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>> Whose music is that? Whose music is that?

[Pause].

>> Okay. I'm not sure if everybody can -- hear. Thanks for keeping muted and, okay, so I will get going. My name is Roisin and I am welcoming you to this talk. It's our first talk with Paul Moore and Philip Kenny. As part of an exhibition I've curated at The LAB gallery called a consideration of all bodies. Hosted by The LAB gallery so thank you. And Sheena Barrett is here to help if you have any problems or questions or to let people into the talk. So everyone try to keep their microphones muted as well throughout the talk unless you have a question. If you have a question you can put it in the chatbox for everyone to see and if you need ISL, please pin the interpreter Darren so you can see him and if you need closed captioning as well you can click on the CC on the bar on the bottom of your screen. That will help you. I think that's it. I am just going to introduce now Paul and Phil to you. Phil is a poet from Dublin who has exhibited in arts and disability Ireland curated online. And he has also performed at lock and stock and electric picnic many times and has received the arts and disability of Ireland mentoring award and has been published in a book storytellers edited by Anna Fox. The poems he writes and performs are personal sensory. Sometimes normal. Relatively in brackets and often surreal and abstract he has an Asperger's syndrome which connects the way in a he's familiar with. So I am here to introduce Philip. You can -- I'll ask you to unmute there. Phil, you're muted.

>> Hello.

>> Hi, Phil. So --

>> Hello.

>> Thank you for coming to speak to everyone today at this talk.

>> Thank you.

>> And the first thing you're going to do is perform a poem.

>> Yeah.

>> Called Myriad and then we'll have a bit of a discussion.

>> Okay. I'll fire away.

>> Great.

>> All right, this is Myriad. Throughout all the myriad possibilities.

There is this line of reasoning.

Reason being the safety net we grant ourselves.

I'm thinking it must be me.

But.

When I consider the relationship between my thought.

And action.

It is nowhere to be found.

Arriving precisely when I'm not prepared.

Or paying attention.

Indeed it is a guest.

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Which comes and goes.
In effect.
I am a glorified cataloger of events.
I say.
I am a storyteller.
But we are all know more or less than any other.
There is always a teller and ever a listener.
One who speaks.
And one who is silent.
Perhaps you are the only one who speaks or the only one who listens.
Maybe you.
Are the only.
Audience you need.
More will follow.
If you hear.
One inconstant moment.
Passing into another.
Each and every instance.
Unborn and undoing.
There is no supreme sign by which to recognize save for a pause a span
of time.
Unbroken.
I try to make each line as concise.
As possible.
There are days.
When all I wish is to follow a thread to its endless end.
Intuitively -- intuitively it always feel like it's around the corner.
It's safe to progress in writing the way a lot of people do in life.
That is to say that at some point further on my destiny will be realized.
Try as I might, life has never.
Looked that way to me.
Too often I find myself trying.
To replicate.
Some sort.
Of --

>> You okay, Phil.

>> -- their experience to mine and say, this is good.

This is bad.

There is no supreme judgment.

I am so sick and tired.

Of writing self-admonishing monologues.

Trying to pin others or myself down in judgment has never worked.

Autistic.

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Atypical, Asperger's, neurodivergent I'd be lying if I told you these have not given me comfort.

How lucky is anyone in life to not feel they have to say "I am this may I be counted".

You are who you are.

It's not about being acceptable.

It's about acceptance. Offsetting and delaying your own worth is pointless in the end.

Simply living without affectation.

Or expecting to.

Give others.

What you do not give to yourself, respect. When I try to plan something else happens.

As for writing As for life, it's the doing that gets done.

Thou art that.

>> Thank you. That's great. That's brilliant. I'm going to share my screen now because that poem is one that -- it's -- some of it is on a vinyl on the wall of The LAB at the moment.

>> Yep.

>> As part of the exhibition. So we'll just have a look at it. This is just the one slide. You can see there on the left-hand side, there's the image with an extract from this poem. And I was just wondering, Phil, why did you choose that particular extract?

