

**Transcript of "What do we need to thrive?" Artist Talk by Raju Rage with Sabba Khan and Yas Lime at Ort Gallery (via Zoom) on 12/11/2020**

so i'm going to

share my screen

it says yes

so i've prepared a very quick slideshow

right um so the talk is about artists

thriving and

um it made me think about a comment that

we've had um

quite recently from an employee who

described their experience of working at

Ort as

through this concept of warmth and

um it was a really obviously very nice

thing to hear but also um

it sort of catapulted myself and

my colleague sarah to actually sort of

embark on an rnd

project um i do think that as Ort

gallery

ever since we started in 2012 these

these terms i've put here warmth care

support and empathy have been part of

our identity as an organization

but um we i think if 2020 had

anybody anything it's that you can never

rest on you sort of feel confident

you have to kind of keep um being

curious and keep

um wanting to learn so we thought well

let's make the most of this second

lockdown

something just fell down and actually

embark

on a you know process of sort of looking

you know how do we do this what and can

support mean

um from an organizational point of view

so that's what i wanted to talk about

today

and i think especially as an artis

antithesis to capitalism

where um you know it's probably quite

radical to sort of talk

about support and empathy from an

organizational point of view

and to sort of say well it's it's not a

competition but actually

um supporting each other in the industry

supporting artists supporting

communities can be

you know a win-win um

and i've put there that it's a work in

progress not because i want to

apologize for any shortcomings

but because i feel like um when

we're talking about these kind of topics

we need to open ourselves up to

criticism um because only then we can

really be

transparent so um that's the idea is

that this is um

a work in progress forever i guess

so

one way we do support artists is through

representation i think it's

um you know not to be underestimated

what representation can mean to people

and how much there's a sort of

um the artists we work with become role

models for younger generations and how

um it can really change how

people understand and see the art

industry

um we tend to work with artists at

really crucial times in their career

where they

are going from

uh a sort of

being an emergent artist to sort of the

next stages i mean i'm obviously

generalizing a little bit but there

tends to be very little provision for

artists

especially black and brown artists at

that stage in their career

um and so we don't just support them

with exhibition opportunities but also

anything where they might their skills

might still be

developing like you know writing a

funding bid or

actual tech behind putting up a show

professional development training so

that kind of thing

another thing that i think is really

important is around trusting artists

so that's with money and also with

what they want to do um and so

that trust has never backfired for us at

all on the country i feel like

all artists and i think roger is a

really good example of this as well

to just really make the most of what is

essentially a small budget you know i i

realize that

what we offer artists will always be a

smaller budget than larger organizations

you know pretty understandably although

that's a whole other conversation

happening right now as well

around paying artists um

but yes so giving agency and freedom to

artists i think is really really  
important  
when we're talking about support  
um making space for artists so there's  
definitely really strong plans for us to  
move away from programming and handing  
over the  
um the space for others to fill  
and um so produces curators artists  
um at all stages of the development  
and i've put alia here i don't think  
she's here but i'm sure she would agree  
that  
she's someone to challenge and i think  
it's really important that people  
challenge  
organizations at all levels at all  
stages  
so then access of course is a really

important one um access is a really big  
buzzword that's  
sort of used all the time and  
just to unpick that a little bit um so  
there's access in what is actually  
programmed what's actually put on the  
walls  
um but also in the language used when  
talking about exhibitions talking about  
artists  
and the the language used on the wall  
online etc the methods that are used  
um to speak to people to welcome people  
in the space  
um i mentioned paying people properly  
and then also roger mentioned about um  
working with the community um  
actually co-designing events uh with the  
community

so um rather than us being a gatekeeper  
who kind of  
does the funding bid and then gets the  
money and then sort of goes okay you can  
do this and this and this with it  
there's this feeling of there is a much  
richer experience for everyone involved  
if we can do this in a more  
cooperative way  
um physical access  
so raju briefly mentioned the space we  
moved to this building last year  
and um in terms of physical access to  
the space  
things have really massively improved  
it's still a very old building  
so anything in terms of like for example  
a disabled lift is always an add-on  
and it's never going to be as um

you know it's never going to be ideal  
case scenario but it's a big improvement  
um but yes there's other things that  
come with it and that roger mentioned  
around the community  
that has used this building since the  
70s for  
community events so weddings funerals  
baby showers um before lockdown happened  
here  
every weekend um  
and then of course staff um  
sorry i know leslie's here sorry leslie  
um  
i think there's a really important um  
thing to be said for  
the leadership of an organization and  
making sure that there's always  
progression routes for people to get to

leadership

we have been talking about

self-management for a long time

so non-hierarchical structures um

succession planning is also something

we've been looking into

and yeah so i think in order to have an

equitable work environment

there's a feeling of so that starts that

that starts at

recruitment level and goes all the way

to succession planning and beyond

and board level um

so that's the end of my talk thanks

jesse

um yeah i mean i'm just gonna add to

that to just say that you know bringing

this

you know being approached to do a

performance and then me saying no i want  
to do this  
um the show that kind of platforms many  
many different creatives  
um i also to strategize to think about  
you know other ways of generating income  
with the budget um  
you know and being realistic about that  
so you're producing the publication and  
getting that locally printed  
you know and getting that support from  
the local local printer as well  
you know um not many organizations or  
institutions  
would allow that right so there's been a  
lot of flexibility  
but most of it has come down to  
relationship right relationship building  
and having a relationship with with the

artists and the the  
organization where it's so key to how  
spaces function  
um you know and i think this thing about  
being being honest  
and and about it being a process or  
progress is also  
so crucial right it's like we learn from  
each other and we grow  
um i'm also doing mentorships um for  
a space called jupiter woods that in  
london where they've just kind of  
stepped back now and they're doing this  
mentorship program to try and improve  
their um their space and how they're  
going to function in future as well  
um so i'm very much interested in kind  
of like yeah i'm interested in  
my practice and and curating but i'm

also interested in in the spaces that we

situate

our creative endeavors as well right so

that becomes so important and i think i

have become very disillusioned and very

frustrated

with the art world and and rethinking

how i want to function

within it um or not right so

yeah so that's kind of wanted to give a

background because it's so important

about you know

hosting this and it's important that we

get we kind of get that insight

and so often you don't hear about the

these kind of insights about how

these spaces function or what you know

their ethos

um so yeah let's move on

um to speak to yabber and somehow he has

um so sabbah i kind of

saw your work i'm going to [ \_\_\_ ] a screen

shirt now

i think i first came to your work um

at a show

sorry i just can't do two things at once

um

oh how do i get in here

so i came to your work through

um it was a piece about being

i this piece um choice which was

okay i think this was it was in

in white chapel right in brick lane it

was in a gallery space there i can't

remember the name of it i don't know if

you can

remember that um it was in the

truman yeah gosh i want to say truman's

theory

exactly and it was around the beauty of

being british asian right

that was the kind of the theme of the

show and i remember

seeing your work and it's displayed here

that's how it was displayed

um and i remember i didn't particularly

like the show i have to say

um i didn't none of the other works i

didn't really feel like they spoke to me

but but yours really stood out

and i remember um yeah just feeling like

it was having this

complex nuanced conversation right about

about

being south asian about being muslim

about about culture

um and i really appreciate that so

that's kind of how i came to work i

think that was a long time ago

it was 2017 maybe

yeah it was 2017. okay

um yeah so it was a while back but we

hadn't connected

um but then i saw this p not this piece

the motherhood

um series as well um

yes it was kind of this scene about the

relationship a complex relationship

between a mother and daughter

um so yeah

this is kind of how i came to your work

and um then i started to follow you

and see what you were up to um and then

i approached you because i just felt

like

this is this is a kind of a voice that i

wanted yeah these conversations around  
these complex  
conversations around family structures  
family relationships culture  
um being in the diaspora and how we  
connect to that or reject it and  
and yeah the kind of the complexity  
around that  
um yes i kind of met you before i came  
to  
what you do in your practice i think we  
met in some workshops that we were  
running for collective creativity we met  
i think a talk that riker was giving at  
the um  
um what's the space called that old  
colonial space  
textiles gallery i'm not going to  
mention it

