

Desktop Studio Visit: Ain Bailey & Hannah Wallis

Transcript

HANNAH: Hi, everyone. Thanks for joining us this evening. My name is Hannah Wallis. I am currently Curator-in-Residence at Wysing Arts Centre. For this next episode of desktop studio visit, I'm joined by Ain Bailey, who I've been working with for the past year on her solo exhibition at Wysing called Version. Just before I introduce Ain properly, a couple of housekeeping things. This event is being subtitled. You should be able to access a stream text link that gives options to change sizing and formatting, a link can be found to this in the chat on Twitch and also via the host Wysing Broadcast page. The format of today's event is that Ain has chosen a few tracks and images that relate to the exhibition at Wysing. We're just going to play and show them and have a chat around them. We'll be talking for about 40 minutes and then there will be time for questions from the audience. If you do have any questions for Ain, please do pop them in the chat and I'll be happy to relay them to her. If you would like to revisit this event later on, we're planning to archive it in the next week or so and we'll add any necessary audio descriptions where possible. Do keep an eye out for that. I will just introduce Ain and her work and then we can get started listening to the first track. So, Ain Bailey is a sound artist and DJ, whose compositions encompass recordings and found sounds and is inspired by ideas and reflections on silence and absence, architectural urban spaces, and feminist activism Her electroacoustic compositions are created for a variety of forms, including multichannel and mixed media installations, moving image sound tracks, live performance and dance. In 2019, Bailey exhibited as parts of The Range at Eastside Projects, Birmingham,

Respite at Transmissions gallery Glasgow, and presented her first solo exhibition And We'll Always be a Disco in the Glow of Love at Cubitt in London. Sonia Boyce with 'Oh Adelaide' which toured to Amoeba London Bailey has collaborated with numerous artists, including Tate Britain, CPA Glasgow, Whitechapel Gallery London, and the Kitchen New York between 2010 and 2015 Other artists include also Jimmy Robert and Jasleen Kaur, and most recently Ego Ahaiwe Sowinski with Remember to Exhale for Studio Voltaire in 2019. So, Ain thank you for joining us today. How are you?

AIN: All right.

HANNAH: Great.

AIN: I'm all right. As I said before, I'm not a fan of this, let's see how we get on. I will try not to be too resistant.

HANNAH: No, you've been very busy as well, haven't you?

AIN: Yes, I have.

HANNAH: Are you working on a commission for the Serpentine at the moment which opens soon?

AIN: Yeah, so it is part of the Listening to the City strand and it launches actually next week on August 26th. I'm literally just coming to the end of making it, which is great actually! AIN Yeah, it's fun. Yeah, it's been interesting. Just kind of life and COVID getting in the way of stuff, so it's made it -- it's slowed it down a bit but it's okay. We got there in the end or I've got there in the end.

HANNAH: You've got a performance as well as part of it which, of course, is really exciting to be able to do that at the moment.

AIN: Yeah, because I haven't performed since 2019 and I don't even remember when I did in that year, which is interesting. But I am going to collaborate with Imani Robinson, we're kind of figuring out what we do but yeah, it has come along.

HANNAH: When is that?

AIN: 10th September.

HANNAH: Great. I will definitely try to be there.

AIN: Cheers.

HANNAH: Well, before we dive into the tracks themselves, if we could just do a really quick audio description of ourselves for access purposes. So, I am a white cis woman in my early 30s, I have wavy brown hair just below my shoulders, and I'm wearing a black polo neck, which doesn't make any sense because it's August! I'm also wearing gold hoops and I use a cochlear implant on my right ear. In the background, I also have an image of Ain's exhibition which is jesmonite ackee fruit suspended from the ceiling in the gallery.

AIN: I didn't know we were going to do this. I am Black, dyke, cis, I guess. I have short grey hair, big rimmed black glasses. I'm wearing a sweatshirt of blue which has a lovely zip in the side. I'm sitting in my studio which is very minimal, how I like it! Yeah, is that enough?

HANNAH: Great. That's perfect. Well, shall we start listening to some of the things you've brought together for us today?

AIN: Let's do it!

