

EXHIBITION GUIDE

FLARE-UP

21 May–16 August 2026

Artists: Angela de la Cruz, Abi Palmer, Avril Corroon, Bella Milroy, Benoît Piéron, Carolyn Lazard, Christine Sun Kim, Constantina Zavitsanos, Derek Jarman, Felix Gonzalez-Torres, Freestylers, Jamila Prowse, Jesse Darling, Jjjjjerome Ellis, Leah Clements, Lizzy Rose, Park McArthur, RA Walden and Racheal Crowther.

Flare-Up brings together UK-based and international artists whose work engages with the poetics and aesthetics of illness, disability, neurodivergence and Deafness – or what is increasingly referred to as *crip*. A flare-up refers to the fluctuating intensification of symptoms associated with chronic conditions. A flare can also be a burst of light, a warning signal, or a sudden rise in energy or sound. The exhibition draws on the fluid and affective quality of the flare, presenting works that move through light, water and sound as ways of registering shifts in emotion and perception. These materials become thresholds for transformation and transcendence which connect with wider worlds than that of the sick room – the natural, supernatural, intergenerational, and above all, collective.

Within the exhibition, disability is understood as produced by inaccessible environments, institutions and social attitudes. From this perspective, ableism – the assumption that able-bodied and neurotypical experience is the norm – is embedded in everyday structures of life. *Flare-Up* looks at how artists respond to this, often by working with, against or outside systems of welfare, healthcare and medical authority. Across sculpture, installation, painting, film, poetry, music and performance, the artists in *Flare-Up* shift what is usually treated as private experience into shared forms of political collectivity and aesthetic enquiry.

In this exhibition, *crip* is used to hold diverse and intersecting experiences of illness and disability, not as a fixed identity but as a shifting framework for thinking and making. *Crip* is a reclaimed political, cultural and aesthetic term used within disability communities, activism and the arts. Like the word *queer*, it has been reappropriated to generate pride, solidarity and collective

identity. It is also a way of reading the world through an anti-ableist lens – sometimes called *cripping* – as a practice of critique and implementing disability justice. Influenced by queer and feminist thought, *crip* challenges normative ideas of bodies and minds (or *bodyminds*¹), productivity and independence, and instead foregrounds access and care.

Concepts such as *crip time* – the stretching and folding of normative time under conditions of sickness, fatigue, access, labour and care – appear throughout the exhibition, alongside *crip* concepts such as *crashing*, *pacing* and *spoons*². Language is a tool for shared meaning-making, access adjustments³, *access intimacy*⁴ and communication. It is used throughout the artworks to reference, honour and cite other artists, friends and elders, creating a *crip* constellation to keep

1 *Bodymind* is a term rejecting the idea that our bodies and minds are separate, in order to understand physical, emotional and neurological experience as inseparable.

2 *Crashing*, *pacing* and *spoons* are all terms used by disabled people and the medical establishment to communicate. *Crashing* means you have pushed yourself beyond your capacity and are having to withdraw and rest to prevent a flare-up. *Pacing* is a way of planning your activities and energy by organising tasks, work, or social encounters within your realistic capacity and including rest time, in order to avoid a crash or a flare-up. *Spoons* is a measuring scale used by people to communicate the fluctuating nature of their energy in a given day, and whether they have enough to do an activity or are about to run out, or crash.

3 Access Adjustments, also referred to as Reasonable Adjustments, are legal modifications to policies, practices, or physical environments required under the UK Equality Act 2010 to remove substantial disadvantages faced by disabled people.

4 The concept of *access intimacy* was coined by disability justice activist and writer Mia Mingus in 2011 through her blog, *Leaving Evidence*. The author described it as an “elusive, hard to describe feeling when someone else gets your access needs” and a sense of comfort that a disabled person’s entire self experiences.

us company in the isolating conditions of the sick bed. At the same time, language is shaped by systems of power that fail to hold certain experiences; it is in these gaps that it is used as a material for poetics, play and improvisation.