but we we kind of met and passing at  
different events and  
and and through the workshops that that  
were running through collective  
creativity which is an arts collector  
that i'm also part of  
and so we had really good interactions  
and i felt like we were able to dialogue  
and have  
um yeah that that kind of relationship  
before i came to what you were doing  
and then again i similarly i i checked  
out what you were up to  
um and i saw that you were very much in  
well i kind of got the sense anyway  
through our conversations and through  
the workshops that you're very much  
interested in thinking about  
yeah where are the situated spaces um a

lot of your work is kind of in libraries  
um and in public spaces and involving  
everyday public  
um so yeah that's kind of why i also  
wanted yes  
to be involved in the responding to the  
exhibition rather than being involved in  
like putting a piece of work in it but  
actually having  
this critical kind of engagement with um  
the exhibition and so yes again we  
thought gallery i said i want yes to be  
this artist in residence and to come and  
use the space so  
yes is is is doing that right now  
um and so yeah that's another way that  
all kind of been have been really open  
to kind of opening the space to to allow  
us to do that

um so i don't want to introduce your bio  
so i would rather that you  
um speak for yourself i'm going to stop  
sharing screen now so that if you want  
to share something you can  
um but yeah it would be nice sabbah  
um maybe you can speak um  
yeah maybe introduce yourself and you  
can speak to your practice your your  
whatever you creatively produce and yeah  
what what you do and why and how i guess  
that would be really nice  
okay cool um hi everyone i'm saba  
just oh there you there is an echo isn't  
there  
oh okay raju's just muted their mic so i  
think that was the issue there  
yeah okay awesome um yeah so i'm saba  
um i am it's really nice

raju i didn't know that you'd seen the  
boba exhibition that's really  
interesting um yeah so um  
when raju saw that piece um  
that was before i had signed up to a  
publishing deal to  
um turn my comics into a graphic novel  
which is what i'm doing right now  
so i think my biggest most consumptive  
project um that's taking all my time and  
energy and resources  
um is the graphic novel and the piece  
that raju saw and if anyone else saw it  
back in 2017 um is also going to be  
is one of the chapters um in the graphic  
novel  
but at that time it was a really  
interesting time for me  
because it was before i'd signed up to

anything and my art  
was purely for me and i loved it  
and it was literally like my  
relationship with my art  
and for me my practice is very  
i guess it's very personal it's very  
self-reflective  
it's very much about experiences that  
i've had  
with my family or with social structures  
with different cultural structures  
with um different industries  
so i um trained in architecture and  
spent  
pretty much most of my teens most my  
teens most my twenties um in a very kind  
of like  
um trying to assimilate and trying to  
trying to fit in

trying to work um within the  
construction industry  
um so for me going into the arts was  
very much like a reaction to  
architecture and it was a  
it was an antidote and it was like  
healing and medicinal  
and very much about me like suddenly  
just being able to be myself  
for myself and that was very much the  
starting point for my art practice  
um what what that that choice chapter  
was very much that as well  
um i spent about three or four months  
like drafting and editing and re-editing  
like what ultimately ended up being like  
i think about seven or eight pages in  
total  
um so i think for me what's really

interesting the question around thriving

um personally at the moment is this

this transition from something that was

so personal and so raw

and so just for myself and my own um

sort of cathartic

kind of you know kind of processing

things

to suddenly like having a contract

trying to find funding working towards a

budget

um working towards a time frame and then

having like

a kind of like production hat on with it

which is completely different to what it

was at the beginning

and just this kind of morphing from one

state to the other

and you know i don't know like i don't

know how i feel about that it was  
something so precious and so  
like you know like a savior to me um  
from architecture and then it's suddenly  
starting to take like another form which  
i think you guys like so this is my  
first year of being a full-time  
um art practitioner so i feel like i'm  
still like a baby at  
it um so i think that's a new thing for  
me and i'm just kind of grappling with  
it  
and that's me right now  
thanks so much summer that's awesome um  
yes if you do want to do the same that  
would be great to hear from you as well  
yeah happy too hi everyone nice to see  
everyone here  
uh so i'm an artist curator i

kind of thought that i would go into  
education first of all so i trained to  
be a teacher  
and did kind of retail work and things  
like that but  
art's always been in the background for  
me so  
my mom was very interested in the arts  
although she was a homemaker um first  
and foremost looking after children she  
was always doing art in the background  
and went to goldsmiths  
as a mature student and she's actually  
finishing her degree this year  
which is amazing um so but i was taken  
as a kind of ten-year-old  
into goldsmiths as an institution and  
i remember being you know my mum i  
remember my mom saying to me you know

yes you're

the only brown person here you know

so that was a kind of unique insight i

guess into

my introduction to the

mainstream arts because art's always

been in my house and i really do believe

that

everyone has art in their home um you

know whether it be

carpets or pictures on walls

and the way that you put your family

photos off

along the staircase i think everyone has

art in their home

and this kind of mainstream art practice

is something that

i had to be introduced to and i had to

be

sort of welcomed into as well welcomed

into the fold

um yeah so my practice is incredibly

varied

if you go onto my website uh you can

kind of see the

variety of stuff i do and i think that

is because

i will make art out of anything what

whatever i find

so at the moment i'm working on found

canvas you'd be surprised

the amount of old canvas people throw

out on the street

but also kind of film

as well like analog film quite

interested in that

um yeah that's about me i mean i'm based

in birmingham at that moment

i'm working for an art gallery in

birmingham and

i'm originally from north london but i'd

call

birmingham my forever home now and i

have found community here

and i feel like i've been really welcome

welcomed um

i i did spend some time in london within

the art scene

and um you know

i found birmingham to be a lot smaller

and therefore a lot more welcoming

that's me thanks yes really appreciate

that

um so yeah josie i think has just

dropped the links for

both suburbs and yes website so if you

want to

check out more what they're doing but  
obviously they're part of the show the  
recipes for this show as well so you can  
see

what they're up to with that as well um  
so i'm just going to kind of share a  
little bit about my my journey  
kind of to art as well um i'm in my 40s

