Dread Scott: How can we harness political energy? Transcript

00:10 Emma Underhill

Hello everyone. Good afternoon and welcome to *Dread Scott: How can we harness political energy?* I'm Emma Underhill, the Founder and Artistic Director at UP Projects and my pronouns are she/her. UP Projects' latest iteration of *Constellations º Assemblies* is rooted in our firm belief that socially engaged practice has great potential to catalyse social change but also recognising that its impact will always be limited unless supported by action at policy level. The three online *Assemblies* taking place between now and February will reflect on the role that art can play in supporting advocacy and campaigning, as well as acknowledging the challenges and obstacles that need to be tackled along the way. Today we are absolutely thrilled to be joined by US-based, interdisciplinary artist, Dread Scott and Director of Chisenhale Gallery and member of the Greater London Authority's Commission for Diversity in the Public Realm, Zoé Whitley. Together they will be exploring the role that artist-led interventions in the public realm can play in amplifying diverse histories. Dread will be highlighting among other projects his incredible, community-engaged performance *Slave Rebellion Reenactment,* that took place in New Orleans in 2019 and will discuss the role that his work plays in harnessing political energy. You can find further information on his work and his biography in the link which we've just put in the chat, and I do hope you enjoy it. So without further ado, I am absolutely delighted to hand over to Dread Scott for his presentation.

01:47 Dread Scott

Hi, Emma. Well, thank you so much for that introduction and for inviting me here. And I will jump into the presentation right away. So, yeah, I'm just going to jump into a presentation. I mean, I, you know, I am a visual artist. And when I say, I'm an artist, you know, a lot of people think, oh, you do, you know painting or drawing, but as people in you know are familiar with UP Projects, probably know that there's, you know, community engaged work, and a lot of my work is that. But I work in a range of media. I mean, I my work shows in galleries and museums and also on street corners, with and without permission. I show in the United States, primarily, but I do show internationally, and I'm going to be showing you a range of projects. And with that as a background, I'm just going to jump into the projects and start, start sharing my screen, if I can do that, share...and, and so this is obviously not my work or not, obviously, but this is background introduction for one project. This is an image of President George Herbert Walker Bush, the first American president, Bush, campaigning in a

flag factory. And I show this as background for a project that I did called *What is the Proper Way to Display a U.S. Flag?*. In 1988 when George Bush was campaigning for president, he did appear in flag factories frequently, and it was a really unusual thing to see that as a campaign stop. Usually people you know, go out to the public and they shake hands and stuff, and he was making a particular point that America needed to unite around patriotism, which was unusual at the time. Right now, it's very commonplace to see American presidents or potential presidents with flag lapel pins, clutching the American flag and having American flags behind them, but at that time, coming off of the US defeat in the war in Vietnam and the protests that were around that, where there was an anti-war movement, but also a black liberation movement, a women's liberation movement, a lot of people were very critical of America, and there wasn't a lot of public displays of patriotism. And George Bush, after Ronald Reagan, was trying to reinvigorate US patriotism, so he was appearing in flag factories. And as an artist, and a young artist. I was 24 years old at the time, I figured it was important to make some work about that. I'd been previously making work that were installations for audience participation, that did have the image of the American flag in it, but then I wanted to make work that specifically addressed it, because it became a national question. And so, *What is the Proper Way to Display a U.S. Flag?* is an installation for audience participation. It has a photo montage on the wall, which I will show you a detail of in a second. But for now, know that the photo montage has the text at the top of it that this title of the work – "*What is the Proper Way to Display a U.S. Flag?*" Below that were books that people could write responses to that question in, and below that was a three by five foot flag that people had the option of standing on. For those of you that think in meters, that's about a meter by a meter and a half that people had the option of standing on. This is the photo montage. And so you see, it has the title the work at the top. It also has images of South Korean students burning American flags, holding signs that said, "Yankee go home", "Son of a bitch". And below that are flag draped coffins - coffins draped in the American flag coming back from Vietnam in a troop transport. This is an image of somebody standing next to the flag that was on the ground and writing responses to the book. The security guard with the microphone was not part of the artwork, but he had installed himself there during one of the exhibitions, and this is a much more recent exhibition of the work, and people are standing on the flag. So people have the option to write responses standing on the flag or standing next to the flag. People wrote lots of different things, as I said, it was an installation for audience participation. Some people wrote really long things, as you can see on the right side of your screen. Some people wrote shorter things, sometimes it was really short – "on a pole". This is from an exhibition that was at the School of the Art Institute of Chicago, where I was an undergraduate student at the time. And so, you know, art students can draw. And so here's somebody making a drawing of an American flag toilet paper. And some people, you know, students are not very good about staying within the margins, and so we, you know, sometimes people would write across the page in a dog's mouth, and but the comments that

people made were rather insightful. And one person wrote, "I'm a German girl. If we Germans would admire our flag, as you all do, we would be called Nazis. Again. I think you do have too much trouble about this flag". Someone else wrote, "You're fucked. Minorities get everything". "In Russia, you would be shot, and your family would have to pay for the bullet. But once again, what do you expect from a nigger named "Dread Scott"?". "This flag I'm standing on stands for everything oppressive in this system, the murder of the Indians and all the oppressed around the world, including my brother, who was shot by a pig who kicked over his body, to quote, "make sure the nigger was dead". The pig was wearing the flag. Thank you, Dread Scott, for this opportunity". So as you can see, people had very visceral, intense responses to this work and commented and actually were very much talking about what the US is and what the US flag is. Some people were very pro-US and pro-flag and wanted to see me dead. And other people spoke bitterness from their experience about what it means to live in America. There were demonstrations calling for the work to be removed. The work was initially, well, the second showing, the show that became the centre of controversy was while I was an undergraduate student at the School of the Art Institute of Chicago. The school was physically and in other ways, attached to the Art Institute of Chicago, which is a major art venue, in fact, the major art venue in Chicago and one of the main museums in the United States. And so this is a demonstration of 2500 reactionary veterans, almost all white, almost all from World War Two and the Korean War. The Vietnam war vets weren't there, and they chanted things like the flag and the artist hang them both high. It got to the point where George Bush called my work disgraceful, which was, I think, a tremendous honour. I mean, it's like, wait, the President of the United States knows I exist, and he doesn't like what I'm doing. Well, this is a great job. I want to do this for the rest of my life. And then eventually, Congress outlawed the work, which, you know, the entire country passed a law that included wording that outlawed this artwork. I mean, it's specifically cited this work. It was about much more than my work, but it actually cited this work when they were passing the legislation. And you know, that's really significant. I knew that this was an anomaly, that this wasn't common, that work was not going to be the centre of controversy like this for my work or most other artist's work, but the fact that the US Senate had gone to the extraordinary measure, including basically throwing out their, their freedom of speech, and that's enshrined in the First Amendment to the US Constitution, and said that they're so scared that people might see work like this and think about being against the United States and being anti-patriotic, that they had to suppress this work. And so what one does when one is confronted with an unjust law, though it was, one defies that law. And so this is me, along with other people burning flags on the steps of the US Capitol in 1989 the this became the Flag Law - became the flag protection act of 1989 and so I and other people burned flags to defy the law, and that went to the Supreme Court, and it became the United States of America versus Sean Eichman et al. Sean Eichman was one of the other people who burned flags along with me that day, and in that case, was eventually decided that it was indeed

