

Jasleen Kaur Screening and in Conversation Event Transcript

Emma Underhill 0:05

Hi, everyone. I'm Emma Underhill, the director of UP Projects and I'm a white woman with shoulder length blonde hair and blue glasses. And I'm really pleased to welcome you to *The Hall* this evening for a very special screening of excerpts of films by Jasleen Kaur that are currently presented in Touchstones Rochdale as part of her recent commission *Gut feelings Meri Jaan*. The screening will then be followed by a conversation between Jasleen and some of her collaborators, moderated by Luisa Ulyett from The Photographer's Gallery with a question-and-answer section at the end. So, to give you a bit of background about the commission, UP Projects first started working with Jasleen to create this multifaceted project in 2017, working in partnership with Touchstones in Rochdale. Our invitation to Jasleen was to create an artwork that responded to the very specific context of Rochdale and was developed through a participatory process with community members. The project had various twists and turns, as it evolved over time. And then of course, in 2020, the COVID pandemic happened and face to face engagement or participatory processes became impossible. Yet somehow, the experience of being distanced and locked down also enabled a new level of intimacy and engagement through the very same online format that we're experiencing now. Zoom became the communal meeting room where a group of women and those who identify as gender nonconforming from Rochdale's Pakistani, Bengali, and Punjabi communities were brought together by Jasleen to begin a rich emotive dialogue which underpins her innately collaborative work. So Jasleen will be discussing her engagement processes later in the event, as well as talking more about the work itself. But I just like to acknowledge how grateful I and the team at UP Projects are to have had the opportunity to work with Jasleen, her group of collaborators and the team at Touchstones and to support the creation of this amazing work. As a public art organisation, we take pride in enabling public works that are relevant and responsive to the context in which they're situated. And *Gut Feelings Meri Jaan* is a fantastic example of an artwork that has developed out of a genuine and inclusive engagement process. *Gut feelings Meri Jaan* is presented at Touchstones Rochdale at the moment, alongside a new film by Helen Cammock, commissioned by Touchstones and Film and Video Umbrella. Cammock's work *Concrete Feathers and Porcelain Tacks* that brought together residents and community groups of Rochdale to explore notions of community is also presented at The Photographer's Gallery in London. So, I'm really pleased that we've had the opportunity to develop this event in partnership with The Photographer's Gallery. And I'm now delighted to hand over to Luisa Ulyett, who will be moderating the discussion this evening. Over to you, Luisa.

Luisa Ulyett 3:04

Thank you, Emma. As Emma said, my name is Luisa Ulyett and I'm Curator of Talks & Events at The Photographer's Gallery. I'm honoured to be here with Jasleen Kaur to present her new work *Gut Feelings Meri Jaan*. Her film looks at ongoing legacies Rochdale residents face as a post-industrial town and how cultural memory exists and is shared. Concerns that connect Jasleen's film with the work of British artist Helen Cammock in *Concrete Feathers and Porcelain Tacks*. Currently on view at The Photographer's Gallery, Helen's film responds to the hardness of the industrial landscape, the experiences of those there now and their connection to the past. Through conversations we're brought into the lives of people like Sultan, former mayor of Rochdale, and the town's first Asian Muslim mayor, and members of the Ukrainian Women's Choir as well as local activists and community workers. Using pieces and artifacts from Touchstones, the people featured in the film reflect and engage with the objects as they link their stories of ownership, collectivity, migration, labour, familial legacy and personal circumstance to the collection. This film is about how these stories endure, and the idea is that these objects are living and imbued with human experience and existence. Just to mention again, in terms of format for this event, we will begin with a screening of films by Jasleen Kaur. Following that she will give a brief presentation, after which we'll have a discussion and meet some other collaborators featured in the film. There will also be time at the end for questions and contributions from you. These can be submitted via Slido or accessible in the link provided here or by raising your hand using the Zoom function available. Thank you again for joining us and please click through the link provided. We encourage you to stay logged into The Hall where we'll be reconvening in roughly 30 minutes. Thank you.

Film audio 4:59

[background wind noise]

On the one hand, I feel like I'm losing my culture, my heritage, because I feel like I've become anglicised in lots of ways, you know, like, we need to hang on to it. And I think now I'm clinging on to it. But for a long time, I suppose I wanted to fit in. But now, for what I've got, now that I've got my own children, I feel really sad. Because I feel like they don't have what we had. My parents told us stories. And I feel like at the moment, I haven't got the patience to tell my kids those stories on like, the cost of them to take them abroad. Just for me and my two kids to go to Bangladesh, the airfare is going to cost about £4000. I can't show them that culture. I can't show them their heritage. Even though Rochdale is home, another part of me feels like it's never going to be home. But when we were in Bangladesh, they'd make fun of us because we were from England. So, I've got this yearning to go back there. But then I kind of feel like, I'm not really wanted there either. So where do we fit in? Are we not creating our own culture separating ourselves from old culture, because our culture is ever expanding and ever evolving. There are always ways, there's always other stories for us to fall. There's always new culture. For me, it

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evoked a memory. Because I grew up in the 80s, with the national front, marching, and because being really fearful for our lives, you know, things like our windows being put through. Your generation had the national front, mine had the EDL like I remember, people are the boys getting together to go and fight the EDL. And it's not stopped. My generation's definitely seen it. I remember my dad telling me stories. He came on his own to this country. And he remembers living with a couple of men that became friends with whom became our auntie and uncle. They would put a shilling in a pot every week to make the roti and dahl. This, they had single beds in the bedroom, and their chair depended on who did the night and day shift. I remember being told they didn't know how to read or write or speak English. So, one of them did, and they would all go to that house to fill the forms. One particular memory of mine I remember; my father never took a day off work. He was a spinner. He did night shifts for 36 years, without time off. I have a particular memory where dad would come home. And in the hallway, mom would have a suitcase packed, Dad would walk in with his little tiffin for one bag down or pick up the other, get on the coach and travel for four days and somehow get to Pakistan. So, I'm told before I was born, my dad while he was out working in the cotton factories. He bought mum a knitting machine. And she used to knit jumpers, she'd knit jumpers, and they would sell them to other folk in the community because it was so cold, bitterly cold. And they used to trade stuff between each other. So, if someone had been taken to Pakistan or Bangladesh, they'd trade jumpers or prayer mats, which were really scarce at times. I remember the sewing machine, the smell of the oil. And my mom she used to sell pieces from my dad's friend, Malik's factory. She did it to earn for the family. You know, there was a lot of us. Back then, it was just my Nana and five kids live in a brand new country like what am I doing? So, I really saw stories of her trying to go see my dad and granddad and having to walk in, in sandals in the snow because she had no money for transport. And just her and my granddad just passing away and just kind of trying to pick out the whole community and his whole world. She was in a white neighbourhood at the time I shared a couple of fronts, one from Kenya or from Pakistan. So that's like my education, my narratives and stories of her trying to evolve from the life she knew to this having to fight in and fit for her rights as a single mother in the 70s. But it really warms my heart to know there was such a good community and she was so fortunate to have live where she lived. My mom would always give me almonds for my brain. When I was younger a lady in the street would soak almonds for me until you could slip the skins off. And I walked her to hers in the morning to go and eat them. And that's healing to know that there's a community that cares that much about you. My healing is prayer. That's the biggest healer for me five times a day that's what I do. I went through a period in my life where I was utterly helpless. And I remember just sitting there on a prayer mat, it was a fragile prayer. I just sat there and cried for hours on end. And I was in that position for God knows how long just crying and asking God to help me.

