

## **Khairani Barokka and Bella Milroy in-conversation,**

**Chaired by Hannah Wallis**

### **Transcript**

00:05

>> HANNAH WALLIS: So my name is Hannah Wallis. And I currently work in the programme team here at Wysing. Just for a quick description I am a White woman in her early 30's. I have short wavy brown hair. And I'm wearing a black sleeveless top and black trousers, I also wear a cochlear implant on my right ear. So I'm really delighted to be chairing this talk today with Khairani Barokka, who is calling in from Jakarta right now, and Bella Milroy who is here with us here today. So this conversation is a chance to really think about ideas around Crip Time in relation to today's themes I've asked Bella and Okka to join us here today and respond to this notion of what is a normative time as a measurement that is artificial and potentially possible to change. And asking what we can learn from crip time as a new way of understanding time that acknowledges different lived realities. So we will have a reading from both Bella and Okka. And then we'll have a little 5 minute breather, we will then come back for a bit of an in-conversation and time for some questions. So firstly I'd like to invite Bella to share with us. So Bella Milroy is an artist and writer who lives in her hometown of Chesterfield, in Derbyshire. She works responsively through mediums of sculpture, drawings, photography, writing and text. She makes work about making work (and being disabled) and not being able to make work (and being disabled). So I'm going to pass over to Bella to get us started, thank you

02:01

>> BELLA MILROY: Thank you so much Hannah – can everyone hear me ok, is that all right? Just for a short visual descriptor of me: I'm a White woman in her early 30's. I've got like a white short-sleeved top on and shorts. And I'm in a powered wheelchair. So good afternoon. Thank you Hannah for inviting me to be part of such an exciting event today. I was just sharing with Hannah and a few others from the team about how lovely it is to be in Cambridgeshire today I spent many a year in my childhood visiting Cambridge from Derbyshire, where I live, to visit family members, and coming from the hilly Peat District to the vast flatness of where we are today is always a really inspiring place to be, so it's just lovely to be here. And it's just really lovely to share this stage with Khairani as well whose work I'm a great admirer of. Crip time is such an endless source of inspiration to me; both in the works of other disabled artists, thinkers, and makers, but in my own practice as well. It is both validation of being, and an example of the abundant resource of knowledge and wisdom found within disabled communities. It is - to name just a couple of examples of how crip-time can operate - it's the antidote to the feeling like I'm always running behind, that I am not doing enough, and the inspiration to build better models of collaboration that include more people in more ways. What I would like to read today is a piece of text which I wrote that was initially inspired by the fervent activity of the online disabled community, and what it meant to encounter and engage with that space (particularly around the years 2017, 18, 19 and into 2020 – if you know you know). I often think about that time as a really special period in discovering such a far-flung community of disabled people. For myself, and for many others, it felt

like a time where we were all finding each other, and finding togetherness. This is not in any way to say that disabled people were completely void of community or knowledge-sharing before this, but that the accessibility of online spaces enhanced such bonds in powerful ways. I personally know that this advanced my own understanding of my disabled identity in ways I never would have found otherwise. It truly did lead me to this wheelchair I sit in today. Or at the very least it would have taken me a lot longer to do so. And I often look back at that time with real warmth and wonder at the lush, fizziness found in that space of far-reaching connection. What I find really interesting about this piece I am sharing today, is that whilst it explores such community-finding as a central theme, it uses crip-time as its core thread. Here, crip-time is not just an alternate time zone or a difference in the experience of time, but also as a facilitator of place/places, community, and identity in its own right. I'm really interested in approaching this concept in this way, especially within the context of today's events where the notion of place is of particular interest, and how finding a sense of place which better reflects your lived reality can be transformative. In recognising the validity of crip-time - as a way of being, as setting, as neighbourhood - it allows for us to understand disabled experiences, and disabled existence, in much broader ways; both with finer detail and with more nuance. I hope you enjoy it! It's titled: Common Ground. [laughs] On Friday, I walk barefoot across dusty painted floors, standing straight and feeling my body pull down onto my soles. I breathe deeply for the first time in what feels like days, the ground unfamiliar beneath my cold, dry feet. Have I stood here before, like this? Where's my slipper? Saturday I'm in socks, indulging myself further by wearing clothes I didn't sleep in. With a body functioning to degrees of washing, dressing, eating - I think little of the floor. Its