There is no single route through *Flare-Up*. The exhibition is structured via multiple entry points and forms of access. This guide will take you through the wheelchair access route, using the lift or spiral staircase to the basement. Visitors are invited to move at their own pace – to pause, return, or rest – according to their own bodymind.

Audio descriptions of each work are available at goldsmithscca.art/audio-descriptions or on MP3 players at the front desk.

GALLERY RECEPTION

Suspended at the entrance to the CCA, **Abi Palmer's** giant slug slowly rotates by the reception desk. *Chic Slug* (2024) is one of two human-scale slug sculptures in the exhibition. It hangs upside down, referencing hermaphroditic slug mating rituals, bodies intertwined in a dangling dance. Drawing on religious iconography, Palmer elevates the slug into a monumental, devotional figure to be celebrated. Here, what is usually cast as abject is reconfigured: slime becomes sensual wetness, the feverish sick body glows gorgeously like glitter. Camp, playful, the slug dances in slow motion at a queer disco.

BASEMENT GALLERY

Downstairs, **Abi Palmer's** *Arion Ater* (2024) takes its name from a species of black slug common to English gardens. Resting on the basement floor, its textured dark skin glistens under the light. Palmer's fascination with slugs began as an intense phobia that, through prolonged exposure, became a form of crip and queer identification. Slime, slowness, softness, fluidity and resilience became attributes that defy ideals of bodily optimisation, productivity and cleanliness.

Goldsmiths CCA was built in 1898 as the boilerhouse and water tanks for a washhouse, and retains the architectural traces of civic efforts to regulate public hygiene and sanitation – exposed pipes, tiled walls and mechanical parts – which connect to histories of medicine, contagion and institutional control. The old glazed tiles speak directly to **Jesse Darling's** triptych, *The Cleansing of the Temple* (Luke 19:46) (2024). Clad in white bathroom tiles smeared with dirt, thick plastic strips from industrial curtains fall from the central panel, edged with decorative

brocade, like priestly garments. In the biblical scene referenced by the title, Jesus expels moneylenders from the temple, a reference to the moral framing of money as corruption. Darling reworks this logic: capitalist systems of value and labour become the true site of contamination. An acidic lime-green halo surrounds the work, producing an atmosphere of toxic transcendence. The dirty tiles also refer to liminal queer spaces: public bathrooms, nightclubs, sites of sweat and sexual encounter – where bodies gather outside normative ideals of respectability, troubling distinctions between private and public.

This logic continues in **Jamila Prowse's** film *Flare: the muted outline of a body in bed as a camera flash overtakes the scene* (2025), which depicts moments often excluded from public life – weeks spent in bed, unable to wash, cook, socialise or work. The title *Flare* refers both to disability flare-ups and to overexposure in analogue photography, where light bleaches out the image. Filmed in and around the artist's environment during periods of sickness, the footage is blurred and unstable, echoing the unpredictability of both illness and film. The captions that narrate each image are central to the work, extending it beyond visual representation, thus reframing access as a method, rather than an accommodation. Shifting into a first-person, autobiographical tone, the film expands on concerns about disability and productivity, mentioning other artists, such as Lizzy Rose, creating crip relations across time and space.

This connectedness runs through the practice of **Benoît Piéron**, whose work, *Pillbox of Dungeness Seed Bombs* (2018), contains capsules filled with seeds from Derek Jarman's garden at Prospect Cottage in Dungeness. The pills, which are intended to be planted in soil and contain all that is necessary for growing, are toxic to humans, noting the perils of treatment side effects. Organised into colourful compartments marked by days of the week and times of day, the pillbox links the day-to-day regulation of crip bodyminds with Jarman's final book *Chroma* (1994) – written in a diaristic structure during Jarman's experience of HIV/AIDS illness-related blindness.

Carolyn Lazard's *Into the Wild Blue Yonder* (2025) presents an artificial skylight laid flat on the ground. The LED panels are appropriated from medical waiting rooms and surgeries, where images of the outside often function as "positive distractions" during treatment. Placed on the floor rather than overhead, the work is disorienting; it exposes how comfort in such spaces is institutionally produced and structured. Lazard's practice emerges from collective disability politics and mutual

aid, using conceptual strategies such as the readymade to reveal the systems that govern ill health and disability.

