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The Rush Me Talk Show

Transcript

Lili-Maxx Hager 0:05

Hello, everyone and welcome to *The Hall*. Thank you all so much for joining us today and sorry for the technical glitch that we had at the start - we had some issues with our platform. But welcome and good evening to *The Rush Me Talk Show*. I'm Lili-Maxx Hager. I'm UP Projects' Digital Commissions and Events Producer. I am a white woman with long brown hair and I'm wearing a turtleneck and a silver necklace. My pronouns are she/her. This event launches UP Projects' latest digital project, *Rush Me*, by Sonia E Barrett that investigates ideas around migration, belonging, identity and hybridity and aims to build greater empathy with the Windrush Generation by taking a long view of the many ways West Indian people have moved and been moved to serve British interests. *Rush Me* has an interactive digital space hosted in Hubs Mozilla. The space presents three different routes for exploration that delve deeper into the themes of healthcare, transport, and military assistance, some of which Sonia will expand on tonight. The talk show highlights how the skills and lived experiences and creativity of people from the Caribbean have influenced and shaped British culture today and I'm excited to have you join us for an evening filled with visual arts, poetry, prose and music. I'm absolutely thrilled that today's event will be hosted by Jamz Supernova, DJ, Broadcaster, label owner, A&R Podcast host who's worked with BBC Radio One Extra, BBC Six Music, BBC for the British Council and many many more. I'm also very excited that she will be joined by award winning Trinidad-born poet, novelist, academic and musician Anthony Joseph and artist Sonia E Barrett, who Jamz will introduce shortly in more detail. But before I hand over to the team, I would like to very quickly run through some virtual housekeeping. For those of you who are dialling in via computer - people dialling in via phone, please bear with us for a short moment. If you experience any technical issues during the event, please use the chat function at the bottom of your screen to chat with our dedicated tech support. Any questions please submit them there. We have British Sign Language Interpretation available for this event. So, if you need a BSL interpreter, please let us know and we will help you out if you cannot access that already. I do hope you enjoy the event today. And I'm now very pleased to hand over to Jamz to kick off the event.

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Jamz Supernova 2:19

Thank you very much Lili. So yeah, here we are to celebrate the work of Sonia E Barrett, her *Rush Me* project which I'm going to hand over to her in just a second. And just like Lili said, we have some readings from the author and poet and academic, Anthony Joseph. So, it's very exciting and was really compelled to be a part of this project to really sort of delve into the experience of Windrush and how that has further impacted generations and generations. So, I'm going to hand over to Sonia E Barrett to talk about *Rush Me* and kind of give you an insight into the digital world that she has created.

Sonia E Barrett 2:57

Hello, thanks so much. And it's just amazing to be introduced by you. Thank you very much, Lili, and thank you UP Projects for facilitating this, this work. I'm just going to share a little bit about about *Rush Me*. So, *Rush Me* is really a project that started in a virtual space. Really, we start in the it's like four different - four different rooms. And when you come in, you enter into this place, it's a mash up of all these different types of transport spaces, including the iconic white Windrush. And the thinking behind this work is what if we were to think about the call for help, as opposed to, as opposed to like celebrating the answering the call? What is really to think about the call and maybe the audacity of the call. So, *Rush Me* looks at cycles of black people rushing and being rushed internationally by the British government, in Britain, Africa and the Caribbean. So, in this first introductory room, there's a cold wind that whistles through it in the sound. In the centre is a two-minute film, which is based on a poem that expresses some of the things that are almost impossible to articulate about the relationship between Africa, the Caribbean, and Britain, it does so using lots of snippets from popular media. In the film, we meet three figures, these three figures are here in the centre of the screen. And they and they asked the - and they ask - they could demand in the film. And so, the one the one on our left is "I demand you transport us at once". The central figure says "I am sick". This figure to the right says "I want to fight" and these are the thought - these are the three kinds of calls for help from the British government that I wanted to drill down into the call to help with health care, the call to help with military with fighting, and call to help with transportation. The, you - these rooms are you and you drop into them through a trapdoor. I yes and that's a picture of the film. Another clip from the film you can see *Rush Me* is always written in this kind of capture text, which is the text in digital spaces that is used to try to distinguish humans from robots. And then this way, the digital space is really interesting, because it kind of parallels black experience. And in many ways, there's

this confusion about whether we're human or not. And always this question of, you know, how can we prove our humanity or is it is that you know, it all to do with labour. So, if we can enter into the first room, which was made, which is really the healthcare room. So, the healthcare room is deep blue and brown, it contains seas and moving water, and pieces of tropical hardwood furniture fly continuously through the air. So, it's a very dynamic space. So, there are images and audios to activate. And it's - I share like, kind of intergenerational differences about healthcare in terms of my own family. So, I share that my grandmother left my father behind in Jamaica, to nurse black people to nurse British people in England, and that my great grandmother, who raised my father, father actually never left Jamaica. But she had the medicinal knowledge to cure my father of a dangerous fever that he had using bush tea. So, what we see here is as a pre-colonial, intact society, on the African continent, with the medicinal space on the left, and that's the forest. So, it's very challenging to find documentation of African healthcare systems, pre-colonial Africa, African healthcare systems, but similar forest societies in Southeast Asia used up to 6500 plants for medicinal purposes. Tropical medicinal plants are potent and effective. I mean, half that medicines in Britain originate from plants, and trees in in tropical forests. So, the decimation of - we see lots of images in this in this some in this space. But there's another image that shows that how this space is decimated, and basically all this space is seen as unproductive. The trees are felled, and turned into a mahogany furniture, which is shipped to Britain, and then replaced with kind of cash crops. So basically, these spaces are destroyed, as the ever-environmental devastation, to create space, to create cash crops to make cheap foods for Britain, but also the luxury kind of tables to put foods on. So, the space is just so this is a picture of the porch space, there's a space in the in, in digital area to just rest and recuperate, we can look out - this is a porch that was sent to me by community member from the Caribbean who sent that in. We have that opportunity to just be together in this space and reflect because a lot of these issues are quite heavy. So, this is a kind of rest space. So that's the space that where we - where we stop rushing. Here is the - this is the central space in the in the healthcare room. And we see just so many things happening here. So, the first, on the left, we see this mahogany chest, which is full of like kind of quack medicines from the time, some of which would actually have been dangerous, and many were very ineffective, but they're housed crucially in a mahogany box. And that box would have been felled in in Africa or in the Caribbean because we know that we were moved twice. And both, both of the healthcare spaces, both of our forest bases were decimated. And in that box are like potentially ineffective or even dangerous and deadly medicines, but the tree that house them would have shared about four square miles of forest with 749 species of trees and up to 1500 flowering plants. Before destroying those forests, only 1%

of those trees and plants were examined by the colonisers for medicinal purposes. patents that we have now on these on these – the drugs that were found from that were extracted from those tropical spaces, which is half of the drugs that are around in Britain today, were patented to the molecular level. And that's why there's a play on them Damien Hirst's work on the right, which is his famous medicine cabinet locked away because now they're - we're as African and Caribbean people aren't able to access these medicines because they've been painted to the molecular level we can't afford to buy them. And we can't afford to reproduce them without lawsuits. And that is just a situation that's just devastating. So, this is really interesting, long look into how what is health care beyond the call to come and help for health? What does that mean for...what else could it mean for us? At the back, we see here, this is another kind of thought about the reCAPTCHA. So often you're asked in in digital spaces to tick all the boxes that contain traffic lights to see if you're a human or you're a robot. And here, this is a different type of capture screen called evasion. And this is full of incredible health care people, black and brown people who work in health care, who have directed their energies towards black communities in specific very generative ways. And they're all these people are listed, and they're all working in incredible government and nongovernmental NGO, and voluntary and charitable sectors are all kinds of different ways, kind of really evading this, this, this will always service health care needs of other people really redirecting that back to the black community, which is chronically underserved by the health service that's actually supported. Black people continue to have the worst outcomes in the NHS. So, all these is all in the work, there are places to click, you can look in, and all these facts tumble out, it's been massive research to put all this together. At the back you see earn, learning, return and that's really talking about contemporary recruitment from the Caribbean to help British healthcare, which continues to this day. The earn, learn and return scheme is the latest scheme, which means that basically, the deportation of members of the Western Indian is already built into their coming. So, the idea is that supposed to earn and learn about health care and then return home. So, in effect, deportation is already in the package, there's no need to then try to get rid of, of people by with visa problems, this whole room is like kind of the floor moves so that's a kind of sea. And always we have all this, all these mahoganies moving through the space. So maybe if we could just click on through there? So this is the next the next room. So this is the military room - the military room is dark, red and quiet. But rapid action gunfire can be seen in in the video that's just on the front there. It's quite dynamic, because there's all these things floating around in space as well. So this room starts in here. And it's really a space of no valour. And it's very interesting because the British military system in the British medicine system, the highest order, you can get is the Victoria Cross, which