solidity is a given, a support that I take with confidence that it is beneath my feet; a podium upon which to talk and eat toast. Wednesday the terms have changed and the ground has sunk. It's that shiver through the soles of your feet when you trip, transporting you atop cliff-edges and slipping on oil-slicked wet stones. It's all so far away and I can't find my way back. Where am I now? Where are you? If the ground isn't where I left it, do I still have a body? On Sunday I am looking, searching desperately for that heavy place, that flat mass which lifts me up and keeps me safe. Convinced that it still remains I motion towards that step on the top of the stairs, only to find my legs bucking in thin air; a fall greater than a single step. It was just here...I was just here. Where'd it go? Tuesday is longing for callused heels and worn out socks, signs of friction between a body and the surface on which it stands. And yet, I look around And see you've all found higher ground; on wheels and on sticks, with tubes and splints, Heat-pads and ice-packs Rollators, grab-rails Scooters and stims, With captions Care And cancelled plans, Descriptors audio, visual, Wider time and softer action, Shared, elastic wisdom, and irrepressible rest. And I don't recognise you... It looks strange... It looks... Safe? If I could... Just - On Thursday, my feet never touch the ground... But I move with ease and with pace! I meet you in this other place that feels like home, where you understand the words in my mouth and these bodies that float. You show me how - to do it like this - to do it at all. Monday the ground shifts again, and I am awestruck by its power to move me, pull me, break me. I am fearful that there's no landing to this fall, that these countless tectonic shifts ask too much of my bones and of my heart. Yet I see you all now, here with me, a smoother surface on which to rest; Satellites set in orbit of my tired soles. I am in love with a world in which I fell, and falling I have found a common ground in you. [Applause]

10:37

>> HANNAH: Thank you so much Bella, for that wonderful reading. I'm sure that there'll be lots of people wanting to ask you. But now I'd just like to introduce Khairani Barokka who is an Indonesian writer and artist, based in London but currently in Jakarta, [laughs] whose work centres disability justice as anticolonial praxis, and has presented widely internationally. Okka is the new Editor of Modern Poetry in Translation. Her latest book is *Ultimatum Orangutan* published by nine Arches and has been shortlisted for the Barbellion Prize. Khairani, if I pass over to you, please do get us started with your reading.

11:23

>> KHAIRANI BAROKKA: Thank you so much Hannah and thank you so much Bella for such a gorgeous piece, I was writing down parts of it. I love 'the shared elastic wisdom and irrepressible rest' I think will stay with me for a long time. So yes I'm in Jakarta right now, I'm on a bed, but in the spirit of *From the Ground Up* I've got a virtual background of grasses behind me as though I'm a little ant, visual description: I'm an Indonesian woman in her late 30's with silver earrings and a batik black and white dress on. I'm gonna read a few poem from *Ultimatum Orangutan*, or in Indonesian '*Ultimatum Organutan*' – [laughs] it's a bilingual title, which deals with environmental justice from an anti colonial perspective, and shows how you can't decouple disability justice from environmental justice, and how all these histories live in us and through us. Crip time to me is ancient. It is not new. It is associated with so many Indigineities. So my cultures are Minang

and Javanese, and in Javanese culture we actually have disabled gods, but such is the ableism that was imposed violently by Western colonialism, by Dutch missionary hospitals and the like, that culture of disabled people as being closer to the gods and being revered as holy and wise, was stamped out. Horribly and terrifically and most Indonesians, in Indonesia currently live without any social welfare or government aid, which is quite terrifying. And so when I think of crip time I think of it as a component of many Indigenous cultures, and I'm constantly trying to reclaim my own and understanding that it took me until I was in my 20s to really understand that I came from a culture where there were disabled gods, because if just-- I saw them; I saw images of them. But didn't click because the ableism was so entrenched. And I think since becoming physically disabled in my mid 20's, I've really come to embrace this ground. So this first poem is entitled -- it's part of a diptych, the first is called Natural History Museum. edmontosaurus, coelacanth, animatronic hypnotists stand vigil over lone paragraph, cocoon-wrapped, on indigenous peoples' uncredited boon to european science. Dissected human women then throng display halls. our feathered reptiles, mineral keychains, armadillo taxidermy, empress arachnids, espresso cues to purchase donation, latin lingua franca of ancient, skewed orders, visitors to kensington allowed to fly home upon quiet capture by gift shops and cctv. the key to survival is [l]. the cause of extinction is [g]. ghost orchid is wisdom, her presence skeletal. rules all chances of escape, in the living, from spirit preservation in transparent jars. The second poem is part 2 of the piece. It's called "the event" When I think about apocalypses and coming end days I think about the fact that there have been so many apocalypses in the past, that you know the decimation of indigenous peoples in North America and they're claimed as stewards of