Dividing the basement galleries is **Felix Gonzalez-Torres**'s *"Untitled" (Chemo)* (1991), a curtain composed of alternating strands of white, clear and metallic acrylic beads, stretching from floor to ceiling in an old Victorian brick doorway. Visitors must pass through the work to reach the next gallery space. While open-ended in meaning, the title gestures towards chemotherapy, which at the time was used to treat AIDS patients. Gonzalez-Torres was an activist for gay rights and AIDS awareness in the US. He died in 1996 from an AIDS-related condition. The shimmering beads elicit glamour and camp aesthetics, catching light like water and introducing touch into an otherwise visual encounter. The curtain divides the gallery into a before and after, as a threshold between spaces, perhaps between diagnosis and pre-diagnosis, illness and wellness, life and death.

WESTON GALLERY

A painting by **Derek Jarman** titled *Act Up* (1992) swirls with agitated reds, pinks, whites and purples. The words "ACT UP" are scratched violently into the paint. Made after Jarman's HIV-positive diagnosis and during the height of the AIDS crisis, the work references the activist organisation AIDS Coalition to Unleash Power (ACT UP). Jarman believed direct action was necessary to confront political inactivity and public misunderstanding surrounding HIV/AIDS. "I want to release some of the anger which everyone with HIV feels," Jarman said, "the actual physicality of painting will release the violence in me."

In **Lizzy Rose**'s *Sick, blue sea* (2018), a teenage sperm whale named 'sickbabyblue' starts a Tumblr blog. The whale types diary entries into the void of the internet whilst blurry underwater imagery, endoscopy footage, ultrasound scans and hospital ceilings drift across the screen. Its digitally distorted voice moves between humour, loneliness and accounts of deteriorating health. Online space becomes both a confessional and a tool of survival. The film reflects on the importance of online communities for disabled and chronically ill people isolated by their conditions. In parallel, it articulates concerns with planetary health; here, pollution has caused the whale to eat plastic, making her unwell. Living with intestinal failure caused by Crohn's disease, Rose frequently explored how bodily vulnerability intertwines with ecology. Rose died in 2022 aged 33.

Across the room, **RA Walden**'s ongoing installation *Crip Ecologies* (2026) presents glass jars filled with preserved insects gathered within the artist's bodily range on any given day. The jars are labelled according to the date of collection, transforming the work into an archive of limited mobility and restricted access to the natural world. The work also foregrounds crip time as lived temporality shaped by acts of close observation, where noticing becomes a way of monitoring symptoms. Whilst commenting on the increased value of objects as they become harder to access, it positions the fragility of the body in relation to ecological precarity within late-stage capitalism and climate collapse.

Flaring in the corner of the room, **Racheal Crowther**'s *Qualified to Care* (2022) plays footage filmed inside the Queens Road Peckham Day Centre shortly before its demolition across a salvaged pharmacy sign: the familiar green cross that contains an LED screen. The camera lingers on traces of absent lives: a sagging sofa, open filing drawers, a dishwasher spilling plates, children's drawings. The work documents the erosion and disappearance of public care infrastructures through austerity and redevelopment. Having previously worked as a social worker, Crowther frequently examines how systems of care become entangled with governance, surveillance and institutional control. The abandoned interiors shown here become haunted remnants of collective support systems slowly dismantled.

Avril Corroon's *Sublet Glory* (2026) examines substandard housing conditions in London and Dublin alongside collective resistance to landlord neglect. The installation incorporates dehumidifier water collected from homes affected by damp, connecting environmental conditions directly to bodily illness. The distilled water is suspended in IV bags and illuminated, forming a chandelier. The bags drip water intermittently onto a plush carpet below, a slow accretion, leaching decay from and onto luxurious items. The rug is the same as the one in Corroon's bedroom, used to personalise and make cosy the bland space of rental accommodation. A crowbar made by the artist lies on the carpet, cold metal against fibre, a tool used both by squatters and bailiffs. Corroon's work foregrounds how poverty, poor housing and infrastructure become inseparable from questions of health. This work is a new commission developed as part of her ongoing project on housing and structural neglect called *GOT DAMP* (2023).

