

## ART AND ORGANISATION WHEN THE TWO BECOME ONE

The journey of excavating the Tavistock Institute's archive has led the development and establishment of arts and organisation work at the institute. The archive work began about a decade ago, when the salt mines in Cheshire where the Tavistock Institute's archives were held alongside distinguished pieces such as Beethoven's piano of archiving and cataloguing the materials into an accessible reservoir that has become one of the most popular archives at the Wellcome Collection.

As part of that process, Juliet Scott, the 70<sup>th</sup> Festival Director and Curator, has given eternal life to the object relations cards which she had dug out of one of those boxes, and which now live on display here through her artworks.

About a year before we were hit by the pandemic, several of us visited the salt mines in Cheshire where the Tavistock Institute's archives were held alongside distinguished pieces such as Beethoven's piano (so we were told), until they were excavated – or catalogued – into a usable form. One of Juliet's drawings is of the archive in the mind' through the visit to the salt mine. Also eternalised through drawing and illustration, are dreams and drawings and illustrations, are dreams contributed during our Social Dreaming Matrices.

To some people, art in an organisational setting can initially seem misplaced. How do you connect arts and social sciences? How do you reflect the work we've been doing for the past eight years and more. This is not an easy task, but we, at the Tavistock Institute of Human Relations, are never interested in easy solutions. We are interested in challenging and questioning the current order, in asking difficult questions and rethinking and reshaping organisational work – one of the ways of doing this is via Art and Organisation, a field that we have been exploring and expanding since 2012.

Art not only enables us to become more forward-facing, rigorous, and innovative – it is a key strategic component of the organisation's development. Therefore, the works presented in this exhibition, in our wonderful new office space, reflect the work we've been doing and the organisation itself. It poses questions about our work as much as we do, as they hope that you will enjoy these works as much as we do, as they hope that you will enjoy these works as much as we do, as they

## HOMECOMING DIVING DEEPER INTO THE ARCHIVE



Now with Simone Kennedy's ResidencE, Arts and Organisation work as our first Visiting Artist-in-Residence, Arts and Organisation feels like a homecoming. It is a journey of emotional excavation, cataloguing, finding, and re-defining of the Tavistock Institute's mostly written work – and turning some of it into visual art, new shapes and forms – a bringing together of all that we are and are yet to become.

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## EXPLORING A SENSE OF 'SELF' THE DEEP STRENGTH OF THE HUMAN MIND

Primary themes within my practice explore the complexity, duality, and re-imagined psychology of the mother-daughter relationship. I also play with the additional metaphor of the common housefly as a visual access point to the subject of 'self' in response to these themes.

Through my work, I want to reveal and challenge ambiguous states of being which are often dark and difficult forms of conscious/ unconscious storytelling. At the heart of my work, I seek truth, in order to understand the incredibly complex human behaviours that reflect our individual sense of identity.

With solid support from the Tavistock Institute of Human Relations, here in London, and financial support from Arts South Australia, I have been able to develop and bring together specific stages of the project *Pilgrimage to Imago* (journey to the mother/ adult self/fly), which is presented as part of this exhibition.

This project began with an ongoing curiosity around attachment psychology and was inspired by the British psychoanalyst John Bowlby and his archival research held at the Wellcome Library. In this project, I propose to develop a Primordial mother figure – a figure open and beyond, psychologically reimagined through 26 stages, culminating as a 'whole' for a final exhibition in 2022.

With the valued assistance of the multi-layered conversations with the Tavistock Institute staff over this unprecedented year of the pandemic, as well as the support of the UK/AUSTRALIA Season 2021-22, accounts of absence/presence and at the Wellcome Library at the

Another soft sculpture on view, *The Cry of Sorrow* (7 Mothers, Stage 5 of 26), was created as a response to all mother-daughter stories I have heard since coming to London. This work is about connection and about being being open to a continual thread of storytelling, where mothers and non-mothers 'grow' in conversation.

**Paintings**

Alongside soft sculptures, I also present a series of paintings, which is a continuation of *The Cry of Sorrow* (7 Mothers, Stage 18 of 26). These 7 portraits are familiar accounts of absence/presence and are inspired by a paper that I found at the Wellcome Library at the

As part of this project, I exhibit both soft sculptures and paintings. The soft sculptures, which represent different stages of *Pilgrimage to Imago*, deal with different themes and patterns. In *Wellspring* (Rabbit, Stage 1 of 26), the rabbit represents a motif I was intrigued with since my adolescence. *Until that day* (Backbone, Stage 22 of 26), on the other hand, is a mini memorial to all human patterns, systems, and structures that form the deep strength of the human mind.

