

# SHF x ICF\_LIVING ARCHIVES: INTERGENERATIONAL CONVERSATIONS BETWEEN ARTISTS, ep1. Ingrid Pollard and Rudy Loewe

Thu, Jun 22, 2023 2:11PM • 1:11:41

This transcript should not be copied, edited, repurposed, or used for any commercial purpose without the permission of the Stuart Hall Foundation. Please email [info@stuarthallfoundation.org](mailto:info@stuarthallfoundation.org) for further information.

## SUMMARY KEYWORDS

work, feel, archive, archives, people, caribbean, artists, ingrid, rudy, black, important, stuart hall, part, find, bit, practice, art, photographer, meeting, squatting

## SPEAKERS

Rudy Loewe, Jessica Taylor, Ingrid Pollard

### **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 professor 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 into historical narratives and systems of representation. 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. In this first episode of the Living Archives series, I speak with Ingrid Pollard and Rudy Loewe, about the crossovers between their practices, the relationships between activism and art making and playful storytelling. Welcome Ingrid and Rudy, thank you so much for joining us today.

**Rudy Loewe** 01:56

Thanks.

**Ingrid Pollard** 01:56

Thank you.

**Jessica Taylor** 01:57

I'm gonna kick off with a kind of initial question to ask you both if you remember when you first came across each other's work.

**Rudy Loewe** 02:06

I can say yeah, I came across Ingrid's work, because I joined Collective Creativity with Evan Ifekoya, Raju Rage, and Raisa Kabir and they had already been doing some work to look at the Black Arts Movement here. And so yeah, that's kind of how I became aware of Ingrid's practice. Yeah, and then I think, after that, we got to meet and there was just a lot of crossovers the things we were interested in as well.

**Ingrid Pollard** 02:40

And I think, after meeting Rudy with Evan, Raisa, and Raju Rage, I think I saw a few of Rudy's graphic novels, fanzines, and I, you know, I sort of collect them, so I was interested in the subject matter and the stories that has a resonance with me and a style of drawing. So I was interested in all those things, really, because it's, it's rare to have those in graphic novels or comics or fanzines, so I was collecting them.

**Jessica Taylor** 03:13

And Rudy, could you speak a bit more about your work with graphic novels and zines? Can you? Can you share a bit about that work that Ingrid was coming across and collecting?

**Ingrid Pollard** 03:22

Yeah, well I had studied illustration, and then I got involved in different like DIY community organising things and so I was making a lot of zines and comics about kind of mental health, and, you know, being queer and non binary, and just the reflection of the different kinds of communities that I was I was a part of, and also, I think, you know, I've always been really interested in different political movements, but also how do we create resources for ourselves? So, for me, that was a lot of what those were doing, it was a way to create a resource or participate in different kinds of conversations. And actually, I remember Ingrid, you messaged me, and you were like, "I'd like your discography". And I was like, my, my what? I was, I don't, I don't have that.

**Ingrid Pollard** 03:22

Yeah, I don't remember that conversation, where that was coming from. I think part of the collecting comics and things was the scarcity of representations of Black people in a non-super hero way or just talking about issues of gender, and romance as well, and families and the Caribbean. So that was what was interesting. Then there was the Claude McKay book, the one about planting. So there was all these unusual subject areas all clashing through illustration because I'm interested in storytelling

anyway, in my practice and just generally. So i was interested in how you actually work with that to make political points about difficult subjects.

**Jessica Taylor** 05:01

And Rudy, you mentioned, you know, in your initial conversation, unpacking a lot of crossover between your practices. And I know in that list, you just gave Ingrid there already a couple of great ones there, but could you speak a bit more about those crossovers? And how you both either address them similarly or differently In your practices?

**Rudy Loewe** 05:17

Yeah, I feel like there's a lot of crossovers, I think, you know, both being of Caribbean heritage, and that being some sort of starting point or anchor reference in the work and ideas around belonging, and especially, queerness, and queer community and also just being part of different movements or communities and organising. I think that one of the things that I've always found really inspiring with Ingrid's work is the ability to document but comment and be a part of all of these different threads. So yeah, looking at kind of different political movements that are represented in your working grid, and, but still, there's playfulness, and humour, even with things that are very potentially heavy topics. I think that that's something that resonates really deeply with me that even if something is quite a tough topic, that there are still ways to work with them, that can be playful and also poking fun at things. You know, like poking fun at Britishness, and these kind of different interactions that I think that you have had out in the UK. And yeah, that somehow they are feeding into these different narratives in the work as well so you can kind of see these threads that, yeah, they just resonate deeply with me and I think even thinking about relationships to land and nature as well. I was actually reading some of England's books this morning and I was thinking, I feel like there's this idea that Black people don't have a relationship to nature, which is so strange to me. Especially, thinking about people in the Caribbean, and how a lot of people live in very rural areas, and are farmers and have a very strong relationship to the land and can identify plants and have a kind of herbalist knowledge that becomes culturally ingrained. And so yeah, that's something that has always felt very powerful to me in in your work, Ingrid.

**Ingrid Pollard** 07:24

Thank you. I mean, I think that one of the links that I really appreciate is that link with the Caribbean, working in the arts, in the Black arts in the 80s, and 90s. There are a lot of that second generation as we're getting older, younger artists have a different starting point and trajectory of what they're doing. So you know, who knows about, can recall USA out of Grenada, and Maurice Bishop and anti national Frant activities, though kind of very basic community activities. I was just seeing that in Rudy's work and kind of recent research, that it just made my heart feel good that someone was thinking about those slightly. It's not like historical, deep history, it's kind of very recent history. That's kind of part of my personal experience. And also, like when I first met Rudy, and the collective creativity, that they're working, wanting to work as a group, I'm kind of a group person in multitudes of different groups and different ways of working. I liked that and they organise group things, group discussions. So that was really gratifying for some of that working together, as a collective or community was sort of falling away as priorities in people's lives changed from the early Black art movements to people working in universities. So that was that was really gratifying to me that there's still ways of doing that, and having an intergenerational conversation. So this humour and the landscape work was, rather than let's all go

out and walk in a very big group, it's pretty much about understanding that my parents came from kind of, they're in the city, but they were in countrified bit and I'd be in the capital in Georgetown, and there'll be a cow walking down the road or a goat over there. So it's not a metropolitan city that but there's all these elements going on at the same time, and just how green it is. And you just always get the sense in Guyana and Trinidad that nature's just waiting to come and reclaim all these cities, because it's just on the edges of the cities. It just can't wait to get there and put down more seeds and grow up and, yeah, there's something there that's interesting both of us.

