

# In Conversation Mark King, Dr. John Marsden & Hannah Redler Hawes Transcript

**0:01 Hannah Redler Hawes**

It's my great pleasure to welcome Mark King and tell you a bit about Mark. Mark is a Barbadian interdisciplinary visual artist whose work encompasses photography, installation, textile design, surface design, and public art. He is inspired chiefly by behavioural psychology, technology and neuroscience. And Mark actually, Mark was invited to work with us at Science Gallery through a collaboration with the commissioning agency called UP Projects. And we said what we'd really love is to find an artist who can work with one of the researchers from Kings. And Mark found John Marsden. John is Professor of Addiction Psychology at the Institute of Psychiatry, Psychology and Neuroscience here at King's College London, which Science Gallery is part of. And he's a senior member of the National Addiction Centre, has an honorary appointments at South London and Maudsley Mental Health Foundation Trust, and he is Deputy Editor-in-Chief of the academic journal, Addiction. And we were really thrilled with the way that John and Mark bonded through this project, and through an astonishing amount of shared interests, which you'll see revealed through this conversation. So, Mark and John engaged in this amazing process with Changing 7, a group of seven people in recovery, and Changing 7 is the name of they came up with which allows them to protect their anonymity. And they were working on the process from which Mark developed a series of patterns. And those patterns can be seen on Instagram, and also in the installation, *Look on me and be renewed* which is in the Hooked exhibition, upstairs. And it's in a section that we've called free will, which looks at the social context of addiction. And the way that addiction can come down to external factors that are way beyond us, as individuals, legislation, the built environment. I'm really interested, the way you talked about place and power in environments Mark, I'm wondering if you can say a little bit more about that in relation to this project, but also where you were, in your practice prior to your collaboration with John and whether that's evolved a bit?

**2:21 Mark King**

Thanks, Hannah. Well, I will say is, my self-directed research really started with navigation and neuroscience, and how we construct our representation of the environment. And moving through that, that took me into behavioural psychology, which is also a keen interest of mine, and how we decided to move about the environment. So at the point where John and I started talking, it was really about the effect that our environment and architecture and city planning has on us, and how we negotiate those relationships between objects and the environment itself. And what this project has enabled me to expand on is working with John and group that have experience of not only experiencing the environment in a community

way, and John can speak to that, but they have the vocabulary, they have the language to talk about it and engage with it through treatment. And then they have provided even more insight and how to, even for myself, talk about it and think about their environment.

### **3:33 Hannah Redler Hawes**

Thank you, John, could you summarise for the audience a bit, just pedal right back to exactly what your research is? Because it's quite out there!

### **3:44 John Marsden**

I'd be delighted to and I'm just so thrilled that everyone's taking time out to join us for this event. Mark, and I really, really appreciate it. You've heard a little bit about, I suppose how we both think about the world. And what I've been doing with the group I work with at Kings is to direct that to what might be called a cognitive therapy, a cognitive therapy really looks at how we, we think. And addiction is, in a way, a problem of thought. And the thoughts connect very quickly to emotions. And those emotions then often direct a person's focus towards motivation to create the conditions of wanting something, a target of addiction, or too obvious for us to mention. So, in a sense, what we're trying to do, I think, I think I may have said this in passing is we're trying to help people gain cognitive control. A lot of times the people that we see in our clinic in South London, have engaged in the behaviour so many times that it has become this and quite automatic, almost without thought.

### **5:05 Hannah Redler Hawes**

Can you give an example?

### **5:07 John Marsden**

Well really a good example I can think of is say, for example, someone who walks along a very familiar Street in South London, or wherever they travel those steps, hundreds of times, and something might catch their eye. And their focus of attention shifts from perhaps, daydreaming, about the weather, to thoughts and memories, of wanting to use a drug. And without much thought, they are aware of the weight of their phone in their pocket, for example, and they're hanging onto it, and without much further for the speaking to someone to buy. So that process can take place in a fraction, few seconds only. And in a sense, in a nutshell, what we're trying to do is to try and slow that action down. So people, first of all, are aware that something's happening, and they hopefully buy themselves a few precious seconds to think about it. Question the evidence if you like, this particular burden, and hopefully they change direction, in a way change the future. So perhaps a totally different path in that in that environment in which they find themselves I

### **6:28 Hannah Redler Hawes**

I think we were all; Mark, and the UP curators, and South London Gallery trying to grasp what you do. In a nutshell, he told me a brilliant project about one of your patients who rang you from a call box in a state of anxiety, because something had been triggered, and they weren't sure what, and it ended up that it was the colour of the sweatshirt someone should be wearing. Do you remember that story?

