

'and then, a harrowing' Audio Tour Transcript

Chloe Page 00:00

This is an audio described tour of Linda Stupart, Carl Gent, and Kelechi Anucha's exhibition 'and then, a harrowing' at Wysing Arts Centre. The exhibition begins in Wysing's reception, which is a wheelchair-accessible viewing space for the works shown in Amphis and the tractor and harrow next to it. Reception is a large bright space with two walls of windows letting in light from outside. On the far wall is a monitor alongside three large photographic prints. One of these prints shows a monster in a river with snow covered banks, one shows a blurry object in grass, and one is a purple tinted image of tall light plants in a field. On the monitor four films play on a loop. The first shows a monster walking through a river. The second shows Carl Gent, making large trees from a gelatinous paste in the dark. The third shows spliced grainy footage from the Arctic Circle. And the last film shows glittery pink text taken from the lyrics for 'To Be a Pilgrim' and 'Our Captain Cried All Hands'. Now we'll move into the tour from Carl and Linda, which begins in Wysing's gallery.

Linda Stupart 00:59

Cool ok we're opening the door

Carl Gent 01:00

We've opened the door to the main gallery.

Linda Stupart 01:06

Should we just walk along? Yeah. Okay, so there's like normal gallery concrete on the floor. And then there is some carpeting, various colours from previous exhibitions, that's like, been sort of unearthed, layered on top of each other.

Carl Gent 01:27

There's like the character, the corridor's quite narrow, to begin with. As soon as you walk in, you're surrounded either side by kind of bulging, fractured undulous shapes, which are made of lots of different things. There's like some sacking, there's twigs. There's a rough, white, painted, wavy structure, which kind of comes out the wall, there's pink plastic that's all creased and crumpled and a bit muddy. There's belts, there's leather. There's lots of torn fabric, some of which is dyed, like some pinks and some peaches, varying colours, lots of different colours. And sometimes these are leaking onto the floor as well.

Linda Stupart 02:19

Yeah. So now you're at like, the top of the corridor. I mean, should we do like a big everything.

Carl Gent 02:29

Let's do a quick, everything. So like. So you can kind of see most of the show from this point. Once you once you kind of enter the gallery, you can see a lot of the show. So I guess let's do a quick description of the whole vibe

Linda Stupart 02:41

Cool, a vibe. So all of the walls have elements that Carl was describing a second ago, the like bulge-y undulating stuff. So bits of pink and green plastic. The like wavy, white wall stuff, hessian. There's lots of like weird horse stuff, bits of bridles

that ilk of thing. Then in the middle of the room hanging from the ceiling, which is quite high. There is a big, long kind of like rope that has lots of rags tied to it. I guess a bit like, if you'd imagine tying a lot of rags to something to escape somewhere. Or, like, that's one of the things I guess it's a bit like, and it's embedded in concrete on the floor.

Carl Gent 03:35

Yeah, so after not not two or three metres off to where we're standing now. Let's see - three, Linda paces three Linda Stupart paces the carpet gives way to concrete, which is quite a crisp line where the concrete starts and the rope sculpture hanging from the ceiling that Linda just described goes directly in it's, it's set in the concrete. And lots of bits of the show are set in the concrete, they're kind of coming out of the ground.

Linda Stupart 04:16

Yeah,

Carl Gent 04:16

Or heading into it, I guess, coming out of the ground.

Linda Stupart 04:20

And what else can you see? There's a big old tower. That's like a little bit. It's timely, kind of like an iceberg shape.

Carl Gent 04:29

It's also a bit like a giant horse's head.

Linda Stupart 04:31

Oh, yeah. Yeah, stoked. Okay. So it's that, it's similarly clad in the stuff of the walls, so rags, sticks, horse stuff. Lots of baling twine. A lot of which is also pink or orange. So there's like a weird pastel vibe actually.

Carl Gent 04:54

Yeah, a lot of pastels. Hands everywhere.

Linda Stupart 04:57

Oh yeah, there's some hands

Carl Gent 04:58

There's like some gloves embedded in all this this amalgam of wall stuff with red false nails.

Linda Stupart 05:06

Yeah. And there's some kind of spots of red around as well. Then you can also see oh yeah, this

Carl Gent 05:16

There's a lot of stuff.

