

TRANSCRIPT

Hear, Now
Episode 21

Escape
The Slick

A Podcast from Whitechapel Gallery

AO: Hi, welcome to Hear, Now, a Whitechapel Gallery podcast, which takes a look behind the scenes of some of the exhibitions on view at the gallery here at the heart of East London. My name is Amelia Oakley, curator of youth programmes and I'm here to introduce you to today's episode, which features a conversation between artist Gaby Sahhar and Ruth and Yulin, two members of Whitechapel Gallery's youth collective Duchamp & Sons. The episode delves into Escape the Slick, an exhibition collaboratively curated by the collective and Gaby.

Established in 2010, Duchamp & Sons is a collective of 15 to 24 year olds from across London who meet regularly at the gallery to experiment with art, curate exhibitions, events and projects, alongside guest artists and share space for food and conversation. In autumn 2022 the group began collaborating with Gaby during their regular D&S sessions to devise a new exhibition. Over four months of workshops, walks and conversations the collective examined the immediate environment around the gallery considering the value systems local spaces are built on and asking questions about access, affordability and space for young people. The result was Escape the Slick, an immersive space running from January to August 2023 in galleries five and six at Whitechapel Gallery. In this conversation, you'll also hear the group speak about a gallery takeover event inspired by the exhibition that they collaboratively programmed in April 2023.

GS: Hi everyone, I'm Gaby Sahhar and I'm with Duchamp & Sons.

YH: And I'm Yulin Huang and...

RM: I'm Ruth Mbu.

GS: And we're going to discuss about our exhibition at the moment called Escape this Slick. So we've got loads of exciting topics to bring you but first we'd...I think it's important to let people know how we work.

RM: Yeah, I think that's important too, like our process at Duchamp & Sons.

GS: Because I used to be part of it back in the day but I think it'd be interesting to hear what it's like to be part of it now maybe a little bit, for people who don't know anything about it.

RM: I'm still kind of figuring out who I am and what I want to do, but I describe myself as a stylist, producer, curator, but I'm still figuring that out, and that's one of the reasons I wanted to join Duchamp & Sons was that we produce events in London around different things within the arts. But I don't know about you as well, Yulin?

YH: Yeah, so I found out about D&S through my friend who was in D&S, but, yeah, I've been in London for six or seven years studying art. And so being in D&S was one of the ways where I could feel connected to the current contemporary group of young people who are into creative things as I was. So, it was a really great opportunity to just regularly meet and talk about our ideas and what we're doing in London, and also

collaborate together. Yeah, especially with projects like this, which is so exciting.

GS: Yeah, and I think as well, the exciting thing about Duchamp & Sons is that not everyone comes from an art background, I know a lot of people have different ways of thinking, different skill sets, and it becomes a really interesting space where you get to explore things you wouldn't necessarily do by yourself or in school. And I guess that leads us to introduce Escape the Slick, which is the current exhibition.

YH: Shall we try and describe how it feels...

GS: Yeah, that's what we need to do.

YH: ...and how it looks as we walk in for those who haven't been to the show yet.

RM: It's warm. Like when you walk in, it's like a...it's quite a big space and it's really bright because of the windows from up above, well when I went in this morning it felt really warm and bright, and nice. And we were saying it doesn't really feel like a gallery space.

YH: Yeah, I feel like as soon as I walked in I can see the brilliant, bright, colourful unleashing of words on the walls, and it's a really nice confrontation, because that's really not something you see in a white cube sort of space. And it's just really nice to see this kind of youthful takeover in the space. Yeah.