environment, of the nature around them, Our past environmental apocalypses that continue and what we are experiencing now is just the very end point of a boiling point that has lasted 500 years. So the scholars Heather Davis, and Zoe S Todd, who's an Indigenous scholar, they say that Anthropocene, the definition of Anthropocene, has to be from the beginning of European colonialism, and that's how myself and many other people of various indigeneities define it, and I find myself at odds so often with interpretations in the UK, that are so western biased and very recent. And crip time makes me think about these time scales, and all these chronotypes and all of these apocalypses and us as human beings, also being recent creations in a very long time scale that began with the Big Bang. So this is called 'the event'. When sky-stone fell into the earth, the smoke blackened all of celestial dome. tree bark grew thick with scales of ash, the heat rose, water flew, boiling ether choked the beasts. And they collapsed into mass graves set in this lone, blue marble, waited in the depths as calcium. cainozoic era begun with the largest of endings, botany and fauna slain, punto. Zeus' grenades slung across the cretaceous/tertiary boundary, now ukraine, now-mexico, now-north sea, now-west of mumbai. And the deccan traps' sparking ruby volcanoes, rattling maniacally, suffocating leaves. I sit in wonky wheelchair museum-provided, my friend vertical behind me. Tyrannosaurus rex moves his silly, twin forelimbs about before us, electric strands moving his painted neck, head aloft like a chicken's. We missed them by too many millions of years, we rebuilt from hunch and stringed paths connecting phyla. Preferential choice to resurrect those with eyes, a menace in their paws, phylum chordata. My friend will buy me a tear-shaped stone in the shop, tinged just like sugus orange-flavoured candy. And we'll lie down, discuss vile scourge that's human populace, apologise quietly to theropod

dinos, descendants eaten with sweet potato fries. So I think of crip times also as being plural and pluralistic, and there being as many different crip times as there are indigineities. And I think for a lot of solidarity movement-making, that sense of rest, as Bella said, you know I'm in love with the world in which I fell. I think falling in love with the world in which we fell in all our different ways and all our different lives is a beautiful point of solidarity. So this one is entitled 'rest stop'.

Body reminds me to love thyself with a harpsichord of crowing nerves and so the beats for rest and so reminds alive alive and now with Medicine -- finally -- body a kinder weathervane more often: body is everything underneath and between the weather. The weather is what, everything, it withstands. And so not a droplet of hate for body since breaking began in it, only, when called for, infernos of:

Weather. laughingly, I realise that this is what's meant by 'under the weather' (for me). By 'weathering'. painimprint of and on unique bodymindcrackles, stutters within and so the beats for rest and so 'Ma'am, what is productivity unit of self' is not alive alive dear body, one body, slight body, ephemeral mass. i hum not to weather, to rush of lost seeking, to abled assumptions spoonfed to the mob timeticking markets of stock at the altar of rainforests used as pawns this is not the song to body goes humming goes all the hum. This is the last poem Epitaph I also just wanted to say that orangutan is a compound word from Indonesian orang means person, or people, and utan means forest, so every time you say orangutan you're saying person or people of the forest, Epitaph. The great barrier reef comes knelling to the reaper, and now antarctica. Everything's a-crumble. come hither, says the angel at the gates, revealing not-lustlessness. More on this later. a friend who only wanted to make the animals feel much better around him was buried today, and his son will remember. 'We'll be gone if the end days are



soon, as we're in our thirties,' someone says to me post-funeral. thinking about the end is not the point of flowing arteries; a reaching out for a friend who leaves must turn some slights to bludgeons. And last year, i witnessed a family saying it was fine for a baby to hit other children. whole languages dying while i hypocritically write in one i refuse to speak with my mother. Come, come hither, says the angel at the gates, i am of a sex that does not yet exist in the world of homo sapiens. I made god give me revelatory light between these legs, so when you arrive, you will know: there is still the new. Thank you. [Applause]

21:04

>> HANNAH WALLIS: Thank you so much Okka, shall we take a few minutes before we dive into the questions, just to give you a bit of a screen break. Yeah? Does that sound good? Yeah so we'll take a couple of minutes and come back. And yeah, so may be at quarter past, we'll be talking then.