### **6:51 John Marsden**

Yes, that was someone who just give you a really brief recap, was in a really good mood, just really feeling very positive. And she noticed it someone wearing a football, Chelsea shirt in the street, just a stranger, random individual. And suddenly, the mood changed substantially. And what came to mind was an image. And it was an image of someone that she'd often find that she sat opposite in an apartment in Brixton area where we work where cocaine was smoked, cracked smoked. So the connection between the football shirt and the street and memory of this person then elaborated. And one thought led to another she had other images that came to mind at that scene. And perhaps as you might imagine, then her mood change towards a sense of hunger to buy, where that was not anywhere near but consciousness only seconds earlier. So for her that was a complete bewildering puzzle. But we were able, together, forgive me almost like a kind of crime scene investigation interests, to go back over the events. And suddenly there was a moment of realisation, "Oh, my God, it was a football shirt!" And, you know, we had an interesting discussion after and it enabled her to make to take away I suppose a number of conclusions about the relationship between memories and triggers for memories, and so equipped for a bit more as you walk through life in the future.

### **8:44 Hannah Redler Hawes**

Thank you. That was an example of somebody who was arguably in a moment of crisis, even if it was short lived at that point. But when you worked with Changing 7, you were working with some people who work in recovery. And to you were really interested in exploring their transformation through the project. Would you like to say a little bit more about that and how you direct them to the clicker tool? So you can show us some of the patterns that evolved from the photography?

### **9:11 Mark King**

Yeah, so we had a series of workshops, three workshops. Two of the three were held at Photofusion in Brixton, which is a photography centre and is excellent if you want to learn photography or brush up on skills, they're excellent. So the first workshop that involves custom garment making and that was about bringing them into my world of making patterns, but also seeing how they pieced together

elements really learned to make patterns of their own and also empower them to make surface designs on clothes and items that they can put on and walk out the door. And the second day, that involved handing out cameras so they can document the London Bridge area where we are right now. And that was just encouraging them to look for patterns, look for detail. Listen and create and generate source material for these final patterns from so what you're looking at are the source pattern from source, sorry, source image that contains patterns, elements and the resulting pattern. And I usually pull from multiple photos to create these patterns that I'm talking about colours, shapes, and orientation. So there's a frame, bee hut thing on the, in the King's College campus just here, and you can see that shape, repeated, and tessellated. And the circular pattern that occurs in negative space is also used, there's a circle. And I also sourced the pink is really faded out here, but in Photoshop, Photoshop and colour picked colours from different parts of photos. And here you see the bee frame type again. Another aspect of pulling from these images was that we had the third workshop at Photofusion, which was an analysis workshop, where John discussed the photos with each co-producer, and really delved into what motivated them to capture the scene and what they took away from the experience of being in that space. I don't know if John wants to talk a bit about that approach?

### **11:32 John Marsden**

Thank you, Mark. Yeah, I mean, it was really fascinating. And it's the simple set of questions that you'd all ask someone, a friend or an acquaintance, just what was going through your mind when you first looked at that image, that pack. And then really did anything else occur to you. And sometimes people were very struck, I think themselves surprised that these images and patterns repeating, that we possibly all just walk past, had meaning for that person. And I was struck by a lot of autobiographical memories that came forward, sometimes really old memories, very deep-seated, long-standing memories of childhood. And also, more recent images. Sometimes images of recovery are very specifically, others, just random. But what was lovely, I thought was just the discussion revealed a mental process or cognitive process of thought and attention, in a way as they were looking at that image, the world just faded away for a while. And they were focused on I think, a very important process of reflection that was that was also really meaningful for them. And something I think they want to carry on doing.

### **12:56 Hannah Redler Hawes**

Just ask you, we've obviously got a mixed audience. And if you can just explain what we mean when we say recovery, because I realised you've all referenced it without saying,

### **13:05 John Marsden**

Yeah, I mean, I think we're, it's a tricky word to define. There's a sense of search and rescue, sometimes with recovery. So we can try to find something that you've lost. In addition with, we're often trying to move forward, or we were trying to find a different identity, freeing ourselves from perhaps the monotony of acting in a certain way, and in a way that's become unwanted, and perhaps causing all sorts of difficulties. So it generally means trying to find a path forward, where you are in control. And I think what we've had in this country has been a very fruitful process of, in a way reflection, about the meaning of this word, I suppose to be absolutely honest. It's a word that is completely individually defined. Each person has their own definition, their own what it means to them, but I think, for me at the heart, I think it's a shift in identity, and it's a shift towards a much more positive outlook.

