

PANEL TWO: RECONSTRUCTING VISUAL CULTURE ON NOONGAR BOODJA

The Black Lives Matter movement transformed global consciousness in 2020, bringing questions relating to the stories we make visible in our civic and popular culture to the fore as statues and monuments around the world tumbled.

In solidarity with the protests, the names of some of the hundreds of Indigenous people who have died in custody were projected on a landmark sculpture in Walyalup (Fremantle) during 2020, bringing into focus place, visibility, history and the resonance of the BLM movement in Western Australia, the state with the largest number of Indigenous deaths in custody.

To launch our In Visible Ink Symposium In 2021, we convened a conversation around the themes of deconstruction and reconstruction of visual and civic culture. From a powerful opening conversation led by Aboriginal women and women of colour, to a dynamic panel discussion on the reconstruction and reclamation of sidelined cultural identities through subverting music, design and pop culture, we concluded our event with a series of outdoor projections and playlist that speak to the ongoing history of deconstruction and appropriation of cultures.

PARTICIPANTS

Sisonke Msimang is the author of *Always Another Country: A memoir of exile and home* and *The Resurrection of Winnie Mandela*. She is a South African writer whose work is focussed on race, gender and democracy. She has written for a range of international publications including the New York Times, the Washington Post, The Guardian, Newsweek, Bloomberg, and Al Jazeera. Sisonke has held fellowships at Yale University, the Aspen Institute and the Bellagio Centre.

Chris Luu is an art director at Johannes Leonardo in New York. Chris also skates for Vans Australia. He's a skateboard historian, a photographer, a tinkerer and a won't-stop maker.

Isaac Garang is a designer of South Sudanese background currently based in Perth, Perth. His primary platform for self-expression is the clothing brand IXIII.

Luel de Kuek is a freelance graphic and product designer who strives to use his art to tell as many stories to as many people as possible, because art has an intrinsic and boundless nature that crosses artificial boundaries of skin, colour and creed.

Rhys Paddick is an advocate of cultural leadership and the development of sound educational and training programmes, working in environments that can and do create holistic, healthy and substantial changes. Rhys's career began with educational support and mentoring programmes of Aboriginal youth, both in primary and secondary schools. And his focus now is on bringing a modern adaptation of traditional Indigenous cultures to the wider Australian forum, in an effort to connect Australians with our common culture, which is people culture.

EDITED TRANSCRIPT

Sisonke: I'm super excited to be on a panel where everybody is half my age. And know way more than me about any of this.

We're going to do what we did in the last panel; we're going to begin with a clip that will in some ways serve as a provocation for the rest of the conversation.

(video plays <https://www.watoday.com.au/perth-news/perth-artist-group-replaces-plaques-of-historical-cbd-statues-in-bid-to-rewrite-history-20200915-p55vxa.html>)

Sisonke: Chris, I want to start with you because your responsible, I can say that right? You're responsible for that guerilla art project. Can you tell us a little bit about why you thought it was important to be in conversation in that way with those statues?

Chris: I think originally, the idea started when I was living away at the time and when I got back the whole Black Lives Matter movement just really kicked off because I was in New York at the time. And it was one of the most powerful things just to see everyone inside the city really unify in that one divisive moment. I think the importance of that project was, for me, essentially just telling the truth, and it was just, it's as simple as you can't hide history. And for me, in my opinion, it's just not right, when we get to pick and choose what we we get to tell. And I think it's important for us all just sort of knowledge, both sides of the story.

Sisonke: There's this big debate, that we began to have a little bit in the earlier panel, which was about tearing the statues down. And this was a big part of the rhetoric and language that happened during the Black Lives Matter movement, and it's a conversation that's continued. And part of what your project did was it opened a conversation with the statue rather than tearing it down. I'm curious what all of you think about the notion of tearing down versus being in conversation or doing both, because all of your work, in many ways engages with this question of history and with racism, and with what the future looks like. It's no accident that we've convened a group of young people to have this conversation. I'm interested in, do you care? Do you do something that's in conversation? Is it an either or? I'll start with you, Isaac.

Isaac: Thank you. I kind of sit on keeping the statues but providing an additional context. Because I feel like art is the relationship between thinking and feeling.

Sisonke: That's a T shirt. Art is the relationship between thinking and feeling, thank you.