Linda Stupart 05:17

So there's a massive print on the back wall, which is a kind of quite grainy billboard sized print of a sunset. Yeah, at Wysing

Carl Gent 05:35

That we took that I think I took

Linda Stupart 05:37

Yeah you took it

Carl Gent 05:37

It was last summer when me Linda and Kelechi were on residency here. Yeah, it's it was taken using 110 film. And it's got a lot of kind of chemical splodges on it that have then been blown up to billboard size.

Linda Stupart 05:53

And it's a kind of indigo-y, dark blue, inky colour. Feel like we're not quite getting the sense of it being very chaotic, but it's not that calm. There's a lot of like, ripped things and jagged things and torn things.

Carl Gent 06:08

Yeah.

Linda Stupart 06:10

Yeah, and then there are

Carl Gent 06:12

So the concrete the gallery, between here and the billboard. Oh, yeah, it's it's the floor is concrete. And there's various bits and bobs coming out the floor like screens and sculptures and stuff. That's, that's the... and there's other billboard scale and, and smaller prints all along the wall as well.

Linda Stupart 06:18

Yeah. So in the carpeted section, do you want to talk about your table sculpture.

Carl Gent 06:38

In the carpeted section, there's a sculpture slash video. It's a kind of really kind of basic glass coffee table with a flat screen monitor on a stand, stood on the coffee table. There's even the remote control is even visible, that's there the, on the glass, on the underside of the glass there's a drawing in coloured chalk pen. Lots of different colours, it's quite a kind of cryptic drawing. There's lots of arrows and kind of dodecahedron type symbol things and cloud shapes. What it actually is is a kind of rendition of the transmission cycle of foot and mouth disease that I drew on the underside of the table. On the surface of the table, there's also a few kind of bundles of straw, hay even bundles of hay that were that I made, they were kind of soaked in disinfectant water and rolled up and I tried to turn them into balls the size of hazelnuts. I guess hazelnuts vary in size a little bit, but hopefully these are accurate. And then on the screen, there's kind of video documentation of me doing that drawing and balling those, those hazelnuts up. The performance happened outside at Wysing in the kind of field so the footage, there's a lot of kind of quick close up footage of my hands drawing while I'm underneath the table, and rolling the hay in the disinfectant water, there's, the weather was quite windy and quite light, bright when we did it. So there's a nice, as the video progresses, there's like bits of reflection reflected trees and stuff in the glass table. There's also three words that happen at different points in the film just like small subtitles, one of which is uncoating. The second word is translation. And the third word is hasel-nutt that's spelt funny it's spelt HASEL hyphen NU double T, Yeah, that's my video, oh, and kind of in the gallery is lit from above. So the

kind of coloured drawing on the glass is a little hard to see against the kind of, because the back the carpet in the background is quite vibrant, but then the spotlight kind of projects the drawing onto the carpet really in quite effective shadow.

Linda Stupart 09:16

Okay, cool. Also, if you're a horse person, the round bits of hay, they look like boluses which is like when horses eat hay, because they don't have any enzymes in their saliva, they have to like push it around their mouth. Maybe cows are like that, too. And it forms a ball. It's called a bolus. And so like if you have a really old horse or horse with like tooth problems, you see these little rumbles around their stable because they can't chew them properly and they drop them out.

Carl Gent 09:45

So this is something that's like you know, I decided to do this hazelnut size thing because I was looking at, when me and Kelechi were doing our version of the song. 'Head so full of bruises' we were thinking of Julian of Norwich, the anchorite quite a lot and she wrote in 'Revelations of Divine Love', she wrote this amazing passage about this vision she had of Christ or God and she saw something the size of a hazelnut and asked, "What is this?" And he responded, "it is all that there is" something like that. So it was, that's the reason for these kind of hazelnut sized things, and I was just talking about it with Linda and then Linda it was like, "Oh, just like a bolus." So again, just pure divine synchronicity and rigour in our show, which will happen again, in this audio tour.

Linda Stupart 10:34

Yeah, what else? I mean, there's more prints, cool, there's a lot of things. That one is like a also, I mean, all of the images are quite grainy, because they're all taken on quite like Lo Fi analogue technologies of varying kinds. And that is a disposable camera photograph of like a sea with a red sun taken in the high Arctic in the Arctic Circle. With a disposable camera. Yeah. And what else, there are some little prints, there's another sunset, a 110 print that's similar to the one that we described earlier, but a bit smaller and bluer. There is a monster on a horse, that is me. And then some like really ominous looking trees that are also from Wysing.

