

# Farmhouse Podcast with Anna MacMahon and Salote Tawale Transcript

## **John Bloomfield 0:33**

Hello I'm John Bloomfield. Welcome to Wysing's podcast and this episode, which is the first and occasional series introducing our residency artists. So this year at Wysing, we've changed the way we run our residency program. At the beginning of the year, we asked artists to tell us what they wanted from a residency, what resources, what funds and so on, and how long they wanted to come to Wysing for. The result is over the year we'll be visited by over 40 artists along with collaborators and their families. So this new strand in our podcast series, hopes to help us get to know some of the artists passing through. So today I'm joined by Anna McMahon, and Salote Tawale, hello.

## **Salote Tawale 1:11**

Hi.

## **Anna MacMahon 1:11**

Hi, John.

## **John Bloomfield 1:13**

So Anna and Salote joined us for just over a month in July and August this summer, both traveling from Sydney, Australia. So by way of a quick introduction to both their very separate practices, but decided to collaborate for this residency; Anna works site specifically creating installations which can be prepared, occupied, contested, altered and changed over time. Using organic plant matter, she re-examines the architecture of significant moments in her life. For her own queer

experience. Key works might typically combine industrial materials with plants and sex toys, or fetish gear. For Salote cultural identity is a central focus in her research, a significant consideration in her practice is inherent conflict of being from a mixed heritage that simultaneously includes and excludes her from a dominant post colonial narrative of contemporary Australia. Salote featured prominently in many of her early works, which explored representation and identity. But lately has been working in a more documentary mode, filming family members and staying out of the frame itself. So Anna and Salote, how have you been finding the residency?

**Salote Tawale 2:20**

Very peaceful. It's sort of like you, you're not totally isolated but you could spend the day alone if you wanted to, or you could just find a one or two people to hang out with, which I think is...I've really enjoyed that.

**Anna MacMahon 2:37**

Yeah, I think that the biggest impact it's had is that change of pace from being in a large city to coming to the English countryside, which is a landscape that neither of us are very familiar with, and having time here to readjust to a different time and pace.

**Salote Tawale 3:00**

Yeah, a different pace.

**John Bloomfield 3:01**

You've both been exploring quite a lot. You've been...yeah, using Wysing's vehicle.

**Anna MacMahon 3:07**

Which is called the Kangoo \*laughs\*, which is...

**Salote Tawale 3:11**

Yeah we've been to, I guess, we've been through a few. We've been to an ancient forest. And we've been down to Grantchester for some wild swimming. And I've been able to take in my one of my favourite things to watch is British crime. So there's a real vibe that goes on.

**John Bloomfield 3:30**

British crime dramas or just actual great British crime?

**Salote Tawale 3:34**

No. Good point. John is British crime dramas,

**John Bloomfield 3:38**

Fictionalized crime.

**Salote Tawale 3:38**

Yeah, so could find myself in the middle of an ancient forest, having walked a bit ahead of everyone else. And here at twig, snap and be ahhh, and run back to the others, because I've seen this in the movies before.

**Anna MacMahon 3:51**

Because I'm, like completely oblivious, happy to walk through the forest, where a potential crimes happening?

**Salote Tawale 3:58**

Yeah. And I think it's like, you know, it does look very different. It's a different way of moving through spaces, like going on byways through our fields, going to the shops,

it's, I don't know, it's really it's quite unique to here. And we can see, I can see definitely in Australia where they've tried to mimic that. But of course, the landscape is different, the temperature is different. So it can't, they can't totally transplant everything here over there. Yeah.

**Anna MacMahon 4:26**

And also that sort of occupation of space that has happened in Australia is different to obviously, and for that reason, it doesn't have that same accessibility. One thing that we've realized is that actually, there's this sort of freedom in the landscape here because there's not so many animals.

**Salote Tawale 4:47**

...yeah remember...

**Anna MacMahon 4:48**

...insects about to attack.

**Salote Tawale 4:51**

I think I remember asking you John, actually, you know when we go out walking, what do we have to be worried about? Like we know you don't have snakes.