Isaac: Because obviously, these statues, they have a history, but then there was a story that was not told. Some people feel this way about the statues because I feel like that's their history, while a part of their history is hidden and not told. I feel like it's a very non-aggressive way of doing it. Whereas if you were to just tear the statues down, a lot of people will just back off and close their ears and not want to hear the other part of the story. So it's a very non-confrontational way of going about?

Luel: I think I go back and forth in this, because I think that I agree with Isaac, that there is art in these history in these statues, despite the connotations with these past actions. The reason I differ from him then is because basically, there comes a point where the discussion cannot even be had without the opposition shutting down discussion. I feel like that we reach a point where even in the institutions that these are supposed to be done through the power democracy, and all this stuff. And councils who put up these statues, or who have control on these statues, I feel like there's opposition to that change, where people feel frustrated, to the point where they feel like they have to tear them down. And I understand that frustration. And that's why I'm constantly back and forth, but I agree on 'no'.

Sisonke: You're not settled on the matter.

Rhys: it's quite difficult for me to respond to this question. I've really been trying to think about how I articulate the response, because I personally don't have much of a connection to any sort of statue, you know. I can objectively understand why there is this need of, you know, we don't like what this image represents. It's an image and it's an idea and I can understand objectively why people will go okay, I don't agree with this image, or this representation of this statue, and I want it removed from my point of view. This seems like it's an external way of dealing and processing things, and our elders talk about history, and understanding and acknowledging history. I don't really commit to this idea of just removing things out of our peripherals and point of view. I am more on the side of not just tearing them down. It's we always have to listen. History is important to understand and to be acknowledged, we always talk about acknowledgement. By ripping something down and putting it away is not really acknowledging something, I think the changes within, we know this, right? It's something that is within us, that we do we do ourselves first, before we start tearing down statues. That's my initial response.

Sisonke: Underneath this question about tearing down, part of the reluctance for some people to insist on the tear down, is because there's other people who are reluctant to even have the conversation about the tear down, is a question about anger. That's what's at the root of this, how do we deal with the question of anger, in present day conversations about racism, and about moving forward into the future. As people who are all operating in the realm of popular culture, the shift from the first panel to this panel is that now we are moving beyond monumentalism, big, hard power art, and we're talking about popular culture.

In the realm of the art that we're talking about now, anger feels like it plays a really big role in how young people articulate their feelings about racism, about sexism, about environmental degradation, about all the things that are happening today. I'd love each of you to comment about what you think about the place and role of anger in your work, whether that be your art, whether that be clothing, where does anger fit, in how you think about the world and how to respond to stuff.

Chris: I think, for me, it's always important just for my personal stuff, just to remain as objective as possible. I think we can be really fueled by anger. And I think a lot of that is great, because it really makes us feel things, and really makes us drive towards striving for something. But I think a lot of the stuff that I like to see, especially when it comes to social activism, is it being fueled by a point of view, but taking a stance, which isn't more or

less, in the middle, if possible, it's more of just the fact of just education, just spreading the message out there of what you think is right. But it's not so much as kicking and screaming, in my opinion.

Isaac: Me and Luu had a conversation like this, he asked me what fuels my creativity, whether anger has a part in it. But for me, there's no room for like anger, anger does not fuel my creativity, if anything it shuts me down.

I'll tell you guys a bit of a story. I was coming from Uni two, three years ago. And before that, I had an early morning shift at courier company Star Trek. And I had a bit of time, so I wanted to go to the restroom, and then go catch my train. And as I was going past, an older gentleman who was a security transit guard, he, you know, he said something under his breath along the lines of these people are more trouble than they're worth.

I went to the toilet, and then obviously, natural reaction will be anger. But then I feel like in that context if I got angry, I'd be confirming his stereotypes. But I went to the toilet and I gathered myself and I came back and I asked him, what did you say? Did you say this and that. And he at first, he denied it, and then he got to a point which was, I just want to retire in peace and all this stuff. This was around the time when the whole African gang's thing was going on, on Channel seven, and all that. So, I told him, listen, I understand what you're saying, but I just came from Uni. And before that I was at work. You know, on a scale of society, I'm worth more than you. I think he's a liability to the society. But it's like that's, that's my relationship with anger.

And I could contrast that with when I first came to Australia, and I was confronted with this thing called racism. I didn't know what that was. And I was in high school and the only tool I had to deal with racism was anger. I've gotten into a lot of trouble in high school, got into a lot of fights because of racism. But then as I grew up, I realised that anger just shuts you down and makes you to see yourself as a victim, rather than someone who can educate that person, so they don't repeat stupid comments.