**Rudy Loewe 09:40**

Yeah, I think also just what you were saying about like collective practices and community practices, I think that those feel very important. I could never be an artist and feel separate from community or collective that actually, it wouldn't have been possible and I think that apart of that, as well as like, you know, thinking about artists like yourself, who were part of the Black Arts Movement, it wouldn't have been possible for artists in my generation now to be doing what we're doing without you having done that before. And so I think that has also been why it's important to do this kind of intergenerational work, actually, because we can't just keep recreating the wheel, that there are people who have been laying the foundations for something else, and there's a great power and having a thread between us.

**Ingrid Pollard 10:31**

People talk now about the Black art movements in the 80s and 90s, felt much more ad hoc, and let's make it up as we go along and "oh we'll do this, oh, it didn't work. Let's do this other thing with this group of people" that was all part of that going on. And sometimes it's not acknowledged enough that it was very making it up on the spot. There's this person over here that has got skills at organising, and someone's here is just really good at hanging out and bringing the music and we can have a party. And then there's times with the feminists over here are talking and there's something else going on over here, and we would kind of meet. But the ad hoc-ness, people can get a sense of that happening and look again, at the 1980s and Black art movements. Rather than this solid thing, it was a group of young people finding a way to work together with different priorities, whether it was about exhibiting work or an activists work that's much more politicised. There were all those elements going on, it's just how they all work together.

**Rudy Loewe 11:33**

Yeah, I feel like it's easy to create a linearity that maybe wasn't there and end up unintentionally sanitising history. So I think it's good to know that it's a lot more messy than it might feel retrospectively. I think also, one thing that has felt important to me is the presence of squatting, and squatting culture, and making a lot of that stuff possible. I was just reading about how being in the squats and I, as a young person, also spent a lot of time in squats and I'm very aware now of what doesn't feel possible by the fact that we don't have that as a resource anymore.

**Ingrid Pollard 12:10**

Yeah, and that comes out of a particular kind of working class activity as well. Knowing that I don't have the money, I still haven't got the money, to buy a house and that becomes not a priority, it's just finding another way, working on liminal spaces, squatting, or you set up a collective housing co-op or something. And that's also the way that our practice has worked. That, you know, we're not going to get

into the tape 'till very recently, we're going to work in the library, or this Black art centre or free alternative spaces, and that kind of way of thinking quite creatively, other ways of doing things, other groupings of people, that's something I still like to do. But because of the political changes and the clamping down by the state on squatting, different areas, you can work in their grip on housing co-ops as well, some of that freedom is just gone. You have to think of another way of doing it, which is what creative practice is about.

**Jessica Taylor 13:08**

And building on the sense of creating spaces, you both have engaged quite deeply with archives. And I wondered if you could speak a bit about your experiences of working with archives, the methodologies that you use, and lots of reflections on each other's engagement with archives.

**Ingrid Pollard 13:25**

That's big ol' subject. Yes, I have worked with a lot of archives, and sometimes not knowing that's what I was actually doing. I got my parents photo albums when they both passed away. So that's a form of archive going back from, you know, the 1930s, up until, I guess, the 90s. It documents life in the Caribbean, 1950s and 60s in England, and up till the 80s. So it's a particular way of looking at the Caribbean community in London, particularly. So after a while, I sort of mind it as an archive as well. Some of the pages are in Autograph's archive. So it's made the idea of archives very personal archive. It's changing all the time and I'm just starting to revisit it again. Now I've looked at, there's a Caribbean photo archive in New York, and that's looking at the Caribbean the night from the 1890s until the 1920s. And with those particular archives with documentation by British photographers, it's looking at those particular people and having an interrogation of those an intervention as an artist. When I've worked with it, it appears by using tinting, it's a way of empowering them giving them a bit of life. literally, the images when the colours are added or tinting is added, yeah, they sort of have agency and a particular power, but I never want to get away from the fact this is a really big intervention by an artist of that political act is my intervention, my creativity working with them is always very, very apparent. So we're not trying to colourize it and make it look like it would be in real life. But yes, it feels a lot of the time like giving us people agency, because often those views by the imperialist photographer, what you're seeing is their particular point of view. So I was always trying to look at the people who are on the edge, who are looking at the lens, rather than being set up and posed by the photographer. So it's a different type of a multitude of different contexts or views going on with those. So it's a tiny little piece of looking at those particular archives. But I want to sort of work with those so that there are multiple views on top of each other colour black and white, digitising budget shop intervention, we take parts of it away. So it's lots of ways of working with that. So the audience is always aware that someone's actually interrogating these images?

**Rudy Loewe 16:05**

Yeah, I think for me, in Ingrid's work, those two things that are really interesting to me, there's the family archive, where you're getting to see images of Caribbean families that are, to me very familiar, because, you know, it's reminds me of the pictures I would have seen of my own family. But at the same time, it's not something that I feel like more widely, you get to see that much of, so they feel really precious. And then what you're talking about the more Imperial archive, I think of these nature shots, these sort of like Caribbean nature shots that you see, which are like super colonial, and always have

this really, I don't even know how they do it, but they just have a really particular feeling and it's very exoticizing. And I feel like they're so in contrast with the images that you have created Ingrid of Black people in nature, that somehow they are made of maybe the same components, but are a completely a completely different and are creating completely different effects, and I think that's really interesting. And with like the tinting, I think about how, yeah, it just give the sense of feeling that you're able to create, with the tinting. And I thought it was really interesting that you use the word intervention as well, and kind of, I think a lot about archival interventions, and kind of who was creating the archive originally, and what purpose that was serving, and then what happens when you come in, sometimes as an interloper into an archive, and you have those interventions or interrogations of what those materials are and what they're doing and, and the potential for them to go off in a different direction. So for myself now working with records from the National Archives, which is, you know, the British state archive that we're always created to have this kind of hegemony to them. And so what happens when you know, you come in as someone who was not really intended to look at those materials, and start to unpick them in some way and kind of thinking about what their significance is in this contemporary moment.