protected speech to use the flag in artwork as we as I had done, or to burn flags on the steps of the Capitol, or to fly the flag, or do whatever you wanted with the flag. Next work I want to talk about is a project called *Stop*, which is a two-channel projected video, meaning there's video on either side of a wall whose screens going simultaneously. It was a project that was a collaborative project that I had done with an artist, Joanne Kushner, who's a Liverpool artist, Liverpool based artist and activist. And we collaborated with sort of young adults that had been subjected to police stop and frisk or stop and search. And so this is a short excerpt of that video and a description of

10:39 Video

"I've been stopped and searched more than a hundred times."

"I've been searched a lot of times."

[Overlapping voices]

"I've been stopped a lot of times...A lot of times....30 times or more."

"I've been stopped about 20 times."

[Sounds repeat]

"I've been stopped by the police 30 times or more."

"I've been stopped 70 times."

"I've been stopped 150 times."

"I've been stopped and searched more than a hundred times."

"I've been stopped about 20 times."

11:29 Dread Scott

This is just a quick overview of some projects to give a sense of how I think art sort of talks about important social questions, but intersects with this question that Emma had talked about, how do you have action that actually responds to some of these, these questions, and I - my work, unlike some artists, is not specifically aimed at passing legislation, but I am very interested in talking about questions that I think are important for humanity to grapple with and engage. So this is again, a background image to talk about a work that I made after this. This is the image from about 1928. This was a flag that the NAACP, the National Association for the Advancement of Colored People, which is a civil rights organization that was found by

W. E. B. Du Bois amongst other people. And they had what was called an anti-lynching campaign that anytime anybody was lynched the next day, they would fly a flag outside of their New York headquarters that would say "A man was lynched yesterday". And it was part of trying to stop the scourge of lynching, which was relatively common. Obviously, most black people weren't lynched. But, you know, there were about 4600 incidents from 1865 to 1965 of black people that were lynched. And lynching was not something that was just a few good old boys, you know, finding an unsuspecting black person. This was something that was done to terrorize the entire community, and often involved hundreds, if not thousands of people. They were - lynchings were often advertised in advance, and people would come from surrounding towns to view a lynching. These were spectacles, but it was also meant as a form of terror to the entire black community. And so I knew of this flag, which had flown from the 1920s to 1938 when they - the NAACP was forced by their landlord to stop doing that. But I made an updated version of this, and this just says, "A man was lynched by police yesterday", so I added the words by police, and this is a showing outside of the Jack Shainman Gallery, which is in the Chelsea neighbourhood. It's a major commercial gallery in a major commercial gallery district in New York City. And my work goes from being in sort of in art galleries, to the outside of art galleries, to on the front pages of NewYorkTimes.com, which is a major newspaper in the United States, to being in museums. This is a Whitney Museum. And so my work, you know, as I said, shows from in galleries and museums and street corners. And I don't privilege any one audience, but I do think that these questions need to be placed before a public to think about and engage in lots of different areas of society. And this is an image of Venice, because the next project I'm going to talk about was presented this year, and it's actually currently up right now at the Venice Biennale, the Venice Biennial, which is a major art festival that happens every two years. It's the *All African People's Consulate*. This is a functioning consulate for an imaginary Pan-African, Afrofuturist, union of countries. And so, like any consulate, we offer passports and visas. This is a person with their passport. People at this project. I mean, it's, it's, you know, you would go into the building or the into the office, and you would see, basically an office space that there would have, you know what you would expect at any consulate, although we're very different that most if you want to apply for a visa at most places or a passport, the offices are very off-putting and boring. And at best, they're like the Department of Motor Vehicles. At worst, it's like visiting a police station or an army barracks where people can mess with you. But - and we wanted to be the opposite of that, but we did have consular or officers who would interview people if they applied for visas or passports. Anybody who is of African descent or African can get a passport. So if you are African, meaning you are a citizen of any one of the 54 countries of Africa, regardless of your race or ethnicity. You can get a passport, or if you're Afro descendant, meaning you're black living anywhere in the world, whether it's in Brixton or New York City or Kingston, Jamaica or Berlin, you can - you're part of this community, you're part of the all African people's community, and you can get a

passport, and there's nothing that you could do that disqualifies you from it, and if you're not part of that community, you can apply for a visa. Unlike many other countries, we want people to visit, but we do actually want to have conversations. The project, as an artwork, was a conceptual project to talk about borders, to forge community amongst the Afro and Afro descendant community, but to also make people aware of the differences in division that these borders exist, and what they're doing. So people could apply for a visa, they would apply for a passport, they would have their photograph taken, and they would get a personalized passport that would be given to them with their photograph in it. And the, you know, people were overjoyed to be part of this community. One of the things that I - one of the reasons I wanted to do this project in Venice is that there is a significant, it's small, but significant Afro-African population that lives in Venice. And often they are people from around the continent, largely from North Africa, but they're from around the continent. And they, you know, are often working in service, they're working in hotels, they're working in restaurants, and often they're very much looked down upon, and they're atomised. And so I wanted to forge a space where both the community that lives in and around Venice could have community, but also African travellers, and travellers to this major art festival would have a gathering spot to just hang out. And so, as I said, you know, we're not like the Department of Motor Vehicles. We were a community centre that people could come to and just hang out. We had Wi Fi. Bathrooms were accessible, and it was a place where people hang out. We had forums and panels. The passport, like all passports, tries to tell the story of the country that it's from like so if you get an English passport, since I'm talking about people in England, if you flip through it, there's images of Science and Industry. They're images of trains and the Internet and the current passport, I believe. Well, this is an image of Kwame Nkrumah, but also, who's the one of the founders of sort of Pan Africanism. He was the founder, one of the first prime minister of Ghana. But also it's got images of the Great Zimbabwe and the Timbuktu manuscripts. If you don't know what those are, you can look them up, or I could talk about it later. This is an image of Miriam Makeba from South Africa, the pyramids in Giza in Egypt, and a Freedom Tower from Kenya. And so, you know, it was a project. The idea of telling the entire - the history and ideas and celebration of an entire continent spanning 5000 years was a mission that was doomed to fail. But I think the passport, nonetheless, it's still pretty cool, and does a good job of doing that. And the visa is also pretty kick ass. We had a coat of arms and an app that people would apply with and, you know, people were excited to get their visas and passports and, and, as I said, you know, we also had forum right now, in fact, actually, in about a week, we're having a project, a forum on Sudan, a couple of the councillors - one of the consular officers is from Sudan. He was traveling at the time the civil war broke out, traveling, and he ended up sort of exiled in Italy. And he's now, you know, got residents there, but you know, so we talk about things that are important to people that are concerned about Africa and so, yeah, so this is sort of somebody using their passport to travel. Obviously, they couldn't really do that, but this is

