

# 015F more of an avalanche Roundtable

## Discussion Transcript

**Nick Aikens** 00:01

So thank you, everyone. I mean, it's it's really worth saying that it's it's hard enough at any point to talk about your practice and put things into words. But especially, it's hard to talk about things before they've taken place. We need to get a move on and should take this one out of the equation? Let's see what happens.....Okay, we'll just begin. So yeah, it's worth reiterating that it's hard enough to talk about your work at any moment, but particularly before it's happened. And probably the most hard is when it's in process, when you're trying to figure out ideas and processes. So thank you, everyone, for trying to figure that out publicly, it's a very hard thing to do. And I've got quite a hard job in terms of thinking on my feet about how to kind of connect some of those things and also to think about it in relation to the, to the context of the show. One of the things that I think for me was so striking, listening to the, listening to all of you talk was just this very basic kind of condition of collaboration in your work. And the condition of whether it's viewed through the interviews through the open call, like collaboration seemed to be essential to the way you have tried to work through certain ideas. So I suppose I want to, I want to start with a very basic question to each of you is that how did you arrive at collaboration? Has that been something that has always been a necessary condition? Or is it something that you found through, through a kind of a lack in your own your limitations as a as an artist or a thinker, whatever that might be? Like,

what is it about the collaboration that allows you to work in a different way? Who's going to begin?

**Leah Clements** 03:01

Yeah. Oh, yeah. It was you.

**Elijah** 03:04

The MC causing problems with the mic! \*laughs\*

**Audience** 03:06

\*audience laughs\*

**Leah Clements** 03:10

I think for me, I saw I've worked with I've led groups in the past on the long term basis and the short term basis. So there's a group called the empath group for two, nearly three years. And then yeah, short term things like workshops and stuff. So a lot of my work is based in in collaborative processes anyway, but particularly for this project. I guess it's this, it's this thing of me trying to work out, just quite simply where my community is. And you know, I've spoken to so many people individually and privately who seem to be thinking the same things as me experiencing the same personal day to day, things as me working in the art world alongside me next to me, and we're just talking about it, like on these one on one things. And I think for us, it's been it's just spoken so much to how important that is. And that the the second I've put everyone in touch, we're like, right, yeah. So we're gonna meet every month, right? I don't think any of us even I don't think anybody even put it forward. It was just, we all just assumed it.

Because it is so necessary for us. So yeah, for me, it's just that that's, that's that's a large part of the content is not just the the form. Yeah.

**Phoebe Collings-James 04:39**

Yeah, I, I guess I'm most, a lot of my practice is me being on my own. And, and I enjoy that mostly, but actually, I guess in terms of collaboration, I guess. A lot of it's about like how do you? How do you let things out? How do you kind of like, let things out and let things grow and hold each other's ideas and fears and the situations that that come up through the work. And you, Leah said, that was talking about care, being anticapitalist. And I can't help but think of like care and friendship and like, you know, like Elijah, and I and Jamila have known each other for many, many years from school, you guys talking about where you met and the conditions and how much I guess, as artists, as friendships grow, that those kind of bonds are also important to have these kind of like artistic friendships. To give you a solid base for any any kind of material work really.

**Raju Rage 06:04**

Yeah, I guess I've worked. I work individually as an artist and I also work with the collective Collective Creativity that I'm a part of, and then work in various forms collectively. And I guess for me, it's also just kind of the conditions like as a queer, trans artist of colour, the community, the pool is quite small. And so often we're having to be in competition with each other for for work even and opportunities. So we're kind of forced into having to be in some form of community, whether that's supportive, you know, yeah, how how we choose to kind of use that situation. And I think that's kind of where a lot of it has been born from is like, yeah, let's let's talk about this. Let's talk about the fact that we have to go for the same position, what does that mean? What

does that do to our friendships and our community? And then I guess it's just coming from, I guess, I don't know, maybe it's just a cultural background of always being socialized in community, and that being something that I'm just familiar with, and used to, and that's that in that way. But in terms of working collectively, I think for me, it's just, it's, it's provided a space that we can hold each other like this holding space, this this network, similar to what you just said, about, you know, sharing resources and sharing that kind of that kind of knowledge. But I think there are, you know, there are tensions, and this is when I come back to the kitchen table conversation as a lot, I've been in a lot of activist spaces where we had to be sat at the table with each other, and we haven't agreed. But I think that's a really productive kind of tension. So for me, collectivity can have many different, many different things.