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And I think that was my turning point. And ever since then, that's what's made me so strong. So, whenever I'm feeling stressed, or feeling that there's something I can't deal with, I just turn to God, that's my biggest healer. My nephew is really religious. He always said to me, Auntie Bushra, you need to pray to Allah. You need to pray. I said, well, I meditate and that's the way of praying. I meditate to Allah. When I hear the namaaz it's very spiritual for me, even though I don't read namaaz but just the sound of it. There was one particular time when I was in Morocco in the mountains. I heard that the namaaz echo from one end of the valley right through to the other side. And I just cried. Actual tears came it was so beautiful. Cooking for me is the kind of ritual; cooking with my partner when we lived together for a short time last year, I'd come back and we'd go into the kitchen, and she has a chronic illness. So, a lot of times she's in pain, I throw in a lot of haldi because I know it's good for anti-inflammatory. The Hakin deals with any issues in your body; issues with the stomach and the intestines. They're usually do with mental health, anxiety and trauma. I've got an auntie in London, who's a homoeopathic doctor. So, my interest in it came from her. I was reading up on these medications to deal with suppressed anxiety. There's a combination of Aconite, Ignatia and Gelsemium that I put together for my daughter, and she feels a lot calmer. It works from within, sometimes straight away. Other times it takes a few weeks or months to work. And if it doesn't, then you know you've not got the right combination to use so you switch to something else I want them to know our origins. I want them to know where we come from where our humble beginnings are. I'm studying neuroscience and how the mind works. And all my reading took me to nature. One of the instructions was to touch nature literally be on the ground. So, I started walking. I woke up at five o'clock and I'm fucking gonna do it is what I decided. I went outside. I had my slippers. I live in front of a beautiful park. So, I took off my slippers and placed them underneath my arm and I walked, and I was shitting it because I didn't want to be cold but when my bare soles touch the ground I kid you not the almighty energy. I felt rejuvenated and revitalised. I can't tell you - I actually wept. I was walking and crying because the earth, everywhere I put my sole, it embraced me it was so warm, almost orgasmic, orgasmic. I felt revived and rejuvenated. So, I often do it now and I don't care how people see me. I look at a tree and say to the tree: "I'm inhaling what you're exhaling and you're examining what I'm inhaling. Without you I don't exist. Without me you don't exist. So, we are nature together". Our prophet used to go to Mount Hira, and it says in the Quran that the mountains are the nails of this earth. So, Allah has laid down the ground and earth on the mountains are the nails that holding it all in place. Now granddad goes hiking with his Asian friends, because he's quite outdoorsy, and I've been quite outdoorsy. I used to play football a lot, even played for a team. And I guess that was my own relationship to land, playing outside of my grandparents between the two rows of houses, that little strip of land, it meant so much to us. Because we turned it into a football pitch and turn it into a cricket pitch, I would really make use of it. And I was thinking about how I asked my mom to bring mud from Pakistan. I was just thinking

to myself, why did it have to be from there? When I was looking at when you soak film negatives in different soils and stuff, like how important PH is. And I was just thinking how that land over there - that that soil is just richer. But really, where are you from? Your accent doesn't sound like it. How is my tongue supposed to move? How does my mother's tongue move? How does my mother's mother's tongue move? How does my mother's mother's mother's tongue move? I don't know. I actually can't find the words. I feel lost all of a sudden, I thought I knew who I was. I walk around like 10 men, although I don't have a pair of balls. But this, diving into my history, is making me feel weak somehow. I'm actually intrigued by the way my body is reacting and the emotions it triggers. I'm sad to never have mourned the tragedies and sufferings of our parents, our forefathers, and foremothers. Jasleen Meri Jaan, these are uncharted territories for as much to learn more and come to terms with.

Film audio 16:58

Citizens without a country in January 1987 - The old man had arrived from Kenya only a week ago, his daughter had phoned to ask if I would meet him. He had a problem. Over a cup of coffee, he told me his story. He had been taken by his parents from his birthplace Jalandhar in India to Kenya when he was a boy. He had spent most of his life in Kenya. His passport described him as a contractor. He produced four or five passports. The earliest issued in 1946, gave his nationality as British subject citizen of the UK and colonies. His present Kenya passport shows that he had been given permission to stay in Britain for six months. He proudly produced an old, faded paper to show that during the Second World War, he had enlisted in Kenya and had served as a soldier for almost the duration of the war. He had fought against the Italians in Abyssinia. When the crisis about British nationals arose in independent Kenya in the early 1960s, Asians were given two years to decide whether to keep British citizenship or to take Kenyan citizenship. Having no friends in Britain, and being uncertain about finding work, he had decided to give up his British, Britain citizenship and became a citizen of Kenya. By doing this, he would at least be able to work and support his young family. His wife and children held British passports. The years went by, his children grew up, and he had now retired. His health was not good because of his heart trouble. One daughter had married an Asian in Britain and was now settled here. He wanted to know if he could now give up his Kenya citizenship and resume his British citizenship. He and his wife wished to settle here to be near his daughter in their old age. In mid-October when the scene at Heathrow about the visa controls were receiving intensive but insensitive coverage in the national press, and on television, she phoned me about nine o'clock one night, she was deeply distressed. All their windows had been broken. The old car that her husband had recently bought from a friend had been set on fire and burned out. The local authority had told him that they would be moved into a hotel that same night, it was not safe for them to remain in the house. Some weeks later settled in another council house, she

