

# SHF X ICF\_LIVING ARCHIVES\_ INTERGENERATIONAL CONVERSATIONS BETWEEN ARTISTS, ep3. Roshini Kempadoo and Jacob V Joyce

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## SUMMARY KEYWORDS

spaces, work, stuart hall, feel, caribbean, archive, people, idea, creating, stuart, artists, practice, nhs, issue, art, engaged, learning, relation, inequalities, dynamic

## SPEAKERS

Roshini Kempadoo, Jessica Taylor, Jacob V Joyce

### **Jessica Taylor** 00:11

Hello, I'm Jessica Taylor and welcome to the Living Archive Series, co-produced by the Stuart Hall Foundation and International Curators Forum. The Stuart hall Foundation was established in 2015 by professors Stuart Hall's family, friends and colleagues. It's committed to public education, addressing urgent questions of race and inequality in culture and society through talks and events, and building a growing network of Stuart hall Foundation scholars and artists-in-residents. International Curators Forum offers a programme of commissions, exhibitions, projects and publications that engage with the concept of diaspora as a critical framework through which to test and explore new innovative curatorial models and create space for artistic and discursive interventions and historical narratives and systems of representation.

### **Jessica Taylor** 01:01

The Stuart Hall foundation and International Curators Forum have come together to bring you Living Archives, a series of intimate intergenerational conversations intended to develop an alternative history of post war Britain, as told by UK-based diasporic artists working between the 1980s and the present day. The project will form what Stuart Hall calls a living archive of the diaspora, which maps the development and centrality of diasporic cultural production in Britain. This series is brought to you by funding from CoDE the Centre on the Dynamics of Ethnicity and Arts Council England.

**Jessica Taylor** 01:38

In episode three of the living archive series, Roshini Kempadoo and Jacob V. Joyce exchange ideas around Stuart Hall's work and legacy, the relationship between the archive and artistic practice, and finding allies in history.

**Roshini Kempadoo** 01:53

My name is Roshni Kempadoo. I am a photographer, media artist and a lecturer at the University of Westminster, and teach photography and visual culture.

**Jacob V Joyce** 02:05

My name is Jacob V. Joyce. I am an artist with a community facing practice that attempts to animate anticolonial and queer histories. And I'm currently studying a PhD in black arts, education, history at Westminster University.

**Roshini Kempadoo** 02:30

We're starting off the conversation with the prompt around how our personal connection to Stuart or our memory of Stuart's work and his legacy, I suppose. So for me, Stuart I have known for quite a while on and off for over 10-15 years, particularly in relation to the work that he did with iniva and the work that he did in relation to Autograph. So I remember distinctly, his essay for auto portraits. In fact, I was writing about him recently where he was talking about, he talked a little bit about this idea of self portraiture. And auto portraits, for those of you who don't know, of course, was the one of Autographs first shows. And it comprised of many of us thinking about self, identity and self portraiture in relation to that. And it opened in camera work in 1990. I don't think we haven't got the catalogue published but he wrote for the news newsletter of autograph and I remember him talking a little bit about the importance of photography, and how central it was to this idea of self representation and identifying a way in which Black and ethnic minority, different ethnic minority groups can identify at that time, through that notion of imaging themselves differently, and otherwise. And then he also talked a little bit about the expansion of the documentary form as well. So for me, he started it was 1990, really or slightly before then, that I was very interested and aware of his work and his contribution to the visual arts in that sense, and to Black photographers work. And yeah, so I'll leave it there. But maybe Jacob, you want to say something?

**Jacob V Joyce** 04:41

Yeah. So I think that, for me, Stuart Hall's work is something that has, for a long time been in the periphery. It's kind of created an environment around me in which I've been able to, to flourish as a black queer artists of Caribbean heritage. I was part of a collective called sorryyoufeeluncomfortable, which formed at iniva, in the Stuart Hall Library, a collective that formed in 2015, made up of predominantly black and brown, queer, young artists. All of us under the age of 25 at the time, and we were a collective of artists who made work that made people feel uncomfortable dealing with issues of colonialism, and white supremacy and class, gender, and the intersections of power that permeate the art worlds in which we were all practising, respectively. And I think that though I wasn't reading Hall at the time, the fact that it was happening in a space which he had been so much a catalyst of its formation. And also, I think that it's interesting, I think about the way that he describes the living archive in the text Constituting the Archive, which is now such an important grounding text for the trajectory of

