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Five Bodies

Live transcript

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SPEAKERS
Rindon Johnson, Elizabeth A. Povinelli, Canan Batur

Canan Batur 00:09
Hi everyone, welcome. My name is Canan Batur, and I'm the curator of live programmes at Nottingham Contemporary. And tonight it's my pleasure to welcome you all to Futures, maps, memories and meanderings with Elizabeth Povinelli and Rindon Johnson. This is the last event of our second iteration of Five Bodies live readings, an online programme of poetry, writing and experimental thoughts. All of the season's Five Bodies events were organised under the theme of entanglements, and they investigate poetic ecologies in the anthropocene, opening up new conversations around coexistence, resilience and sustainability. For those of you tuning in for the first time, Nottingham Contemporary is a contemporary art centre based in the East Midlands. We work with artists, academics and communities to reflect on contemporary art, society and visual cultures. Our public programmes reflect on transdisciplinary sensorial and speculative practices of radical sense making and wayfinding via questions of repair, pedagogy, remediation, and mutation. Five Bodies was imagined in conjunction with our colleagues Sarah Jackson and Dr. Linda Kemp, from the critical poetics research group at Nottingham Trent University. I also want to thank my colleague, Olivia Aherne, for their support in putting together this year long poetry, this year's poetry series. And of course, a word of thank you to Nottingham Trent University for

Talk

graciously and generously supporting this event and acknowledge my colleague Catherine Masters for the technical support this evening. And now to our speakers this evening. I am delighted to introduce Rindon Johnson and Elizabeth Povinelli. I'm delighted to introduce Rindon Johnson. Rindon is an artist and poet. In 2021, Johnson presented two pendant solo exhibitions, first in spring at Sculpture Centre New York, and later in autumn at Chisenhale in London. He is the author of four books, most recently The Law of Large Numbers: Black Sonic Abyss by Chisenhale, Inpatient, Sculpture Centre, 2021. He was born on the unceded territories of the Ohlone people, he lives in Berlin. I'm very delighted to introduce Elizabeth Povinelli, who is a critical theorist and filmmaker. She is Franz Boas professor at Columbia University and a founding member of the Karrabing film collective. Her academic, nonfiction, and film works focus on late liberal settler governance and spaces of the otherwise. Her work spans eight books, numerous essays and 37 years of collaboration with her Indigenous colleagues in North Australia, including most recently, eight films they have created as members of the Karrabing film collective. In terms of running order of today's event, Rindon and Elizabeth are going to read and present for around 25 minutes each, they will then be in conversation together. Due to the timezone differences, today's session is pre recorded, and there won't be a q&a section - apologies in advance. But if you have any questions, you can email me and then I can relay them to our questions, I can relay them to our speakers. And now I'll hand it over to Rindon for his presentation. Thank you.

Rindon Johnson 03:32
Hi, thank you so much for having me. I'm really excited. And yeah, I don't know. I've admired your work for a long time. So this is very dreamy. So I think what I'll do is I'll kind of share my work and its origins in some odd ways. Through a series of different pieces. I wanted to focus on the kind of poetic underpinnings of the whole thing. So I'll go ahead and share my screen here and then we can get going. This is actually a photograph of a work that isn't mine. I, my partner who's a really amazing writer and thinker and human, Sarah Harrison, she was started telling me from basically the day that we met about this series of stone sculptures that lived inside of a like gentrification buildingshof or courtyard. And she basically said, like, I don't know, one day they put in these stones, these

giant square stones, and then they have water running through them, and they just kind of left them there. And of course, it's Germany. The stones like the water froze, the stone started to crack and this photo is from 2017. And so it was, I think many years into this process, I think 10 years into this process. And I became kind of obsessed with these things. And I became very interested in what it meant to leave something outside and to leave something alone. And alone is kind of like a funny term, right? Because in my head when I first started thinking about this stuff, I was like, oh, like, it's the artist is removing themselves. But of course, the artist's ego and self is all still kind of wound up in it, it became much more for me as I started to do this with my own work to kind of make something and then kind of let it move into a different type of environment away from the white cube space. So this works title is I do not pursue quietly, I devour. In winter, I flew to Berlin to see you. And you told me about these fountains that you used to take a long way to see, the fountains were large stone cubes placed in the courtyards of all these new office blocks that went up around your Eastern Berlin subway station. When the cubes were first placed, they were new and beautiful, and each cube was a different type of stone, and slowly the water eroded them. When winter came and the water would freeze sections of the stone and pieces would fall off and shatter. Your friends said that she was there when it happened once, the sound was very loud and memorable. It startled her and then realising the rarity she felt happy to be startled. A mouth can also be an opening I think. You told me all of this two years before I actually saw these fountains, right when I was trying to do something similar with leather, inscribe time across an object that's actually also living. This was around the same time that I found that I could not stop thinking about what Auden said in memory to Yeats, for poetry makes nothing happen. It survives. In the valley of its making, where executives would never want to tamper, flow on south from ranches of isolation and the busy griefs, wrought towns that we believe and die in, it survives, a way of happening, a mouth. I kept having dreams that I was a mouth or that I was being eaten. I kept wondering what kind of stone I was, and then forgetting what I had decided on. When I saw myself I couldn't believe it, and scarcely remember. Maybe there are things that we should have become accustomed to not seeing, that or what June Jordan said in it's hard to keep the clean shirt clean. What's any one of us to do about what's done? I would never expect to see a

piece fall off of one of these stones, especially now that they're covered in moss, I would expect to see an elephant alone in the zoo. You'll be surprised to hear that when you touch a tree that was burned one year ago, after it has rained one day ago, that the tree feels like damp cardboard, and that your hands will be covered in soot. By creating a perimeter around something, I'd argue that you have a form of opening. And so this was kind of my like, first wonderings around these questions and I actually reading it now reading it again now I'm like, I kind of disagree with that. But I don't know if I don't know like if my disagreement is all that relevant, because what then it kind of led me to was the ideas for this exhibition that I had two years later in Dusseldorf, the Julia Stoschek collection called Circumscribe. And the ideas around circumscribe are very much about like drawing perimeters around something, but not fully touching it, to try and understand it, and well whatever we'll get to me undoing myself later. But this work from that exhibition is called Leah and I were walking through the park once and I was telling her all about the cows and what they might mean sitting out there waiting for me to come back to them. We sat down on a bench overlooking where the lake ends by the boathouse, it was just before when the street lights go on. The light was blue and sinking. We looked at the water, pausing, thinking between ourselves, the water was still and an exact mirror of the sky. As we were thinking a great deal, all these ducks descended from the sky, I would say 100 of them, at least. The sky and the water blackened with them, they all landed on the water at nearly the exact same time, as though they were some sort of reflection of themselves descending into themselves, or the all is one or this is such and such a thing. They have attached a particular word to an object or a fact and thereby consider themselves to have appropriated. The women say they've reduced you to silence. The women say the language you speak poisons your tongue, lips, they say the language you speak is made of words that are killing you, whatever they have not laid their hands on does not appear in the language you speak. This is apparent in the space they have not been able to fill with their words, these spaces can be found in the gaps, in the perfect circle to imprison them and to overthrow. And so this title kind of is split between my memory with my friend Leah, and then this like, direct quote and pull from Monique Wittig's Les Guerilleres. And I had spent a long time thinking about Les Guerilleres. And this, basically, to sum up as quick as possible what Les