**Elijah** 07:51

Yeah I mean, in the most basic form, like the first kind of like collaborative things, I would have done a pirate radio, and I would have shared a show we have like another DJ, so you don't have to buy all the same records. And because you can't afford to buy everything this was like when people bought music. And then like the collaborative performances like the ?? show with Skepta and things like that I'm used to playing with maybe like one other DJ and other MCs and all that kind of stuff. And it's not possible for me to do anything without, you know, one or the other. And then, you know, the promoters of the music that I do are usually artists too. So you have this kind of thing where, like, yeah and I've become that too. I've put on shows, and then DJ'ed at my own show. And then doing that, I'm like getting the artists in, like five minutes to my set, and then got to play and like the thing the boundaries between each practice isn't as defined. So I guess that is that all of everyone here today has been really into

disciplinary and like, yeah, that's like everyone. Everyone is kind of like that everyone is like, I already meet anyone these days. I works in like, one art form. And like there's most art forms you need something, someone else to do something.

**Nick Aikens** 09:16

I think is I think it's really interesting actually within the context of Wysing because I mean, I imagine, you know, conventionally the artist's residency is the place where the single artists comes and they think, and they produce the work and that's, you know, that's the form of the residency. I mean, there was you're talking, John, about the fact that the submission process has changed. I imagine, you know, being able to as Raju, you talked about, I think, a certain like institutional practice at a certain moment. Like, how how someone like Wysing can accommodate collaborative ways of working and accommodate polyphony, you know, I mean, it's all very well to say okay, polyphony is our theme. We're going to deal with polyphony. But how does that work in real terms of like, practice of people coming here and being hospitable? You know, that's it's a whole different way of working institutionally as well as personally for the artists.

**John Bloomfield** 10:12

Yeah, I mean, we've really been rethinking what artists need when it comes to residences. And they're kind of various things going on various things at play, there's, I said, generally, maybe a shrinking of the studio. So maybe with the exception of Phoebe and Jamila, who've been kind of making, making objects, a lot of a lot of artists come for the residency and really just need like, desk space to work. But so that's kind of happening. But then at the same time, there are a lot of collaborations which are kind of separated geographically. So rather than having kind of two or three people who can

meet up in the same city, which kind of as Raju has made clear in their work is something that's becoming more difficult by itself, you're also having this new, a new problem, it's kind of, you know, enabled or created by ease of communication where collaborations exist, kind of like nationwide or kind of, across across kind of seas and continents. And that's something we've been kind of very keen to support to just give space for groups to come together.

**Nick Aikens 11:21**

I think I suppose what I'm driving at something that also also came across in all of your presentations was there was one of you who brought up the personal is the political mantra. So this kind of absolutely necessary blurring of one's actual conditions of life, of how we work, who we speak to on what terms, and then the work gets produced. I mean, Raju, you talked about it, when you did this residency is actually using that moment to figure out okay, where the hell? Where the hell, like what are all the bits that are going and the fact that no longer could one just present work about something rather, it needs to be like, we need to understand it as as who we are that like the practice that, we the practice that gets produced and the practice gets made? So I suppose what I would, if I could kind of veer towards a question, I guess it would be like within artworld spaces, whether that's residences, galleries, institutions, formalized ways of working, like how does one what are the mechanisms that one can use to like, bring that very real, personal situation into that? Like, how can we find ways to sort of break those open? Or like, I mean, are you finding the institutions like Wysing and are you also involved in the showroom for example? Are they becoming more accommodating? Is it? Is it a question of, like, where are we with that? Like...

**Raju Rage** 13:01

How long have you got? I think that's the problem. You know, that is the problem for me. And I think, I guess that's why I wanted to focus on kind of informal knowledges and informal ways and processes of producing knowledge, because I even feel like even when institutions get me in, knowing that that's my practice, and that's how I work and this is my background and that's what they're attracted to, they still this there is that this, this other sense of assimilation to like assimilate into their way of doing things and structure or how can, how can we change their structure by doing things our way? But then not allowing that to take place. So I think that, for me, is just this ongoing struggle and I think that comes down to funding and how they, how they're managing to finance what's happening in those institutions that doesn't allow them to then they're bound, they're bound by that funding. And I think that's, that's the difference between self organizing and institutions is that, you know, when you're self organizing, you make your own rules up. So for me, it's been a challenge. But what was your question exactly, just how do you bring that in? I mean...