HANNAH: So, we've got the first thing on our list is a version of Linstead Market which is performed by Louise Bennett. Chloe, whenever you're ready.

MUSIC: "Linstead Market" by Louise Bennett.

I carry mi ackee, go to Linstead Market

Not a quattie worth sell

I carry me ackee, go to Linstead Market

Not a quattie worth sell.

Oh lawd what a night, not a bite

What a Saturday night

Lawd what a night not a bite

What a Saturday night.

Everybody come feel up, feel up

Not a quattie worth sell

Everybody come feel up, feel up

Not a quattie worth sell.

Oh lawd what a night, not a bite

What a Saturday night

Lawd what a night not a bite

What a Saturday night.

Make me call inna "Ackee, ackee!"

Red and pretty dam tan

Lady, come buy your Sunday morning breakfast

Rice and ackee nyam gran'

Oh lawd what a night, not a bite

What a Saturday night

Lawd what a night not a bite

What a Saturday night.

All di pickney come linga ling

Fi weh dem mumma no bring

All di pickney come linga ling

Fi weh dem mumma no bring

Oh lawd what a night, not a bite

What a Saturday night

Lawd what a night not a bite

What a Saturday night.

HANNAH: Amazing! So, that was Linstead Market and that was a version that was recorded by Louise Bennett and, of course, Linstead Market is the song that is played within the reception area of your exhibition at Wysing. Do you want to tell us a bit more about, you know, why the song is important and sort of why you brought it in to talk about today?

AIN: I guess when thinking about -- I think for the exhibition I wanted to think about food and music. I guess initially I was focusing on dub, which originated on the island, Jamaica. I don't know if we mentioned that. I was also thinking about sounds from my childhood that kind of still resonate, even though I hadn't really heard that song for decades actually. But I still remember it. I'm also trying to remember where I used to hear it and I've no idea. It could have been at, like, parties and receptions that the Brixton neighbourhood community association, which was a family-run organisation, used to hold. We used to go along as kids and hang out. Yeah, and also I guess it used to get played by steel pans, orchestras or steel pan bands rather, yeah, it is just a tune that is almost like in my DNA a little bit. So, when it came to thinking about Version, the reception area went through a few iterations before I finally landed on that. You know, inviting Elaine Mitchener to come along, who is also Jamaican to give her own interpretation felt like a perfect match. Her version is awesome.

HANNAH: Yes, is there much connection to Louise Bennett's version of it or is that one of the versions that you know of?

AIN: Well, no, Elaine told me was that the version she referenced when she recorded her version, which is very different. But she said she used Miss Lou, which is how she's fondly known by Jamaicans. Yeah, she used her version, Miss Lou's version, yeah, as a template almost.

HANNAH: Yeah, yeah. Obviously, when your family came to see the exhibition, this obviously was a song that really resonated for them and so do you actually have memories of people singing it or is it more memories of a song being played?

AIN: I think it is more being played but I bet if you asked people who remember the song, they could sing it.

HANNAH: Yes.

AIN: I mean, I know the melody, I know a lot of the lyrics now but I didn't know all of the lyrics. I certainly didn't even know what it was about until I actually read the lyrics, which was quite shocking. A woman going to market in order to feed her starving children, nobody buys her wares so the children go hungry, it is pretty depressing! It is such a joyful song!

HANNAH: It sort of doesn't match up and it is not necessarily something you would get straightaway without reading more into it, absolutely.

AIN: Yeah, absolutely. A great song. I mean, it's a classic.

HANNAH: Yes, yes, the idea of tradition, it is a traditional Jamaican folk songs.

AIN: It is just a song, I think that was either recorded in the '50s or '60s. It is one of a few songs, there is that one, there's another one called Yellow Bird and then there is another one called Islands in the Sun, which actually for the Serpentine commission, we got a steel pan player to play them both so they're going to be included in the Serpentine commission. They're really hauntingly beautiful. Yeah, it is kind of nice to draw on these sonic memories for the work, really.

HANNAH: Yeah, which, of course, is such a big part of your practice in general, so, you know, we have spoken quite a lot about the other projects you've worked on where you are really thinking through ideas, a sonic biography and this is something that you have sort of ... you create that experience with and for other people, asking them to bring songs and memories of music into it.