Luel: In regard to anger, the context is me as an artist working with emotions. We did talk about this pretty much two days ago, three days ago, and I did agree with him. Anger is not something personally that I use, I'm not emotionally driven when it comes to it, I don't have to be in an emotional state to be able to translate that emotional state in my heart. I feel like I have to be the exact opposite, I have to be at peace and to kind of have a clarity to then go ahead and translate those emotions to someone else.

On the other hand, in the bigger context of anger, in what we're talking about, like pulling down statues, I feel like the antithesis to that is not about anger, it's about finding joy in your culture, and showing that in your stories and sharing that with people, getting people to realise that at the end of the day these divisions we have are artificial, and I feel like art does that. And I feel like it combats that anger we have, that a lot of young people have, like I mentioned earlier, tearing down the statues is when it reaches a tipping point of anger, where we feel there's no change coming, people are not being listened to. That's when the anger tips over into these things. And I feel like if we display our art, from our cultures, from our mothers, from our ancestors, we can combat that anger.

Rhys: I really couldn't agree more with all you mob right now. What you're saying, I'd kind of just be reiterating all of that, in a lot of ways. I heard this thing, that anger is, you know, it's a result of fear. I love this, there is this acronym of fear being: false evidence appearing real.

It's interesting, because nobody wants to be angry. Nobody wants that, you know, so, and I know where I'm aligned. So again, it's a really good question, because and it's, again, another one that's difficult for me to answer because I'm not inherently an angry person. And I have never been angry. But it's a difficult thing.

But knowing how people express themselves outwardly, I love this idea of art being this expression, that brings you a little bit closer to where you actually don't want to be, which is in fear, which is in that state of fear. I like to do that through humour, that is just one way that you go, at least if you can make somebody smile, or laugh or feel something, you know, with the artwork, and just for a brief amount of time, well, that's, that's a win.

That's a really important part, and you can be angry rest of the day. But for that one little moment, a, you know, from that one little moment, I felt a little something there.

Sisonke: I wonder how much your collective response to this question about anger and your relationship with anger is a consequence of your identities as not part of the majority culture. I think there's an interesting paradox, because the stereotype is that black and brown people are angry, you know, angry youth, angry black and brown youth. It's such a stereotype. And I wonder if you can think aloud a little bit about whether part of making your way in the society is about actually being able to transform anger, or whether that's just who you are, regardless, that's just who you are going to be? In some ways, it's an impossible question, but I'd like you to think aloud about it. Because you think you guys thinking out loud is interesting.

Chris: It's a tough one. I can only speak from personal experiences. I think for me, it's personally just as what we were saying before, I think that it's quite a bad way, in my opinion, just to look at life. I don't always want to feel angry, like we were saying before, I think where there's anger, there's always a solution. And I think that there is more important for me, just focusing on that.

Isaac: I hope I understood the question correct. How I look at it is like, it's not so much transforming anger, it's more about dignity. It's about because, I don't know if I thought of this or if I saw it somewhere, black excellence is the best form of protest. Because I can go out and protest as much as I want. Try to make people see my struggles and stuff like that through anger, through whatever form. But then if I feel like the most powerful thing is if I sit in my excellence, and I express that, let the world see who I am, who I truly am, and not their stereotypes. I feel like that's more powerful. Because I'm not in your face saying, give me this, give me that. I'm telling you, this is who I am. This is like, LeBron James, Michael Jordan, Michael Jackson, you cannot deny their excellent. You know, it's right in your face. And I feel like that is more powerful than getting angry, just being excellent.

Luel: I think anger is a defeatist mentality to have. And unfortunately, having grown up in this country, from a young age, like when I was 10, you go through those periods where you do feel left out, you do feel like an

outsider. And growing up here I guess, it's natural to feel angry, and some people don't grow out of that, unfortunately.

And it took me finding places and people and things that I like that, that show me a different side, that not everyone is racist, and not everyone wants to exclude me, that showed me that I don't have to necessarily be angry, I learned to deal with those issues, and those people in my own manner.