so

you know it was a long time ago that i  
went to art school

um i kind of yeah i had a had an

upbringing with a

single parent single mother who was also

creative but mostly with kind of food

and cooking

and so i grew up around a lot of kind of

food and kitchens and

all of that um so yeah

that's kind of how i grew up and i went  
to art school because i was training in  
all my head the subjects

and it was the only thing the only kind  
of good decent grade i had when i left  
high school and i didn't need a grade  
for it i just needed a portfolio to kind  
of go to art school

it was a very small art college it  
wasn't even a university

um and it was free at that time right i  
graduated in 2000

um so it's a completely different  
demographic compared to now because i  
teach in art schools now  
and it's very different to kind of the  
demographic of  
people school school fees being nine  
thousand um

so it was a time where there was a lot  
of work in class um  
people i was one of the only people of  
color in my art school because it was in  
here for church actually  
um and it was a very white town um so  
again i felt this alienation i came  
to art school feeling like this was a  
place for me and this is what i was good  
at and then i kind of left  
feeling a bit disillusioned um so i left  
i didn't  
i didn't pursue arts um actually i went  
into teaching and i did more kind of  
creative workshops  
um within the arts and kind of it was  
around this time of like  
multiculturalism  
um so there was a lot of programming it

was labor

government it was a lot of programming

around multiculturalism and

multilingualism

my aunt was a very key figure in kind of

working with multilingualism within the

educational system

so so i had that kind of relationship

and contact

um so i kind of got involved in in

teaching

more kind of community spaces i also was

coming out as queer and trans so i was

very much involved in queer and trans um

community spaces and organizing so in

kind of

kind of queer anarchist spotted kind of

spaces where we had more agency

around doing things on our own terms and

organizing and squatting was still legal

so it was possible to kind of create

curate and create your own space

right um and so as part of that there

was like kitchens

um i was part of kind of women's

anarchist nuisance cafe which

changed to women's autonomous nuisance

cafe

um other queer cafe projects um

i got more more interested in food um

i ended up training for a year um to

as a pastry chef um but yeah i

you know i also had this kind of

community kind of cooking um

from my my own culture from my mother

but also from

from the training from the queen and

trans spaces that was a part of

um and then i kind of  
found it very difficult as a queer and  
trans person to  
find work in general employment and i  
was really struggling i was trying to  
change my legal papers  
to match my gender going through a  
gender transition  
um and was doing painting and decorating  
and also some creative workshops on the  
side  
um and i managed to oh i decided then to  
go  
back into um education so i decided to  
do an ma  
in in fine art um and i did that at  
goldsmiths but i dropped out  
um because it wasn't for me and it was  
really really pretentious and awful

actually um

and yeah and and so on but basically

i came more into kind of fine art

practice came more into kind of the art

world

um yeah i there's there's many reasons

as to why i think that happened but i

think it's also about the art world

kind of really commodifying specific

identities

as well within kind of queer and trans

and people of color kind of

communities as well but also i just felt

very limited

um in my world in terms of what kind of

employment i could do

right um i feel like i've been

successful in some ways in the art world

in other ways i felt very alienated by

it

um i don't feel like i want to

necessarily be situating

my work in in an industry that's based

on capitalism

and and colonialism and and yeah those

kind of foundations

so more recently i've had more privilege

and more resources and more

opportunities

to to teach within those systems and to

try to reach out to other students um

who

are like-minded a lot of people of color

students and friends and queer

who um yeah need that kind of support

but also to kind of really challenge um

these institutional spaces whether

they're in education or in the art world

um and so i'm trying to do things  
differently with this kind of recipes  
for resistance  
um show and with the other kind of  
my my other art practices um but yeah  
that's a lot to  
summarize but i am 40 so there's been a  
lot more trajectory  
kind of get through um so yeah i mean  
we've spoken a little bit southern yes  
about kind of how art connects to our  
everyday life  
um i kind of wanted to also speak to  
how we survive as artists making our  
well so yeah i i've  
also spoken a little bit about this in  
terms of struggling with that and trying  
to find my own kind of networks and  
art collectives and so on to do that um

but it would be getting good to hear  
from you  
um yeah what that positionality is this  
kind of  
within our institutions or doing your  
own thing within within community spaces  
or outside  
of that um and how it impacts what you  
do  
you know um so maybe yes you can do you  
want to  
yeah yeah so i was thinking about this  
question what we need to thrive and i  
sort of  
figured out kind of settled on three  
different sort of sections so  
access which has already been talked  
about by josie a bit  
safety and education and so i thought

i'd just do a quick  
summary of what i mean by those things  
so i'm going off my own personal  
experience  
in terms of access i went to a lot of  
free workshops um when i was a teenager  
i went you know i had the internet i was  
privileged in that way that i was able  
to kind of access these  
these ways of thinking and these these  
knowledges it's not just about  
being able to have the money or  
necessarily it's  
it's about being being able to step  
through the doors first of all  
like physically access it um but also  
those knowledges that you know what is  
it that makes a good picture what is it  
that what is it that is hanging on the

walls in the first place i think having  
that access is really important  
um and the second thing safety i think  
being in a space that values you as a  
human being  
i think is really really important and  
having a safe space in terms of  
physically it's safe and also  
mentally it's it's safe as well for  
people with  
various mental health issues as well and  
physical  
disabilities for example um and i think  
a lot of these arts institutions are not  
that  
they may have a you know a disabled ramp  
that people with wheelchairs and um can  
use  
but are they safe when you step inside

of them not really and i think  
the conversation around museums  
especially in in the uk  
it's it's all pointing to the fact that  
people just don't feel safe in those  
spaces  
because they are just showing that you  
can just steal ideas you can steal  
physical pieces of artwork as well and  
the third is education  
and i don't necessarily mean education  
in terms of art school but having  
knowing your own worth and your own  
sort of you know your own experience you  
can rely on that  
and it is valuable um and i think it's  
really important when we're talking  
about  
we what do we need to thrive it's just

to make it really clear that  
i'm not talking about property  
developers  
who have taken up an interest in art i'm  
not  
talking about the directors of art  
galleries that  
already own their own house and um you  
know are in a safe position  
um and i'm not talking about ceos and  
and directors of companies either  
because these people they are thriving  
in this  
in this society this society allows  
them to thrive through exploitation of  
the working class  
specifically and i think when we talk  
about we  
as artists i think i kind of want to

expand that because  
access safety and education specifically  
class consciousness with education  
is important for you know the liberation  
of  
of all working-class people because at  
the moment the society  
is allowing certain people to thrive and  
allowing greed to thrive and allowing  
these things to thrive  
but it's not allowing um just an overall  
human well-being which is  
what i think we need as human beings to  
thrive  
so um when i like i guess with  
everything that i'm gonna say tonight  
and  
and just keep that in mind that this we  
that i'm talking about is very

