**Cover:**

Title in pink and reading downwards: Art Confined

Image description: The cover is made up of lots of smaller images aligned together in a grid-like format. It is five images across and three images down. All the images feature individually in the book. One of them is a shaved headed human wearing a mask with a pink paper cut artwork of leaves coming down out of the mask. Another is a couple wearing paper cut headdresses against a blue background. The third image is of a child with a dark background but illuminated by bright light wearing a strawberry paper cut necklace. The next image is of a man stood in a church wearing a paper cut arm cuff with leaves and chilis. The last image is of a woman with her arms raised behind her head, wearing a paper cut head piece of chilis.

**Page One:**

Writing pink and purple:

Art Confined and Feral Futures: Social Practice in a Time of Social Distance

**Page Two:**

Page description: pink background with white writing.

“In this unprecedented time of a global pandemic, we all face challenges of social isolation and mental wellbeing through ‘Lockdown’ restrictions. Whilst difficult to navigate, plan and implement, social art practitioners can and will hold a vital place in our communities. Lady Kitt is creating projects which actively encourage, promote and include opportunities for individuals to come together in safe ways to create art and change. Kitt’s practice has reacted and responded to the situation, whilst still retaining their core voice and ideas. 'Art Confined and Feral Futures’ is a prime example of how the artist has stimulated conversation, collaboration and a sense of togetherness through acts of making. This project encourages us to think about how and what we can do to create a simple positive impact upon each other's day-to-day lives. The act of making 3D paper objects, safe collection and assembly of a ‘final’ artwork, creates a feeling of inclusion, connectivity and community.”

Mark Devereux, Director MDP, 2020

**Page Three:**

Page description: pink background with white writing.

“I really like your use of the phrase ‘creative intimacies’ – I think that you have made it clear that this is possible in socially distanced circumstances. In situations, both within COVID’s threat and beyond or outside of it… the methods by which we make art together and/or create social actions can be the same. I think the project can be seen to show this.”

Art Confined Co-author\*, 2020

\* Throughout the text some quotes are not attributed to specific individuals but to “Art Confined Co-author, 2020”, this is because these quotes were taken from anonymised feedback gathered at the end of the project.

**Page Four:**

Image credit - Sarah Li.

Image description: Kitt, a white shaven headed human, stands in front of a giant, purple, paper shrine installation. Kitt is looking towards the installation facing away from us, with a roll of tape in their hand. Behind Kitt, the giant purple paper cut out has lots of smaller cut outs hanging in its holes and little lights illuminating the smaller cut outs. The cinema artwork on the walls are big colourful shapes that lie to the right of Kitt’s work.

**Page Five:**

Title in pink: Acknowledgements

'Art Confined' is a live-art, craft project conceived and facilitated by Lady Kitt, created alongside co-authors Sofia Barton, Sarah Li, Adam Carruthers, Kev Howard, Finn Ratford, Edwin Li and members of the DGA.\*

This publication, and the installation it documents, have been commissioned by Disconsortia\* as part of the "A Place at the Table" commissions, funded by Arts Council England.

\* North East based Drag collective.

\*\* Disconsortia is a North East based Disabled artist-led consortium.

**Page Six:**

Image credit - Sarah Li.

Image description: Close up image of a small section of the artwork made by Lady Kitt. Paper cut artwork, made with pink and purple paper, shaped like a fan. It has intricate cuttings in the purple paper that resemble lace and the pink paper peeps through underneath. There are shadows behind it on an off-white background.

**Page Seven:**

Title in pink: Introduction

“Art Confined and Feral Futures”: Wild art and change conceived in quiet confinement.

I’m a person-who-makes-art-with-people. This approach to being creative gets called all sorts of snazzy stuff: social practice, participatory art, community craftivism. I’m not really dead concerned about which term we use, but am super keen to communicate that connecting with people through and for creativity, is essential to the work I do.

The togetherness that happens through collaborative creativity doesn’t just produce art; it makes space. Space for growing. Growing thoughts and understandings, communities, actions, strength and change.

The COVID19 lockdown brought with it an immediate halt to most of my projects. The initial impact of this was: no collaborating, no creative focus, no income. All pretty challenging personally, professionally, creatively. The central creative challenge was:

“How the hell do we “do” social practice in a socially distanced world?”