>> That particular part of the poem, well I felt it summed up of what else was being said. I mean, so each and every instance unborn and undying it's talking about time. I'm still -- time doesn't stop around me. I'm having to accommodate all these things kind of going on. There is no supreme sign by which to recognize as in I'm not going to be given this immediate indication of what's going on, say, for a pause. So there's these moments in between moments where I have, like, a brief, these connecting cognitive periods where I'm trying to make it the territory but it's all done in this space or time that is continuing, regardless of what I'm thinking in my head, like, so yeah. That's basically it. I can't here you Roisin. Your mic's off.

>> Okay, so you can hear me now. I will ask you a bit about your background.

>> Sure.

>> And why did you become a poet?

>> Right. So I am from Malahide. I've lived here most of my life my background is based in the arts basically my father's a painter and my mom would have spent many years doing speech and drama back in the early 80s. Basically, I would have had many developmental problems when I was younger. I was diagnosed with Asperger's around the early 90s. Speech was a huge -- speech and coordination and a multitude of other things were an enormous difficulty for me so with a combination of speech and drama, occupational therapy, with a firm emphasis on speech therapy within that. And reading, lots and lots of reading. It was performance and using that as a medium to actually connect myself to the world was something that was kind of, like, I was exposed to from a very early age so these

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kind of became my -- and still are actually my go-to, like skill sets to kind of interpret the world. So it was always -- I was always a big reader and so on but once I made the connection that people spoke words out of their mouth, you can use words to describe the world around you, like, at that point I realized, like I had a capacity with words. I knew at that point, even from an early age that I did. But I realized that I needed to play to my strengths. So, like, I felt I could express myself through poetry in ways that I had never expressed before. And once I caught the bug for reading and for writing and then for applying the things that I'd -- like learned through reading to the real world it was this wonderful feedback loop where I felt constantly invigorated by what I could learn and also immediately what I could apply and I just loved the whole notion of being able to write something and being able to, like, show people exactly what you are thinking. You know? It's a very -- it's very personal, it's revealing but it's about inviting people, really, I suppose.

>> Yeah. So did you -- you didn't study it in college though, you did philosophy instead. Which is quite interesting.

>> I did philosophy and English. As a part of my BA because, again, with me, playing to my strengths or kind of deepening interests has always kind of been my go-to. I'm very black and white in terms of my interests. If I'm not complete -- if I'm not all in on something I'm not in at all, you know? For me, philosophy and English were like, they were just dead certs from the going. I learned a lot about critical analysis and so on.

And also I was involved in a place called exchange Dublin which was a collective art space and I would have -- that would have been a lot of my exposure to spoken word poetry. Outside of the context I learned it in I was being exposed to people actually combining the art of poetry but also the art of storytelling which I had never been exposed to but all within this, like, collected art space where you'd meet basically every kind of artist and professional almost everyday. It was an amazing learning environment.

>> Yeah, I was there a few times. It was brilliant. But, yeah, so, what are the particular topics that you like to write about and why do you like to write about them?

>> I guess a lot -- I mean, as you said, there, I have studied philosophy and I was always interested in philosophy from an early age. I kind of got like a whole reoccurring like trunk of objects that appear in my work. A lot of the time they're personal. When I started writing poetry it was very much trying to pick my own brain. Trying to, like, figure out, like in a very, like, almost like a nitpicking way what was going on in my brain and also trying to process my own emotions because I have always been a very kind of sensitive and emotionally strong person and for a long time getting upset was nearly like my only recourse to, like, vent anytime my nervous system or emotional state of mind was aggravated but once -- when I discovered poetry I realized I could use that as a context to describe like -- to describe emotional landscapes. To describe sensory landscapes, to describe inter -- interactions with people. Things that fascinated me in those instances, things that didn't make the slightest bits of sense. Things that aggravated me at any given time I could be coming at it from a psychological perspective, I could be coming at it from a

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philosophical perspective, anthropological and a lot of the time it could be influenced by what I was reading or what I was even listening to at the time. Like even -- in my early years, listening to Neil Young and David Bowie in my dad's car when I was four was as much an influence on me as any of the greats. Particularly like -- the beat generation, Allen Ginsburg, the romantics like Lord Byron, William Wordsworth and then Dylan Thomas. They'd all be -- it'd all be represented in there in some shape or form.

>> My other question, my final question really is, so how has disability impacted your work.