specifically

for people who are the working class and

are exploited

um because it's more important than ever

that as we're understanding this and

we're getting more class conscious that

we are starting to feel upset and angry

but also we're

feeling like we have to um

kind of attain this level of greediness

and this level of

grabbing everything that we can because

that is survival

but maybe through this conversation and

maybe through more research more

discussion

we can find alternative models to

ensure our well-being and ensure our

ensure our safety

really thank you

that's a really good point around kind

of thriving and who we're speaking to

and like yeah positionality within that

um great to hear from you i really liked

your

your kind of comments around

vulnerability and

power um interdependence um

and intimacy as well if you can yeah

maybe speak

speak whatever you want to share but

also speak to those things yeah i think

just jumping off of yaz's

um a really thorough breakdown yes that

was amazing

i was like oh my god it's so it's just

so clear and structured i love it

um and mine is going to be anything but

um i think for me um it is all connected  
to well-being really and it is  
similar to what you're saying um in in  
the  
i think where i'm finding myself i'm in  
this kind of like  
cycle of production and you know like  
ticking the boxes and jumping through  
the hoops  
right now to to prove myself  
um and not i'm not really  
able to like really focus  
on the quality of the art itself which  
is something that i'm  
really wary of and i think  
it's actually strangely it's like  
loosely connected to  
raju i'm sorry to keep bringing it back  
to the boba exhibition

um what you didn't like about the other  
pieces of work and what you did like  
about my work

which is something that has been a big  
internal conversation within my head  
around the role

of um black and brown artists within the  
arts

industry and the role that we end up  
playing

of taking the diversity box

um and really having to sort of like  
perform like little

you know sort of just like kind of  
little things

i was gonna say something else but no um  
little dolls i guess

um and i and i think this is where

i don't know if it's fair to say or not

but i know um

the white pube did this incredible

article that summed it all up for me

which was the problem with diaspora art

and then i think off the back of that

they did another one that was looking at

the problem with representation in

general

um and just how

where i think in order to get onto that

wheel of you know uh kind of like

being recognized as an artist and as a

practitioner

and i think it kind of is kind of

connected to like funding as well right

because when you're

applying for funding like when i got the

publishing deal

the advance was like barely anything

like i had to get funding for it and  
suddenly i was like put into this system  
of like well how do you tick the boxes  
and when is the deadline and who are you  
like you know like suddenly all of these  
things were put into place that i  
hadn't really that that didn't really  
feed my art  
beforehand but suddenly i had to really  
fit my  
output into these very structured um  
kind of results and quantifiable results  
um thank you arju yes it's it's a it's a  
brilliant article because i think it  
sums it up in a really  
a lot better than what i'm trying to do  
but i think um  
in a way that's that's the overarching  
problem that i'm seeing that's

within institutes but also outside of  
institute's just art in general like  
in order to just survive in order to get  
the funding in order to  
sort of be able to live off of the work  
because you need the time to be able to  
do the work and the time is what the  
funding  
is facilitating so i don't know like  
it's just a bit of a vicious loop for me  
and i think because i'm still so i'm  
just going to keep saying that i'm new  
at it because it's a nice excuse as well  
that comes into that comes into safety  
as well financial security  
and being able to take risks and  
something that josie said at the start  
being adaptable to think something like  
covid which was

you know sideswiped us all you know how

are you supposed to be adaptable if you

don't have that security

um and so i think that that fits into

that safety

and and being safe as being really

important as well

yep totally sabre

awesome yeah um don't worry about what

yeah

i think your your your sharingism is

really great

um i would love to hear more about what

you spoke about interdependence

um do you remember

we're kind of looking to kind of yes yes

that was all you know what when i sent

that to you i was like oh yes i must

freshen up behind on those concepts so i

remember and then i forgot i completely

forgot so

um so i'm going to try to just loosely

describe

what what so i've been reading lots of

lots of you know sort of

um mental health concepts and you know

well-being

things as well around just my own

personal

um um i think it's it's channeling

towards the graphic novel

but um essentially it's something that i

recently read

where you've got um

[Music]

social structures that are very

individualistic you've got social

structures that are very collectivist

and from a psychological point of view

and behavioral point of view

i don't want to go too into because

obviously i'm not psychologist um and

it's obviously still

you know like i'm soaking it up as well

um

they both end up sort of

um sort of kind of encouraging

certain kind of toxic behaviors

hierarchical

behaviors including the collectivist um

models especially within migrant

communities because they're within an

individualistic community they've been

microcosm within themselves but then

they've got this collectivist

ideal but often it doesn't um manifest

in that way it ends up becoming

this kind of twisted version of you know  
a community working for each other  
um essentially that coupled with  
patriarchy as well you often have like a  
top-down male figure that  
everybody has to kind of respond to  
um and the book that i was reading was  
really talking about  
interdependence as the as the solution  
to  
to the two um extremes of the  
individualistic and the collectivist  
and at the stage that i'm going to be  
completely honest that's as far as i'm  
at with it i'm not able to really go  
into it too far  
um for now but then maybe when i do i  
can share it i i often share on  
instagram as well so

um yeah that's a lame response at the  
moment but that's  
my understanding of it in a nutshell  
right now as we speak  
thanks for your response sabbah um yeah  
there was more  
kind of about that i want to speak to  
you about family structures and and you  
spoke about intimacy as well but i think  
well i'll let's i'll bring that in um at  
another point  
um but i i can say i guess on my part  
um that i my strategy has also been  
i guess collectivity and having trying  
to have collective  
um organizing collective conversation  
um to kind of have your support systems  
within that  
that collective network um and that has

been

probably what's what changed or

where i went from kind of feeling very

disillusioned and disempowered

um to kind of being able to do more with

with the resources that and build

resources so through collective

creativity

which is an arts collective that that

i'm parked with even if akoya

uh right to kabir and really low um so

we were really kind of challenged

challenging institutional racism really

challenging

the the lack of the archive um you know

jose spoke about representation and you

know it's this thing

of like we know that there's artists

like us out there but we can't always

connect to them

because they're not they're not there in

the archive or they're not um

you know not not even unarchived in the

sense that we're not able to have those

relationships with those artists

um all those histories um so yeah

through collectivity um that and and

kind of calling out

um i think the white pube do this really

well and have a bigger platform for that

um because again it can be a very

difficult process to do but like collect

like collectively calling out um

institutions and spaces

um as well as kind of building

relationship building with

with people who you feel that are

willing to do that work

um i think for me it's also been  
about a politics or refusal like and and  
i'm kind of  
disappointed that you mentioned saber  
around assimilation i think that that's  
exactly why i didn't particularly like  
that exhibition because it had this  
assimilation kind of narrative  
and there that is a big problem within  
within the uk around  
south asian community um i feel like  
that's a that's a conversation to have  
within the south asian community so i'm  
not going to  
speak about that so much here now but i  
think there is an issue around  
assimilationism and complicity  
um and so i think for me i'm also  
aware of recognizing my position with

them that because yes i'm facing  
marginalization and  
possibly oppression within these kind of  
structures but i'm also part of them and  
i'm also perpetuating them in some way  
right  
so for me it's also being about  
questioning my positionality and  
thinking about what i can do within that  
and negotiating and navigating that way  
because it is  
a it's a process right um  
and we're not always going to get it  
right either um so for me it's been  
about resource it's about economics and  
resources for me now my practice is  
really thinking about those things and  
how i can use those in a way to kind of  
be more ethical or

