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Jimmy Robert

Live transcript

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SPEAKERS

Ain Bailey, Jimmy Robert, Nicole Yip, Emma Hedditch

00:03

Nicole Yip: Hello, and a very warm welcome to all of you, tuning in. My name is Nicole Yip, and I'm Chief Curator and acting head of public programmes and research at Nottingham contemporary. And it's a great pleasure to host tonight's conversation between our exhibiting artists Jimmy Robert, who I've had the honour of working with on his current show 'Akimbo' and some longtime friends and collaborators Ain Bailey and Emma Hedditch. For those of you joining us for the first time, and our public programmes, open up different interventions and propositions within our curatorial research across the organisation at this event expands on our current exhibitions, Jimmy's show which is presented alongside a thematic presentation, 'Grace Before Jones: Camera, Studio, Disco', but it also connects with our multi platform research programme Sonic Continuum, which investigates practices world making through sound. This evening, Jimmy Emma and Ain will be discussing club culture, music and resilience, reflecting on friendship, togetherness and community, and on how these spaces brought them together in the first instance. And surely, as we face some gloomy months ahead in the face of a resurgent pandemic, they might also consider what kinds of voids are left for communities as these spaces of assembly, care and performance are forced to close. Just a brief housekeeping note before I introduce our guests. Our programmes seek to create challenging environments where open mindedness and respect for each other's experiences and perspectives can foster growth will keep an informal atmosphere throughout the evening. And

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although interaction with our audiences is limited in today's digital formats, we welcome you to join the conversation. You can use the chat on YouTube to write your questions and comments throughout the session. And I will feel that these two are speakers. I'd also just like to take this opportunity to thank our partners, the University of Nottingham and Nottingham Trent University for their generous support of our programmes, as well as my colleagues Sofia Lemos, Ryan Kearney and Jim Brouwer for making this event possible. So without further delay, I'm very pleased to introduce our speakers. Ain Bailey as a sound artist and DJ. She facilitates workshops considering the role of sound in the formation of identity, as she recently did a residency at the ICA in London, and has had recent shows at Eastside Projects in Birmingham, Transmission in Glasgow and Cubbit in London. She is currently conducting sound workshops with LGBTQI refugees and asylum seekers as part of a commission at the serpentine as well as working on Commission's for radio for Deutschlandfunk Kultur, Radiophrenia and Savvy Contemporary's new radio station SAVVYZAAR and ahead edge is an artist whose work focuses on daily practice materiality and the distribution of knowledge as political action. They have been a member of the Cinenova Working Group at The Copenhagen Free University No Total a site for performance and the co op fund. Jimmy Robert is an artist who works with diverse media including photography, collage, objects, art books, film and performance. In his explorations into the relationship between images and objects, he draws attention to the dynamics of different surfaces, questions of identity and its representation are his main interest and he uses a variety of references to literature, art and music, to emphasise the fragility of the materials he uses. And while Jimmy is the subject of a major survey, currently at Nottingham contemporary, I should mention that we have unfortunately been forced to close the museum as of tomorrow due to new Coronavirus restrictions. These restrictions will be reviewed after 28 days but in the meanwhile, you can virtually visit the exhibition. And we'll post a link to the 3d scan of the show in the chat. I should also mention that the show will also tour to CRAC Occitanie in Sète in southern France and spring 2021 and then onto Museion in Bolzano in northern Italy in the summer. So if you find yourself in those lovely parts of the world next year, then you may have a chance to see the show in person there as well. I'm going to hand it over now to our guests, who will speak for about 45

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minutes and then we'll open up to questions and reflections. from the audience. And as I mentioned before, please feel free to feed into the chat on YouTube.

05:18

Jimmy Robert: I really like to feel a certain sound and at the same time, that's not going to be like, overlapping. That's okay. That's fine. Anyway, yeah, that's fine. So I just thought of this conversation, because, I mean, this summer, you had the two of you your birthday at the same time. And we did like a zoom for it, which was really nice. And then the foot, it'd be nice to kind of not disintegrate this moment, but have another conversation beside this moment, and bring us back together in this platform. And I was thinking mostly also, because it was like, a way to kind of, you know, think of like, you know, it was like a surrogate party way. And then your child chatting, and they were games and things, and I was thinking a lot about dancing and how I know you to have met you. And mostly through clubbing. And then beyond that, as well also prove the receipts in my way. I really like some of this work in my work there. I was coming there. And so yeah, there was some clubs, I was going to Emma and called Ducky, which was just um, on on the tense on the opposite side of Tate Britain. And it was a club playing mostly Indian music, and was gay, and like, hosted by Amy LeMay. And what was great about it was that there was a platform for people to perform. And I got a chance like I was still at our school to just try something out, you know, not completely sure that what I was doing, and that was a great platform to be experimenting with. And in a way, it might be a little bit nostalgic, now kind of bringing in this conversation, but it's very much to do with how I felt. London was for me at that time in the 90s. Being a student and in opposition to friends who I was coming from and how a lot seemed to be possible experimental, just the thought of going first to art school, the accessibility to some clubs, to some scenes, the diversity of the scenes, I would go to an indie club, I would go to drum and bass club, I would go to a fetish club in breaks. And you know that everything seemed possible, there wasn't this kind of, let's say, separation between next somewhere else. And I was something maybe yes, that time that I feel very much, was very formative in the way my approach to music, but also, I was very much interested in the way people were moving already. And so I was very much interested in that and looking into that. And, and

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so of course, things also just kind of, yeah, kind of weave each other. So music, dance, art, politics, and that's also, you know, I think also like kind of get this together as friends in a way because we kind of, we were not only operating in one scenes, and now our scenes are kind of meeting and overlapping. And, and we are still in a working together in some ways and thinking of inviting you to come to the guy when things get open again to do some workshop when teaching for example. So as a way to keep these conversations going. On.

08:44

Ain Bailey: He performed a ducky. Just twice. Oh, I know. I never went so.

08:51

Jimmy Robert: I'm trying to find some images of it. I'm not sure. Eyes on ballet shoes,

08:59

Ain Bailey: and ballet shoes. me Who are you? A whole new layer. Do you have an agenda? Was there an agenda that we had to follow?

09:17

Emma Hedditch: I think maybe we were gonna Yeah, each do a little intro to how I think you should go next.