AIN: We all create it together. I kind of facilitate a space and then it is what it is.

HANNAH: Yes. And then maybe this exhibition is in some way a sort of sonic I guess version of your own sonic biography, I think it is what you --

AIN: Yeah, completely. Certainly, when we -- we will talk about the dub later -- certainly the dub music and the title itself having versions of songs, you will have the songs with the lyrics and the vocals and then sometimes there's a bit where it changes and then it kind of goes into the instrumental version of the song and, you know, the songs I have chosen later are complete and brilliant examples of that. But I will talk about those later.

HANNAH: Yes, sure. Well, shall we move on to the next part? It is a little bit of a tour of the exhibition.

AIN: Okay.

HANNAH: If we have the next item which an image of an ackee fruit.

AIN: Right.

HANNAH: I'm going to audio describe it whilst Chloe shows us a picture of it.

HANNAH: This is an image of an ackee fruit which is at a stage of openness and there are three segments peeled back to reveal three seeds in the centre and the main flesh of the segments is orange-yellow on the outside and a red-pink on the inside. And you'll see in the middle of the centre of this fruit, there are three glossy black seeds that sit on pale yellow arials that bring the fruit together in the centre.

AIN: I should say that the only part of that fruit that is edible is the yellow bit, the rest is poisonous, I think.

HANNAH: Yeah, because it is not actually a fruit that you can get hold of in the UK in its fresh form.

AIN: No.

HANNAH: Only in canned form?

AIN: Only in tinned or canned form, yes.

HANNAH: Yes.

AIN: One of the things I really wanted to do at the beginning and when I was researching getting hold of the actual fruit, I kind of discovered it is deemed to be poisonous unless it is opened. Anyway, it is deemed as poisonous and can't be imported. I liked the idea of making a canopy of the vegetation of it, which would have been amazing, but alas, no. I then also thought about using cans in some way but then thought that was a bit odd and naff! I pooh-poohed that idea.

HANNAH: Obviously, this has turned into a kind of much more sculptural exploration for you with the jesmonite versions. Do you want to just tell us a bit more about what the ackee represents within the exhibition and also about the making of the fruits themselves?

AIN: I mean, I don't know I guess I wanted to have a representation of ackee and I thought that the best way would be, if I couldn't have the actual thing, was to make a thing that looked like the thing but, obviously, even for the show, the actual sculptures are four times as big as the actual fruits. I think the actual fruit is the size of an apple that you can hold in your hand. My friend Jasleen Kaur had a friend Martha Todd who is an amazing model-maker, sculptor, works with ceramics and stuff and teaches and is amazing. And yeah, I kinds of asked her would she be up for it. I don't think she quite knew what she was taking on but the results are incredible. For those who have seen the show, there are actually 59 suspended from the ceiling. Each ackee represents each year of Jamaican independence -- I could say colonised -- but from Great Britain, yes.

HANNAH: The idea is that each time you show the installation, you can sort of [inaudible].

AIN: Because it will, as Jamaica gets older, the ackees need to represent how long it has been independent. It will grow hopefully, if it ever gets seen again. Hopefully, touch wood.

HANNAH: Sure it will.

AIN: Hopefully someone will pick it up.

HANNAH: Do you want to tell us a bit more about what the ackee represents within that part of the exhibition as well?

AIN: I mean, for me, because, you know, the show is about, I guess what I was looking at was food and music and ackee is sort of the national dish of Jamaica. Within the gallery itself, we have the sculptures but there is also an accompanying sound work which is based on me actually cooking ackee and salt fish and I have taken those recordings and turned them into the composition. It is like the ackee and salt fish room, really. In terms of sculptures themselves, I mean yeah, I don't know, I just really wanted to have a physical representation of them and also then

making it a bit more complex with the Jamaican independence and then accompanied by Taylor's text.

HANNAH: Yes. So, I'm not entirely sure what the next item is related to in the way that I know the other ones a little bit. But if we maybe listen to a little bit of something from the Trilogie de la Mort.