platform people that i feel are really  
important who are not getting that  
visibility or  
um share the resources around or you  
know and resources are not just  
financial  
it's it's it's much more than that as  
well right it's about  
networks connections it's about um yeah  
many many many things i think there's  
not enough time to maybe go into all of  
that  
um but i think so for me it's about  
trying to be  
just clever i guess it's about playing  
playing the system to a certain extent  
but making sure that i don't compromise  
myself or my  
my my practice or my ethics or anyone

else's in in the same way

um i can share something that is a

resource that i put together um

that was really annoying when the bar

comes right

i hear so i kind of put together this

kind of do's and don'ts for

like kind of socially engaged practice

um while recognizing that there's a lot

of performativity i mean josie also

mentioned this earlier about

everyone wants to be seen to be to have

the right politics and there's a perform

performance of politics but i put

together this kind of do or don't

um it's online i don't know actually if

it's online yet but but it will be

online soon so just kind of

what you do and what you don't in terms

of maintaining integrity

not compromising your your ethics for

fame careerism

kudos status um and so yeah

for me it's also about raising awareness

raising because i think you know

with some of my practice in terms of

like undervalued energetic economy

um as well is really about unpacking

the systems and structures that we're a

part of and how we're entangled

within them right um and putting that

out as a resource

i realize has allowed people to kind of

see themselves in it being

able to then position themselves being

able to to see how they want to navigate

that for themselves um so for me it's

also about resources and i'm thinking

about a lot about that as an educator as

well

um in terms of what resources i can i

can put up

um um yeah

that people can also benefit from um so

yeah maybe we can

i think yes i wanted to hear

specifically about birmingham

about the spaces that you're you know

the community and heart spaces that

you're

involved in there and what you what's

been happening for you

you mentioned this pledge by the black

creative workforce um

and i think yeah that would be really

good to kind of localize this to

birmingham

and hear more about that um i still want  
to hear about kind of  
um you know thinking through spaces it's  
not just art spaces as you've raised  
it's also about culture it's also about  
the cultures that we grew up in that  
that shaped  
with how we came you know to be  
ourselves and and embrace  
um embrace or not embrace our  
creative practices so yeah i would like  
to hear more about that kind of  
the family structures and particularly  
intimacy and how you learnt  
to kind of survive within that um so  
yeah maybe  
yes do you want to go and then so we can  
come in  
yeah so guess situating myself within

the birmingham art scene it's very small  
quite diy in a lot of ways a lot of  
spaces are set up  
by artists for artists we have  
kind of a couple of big art galleries  
but you know they give local people some  
nice opportunities  
to work and to engage with arts and the  
artists  
so um i think  
there has been this process but to get  
to  
any point in the arts you have to be let  
in there's no way that you  
are able to just you know do it yourself  
and it just doesn't make any sense  
you have to go through interviews you  
have to um  
you know do things in that way i i feel

um obviously there are kind of  
alternative and anarchist ways  
um in brahm as well um  
but yeah i think the majority of things  
are still  
that sort of old school of literally  
people have to open doors for you to  
to get into spaces um in terms of the  
yeah so the black creative workforce and  
what they're calling themselves  
and it's um a load of different people  
from universities for academia from all  
different um  
kind of industries specifically  
focused on what the arts need to pledge  
to do  
so organize what organizations need to  
pledge to do  
and they are asking every single

organization

to sign up to every single one of their

actions

um and so i really do we could share it

um if we wanted to josie or raju i don't

mind who

um do you want me to search for it or

show josie

cool um yeah so it's really interesting

um

um just kind of seeing what they're

asking for basically and it is

they are big asks you know they're

asking creative directors to step down

you know

and uh i think it's really really

necessary when the same people have been

in the

the job for 20 30 40 years

at these some of these institutions you  
know how do they expect to be  
to be interesting and relevant to to the  
people

around them um so yeah this is  
specifically for the west midlands

i think they've just they're just asking  
organizations in the west midlands to  
sign this at the moment

um they obviously they use the phrase  
black they don't use this term of  
political blackness

and they actually say that terms like  
people of colour

and bame are actively dangerous

and harmful and i guess it kind of falls  
into what raju is

one of the the don'ts was kind of using  
the jargon

and things like that um  
so yeah focusing on kind of black  
african caribbean  
etc heritage and i just thought it was  
really interesting  
yeah the pla i definitely recommend just  
reading what they  
are asking of the art institutions and  
this has been  
in the works for a good year now  
um holding space  
listening reflecting moving forward  
and i think what's been interesting as  
well is seeing arts institutions  
release these anti-racism documents  
and and kind of pledges anti-racism  
pledges  
and oh these are all the people that are  
working

on this at the moment so you've got some

big names in there

um but uh yeah so it's interesting kind

of comparing this

to some arts organizations anti-racism

pledges

it's not enough to just say we'll have

50

of our workforce as people of color

okay oh

oh sorry i thought i was i thought of

someone else talking um

yeah so that's that um yeah in terms of

the birmingham

in terms of where i'm working at the

moment i'm working for a gallery called

eastside projects

and um yeah it's it's been incredibly

interesting because

in some ways they're very very different  
to arts organizations  
um in in this country specifically set  
up by artists  
they got a very specific pot of money  
when they first opened around 20 years  
ago  
that just doesn't exist anymore so they  
have quite a special relationship with  
the university but they don't really  
have to answer to the university  
and they're in quite a unique position  
but even  
though that was quite radical at that  
time now they're sort of looking forward  
and saying  
how are we going to make this relevant  
to  
to the artists today you know and i

think a lot of it is

they admit that they are quite stuck in

their ways and

they admit that they are part of the

problem you know that's something that

they've actually said

but they've also refused to step down as

directors which i have directly asked

them to do

um you know they they are still working

with organizations that

morally i don't agree with um for

example

lend lease who build prisons around the

world

um you know it's interesting how

how people working in the arts justify

these sorts of relationships to say

well we get the money from them and

maybe we'll have some sort of impact but  
ultimately you're just a name on the  
portfolio you know  
for that property developer that or you  
know that  
that company that's bought a lot of  
birmingham city center to gentrify  
um i think gentrification is a really  
interesting  
topic as well to discuss i think that's  
really stifling  
it us as working class people being able  
to thrive  
as someone who was you know priced out  
of london you know my whole family was  
priced out of london  
and had to move so um yeah it's  
just working within the arts is really  
really tricky

first you have to be let in second you  
have to  
deal with the rigmarole of everything  
that goes on  
for example i was working at tate as an  
intern  
in 2018 when the sackler scandal broke  
out  
which meant that um  
members of staff were actually saying  
should we use the escalators that were  
bought with blood money  
like is that something morally that we  
can do  
you know that's not a safe environment  
for a human being  
to have to make those decisions every  
day mentally  
on my health that it just was awful so

now i'm working with east side and  
having to again  
make those moral decisions like rashi  
said  
their positionality within the arts  
world you have to start thinking where  
what role do i play in this what  
i had people before i started working at  
eastside coming up to me and saying oh  
my gosh you do know that they're working  
with this  
builder of prisons right so i had to  
i had to think about that i had to  
really  
i don't know what the answer is you know  
well what the mysteries are there is  
this burden though isn't there this is  
what i feel like  
as me as an artist i feel like there's a