GS: Yeah, I think as well that the interesting thing about Escape the Slick is we are really set out in producing an exhibition in galleries five and six, which was quite radically different from anything that's ever been shown at Whitechapel Gallery, and something that would speak a lot to the current circumstances for a lot of young people as well. Reflect a lot of the spaces we spend a lot of time in, whether that's like your corner shop, your flat share, your university, the supermarket, a café or something. So, I think, yeah, when you walk in you see a lot of all these different props, like some shelving which you might recognise from a local business, a charity shop sofa. The aesthetic of Escape of Slick is quite gritty I would say, it's quite...it feels a little bit anti institutional in quite literal ways with the graffiti, the writing, some satirical messages everywhere. And I think that's what makes the exhibition, I would say, quite approachable to the general public and why they feel the need that they can contribute to the writing. So, yeah.

RM: We went up there just now, well not just now like half an hour ago, and when we walked in there was people just sitting down on their phones or talking, and that's one of the things that we wanted to do, was we wanted people to hang out in the space. Because sometimes when you go to exhibitions you don't feel like you can stop and properly just sit and relax, you feel like you're moved along, moved along and look at this and then move along and it's look at that. But when you go there and people are just hanging out that's what we wanted to do. So that was really nice I felt.

GS: But, yeah, let's talk about the title, what do we think about the title now that it's up and in lights, whatever?

RM: I think it's...it was weird when I came here, it was outside of the gallery on the little billboard things and it looked so official, I was like, oh my God, our thing is a proper thing. But it took us a while to finalise the name and the language as well, that was a big thing.

YH: Well to me, I think when I think of the slick, I think really glossy sky high, corporate, capitalist vibes, and I think we wanted to create a really nice, warm escape from all that, from the London life, from the big city life. I think Gaby also mentioned this when we were walking around upstairs.

GS: Yeah, and we also need to give a shout out to Aldgate East and Whitechapel for being massive references in our show and trying to figure out in a way to let all that culture into the space, and address the differences between the Whitechapel Gallery on the edge of the city and stuff like that. If anyone who doesn't know it, Whitechapel Gallery it's slowly being engrossed in skyscrapers, that are mostly glass, stainless steel, very corporate and private structure and infrastructure, and architecture, and it's getting expensive to be around here. And those are all different visual references but also conceptual references I think that we were interested in colluding with and picking out and trying to recreate in an alternative way I think.

YH: Yeah, in the beginning sessions I remember Gaby led us on a tour around the local area and then we

collected all this imagery from the area and then collaged them together in a later workshop. So, it really was really ingrained into our show of how we decided what the aesthetic would be and that's really cool, it's like an in between active space of inside/outside, but also incorporating the ideas of comfort and discomfort as we were walking through those spaces.

RM: I think as well there was a lot of really strong words like escape. When you hear the word escape, there's a lot of connotations with escape, and I think I also liked how it was almost like a game as well, escaping like the rat race, everyone says the rat race, but the rat race of you have to do it this way or you have to do it that way. It's like escape that and do something different. So that was kind of cool as well. But, yeah, the name was a huge thing. I remember one of...we spent our entire session...

GS: Oh, my God it went on and on, and on and on.

RM: ...on finalising the name. And it was like 5:00 and it's like we still haven't got a name. And then we kept doing rounds and rounds of voting until we got to it and we had five, there was a short list.

GS: There was just so many titles, but I think it's also partly because we were dealing with so many references, and some of the wording came directly from the Whitechapel High Street, Commercial Road, the parks, some different slogans that you see around the gallery, and some were just really invented to give a space for the field. But, yeah, I remember, I was just

trying to work with everyone to try and fuse words together that would encompass everybody's suggestions. Just for people who don't know, there was about a group of 20 of us who all participated towards producing the exhibition. So, the planning sessions sometimes got a little bit...

RM: Heated...

GS: ...heated, a little bit eccentric. And it's just important to reflect that in the show and listen to everybody's...

YH: Suggestions.

GS: ...yeah, suggestions, I guess, because we wanted it to be really true to everybody's experience of living in London, coming to the gallery et cetera, et cetera.

RM: Yeah, I think also like one thing that I...what I found interesting was Duchamp & Sons are super collaborative and you have to take into account everyone's ideas, which is amazing but also there's also challenges with that, so we really felt that with that session. But we got the name and it's encompassed everything.