Because that's kind of we're here because of disability. So, and you've already kind of explained that a little bit but, yeah, if you'd like to talk about it in more detail.

>> Yeah, well I suppose for me it was about -- like, disability -- like I didn't really even know -- I found out when I was about 15-16 years old that I had Asperger's my parents initially opted for it to not be a big deal in my life to not stress out about it. When I found out something fit. Like I got this huge explanation but then once I knew that that was the case, I realized that -- like my whole life there'd always been this disparity between what I did and how other people responded. And for a long time I was kind of like interpreting it through a very naive lens. For instance, when I was younger in primary school I would say things that were quite peculiar that elicited laughter. I assumed I was being really funny but didn't grasp that they were laughing at me but, like, by writing poetry, but this, the disability influence the poetry because it gave me the ability to paint those landscapes to record those histories. Even looking back at poetry that I've written it gives me an insight into where I was back then that like is completely invaluable but it also gives me a tangible sense of how I have grown since then. Like a lot of the stuff I would write now would be like in terms of like -- in the context of like, social justice and recognizing people that don't have a fair go of it in life for one reason or another whether it be through their ethnicity or their sexuality or their gender identity or any of these things. Like I'll always pay homage to those struggles whenever I can because -- like more and more increasingly I see struggle as kind of being like this unified thing. We're not often in our separate compartments. We can all help each other. As of late, my poetry I think has certainly in the last years become very much about advocacy. But also about memory and stuff and cherishing, like really unique times in like, life. But it's -- like having the outsider perspective, like, is useful and I mean, I am lucky in that sense. I used to hate seeing things from the outsider perspective but, like, now I -- I've learned to embrace it and a lot of my work I think would be about encouraging people, autistic or not to embrace fully their identity, you know?

>> That's great. Actually just there's one more thing I'd love to quickly say about, like, the poem you did Ode to Sweeney's a lot of people loved that video and the poem.

This poem is in this exhibition but also in the exhibition -- curated space exhibition that ADI hosted and that I curated as well earlier in this year that got launched in November and it's still available on their website. On ADI's website and

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also it's available as part of this exhibition at The LAB so how did Sweeney's space do to help you -- as an artist and as an artist with a disability as well.

>> Yeah, I understand, it's funny -- I discovered Sweeney's and exchanged Dublin's more or less at the same time. At any part of the week in those four years I was volunteering in the exchange during the day, putting on events. And looking up there and going to Sweeney's and some days I'd be at Sweeney's as early as half twelve or four o'clock and the way the place was ran was more like -- it was more like a large extended family but I have -- all the staff that you would meet there, any of the locals that you would meet there, any of the punters, especially the bands.

Like there's so many bands so many talented musicians that I've had the privilege in knowing over the years that I met in that place and there was such a diversity of talent and I guess, like I'm from mall la hide. Before I went to town and like, really just decided to explore the world I was cloistered off. It's kind of like -- it's like a suburban paradise. Everything -- that can be great for some people but can be -- it can be quite bland and I think for a long time I was craving something like different. I was craving diversity and difference of opinion. People that challenged me on creative levels, on intellectual levels but when I went there I just found people that a basically accepted me for who I was and a creative community that encouraged me and through both the exchange and Sweeney's and the people that I met there, like they set me on the trajectory that I find myself on today. Like, it was through Sweeney's that I got introduced to -- that I got introduced to knock and stocken and through knock and stocken that basically -- it gave me a great opportunity to build up my own kind of creative CV and my portfolio and it gave me a real, like -- made me take seriously --

>> Thanks so much for chatting. I wish we had a bit more time but unfortunately under time constraints. I will chat with Paul next if you don't mind muting yourself there.

>> Fine. Thanks so much.

>> And you can unmute, Paul, as well so we can chat with you.

>> Hey.

>> Hi, Paul, thank you for doing this as part of a consideration of all bodies.

>> You're welcome.

>> -- that you agreed to it and so for everybody here, could you give us a little bit of your background and why you decided to become a visual artist?

>> Yeah, so I'm Paul Moore, I'm based up here in Belfast. I am a visual artist. I work with a range of different medias. Mainly installation based by work with video, photography and sign. And more recently performance is becoming a bigger part of my work, particularly I guess myself, so I don't know if there's a definition of what is common knowledge of just what I thought I was going to do. I am kind of -- sometimes I wonder maybe I should have done something else instead. Like I didn't really make a decision you know?