**Anna MacMahon 5:00**

Or not so many.

**Salote Tawale 5:01**

Yeah, yeah. I think you guys are like, maybe stinging nettle. Watch out for that.

**Anna MacMahon 5:06**

And then we were both like what does it look like?

**Salote Tawale 5:08**

We've had a bit of a forage as well just like the fact that there's so much out here that can be used in cooking or you know, there's like heaps of sloe berries out here. Heaps of stinging nettles you can use, you can eat.

**Anna MacMahon 5:25**

Apples. Yeah, stinging nettle. We've sort of use a whole lot of the landscape as some of our...

**Salote Tawale 5:33**

...pantry...

**Anna MacMahon 5:34**

....pantry too which was really nice.

**John Bloomfield 5:37**

That's great. I mean, it's such an benign landscape here. Like even what at the beginning of the residency you were kind of most scared off in terms of a threat but stinging nettles are actually something you can eat?

**Anna MacMahon 5:49**

Yeah.

**Salote Tawale 5:49**

Yeah. You just have to heat it.

**Anna MacMahon 5:52**

That's how we got over our fear.

**Salote Tawale 5:53**

You can have it as a tea, you can have it as...I think we stir fried it up one night to go with our meat and potatoes.

**Anna MacMahon 6:03**

It's quite an unusual taste. It's nice.

**Salote Tawale 6:05**

I really liked it. Yeah.

**John Bloomfield 6:08**

Okay, so I asked you both to think of something that you brought to Wysing so that...So something that you brought to Wysing when you arrived back in July. So as I explained, this could really be anything could just be, you know, sticking quite close to the model of the library, it could be a text that's been shaping your research, could be a piece of music, or it could just be a political issue that was on your mind, or it could be a recipe. So just something that you kind of that you brought in with you. Were you able to think of something?

**Salote Tawale 6:41**

I brought with me, I've just started reading Bell Hooks' text 'Feminism is for Everyone'. So I just sort of been reading a little bit of that each morning. So easy to read, but also I think it's being so far removed from people. I mean, it's just been interesting reading that text and having a think about the way that I guess, mainstream feminism affects the way that people like general public think about

what feminism is. And so I know this is, this is actually quite an obvious, like, maybe feminist text to read, but I've never read it before.

**John Bloomfield 7:21**

When's it from?

**Salote Tawale 7:23**

Oh, I'd have to go back and check. It's not it's not too far ago, it was pretty recent.

**Anna MacMahon 7:29**

I feel like it was from the...

**Salote Tawale 7:31**

... late 90s?

**Anna MacMahon 7:32**

Yeah...

**Salote Tawale 7:32**

Yeah. That's recent, when you're my age. But yeah, so I really kind of have, and have thought about that in relation to Cook, because being so transported away from Australia, in relation to my last semester teaching, and then also my own experiences growing up and thinking about what feminism was, and that that comes from this mainstream standpoint. Pretty much that's what...

**John Bloomfield 8:00**

Has it been feeding into your work or has it just been an opportunity to...just to research quite broadly, and to read.

**Salote Tawale 8:08**

I think it's...I always see if those things kind of like feeding in quite broadly, it's things I already think about, but maybe it's given me, you know, it's more potent when you understand the historical context of something, like how people's attitudes are framed. And I think, even though I already knew a lot of what was happening, what's being talked about in this text, like finding out why, you know, why other people have this attitude to feminism, when really, you know, when the way I think about feminism is it's about changing the system. Like the current system doesn't work because of...there's so many hierarchies. And so just I guess an understanding of that context has been really important to me.

**John Bloomfield 8:59**

How about you Anna?

**Anna MacMahon 9:02**

I've brought along with me, three videos that I had shot on residency last year in London that I hadn't yet edited, and hadn't put any sound to it. So they were all also somewhat to do with my experiences growing up on a farm in sort of remote Queensland in Australia. And I felt like this was a good site, to think through those ideas of how I might frame these videos, whilst also being on a site that used to be a farm itself. So I've recorded some sound, but I've yet to sort of put the two together.

**John Bloomfield 9:52**

What kind of sound were you recording?