**Ingrid Pollard 18:28**

Because I think a lot of those archival ones, 19th century they had multiple uses to invite people to invest in the country or making money for the armchair travellers for museums, so they had to appeal to all of those. But the hierarchy within those gazes, it was always about the European the US investors. The images treated all the infrastructure of those places, the roads, the harbours, telegraph wires, you know, oil plantations. And then in the back layer, there's also these people who will be working for you, it's like, they're all treated in the same way. So it's the hours that I have to spend staring at the photos and the people to tint them. My emotional involvement with the people in the pictures. There's something else that happens because I used to spend a lot of time looking at them looking at the plants, you know, are those ferns are those palms? What sort of plant is that? So it's a really long long inspection of the construction of that photo. Now I always remember I'm looking through the eyes of the colonial authorities, and I always wonder, is there a soldier standing next to the photographer to make those people, literally make those people, sit in their car that's meant to be going to town they're slowing down, they're losing their their work? So there's always a lot going on that you'll never know about, but it's just through, you know, research that you're doing that you'll start to find out political situation. During those different locations, and what happened subsequently in the First World War, so it's never one particular moment is a linear moment going until now that we're looking at then, again with fresh eyes.

**Rudy Loewe 20:12**

Yeah, I think it's interesting thinking also, because you're working with historical images and I'm working with historical documents, but the sort of power relations that are embedded in both of them, and that, somehow that for me, translating across both mediums, that you're thinking about the moment that photograph was taken, and what the conditions were to make that possible.

**Ingrid Pollard 20:42**

Yeah, and who's actually doing some of the work who's herding the donkey up the hill to get that picture? It's not just the photographer, I'm pretty certain. There's someone else helping him as well for

the photograph. Remember, it's from 1910, from St. Thomas's. The photographer's there with his kind of quite big camera, but there's a young black woman standing next to him, and she's holding the camera and looking at what he's doing at the same time, because he's got two cameras. I thought, perhaps she's being turned on to photography, and her life's never going to be the same again. It's very exciting to just look at a young Black woman holding a camera from you know, over 100 years ago. It's a kind of odd photograph, it's a second photographer, photographing the photographer, preparing his camera. It's a quite interesting scene with the house and the hill, the other children in the photograph. It's is kind of one of my favourite pictures, because there's something else going on.

**Rudy Loewe 21:36**

Yeah, also, I was just thinking as well, a lot of those kind of colonial images were used to make postcards as the sort of like colonial propaganda. And I just thought it was interesting, actually, because you're also working with the postcards, and I wondered if there's a relationship between the colonial postcard and the power of the postcard for you as a photographer.

**Ingrid Pollard 21:59**

I think that sort of postcards now operate same way as comics do. For me, the letters that I have for my parents that they sent to each other in 1960s they're very precious but there's no postcards. They're obviously also sending that to their friends so it operates on that ground, you know, comics, a zine, they can be almost throwaway, but then they occupy a very unique ground, a particular moment they're recording in terms of art practice and history. So they, they feel very similar to me. So I like the throwaway-ness that can be associated with postcards. I'd like to be able to make many more and put them in the postcard stands in holiday places, so someone will just buy this one. Imagine going into the shop with your little bit of money, and there like, "what is that? that's not one of ours". I've yet to do it.

**Jessica Taylor 22:52**

And Ingrid, I do think and the letters between your parents are a great example of the ways in which you engage with both documents and images. Maybe not, you know, in terms of Rudy going into the archives in a different way in relation to the document as research, the document as information as biased as it is, versus the document as family heirloom. But could you speak a bit about how you bring those two things together? Like in the publication? Or bringing archival material into your exhibitions? What what is the process when you're thinking about bringing together the images that you create from the archive, and then the archival material, like the letters to sit alongside that?

**Ingrid Pollard 23:30**

I think I take the letter certainly as another official document. It's just not appreciated that way. Because in the letters, the man, my father, is always talking about work and the people he's met, and political stuff, and where he's gone. So you can get a picture of London, when he goes out with his boys. So that's the kind of document of what one person's activity was. So it always feels to me like official documents, they're just not taken that way. Just the same way that the family albums are also documents of particular moments. So I see them as serious documents. So now I just have to think about where they're going to be stored eventually so that it's not just a pretty album, it's what people were doing, it's them on the Ban the Bomb marches. They're kind of beatnik people. There's gatherings

of black people in political activities, or so there's lots of official voices and official documentation of Caribbean life and that particular period, but it's not taken seriously.

**Jessica Taylor** 24:33

I thought his description of Trinidad was almost photographic. Yeah, in the way that he described it in the letter. It was beautiful. But so do you feel a vulnerability in bringing that material into a publication or exhibition or does it feel like a different engagement with the archive?

**Ingrid Pollard** 24:50

I think some of that trying to protect them was not to show in the one particular video that I use is not showing their faces as some sort of way of protecting my parents in a strange sort of way. Even though they might like their clothing so that's what I'll show in the red dress or their fancy socks. Yeah, so you couldn't pick them out of a lineup or something like that. So the only face I show is a little edge of one of mine as a child.

**Jessica Taylor** 25:18

And, Rudy, can you speak a bit more about your engagement with the archivists, the Foreign and Commonwealth Office records? Isn't it? Is that correct?

**Rudy Loewe** 25:27

Yeah. So for my PhD, I'm looking at records from the Foreign and Commonwealth Office, mostly from the Information Research Department, which was a secret unit within the British government responsible for creating propaganda, basically, which could be to do with Black Power movements, or the Cold War, the troubles in Ireland. So yeah, it was like a very important unit within the government basically, to try and suppress or destroy radical organising that was happening across the world. Lots of different anticolonial movements in Africa and Asia as well. So I am looking at these records, and then basically painting kind of in response to them, but I'm looking at them, particularly around Black Power movements in the English speaking Caribbean in the late 60s and early 70s. And kind of Britain's role of suppressing Black Power movements there and kind of in parts of the Caribbean that was both independent and still British territories. So yeah, trying to think about what has been the impact of that history moving forward. So not just as an isolated history, but then what were the repercussions up until now because of their involvement, basically.

**Jessica Taylor** 26:47

And can you speak a bit about that process of creating a painting from that?