**Page Eight:**

And this is the question I’ve posed to myself and a small group of co-authors. On my adventures I’ve been guided, supported and excited by these astonishing people as we’ve worked alongside one another collaboratively via post and digital technologies. These are people with whom I already have creative connections (some developing for over a decade, others a few months old). People who, during lockdown, were (like me) thinking about art, wishing for change in the world and missing people.

Together over the last 5 months we’ve scrummaged around in and played about with my question:

“How the hell do we “do” social practice in a socially distanced world?”

Through text and images, this publication documents some of the stuff that’s happened so far. It also suggests and imagines things we could all do to build and nourish creative connections (or “creative intimacies”, as I’ve come to call them), even when we find ourselves physically apart. For me, it’s vital to carry on finding and sharing tools and actions that tenderly incite and fiercely care for these precious and delicately unfolding points of contact.

**Page Nine:**

Credits:

Co-authors: Sofia Barton, Finn Ratford, Edwin and Sarah Li, Kev Howard, Adam Curruthers, and Members of the Alterative Drag collective “DGA”.

I have been very fortunate to receive funding for this project in the form of grants and commissions from:

Arts Council England, Disconsortia and Summer in the City Festival (Durham University).

My investigations have also been supported and enlivened by conversations with:

Two Destination Language (and my fellow FIELD Ecologists), Daniel Russell, Constellations artists and facilitators (with UP Projects and Flat Time House), Bridie Jackson, Lisette Auton and Mark Devereux.

This book has been compiled, designed and edited by my creative producer Sarah Li.

The images of the installation are in The Star and Shadow Cinema space, the actual cinema space itself is an artwork made by artist AK Knol.

And finally, last but not least, in this seemingly endless list of gratitudes, thank you Vici Wreford-Sinnott, Alix Collingwood-Swinburn, Axisweb, the folks at Star and Shadow Cinema and fellow Social Art Network members for providing a variety of support and encouragement to make this project happen.

**Page Ten:**

Image credit - Lady Kitt.

Image description: Kitt's hand on top of grey paper, on top of an artist cutting board. Around Kitt's wrist is a paper cut artwork made by Kitt, consisting of chili peppers in red and yellow with a green leaf behind them.

**Page Eleven:**

Image credit - Lady Kitt.

Image description: Paper cut artwork of a peach headdress made by Kitt. The peaches are made with yellow, orange and brown paper and sit on a green leafy halo. It sits on a mannequin head in the artist's studio on top of an artist cutting board. There are other artist belongings around including tape, other paper cuttings and a wooden box.

**Page Twelve:**

Title in pink: April 2020: The Project Begins

This little bit of writing (inspired by an exchange between Social Practice Surgery\* co-facilitator Dan Russell and I) is basically how the ideas for Art Confined started:

“In lockdown so far I’ve mostly been doing two things:

Thinking about art and missing people.

I’ve been thinking about…. how I miss creative connections. About what a long-term lack of these might do to us, individually and as a society. In this new temporary way of things, collectively, we seem pretty good at doing the high impact, relatively low engagement stuff - NHS clapping, yarn bombing, street sings. And that’s great and galvanising and important. But, for me, what art does best (the beauty, the nuance, the support), that all comes from collaborative, creative connections: working small and close, probably for extended periods of time. Conceptually in terms of sharing ideas, emotionally forming new understandings and physically from making with other people - those shared sensory experiences of building objects, events and worlds together. Dealing with materials manipulated by many hands, ideas slowly mulled over by many heads.”

Lady Kitt, April 2020

\*Social Practice Surgery is a series of continually developing, live(ly) resources created for and by social art practitioners to support each other in a variety of circumstances, and in particular when we are suffering from "Mess Fatigue". For more info see: <https://www.lladykitt.com/blank>.

**Page Thirteen:**

Image credit - Lady Kitt.

Image description: Paper cut artwork headdress, made by Kitt, with yellow star fruits with brown seeds, joined together on a green leafy halo. The headdress is on a mannequin head in the artist's studio with artist's belongings around. The other items include: artworks on the wall, pens, folders, a coffee cup, little wooden pegs and other paper cuttings.

“ I feel like making work like this during lockdown has shown that it is not only possible to create social, creative intimacies during lockdown, but can actually be at the centre of how the communication is happening.”