21:26

>> HANNAH WALLIS: Thank you – I think Okka was there a second ago, ok great. Hi [laughs] So I just have a couple of questions that I wanted to bring to the both of you, and then we can open it up to the audience if anyone had anything they wanted to ask. So my first question to you both is within the title of discussion, I have typified crip time in the context as according to Alison Kafer's description as "rather than bend disabled bodies and minds to meet the clock, "crip time bends the clock to meet the disabled bodies and minds". Could you talk a bit about how

your own lived realities might relate to this and your current research contexts? I don't know if -- Maybe Bella if you want to go first, and then, yeah.

22:21

>> BELLA MILROY: Sure. Yeah, I'm always really interested to place crip time in a more defined space like this, and look at it. Because it is just; my existence is that. Living with chronic illness, simply does not align with a kind of standardized expectation of when my body can turn up and do things on a certain day. The fact I'm here today [laughs] there is a certain kind of miraculous quality to it in that respect. So it's always really interesting to kind of come to crip time and kind of step back from the livedness of it. And actually take a look at what it means, and like Okka was saying, the kind of multiple different versions of that for so many different peoples. It's something that you can experience without learning the terminology of it. And I don't think it necessarily has to exist solely within a kind of delay. More that, I think what I was trying to explore in the text that I shared, the sense of wider time doesn't necessarily have to -- stepping away from it being purely a validation of me not feeling like I'm running behind, or playing catch up all the time, but actually that the time does things in a different way. I often think whenever I'm talking about access for example, which is, you know, inherently a mesh of crip time in all sorts of ways. Access, the things that I have been a part of, especially in my career that have needed that wider time [chuckle]. That more conversation that more... discourse around the how that we do it. And often the longer time which that takes, there is only richness gained from that. And it is a benefit to everybody. Not just me, who has the body that needs different things

in that way. Yeah, I think that's... something that... it's a kind of an eternal practice to try and kind of apply. And I don't always remember that I'm running on it. And it takes other people sometimes to be like 'you're on crip time remember, 'remember we're doing this on crip time'. And then it's that kind of reset of, 'Oh yeah, this is how we're doing it' and this function is a function in itself, not a constant dysfunction and catch up like that.

25:29

>> HANNAH WALLIS: Yeah, Okka?

25:32

>> KHAIRANI BAROKKA: Yeah, I really enjoyed that description. I think I certainly can relate to having other people having to remind me, 'hey, you actually can't do that, remember?', [laughs] and it's still difficult. I think that when we think about crip time, again, it's not deleterious but actually beneficial for the whole. I think of crip time in relation to anticapitalist ideals which are part of disability justice which is a term that was coined by queer crips of colour, artist collective Sins Invalid in North America but my understanding of disability justice, as mentioned, is something that is inherent to so many different indigeneities around the world. I think of words like goals and productivity [laughs], right in relation to noncrip time or normative time or 'abled time'. And I think about these goals, and actually how, if you think of crip time's goal as being personal and communal safety, then you can also see that the opposite of that is violence. And I think not a lot of people realize how deeply violent lack of access is. And how deeply violent forcing

people to adhere to one timeline and one pace: in disability justice we say 'we go at the pace of the slowest person'. And I know myself and many, many colleagues have unfortunately experienced injuries, and health, you know, set backs from being forced out of crip time, and sometimes that forcing is internal. Sometimes the ableism is so inherent even in ourselves as disabled bodyminds that we think according to other schedules, and we look at our google calendar, and we think absolutely I can do this. And that is something I'm still struggling with, with my therapist. There is so much I want to do. But I have to understand that in order to protect myself I have to do things at the pace where I am safe and that is ultimately about communal safety as well. Because if you think about it all this rushing towards capital accumulation and profit and making sure the line keeps going up, disables people in a very real way. I mean it is the mechanism by which rainforests, belonging to Indigenous peoples are destroyed. And mercury poisoning enters rivers and creates disability, and the speed by which weapons are manufactured in the UK and cause disabilities in places that have been bombed to the point where they don't have disability access support. So, the sense of crip time being revolutionary, and a necessity for all communities around the world to survive in the face of a lot of capitalist and colonial violence is something that I think about a lot.