Carl Gent 11:30

It may be from when we went swimming, but they may be from Wysing.

Linda Stupart 11:36

Huntington

Carl Gent 11:36

Huntington, the largest meadow in Europe, so we are told, then projecting on the other wall

Linda Stupart 11:44

Oh, yeah. Although you only get that when you walk in there.

Carl Gent 11:47

Yeah that's true.

Linda Stupart 11:48

Confusing me. Yeah. Okay, so on your left, there's two box TVs that are sunk into the concrete. On one of them is a video of, taken on a VHS camera. So it has that kind of that aesthetic of being also quite grainy. And it is just a quite juddering close up on a kind of quite, on someone's, a white person's hand, that who's wearing like glittery nail polish and holding a rifle. And there's like snow in the background. And then on the other one is the same monster that I mentioned on a horse earlier that is also me. So kind of wearing a lot of the stuff that we just then became cladding, so like rags, and some what else is in that costume? Bits of rags? Oh, yeah, like quite a bit of laminated things and kind of flowers and stuff. So that character walking through a river, it's the River Cole in Birmingham. And that video, part of it is shot in kind of high summer. So there's lots of like bright greens and sort of nettles are very big. And then the other bit is shot in winter. So there's snow in the background to the river.

Carl Gent 13:18

While we're here, there's one moment of the cladding which is quite good,

Linda Stupart 13:21

Best part of the show

Carl Gent 13:24

A small yellow laminated label tied to the wall with pink, what's it called

Linda Stupart 13:31

Baling twine

Carl Gent 13:32

Baling twine, and it says in the institutional font that Wysing use, it says "please return all," all is underlined, "keys to reception on departure. Thank you Wysing Arts Centre". And on the back there's like a bit of masking tape, I guess that has gallery written on it in pen that was cannibalised into the wall.

Linda Stupart 13:56

It's called baling twine because you tie bales of hay with it so if you look at the hay bales that are in there they're tied with the same string. Yeah, hectic. Okay. So by the tower now that we talked about, the kind of like horse head slash iceberg tower, I should say how big it is actually, it's about two metres high.

Carl Gent 14:21

So as it comes out of the wall, it shrinks in height. So

Linda Stupart 14:26

At the wall, it's probably about three metres. Three or four metres metres.

Carl Gent 14:31

And at its shortest it's about two metres.

Linda Stupart 14:34

Yeah, so I'm standing at the short bit. And there is a screen embedded in it, which is portrait orientation. And on that is a video of that was shot, using a like an iPhone that was attached to a piece string around me or like a chain and it's basically that point of view of jumping off of a boat, also in the Arctic Circle, so there's like little floaty ice things. And then somersaulting swimming around.

There's a bit of like, it's basically just my vagina. But I didn't shoot it on purpose. So that's why I had to give the backstory because it's like, alright unlikely, but it's quite cool. And there's a bit of pissing in the sea.

Carl Gent 15:19

Yeah.

Linda Stupart 15:19

And then, if you were to walk a bit further, boom boom boom, you'd set off a sensor that, turning around, sets off the 16 mill, one of the 16 millimetre projections, the projector's sitting on a plinth that's like concreted.

Carl Gent 15:34

Yeah, so the plinth looks like, it's made of the same material as the floor. So it's like it's a weird pillar that's risen out of the floor.

Linda Stupart 15:40

Yeah, it's great. I didn't make it. It was made by Jack and Wilf, the technicians. So there's a 16 millimetre projector on there, it is projecting onto the wall that we're facing now. Which would be the first wall as you come in on your left. And the projection is the me river rag monster, it's black and white. And it is a few scenes of me kind of crawling along in this river, they're quite sort of horror movie type scenes, quite dark and strange, and then also footage of me going up to and sitting on a horse, a grey, a quite dirty horse. Yeah. Okay.

Carl Gent 16:34

Did you mention that some of the footage is from underwater.