09:30

Ain Bailey: Door. So yeah, so my I mean, my recollection of meeting you both was definitely through the ritzy first. And it was also. I mean, for me the ritzy is has this kind of quite precious place in my own personal history because I used to go to it as a cinema when it was called the classic when I was a child. So like it's been in my life almost as for as long as I can remember. So it's interesting that it's a place where These formations have happened, you know, see this Mr. There's a guy who's also the friend, you know, Mystique, Brian, I mean, there's loads of people who've, who've passed through it. But it's also interesting that how our friendship has kind of moved beyond that realm, into art and into music. And I think one of my abiding memories of the early years of our friendship, Jimmy, is you doing the door for us? precious Brown? At the candy bar, which was kind of cute. So there's all these all these

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overlap. And when there's so much, I mean, what's even when it began? But maybe we can explore some of that a little bit later. Mr.

10:44

Emma Hedditch: Yeah. Two years. Yeah. Have you made? Yeah, definitely, I would say like the Red Sea, and then sort of club. Social Life was what sustained me I think, during that period, and he think of the Red Sea being kind of like my MFA programme or something. Where it was the transition from, you know, being in art school before the early 90s. And then moving to London, and then working at the ritzy, you know, whilst it was had all its problems of being a business for some people that we worked for, was also incredibly productive. And big, we met so many good people, and also just centering around the cinema, which has influenced all of us, I think, as well, in terms of the artwork that we make, and the way we think and whether it's through the kind of sound music or the juxtaposition of imagined sound, and but yeah, and that as a social experience, and sort of, not necessarily in the sense, I was thinking about this that. And mentioned, we mentioned it the other day, but not that we would necessarily go to clubs together as a group of people, but we would kind of my memory of both of you is being quite independent, in terms of like Jimmy was describing going between a lot of different spaces. And, you know, be arriving kind of almost alone, but knowing that you would find friends there. And going for different reasons, in terms of whether it was specifically as a DJ that you were interested in, or a type of music or victim, you was talking about Ducky in terms of more of the performance, or the people that were there, or how people dressed? How, yeah, and finding a particular community of friends that you knew would can probably be there. So I think it was an interesting and interesting time of not being in necessarily formal institutions in terms of like education or something, going between using these different kind of social spaces as our place to learn. Together.

13:54

Jimmy Robert: That, to me, was way more experimental. So that article, let's say, and there were different cinemas, there was also the knux. You know, there was also the other cinema, you know, what is showing the first Matthew Barney films, you know, which were, like, really exciting

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moments. And so in terms of what was happening in them, and what they were trying to do, and who they were doing it for. And I think also, the other thing about clubs or even mentioned is like, it's also the place, you know, to meet other people, you know, because, okay, it might have been like gaydar at a time or something. But you know, it didn't have like, the impact that Grindr and Tinder height and you still had to meet people on this basis, like in terms of life out there, you know, so it was also a very, very important social moment itself, like, Okay, if like, as a single person, like, why do I need somebody else and, you know, Cruz, whatever. So, that was also very important in that sense.

14:52

Ain Bailey: I think that's kind of really interesting, given the recent news like this week, that sees like three kind of gay bars. In London close, so the retro bar is closing the king's arms closing, Admiral Duncan is closing. And so now it's really kind of thinking about where do we meet? I mean, really, like, I can't even I can think of maybe the glory in Hackney and maybe Joe why, but for probably around to the end of time, but you know, that's a whole other thing. But you know, where, but where, where do we congregate? And I think in the also in these times, it's also really hard. It's really hard. And yeah, so you will be I mean, I look back, you know, to those times, like in the late 90s. And the note is, but when we could literally we go to clubs we go to parties, would have been at other's homes, and it was a real, I mean, it's my favourite word congregation, which kind of, you know, I talked about a lot in my work, but the places where we became together, because it was easier to do it somehow. And now it feels it's mediated by technology for the most part. Wow.

16:01

Emma Hedditch: I guess I want to add another layer in to this part of the conversation because I also am Nick ins, to scraping, you know, the difficulty now, of congregating and also in I guess, in a way not to totally idealise the past. And to think, also that those spaces were excluding to, you know, some some people and had a kind of particular atmosphere, and we're not always necessarily, like, easy or safe, either. And that's, I think the, there was always a kind of tension, I think, what this is my experience, but attention of between how club promoters were able to

Nottingham Contemporary

operate within a in a more permanent kind of businesses, which were the bars or venues, and there was often a kind of tension between those people who are running the clubs, and they had their values and what they wanted the club to be, and how that could be difficult within certain businesses, because of, you know, that, whether it was like transphobia, or kind of racism, or misogyny, that was something that had to be addressed by the, by the businesses. So just to, I just wanted to kind of think about also that we were, and many of our friends who worked in those places, and this connects, I think, to your current moment, you know, how to negotiate difficult working conditions, in those places, and a lot of people who were DJs, or, you know, I don't know, working, trying to run a club, basically, and dealing with difficult kind of security in a staff for people who weren't always very careful with the kind of people that were coming to the club. So there was a kind of tension there, I think with if you were felt safe, or if you were, if you had access, so,

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Jimmy Robert: but sorry, don't have the feeling that this notion also of safety in the club has come very recently the sense that as a as a, as a sense of care, which is also a good thing, because I think like you said for a long time that care was not present. And it was more about Okay, the party and and and, you know, maybe the music and maybe the style and and that we have been to some clubs in Berlin, for example, we've had like a list of do's and don'ts and what to expect, like when you're going to this club and what you know. And so there is a kind of an environment that is pre created before you get to the club and that feels, sometimes I think it's good because that creates this safe space. But also then, I'm wondering if then, to a certain extent is sufficient also recommend getting the space. It's hard to find a balance avec two things that come to mind because, for me, coming to London was a very radical experience in the sense that I never experienced discrimination coming to the club correctly. Well, except maybe yet, but if anyone there was there was in Paris Say experience in the 90s, you know, bouncers telling me Oh, you cannot come in because we don't like you shoes. And I was just say, Well, okay, we could enter a discussion about shoes, but I don't think it's about shoes believe. And then. So, that was very prevalent there was this division between parents and the suburbs. And if you know, like, you were coming from the suburbs, which meant, you know,

Contemporary

any other ethnicity, you were kind of not allowed to come some clubs. And that was the active like policy of some of the clubs at some point until they got kind of caught up, caught out, and then they had to change because then people will infiltrate the curb and kind of make sure that this would not happen otherwise, it would close the clubs. And, and Vista never really experienced in, in, in London, unless it was the kind of, you know, as you say, dress code club and very fetishy and remember what to do, and having absolutely no clue that he was like, Where are you with a fitness club? But I came all dressed up and then I forget the time it was Susie Krueger, I did Oh, do you remember secret? she just looked at me. Now there was no way to go. And that was actually maybe Yeah, for my group. In Santa Clara, you know, it was not like the same form of discrimination and but at the same time, I also remember stories in in London, time, at that time of like, that same club, having you know, a doorman wearing a Nazi object, for example. And we went over like, what, you know, when they was just like, this line of like, between the, you know, the finish, and then like the problematic. And then also, we said your safety that this is a bouncer is wearing a nice uniform. Yeah, the guy that don't know. So it's like, negotiating. And so that idea of safety. It's, it wasn't.