### **14:18 Hannah Redler Hawes**

So, lots of people we've spoken to projects that say it's a moment where they're not driven only by their addiction. Yeah. Do you want to talk a bit more about the stories because you're working with colour and form, but I know that you were very much responding to the stories in the patterns as well.

### **14:36 Mark King**

Exactly. And I wanted to move away from - I didn't mention any triggers and capturing any of the triggers in the environment. Some of the co-producers ended up photographing triggers, which I thought was very brave, and going towards it, even though that was not encouraged. It's more about taking photos of what makes you feel good, or you're interested in. And taking those stories into account the stories of early childhood and stories of growth, I was able to harness those. Here's an example where I'm going back and forth a bit, you have the shape of apples and a cart. And the colour has been boosted here a little bit in this image. But for the co-producer, that image was just too dull to shoot scenes to capturing images on a fancy SLR and didn't like the limitation of the disposable film camera. So that colour was pumped up and presented, we presented a new colour, a new shade of that colour, with the red there. This image, the full frame version, you see more of the wall, and then that was flipped and rotated, and a pattern was created from that. These circles represent string lines. So that's just a little preview into how I'm pulling colour; you see the red again, in that flower, and the green are the string lights there, as well as string lights featured here. And that red again. And I'm also finding patterns because I'm shining a light on the environment, of course, you're going to see colours repeating, and it's about that awareness and making sure that we're just in the act of seeing, not just looking.

**16:22 Hannah Redler Hawes**

And you carry that over into what you call “enclosed cognition clothing”. Can you expand on that a bit?

**16:28 Mark King**

Yeah, cognition is also has always been an interest of mine, as well. And that's why John and I kind of clicked because he's “Mr. Cognition”, and I'm figuring it out as I go. And I liked the idea of this interaction of objects in the environment. And there's that connection to our own process and our own drives in life. There's a real power to it, it's not just a shared, it's so much more, and enclothed cognition, that would have been developed in 2015-2016. And that's a collaboration with a Dutch designer, Bregje Cox. And we have the shared interest in psychology and the science. And when it comes to moving about the world, and in our environments are really interested in the clothes that we put on our bodies and the patterns that we choose to wear, the patterns that I choose to wear, relate to my environment, and they have meaning. And I would have gotten to this place through my research and even looking at Islamic art, and all the meaning behind the patterns there. So, it's really a combination of my interest, along with my collaborator's interests in the project, and has found its way into my work, including in this project where we have a boilersuit upstairs, that features a pattern created from sourcing the imagery here.

**17:51 Hannah Redler Hawes**

Why did you choose the boilersuit?

**17:55 Mark King**

I would say on the last day of the workshop after the group had gone out, taking photos I asked him well, if you were to have the optimal outfit for this exercise of walking around London Bridge, what would it be, and they all said a boilersuit would have been perfect. So, it's functional and also creating a boilersuit that has a patent from the environment that has the possibility of going back out into the environment to photograph the environment makes it very meta and that's why...[laughter]

**18:26 Hannah Redler Hawes**

John, can I ask you if you can expand on any research that's drawing causal links between people's surroundings and rates of addiction of which is such a broad question, but perhaps you could focus on sort of the stimulus rich urban environment or, you know, very privileged or very deprived environments that might affect people?