imagining what it could be. And the final project I'm going to talk about is a project called *Slave Rebellion Reenactment*. *Slave Rebellion Reenactment* was a project in 2019 that was a community engaged performance that reenacted the largest rebellion of enslaved people in the history of the United States. We marched along the historic route that this rebellion happened. This rebellion happened in 1811, and it marched from what is currently the town of Laplace down to the town of Kenner. Kenner is about 15 miles to 20 miles upriver from New Orleans, so it's on the outskirts of New Orleans, and we marched on that historic route was about a 24-mile march down river, down the Mississippi River and lands that would have been sugar plantations in 1811, but we marched, you know, through gated communities, strip malls, trailer parks, whatever is modern day excerpt of you know, New Orleans. And so this project was a project that was trying to engage and celebrate this major rebellion that could have changed world history. The people understood in 1811 that the only way they could get free was to overthrow the system of enslavement. And to do that, they needed to seize all of Orleans territory, and they wanted to set up an African Republic in the new world. It was a bold and visionary idea. This was not a project about slavery. It was a project about freedom and emancipation. And so to do it, though, I had to have lots of conversation. It was a community engaged project. This is me talking with the Black Student Union of Tulane University. Tulane University is a predominantly white school, but there are a lot of black students that went there. So as looking for people that might want to participate, and we had lots of lunches and dinners over the course of many, many years. The project took about seven years to build, and so we had lunches and dinners. I don't live in New Orleans. I live about 1000 miles from New Orleans. I live in New York. And so I had to go introduce the idea of this project to the community and have them accept it and then want to participate. And we had to do things like understand what people wore. A lot of times people have misconception about what enslaved people wore. And so we had to do research based on looking at lithographs and paintings and drawings that were of the era, and we saw, you know, sort of men with turbans. And it's like, oh, yes, they come from West Africa. If you want to stay cool, in regions of West Africa, a lot of people would wear turbans. We designed the costumes, and we had sewing circles so that people could both make their own costumes, or people can make costumes for other people, that if they felt they couldn't participate, if they were white they couldn't participate, or if they were too old. Some - there's one man who participated. He was in his 60s, and he and his 85-year-old mother made his costume. This is a person, Sly Watts, who was - the person on the left is a professional seamstress. She was in our costume department. But the person on the right is, um, had just learned to sew, and he was making his own costume. We had walking practice because we had to see if us modern day, 21st century, weaklings, could walk as far as people did in 1811 and we also wanted to make sure there wouldn't be dogs that would come attack us if we went past certain neighbourhoods, and we were fortunate that they weren't. And we had to design flags. The flags that we knew that the rebels in 1811 carried flags because the general at the

time wrote to the governor and said, there are 500 brigands in the field. They're marching in formation under flags. And so we knew the size of the rebel army. We knew that they were organized and disciplined, and we knew that they had flags, but we didn't know what they were. We knew they would not have been the American flag or the French flag because that those were the colonial powers that were being fought against and rebelled against. But we didn't know what they were, so we had to imagine what they might have been. This is a Ghanaian Adinkra that means hope and confidence. And this is not misspelled French. It's Louisiana Creole, which would have been the language that would have been spoken at the time, it basically says death or liberty. And this is some symbolism that would have been important in uniting people. And it's all, all these flags are made with materials that would have been accessible to enslaved people in 1811. And we had to have marching practice. And I'm going to just do a quick excerpt of people talking about why they might want to participate.

23:45 Video

[Audio]...recruiting others into it".

[Man 1]: "Why would you, you know, a twenty first century guy wanna go walk 26 miles in some French colonial clothing?"

[Man 2]: "Because this crazy guy named Dread Scott asked me to do it."

[Woman 1]: "The idea of people coming together to pool their energy in that way – I feel like we really need that."

[Woman 2]: "This is the closest I'll ever be able to come to experiencing what my ancestors experienced."

[Man 3]: "I'm surrounded by comfort. So what happens if I eliminate all of that? And just the only connection I have is the people and the purpose."

[Woman 3]: "It's important for this generation to know that you're not the descendants of slaves, you're descendants of people enslaved, and you're at your current position because of the resistance."

[Man 4]: "To know that your ancestors fought is enough o build up a sense of dignity for a child."

[Woman 4]: "So like if people do know about this history, I think it'll spark rebellion in people today."

[Man 1]: "People are reevaluating the position of black people in American society in a way that they haven't for about 40 years. And it's not just for black people. This is a question of people who wish to be free from this oppressive society."

[Man 5]: "Well I think just in white supremacist culture there's this idea of disconnecting, like, myself from the people that came before me that I'm related to. I have to own that narrative. I have to be honest with that – how that's influenced me, what that's granted."

[Man 6]: "I don't think it's a reenactment. I think this is learning about the material, social, spiritual costs. But also the practice of insurrection."

25:27 Dread Scott

And so these are just some images of what the performance, the reenactment, looked like. These are also come back as performance stills, which get shown in museums and galleries, but I just want to show images of what the project looked like if you were an audience and in one of these towns just coming by. And I just want to point out that with a lot of reenactments, people try and sort of excise the modern so that in the United States, for example, the main reenactment tradition is civil war - US Civil War reenactment. And they try and take people to an isolated field and say, "this is exactly what it was like in 1811". I wanted to do the opposite of that as a visual artist. I wanted to show the clash between the past and the present. And so the fact that this rebel army from 1811 is sort of teleported in time to our present and is marching past an oil refinery is actually not a mistake. That's actually what the - that's sort of the project in a nutshell. And in particular, this oil refinery is put down on top of areas that used to be sugar plantations, and quite literally, sometimes on the graves of enslaved people. And this is what it sounded like if you were waking up on a Saturday morning to get your local paper, and this is marching past your drive.

27:00 Video

[Music]

[All]: "On to New Orleans."

[All]: "Freedom or death."

[All]: "We're going to end slavery."