(vi) In what ways does pathological mourning differ from healthy mourning? (*Detached Mother*)

(vii) At what stage of development and by means of what processes does the individual arrive at a state which enables him thereafter to respond to loss in a healthy manner? (*Self/Mother*)

The above titles are interwoven with questions, while they might not appear to answer these questions directly, through language, they do suggest an approach through colour and form.

**Visiting Artist-in-Residence, Simone Kennedy, Tavistock Institute**

What is the nature of the psychological processes engaged in healthy mourning? (*True Mother*)

(ii) How is the painfulness of mourning to be accounted for? (*Imagined Mother*)

(iii) How is mourning related to anxiety? (*Absent Mother*)

(iv) What sorts of motivation are present in mourning? (*Interrupted Mother*)

(v) What is the role of anger and hatred in mourning? (*Married Mother*)

(vi) In what ways does pathological mourning differ from healthy mourning? (*Detached Mother*)

(vii) At what stage of development and by means of what processes does the individual arrive at a state which enables him thereafter to respond to loss in a healthy manner? (*Self/Mother*)

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## WORKING WITH ORGANISATIONS MAKING 'OBJECTS', MAKING MEANING

A core area of my artistic study is the subject of still life – a practice of assembling and arranging objects in different compositions and relations. I do this in dialogue with psychoanalytical theories of object relations and through related archival artefacts from the 1950s. I am interested in how still life has become a lens to my enquiry with organisations – giving insight about how groups engage in political processes of 'object' making: the shapes, forms, and textures they make; the psychic defences that come into play.

More recently, the ideas behind Social Dreaming have become central to my work as I have integrated it as practice. Social Dreaming is a methodology deriving from Group Relations that dismantles the unconscious from the individual psyche through collective sharing of the dreams and the discerning of fractal patterns in the wider social system. The unconscious here becomes ecological and equivalent to the mycorrhizal networks of fungi and tree roots; day-to-day realities are broken up in interaction with the underworld and abstract wholeness of the universe.

The works on display in this exhibition are thus an intervention and a manifestation of this practice as it has taken place over the last few years in various organisational sites. They are divided thematically into three parts:

**Object Relations**

These were created when we opened up the Institute's archive, as interventions into the emotional or sentient systems in the

dynamic excavation of history. The inspiration for them was the discovery of projective testing Object Relations cards within the 1000s of boxes we sifted through in the early stages of the archive work.

The cards are wispy, nebulous lithographs depicting an individual, a dyad, a small group and a large group within a particular context or setting. I partially painted over the cards, creating a new 'ground' to draw upon. From these drawings, I then made monotype paintings.

**Illustrations from Social Dreaming Matrices**

The first Social Dreaming Matrix that I have hosted took place on Friday, 24 June 2016, the day after the UK voted to leave the European Union. When we were planning the matrix, we were interested in dreaming not only in the context of the Institute's archive, but also in the context of everything that was happening in the world at that time.

The illustrational style and approach of these drawings emerged from my unconscious as a way to visually collate associations from these Social Dreaming Matrices into themes. This drawing practice has continued, and the drawings presented in this exhibition are from a number of different Social Dreaming contexts – matrices held as part of the rhythmic unfolding of Deepening Creative Practice with Organisations (DCP); in the ethnographic research of the Organisational Wellbeing Programme; matrices with frontline NGO organisations; and online matrices hosted by the Tavistock Institute and the Social Dreaming

International Network during the pandemic.

**Drawings of Elders**

These portraits have emerged during an ongoing collaboration with Entelechy Arts, with whom we have worked on the 70<sup>th</sup> anniversary Festival and more recently during our Deepening Creative Practice programme.

The drawings speak to a preoccupation with pathos in research and organisational & social change. They are also particularly personal, since they depict my parents as they/we struggled with old age and dying and the institutional and social defences that crashed in on them/us during that time.

**Juliet Scott, Artist-in-Residence, Business Curator, and Director of Deepening Creative Practice, Tavistock Institute**