## 18:46 John Marsden

Yes, yes. It is a huge question on the topic area. I'm just wondering, one of the things our group often times that we're focusing on, is what have become conditioned triggers that were previously drug neutral. So, there's, there's an obvious trigger. For example, someone is an injecting drug user. And a syringe is a pretty obvious trigger. But what about an ATM machine? So, an ATM machine - an ATM machine is a Trojan neutral player and your viewers if not majority in this room as a source of the money, you don't pay any attention at all. It doesn't have any emotional context unless you can imagine the triggers. Fears have never happened to us to replace. But an ATM machine can be an incredibly powerful trigger for people with addictions where there's a connection between that machine and taking money and using that money as a by-product? You mentioned the word approach and I'm really struck by kind of continuing. But on the one hand, you've got approach, and on the other, you've got a void. And some of the things that we do often very deprived environments is to go and approach them. And for example, go and walk to a local ATM machine and stand near it and have a conversation with someone seeking help as to what's going through their mind looking at any images that may come to mind. And, and trying to take away new targets for treatment, one of the things that we often really try to do is focus on motivating beliefs. If you think about our beliefs, they direct our actions. Actions that are important, not hunger, for example or thirst. But so often people would see an ATM machine and for example, what might occur is a thought: "I've been good this week, and it'll be fine. I could handle it. I think I've been good. I've also got money in there that I could use." Or "my God, I'll never be able to be free of this. Why do I feel like this, this is a torment." So, but you can't avoid the universal class of ATM machines. They're out there folks are all over the place. So, we have to make peace with them. Like, I hope that doesn't sound like a really trivial example. But it shows you that I hope that they're kind of detail that, and of course, there may be 1000s of examples, a park bench, a tree, a corner stairwell, etc. That's part of this environment, which is why we've got on so well, just in terms of what we do, when we would definitely engage with it. We don't sit in the clinic too much - we go out.

## 22:16 Hannah Redler Hawes

Mark, tell us about the title, *Look on me and be renewed*.

## 22:19 Mark King

Yes *Look on me and be renewed* is the last stanza of a Marie Evans poem called, *I am a black woman*. And when I read it, and I hit that last day as I was floored, and it justifies very well with the project, because what I'm aiming for through the project is to bring awareness of these invisible patterns that are all around us and shape our lives and not just in different areas and directions.

**22:56 Hannah Redler Hawes**

Thank you. We've just come to you to one more time before we open it up to the floor. And I hope you've all got lots of questions, but has anything. We've called you your relationship with bromance, actually, in the team's because you've got on so well. And have you found so many parallels in your work, which was a massive surprise, very pleasant surprise. Do either of you feel able at this early stage to reflect on ways it might have been set or any of your work? I'll ask you first John.

**23:24 John Marsden**

You know what, just on a personal and very positive. I mean, I fight my iPhone, on all sorts of topics, surfaces and topics I've just, I'm much more aware of shade as something I'm much more aware of. And that idea of noticing for me as a mindful benefit of proximity to my dear friend over here. So that's just a tiny example. Here's the bottom line. I now have four more followers on Instagram. I notice that sometimes lose them quickly. I have an audience.

**24:09 Mark King**

You should follow John! *[laughter]*

**24:12 John Marsden**

At least for me, at least for the weekend.

**24:20 Mark King**

Well, John, and I actually bonded on photography during the workshop because he found out that we really admired many of the same photographers. We were talking about Eggleston, Shore, others we were mentioning there, Meyerowitz, maybe?

**24:36 John Marsden**

Stephen Shore in particular that way.

**24:40 Mark King**

And that was really my, my entry point into photography because I'm, I have an MFA in photography and the act of seeing was really important seeing patterns and thinking critically through that relationship with the camera. So working with a group of people and borrowing their eyes was a new experience for me that not only through their experience of expand my just where I can go in the future where my research will take me but have a better understanding of the same thing.

**25:14 Hannah Redler Hawes**

I think I am going to say one more thing before, which is it strikes me that what you did also with the disposable cameras, you were very deliberately wanting to limit their choice to the number of short films - not an limitless digital camera. And I thought that was really interesting. And I think in terms of the super stimulated very fast-moving life we live in this, this city, you slowed things down, your process slows down the amount of data entering somebody's mind, I think that's really fascinating. Thank you so much. I hope everyone will join me in thanking John and Mark. [*clapping*] And now it's time to hear from you. So if you have any questions - there's no such thing as a stupid question. We're about exploring and finding out not about walking in as experts at the science gallery. Shall we use this microphone, or is there another one coming?

**26:26 Audience Member**

On Thank you very much. This is really just serendipity. The picture that's on the wall behind you is St Guys Hospital and do you know that that structure is called the *Boiler Suit*? [*laughter*] This is a Thomas Heatherwick - I've lived around here a long time and this is a Thomas Heatherwick intervention to try and hide some of the gaps of St Guys Hospital. So I was just I couldn't resist. So when you go, if everyone goes up the street they should go and this is just on the street opposite from where we are.

**27:07 Hannah Redler Hawes**

Think we have another one over here?

**27:12 Audience Member**

Thank you, you talked before about people using their experience and having the extra time to process what they're going through? Like cognitively, addiction, what else do you hope to be part of this project? So that's a small part of it, but kind of moving forward with their own lives, and kind of being empowered by that. It's everything you hope for them as well, or passing that on to other people?