[All]: "Join us. Join us."

[All repeating]: "Freedom."

27:28 Dread Scott

And again, you know this clash of the past and present is why you saw some of those people with modern day glasses or modern-day shoes. This was not an accident. This is not that we just couldn't figure out what people wore in 1811, we wanted to rupture the artifice of what traditional reenactment was, because this was a contemporary fine art performance. And this was a project about black joy, about liberation and about freedom. One reenactor after said "I felt like I finally got to chance to represent someone who most people may not even know exists". And that presentation is really essential, because if people think of themselves as this, one person said, of the descendants of enslaved descendants of slaves, you have a very different experience and way of operating in the world. And if you think of yourself as the descendants of freedom fighters. And this is just me again, talking with somebody from CNN, which is a major news network in the United States, after the fact. And this is the project coming back into galleries after the fact is how it gets presented to the art world. You see the performance stills. You see the flags. These are about 100 centimetres by 150 centimetres, the photographs. And this is just another sight and sound.

28:45 Video

[All repeating]: "Librite."

[All repeating]: "Ashe."

[All repeating]: "Freedom."

29:16 Dread Scott

"Ashe" is a Yoruba word which many of the people from the region would have been Yoruba, and it just means the power to make things happen. And I'm going to end up with just a couple images of a project from 2001 a project called *Our Grief is Not a Cry for War*. This is a project that happened in the immediate aftermath of the attacks on the World Trade Centre in New York City. And after that, the US used those attacks and the tremendous suffering which people in New York and the United States went through as the US president and the country, used that as rationalization and justification for waging war on first Afghanistan, then Iraq, and carrying out its broader sort of foreign policy agenda which has nothing to do with the interests of the people in the United States or the people of the world. And so given the war and war crimes that are being committed and the genocide being committed in Gaza, I just wanted to show that even people that are suffering under attack do not have to respond by tremendous violence and tremendous violence to perpetuate a reactionary outcome that has nothing to do with the attacks that happened to us in this case and Israel in

the current world situation. And so I will leave it with this in terms of, if people want to know more about my work, they can go to dredscott.net or follow me at @DredScottArt. And I'm looking forward to having a conversation with Zoé. I'm going to stop sharing my screen, and hopefully we can have a conversation.

30:55 Zoé Whitley

Thank you so much Dread, that was incredible. Hello, everyone, good afternoon or good morning or good evening, depending on where you're joining us from. I'd also like to thank Emma and Jack and everyone at UP Projects for hosting today, because I think it's a really urgent question to ask, and many of us are wondering how, or if we can harness political energy and what that looks and feels like. My name is Zoé. Dread, I could have listened to you carry on all day, and I am so impressed that you were able to cover such a broad arc of your practice in so many years in such a short period of time. But I actually, I want to start with your name. So much of the work is about legislation and defiance and where those two things meet. But actually, the Dread Scott decision on may not be something that is familiar to most people. So other than you being Dread Scott, who is "Dred Scott"?

32:06 Dread Scott

Well, "Dred Scott" was an enslaved man who was taken to a region in the United States in the 1850s that where slavery was outlawed. In the United States, slavery was formally abolished at the well at the end of the Civil War, or slightly before the end of the Civil War in 18 - 1863 or 1865 depending on some legal nuance. But in - in the 1850s this man and the United States was set up, so with broad brushstrokes, slavery was legal in the southern part of the United States and not legal in the northern part. That's a bit of an oversimplification, but basically that's true. So this man, "Dred Scott", and his wife, Harriet Scott got taken to a part of the country that slavery was not legal, and so he decided that he therefore must be free. And he sued for his freedom. He lost the initial case, but then he appealed. On the appeal, he won as his enslaver appealed, and that case went to the Supreme Court, the US Supreme Court, and in 1857 that court ruled that, effectively, "Dred" was like any other piece of property, and therefore could not bring the case, and that it pivoted specifically on citizenship. And one of the things that's significant about the ruling is that it is. It had wording including, "there are no rights that a black person has, that a white man is bound to respect". It is the most well thought out articulated argument for white supremacy I've ever read, and it's deeply rooted in us, law and custom and policy, and British law and custom up to that point. And so, you know, it is something that when I took the name Dread, which I spell it differently, he spelled his name, "Dred", I spell it, "Dread", like the dreadlocks that I have, but I wanted people, when they heard my name in somewhat of a conceptual way to

have to think about this history, because while certainly in some broad brushstrokes, things have changed since the 1860s but in other broad brushstrokes, things haven't changed that much. And so you get a situation. Say, where George Floyd, who was killed by the police, where the policeman knelt on his neck for over eight minutes until he died, and he was saying, "I can't breathe. I can't breathe". There was a crowd of onlookers that cop knew that police can generally kill people with impunity, even with being recorded, even if there's a crowd of onlookers, and you don't get a situation like that without the "Dred Scott" decision.

34:40 Zoé Whitley

I think you've beautifully set me up. I was saying we would be like Michael Jordan and Scottie Pippen [laughter] suddenly helping set me up for the next question, which is about witnessing, because I will be honest, and we've spoken about this before, but I was not familiar with the NAACP flag until experiencing your work. So that flag that then spans 1920 to 1938 came into my consciousness because of your reinterpretation of it as a result of the murder of Walter Scott in 2015, and so that way of witnessing becomes very important for those individuals on this call who aren't familiar with Walter Scott. He was murdered by a policeman as he ran away and was shot in the back. Because that was caught on film, that is the only reason why the police officer who lied was eventually brought to justice. And that, in turn, kind of harked back to me, to 1991 and Rodney King's incredibly brutal beating, where it was the nearby resident who wasn't involved in the altercation at all, but George Holiday, who filmed it from his window. And that's the reason why, firstly, those of us who were in Los Angeles saw it on KTLA, like almost immediately or very soon thereafter, but I'm going on and on, because there's so many of these, like very egregious moments. But what it means for someone else to witness this violence that's perpetuated, perpetrated against our community, is something that you've been able to weave into something conceptually, that is incredibly rich and still just as moving. So I guess I had a question about, was there a particular act of witnessing that first triggered your need to respond to these kinds of egregious moments of brutality through your artwork?