>> Yeah.

>> But, yeah, I went through the -- I did at school, that laid my foundation. I actually broke my foundation -- I left early and did a philosophy as well and came back to my

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art. Went away to Wales and did a degree in arts at the University of Wales and it got me really interested in technology and information and how we use technology or what it can be used for you know, conceptually and projects as well. I got used to thinkers there, a Canadian media theorist. 70s, I think? So -- I --

>> That's --

>> Yep.

>> Could you tell actually I know there's one of the works you did I think for your master's, the research collaboration where you put, like, philosophy and art together to do the -- with Plato. Did you want to --

>> Yeah. I worked -- so I got -- I was interested in sort of the narrative where we talk about things and describe things in the world around us. It was very similar to sort of Plato's theory of knowledge and the idea of the cave. So I made this performance installation where you sat on the seat and had earphones on and your shadow is projected in front of you and this shadow came in and started telling you things and you would pick up these bits of information. There would be someone sitting beside you and the shadow would talk to them and you would talk to each other and build up this narrative of what's going on in this now black and white world. So that was -- it was quite nice and I guess that's -- so -- those few things together. But, yeah, it's, you know, it's interesting, came back to Belfast and did a residency here and continued that work. And through there, I got introduced to the University of the atypical as it is called now and -- I suppose it helped me sort of come -- not come to terms with the disability but explore the difficulties I've been having with the disabilities with the dyslexia or whatever. Not necessarily seeing them as problems but just exploring them as ideas and sort of what Phil was saying. Seeing the world around you and putting it together in your own way. So I made works there which was sort of -- a self portrait really made up of an image of myself which had used processes of data bending and personification to image make the image sort of back to front and then I was able to put it together and make it an amalgamation so it would move and change slowly so it became a triptych and it was really three channels of you and I had things like printers printing code of the image script and images of JPEG artifacts which were kind of landscapes and information. So it started to explore the idea of humans as data I guess really or the data or the information that's, you know, that as we had experienced at that point and things like that.

>> Yeah, we're going to -- sorry, I'm going to put that -- your website in the chat because -- to show that the images of that would be very important but I don't have them. I have the work, I'm going to show shortly of your work in the --

>> Oh, yeah.

>> But I am going to put your website in the chat as well so people can have a look because that work is very interesting and it'd be great for people to check it out. So a lot of your, yeah, like you were saying there, a lot of your work is, like, quite influenced by technology -- what got you into technology and transhumanism. Initially you've really gotten into performance and that's something I noticed through your work -- it's become about you. There's another project you did a no Narnia

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project. That was your first performance.

>> Yeah, that would be the first time. Consciously done something.

>> Yeah so, what got you into, like, the transhumanism and the phenomenology and performance.

>> Again I don't really know, you know, things just, you know, come about, you know, I was interested in sort of media and connecting things. Transhumanism. I don't know much about it. I find it interesting with those offered in ways that -- yeah, there's a few different strands. Talking about those with disability -- we talk about being in the human body. It's like a mind and body and saying that the mind and the brain is something which is eternal and basically you go down in a machine and you live forever in this clean ordered universe whereas, you know, the body, the world around us is something which is bad and decaying and -- not very nice. And I think about sort of, I suppose, the human experience through the body, through, you know, your senses, your arms, and your eyes and things, it's how you experience things. So experience thing starts through technology is very, you know -- it's strange because you're not -- you're sort of not sure what you're experiencing. If you're experiencing -- how you're experiencing things whether inside a machine or inside a computer program. It's -- it's kind of interesting.

>> Yeah. So that's kind of your question basically.

>> Yeah. It's kind of, yeah, it's sort of wondering how, you know -- how -- your question was -- is your body or your mind. Yes, I'm thinking of disabilities. In some ways that I'm quite able-bodied. I'm able to do things. But mentally, not so much, you know, that there were problems there. So as I've done. Like with a server. It's kind of a bit opposite for me, you know.

>> Yeah. So -- but you -- for this show which I'm going to show a picture of now, very quickly -- it's this second image. Here's a still from the film. We will put links of the description while people join the Q&A. So this is one where you are wearing a VR headset, oculus, I can't remember what kind of Oculus it is.