GS: I'm looking at this sheet now and I think it'd be cool to talk about access, money, public and private space and stuff, and just...

RM: Well, I guess, it links with collaboration, we all brought things to the table because we will have different experiences of being young creatives in London.

GS: Yeah, I think as well a lot of the planning sessions were designed to make everybody's mundane unconscious experiences of living in London, of trying to achieve some sort of social mobility, of getting money or working, trying to show that that can be an art form as well. That these things that just make the fabric of your everyday can be transformed into art that people can discuss and objects that you can show. And quite a lot of different objects that you wouldn't necessarily associate with being contemporary art. So I'm just thinking of all the stuff in the show and getting quite overwhelmed because there's so many different objects. Yeah, I don't even know where to begin.

RM: Like describing the objects or...?

GS: Just remembering everything that's up there it is quite hard sometimes.

RM: We have...I remember you said, you and Amelia you did a charity shop haul, heist, I don't know what you'd call it, and you brought in all these sofas and armchairs. And I feel like that's a big part of the exhibition is the seating. I think you said something about hostile architecture, like there's a lot of that around Whitechapel.

GS: Mm, yeah, I remember a repeated theme that would come up in the sessions was the idea of comfort and access, but also just the dominant architecture form, like I said before of stainless steel and glass and stuff. It's like a very corporate capitalist aesthetic that starts to mirror, I guess, terminals, prison systems...

RM: Institutions.

GS: Institutions and stuff. And it was about retaliating against that with a radically comfort show or a show that was radically visually different that encouraged, for me, self-expression, to think without fear or to think freely and stuff. I think these were all really important questions and ideas that I tried to bring to the group and curate workshops around and stuff.

RM: I remember your first session when we met you, we were all around the table and you had that PowerPoint and you had...you showed us all of your different references, and a lot of them were really immersive, like installations and stuff, which were really cool. So that gave us a taste of what we could do with Escape the Slick. And then we also saw a bit of your work as well, which I thought was really, really good. Because I feel like sometimes when we're in Duchamp & Sons we know each other, but I don't know your practice, so getting to actually get to know you in that way was really interesting.

YH: Yeah, and in that session when we all came together after, I think it was after the tour, we built furniture together as well, and that really brought in that idea of hostile...was it hostile architecture I think you said?

GS: Yeah.

YH: Yeah, that was really good just to see how us when we're together. I think D&S is inherently a space where people feel like it's a safe space, they come together every other week, we tell each other about our

stresses, how we're doing. And I think that really reflected through the show, like the process but also the actual show in the end.

GS: Mm, yeah, no, I'm just thinking about all those informal conversations I had within D&S sessions with people who are like got a job one week, lost the job the other week, got into uni, didn't get their uni offer, moving flat share, someone's freezing cold with like blue lips coming to the session because they don't want to turn on the heat or something.

RM: I feel like that...it was wintertime, wasn't it?

GS: Yeah, it was winter.

RM: Wintertime is always a stressful time anyways just in terms of school, but also things like heating. It's expensive living in London. It's always been expensive but I feel like it's even more expensive, which links as well to we want to bring people into the space and feel like this is also an extension of their home, and they can feel comfortable. But then, I don't know, I guess that's also...is that access? Bringing people into the gallery in that way so they can access the space?

GS: Yeah, I think it is, I think thinking about the public in quite a different way and encouraging people to come in, whether it's participating to the show or just experiencing warmth or comfort, and that made the architecture of the show, I think that is access. It was a really important question for us and tied in a lot with the visual language of the show as well. Because I feel like we should also talk about the walls in the show as

well, just the visual, because we've spoken a lot about the architecture, the seating, the access, the heating, but I think the visual language of the show, the big supermarket billboard, which is a satirical Tesco poster, and also, the big...

RM: The sound piece.

GS: ...sound piece, the graffiti as well, which merges the language of conceptual art a little bit onto graffiti.