is for valour. And I thought, in my research, it was so interesting to see that there's that really the spaces of there was this, I would like would like to say cowardly fighting in that, for example, the Mac gun is this machine gun, a rapid action machine gun which, so the British soldier to form a square around this machine gun and it would just decimate unarmed people. And it's never - it wasn't a fight with valour. And there's always this so this this this call, I want to fight because I want to fight you, but only if I have overwhelming firepower, or, as in the on the wall the right, if I'm able to immobilise you with chains and ropes first. So maybe if we can make pass through this space and move into the space, in the centre of the space, I've just connected so many of the different types of military persons there are in the Caribbean - these people have fought for the British Empire, against the British Empire, but also ruled over Britain in a military way. So there isn't really time to go into all these figures but each figure can be clicked on and they're so interesting to be all in the same space, sharing the same space. Maybe just to contrast to Joseph Johnson, who's a figure from 1850s Britain who stands at the front there with a ship on his head. He's actually a veteran – a military veteran, a beggar and one of London's favourite most famous beggars because he made this wonderful sculpture of a ship that he wore his head when he was asking for arms though he is with his hat out and what he's also like, one way behind him is Septimus Severus, who's the Roman Empire who really decided who's whose military rule as a black man affected the City of London, almost define the City of London, but later on Joseph Johnson is begging. So, there are these all these different types of military actions there. And it was just so interesting to put all these people in one space and just see how, how diverse the military has been – the military history's been. So I've also looked at what is a weapon and military weapons in terms of them. The Caribbean are so interesting. And there's, so on the right-hand corner there, we've got the comb, we've got the drum, we've got the conch shell, there's also the torch. And all these were military weapons, I mean, so the way that the hair was done on a certain way would be a call to arms, as was the conch shell. But the hair - patterns in the hair would also signal where if you were to escape, where you would meet at impasse is really, really interesting. So, the space the ministry space, tries to expand the idea of what is military action, and exploding out of the picture of, of a plantation that's been torched are like all these objects that fly through the space, and those objects that have been if just go back to the last slide, objects that have been collected and donated to the world - World War effort. In terms of civilians in the Caribbean, donated all these all these objects, so oranges, chocolates, crates, so they were literally supporting the military, not just also in the military as in serving as you could see some of the servicemen in, in that in that space in the central space, but they're civilians from the Caribbean, we're also giving, giving things of their own volition to support that - that war effort, so and

you can imagine how valuable like an orange would be in times of scurvy where there's like in that would be really important. So it's so interesting to see that - so there's this fighting against and supporting. So, there's all these different types of military action happening. On the back wall of the of the military space, I've got a series of calls to, to calls to enlist starting from the one asking the young men of the Bahamas, you know, what's wrong with you come and fight in this today come and fight for empire to contemporary campaigns, which particularly part target, black and brown people from Africa and the Caribbean, in Britain. And it's just very poignant, to think about, after all, the service that has happened to kind of like characterise potential recruits as self-obsessed, or in some way, when they if but then also to come to serve. And then in the last, that's more recent campaign is, here, this is belonging, and that we see like an ethnically diverse group of, of people were there in the in bombed out spaces. And given the history of black people not belonging, or being told, and they don't belong in so many ways and how that happens even today. It's rather poignant to see the British Army recruiting us by offering belonging. So maybe if we can move from the military space to the transport room. We - the transport room really gids into this question, "we demand you transport us at once". And that call was really usually understood as the call to help to drive and conduct buses, trains and tubes in Britain, but this room kind of queers that understanding. So the transport room is canary yellow and deep orange, and we enter through the legs of a giant flag woman who dominates the space and the flag woman is the woman who conducts mass - conducts carnival. So, flags really directed early European transport ships and trains especially, but the carnival was the kind of transport that really breaks with European norms. So, the destination is not the point, speed is not the point, linear movement is not the point. So, I'm just so interested in carnival, and this particularly this direction of the female direction that it's carnival, and this is a great image that was given to me, and I just think I just really, really enjoyed having this flag woman here. In the centre of the room – in the centre of the room, there's a like a GIF that flashes and moves. I mean, so this, these are just stills of the space. But maybe later you can see the dynamic space. And this space has GIFS that change, and the GIFS show all the different ways, just put in one place, all the different ways in which we've been moved and transported all the vehicles that are in that conversation, including the planes that people came on, the boats, but also the deportation vans, and all the kinds of campaigns against migrants in this country that have taken place using vehicles as well. To the left on the right of that moving GIF of these two images, one is called *By Ox and Hammock* - the other one is called *The Rake's Progress*. So, it's two different pictures basically showing one, one lot of Africans carrying wealthy white British men through the African continent. And on the right, we have working class white people in London,

carrying rich white men through the streets of London. So, I was just so interested in this, like type of transport where we're moving. There's one particular versus being removed due in two very different places. But also, we've got the fight for Belly Mujinga, who worked as a British Transport - worked for British Transport and died of COVID as a result, and her campaign, she has never been compensated or no, there's never been any compensation paid. And we have Earl clough, who say that one, you know, one of the first bus drivers in London were long before Windrush. But maybe the most, the thing is that the superiority of motorised transport is questioned in this room, and the spiritual significance of roads and routes in Caribbean, and African context is, is considered. And I think that that's a really nice - another way to think about transport and maybe our contributions or not even so contributions, but who are we in relation to the to transport without thinking about what we're doing for Britain? So, I'm not sure if there's another shot there of anything at that point. Oh, we this is yes, at the back, there is another wonderful flag woman, that flag woman is actually Lord Kitchener's – the flag woman for Lord Kitchener she's seated there. And it's quite interesting, because she's not going anywhere. That's her name is Janet Lewis. Um, yeah. And I think that's all amazing.

Jamz Supernova 22:38

Wow. I mean, the level of detail in that I think it's really nice that you actually got to hear Sonia talk you through each room and kind of the significance behind all the work and the images and the questions posed, and we'll delve a little bit deeper into it. But I did have one question for you, Sonia. And I guess it was, why did this commission speak to you? Why did you want to do this?

Sonia E Barrett 23:02

Oh, so really wants to make sculpture. I really want to be commissioned to make sculpture. But this but for me, this digital space really spoke to me because I just think there's so much about the digital and the black experience. And I really think kind of Keith Piper's worked a lot on it. And I just really felt like this is something else like that I could contribute. And all the questions that are - that there are around the Windrush and how to contextualise the Windrush which is his particular focus, to ask questions that are relevant to us today, because we've got so many important things that we need to as a community to think about and to, to dig into and act on - so many urgent things to act on that I just felt like it was just a wonderful opportunity to take when Windrush as an idea. And to really expand it

into now and think about the past and that maybe in all that information and questions, there'll be some answers for us as a community. And what I didn't say, it's so exciting about the digital spaces that it's a space where we can all enter. And it's a space that's evolving. So, there are shelves, people can leave things, people can test things in the room, we can bring more information in. And I think that's the kind of community involvement and action we really need around this around the idea of Windrush. That's why we're just like, absolutely so happy to do this.

Jamz Supernova 24:37

Yeah, but there's some questions in so feel free to whilst we're going through this to think of the questions that you want to ask directly to Sonia if you have anything sort of resonates with you or you want to dig a little bit deeper into something we can do that towards the end. And we are still going to have a kind of like, you know, deeper delve into the work as well. Okay, so, I'm going to play a song and then we're going to come back and we're going to hear some work from Anthony Joseph and I'm going to chat with him. I'm going to play you a song by a tuba player from the UK called Theon Cross. And a lot of his work is influenced by his father who was a sound system man. And this song is called *Back to Africa*.