my practice. And I think about the way that, in a way, I believe that collectives like sorryyoufeeluncomfortable, were the living archive in which he kind of created because we were, we may not have been, all of us engaged with thorough academic research, but I feel like we were the living embodiment of a lot of the ideas in which he was really pushing forward. You know, I think about the work that I was creating around then around caricatures of whiteness, and thinking about the way that he spoke about mugging and the way he spoke about, you know, the neoliberal caricatures that individualised systemic inequalities. And I wasn't reading Hall but I felt like I was very much like picking up on ideas which he had made part of the discourse. And now, as an artist, who has a really kind of, I hope, that my, my practice is seen as being embedded and engaged with communities. And not just seen, I hope that communities are able to engage with my practice in meaningful ways. I think about his tentativeness to the idea that theory should have practical applications. And that theory shouldn't be something that lets people off the hook of engaging with the practical physical instances and where those inequalities manifest. So, yeah, I think that's maybe a good way to kind of outline some of the ways that Stuart Hall's practice engages with my own.

**Roshini Kempadoo 07:58**

Yeah, I mean, I really enjoyed the way in which you registered the building and the space of iniva and Rivington place, if you like, as being this kind of catalyst, because I think that's one of the things that he spent so much of his later years, his energies was was spent around bringing iniva and autograph together into this infrastructure of Rivington place. And of course, the interesting thing about the Stuart Hall Library, which I think really touches on what Jacob was saying about this idea of an amalgam of, of books and references and material that is not necessarily only to do with the theoretical trajectory and doesn't, isn't steeped in, in theory necessarily, and but but has a full range and an interesting complementary space of material that actually is broad. It contains activism, activist materials, it contains theoretical trajectory, it contains visual artists work that are that allows us to kind of research and think about making knowledge through practice, which I think is absolutely fantastic. And when I became a Stuart Hall animateur, which was the first time. I suggested it and then started it. It was really to think about how to animate the archive and the the kind of the space of the Stuart Hall Library as being a centre point for his thinking and his work and his practice, but also trying to use the building as well, in a way that was about a kind of a public space. And of course, that's being done now. But it is such a shame that you know, his drive to try and allow a public space of discussion, debate, knowledge making creativity Which was really his his driving his ambition for Rivington Place, it's such a shame that that has somehow been lost and more confined in a way due to economic pressures and all those other things that we historically know about. But yeah, so that was, that's something that I picked up from your, your conversation, but also I think the the idea of the living archive. I mean, I think, you know, it's just the constant thing that I remember from Stuart is this idea of uncovering process, and that most things are in production, you know, so the dynamic, the dynamism, if you like, that you can associate with any kind of process of living is, is kind of instilled in most of his outlook. And I think that that's really important for the archive in particular, because it's such a monolithic kind of, people perceive it as being monolithic and steeped in kind of settled permanence, if you like, which I think is something that he his quote, and his approach to it really forced us to think quite differently about it.

**Jacob V Joyce 11:16**

Could you tell me a bit about the process behind creating the Stuart Hall library and iniva, and that space because I actually don't know much about it, how long it took to you said so much of his life?

**Roshini Kempadoo** 11:31

In his later years, he spent time because he was the chair of both Autograph and Iniva, he spent a long time with both Gilane and, and Mark working to raise the money to realise the building. So even though he was on dialysis, even though he was he was actually only able to work, you know, for very concentrated and short periods of time. And often it was debilitating to him. He was nonetheless very, very interested in and galvanised, to try and create infrastructure for black, black visual art work, right. And the creation of the Stuart Hall Library was really his thinking that as a consequence of the work that both iniva and Autograph were doing, there is a legacy of kind of publishing this, in a in a strange kind of ironic way, it was about creating permanence, right. So the the dynamic of the work that he did, for example, with Ten-8 in 1992, when he edited the book with David A Bailey around the Critical Decade, it was also about publishing and putting out there into a visible space and a visible structure, this idea of the work and the importance of that moment of work by artists, particularly from the 80s onwards into the 90s.