28:40

>> HANNAH WALLIS: Amazing. Yeah, I think one of the things that you both mentioned is the idea of safety and space to look after yourself within the structures that you're living in. One of the things I wanted to ask about was, what

is the role of rest within your practice, within your... yeah, how you live your life. And I guess, I feel like resting almost becomes a practice in itself. If either of you want to speak to that a bit more.

29:12

>> BELLA MILROY: I'm happy to unless Okka wants to say something first?

29:17

>> KHAIRANI BAROKKA: Sorry, I couldn't hear what you just said. Do you mind repeating.

29:20

>> BELLA MILROY: Do you want to go first Okka, or I can go?

29:23

>> KHAIRANI BAROKKA: Sure, I'll go first. I think that yes, rest is another thing that I know myself, and many other colleagues continue to have to try to work on. It's a practice, right. And you practice it. You [laughs] don't always remember to rest. You don't always... you aren't always afforded a place to rest, and lie down rooms are really important for me personally, whenever I do an installation, I make sure that people can access it while lying down, so I try and make sure -- well, preCOVID, that there were bean bags or cushions or rugs or soft things, but postCOVID after COVID began, soft furnishing are not really liked by galleries,

because they can be breeding grounds for viruses, so you have to think of alternatives to that. I think that in terms of rest also, I think it's unfortunate that the more, one thing I've noticed actually is that the more concept of cripness gains currency in the anglophone sphere, the less people under-- sometimes people can attach a uniform quality to crip time. And people don't always understand that people's notion of rest differ from person to person, we're all so individual, and your idea of rest, like 'okay, she's had enough rest', may be not nearly be enough rest for the person in question. And I think of rest as the state of being where you don't think about time. Where time is -- expands to to the point where all you are doing is breathing and taking care of yourself, and it's interesting what time does in that space. What qualities it has.

31:10

>> BELLA MILROY: Yeah, and I think your pit stop rest piece is so -- that captured the beat of that so brilliantly, and the push and pull of rest being restorative, and also, just, fucking annoying as well. [laughs] I think as well what's interesting what you said there, Okka, about rest being so different for everybody. I think as well the idea of rest being this kind of static prone state as well. That like it's lie down time. For me that is very much often the case. But for lots of people, as well, it's sometimes that absolutely is not accessible, but restorative rest is still something that needs to be found. So sometimes rest can be quite active and quite busy in a way that facilitates that kind of restoration like that. I often think again about rest in terms of just how institutionalized rest is in the way in which, and again, things are -- rights of peoples, that we've been discussing today, you know not long ago

we only had a Sunday, and the idea of taking two days off a week was not that long ago, something that people had to fight for within this country alone. And I know for myself when I acquired my disability, that was like a really big thing to have to unlearn that idea of how I existed within that structure. You know, Tuesday morning, being where I was was -- having to kind of acquire a validation of that, and being exactly where I needed to be. Not... away from everybody else, you know, and that is a really interesting thing to think about, that we have this really rigid idea of - it's Saturday and Sunday. And everything else is, not a lot of people get Saturday's and Sundays so. [laughs] But yeah

33:25

>> HANNAH WALLIS: Yeah, amazing. I just had one more question and then I'll see if anybody has any questions that they want to ask. But just thinking a bit more about ideas of how we might define -- ideas of the world and public as being separate to community. And so the idea that public could include more people, and then can be identified and more spaces that can be mapped. So just thinking about then, is that -- thinking about the idea of worldmaking, and what can emerge from that, from the daily living of disabled people and how we might remap the world and what this would look like.

34:11

>> BELLA MILROY: I mean -- should I go first.

34:15

>> HANNAH WALLIS: Yeah, go for it.