phoned me again. The morning after their move into a hotel, they had returned to their home. The house had been ransacked during the night and what personal belongings they had been able to take with them in their hurried move had been stolen, she could not understand how people could behave like this. In the House of Lords on the 5th November in the debate on visa controls, the Bishop of Manchester said that the changes were a signal, and if those signals indicate that some British people in this country are undesirable, that simple that simply encourages the latent racism in our society. He added that racial harassment and attacks were not unconnected with immigration procedural procedures. January 1987 had brought no decision about her husband from the home office. The parents of both husband and wife in Pakistan, want them to go for a holiday. They want to see the baby. The couple dare not go until the husband's position is finally settled. He may not be readmitted to Britain. The pressure on this family seemed endless, especially the silence from the home office. It is not unknown for people in this position to decide to leave Britain out of sheer desperation. Is this what the home office want? Another daughter about 28 had come with her father from Africa and had been sitting listening. Now suddenly she interrupted our conversation. My father has given almost all his life in the service of Britain. Why should he not be able to live here? I consider Britain to be one of the worst countries in the world for racism. In the United States, black people, though, are discriminated against or certainly regarded as United States citizens. We Asians left in Kenya have no country now. You white people have a country to which you belong. The Asians in Kenya feel isolated. They belong to no country, not Kenya, nor India or Pakistan. Although I have British Nationality and hold a British passport, I am not wanted here. I believe there will be great trouble in Britain if this is not changed. When I left her father insisted on carrying my briefcase. He walked with me some distance along the road. He then stopped and thanked me. We shook hands and he returned the way he had come.

[ripping paper]

[paper shuffling]

I'm lost for words really. *Rochdale Observer, 18th January 1947 - Polish women and the mills.* The cotton industry in Rochdale, which is already suffering from a serious shortage of labour, particularly, the ring spinning section, is hoping to recruit a number of volunteer workers as the result of the visit peer to the Era Mill on Tuesday last by a party of about 30 Polish women.

[eating paper]

Housing Foreign Workers - suggestion to use mount site for hostels.

[eating paper]

Maltesers girls become cotton operatives.

[eating paper]

19th August 2006 - Expanding firm cast its net across the globe - Many Rochdale firms benefited from an influx of workers from overseas. Few more so that the Alderglen manufacturing company. The firm which manufactured nylon garments,

had its head office in London and first moved into Rochdale in 1961 taking over Spotland Bridge Mills. In his early days there were up to 25 Italian working there. But towards the end of 1965, Managing Director Sidney Rubin, went on a recruiting campaign in Malta. He explained we cannot get the labour we want here so I decided to see what I could get in Malta, where there is a high unemployment rate. I went on commercial television and radio and advertised in the local papers. One problem he faced were a strong family ties amongst the Maltese people, with families unwilling to allow their daughters to go abroad to work. However, he hoped to overcome that by finding the women accommodation in Catholic Homes in Rochdale.

[eating paper]

Polish women at Rochdale mill attracting foreign labour to cotton industry, a party of about 30 Polish women dependents of members of the Polish armed forces from the War Office camp in Doddington near Nantwich which on Tuesday visited the Era Mill, Rochdale. *December 8th, 1956 - Terror stricken Hungary is now behind them* - The first of the 50 Hungarian refugees to reach Rochdale leave the motorcoaches in Cheetham Street late on Tuesday evening. With them in the centre is Captain Smith of the Salvation Army with his wife. Another 50 refugees are expected at any time.

[eating paper]

The National Front candidate in Rochdale and his supporters distributed and displayed literature, which contained information about immigrants and immigration and stay to the front policy towards immigrants. Posters such as "Send them back", "National Front Favours Registry"...of all coloured immigrants were displayed. The National Front propaganda was counter acted by the distribution of a number of leaflets by the International Socialites and Rochdale Anti-racist Committee which expose the fascist policy. One leaflet read smash fascinate fascism, stop the National Front now. Employers justify the segregation of Pakistanis into different departments and sections by referring to language difficulties. Segregation they claim makes possible efficient utilisation of labour. There was a sense of community amongst the Pakistanis. Mutual Aid and physical and emotional support in times of need, seemed to be part of the way of life in the area. Pakistani women usually kept an eye on each other's children, went shopping together, and borrowed small quantities of food from each other when stocks run out. Dishes of food are exchanged if something special was cooked, similarly, men helped out we similarly men helped each other with exchange of work and tools. Cars could be borrowed in time of need, such as illness or bereavement, and so on. Lifts to and from work are quite common, although in some cases, a nominal contribution was made to cover the cost of petrol. It appears that Pakistan participation in the observer elections, although marginally greater than the than that of the people, was lower than might be expected from the previous election. The explanation was this, as mentioned above, in that many Pakistanis may have been deterred from going into the polls, by the rather

intimidating prospects of being challenged by polling agents and the National Front candidates. I work on night shift for several reasons such as working together, no management and white people present. So, no communication problem, all of us work at night. So, for social reasons, I will be left alone. And on top of all this, I get 20% more money, he added. If you work at day, it seems very long. If you work at night, it passes quickly. We were temporarily sought to earn more money, you know, aim to get back as soon as possible.

Film audio 29:23

[cars passing]

[washing noises]

Film audio 31:34

[loud wind]

Luisa Ulyett 34:59

Hi everyone, I want to make a start. So just wait a few moments for people to maybe shut off their YouTube. Great, well welcome back everyone. We hope you enjoyed that. I think there may have been some who started streaming the film a little bit later. But the link will be active after the event tonight so you will be able to access it after then and you can watch it at your leisure. Anyway, we just wanted to move onto the next part of the evening. So, I'm very pleased to finally introduce the artist Jasleen Kaur - Jasleen?

Jasleen Kaur 35:51

Hi, I'm really sorry that the link wasn't working for few of you. I hope you can tune in, yeah, later on. Maybe so I'm going to give a little bit of context to what you've just seen. And then we've got Nasrine and Alina and Rahela and Bushra with us here tonight. And then sadly Riz and Shakra couldn't be here. So, we're going to kind of have a bit of a group chat and then leave a bit of time for questions. As I was watching the thing that I was like realizing was that some context has to be given, in the exhibition, all of these films are installed in various spaces with like massage chairs and a sofa covered in like grass fabric. And I guess like everything's playing at the same time. And you're seeing just bits of film so for example the archive film is like over an hour long, where Nasrine, Rahela...sorry, where Nasrine, Bushra, and Shakra are reading parts of the ethnic minority section of an archive held at Touchstones. And it's printed on rice paper and that's what they're eating and then kind of tossing to the floor. So, it's, I don't know, Nasrine and Bushra can tell you about it. I guess it's quite exhausting at the same time. But so, some, a little bit of context about the commission, its commissioned by UP Projects, obviously, I was invited by them and partnered by Touchstones to work in some way in Rochdale. And this has been like, as Emma pointed to, it's been, I don't know, four years or so of work. But really, it felt like the work began when the group came