**Jacob V Joyce** 13:00

And it feels like the fact that he was dying at the time of trying to do this important work that it kind of further buttresses that urgency, which I felt like I really value in his work, for me, there feels like a sense of urgency in his writing and the way that he speaks, which I feel like, is visible in a lot of other theorists. But I feel like it's more tangible in the issues that he's addressing in terms of like violence, and, you know, criminalization of black bodies, and kind of dispossession of black and brown communities. And then you've got this, also the reality of of death. And that actually, you don't have that much time to get across the things that you want to get across. And, yeah, it's interesting, I don't know if that's relevant, it just makes me just think about that, especially what I guess right now in this moment, of sickness on such a huge scale, where not just the repercussions of the pandemic, but also the continued privatisation of the NHS, and the kind of demonisation of kind of sick people as well as like, being people who waste GP's times by having appointments that they then don't go to or, you know, this this kind of this moment where I feel like we are all, in my personal opinion, really missing out if we don't align ourselves with the struggle of sick and disabled people because I think that we are all going to be liberated by making their concerns our concerns because well health system is soon to be, soon to be obliterated by the looks of it, everyone in the NHS is kind of like on their knees. And we should hopefully now after this pandemic have have a heightened sense of empathy for for sick people. And I think that maybe it does seem like a bit off of a tangent to say that, but for me, the the legacy of his work and talking about anti colonial and, and class struggles, they are all tied around this issue of alienation, which stems from capitalism and imperialism. And for me, disabled people, and sick people are such a great way of us all, understanding that that just doesn't work for everybody that we cannot all just hop to it and pull ourselves up by our bootstraps, and work harder to fix things that there are many people who just cannot do that. And so, yeah, it's interesting, you're telling me that he was dying, and he was he was on dialysis, and still doing this work. Because for me that really, it changes the way I see what he was able to achieve, and grounds it in, in, in something that feels very personal at this moment.

**Roshini Kempadoo** 16:12

And I think that's the, that's the spirit of the Stuart Hall Foundation, which I think for me, something which I'm part of, but it seems to me that there was a level of care that was happening at the time. And that was the care from a number of people who were interested in just supporting the process and the work that he wanted to do. So care and generosity, went hand in hand with the work that he was doing at the time, and, and the kind of response and the people who were around him in order to make it happen. So for me, that's quite, quite important. And I don't know if you've had a look at one of the things that he really was absolutely attentive to in his later years was the project of the NHS. The Kilburn Manifesto was an absolute call to protect the NHS and to think about the NHS as the one generous project that happened post war that needed to stay within state funding, which needed to not be privatised, and that he was recognising the political field and the political space was absolutely about to do that. So of course, his timing with the NHS was absolutely about that relationship and the need, the importance and significance of it as a project, but also of protecting it in a way. So yes, I mean, I think that that's well worth reading the manifesto, just to see how he is positioning and thinking about this notion of care, and generosity, and, and a kind of sociability, that, I think, is really, that he had engendered, and he engendered all the time in relation to others. You know, I often used to read him as well as speak to others about, about their work and how we were creating photographs, right. So the constructed image, for me the idea of, of juxtaposing some of the kind of the social, the move to constructed photography, for me was quite important, and he was certainly an influence in it. So one of the things that I was doing, I was training and went through my education thinking about this idea of the documentary form. And of course, he then started to talk a little bit in the early 90s about the move, the construction of the social problem through the documentary form. So there was something quite interesting and seminal about his, his reading and his interpretations of the, of the documentary image and his writing about, there was a writing that he did about the picture post, which is a really seminal essay, which really made me think about the construction of the social problem, and how my, my documentary photography was really in effect kind of contributing to that creation of a social problem, and how you could work outside of the frame. So the limitation of the documentary form for me was quite really enhanced by his thinking, and I always worked outside try to work outside of that frame. So it was a very logical progression for me to start working with computers to start work in a digital format, which was about a montage, the idea of layering. And of course, the surrealist became very influential and the anti advert, right? So, so and the conversations that I've had with him and some of the writings that he's, he's made where he has written about my work where he actually suggests that he that he can see how that kind of hybrid layering form works more in relation to a more problematized image and how we might think about that. So the Critical Decades book (Ten-8), which I was on the periphery of a little bit, because it was just after I'd finished at Ten-8 and it was a photographic publication that he did with David A. Bailey, was really a logical kind of look at how the avant gardeism he talked about, of this move to really challenge the genres, if you like, the more conventional genres of making, that he saw in people's work, including my own. So that was how I was kind of influenced directly my practice in a way, and was taken up and expanded. But I don't know if you want to say anything, Jacob about that. Yeah...