Art Confined Co-author, 2020

**Page Fourteen:**

Image credit - Lady Kitt

Image descriptions: A close-up image of Kitt's hands making the chili paper cut artwork. The red paper has folded creases where it will eventually fold into place; at the moment, it is unfurled. The artist cutting board and the green cut out chili topper are in the background.

**Page Fifteen:**

Image credit - Lady Kitt

Image description: A close-up of Kitt’s hands cutting out the chili green paper topper. Kitt is using a knife to cut the shape using a white paper template. They are doing this on top of an artist cutting board.

**Page Sixteen:**

Page description: Pink background with white writing.

“I just love the origami headdresses… I enjoyed and felt really honoured to have been a recipient of what I see as a beautiful gift!”

Art Confined Co-author, 2020

**Page Seventeen:**

Page description: Pink background with white writing.

“[through involvement in the project] I have realised that a different approach/adaptability is needed for some parts of the community that cannot access technology. .. For example, easy to use platforms, universal language (no jargon), subtitles for videos, and family friendly activities. It really made me think about how to move forward [in my own practice] and inspired a different way of working."

Art Confined Co-author, 2020

**Page Eighteen:**

Image credit - Lady Kitt.

Image description: Chili, strawberry, star fruit and leaf paper cut artworks made by Kitt. They are arranged on an artist cutting board. There are pens, practice cuttings, glue and a coffee cup dotted around.

**Page Nineteen:**

Image credit - Sarah Li

Image description: A row of paper cut strawberries made of red and green paper, stuck on to twisted green tissue paper. Made by Lady Kitt. They lay on a white background.

**Page Twenty:**

Title in pink: Co-Authors

I love humans. No denying we can be a foul old bunch on occasion, but generally I’m a massive fan. I find us endlessly surprising, comfortingly familiar and all encompassingly fascinating.

I had to find a way to work alongside other people during lockdown, for my personal and professional wellbeing, however complicated that was, however alien the methods. It was essential. If I didn’t, my mind would surely disintegrate into a vast gloopy mess. I’d be lost and lonely. My focus would drift off into a vague half fuzz of grainy platitudes. The skills I’ve spent years building and honing would sit gathering metaphorical dust and chip fat.

But which people? I’ve felt very emotionally (and physically) tender and vulnerable in lockdown. I didn’t feel confident to go out and find brand new folk to work with. Though meeting new people is often one of the great joys about the work I do, it can be complicated and stressful. I didn’t have the energy or fortitude for it. I realised that I wanted to use creativity to build bonds with people who I want to know better and to stay connected to those I already treasure. A few people came immediately to mind.

**Page Twenty-One:**

Title in pink: The Invitation

“You wanna make art with me?” or something similar.

It was all very informal via Facebook messenger and texts. A bit teenager-asking-for-a-snog-at-the-bus-stop. Blunt in initial intention, full of unknowable potential excitements/disappointments. We knew we were doing a thing, but weren’t quite sure what it was yet, definitely didn’t know how it would end up…. Still don’t I suppose.

I’m extremely grateful that everyone I asked said “yes”.

“…it was exciting to see how you would make that [paper object] and how you interpreted it as a wearable art object for me. It was also really fun taking the pictures and having this creative exchange with you.”

Art Confined Co-author, 2020

**Page Twenty-Two:**

Image credits - Sofia Barton.

Image descriptions: Both images depict head and shoulders colour portraits. Interior- dark. A South Asian woman in her late twenties with black hair wears a bright red top and lipstick to match. She is looking down, her eyes nearly closed. She wears three red 3D paper chilies in her hair.

**Page Twenty-Three:**

Title in red: Sofia Barton

**Page Twenty-Four:**

Title in orange: Sarah and Edwin Li

Image credit - Edwin Li.

Image description: Non-binary, white human with brown hair, wearing peach headdress made by Kitt. They are looking off to the right-hand side. They are wearing and orange brown-eyeshadow. The background is royal blue. The portrait is just of their head and shoulders which are bare.

Image credit - Sarah Li.

Image description: A British-Chinese man wearing green eye shadow, he is looking downwards, eyes nearly closed. He is wearing the star fruit headdress made by Kitt. The background is royal blue. The portrait is just of their head and shoulders which are bare.

**Page Twenty-Five:**

Image credit - Edwin and Sarah Li

Image description: Couple smiling with eyes closed, noses almost touching. Non-binary white human wears peach headdress on the left. British-Chinese man wearing the star fruit headdress to the right. The background is royal blue. Only their heads and bare shoulders are in the portrait.