A performance will accompany this work on 01 August 2026.

OAK FOUNDATION GALLERY

In **Leah Clements'** new commission, *Pure Joy* (2026), a woman recounts a near-death experience (NDE), describing an encounter of transcendence that resists scientific explanation. Her statement evokes what has been called the *oceanic feeling*⁵: a sensation of limitlessness and connection beyond the self, where boundaries between body and world begin to dissolve.

A chorus of voices and strings rises and recedes alongside the narrative, mirroring its shifting intensity. Visitors sit beneath a suspended tarpaulin holding a small pool of water, within a dark, chapel-like environment, facing a large illuminated circle with captions of the spoken text (or BSL interpretation). As the sound swells, beams of light pass through the water overhead, scattering across the room in shifting reflections.

Clements' practice attends to the ways altered states can emerge through heightened bodily sensation, whether through acute illness or through ordinary encounters with the material world – using water, sound and light as thresholds through which the everyday is briefly transformed, catching the sublime beauty of a fleeting moment.

BRIDGET RILEY GALLERY

Moving up to the first floor, **Benoît Piéron's** pastel-coloured pennant garlands titled *Marti, Margarete, and Jeremy* (2025) are made from recycled hospital sheets marked by stains, holes and embroidered hospital branding. Piéron frequently incorporates materials associated with both childhood and medical care – hospital beds, IV poles, soft toys and craft practices such as embroidery or collage. Recurring symbols in her work, such as snow globes, plants, colourful projections, and glitter, create an emotional and material atmosphere that brings the marvellous back into the mundane. The bunting appears festive yet abandoned, as if left hanging after a celebration. Each garland is dedicated to someone important to the artist: a friend lost to HIV/AIDS; Marti Michell, the American patchwork artist and quiltmaker; and Margarete Steiff, the disabled inventor of the stuffed animal. References to friends, collaborators and artistic ancestors circulate throughout the exhibition. These gestures function not simply as homage but as ways of

constructing collective crip lineages against the isolating effects of illness and disability.

Similarly, along the gallery wall, **JJJJJerome Ellis'** photographic series *Exposure* (2024–ongoing) documents him addressing plants to give thanks for their role in our ecology. The repeated images are created by Ellis releasing the shutter of the camera when he stutters, visualising the time and sound of his voice. Ellis connects this practice with fugitive slave ancestral histories, memorialising their untold lives by naming the plants that would have sustained them with shelter, nourishment, and medicine on their journey.

Printed pages from three chapters of Ellis' publication *The Clearing* (2022) are pinned horizontally. Both an album and a book, this work explores Ellis's stutter as a form of dysfluency that opens up spaces – or clearings – where memory, Blackness and human relations can emerge differently. The pages of the book function both as poetry and musical score. Each page represents 60 seconds of the accompanying album, which plays out in full on headphones. Repeated letters visualise dysfluency, whilst gaps and pauses reorganise language.

In **Angela de la Cruz's** *Transfer (Ivory)* (2011), a chair and a couch are connected by a white wooden structure resembling a plinth or a coffin. One seat is a modernist Florence Knoll sofa, the other a worn Robin Day plastic chair commonly found in schools and hospitals. The title refers to the assisted movement of transferring a disabled person between surfaces – bed, wheelchair, toilet or vehicle. The wooden structure occupies the space between the two seats, materialising the transfer itself. Throughout the exhibition, care repeatedly appears as a complex choreography of dependency, labour and intimacy rather than a simple act of support. De la Cruz's sculpture gives physical form to the space in-between bodies – the difficult, negotiated movement between institutional structures, assistance and autonomy.

Park McArthur's *Extended Fantasy* (2023) hangs vertically on the wall. It is made from disposable breathing filters stacked, like vertebrae or sections of a spine. Used nightly with the artist's ventilator, the filters record the passing of breath through subtle tonal shifts in their cotton interiors. The title suggests endless extension and repetition, as if the sculpture could continue indefinitely through cycles of sleep, dreaming and mechanical support. The work foregrounds the relationship between body and technology whilst blurring distinctions between fantasy, care and bodily maintenance.