Guerillers was about. It's a not, it's like a nonsubjective book. So it's written from the point of view of many women in the, in a war of the sexes. And so the women are describing this war that they won against the male race. And sort of, there's a lot of new interpretations actually, about how it was written in French and then translated into English. It actually seems as though that Monique Wittig was saying, those who are just not men, so not suggesting that everyone is necessarily female, or assigned female at birth, but rather that it was just not men. And so this group of not men, were sort of trying to figure out exactly how to reconstruct society outside of this patriarchal reality, knowing that the only reality that they understood or couldn't theoretically replicate was patriarchal. And they're kind of asking this question over and over again, like, how do we do this? If we don't know anything more? Which is an interesting question, of course, because it's like, there's so much more to know. And there are so many other things to know that it's kind of funny that that question was such a preoccupation. But it was something that I was also quite preoccupied with for a while there. And I was just like, how do I get out of this thing. And it's like, of course, I grew up in like, on Mewakma land. So just outside of San Francisco, and my entire childhood was filled, actually, with lots of other options. And I wasn't thinking about them in this process, which is kind of funny to say, now. Moving right along. In this show, at Stoschek, so 2019, I had made this film to try and explain why I was so obsessed with cows. And why it was that I thought cattle were tied to questions that I had about freedom. And so I became kind of obsessed with this song that my daughter used to go to sleep, which is by Nina Simone. And the song is called, wow, I can't remember the title of the song. But the words of the song are, I wish I knew what it means to be free. And she asked this question, like, I want to know what it means to feel free. But if I knew that, I wouldn't be myself. And kind of wondering, like, Okay, well, if, if free if my very bondage is my very being, how can I desire and I love myself, right? How can I desire to be free from this bondage? Like, what does that mean? Like, do I desire to be something else entirely? Do I desire to not exist? Do I desire to destroy myself? And of course, like, you know, after making the work, I was like, yeah, I do, I think. That's also kind of a funny thing to kind of realise about yourself to be like, no, no, no more. But so like, this is my, this is my kid, sort of like, kind of crying and then slowly going to sleep to the song. And that's kind of how the film

sort of begins. I was also very, my parents house burned down also in this time period. And I was also very preoccupied by the fact that the place that I was from was not the place that it could have been, or was when I was growing up, that like, if we had paid attention to different forms of knowledge, none of this would have happened, and sort of being frustrated and infuriated by that, but also then being kind of just like, okay, so here we are. And so this is like, this is the view of, of Marin County from a dad's drone that I stole and put to the film. Um, so yeah, so this film is called, among other things, nearby occasions, or eight acts for Jeremy, what should we call this form of existence, the constant vista where from one view, one can see the cage of one's binding, and from another view, another binding state. Come here and have a taste, play to be played. Hattie writes, all night I dreamed of these lines, and I couldn't help it other than believing that dreaming these lines meant I should send them to you. It's coming from an old poem that made sense to me when I saw the caged bird, cage inside the bird. Birds are free of cages and cages are free of birds. Wherever you come from causes you to be so free. Although every bird voice is a kind of crying for the end of the day, you must sing more since your cry more sounds like the beginning of the day. I think birds are standing for people but I'm not sure what the cage stands for. You must know. I don't. Maybe there are things that we should have become accustomed to not seeing or knowing. I entered the tunnel of my own will. I play the song over and over without beginning without end and when you drag up the past needlessly, the Dutch say you're digging up old cows. Yeah, my friend Hattie wrote to me, after I had performed inside of Bruce Nauman's double cage, and I kind of took that writing and moulded it into this title. I still don't, I don't know, I still, I watch this film and I still don't fully understand it. But I was trying to ask this question of what it meant to subjugate animals and think that we were also being subjugated ourselves. And I had a lot of questions too, about all the different ways that capitalism had wormed its way into my life and my expectations of being a person. So yeah, so this film was kind of the wouldn't say, it was kind of the key to the whole exhibition. And then meanwhile, I kind of was in playing out all these odd different scenarios throughout the exhibition. So I was putting these live stream cameras on rocks. And of course, the live streams were, they didn't go anywhere, and I didn't record them. So they were like quasi performative and also surveillance

based, but there was no, I wouldn't say there was like a point to the surveillance, like the rocks were being watched to be watched. And the rocks themselves were also this kind of like, hard to pin down object. I had run into this person who had this stone, Zimbabwean serpentine stone, and he was very protective of it. And actually, it actually might be faster if I just read you the title, maybe that's gonna be easier. So these works. These like four works are split into four different titles, and I'll read three of them now. So the one that's closest to us this with this split rock inside the tank. It's called strange provenance landscape number one. Before we begin, let me establish some things that I cannot name through serpentine in the Rhine. I've split three stones and polished one. You'll see them here. All of these stones come from Zimbabwe. Zimbabwe is a landlocked country in southern Africa, known for its dramatic landscape and diverse wildlife. It's about the size of Germany. My German friend Stefan went to Zimbabwe in 1998 to learn about sculpture from the legendary Shona sculptors of Zimbabwe. Zimbabwe has many colours of stone. There are ancient dried riverbeds in Zimbabwe and each riverbed is filled with different types of stone. The black kind in particular is known for its delicacy under stress, few black stones can boast such endurance. Stefan and his friends went to all of the different mines and mined some of the stones and Stefan put them in a shipping container and sent them home to Hanover where 17,000 tonnes still remain on the family farm. This stone is serpentine from Zimbabwe, it's shown here in filtered water from the Rhine that is Rhine from Middle High German rin as in just down the road and ultimately from Gaelic renos meaning that which flows, to move to flow to run. And then strange Provenance number two, which is this work in the back here, serpentine rewires your brain. A hot flame makes its way up, serpentine is about rebirth and beginning and returning as a snake enjoys the snack of its own tail. Definitely a convenient way to use vibrational energies. So does the stone remind us of our position as bodies in an orbital transit, snakes actually do either tails is a sign of distress, but the snake is a stand in for something else now, this action of a snake body is referred to as the oroboros and of the oroboros it is said, one is the serpent which has its poison according to two compositions. One is all and through it all, all and by it all, and if you have not all, all is nothing. And then this is the stream and then the fourth one, which I for some reason don't have an image of is to be clear when I put