22:13

Ain Bailey: But yeah, I mean, I think this idea of safety is is an interesting one, because I have experienced, like hanging out with mates. And I remember trying to get into a well known clothing and say, well, it was on a Friday night and literally been asked, Are you gay? And I was like, Well, I'm practising. So it's like, okay, and you kind of, you know, you kind of dismiss it a little bit. And then we got in and it was a tight, it's pretty cheap music and whatever. And then again, in Soho on Wardour street, and again to like, like a late night bar restaurant with a group of black women, and being denied access, and it's like, Okay, so, you know, when I talk about, I don't really talk about safety as such, but when I talk about clubbing, I'm talking about those spaces where we actually hung out, not like clubbing, as a whole universal thing, because I didn't go to most things I went to those things. Were my mates when Jeremy sang, it's like, amazing. Yeah, so it's kind of interesting not to think about clubbing for everyone, but covering where we went. So to coronation, and in a buoy, and places like that. Really? Yeah.

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Emma Hedditch: Yeah, I mean, I feel like we have my experience of going to beauty and precious brown and Ducky and happy days was very, was always like, a family feeling of like, but partly, I mean, that is partly about, like, you know, when you like, knowing aim, and knowing the details, sort of, like, you know, you feel kind of, like you're Yeah, you have this kind of right to be there or something or it's for you. So it's me, I think those are interesting kind of connections. But yeah, I would say also, that is enough to say that they offered some so there was always a sort of balance of like, you know, it was worth going and experiencing all the other things around it in order to be there. So it was kind of interesting balance, I think of pleasure that you know, you're going to have

24:38

Ain Bailey: but it was but it was also about, you know, given clubbing, mainstream, mainstream clubbing, quick mention quick clubbing, but then you know, Simon circle you know, we spells are created out the spaces that we want it to be in. Yeah, like precious Brown, because you know, me and DJ Marilyn we set that up because We didn't really feel that the music that we went into, because we have quite eclectic tastes we're being catered for. And so we're, you know, early candy bar days, but Kim Lucas was looking for, you know, people promoted Swan nights. And we kind of got in there. And it was great for like a year or so and, you know, kind of dwindled off a little bit, but it was great. People came and they have fun. And that same assignment cycle, you know, is offering something else that wasn't literally, you know, muscle boys, or you know, all about drinking or chemicals or whatever. So, you know, so so I think we also put we participated, but we also play it. Yeah,

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Jimmy Robert: it's true.

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Emma Hedditch: Should we go into one of Jimmy's Other questions?

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Ain Bailey: Sure.

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Contemporary

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Emma Hedditch: One of the questions you asked is how this, where we are in now and how this, I guess, like how this influenced us in our practice?

25:57

Jimmy Robert: Yeah, exactly. Yes. I was kind of thinking. Yeah, I think to me, it's like, to kind of also jump on this also notion of like, the family or the circle, and how, like, outside of art school outside of like, the family is fair, you're trying to establish a group of friends, a group of people that, you know, you're making things for, also, I think, you know, so you're talking about creating a space, but you're also creating that guess and includes creating notice, because the people, you're making things for you kind of imagining them responding to it, and what do they think if I made that and how, how would they read this in a way? And I think that that's very to me, very linked to this notion also flow of the club as a kind of stage where you kind of experiment and you throw things out. And you like, you perform also selves, you might come up dressed up, like in a way that you're not because you said, okay, you feel like you didn't feel safe that way. And then like, and that could be also worth experimenting a new self. And for me, that was very much like yeah, a sounding board. And then that evolves into art in a way with our friend also in white. And you know, we said something like, the greater the looks and the the white chapter was organising events, and that the two of you in also worked with and with Emma, we were teaching together again, at some point. And and that was also a person that kind of went through all this very open to all the practices and to discussing them, and also, not also putting these barriers between things and very generous in that. So yeah, I guess it's that's also a sense of mercy. disciplinarity also in the sense that the way that music can affect, you know, performers or film or film can also be used to set the platform for a collaboration and the performative act, you know, like it was happening at the Whitechapel you know, with the UN's projection, for example, I think they were like very influential a moment like in bringing in for Rainer student learning to a and I think you did you imagine you did you? Were you part of that screening with Yvonne Rainer at Whitechapel or you had already done something with the Ford Ranger previously? No, I don't remember. How did he admits even Ranger was not through you?

Nottingham Contemporary

28:45

Emma Hedditch: I think we should. Yeah, we invited her to show lights of performers. And it was kind of connected. It was a little bit connected through Cinenova and the feminist film video distributor that that film wasn't distributed by Yeah.

29:09

Jimmy Robert: It was quite difficult to obtain a scene, right? You had to rent it out directly from the show there was an agency or distribution.

29:18

Emma Hedditch: Yeah. Yeah, there this. I think like Jimmy described, quite a expensive, I think, idea of what the collaborations were at that time and, and how we were see it like the kinds of I wasn't really I don't think I was really going to see a lot of exhibitions at that time. It was really hard. I'm talking about like the late 90s I guess, and early 2000s. But mostly going to the cinema or perform like going to see perform It says that Ducky or. And I guess prior to Ducky, there were the performances that were happening at the ICA that Lois

30:13

Jimmy Robert: couldn't wait a minute. Wait a minute. Wait a minute. You were also organising shows in your bedrooms. exhibitions? No. I remember correctly. Yes.

30:28

Emma Hedditch: Yeah, that's the only place. But yeah, just that kind of, I think the, I mean, I was that time I was living with Simon caston, who ran Ducky, he was sick, the guy who kind of organised it. And we lived in this apartment together for a while. And so I was going to that club every Saturday night, more or less for about two years. And in the beginning, that was really like a performance venue. And after the programme at the ICA closed, that Louise Keaton was curating. There was a lot of queer performance work. And so yeah, Ducky, sort of created like a little venue for some of that work, I think, and also just kind of fun atmosphere that was quite experimental, I think in terms of the format. And yeah, and then kind of making these exhibitions in my room. And I mean, I think, I guess I felt like we were all quite prolific in the period of time words,

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and also still are in terms of making work together, sharing, you know, folks about our work together, and just communicating in general, but also just being Yeah, being kind of good friends to each other. Which is, like you're saying, is this important for to have an audience, you know, people that support you?

32:12

Ain Bailey: I wasn't making fun.