34:16

>> BELLA MILROY: [laughs] I mean it's something myself and a lot of my disabled friends talk about is like "when are we going to build the fucking commune". [Laughter] when are we going to, when is that going to happen, when are we going to arrive there and we'll all be together. And it's a regular point of conversation when we're sharing the inaccessible homes that we live in, and the lack of access to adequate health care, and care in general, and the list goes on. Yeah, I think, you know part of why I was so interested to share the piece that I shared today was that, yeah, the idea of crip time as place and, a facilitator of that connectivity that expands physical presence in that way. Some of my closest dearest friends are people I have never physically shared spaces with. But that shared experience of illness and disability in that way and that knowledge and wisdom is something that crosses that. And that world building has been a phenomenal part of my continued learning and learning about others, and learning about how to survive myself in that way. I sometimes think about the before time, and I'm like, oh my god. [laughs] And it's a wonder to have access to that space, and of which... because not everybody does. So yeah, I wonder what you think of that Okka.

36:03

>> KHAIRANI BAROKKA: Yeah, so thinking about the before time, obviously it's



wonderful that hybrid events like this exist for disabled people especially, and of course drawing attention to the fact that we as disabled communities have been advocating for hybrid events and online, and streaming and all of this and were met with fierce resistance in our places of work, in our communities, by the state, and then as soon as the pandemic hit abled people, in a matter of days we got what we had been asking for for decades and I think about the disability activist Alice Wong says that disabled people are modern day oracles, I truly believe, I mean we're adept at mutual aid, we have built -- we are the most -- Not only are we the largest minority in the world. I think we're the most consistently creative people in the world because we have to because we exist in a world that wasn't made for us, so we're consistently having to be MacGyvering our way through life to various effect. And I think that that worldmaking is -- very often in my case at least clumsy. [laughs] It's very often makeshift, and so is community making, it can be very difficult. I also think about, you mentioned Hannah the concept of mapping, and mapping out more and more people. But I think of counter mapping as a verb because, so to draw a translation analogy, so I edit a magazine of poetry in translation, but as an Indigenous -- as a person associated with Indigeneities, I know and I understand and I fully support the right of people not to be translated. Because English is the language by which a lot of people's communities are able to be destroyed because of these corporations, right and so I think of also communes and places that are not detectable. I think of safe places that fly under the radar of capitalist surveillance especially with all our technology taking down our blood pressure and everything else and our menstrual cycles etc. And think of refuges, and marinas and places where we can be fugitive in our world making.

38:21

>> HANNAH WALLIS: Amazing, well I have loads more questions that I want to ask but I'm going to open it out to the floor in case anybody has questions they want to ask. [laughs] Do we have a mic? Okay, great.

38:41

>> Oh, that's good Hi. I just want to say thank you very much for sharing your writing, I found it really, really beautiful. I guess, like when you was talking about crip time I started to think about how it reminded me of being in a creative flow, or sort of a different state of being or consciousness, and I sort of thought, they're tools of art making or creativity, which I guess many of us might be familiar with. But I wonder in terms of crip time what would be your top tips?

39:19

>> BELLA MILROY: That's a good question. Okka do you want to start?

39:25

>> KHAIRANI BAROKKA: I would say number one is listen to your body, listen to your body all the time, check in with your body regularly, ask it how it's doing, lie down often, feel the ground. And I think really ask yourself in terms of what your goals are and what safety means to you and what art means to you, and who you're making art for, and what validation means to you, and where that comes

from. [laughs] I think a lot of crip time is about self and community validation, as opposed to what outsiders may validate as good art making quote unquote. And I'm a big fan of process oriented art, [laughs] and I think crip time is about going back to process, rather than outcome. Not being so attached to outcome.

40:14

>> BELLA MILROY: Oh, my god, totally, Yeah, I think process is a really fundamental part of my practice. And an essential part of why crip time becomes a creative resource like that in itself. Yeah, I couldn't agree more, I think. And I had more to say but now it's gone. I think one of the things I often think about when I think about how much I love art, and how much I love making art. I think it's the most amazing and precious thing in the world and then also doesn't really matter in the same way. In the same way of -- an approach that I take with lots of aspects of living with illness in that way. And crip time, I think in the sense of like a tip for that is very much -- when I find myself kind of hurting myself in the process of a production of something and then it's kind of like, this doesn't really matter that much? I matter in that way. And when I say it doesn't really matter, there is meaning and greatness found in all of that. They exist in the same time, and I think crip time is a good way of exploring that kind of duality of not mattering but mattering a lot as well. [laughter]

41:42

>> HANNAH WALLIS: For sure. I think there were a couple more. I think there was one over here and maybe a couple at the back. [Laughter]

41:54

>> Well it was absolutely fascinating listening to you, because didn't know much about the phrase crip time. But I want to ask-- you touched on it. Looking at the pandemic, I'm sure you did, did you find it amusing looking at wider society crippled by the pandemic, and what reactions did you have to it? Were you even given any time to have -- I mean, what was your take on that?