**Nick Aikens** 14:07

is it is it a fight worth having? Or I mean, you talked about Phoebe, you talked about like, anti-assimilation. You know, we can also about talk about kind of separationist tendencies, there's a whole area of theory around separationist, like, is it better to be separate, actually? Whether that's as women questions of gender question of colour, or like, how do you, is it better to assimilate or anti-assimilate like where's where's the fight in terms of the terms of institutions?

**Phoebe Collings-James** 14:41

I don't know, I guess, people who haven't historically, been given any space or even being able to take space easily have always found a way of operating within these systems. To give an example of my experience at Wysing, there's...I became at home in the farmhouse, I became at home in the places that I was able to take over in those places. I did what I wanted. In terms of interactions with, with all the staff here, like, there are moments when the conversations are in a car or like something like that. And we're two people in the car, there are times when the conversations are in a building, and those parameters shift. So I don't know if you can think about it so absolutist in a sense. But more talking to each other about how, how we find ways of dealing with those boundaries, so that we don't like, get hurt more, I guess, you know, how...And, you know, Elijah was talking about Raju's map and things like that. It's just like, if I'd seen that, I wouldn't have had my heart broken so many times, do you know, I mean, like, and more than that, yeah, you...And but yeah, so like, maybe it's not just like a, what will the building look like? Maybe it will just look like this, you know, but like, how do we work inside the building? or something? I don't know.

**Nick Aikens** 16:29

Maybe Elijah having like, been involved in this process with the Arts Council? Maybe you want to add in something in terms of a very kind of formalized process that you're part of, but you spoke about it very positively.

**Elijah** 16:45

Yeah. Because Yeah, this this scheme is called Change makers, the resistance to change, have like a kind of license to just say, oh, let's do this and people not want to demean not say no, for this 18 months. And in organizations, I've got like a limited time we've



been able to do it, I've been able to push buttons and just, like, get past that. In grime there's like pass the mic to someone else in the situation. So a lot of time at Lighthouse, I'll invite people in that are not like speakers, to speak, or not. Whatever. Not used to leading workshops to lead workshops, and then that changes the dialogue in the room. And they just get to listen to it. Rather than there being like, a formal consultation process of who is allowed to speak or who is, you know, an artist or something, that I feel that one thing that was good for me is, like, what I did for a long time, wasn't, I wasn't being called an artist. And it just allowed all this kind of freedom. I wasn't like being called, like a visual artist, or a DJ or something like that. It wasn't, it wasn't any formality of my actual role. So it just allowed that, okay, you could just listen to this person, this is this person this, but I'm not like, bound by any rules myself. So I can I can actually preach that I've got this far without having this. Yeah. I don't listen to these people. Because they're not directors or they're not. They haven't shown up in a gallery before, because I didn't know what those spaces were, all I can do is just judge on what I like and what I think is good, which is kind of what we should be doing. Right. So maybe, I don't know.

**Nick Aikens 18:37**

I want to shift the conversation a little bit actually to think about the exhibition in in a certain way. I mean, I think one of the things that I have been thinking about a lot recently is the kind of the the inadequacy of the exhibition. Not this exhibition, exhibitions in general, like the inadequacy of the exhibition format. You know, this moment where you have to crystallize things, when the opening comes, you can't change it anymore. That's the statement that you're making, either as a curator or as an artist or an institution, and the fact that it is bound by certain formats, images, objects,

texts. I think listening to everyone speak today kind of reinforced that view that the the, the you know, the the certain inadequacy of the exhibition format to mediate the types of practices that you're all engaged with. And I think that artists are increasingly engaged with, collaborative, research, discursive, kitchen table based practices. So I suppose to lead this all to a question would be, where do you, where do you stand on the types of, the types of formats that you're being asked to make work in and through? And, and are those adequate, sufficient Elijah, you talked about the kind of luxury of to say, okay, I'm not this person, I can work in all these different ways, but that's not always the case. So I suppose I want to, I want to ask a little bit about the format in which you're being asked to make work. And even if you could, like, reflect on certain things, reflect on certain moments where that could have worked or didn't work.