36:50 Dread Scott

Well, I mean, thank you. I mean, in a certain sense, no, I mean, there wasn't a singular act. It was growing up in America, and I jokingly tell people that Ronald Reagan made me a communist, and that's kind of true. I mean, I grew up in Reagan's America, and there was a constant threat of nuclear war. And, you know, I'm a kid, I'm, you know, you know, 16, 17, 18, growing up, and you start to see that there are two men on either side of an ocean that are willing to destroy the world to expand their empire, and that just seems crazy. I mean, it just seems absolutely insane, and it was insane. And then you start saying, well, why is this the

case? Why are these insane people running the world? They have no business running the world. And even as a kid, you can see that I might have been naive. I might not have understood how the complexity of a world like this is run. But I was right that the people who were, you know, threatening nuclear holocaust to expand their way of life and their empire have no business running society. And when you're confronted with that, then you think, well, okay, let's figure out how the world can be different, and why the world is the way it is. And so you start looking. And then the, you know, so I, you know, a friend of mine turned me on to Malcolm X, and then onto Mao Zedong. And so I started reading and searching, and part of it is in addition to growing up in Reagan's America, which part of that was, in addition to the nuclear war, was the narrow-minded selfishness and greed that they were espousing at the highest levels of land. To be rich is glorious and it's just terrible. And if you didn't get along with that, you didn't fit in. And I didn't fit in, and I looked for music that actually was talking about this world. And so it was the time of, you know, The Clash and the Sex Pistols and other great punk bands and then soon after that Public Enemy and NWA and reading books like Tony Morrison and so it was that cultural mix that actually gave me license to look further in a more sober way of the way the world is, and to use art to kind of figure out a way to kind of both witness but also to attempt to change it. And, you know, and again, this cauldron of growing up in America, I lived in Chicago. Chicago is a hyper segregated city. It's not any more or less racist than any other city in the United States, but it is super segregated. And what that meant is I went from my black neighbourhood on the south side of Chicago, and it's largely segregated along a north south axis. I went to school on the north side, which is predominantly white. I'd go out of my middle-class black neighbourhood through housing projects which were really, really terrible. Housing projects are tremendous poverty with 10% of the black population in the city of Chicago lived, and then I'd get off in this elite neighbourhood and go to my mostly white, wealthy school. And so seeing that sort of the geography mapping out of just where class was so clearly on display from neighbourhood to neighbourhood as the train went by, and the differences of that and just it made me think this, this is nuts. There has to be a better way to do this, and dedicating my life to finding, finding both how to witness and see this and understand it, but also do whatever I could, both as an activist and an Artist, to try and change it radically.

40:30 Zoé Whitley

Thank you for that, that everything you've just said, really to me answers a question that is so beautifully posed by Christina Sharpe, who asked the question, “how does one come to terms with a brutal imagination by engaging and representing over and over again, the materialization of that imagination?”. And I feel like when you took us through to your flag project, there was such a sense of imagining a different future, a different present, even. And I think within that, there's a real through line in your work of what it means to create

emancipatory space. And I wondered if you would talk to us about that, because I see it happening in two different registers. It happens both in the gallery and outside the gallery, but and we can get into that a little bit more, but I think I want to start there with how you conceive emancipatory space.

41:33 Dread Scott

Well, I think thank you for that question. That's really important. And I've been thinking about questions like that you know a lot for the past 10 years. I mean, the a lot of you know political work for many, many years, regardless of medium, whether it's poetry or music or painting or whatever, has tried to show the problems with what is if so, if you look at, say, Picasso's *Guernica*, it shows the horror of a fascist bombing of a civilian population, or you think of the song Strange Fruit by Billie Holiday, which talks about the horror of lynching in the United States. These are very powerful works that get to your heart, get to your soul, about some tremendous scourges of the world. And there's a lot of really great artwork that does that. And I often started working in that tradition, but then I - this question of emancipation, of how the world could be different? Could people change the world? Have people change the world? Became something that I started thinking about, and I both wanted to make work about that. But also look at other artists who were and so, you know, you look at Käthe Kollwitz, her painting, or etchings of the peasant wars that she did. There were peasant wars in the 1600s / 1700s in Germany that she did beautiful etchings about. Or you look at Jacob Lawrence his projects about Toussaint Louverture, the great Haitian leader of the Haitian Revolution. He did a whole suite of work about her, about him, and including scenes of sort of guerrilla warfare, you know. And then there are also, you look at, you know, the paintings of the Amistad by other I'm suddenly forgetting the artist, Hale Woodruff. You know, the Amistad was a ship carrying enslaved people, but there was a mutiny on the ship where the enslaved seized the ship. And there's a beautiful sequence of paintings that he does of that. And so these images of people fighting back, resisting, and making, taking revolutionary action. Those were ones that I wanted to think, well, how do we how do I do that? And so with *Slave Rebellion Reenactment*, I was really trying to apply some of the lessons and say, well, how do people imagine themselves, both, how do people look at the past and have a more authentic description of the complexity of the past, but also, how do we imagine ourselves going into the future and using that past to get to the future. And so with *Slave Rebellion Reenactment*, as I said, it's not a project about slavery. I mean, you have to, I had to learn something about slavery to do the project, but it was really a project about freedom and emancipation. And putting that question to hundreds of other of my reenactor friends, you know, people who weren't reenactors but who signed up to do this project. So how do we embody this project. How do we embody that past? But how did those people become ambassadors for freedom and emancipation in the present and in the future? And so it really

was getting people to a sort of liberated space, which the short video that I showed at the end, where people were these women were saying, "Ashe, Ashe, Librite, Librite", that was actually spontaneous in a certain sense, that the project was, we marched for 24 miles over the course of two days by the in you know, people had been working on the project. I said that was seven years in creation. Some of the people were working on it with me for like, six years. Some people were working on it for six weeks, some for six days. But nonetheless, they - it all came together where people met for the first time, and really were in this crucible of this difficult task of marching for 24 miles, warm or cold, rain or shine, and in some of the cases, it was pretty cold and pretty rainy. And so it was a gruelling experience, but it was a joyous, gruelling experience. But by the end of it, when we got out of Kenner and got down to New Orleans, into the French Quarter, we - there was a - we had to, unexpectedly, wait for about a half hour. And so at that point, these women, who had sort of forged an army of the enslaved, and as men and women, but as mostly women, young women, we the idea was to for this army and the enslaved to exist. But that really became something real and tangible. And the space was this very liberated space. And so they started chanting, you know "Ashe, Ashe, Librite, Librite", and the project, the idea of the project I you know, was to really be a collaborative community work, where it wasn't just my work. I was the lead artist. I had done a lot of the research. I knew what it would take to construct something like, but it was only going to be real if people took it up. And over the course of those two days, people made that project their own. And what those people did at that moment was better than any idea I had before or after. It was really their project. And they're feeling, you know, sort of, I'm not religious, but it was sort of them feeling the spirit, kind of, and it was really that, that space that people felt more free than they'd ever felt. It was the most amazing space I'd ever been in at that point, and I think many of those people have then gone on from that experience to do, to transform those ideas into action in their daily lives. You know, the point of some of the project was to not have a specific outcome after the fact, but to actually have people really look squarely at, well, what was the problem in 1811? The problem was that people were enslaved. What was the solution to end slavery? That would have been really difficult, but that was the only way people could get free, and that's what people tried in 1811 and thinking about that in the present, because right now, I mean, you know, in the United States, as in many parts of the world, there's a rise of fascism, there's rise of white supremacy, there's a rise of male supremacy and patriarchy, and it's causing - very there's a lot of Frisian - a lot of tension in political society, and it's causing a lot of pain and suffering. And people are looking at how to get free, and a lot of people's sites get lowered into in the United States. Well, Kent, how do we get this one more Democrat in Congress, or something like that? And in 1811 people were like, how do we overthrow the system of enslavement? That would not have been easy to do. That would have been very difficult. It would have potentially caused a lot of people to risk their lives and the lives of their friends and family, and yet, that was the path people chose. And so how do people in the present apply those lessons, regardless of