**Page Twenty-Six:**

Page description: pink background with white writing.

"Concepts of social engaging while physically distanced are - and will continue to be - discussed by creative communities across the globe as we navigate the new normal. The emerging responses may not be the same as face to face co-creation, but one of art’s most redeeming features is its ability to engage, it has the potential to become an increasingly powerful voice in a socially distanced world. A key strand of the “SitC Festival\*” programme included commissioning a series of short artist films as artworks responding to notions of home and quarantine. While some artists chose to capture the visuality of their daily routines or localities, Lady Kitt’s film about ‘Art Confined and Feral Futures’ takes a personally reflective approach discussing their deliberations on how to continue a collaborative practice on your own. In the film, Kitt introduces the concept of Art Confined, their quarantine art project, and together with artist and activist Sofia Barton discusses the art they have made together – collaboratively - while physically distanced. Initially presenting a challenge to more regular methods of socially collaborative making, the physical distance between Kitt and Sofia becomes the very inspiration and catalyst for their creativity. It has enabled new explorations of slowness (for example, the use of ‘snail mail’ post) and contemplation, focusing on the hand-made as a method of communication and demonstrating care."

(Quote credit and notes on opposite page)

**Page Twenty-Seven**

Page description: pink background with white writing.

Alix Collingwood-Swinburn, Curator, Contemporary Art, Durham University, 2020

\*SitC is Durham’s annual arts festival and a collaboration between Durham University and Durham County Council: [www.sitcfestival.org](http://www.sitcfestival.org).

**Page Twenty-Eight:**

Title in dark red: Finn Ratford

Image credit - Finn Ratford.

Image description: Head and torso colour portrait. Interior- dark. Finn, an 8-year-old, white human with dark blond hair looks up, mildly bored, cheeks puffed out, towards the camera. She is wearing a necklace of large red and green 3D paper strawberries. The background is very dark, the image is lit from above, looks a bit Caravaggio - y .

**Page Twenty-Nine:**

Image credit - Finn Ratford

Image description: Similar to image on the previous page, Finn in the same context but looking directly at the camera in a front-on position and a more neutral expression.

**Page Thirty:**

Title in pink: Lady Kitt

Image credit - Lady Kitt

Image description: Kitt a shaved headed human looks seriously into the camera. They are wearing a face mask and pink paper cut leaves are spilling out of it. They are lit by a bright light, the background is dark. It is a portrait of just their head and the top of their torso.

**Page Thirty-One:**

Title in purple: Adam Carruthers

Image credit - Adam Carruthers

Image description: White man wears paper fan-like sculpture made by Kitt with pink and purple paper. He wears it on his head and it looks like a crown. He looks off to the top left hand-side of the image, his face is also angled in that direction. The background it an off-white colour. The portrait is just of his head and bare shoulders.

**Page Thirty-Two**

Title in green: Kev Howard

Image credit - Kev Howard

Image description: Half body shot of a man with collar length greying hair looking at the camera wearing a deep blue pinstriped jacket, and glasses. His right hand and arm are crossed across his body tucked under his left hand which has only one finger. On his left hand he is wearing a corsage of red and yellow paper chillies. He is stood in the aisle of a 13th Century church between rows of pews, with stone pillars on the left-hand side.

**Page Thirty-Three**

Image credit - Kevin Howard

Image description: Similar image to the one on the previous page but it is a slightly wider shot, so more of the church pews are in the image.

**Page Thirty-Four:**

Title in blue: DGA Collective

Image credit - Lady Kitt.

Image description: Image shows a red laptop and on the screen is a video chat with DGA collective members present. The laptop sits on top of an artist cutting board.

Image credit - Samantha Goodrick.

Image description: Three little paper cut houses placed on a laptop. Paper cuts are by Samantha Goodrick. There is a little yellow house on the left, a house with drawn on details (such as little climber plants and a pond) and a garden with a fence in the middle and a white house on the right.

**Page Thirty-Five:**

Image credits - Lady Kitt

Image descriptions: Both images show a laptop screen with DGA Collective members in an online crafting session. In the top image, member Tessa Parr is presenting her paper cut house. In the bottom image, Sarah Li is showing their paper cut houses, Edwin Li sits making next to them.