**27:40 John Marsden**

For me, I think to notice other things, I have a habit of having a discussion where I talk about attention as if it's spotlight micro the language is mine. And you can direct that attention to yourself or the world dissent, you can come from almost focus. And that's often what happens with a lot of mental health problems, personal becomes very self-focused. And I think, for me, it's about turning that angle poise lamp of attention to the world and noticing things around you. And then just the wonder of what that process then causes really just one thought

leading to another, in a way much more open and interesting, perhaps an outward looking.

**28:32 Mark King**

Yes, well, for the co-producers. My wish is the same for everybody in here, just to look more in detail and think more about what is happening around them, and how they feel when they're in different areas and how they can look to augment that maybe even to the clothing that they wear, or the route that they take.

**29:01 Audience Member**

Hi, I'm using your ATM example. I was just wondering if your work as well as making people aware of the associations they have at the ATM. Like have you found a way to change their associations with an ATM so that rather than just having to not look at that trigger, that that trigger can become something else?

**29:24 John Marsden**

Yes, we spend a lot of effort on doing just that. So, it's not just about recognition is a really helpful point. And I really appreciate you mentioning it because we what we do is spend a lot of time helping someone relive a memory that's been identified in the discussion that assessment has been containing local hotspots of emotion that relate to craving for drugs. And it's as if we identify a kind of almost like a videotape clip, which contains scenes evoke emotion and in the room, so we're now away from the street, if you like we work together to play that memory, that image. Often many times forwards and backwards have sometimes a freeze frame that jump forward. And in order that repeated exposure is often very helpful in reducing craving, but bridging in manipulating images as well, sometimes playing out seeing differently, what had played in the memory. So, ending it differently, if you don't let go earlier was someone that was in the phone box, not calling me but thinking call your dealer and just playing the images if they decided not to draw phone boxes anymore. Very often, there are a few, but replacing the phone and just imagining what it feels like to turn away and go home and feel really happy and content. So, we do a lot of image work as well to reinforce an alternative and kind of appraisal, and hopefully, then different beliefs and arouse the person becomes more competent. So, there's a lot more detail as well. I've given pretty superficial scale, though I appreciate the question.

**31:34 Audience Member**

I was really fascinated by like the whole mix of processes, if you could like pick one out that was most fascinating. Would it be like the interaction with the environment in which the creative process or like the slower the time to stand still for people

you worked with? Or was it more like the cognitive process? What do you think was most fascinating?

**32:11 Mark King**

That's an excellent question. That was fascinating. I would say the collaboration with the group, because going into the project, initially, I was thinking about collaborating with John as well as youth groups. But after our initial conversation, it became apparent that I must collaborate with people with lived just due to that insight. And for me, the big cognition just ends up folding into it. Because it lets you to set these processes you give, you set limits with a camera and exposure and give it to somebody, and they have their own experience. And then they capture something and bring it back to you and then drop more information on top of that, that makes it very fascinating for me. So, in a nutshell, essentially collaborated with a group.

**33:05 Audience Member**

And I apologise that this is already mentioned. What do you think the future therapeutic implications of this project could be?

**33:14 John Marsden**

Yes, well, so we definitely have an array of different therapies that are matched to the flu, for example, so there's lots of very effective ways someone can quit smoking, reduce their dependence on alcohol, stabilise from drugs such as heroin, and the one that we particularly are focusing on this cocaine. Actually, we don't have a licenced medicine for that. We don't really have a specific cognitive behavioural therapy available therapy at the moment that's widely use. So we're taking some steps with a project that we've collaborated on and talking about today. So I would like to see that expanded, obviously, we've got some ideas about how we can package it to make it quite meaningful. That's a project that colleague was working on, so that we can try and help other colleagues in the NHS use it to get patients. So expansion, of course, but it's a in some ways, it's a journey, rather than a destination. We don't count we look around corners for this one. We're learning the time and adapting and getting better at what we do. And it's completely collaborative. I think that's why we're just coming back to what privacy inspired me the most, it was just the active process of working with people and what they're willing to do. And just getting very blessed to be part of that and seeing what they come up with. And I hope we can expand it. We really do need to. We're hurting a lot in this country. Some of the problems that affect mental health and drug use.

**34:55 Hannah Redler Hawes**

I think we had a question up there.

**34:59 Audience Member**

I think you'd probably I just got this really bad time just wondering, John, whether the photography as a form of therapy was something that you pioneered, personally. And also, again, just thinking about how working with Mark has influenced how you might enhance and expand that approach going forward?