whether you think you need revolution or not, but apply that type of thinking to how people get free, as opposed to, well, what we're told we can do for political change is to vote or to lobby, but what if we think outside of that, what if we do the most radical things we can, and then how do you apply that in your daily lives? And so I think a lot of the people that were in that emancipatory space have rethought what it means to be a person and what, what freedom is, and what, what area and freedom they can seize in their daily lives and build connections to actually make some more fundamental change.

48:59 Zoé Whitley

Thank you. That's what I appreciated so much, even watching the small excerpts of people's own experience, because there's such a conjoined unit of people and purpose. And it made me think about the fact that we often, or maybe not often, but the word disenfranchisement, we don't really use it in the positive. You know, we don't really talk about enfranchisement. So what it means for liberation, for privilege, for rights, to be something that we think of, that it's something that exists in the negative. And that got me thinking very much about the flow of signs and symbols in your work. As I'd said earlier, I'm so interested in how there is this kind of porosity between who participates and who's the public like, who's looking and who isn't. And it's fascinating to look through the comments that were put in the book around your flag project in particular, because, of course, some people felt incredibly empowered by what they saw and enfranchised, and others really kind of took umbrage at, you know, the very act. And so I'm interested for you, how you understand the public and what's lost and gained as you move in and out of the gallery. Because it seems, as you said, it's equally important for your work to be in the street or on a road in front of an oil refinery, as it is in a commercial gallery or in a museum space. But there's such fundamentally different ways of engaging with the work that I'm interested in. What for you as an artist, you gain in each of those spaces?

50:46 Dread Scott

Yeah, so for better or worse, or with perhaps arrogance, I think of the audience in some ways as part as a medium. You know, many artists would describe their medium as like oil on canvas or, you know, lithograph or screen printing. And for me, the audience is one of the medians that I use. You know, my earliest work was informed and influenced by some conceptual artists, including Hans Haacke, and he did these installations for audience participation. Now, a lot of his work was more institutional critique, and you know, was looking at the relationship between museums and patronage and how that reacts back in the political sphere, and who the patrons were, and how they relate to political power, but how it affects the art world. And I'm not so interested in those questions. I'm more interested in

what do people who've been barred from higher education and barred from social discourse, who don't have the means to buy 20 buildings in the most pricey real estate in New York. What do people who are you know, on public assistance, what do they have to say? Or what do people who are formally incarcerated? How do they participate in a project about freedom and emancipation? And so you know, the trying to tap into the experience of people whose life and experience is often different than mine. I mean, when I, you know, I grew up a middle-class kid. I mean, I, you know, as I - we weren't rich, but we weren't poor. I didn't live in the housing project. I'm not from the hood. I went to, you know, I had the finest education money you could buy as a, you know, primary education. But also went to a, you know, an art school, which, you know, it's like, that's a relative privilege, and an elite art school at that. And so, you know, when I work with people that are, you know, stopped and searched 150 times from a neighbourhood that has the highest concentration of stop and frisk in the United States. Or when I work with you know, people that are, you know, really, you know, six weeks earlier were in prison, and then they're participating in *Slave Rebellion Reenactment*. Those people's experience is different than mine, but I think they have a lot to say about this society, and they have a lot to contribute to the dialogue. And so with *What is the Proper Way to Display a U.S. Flag?* you know, I knew that there were people whose experience would be, yeah, the police shot my brother. I knew those experiences were sort of removed from popular discourse, particularly at that time. Now, it's more common that those sentiments are there. But in 1988 when I made the work that was, you know, seven or eight activists were talking about that, that was not, you know, Rodney King, you know, hadn't happened yet. George Floyd hadn't happened yet; Sean Bell hadn't happened. Those names were not part of the public imagination the way they are now. But I knew that those experiences were out there, and I wanted to give people the capacity to have to change the dialog around the US flag and US patriotism. So the people whose experiences were very important to society but were excised from public debate were part of, I wanted to use my relative position in the world of somebody who gets work in, you know, museums and galleries to be able to talk about questions which, you know, on, you know, in the barber shops and nail salons were what people were talking about. Were valuable experience and give those people the capacity to speak directly in some cases. And so, you know, I, you know, I'm always trying to learn from people when I make, make work, I mean the part of why I collaborate with people with these different experiences so I understand the world better, and then we make something that, you know, they couldn't make without me, and I couldn't make without them, and to try and sort of synthesise some of that experience and bring those audiences together and shift what the discourse is in the arts. I mean, again, going back to Hans Haacke, I like Hans's work a lot and I couldn't make the work that I do without him. But I also think that conversation, the types of conversation in the art world, were had excised the sentiments and understanding of literally millions and millions of people in the US and billions of people globally, because the perspective of many of the artists is sort of a middle-

class perspective, and that blinds you to a lot of what ordinary people around the world know and think. And while I'm sure I have my own limitation in blinders, I do try to recognise what those are and try and do work in a way that enables other experiences, just life experiences, but also aims and goals of how society can change to be brought into the work and conversation.

56:21 Zoé Whitley

Right. And if I quote you back to yourself, I think what ordinary people know and think is part of it, but also what they feel. Because if we move briefly to the *All African People's Consulate*, I'm left with such a sense of like joy and empowerment and genuine excitement, not only from the overall ethos of the project, but even in your documentation of people's experiences of the process. You know, most of us don't have that experience when we go to get a visa to a foreign country, or, you know, are having to go through any kind of bureaucratic process. So this way of thinking how collectivity can become a space for - of celebration. Or to really, to gather for for positive reasons. Again, back to that, that sense of enfranchisement feels like it's really the beating heart of that project.