**Phoebe Collings-James 20:42**

I guess I, in terms of what is asked of you, I don't know if much, like, changes that much in terms of like, a gallery situation, or like, an art institution situation. But I think in terms of ways in which it's possible for us to redefine, like, how we, what we want to show to look like, I feel like there's like a lot more possibility, even thinking about kind of, like, I don't know, an idea of like, time being racist, and time being sexist or ablest. And like, I mean, things in my practice, like, if ever I make something, it can always change, unless it's literally not in my hands anymore. If someone buys a video, it's always still available online, like they can only I see, like, that kind of thing is patronage and support, I don't see it as like ownership, necessarily, even if they have like a, like a USB or something like that. I like when things like keep moving. So like in Jamila's practice, in lots of her performances, she'll ask different people to collaborate on music, there have been times when like, Elijah's sent me, I've asked Elijah to do a reading of a

poem that Jamila has sent me to make something then I find out, Jamila's showing, like a new work with the music or messed up by someone else. And like these things, us being open to new possibilities, also, like new ways of working, like I worked in clubs for years, and was always too shy to make music. Had I been involved in something like what Elijah is doing, I would have been really on it. But I think that like just keeping things moving, like trying to provide the literal conditions for people to like, you know, fulfil their wildest imagination, and also like, maybe this relates to you talking about, like, not just being black, or however you described it, but like, what do we actually want to make? Like, what colour is it? What shape? Is it? Does it have a shape, like, you know, like, all the amazing things that we could possibly like, create for someone to experience like, what is actually going to be rather than as well as thinking about anti-assimilation and the activism that it holds as well.

### **Leah Clements** 23:21

Yeah, I guess for me, it's like, like Elijah was saying everyone's interdisciplinary. I think, for me, I, what the work I make, the form it takes depends on what it's about, like I just made a VR game, which is the thing that's behind the front desk. I haven't done that before. Which, you know, a lot of that is to do that access. So it's downloadable as an app. So anyone in the world can have it. And then, yeah, and I think, like Phoebe was saying, my work sometimes can be something that's, you know, ever changing like, back when I was leading the empath Group, a lot of people were asking me, so then so then are you going to make work with it with it? It's like, no, that is the way we meet once a month, if that's the work. And I was really, really influenced actually by a group of artists called group Estominic??, which is Serbian for Memorial group. So they're a group of people, artists and academics and writers, all from countries in the former Yugoslavia,

who decided in response to a call from the city of Belgrade to like a really rare moment where they called for a memorial for the war that broke down Yugoslavia. They proposed we will be the memorial and we will meet as a group to discuss genocide regularly. And of course, it wasn't accepted because they wanted a sculpture because then it's over and done with and you can just be like, yep, don't have to feel guilty. It's there. We put you know, however much money into this, but they can they they decided to make the work anyway, so they meet and they talk about genocide and they accept you cannot, that's something you can never ever understand. But the attempt at it is worth it. And I think for me, that's that's massively influenced my practice that way of thinking like you, I don't want to come to conclusions. I don't want to make decisions between things necessarily. But the attempt is definitely worth it and the talking about in the process of it. Having said that, I think sometimes it can actually be really good and really satisfying to make something that is finished. I just finished making a film work. And it's like, it's there. And actually, I don't have to put any more labour into it, because it's done. Because sometimes, sometimes you do end up putting all your energy into these things that are really important to you. But then yeah, I guess particularly for my position being ill. I just can't do it all the time. And sometimes I do need to reassess like, how much energy do I have for this?

### **Raju Rage** 26:01

I guess I come to arts practice in a slightly, maybe different route or because I, like I said, I was self organizing. So a lot of the time we had the capacity to do whatever we wanted to do and have that freedom to make whatever we wanted to make. When that kind of, those spaces started to shut down and I started to come more and more into institutional spaces, I'm kind of, there has been this resistance. Like oh why am I being

asked to like put something in a in a room and I think I've never, I've never really worked like that. And I've worked in performance. So that is a different form as well, that allows you to kind of interrupt and disturb those kind of logics. But then, kind of moving away from that. Now, it's interesting, because yeah, when John asked me to submit what I was working on, I was like this is a work in progress, it's a work in progress, it's not it's not ready, it's not right. So and then hearing this feedback about the tablecloth as well, like, yeah, this thing of making something like I'm glad I did it now, even though at the time I was like, I'm just going to put something that's a work in progress. But yeah, this this, this question, I think is about what is the work. And for me, it's like, often it's the process and the tangible kind of outcome of it. And I don't always like to document everything that I'm doing either.

**Nick Aikens** 27:15

I think one of the words I keep coming back to is practice. Which I think kind of is so important to think about the practice that all of you are doing or and also the institution's doing. Like that's, that's the work. I think, the the, as I say, the kind of choices that are made, the people that you're talking to, the processes you're going through, the practices that work. And it's not that that, you know, Stuart Hall has this wonderful phrase where he talks about moments of arbitrary closure, where things are like presented, and that would be like the exhibition format, right? Where you have this moment of arbitrary closure, and then it opens up and it reforms and it re goes in something completely different. But the the the the practice the the reading the writing the talking, that's, that's where the work is that's where the work situated. So...