Linda Stupart 16:37

No, that's this one's - oh actually yeah, some of it is, some of it's from underwater, you're right. Okay, your turn - oh my cigarettes are still on the [laughs]

Carl Gent 16:47

There's some of Linda's cigarettes, Linda doesn't smoke, apparently, but there's some of Linda's cigarettes. As we're facing the entrance of the gallery still, this side of the tower is open, it's more exposed. So you can kind of get inside the tower. Then there's three hay bales arranged into some casual seating that Linda is currently taking advantage of. And inside the tower, you can't see it unless you're sitting on the hay bales really. There's a painting, an oil painting I presume, of six, seven people, most of whom are female presenting, I guess. Yeah. And they're like carrying wheat, some kind of grain. It's an agricultural scene at the end of the day, and the painting's kind of tucked behind part of the tower, which is a large kind of pipe, like steel, aluminium or something I don't know. And this painting, we did not paint. It was I had to move studio a couple of weeks ago. And Linda helped me and as we were moving out, this painting has been hung in my studio for a very long time. And it seemed to kind of click with the themes of the show. So we took it. We didn't steal it. It was there. It's communal, it was there for grabs. Because no one's taken it for years because no one wants it. And then on the ground, in front of where Linda's sat on the hay bales, there's a kind of blob coming out of the concrete of beige material. It's daub, which is kind of a mixture of lime putty and animal shit kind of manure, like cow and horse. And it's got pink and like kind of hot pink and quite strange green wig fibres kind of bursting out of it occasionally. On top of, on top of this kind of blob, which is kind

of square shaped. It's kind of like a cube like a sunken cube. There's a water fountain like a small little water fountain, which has had some things cut off. There's some holes in it. So it's ornamental. There's like kind of green... they're not quite lily pads. But they look a bit like that, and there's a kind of stalky tower thing in brown. Definitely supposed to look like nature, but I'm not entirely sure what would actually look like that. But there's been some things chopped off. So you kind of see inside the kind of machinery of the fountain a bit and it's trickling some water and landing on four coloured lights that kind of fade in and out a little bit. Yep, that's that. Yeah, and then

Linda Stupart 19:47

Oh yeah. So then there are two more box TVs, one of them is sunk into the concrete. The other is placed on top of that one, so like a little tower of box TVs. On the top one is the river monster walking underneath a bridge, there's quite a lot of graffiti on the bridge. It's the same river, bit of the River Cole. On the bottom one is a video that it has like some infrared footage, so it's got this kind of orange and red. It's got like a crosshairs at one point and it has aerial footage of the same bridge from above. And it's a police video that the, the Midlands Police released to show off about how they arrested a bunch of kids who had a rave under the, the said bridge. So that's those two films. You can see the river. Yeah, the River Cole quite nicely in the bottom one. And then oh yeah, that's big print of some wheat, there's two big prints, well, there's a very big print of some, shit is it wheat or corn or barley it's a grain

Carl Gent 21:03

One of those grains

Linda Stupart 21:04

Considering our interest in like farming. Yeah

Carl Gent 21:07

I feel like you can tell the difference between wheat and barley now but I couldn't, if the other ones I couldn't say.

Linda Stupart 21:15

It's big ol grain. There's a really big kind of billboard sized print of that. And on the one side of the print is a kind of quite strong black line that that is from the film. And then there's a smaller kind of quite similar print. It's a little bit different, that has a kind of greenish side and a brownish side but is also picturing that, like if you were to draw wheat you would draw it, or corn yeah.

Carl Gent 21:42

Slightly out of focus like that nostalgic kind of fuzziness you get.

Linda Stupart 21:48

That fuzziness is actually spider webs.

Carl Gent 21:49

Oh, yeah, true. So these pictures and the horse picture were all taken near Wysing were they?

Linda Stupart 21:55

Yeah

Carl Gent 21:55

Yeah. And then there's like another much smaller print of two horses and a fence in a field

Linda Stupart 22:01

They live opposite Wysing. Yeah. And then another small one that is like from a Polaroid of a river monster in the Cole River with some trash hanging around. It has a like Bigfoot vibe to it.

Carl Gent 22:17

It's your turn again

Linda Stupart 22:18

My turn again? Okay. Yeah, yeah. So then there's another 16 millimetre projector on a plinth. The plinth smells a bit like Stockholm tar, which no one will know what it smells like, but it's a horse thing you put on.