“…crafting as a tradition within itself has roots in activism and community and so it felt very appropriate to be working within those traditions…”

Art Confined Co-author, 2020

“… art speak and spaces where we talk about art can be intimidating so to just have an exchange based on making was refreshing.”

Art Confined Co-author, 2020

**Page Thirty-Six:**

Title in pink: The Processes

Everything we created and documented was done in isolation, at our individual homes (or during our daily exercise) during lockdown. After social distancing restrictions eased, Sarah Li and I installed an exhibition at Star and Shadow Cinema (Newcastle upon Tyne, UK). The installation was created in accordance with social distancing measures at the time and was never open to the public.

Other than this, the chronology is a bit all over the place and the following isn’t exactly what happened for each co-author, but basically the process was this:

• I Invited co-authors to tell me their favourite fruit/veg or plant.

• I made each person a wearable 3D paper sculpture of the thing they’d chosen and sent it to them via post.

• They did something with the sculpture (installation/performance) and documented it through photography.

• They sent the photographs to me via email and sent the sculpture back to me by post.

**Page Thirty-Seven:**

• I combined the objects together and, with the help of Sarah Li, made a giant paper shrine. A shrine to “us-ness”- Our collective ability to elicit, exchange, respond, and create, even (perhaps especially) when we find ourselves physically apart.

• I asked everyone to give me some feedback based on a few questions/prompts.

The installation was created (and destroyed) in a day. The only document of it is here, in this book, online at: www.disconsortia.co.uk and www.lladykitt.com.

Image credit - Lady Kitt

Image description: In a hallway, there is a bike, a giant tube of purple paper, a collection of the artist's bags packed. Kitt's two children are sat on the wooden floor in front of the red front door. Installation ready to be transported to the Star and Shadow venue.

**Page Thirty-Eight:**

Page description: pink background with white writing.

“The project definitely showed me communities and creative connections are possible during lockdown no matter how isolated and alien it may feel.”

Art Confined Co-author, 2020

**Page Thirty-Nine:**

Page description: pink background with white writing.

“…within our direct group it [the project] will have a huge [social] impact and it might also influence other organisations through being present in the cultural landscape and our members’ involvement in other organisations.”

Art Confined Co-author, 2020

**Page Forty:**

Title in pink: The Stuff that Happened

What I hoped might happen:

• We might start to answer some questions about “How the hell we do social practice in a socially distanced world?”

• We would become connected to new people/become more connected with some of the people we already know and treasure.

• We would make some physical objects.

• We would make some social connections (creating mutual support) and identify possible shared interests in future social change.

**Page Forty-One:**

Image credit - Sarah Li

Image description: Star fruit headdress on a white background.

Image credit - Sarah Li

Image description: close-up of peach headdress and star fruit headdress together on a white background. Peach headdress is in the foreground and in focus, the star fruit headdress is in the background and out of focus.

**Page Forty-Two:**

ART\* stuff that’s happened:

• The individual objects I made for each co-author.

• The performances/installations and associated images the co-authors made with the objects.

• The objects made by everyone during the DGA group online workshop.

• The installation that no one saw.

• This book and the web content which document the other 4 things.

SOCIAL\*\* stuff that’s happened:

• New collaborations/connections, through the project new people have been introduced to one another, creating friendships, new creative relationship and projects. There are at least two new projects (not necessarily ART projects) happening as a result of people meeting/getting to know each other better during Art Confined.

• Collective sense of agency and urgency. From the feedback there was a real feeling that involvement in the project had “lit a fire” in us. Getting together with other people discussing the effects of the pandemic seemed to make us especially aware of and keen to create change around our responsibilities to care for one another and the environment (from local to global) and particularly being actively anti-racist.

• We discovered new things about each other. I’m using a very personal example for this: one of the co-authors is my daughter Finn. We live in the same house and, in a way, know one another very well. At first glance we are not “distant” at all. But there’s a kind of knowing that I’ve felt us meandering away from over recent years. I think an important part of

(continued on next page)

**Page Forty-Three:**

growing up involves some disentangling from the people you grew up with, but it turns out we both missed some of the tangle. Finn has asked that I don’t share details of the conversations we had during the project. But, am permitted to tell you how I feel about the fact that they happened and that is: honoured and delighted. I will forever feel honoured and delighted to look back at the sharing Finn and I got to do during this project, a rare and wonderful thing indeed.