[Audio - instrumental music] 25:18

Jamz Supernova 24:29

This song is by Theon Cross, it's called *Back to Africa*. And it serves as a musical interlude. And I think it was about the duality of feelings that this song evokes – it's something really happy about it. There's something really celebratory about it, but there's a sadness to it as well. So, I'd like to introduce Anthony Joseph, now to do a little reading, and we'll have a chat after Anthony, the floor is yours.

Anthony Joseph 25:53

Thank you. I'm going to read something from a book that I published in 2018, which was a biography of Lord Kitchener. So, I'm going to read a chapter called London is the place for me, which I guess is an attempt to reinterpret that famous Pathé footage of the Windrush arriving. I mean, we can talk about this after but yeah, I was kind of tired of seeing the way the whole film is shot, you know. So I decided

sort of reinterpret it for this book. So, this is London is the place for me. Foreday dawn, the sky is ashen grey. The sea washes from the waters and the river begins to lash at the ship's bow. Estuary. The water here is dank and slow and dour, like the scent of snakes in damp country bush. Along the Tilbury coastline there are dark and sleeping hills, a few factory chimneys that pout fog, blink lights. Saplings and crab-apple trees. Marshland and the fisheries, port side warehouses and shippers' offices. The morning opening sickly, diseased and dull. Silt. The white foam forms a trail, the engines churn, through sediment of oil and blackness. Dark figures crowd the prow of the ship: black faces peering from the top deck. Some have footholds in the riggings, others hold their hats and jackets shut against the wind. Silhouettes mass, and then the buzzing hum of their voices, travelling across the water. The ship begins to turn slowly into dock, it asserts its draughts and trim, it rests on its keel, and then the engines die with a groan. Those on the shore cannot fathom the depth of field, likewise as islands are often underestimated on maps by cartographers, so too the ship's true scope overwhelms the eye. The men on the boat can see the crowd gathered on the docks to meet them, and they wave. They put fingers beneath their tongues and whistle. They have seen shipyards and ships arriving before. They know what to do. Their faces are taut and starched by six week's sea blast. When they come down the gangways with their sea grips and baggage, their shoes are the only things shining in the dull light. A young man steps onto land, he feels the air with his face, tastes it with his open mouth, the sea smell, the moisture on the tongue. One suitcase or box case or bundle tie-up with twine, the soft suit, the pastel-coloured seersucker shirt, the trilby, the brogues burnished from kneeling between the varnished pews on some evangelical Sunday morning in the tropics, with the bread-fruit branch knocking on the roof of the sermon. But he stands here now, on the wooden jetty, upright in England, the land he had imagined for so long. A photographer fixes his image; flash bites his eye. A reporter in a black wool coat, black hat, his red face round and impartial, Pathé microphone in hand. He pulls his bulk up the gangplank to the deck. There are a group of men there, leaning starboard on the top deck, smoking slow cigarettes, waiting for the jetty to clear so they can come down to England in style. He who sings is the centre of their circle, and the reporter wants to see who stands among them with the song. The calypsonian emerges to face the mic and camera eye. He wears a wide brimmed trilby, fawn brown, pinched at the crown. A polywool suit in indigo blue with wide lapels and padded shoulders. Black tie, criss-cross patterned with white near the knot. The trousers are high-waisted and hold two-inch folds. They fit so loose in the thigh that the sea breeze flaps the pleats. The camera operator sets his tripod on the roof of a car on the jetty below, and zooms the image of the calypsonian down to earth from the deck. What appears to be close in his lens is actually distant and this is why the film stock cannot capture the fine

details of the calypsonian's face: the rigid bone, the cat-eyed blink. Instead, the image he records is dark and simple. "Now, may I ask you your name?" Lord Kitchener. "Lord Kitchener. Now I'm told that you are really the king of calypso singers, is that right?" "Yes, that's true." "Well, now can you sing for us?" "Right now?" "Yes." "London is the place for me (mimics the upright, wood bass) London this lovely city (the right shoulder rises, the beat runs down) You can go to France or America, India, Asia or Australia but you must come back to London city (wood bass in the throat, the rolling, country Baptist diction). Well believe me I am speaking broad mindedly. I am glad to know my mother country. I've been travelling the countries years ago but this the place I wanted to know, darling (tap-tap of the beat against the railings, and his shoulders ducking and clenching, releasing the rhythm, the lav way, the drum) London, this the place for me (he can hardly contain the motion of his body) (mimics the wood bass, the rattle of the corn bird's throat)" Two verses is all he sings. The wind on the river blows up ghosts behind these men. Look how cold tightens their smiles, and in the sombre, dim dawn, when the calypsonian finally climbs down the gangway with his beige canvas suitcase, he looks to the sky, always the sky, but cannot find the sun. More smoke. Smoke upon smoke, upon smoke, upon smoke, upon smoke. Thank you.

Jamz Supernova 32:59

Wow. Wow, amazing, very powerful. Anthony, thank you so much for that reading. So that is from your book which fictionalises the biography of Lord Kitchener. Why do you think that that that moment has become so iconic? I mean, I've heard it word of mouth. I've seen it written. I've heard it in history books, you know, it's been retold and retold. Why?

Anthony Joseph 33:23

Why? I don't know. I think it was one of the first ones that sort of gained sort of widespread viewing. I mean, these were these were clips. These were clips that were shown in cinemas, usually at the beginning of films and stuff, these newsreels. And what's interesting as well with this, what people some a lot of people don't know is that it's part of the Windrush footage as part of a longer sequence. It's part of a longer film, that includes a visit by Ingrid Bergman, who comes to the UK. So that's the first part of the film. And she's having an - she's in an interview with Alfred Hitchcock. So, I think a lot of people were drawn to that, and to her to the Hitchcock and Bergman, you know, as she comes in, and that's part of the thing that is disturbing about the film because we see her coming in

looking, you know, quite beautiful. She's an actress and Hitchcock commenting on how beautiful she looks. You know, they have a conversation that really sort of, you know, casual conversation because she's come here to film to do a film, I think. And then it suddenly cuts, and it just goes to the ship and it says "500 Jamaicans come to England", and these men are shot in this kind of really distant, distant way as if they come they come cap in hand to England, you know. But I think people were drawn to the Bergman back then they might have been drawn to that but now I think one of the things that makes it really iconic is that Kitchener sings this "London is the place" song. Which is, you know, a really pivotal moment, I think, for black British history. It's I think it's the point where the, the colonial subject becomes the immigrant. It's a pivotal moment, you know?

Jamz Supernova 35:17

Yes.

Anthony Joseph 35:18

Because prior to that, you know, we were Commonwealth citizens, and we were, you know, we were in the islands, and then all of a sudden, we're here, you know, and we're, we become immigrants, you know, so I think it's iconic for that reason. I think a lot of scholars and black academics have seen it for that.

Jamz Supernova 35:36

Yeah, definitely. And you know, your book fictionalises Lord Kitchener, was - in it being fiction, and not necessarily factual, did that give you freedom to explore other areas that you might not have been free to do?

Anthony Joseph 35:49

Actually, the book is a biography. It's a I mean, it's, it's said it's sort of, I call it a fictional biography, because I tell - I tell the story using a lot of fictional means. So, there's a lot of - there's narratives and you know, there's things that you might find in a novel, but the actual facts it's true. It's really his life. So, it's a fictionalised biography. So, it's a biography, rather than a work of fiction, you know?

Jamz Supernova 36:14

Yes, I get it.

Anthony Joseph 36:17

Yeah, no, it's absolutely biography. I did a lot of research - I started researching in 2000, when he died up until it was published. So that like, long, over 10 years, working, you know? Yeah, so no, it didn't it what it did, instead of giving me free rein to sort of, I didn't invent anything, what I did was, I told it, and I told some of the stories in a beautiful way, or I told them in ways that maybe people hadn't, you know, experienced that before. Just to put a different slant, like that sort of Windrush arrival thing, I wanted to tell it from another angle, I wanted to tell it from the point of view of men, you know, taste of the air and feeling London. So, there's things like that. And then there's another bit in it that I kind of reimagine an encounter Kitchener had in Brixton, in a club, where someone grabs the mic, grabbed the mic from him and told him, like go back to the jungle. And that's always been something that I wanted to turn around and rewrite and sort of write it in history and other means. So yeah, I do things like that. But it's essentially, yeah, it's factual.