**Phoebe Collings-James** 28:13

I will say also that there's like, possibility, which I like I get the impression of like, is what sort of like ideas were behind the new sort of style of residences at Wysing. Is that like an institution could have a practice. That is possible. So that rather than coming together, and you're like, there's a rock, and you're like, oh, like, it's like, you're both a bit like that, you know, you're both been actually trying to do work and where that fits together.

**Nick Aikens** 28:49

Yeah. Do you want to add something to that Johh, as the institution.

**John Bloomfield** 28:56

Yeah, I mean, particularly with regard to the idea of exhibitions being like a limited form of what was the phrase used? Exhibitions...the inadequacy of exhibitions. I mean, I'd say that kind of as an institution is certainly a...we have a practice there is that, there is a way we, we try to do things and you end up with a very unconventional program and then with an exhibition like this, it's an opportunity to kind of present 12 months of a very unconventional program in a very conventional form. And, you know, there are opportunities in that there are things you can do that are interesting there. And it's great that you can revisit conversations or you know, kind of bring something from February into conversation or something from November, but that but there are obviously kind of limitations and it's, you know, in this exhibition, there are lots of references to things that have happened and it's, that will have different meanings depending on whether you experienced it or not. It can be a bit like looking at a group photograph and saying, oh, here's Women's Beat League, they did this amazing retreat that was just for eight, eight people. And you can kind of talk about it. And you can kind

of talk about what came, what came from that. And it's, but if there is a limitation, and it's kind of...just just one other thought is that kind of in a sort of a very standard kind of art, kind of structure, art career and exhibitions are kind of always seen as, as the prize. And while practices get more, more varied, more interdisciplinary, I think it's really important to remember that you know, that there might be a trap in that those practices could just end up being left in kind of education programs and performance programs. And, you know, I think it's important to, you know, if the exhibition format doesn't work, you can be changed.

**Nick Aikens 31:07**

Yeah, I mean, I'm an exhibition curator, so don't get me wrong, I love exhibitions. \*laughs\* And I love I love the finished thing. You know, I love that, that moment where you can step back and say that's done. You know, that's, that's it, tick the box. But yeah, I think it's also, it's also incredibly apparent that we need to constantly challenge it, reinvent it, rethink it, rework it, all these sorts of things.

**Raju Rage 31:38**

Yeah, I forgot to mention the holding the, the exhibition at the Showroom at the moment, that kind of tries to disturb that logic of the exhibition space. And so there's a schedule to the show. And different things happen. I don't want to give it away, but people should go and check that out. It's called the front the something about the conversation. This, 'There's Something in the Conversation That's More Interesting Than The Finality of a Title'. A long one!

**Elijah 32:10**

You like you talk about exhibitions, like how musicians talk about albums. And it's like, there's a benefit to doing albums and putting them out and doing a traditional kind of touring cycle. And in between that, there's all these other kind of exciting things that happen. So sometimes you'd like a person's record, like Solange or something, but then in between, that she just did some like massively installation thing that was really interesting. For me, like I might interact with the album, once like going to an exhibition. But then installation is the thing that blows your head off do you know what I mean? And all the things that you do in between to get to the album, do you know what I'm saying? I think, like, if we as artists, whatever, are looking at exhibitions like that, it's like, okay, you still do it, like, if you need to, and then everything else in between is kind of, like maybe where the parties happening. Do you know what I mean?

**Nick Aikens** 33:03

Yeah, I mean, I think it's also it's taking that idea of polyphony also in terms of the formats, right and the registers that things happen. So they happen, they happen to these very different different registers, whether it's the album, the live performance, the exhibition, the kitchen table conversation, it's that type of polyphony as well, in terms of the actual voices that are speaking.

**Elijah** 33:23

You know, what I when I look at artist websites, and I see like that their work. And it'll be like, by the year that I'm like, man, how do I even list the things that I've done? In the same way, I feel like, kind of like imposter syndrome, I do the same amount of work probably, by then I can't list it in the same way, because it's like not next to an organization or something. It's like, if you did a show, like underneath a Chinese



restaurant, and then I put like, a year next to it, it doesn't really look legit. In the same way that, you know, that why isn't this happening? Do you know what I mean?