certain amount of politics and activism

i do want to do and want to get

involved in but there's also a burden of

that

that bad enough that right bad enough

having to do that right as artists as

creatives um

and i think some of that i refuse and

some of that i'm like why why are we

having

to do that work right um and those who

should be like you said the ones who are

thriving are not necessarily doing

doing that work so i think for me i've

also learned that as an artist i also

have to have this burden

of this of this activism um saba maybe

you can

i i'm aware i want to kind of bring it

to kind of um

questions and responses from from

everyone who's also here with us

witnessing and sharing the space so can

you maybe speak to

kind of yeah the family structures and

and intimacy and kind of your lived

experience and and what you shared with

me earlier because that was really

really awesome um so yeah that would be

really good and then we'll move on to

kind of questions

and responses yeah i have a link

and it's the gentrification link to

yaz's um

another awesome um insight into what's

been going on with birmingham and the

black um creative workforce um so the

gentrification

i think um obviously in east london as

well

um there's lots of movement of people

um sorry i'm shuffling on my sofa

um i think the thing that i'm thinking

in response to

that is um i'm i'm bringing it a little

bit more current to

what's been going on with covid um and

just um to be fair like i've kind of

lost track of all of the rhetoric and

i'm a bit exhausted from it so

what i'm going to talk about is a little

bit outdated now i guess it's

back when lockdown was still fresh and

we were all watching the news every

single day

um but there was a real language around

you know black and brown people being

a lot more susceptible to it whether  
that's because they're key workers  
or whether they have health problems  
because of the food that they eat or  
whether they're living in  
multi-generational households there was  
a whole  
kind of um conversation and rhetoric  
around lifestyles and the lifestyles  
being the reason why um people  
are statistically you know black and  
brown bodies are statistically more  
prone to the virus which for me i found  
really  
horrific and shocking  
and in response to that i did a piece  
that  
um kind of it was  
within our architectural practice and it

was looking at the urban  
planning of cities and how  
groups of people are grouped together  
and often air pollution  
is a problem and clean streets is a  
problem  
and space is a problem green space is a  
problem  
and that often has a knock-on effect  
and nobody really talks about that so i  
think there has been i think there has  
been more conversation around it there's  
been more opening up of that  
um but i think for me that's just  
systematic  
symptomatic of um the blame  
rhetoric and really pointing the finger  
on  
our cultures and our lifestyles which

then just kind of leads me to  
multi-generational living and  
what's really exciting that for me  
i've seen in my community during covid  
and during lockdown  
is that actually um having  
close communities together and having  
family structures within  
whether it's intergenerational or  
multi-generational generation or just  
supporting each other socially taking  
care of each other cooking for each  
other  
um sharing resources with each other and  
just kind of avoiding this like  
loneliness  
and um isolation that covid is  
connected to for me has just been like  
why are we not singing about this

why is everyone not adopting this kind  
of like  
approach where you're able to like kind  
of  
collectivize and um connect with each  
other  
um and i think just personally for me  
um i recently was thinking back to  
some of my childhood days where one of  
my uncles  
was a really huge figure in my life  
and um it's been quite an interesting  
kind of flashback like looking back to  
when i was growing up in the 90s in this  
in in east london  
and having a you know like lots of  
different generations within one  
household and supporting each other  
financially and

socially um and just what that meant um  
in terms of um my access to different  
types of love  
different types of um relationships um  
you know masculine role models that  
i want really there for me in other in  
my  
in my dad figure i guess um  
so i think for me there's there's a lot  
of  
i guess it's you know there's a lot of  
value and there's a lot of um  
scope for growth and for  
reinterpretation of some of those things  
that are just a bit  
bastardized i guess and tainted um  
and um i think um  
where am i going with this i think  
that's that's where i'm at

right now um i guess we could probably  
a lot of that stuff feeds into the work  
that i was doing with josie i don't know  
whether it's the right time to show  
um that work yeah you're nodding i mean  
yeah

it would it would be good to yeah it  
would because in the ethos of your  
actually your piece in the um exhibition  
around kind of the roti resilience and  
re-parenting you know i really like that  
re-parenting section

because it it it rewrites it

re-contextualizes

the whole narrative right of how what we  
actually

wouldn't need or how it could look like

right so yeah the last question

was around what kind of spaces and

conditions do we need so that really  
speaks to that but yeah also following  
from that you've done this project with  
josie

but yeah feel free to share that and  
then yes i'm going to ask you the same  
thing around

yeah what kind of spaces and conditions  
you think we need i know you're already  
already doing that within your current  
curation as well so these aren't things  
that we have to really  
you know imagine their their reality as  
well

um great summer if you want to are you  
going to screen

um i think josie's going gonna screen  
share for me because i'm on the phone

um so this is just

um just off of the back of you know kind  
of

covered and um just the intensity of all  
of that stuff

um josie uh

asked me to do some well-being messages

for the community in birmingham

um and they are

initially intended as the six of them

and they're initially intended to be

aimed towards elderly people within the

community that may be self-isolating

whether they're on their own or they

don't really have access to a lot of

support

um there's groups that are going to food

banks as well and so they're

very much on the sort of um

you know kind of marginalized front

where they really need a lot of support  
and um could do with just you know nice  
reminders of well-being  
um so that was the the brief i probably  
described it really badly but  
here we are um and what ensued for me  
was really just um it was about making  
it  
really personal again and um  
reflecting on my own experiences my own  
reflections on  
my families like tenderness and um  
i guess their own vulnerabilities when  
it comes to  
to covet um and just the kinds of  
conversations that we were having on a  
on a daily on a on a daily um  
basis i guess um so these six messages  
here really condensed that for me

um it was also really important for me  
to draw them as south asian as well  
and that was really interesting and just  
going back to what um josie was saying  
about building trust i think that was a  
really

big part of our relationship whilst  
i was working on this and josie was kind  
of feeding back

um also one other thing to mention as  
well this was also co-created as well so  
we worked with

local community groups um from the  
mosque and i think it was another  
charity as well a local women's group  
um where we got their experiences  
around their time around covid and how  
they were engaging with their families  
so it was really like a condensing of

all of these conversations

so the first one was hydrate your soul

this one is connect to your

um connect to your loved ones

um this is the back of the postcard so

they're going to be printed

um open your space um

kind of like riffing off of ventilation

and you know

getting open air in but at the same time

just feeling the wind on your skin

and um kind of you know um

taking it back to the basics i guess

thanks sarah i think we're running we're

running a bit low on time so i'm just

going to cut you even though i

really don't want to go for it yeah yeah

yeah yeah yeah yeah yeah yeah

just so good yes let's move yeah but

thank you so much for sharing and  
you know hopefully people can can get  
hold of those as well  
have a look have a further look  
definitely  
it's a great example of how work can be  
this collective project and it kind of  
takes your  
your ego as an artist out of it because  
you're actually  
doing it for the well-being of others so  
i think it's it's great i'm really  
looking forward to the  
finished finished work um i guess i  
wanted to talk more about what you said  
sabha about the  
like this multi-generational thing and  
the importance for multi-generational  
conversations and