• The project has functioned as a way of identifying individual social interest and combining some of these. One example of this is Sarah Li’s interest in the idea of Queer, utopian world-making through art and policy development (creating organisational structures that reflect how they wish the whole world could be) and my interest in using collaborative craft as a connecting activity through which groups can collectively develop embodied policy change (change that we each feel and contribute to in direct, regular ways). I approached the DGA (a North East based Drag collective of which Sarah and I are both members) and proposed an online crafting/policy development workshop facilitated by me. The workshop happened towards the end of this first stage of the project, so it’s hard to reflect yet, on how this may support the group to develop policy.

\*ART: In general, I’m not really massively interested in defining ART and this definition doesn’t cover all the stuff I think it is and can be, but for simplicity here I’m talking about physical objects, photographs and performances.

\*SOCIAL: Relating to communities and groups - how and why we organise ourselves and what for.

**Page Forty-Four:**

Page description: pink background with white writing.

“…the session allowed me be more comfortable talking in a video conferencing-style format which can feel strangely formal. Because we were all doing a similar activity that we could connect together on… Feeling comfortable in a situation where people decide things for a group is so important - having a voice and having the confidence to speak up is so necessary in any kind of politics… this project helped illustrate this in my mind.”

Art Confined Co-author, 2020

“ I liked that we were making our own ideas of houses whilst talking about safety policy, there was something quite beautiful about thinking of ideals and how what we dream our community will look like while creating mini spaces of our own. It was also a beautiful representation of how everyone perceives space differently, we all had different houses, yet we were all excited about what other people had thought to do with their creations.”

Art Confined Co-author, 2020

“…it [the project] really proved that we could forge connections with each other during lockdown…it felt very possible to have quite powerful connections with each other, I guess despite lockdown.”

Art Confined Co-author, 2020

**Page Forty-Five:**

Image credit - Sarah Li

Image description: In Star and Shadow Cinema, a giant purple paper cut out with cut out holes lays on the floor. Kitt is barefoot, kneeling next to it whilst trying to peel masking tape from a roll.

**Page Forty-Six:**

Image credit - Lady Kitt

Image description: A masked Sarah Li up a ladder hanging the giant purple paper cut artwork with fishing wire.

Image credit right - Sarah Li

Image description: Kitt's hands hanging the strawberry paper cut in one of the paper cut holes. A light shines on the strawberry.

**Page Forty-Seven:**

Image credit - Sarah Li

Image description: Giant purple paper cut hanging up in the Star and Shadow Cinema. There is also a ladder to the left, and the cinema screen is in the background.

**Page Forty-Eight:**

Title in pink: Tools/Resources/An Invitation

Some ideas about how the stuff happened. Which bits of it we might be interested in doing again/more. Things other people might be interested in trying (or avoiding):

I’m really into stuff being useful. I’m happy, so happy, that I get to document this project. But I also really don’t just want this to be a document, I want it to be a little encouragement, an invitation, maybe even a gentle prod, I want to sift through what’s happened and talk about a few bits that I think might be helpful in the future. Stuff that went great, stuff that totally fell on its arse and stuff that was definitely important, but maybe we’re not quite yet sure why.

This info includes my own observations and thoughts from co-authors which have been gathered through feedback - formal and informal, instant and more considered. There have been opportunities for folks to feedback directly to me and anonymously through written feedback, so hopefully it’s a helpful mix of reflections and opportunities to understand the project from voices other than mine.

• Before inviting other people to get involved I considered the “exchange rate(s)” we were working with/to. What is everyone giving to it (time, creativity, technical skill, emotional labour, physical resources), what would we all get out of it and how these exchanges would happen/be formalised?

**Page Forty-Nine:**

The following seemed to work well: Being transparent and upfront about mutual support being one of the aims of the project. Encouraging and actively discussing what support means to each of us throughout the project. By building opportunities for support into the project - for example, after workshops I was available for half an hour to chat to anyone who wanted to debrief. Co-authors where financially reimbursed for their time and for any materials they used/bought during the project.) Crediting everyone involved. All this seemed to work well and co-authors felt they had been involved in a mutually beneficial exchange.

• Because of the pandemic the project was completely, necessarily built on ideas about safety and care. Being in an extreme circumstance of global, mutual care made us all focus on this. My big question now is “how to keep focusing on care, in less extreme, less universal circumstances?”