**Nick Aikens 33:59**

Rasheed Aareen had this like I was doing this book, when I was trying to inventorise a lot of his work, and you come across, I'd see Rasheed wants to date this and he was like, well, it's 1971 slash to 1975 to 2015. I'm like, what? And he's like, well I first had the idea in 1971. I collected some of the material. I didn't think to do anything with until 1975 and then I revisited it in 2013. And it's that kind of is that kind of thing. But yeah, also it makes you realize how absurd like giving a date to a piece of art is because of course it's like it's genealogy goes back so many different ways and places. Maybe there's some questions or comments.

**Audience Member 1 34:43**

I didn't actually have a question till the last thing about space and the work and stuff. And I guess like, like I'm a dancer trained in dance, I went to dance school, and I've been ended up working in a lot of visual arts spaces. And so how my work exists in the space is really informed by the space and as much as I hear a lot of talk about how spaces can change and ideas can change, one of the constant conversations I'm having with dancers and performers, I mean, like me and Jamila talk about it all the time is how these spaces cannot hold our work. And it really does change the work like I, I believe part of, definitely not all, but part of the reason I started making moving images and film was to also manage that and want to have conversations, or want to be part of these conversations. But actually, my works done in the theatre, and then only a certain type of person comes, or I put it in a in a rave where like I've also practiced and a lot of my

work comes from, then I don't get access to this type of conversation and this type of money. So I guess like, when you're thinking about, you know, I guess it's a common under question by how, how does the space change enough to disrupt the hierarchy of art? And I think I really resonate with a lot of what you're saying, because I've always felt like, bodies really struggle with that and sound really struggles with that, like going, institutions are so interested in a lot of what they might call like London music or black sonic art or grime, but they don't have the sound systems to hold it. They just cannot produce the sound and they don't invest in the same level of rigor, that they put in installing a physical piece of work and I feel that way about how my body is placed in the spaces, I'd be interested to how, what people think about that? Here's is a question.

**John Bloomfield** 36:51

I'm not sure I need to think about that for a moment. Does anyone else have something to add?

**Elijah** 36:57

Yeah, that's it. That's what your comment is, was keeping me like from not making more and like trying to, like I say, like, trying to stay in the arts profession, because I understand those things. And I want people like you in the space doing things, you know what I'm saying. So I'm kind of torn because I I've seen so much of this world and I want to just do my own thing but at the same time if I just leave it and just focus on myself then there's all that opportunity that I can't like, you know, give to you I'm kind like, ah shit now you've said that as well. I'm like, oh, we should try and work on something. Do you know what I mean. And I'm not even in a like posit...I guess beyond May I won't even have a job anymore.

**Audience Member 1** 37:42

But you didn't have one before.

**Elijah** 37:44

Yeah, I didn't have one before but now I know a lot more stuff, but I don't have a space that's been the issue. But I think hopefully, with you know, maybe Hugh as well, Phoebe like everyone, like everyone that understands these kinds of things. You need to find yourselves in positions where you commission as well as make. I know that might be a pain in the ass for you but like, splitting some of your time away from your practice.

**Audience** 38:17

\*indesipherable comments from audience\*

**Elijah** 38:17

And oh, yeah, oh, yes. Or making making, making that as part of your practice, like, like in grime, they always say ah who did you bring through like, we I like, I like this person, because he all these eyes came from him. Or like, I like this radio station, because all these artists came from there. Like, and that bit being, like, quite a...the reason I'm here is because, you know, three or four artists that work with became successful later on, as well. I mean, and it's like, okay, I did something and then like, I use part of my money to, to spend whatever 1000 pounds getting someone else's record out. And just hopefully that happening in the arts, like artists taking that on in institutions. I might be going on a bit, but that people that understand the culture and stuff. Actually, yeah, taking up

applying for jobs and shit, man, I think it's really important, maybe not me but someone else.

**Phoebe Collings-James 39:19**

I mean, I guess this, this applies to slightly less to your question and thoughts as to what you were saying. But like, when we had the open call, we purposely didn't look at people's CVs. Like I guess Jamila and I were probably quite similar but like, we just opened up the email, got a vibe, maybe check their link to the website, got a vibe and and just went that way, you know. Mainly it was like there were no's because people were like, not not connecting. But like there was one person in particular who was just like...just so wanted to come, and just to had all the enthusiasm. It was like, okay, like, that's enough. I mean, obviously not all processes can be like that, but maybe the processes can contain some of that standpoint and energy of like, openness to like, this person wants to be here. So come, you know?

