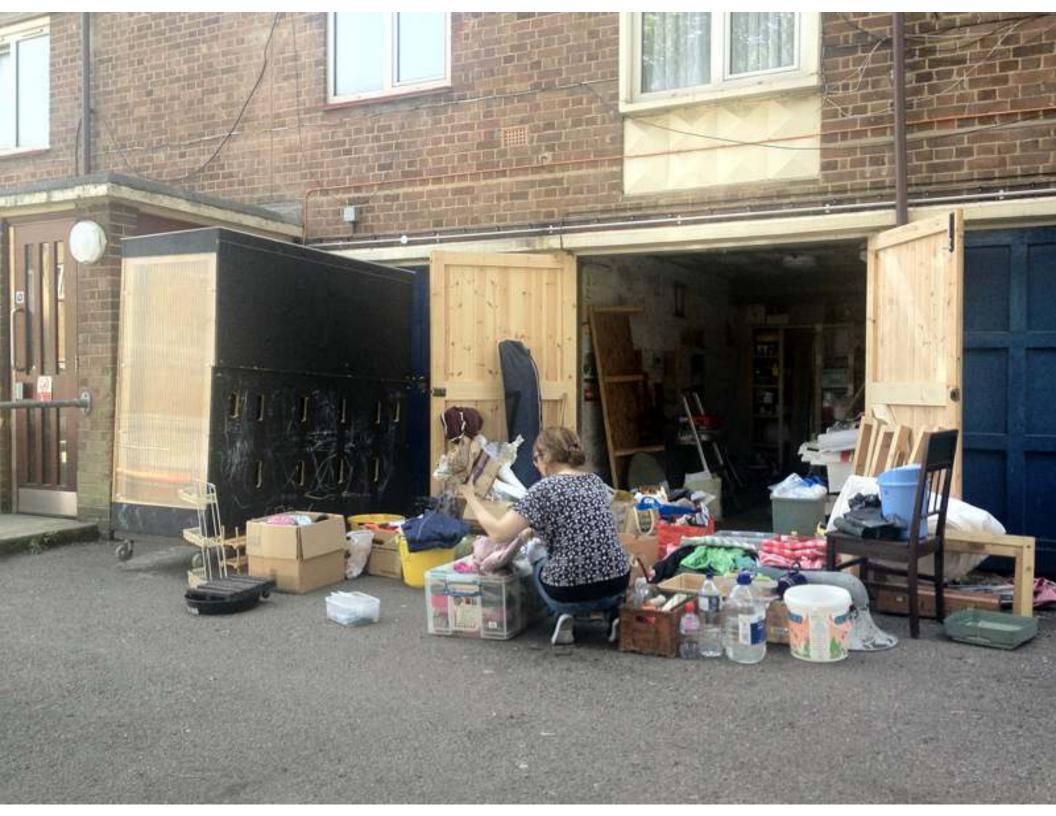
"A couple of summer's ago, the drawing shed encouraged us all to write one tweet each day in the holidays – you feel like you are part of a creative group, more relaxed; I absolutely loved this in different ways. I have the whole day to think up something. So much more time, you can really connect to what other people have said which can be beautiful or disturbing. Whatever it can be, it makes you feel human, alighting all those parts in you that are not always alighted in my day-to-day life... The rhythm, becoming part of the routine is wonderful, it's not TV." (Jan)