this rock here we were nearly the same colour. I can't speak for it or me now what I mean is that I have gone through great lengths to change my colour to no real avail as the pigment is fixed. It rather moves around depending on where it is most needed. This is not dirt he says, this is the crust of Zimbabwe, it stays on the stones because that is where the stones stayed. I suppose I split them to see what was inside. So while the beaten and mutilated body presumably establishes the brute materiality of existence, the materiality of suffering regularly eludes recognition by virtue of the bodies being replaced by other signs of value, as well as other bodies. Let us pretend that the rock is an empty vessel. Is it violent to leave room for my imagination within something else? Can one's own eye be given? So those are the questions that I was kind of messing around with in 2019. And to hear them now it's kind of funny, because I feel like a lot of my answers them are like, why, what was I thinking about here? What was I trying to sort through? And a lot of it was kind of questions about who belongs where, and when, and who gets to say, what belongs and how come. And so I was looking at these rocks that like, had been in Germany long enough to be German citizens, but would never be. And then I also was thinking about what it meant to take something away and kind of hoard it and hold on to it or something, for what purpose, you know, Stefan was never going to, he was, he was never going to use them for anything, unless the right person came along to convince him that they needed to be used, he would rather like save them, and protect them in Hanover than let them just become some random sculpture, which I thought was also quite interesting. And what I ended up doing was just kind of putting them inside this Rhine water. And over the course of exhibition, which I think was like six months, they started growing stuff all over them, of course, right? Because water is filled with things. And when there's oxygen in water, it grows stuff. And so in some ways, I was like, kind of repeating in a very closed box, this thing that was happening with the stones that I saw in 2017. And kind of wonder like, oh, okay, I'm putting something together only to when the exhibition comes down, pick it apart again, put the stones somewhere else, and kind of step away again, in kind of, I'm here, I'm not here. What is that? Yeah, 2019. And then we'll jump, again, two years, to this grouping of paintings that are all very quickly aged leather paintings that I made after I returned to my parents land, where the house had burned down, I sort of sat down and I was like, okay, like,

what's, what's here? Like, what is the deal here? And I started to make these cow paintings kind of leaving them outside, but not for very long. And these three works come together in one long poem, and the poem is called, there's a black fly in your Chardonnay. Outside I've never been lonesome, always a fence a plank, an eyebrow, in the ocean, a baby received in house, anything tall is a tree, the sky rearranges itself in the desert, the sky rearranges itself in the water, the sky rearranges itself while I'm in the sky. How lucky I thought I was to see the streetlights turn on. Clouds like rows of plantain, mistakes we make and agree to continue. A view of the river, my rock in the glade bigger, ragged till relatively and still until I pull my zipper open. Like a lover. I said it backwards, but it sounds better that way actually, I drag a trowel through them. I lick the paint off my own stick. I have a cold back, wet ankles. Later a slow moon labouring over the hillside. Later the fog reflects the moon. Later my blood is sucked and I itch, will we will we ever find home. The car calls us in the distance. To walk the stairs, to take off my shoes, to stand wringing hands scratching grass blades on toenails, you're starting to see things we could never see before like you had been born or how I waited a whole year for September. The piece of fruit, a source of fire an edge, an excuse on a small scrap of paper, the woods in my mouth. It's so hot today, like yesterday and the day before. Okay, so those are some some cows and like a piece of writing that I was trying to think through. And now this is like some of my most recent work. This is a footage from a live stream. I'll just let the footage play while I kind of describe this work. So in during the pandemic, I started talking to a lot to this really rad curator Aram Mashayedi who's at the Hammer Museum and Aram was putting together a show based on the gesamtkunstwerk. And so he wanted to make a show that was kind of based around a series of texts. And then from those texts, the show would kind of emerge and play itself out. And so I wrote a text kind of loosely based on my time as a kid on Pimu, which is known as Catalina Island, which is like I think 50 or 60 miles off the coast of Los Angeles. It was kind of the one place in the kind of LA area that I had like a really deep connection to. It's a very odd and funny Island. It's owned by the Wrigley family. And there's also like a herd of buffalo on the island. And I found that totally absurd. I had gone to graduate school with this really amazing Lakota artist named Kite. And I knew that Kite was interested in Buffalo, but also interested in kind of these absurd, like, meanderings of

things coming together. And also, Kite was one of the few artists that I knew that was from LA, who had a lot of like, really cool, like, like-minded things going on. So immediately, I was like, Kite and I have to work together. And so when I reached out to her, she was like, well, dude, that's Tongan land, we got to find Tongan artists, like, who do we know that's like that might be interested in trying to talk to us that would talk to us a little bit more about Pimu. And that's how we found this amazing person called L. Frank. And L Frank then proceeded to be like, oh, yeah, like, there's a lot to know, and told us a lot of really interesting stories and shared with us a lot of amazing knowledge. And then we started to get to work. And we sort of asked like, Okay, well, so what can we do here? And, you know, each of us was interested in doing and talking about different things and we were kind of like, okay, well, we'll just like, keep going and put things together. One of the things that L Frank gave us as a gift was, she sung us a song. And that song was a song that was sung by young Tongan children when they were being taken to the missions and when they were in the missions, and the song basically describes their desire to, to leave to be taken away from this awful place. And what was fascinating about it, like not the song itself, but Kite decided, okay, I want to take the bell tower on Catalina, which rings every 15 minutes. And I want to translate the song that L Frank has given us for the bells. And so of course, we thought, okay, this is great. This is, this is a really interesting thing to do. Because the island is still privately owned, there's a lot of I wouldn't say secretly seen necessarily, but there's a lot of odd ways of thinking about how they relate to people that are Tongan. And that was something that we were hoping that because of the museum's access and financing abilities, we can kind of bypass and we sort of we began this process of asking if we could use the use the chimes, very, like openly, they had been for years trying to fix the bell chimes, because they didn't have enough money to fix them. The museum said, you know what, whatever it costs we'll pay, we just want to have the like, we just want our artists to have the opportunity to use the chimes for this piece. And we started saying, Oh, well, we could do it for just the run of the show, which is three months, or like, at some point as they started to be like less and less interested, we were like, we just want to use it once. Like, we'll pay all the money to fix your chimes. And we just want to use it once. And we went through lots of different channels. And at some point, they were just like, absolutely not. And we