**Leah Clements 40:28**

Yeah, I think...is this is still working. Yeah? I think I probably have a bit more of a literal take on what you were saying in terms of bodies in spaces, like, like I was saying in my talk, like, if you're, if you can't get out of bed, \*laughs\* which I'm the...I don't know what the answer is. But I'm just thinking about a lot of the moment and thinking of other ways around it. Like, I've decided, I'm going to get people to FaceTime me into private views, when I'm too ill to get out of the house. Because I think in the art world, as well, there is just so much pressure to be seen. And if you're in these positions where it is harder to be seen, or in my case, literally can't be physically present in the space, then you feel like you're losing out professionally, as well as the experience of it, and

just wanting to the basicness of seeing the stuff. So yeah, I don't know, it's on my mind.  
Yeah.

**Raju Rage** 41:36

I'll try to keep it short. No, I totally agree with you. And I think I'm constantly thinking about how we're constantly changing, and whether we're losing integrity with the work that we're making, by having to shift to certain spaces. And I'm kind of, I guess, interested in us building different infrastructure for us to show work that actually works for us. And so we don't have to compromise because I think, yeah, we shouldn't have to compromise on our work.

**Panel** 42:05

\*indecipherable comments from panel\*

**Leah Clements** 42:13

Change cause, one of the main issues is the ?? and it causes so much injury. So it's interesting, because then I can't work. And I'm in pain. So it's not just like, it's like it does then start to move.

**Phoebe Collings-James** 42:26

I had my, my knees strapped up the whole time Jamila and I were working on the concrete floor.

**Audience Member 2** 42:40

I feel like galleries for example or the art world or art institutions it's, it feels kind of relatively new that like things like performance, like when I was studying my BA at Goldsmiths 15 years ago like it was so uncool. Nobody was like, if people were doing like anything about the body or performance it was not done. I think that these spaces are accommodating this kind of work and like we keep talking about ?? There isn't that many places that accommodate that in the same kind of way I guess or allow space to experiment, I guess, maybe \*indecipherable, too far from mic\* I've often compromised as well. And it's really frustrating.

**Nick Aikens** 44:02

I think it's totally, thank god that institutions or spaces are playing catch up rather than the other way round, right? That they're having to hopefully adapt because of the practice that's being made and the ideas that are being generated rather than the other way around because that'd be a horrible situation. Did you want to add something John?

**John Bloomfield** 44:22

Just quickly the, kind of while institutions can try and play catch up and can try and be kind of informed by artists and led by artists as much as possible, it still makes sense for them to sort of play to their strengths in a way. So that's why, you know, we've with Wysing's location might not make sense to have a say like a weekly events program that was kind of showcasing the music that we were that we're really interested in because they would be, might be challenges of bringing in an audience that would, or creating a context where a DJ set would make sense. But that is something that we can do through a music festival, and so on. There are kind of other things we could do,

which is kind of facilitating conversations or kind of, you know, like asking Women's Beat League to lead a retreat that kind of that was similar to the image that Elijah showed us. So their project was to kind of also kind of lessons on cdjs for a week for eight women and non binary people. And that's kind of something we can do using the space that we have. So well, it's kind of always kind of want to adapt, it's still sort of there things that we're better at in other places.

**Harold Offeh 45:45**

I just A wanted to thank everyone, again one of these moments where so many things kind of resonated. I just, I think, particularly acknowledging actually, I think, the advancement of, in people's practice, I think, a lot of the things that Elijah you were saying about the need for things to kind of change, I think you already kind of embodied through the way that you're creating structures, through these kind of collaborative structures. And it struck me one of the underlying things that's very important about I think, the way that I don't know whether that's a generational shift or not, or whether maybe that's about connecting generations. But there is certainly this idea of kind of knowledge production, and that came up and that sense of nature, I think people are sort of challenging orthodoxies of historical archives, institutional structures, through new knowledge production, or by reconfiguring or recalibrating existing centres of knowledge. And as for these forms that kind of knowledge distribution and dissemination. So finding new pathways and kind of connecting to kind of audiences. And I think it's just important to recognize that you're doing now the inadequacies of existing institutional structures. And maybe it's really something interesting about Raju. You work in and out of these things, that feels a really important strategy, that you're not completely subsumed within...

**Raju Rage** 47:23

....necessary for survival and healing as well, yeah.