32:17

Jimmy Robert: Yeah, you also went to art school. I know. You went to film school? No,

32:22

Ain Bailey: maybe? Yeah. I went off, I went to the central mountains at night is 1999 to 93. And then, obviously, I came out of it, not when it's good to make films, actually. revelations Oh, well, I think the last few years. I think I was I was more into music. I think that when I in those early years, late, late night is into the mid 20s 20s. noise. But it's interesting to think about, because I get this question that recently, quite a lot. Like, you know, how did how did it come to be and did the fight? Wow, you know, and I was told a story about, like, DJ is actually Luke Howard from he's now part of Cisco. But I knew him when he was like, one of the residents of coronation, which is another kind of institution, I used to go to quite regularly. And he and I think he had said, at that time, late night, if midnight, if you want to get more gigs, you know, make your own music. And that sort of this always kind of stuck with me how I got into doing what I do, because I started like learning like the software to make music and then another tell somebody the other day, you know, I wanted to like make really beautiful techno and house and I made shit. And it was really terrible. No, it wasn't really bad on but it was really, really bad. It was really bad. But then I got this thing I got invited to do, like work with Stephanie Titian in Cologne, on a production and kind of from that moment, was when I was like, Okay. And that was all networking because that was you know, introduced to her by Rosa. To the otter. me it's like they're always all these connections. They're making work like what we do, whether we Sonia, but recently working with or now working with Eco, there's all these, you know, from all the

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years that we've met people to suddenly from how we're here, we're there and then we're over here as well.

34:30

Jimmy Robert: Don't be old friends family friends. Yeah.

34:34

Ain Bailey: I mean also I do make work with other people just in case anybody's listening. But the ongoing relationships as well. So they're not so none of them have really been like one offs, like you know, like you and I, you know, Jimmy we've done a few things together, but many, many things together. So yeah. Um,

35:02

Jimmy Robert: let's see. Because I guess that's Yeah, that leads us maybe also to like your practice is now and what you're doing now and your, like your interests and like how? Yeah, what you're making at the moment? And like how, yeah, you seem existing in this particular times also. And then, besides the influence and except resistance and like, collaborations and in terms of content more than I mean, in terms of like, what I mean,

35:31

Ain Bailey: you know, I mean, primarily, when I make sound, I, it's me and a laptop, and then with the controller for the most part. But at the moment, you know, now imagine that there was a Friday, March, I like to think a week or two before knock down happens. Well, it's all my life work. This was like, eviscerated, it was gone, it was literally an afternoon, like email after email after email. But now, it seems like all, most of the work is coming. As for radio, really weirdly. So some of it, and all the all the pieces I have, I'm just trying to think I'm not gonna lie. I think they all involve me being in dialogue in one way or another, with community, somehow either getting people to, to offer up work, or to offer up sharings or to be in dialogue with, you know, the commission with a go for student Voltaire. You know, we made like a meditation piece, we made a print. So for me, it's always like, I think I kind of am inspired by community. And it's not always going to necessarily be located, you know, with my friends and data. But it's, it's, it's, it's a rich

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source, you know, it's really, it's really rich. And we're always, you know, we're always developing, always changing, we always have different ideas. And it's, for me, it's quite valuable. finding people you can actually work with, who aren't crazy.

37:05

Jimmy Robert: In New York, I mean, I mean, because you no longer in, in, in, in London, but you're connected also to Berlin. I think you have some connections everywhere, as I'm happy and you can work. So how is how is it in New York for you like, to develop like, works, and also now at the moment?

37:27

Emma Hedditch: And I think it's interesting, too, because I think, I mean, for me, this period of time in London was so formative. And yeah, the friendships are very deep, actually. And I entered ago, a friend who I still feel very close to and in admiration of, of, and, and in a way, it's hard to find those kinds of that kind of depth of friendship, again, in a new place. Not to say that those aren't developing here, but and also just, yeah, that sort of, I mean, this might just be something about ageing, but the period of time going to clubs. And that, I feel like you saw a different side of me than people here maybe, who I'm friends with, get to see because I don't, especially now, don't go to so many clubs. But I mean, the last time I went to a club here, I went, you know, per specific DJ and just stayed really for their set and just dance the whole time and then kind of left and didn't talk to anybody had the car. And but a I often wish that I had more of those experiences with people that I know here so that they could see a different side of me. And I feel like yeah, with both of you, I feel, you know, you've seen me kind of dancing and flailing around is kind of humanising you know, it's so I think that's something that I want people to know about me, I guess but it's also kind of hard to do. I mean, that's perhaps why the difficulty now of clubs not being available. It's not just Yeah, not just about that you can meet each other but you can show each other that side of yourself or In the same way, I'm good, but I also appreciate that you know, I in your work, it's available online, and I get to experience it. And to me, you know, your work is happening online, in some form that because of physical distance, I wouldn't be able to experience it anyway. So

Nottingham Contemporary

40:27

Jimmy Robert: yeah, the only problem is then performances, again, you know, the lightness. And that's what he said the hardest in a way, because a couple of shows being cancelled, okay, the 10 pharmacies, and then, you know, rescheduling, and then so each time, you know, the timings are changing, and you're never really sure, and the whole economy of you know, people kind of not getting the jobs, that's right, you know, that it would get and not getting the money that they would have gotten otherwise, it's one thing and then the second many thoughts coming up. But to come back to this idea of sort of, like the, the scenes of the clubs as a place of sometimes care, or, like, what is done not happening at this moment is that also, a lot of people are not having this platform, where they may be solidly exist, are kind of finding themselves, like a bit lost in a way and not being involved, not looked after. And so that's one thing that kind of forced me a lot because nothing in Berlin, the club seems very, very active very much still. And I think a lot of kids artists take also, you know, can be just lost, because that's their main kind of scene, and suddenly it's not existing, and who cares for them? And how can one care for them? If care is needed? And, and also, because you don't know when something is wrong, you know, when I come in the club, if somebody is not well, is that they will be but the ones that have been, there will be somebody saying hey, like, you know, somebody needs help, they're like, Can we look at this person that in their homes, you know, and isolated anything can happen, it seems to me, unfortunately. So, yeah, there was something

42:14

Emma Hedditch: I just wanted to mention a couple of I mean, this sorry, if I wanted to just mention also that yeah, here in New York or in Brooklyn, there are a few clubs organising who are doing kind of mutual aid work and so I think just as in terms of where that care got kind of transferred that isn't happening in terms of being able to go to the club that there are there's there's this one group of people who are kind of connected to disk women who are an amazing kind of collective of promoters, booking DJs here and the club bossa nova which have done a lot of things you have so Yeah, I was gonna try and share them and they've created yeah to completion. physically sick Mitch has had a few iterations which is raising money for quality for Bushwick, sorry

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for Flatbush and and then yeah, I kind of wanted to mention the glitz housing which is a big fundraiser for housing for trans women and in New York, which has managed to purchase a building so I think that those are they're also kind of out of this kind of club environment which like Jimmy was saying, provided a lot of care there have been you know, because of digital technology and fundraising stuff there have been really incredible kind of examples of that community coming together in this period and I know you know the same in in London with the black obsidian sound system is thinking about taking care of people who really rely on this club environment PR work and DJs and

44:25

Jimmy Robert: if you have any links that would be super nice to share them and I you know, so the link of the events in studio Voltaire with the ego because we are talking a lot about ego and I guess that would be a nice way to look up to her and what she does

44:41

Emma Hedditch: do it well here.