AIN: Oh, Eliane Radigue, yeah. I have chosen the next two because they are just artists whose work I love and I love drone music. My work isn't necessarily drone but it is drone-esque in places. I didn't really listen to a lot of the work when I was making the compositions for the show. But you did ask for some examples and they are the ones that came to mind!

HANNAH: Sure. Shall we listen to a couple of minutes of the work by Eliane Radigue?

AIN: Yes.

HANNAH: Great. If you're ready, Chloe.

MUSIC: Trilogie de la Mort by Eliane Radigue.

[Oscillating pure sine tones rising in harmony and volume.]

[Their oscillations interfere with each other, causing beating frequencies]

HANNAH: Amazing. So, that was from Trilogie de la Mort. Do you want to say anything more? I don't know much about her practice, if you want to share a bit more.

AIN: I'm just trying to remember. I think she's in her eighties or nineties now and kind of French composer, I discovered her I think about -- what would it be -- eight years ago, probably ... when did I, early on in sound art practice, I just really, I'm a big fan of minimalism anyway and then I discovered her work and I just loved it because she's a woman and I like her story where she kind of started making music and then she kind of left it for decades while she raised her family and then she came back to it quite late and she uses an ARP synthesiser. So just all these things, I was like, but it just sounds so amazing There was a series of concerts in London five or six years ago when they played all of her music a church. It was just extraordinary to hear it out loud and almost be really -- ah -- she's incredible. She's incredible!

HANNAH: You went and experienced that concert?

AIN: Yes.

HANNAH: Amazing.

AIN: It was just a playback but listening to stuff in churches is always amazing but to hear this music and if you commit to it and the way it moves and the shapes it forms, it really draws you in and that's one of the qualities which I really like about her work and which I try to do in my work, I guess, as well.

HANNAH: Yes, you said something that you have talked about a few times, this sort of music as a space in which you kind of or sound as a space in which you sort of try to immerse people. You said something to me which I found really interesting this idea of almost cinematic experience.

AIN: Absolutely.

HANNAH: Yeah, so that is sort of what you get from her work as well?

AIN: Absolutely. And I think cinematic because it is such a huge sound, done well and produced well and played back well on great equipment and that's also one of my bugbears for showing work in spaces, sometimes people just don't attend to how the work is kind of broadcast almost. So, yeah, it is also another reason why I don't like my work necessarily to be played on headphones, it is kind of a

communal thing as well, so if you are in a room and you're enjoying together, I love that idea that there's a bonding moment, even though you're not really bonding but yeah, immersion all of the way for me.

HANNAH: Yeah, definitely. Maybe that feeds quite nicely to the next one which is Prophecy by Fabian.

AIN: Oh, yeah.

HANNAH: Chloe, if you're ready to play some of that as well.

MUSIC: "Prophecy" by Fabine.

Prophecy

Prophecy

Prophecy

Garvey prophesised

If there is a stand to be taken

Let not my people be forsaken

If there is a man to be blamed

Let the politician be named

People heed the call

Our backs are now against the wall

Our backs are now against the wall

There is no redemption in sight

Until we people have our rights

Curfew people burn through the night

Babylon won't sleep tonight

People heed the call

Our backs are now against the wall

Prophecy

Garvey prophesised

Prophecy

Garvey prophesised

If there is a stand to be taken

Let not my people be forsaken

If there is a man to be blamed

HANNAH: Great. So, that was Prophecy by Fabian.

AIN: Or Fabine if you look at the record label, I don't know what their name is now. That's the first reggae 12 inch I ever bought when I was about 12 or 13, I think. I don't remember where I heard it, probably on the radio because I don't think I was allowed to go to parties so probably on the radio, pirate radio probably as well. Yeah, it is an amazing tune. It is, like, about eight or nine minutes long but it does this thing where it has that vocal section, or the vocal song or the song with lyrics, and then it turns into the dub version. It is just extraordinary. But I was also kind of maybe not knowingly but also drawn to it because it kind of talks about social justice, like, you know, the Dennis Brown one does as well, I really like those kind of conscious lyrics of those reggae songs, old school. It's great.