And unfortunately, a lot of people don't escape that kind of stereotype. Like Isaac was saying, being true to who you are. I know it is a cliché, but being true to who you are, I think, can diminish someone's anger. If someone's racism in my opinion, comes from a place of fear and anger, to an extent. And I feel like I personally haven't dealt with this, I think I got a better response out of people when I wasn't angry when I just looked at them, be it with bemusement or pity. Some of them just deserved that pity, and they know it. And for some people, just seeing me pity them, instead of being angry at them is much more impactful emotionally to these people, to people who want to exclude people, say they don't belong here. And so I feel like anger itself can be defeated in many different ways.

Rhys: I'm kind of at the end of the line, right? I'm like, you've already said it all! There's this element of, and this is a beautiful thing, by the way, we have this thing where we as people, as human beings - and throw the labels away, black and white, and brown, we're really good at fixating on problems. And this is the biggest double-edged sword.

We talk about anger, it's like because we are really switched on to the problem. It's like white blood cells to, to a virus, you know. I always try to whenever we're having these discussions about anger, I'm always going, there is so much that we can do, there was that picture that was up there when the last group was talking, and it said, find the beauty in the mess. And that's a really important point, especially when talking about anger, because most of us, I think are aligned as humans, really compassionate and empathetic, and, you know, helpful, beautiful people. And we just actually happen to be really good at finding out where things are wrong and where the anger is. But step back. Like that picture said, find the beauty in the mess. And I go actually, we should also take time to appreciate this right now.

Sisonke: I'll start with you on this one. Part of what's interesting about your work, and the reason you're here, of course, is that you are engaging with popular culture in really interesting ways that, of course, aren't necessarily fueled by anger, there might be responses to what's happening in the world. And there may of course, be anger as part of that, which is a valid, emotion. But one of the things that I have noticed since I arrived in this country six years ago, is that a lot of conversations about Aboriginal people are really focused on the past. And what's interesting about your work is that it is digital art. And that it is, in many ways, really futuristic. I have a friend called Ron Bradfield and he always says, he's a Bardi man from up north and he always says, you know, if we were yesterday's people, we wouldn't have survived this long. We're tomorrow's people. And in many ways, what the kind of art that you do embodies that. I would love for you to talk a little bit about the work that you do and tomorrow's people.

Rhys: Yeah, look, it's funny, because when people think of the words, Aboriginal and art, there's always this image when you say Aboriginal art, people sort of think rock paintings, and dots and lines and country, and a lot of the times that is it, and there's this really spiritual and amazing connection that our traditional old people, our elders, and people of today have to that storytelling through art, and there's that real sort of sense of history. I suppose what I like to do, because I'm connected to this country, I'm connected to my mother's people, Badimaya, Yamatji, Noongar, my mother's side of the family, but I'm also as connected on my father's side of the family, which is like most Australians, a bit of Scottish, Irish, British.

I love this idea of taking traditional concepts and making them into a modern, into a digital design or something like this, again, to have that outcome of a happy feeling, which is a lot of the time just in humour. So really, my work is just taking traditional concepts and ideas, and merging them into modern, to meme culture as well, because I like that response. And what I'll do is I'll take traditional Aboriginal people and put them into, or reimagine them into Star Wars, or as Romans or William Shakespeare, I did this poem, but he was William Shake-a-spear. You know, funny things like that. See, just to reimagine these traditional concepts in a modern way.

Luel: Our art, for those who don't know, we own a brand that explores identity. It's called IXIII, identity times three, an individual level, a societal level, and on every level you can think of. So basically, we started with T shirts, we have shows which we put on, with themes around identity. What we've done is we've used the shirts as a canvas, because these are the things that we see every day and there's a particular value we give our clothes. We feel like it's just such a disposable canvas that everyone is always wearing, why not use it to tell our stories, our stories with artistic expression? So that's what we do, we don't stress about the stories that are not authentic to us, we tell our stories and stories of people around us.

Isaac: The same thing that Luu said, the idea of streetwear. I was telling someone that if I was to flip a Wu Tang logo, that would not be cool because Wu Tang is from culture. We take things out of the culture, and we bring them to the culture, and we reclaim them. Like the Maserati logo for the Mirrabooka design. And funny things, like I went to watch soccer La Perth Italia, some months back, and I walked past these old Italian men, gentlemen. And they saw the Mirrabooka design with the Maserati sign. They're like, why didn't you just get your own brand. Then I was like, I felt like I was achieving everything that I wanted to achieve, because it's working.

We try to make you question, we try to put things in there where people can go, and come back, and be like, oh, that's a cool little detail. I didn't notice that before. Or if you know more of the story. You find out more of the story through these options. So that's what we try to achieve anyway.