**Rudy Loewe** 26:53

Yeah, it's really funny, because I feel like people ask me this all the time. I don't really know how to explain it. Because I feel like I don't know, maybe it's just I'm a very visual thinking person. But I'm reading these text based documents and, for me, it's a very emotional experience because these are records which only started to become publicly available from 2019. So, you know, a lot of people have not even heard anything about this history. And actually, as people from the Caribbean diaspora, potentially all of our lives have been impacted by it. So, you know, it's a very powerful history for me and I think as I'm reading them, these images are coming to mind. And I'm selecting these images that



are being produced in my mind, or kind of putting different elements of that together to weave together certain aspects of the story. It's important to say that, there's no way to make a comprehensive history, kind of, like Ingrid was talking earlier about, you know, when you look back retrospectively, it's easy to kind of create this linearity that wasn't there. But for me, it's really important to try and embed some of the messiness. Some of the incongruences. You know, maybe one person said one thing, and not everything is matching up, and at the same time interrogating the British government's records also, because, you know, they're written from a position of dominance. And so, you know, they are somehow supporting that, obviously, the things that they were doing, which were extremely violent, so I'm also finding ways to kind of interrogate that and compare that version of history with some of the accounts from activists that you can find and show that actually, you know, they're not really adding up.

**Jessica Taylor** 28:41

I'm going to pick up because I do think this connects, if there is an influence, it's Stuart Hall, and the writings of Stuart Hall have had on your practices or your work?

**Ingrid Pollard** 28:50

For me, there's sort of multitudes of ways whether it's, some texts are important. But being an artist, I might just pick half of this essay, or it's just one sentence. It's like, oh, okay, that's, that's it. That's enough now, we'll move on. But then to be fortunate enough to spend time with Stuart and being in conferences where he's doing the keynote, and makes some of the very dense writing much more, it just makes it different. He might be reading the paper, and then he'll go off and have an example of this particular aspect, and it's quite funny. I mean, well, that funniness. And so it's, it's both two ways of thinking, they're very academic way and it's the particular language, and then the aesthetic given example and it's funny and it goes off a bit. I was always pleased being on platforms with him when I'm really nervous and he's a very reassuring presence. The thing I find most common between us is the idea of the migrant and the sea, particularly the Atlantic Ocean. But that crossing that comes up in a number of his essays that I've been looking through the last week in preparation of this is about the sea and crossing it and crossing back and how historically that's been important in his writing, and his investigation of the state, historical state. So that coming back to the non linearity of everything, he's talking about multi centeredness but now, we might call it intersectionality. But it's all those parts coming together a bit like what we've been talking about now, and that there is no one particular stance, every time you move forward, or look back, it changes yet again. But it's having kind of contact with Stuart as well and listening to him, being with him in different places.

**Ingrid Pollard** 30:46

I can give an anecdote. We were at a Conferences, a number of artists and academics at conference, I think it was in Birmingham, in the Midlands, and I was coming back to the hotel with David A. Bailey and me and Stuart. We walked into the hotel, you can see people look up, we were walking towards the left, I think we're all aware that someone's going to come up to us and say, "hello, who you?" or something, and they did actually do that. And I think both David and I thought, "but do you know who this is, this is Stuart Hall, how dare you accuse him of being someone who's just come in for some reason". But it's just that moment, we all felt it all three of us, and we knew it is what was going to happen. And that's something that's just in the air and it's an unconscious thing, I don't know if you can actually explain what that is, you might be able to certainly paint a picture about what it is. But there's

something and then that talking about straight is another intergenerational contact. Yeah, so it was those moments as well as reading texts that struggles through but then his interest in in art practice was just make my heart sing as well that he was interested in that and what was happening with that, as well as very strong leftist textual analysis.

**Rudy Loewe** 31:56

Yeah, I have been thinking about a couple of different things. I think about what he has said about the archive and the power of the archive. And I think maybe it's also because I spend so much time in archives, just thinking about how, especially with Black artists, things can feel very ephemeral that people's works or you know, practices not having been respected things ending up in the bin. And then that becoming like a very ephemeral practice. And so, you know, I think about, yeah, what he was saying that really felt like embedding the importance of that, actually, in Black artists' archive. And then the other thing that I've been thinking about is his writing on encoding and decoding and I find it extremely difficult to read. So you know, I love what you're saying about how, you know, Ingrid, when in person, you get a slightly different flavour, because it's, you know, peppered with other ways of kind of communicating. But with the encoding, decoding, there's sort of two layers of it for me, which is really powerful. The first is kind of looking at these structures that are so deeply embedded that when something is so embedded, that becomes really intangible, and how he manages to name these and really like dissect them and, you know, looking at visual media or communications and finding ways to actually speak to power in that way, and the power structures that are so deeply embedded in media and in art. And then also the other end of that being around the sort of decoding and encoding in migrant or diasporic communities that, you know, that we have our own cultural codes. And then so, as artists, or creative people embedding those cultural codes into our practice, and that they add layers of meaning that only certain other people are going to be able to decode, which I think is really interesting. And so, yeah, just there's a great sort of complexity in that in these symbols and our relationship to those specific symbols, and then why it's so important to have these representations or spaces for different kinds of artists that those kinds of symbolisms and encodings can have a space to exist, is very important.

**Ingrid Pollard** 34:20

And I think it was also interested or moved by Stuart's link or the importance of education and all those years of being on Open University and seeing those programmes that beyond 11 o'clock at night. And he's there with his corduroy jacket and just catching those sometimes, like who is that this is very interesting, and it's a black man, a man of colour, so on. And I think some of those breaking down those very dense essays was through those Open University books. That's where I was able to grapple with people like Doreen Massey as well breaking down some of hers, and that commitment to education but also the education that was open to all in the Open University. So that was another aspect of bringing his ideas and his theory and His very presence into an audience that might be struggling with a book or just engaging in a different way.

**Rudy Loewe** 35:17

Yeah, I'm really glad you said that, actually because I think, yeah, for me another important part, which I haven't heard, necessarily framed in this way, but it's about accessibility. Whether that's thinking about like class access, or just different kinds of access and, and how that feels so deeply embedded in the

work that he was doing, like you said, like the Open University, and that's something that is really important to me. And so I think being able to sort of exist in those different kinds of spaces and communicate in those very different kinds of ways, feels like it was a central part of what he's doing. And I feel like I don't know there's there's something extremely nourishing in that being a central part of the work.

**Ingrid Pollard** 36:02

Yeah, I don't know if some of that's come from the early stuff I read about when he came very bright young students coming to London to do further education. And what happens when he becomes a migrant or someone from the Caribbean, rather than this bright young man who's going forward. And having to occupy multiple positions there and how it changed his politics and made them more elaborate and much more about engaging with the people in political activism. Yes, something changes when he came to England and his relationship to his family. Is all that going on. And that's part of his politics.