HANNAH: Yes, you were listening from quite an early age, it is quite informative when you are listening to something that young. So, I guess it is also takes us a bit further into the third part of your exhibition, which is within the structure of Amphis, do you want to talk a bit more about what the work in there is doing and its relation to dub?

AIN: What it's doing? I can tell you what I wanted it to-- This is how I approached it. I knew I wanted to make an homage to dub, so I guess I had this idea that I was going to make a dub track, never having made a dub track before. It is always good to have an ambition. Then I was, like, wait, who played on these records, maybe it can be a tribute to Sly and Robbie who played on tens of thousands of reggae records and on pop and rock who became our Jamaican institution. And

then I was like, yeah but maybe that's too big but they basically were the rhythm section for Grace Jones, oh, my God, what is the album, oh, God, it was Grace Jones it will come to me, Maybe I can just, maybe it's just a Grace Jones tribute and Sly and Robbie. And then in the end, I was, like, you know what, it is going to be the bass and the drum, those are the elements that I will take and then try and fashion a dub track. So, even in the research stage and in the process of making, I kind of listened to a lot of dub. You know, I was writing down names of all of the producers, you know, not even just from Jamaica but from Germany and Berlin, the English dub, because, apparently, dub is no longer really made in Jamaica, it is made elsewhere, which I found quite interesting. And then I kind of listened to all of these records and then I was kind of writing down, you know, what was played because it is very minimal music. It uses a lot of effects like echo and delay and reverb. The bass, I read that the bass is the melody, so I was like, okay, that's quite important. And then there is guitar and organ. I kind of looked at these constituent parts and then took some of them because I couldn't take all of them because then it would be something else, and then kind of fashioned what is heard in Amphis. I have to say I did make a thing to start with and my friends Lizzie's partner Matt made some basslines for me, he created 15 bass lines, different parts, and I was like "How am I going to use these, I don't know, I'm not technical, you know a traditional musician, I don't know keys". I kind of put them in and it all sounded really off, like nothing was really matching up. So, I kind of basically threw everything away again and I think I kept one part which is like -- what part is it? It is like a pad sound you kind of find in a lot of house music. I started building again and so then I looked at Matt's bass lines again and then selected three of them and then created the melody that you hear in Amphis and

I did my percussive-y thing. I don't know what I sampled in the end. It was probably, I definitely used some of the ackee sounds, maybe -- yeah, I used a lot of the ackee sounds, and resampled them and created textures. It is my homage to dub, filtered through how I work with sound and how I make sounds but the bassline is at the root of it.

HANNAH: Yes. And you also obviously the title of the exhibition is obviously very much related to sort of the actual recording of dub music or records in general?

AIN: I think it is just that song and then the instrumental or the version.

HANNAH: Which is the sort of second side?

AIN: Or even the same side if it is a 12 inch.

HANNAH: Yes.

AIN: But also, you know, there is also this other tradition where there are versions and versions and versions of the same song done by different people so, you know, for me the word "version" came as of course because I'm trying to re-

imagine food and music. Of course, they're all my versions of all of these things. I think it is a great title!

HANNAH: Yeah, for sure.

AIN: I liked it! [Laughter]

HANNAH: Shall we listen to our last track?

AIN: Let's!

HANNAH: Yeah, we've got Dennis Brown with Revolution.

AIN: Revolution.

HANNAH: Great. Well, Chloe, if you're ready.

MUSIC: "Revolution" by Dennis Brown.

Do you know what it means to have a revolution?

And what it takes to make a solution?

Fighting against oppression

(Ooh yeah!)

Battering down depression

Whoa yeah

Na ahhhhhhhh whoa

Ooh yeah

Na ahhhhhhhh whoa

Are you ready to stand up and fight the right revolution?

Are you ready to stand up and fight it just like soldiers?

Many are called few are chosen

Many are called few are chosen

Whoa yeah

Na ahhhhhhhh whoa

Ooh yeah

Na ahhhhhhhh whoa

(Na ahhhhhhhh whoa)

Gotta fight the right fight in this time, yeah

Wooii yooii, wooii yooii, wooii yooii

Ye-e-e-eah

Aah aah ahh, nayyy

I, I, I-I-I

Are you ready to stand up and fight the right revolution?