**Anna MacMahon 9:55**

It's actually me singing a song that at the time in my life, I sort of considered to be



my favorite song, which is...it's called stand by my man. It's by...

**Salote Tawale 10:10**

Is it stand by your man?

**Anna MacMahon 10:12**

Stand by your man. Sorry. It's by Tammy Weiner who's a great country singer.

**Salote Tawale 10:17**

From America.

**Anna MacMahon 10:18**

And at the time, I think, like looking back and reflecting, I had an understanding of what the lyrics meant. And I thought that that was sort of the ideal. So it's also been about thinking through how things have changed since then. Also yeah, like quite a nice experience to be feeling like, I'm back in a sort of space of a farm or an old farm in a way, or at least a house that has a lot of area of land around it that isn't occupied by other houses or other things, it's just landscape. It's been a really excellent opportunity for me to think through those ideas. Yeah, being able to see a horizon line without a building, things like that, that you sort of don't, you take it for granted that when you when you don't have that you don't I don't ever realize how much I miss it until I see it again. And then I might Oh, wow, this is so like...

**Salote Tawale 11:32**

Free? Open?

**Anna MacMahon 11:33**

Yeah. Yeah.

**John Bloomfield 11:35**

You definitely have that in Cambridge here. It's so, so flat.

**Anna MacMahon 11:38**

Yeah. It's beautiful.

**Salote Tawale 11:40**

Then also, if you if you didn't want that, you'd only have to travel 25 minutes. And you could, yeah, I think that's what I like about this space, you can have absolute emptiness, or you can have or not, you know, emptiness in the sense of the landscape is full. And you are full, and you're in that landscape. But if you want to block that you can, all you have to do is go up the road. And you can hang out with lots of people in a town, you know.

**John Bloomfield 12:10**

Can you talk a bit more about what you've been doing on the residency? So Anna you've talked a little bit.

**Anna MacMahon 12:15**

So that's been like...sort of recording that sound has been a bit of a side project in a way. And thinking through those ideas is just sort of a natural way that you process things all the time. But collaboratively, we've been actually using Wysing as a space to invite people.

**Salote Tawale 12:36**

I guess we...because we have our own practices. And we both have collaborated with other people, but not with each other. Like we collaborate in life, but not in our

practices. We really, we were thinking about doing a podcast. And then as we were researching that, we sort of decided we wanted to find another way of I guess, we had decided what we wanted is other people to be a part of the work that we were making, and that, that we would have a number of exchanges with people and respond to that. And so we, because of this site, as like, you know, we're staying in a farmhouse, there's many rooms in that farmhouse, we decided to invite people up, and then have exchanges of food with them and conversation and see what would come out of that experience.

**John Bloomfield 13:30**

I think you framed it at the beginning as being about queerness, food, and family.

**Anna MacMahon 13:35**

Yeah. Which really has been.

**Salote Tawale 13:37**

It has totally been about that. And I think maybe when we first thought of how that might happen as a series of podcasts, maybe we were just going to have conversations with people but then realized by bringing all of those things together in one space for a short period of time, that maybe we could try and be open to see what could come of that in the sense of like, could it be a video? Could it be a set of conversations could it... why limit to just one one format?

**Anna MacMahon 14:12**

And I think also we realized that after we...so our first guests came here after we'd been here for about a week or so maybe a little less and what we also didn't really want to spoil was the...

**Salote Tawale 14:28**

...their experience...

**Anna MacMahon 14:28**

...the magic that you have here, like again, like that feeling of being able to see horizon and being able to sort of slow down to walk on some grass to...

**Salote Tawale 14:39**

...I guess we didn't want to...

**Anna MacMahon 14:40**

...fruit off a tree...

**Salote Tawale 14:42**

...ask them to labor on onto our artwork. Yeah, we we instead decided that we would maybe respond to these experiences and very much allow them to have a more organic kind of experience here.

**John Bloomfield 15:02**

Interesting. So sharing the residency, it's taking what you find special about it and kind of...