**Jessica Taylor** 36:43

Could you both share a bit about how activism has played a role in your practices as well?

**Rudy Loewe** 36:47

I mean, this is one of the threads that has felt like a parallel with Ingrid's work as well, that somehow activism and creativity are intertwined. It's been important that creativity is somehow a tool or like, is part of something else that I think. Personally, I feel like I would get quite bored if I was just making work where it felt disconnected from everything else, you know, there's so much going on that it would feel... I don't know, I think I would get bored. And I think, leaving university for the first time, I mean, I've left many times now, but for the first time, I think, not understanding how to have an artistic practice in ways that felt nourishing, and then finding different kinds of communities, finding queer community, trans community, you know, finding other Black people who were kind of having the same kind of conversations that I was having, all of that felt very important and embedded somehow. And so yeah, wanting to use creative practice as somehow a vehicle for some of the work that I was involved in, and the groups that I was a part of. So, yeah, I think that they've always felt very much connected. And I don't know, it's not that I feel like a responsibility, but I think I feel a bit like, if I have a skill to do this thing, then wouldn't it be great to use it for this particular reason, you know, whether it's like making a banner or making a poster or you know, that it's felt nourishing in some way to be able to participate in those kinds of spaces in ways that feel creative.

**Ingrid Pollard** 38:32

Activism covers such a lot, such a wide spectrum, sometimes it feels like it's all a bit of activism, whether just going in to, you know, an educational institution, and now I'm an only member of staff that's a person of colour and how going in every day and working with predominantly white English students, sometimes that feels like an attitude just to turn up and get through the day and their interaction with me. I may subsequently be the only Black person that they've had an interaction with throughout their life apart from TV and media. So that feels like activism, but it's kind of low grade, but the more joyous activism, where you're working with other Black people, queer people, it's nice stuff but it's activism as well. But I always want to sort of engage people who I may not traditionally think that I'll

have a grouping with our political alliances, whether it's through sport or music or hiking. I'm going to meet other people that are not like me or have different, slightly different political allegiances but that very much, in meeting of two potentially quite hard surfaces and you have to sort of work together if you're employed together or you're doing sports together, you have to find a way of working together. So it's a lesson for me. So that feels like activism, as well as using my practice to articulate or start a discussion or a dialogue. Look, I can never leave my politics and activism, when I leave my shoes at the door or something, it all comes in, it never stops really.

**Rudy Loewe** 40:09

Yeah. And also, I feel like you probably would say the same Ingrid is that a lot of some of these things have been that we needed a space that we needed this thing. And so we were making it, you know, that being one of the people who was kind of starting QTIPOC London, which was queer and trans, intersex people of colour in London, we didn't know where to find each other. So we were trying to make something to find each other and that hopefully then for other people coming, it would be a bit easier for them. I think that has always been an embedded element of it also, in terms of working creatively that we've needed something. And so we've been kind of making it and that is one of the joys also of working collectively that things feel a bit more possible sometimes when there's more of you. Whether it's having different skills or knowledge or resources, that somehow you're able to build something that didn't feel possible doing on your own. And then also, being able to articulate things sometimes that feel difficult to articulate, someone might have an experience or something, but doesn't have the language to really talk about what's happening or, or they are in isolation. You know, whether it's someone living in a rural area where they don't know anyone else like themselves or, you know, things like this, that feeding into a network and participating in a network so that we can just feel a bit more connected and kind of feel like things, yeah, are possible that wouldn't have been otherwise.

**Ingrid Pollard** 41:43

And I think part of that is that even though it might be the project 10 years ago, it never actually stopped. So it might be 25 years, and someone comes across an event that was organised or a publication, a low grade publication. So that's still vital, because one's activism changes over the years and just energy level. So I understand now that people kind of respond to me, you know, as an elder, talking about things that I did 30 years ago, because it's still important. First time you come across it, it's like, oh, yeah, I never thought of that. Or it's a way of articulating how you were feeling and didn't have the words, but then here it is in a painting or a photograph or essay, that stuff never stopped. So that's also something to be celebrated. And when you're in the moment of activism, early on, and organising quite ad hoc, you don't know that this is actually going to go on, you know, for the next 20 years and be as important to the next generation, or future generations. I've only just come across that and an understanding of what's happening when you do these quite spontaneous gatherings or spontaneous groupings. Yeah.

**Rudy Loewe** 42:55

Is it strange for you, when that happens when people kind of come back?

**Ingrid Pollard** 43:00

No, because I understand it now. And I've made sense of it and made a peace with it. And then it's, that might be the moment they chosen to approach me however they do it. And it's really important so I have to be, I have to be gentle if I can at the moment, because that might be the moment and then they're gone. It's important, trying to think of the people I've gone up to and said something in a fan girl kind of way. And I'm not saying people are fan girls, or they want to acknowledge something that happened. It's, it was really important to me, and it takes a lot of energy to do that.

**Jessica Taylor 43:35**

But I was going to say, I mean, one of the things that is so essential to this series is that intergenerational exchange, and thinking about how impactful that intergenerational exchange can be. So I was going to ask if there are, you know, if you have those collaborations or exchanges, or even just that one meeting with someone that has been quite impactful for you.

**Ingrid Pollard 43:55**

I was in Covent Garden, and Arthur Ashe was there was Jean Moutoussamy, his wife who was a photographer, so it was so exciting to me, like Arthur Ashe, and we were all being fangirls. And then I was a fangirl about his wife, who was a photographer as well. So that was me that kind of important moment, we could go up and say, "oh, I like your tennis, I like your photography". For me, that's a kind of flippant moment. But it was really important, just for the politics that Arthur Ashe had, and when he stopped being a tennis player, how it became much more manifest, his politics. So that was an important moment.