57:22 Dread Scott

Yeah, and that's the thing that, you know. It's like, you know, again, I know some things, but I'm always trying to learn, and so, you know, I did this project, and I thought it would be good, and we, you know, did a lot of effort to bring it together and create the space. But then what I found out was that it was profoundly meaningful to Africans, not just African descent, Afro descendant people, but Africans themselves. There were several of the people that worked on it in Italy were sort of migrants or refugees. Some of them had been in the Venice area or Milan area for for a couple decades, but they still were Africans. And one of the people who actually helped me find some of the the people who were my - the consular officers. He's, he knows, he basically knows everybody that's Afro descended or black in Italy. He's really interesting dude – Jermay Michael Gabriel. He's an artist. And he, you know, had, he's Ethiopian, I believe I - I'm suddenly not sure, but I think he's Ethiopian and he came to it, and he was one of the first people. We were just sort of getting it set up, and we did the process of interviewing him for his passport. And he was almost in tears, because it was so welcoming a space that really affirmed that he was part of this community, and that what I sort of knew intellectually but didn't understand viscerally, is it's very difficult for Africans to travel within Africa, and so people can't go just across the border to their neighboring country. I mean, in a weird way, colonisation and colonialism have made African bureaucrats and bureaucracies sort of as thinking of Africans the way colonisers do, and so they Africans don't want Africans to come visit them. In a certain sense, beyond whatever you know, in

some cases, like, say, Ethiopia and Eritrea, they have been at war historically. But a lot of places, it's not even that there's war. It's that, well, you know, just well, if the English don't want you, why should we want you in our country? And it's expensive, and the flights don't go there, the trains don't go so they're all these problems. And so for Jermay to actually say, wait, this is not like going to the DMV. I don't have to prove that I'm part of this community. I'm just welcomed as part of this community. No bureaucrat is going to ask me to bribe them. Nobody's going to sort of ruin my day or life after taking, say, thousands of my dollars to tell me that I can't go to visit my cousin who had a border drawn between us. I'm just part of this community. He was moved to tears, almost. And that experience was happening over and over again, and, you know, as I said, I knew a bit on an intellectual level that this was the case, but how much it was in people's hearts and what it enabled people to imagine. And so, I mean, one of the consular officers, um, he's Sudanese, and he, you know, was often having conversations with Europeans and Americans who were used to just getting on a plane, showing up someplace, putting down their passport and being welcomed. And he tells them, look, it's easier for you to go to the country that's neighbouring mine than it is for me. I can't go there. And that's shocking to a lot of these people who are like, what do you mean you can't go there. You don't have enough money. It's like, no, I have the money. I can't get a visa to go to Chad, or I can't get a visa to go to Kenya, and I'm right there. And so, you know, it is - it was very, you know, it was really uplifting and inspiring and empowering and imagining a sort of world building, kind of way for people to think about what the world could be if the people who were currently running it weren't in charge.

1:01:27 Zoé Whitley

There we go. We've started with our audience questions now, so we've got a question in the chat from Sidra, who asks the perfect follow up to what you've just been saying. As an artist collaborating with ordinary people of their community with most oppressive experiences in state surveillance, how does one strike a balance where the collaborators safety, because of state suppression, isn't compromised?

1:01:57 Dread Scott

That's - I mean, the great question, you know, and there's no easy answer. I mean, in when I did *Slave Rebellion Reenactment*, one of the key people that worked on the project was a man named pastor Donald August. He was the local pastor in a small church in Laplace, which is where the reenactment started. And he had been in that community for quite some time. His wife grew up in that community, and he got assigned by the parish, which is sort of the equivalent of like a county government to be the liaison between the project and the community. And if he said, we don't want to participate, we couldn't have gotten the permit,

permits and ability to do the project. And if he was excited about it, then it could go forward. And so early on in the project, relatively early on, I had to meet with him, and he said, Dread, you know, I like this project, but I'm worried this is a region where churches get firebombed. You are from New York. You're going to leave after, after this is done. My community is here. Why should I welcome this project which could cause more harm to my community, into this community? And so we had a very heart to heart talk. He was older. He was a little bit older than me, um, you know, he wasn't ancient, but he had a little experience, kind of on the back end of the civil rights movement. And so we started talking about civil rights and the civil rights movement and the risk that people had to undertake, even to get basic things like voting rights or to end legalised discrimination, which, you know, really in the United States and in that region, only ended in the mid-1970s. So it was, you know, relatively recent memory, and there was ways in which there was backlash against that. And so, you know, when legalised discrimination was outlawed in public schools, a lot of the school, a lot of white people set up where they they started sending their kids to religious schools. I mean, and they weren't schools teaching religion, they were just Catholic schools set up by the Catholic Church that often got government funding, and basically they could teach whatever they wanted there, and they could segregate and discriminate there. And so then that got overturned, and so black people then got the ability to go to those schools and stuff. But then there, there was racism that continued in those schools. And, for example, the mascot and what was the main school in the region was what was called the rebel. It was basically a Confederate general figure. I mean, it was not, it was a fictitious figure, but it was representing the Confederacy, which was the racist south sort of ideas that was embodied in in their mascot. So if you're a black kid, you have to go to a school where your mascot is somebody that basically said slavery is a good thing. We never got over that. And so pastor August was talking with me about, look, this is the region you're in. What - why should we do this? There's still racism, and there are still white supremacists who walk around with, you know, automatic weapons and the Confederate flag today, not like 20 years ago, not 15 years ago today. The day that we're having this conversation. And so I talk when look at the civil rights movement, people got beaten, people got shot, people got their houses burned, they got crosses burned on their lawns. But the only way to change things was to stand up to it collectively, and that, yes, people paid a price, but it was worth it to end the violence and terror that people were subjected to on a daily basis. Um, and I said, yes, I am leaving. That's true. Um, but I'm more scared of the way the world is than what will happen if we try and change it. Because right now, as you yourself described, there are white supremacists that are walking around with automatic weapons, regardless of whether we do this project or not, they're saying, you, you know you black people back in your place. And it was on the basis of those conversations that he said, yeah, I think this is worth doing, knowing the risks. And so this question of ordinary people have more vulnerability than I do is real, and that doesn't change just by acknowledging that, but winning people to consciously say I'm willing to