discussions i think that's what  
the recipes for resistance exhibition  
really discusses as well  
this idea of bringing different voices  
in and  
the act of bringing voices together will  
make  
a more fair society so i think  
having like salva said about this having  
this like one patriarchy that everyone  
has to answer to  
or actually listening to the children  
and not using this victorian ideal that  
children should be  
um seen and not heard and listening to  
people you know  
elders as well um women elders and  
non-binary elders and things and i think  
that's really important so

yeah i just wanted to say that first of  
all that that's what i found with this  
exhibition bringing different artists  
voices and rashu actually saying  
well let's let's give let's hand the  
conversation over  
let's have sabba's work i don't know  
whose decision it was but let's have  
sabba's work that people can actually  
draw their own comics and write their  
own comics  
just to say that i did a video today  
we're  
at the gallery so there will be a vid a  
virtual tour sort of  
thing um that's going to be available to  
see  
soon on gallery's website and  
really it's just a personal response me

responding personally to  
to the artwork but hopefully you'll get  
some really nice shots and you'll be  
able to sort of engage with that  
um in terms of yeah spaces and how i  
guess

my own practice reflects how we  
my sort of resistance to waiting for  
a gallery space to say okay you can  
curate an exhibition here now

i literally wanted my first exhibition i  
created i

had some friends who i really liked  
their work and i knew that there was a

library most libraries

have a community room or have some sort  
of space where there is a white wall  
so i approached jubilee library in

brighton

which has these big windows at the front  
and they use them  
for exhibition space and at that time it  
was like 150 quid  
to rent out for the week so i saved up  
and i was like right i'm gonna  
going to curate an exhibition i'm going  
to put my my friend's artworks in the on  
the windows  
and so that was my first my first  
exhibition  
and i wanted it because i knew a lot of  
communities  
um community groups specifically were  
using the spaces and the the tables in  
front of the windows  
uh behind the windows sorry to engage  
with so  
making sure they were kind of

transparent on two-sided so

people could interact with them as well

and then my second gala

my second exhibition again was in a

library a ward end gallery

a wooden sorry ward end library they

have

kind of a community space but they have

um some white walls and sort of hooks

that you can hang things on so that was

my second exhibition and then the third

was um

in someone's house it was um

someone called mal and alex who are they

love collecting art

and um they're really amazing people

they they host

artists in their space to kind of talk

and hang their own work so i actually

covered their kitchen cabinets with um  
my collected material  
um i guess to sort of  
i don't know if democratize is the right  
word but allow everyone that came  
from all different parts of my my  
extended  
network you know it was musicians that i  
know local musicians that i know to  
my family to people that i've met  
through anti-fascist work  
to um to friends from the queer  
community all came together and they  
were able to  
literally take you know go through my  
huge bags of things  
and so that was those are just  
what i've done so far to try and resist  
i guess

the the having to wait for someone to  
tell me now you can create an exhibition  
saying that i will be curating an  
exhibition i will be curating an  
exhibition in a gallery at east side  
next year

so look forward to that yes i'm sure  
you're going to bring something really  
really good to it um yeah so yeah thank  
you so much

um i'm not gonna i'm not gonna share but  
i'm

i think it's evident in kind of the way  
that i practice and then recipes are for  
resistance

i'm also doing remedies for resistance  
similar to sabbah thinking through this  
time of codeword

um but also beyond that um

but yeah you know thank you so much for  
sharing i think we're going to open it

up

now to um yeah to whoever's

around right now who wants to kind of

chip in if you have any

comments you're welcome to drop them in

the chat box if you don't want to read

them out but if you want to

you know speak then please put your

video on and maybe raise your hand

or use the gesture reaction

so that we can i think we can open up to

maybe a couple of questions because we

are

we can run over a little bit but i think

i want to respect the time

um so yeah are there any questions

or comments responses to anything we've

discussed

ah so soraya all right sorry it's good

good to hear you uh thank you for all

your amazing work

that's great

anyone else

ah

yep hi that was great lovely to hear

um oh i know like obviously yas was

saying that

um they thought they were being quite um

bleak but i really don't think so

because i think it's quite a positive

that we're able to have spaces that we

can have these conversations in

um but i kind of just wanted to add on

to what a sub i was saying

about um how our communities

um have had this like really bad press

on like covered and everything and i  
think there was no like sort of  
well not much to ice in anyway about  
like epigenetics and like  
what our communities have been through  
and like  
the reasons why um we're more likely to  
get ill and how we're more likely to  
have mental health problems and  
general illnesses and like this kind of  
topic  
um about what do we need to thrive is  
like extra important right now  
um so yeah i just wanted to add to that  
um but this is great thank you  
thanks now  
yeah it's almost like you know just to  
get to the point of thriving there's so  
much to unpack

and the fact that those conversations  
aren't even there and you have to really  
dig  
deep to like start to surface they're  
like source of things  
it's it's hard work for sure  
yeah and this is this is all this is  
also why i wanted to do recipes for  
resistance because and to try and  
have this intergenerational kind of an  
inter into  
um ethnic into religion kind of  
conversation as well because i think  
there's so much around kind of yeah  
there's trauma there's legacy  
there's there's there's a lot that we  
need to also be having  
these conversations with each other and  
learning and unpacking with each other

as well

on this um code has kind of hit us

so you know some of those conversations

have been limited but

it's also migrated wider in some senses

um yeah the audio that i recorded with

my aunt who's like

maybe nearly 90 if that's in the

exhibition you know she was really

pleased

that it's you know gone so gone you know

it's she's had this public kind of you

know profile in this way

um and never even she yeah she's really

humble if you just thought well it's

just my personal story

what kind of value and worth does it

have and you know this is the this is

the thing is that a lot of people

within community don't feel like we  
talked about value and worth  
as artists but yeah as people like that  
we don't feel that our stories are so  
important and powerful um  
so yeah lots of great comments in the in  
the um  
in the chat about the session yeah i  
mean  
it's a big subject there's a lot to  
unpack for sure and  
i just really wanted to to start this  
conversation i'll have this conversation  
with you both  
um but yeah if there's any more  
oh sam sam you have i can't i couldn't  
see  
oh yes sorry i haven't got my video on  
but i just wanted to say thank you so

much

um for all the um inspirational

useful relatable talk that all of you

have done today and

just like to say a big thank you to all

of you

great thank you so much sam appreciate

that um

i obey me hopefully i said that right um

has

asked thank you everyone for sharing

your wisdom and experiences

i'm wondering whether any of you

practice any other healing modalities

besides art to tap into healing

and cope with lockdown and feelings of

confinement

i think sabbah you mentioned

[Music]