**Rudy Loewe 44:36**

I think for me, I mean, I'm not just saying this because you're hear Ingrid. I have what I call the Black Art Aunties. There's a generation of Black women artists who have been so generous and so welcoming, just in how you all communicate with us, like as a younger generation of Black artists, you know. I think of yourself, I think of Lubaina, I think of Claudette or Joy, and how that has such a great impact, I think. Being able to meet you all, and have those conversations and feel like there is a potential for practice to be sustainable for a long period of time. And also to see finally, the recognition, which has taken too long, let's be real. And that is so important. And I think that it moves me, but I think it really does something for us to have that as a possibility. And I feel like, you know, I've just had really great conversations with you all, where I just think there's something about the generosity, which really feels very, very important. And it's not something that I've had from other artists. I just really, really deeply value it. And then the other person I wanted to mention was Eric Huntley. I feel like in terms of like the Huntly archive, and the work that Jessica and Eric Huntley were doing, it's been really powerful to go to the archive and see their legacy and all of the work that they've done over these decades, but also meeting Eric Huntley and, again, that he has been very generous with how he talks about things. And it's very, very important to be able to have those intergenerational conversations and not feel isolated. And I don't know, I feel like sometimes people can be competitive or feel like they have to hold on to the small things that they've managed to get for themselves, and that that can't be shared. And so I think meeting people who don't seem to have that kind of ethos, yeah, it feels more like collective or community minded, then it's also encouraging you to think about, okay, well, how can I share with a different generation, maybe younger generation of artists who, maybe there's something I've learned now that can be shared with them? And kind of continuing that ethos?

**Ingrid Pollard** 47:06

Well, thank you. That's great. I think it might be just the background or how I started art practice and the difficulties so that when that another generation is coming forward to a better phase. All that stuff about struggling, or trying to find a community is still quite fresh in my mind. So when I can engage with people, you know, who are generous and want to want to discuss, you know, wants to share, you know, fun and music as well. That's, that's kind of important. So there's more of a connection on a personal, individual personal level, rather than, you know, "can you show me, can you share this, can you look at my..." Okay. So it's it's much more generous connection or collaboration. So yea it is about collaboration.

**Jessica Taylor** 47:58

And Rudy, building on your point about the handling archive, and how absolutely important that is, are there other archives that you both would be really excited to engage with or have tried to engage with that you haven't been able to yet?

**Rudy Loewe** 48:12

I feel like I haven't really spent very much time at the Bishopsgate and I know that they have really interesting collections. They've got the Museum of Transology. I know that they've got really interesting queer archives there. But there are lots of really great collections, like the Rukus Archive, which is a Black LGBTQ archive at London Metropolitan Archives, which I think people just need more awareness that it exists, and that it's something that you can actually look at.

**Ingrid Pollard** 48:42

I mean, I enjoy Glasgow Women's Library, there's a lot of switchboard and lesbian alliance stuff there. So luckily, it's scattered. So it hasn't been thrown away. It's been deposited around the archives information about older temporary organisations, but there's one I haven't been to see at St. Andrews University with a Valentine Archive is the sort of colonialist photographers who went out to the Caribbean, I'd like to go to that archive.

**Jessica Taylor** 49:10

Have you both been able to engage with archives in the Caribbean?

**Ingrid Pollard** 49:14

I've seen in Barbados, the National Archives, it's quite near the National Gallery. But I'd like to I'd like to go to some of the facilities around plantations and the enslaved population.

**Rudy Loewe** 49:29

Yeah, I've been to the National Archives in Jamaica, which, for me, was slightly bittersweet, because, you know, on the one hand, I'm really glad that I got to go there. And on the other hand, it's like, you know, the reading room is probably the size of my living room. And comparing that to the National Archives in the UK, which holds 11 million records, you know, just feels like a great disparity. And a part of that is the fact that when The British Empire was being dismantled, they destroyed millions of records and millions of other records were sent to a secret archive at Hanslope Park. So yeah, it was great to

see it and I got to see some of the documents such as parish records, which shows some of the histories of enslaved people in Jamaica, plantation records. But it felt like there was a lot that should be there that maybe wasn't and also, you know, just not necessarily having the resources to hold that in a way that would be sustainable. Even, you know, that archive is in Spanish town. And as soon as you come out, it's like this colonial court building. And there's a statue to this British coloniser who took Spanish town from the Spanish colonialists. So it's like a very strange kind of feeling. But I would like to go to some of the other archives in Trinidad and Tobago in Bermuda and continue some of the research that I'm doing with those archives and also in Belize, which I think sometimes somehow gets forgotten in terms of these sorts of histories. But there's a big Black population in Belize. And also, we're a part of this, this history of black power in the Caribbean.

**Ingrid Pollard** 51:15

I think there's a sort of archives, I think it's particularly Portugal, in relation to Southwest Africa and that kind of history that doesn't seem to be bubbling up is a few archivists and researchers there at the moment, because it's got a certain amount of Catholicism, South Africa and the Caribbean as well. So they'll be interested in those, but that's like a long term fantasy. And I think in Guyana, certainly, they had a big fire in the 1960s and a lot of the records there were destroyed because it's trying to look at my own kind of Scottish family that went out there. But alas, it's gone.

**Jessica Taylor** 51:56

And Ingrid, am I correct in recalling that you've exhibited in Jamaica?

**Ingrid Pollard** 52:01

Yeah, it was a group show with Jamaican artists. Yeah, I think I was the only one who lived in England. It was with the Scottish Arts Council, there seems to be kind of a long term relationship. And Graham Fagan, who's from Scotland? Yeah, that was a few years ago.

**Jessica Taylor** 52:18

Rudy, have you had a chance to exhibit in the region?

**Rudy Loewe** 52:20

I have not. I would love to, but I have not. Yeah.

**Jessica Taylor** 52:24

Do you both have any questions for each other that you wanted to ask and have another chance to ask until now?

**Rudy Loewe** 52:32

I guess one question I can think about is, you've done so much, what is it you would like to do now with your work?

**Ingrid Pollard** 52:44

Actually, slightly less. And there's probably a couple of research books about some of the projects I do that need delving into and looking at a particular way in terms of how you represent people of colour.

Just thinking about the stuff that's around taverns and inns that represent the African in the images, there's a lot of research I've done that's not really in the exhibition quite naturally, I didn't want it to be, but I'd like to do something about that. And it's just looking more particularly at particular archives, visual representations, hasn't been a general wide look at sort of the Caribbean, and took a look at a particular collection or particular island, but so many things to do, so little time.

**Rudy Loewe** 53:33

Have you thought about what you want to do with your archive?

**Ingrid Pollard** 53:36

I thought about it a lot in terms of wills, and acquisitions and deposits and lots of places. So I'm thinking about it. I'm sure there's something for you Rudy there.

**Rudy Loewe** 53:50

I just want to make sure that it gets taken care of that's all.