couldn't exactly figure out why. And of course, we know why. Right? It's like for them to acknowledge this, essentially, like slave song sung by young children, as like a part of the history of the island that makes things more complicated. It takes away from this, this thing that they're trying to export. And so that was like, that was like, what, what Kite called a gift that they chose not to receive. And this kind of process of us trying to find different ways of participating on Pimu, and then also in in LA. It was kind of endless, until it reached a point where, by the time it was time for the exhibition, we couldn't really do any of the things that we had hoped to do. So our original goal was to have a live stream of a large piece of rock that, a large piece of soapstone that L Frank had asked to be brought from Pimu to LA so that she can work and teach people how to do traditional stone carving work. That never happened, despite the fact that the mining company that's on the island that takes all the stone out of the island was super happy to give us stone for free. For some reason we couldn't find anywhere that would take it and that woul hold on to it for L Frank and would have a place where L Frank could come and gather with her community. And so it became this kind of like his headfuck of a thing where it was like we could get only so far but every time that it became any sort of conversation about you know what, what we actually wanted, which was the gathering of Tongan people, or to kind of, you know, describe some little part of the history of this place, it suddenly fell apart. And that was, I don't know, that was obviously disheartening, but it was an odd experience as like a Black American person to realise that like it not to realise, but to see, with my own, in my own process, that kind of obvious desire of the United States to continue to not give a fucking shit about the Native Americans. It was yeah, it was really, really frustrating. It was frustrating to the museum as well. And of course, Kite and L Frank were both just like, I mean, man this is how it goes. And of course, this is how it goes. Right? That's that's how it goes. So this piece, is what I ended up projecting the museum. And it basically was the thing that I could take from them that they couldn't tell me I couldn't have. So on the Catalina website, there is a live stream of two harbours, which is where I spent most of my child life, a lot a large part of my childhood summers. And it basically looks directly at Los Angeles. And so I called this piece How like the weather, the heresy of definition, what to even call a day, determiner, like how a mallet on stone is the same as a hand on the fleshy bit. Hitting a body, a large quantity always

becomes an issue. The immeasurable can never really lie fully open, a definitive expenditure of mass, volume accumulated into not any mostly tacking into the wind the ocean in the evening, the kelp across my body, cool rippled skin, bladders full, orange fish guarding red things and small and big enough to be away and in the ocean weary, codified, restless laughter, unquenchable determiner, slot for time contained within that spatial occupation, like a fuss. I'll be no minute and where's your stuff? You won't be able to see all of this. Even the bacteria has seasons, no rocks in the garden? Oh this is all I can take, gathering enough determiner interfere. Can you see the water in the glass? Say no to this reasonable request, denied and in writing, ever moving some determiner? I want to sleep when it's dark. Yeah, so that's what I had. And then Kite has been working a lot with these amazing things called ideographs. And so what she ended up doing was making large scale, a large scale ideograph for the museum wall, which describes us as artists trying to work with L Frank, to get the series of gifts given to L Frank, so that L Frank can do her work, and then being denied left and right. Yeah, I think that is it, that's kind of a quick rundown of some stuff I've been working on, the end.

Elizabeth A. Povinelli 33:08
That was amazing, you know, tonnes to tonnes to talk about, like, super, like, super happy to have just walk through those years in which you've been trying to think through a set of problems really great. And there's going to be tonnes to talk about, I'm going to make sure that I don't go over because I really want to chat. So what I thought I would do, and I think it's going to run really well is use some examples from Karrabing, mainly films, we also do installations with our films, but Karrabing films and then a couple pieces that I have to take responsibility for, but within a Karrabing methodology. So I want to really walk through what the stakes of a Karrabing methodology on how at least we including, you know, me as a member of Karrabing, then me as a writer and a thinker. And again, in Karrabing, I'm not the only one that does different things like we come together, we come apart we separate and the Karrabing methodology, I want to talk about it that I do think is going to be super interesting after Rindon your talk, is the methodology in some ways is really simple. Karrabing itself is an Emmiyengal term that refers to when the tide, the all the members except me are indigenous and their lands

are on the coast that stretched across this enormous bay in the top end of the Northern Territory what's called now the Northern Territory. And the languages of the area are Miriuwung, Mentha, Emmiyengal, Boschmon, Kuuk and so, and members are from all these groups and from about seven different we now all have agreed to say totemic clans, they tell me to say that, so totemic clans were dreaming that we'll talk about in a second. But Karrabing so Karrabing is a word, it's a word in Emmi, and it means a refers to when the tides are at their lowest and they go, they really stretch right out. And so you can see the reefs, and the water channels, you can use the mangroves you can get oysters. So there's a lot of things you can do when the tides are really out, you can walk across creeks that separate country when the tides are up. And when they're up and set to return to the, to the ocean, it's called karracall. So karrabing is one of two times, karracall and karrabing. And in 2000, and we don't really know 2009 When we were trying to think about what to call the collective. A number of folks I think it was Cecilia Lewis, who, who really finally suggested Karrabing as a way of describing the group and it really caught on, the reason we did so is that it's a word like you know, and it refers to the environment. But it's also a concept, it's a concept that insists as opposed to the way in which the settler state tries to divide indigenous people into little territories, I was really struck by the circumscribe that part of the your work you were doing when you're thinking about, well, I'll put a little box around it and Karrabing is really working against that way of thinking about one's relation to country to land to each other to the ancestors, both human and more than human by saying, yeah, of course, you know, everybody knows where their lands are, and what their totems are, and their, you know, their, we know where they are. But they got there by these routes or routes, I should say, routes based on different things that happened. And they then they sat down in various places and shaped the geographies. And so too, as Linda Yarrowin says, who's a senior Emmiyengal member of the group, and she says, you know, we have our own land because of the connections and geographies that were established by these routes taken. And so karrabing methodology really thinks about the specificity of place for people, but always foundationally within an understanding that those individual places are the shape the material they are because of the way they're entangled or connected to other places, and that, and it's not just a place, it's like,