participate in these projects because I understand the risks of doing or not doing, and I make an intentional choice that I want to collaborate because I think, yeah, this is how we're going to talk about these things and have any shot at changing it, because the status quo is oppressive and violent, and just hoping that we individually survive unscathed by not making any trouble, per se, is not a solution. That's just individualism, and it actually keeps a horrible, oppressive status quo humming along in the background. And you know, with that in mind we did with *Slave Rebellion Reenactment* and these other projects, we do have to think about safety and security. I mean, the reenactors were concerned about going into some neighbourhoods, because, again, there were white supremacists that were armed in some of the this is a clan country, and so we had to have various levels of security and layers of security to enable the project to happen, and the security mostly wasn't okay, let's have cops. In fact, trying to figure out how to not have cops was part of what our security was. But we had whole, I mean, I could talk about it, but we had whole layers of security to make sure the project could go unmolested. But then with other things, we have to think through. How do we, you know, with the with the project *Stop*, which was, you know about stop and frisk and stop and search, we had to think through, well, how do we present this, where these, you know, vulnerable young men, mostly, some young women, but how do, how can they make work and be in their community, where, you know, it's an ongoing process, and the police might mess with them, and how do we actually do it in a way that they are we take care of their security and safety. And so, these are things we need to, you know, I need to think about when I work in the communities, but it is also, I think that people can make decisions on whether to participate consciously, once we talk about what the project is, and if, if I'm not having a sort of a condescending view as I'm helping these people, per se, but if I'm like, we're collaborating based on our shared expertise and experience. Then people, if you treat them as human beings, then people can sort of make decisions for themselves and have their own agency and participate in, you know, collectively helping ourselves to get free.

1:09:19 Zoé Whitley

We have one more question Dread, and that is from Jes Fernie, and this will be our final question, because we've only got about four or five minutes left, and just says, Thank you for that beautiful talk. It took 40 years for the vulnerable, strange, powerful work of Beverly Buchanan, specifically her public sculpture, Marsh Ruins, in Georgia that memorialises racial violence to reach an audience or language. What do you hope for your work in 40 years? If it creates an emancipatory space now, what do you imagine it will be or do in the future?

1:09:59 Dread Scott

First off, thank you for pointing out this work. I don't know it, and so I want to look it up when, when I get off this call, because, I mean, it's, I mean, a lot of times radical work doesn't reach the audience that it should or needs to during its time, and there's a lot I don't know. So I thank you for pointing this out. I look forward to seeing it. And in 40 years. I mean, you know, I hope that my work is sort of the work that I've currently made - I hope that it's unnecessary in a certain, certain sense. I hope that we have changed the world in radical ways, and we're talking about police murder or unjust imperialist wars are a thing of the past. I don't know that that will be the case, but I do hope that the world changes. I think that and changes for the better. And I think we are in a in a moment in history right now where there is probably going to be major transitions in the next period, and they'll either be really reactionary transitions, or perhaps radical, revolutionary ones. I don't, but I don't, I don't know. I mean, I think earlier I spoke at the rise of fascism, I think that's very real. I mean, you know, we just saw, you know, in Europe, you know, the rise of the the AfD in Germany, that they, you know, got a couple states. In France, even though, sort of a left coalition was able to stop Le Pen's party, Macron's party actually said, well, screw it - we'd rather have the right-wing fascist than anything challenging the status quo. And in England, you got rid of the Tories, sort of. But now I hear everybody hates Labour, so it's it that's just in a couple countries, um, and you know, it's the fact that Donald Trump, who, you know is very outspoken, pretty straight up, racist, misogynist, sexist, um, fascist, is - has a good chance of winning the presidency, tells you a lot, and then that the opposition, the best case opposition is somebody who's part of an administration that is supplying weapons to commit genocide. And so, you know the resolution right now, the - is not looking very good. I can go through a lot of other countries that, you know, it's like, you know, the situation in Russia or Iran or Lebanon or, you know, Indonesia, they're not very good, you know. And so I don't know what the world is going to be in 40 years, but I do hope that in the midst of all this, you know, emboldening of fascism, there is, you know, there are movements of resistance that you know. You look at Bangladesh, or you look at Kenya, you know, and even parts of Nigeria, there's actually really interesting things. Or in the United States, there are people that are standing up to a lot of oppressive governments. Now, I'm an artist. I'm, you know, I don't, I pay attention the world. I know a little bit about politics, I know a little bit of the state of the world, but, you know, my job is not, you know, I'm not - I'm not running for office anywhere. I wouldn't run for office. I wouldn't run for office. You know, I'm not. I if somebody said you could be the next president of the United States, I wouldn't want to be that, because that person, the job description of that is you have to be a mass murderer and genocidal lunatic. And I don't want to be that. I don't want to oppress people. I don't want to contribute to worsening of the climate change. And so, you know, but my job is to make art, and part of it is to shine a light on what is, and also to shine a light on what could be and and hopefully, if I

do that, then in 40 years, the world will be better, and then hopefully people will look at this work and say, well, that laid the foundation for some of the change. And hopefully there'll be new artists that have come forward in my work, you know, can have played the role that it played in its time. And then, you know, if it continues to be relevant, great. But there, you know, not that many artists that 40 years after they make the work where people are looking at it. I mean, Guernica is the exception. You know. You know, you know the Sistine Chapel, or whatever, those are the exceptions. And you know, if any of my work people care about in 40 years, that'd be great. But you know, most artists passed into the - pass into history and aren't, are forgotten even when the work is important at its time. So you know, and I will gladly pass the baton to the next generation if they're making the world better.

1:14:54 Zoé Whitley

Well, thank you, Dread, so much for shining your light and for UP Projects, for having hosted us. I'm going to hand back to Emma.

1:15:03 Emma Underhill

Thank you so much, Dread and Zoé. This has been such a beautiful and powerful and important conversation, and it's left us with so much to think about and reflect on. So I just want to thank you so much for such a valuable contribution to our *Assembly* programme and thank you all for joining us and for participating and for your thoughtful questions. I'd also like to thank Victoria and Kirstie, our BSL interpreters for being with us today, and just a reminder that our next two *Assemblies* will be happening on the 13 November with *How can we push for culture-based climate action?* And on 12 February with *Art in schools: how can we get culture back on the agenda?* So we'll be announcing speakers for those two events really soon. So please keep an eye out and book your place if you haven't already. We've also got a dedicated newsletter, so if you'd like to receive regular programme updates about the *Assemblies*, there's a link in the chat, I believe. And I also just very quickly wanted to share some exciting news. We've just launched the *Constellations º Exchange*, which we've set up as an online social networking group for the *Constellations* community. So this group has been created in response to feedback that's come from various people who've attended our assemblies, who've requested more opportunities for networking and discussion and exchange. So if you'd like to join that group, it will be hosted on LinkedIn. You'll get access to more resources, updates, and, most importantly, be able to connect more with each other. So I hope that'll be useful for you. Again, I think there's a link in the chat if you'd like to join that. And finally, please do fill in our survey if you have the time. We really want to keep listening to your feedback and build on the programme so be really grateful if you could take

a couple of minutes to complete that. So thanks so much for joining us today. Thank you again to our brilliant speakers. And very much hope to see you at the next *Assembly*.