RM: Well, I don't know, I feel like Whitechapel has a lot of graffiti and there's a lot of when you...because when I come to the gallery, I don't know if...well, I'm going to say anyway, safety, when I come into the gallery, I walked from Whitechapel overground, so I walked through the market and then you pass all the different roads, but you see loads of...when people plaster posters on walls and stuff, and there's lots of graffiti. And like you said, it's gritty but I feel like we've brought that essence of Whitechapel into the gallery, which you said...like you said it's radical. But, yeah, graffiti I think is really interesting in terms of a medium, because lot of people don't consider it like an art form as well. But I feel like it's...especially right now in terms of culture with artists like Slawn and Novinda, it's like a language for a lot of people. And so we've brought that into the gallery space and made it also feel like it's valid.

GS: Mm, no, I do agree. It's not always considered an art form or something like that, but I like...for me, I personally liked how it was associated with how mainstream it is, how everyone can relate to it, you

see it everywhere you go, worldwide even if it's like across the other side of the planet. But how it's also a language that's associated with retaliation, sometimes with free speech, with a different framework of thinking that's not a conceptual fine art or academia, it's a different type of knowledge, which I think is what we're trying to hit with the show.

YH: Yeah, and we've allowed an active layering of that over time that the show's open, which is a really cool concept just to have a gallery wall open to visitors. There's so many doodles, so many words like...big words like comfort and...what else is there?

GS: There's just so much stuff.

YH: Yeah, there's so many I can't even remember, because it really feels like a really nice confrontation of you read one word and then you see something else in the corner. And there's also these mirrors in various corners of the room that is really mesmerising I think.

GS: Mm.

RM: It reminds me of like you know when you go to a station, I don't know, a lot of people do selfies with...they make little selfies with the...but, yeah, I think that's interesting. But I think what I wanted to say was like, we didn't tell people to put stuff on the walls, they just did it, which was interesting. And I think it's cool as well how it's migrated from one space into a completely different space. And every time I go in there it's like you don't know what you're going to see.

GS: Yeah, it's literally a show that has grown so much and I don't think I've seen that in a show where it just grows and grows, and grows, and for anyone who hasn't seen it, there's a lot of big text on top of little text, of huge fonts and types of animations of eyes and different things that people have decided to turn into graffiti, different struggles around the world, people's personal opinion on the show as well. And it's quite nice I think to be exposed to all of that as well, yeah, you really get a sense of how many people have passed through that space and like the passage of time a little bit as well. It feels a bit like time stands still in this area.

RM: I think it's interesting as well how everyone's working on it together but we've never...I've never met some of the people who've put stuff on the wall but we've all collectively done it together, but not really together. That's really fun.

YH: In April we did a gallery takeover and that was really fascinating to see, just because you can see how that show took over the entire building, and we wanted it to be like a house party ,but also it's so diverse the things that we've ended up doing. There was a collage making workshop. There was a panel, artist's panel that Ruth also hosted and there was also...

RM: Tuck shop, like a little tuck shop...

YH: Oh, yeah, and also a DJ in the creative studio. And then...

RM: We had a little...

YH: Polaroid.

RM: Yeah, and people were taking polaroids and then we hung them up in a little garland, which was fun. But, yeah, it was a cool event, it was fun because we all put in our own little bits. Well every session we split into different groups, so I ended up working on the...we wanted to make an artist's panel, so I was doing it with Jasmine, Shanae. And we were just sitting in a little circle and we had a laptop, and were like, I know this person, I know this person. So Shanae recommended one of her friends who's a photographer. So he came along. And then one of my friends is a photographer as well. So she came along. And then we invited the DJ as well to also be part of the artist talk, but it was just around access into the arts. Because I remember I was... well, me and Jasmine are always talking about how stressful it is trying to exist within the arts and make it, and I think we were both going through a difficult period And I was just like there's a lot of people who are figuring it out.