44:42

Jimmy Robert: Yeah.

44:46

Nicole Yip: Well, Jimmy, speaking of cancelled performances, and the idea of clubs as spaces of care, and also, I guess about, you know, depth of friendship. I wonder whether You might like to talk a little bit about your recent performance performance, which was dedicated to, to Ian white, he's also come up in the conversation, and was something that sort of takes the vernacular of the dance floor into a space of performance.

45:18

Jimmy Robert: Yeah, in a way, do you have some images we could share that could maybe talk over the images, and thank you. So in a way, this also came about through talks and talks between us and I had told me about a project and ongoing project that she had, which was about disco, and death. And then she was doing a performance in

Nottingham Contemporary

Berlin that I went to and played this track, which was like a kind of this deconstructing disco track. And that was like the departure and the inspiration for this performance, cultural Anwar that was organised that concerto last year and curated by Mason. And that was also part of a programme in that Emma was part of also being a collaborator of Ian as well. So it was like, I did something in January. Every ocean we did something in spring and summer. And so yeah, somehow it was kind of gathering all of these elements that we've talked about already, just now. It came through, mainly this desire to make something to celebrate my collaborations with Ian with romantic like about free performances, and with a very close friends and an influencer. In the sense of, you know, personalities, photos, and, and I think to a certain extent, also, we influenced a lot in his practice. And then, and so this piece came for some reading about Douglas Cream. And at some point in his biography, before pictures, he writes about disco. And then he writes about ballad. And it really keeps these things very separately, and another version, so Oh, why did it have to be separated a bit like this kind of notion of high art and low art. And because he writes about the score with such pleasure and die, what it meant at that time, I think it was the first time that people were going to clubs, or, you know, gaming, in particular, trying to find a space of their own. And that was the beginning of the guest list. And, you know, all of these things that we know very well either belonging to the club culture, and, you know, drugs, etc. And, but also, these trends, also flechas pure dancing, which I totally Miss, when you just get lost into the music and dance and dance and dancer, you could do this at home, but it's not the same. And then I was like, trying to bring these notions of nerd the aesthetic of ballet and the rigidity of ballet and against like, the love and exuberance of of, of disco. But then also reflects on AIDS which was also striking at the same time as the explosion of disco in, in, in York, and also, very specifically, how lesbian women responded to the crisis. And were the only people who are there to touch that the skin of this man that were dying at this point, you know, when because touch and proximity is also then a big issue. And bitec it is now let's say, you know, the the same crisis at all, but there are some similarities in terms of distancing and touch. And so that was something I wanted to investigate with this piece and create this kind of nightclub or disciplining this institution, and then see how that could be touching notions of like, spectatorship How does one listen to a piece of music so there is a piece

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of music that I composed in this piece, but also bringing in a bit of like techie and this indie yourself this club while they were playing like pop music, I got to know Emma, and this reference to Marie said you know the depth of a disco dancer comes you know, so that it within that piece and and also thinking about like, why Marie says positioning itself or so right now politically, was very interesting. You know this because we were talking about nostalgia and references, but it's also interesting how people change or and they call now is very kind of Yeah, but super conservative. When For me it was like a very, very interesting figure for a very long time. And so it was kind of trying to Yeah, collapse of these different ideas, whether it's the institution, it's the politics of viewing and dancing into one piece. And it's becoming more and more what I'm interested in, in a way like introducing these various ways of, of looking at things that the time we spend looking at things is economy. Also viewing is going to be off like watching something of spectatorship is what I was trying to bring

50:37

Ain Bailey: about. It looks beautiful. Yeah.

50:57

Nicole Yip: Ain perhaps you could talk a little bit about because you you made the soundtrack for Joie Noir. Can you talk a little bit about was process

51:08

Ain Bailey: it was actually a pre existing plat. So I it's actually the first of an intended many, but I haven't kind of quite returned to. So basically, it's the deconstructed version. So I have so basically, I have this idea that I want to make deconstructed versions of disco because disco is probably one of my first loves. And the track is actually a reworking of Donna's not on summer. Dinah Ross's love hangover? Yeah, I mean, I don't know. I mean, it's, you know, it's, it's for me, it's like, kind of it's the remixes, basically. So it's very evident if you know, the music, what the song is. Yeah, I mean, the process of making I mean, you know, it's for me, what I do is I find material. Normally, I record them myself. And then I basically sample sample sample at a place takeaway place move. And literally, that's that's pretty much how I how I make me it's very akin

Nottingham Contemporary

to editing film, but celluloid, actually. And that's, like, because it's, you know, there's timelines, you know, and, you know, we're not because when I learned to work with film, I was literally working with cellulite, I mean, kind of video a little bit, but it was celluloid and steam backs and cutting, and taking something out and moving somewhere else. So literally, you know, when I get there, I still have that kind of process. Still in mind, actually, I don't know when Jimmy first I don't know where you first heard that track actually, was I perform it somewhere.

52:59

Jimmy Robert: We have to talk about it. And then you performed it in Berlin at next door, this event organised by na na, and

53:09

Ain Bailey: of course, of course, of course. Of course. Yeah. Yeah. Okay. And then that was it. Yeah. I mean, yeah. It's quite dramatic pieces of music. Quite a massive piece of music. Yeah. which I don't think is available to listen to online. Because, you know, the face something completely old out there. Yeah. Yeah. Yeah. I

53:37

Nicole Yip: mean, you're probably process seems to, there seems to be this relationship between memory and sound at play in your process. You know, you talked about sampling, about, you know, recognising music being attached to certain moments that I was kind of interested to hear you talk a little bit more about this idea of Sonic autobiography. And I wondered if you could say a little bit about that.