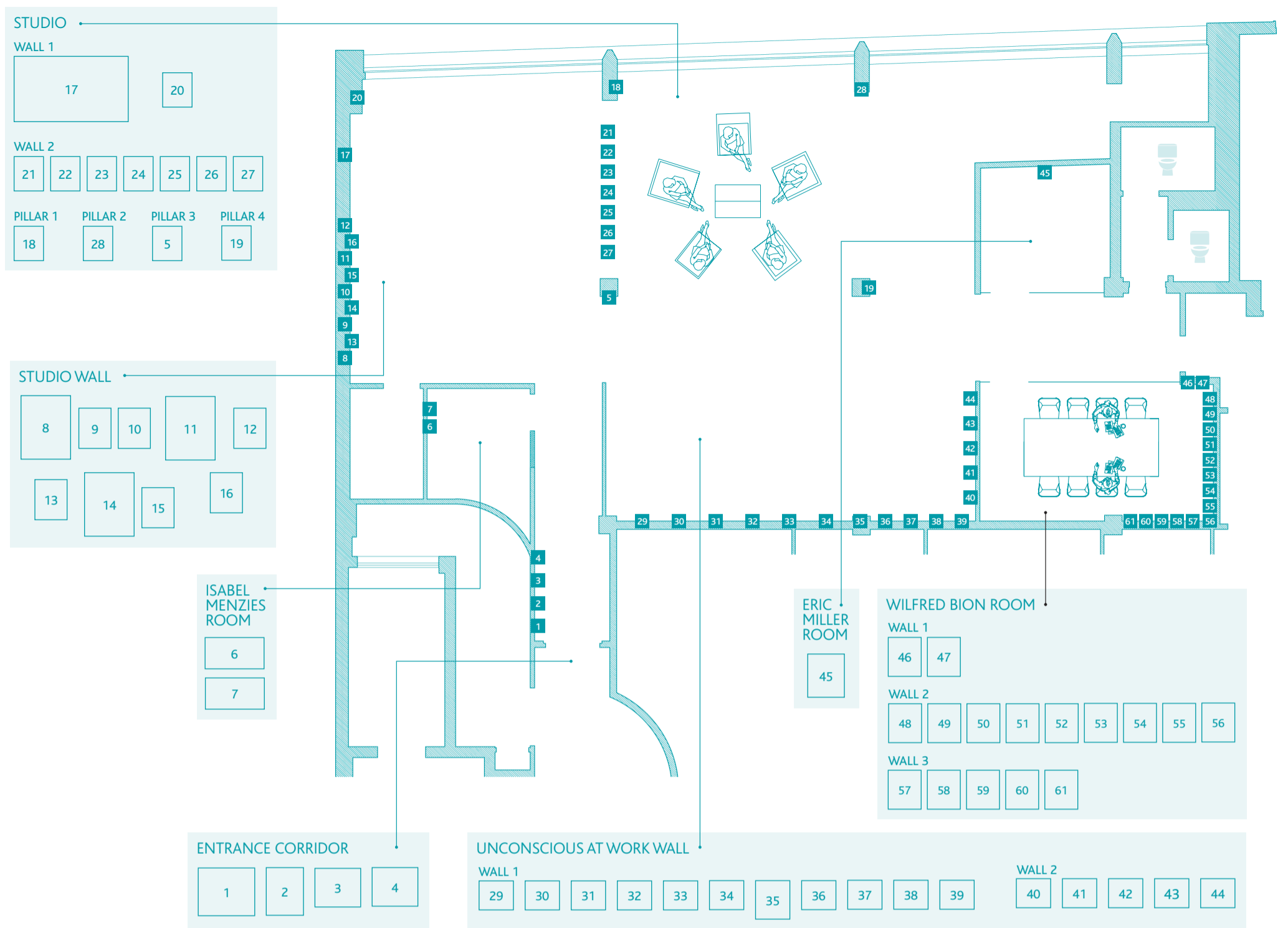
**FIND US**

The Tavistock Institute is located on the 3rd floor, 63 Gee Street, London EC1V 3RS, between Clerkenwell and Old Street Roundabout. Underground: Old Street, Barbican, Farringdon.

**TALK TO US**

hello@tavinststitute.org  
+44(0)20 7417 0407





# LIST OF WORKS

## ENTRANCE CORRIDOR Juliet Scott

1. *Participation*, 2019. Silverpoint and water colour on coated paper. 19 x 28 cm.
2. *Betty*, 2019. Silverpoint and water colour on coated paper. 19 x 14 cm.
3. *Weaving*, 2019. Silverpoint and water colour on coated paper. 14 x 19 cm.
4. *Shruti*, 2019. Silverpoint and water colour on coated paper. 14 x 19 cm.
5. *Excavation*, 2018. Charcoal, pen, and watercolour on paper. 21 x 14.5 cm.

## ISABEL MENZIES ROOM Juliet Scott

6. *Still Life*, 2016. Silverpoint on acrylic ground. 10 x 29.5 cm.
7. *Still Life*, 2016. Silverpoint on traditional ground. 10 x 29.5 cm.

## STUDIO WALL Juliet Scott

8. *Still Life and Object Relations A 1(1) Merged Monotype*, 2016. Oil on Fabriano paper. 49.5 x 35 cm.
9. *Still Life over Object Relations card A 1(1)*, 2016. Silverpoint on acrylic ground. 29.2 x 22.5 cm.