Jamz Supernova 37:30

Yeah, I feel like that's kind of a you want to paint an image, and people can see that. And also, I guess, it humanises this character that we grew up with in our head. And I guess my last question to you on this would be having, you know, at the beginning of the book process to the end of the book process, Lord Kitchener and his meaning to you what he means to you, did it change throughout that process?

Anthony Joseph 37:54

Well, yeah, I mean, I learned a lot about him as a human being, I learned a lot about him as a man. Not everything I learned was great. You know, not everything, you know, was great, but it was really an exercise in being able to separate the man from his work, you know, his work took on deeper resonance for me because I learned a lot about his process and his genius as a calypsonian and as a as a writer and as a performer and a poet almost. So, I learned that I gain a lot of respect for him that will that went beyond just a superficial "Oh, I love Kitchener, his music. Oh, he's great. You know, he's, you know, this ubiquitous presence in Trinidad. Oh

Kitchener, Kitchener." I learned a lot about how he composes music, and I learned a lot of stories about him as a performer and an artist. So that was great. But on the other hand, I learned a lot about him as a - as a person, personal - his personal life, which wasn't always favourable, but which, you know, gave me a sort of more rounded picture of who he was as a human being that was good. That's helpful, you know?

Jamz Supernova 38:59

Yeah.

Anthony Joseph 39:01

Yeah, yeah.

Jamz Supernova 39:02

Yeah, both you and Sonia have referenced, you know, Lord Kitchener in your work, so I thought it'd be a good point here if we play some Lord Kitchener and we play 'Flag Woman' so I'm going to get the UP team to play it if they can – they're my DJ's.

[Audio - instrumental music] 39:19

Jamz Supernova 39:28

Lord Kitchener, 'Flag Woman', thank you for anyone that's just joined us as we want to get through as many of your questions towards the end as possible. So, Jack's just put in the chat if you're not looking in the chat, a little link that you can click onto and then you can write your questions in Slido, and we'll be able to read them up towards the end. So, I'd like to welcome back Sonia, whose work tonight we're celebrating. Sonia, I felt like that was quite an apt song to play to kind of link you and Anthony's work together. In that – in the transport room in your digital space, we enter through the legs of a flag woman, I really liked the fact that, you know, in regard to transport, it wasn't the obvious means of transport. It wasn't like, here are the Caribbean people that came to do buses to do this, to do that. It had a deeper level to it – and I think that I really liked the duality, sort of within the

reference of carnival, you obviously had the, like you said, the movement of people, but what was the other layer that you wanted to use carnival for in terms of what it means for transport?

Sonia E Barrett 40:33

I was so interested in transport as in as in the way carnival can transport us away. And that it's a type of a kind of escape, but it's also a politically managed escape, because it's kind of vent. So, there's, there's a long history of like, us being able to kind of vent this and then then carnival is all over. But in terms of actual the physical movement, I it's, it's often it's a loop. And I like the way that you know, there's a destination isn't the point, if the - it's not the quickest, like the journey, it's all about the journey, isn't it, it's not about getting from A to B. And it's not about getting there in the most efficient way, which is a kind of a Eurocentric way of thinking was actually, the more like, if you think about dancing that route, it's like the most complicated, moving back on itself kind of way of getting somewhere. And I think there's something very interesting in the kind of philosophy of that. That is, that's a big contribution to transport. But I was also did a lot of research on in pre-colonial space about the significance of the road, and especially in the shanty. The road has a significance, a cultural significance and a spiritual significance. That is, you know, really worth celebrating, and something that's worth digging into as, as something to celebrate as well. And to think about in terms of community. So, there's all of those layers, I think, and I tried to bring as much of it as I could into the space. Yes.

Jamz Supernova 42:07

No, definitely. And I feel that and I, you know, it kind of brings me memories of, you know, this year is kind of all like, you know, it wasn't about getting to this stage. And getting to that stage, actually, the most fun we had was just in random roads that we didn't know where we were with DJs that we hadn't heard of, but that was the most fun, it's like you said, it's the journey. And I really was also sort of drawn to you know, it's a bit of a, I guess, it's a bit of a sensitive one for a lot of people because if anybody knows of anyone that has come when I say from the Commonwealth, but maybe on the other side of the Commonwealth, you know, there is this side of things that well, they didn't have the wheel, so they weren't civilised. And when we got there, we civilised them, you know, and that it as a way of kind of undoing the, the negatives of, of colonialism. So, we gave them this, we gave them that. And I thought, you know, in terms of like not having the will in

terms of the idea of them not knowing where they're going, even though this was where they live, sort of I guess eradicating their knowledge and the ignorance around that. I wondered how that still affects us today? That ignorance?

Sonia E Barrett 43:13

I think it's - I think it's key and I've got a space in in the room where there are lots of wheels, turning, and I'm really talking about how this lack of this idea that there wasn't with there was lot mechanised motorised transport, it's always been seen as a sign of intellectual backwardness. And I think that affects, like the fact that kind of, it's a key tool. And, you know, this distinction between animals and people is ways that, you know, people use tools and animals can't. So, there's this sense of, like, you know, black people not being having tools or not creating these tools, whereby the will was really inappropriate for, for the continent, because of the way rain is, and it's just wasn't appropriate technology. Obviously, it was used as well. So, I think this still affects us today. And I think - but the interesting thing is that the first, probably the first thing that was wheeled onto the continent of Africa was the gun carriage that I have in a military room, that was probably the first wheels were brought. And then the wheels the other wheels that were I mean, that's the kind of point that's made in the room and then the fact that the trains and so on were mostly were made to express things out of the continent, as opposed to any anything else. So, it's not it actually wasn't beneficial and there's a space in the room where there's lots of swirls that are moving when I talk about administrative areas as being circular spaces, so it used to be that the as far as you could walk in a day, that was an administrative region, so no to the wheel, but like anything else was considered, like kind of crazy. Like why would you want to administrate an area larger than you could cover in a day? You know, I just think that's so intelligent, and, but it's just kind of all swept away in terms of. And so, I think that how that relates to us today is that there are lots of ways in our community and in our spirit that that we can have of thinking about things, of understanding things that we just don't even reach into. And you talk and these are powerful things. And it's so interesting, to talk about like, being at carnival, not knowing where you are, or not even knowing which float it is. And that's kind of the best - best moment. So, this, this, this constant desire to locate to be quick, to move quickly to dominate, even to know where you are all the time. It's not, it's not, it's a construct that we can actually step outside of. And culturally, we do that in our cultural practices. And I think they're really powerful, especially now with climate, with climate, with climate catastrophe, or climate change, or however you want to phrase it. I think those - these are tools that are going to be really important.

Jamz Supernova 46:07

Yeah, most definitely, you sort of kind of led us nicely into the military room, you know, there was some sort of, I guess, a little bit of crossover with some of the first wheels that were, you know, kind of exported there and there for the purpose of war. It was, you know, I only found out from my mom, that black people and brown people, you know, fought in the in the world wars that we talk about in school, and we learn about in the history, and she was very kind of adamant that this is her view, and I've kind of taken on that view that we don't we don't wear a poppy, for the reason that until it's taught, you know, until it's expressed, until it's vocalise that there was there were so many black and brown people in those fights. Do you feel like it's a disservice in schools? No matter of where in the UK is that that's not spoken about?

Sonia E Barrett 47:00

I think it is, but I think it's getting better. I mean, some of the sources that I referenced, like in terms of - are from, like kind of national war memorials, military people are getting wiser to the fact of, of including their black and brown regiments. But it's absolutely a disservice that that hasn't happened in schools. But we have to also bear in mind that this is a – this is the governmental decision at a governmental level, not to invite those - not to invite those military regiments to, to victory parades, and actually to disband them without pay under armed – under military, you know, a company like an armed, they arrived and back in the Caribbean, with armed guards, and all no pension, all of those things disqualify me see this again and again. And I think that that's a decision. And so, the ramifications of that decision are massive. I mean, there is a black poppy movement whereby there are people there are organisations trying to, like, bring to the fore the fact that there's black service, but this lack of black service has created racial problems, I think, without end, because when would that Lord Kitchener moment, all those people were seen as coming just after the war. So they did - the worst things have happened. And now things are about to get better. Now all these people arrive. And that was and that was for, for, for working class people who were told what to think or who had helped or that was concealed from them. Because military knew that these regiments existed. They felt that like, you know, black people were just interlopers, they were just coming for the good times, they'd have no idea that that all these people have been involved all the time, in the worst times, in in some of the hardest times. And that's why in the mutual my show how not even not even just black people serving in auxiliary spaces in the Caribbean, I've got female officer from Trinidad auxiliary service, but also, civilians

from across the Caribbean was sending things through. They also didn't have much to send but what they could they were sending, and this is not taught and it's it creates, it's I think it's created problems that need not have existed.