Carl Gent 22:32

Okay, so this Stockholm. So like this pitch, because this is pitch is what it's coated in. But it's Swedish. I had to get it from Sweden. Well, I actually got it from Sheffield, but the Sheffield guy gets it from Sweden or Derby. I think it was Derby I got it from. But he gets it from Sweden. So I think it's still very much like trad tar use over there.

Linda Stupart 22:53

So I love the smell of Stockholm tar. It's the thing that you use on the bottom of horse's feet to stop them from getting thrush in the winter.

Carl Gent 23:02

Interesting, that makes sense

Linda Stupart 23:03

So like in ... Yeah, that's basically it. Because if you stand in a muddy field for ages, your soft hoof gets thrush, and it's really gross. So you paint tar on their feet. And that's the smell. I love the smell.

Carl Gent 23:16

Yeah.

Linda Stupart 23:17

Yeah, so there's a plinth painted with that there's on top of that plinth a breeze block. This is more like plinth magic from two of our technicians who built a lot of the show. And then there's another 16 millimetre projector sitting on that - it is projecting on the opposite wall, another film of me as a river monster. And the horse, her name's Scarlett. She's like grey with spots. And this is filmed from underwater. So it has, it kind of looks a bit like if you ever watched soap operas from the 1980s, or thought about those, it has that kind of dreamy feel to it. Like it's a dream sequence. So that's that film. And it's just me walking up to Scarlet the horse. Cool and your centrepiece.

Carl Gent 24:13

Yeah, centrepiece is a misnomer. So at this kind of point in the gallery, we're kind of near the far end of the gallery and the floor has gotten rougher. It's very smooth marbly screed concrete to begin with. Now it's like there's deep lines.

It's dusty, but it's still concrete. And then there's a kind of rectangle cut out of it, cut down so it goes deeper into the gallery floor and reveals lots of kind of crumbled up polystyrene, which is kind of stained with some kind of glue. And it's kind of been chipped off the floor beneath that which is black and sticky. Some kind of tar at the bottom of the gallery floor, because this is the actual, we dug into the gallery floor here and turns out beneath it there's black sticky kind of surface. And then in the middle of this kind of section of the floor that's been cut out, there's a kind of misshapen, hard to kind of describe the shape, but it's vaguely like a trapezium on the front, but with weird irregular kind of angles going on, covered in, and it's kind of black and glossy and blobby, and it's covered in a mixture of bituminous mastic and pitch, which are both kind of tar based substances. And then out the back of it, there's the same kind of, covered in the same material, but it's like some kind of shelving situation. And this goes up to about knee height, I guess. And then on top of it, there's an old, like a slightly smaller box TV than the other four box TVs in this room. And there's three kind of lantern, like metal steel, they could hold many things, they're kind of upside down cones. And in each of them, there's been a big bunch of barley, dried barley, shoved into each of them, but the barley is upside down, like the kind of... Yeah, it's upside down and sticking out the bottom of each of these cradles. And on the screen there's a silent film that's very dark, you can mostly just see flames in the bottom left hand corner. And there's a very, very small kind of white icon in the centre, which is like a mini picture of barley. And then every now and then it's like a kind of 20, maybe 40, minute video, every now and then you'll see either myself or Kelechi illuminated by our phones or our laptops. And we're we're we're filming music, so this is a performance we did last summer outside the recording studio at nighttime with fire.

Linda Stupart 27:06

Yeah, there's fire in the video as well.

Carl Gent 27:08

Yeah, a lot fire. And then that's that's the end of the gallery really. Like there's one more kind of watery print.

Linda Stupart 27:17

Me maybe?

Carl Gent 27:18

Yeah I think you did that.

Linda Stupart 27:20

No, you did that.

Carl Gent 27:21

Did I do that? Yeah I did that. Oh, yeah. It's someone's knee. Yeah, that's when we went swimming. That's my underwater camera.

Linda Stupart 27:26

Might even be my knee.

Carl Gent 27:27

Could be your knee.

Linda Stupart 27:28

Impossible to say. Should we go?

Carl Gent 27:30

Yeah. So that's this room.

Linda Stupart 27:33

Yeah.

Chloe Page 27:35

This part of the tour covers the work shown in amphis. And the tractor and harrow next to it.