>> Quest.

>> An Oculus Quest and it's kind of about it's the experience of being in the world so you can see there in one of the screens, the screen is split in four you got in the left bottom corner you got the image of like, what you're seeing through -- that you're seeing but then we see you like fumbling around this room.

>> Yeah.

>> So it would be great to talk about this work and how this has to do with phenomenology and transhumanism.

>> Yeah. But it's also -- yeah, it's also very much of its time. It's kind of being locked in a room during lockdown and there's sort of this sense of surveillance of things with the four cameras. It looks like sort of like a security camera. But, yeah, it's kind of, I suppose in some ways it's about mental/physical blocks. And it's kind of -- I am in this room in this, in my head with this big headset and I'm walking down and it doesn't necessarily call it one room. So -- I bumped into walls and tripped over things and then I can look at stuff, look around things. The interesting thing that I found with the quest was that it was untethered from the computer. Normally the

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sets you have to be in your computer and sit in your chair and play with them whereas this, you can use it independently. And you can use it without controllers and use your hands. You have this like guardian system which where you map the room or a playing field. So you don't bang into things when you are playing a game. But there's an option to take that off so -- take this off and explore parts of the computer program which you are meant to walk around and see. So you can go and -- if there's looking at a settee or something you can look at the material and look. Again, it's this idea of phenomenology and experiencing something with, you know, by your first perspective looking at it but then, obviously, with it being digital image, when you get really close to it, it disappears. It's not there. And there's just nothing. You know, and then it's -- when I walk into a wall and it's there but I can't see it. So there's a play on those --

>> Yeah I was just thinking, yeah, is it like when you go really, really close to the settee it just dissolves like basically.

>> Yeah so you actually go through it. So it's -- but it's kind of -- it's really real. In some ways. And I was actually -- I was playing on it last night. I was looking at it and when I saw the chairs I was like, these chairs look really small. I hadn't realized when you're thinking about, you know, we're looking at it from this sort of point of view in the middle of the room, we just make up in our own head that it's the right size for a human being or for someone to be in there but actually we look at it the chairs are really small and the table and the pots are really big so it's all the proportions, things are long. You know, for you being in that space. Because you have your head in that space. I just find it interesting.

>> Yeah. No, it is. It's definitely a really interesting question that you picked up there. You've been working on for awhile really. And I really do think it's like a great meeting point for like, philosophy or critical thinking and art. And technology.

>> Yeah.

>> So just finally, just wondering how has -- well -- you already said how disability affected your art, but how -- maybe has art affected, like, your disability? In any -- thinking of it that way.

>> Yeah. It's kind of like it helps me deal with it or it gives me -- like Phil was saying, it gives me a language to experience myself or deal with things. Maybe when I was younger I had the output. It was important. Whereas through the arts practice it was the way I think about things or why I think about them in that way and put them into a sort of place where I've got it and go, oh, and I come back and understand it. It's that process as well. You know, it's, yeah, it's --

>> That's interesting. Yeah, thank you so much -- I don't know if you have any other last things to add but then after that we might open things up for Q&A for the people who are participating in the audience. Is that okay or do you have any last thing --

>> Yeah. Go ahead. So, people if you have any questions you can unmute and ask or you can type it in the chat and we'll look at the chat. And, yeah, it would be great if you had some questions for Phil or for Paul? Does anyone? No? Sure.

>> Hi, thanks very much.

>> Elaine is it?

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>> Yeah. Yeah. I'm Elaine. Hey, thanks very much, Paul, thanks, Philip, that was absolutely brilliant. I just was curious as to what ways are your favorite ways of collaborating in a sort of a crossing genres way because you both have your kind of coming from the visual arts perspective, Paul and Philip, coming from that literary and verbal background, you know. What are some interesting ways or what turns you on in terms of crossing genres creatively? To both artists is the question.