Chris: From my personal experience, because I grew up as a first gen Asian Australian in a very white school. I think it took me a while to really feel proud of my heritage. And I think wherever I can, just standing up for a minority is always important for me, personally.

Sisonke: Wow. That was a really quick answer. I was still jotting notes. One of the things we talked about a little bit, and I was teasing all of you before the panel started was about this concept of memes, which you've just

talked about, because my kids are constantly sharing memes, I have no idea and I'm completely excluded from the memes.

I want to have a conversation about this generational thing. And whether memes are intended to include people, or exclude people like, am I supposed to get the memes? This is the question. Am I showing my age? I'm sorry. Okay, I'm almost 50 years old. So, I don't understand the memes. Are memes in or out? Like, are they developed to include us? Or to exclude us? What is the purpose of a meme?

Rhys: All right. This is from my research, I put it like this, trying to think of how to explain this. I really should have a picture, with captions on there, as a practical example.

Richard Dawkins was the person who first coined this term. What he's saying in a nutshell, is that, you know, we have genes as people. Nature organises and shares its genes. Okay, we'll leave that there. And what he's saying is, this sort of parallel, that they act in the same way, but they are ideas. So are memes supposed to connect or, what is the purpose, in most cases, it's to make you laugh.

Sisonke: I don't get the humour. I don't understand, what is the joke?

Rhys: Okay, there's no one joke. Sometimes a meme can be something that's humorous. Sometimes a meme can be weaponized, it's an idea that is shared multiple times, like genes are shared.

Isaac: I believe they call it a virus idea. An idea that spreads and everyone can connect to and so that's why lots of people find it humorous, because everyone can share in that idea, because it's a virus idea. But memes are for everyone, because it's just a language like an emoji. It's just a different language in which you have interpret, you just have to get better at interpreting.

Rhys: And the interesting thing is that memes evolve, right? Just like genes evolve, memes evolve. So if you looked at memes in 2011, you had these demotivational pictures of the cat know, like the first meme ever, by the way, on the internet - fun fact for you. Do you remember that back in dialup days when they had that dancing baby.

Sisonke: You had no idea what dial up days were. Go ahead, from your research...

Rhys: Ally McBeal, yes, it was in everybody's email. That was the first one. That was the first meme. And it's been constantly evolving since then,

Isaac: I guess I'm going by Richard Dawkins. He explained before, a meme is like a virus idea. The way I think about it is, remember those cliché wallpapers everyone used to have with a cat hanging and motivational quotes. I would say those, those were the examples of what memes were before the internet age. Just ideas that spread everywhere and when it came to the internet age, they just evolved into something completely different.

Sisonke: So the reason I'm asking about this is because I'm curious about how being embedded in a culture in which sharing visual images you like, constantly, that become understood within a particular in group, how that affects the way that you think about your art, does that have an effect on what you do, and how you do what you do?

Isaac: I believe it does, I feel memes are self-referential, it's like haha, get it, harking back to something that's happened in the past or some event, or maybe if it's in a you know, in group, everyone is in on the joke.

Sisonke: And other's are out?

Isaac: Not necessarily, but there has to be a connecting string of some sorts. I feel like, when we do our work, we have a lot of self-references, it's not references to particular group, it's references in popular culture, a lot of people know. And I feel like that's how it memes have kind of shaped a lot of art these days, they reference things. Because memes, in my opinion, the evolution of memes, it's connected with the explosion of sharing information, Twitter, and Facebook. And with that comes the widespread transmission of news as soon as it happens, and so memes have become a way of generating news at the same time.

Rhys: That's actually a really good point. Hey, you know what, the really good and bad thing is that we are in the age of information, so we're constantly scrolling, and the amount of information that is coming out of this is ridiculous. I know you're all tired of it, because I'm really tired of it. And the meme is that way, it's that way, that idea that you get quickly, you bank it, you log it, and you scroll on and it comes at you in different forms, this can be used in good bad in any spectrum.

Luel: I feel like some art, not necessarily as I feel like the self-referential can be come from a lot of things. But I feel like a lot of art these days has changed to capture that quick attention span. And it remains to be seen whether that's a bad or good thing. I know a lot of artists, when given limits, they make amazing things. Y'all remember, I'm sure, when things like Twitter and Instagram were first introduced, they were introduced around having restrictions, Twitter had only 140 characters. Instagram had a square. And I feel like artists have flipped these and taken these and evolved into the next step. I think a meme is just another new medium, through which artists can explain themselves or get the artwork out.