Jamz Supernova 49:28

Controversy? And definitely I think it would change the kind of rhetoric of my grandparent or my great grandparents, you know, fought in the war, for example, that now allows me to, you know, say this, do this kind of act - act in this way. I think it was kind of eliminate that. I wanted to jump into the healthcare room, as well, because that kind of in history takes us all the way back, you know, all the way back in terms of the bush and I thought that was a really interesting place to start in terms of what the Bushmen, also the eradication and the extinction are some of those, you know, valued plants and their properties and then you have the knock-on effect of then it'd be in synthesised them and patented. So, the peoples whose it was originally can no longer even create their, you know, their own version. I was telling someone today about that. And they were like, yeah, it's just absolutely mind blowing and it's kind of that feels purposeful, you know, that feels. I don't know that that does that hurts a lot, because you can directly see the blockages to helping people. But I thought I wanted to know from you, you know, kind of where did that research lead you in terms of thinking into the bush and was there anything that you thought was what surprised you?

Sonia E Barrett 50:43

I mean, actually, it was also housing and so the more I dug into it, the more I, I found it incredibly depressing, because it's, I mean, all this is so all these rooms have got personal aspects, which are kind of hidden in the rooms that come in - my dad is an officer was an officer in the British Army as a, as a Jamaican man, my mother, my grandmother, worked for the NHS as an accessory nurse. So of course, quite difficult relationships with all this material. And that, it felt like I mean, sometimes it felt like I was it was like a cliff edge, you were falling off, and you thought you'd reached the bottom. And then there was another level that was just like, oh, because what I realised is about the patents. And that was just like for me, and I had also some figures of how many black and brown people died because they don't have access to this, to this to this medicine in - it just in a year. And it was just a just a shocking figure. And I just thought it was just, it's really upsetting and going through committee consultation. I was very worried about this, putting these things out because I thought it's quite a lot. So, we had the porch area to

kind of like decompress. But people in the community were telling me even more they were saying so one woman's explained to me a little but that's not the last of it. Because actually, all those medicines that have been patented, they've only been trialled. They have they've been trialled in groups that don't include ethnic minorities. So they're actually not even made for us. So, we don't even have access to like a thing that might not even work. I mean, it's just that's and I was like, oh okay, this is another level of awfulness, and that these, these plants don't exist anymore. So I just feel really sad when we think about health care and our contribution to health care, when we celebrate doctors and nurses who've assisted Britain, we need to look at that in this context and this bigger context of healthcare, and where we are and where we have been. And it's also difficult images about what happened at what was what was our health care on this on the middle passage, which was nothing at all, a one figure in the in the one part of the, of the work shares, shares that the passage of emigration of sharks was affected. Because of all the bodies that were, the people that were in the water, and those people were thrown in the water, whether they were healthy or whether they were sick. And whether if they're sick, they were thrown in, if they were healthy, and there was too much weight, they were thrown in. So it is this, this this history of, of healthcare specifically. And then I have one image, which is quite upsetting. It's very upsetting about a decimated forest. And then people were moved on foot, to the boats. And then if they were sick and couldn't walk anymore, but still had some energy, they were tied to the, to the stumps of the trees. So, the remains of the forest left to die. So, they had bit of energy, they were they had energy were just left there. But if they had some, some goes left, they were actually tied to those decimated treatments. And there's an image of that which is an image I extracted and put in the space is just very, very depressing. But it also to come to the to the contemporary issue of the earn, learn and return in that context. We're now recruiting, and this is this then goes beyond the Caribbean, because it's going to other black and brown places - countries. We're also recruiting from the Philippines now and with this kind of built-in deportation. And I just think that that's in taking this bigger picture. It's really beyond shocking. And I don't, I just find that like, I just want to put all these things in one space, because then we can begin to really appreciate a feel like visually...

Jamz Supernova 54:54

...and unpick it as well?

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PROJECTS

Sonia E Barrett 54:56

Yeah.

Jamz Supernova 54:54

And start to unpick it because I felt like we were at the edge of going into you know this. So, let's step off the cliff with you. And then we can kind of, I guess together support one another. Thank you, Sonia, we're going to have another musical interlude. I think it's nice to think of this as the porch moment, you know, this is the moment to reflect, get some rest by reset, go again. So, this is from a dubstep producer by the name of Mala, who's from southeast London. He's worked with a pianist called Joe Armon-Jones, and it's called *The Truth*.

[Audio - instrumental music] 55:32

Jamz Supernova 55:41

That's a really from a great project. I'd definitely say it's worth checking out kind of explores dubstep, sound system culture and in a modern day. Okay, so I'd like to welcome back Antony Joseph. Who's going to do another...

Lili-Maxx Hager 55:59

Jamz we can't hear you.

Jamz Supernova 56:00

Oh, no. Can you hear me now? I've taken off mute. Hello, hello.

Anthony Joseph 56:06

I can hear you.

Jamz Supernova 56:07

You can hear me. Okay. You got me? Okay, cool. But it's just saying it's a great project from Mala and Joe Armon-Jones, give it a listen. I want to invite back Antony Joseph, for reading another piece of work. So, Antony, the floor is yours.

Anthony Joseph 56:22

Okay, so actually, the two pieces I'm going to read well, well, the first one definitely has a lot to do with that sort of military room that we were speaking about. I'm just pulling up a better PDF. Just give me one second. Okay, yeah. In interestingly enough, there was a guy called George Arthur Roberts, who lived - who lived on my, in my well, I guess my estate in Camberwell here, who was a soldier in the First World War and lived. He lived here and died in 1970. And there's a plaque for him. So the first piece is called *Pride*. And it's kind of it's not that well not dedicated to him. It's about him and it's about a sense of pride that a lot of Caribbean people of that generation felt for Britain for some reason, and then it's also about the pride of the caretaker of the estate, who was very, very happy to be there when this plaque was being unveiled. So, *Pride*. They are building a memory, a blue memorial, putting up a plaque, consecrating the space where George Roberts lived. Roberts, born Trinidad, 1890, was wounded in the Somme, Battalion Bomber, yet known to throw bombs like coconuts. This barrack yard, Samuel Lewis Trust, built as alms for the poor in 1815, a strong house for wounded soldiers, with wild mint in the troughs, retains its history. The caretaker changing from overalls to soft shirt, to pose at the unveiling with the mayor in his livery collar. Rare groover, West London, Jamaican, London soul man. It is the first time I have seen him take off his hat. So that poem was one of three poems that were published in an anthology that came out in 2018, which is called *Unwritten* and then people see it, maybe it's too blurred. It's called *Unwritten Caribbean Poems after the First World War*. So, it came out to celebrate the 70th anniversary of Windrush. And this is the second poem and I was I was really inspired by reading accounts by Caribbean soldiers who actually fought in World War One about the things that they had to carry with them. So, this is *Inventory*. 1 ration tin - to be drunk till sulphur dreg, one spiked trench club, jujube, a prayer shawl, shroud of Avignon, Lion of Montpellier. Finally put to front from slave work and we saw battle, frontline of Palestine and trench, sent letters, 1 Bryant and May matchbox & match boxholder and rum jug and cut plug of Gold Block tobacco in tinfoil. 1 fly wisk to wish fly off gone off sweet cake and race, the black face burst or blackens maculates dirty bone frost bit amputates the staccato tattoo rolls over the ridge explodes into language into sound which bursts through the tongue to stiffen the jaw into a riff for drama to put glue in his throat pith pith