bodies and smells and environments, and geographies. And, you know, so there's multiple marriages, like, you know, friendship, all of these ways in which if you want a place to stay in the shape it is, then all these other modes of relationality have to be kept in place. So it's in a nutshell, it's like, yeah, everyone has their own country, because of the way they're interconnected. Right. And again, it works against this capitalist methodology, and a settler methodology, in a settlers most quote, progressive form, which is, you know, we recognise that y'all have country but then in order for the state to give you the rights to your own country, they cut it into these little chunks, they circumscribe it, right? And so, so that's the Karrabing methodology. And one of the things that we started noticing very early on, you know, involved in thinking about a lot, and I've definitely been thinking a lot, or the stakes of this kind of methodology in the production of, I don't know, we like art film, fiction, doco-fiction, karrabing fiction, whatever we want to call it that, like, how do we, how do we let this Karrabing methodology really press in to the kind of, I don't know, common sense curating we do with various forms of fiction. So probably, I'd have to say the the first moment in which this whacked into my head was during the making of our first film, when the dogs talked. And when the dogs talked, is it's a short film that tells the story of a group of Karrabing looking for one of its members, because she's walked out of an overcrowded house in Darwin. And they don't know where she's gone. But the housing authorities have come and said, you know, if she doesn't come into the office and explain why everything's overcrowded, she's gonna lose the lease so they end up way out in the bush. And they come upon some other relatives of them of Karrabing who are doing a GPS project that map the travels of these ancestral dogs. The when the dogs talked is, I don't know doco-fiction, we say Karrabings, karrabing story and again as Linda Yarrowin puts it they're real with the little bit of story added on top meaning that all our films come out of common experience and common knowledge and the way in which all of us have been taught how to properly belong to each other and the landscape, and then little story on it is yeah, we shape it into something more like a story and so I'm going to show one little clip in which the this group that decide they're going to instead of going back to Darwin to save their house they're going to keep on going with everyone to map these ancestral dog tracks and it's so I'm just gonna share my screen for a sec So that's a little clip and, and the way it was

made is that it, we had gone to, you know, we had taken the kids to this site several times and the first time we went there a conversation like that developed. And so we just, you know, we just told all the our kids, like just recreate the conversation. But what was super interesting about it was that in the course of the conversation, that you know, because we just rolled the camera and in the course of the conversation, Sheree Bianamu who is the woman, young woman saying, you know, you should know the story, she really began to feel the truth of it, like really making the argument. So getting feeling the upset in the moment as she's standing on her mother's area, which is fine to do there, these water wells. So, so it's based on something that happened, as the entire film is, but with a little story that is, you know, just go with the flow. There's no script, you guys just go. Now in the course of making the film, we, you know, we were camping out bush near to where this is. And during night, of course, the as is usual, the younger folks would always be asking the older folks just tell all the stories they know about what happened in this place, both human ancestors and more than human ancestors. And so one by one, we're telling the stories, until one by one everyone went to bed until me except me and Ricky Bianamu. And, and I said, you know, whose a nephew of mine. I said, Ricky, I'm sick, I got that flu I need to go. I need to go sleep. And he said, No, no, come on. Auntie, tell me more stories. And I said, seriously, I think we told as many stories as we can tell in one night, I have a new idea. You ask me a question and I'll answer it and then we get to go to bed. And he said, okay, okay, and he asked me is Bigfoot real? And I said, Oh, yeah, yes. Bigfoot's real. And I thought, Okay, I'm gonna sleep. And he said, No, no, no, no, if Bigfoots real, where did Bigfoot come from? Now I'm gonna show a little one minute clip, a little animation I made for him to explain where Bigfoot came from Okay, so I really like myself. I told that story at the fire and I just thought aren't I the special person? And then Ricky said, Hmm, where's that story for? And I said, Oh, nowhere. He said, Oh, you just made it up. I said, Yeah. He said, Oh, that's interesting. Auntie, do you have any real stories? And at that moment, I just thought, yeah, boom, there's, there it is. There's the hammer being set down. Right? Because the difference between what we you know, within fiction, of course, there's and it's within fiction in a western imaginary, western hegemony that I think you know, still kind of sits in and in its certain museum and gallery spaces is this idea that myth is a kind of fiction. Right? There's fiction, and there's myth as a kind

of fiction. But of course, what Ricky's saying and what karrabing is saying is that the stories of the dogs that left this imprint on the landscape that created modes of belonging and connection is not fiction. It is true, right? Whereas the origins of Bigfoot totally fiction fictional, right? And, the value systems that accumulate around these two kinds of quote, fictions are really also, of course, totally interesting. Like, wow, like, creative people who can make stuff up right as metaphor, which can be used to think about things globally, or in some ways so that you know, in the origins of Bigfoot, it's like, colonisation, like how do we think about Homo sapiens as white colonisers, but it has no place, its place in a western imaginary fiction is any place, right? That universal gesture of certain kinds of making of fiction. So I want to show you, which is, which is an totally contrary to what we're trying to do in the Karrabing film collective, which is use film in a way that through the activity of making it, telling it, bringing together different generations, the thick generations, within Karrabing listening and acting it out, to know the story, which is true, it's a true story, to know where it is to know where it goes to know how different people belong to it in different ways, right, as opposed to kind of fiction that has some kind of broad, metaphorical universal application. Now, we do want people to watch them and think, Oh, I get it. But we also know that they're not going to get a lot of what the films are doing. Because underneath the story is the truth. And for the west the truth is a myth, for Karrabing, it is the ground on which people act out their forms of survivors. So a second very quick as I want to show a second clip, that from the last film we made, so when the dogs talked was the first film, it has the aesthetics more of the aesthetics of a I don't ficto-doc, I suppose. And the third film we made we, we kind of threw out our very lovely, very small non-Karrabing film crew. And we started shooting our films on iPhones, which just kind of freed them up. And we also started thinking about the way in which these different forms of time act in a way and in a hegemonising way, in relation to this divide between fiction, nonfiction, myth, truth etc. And in particular, the way in which a lot of the reception, some of the reception was like, oh, so these are the myths from the past. And now you guys are in the present and do your ancient myths help us save the planet? A lot, a lot of us, help us save the planet, like how does your ancient knowledge perhaps help in terms of climate change, toxicity, capitalist destruction, and etc. And so a lot of our films when we started using the iPhones but