**Jacob V Joyce** 21:22

sorry, I was taking that all in and thinking about it, and also trying to kind of, remember, because there's like, so many things. And it's odd, because, again, I think that I don't want to say that Stuart Hall's work

was the prompt for a lot of the ideas in my practice, but I also feel that that is a kind of like collective awareness, which is cultivated by people like Stuart Hall. And as we kind of move through that, we pick up on these things if we're receptive to them. So you know, I've been in a punk band for the last like, seven years, and we have a song called add nausea. And the lyrics are in the museum culture dies. And it's talking about this kind of process of, of how black cultures and indigenous cultures, and cultures of resistance are often kind of captured and, and rendered as, as inert in, in the museum, which I feel like is such a obvious thing that has been articulated before, long before me, by Stuart Hall. And I think about the ways in which he, he kind of talks about wrestling things free from the, from the archive, from the museum. And also, I feel like it's implied from academia as well. Because I feel like all of these institutions represent a kind of formality, in which things become less dynamic. And things become more moored in, in respectability politics, in procedure in tradition, and he even goes as far as to say that, like, you know, there's a carceral nature to history, and the past and that things kind of need to be like, liberated from the past. And I think a lot of my work is about that. A lot of my, my murals and my black history calendars that I did for quite a few years, and my comics, I feel like they are all invested in kind of finding these things in the past, and kind of like bundling them under my armour and running with them, like stealing them, you know, especially, you know, I'll, I'll be honest, like, especially in a very kind of self healing way, you know, I find characters from history who I feel angry about what happened to them. You know, I think about like Mary Joseph, Angelique, who burned down half of Montreal like, or she was accused of burning down half of Montreal or Sanité Bélair from Haiti. And so many other people from from, from black history who died very young and seemed like so wronged by society. And I felt like on a very self, self feeling way as like a black working class queer person from South London, like, I do feel like bitter and angry about the things that I have witnessed, the inequalities that I've had to endure, and I've seen my loved ones have to endure like I feel like there is a healing power in kind of finding within history, your allies, or the people who you're like, I feel like I on some cosmic echo of what you're going through. I feel like we are fighting against the same, the same horrific, dehumanisation and, you know, just mundane white supremacy and heteronormativity. Also the idea of kind of the archive being something that is ongoing and never finished, that really makes me feel so kind of like, relaxed in my practice and I think in a way that is antithetical to capitalism and the way that capitalism makes us think about our art practice as being like creating these finished objects that are like perfect and ready to be quantified in terms of money. I feel like the idea of the archive being something that is just like ongoing and expanding and growing and running and living, and, you know, he says it has to be living. I feel like that's a really kind way to frame work that attends to history, because it kind of makes you feel like, there isn't set parameters. And I think that that 100% is, is something that right now, I'm really leaning on, because I'm thinking, well, if this work is important, then this work will take the amount of time that it takes, you know, in terms of my art practice. I think there's a kind of neoliberal mechanism of, of community engaged art practices, which is very tokenistic, and very much like a conveyor belt of like, well, we need to work with this community to get that pot of funding. And we need to work with X amount of young people to get that pot of funding and we need to, and it's very, not really invested in the destruction of white supremacist capitalist hetero patriarchy, it's about getting funding for that arts organisation, or gallery or company or NGO, whatever it is. It becomes quite abstracted from the issues that it claims to be part of. And I think that thinking about my work as part of a living archive, makes me feel a lot less constricted. And it makes me feel like a lot less kind of concerned with the limitations of the boxes in which my work moves through because it's like, well, it's part of this bigger process, which is overarching, and also makes me think about the ways in

which I want to ensure that I am connected to communities for long periods of time. So we're always coming back to the work and seeing how the questions raised in earlier iterations of our of our connections, how do these questions live now? And how do these questions change now that we've like carried them with us in the world, and I think mural painting is a really concrete example of this, because the mural doesn't go away, and the community can go past it every day, and kind of keep activating it in different ways.