Carl Gent 27:39

And we're now gonna, we're gonna walk out a door that isn't normally open. But it's easier for us to do that now

Linda Stupart 27:44

Rad, ok. Out the door... crunch crunch crunch. Look how cool that looks in the dark.

Carl Gent 27:52

Is that your bottle?

Linda Stupart 27:53

Yeah.

Carl Gent 27:56

So it's currently nighttime, and you can kind of see one, as you leave the gallery, you can kind of see one of the pieces already. Because it's night time.

Linda Stupart 28:09

Yeah. Well, do you want to talk about it, talk about it Carl.

Carl Gent 28:14

I mean, yeah, so from this distance, you can see a pink kind of rectangle. But as we get closer, there is a tractor so we're approaching a kind of big green field with grass. And there's two main things you can see one is the Amphis building, which is one of Wysing's buildings, which is really kind of amazing, round building, made of varying bits of wood, and doors and windows, really exciting space. So we'll go in there in a bit, but then connected to Amphis. I don't know how far is that? Like 15 metres, 20 metres, I'm really bad at judging distance, is a wire that leads to a tractor. And this is a tractor it's a big blue tractor. A Ford tractor I think, and it's clearly been being used for years. It's covered in moss and lichen. Really beautiful thing. But in the windscreen is a flat screen monitor facing out. So you can see it from outside the tractor. And there is a video which shows, it's kind of has a permanent blue border. I mean, how would you describe that it's kind of marbly shifting. It looks like a karaoke video a little bit, but not quite. And then in like at different intervals, there's different words coming up on the screen in a pink glitter, kind of GIF situation. The words are lyrics to the song that me- one of the songs that me and Kelechi recorded, which was a combination of 'He Who Would Valiant Be' and 'Our Captain Cried All Hands' both kind of the same song, same melody, but one's kind of like a church version and ones like a kind of more, yeah, folk version, without religious themes. What happened was

Vaughan Williams when he was collecting songs, folk songs, he found the melody to this kind of folk song in a hamlet in Sussex but I forget the name, it escapes me right now. And that was 'He Who Would Valiant Be' which is kind of about- no it's not, it's 'Our Captain Cried All Hands', which is kind of a kind of Navy song. Really fun track. And he put words by John Bunyan to this melody and created 'He Who Would Valiant Be' so me and Kelechi interbred the two when we did our recording of it, and we really fixated on, there's a lyric which is "There's no belief in men not my own brother. So girls, if you can love, love one another". So we kind of fixated on that and made a few kind of girly- [bird call] ooh, some birdlife going on.

Linda Stupart 31:20

That's an owl isn't it

Carl Gent 31:21

That's an owl. There it is.

Linda Stupart 31:26

Whoah, wow.

Carl Gent 31:32

okay, that was great

Linda Stupart 31:33

It's over there sitting in that thing.

Carl Gent 31:38

Yeah, so basically, long story short is I've made a girly tractor. So it's got this, as well as this screen with these lyrics. On the rear wheels, there's long, multicoloured, kind of like rainbow coloured fabric curtains like trailing curtains, the kind you'd put over a bedroom door. And there's some of the lengths have kind of multicoloured beads with like butterflies and stars and love hearts on them.

Linda Stupart 32:09

And the wheel is like the height of a person.

Carl Gent 32:11

Yeah, the wheels huge, yeah, rear wheel is like up to my head. And then in the kind of cab of the tractor, which is like surrounded by windows obviously, there's on the inside of the cab. I've stuck loads of stickers. So like horses, love hearts, butterflies, flowers, kind of a mixture of different stickers, most of which I actually got from the Village Shop in Bourn because they had some really good stickers. But you can't because they're stuck on the inside of the cab. You don't really see the the surface of the stickers you just see the rear. So everything kind of appears like a kind of slightly holographic, but white silhouette of whatever the sticker is depicting. Yeah, and that surrounds the whole tractor, and then attached to the back of the truck is...

Linda Stupart 33:02

We definitely need to light this because it's a major health and safety concern right now, anyway, we will have a light on it. It will be lit - ah, well done, Carl's just

put on their cell phone light, so now we can see the, what is this, a harrow? The, what's the, eponymous? Is that the word

Carl Gent 33:19

Eponymous? Yeah.