**Ingrid Pollard** 53:54

Okay.

**Jessica Taylor** 53:57

And on the other side of that question, is there a question that you both would like to be asked that no one's ever asked?

**Ingrid Pollard** 54:06

Can think of lots of silly ones, but I can't think of a real one.

**Jessica Taylor** 54:11

When we were doing our interview with Marlene (Smith) and Beverly (Bennette), the question that Marlene thought to ask Beverly was, how did you get started with the arts?

**Rudy Loewe** 54:22

I feel like, it's funny because I was actually just reading your book 'Postcards Home', Ingrid. And you were talking about how you started photography. And similarly I feel like I came from like a really creative family so it was never a question of whether or not I was going to do something creative, because that was sort of all there was. It was just a case of which thing it would be. But I feel like one of the things that people don't talk about is the difficulty of making your practice sustainable, so that you can actually live and I feel like it's the sort of unglamorous bit of working as an artist that people maybe feel, I don't know, if it's because of sense of shame or feeling like you have to kind of front a bit. But I feel like that's something that's really important that kind of gets put aside. And, for me, at least, I worked in the libraries for a really long time, you know, I was working in a local library in Tower Hamlets. And that felt really important because that was something where I was embedded in a community. And I was, you know, working with people in that community and getting to know everyone who lived there. And I also lived there and feeling like this is really important. And that's what I want my artistic practice to feel like that it's not isolated from, from everything else. And that's also how I then got



started working with archives as well because through that job, I started working at the local history archive in Tower Hamlets. And it's like, hang on what is what is an archive? You know, because I feel like also, unless you're familiar with them, people have a lot of ideas about what it is or isn't without necessarily knowing what they are. Yeah, doing all of that then fed into what I wanted to be doing as an artist. But I think that, you know, coming from a background that didn't have lots of money, then that's the hard element, to work out how are you actually make it something that is sustainable. And I think that you can be making lots of work, but you might not be feeling like it's something that is visible to other people or can like, sustain you. And so I think that was the thing that took a long time to work out how to make that work. And, you know, we were talking about squats earlier and I feel like things changing in terms of squats not being an option, but also in terms of how much people are paying for university fees. These are kind of things that impact people's ability to work creatively in ways that are not pressured by making lots of money. And so I feel like that has become a very important aspect of being an artist actually that how are you making your practice sustainable. And there's unfortunately, lots of artists that don't know how to do that and don't continue working as artists. I was working as an archive assistant at 198 Contemporary Arts and Learning in Brixton and, you know, looking at their archive and finding out about loads of Black artists that I'd never heard of, and you can't find them on the internet because they don't seem to have any sort of digital trace and can't find any more information about them. And that kind of just shows actually the difficulty of, of making practice sustainable that that's like the only trace of their work, basically,

**Ingrid Pollard** 57:49

The politics of being an artists and, you know, the money that in the art world doesn't get talked about. I mean, I spent, when I left school, lots of time being a cleaner and a gardener and working in a zoo. And people were doing sort of artsy things, nothing for exhibitions, but there was just a sense of people asking "what do you do?" and I would be a gardener. " But what's, what's your real work?", and that was your art practice. And people just understood there were these two worlds on top of each other happening. So I'd draw in paint at the weekends, just because it was fun. And same way taking pictures was fun as well. I never thought I'd be in terms of art practice, just things happen. I was doing use work as well. You know, and I'm sort of, I don't know, proud but pleased that I did those things as well with the little expectations. You know, at school, there was no encouragement towards me to do anything art practice or even just go to college. They just said no, no, you've got to get a job in a shop and I, I just knew I couldn't work in a shop. And I knew I wanted something artistic, I had no idea how to go to college or grants. Eventually I did but it was, you know, into my 30s and things and understood about the educational system. So it just felt like I got one over on those people who just wanted me to work in a shop. And how I didn't know how to articulate I wanted to do something arty. I had no no idea. My parents didn't have any idea about the educational system, either. It got me into a good school, and a really good art department but they still wanting me to get a job as a traffic warden because he had a really good pension plan. But it's just, you know, the pathway to land at where I am now has been very wiggly and lots of unexpected things happen, people I met. So there isn't really a plan but that conversation about around money and sustainability. I didn't know I didn't come from money. So that wasn't going to be the way I was going to go get somewhere doesn't it wasn't a middle class privilege or parents who are like rooting for you all those things that went on, or parents already involved in the arts or music so that the pathway, you understood what you had to do? I just had to make make an understanding of how I get to these things. But a lot of it was just Oh, okay. You're going to college?

Oh, I've seen how you've done it. No, I'm gonna have a go at that. But it's a conversation to have around money, relationships with other artists, how that works? Yeah, I'd like to have those conversations.

**Rudy Loewe** 1:00:32

Yeah, I feel like when you don't have a framework, and when you don't have intergenerational wealth, whatever you want to call it, then it just takes longer. Because you're having to figure out all of that stuff for yourself. And you don't have someone to tell you how it works and so, you know, maybe you're working for other jobs, whilst you're also trying to, you know, make your art and maybe you're getting passed up for things as well, because of how you're perceived. And I feel like, it just makes everything take a lot longer. And I think just to go back to something I said earlier, I think that's also why the Black women artists that I've met Ingrid in your generation are so generous, because I know that for all of you, you probably didn't have people saying, well, here you go, and this is how you do it, and so the fact that it's taken too long, for you all to get that recognition in your work, and you're so generous as well, that's even more significant, you know, because I get the sense that you don't want the next people to have to struggle. And I do think even though some people have had a lot of resources, like you said, there still that sort of jealousy sometimes that people don't want to share the resources that they have. And maybe I'm not very critical of the fact that they have just had a lot of resources in a way.

**Ingrid Pollard** 1:02:04

But then sometimes all those resources that appears people have been hard won hard come by, even if maybe it appears that it's been easy at the beginning. But I think people still got to sort of knuckle down and not struggle, but work a bit hard. But it's ideas we share with a younger generation, it's just a sort of struggles a bit easier or struggles, they can struggle better to get where they're going. It's just that I don't think it's gonna be less a struggle, because it's such a competitive field. But I'd like it to be slightly less exhausting for younger generation of artists. And because the politics have changed, you talked about squatting, you know, funding, collectors, all that's constantly changing, as well so it's just leaving the door open a bit. I think that's the analogy I like. You don't have to bang and bang and bang at the door. Because it's opened a bit.