So, we organised that talk as a way to reassure each other and everyone else that we're all just trying to figure it out, and share on I've done it this way, and I've done that way. Because I feel sometimes when you share things with each other, you can learn from each other and replicate it, and do it your own way as well. So, that was a way of doing that, sharing knowledge. And then the DJ set was really fun as well, Tadi the Great, yeah.

YH: Yeah, and it really felt like a community coming together, especially with open mic, that activated event as well, which I was also a part of. But, yeah, we did open call to people who wanted to share some writing on the mic. And, yeah, it was just really nice being in that gallery full of these quirky little captions against a pancake wall I'm just doing a piece. So, yeah, I did a piece with my friend and I also did a solo piece, and it was just really nice, to talk into this, these people that I've never met. And, yeah, it just felt like informal but formal at the same time, just like a really nice in-between space to do that.

GS: We all come from different creative backgrounds and a lot of people bring up skills and practices to this whole process, Yulin, I know that you come from a writing and painting fine art background and you were a writing resident, and as part of the open mic night you performed a little segment that you're willing to share with us now. So I'm going to hand over to you, if you want?

YH: Yeah. So in my residency which was the Young Writer in Residence at the Whitechapel Gallery, I did this confessional piece of writing that...it was in response to that previous show, which was the London Open, and I weaved together all the words in the titles and the artworks that really called out to me into this confession of what it feels like to be a young emerging creative existing in London right now. So it's this really hopeful but also hopeless kind of feeling of yearning for oblivion and nothingness because the London city life is so overwhelming and stressful sometimes. Yeah, it's a really honest and raw piece that I'm glad I

wrote, it was just cathartic for me. And also a lot of the things in the show spoke to me in that way as well. So, for example, I referenced there was this video work upstairs that was an interview on how people felt living in London basically. But I'll read a little segment of my piece.

“This is a luxury. You work your whole life for just this nothingness, you do everything for nothing. I feel tired all the time you say with a statement of intent. London is a city that wears you out, that takes everything from you, that demands a lot of things from you all the time, but in the next breath you mutter, I have thick skin because I live in London. This strength was given to me by London. And London takes and London gives. This constant give-and-take shakes my core until my eyes glaze over the global chance of make me safe, under the insurmountable waves of widespread crisis, withdrawal, demand, justice, served as the spectre of the world which could be free, which just is on hollow earth.”

So yeah, it was an overwhelming sense of not just global crises but also living in the local big city. So, it was that combination of overwhelmingness and wanting to escape that essentially. So it has overlaps with the show as well, which I loved. So I was really happy to bring a little bit of that to the open mic as well.

RM: I love that.

GS: That was so good, can we just give a little round of applause, that was so cool. This is what I mean

Duchamp & Sons have a very talented group of individuals and everybody out there should be shook.

RM: I love as well it's really relatable how London is relentless, but also it makes you tough as well.

YH: Yeah.

RM: Yeah. I think, yeah, I've never heard your poetry before and I really resonated with that.

GS: The same, I really resonated with it as well so thank you for sharing, mm.

RM: Do you still feel like...? When did you write that and do you still feel that way? Do you feel a bit differently?

YH: I think it's a perpetual kind of feeling if you're living in London, it made me think of what constitutes as a Londoner? Because I'm obviously not from here, I've moved here from overseas. So I feel like this is a universal London experience, right, we're collectively here and experiencing the same thing. And being in D&S and doing the show together feels like we're collectively creating the sense of comfort and I think that's something that's so nice and welcoming, and just a nice thing to come together at this point in time. To just know that we're not alone in feeling all this, which is in itself enough for the time being to feel that.