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together that was facilitated by Lisa and Brian who work at Touchstones. That coincided with the beginning of the pandemic and of lockdown. So, we ended up meeting over Zoom. We were meeting like fortnightly, and we'd go like way over the time that we were meant to, every single time. And there was something, although there was like a lot that couldn't happen, we couldn't be in the archive together at Touchstones. So, it required like, you know, gathering things digitally, I felt like that something else was facilitated in that space or like just the ease of us logging on and being together in that time. So, I was kind of inviting everyone to, I guess it was inviting us to think about belonging through going to look for ourselves in the archive. And I guess from the little snippets that you heard, we were thinking about, like, what stories are told about us? And what stories do we want to tell, like who's speaking for whom in the archive? And how the archive is like always this like legitimate, authenticated bit of history, it's like literally the thing that is going to be the reference point in the future. And how it has the power to, like form this collective memory and it preserves that I guess. But it's also like inherently colonial, this thing that is documenting people. And so, then we were like turning our attention to like, where else does our where else at our archives and thinking about, like messy illegitimate body archives, and like the secret archives, right? It's worth noting that so much of what has been shared amongst us is not visible in the project. So, as I said, we're meeting on Zoom and from these months of conversations around like our relationship to land, our inheritance, looking at the archive, but also like I was bringing in texts that I was reading or bits of podcasts that I was listening to, and they would facilitate these conversations. And in those like narratives around trauma we were also thinking about the possibility of intergenerational healing. And in the films, I guess which were all shot by Alina, I should mention. They were really deliberately happening outside of the gallery, like, they felt like staged interventions, or less staged more like kind of rituals in a way. And I was interested in, I guess, like, trying to create or complicate the images that you may be faced with in the archive. Trying to create new images, but also, I felt quite like mischievous and like I wanted to like meddle or like make images that were less easy to read maybe. And definitely thinking about, I got all these books scattered around me, we're definitely thinking about like Tina Campt's *Listening to Images*. So yeah, what you just saw there was some of the films that are in the exhibition, some bits of them were reading and eating the archive. Obviously eating of historic documents is quite a subversive act. But thinking about like indigestibility as well and about processing this material differently, we were reading about the gut and like the how trauma lives in the gut, and it changes the microbiome in your gut. So again, just bringing it back to the body. Walking in this like typically beautiful Lancashire landscape or not walking, we weren't going anywhere. Speaking to the landscape, thinking about who's visible and invisible in those in those landscapes. During our conversations the farmer protests were going on in India and we spent a whole evening speaking about that, like because we're all connected to the land somehow, ancestrally. And then washing the statue

of John Bright, an industrialist, who stands opposite the gallery, Touchstones. And bits of buildings and body all of which is like linked with the Industrial Revolution and Empire. Yeah, maybe I'll shut up there. We were washing it with yogurt, I didn't mention that. Yeah, we were washing it with Pakeeza. The Pakeeza Factory is based in Rochdale, which was like a bit of a dream collaboration that didn't quite come into fruition. But anyway, that's another project. I hope that gives some context, and yeah, maybe Luisa, we can invite you back to like draw out some more threads. I also didn't, I'm so sorry. It's like end of the day, I didn't allow everyone to introduce themselves. I didn't even introduce myself.

Luisa Ulyett 43:43

I introduced you but maybe we can briefly do that now. Actually, because my first question does bring everyone else in. But thanks for sharing your work, Jasleen. I don't know, Rahela, I see Bushra there.

Bushra Sultana 44:00

Hi!

Luisa Ulyett 44:02

Hi, I actually didn't think we had a chance to meet earlier. So good to meet you now. And Nasrine, hello. Alina, Rahela, I think. Yeah, that's everyone who's with us today, and sorry for the others who weren't able to join us this evening. I just wanted to start the question off with Jasleen, but hopefully bring in the others. So as Emma mentioned you were originally commissioned to do this in 2017, after a proposal you submitted to UP Projects. Can you talk us through the different changes that underwent since then and the making of this work? So, for example, how you came together with Rahela Khan, Alina Akbar, Bushra Sultana, Nasrine Akhtar? Maybe you can jump in too where necessary, or if it feels relevant. And maybe you can start to speak to that idea of engaging people?

Jasleen Kaur 45:02

Yeah, gosh, it's such like a long period of time. Like in that time I also had a child and like went on maternity leave, whatever that means. And then the pandemic, like just like huge momentous things. But I think I was always interested and had started looking at the archives because Touchstones has like three archives that it looks after. So, the Local Studies Library, which is where this material that you're listening to is held, is the like you know it's public facing, it's accessible to people who come into the gallery. But then there's like The Archive of Objects, which is less accessible, and the Contemporary Art Archive. So, I think the archive was always an in-road. And actually, Bushra I don't know if you want to say, but you were like in my interview, right? Like I was invited to put together a proposal and pitch it and Bushra you were there?

Bushra Sultana 46:04

Yeah, I was. I was participating in the panel of choosing the chosen artist. Yes, and I did choose Jasleen, I loved her work. I just fell in love with her when I met her, so I thought, yep, definitely.

Jasleen Kaur 46:23

I guess, I mentioned earlier that Lisa who no longer actually works at Touchstones but is someone that works on the ground in Rochdale over a long period of time. And Brian, I guess it was like, there was a big question about how to bring a group together and that was the crux of it for me. It was like it felt nice that each of these connections came through people. Each of the group members came through like existing connections. So, like Alina came through a mate that teaches at Manchester University. Everything happened quite organically and then it was like up to everybody if they wanted to stay for the ride and also drop out at any point. Like, I think that's something that's worth mentioning that like, yeah, there was no like, expectation, I think to, I don't know for anything to become part of the artwork.

Luisa Ulyett 47:28

Well, it's interesting that you say that too, because it can really help to have that foundation that comes by being introduced to someone else. Particularly when you're asking people to reveal and share things that could be really personal. And in some instances, traumatic which we'll get to a little bit later as well. But it's really good to help build that foundation. Can you talk us through maybe like the production, what it meant to bring everyone together in person? And maybe what the energy was like on the day? Was it quite improvised? Did everybody have ideas of how they want placement? How they wanted to move in that space and interact with objects?

Jasleen Kaur 48:17

I guess there was a loose structure. But Alina I wonder if I can open up to you as like, the eyes of each of these films as well.

Alina Akbar 48:30

Can I just have the question again please?
[laughter]

Luisa Ulyett 48:33

Yeah, I'm just curious about how everyone, what the energy was like I suppose when you physically came together and how you were responding to the different spaces? So, when you were in the archives, when you're washing the statue, when you're in the open field? What was it like to be there? And like how long was the process?

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Alina Akbar 48:56

Even though it was July, it was very cold.