**Rudy Loewe** 1:02:58

Yeah, I feel like even if it's still gonna be a struggle, it is about knowledge access, you know, that maybe they're still going to be limited resources, but not feeling like, well, I got this knowledge, and now I can't share it with anyone else, you know, that kind of thinking more about like a Stuart Hall approach that actually, there's no reason why we can't all benefit from from making that knowledge as accessible as possible.

**Jessica Taylor** 1:03:29

Do you think the industry contributes to that feeling of competition, the way in which the industry functions?

**Ingrid Pollard** 1:03:36

Yes, because it is competitive. But sometimes, there's even more obstacles put in front of that competitiveness, and in terms of gender, race, sexuality, all those things we know about, and that's,

that's what's not okay. And there are continually artistic jealousies. But that's, I think that's part of being a human. I don't have to perpetuate that. But your going to come across that.

**Rudy Loewe 1:04:06**

Yeah I was thinking about how sometimes there's a pressure to say something is the first. Like, I feel like we can recognise someone's work or contribution or ideas without having to be, you know, this is the first whatever it is. And I feel like that's, that's a trap that can be really easy to fall into. That somehow, unless it's the first that it has less value, that we can end up being part of this value system where we feel like we have to position ourselves in a certain way that then also erases some of the things that came before us. And so I think, yeah, part of also having those like intergenerational conversations, resists that, you know, you're not the first because actually, here is this person over here. And maybe they weren't the first either. And so that's one element of the competitiveness of having to sort of like sell ourselves in certain frameworks that actually don't really benefit the work that we're doing or kind of like the wider history of what has happened either.

**Ingrid Pollard 1:05:17**

I mean, some of that competitiveness comes from the industry, galleries and collectors investing or being in institutional collections. I think it's competitive that way. I don't know, if it's between the artists, that's different kind of jealousy.

**Rudy Loewe 1:05:35**

Yeah, I guess I mean it's more like getting pitted against each other. Not necessarily, that's a competition, like between individuals, but that just falling into this framework, and then feeling like, oh, there's only, they've only made space for one of us. And so I need to make sure that's me, you know, and I think that's really sad. When that happens, it creates this false idea that there isn't enough resources, when there is, it's just that the people who are in charge of the resources are deciding who who gets them and how and under what conditions. And so, yeah, that's definitely a big problem. And I think that, especially now that so much of the public arts funding has been cut, that it increases that, but also, it means that more institutions and organisations are getting funding from private sources, which are not accountable in the same ways. And so that can also change who is getting support and why. And so I think that, you know, it's important that we can find ways to collectively be critical of that.

**Jessica Taylor 1:06:46**

Yeah, it would be interesting if when institutions did this acknowledgement of 'the first', that there was also some self criticality that this is only now the first, and also a commitment to the second and the third and the fourth, and making this now, a recognition that this is an ongoing commitment to reflecting on what has been, as I said, overlooked for far too long.

**Ingrid Pollard 1:07:09**

Yeah, yes, perhaps looking back what was already there so you start to notice the gaps. I think that's what's happened. I think, in terms of my practice, and getting recent acknowledgement, it's actually people looking at what's not in their collection are starting to think about that and the reflection on who's going to be in their collection.

**Jessica Taylor** 1:07:30

And in that redressing and Ingrid, are you seeing genuine efforts to examine and critique the structures that have led to those omissions for so long?

**Ingrid Pollard** 1:07:40

No. That's the bit that doesn't quite work. It's almost like a putting a plaster on what's there. We'll do this and we'll do this, that's why the changes that I feel happening I look at them was weary eyes. How long is this going to be? This change that is happening, is it's just suddenly going to sit down and go back to the processes because it's so much dependent on who's in those organisations? But I hope it isn't but I'm very wary of it. Because it's got to be on multiple levels, if you're looking at institutional art based structures, how their funding structures, who's in managerial positions, who's working with the public, who then is being invited in its multitude, who isn't just getting a fantastic director of the top and hoping it will filter through, you've got to attack all of those language, structures. accessibility.

**Rudy Loewe** 1:08:38

doesn't make it feel like these current changes are temporary?

**Ingrid Pollard** 1:08:43

I hope not, it's not that it's temporary. It's just that things, politics change, priorities change, the funding that comes from government. That's the one of the most problematic areas. So then you start to think about structures, something that the Ministry for Art and Media and Sport, how they're going to look in terms of the Olympics, as opposed to our institutions, huge thing to work out. Because sometimes it feels like the artists are working with immediate issues, topical issues, and then it takes the institutions and the government another 10 years to catch up with them. So then they go "Oh, yeah, you you were talking about this 10 years ago, sorry. Let's reexamine this. Let's look at it in relation to contemporary politics." So that can take some time. So then that sustainability and artists lives change. It's just balancing those all out.

**Jessica Taylor** 1:09:42

Can you both share a bit about what you're working on now or next? What are you excited for in the year ahead?

**Ingrid Pollard** 1:09:50

I'd like to do a bit of travelling. That's what I'm interested in and excited about at the moment. Not had the time to do that the last 20 years. So that's what's exciting me. I'm doing different projects. But that's exciting to be travelling to the Caribbean and perhaps new places as well.

**Rudy Loewe** 1:10:07

I hope that you can do a big trip. Yeah. When you were like 20 years, I was like 20 years!

**Ingrid Pollard** 1:10:16

Yeah.

**Rudy Loewe** 1:10:18

I am currently working on my PhD. And I've got the Liverpool biennial coming up. And another solo exhibition in London this summer. For treen Gallery, I'm going to be doing a couple of residencies in the summer as well. So quite a lot of stuff.

**Jessica Taylor** 1:10:40

Can you share anything about what you'll be presenting in Liverpool? Or is it top secret?

**Rudy Loewe** 1:10:44

It's going to be outside. So it's going to be on top of the original dock site. So there's like the 18th century dock this underground and it will be literally just on top of that, basically. And it's going to be big.

**Jessica Taylor** 1:10:59

That's amazing. Thank you both so much. I'm sure your insight today I look forward to other people experiencing it and it becoming a resource for them.

**Jessica Taylor** 1:11:09

Thank you all for listening and for helping us kick off the living archive series. Join us in two weeks when we host a conversation between Marlene Smith and Beverly Bennett in which they discuss family and collectivity and memory. Thank you and see you next time.