• Because we couldn’t physically travel, the carbon footprint of our project was very small, in future projects we aim to really consider when it’s appropriate and useful to meet in person.

• Because we “met” via video conferencing the meetings were more accessible to some of us (people particularly mentioned increased accessibility due to limited time, caring responsibilities, travel costs, and mobility).

• Because we “met” via technology the meetings were less accessible to some of us. Some people had ethical reasons for not wanting to use specific platforms. Some people are less used to using the technology or

(continued on next page)

**Page Fifty:**

find it complex to access physically. Some of us had concerns about safety relating to extractive technologies and data sharing. There was one person, who I really wanted to invite to be part of the project, but they don’t have access to any of the technology that would make this possible - so they were completely excluded. There were issues with access due to people’s individual tech not working. I’m doing some research into how to deal with some of these. Regarding extractive technologies, intellectual property, ethics around human rights and financing, Blue Jeans seems to me a useful alternative to some better known video conferencing platforms.

• We didn’t worry about stuff being “finished”. I think largely because of the (global pandemic) circumstances, we didn’t feel pressure for this to be finished or “right” - whatever either of those things even means. This has truly been a research project, open, experimental, meandering, surprising, a bit messy. I felt an odd freedom - this is a situation none of us have ever been in before so who knows what might happen? As long as we recorded and discussed it, gave ourselves time to reflect and share more widely - that’s great. I feel like it’s very important for me to preserve some of this feeling in the future. To allow things to be more fluid and porous. I’m not sure how I’ll do that. I need more thinking and reflecting on how to encourage such openness (in myself and others), without the backdrop of a universal threat. I guess, once/if there isn’t one anymore, I might start to have a better idea of this.

**Page Fifty-One:**

Page description: pink background with white writing.

“I think a system within which participants (co-authors) receive financial ‘recompense’ for engaging in a fun activity that values their time and work is a great model! More of this please!”

Art Confined Co-author, 2020

**Page Fifty-Two:**

• Lunch allows for accidents: The common meeting place of “lunchtime” with a vague purpose of refresh/refill - not a strict set of outcomes - allows people to chat informally about being creative, about the book they’re reading, about sandwiches. A common comment was that this informal group chatter provides an opportunity for unexpected connections, understandings, and excitements. It didn’t happen online - everything was very focused, everything “felt like an announcement”. A question we have is how to create/encourage that online?

• A little bit of structure goes a long way. A little bit of flexibility goes a long way. Brief agendas/setting out expectations for each session with a comment about which bits of these are flexible worked well. Meetings not running over was very important, when people schedule 2 hours “out” of their day from a domestic setting, the expectation is after 2 hours they will be able to go directly back into the domestic setting and life. Being flexible with time scales within the project was appreciated by all! This was much easier because of the increased flexibility of everyone during lockdown, the general acceptance that things can be complicated and people might be facing huge complexity in their lives. A big question for us (again) is how to embed this flexibility and care into our work and lives post pandemic?

Mutually growing and sharing knowledge is really, really important to me. If you want to chat about any of this - add to it, tell me I’m wrong, point me to new research, share something exciting and amazing that’s happened to you please contact me at lady\_kitt@lladykitt.com.

**Page Fifty-Three:**

“ It [the project] makes me think more about community action in a creative way. I was already thinking about this but your act of engagement has made me more aware of what can be possible and makes me more positive about making things like this happen.”

Art Confined Co-author, 2020

Image credit - Sarah Li

Image description: pink leafy tendrils hanging from one of the purple holes of the installation which looks black in the dark. The pink is lit up with torch light. Close-up image. In the background, through the hole is the Star and Shadow wall with two yellow shapes hanging on the wall.

Image credit - Sarah Li

Image description: Half of the installation, the fishing wire holding it up and the Star and Shadow cinema wall.

**Page Fifty-Four:**

Image credits - Sarah Li for both images

Image descriptions: Two images. The first image shows the giant installation’s shadow across the pink Star and Shadow cinema wall. There is a yellow shape on the wall which is part of the cinema. The second image shows the fan-like paper cut from a slightly side on angle, the purple of the larger installation is bright.

**Page Fifty-Five:**

Image credit - Sarah Li

Image description: The fun shadow of the giant installation. Only part of the installation is shown, and the shadow is in the background against the Star and Shadow wall.