5 The *oceanic feeling* was first described by writer Romain Rolland in a 1927 letter to Sigmund Freud, and later discussed by Freud in *Civilization and Its Discontents* (1930), where he describes it as a sensation in which the boundaries between self and world dissolve.

DASKALOPOULOS TANK GALLERY

The **Freestylers** transform the Victorian tank gallery into an immersive environment of performance and collective expression. The floor is submerged in crumpled foil emergency blankets that crunch loudly beneath visitors' feet. Large billboard-scale paintings line the walls. *Falling and Breathing* (2026) combine expressive gestures, handprints, lungs, collapsing structures and apocalyptic imagery. The works emerged whilst members of the collective watched the destruction of Palestine alongside the deterioration of public services and their own mental and physical health.

Several red high heels and a pair of oversized Nike Air Force Ones made from white gaffer tape are lined up as if left in a changing room; these are performance props that visitors can try on.

Projected at the far end of the tank is the film *Honey, You Are Art* (2024), incorporating performances and conversations between collective members reflecting on ableism, trauma, interdependency and survival. The Freestylers describe the work as an attempt to "find tools for survival to bring back to our audiences." Their collective practice foregrounds mutual support, improvisation and shared vulnerability as ways of resisting isolation and ableist social structures. Here, performance becomes a form of gathering, release and celebration.

The group will have two live sessions during the run of the exhibition; you are welcome to join them on 30 June and 15 August 2026, 6.30–8.30pm.

CLERESTORY GALLERY

Christine Sun Kim's *Close Readings* (2015) consists of four synchronised flat-screen monitors showing blurred extracts from films such as *The Addams Family*, *Ghost* and *The Little Mermaid*. The films play silently whilst captions written by Deaf and hard-of-hearing collaborators appear across the screens. There are discrepancies between screens; one caption says "soft sustained gasp", whilst another describes "the sound of air passing through the lips of a comely young woman". Kim's work crystallises the exhibition's broader understanding of access as something creative and relational rather than purely functional. The captions simultaneously reveal and obstruct meaning, challenging assumptions around communication, sound and legibility.

On the wall, **Park McArthur** and **Constantina Zavitsanos'**

Score for Backing Up (2013) is black vinyl text structured like a poetic instruction score; the text reflects on the intimacy and asymmetry of lifting and transferring another body. "Lift" and "transfer" are technical care terms describing the assisted movement of a person between surfaces. Zavitsanos is part of a care collective supporting McArthur through everyday acts such as lifting, dressing and bathing. The work foregrounds the repetitive and relational dimensions of care-taking and care-giving as a convivial way of being, and of access *intimacy*, access that is intuitive and anticipatory.

In the corner of the gallery, **Bella Milroy** presents a series of altered Department for Work and Pensions (DWP) envelopes combining charcoal drawings, handwritten text and poetry. Brown and white envelopes associated with welfare assessments and state communication become surfaces for grief and exhaustion. Milroy's works bring the exhibition back to questions of institutional violence and how this breaches the home via the post, eroding the privacy and safety of the domestic sphere.

Welfare systems, healthcare structures and assessment processes repeatedly appear throughout the exhibition as mechanisms that regulate productivity, competence and eligibility. This feels particularly relevant in the current moment, with the Labour Government proposing reforms to the welfare system that aim to cut PIP (Personal Independence Payment) and Access to Work, tightening the conditions under which disabled people are deemed fit for support, work, and a livable life. By working directly on DWP envelopes, Milroy transforms these charged objects into her own, refusing the erasure of the personal under the uniformity of state control.

Curated by Natasha Hoare and Mariana Lemos.

Supported by Culture Ireland; Henry Moore Foundation; Institut français du Royaume-Uni; Knotenpunkt; Polina Mikhailova; and Trampoline, Association in Support of the French Art Scene, Paris.