54:04

Ain Bailey: Um, so the so I've, I've been working with this idea of Sonic biographies on it was Barkley since about 27 theme and the idea for it actually came out of a PhD that I did not complete this, okay. And basically, I, I basically, I was looking for my PhD I was or whatever. I was looking at the idea of, I think the eventual research question that I had was, how does how to have the queer women and non binary and gender non conforming people of colour, use sound to create place, which is, you know, great, did a lot of interviews great and then I got invited by wising to do a study week and I flew It was quite interesting idea to

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think then about how to kind of distil that idea into like a theme that we could use for the week. And so I came up with the idea of bringing people together again congregate and inviting people to come in with memories of sounds, not necessarily music, but sound. And then we will share so we'd set I think we were together for three, four days, and literally, we played music and listened together and shared. I also organised some yoga. Got Gemma, my friend, Gemma Romanian to give a talk about London in the interwar years, people of colour artists and stuff. It was it was a great week. So since then, I've done a number of these workshops. And these are the workshops that I now do with pre serpentine projects, working with Michael rainbow, and inviting again, and it's we've taken it all online, inviting people to share sounds and music that have special relevances for them. It's been it's been an amazing journey actually.

56:13

Jimmy Robert: participated to one of them. But yeah, the

56:15

Ain Bailey: ICA I mean that was Mary day. Oh my god. Yeah,

56:24

Jimmy Robert: very emotional. I remember crying my eyes out. It was

56:27

Ain Bailey: consensual is an understatement for that.

56:30

Jimmy Robert: Everybody was crying, but unexpected. So I think. Yeah, I think that idea of sharing a sound with a group of people that you have chosen that is very personal, for some emotional reasons suddenly exposes you so much. And then yes, yeah, you come sharing part of your biography, certainly with people that you don't really know. But then there's this sense of togetherness and unity. Yeah. And it was really, really great experience. And, yeah,

57:01

Ain Bailey: I think I think what I find quite, quite stunning about all the

Nottingham Temporary

workshops is that there is this kind of temporary formation temporary community, but people open up really, really quickly. quite extraordinary.

57:15

Jimmy Robert: Yeah, it is in availabilities. Yeah, I think is. Good, go ahead.

57:27

Ain Bailey: But I think one of the things we do, which is where, which is kind of influenced me in terms of making work, is when people open up about grief and death with people they don't necessarily know it's, it's, it's mind blowing, actually.

57:43

Jimmy Robert: yeah. Because that was the starting point. Because it was like, why are we all crying? Yes, of course, there was this that's important. There was the sense of like, borrowing a piece of music that reminded you of a particular moment or a particular person, and that broke the kind of the emotion forward because suddenly, that was an birdied materialised. I simply copied the materials. There's the music, in this case with other people.

58:10

Ain Bailey: But But I think also because I, I think was also beautiful about the process of the sharing is that it not necessarily even only responding to your own sounds, but also to other people's. And I think that was when it because, you know, I think when there was me there was crying all around the room. But it wasn't necessarily even about that sound. Because obviously I wasn't, you know, I guess if there's a room full of quiet people then, you know, potentially can be triggered. But there was something just really, I mean, it was so intense. Yeah, it was, I mean, it was beautiful. And I had to drink quite a lot of whiskey afterwards. I felt really, I felt really shook, actually. Yeah. I

59:05

Jimmy Robert: would advise you, Emma, and maybe the project he did in Berlin, because not your last project, but the last one I'm aware of. No, she wanted to say something about that.

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59:19

Emma Hedditch: Yeah, I mean, I also just think reflecting on what you're talking about. And I guess it makes me think of, you know, right now, in terms of all kinds of things that people are grieving in terms of what's happening with whether it be a loss of an opportunity that you were planning or, you know, to have or the things that, you know, in terms of your health or well being or family members and, and so it seems like, you know, just thinking what that how meaningful That seems to be as a process now, and the work that you're doing, I mean, in terms of these workshops as a, you know, way that you're expanding your, your work and practice. And I think those are, you know, and that these institutions are supporting that, which is, you know, it's such a delicate kind of thing to do. And sounds like you also have, you know, found found ways of kind of developing your work in that way, which I think is so important. And, yeah, I mean, I, I don't really know what to say about, about other things to me. But only that, I guess I haven't just, you know, I'm trying to sort of hold on to this question of, also what I learned from my relationships to both of you in particular, and I think just whether it was understated or, or overstated. I think a kind of just general criticality of, or maybe a little bit of, yeah, like a carefulness about how to work within different institutions, or a kind of questioning of, of some spaces, but also, at the same time, this incredible kind of generosity that I think you both have. And you're trying to make this expression of, like, trying to find a way out of no way that's, I think, you know, people may have heard that the Yeah, some of the sort of contradictory aspects of our lives in the difficulties of being making art and being, you know, able to kind of support each other and how different institutions work and, and so I think I learned a lot from not just like particular instances, but just kind of following along the way, you've continued to work over time. And sort of trusting your own process, but also being open to share that with other people. So just want to thank you both.

1:02:45

Jimmy Robert: Thank you also, and I think you will also know at the time when I was at art school, like super influential, he told me like to watch some films, you know, Shanta like a man like a dress, and all of these have, like, you know, stayed with me and is like, it's very important for me to have you there at that point.

Nottingham Contemporary

1:03:05

Emma Hedditch: That's funny, because I feel like you told me to watch. Like, he wrote this down, it's something to say, but I, I remember, I think the first time I hung out with Jimmy, and sort of outside of work, I went over to the apartment where you're living and you just watched pink flamingos.

1:03:31

Ain Bailey: Ha.

1:03:38

Emma Hedditch: And then, and then I was like, but then you also like, talk a lot about like, French literature and philosophy. And I remember you talking, I feel like you were talking about my great euro. And I was like, that was at the time. It was like this funny. And I think that's, you know, for both you also take something, there's this kind of fineness and minimalism and or minimal approach in your work, but there's also this really precise humour or kind of a warmth, like through Pep Schumer or an acknowledgment of certain kinds of humorous feelings. And so, yeah, just like the, the kind of, that's such a specific kind of place to operate, I think, to have like, trust and sincerity between you and the people you work with and, but also know where you can bring in humility and humour and

1:04:45

Jimmy Robert: really sleep is really to have faith, I would say, because I think to me also, like what I found interesting in what you do, it's also with a certain dose of resistance, you know, to institutions and like how you trying to find path, which is also maybe in a position of like, not giving what the institutions, you know, one, but then trying to kind of assert your individuality or a personality, you know, within them and see how through this resistance, you can negotiate a path of like, that is, you know, balanced in the way. And that's not always easy, for sure. And, but so so, you know, I think, yeah, there's another part of your practice that is very influential, I would say, in terms of looking and, you know, how institution is working and materiality and production and like, inner being trans transparency, how much it costs to do something, how an artist should be paid, you know, for something? They do, and, you know,

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which is still something that sometimes we're struggling with. And so there is the empty jasm. And of course, you know, that's great. And everybody, you know, we all want to do things. And then so you bringing your soul, the decor of the things that is like behind all these structures, beside this desire to make things which I think is important to know. Did you have any questions? Because I don't know.