something in your chat

um yeah mine is is a lot more standard

it's not an alternative so i'm i'm doing

therapy

um at the moment um and i'm just trying

to have a bit more of a physical

practice as well

which just involves youtube videos of

yoga

that i follow but

the the therapy has been huge huge

um and really um really grounding for me

um unfortunately i am in a position

where i'm going to have to review it

because of finances

not fun

with covert i think um at this moment

um yeah as i've done a few heavily i

mine is food mine is always food in many

ways and kind of feeding  
myself and feeding other people um but  
also it's been art but doing art form  
for myself you know and not necessarily  
having to put it out there or like  
showcase it or share it um just kind of  
being creative  
for myself uh yes  
yeah i think i'll share something from a  
therapy session that  
i went to i was in therapy for a year  
definitely  
recommend it to anyone um not being too  
hard on yourself  
and actually saying to yourself i'm  
doing okay  
i'm doing fine you know even if i'm cold  
into a heap  
in bed and not eating anything and not

washed or not you know whatever it is  
that depression or whatever it is  
does to you you know you have to tell  
yourself that

you're doing fine and you're doing okay  
and um don't be too harsh on yourself

i think that's really really important

um

yeah i've seen some practitioners like  
you know yoga practitioners or kind of  
more body movement practitioners have  
also been offering

things online which has been really  
useful i think

things like this i mean this has been  
amazing and this is really great

comments but

in general this whole zoom kind of

industrial complex and the fatigue

around kind of zoom sessions and being  
online

um it's a nice break to kind of have

like some more body movement

and kind of sharing that online so

that's been really great

um and i've been tapping into that as

well um

so yeah i think in this time thinking

for you know the government

is making or taking risks or making bad

judgments based on

economy you know i feel like we really

need to kind of reconsider our economies

and what

what kind of um what we're sharing with

each other right now you know

um it's really important and i think i

feel someone's written that they feel

really optimistic i also feel optimistic

in some ways covert has been really

difficult but

i think the mutual aid and community

support i think has become very evident

that it's necessary and i think people

are

being more active around that um

so yeah oh yeah so ayuba means uh ben

amis has answered thank you everyone i

practice yoga too

very important to decolonize that

practice as well thank you for sharing

this summer

yes um there's two practitioners my my

cousin

nadia gallany speaks on yoga and

decolonizing

and is really speaking about around that

subject and also

um jill nashar so i can share those two

in the chat as well can i also

i oh sorry i was just gonna add one more

thing to

what i do i sing a lot so just

sing to your favorite song i love that i

love doing that

releases a lot of endorphins awesome

um i was going to say are we able to

like copy the chat because i've not been

able to look at any of the chat

oh yes we will i'll download that chat

um is that youtube

yeah that was me

um i'm trying to find these yoga oh yeah

here we go

we have one that would be amazing that'd

be amazing

one more question as well say from sam  
any tips that you can give um on how  
they can get around to looking at their  
physical fitness again

i feel like it's one that i'm neglecting  
unfortunately i'm feeling like that as  
well

not walking anywhere you know i usually  
walk to work walk

but at the moment i'm walking to the  
park i'm finding things that  
are open there's like a community

kitchen um

on tuesdays wednesdays thursdays it's

like a 10 minute 15 minute walk so just

um just doing that really my housemate

is really

gym crazy so he's bought like a load of

weights and things to do

thank you so much um

okay if there's any last questions or

comments or responses

you've got we've got two minutes um so

we actually kept the time quite well so

that's quite good

yeah it would be nice to hear from you

all

there's one one last question in the

chat from annelise

uh which artists or work you're most

inspired by

and that makes you most hopeful for the

future

oh i have quite a few actually i think

um

[Music]

can i show a project so i was looking

yesterday

at i can't remember where it was in the

us

but they've just the people have voted

for an alternative for confederate

statues

and the proposal is to melt down the

confederate statues

and use the bronze to represent um

those embarked on two slave ships from

africa

um and so each each metal plaque is

going to have holes in it to represent

each person they're going to have like

80 000 of these plaques down

along boulevard and light them from the

bottom

so it's going to like illuminate the

entire walkway um

and i thought that was pretty

spectacular

awesome um i'll speak on a project um

texta queen who's based in australia but

has been spending a lot of time in the

uk recently has just put out a

children's

um coloring book oh it's not just for

children but it's

saying that for kind of learning your

acabs so around kind of white supremacy

and this coloring book and she's

um they're sorry they are an illustrator

and they're also showing i think they

have a

mural memorizer house gallery on the

outside

um so texas queen is

i'll post the website subway any

mentions

you know what my brain has frozen like i  
can't i'm just  
listening to you guys i'm like oh that's  
amazing that sounds awesome  
and my own brain is just frozen right  
now it's probably the time  
no worries it's not think of anything  
been an hour and a half  
um i mean i would say everyone in the  
exhibition  
um people who are in the publication as  
well  
i know people can't make it to the  
exhibition right now but hopefully  
once lockdown's lifted or you know check  
out the online  
material we've tried to put it put out  
as much as we can without  
doing you know doing it for the sake of

it basically um

so yeah and we look forward to jazlyn's

um

responses you've already done a

pre kind of pre-response which was food

is not scarce

um which is a flyer that that's in

response to

um yeah the government's decisions

around school meals

um and maybe else you want to say

something about it but

yeah yeah i can quickly just discuss

that it was

written basically in a response to food

insecurity and food scarcity and um

you know i've been through times when i

have had absolutely zero

money in my account and i've had to walk

down the street and see  
um fruits and vegetables and shops full  
of food  
and not been able to eat basically um  
and just thinking of children  
in this country that are having to do  
the same  
uh will have to do the same you know i  
think i think the government have  
actually done  
u-turn now yeah they have yeah it's  
quite interesting  
but at the time you know that was it  
just showed  
up and highlighted i guess the greed of  
the politicians and people in power  
really  
so yeah it was it was that i spoke about  
a european folk tale about

stone soup which is a folktale about how  
traveller

goes to a um a town way

where they don't know anyone and they

have to trick the townsfolk to be able

to eat

um and i quite like that mischief you

know

awesome thanks yes so there's a question

about the catalogue we

i'm not sure if we have a cattle but we

we definitely have the publications

which kind of they're part of the ex

this publication is also part of the

exhibition it's a work in itself i guess

but it also

there's other artists involved in this

um but i don't know if we have a handout

or something for the gallery but

but you can check everything online in  
terms of  
what's uh what everyone's up to um but  
yeah these publications are available to  
buy  
they're only five pounds um for a  
donation but  
postage and packaging is about two quid  
um and yeah  
those are available to buy um  
via or maybe maybe we can  
put that up on the website or something  
i think that it's on my website  
on rogerrange.com so you if you want to  
find out where to purchase that  
um and yeah you know that helps this is  
what i'm using to fund  
um the project and pay artists  
to create to query the project into the

project so

um if you want to do that that would be

great

um thank you so much for everyone today

thanks for

everyone who's listening and witnessing

as well

and for your input and comments i will

make sure to download

the chat um and um

yeah this is the the last of the the

events right you see we've got a

workshop which is kind of a private

close with the local community um

but yeah hopefully there's more there's

more conversation and more to come

this video is going to come out soon as

well so of the gallery tour

yeah exactly yeah exactly so yeah that's

a way that people

will be able to um to view that

great thank you so much everyone

thank you all thank you thank you thank

you

bye thanks all bye