10. *Still Life over Object Relations card C G (7)*, 2016. Silverpoint on acrylic ground. 29.2 x 22.5 cm.

11. *Still Life and Object Relations C G (7) Merged Monotype*, 2016. Oil on Fabriano paper. 49.5 x 35 cm.

12. *Still Life over Object Relations card C1(12)*, 2016. Silverpoint on acrylic ground. 29.2 x 22.5 cm.

13. *Still Life over Object Relations card B 2 (9)*, 2016. Silverpoint on acrylic ground. 29.2 x 22.5 cm.

14. Juliet Scott, *Still Life over Object Relations card B G (10)*, 2016. Silverpoint on acrylic ground. 29.2 x 22.5 cm.

15. Juliet Scott, *Still Life and Object Relations B G (10) Merged Monotype*, 2016. Oil on Fabriano paper. 50 x 35.2 cm.

16. *Still Life over Object Relations card C3(3)*, 2016. Silverpoint on acrylic ground. 29.2 x 22.5 cm.

## STUDIO SPACE Simone Kennedy

17. *Urchin (Stage 3 of the 26 Stages of Pilgrimage to Imago)*, 2021. Animation. MP4.
18. *Wellspring (Rabbit, Stage 1 of the 26 Stages of Pilgrimage to Imago)*, 2020. Mixed media. 140 x 20 cm.

19. *Ransom (Wedding Ring, Stage 7 of the 26 Stages of Pilgrimage to Imago)*, 2021. Mixed media, 20 x 10 cm.

20. *The Cry of Sorrow (Seven Mothers, Stage 5 of the 26 Stages of Pilgrimage to Imago)*, 2021. Mixed media. 60 x 45 cm.

21. *The Cry of Sorrow I (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

22. *The Cry of Sorrow II (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

23. *The Cry of Sorrow III (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

24. *The Cry of Sorrow IV (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

25. *The Cry of Sorrow V (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

26. *The Cry of Sorrow VI (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

27. *The Cry of Sorrow VII (Seven Mothers, Stage 18 of the 26 Stages of Pilgrimage to Imago)*, 2021. Acrylic/ink on Estate Emulsion. 20 x 20 cm.

28. *Until that day (Backbone, Stage 22 of the 26 Stages of Pilgrimage to Imago)*, 2021. Mixed media. 125 x 12 cm.

## UNCONSCIOUS AT WORK WALL Juliet Scott

29. *Dream Vitrine*, 2017. Ink and watercolour on paper. 10.5 x 14.8 cm.

30. *Abandonment*, 2019. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

31. *Efficacy*, 2019. Ink and watercolour on paper. 10.5 x 14.8 cm.

32. *Power*, 2019. Ink and watercolour on paper. 10.5 x 14.8 cm.

33. *Responsibility*, 2019. Ink and watercolour on paper. 10.5 x 14.8 cm.

34. *Duality of Water*, 2019. Ink and watercolour on paper. 10.5 x 14.8 cm.

35. *Pops*, 2017. Ink, charcoal, watercolour on paper. 14.8 x 10.5 cm.

36. *Caterpillar Collision with Telemachus Tart*, 2020. Ink and watercolour on paper. 10.5 x 14.8 cm.

37. *Strange Fruit*, 2020. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

38. *Group and the Giant Tomato*, 2017. Ink and watercolour on paper. 10.5 x 14.8 cm.

39. *Feline Authority*, 2020. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

40. *Doreene and Richard*, 2018. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

41. *The Liver in Bed Two*, 2018. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

42. *M*, 2017. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

43. *Bed*, 2018. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

44. *Dancing Queen*, 2018. Ink, charcoal, watercolour on paper. 10.5 x 14.8 cm.

## ERIC MILLER ROOM Simone Kennedy

45. *Alpaca-Ant*, 2018. Oil on linen. 40 x 40 cm.

## WILFRED BION ROOM

46 to 61. OPEN Issue 1, May 2021, A series of invitations from the Deepening Creative Practice Community. A magazine issue created as part of the 5<sup>th</sup> exhibiting season of the Tavistock Institute's Deepening Creative Practice programme.

All works are available for sale. Please get in touch with Maria Markiewicz at [m.markiewicz@tavistockinstitute.org](mailto:m.markiewicz@tavistockinstitute.org) for the price list.

Discover more about the artists and the work that we do as part of our Art and Organisation programme at [tavistockinstitute.org](http://tavistockinstitute.org) and [@tihr\\_arts](https://www.instagram.com/tihr_arts).

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