>> Hi, Elaine. Thanks for being here. Yeah, so I mean, so as I was saying to Roisin, like I'm -- my -- I come from a huge music background. My dad used to be in bands and stuff when I was younger. He used to play the guitar when I was younger and I play guitar as well I got into poetry from reading books and looking through literature, through occupational therapy and speech and drama classes doing grade one through grade seven. There was that formalized practice as well then actually a lot of the lyrical stuff that I would have grown up with learning, but as in -- and also like -- from just my everyday kind of exposure, hanging out in the exchange and hanging out in Sweeney's like everyday. And then like, being unoccupied for weeks, a lot of the art -- a lot of the time I would employ my own art would be in an organic social way to kind of give me purchase. For instance, even dancing and stuff as well actually, like, I would frequently be in like, Lanes like dancing around people and just, like rhyming off things. I would go in and dance and stick my earphones inside my head and go outside and I'd go dance and have a jam outside as well. I've also been -- I was in a movie actually a couple years back called -- what was it called? It was called Out of Here by Donald Foreman he had me dancing in a dress on -- I think it was -- it was near Sydney Parade it was? I was doing a lot of my free interpretive dance that I was known for on a beach which I got paid for. I got to improvise. The whole way the film was done was in an improvisational mode. He was like go there and you're having a party and I want you to persuade these fellas to do A, B, and C and I was like, yeah, sure. There's been a lot of cross over over the years.

>> So is it right -- sorry, Paul, I wanted to respond to Philip saying that's fascinating because I am so interested in free style and spontaneous movement and I know, Paul, you're into performance now as well and the performances used in your visual artwork. I would love to see or hear more of the free style lyrics from you as well, Philip.

>> I know I need to. I am long overdue.

>> The body is amazing.

>> There's one question here from Shaun in the chat. He says this is for Philip, what inspires you to create work and what work are you most proud of? If you want to answer, Phil.

>> Yeah, sorry my internet paused there for a second. I was like what the hell is going on?

>> You need me to repeat.

>> I'm looking at, which question are you referencing.

>> For Philip, what inspires you to create work and what work are you most proud of.

>> That's a big question. There's this thing that's very common in the autistic

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community known as stimming. And stimming basically is short for self stimulating behavior. So it's basically a way of, again, gaining a bit of purchase on your environment and interacting with it. And, like, for a long time, my only recourse when I was young for, like, for getting that release that I needed was crying. I would have massive hissy fits. I grew more sophisticated and acquired the means to write poetry and stuff. I was exposed to levels of art and beauty that I never even experienced before.

And I suppose emotion and, like, profundity and honesty and truth and being able to put yourself out there to ex -- like expose yourself I suppose. There's a work I really, really like if I can find my book somewhere. Let my find it. Yes I can. There's a book -- there was a poem I wrote called Coltrane's Vision. I'm a huge dish love music but I'm a massive jazz fan and, like, John Coltrane's probably one of my favorite people to listen to. He sends me to that creative place. There's a lot of music and stuff in my poetry. Just the way it's rolled out or structured. I wrote this poem years ago called Coltrane's Vision and it was basically like a love poem to the world, a love poem to like, John Coltrane, it deals with, like the profane, the sacred, the everyday, like the vulgar, the beautiful, the sexy, the ugly, you know, I love those kinds of works, you know. Coltrane's Vision is one of the favorite things I've written. But also Ode to Sweeney's which has been great too. A similar kind of poem.

>> It was really great to work with you on that project with you.

>> I really enjoyed it. It was so much fun.

>> Everyone we worked with were people who used to hang in Sweeney's.

>> Amie asked me a question. Talk about your decision to invite Phil and Paul to work with you on this exhibition?

>> Thanks Amie for the question.

One of the things I love about art is not just like -- disability is like a -- it's something I've gotten into more recently as a sort of topic for curating but really, like, what I love is interdisciplinary stuff and people have noticed this. Paul's work and Phil's work often deal with multiple sorts of different things and particularly performance. So kind of interdisciplinary performance. That interests me and as an artist as well, an interdisciplinary performance artist using cross genre stuff and I think Paul with his interest in like -- kind of starting to do performance and the different ways he does performance and the different ways Phil does performance and wanting to, like, show audiences this kind of, like, having a poet and having a visual arts person and having them both be performers is really kind of one of my goals and it's been my goals for a long time.