also, as we're listening to the way in which this division of time was working, we started putting their all the times in the same visual space so that you know, the use of montage and overlay to do it, in order to argue as Angelina Lewis is very, I mean, a very strong argument, and Rex Edmonds and others all that everybody, that time is sedimentation. Time is materiality. Time, there isn't a pass. There's, there's the accumulations of an ongoing ancestral present. And so I thought I would show a little clip from the family and the zombies that gets twice to intervene in this hegemony of time and tries to show the ways in which bodies themselves are not opaque to the lands in which they walk through. So that's what happens in at this point in the film is that everyone's, they go through all these places and then talk about the way in which they're interconnected. But we attempt to use this layering in order to not only put the ancestors in the ancestral present, but the human in the more than human world, but also put in the same framework what is also true, which is there's capitalists in there, there's miners in there, there's the police state in there, there's pollution in there, there's climate change in there, there are all of these modes of life crowded into the same space. And if for Karrabing, if we seek to hold on to the shape of the land, in order to hold on to the shape of people in the more than human world, then we have to really work to not give way to a form of fictional thought that divides fiction into say, the creative arts that we you know, some of the talented people can pull out of their heads. And then mythological thought which for the West is a form of fiction that rather hold on to the truth of these stories and hold on to them in the present. So I don't want to go any further. I had other things to say but I want to Rindon I want to have time to for us to talk together.

Rindon Johnson 59:33
Cool. Thanks for sharing that.

Elizabeth A. Povinelli 59:37
You're welcome, and also, you know yours was so much about rocks. The last part of what I was going to talk about are this these two projects that we're doing within this Karrabing methodology, one these rock, pre-invasion rock fish traps that are round this point that are right next to really important totems that some of which are reefs, and some which are sand, and some of which are waterholes. So there's this project,

we're doing that. And then parallel to that, there's this. I don't know, graphic novel writing thing called Alice Henry and the collapse of the Western plateau, which is also about the crazy fucking shit of settlers not letting go to certain kinds of fiction that they're everywhere and thus nowhere, right? So it's all about rocks and all about, like, sedimentation and formation, but trauma, because your stuff is so interesting, all about, you know, just like, so much about rocks and mines. Right?

Rindon Johnson 1:00:54
Yeah and quarries and taking stuff out of I don't know, because it's like, I guess what I started to think about, especially after the, like, Zimbabwean rock work was kind of, So it's just like, like, as I was starting to realise, okay, if I let go of my own understanding of time, like, then what exactly have you done by moving all these rocks around. And so of course, then like, you know, showing up in Catalina on Pimu, and just looking at looking at this like, hillside that's just like, completely destroyed. And sort of this, like, kind of looking at these giant machines, and the dudes who run the mine, they never let anybody in, first of all, so it was weird to just be there and chill there. But then to see how they were breaking up each of the rocks, like, they put in these giant, essentially drills, and make these huge holes, and then wait for the rocks to split. And then of course, like, you see inside the splitting, there's like, so many different types of rocks. And they're like, oh, yeah, such a bummer. Because this rock is an amalgamation of all these other different types of rock. We can't use it. And I'm like, but you took it away from the spot. I don't know. It's just like,

Elizabeth A. Povinelli 1:02:10
No, no, that's totally I mean, there's, it's, it's so mind blowing. One of the reasons I think that this the Karrabing methodology that I'm trying to, like, we're all trying to, like, sort out and it's really, like I try and like Alice Henry and the collapse of the Western plateau. It's really, it's really fun. It's, it's gonna be fun, but I just sit here and I think I hear Ricky saying, Where is it? And so I and then I think, well, it is everywhere, because settler colonialism is such an invasive fucking weed. And but the how to use art to for us to keep what is outside of, in the western imaginary, outside of bios that has no indwelling potential, like humans, you know, capitalist miners can go in and expose its potential, but you know, it's

inert. And, and you're like, how do we disrupt that? And Karrabing's really. I mean, everybody's like Natasha, Bigfoot, we were talking the other day, and we're talking about money. And she said, you know, why people? If they're not there, they think it's, there's nothing there. But like, look at our country, you go there, there's beaches, and there's rock and there was the rock fish traps someone made and the reef and the pigs in the cow and the kangaroo, and they were all there first. And right. And if we don't help them stay in place, where are we going to go? But it's, it's so simple. I don't know what to think. For me. It's like so simple. It's like, you know, and plus, we have a big mine just down south of Darwin that just started opening because of course, it's their, they're mining for lithium, for the, you know, for the green economy, and the place is leaking toxins like there's no one's business for the green economy. For the right. For sorry, green energy.

Rindon Johnson 1:04:12
For green energy. I mean, yeah, it kind of it's, it seems like at every turn with thoughts about green energy, it seems like the only real answer is just stop desiring the things that we've been taught to desire. And it's kind of just it's like, laughable when they're like, Okay, like, we'll make a mine to get this lithium out and cause all this toxic bullshit, or, oh, we could get it from the bottom of the ocean and mess around down there. Like that could be a possibility. It's like, or we could just not anymore.

Elizabeth A. Povinelli 1:04:45
Yeah, yeah, exactly. Or we could just stop already. You know, when you were saying you said pardon I was taking notes. What does it mean to be free from this history, right? And if you put it in a way, honestly, I was really happy because I wrote something that almost exactly like that, because I was thinking, Well, what if on the one hand, what does it mean to to keep going like, but differently so in like Alice Henry, it's like the Western mining extraction machine, that just won't stop. So it just this collapse and they're underground collapsing collapsing, but also like karrabing just, you know, it's we're stubborn, it's never gonna stop trying to keep their country in place. What would be to have been freed from that? Well, we wouldn't be who we were. So I was really, you know, and I was, I was thinking that because like, we sorry, I clicked when you said, we just need to stop, we need to stop using so much energy. We just,

that's the only solution. Stop it. And, but it also is like, and then we would be different. And I was so intrigued when you said well, do I want to be different? Especially if I love myself? I think yeah, exactly. And then you said yes. I thought amazing. Because it is a paradox. Like it's like I do love myself I'm but you know, for me, I come from this crazy shit, these Alpine like our village up in the Alps, everyone's sane and very tough people very brutal. But you know, when you get to America, white. But would you? I like me, but would I do what they did to me to anyone else? No. Yeah, so I was hoping you'd say a little more about that.