1:06:18

Emma Hedditch: Yeah. Yeah. Yeah, I mean, we've touched on this a little bit throughout the conversation about how, you know, the absence of clubs is affecting some communities now. I just wondered, you know, how you all feel about the future of queer nightlife. I mean, it's, I mean, it has already in in many ways throughout history, always been tested and finessing by necessity. It's, it's evolved and adapted. And, yeah, I wondered whether you felt there might be strategies for how it could reinvent itself, and whether you feel any kind of assurance that this sense of togetherness will always somehow be possible.

1:07:11

Ain Bailey: I mean, I mean, I think, I think, you know, we talked about kind of mainstream quick having that, and the people who are excluded, so obviously, you know, sometimes you're able back in the day, it was, it was actually easier to find a space like somebody would let you run a night maybe, you know, they take a percentage of the door, I think now, pre pandemic, it was almost like, a lot of the newest new club nights had become quite itinerant. So they would have to move around, depending on who was feeling generous at any given moment in time. I think now, I mean, I mean, when i when i when i i feel hopeful, somehow, even though it's been completely decimated. But you know, early on in the pandemic, and we were talking about, like the mutual aid groups, and there was this wonderful, wonderful, wonderful event called lava lake, which is basically a 24 hour fundraiser, organised by some members of black obsidian sound system. And, you know, there was a, there's a musical queer, you know, people of colour, admittedly, a quick little setup, and I did this is fundraising. And it was huge. I think it weighs over like 50,000 pounds. But just the energy, even though it was kind of mediated by technology, it was astonishing. It was absolutely astonishing, you know, people just kind of be getting up, they brushing their teeth in a thing, you

Nottingham Contemporary

know, like yoga in the morning, or, you know, there was one guy, I think he was on a beach, maybe it was Brian, I mean, there was all these, it was just incredible. I think people always find a way to hang out. I think, strategize there will always people always find a way. I think Yeah. To

1:09:08

Jimmy Robert: do the same, like in English, where there is real there is a way the way follow.

1:09:17

Emma Hedditch: I mean, I guess what it exposed is just yeah, is some of the, the questions around and also just stick the labour of, you know, those spaces and who is exposed, you know, in terms of this, you know, disproportionate exposure to risk. And I think those are really good and important lessons. And also just the, I guess, a couple of people I've spoken to in terms of just going back to work and how that has felt for them. And, you know, mentioning that they there are things that You know that they just don't feel willing to take any more in terms of risk at work, and whether that's just because of, you know, whether it's about like COVID. Is or not, it's just about like, Maybe, yeah, just a reflection of like how, yeah, how at risk? We are. Yes. And Jimmy was talking about terms of AIDS, and it's ongoing going AIDS crisis, I think, and how that has also, you know, how it disproportionately affected certain communities. So black and queer communities, disproportionately, I guess what we have to kind of address are those broader structural issues. So no, I guess, but we do have to so. Yeah, so I think, like you say, the way maybe just the way that we're meeting is perhaps going to be more about protest again, and about trying to impact change in terms of structural issues, which, you know, can happen in as well, at the same time as a certain amount of pleasure and dancing.

1:11:37

Jimmy Robert: Exactly. Yeah. Exactly. So that brings us back, you know, in a way nice loop in the striker style, protest and togetherness is like how a congregation be also. But you know, whether the club is aside, you know, it's a site for protest or for community to be able to do that as well. And I think the club in Berlin called like, for example, room for resistance, energy movement. No, I think and has been also thinking in these terms,

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I think a lot. And yeah. So there is always

1:12:17

Nicole Yip: glad to hear that. I have a couple questions coming through the YouTube chat. I have one from Jason forest, who asks, What advice would you give to the next generation in relation to developing their artistic practice? within the arts post pandemic? And more more general question, I suppose.

1:12:45

Emma Hedditch: Maybe No, I think if I mean, this is them. I think the same thing, perhaps the as, before the pandemic, but I would say that, you know, this question of support and having invitations to do things, for me was so important in terms of friendships and people who, like I, you know, Jimmy, who also created, you know, spaces for to invite people into work with them, or do things. And so I think, for me, what I would really suggest is to not rely on other institutions and, or in larger institutions, or wait for them, to create those systems of support and invitation amongst yourselves, with your friends, you know, with your community, or people that you want to meet. Like, that's always been fundamental for me, I wouldn't have continued making art without that, just when we're done. It,

1:13:55

Jimmy Robert: is what we said at the beginning in awareness, when you were talking about precious Brown, and he said, Okay, there was no nothing on the scene that was for you. So you created it. And so you just need to go out there and do the things that, you know, the thing is missing and not wait for somebody to do it for you. Because I think sometimes people also this mode of like, oh, what are you doing for me? And it's like, No, no, no, you have to teach yourself and you know, and this is the tough one, but I think it's also very emancipatory, as you kind of act as gesture to kind of create this space that you want.

1:14:31

Ain Bailey: I mean, I I would also say, I mean, yes, I agree wholeheartedly with what you both said. But I would also I think it's also about finding kind of your art calm raised. I think it can, I mean, I still do often find it

Nottingham Contemporary

quite an isolating experience being an artist and making work. And I think sometimes you just have somebody to talk to, or you know, people who lend me that is for a new composition just so I know somebody to bounce ideas off I think is also quite important. Yeah. To talk, talk about your work find people to kind of he can offer some actual criticality, but which I think is also quite important.

1:15:11

Jimmy Robert: And you also need to invite. Yeah, but like, like you said, show something to somebody, send them a feel on the Send them later, say, Okay, what do you think of this simply, you know, it's like this, how it starts in a way. And can be not necessarily easy, but I think it can be very rewarding, actually. And

1:15:31

Ain Bailey: the child Try not to despair, because I think, you know, sometimes it's like, you kind of feel like you're making work like an avoid or in a bubble. I think, you know, though, I think I was like to think there's somebody out there, who I mean, it's a bit different for me now, but who wants to listen to what I have to say. And I think that I think everyone has their audience. And I think it's also about finding your audience as well.

1:15:55

Emma Hedditch: And I think if you are an audience, you should let people know that you like their work. afraid of being a fan?

1:16:06

Ain Bailey: I did, I did this wager thing, like last Friday, and there was this young guy who was producing the show. And he was a fan. I was like, Yeah, you're fine. You're fine. It's important, because you don't know who you're you don't know who you're touching. Less.

1:16:31

Jimmy Robert: He's reaching out?

1:16:33

Ain Bailey: Yeah, I think it's important. Question.