Isaac: I feel like a meme is almost a loyalty programme. Like, being rewarded for knowing something.

Sisonke: I have zero miles. No miles.

Isaac: The only thing I don't like about memes is, it's almost become a vehicle for going viral in terms of, say music, if artists want to go viral, they try to create something that meme-able. And I feel like that cheapens the whole thing... what meme is essentially, and makes it just a commercial vehicle, instead of people sharing things for their local community?

Chris: I think memes are really important. I think it sounds a bit silly to say that. I work inside of advertising as an art director. And I think what's the most important skill set that you have, as a person who's kind of reacting to

the culture is just the ability to listen, and that doesn't mean just doing what you're told. I think it's mean, you know, paying attention to what's happening around the world, I think memes are such a good reflection of what's happening today, at this very moment.

Sisonke: There is a point to the questions about memes. I'm only kind of pretending not to know what they are. This idea of that you talked about Isaac, with stuff going viral, as like cheapening it and commodifying it. It's also of course, that virality equals power. It means that there's a lot more people who can be powerful in ways that don't require money anymore. And so, it does seem to me that part of what's interesting and important about memes and about the production of knowledge in a digital space, which is a kind of way in which you're all working in a pop culture space. What's important about it is the way that it challenges dominant narratives, the way that it challenges people who used to be powerful, but also the way it challenges the idea like... so it feels like putting up a statue that looks like a statue that existed for 200 years is not possible anymore. If you believe that everything can be questioned, which is essentially what this new world that you guys are operating in is about right? It does feel like there's something about the form in which, and the new world in which you all live, which means that the old ways of doing art and establishing truth aren't possible anymore.

And I want you to comment on whether you think that is true or false? And that will be the final question on your test?

Rhys: I wouldn't say that meme culture is making all other art redundant. It is definitely a new medium in which we share information that all, so I wouldn't say, because people still respond to images in their own ways. And you can still have art as it is, and statues and community canvases and things on the walls. And that's still as valuable. I don't think it devalues it, I just think it just shifts it from a different medium into this quick, what we're used to on our phones all the time, which is just this quick, now I get it, click on it, send to your friend, as opposed to going into the art gallery, because that experience still exists. And that's still valuable. So it's an addition.

Luel: I agree. It's not one or the other. Sometimes these things just occur as an evolution of things, like as a consequence of internet. And I feel like we just roll with the punches, it would be silly to think that once the Pandora's Box been opened, we're going to put it back and we're going to separate art, and we're gonna have high art and we're gonna have memes to the side, it's kind of silly to think like that, because I think it's just something we have to deal with. And like I said earlier, art is of all backgrounds, it's just another natural challenge that an artist can use, a medium, a way of communicating and another artist can use to just do something with it.

Isaac: I think our memes are very important. It's almost like a magazine, pictures with words. They convey the message much more powerfully than just words could do.

Chris: I think it's interesting, because I think memes are such a supportive culture, inside of virality. I often think about the banana taped to the wall at Miami Art Basel, I often think I wonder if that would have had the same effect 20 years ago, pre the internet age, like because of the amount of memes and support that it had.

Sisonke: The banana what?

Chris: You know, the banana that was taped to the wall?

Sisonke: Yeah, of course.

Chris: I wonder if that just came out in the paper, if that would have had the same reaction that it did today?

Sisonke: No. And on that note, part of what has been thrilling for me about this conversation is to recognise the very different relationship I think an older generation has, with questions of power, anger, and art.

I think you all's relationship to anger is very different from my relationship to anger, I see anger as my fuel. My activism has been, you know, steeped in anger, like my most powerful moments have been when I'm angry.

And it was really interesting listening to the four of you talk about anger as something that is draining of energy, rather than helpful in your lives.

And I think part of that is the extent to which anger is everywhere. You know, you all have grown up in a time when politics is incredibly polarised, where a human being called Donald Trump, sort of hovered over the world, a time when there has been flames and fight, there's been a lot of anger. And I think it's interesting to read your responses to that in a way that isn't steeped in our own generation. I think that is the challenge. That is a challenge I've been thinking about as we talk. And in many ways, it's so joyful to hear all of you, with your humour and your reframing of questions, and your thoughtfulness about what art means in a very everyday way, in your lives. I'm feeling super inspired by this conversation.