the bayonet which split the helmet like a sonnet. And the last piece is actually lyrics for a song called *Calling England Home*, which actually started as a poem didn't start as a song started as a point that I then recorded with my band. It was made into a song, accompanied by music, and it came out in an album called *The Rich Are Only Defeated When Running for Their Lives*, which came out last year. What else can I say about this piece? Well, this piece there are three verses. And in each of the verses, I go through a particular generation of people of Caribbean people that have come to the UK from the Caribbean. So, in the first verse, we're dealing with the most of the Windrush Generation -people that came in 1940s, mid 1940s 4849, in particular, and then in the second verse, we moved to 1959 because people were coming all of these years and that's a particular, you know, the generation that inspired the sort of Black Power movements here. And then, in the final verse, I do, I talk about my own, my own experience of coming here 1989. So, *Calling England Home*. Black and been here since 1949— West London jaw grind, 'Tek it easy'. We saw him, you saw him walking along the canal last night. And what a joy to buck up upon him at the carnival today, to hear him speak about the dances and the bands at the Paramount, the spots you couldn't mix with white in, or dance in. Remembering...London. How he been slapped so hard with the lash - Sam Selvon say. And it take him 60 years before he could call England 'home.' He musta come here in black and white, 1959, time longer than twine. So long ago he don't remember being a child, just a suit and steamer trunk upon a ship which took a good six weeks to cross. We sat at his kitchen table and I filmed him on the fly but he wasn't saying much at least nothing I could put in a poem, instead he showed me photographs - with the dashiki and the fez with Michael X at the Ambience. Outside the night came in, and he had moved so far away from calling England 'home.' I've lived here longer than home, since 1989. Remember Harlesden in the spring time I used to walk from Cricklewood to Marylebone High Street to cut up meat to punch out dough I was never asked to wait tables or to serve scones and coffee. I worked in the basement. But I learned to tie my apron in a way that retained some dignity. And in my first summer above the corner shop, I listened to rare groove on pirate radio. I was flung so far from any notion of nation. How long do you have to live in a place before you can call it 'home?'. Thank you.

Jamz Supernova 1:04:21

Wow, thank you, Anthony. Yeah, again, you know, more power, more powerful words. I could really see you in a sense, you know, in 1989 and kind of, I guess, would you say that - would you say that your journey here has been bittersweet in terms of its home? But does it always feel like home?

Anthony Joseph 1:04:48

Oh, it feels like home now because I've been here longer than I actually lived in Trinidad, you know, so. But I think you know; I think we are tied to this idea that we can only have one home you know? I think I have two homes; I think I have a home, that's always in Trinidad. It's always, you know, because that's the first place I knew who I was. So that's always going to be my spiritual and my physical home as well. That's, that's where I'm at home. But I live here. I live in London. I've lived here for many years. And I like living in, you know, I have family here. So, here's home as well, you know, actually, when I'm in Trinidad, I look forward to coming back. And when I'm here, I look forward to going to Trinidad – so these two degrees at home, you know?

Jamz Supernova 1:05:37

Yeah, I believe I think that I can definitely be true, I think the notion that you have to discount one to embrace the other, or vice versa. And I guess, another experience that some people have is that, let's say as if they're first generation, you know, I don't know, if you have, you know, children, if they were to be told to go back home, but to go back where, you know, this is home, you know, in terms of they don't have necessarily have that duality, or to be in Trinidad or not feel that, you know, that is always home. Do you think that the Windrush has had a kind of direct - oh maybe rephrase that, has the Windrush had a direct impact on you and in what way?

Anthony Joseph 1:06:16

I think I think first of all, the Windrush is one ship. You know, I think the actual Windrush itself was one ship, and we talk about it as a as a period in historical time, which, you know, its kind of is it's come to represent that period of time from the late from after World War Two, up until the late 50s, or whatever, that's the Windrush period. Sure. So I think that period, historical period has had a huge influence on every sort of aspect of black culture that we see visibly in the UK now. I mean, that that introduced a lot of - a lot of cultural turning points, you know, through that experience of people coming during that time we got carnival, you know, we got the Notting Hill Carnival, we got a lot of we got a reggae, we got calypso in the UK, you know. It changed a lot of things that people that came during that time change the UK permanently changed a lot of things. It changed it is about belonging, you know, home. One of the things that I found in my research

was that prior to that period, people in Britain, there was no sort of real identity crisis in the sense that they believed they were just British, it was just Britain and that was it. And then suddenly, after World War Two, and with the empire crumbling, and people started coming to the UK, suddenly there became this, this question about, well, what actually is British? You know, what is what does it actually mean to be English? And I think that the Windrush movement has a hand - has a part to play in the way British people have defined themselves, and that's quite important. You know, it's because of that influx of people from the Caribbean and questioning, what is it actually to be British, you know, then we have this situation where during the 50s, and the 60s and into the 70s, people are redefining what it means, you know, and I think that's a contribution. You know, apart from the cultural contribution, there's an intellectual contribution as well. Yeah. Yeah. So yeah, it has impacted on me and my work. And, you know, the fact that I came here in the first place, and wanted to stay and, you know, was able to work and was able to find a space, you know, because there were people that came before me. And sort of, you know, created paths and roads for me to walk behind, you know, so yeah, absolutely.

Jamz Supernova 1:08:51

Yeah, I'd like to invite back Sonia because I love the way that actually I think, you know, big shout out to the, to the UP guys, because the programming is - has been spot on, you know, you are these parallel journeys of research and out of it comes your creativity, with you Anthony, you know, it's what we read, and what we can hear with you, Sonia, it's what we can see. So how does each other's work makes you make you feel so when you know, Sonia, let's start with you, when you hear Anthony's work, what sort of feelings come up for you?

Sonia E Barrett 1:09:25

So it's wonderful to hear the, the, these ideas being articulated, I mean, what's really quite powerful as a point of view that's taken, I mean, where would we hear from the man who's in the basement cutting up the meat, like we that's, that's really powerful and the - and this - the quiet dignity in that poem, and how that how do you find things you like the way I tie my, my apron is that you know, like, this little ritual is like a kind of a way, you can see that path. It's things would happen many, you know, multiple times during the day when you leave you take your apron off. When you come in, you put your apron on. And it's like these little, I mean, for me visually, I'm interested in what are the tools that you we can use to, to lift us up

out of objectification. And I see in that recording of that verbalization of that action, that noticing the action, that's, that's a tool in the toolkit to really take you out of a space of objectification. And really, you know, to claim - other people might look and not see anything when they just see the apron, but it's something for him. He does that for himself. And he knows things are right now, you know, proper. And I think that's really interesting.

Jamz Supernova 1:10:49

Yeah. For you, Anthony, we've been going on the walkthrough of Sonia's work, what things came out for you?

Anthony Joseph 1:10:59

I think it - I don't know, man, I think a lot of things came to mind, one of the things that came to mind was that it's taking that moment and that period in history, it's kind of taking it into the future, you know, I think the work, being able to present the work on this sort of, you know, interactive level means that a lot more people have access to it. And it moves away from just being the, you know, we started with just the Pathé a film, you know, and now we're in a space where we can walk through a room virtually, you know, and see the impact of these people. So, I think that's, that's amazing. But it also reminded me of a quote from Pearl Connor, two years ago, who was a Trinidadian, she was an activist and artists, she managed a lot of artists and stuff in the 50s and 60s. And she said that the "there is no record of the contributions that black people have made to British culture. We there's a crack and we fall, there's a hole in the ground, and we fall through it, you know". And I think what Yeah, it's like all of these contributions that people like Kitchener, and people who were around at that time they're lost, you know, they get lost, and it's up to people like Sonia and like myself to try to keep them above ground. And I think that's what's Sonia's doing - keeping it above ground. So, people, so the stories are visible, and we can see them permanently, you know? So I think that's important.

Jamz Supernova 1:12:29

And we're in this really interesting time, I think, where this general I can speak from for my generation are kind of really open and receptive to relearning, relearning, the things that we weren't taught and kind of having sort of all this sort

of a wealth of information to do that. I think, you know, I do think that the events of 2020 had a big part to play in that and kind of given us the space to go back and to look and, and we have your work to kind of aid us. I've got some questions that have come in, so feel free to keep on dropping them. The Slido link is in the chat will have about yeah, 10 to 15 minutes worth of questions. This one's for Sonia, it's from Jeff. He said "your digital work is fascinating. So, can people add to it, and is *Rush Me* a living environment that can expand as it includes more lived experiences?" So can people add to it, and will expand?