Linda Stupart 33:20

No? Yeah, eponymous track, I guess of 'and then, a harrowing'. So it's really, it's quite an amazing object. It is made out of very sort of rusted metal. There's two wheels and then attached, or actually not attach-, oh no they are attached. It's like this. How would you- it's like this big old chain of interlinking bits and

Carl Gent 33:48

bit like a colossal chain mail?

Linda Stupart 33:50

Yeah, yeah, but like rusted and then it's got these pointy bits that stick in the ground. So what it does is when you pull it with a tractor or with horses, it it, like the spiky bits go in the ground and they like kind of break it all up and bring up the stuff from under the surface and trouble it before you sew things in it. So that's what that is. And it has some red rags tied to it. They're kind of like red and yellow ish. Marbled. Yeah, they are dyed with muda which is a root that was, has like these long histories, many of which probably fake but it's fine. But it's said to have been used in Anglo Saxon times as like a lipstick and nail polish, not polish but like for staining, lips and fingernails but also for painting horses hooves to make them scary, and also fed to horses to make their teeth red, which is pretty cool. And then there's a single red rose in- Ah, nice well done. [Owl calls] There's

also an owl, which is really cool, but I can't promise that that will reappear for the exhibition. Yeah, and then oh, we're not finished, that would be a good point to finish.

Carl Gent 35:17

That would have been a great point to finish, but no.

Linda Stupart 35:18

Oh well, but we have more work [laughs].

Carl Gent 35:21

So we're now walking over into Amphis

Linda Stupart 35:23

Yeah, so this big like mad round building, made out of lots of bits of wood there's some hay bales, you can sit on, three hay bales in this kind of central bit. There's a projection and on the projection are two films. One of them is called after the ice, deluge. And this is a film that is mostly comprised of two, like split screens with various different kinds of media on them. It's shot in the Arctic Circle, and it has a story of, it's like, relates post traumatic stress disorder to time travel, and then thinks about the melting polar ice caps as like traumatised bodies. Yeah, that's like from a press release, that's really boring. But whatever. That's what it is. I think there are other accessibility options for this film. So I won't go too much into it. And because it's quite long, and then there's another film as well, which is called 'watershed', which is a film that is the kind of first river monster film that I made. And on the right is a like sculpture, that is a bit like the wall in the gallery, but it's made out of the costume that I was wearing in the Arctic that is also in the

film. Whereas the wall and all the kind of stuff in the gallery has a lot of the same materials that were in the river monster costume. This has the white and red rags, and it literally is the costume and then some stuff that's built out of it. And attached to a wooden staircase.

Carl Gent 37:22

Yeah, and then to the left of that projection, there's a very large flat-screen monitor which is kind of perched on a bench and leaning against the wall. There's some sound coming out headphones on this film. It's, it depicts - it's a very kind of kind of grainy flickery footage. It's got me sat down on a kind of little, to the right of the camera, like sat down on a little yellow chair. And I've kind of got a table and I'm making some kind of weird- I'm making this kind of like sculpture, I'm smearing some kind of sticky paste over these tall kind of cardboard, I don't know, trunky things. I mean, what I was actually doing was trying to kind of, there was a JPEG of the trees at Harrodawn Hill. Somewhere on the banks of the Thames in Oxfordshire or something, which is where the body of David Kelly was found, that weapons expert who people think was killed in the period of the Hutton inquiry about the Iraq War. And I'm reading out loud, I'm reading lyrics to the song 'The Grey Cock', which is kind of a folk song about a woman whose deceased lover, comes back as a ghost and comes across the Thames and spends a night with her. And then he disappears again. And then in the video, to the left of the screen there's a woman lying down. Sunbathing, basically. She's in kind of sandals, and she's got sunglasses on and a bikini and some kind of sun shawl thing. But this video's happening at nighttime. It's dark, it's, there's a kind of white wall behind me, but it's definitely a nighttime video. And then to the right of the monitor just on the wall. There's a kind of crumpled up piece of paper with flour paste on the edge, illuminated and those are the lyrics to that song, 'The

Grey Cock' that I'm reading from, from that sculpture that I'm making. Yeah, that's the show.

Linda Stupart 39:44

That's the show. Yeah, just like a few things.

Carl Gent 39:46

A few 1000 things.

Linda Stupart 39:47

Yeah.

Carl Gent 39:48

And that's yeah, that's the show without all the sonic elements, as well.