**Page Fifty-Six:**

Title in pink: Conclusion

In mid-April 2020 I applied for Arts Council England emergency response funding.

This is an excerpt from my application:

“A well as, bringing an immediate halt to most of my income and professional development, the global pandemic has made me consider what I need long term, as a socially engaged artist, in an increasingly digital (possibly recurrently) socially distanced future.

My initial thoughts are: Skills - ability to manage digital platforms for online workshops.”

It’s interesting to look back at this now, realising that the skills I’ve needed to make socialness happen with distance have largely not been to do with “managing digital platforms”.

Yes, internet access/phone line has been vital and some technical know-how is useful. There are huge problems with a lack of access to both of these, endemic and structural barriers exist. Barriers that I don’t have the resources or knowledge to address here.

But for those of us fortunate enough to have access and very basic skills there are huge possibilities for making art (and social change) together, connecting through communication technologies.

**Page Fifty-Seven:**

Over the last 5 months some of the most profound, most emotionally, ideologically, creatively imitate experiences I have had, happened with poor internet connection, fuzzy visuals, glitchy audio.

During this project I’ve cried and smiled and blushed. I felt full of humility and confident beyond words. I’ve played and argued and fallen in love.

What did we do to conjure up these experiences and feelings? What helped us along the way?

I’ve found the skills most useful for creating points of contact are the same with distance as they are right up close:

Focus, humour, empathy, curiosity, vulnerability.

Pockets of time, built into activity. Pauses for thinking and processing. Listening to understand, not just to immediately respond.

These are the things that have supported us to make alongside one another, share ideas, create support. Allowing us, even in quiet confinement, to collectively dream of and create wild art and change.

**Page Fifty-Eight:**

Image credit - Sarah Li

Image description: Final installation shown in full, lit up in the dark against the Star and Shadow cinema backdrop.

**Page Fifty-Nine:**

Image credits - Lady Kitt for all three images

Image descriptions: Three images showing the installation lit up in the dark against the Star and Shadow cinema backdrop. Sarah Li appears in all three images, in the left image they are photographing the installation, in the top right image, they are posing in the cinema seat rows, in the bottom right image, they are looking at the installation. The colours are bright.

**Page Sixty:**

Page description: pink background with white writing.

“…it felt like in lockdown, we didn’t necessarily need to talk but the creative exchange itself was enough and that felt new and free.”

Art Confined Co-author, 2020

**Page Sixty-One:**

This publication and the installation it documents have been commissioned by Disconsortia as part of the "A Place at the Table" commissions, funded by Arts Council England.

The wider “Art Confined” project has been supported by funding/commissions from:

Arts Council England, DISCONSORTIA and Summer in the City Festival (Durham University).

Image description: Disconsortia logo. It says Disconsortia with different fonts for different letters, written in black on a light blue background. Underneath in smaller black writing it says: “A disabled artist led consortium of extraordinary voices.

Image description: Arts council England logo. A Black and white logo. On the left, there is a lottery crossed finger symbol with eyes, next to it, it says, “arts council England” written in a circle. Underneath is says, “Lottery funded”. Then to the right, in small font it says, “Supported using public funding”. Then underneath in bigger font it says, “Arts Council England”.

**Page Sixty-Two:**

Image credit - Edwin Li

Image description: Two teddies wearing the paper cut artwork headdresses. Left teddy wears peach headdress around its neck. It is a white cat. Right teddy is wearing a star fruit headdress on its head. It is a brown teddy bear. The background is royal blue.

Image description: A small banner at the bottom of the page consisting of a pink swirl with a paper cut peach in the centre and four small star fruit paper cut artworks.

**Back Cover:**

Page description: white background with pink writing.

'Art Confined' is a live-art, craft project conceived and facilitated in UK lockdown 2020 by Lady Kitt, created alongside co-authors Sofia Barton, Sarah Li, Adam Carruthers, Kev Howard, Finn Ratford, Edwin Li and members of the DGA.

This publication, and the installation it documents, have been commissioned by Disconsortia as part of the "A Place at the Table" commissions, funded by Arts Council England.

Image description: Little end banner consisting of a pink swirl, a peach and four star fruits. In the centre is the paper cut peach from the peach headdress, on either side of the peach are two little star fruit paper cut art works from the star fruit headdress.