Sonia E Barrett 1:13:25

In in a word, yes, this - the point is that people can drop other things there. So, there are areas which shelves, so you can drop an object that could be digitised or a text. You can - you can respond to something; you can bring something else in. I see digital spaces infinite, but it's kind of not because I was discovered if I put too much into a room it can, it can - it could crash. So yes, it could expand would require more rooms to add on to add on an add on but that that's absolutely, absolutely the point. And yes, yeah.

Jamz Supernova 1:14:05

So, I saw it says on the on the site is that what it starts off was will not be aware it ends up as. I think that's quite interesting.

Sonia E Barrett 1:14:13

Yes. It should - when it's - when I mean maybe at one point you can't even see the starting points that I've started, there's just been something other what other people have brought and think is important. And I quite like that idea. It's kind of a living should organically grow.

Jamz Supernova 1:14:32

Yeah. Another question we have, although we were bought to support health, I love the thought process of what else can healthcare be? Could you expand on Damien Hirst's medical cabinet?

Sonia E Barrett 1:14:48

Okay, so um, so to take those two as two parts so the first part is what, what, what health can be - I have a evasion grid, where there are I've just like picked out like, members of the black community here, I think I'll try to understand what else healthcare could be within our communities. I think that's, I think they're really digging into that. And they're all their leads. And I think that's really exciting as regards to Damien Hirst, I was so interested in, like, you know, he's this, that that work on medicine has been read so many different ways, but I don't think anyone's really brought, like the right race into it. And I feel like race is definitely, really important in medicine and race and the environment. So, I see race, environment, and gender, especially being one problem, as opposed to these separate things. So, for Damien Hirst, as you know, very successful, male British artists, with his, with his with his medicine cabinet, for me to come in, you know, make just a tiny meme of it and put the put the, the bars on it is imprisonment. Imprisonment is kind of big, like a big act really because we have to understand that in this country, the Windrush scandal is basically people, black and brown people in this country, who are citizens are presenting themselves for health care, when they have health care needs is when they end up to being deported. So that path, that healthcare path was that because at one point, doctors were being recruited in this country to help this deportation progress, called into the so-called hostile environment. So that they're those bars on Hirst's medicine cabinet have many meanings, one of those is that reference to that deportation, and when presenting for medical care. And people not presenting for medical care, because they were afraid that it would lead to deportation, which is another whole other tragedy, but particularly this locking up of medicines which have been effectively stolen, destroyed, synthesised, not for us. So, this, this, this many locking up and removing from us. So for me, that's, that's all in that little - in that little chest there, and it sits next to the other chest, which is like, what medicines were here before. The tropical medicines were synthesised, which was not very much to be honest. So, but ironically, in a mahogany box, though, there's two, those two boxes are sitting next to each other, and they kind of speak to each other and feel. So that's some of the layers of that.

Jamz Supernova 1:17:36

Another question, which we're actually going to throw to Anthony first, and then I'll bring the question back around to you, Sonia. So, it was a both of you kind of have delved into the Caribbean military experience, through your work. Antony, when you saw the contemporary posters that were in Sonia's room, you know, the kind

of the millennial, the selfie the self-belief for me, me, me, aimed at young black people. How did that make you feel?

Anthony Joseph 1:18:08

Well, I'm not surprised. I mean, it's this is this is this is where we are. This is part of a whole sort of campaign of inclusivity, I think. I'm not sure if I'm qualified enough to critique that, you know, I think it's, yeah, I don't know. I mean, it's, it's the black body is always a problematic space. And it's always been a politically politicised - politicised space, you know. So I'm seeing now, you know, with the with the wake of, you know, in the wake of George Floyd, and in the wake of the Black Lives Matter movement in seeing a lot more visibility and a lot more a lot more these images, you know. And I'm just wondering, where does it go from here? You know whether or not we're going to be still seeing this in a couple years? How is it going to evolve? And I'm really interested in how is it going to evolve after the space that we had now, where there's a lot of inclusivity, and a lot of exposure and a lot of visibility, and a lot of which feels like a lot of doors opening and a lot of opportunities. And, you know, I'm interested in seeing where it goes. So, you know, that's the sort of question that comes to mind when I see images like that, what - what happens next?

Jamz Supernova 1:19:32

Yeah, yeah, I guess it can be quite uncomfortable because you don't this the, I guess, a space in which the inclusivity they're asking for or whether that is a safe space for these people. And for you, Sonia, you know, someone had asked, you know, what platforms were these contemporary recruitment posters have advertised on and I'm going to add one in what why did you feel the need to include them?

Sonia E Barrett 1:19:56

So, these are actual advertisements that the British Army run ran themselves. It's their own advertising campaign. So, the first one was from the British Government, particularly that one in the Bahamas, but there was similar ones in Trinidad in Jamaica, and across the islands. And these, these them, I wanted to put the modern ones there, because I was always so interesting how this recruitment process that's happening, let's look at this, especially with all these other different

types of worries in the room. I felt, I found it shocking myself, but I think I thought it was I didn't really want to take a position - I thought it's more interesting to just put them in the space and to see, like to just say, Okay, after looking at this, like, how is this for you? What happens now? What is this doing with you? But I did think that last poster, which was, you know, offering a place to belong, was particularly poignant, because it's this history of exclusion. And like, if we were, if we, if the place we could belong is a bombed-out house in, in some war-torn area. I mean, it just seems to me to be particularly inappropriate. But, you know, there's lots of ways to read those posters. And so, they're just put all together on the back wall. And there's room for people to think about that. And, as we can see, because of the warriors in the room, like fighting for the British Army, or working for the Army, or being part of the Navy, or the Air Force is not a new thing for black people. I mean, you can see there are lots of people in the room that have done that before with different outcomes. So, I just think in that context, it's interesting to look at those, those posters. I'm interested in expanding out to the hospitals to like reaching out to the future and just colliding them in this room. Just drilling down just looking at military per se.

Jamz Supernova 1:21:46

Yeah, well, what do you think we can - we can you know, having taken all the research that you've done for this project, and Anthony, well, you know, the work and the research that you've been doing, you know, throughout your, your, your time as a as an artist. What do you think we can learn from the Windrush Generation? What, what should we take away from this experience that are for parents and grandparents and ancestors have gone through? And today, you could take this one first.

Anthony Joseph 1:22:16

Oh, oh, that's a hard question. What can we learn? Hmm, gosh, I don't know. I mean, I'm not I'm not a fan of saying, we have to learn resilience, and we have to learn the strength. And we have to be, you know, as strong as they were, I don't know. Because I think they, they endured a lot - of a lot of hardship, a lot of things that they didn't have to enjoy that they shouldn't have endured so. Well, I mean, I'll be honest, I think one of the things that we have to learn is, is is to not do, to not have the sort of attitudes that they had, when they came, they came, almost, it felt like asking to be let in; almost asking to belong, you know, and I think we've, we've moved away from that now. And luckily, we've moved into a space where the

struggle for belonging is not so profound as it was for them, you know, so I think we can move away from always having to sort of, you know, this sort of imposter syndrome, where we're looking for a place and we don't feel at home and, you know, how long do we have to live here before we can call it home? I think we can move away from that. So I think that's something we've learned over time, how to centre yourself in a space, I think is one of the things we've learned. But you know, for me, I'm in a particular - a particularly interesting situation, because I didn't, I wasn't here in the 70s, un the 80s. I didn't grow up. I grew up in Trinidad. That sort of black, that period of black British history, the 60s, the 70s, the 80s - a really pivotal, important period, but I wasn't here for that, you know, so in a lot of ways, I can't really comment on the sort of political delivery of the Windrush because a lot of the things that the Windrush Generation contributed with their children, you know, the children, the second generation, second, second and third generations, and their experiences are pivotal to where we are now. So, but I feel like I've missed out on that because I wasn't here. So, I don't know. I don't know if Sonia was here. You know, if you grew up in the UK during that period?