Are you ready to stand up and fight it just like soldiers?

Many are called few are chosen

Many are called few are chosen

If you wanna live-a-live-a-live-a-live-a-live, live forever

You gotta love-a-love-a-love-a-love-a-love, love each other

Say, you gotta live-live-live-live on, live on forever

And, love-love-love-love-love, love one another

Wooii yooii, wooii yooii, wooii yooii

Na ahhhhhhhhh whoa

Na ahhhhhhhhh whoa

Gotta fight the right fight here in this time

(Whoa)

Na ahhhhhhhhh whoa

Living and loving and sharing and caring for ya peers

Oh yeah A man is paid according to his work yeah

AIN: Great tune! Great tune!

HANNAH: Do you want to say more about where that has come from and its influence?

AIN: Not really. He's just my favourite reggae singer, Jamaican. A lot of people go Bob Marley, I'm like, nah, it's Dennis Brown! Because obviously, there are some Bob Marley. I like Bob Marley, I don't hate him. But Dennis Brown is the one with the melodies and just his voice. Yeah, and, again, conscious lyrics. I mean his later work, I don't really enjoy, it is a bit sweet for me, a bit poppy. But the earlier stuff like Revolution and Slave Driver were great, just great. But it is more social conscious lyrics but his work, I just, they're just classics, you turn to again and again and again.

HANNAH: I guess in some ways, he will probably have influenced the making of your music in some way, even subconsciously.

AIN: I wish! I doubt it. I really doubt it. It is a nice idea, thanks, but I doubt it. Ha-ha!!

[Laughter]

HANNAH: It will be in there somewhere, somewhere within the sound.

AIN: It would influence it in terms of what I want to make but I don't think necessarily what I do make.

HANNAH: Okay.

AIN: Yeah, if I was a bass player then for sure, whoever played bass and drums on those tracks, then, yeah, they are great bass lines and great melodies, for sure. But I quite like that I also can't play so I almost can't channel the stuff, if that makes sense.

HANNAH: Yes, yes.

AIN: I can't really pay homage because I don't know how to, basically. It is a shame but ...

HANNAH: I mean, it sounds like that particular piece of work was more of a challenge to sort of get to its end product. But do you think that there's more,

further to go with that? Do you think that is work you will carry on using or carry on experimenting with?

AIN: No, I think when I make work and the deadline hits, the work is finished!

HANNAH: Okay.

AIN: It's done and you move on to the next thing. Taking all of the challenges that you had into the next project.

HANNAH: Yes.

AIN: I think, you know, you just keep repainting the same painting forever, just make a new one, you know. Do you know what I mean, make a new one and then more work.

HANNAH: Yes. Cool. Well, that takes us to the end of our track list. Is there anything else that you wanted to touch on before I get a couple of questions from the audience?

AIN: No. I don't think so.

HANNAH: I mean, I guess the only thing we haven't touched on is Taylor's text but that is part of the more visual experience, perhaps. Just to say that if people do manage to make it to the show, there is also a textual response to this.

AIN: There's only one week left, just saying!

HANNAH: Only one week left, yes. So, I'm just going to take a couple of questions. If anyone does have any questions for Ain, please do pop them in the Twitch chat or on the Wysing Broadcast page and I will relay them. But I've got a couple that have come in.

AIN: Hot off the press All right! I'll give it a go.

HANNAH: So, the first question is, "Can you tell us a little bit more about your experience of bringing in Elaine Mitchener and Taylor Le Melle as collaborators and how important collaboration is within your work?"