**Roshini Kempadoo 28:24**

I mean, it's really interesting, what you're saying, Jacob. I mean, that's what I really love about your work and your practice is that you're constantly looking at ways in which you're engaging with a kind of a more rooted community, kind of outlook and creativity and meaning and knowledge making that I think is what Stewart would have, sees as a kind of dynamic and living space of making history and making work. And I think that that's quite, quite important, because if I think about his, his activism, his his not necessarily cultural activism, but his activism through politics, there was a way in which that was dynamic living, you know, and, and constantly changing. So his writing, he changed his opinions as well, which is, which is something quite interesting. But I wanted to pick up a little bit on what you were saying about and I may allude to this idea of the difference between what's happening now and what's happened during the 80s and 90s, of when Stuart was, and then the kind of intergenerational differences and things that we have to cope with in a way because it seems to me that one of the things that happened with Autograph and iniva and our practices was about kind of pointing out that we were invisible, right in the 80s and 90s. And that was a very, very real issue. We wanted to be accepted and we wanted to be visible in the spaces that we're already there. Right? So that became, on the one hand, we had to then go and create formations, spaces and, and projects that were outside of those permanent spaces in order to then critique and come back into being accepted into the more formal Museum, archive, etc. And on the other hand, it was also about being able to access that kind of small amount of state funding, if you like, or public space, and, and more independent, autonomous spaces. And it seems to me that one of the things about your practice at the moment is, is you're determining an autonomous space, but through a very difficult kind of conservative society where the public spaces are being reduced, where, as you said, there's pressures for all the museums and galleries to do 'community work' and that they have these box ticking exercises. So the marketing and, and commercialization of it or privatisation of those spaces, has really rendered a community activist mode of making and creativity. And it's rendered it more, less, less genuine, less connected, less from the ground up, it seems to me in all kinds of ways. So for me, that's something that I'm, you know, I wonder about what Stuart would say now, because it seems to me that one of the things he was doing was, was really still working with the idea of recognition. And that if we were thinking about the art practice now, it seems to me that people like yourself and others are dispelling, we're in a climate where, you know, there is so much work, there's almost a hyper visibility of black artists now, in those spaces to the point of, I would say detriment. Definitely detriment because I think that there that it's happened across the board. And that it's, it's some of it's very, very good, because that there's a legacy there. But it's all to do with how how you then still are able to instil critique and radical thought in that process. And I would say that that is our that is our challenge at this point in time. And so for me, your work and work like that you work with others, people like Barbie, etc, are also about trying to reposition and maintain autonomy, critique, questioning, working from outside to critique, within an hour, it seems to me that other forms and other spaces and locations have to be found like the mural, in a way, like the idea of

performance based work that happens that is then dynamic and moves on, in a way, the different forms that take up and maybe you want to say a little bit about your choices as to why you know how you navigate that?

**Jacob V Joyce** 33:26

Yeah, I totally agree with what you're saying about the difference between working now and working in the 80s. And this issue of visibility. And it's interesting, because I have come across this kind of question being turned around in the mouths of artists so many times, where we're trying to weigh up the cost of visibility. And I think it's really... it's, it's interesting, because, you know, you've got issues of like a fetishistic, curiosity in the other and the way that the museum has historically, like, held up the other as this kind of object of desire and danger, and you know, just otherness, like the freak show, you know, what I mean? Like, come and look at this, it's weird. And then and I feel like we've moved past that. But I also feel like those spaces still maintain a lot of, you know, appropriation and in a way that actually is quite violent, in a way that I think black artists are invited into spaces to perform certain roles or stand in as as as markers for certain things. And also as a way for for galleries to let themselves off the hook again to say like, you know, we're no longer racist. We have black artists in our collection. But for me, the issue is never been about race. It's never been just about race. It's always been about the combination of race and class, and disability and gender and displacement, and alienation is the word that covers all of these things. And it's been articulated by Fanon and Césaire, and Wynter, and everybody has been talking about this for so long. And, and it seems that Stuart Hall was talking about it as well, in his work looking at the NHS as like, this powerful gesture of what we should be striving towards making the issue about race risks, losing the the vital, urgent thing that we need to do, which is to understand that anti colonial discussions, and anti colonial activism are something that we all have a vested interest in, especially white working class people who are the majority of the people in this country, because the quality of the air you breathe, is a is a colonial issue, the quality of the water that you drink is your access to green spaces, your access to land, your ability to move freely through the country, your ability to grow your own produce, won't be able to afford buying food. These are issues which are very much part of like anti colonial discussion and thought. Although it might be you know, it's often phrased in a way that feels seems like these issues are not relevant to to everybody.