**Salote Tawale 15:07**

Yeah

**John Bloomfield 15:08**

...sharing that with. I mean, were they were they people you knew before?

**Salote Tawale 15:12**

Yeah.

**John Bloomfield 15:12**

Or Wysing contacts?

**Anna MacMahon 15:13**

Yeah, they were that we...apart from one couple that came that we'd sort of been put in contact with.

**Salote Tawale 15:19**

And met maybe years ago, but I guess all the others, that was the other thing, or that who's our queer community here, in a place that we visited, but don't live in? And so we, I guess we invited those people that we know.

**Anna MacMahon 15:39**

Who also...I mean, we, we didn't just sort of isolate it to people who were like...we didn't have to select people who queer, but it just actually ended up like that.

**Salote Tawale 15:52**

That's a lot of our family is like queer people. But also, I think we were we're trying to get a mix of people who we know, on a, that are artists are a part of the art world, and then people like that we just know, for other reasons. And I mean, we realize that really quickly that that just kind of fits into this framework of queerness, food, and family like automatically everyone's sort of a part of a chosen family. And I guess a lot of people that we know, are artists, and then there's other people that we know that, you know, I guess we're kind of rethinking to about what creativity is for people as well.

**Anna MacMahon 16:40**

Yeah. And in that way, actually, with probably half of the guests, we did sound recording, for example, in the studio. And with half of them we did video recording. And then one of them wrote some text, and another one made a soundtrack like, so it's been quite....

**Salote Tawale 17:04**

The video was a lot of the time almost like a documentation of the experience that we're having. But it's not that...we weren't like documenting every experience, because then it becomes about the camera and where the cameras situated.

**Anna MacMahon 17:19**

And to react to that and how people...

**Salote Tawale 17:21**

So it might just be an after part of building something together in a forest or a walk or going for a swim that kind of...

**John Bloomfield 17:32**

So you kind of you went from thinking that this would take form as a podcast. So just really opening it up. Do you have an idea about where this will end up now, or are you still needing to think about it?

**Anna MacMahon 17:46**

Well, I mean, the other element that influenced us deciding not to podcast is because neither of us have done that before nor are either of us very good at...we've never done radio or anything similar. And I think what we realized after

like a week is that like, well, we're both artists, like why are we forcing ourselves to make a podcast?

**Salote Tawale 18:11**

Also realizing too, that we have...we work quite differently as artists so in the format of trying to work out the format of what our podcast would be, that's actually where our minds changed.

**Anna MacMahon 18:23**

Yeah.

**Salote Tawale 18:23**

Like you know like one of us was more like, let's make it structured and the other was like, let's make it more Freeform. And then I guess from that we're like, Okay, well, we're video installation artists, we work with sound.

**Anna MacMahon 18:38**

That thing that overlaps in our practices.

**Salote Tawale 18:40**

We work with live experiences, and in a way, everything that's happened up to now live experiences for a small audience. And, you know, our responses to that will be

**Anna MacMahon 18:53**

That sounds like...

**Salote Tawale 18:54**

I feel like I haven't answered your question, but I think video...

**Anna MacMahon 19:00**

We were thinking of a three channel video.

**John Bloomfield 19:02**

Okay.

**Salote Tawale 19:03**

\*laughs\* That's for sure. Yeah.

**John Bloomfield 19:05**

I was gonna say, oh, it sounds like it still needs to be resolved.

**Anna MacMahon 19:09**

We were thinking of a three channel video installation.

**Salote Tawale 19:14**

I guess we, at this moment in time we find ourselves at the end of most of the collecting, so we kind of are going through what have we got?

**Anna MacMahon 19:22**

Yeah.

**Salote Tawale 19:22**

And then how might we arrange that?

**Anna MacMahon 19:24**

Yeah.



**Salote Tawale 19:25**

We also have instructions actually, from some of our people who asked that, you know might feel twilight or something like that and say, that's quite open. It gives us something to do as a job and then there's a potential for that to be a part of it.

**Anna MacMahon 19:43**

Yeah.

**John Bloomfield 19:45**

Okay, so, you've been here for about five, six weeks now and you've got just over just under a week left. Could you talk about something that you'd be taking away from Wysing. So...