AIN: Yes, so basically in terms of Elaine, I admired and adored Elaine's work, I think I was first introduced to her by Sonia Boyce because Elaine was in one of -- I think it was a piece that Sonia made for Venice in 2017. There was a live performance where Sonia invited an audience and she had performers, one of

whom was Elaine. I was, like, oh, my God who is this? I have kind of followed her work. I just think, the way that she kind of, I don't even know how to explain it, kind of inhabits her performances and her, I don't know how to describe it, her vocal delivery, her vocal style, I was really interested in seeing what she would do with Linstead Market. I had no idea what she was going to do but I knew it would be amazing, and as it turned out, and I was lucky, it was The thing about that was I could have sung it and it could have been an interesting thing to do! But I was interested in how Elaine would kind of inhabit that material to make it like a really kind of thing, almost an object in that space so that's Elaine. And Taylor, another comrade, whose writing I love. Again, okay, let's go back a bit. I have this thing where when I was doing my degree in 2012, I started reading about how John Cage and Merce Cunningham worked together and I loved that they, I don't know if they always did, but they used to make their work in isolation from each other and I really liked that as a way of making and collaborating. And so I think a lot of the people that I invite to do stuff, that's kind of how we work, so, obviously, with Elaine, Elaine just went off and did it, and, I guess, similarly with Taylor, I was going to make the composition and Taylor was going to make accompanying text for all of the works, Elaine's, the ackee room and the dub room. For me, it is also kind of a question of trust, that you kind of offer and invite someone in to collaborate with to make almost like for me to make the vision real and full. Yes, collaboration, you know, even though it is my name, it is my show, it wouldn't be a show without those people at all. I mean, I think the only thing I made on my own was probably the composition in the ackee room. Everything else had people involved in it, which just makes it even more special, really.

HANNAH: Yes, and, you know, that has always been quite an important part of how you work.

AIN: Yes, I like working on my own as well. But I also like to, you stretch yourself when you work with other people and they have different ideas and ways of working and different approaches to things. I'm always trying to learn and always trying to expand my practice and develop my practice and yeah, so working with those people definitely, the possibilities that come from that are great.

HANNAH: Yes. Yes, great. I have another question here that is, "Are there any contemporary artists or musicians that you're particularly excited about at the moment? Who should we all go and discover after this conversation?"

AIN: Google, mate! I don't know. I don't know. You see, this is terrible because I should have a list of names. Are these sound people they're thinking of or just people in general?

HANNAH: Well, it says "artists or musicians".

AIN: Okay, I'm trying to think of people's work I have bought recently. Okay, obviously, Shenece Oretha, one should always seek out. I'm gonna say all my friends, actually. Phoebe Collings-James and Adam Farah, they have a show

actually coming up at Camden Arts Centre so you should definitely go and see them. Their work is amazing. Shenece, Jimmy Robert, he doesn't live here, but if you get a chance to see his work, amazing. Someone is going to kill me if I don't mention them! Jasleen Kaur, obviously.

HANNAH: Jasleen Kaur. AIN: Jasleen Kaur, Rehana Zaman, Sonia Boyce obviously, always. Claudette Johnson, Helen Cammock. Some of the younger people. I tell you who I would really like to work with, it is somebody I met actually at a Black ceramics workshop and that's Remi Graves. I don't know if you are listening, Remi, but let's do something. Amazing drummer and poet and writer. Remi Graves, look out, that's my top tip!

HANNAH: We will send them this recording.

AIN: I'm gonna direct them to it. There are lots of people, I don't really even have -- I don't know a lot of stuff that is happening because I'm just buried in things. So, I kind of rely on other people to play stuff or mention people, that's how I find out about stuff.

HANNAH: Yes, yes. Well that's a pretty comprehensive list of people to go away and look at! So I wouldn't worry.

AIN: Good.

HANNAH: Great. Okay. Well, shall we wrap it up there?

AIN: If there are no more questions, sure.

HANNAH: Well, I think it's a good time just to...

AIN: Okay, cool.

HANNAH: It's been amazing talking it all through with you. There is also a playlist which you have put together for Version as well, which is available on the Wysing Broadcasts site. And the exhibition is open until this Sunday, 22nd August, open between 12 and 5 every day, just to let people know if they haven't already been. Thank you so much for joining, Ain, and for talking through your influences with us. Thank you to the Wysing team for hosting as always, seamless as ever. Yeah, thank you everyone for joining as well. I hope you all have a lovely evening.

AIN: Bye!

HANNAH: Bye, thank you.