Anytime I do an event as Phil knows because he's often been driving events for me. Art needs to stop being put in these boxes. You got poetry, you got theater. It's great to try to put them altogether and that's why I worked with Phil and Paul I suppose is because they're fitting. And also -- you got other artists, you got Hugh a performance artist and Declan worked with the -- he did a -- this sort of mentorship or a collaboration with Allister McLaren, a live art performer from Northern Ireland. Some of his stuff that he's worked on, you know, it's, yeah, it kind of is interesting. Some of this kind of stuff -- some of his sculptures come out after a

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performative -- or can be seen as performative. His collaboration with Allister shows this. That's the reasons I chose the different ways of performing. So thank you Amie. And there's one by Saturn. What's your heaviest piece of work.

>> Literally the piece.

>> Can you explain the piece?

>> It's the performance piece where I dragged a double chested mahogany wardrobe in Belfast during a traffic jam actually. That was very heavy. So I had pushed it and filmed it. It was sort of a reaction to -- they built a -- sort of in a public area as a community group so taking it over to make it a public space and it's called C.S. Louis square. So it was interesting how they started to reculturize sort of east Belfast which was very sort of sectarian area and so there had been a lot of sectarian. Which is really masked men hiding their identity but sort of the identity of sectarianism which I found very interesting.

Yeah, it was literally quite the heaviest piece I ever done. But --

>> That's an interesting way of thinking of heavy.

>> To pick up on the point you're talking about with putting into boxes. Elaine was asking about the collaborations, you know, as I was thinking it's like, thinking about trying to sort of tag yourself as an interdisciplinary artist or multimedia artist as just being an artist or having, you know, things just seeping in. Things come into your practice from all over the place. It's every piece of work you do. Even this piece of work. That comes from way back there or that's come from a conversation with this person and then this and I sort of feel like I'm very much like a sponge and that's the way I work and things just happen quite a lot I think. My best works are ones that just happen just out of existences. And the Narnia piece came out of a conversation with myself in Belfast about wardrobes in east Belfast and things so things just developed and you -- you latch onto something and it kind of -- those -- I think those things -- it goes in my head and then I find a way in the work and that's kind of the reanchor points which I focus on. Yeah. If that makes sense.

>> Yeah. Thanks. We don't have very much time but if anyone has one very quick question. There's one new message now. Amie, to both artists, what is coming next for your projects, any research or projects on the horizon to look out for? This is something I should have asked you guys earlier.

>> Yeah, I mean, like a lot of where I'm going with the work at the moment is to do with kind of a, you know, kind of points of view and being able to see through the eyes, because at the moment I'm looking with a keen eye towards. A great deal towards autistic advocacy and stuff like that and I enjoy those pieces that both people on the spectrum can dig and also people who aren't on the spectrum can like resonate with, like, you know, to give some insight, you know, I don't know, it's kind of nebulous at the moment with everything going on but, like, that's -- I'm kind of puttering away along those lines at the moment.

>> Thanks, Phil, Paul, I think you have a project coming up, don't you? Or one on at the moment in the golden thread.

>> Yeah.

>> Just finally.

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>> Yeah, so I have one coming through. Which, again is another it's sort of a video picture audio installation. So it takes place with me swimming doing what I do. A place up the road here between these two sea buoys. So there's sort of -- there's a light box with a picture of a -- I can show you if you want -- this is a light box and we have our video piece of me swimming. I have the globe on my head and you can see my arms going around and then like audio describing sort of how to swim and kind of like movements and anxiety and things. So there's -- a little bit weird but it's interesting. So, yeah, that's kind of -- I am hoping that's going to get a chance to air in May maybe.

>> That's awesome.

>> Yeah, it's meant -- it's an a Irish word that means pale green. The color of the sea.

>> Because again we're being captioned and ISL we actually have to end at now pretty much so sorry for -- I have put some -- the two videos by you two in the chat there and then also another link to the exhibition on The LAB gallery's website. Thank you everybody for coming and to the two artists and The LAB gallery and we have Sheena from The LAB and also --

>> Thank you very much.

>> And Amie is actually -- working there. So she's been asking a few questions, thank you very much, Amie. Okay. So thank you.

>> Thanks, Roisin, thanks, everybody, that was super.

>> Thanks.

>> Thanks, Paul, thanks, bye.

>> Bye, everyone. Good-bye.

>> Bye.