RM: That's true, like you come in and some of us come from work, some of us come from school, but it doesn't really matter where you've come from, we all just sit down with our snacks, and we just do what we do. And

then it does feel like a comfort. I didn't really think about it, but it does feel like a comfort having the luxury to just be together and bring our ideas together, and then create something together as well. I think that's like one of the reasons that I really wanted to be a part of Duchamp & Sons, when we had the induction or the, I don't know what you'd call it, when we auditioned but not really aud...I don't know what you would call it. Where we are applying to be part of D&S and we have a session, and that was one of the first times where I've actually done something creative since leaving school, and it felt really, I don't know how you would describe it, but it felt nice to be able to use my hands and my mind in that way. Because I've been working so much I haven't had time to create.

So having just a space and time to just do things that I wouldn't typically do in my normal life and do it together, and collaborate with people and bounce off of other people's ideas, it is...it's our comfort space really. Can we talk a little bit about public space for young people?

GS: Mm.

RM: And opportunities for young people as well?

GS: Uh huh.

RM: Because I feel like that's something I'm passionate about. I didn't go to uni and I didn't study art. So sometimes when I'm at a gallery open or something and people are talking about things and I don't always get it, but that's not something that I felt with

Duchamp & Sons. But I just felt like because one of the big things around Escape the Slick was comfort and rejecting traditional art concepts and it has to be like this, and it has to be all white walls and all super slick and clean. I felt like it was an opportunity to also talk about access into those spaces. I don't know where I'm going with this, but it links to the panel talk and the artist talk, why I wanted to bring in those people, because some of them studied arts at uni, some of them didn't. A few of them dropped out of art school and stuff like that. But I just think access into the arts is a really big topic, especially with things like nepotism and favouritism within the arts, I think it was really important to discuss that a little bit. I don't know where I'm going with this.

GS: No, I think it's really good, I think what you're trying to say it's also embracing other people's knowledges and experiences, and viewing them as art as well, and trying to produce some sort of content or conversations, whatever that maybe, by people who wouldn't necessarily view themselves as artists. Because they're starting out or who have low self-esteem or who are just working on themselves and stuff. Is that where you're going with this? Maybe I'm reading it all wrong.

RM: Kind of and also just opportunities. I think having opportunities like Duchamp & Sons is really important, because like you were saying, you were a Duchamp & Sons member and you still like...

GS: I'm just laughing because I'm 30 years old now and every time...

RM: Yeah, but you were a Duchamp & Sons member and you still use those...I remember you saying that you learnt more about...you learnt more in Duchamp & Sons than you did at uni.

GS: Than I did at university, yeah, that quote.

RM: Which I was like, what? That's crazy.

GS: Well, it's true. Okay, I see where you're going with this now.

RM: I still don't know...I thought that was really interesting, sometimes I'm like, oh, I feel bad that I didn't get a degree in arts. I don't have a degree in art history, and I don't know this artist or this artist, but I'm still allowed to be in the space and I still have things that I can contribute. I feel like Escape the Slick really made me realise that, because before I knew it, but then I was afterwards, after like planning the takeover, sharing ideas with everyone, I was like actually I have a lot to bring and there's a lot of people who also have a lot to bring.

GS: But also the reason I was cringing when you said I used to be Duchamp & Sons is because I am 30 now, which there's nothing wrong with being 30, but it just brings you back to your teenage self. When I was in Duchamp & Sons I didn't necessarily know what I wanted to do with my life. I think I was working in a pub in Stratham and then had gotten into university and then still tried to do both programmes. But, yeah, what I said is I did learn more at Duchamp & Sons and other gallery youth

groups than I did at uni, because I guess there was an emphasis on alternative ways of learning and making, which the world of academia can sometimes feel a bit like a dysfunctional family. Like you don't understand the information you're receiving and the people you're with sometimes, it can feel very intimidating. I don't know, I felt dumb at Goldsmiths a lot and I felt like at Duchamp & Sons it was a non-judgmental space for people's way of viewing the world and stuff.