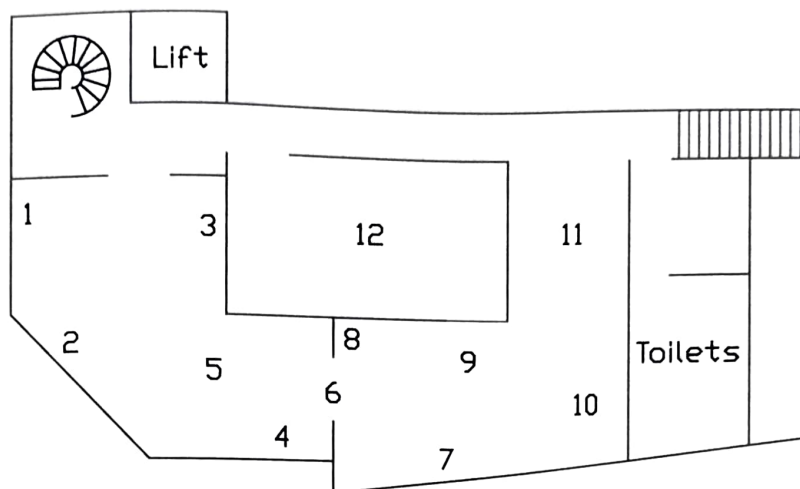
Cultúr Éireann
Culture Ireland



Knoten
punkt

FLOORPLAN

Basement



BASEMENT GALLERY

1. Abi Palmer
2. Jesse Darling
3. Jamila Prowse
4. Benoît Piéron
5. Carolyn Lazard
6. Felix Gonzalez-Torres

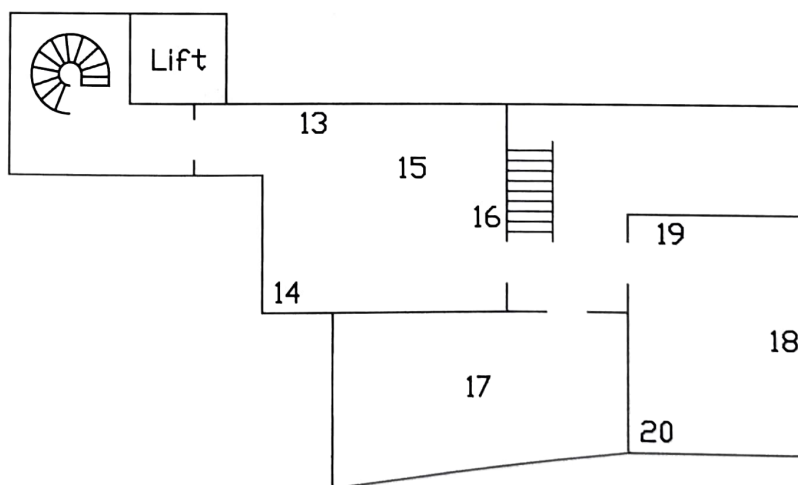
WESTON GALLERY

7. Derek Jarman
8. Lizzy Rose
9. RA Walden
10. Racheal Crowther
11. Avril Corroon

OAK FOUNDATION GALLERY

12. Leah Clements

First Floor



BRIDGET RILEY GALLERY

13. Benoît Piéron
14. JJJJJerome Ellis
15. Angela de la Cruz
16. Park McArthur

DASKALOPOULOS TANK GALLERY

17. Freestylers

CLERESTORY GALLERY

18. Christine Sun Kim
19. Park McArthur and Constantina Zavitsanos
20. Bella Milroy

EVENTS

03 Jun, 01 Jul, & 05 Aug, **RELAXED
VIEWINGS**
11am–12pm

The exhibition will open an hour early on the first Wednesday of each month to prioritise the experience of those who may wish to visit the exhibition with certain adjustments. The gallery capacity will be limited, and the volume of video and audio works reduced. If you have any questions, or would like to suggest further adjustments for these sessions, please email goldsmithscca@gold.ac.uk.

26 Jun, 3–4pm **TOUR:
DAN GLASS FROM
ACT UP LONDON**

Join Dan Glass for a tour of *Flare-Up*. Glass is an activist for AIDS Coalition to Unleash Power (ACT UP). He is also an award-winning human rights activist, performer, presenter and writer. Glass will offer readings of the art works included in the exhibition through the lens of his practice, anchored by the work of Derek Jarman and Felix Gonzalez-Torres, both AIDS activists in their lifetimes.