**35:21 John Marsden**

Is another fantastic question that but I have to be honest, I think with a colleague of mine, we just came up with the idea one day, and just thought, how can we be creative, and then you can do an assessment with someone can be pretty dry. So we wanted to we wanted to, we wanted to inspire people to think differently. And the idea of, as we've been saying, the idea of having a meal, we went to snappy snaps and printed off these cameras, products. And that array was, was astonishingly involving interesting, and we didn't think it was going to be so that was just wonderful to see. There's something important about taking, looking and thinking and remembering that I was really struck by

**36:16 Mark King**

what was fascinating for me is that before John and I even had this conversation, before I knew about this process, my aim was to do just that hand people, disposable cameras, because that's how I actually make my patterns don't tell anybody, but I take photos of my environment, I like to change things up, I'll use my mobile phone. But I just wanted also to set that limitation when you don't have access to the internet through a disposable camera, you can't get distracted, you're focused, and you're limited. That creates a very unique engagement. And I'm somebody who learnt photography via film cameras, so I really appreciate slowing down. And I enjoy working with film again, because we can't process it in Barbados.

**37:02 Hannah Redler Hawes**

What's the question here?

**37:05 Audience Member**

Hello. I was just wondering, in your photographic practice, if there was an engagement when you're talking about looking at patterns within an environment, and maybe how patterns maybe encourage particular behaviours. And I guess I can see from a therapeutic perspective, why it's useful to focus on the individual, and

what triggers them and changing the content of that book. But I wondered if you explored also the ways in which the urban lends itself to particular patterns of behaviour and maybe getting the individual in the process of photographing to explore, like, what kinds of behaviours the city produces, rather than what kinds of behaviours the individual engages in, without accepting the distinction.

**37:45 Mark King**

I have always had those interests. And even if you take it back to my thesis, I did cityscapes in San Francisco, and people placed in the cityscape. And I was looking at patterns that surrounded them. It's just really, at this point, combined with my interest in behavioural psychology and neuroscience. And as far as their behaviour in the space, is that what you're asking about?

**38:11 Audience Member**

I guess more like, I guess from a therapeutic perspective, you focus on the individual when you want to change the individual's behaviour. But I guess like, on a larger scale, you can see that I guess, like poverty is a contributing factor. And that's maybe less a question of individuals and more a question of like, social situations.

**38:28 Mark King**

I see what you say, yeah, I'm, I'm very, I'm very interested in that. And I've also done work inspired by the financial crisis and banking scandals and whatnot. So, looking at systems in a sense, and the impact that they have with us, so where my research is going, as well as just how the city planning how does map, city building and planning, how does that affect us? And this project is about bringing awareness to those very things as well. Because once you look, and you inquire, those things might become more apparent. It's just about waking up a little bit. And also, that they're also simply represented as well in everyday life. Thanks for the question.

**39:15 Hannah Redler Hawes**

We started a bit late. If you're happy and you'd like to take one more question here. That will be the last one.

**39:26 Audience Member**

Wow. *[laughter]* This will be shown it's not even a request. Just a statement. I think this talk points out just how important artists are in our society. And also, what I'm getting from this and what I've always understood is art is an intellectual process. So, you have to respect our artists more.

### 39:53 Hannah Redler Hawes

Thank you. I absolutely second that and also as the first Curator of first exhibition in the site here. And one of the things that I've been interested in is the language you've been using in the Science Gallery, we've got the artists and we've got the researchers. And then we've had to put a note the artists are researchers as well. So I think that's a really, really important thing that I'm committed to. We all are at Science Gallery that in this exhibition, there are researchers who are going through the process of science. And their research is going through the processes of art. And some of them are going through both simultaneously, but so thank you for that. Absolutely central point. I hope you've all enjoyed this first event, thank you for being a part of our first audience. [*clapping*] This the address for the project Instagram site, which is actually part of the artwork as well as the installation. We've got lots more events going on throughout the project, Click Click Boom life online is at 7pm on the 10th of October, which looks at internet addiction and recovery. And we've got a whole weekend of events called What's your fix? between the 19th and 21st of October, also, on the Science Gallery, Twitter address and if you want to send anything on that you can use the hashtag hooked. We'd really, really appreciate it if you feel you've got time to answer some questions on our evaluation forms you're not obliged to connect with help us keep delivering projects that people want to see. So, thank you. [*clapping*]