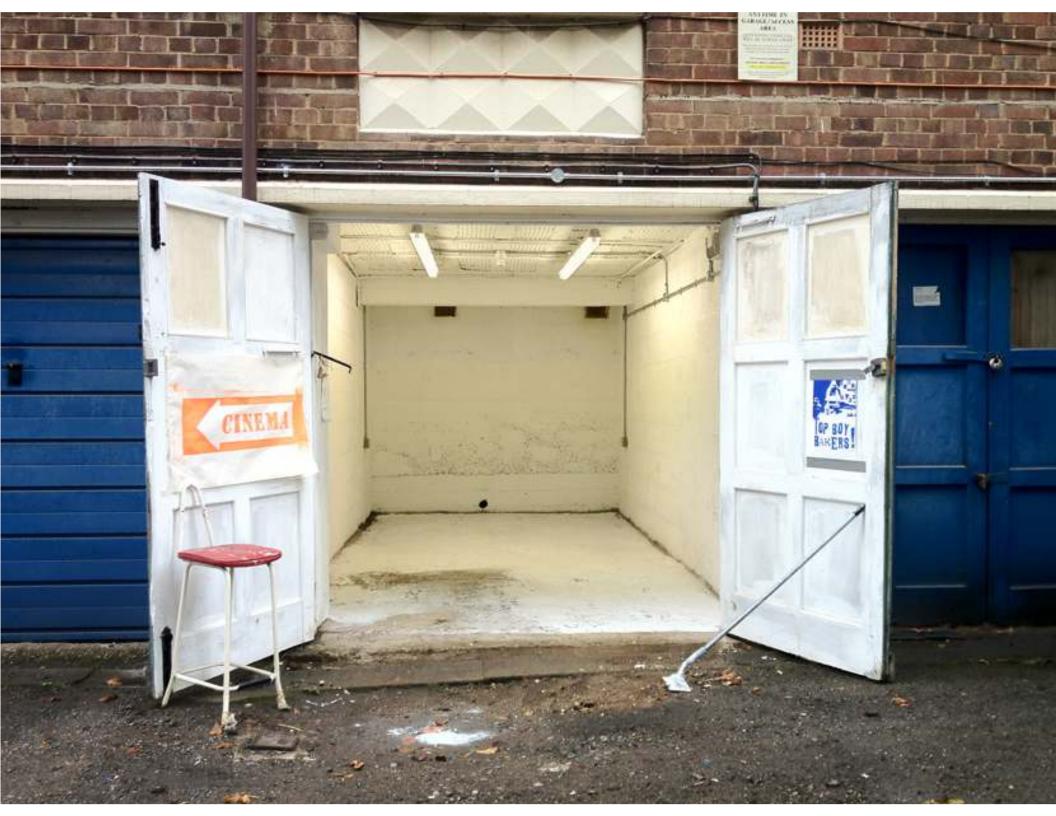
"The twitter performance allows another dimension – it is a public thing, a performance, improvisation, it made me remember days and times that happened to me that I've forgotten about, made me reflect, which was good psychologically. It was also so spontaneous, there wasn't time to make up stories and worry about what I was writing; I had no idea that a particular memory would come back to me; those memories are so big to me. The collective is a big part of it, like a puzzle, an element of the unknown which was scary but you had to be brave. It also got me to be on Twitter – I didn't know what it was before." (Francois)

"With the Twitter Performance, it's exciting because there is a time when it's going to start; like waiting for a horse race to go; getting ready, and people are sitting in different spaces or moving around; you are finding your own space – alone or with the group; following the score was good as guidelines to let everyone know where it was going.

It could feel like a pressure, which in itself can be quite nice so you learn to balance this in yourself. If something else is being written, you yourself can try to bring it around – like you have a role to rescue that person and bring them back in. Twitter can sometimes be frustrating as there is a time lag; a lot more could be got out of it. The most exciting part is that we've done something together." (Jan)