[laughter]

So, a lot of it was just trying to make sure stuff gets done. But I think the group dynamic has like been amazing from the jump. And I think when it came to shoot days, we all knew that we had an important role to get the stuff done. But we also placed a lot of importance on enjoying the process of doing it.

Luisa Ulyett 49:27

Did you all know each other?

Alina Akbar 49:29

No, so we initially didn't know each other before this...

Jasleen Kaur 49:34

There's like a kind of family connection...

Alina Akbar 49:37

Yeah, I know Bushra through like, my great granddad was good friends with her dad, and like we're good family friends. But I hadn't connected with Bushra for like 20 years or whatever. She probably last met me when I was a baby.

Bushra Sultana 49:57

Yeah.

Alina Akbar 49:59

So, it was nice to like kind of rekindle that connection.

Rahela Khan 50:03

I was gonna just jump in, just to say that basically we didn't know each other. Even though we're from the same town, we didn't know each other at all. And it was actually through the conversations and space that we had on Zoom that we kind of got to know each other and build a relationship and rapport with each other. We've all got our quirks, so yeah, so we didn't know each other at all. So, I think when we interact now it comes across like we do really know each other but when we first met, we didn't know anybody at all really.

Luisa Ulyett 50:41

Oh, sorry, Nasrine...

Nasrine Akhtar 50:42

Yeah, I just wanted to add on to that specific question. It was very energetic, from my perspective certainly, I was very new to the art field. I felt very honoured to be

honest, very privileged to be asked. I want to say that because it is not something I would ordinarily engage in. Then the dynamics of what is art, on what is all this and how it's going to come about. But how we got together, we certainly, I think our energy's kind of synergized somehow. And the most weird and wonderful, not only physical environment, but a psychological I think, because we were going through a pandemic. And just seeing, you know, we were experiencing so many other things, and we had shared our hardships during along the way, so, I think our vulnerabilities allowed us to strengthen and develop some extraordinary relationships, I mean.

Rahela Khan 51:39

Yeah, I was gonna just say that's credit to Jasleen because she actually made it like a safe space for us and we felt she was authentic. And it wasn't just about her work. So, I think that we just had conversations first. I think first when I joined, I just thought I was going to have a couple of chats with Jasleen about our thoughts and ideas and what we were interested in that was it really. And then it just kind of developed and we were doing it for quite a long time. And then Jasleen says she's thinking of making film do we want to take part? So that's how it came about. But initially, it was just to see, I thought it was just a couple of conversations and stuff. I didn't really think I'd feature in the work or anything. It was more I, I felt it was more like Jasleen carrying out research. I think that's what I thought.

Jasleen Kaur 52:32

There was a lot of conversation right and at no point does any of that...I don't think there was any feeling from my point anyway that we were like creating any new knowledge or creating any work for the artwork, like it was conversations framed what came out? Yeah, conversations were the foundation for something that came out of that. And just about your question about the film's like, nothing was...there was structure, but it wasn't the, as you could see, like, it's just real time, basically, like everything's just happening in real time. Alina and I didn't edit much away actually. I didn't want it to feel like a stage, I didn't want anybody to feel like an actor. Like the fatigue of reading the archive isn't edited out the kind of...yeah.

Luisa Ulyett 53:40

That kind of comes across, I guess I was just curious about something that Nasrine just touched onto. Your filmed together but you're coming together in a place that could potentially introduce trauma that maybe is reflected in your own life, whether through the stories that you encounter, or through the absence of that representation. And I was curious about you know the idea of trauma bonding, which is something that I spoke about a little bit with Lucy Shanahan and with Jasleen, in another conversation I had ahead of this. And so, what did it mean to actually come together in those spaces? Especially with like your own personal experiences? You said that Jasleen created an environment of care but you're still

strangers coming together - was it hard to revisit these personal experiences in your family legacies? I don't want to take for granted that some of these things also might have been traumatic, but they could also just be very personal. So, what was it like to kind of visit the archive together? Anyone?

Rahela Khan 55:03

I was gonna say I think, I don't know. But when I was growing up, because I was doing arts and things when I was growing up I always kind of felt like an outsider in many ways. And then obviously these feelings that we've had, I suppose we just kind of put them to the back of our minds you know and then I suppose it was a safe space. So, we just, I mean we felt I think we felt safe enough to share, you know because we had to negotiate and navigate, you know, we are all Asian women, but we've got like different levels of faith. Some of us are not Muslim, but most of us are, but we've got different levels of spirituality. And so, in that regard, it was quite nice because certain things like in our histories in our own personal archives like somebody else something similar, but it's not quite the same because I was obviously, everyone's different, but I it was quite, it was kind of almost like a, not a relief. But yeah, somebody else shares something similar to what I'm going through, you know, I didn't know it was like that. That's how I felt anyway, I don't know what do you think Nasrine?

Nasrine Akhtar 56:26

It's a tricky subject that, it's very personal. I found it quite traumatic, just to somebody to allow us a moment even to ask the question, you know, to even just be asked the question is. What are your thoughts on this? And then immediately what comes to your awareness at that point is whatever comes to mind, and you relive, and you revisit what our parents shared with us. You know what happened to us? It just brought back unsavoury memories and, are they memories? Are there are stories? Is it what we've heard? Is it what we assumed? Is it what we've read? Again, it just became all, it became all chaos, I lost order for a moment. And I find that to be very valuable experience psychologically, I felt it was very triggering. It's the silent suffering, but we've been accustomed to become survivors to get up and carry on and not reflect, but to be given the safe space and the permission to question what is our archive and what is written. And that was, yeah, it wasn't easy it was it was, gosh wow we're allowed to talk about these things, that was a very valuable experience.

Luisa Ulyett 57:45

Yeah, I imagine it's quite hard. Oh, sorry, Alina.

Alina Akbar 57:48

I was just gonna say, can I just add that, like throughout the whole process, it wasn't like a space where you ever felt pressured to share either. Like, the stories

that we told didn't always have to be, negative isn't the right word, but I guess relating to like negative things. So, the stories that I kind of chose to share were like, most stuff that reminded me of my childhood that were quite positive and quite, things that made me happy. So, I feel like, there was space to like speak about your family histories and colonialism, etc. But there was also space to speak about, and like rekindle with your community on the aspects that you're probably neglecting in your life as well.

Luisa Ulyett 58:45

What's really great about these environments and the relationships that can be forged is how much you can share verbally but also how much is unspoken. And people will just see and understand or can empathise, why you might have a certain mannerism, while your accent has a bit of a lilt in a way that's different. Or you're attracted to the same kind of childhood snacks. If that's the case, it puts a lot of contexts when growing up. You might have felt like lost or isolated or just solitary and whatever your family experience was or shifting a little bit...oh sorry Bushra.