**Anna MacMahon 20:01**

Suppose all of those things are unique to the space. So like an understanding of what it's like to be in a sort of relatively rural setting in the UK, which is not something that I think either of us had experienced before. Also, like new relationships with people, with yourself and with the rest of the staff here.

**Salote Tawale 20:26**

Recipes, like you were just talking to me about kimchi, actually. And also, I guess Wilf has quite a few good recipes.

**Anna MacMahon 20:34**

Yeah, we've been taught a few things, we're going to be taught.

**Salote Tawale 20:36**

We shared a few of our things.

**Anna MacMahon 20:38**

Yeah we shared...we're quite excited to learn how to make a Yorkshire pudding tomorrow night.

**Salote Tawale 20:46**

I actually thought it was a dry biscuit. I think that was the particular one I got.

**John Bloomfield 20:50**

If done incorrectly.

**Salote Tawale 20:51**

\*laughs\* Yeah so an incorrect Yorkshire Pudding.

**Anna MacMahon 20:55**

But as well as that, I suppose. Yeah, this sort of situation where we've also had an opportunity to further those relationships with, with people here in the UK that...I mean, it's not necessarily that we have known all of the people that came to visit from the UK, but that we were able to do that here as well.

**Salote Tawale 21:19**

Because we're so far away, you can send an email and maybe have a Skype. But I think it's just been great to all hang out together.

**John Bloomfield 21:28**

Yeah, it's been quite interesting watching your residency and how you've kind of built it up and designed it almost from watching that from the outside. And it's

almost the way that somebody would do an urban residency where they're in a, they're in a city for a month and they'll use it as a hub to meet and connect with lots of people. And Wising is not, you know, because of, it's quite hard to get to. It's not usually, that's not usually what people use it for. It's not kind of, it's not good for that. But what it is good for as long as people are here, you can connect in a much deeper way. And you can do things that you couldn't do an urban residency. So it's been really interesting to see and to see how, how successful that has been.

**Salote Tawale 22:13**

Yeah, I actually think, for me, us coming in here to make this project together. And then being able to just kind of really just experiment with what that might be through these invitations like not, you know, I usually know somewhat what that final work will look like. And so us having this opportunity to just try something out, maybe in a way that we haven't done that before. I think that I'll take away that like being...just being able to kind of...

**Anna MacMahon 22:46**

Yeah, I've never made a work in this style before. I think. Yeah, that's interesting for you to say that and it is true, like the amount of contacts we could have, like over a dinner or something in London or in Sydney or anywhere, Birmingham, wherever we might be. That's a big city where we connect with someone for maybe two hours over dinner is not nearly as much as what you can achieve staying for a day or two.

**John Bloomfield 23:13**

I mean, I think it's something to do with you being very international and it's, you know, you're, you're here. You're two hours away from London, so why wouldn't you but a lot of UK artists would come to Wising and use it as a way of like, shutting the world out almost for a period. Not everybody, I mean, it's just, it's just an

observation.

**Salote Tawale 23:34**

The one thing was interesting. For me, it's like when people got here kind of ready to do something. Yeah, and watching them kind of break down this idea that they would have to be on their toes like we'd offer people a bath.

**Anna MacMahon 23:48**

Yeah

**Salote Tawale 23:48**

Not many people offer you a bath when you come to stay.

**Anna MacMahon 23:50**

Every single person that came had, except for one, had a bath in the bathtub. And we would give them instructions we'll be like okay, so the bath here is amazing. And it's amazing because you can lay down it's got a thing for your head like and then what you do is you open the windows up and you can open them up fully. And you put some of this like bath salts.

**Salote Tawale 24:16**

We had bath salts.

**Anna MacMahon 24:17**

And also this like bubble bath called Budidas super weird, erotic advertisement. And it'd be like, put this in run it and just like sit there for like an hour and like don't do anything. Just look out the window.

**Salote Tawale 24:33**

We would give people no time limit on that.

**Anna MacMahon 24:35**

Yeah.