**Roshini Kempadoo** 36:30

mean, it's an interesting about learning from others, and learning with others, you know, because it seems to me that that's inherent in your practice. And I And I'm, I'm very interested in what we learn, right? So for me, the the important thing of your practice, and I would suggest mine is to think through where where we're unlearning that kind of patriarchy, but we're actually learning and thinking about and working, working with fugitively, in a way. And you talked a little bit about this idea of, of kind of hidden spaces of spaces that we don't necessarily recognise or see, clearly and thinking about Glissant work of opacity. So for me that the idea of thinking through how people actually, what we what we learn, and how we might relearn the idea of jet, not only generosity, but unlearning a capitalist structure, right? Because that's, that's it, it seems to me what we have to do. And so I'm very interested in how we learn from eco activists, right, people who have just done things on the ground, and who mobilise are able to mobilise groups of people, in a way and I'm not necessarily in a position to necessarily do that myself. I'm not necessarily the first person to be doing that, or the personality to do that. But the idea of how we might learn from somebody like Wangari Maathai, right, who actually starts the green, starts planting



trees in Kenya in order and galvanises a set of people to try and do something about her environment is really, to me, you know, those opportunities are out there, but they're actually smothered, or they're not necessarily easily accessible to us in ways that we would like. And so for me, uncovering those and putting those forward and uncovering them at times for groups of people that are interested in being part of it, right. So when I think about Françoise Vergès talks, and centralises, the figure, for example, of the worker at [inaudible], who is on the one hand, a carer because she's looking after the trains, and she's keeping them clean for people. But she's also an activist, she actually mobilises people to work for a better to get work for a better wage, right? Those are the kinds of figures and groups of people that we can that we look at, it seems to me that actually are the people where we can learn and and understand best practice for our future. Right, in a way. So for me, that's one of the things that I think the work that you're doing on the ground with people is actually developing that methodology, if you like, one of the things about Glissant, just thinking about opacity and Glissant is the way in which Stuart was part of a group, a kind of a slight trajectory, but a part of a group of really amazing kind of thinkers, creators, groups of people from the Caribbean, and both you and I share that in common so for me, the conversations I would have with him about Guyana and his perception of Guyana, and also about his, his connection and memory of the Caribbean was absolutely something that I identified with, I shared you know, I remember being in Guyana and learning Chaucer, you know, so you're sitting watching coconut trees and trying to understand a completely alien set of English that bears no relationship to anything you're, you're experiencing and learning about in the, in the Caribbean, in Guyana when I was at school there. So for me, his what he the story he talks about of not knowing the plant life in Jamaica that he grew up with, but actually knowing more about English plant life through the colonial education really resonated with me. And to me, one of the things about the excitement of looking and working and being in touch with people who are working in the Caribbean. You know, I met with Shannon Alonzo, who's Trinidadian, and she's just been over to, to Castle and being part of Alice Yard in Trinidad with Christopher Cozier. It's it's about a kind of a different sensibility of working on the ground in the Caribbean, that I think, we that I think, for me, Stuart sort of acknowledged, but it wasn't as he was from a different generation. And I think what's happening in the Caribbean now is something quite dynamic and different, that is exciting to learn from, it seems to me and to share and to spread the word if you like.

**Jacob V Joyce** 41:52

And the thing that you said about kind of this sense of alienation from the place that you were learning and the content that you were being given in schools, I feel like that is a is a theme across a lot of the work of Hall which I've engaged with. And and not just Hall but also CLR, James, and Paul dash, and Sonia Boyce, and other people who've kind of like visited, and your own work around creolization, around people who visited this idea of the kind of limbo space, and this kind of disjunctive space where you're in, but not of a place to use CLR, James's terminology. I feel that being in but not all of, or being an imposter, or having this kind of disconnect from like, oh, hang on a second, this is what I'm being presented with but then here is what I am, and it doesn't really seem to connect. I feel that that's something that I hope and feel that my generation is, and the generations younger than mine, are really able to lean into. There's a kind of caricature of the millennial who who's like, doesn't want to work and doesn't want to go to work and kind of calls in is like, sorry, I'm not really feeling this job anymore, it's like not really for mem which is ridiculous, but also like kind of justified because I think that we are more and more able to articulate the ways in which we don't fit and the ways in which things don't really feel