Bushra Sultana 59:32

Yeah, it's just kind of nice to go back to the archives and read. You know, because I've heard about the stories I've read about stories in the past, but you kind of forget, but it was quite nice to go back and kind of read the archive and again for Alina. Alina was saying that she didn't really know about all this history. The stories that we've read, because she's the youngest, she's the baby of the gang. And it was quite interesting for her to have all this information. Whereas I think like me and Nasrine knew quite a lot of the information because we were born and bred in Rochdale. Whereas the Rahela was from Oldham originally so yeah, it was quite nice, and I think the fact that we all bonded so quickly, and that we felt safe around each other, we could discuss openly about the archives and, you know, have our opinions and that's good.

Alina Akbar 1:00:30

I think I wouldn't say I didn't know about the stories. It was more I was probably not interested in them.

[laughter]

I wasn't interested beyond my own family, which is being real I was not interested in this area because I was more, probably because I've grown up in a generation where we're trying to look past our environment.

Jasleen Kaur 1:00:55

I think there's something about like...we've spoken as a group about how the like, Touchstones Gallery, it's a space that like I certainly didn't go to those kinds of spaces growing up, definitely not with my family. And still like that, even though

the archive is like public facing whoever...depending on who's engaging with the archive is going to have a different conversation with it. In a way like that felt like, I'll leave that bit out actually. I'm just thinking that I feel always really, I'm always drawn to these like big, you know, the archive, right? I'm always drawn to it. I'm always like, I came across this article recently, I was sharing with the group earlier by Suhaiymah Manzoor-Khan, it's about racism and cricket and Yorkshire. And there's this bit in it that like, I think the whole article, I felt like when I was reading it, it was describing this context of Rochdale. In that like, yes, we talk about, we talk about ex-mill towns, and we talk about industrialisation, and we talk about migration. But like, maybe I could just share a little bit of it if that's okay.

Luisa Ulyett 1:02:27

Sure, yeah, definitely. And also, I just want to encourage people who are here to maybe start submitting their questions. I think we have that Slido. So yeah, you can start submitting through there if you haven't already. Jasleen, do you want to?

Jasleen Kaur 1:02:43

Yeah, I'm just gonna read a tiny bit of it. I'll put I'll put the link in the chat. But it says like, Yorkshire's Textile mill. So, it's talking about Yorkshire and obviously we were working in Lancashire, but there's a parallel like, wool and cotton. Yorkshire's textiles mills and iron foundries were first built during rapid industrialisation in the 1800s, by merchants whose money came from the slave trade, in which they exchanged goods pillaged from elsewhere for human beings at the west African coast. Profits made from enslaved labour were invested into new technologies, such as locomotives, which were then exported to help pillage other colonies (trains from Leeds were sent to Sierra Leone) or raw materials that were turned into cloth, which colonised countries were forced to buy. And the last two little bits in 1832, Indian weavers petitioned parliament to complain that British cloth imports, alongside exploitatively high taxation on Indian cloth exports, were undermining their industry, pushing many to leave their jobs and, eventually, to simply export raw cotton that Britain could spin and sell back to them. The industrialisation of places such as Yorkshire were built on the deindustrialisation of India. Then she goes on to talk about how those very conditions, the industrialisation of somewhere and the industrialisation of somewhere else, is what brought her grandfather to Bradford to work in the mills, the very places that were contributing to the deindustrialisation of rural India, of India. So, I don't know, like I feel like these legacies are like, also like that first bit were Shakra's speaking and eating the archive, like about the Home Office and visas and like the bureaucracy of citizenship, that is now. There's something about looking at historic documents that like, it's quite easy to just think that it's a past, right? But these questions of citizenship are very much alive and kicking. And so, what does it mean to like, invite and collectively to study the archive together? And it's really, yeah, I feel like I'm constantly on this like learning journey, when I'm trying to like, piece together the

things that I have, and that are documented in the archive. Then all of the stuff that is not documented. All of these little anecdotes that we have, that we've shared some of what you hear in the work of like, labour.

Rahela Khan 1:05:32

Yeah, I was going to just jump in. Because I think one of the questions you asked us during the online conversations was, do we see ourselves in the archives? And I think it was kind of like a unanimous no. Because we felt, well I felt that it was almost like somebody from outside of the community had come in and like was writing and talking about us. And that's not what happened, and when we were talking about our own personal histories and our archives, we knew it was very different. I think we had a big issue about the fact that someone from outside the community was writing about us, and it wasn't authentic or true. You know we hadn't spoken about it; you know, our parents or grandparents hadn't spoken about it. Someone had come in who was not from the community and written about us. I think that was really important because that was kind of like where we started going didn't we about the archives, like if we felt like it represented us? Um, that was me.

Luisa Ulyett 1:06:41

Yes, and no thanks for that. I mean, that's definitely, I mean, if you think about the, so I'm just noticing that we have questions coming in. So, I have a couple more of my own and then we'll take some of the audience ones. But I see your point definitely Rahela in terms of the archive, really being just thinking about the organisational structure. It's really like an imperial tool and the process of indexing, cataloguing, and classification how they really exclude. And if you can't name things accurately, you won't see it. And then it doesn't exist, something like that. But I'm kind of thinking on my feet there. So, we've been talking about the archive, and I just wondered, going back to something that Jasleen said earlier. How did you start to see the archive though as a space for new creative possibilities? I mean, there are a lot of things that we've talked about here where you don't see yourself represented. And you've spoken about your hopes for the future of this project. How do you continue to use the archive as like an active material in how you approach your work? Does that make sense?

Jasleen Kaur 1:08:05

Does anyone want to go first?

Luisa Ulyett 1:08:09

Actually, also thinking about how the body is kind of a living archive as well. And these stories that we're using, they're living documents.

Nasrine Akhtar 1:08:21

I'd like to share a thought in terms of, particularly when you mentioned the body because during this process and during these conversations. I think it was enlightening to hear what was coming out of my mouth, because it's not something which has been planned or pre-thought it was a very organic, very organic conversations. And I actually felt, and I think I mentioned it, because I felt how my body reacted whilst hearing things. It wasn't exactly what was said it was what it was triggering inside of me. So, which made me realise, and I suppose it probably brings it to light again, that we are walking, talking, archives in itself, but how do we capture that? How do we get a moment to reflect and actually value ourselves? How do we look within, and I think this provided and gave us, again a safe space with permission? I keep saying that, because we used to getting permission. We used to asking for acceptance and you know, direction we used to that, we've been raised like that. Like that's how we have been institutionalised. And for all of a sudden to look back and think, oh, okay, that's making me question. Am I allowed to, this made me feel I'm allowed too, and once that became slightly comfortable, we became closer because our fears and our sufferings, our experiences were similar and it kind of grouped us together. Maybe our wounds had an opportunity to heal together in the same zone? I don't know. But it was a process and a triggering one, if that. Sorry I think I spoke too much then.