**Salote Tawale 24:35**

And so then...

**Anna MacMahon 24:36**

Stay as long as you want.

**Salote Tawale 24:37**

...and then often most people had more than one because they weren't expected. They're like, Oh, yeah, okay, we'll have a bar. But then we wouldn't see them for a good hour. And that and then we will prepare food and be talking to someone else or...

**Anna MacMahon 24:51**

Yeah.

**Salote Tawale 24:51**

And then so it was either that or let's go for a walk and those two things really kind of made people chill out.

**Anna MacMahon 25:01**

Yeah. Just that reconnecting in a way to maybe to like their body.

**Salote Tawale 25:08**

And it kind of just, I think that, I think if we didn't have that, and that's why I think significant to hear is that maybe it wouldn't...people chilled out so much. And then it made the rest of their visit with us so chilled out.

**Anna MacMahon 25:24**

Yeah.

**John Bloomfield 25:25**

I didn't realise it was so structured at the beginning. That's, that's really interesting. Those kind of methods to

**Salote Tawale 25:30**

Get people to relax.

**John Bloomfield 25:32**

Yeah, yeah.

**Anna MacMahon 25:34**

We'd give them an aperol spritz usually.

**John Bloomfield 25:37**

It's like a hotel!

**Salote Tawale 25:38**

Yeah.

**Anna MacMahon 25:40**

Here's some instructions.

**Salote Tawale 25:41**

So in actual fact, maybe for us a lot of the time. In the beginning, it wasn't quite that chilled out, you know, because we're like, spending time getting everyone else to chill out

**John Bloomfield 25:51**

Hosting.

**Salote Tawale 25:51**

Yeah, hosting. Yeah.

**Anna MacMahon 25:52**

Yeah. Which I think is also, you know, something that we really wanted to do was to look after our guests, and to make sure that they felt they could feel this space in some way. And lots of them stayed for, like extra nights because, or like an extra night or something. Or they'd be like, I wish I could stay for longer. Because they were like, Wow, this is so beautiful. Like, it's so lovely to be in this landscape.

**Salote Tawale 26:21**

Which meant that actually conversations didn't necessarily run over, like an evening, sometimes the conversation will go for a number of days or

**Anna MacMahon 26:31**

exactly, yeah which was really great to picking up things and thinking through them and then waiting the night and then picking them up again and thinking through them again together. It was really lovely.

**John Bloomfield 26:45**

Sounds great. Okay, so my last question then is, what will you guys be doing next?

**Anna MacMahon 26:53**

So I suppose what we decided to do as part of maybe how we were connecting with everyone that came this common thing that happens? I don't, I don't know if it's, I mean, it happens with Australian.

**Salote Tawale 27:09**

Residencies.

**Anna MacMahon 27:09**

So like, the Australia council residency in Paris, or in London, there's often this book that's added to by artists like the studio book. And every time someone comes, they write a section about, you know, sort of what they've done and like tips, like, you know, if you need to get...

**Salote Tawale 27:09**

Maybe just bath socks.

**Anna MacMahon 27:14**

Or whatever, like where to go or like how to use things and how to best work with the space that you've been sort of given?

**Salote Tawale 27:44**

Or even just leave a recipe or...



**Anna MacMahon 27:46**

Yeah, exactly. So what we thought we would do is start that for WYsing. So we bought a book, yeah, we're gonna start off with our own...

**Salote Tawale 27:57**

Our own things that we.

**John Bloomfield 27:59**

Wow. Okay.

**Salote Tawale 28:00**

So there's kind of like the advice of one tourist to another, or one, you know, visitor to, to the next one coming in,

**Anna MacMahon 28:09**

Like, we might do a little international visitors section and have things like if you want to get the train to London, or like anywhere, if you want to travel somewhere.

**Salote Tawale 28:17**

Or the butchers like so it's sort of a combination of things we got told, but things we've picked up along the way.

**Anna MacMahon 28:23**

Yeah. And to also have it as a way of us documenting what we did here, so to say, during our residency, like, just have a small paragraph about what we did. And I think the first thing though, that we'll do in the book is to outline You know, this is to push you to share your stories or to share your tips or treasures or whatever it might be. And yeah, obviously no pressure for anyone to add to it. But it's also

something that we thought, hopefully no one will take away.