like they're for us. I say to the people, especially young people, you know, if you feel like an imposter, then maybe question why this institution makes you feel like an imposter and what an institution would look like, what a space would look like, that didn't make you feel like an impostor. And how can you move towards that? Because I feel like there's historically been, in the generations older than me an attitude of kind of like, well, no, we belong in these spaces. We deserve a stake in claiming all these spaces. But maybe I feel like with my generation and younger, we're starting to think maybe we don't belong in these spaces, and maybe these spaces are actually just outdated, and they just should crumble to the ground, and we should just build something new. I'm sure people have been having that conversation for decades. And I know that Hall obviously, you know, the Iniva, and the Stuart Hall Library and so many amazing black-led spaces in the 80s. Definitely, were aware that we need to be building our own spaces. But I think that the kind of personal relationship to labour and institution of being over it, I feel like that is, is something that is born from too much time in the limbo space and like seeing maybe your parents being like, in that limbo space and struggling and it just not working out and being like, well, if it doesn't work for them, why should I try and fit myself into it?

**Roshini Kempadoo** 44:54

Just picking up on the idea on the question of home, you know, the Caribbean for me. All right. So if there is something about my my generation, I had the good fortune of being in both of those spaces, right. But there is something that I find quite, on the one hand, we talk about the Caribbean and then on the other hand, we there, there seems to me to be a disconnect, and the lack of recognition of the cultural richness or respect, I would say, of that kind of heritage. And that's kind of turned a little bit now. So the Caribbean, and we're talking mostly about the English speaking Caribbean here as people of the diaspora. But that's changed a little bit where it's become cool and trendy to connect to the Caribbean in a way. But there has been a history of, of a lack of recognition of it, and a lack of understanding of, and really a kind of a shame that has accompanied the place from which your parents came from. And I just wondered if you felt that that was something that was also that you'd picked up? I think it's changed now, don't get me wrong. I think that that's actually the dynamism of the Caribbean and understanding its thinkers and its creators, etc, has changed. But historically, that has been the case.

**Jacob V Joyce** 46:35

Well, I remember when I was at primary school, everybody wanted to be from the Caribbean. And nobody wanted to be from Africa. And it was actually a thing of like, people pretending, people whose parents are from Nigeria and Ghana, like pretending that their parents were from Jamaica, or the Caribbean, because it was so uncool to be from Africa, because of white supremacy, because of the, the caricature of African people is like poor and I think stuff like Live Aid definitely played a big part in this kind of creating this cultural imaginary of Africa as just being this huge place of, of only impoverished people who desperately needed help and weren't a group of people that you should be associated with. And I think that now, in the last 10-years, we've had a huge surge of interest in, in African artists, African music and African culture, and even the slang words, a lot of the young people at school when I work with primary schools from from London, like, they're all talking as if they're Nigerian, which is interesting to think about considering, you know, the way that Stuart Hall suggested that we might consider culture all forms of culture as being important in the ways that they generate new

understandings of the world. So I think that there is definitely a shift towards an appreciation of African cultures.

**Roshini Kempadoo 48:13**

I mean, it's really interesting, just thinking about our conversation earlier of, you know, the kind of the rate that the hyper visibility of racialization of blackness that's occurring now. And I have to say, I wonder about whether, to what extent we have internalised a kind of a hierarchy of colour, and are performing in relation to racialization. And how we might really explode that and think that through a little bit more, and the reason why I say that is, you know, not to paint a perfect picture of the Caribbean, because Christopher Cozier was, you know, does explain, you know, that actually, the social space of, of the Caribbean is very young, right, it's still in formation, it's still, and as you described, it kind of becomes it's kind of amazing kind of space of dynamism, etc. But on the other hand, is that there is there is a legacy of racial hierarchy in the Caribbean, that is just extraordinary. And you and you, it's a visceral kind of thing that still occurs. And, and I wonder to what extent, we also have kind of this is featuring in our spatial, our space in the UK at this point in time that, you know, the Empire has been about racial hierarchy and the making of racial hierarchy. And I wondered to what extent we still we perpetuate and internalise this practice in relation to that and how we might break that. So for me some of the hyper visibility seems to me to be coming from that space, and how we, and how we move beyond that is actually, to me the work that we need to think through.