Rindon Johnson 1:06:54
Yeah, I don't know. It's, it's been on my mind. I don't. It's like, because I'm also trans too. So there's also this other thing that's happening kind of in the background too, of kind of like, I, there's always this kind of undertone of like, okay, well, like so you're a dude. I mean, on paper. Yeah. And to like, stuff from the government. Yeah. But like, when I open my mouth, it's very obvious, like, not your average dude. And kind of this, like, there are definitely moments where I'm like, God, it would be so much easier if I could just like, blend. But then again, then I wouldn't know everything that I know. And knowing these things makes life so much easier. Like,

Elizabeth A. Povinelli 1:07:36
More interesting way, you know, if you can survive it, right?

Rindon Johnson 1:07:39
Yeah. And it just, I don't know, I don't, it's important to know, or something. And so it's like, I want all the knowing. But at the same time, like my partner, my partner is Australian. And she's like a classic Australian mix of person where like, her mom is her mom's like, quote, Jewish, but from no origin, then her dad is from somewhere in what used to be Burma. But again, he also like kind of doesn't want to engage with that part of himself. And at some point, she was talking to me and she was like, she was like, Yeah, I've been thinking about what time in history, I would want to be recreated in, like, what time what part and time and I kind of like in my own sort of like my own sort of selfish trans spiral thing I was like, Well, I can't live anywhere, but now, like, just that was in my head. And then she was like, I'd like to live somewhere where nothing

changes for 10,000 years on either side. And she's like, whatever reality that is. And I just was like, I think that doesn't exist, but if it does, yeah, it's like, but if it did, what would that even be? Like what is that out of time space? Like, what is that desire thing? I don't know. And that's like her desiring a different selfhood, a different person, a different way.

Elizabeth A. Povinelli 1:09:01
Yes, super fascinating. Because, you know, one of the things like the whole, the whole, like, what does the Karrabing methodology do to kind of, a lot of people, not everybody, but a lot of people's kind of you know, common sense understanding of fiction and the values of creativity, and then the mythological people whose function is just to repeat and, you know, that drill. And so, you know, one of the things that we've been talking about a lot is trying to get people to understand how creative you have to be to keep something in place, Oh my God, and in the context of unrelenting invasions, right, like, you want to know about creativity, trying to keep it the same. Right? And so I don't know what to do. I don't want to get in a fight with you and your partner.

Rindon Johnson 1:10:16
There is no, there is.

Elizabeth A. Povinelli 1:10:19
No, there is no, there is.

Rindon Johnson 1:10:23
There's no there is no elsewhere or outside. Like, it's all here. In a way.

Elizabeth A. Povinelli 1:10:31
It's all here. Yeah, it's all here. It's we, you know, we know say kind of the ancestral present trying to get people to like, but like, you know, one of the things that like I'm calling various peoples names just so everybody has more names than Elizabeth A Povinelli. Oh, here but like, Trevor Bianamu we're, you know, we had taken a boat across, it was before we had bushwhacked this road. And, you know, we're going to try and find a waterhole, it's long story. But anyways, we were following birds and as we were walking down the beach, Trevor said, Sister look evidence evidence and what he was referring to were these old, like, sea shells

like snail sea snails and oysters and various kinds of clams that we know how, what to eat and whatever. And then he said, he pulled up some of the sea and said, and look at the look at how much evidence Well, in his hand, were some shells that like, it looks kind of look like it could have been eaten like 10 days ago. And then there were some that looked like maybe 50 days ago and some 50 years, and then some that were sand, right? Because it was sand. And again, it's all evidence because that sand is exactly what we're saying. It won't say the thing that shells are gonna become sand. It doesn't. It's sedimentation, sedimentation, right? So yeah, so I think it screws with our understanding of what's creative and what's not creative and the myth as just the you know, repetition machine and but fiction as some of fiction and mine too I don't know, Rindon mine too like, like, Ricky, so called me it was like, oh, isn't that cute Auntie now, can we go back to the real stuff?

Rindon Johnson 1:12:35
No, totally.

Elizabeth A. Povinelli 1:12:35
Yeah, totally. Like, how do you when you went to Tonga, and you were like, the hereness of it, right? Yeah, those rocks that are here. And then y'all wanted to pick it up and move it somewhere else I was going, huh. I wonder.

Rindon Johnson 1:12:53
It's a paradox? It's like we can't move it and still be I don't know. So confused.

Elizabeth A. Povinelli 1:13:00
Yeah, it's totally. They're being moved all over the place. But yeah,

Rindon Johnson 1:13:04
Yeah, they're moved anyway. And if you like, look at the entire of California, basically all the sea walls in California, all that rock is actually Filipino. And so it's like, it's a total headfuck every seawall that you see California, there. It's like, what, like, for what purpose?

Elizabeth A. Povinelli 1:13:22

You know, people should read this great book Consuming Ocean Island. And it's about this phosphate mining on this Pacific Island, that basically, you know, that sounds like this and other like that. And so you could say, those people who belong to ocean Island, wherever their phosphate went, then their sovereignty should have gone with it, or think Congo and copper and Brussels, like when Congo became this pit of like extract value leave toxicity behind, then Congolese, and not just Congo, but those who belong to these specific places that they should have sovereignty over Brussels. You know, so what if, what if we thought settler colonialism imperialism extractive capitalism in this way in which well, you took the ground but you didn't, but the belonging stayed with it. Yeah, right. Right. I don't know where to go with that. Anyways.

Rindon Johnson 1:14:48
I Yeah. I keep I mean, no, that's a fun game.

Elizabeth A. Povinelli 1:15:00
That's the game I've been playing.

Rindon Johnson 1:15:02
No, it's like a fun, it's a fun game to think about what it would mean if because it's like, you know, these teenagers, these like white kids in Hawaii who are teenagers are suing the Hawaiian government, because they're just like, What the fuck you've taken away, like my right to like grow up as a person, but also you've taken away these lands that should that I should have claim on. And it's funny because they're white kids. And they don't really have that claim. But they do have a point, right? Which is that like, the government has allowed for all this negligence, and thus, they can't have what they, what is their due as people that are from this place right, right. It's kind of like, cool, guys. But also, like, what's the precedent here? How do we how do we even talk about this? At the same time, I kind of hope you win. Honestly. What precedents does that set then, does that mean every child could sue every government? Like, what is that? Like how does this work? I don't know. It's really, I keep coming back to this thing. I was like listening, I'm getting really into like, complex mathematics for no reason other than it's like kind of funny or something to hear. It sounds like someone's talking about abstract art, but they're actually just talking about numbers. And

I'm really obsessed with this guy Gödel who kind of like came up with this theory and then he just became when he was 27 was really good friends with Einstein. And then he just kind of after Einstein's death just fell apart. Like, he couldn't come up with any more theories. He thought he was just like, just he felt destroyed. But at some point, in this book that I was reading, this guy was like, you know, all Einstein really said was that matter is concentrated energy. And I just was like, Wait, so like, what? Now I'm looking at I'm kind of like, okay, all matter is concentrated energy. If I if I'm Congolese, that means that I now own Belgium, like, it's like, suddenly, actually, the very building blocks of Western society state that like, there should actually be these claims. And it's really fascinating.