Sonia E Barrett 1:24:38

So, I, I grew up I grew up in lots of different places. I kept coming back to Britain, because my grandparents are here. So, my West Indian grandparents who lived in in London – Wood Green. And so I kept coming in and seeing this and then seeing something else seeing Africa, seeing Cyprus seeing Hong Kong so I, I've always had this counterpoint. But I mean, when I think about what did I learn from? What did I learn from? What can we learn from the Windrush Generation? Or what could I learn from my grandmother, I feel that I learned I can learn a lot from my great grandmother. And actually, during lockdown. I was, I started to really get into planting gardens. And I may, I took a qualification in permaculture, and when I'd finished, which is a kind of way of gardening with the soil and the earth. And when I finished, I realised I've done all these degrees. And I've just done another qualification just to begin to begin to know a little bit of what my great grandmother already knew a long time, like before, even though she didn't lose your acreage, she had all this already. And I was thinking these systems are familiar. And it's so I think there's a lot to learn, not just only from the Windrush Generation, but the generation before the Windrush and the generations that stretched back into our very long history that were on the continent before that. So, I'm very open to learning, and I'm just very excited about, but not to just focus on the Windrush Generation, but also all that was before them as well, because that's a very long, long history. And speaking to - speaking with members of

Windrush who actually of the groups that started this celebration of Windrush, they are very adamant that they did they're not immigrants, that they are citizens, and they came as citizens. And this is that they will correct you on again and again, and they really, like distance themselves of being immigrants, they don't understand or don't understand citizens coming to a country, they have citizenship, and that's how they, they explain it. And I think that that's really, really interesting. That in that anticipation, that expectation of citizenship, I think that's something that we could perhaps stem from as well. But I love this idea of yes as they just said, centring myself in a space. As a belonging, I think that's wonderful. But I think that maybe some of the Windrush people were expecting to do that. They were expecting to be centred in the space. I do feel like, it was surprising, because they knew so much about Britain, but British people knew nothing.

Anthony Joseph 1:27:34

Yeah.

Sonia E Barrett 1:27:36

About this imbalance, this was not an accidental imbalance. And that's the heart of I think that gets to the heart of so many problems, as well as the ratio of the contributions is a double-edged thing.

Anthony Joseph 1:27:50

Yeah. But don't you think that this is the idea of citizenship and all of that belonging that they anticipated or they're proud was that was just was not part of the sort of Imperial propaganda at the time that made them feel that this was something that was theirs? And actually, when they came, it wasn't; they couldn't find it?

Jamz Supernova 1:28:11

Well, yeah, I mean, even my granddad is, as he sent me a picture of my great grandma with the ticket, the boat ticket to come over. And I was like, oh she's part of Windrush? And he was like, "no, she wasn't part of Windrush, she was invited". And there's I was like, okay, what year? And you know, within that period, but there was this, the counteraction of being like no, she was invited, she wasn't you know,

Windrush. But that, you know, I just thought that was really interesting, you know, that he felt the need to express that. Yeah, maybe, maybe that goes back to. And there's not a distinction, but in his sense of belonging as to how he got here. Maybe that's what he needs, you know. I'm going to go through a few more questions before we wrap it up, and we'll end with a song. So we've had something in from webinar. They're based in Birmingham, they're part of the national Windrush 75 committee. How can we ensure both of these works are shared? So I guess this panel discussion, and your Sonia as well, how can we ensure that it's shared?

Sonia E Barrett 1:29:21

I don't know. I mean, I mean, Anthony's books are available for purchase.

Jamz Supernova 1:29:27

Yeah, buy it!

Sonia E Barrett 1:29:31

And these pieces online, this *Rush Me* work is online and you can enter it. This, I think we might be doing that at the end. And so as long as it's online and up, it will be accessible to people. Those are the ways I think.

Jamz Supernova 1:29:51

Amazing. And this will be available on YouTube after and someone said, do - will this ever be turned into a VR space where we can physically walk around to? Would that be your hopes, Sonia? Does it need to be made into physical space?

Sonia E Barrett 1:30:08

Um, it could be. What's interesting for me about the virtual space is that it means that people from the Caribbean and from Britain can access the space. And also, it means that there, I mean, I had a lot of contributions also from outside of London means that that that can happen too. Of course, it would be exciting to do to do that as well. Yeah, for sure.

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Jamz Supernova 1:30:35

Yeah. Well, yeah, hopefully we can make that happen. I wanted to get maybe Anthony and Sonia, just I guess your lasting thoughts of, you know, kind of this questions that we've had, is there anything that you'd like to impart on people who are watching this or any lasting thoughts and lasting quotes, any lasting questions that you want to pose as we continue this conversation?

Anthony Joseph 1:30:58

I have just one, one thing I would say is that it's really important to collect stories, it's really important for us, the generation that the Windrush so called Windrush Generation, there aren't a lot of them around, you know, people are getting older, and people are passing away, and it's really important to capture their stories, you know, take photos of them, capture whatever evidence they have of their time here, you know, do the research, find out who they were or find out about their lives, recorded somewhere. Otherwise, you know, as Pearl says, we're going to fall through the hole, they're going to forge through a hole in, you know, I think it's the responsibility of artists, like, you know, myself, like Sonia and writers, poets, musicians, or whatever, we become the biographers, we become the historians, because so much of our history is lost, so much is gone. So much has been eroded. You know, so it's important that we sort of keep sort of keep things together as well keep things archived and everything. And we need help from other people who can collect the stories, so keep collecting stories of your grandparents and whatever. That's what I would suggest.

Jamz Supernova 1:32:13

That's brilliant, Anthony. And yeah, Sonia?

Sonia E Barrett 1:32:16

I think that's, that's wonderful to do. I mean, and so in the short film, there is a moment where we have someone from the Windrush Generation literally drives - she flies their own plane and waves goodbye, in it's like, really, at the moment, there's that moment for me of like, you know, we're losing, we're losing you. And that's how this really short film ends. And I just, I just feel that not only to collect those things, but to think about what happened before their stories? But also to think how can we relate that to what's happening to us now? What, how does that

make the fights or the issues and the and the situations we have now how does that affect those, those situations, like mean Belly, or people in the, in the, in the military, or the nurses coming over? Who are about to come over from the Caribbean to work in, in the NHS? Like how, how do we can curate those, those archives, to our situation now and to some of the things that we're struggling with, which are very similar, unfortunately, to things that happen during the Windrush time are very recognisable for those individuals. That's, that would be for me, I think, really, really important, but also very important to say, you know, thank you for, for people who've taken the time to now to, to come here and, and listen to me and Anthony and hear some of your musical interlude, Jamz, which was really, really so lovely. And also thanks to people who have sponsored our projects and Michael Barrington Hibbert who generously enabled this work to happen at all.

Jamz Supernova 1:34:00

Yeah, brilliant. Well, I'm going to hand back over to Lili who wants to, to jump back in and kind of to wrap it all up. So come through Lili.

Lili-Maxx Hager 1:34:11

Hi, everyone. Thank you all, Anthony, Sonia, Jamz for such a fantastic conversation. It was really thought provoking. It was great to see how much synergy there was between Sonia and Anthony's work and Jamz, thank you for bringing that out so well. There's a few thanks that I think we need to share for tonight. Firstly, I'd like to thank Lizzie and Francis our BSL interpreters for interpreting this event. We're very grateful to have you here today. And to the audience, for participating and for all of your comments and questions throughout the evening, and thanks for bearing with us through some of the technical difficulties we had. *Rush Me*, the artwork that inspired this event tonight was over five months in the making. And it was an incredible process for us as an organisation to be a part of. So, I wanted to say a massive thank you for Sonia for producing this work, I know that it was personal, challenging thought provoking all at once. And it was such an intense process. But the work is such an incredible contribution to UP Projects portfolio of digital commissions. And we're really proud to have it as part of *This is Public Space*, our digital commission's programme. I also wanted to thank Marine who is our programmer for her incredible technical development and creative assistance. And as Sonia already mentioned, Michael Barrington Hibbert Associates for sponsor - for funding the commission. We really want to listen and build on the audience's feedback for future events. So Jack, will

be posting a link in the chat. So if you could give us any feedback, that would be great. We will be uploading both visual and audio recording of today's event on our YouTube channel. That will include both captions and BSL interpretation, which you'll be able to access on from the UP Projects' website. We would all like to now encourage you to go check out *Rush Me*. Again Jack, will post a link in the chat that you can all go and explore. And last but not least, I'd love to thank Jasmine Bell and Jack Newbury for all your technical assistance and programming expertise tonight. And everything you've done in the lead up to this event. So, thank you all and have a good night and I think we'll outro with the very last song that Jamz had planned so I'll play that for you all now.

[Audio - music] 1:36:25