27 Jun, 1–2pm **TOUR:
BSL WITH
MARTIN GLOVER**

Martin Glover will deliver a British Sign Language tour of *Flare-Up*. The tour will feature a session in the CCA cafe, where attendees can get a hot drink and discuss the exhibition together.

30 Jun & 14 Aug **PERFORMANCE:
FREESTYLERS**
6–8.30pm

Join the Freestylers for a live session of dance and improvisation. Freestylers a group of neurodivergent artists who have longstanding creative relationships built on care, support and trust. They believe that everyone in the group is powerful, and are passionate about finding ways to break down conventional power structures and share ownership of their work.

09 Jul, 6–9.30pm **TALK:
ON CRIP ART
PRACTICES: A
RELUCTANT VANGUARD**

The panel will explore how the term 'crip' – and the verb 'cripping' – is used in contemporary art practice. It will consider it as a method, identity, political position, strategy for survival, aesthetic approach, and mode of production. Led by curator Yates Norton, artists Leah Clements and Jameisha Prescod, and Professor David Ruebain will take part in two sessions, with readings by artist Abi Palmer.

18 Jul, 11am–12pm **FAMILY WORKSHOP
STAY AND PLAY**

Beginning with a guided tour of *Flare-Up* for parents and carers, families will then have a chance to take part in a bunting decoration workshop, inspired by artist Benoît Piéron. Each family will be able to decorate two sets of bunting, one to take home, and one to be donated to a local paediatrics ward.

21 Jul, 6–7pm **ONLINE TALK:
INTERVENTIONS IN
FLARING UP: CURATORIAL
PRACTICE, DISABILITY
STUDIES, AND CRITICAL
DIALOGUE**

Join Flare Up curators Natasha Hoare and Mariana Lemos alongside Amanda Cachia and Lisa Slominski, co-editors of forthcoming book series *Critical Studies in Art, Disability & Access* (Manchester University Press), for a discussion of curatorial practice, disability studies, access, and cultural production.

22 Jul, 6–9pm **WORKSHOP
TRANS+ PRIDE SIGN
MAKING**

Ahead of London Trans+ Pride 2026 on Saturday 25 July, we are providing a space for our community to make signs showing support and love for our trans siblings. A variety of materials will be provided – including cardboard, coloured paper, magazines, marker pens, glue and scissors – just bring your sign writing ideas! Together we will show the world that trans lives are powerful, visible, and deeply supported.

01 Aug, 2–7pm **PERFORMANCE
FLARE-UP LIVE**

Join us for a celebratory series of performances, spanning poetry, film, music and readings, by artists and CCA's *Residents* groups. Featuring: Alchemy, A Particular Reality & Yasmin Huleileh, Avril Corroon, Feminist Duration Reading Group & frank r jagoe, Iarlaith Ní Fheorais, Lou Lou Sainsbury, Resonance Poetry, Rosa-Johan Uddoh, and Tissue & Oisín Roberts.

04 Aug, 7–8.30pm **SCREENING
ILLEGIBILITY FOR ALL**

Co-curated with Emily Simmons, founder of Crip Cinema Archive, the screening will present moving-image works that explore the conditions of access in film today. Featuring: Seo Hye Lee, Louise Hickman, Jordan Lord, Morisha Moodley, Finnegan Shannon and Paula Stuttmann.

ACCESS

We have the following access tools available in the gallery reception:

- Large print exhibition guides
- Easy English guides
- Audio guides on MP3 players
- Ear defenders
- Ear plugs
- Colouring pencils and paper

Audio guides of the artworks in *Flare-Up* are also available to listen to on your own device, via the QR code below:



Portable fold-up stools are available for you to take around our galleries. Please ask a member of staff for more details.

An accessible toilet can be found in the basement (accessible via the lift).

We are working to make Goldsmiths CCA as accessible as possible. Please ask a member of staff should you require any further assistance, or email goldsmithscca@gold.ac.uk.