**Jacob V Joyce 50:13**

Definitely, I think that it's, it's odd how many of the people who are held up as being important, black radical thinkers are light skinned in the, you know, in the Americas, in the UK, in the Caribbean, across the diaspora. And I think that we're not really I don't really see any spaces where we are showing each other how to unlearn cultural biases, inherent and subconscious biases that we have, which are, which are continually perpetuated and kind of maintained by pop culture. I think that we're not, you know, working with teachers and looking and researching around education, I'm pretty confident now that that's definitely not something that's happening because people aren't even addressing really basic cultural biases around like, are you racist? Like, let alone or like, Have I internalised racism, let alone have I internalised a kind of colorist or like, shadest, just like spectrum of all, you know, if you're Asian, do you give preference to Asian people over black people? Or like, if you're, you know, these kinds of different, like, ways that that, that the white supremacy and racism is, is a spectrum of different kinds of inequalities. We're not even we're not even that's if that's like, C then We're not even at A on the alphabet yet in lots of spaces.

**Roshini Kempadoo 51:58**

Yeah, I mean, those are the kinds of conversations that we can have, it seems to me in, you know, autonomous spaces. I mean, that, to me, is where the work can happen and be more enriching, and more imaginative as well, you know, in a way. I think that that's something that I, I certainly think is, you know, was was also that kind of learning process took place to some degree in the 80s and 90s, in those kinds of workshops of Black Audio, or Autograph, which was not necessarily very explicit, but it was actually a bringing together that forced people to think through how we address a kind of a wider issue, and not necessarily how we recognise difference, but actually use it as a way to galvanise change.

**Jacob V Joyce** 52:52

I think, I think a way to facilitate more spaces like that is for us to support projects, which look at, first of all, like blackness in relation to blackness, but also blackness in relation to like other racialized struggles and histories. You know, art is super important in that in that it can create counter narratives. But I also think that unfortunately, there has been, I know that there's been so many attempts to make these kinds of big films about these histories, and they haven't worked out you know, we're still waiting for an Octavia Butler series or anything of film joining me and and she's got she got so much respect and, and love behind her work. So I feel like it's very depressing.

**Roshini Kempadoo** 53:35

But there is something you know, there is change in the air in the sense of the streaming of pop, popular film, I mean, all of that's about to kind of change and be impacted. And Hollywood, of course, people are actually saying that there's no, there's no, the future of Hollywood is kind of in jeopardy and all kinds of ways because it's producing stuff that actually, people don't want to watch anymore. You know what I mean? So that, so I think that, that, that that, to me is on the cusp of change, I would say, in a way, but what comes after, it is always the issue to me. But I think, for me, the interesting thing going back to kind of Stuart's commentary is, is this role of popular culture and how we can think about it and how we relate to it, and how we might as part as artists, to to take into consideration the influence of it, but also our responses to it, you know, where does art sit? Where does art with a small kind of functioning kind of space, where does it where and how can it sit in in relation to popular culture in relation to social media in relation to those things? And I think that that's one of the things that I've always been very interested in, is how we might make use of other mechanisms and other plants. forms have spaces to make work to generate work to put it out there into the public domain to act as kind of counting narratives for want of a better word to what we've got. And the digital space, to me is one of the promising spaces that we can work with.

**Jacob V Joyce** 55:21

I agree, I think it has also been co opted, though, and I know not to be pessimistic. But I think that the more beaten down people are, then the less energy that they have to think critically. And I think that the powers that be the mechanisms of imperialism, are fully aware of this. And I think that it can't be thought of as just an arbitrary kind of thing that's not happening in parallel, that that we are having this kind of regressive push towards more right wing policies in Europe, and in the US and kind of fear of 'critical race studies' at the same time as having kind of, you know, financial recessions and pandemics and things that are going to be affecting people on a kind of, like, psychological level, you know, I think that it's really easy to get angry at people for voting for conservative and right wing policies, but I also think that people are tired and, and not able to have the energy that it requires to kind of position yourself against the flow of hegemony, which is why I think rest is really important and why I think yeah, the creating the spaces that are, which is, you know, it underlines the point that we need art spaces, and we need spaces of creativity, because actually, it's a form of care, and it's a form of generosity that we can engage with when we listen to music when we watch a film, when we you know, play a game with our friends, whether that be like sporting or you know, just having, engaging in a bit of like fun, whatever it is like we've got to make space for these spaces because they cultivate critical thought and they cultivate the energy that's needed to resist.

**Jessica Taylor** 57:16

Thank you all for listening to the Living Archive series. Join us in two weeks when I speak with Ajamu and Bernice Mulenga as they spend time reflecting on their respective approaches to photography, intimacy and building spaces for future generations. Thank you and see you next time.