Jasleen Kaur 1:10:11

I think it's jumping off what Rahela was saying, it's really rare that there's like. I think all you see in the archive is like, this narrative or this image of like this racialised migrant image, it's like a trope, right? And so, there is rarely any narrative around resilience or desires or like dreaming or like, you know, if you think about our elders, come in as like Commonwealth citizens and this version of Britain that they'd been kind of like advertised to them. Like what kind of, yeah, in dreams and desires they were thinking about. Sorry, I'm digressing. But I think it comes back to this thing about like wanting to meddle and like wanting to play with like what the archive can hold or what even doesn't belong in the formal archive. One of the bits of work that we put in the exhibition together is a book that is printed on seed paper. It's kind of like a momentary catalogue, I've called it the *Lexicon of Gut Feelings*. So, it's like this momentary counter archive, I guess, but the plan for it is that it will be read aloud and filmed by the community and planted at Deeplich Community Centre. So, there's like these, this constant like, yeah, resistance to this archival logic or like playing with where these things belong, or how we want them to exist.

Luisa Ulyett 1:11:58

Yeah, no, I can definitely see that. And you've actually answered some of the audience questions, which is great. I'm just going to move to a question that we had here around the framework and directions. So Jasleen, how did you determine

how you would work with Nasrine, Alina, Rahela, Bushra and the others who weren't here? How much did you direct? How much did you let happen organically? And I wondered if you could maybe also comment that working with this group when you yourself aren't from Rochdale? So that kind of responsibility or distance that you might feel?

Jasleen Kaur 1:12:42

So, the first question, I think I'm seeing different questions, but I'll try and keep them in my head. So, the first question I think I proposed some kind of, I think something that I do in my practice is that I cut and paste a lot. Like I take things that don't necessarily belong together and put them together.

Luisa Ulyett 1:13:02

You're like puppeteering people?

Jasleen Kaur 1:13:04

No, not in that sense. Like as an object maker, like traditionally the things I make are like objects, and a lot of them are like, yeah, borrowing materials from different places and putting them together. So no, not in terms of the people being some of those objects. But I guess I was really open and transparent in proposing these things that we might do together in the town. They were shaped from conversations that we had. Then on the day, correct me if I'm wrong anybody, but we didn't cut, and I wasn't directing. I wasn't, there was none of that. It was like it, it felt like ritual. It felt like an enactment of some sort, and we were witnessing it rather than trying to capture something perfect. Yeah. And this, did someone want to come in? No, okay. And the second question was about not being from Rochdale. I just guess I'm really aware of it and really sensitive to it. There's a lot of like, I think it was something that I felt like I was doing consistently throughout this project was like being transparent about the art world that I and others in the group a part of, and what it means for me to invite you to make this work together. And then how we might inscribe the work with politics, rather than, you know, how can we have agency? What do we say no to? How do we want to name ourselves and name this? So, there was a lot of transparency I think, and especially when you're working...when you're bleeding the lines between like life, normal life, and arts, and that very visible, like, artwork in a gallery context. So, I think there's ethics, and there's politics involved with me being an artist who's not from Rochdale. There's work to do like, that is outside of this commission, I think, like outside of this funding. There's conversations that we still have and want to have and to see what comes next and where maybe I'm less visible. Or we don't make work. I don't know, whatever that might be.

Luisa Ulyett 1:15:47

Yeah, just to your earlier point, there was some really beautiful choreography and that maybe it sounds like it came about naturally. Someone was asking on that topic about the significance of the stepping machines in the field. There was a comment also that was very beautiful, but also yeah, just some of the other motifs. Can you say something about specifically this, the stepping machines?

Jasleen Kaur 1:16:11

Yeah, going nowhere. Just walking nowhere. Yeah, I'm really into materials and aesthetics that come from like home or cash and carry life. Yeah, that's my aesthetic like world? But yeah, I wanted to play with like certain what happens when you put certain things in certain places. Yeah, I wanted to create images that would make the audience think and have to read into the images in some way. There's not one way to read it, but there's definitely some poetry in play in putting those things together.

Luisa Ulyett 1:17:08

There is another question here actually about the archive and accessing it. So, they're wondering about the process of accessing the archive digitally and then how did you make a decision about what to access together?

Jasleen Kaur 1:17:24

I think that's the thing, that sadly, like, you know this dream, and maybe we can make it happen. Like, there's no reason why we can't still do that. But this dream to like, sit and study in a physical archive together didn't happen. So, I had been there several times pre-COVID. Shakra works in the archive who's not with us today. So, everything was digitised for the project that we were looking at. Then it was like, yeah, bringing PDFs into sessions and looking at them together. So, it was yeah, quite boring, actually. But luckily, I had been and then Alina and I we did go to the other archives, didn't we? And like...

Alina Akbar 1:18:07

Yeah, we visited the archive where these physical objects, but I wasn't interested. And I wasn't interested, and neither was Jasleen. So weren't interested in the physical objects, but then we found some exhibition catalogues. Is that what they're called? I think, yeah, so it was all the documents from like the exhibitions that were held in the gallery from the 80s. And that was really interesting, and yeah...

Jasleen Kaur 1:18:40

They've got, Rochdale has this, Touchstones has this incredible history of exhibitions by black and brown artists. And that was the thing that captured their attention.

Alina Akbar 1:18:53

Yeah.

Luisa Ulyett 1:18:55

We have a question about the future of the project, and I wondered if you are in position to let us know about the documentation around this project and how it might be? How it might enter the archive at Touchstones?

Jasleen Kaur 1:19:13

That's the hope. The hope is that the phones are accessioned. And the kameez's that you see everyone wearing in the in the films hopefully will be accessioned as well. But we're still in the nuts and bolts and the logistics of that.

Luisa Ulyett 1:19:35

Yeah, that's a fun place to be. We talked a little bit about the, I guess, the commissioning bodies here. And I wondered, you know, we spoke about how these commissioning bodies might benefit from a project like this. So, do you want to say something about that now, since we're talking about entering collections and things?

Jasleen Kaur 1:20:04

I feel like I'm doing a lot of talking, so please jump in. Please, please you know you can. I'm sorry, my head's catching up. Yeah, what can organisations learn from this kind of work?

Nasrine Akhtar 1:20:22

Jasleen, do you want me to?