Elizabeth A. Povinelli 1:17:09
Well, you know, another project that we're kind of doing like there's too many projects obviously, timespace is not concentrated enough, but we called it two clans project. It kind of gets to the white dudes who are like suing the Hawaiian state or whoever the hell they're suing. Okay, so as a Povinelli, like me, white Povinelli person. My all Povinellis emerge from this little village in the Alps called Portes du Soleil. And we emerged in like in the well, we the nickname emerged in I forget 1100 or something, and then it became a surname and then we split into clans because we like by that time, the Catholic Church said you can only marry within a certain degree and so, so I'm a Semenos. I have a clan I'm a Semenos. But it was a shithole place there was like poverty in the south and poverty in the Alps. And so like, you know, it was not cool. And so they, you know, in the 1890s, the Semenos all start like, and they had their own, like, it's a weird place, there was this peasant autonomy. So each village could write its own rules for the commons that it controls, so family bases, a lot of rhyming with Karrabing. But you know, it's like, fuck this too we're all dying. And so they do the route like the European route of colonisation. And they go sit on Seneca lands in Buffalo by the like the turn of the 19th century. And so one and then we have Karrabing clans, right, that you saw a little bit about and so one of the things that we're trying to and right now you have a lot of people in Europe, like you have the bad white nativist, right? So Trump and Obon and all those bad guys, but you also have in the left a lot of people going we need to go back to our own pre, sometimes pre Christian but pre private pre

capitalist modes of commoning, right? Go back. And so literally go back, go back onto the land, go back, learn how to make the cheese and how to do the cows and everything. Okay, these are good guys. Right? And they're like, your, your beach dudes. Right? And I'm like, timeout a little bit. Then there's two clan thoughts it's like okay, what if we thought about history as not time but sedimentation. Exactly the way that we've been talking about like Congo is in Brussels. And of course not Congo, but you know, the different groups and not just Congo, like the you know, this started in the 1500s, the Inca like big hurricane came over and like, swept up all the stuff that was in it and pulled it back to Europe through Naples. So what if we think that well, then what we'd be doing is saying there is no going back to commoning. Because what we're seeing is the concaving, we see the concaving being of Karrabing and not just Karrabing, like what Tonga what you were doing and the mountaining if you want of primarily white European diaspora right, so if you want to be allied with indigenous then we have to concave some of you know, we have to we have to get a scoop. And we have to scoop out Brussels maybe we have to scoop out some Ports du Soleil because now it's very wealthy, super wealthy ski resort that's like freaking out because it's no it's snow is going to melt, but you know, so how to do that how to how to talk to those beach dudes without making them the same as you know, because they're the, their bodies are sedimentations of the same sort as, like Europe sediment and right. Because that, you know, yeah, I don't know if I'm clear ish. But I'm on the dude's side like you are. But there's a difference.

Rindon Johnson 1:21:39
Right, yeah, no, exactly. There's a difference. Yeah, yeah. Yeah. And I think what I also, I struggle with just as an, as a person, especially as an American person that lives in Germany, who is just dining on the German state, like it is, so chill here, they really roll out the carpet for you. Like, I do feel sometimes like a true observer, like just truly watching, as my kid goes to her free daycare, as we enjoy the health care. And it's like, I know that all of this is built on things that I disagree with, that is also subjugating me. And at the same time, I'm watching. So it's like, I'm, I don't know. And my participation comes in and out. And I'm participant, I do think, you know, I talk. But there is also this question of like, what, what actions to take and when, when to watch, like, I don't know, these

are kind of this is, this is the stuff that kind of preoccupies me in the night, as, like, as I'm looking around.

Elizabeth A. Povinelli 1:22:55
Well, that's what I mean. It's very clear as you're going along. It's just so inspiring to see this both internal but also collaborative thinking and then rethinking then I don't know what like I love it. I love when you like I don't know what to do. But I'm gonna sit with it, right. I'm gonna sit with the blood, when I listen, paradox is a word that that flows from your mouth. Which, and kind of comfortable. Maybe I'm wrong, but I'd love to hear from, kind of not a glibness but uh, uncomfortable may be the wrong word. I'm wondering what word you would use, but not a not a running away from? Let's put it that way. Is that right?

Rindon Johnson 1:23:51
No, definitely. Nobody's running.

Elizabeth A. Povinelli 1:23:55
From the paradox. No, no, yeah. No, no, that's right.

Rindon Johnson 1:24:01
Like a house inside of it.

Elizabeth A. Povinelli 1:24:03
Yeah, yeah. And and then go up. Well, when I hear you, I think yeah, yeah. And then when I walk in, what does the paradox do? To different and again, different people who walk in do some good to stand up and some have to crunch over? Maybe crunching over is not a bad thing. Right. This is marvellous, I think this is a great place to stop. Yeah. Awesome. You are an inspiring thinker and worker.

Rindon Johnson 1:24:44
Oh thankyou!

Elizabeth A. Povinelli 1:24:47
I'm super blessed to have had this time listening. Yeah.

Rindon Johnson 1:24:53

Wow. That I'm just thank you. So I'm so yeah, thank you. I'm really yeah. That was awesome. Thanks so much for sharing what you all have been doing with Karrabing and I've just Yeah, yeah.

Canan Batur 1:25:07
Yeah, thank you so much again, Rindon and Elizabeth for these beautiful and compelling readings and reflections and conversation. It's just been, it's just been such a pleasure to sit back and listen to you both. Before we wrap up, I just want to say a huge thank you again to you both for so generously sharing your work but also for joining in conversation. It's been such a pleasure and I would also like to quickly thank Olivia, Sarah and Linda as well for their cooperation developing this event, and also to my colleague Catherine for her support. A word of thank you as well to Nottingham Trent University and the University of Nottingham for supporting our events. I hope to see you soon and a huge thanks again to Elizabeth and Rindon. Thank you

Colophon

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