So I think that's where that quote came from, that I learnt more at Duchamp & Sons than I did at university. I'm not saying that I don't like academia, but I'm just saying at that time in my life I felt like I was just understanding the information more from the youth group than the Goldsmiths University. But, yeah, Goldsmiths University is still a good place, I'm not slagging it off or anything, I'm just talking about my personal experience, which uni's hard. Uni in general is hard, even getting into uni and there's so many people who don't go to uni as well. And I took a gap before going so I know where you're coming from as well. But, yeah, I also think the fact I was in Duchamp & Sons helped me lead this project, because just to note that I was also on the receiving end of producing an exhibition, where we worked with an artist to do an exhibition in the same space. And I felt like when we ran that project all the things I was frustrated by in doing that show, which was slick and polished, I wanted to address with working with you two, and the rest of the collective obviously, to try and make it a show that really represented your age group. Whereas the show we had previously worked on I felt like didn't in ways.

RM: Like you felt like the artists didn't give space for you to show what you want to show?

GS: I don't know, a little bit, yeah. I felt like it became a bit more...I guess, as an artist like me having art practice, whether that's paying, whatever, but when we worked with that artist they were like...I felt like they really wanted to incorporate their art practice, like actually the thing they made with their hands and stuff. And I felt like the conversations we had were just like sidelines or a tool or something. And I really wanted to address that way of working to abolish it in a way and think of alternative ways that we could fill out the space and produce something a bit more maximalist I guess. I just really liked the way we all worked together basically, it felt very collaborative and also very risky at times. I don't think we all knew what it was going to be till the end and I think we should also talk about that a bit more. The fact that a lot of it was quite hypothetical and imaginative, and that we were all working towards this thing which felt a bit unpredictable I think at times.

YH: Mm, spontaneous.

GS: Yeah.

RM: It's like a group...I feel like...you know when you do things together in a group project, it's like okay, we're going to do this, we're going to do this and it's like a week before, and it's like, okay, guys so what are we going to do? It's like that, we didn't know what it was going to be until the very, very end, until...I didn't know

what it was going to be until I walked into the space to be honest. Like that session where we were all just putting stuff on the walls, that's when I was like, okay, this is what it's going to be. But before that I was just...it was just very like abstract, felt like I'm not sure what it was going to be.

YH: But if we had done it in any other way it wouldn't be to the same effect.

GS: Yeah.

RM: Mm.

GS: Well, it would have just been a bit more traditional, which is fine, but it wasn't what we were I think going for. So as we're approaching the end of the podcast, I think it'd be cool to focus on, I don't know, our favourite thing about working on this or an aspect of the show that we were drawn to the most, or that we'll remember, even the legacy of the show, where it will go or something? But for me I think my favourite thing was just how, I guess, risky the show was as well, I've never worked in such a collaborative way without knowing the outcome a bit more towards the end. And also, just having being part of the group when I was younger and then coming back and working with you guys to do that, the same project. It felt a bit like I was being drawn back to my 16...no,18 year old self in a way. So, it felt a bit like history repeating itself and I quite liked that feeling sometimes. So, that was my favourite thing. But also, I just love how the show looks. So yeah.

YH: So it's very full circle for you?

GS: Yeah, I did such a full circle.

YH: Yeah. I think my favourite thing is the idea of, especially at the beginning you brought us out into the local area and then gave us a local tour, and then us collecting images together, and then coming together and creating this collage. Which turned into the show, which is also a collage of our different voices and our different imagery that we collectively gathered. So, I think, yeah, that was my favourite aspect of the show just the coming together in this space.

RM: Mm, I agree with coming together. I feel closer to the group after the exhibition. I feel like we brought so much of our own personal experiences to the show that I feel like I know everyone a lot more and I feel like it feels like more of a community and we've also created our own little community as well, like our own little network. So, I think that was one of my favourite bits was being able to get to know everyone more and create something that felt really special.

AO: Thanks for listening to this episode of Hear, Now. If you enjoyed this podcast you can find out more information about our youth programme by heading to whitechapelgallery.org or by following our youth programme on Instagram @duchampandsons. You can also find all of our other episodes online, on Spotify, Acast and other major platforms.

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