**Harold Offeh** 47:26

Working in both fields as a kind of strategy, so really vital. So it's just not questions, just comments really. To me, there's a really interesting thing about a kind of intergenerational connection. Personally, I think as someone in their 40s. I feel like I mean, I've been in the middle because I was taught by people like Cisco ?? Biswas, and Keith Piper and Sonia Boyce and that sort of previous generation. And, again, I had that this came up a lot of time, just about an absence of kind of being connected to practices or looking for practices that reflected once an interest or identities. And again, as someone that's now teaching that's still going on. But it feels to me that there is this now beginning kind of connection, I think that's coming from a young, younger generation actively seeking out these previous histories. And I think that's that's a really important thing, because that's often how institutional power works through canonical structure. So that sense of mix there is this history of practice, that not validates, but that creates that, you know, my work isn't just operating in a kind of vacuum. And I think that's really, really important moving forwards, is that I think, emerging young writers recognize that they are part of, you're not just working in isolation. Despite the inadequacies of someone that works in arts organisation, we're still in that place where, you know, encountering people that are saying, where are my peers? Anyway, I just thought that that was something I think that has perhaps shifted is that people are coming from this place where they feel they are increasingly more connected and there are these resources.



**Phoebe Collings-James 49:03**

Yeah I was, I really agree and the Canaries that you were talking about, specifically the Canaries project when I first encountered that, two years ago, now, it completely changed my life, like and I wasn't even at that point, experiencing any of the same things that as directly in terms of my health, that Carolyn and others were talking about, but it completely shifted the way I was thinking and that was through, I think initially finding a text that they produced, and I live in New York, so they had been doing a residency at Recess, because of the structure of Recess, which is a project space, I think it's called in New York, where the space is given to a new group every month and in terms of the form and structure of that, it's like, it's open for the people to do whatever they need to do in there. It can be open to the public, or it can be not open to the public. It's like, it's, it's like, amorphous or whatever. Yeah, and the fact that that can then get to, to me, and to you, and to, even more, maybe directly help you. But yeah, it's, those are some of the good things.

**Leah Clements 50:56**

I was just gonna say, I mean, I don't want to turn it into the debate that we've all heard about social media, good or bad. But there was no, but. \*laughs\* But there was, yeah, there was a really interesting article in The Guardian, I think about a week ago, that was called why disabled people can't hashtag delete Facebook. And it's because actually, that's how a lot of people rely on reaching their communities. Yeah, and I was also just gonna add that, yeah. Like you were saying the thing of where, where are my peers? And that's what I'm doing. I'm going where are my peers, actually, they're all about, I don't really even need to look, what...all I'm trying to do is remove the moment where

our scenario?? health is subsidizing institutions' lack of access, with the energy that we don't have, and the health that we don't have. So going to do an event or a private view or something that, you know will knock you out for the next week or so that's the subsidizing and you're paying the price at the end of that. So I suppose, yeah. And then you're kind of like pretending, trying to come off as well, because, because if you don't you, you fear that you won't be employed as an artist or artworker or, or, or in any, any employment actually. So but yeah, just kind of looking around me and going, okay, so we're doing this, let's not. And then when you take that away, if people feel able to, then there's so many, there's so many of us there.

**Raju Rage 52:32**

Yeah. Yeah, totally agree with you Harold. And also, I think, to make that link, that it's really, that that's come about from collectivity, and having support networks and kind of making demands and taking up space and having entitlement and also politics or refusal to say, no, I'm not going to work under these conditions, you know, and I think that's important as well. But yeah, I mean, I'm really inspired by younger generations, I'm teaching at UAR now. And there's a lot happening around decolonizing the curriculum and students just putting petitions out and demanding for stuff of color. And, you know, so I think, you know, that that groundwork has been done over the over the years, and it's, you know, we do see the changes, and we don't see the changes. It's both right. And everything's happening at the same time.

**Nick Aikens 53:20**

Are there any last questions or comments? John do you want to? Any any last comments or thoughts? Are you?

**John Bloomfield** 53:35

No, not from me. I'd rather just thank everyone.

**Nick Aikens** 53:40

Yeah, I mean, I think I think just to maybe end on that, on that point that this kind of, I think what you see in the show, and what we've seen today now is this very, very complex and negotiation between historical precedents, groundworks, examples, and very real negotiations of practice and working methodologies and all these sorts of things. And it's a really, yeah, really complex. A complex way of working a complex way of practicing. And I just yeah, again, to say a huge thank you to all of you for for sharing that with us, and also to Wying for putting on the show, and to opening this this afternoon up. It's been wonderful. Thank you.

**Audience** 54:28

\*audience applause\*