**Salote Tawale 28:56**

What use are people going to have with information about the Bourn butcher.

**Anna MacMahon 29:02**

But it's also quite lovely in these Australian studios that you go to and you say, ah, that person was here, like in 2001. And that person was here in 1997. Oh, wow. They were like, like, you know, they were 19 then sorry they're 23 then and now they were like my PhD supervisor or something. Yeah, there's sort of like progressions as well to sort of see who's been in the space and what they did to because yeah, that's always really like, sort of feels a bit like spying in a way, like reading someone's journal.

**Salote Tawale 29:40**

But it's a communal journal.

**John Bloomfield 29:43**

Most, any legacy you get would tend to be much more formal. It would be more recent photos that were taken, and then maybe just the art that was produced. Just to have ...yeah, I guess just more of that. Like, like it's almost like a folk memory of the place of just how that works.

**Anna MacMahon 30:04**

Yeah, like we'll probably put the steps on how to have an ideal bath from our point of view.

**Salote Tawale 30:10**

Or even just a photo of something as well.

**Anna MacMahon 30:13**

Yeah.

**Salote Tawale 30:13**

I think actually, by doing a few comments ourselves that are different things that potentially that'll generate somebody's idea, they might not want to do 10 pages or even one page, but they're happy to like, draw a little picture in there or...

**Anna MacMahon 30:29**

Yeah

**Salote Tawale 30:30**

...leave a photo or something.

**John Bloomfield 30:34**

And then, and then after Wysing?

**Anna MacMahon 30:36**

What do we do next?

**Salote Tawale 30:37**

We're going to London, I have an Australia council residency there. And so we're doing a few different we're both doing different things in Bo and Bromley, so I will no longer be walking through the fields to go to the shops.

**Anna MacMahon 30:54**

They're working under an underpass from the fire station to the Sainsbury's.

**Salote Tawale 30:58**

I guess part of my research here and my research for there has been visiting Fijian archives. So in Cambridge at the Museum of Anthropology and Archaeology there's a huge collection of Fijian photographs and objects. And so while I was here, in Wying I did visit to look at the photographs, and then hopefully, I'll come back to visit some objects. But I'm also going to be going to Inova to also do some research into contemporary artists who focus on I guess, diaspora identities. And I think that's, you know, that's a huge discourse in Australia, because we're all...unless you're indigenous to Australia, come from somewhere else. So I'm just interested to see what other artists are doing and how, and this library in particular, because it's just focused on that. And also how? What's being written? How's that...how's that being written about?

**John Bloomfield 31:59**

Yeah, it's a great, it's a great resource.

**Salote Tawale 32:01**

Yeah.

**Anna MacMahon 32:04**

Yeah. And I'll be heading to London to hang out with somebody and to sort of do my own research, as well for...hopefully to start thinking through some ideas for exhibition I have in London next year.

**Salote Tawale 32:20**

At Auto Italia.

**Anna MacMahon 32:20**

Yeah, at Auto Italia. Then I leave sort of end of October and go back to Australia for a week and then go and do a residency in Japan for a month and a half.

**Salote Tawale 32:27**

So we're just all about residencies at the moment.

**Anna MacMahon 32:36**

Yeah and the residency in Japan, I'm just like looking at very specific gardens. So...

**John Bloomfield 32:44**

Where in Japan?

**Anna MacMahon 32:46**

Well, hasn't quite been confirmed yet, but the gardens that I want to look at, across Tokyo and Kyoto, so I mean, I'll definitely be in those two cities, but it might be a third space as well, just waiting to work all of the details out with them. It's exciting.

**John Bloomfield 33:07**

Okay. Well, thank you both for joining me for this little chat. Thank you. Good to hear more about what you've been doing here at Wysing.

**Salote Tawale 33:14**

Thank you for having us.

**Anna MacMahon 33:16**

Yeah, thank you to Wysing for having us.