42:29

>> BELLA MILROY: I don't mind Okka do you want to go first.

42:32

>> KHAIRANI BAROKKA: You can go first if you like.

42:36

>> BELLA MILROY: I, yeah -- [laughs] as I was shielding, my increase in commissioned work went really massively increased. And sometimes I find myself really a bit shy about talking about that, because this is another thing I often talk about, I never have any -- a lot of artists feel a bit cringe when they refer to themselves as artists. I don't have a problem with that. But I do have a cringe when I say my career, like that. I go 'ooh my career'. [laughter] Because really it wasn't -- pandemic facilitated it. 'Pandemic, facilitate, ugh' In that period of time, my commissioned work increased substantially. And I -- it also meant that I wasn't

very able to look after myself very well. Yeah, it was, I think I was more caught... it was not a very good example of crib time being applied to myself, it was [laughs]. Yeah, that -- I really had to do a lot of work to unpick a lot of those unsafe practices of working really. So I'd say that in terms of my day-to-dayness, it was more that and then... I would say that similar to Okka. Just kind of, you know, one of the many horrors of that that continues, yeah -- one of which being the despair of access granted over night. And that being retreated in lots of spaces now. Yeah, a mixed bag. [Laughter] Yeah. To say the least.

44:31

>> HANNAH WALLIS: Okka, do you have anything you want to add?

44:34

>> KHAIRANI BAROKKA: Well I like many, many, many, people lost loved ones in the pandemic. And I think that being away from home, because I was in the UK and I couldn't go back to Indonesia for a very long time, I think that was really difficult, and it also I think strained relationships within communities that I had trusted, I think, because people's... people were really being stressed out by so many different factors, and you had all these violences on top of violences. A lot of migrants in the UK including myself don't have any access to public funds at all. No disability funds. And I saw the exacerbation of what we were suffering and experiencing in that pandemic and it is still continuing like the UK has a lot of cases of COVID right now and it's, I was talking to someone, just today and saying like, it was, for me it was more like just realizing the extent to which people in the

UK could block out crisp time, and could say 'We're not in -- the pandemic is over, I don't need to wear a mask'. You know, like 'disabled people don't and have never mattered'. You know, just to see that amplified to the nth degree, so I was not amused as much as like increasingly horrified, [laughs] and I think I still am.

46:00

>> I just -- I used that word amused quite ironically, I think it's -- The conversation really made me think.

46:08

>> HANNAH WALLIS: I think Okka won't be able to hear you

46:10

>> Your conversation was so fascinating, because examining how we as a wider society have reacted and I think we're now -- I totally agree with Okka, we're now beginning -- it's over it's done, people are forgetting, all that talk of 'no going back to normal', we had the opportunity and we did have some fantastic conversations during the peak, and yet somehow we're being coerced back in the same old ways of being, at least that's my experience, that's why I was interested to know your thoughts.

46:42

>> KHAIRANI BAROKKA: Of course, thanks for the question.

46:45

>> HANNAH WALLIS: Another question in the back.

46:52

>> Thanks very much. It's just a comment I'm passing on from Joanna Holland: a really amazing artist, who's in residence at Wysing, and who's tuning in over the twitch stream. And Joanna says 'Beautiful words from both speakers and I couldn't agree more. 'Irrepressible rest completely resonates with me. 'And I love crip times, plural, multiple and expansive, and full of possibility'. That's from Joanna,

47:17

>> BELLA MILROY: thank you Joanna.

47:19

>> KHAIRANI BAROKKA: thank you Joanna.

47:20

>> HANNAH WALLIS: Do we have any more questions? Maybe just one more question -- Oh we don't have any more time. Okay. Thank you so much Bella, and Okka, for joining and for sharing your readings and your time, I think I -- feel free

to head off Okka -- I'm gonna read some stuff about lunch now, so [laughs]. But it's really great to have you here with us today, online. [applause]

47:47

>> KHAIRANI BAROKKA: Thank you so much. Thanks Bella, thanks Hannah.