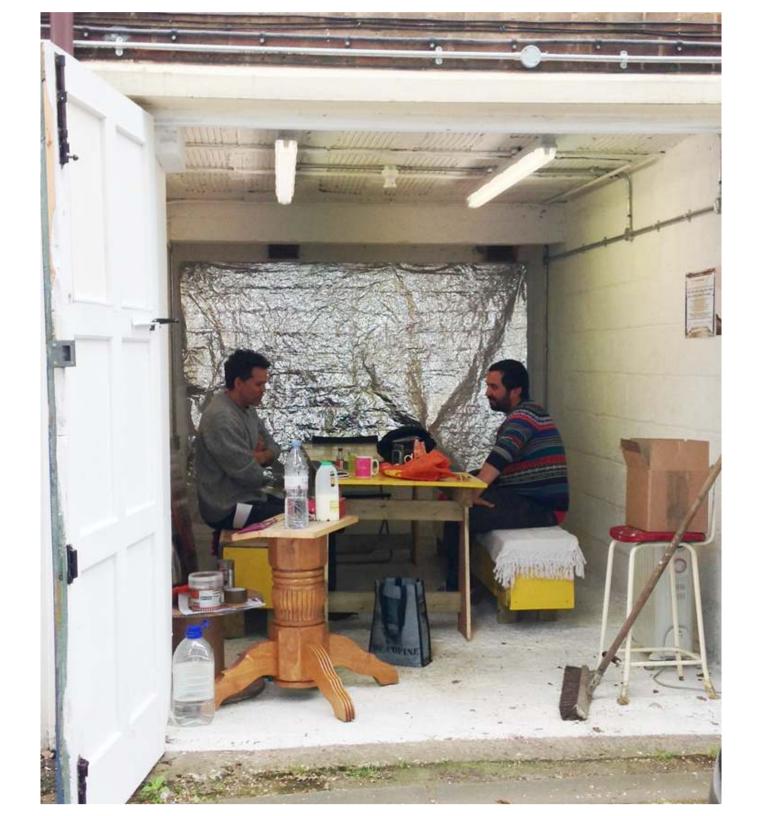














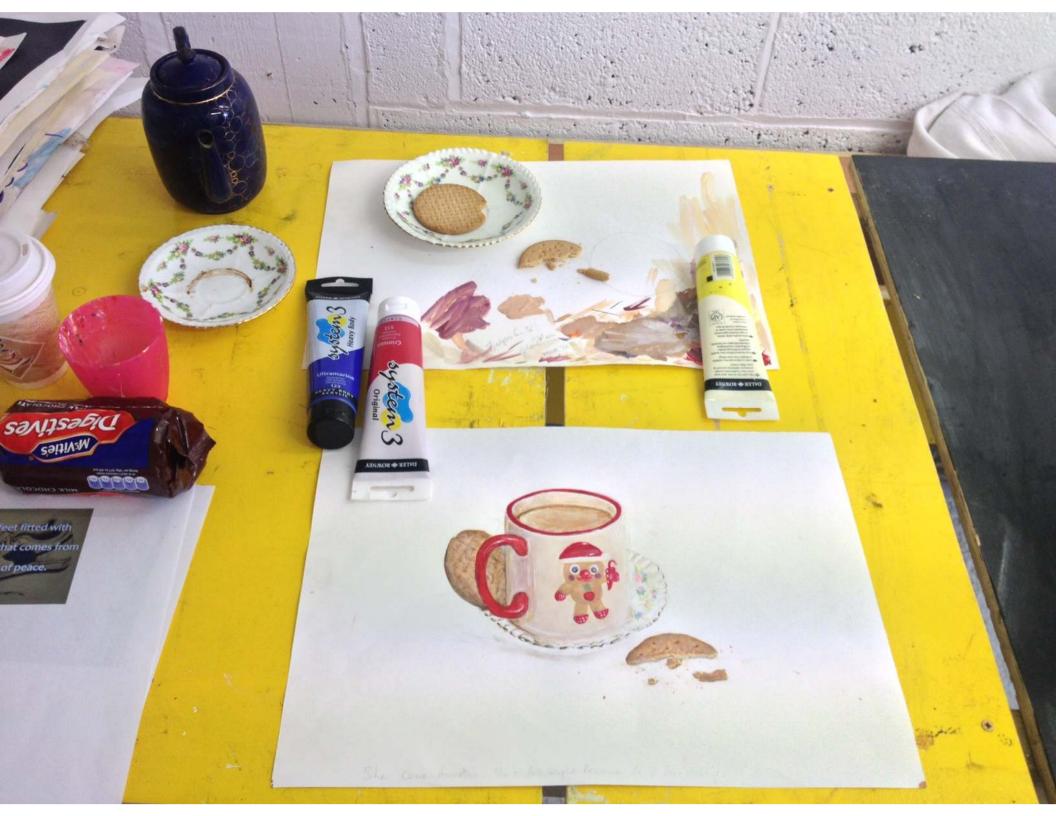














"We moved onto the estate in 2008, when my eldest was three. the drawing shed was located on the other side of the road and was difficult to find initially. I was brought up in the country and it was part of the thing to go for a walk, which isn't the same when you live here. What was unique with the writing was that the drawing shed brought it to us, whereas someone like myself would never dream of looking for a writing group because I would assume that I'm not a writer and it's not really my thing." (Jan)

"In my experience provisions for help with mental health are very poor in this country (therapy on the NHS is difficult to get and short term) and opportunities like this are a much cheaper alternative to something like therapy and in the long term would have a positive impact on society. I would think funding writing / art / yoga / other creative pursuits / opportunities is hugely important for long-term better mental health in society. It may even be an idea to fund workshops tailored to specific groups of people (people with or who have had in the past) depression/PTSD/addictions/other mental health problems) regardless of social class/socio-economic status although with maybe more effort to engage those from lower socio-economic backgrounds." (Shaheen)

"There is still a lot of prejudice from people about those living on estates; some people won't come to visit us, like my son's friends' parents. **the drawing shed** project brings something of quality to the estate where I live; it brings culture as well, it stops all that judgment and changes my own and other people's relationship with where they live, other people when they hear about such a project, it changes how people view us. Bringing something like **the drawing shed** is really changing things.

"If there is anything I would like to see **the drawing shed** offer in relation to live art writing/other projects/workshops/writers/artists etc, it would be to have somewhere we could go whenever we need, like physical resources, a space, an ongoing physical space. What would be amazing would be to have two garages knocked into one." (Francois)

Already these projects have engaged residents in a deeper conversation with us and the 'stranger' artists, whose presence is felt with both curiosity and the impact of direct participation in projects that engage both with 'the making' and with issues, some small and others with political largess, referencing:

- the personal in terms of the sharing of individual rituals, the articulation of everyday challenges, poverty and well being mental, emotional and cultural
- the local relative to a relationship to the navigation of 'public' spaces, and the local poverty of clothing and of sharing food
- and the global relative to spaces where people would gather in the past and now in the present, that have implications for class, gender, age and identity.
- The visibility on the estate of things happening that engage a community in sharing ideas and of making, being creative, expressing cultural difference

"LIVE ELSE[W]HERE"

LEENA **JORDAN PABLO SALLY LABERN BOBBY LLOYD** + RESIDENT



The Drive & Attlee Terrace E17, April-May 2014 JOIN US FOR LUNCH, Saturday May 31st, 12-3pm LockUpNumber11, Fanshaw House, The Drive email: thedrawingshed@gmail.com text: 07932-809816 or 07740-584469