[laughter]

Take a moment, take a moment. So, let's share our personal experiences. It was a really interesting experience how we bonded together and how we came together in the moment of our hardships, and also very organically led something very much developed. I think for funders, or commissioners, or whatever label you'd like to place to whoever has the resources, to allow us the autonomy of doing things organically. And from mistakes and trial and fun and humour and food. You can capture something which you can't structure or manifest my conversation. So, it's a very organic experience in itself. So, my feedback to the funders would be to be, to be valued for somebody to come and ask the likes of us who are just everyday people, and it's very honourable. It's very nice of them to value our time. Give us a safe space to feel respected, heard an opportunity to share our silent sufferings and allow for us to share that and then to come together with union together. But from an artist perspective, I don't know what it was like to work with somebody who's not - I'm not from the art world. It's not something that's ever, you know, our parents, I mean, they do I know love to, but we never saw any Asians in it. And

that's another thing I'd like to mention. I think somebody asked me the question is, what would have brought you into Touchstones library if he was just not part of this project? And my answer was, well, I wouldn't, I wouldn't think of it. It's not in my life or within my family. But what would attract my attention is the phrase 'Meri Jann', which means 'My Love', and it's on the poster. Because that resonates with me, that would have been my anchor in. So, it's just a really lovely opportunity to learn and see where this takes us. I hope this takes us far and maybe we get another opportunity to actually talk about the traumas it's triggered in a safe space?

Luisa Ulyett 1:22:38

...I wouldn't necessarily want that in a public conversation, I wouldn't...

Nasrine Akhtar 1:22:48

...that's an interesting concept, because sometimes healing together is the better, more understanding and you can kind of offer solace to each other from a collective background. I think there may be something in there but...

Jasleen Kaur 1:23:12

Thinking about like, yeah, the learning that comes out of this, I think. I think it's so complicated. I think we were talking earlier, because we've all come out of another public program thing this afternoon so we're all a bit shattered and wired...

Luisa Ulyett 1:23:34

This is like an hour and a half, so this is easy...

[laughter]

Jasleen Kaur 1:23:37

We were talking earlier about, who benefits from this kind of work? And I don't have an easy answer for that because I think I find it all very complicated. But I think there are things that can make this work feel. Like how does agency stay and power stay with the group? And so, I think long term funding and real listening, another book that I have open next to me talks about like how the politics - "listening sits uneasy with any form of institutionalisation, whether it's party or not, institutions tend to have rules or practices, which define expectations and tune in to certain voices. And not others, institutions are not very good at listening, even when they try to do it." So, like, how can, I think listening is a practice and if you're listening to transform something and not for it to be an act, or a token kind of gesture? I think some things can come from that. So, I think it's like putting people in positions where something can change and asking what needs to be changed and doing the listening, and then getting the money somehow to enact the listening what the listening wants to change? I think it's, yeah, like we were chatting earlier about how maybe this group, maybe I don't know, maybe like some

straight up oral histories is something that is a desire in the group that I, I didn't feel like it was my place to do.

Rahela Khan 1:25:18

Yeah, sorry, I was just going to jump in there. And one of the things, which I really appreciated, was the fact that you Jasleen, gave us an opportunity. Because we were saying all this stuff, why don't we see artwork that represents us and things like that. Small regional artists in the galleries, you know, maybe people would go if they could identify with the artwork, you know, if it's their culture, their heritage. And I do want to say, like a big thanks and you actually did brilliantly, because you just sat back and you did actually just listen, but you let us speak to people from UP and Touchstones with our concerns and things. I do think that conversation and I think the people who came to that conversation, the online conversation, did actually take on board some of our concerns and what we wanted. I think that dynamic did change, and I think that's partly the reason why because after that, we did go into making the films and stuff and we all kind of agreed to it. But like you said about the money and being valued and paid. Not that we weren't before but I think properly valued and not just a token gesture. I think that was really important.

Luisa Ulyett 1:26:38

I think the key thing I'm taking away from this is that it needs to be embedded in a more sustainable way. Like structurally actually seeing visible change there, but also what you're saying with the archive, imbedding these stories, making them, getting them accessioned, weaving them into, you know, the multiplicity of history. It's not just one linear story about Great Britain. We're going to have to wind things down now. But I appreciate Jasleen trying to answer some of the questions that came through that we weren't able to get to. I'm sorry that we weren't. Yeah, that we weren't able to answer all of your questions. But for those who aren't reading in the chat function, Jasleen did just answer that he chose to eat the rice paper because it was practical and could be ingested. But yeah, such a really great opportunity to meet you Jasleen and to speak with the people who really are the backbone of the work that you've created together. So, thank you for that and I think there was some really interesting points here about just thinking about histories and the importance really of the archive, but the archive being an active and open and accessible space for everyone. Otherwise, these stories, well, they're doomed to repeat themselves. Looking at these historic documents, it's very much part of our lives, and also the stories that aren't documented or accessioned in the things that live within us. That's a really key takeaway anyway, that I'm thinking about. And also, I guess, the process of unlearning some of these structures and where you can resist and really think creatively about challenges that we've experienced and experienced how to move forward. Anyway, I'm going to turn it over back to Emma, but thank you, everyone. And yeah, hopefully, we'll see you

again soon and the link will be active and shared again. So, for those who are unable to watch it through that will be available to you. Thanks, everyone. Emma?

Emma Underhill 1:28:49

Thanks, Luisa. So, I just want to close the event really too by saying thank you so much. And Jasleen, Alina, Bushra, Nasrine, Rahela, Luisa for such a generous and insightful conversation. I really hope we have all learned so much from this project and the experience on our individual experiences of being part of it, and institutionally as well. Thank you so much, as well to the audience for participating and for your comments and questions that really informed this evening's discussion. I just wanted to mention if you do if you would like to hear more about Jasleen's project in Rochdale, you can listen to *The UP Podcast*, which is hosted by Hettie Judah, who talks to Jasleen and many of the other collaborators. I think there's a link posted in the chat; you can also find it on UP Projects' website. If you could take a moment just to share with us any further feedback that you might have. There should be a questionnaire in the Slido if you wouldn't mind filling that in before you leave that would be really helpful. And we'll also be uploading the recording of today's event on UP Projects' YouTube channel and website which will include captions and BSL translation. I just wanted to finally take a moment to thank our funders. So, the whole project was generously funded by Heritage Lottery Fund, Foyle Foundation, Garfield Weston, Rochdale Council and the Arts Council. And obviously we couldn't do any of this without their support. And last, but by no means least, thank you to Jack Newbury, UP Projects Project Assistant for providing technical support this evening. Thank you, everybody. Lovely to see you. Bye.

Jasleen Kaur 1:30:39

Thank you everybody. Bye guys!

Luisa Ulyett 1:30:45

Bye everyone. Thank you.

Bushra Sultana 1:30:47

Bye Jasleen. Bye everybody! Bye.