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1:16:44

Nicole Yip: And I have another question here, maybe a little bit related. So Noah asks, what does it mean or look like to distribute our objects and give access to art experiences in a way that is equitable? And then he goes on to ask is, are is art a business?

1:17:06

Ain Bailey: Well, definitely is a business? I don't know, I'd have to have a long think about the first one. on that question.

1:17:15

Emma Hedditch: I think you can only give us I mean, I don't know, we try to give as many sort of access points as possible into our work, I think and think about like, to me, you know, already mentioned, maybe you are just thinking of that one particular person that you would love to see this work. But within that, yeah, this kind of question of, I mean, right now, perhaps some works are more accessible than others. Because of their they're happening online, or, and that we're sort of really thinking more seriously about that, and what it means to make our work more accessible and ready. bit, yeah, I think there will always be, you know, ways that we're excluding too. So I think we have to just kind of try to work with those different material conditions, I guess, in terms of how we're presenting our work and what the content is like, or who we're making it for.

1:18:26

Jimmy Robert: And into, yeah, to me, Sega is fine, is very contentious. He said the right words, the words are equitable, because I'm just fitting of thinking of legality, I'm just thinking of like, visual justice, you know, and then it said, You know, I, for all the reasons also, we have covered already in the conversation, there's just like, so many ways of being visually unjust, you know, or by not representing. And so it's hard to talk about equity, because I feel also that we cannot always be talking for everyone. And then, like we said, or select imagined said or pointed to, you can also sometimes be thinking of just of one person when you're making your work. And for example, very often, I think of our friend Ian, who is not here anymore, thinking, you know, what we think, you know, so having this conversation with somebody who's not here, even so,

Nottingham Contemporary

it's difficult to think further in the sense of equity or like visual justice, so visual equity or, and, and, yeah, business, I think is also a long kind of conversation. And it might be hard to kind of like cover now and also in the sense of, I don't know, you know, it's really contentious. And so I think it's a really longer conversation and because I feel there is a kind of negative connotation there. And I would like to know exactly what the photo of the person who worded this question is, and what they mean by that, in a way. A bit more.

1:20:12

Emma Hedditch: I mean, I could say, we could say also just the, you know, the difficulties of being, you know, sort of thinking about who gets the kind of the some of the questions around like appropriation and which you're also both addressing in your work, I think, in terms of acknowledgement of legacies of artists and lives. But a, I would say, yeah, it is hard. When we are I actually kind of agree on this term business, that it you know, there are always the mean, the institution of the art museum or the art institution is is a run like a business. Also, there is a budget that is being managed, and the the kind of representation of the institution is being managed by its employees. And so we are kind of responsible within that in terms of our role as artists. But I also Yeah, it also kind of, yeah, just kind of wonder, you know, in terms of the complexity of the different ways of being an artist, and how each kind of fit into these kinds of different institutional framework, so there's a lot Nick to me and sayings, and some of it's a very dialectical relationship or big, you know, depending on you know, the specific circumstances, but I agree that it is a business and that there are some, you know, some artists who are represented, you know, very well and in the art world and others who are neglected. And that's, that's what we are talking about. I'm not quite sure.

1:22:28

Jimmy Robert: Yeah, exactly. That's what I was wondering.

1:22:37

Nicole Yip: Um, I have a comment here from Ann Colvin. He says, It's so nice to hear about your shared support and community reminds me how important it is to value these often unspoken dynamics. And we have a

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question for me. Just a comment from Jason again, who said that you're the event, the music event you were describing earlier? I'm not sure which one sounds beautiful. When is the next? And is this going to be conducted online?

1:23:20

Ain Bailey: If you're talking about I used to work at lava lake Jason, I don't know. It was I think it was a one off.

1:23:29

Emma Hedditch: Maybe the ICA event?

1:23:31

Jimmy Robert: Yes. I think it was more than Sonic.

1:23:34

Ain Bailey: Ah, okay. Well, maybe. Well, okay, so the lava lake thing. I think it was a one off. I don't know, if the Organising Committee for that will do another one. It would be great if they did, because I think people loved it. And the same was actually your residency and the sonic bark fever and was one of three. And normally when these workshops run, there was not normally a public who are invited. It's normally a private session for those who participate. So currently, there are no plans to do another one. But you know, I get you know, people want to invite me to do it. I'm always up for a conversation. Yeah. What's your space? What's that space?

01:24:27

Nicole Yip: Great. Um, there's a couple follow up comments from Noah who asked the question about whether art was the business which I can just read out here. And he says, visual justice is a very workable concept. Never phrased it like that, before, because of some genetic disabilities he has, sometimes he can't get up out of bed. But he can still make art. And somehow mateesah is allowed to be venerated in institutions for his bedridden art late in life. So I don't know how I'm supposed to participate in that dialectic that you describe, when I have limits in being both an audience and in using spaces to perform or display or exhibit my art.

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01:25:15

Emma Hedditch: Yes, it's, I mean, it's thanks, Noah. Any Yeah, I really value this input, because I think this is something that, you know, we're just really, and you know, in terms of ableism, in our conversations, and in our, in the art world, and in life, that need to be addressed. So and I think, yeah, that I mean, the example that you give of recognised artist is, yeah, it's really important to, to sort of think, well, how, you know, how are we all able to kind of operate within such a system, which is demanding a lot of productivity, I mean, as I'm talking as an artist right now, but, you know, for very little support or care returned, and so making, you know, making work, going to see exhibitions, his labour, all of these things, which are, you know, creating great obstacles for participation for, you know, people disabilities, or anyone who's fields, in terms of any kind of questions or stamina or mental health questions, which I think we can all, you know, sort of try to kind of work towards understanding and ourselves as well. So? I don't know, I think the I think the question is, and it's something that I tried in the beginning, just to talk about in terms of, you know, the club's accessibility issues and exclusions, and that it isn't, we shouldn't just kind of understand the physical assembly of people as being political moment. And, you know, we can try to can connect in different ways that are not so much about showing up in person or being there at the same time, or,

01:27:36

Jimmy Robert: like this way, I guess, because that makes a conversation or so available to more people in a way that might not have been able to reach before, which is also something we're not always aware of the comeback also to this notion of, you know, people voicing this and kind of making it part of the conversation. I think there's also an opening and that's also an awareness and a learning and which, I guess maybe technology's giving us that maybe, you know, we were not aware of before. So rather than thinking of it as a limit, it's actually more expansion.

01:28:20

Nicole Yip: Great, Maybe this is a good moment to wrap up the conversation. I have several comments in the chat just showing appreciation for for for the conversation and a big thank you for for

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sharing and for creating such a generous space of friendship. So thank you so much Jimmy, Emma, Ain and and thank you for for everyone who contributed to come to the conversations to your questions and comments.

Colophon

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