

TSM artists' talk at York St John University.

December 7, 2023, 1:00PM



Alexandra Harley: Thank you all for coming everybody. My name's Alexandra Harley. This is Gillian Brent, and this is Sheila Vollmer.

And what we've done is we've decided to make our presentation so we're going to be each of us talking about each decade that we've been working.

And so we're going to present our images and then if there's any questions, we've got some time at the end where you can ask questions.

Right, this is a quote by Jenny Sorkin, She's based in America.

'Somewhere in the 1990s, the artist in her Studio took a permanent backseat to the politics of assertion. The declarations of race, sexuality and class preciousness became a term to denigrate abstraction. And yet the qualities it implied were arguably symptomatic of abstraction, a sensitivity to objects and the disquieting intensity devoted to the process of making them'.

Gillian Brent: I went to art school at Wimbledon School of Art.

I was there with Alex back in the late 70s, early 80s and then we both went to Saint Martins, which is now Central St. Martins to do postgraduate studies in sculpture. This piece was made sort of like at the end of my postgraduate year and afterwards outside of college.

Umm, we have come quite a collaborative working together culture in the Sculpture Department. We were all working on the same things at the same time; we were making our own sculptures but we were sharing ideas and working very much in a similar way.

So we've started off making abstract sculpture, when I first was at Wimbledon, but by this time we started looking at the human body as a source for our sculpture and for treating it almost in the way that an abstract sculptor would.

So we were looking at the form and the pressures and the tensions within the body and the internal structure, the skeleton and the muscle.

So we learned a lot from what of anatomy and work very closely with models and this sculpture, people always think it's clay.

It's not quite human size, but it's kind of about this big. It weighs about half a tonne I

think or a third of a tonne maybe; it's quite hard to move anyway because it's made out of forged steel.

So all those lumps and bumps, each one is made out of a billet of 3 -4 inch billets of steel that have been put into a forge and then hammered with a 20 lb sledgehammer. So we all used to help each other do this because obviously it's quite a big thing, but that's how it was made and then it's all been welded together into this sculpture.

AH: So basically you'd help each other. Somebody would be standing out in the piece in a pair of tongs and the other one will be doing a lot of banging.

Yeah.

So very physical work.

GB: Some of us are still got the backs to prove it.

AH: However, I've moved on from working in steel.

And I decided that I would be working with wood.

It's it was made in my studio after I'd left college and I found this massive billet of wood about this sort of height of a mahogany, I believe it is; Cuban mahogany.

However, it was in a skip.

It was going to be sent off to landfill and so I've reclaimed it and all of my work is or most of my work is used with recycled materials, certainly in what it is not so much in problems, obviously.

Again, it's a similar way of working.

It's several pieces that have been carved and then constructed and put together.

So, this is quite a simple piece and as much as only 5 elements to it.

And one of the things I do try and keep in my work, going back to the figure is that sense of imbalance and unease and that sense of movement, that motion that you might get from a piece of work that you want it to sort of do, do that behind your back when you go out the door.

I'm not a fan of big pieces that just sit on the floor. I want something that's up in the air and very much more open, but as a result of that it becomes quite delicate and the piece that was about that sort of size and doesn't weigh third of a tonne.

Sheila Vollmer: So I'm originally from Canada. Did my BA over there and it was a very traditional different time type of degree that I think Alex and Jillian went through which was specifically sculpture. Mine was fine art and we actually had to do

a courses in sociology and art history and Drawing every year, and you didn't really have to specialize.

And I actually started in printmaking, and then when I set my foot in the sculpture studio, I think that was it. I was in love in it. And again the course was very modular. You know, we learned all the skills, clay, casting, carving, but interestingly there were modular modules in performance art and photography.

And you know, different specialist tutors that that came in. I then got on the postgraduate course at Saint Martin's in sculpture in the late 80s, came over to London, only meant to stay a year. 30 years later, I'm still here.

I was introduced to the metal sculpture basement in Saint Martins at that time, which was in Charing Cross Road. Having done a lot of casting, we had no kiln, so everything had to be cast into plaster or cement fondue.

Again, I sort of fell in love with the welding and these sculptures were made later where I had sort of set myself up in London with a studio and stayed with a couple of other artists and using found pipe and they were the tallest one is about this big and started to get into the simplified form with a hole in the piece; that kind of opening, not solid.

GB: Alright, so 1990s.

So when I left St. Martin's, I ended up moving to Sheffield because I couldn't afford a rabbit hutch in London to make my work in, and I needed an industrial space.

So I moved to an old cutlery works in Sheffield; Yorkshire Artspace, which still exists but is now across two new buildings. I did carry on doing some of that heavy forging through a few years and had a forge, but it was basically quite difficult and time consuming. I had kids, you know, time got shorter.

So I went back to just constructing sculpture out of metal, out of steel, found steel. I also decided that actually I was happier working with pure abstraction rather than looking at the human body. So I reverted back. I'd like to say it moved on from when I was first a student making abstract sculpture. This was a piece that was shown in exhibition in Wrexham in the late 90s. We all had trouble finding pictures of our old work because obviously it was before digital cameras and all of that and everything was on slide, and it looks so it was quite difficult.

Umm yeah.

AH: By this stage, Gill and I weren't really in touch with each other, but there are...it's quite incredible how our practices have evolved along similar trajectories.

Umm, I had stayed in London, I had a studio, and I stayed working with wood.

This again is reclaimed wood.

It's yew, a very, very hard wood and I was still constructing with it and I was interested in the interplay of the colouration within the material so that whiter pale sap wood, the bit that's on the outside just underneath the bark, has got a visual play with the darker heartwood that's on the inside and yew is a very, very beautiful wood, because when you first cut into it, before it oxidises, these beautiful colours and there's purples and oranges and all sorts of things, I was quite seduced by that and I thought it was lovely.

I was playing around with different methods of construction and so bolting things together, using wooden spigots and that sort of thing. I was using a chainsaw. I had to use hand tools because I didn't have access to any technical workshop of any sort. You know, I was on my own; I had to just get on and make with what I had.

SV: So I'm in Deptford now, in the studio and this was actually made in my space.

Previous to this I had done a few workshops, one at Triangle Workshop in upstate New York and then Shea Farm down in Devon, I think it is and I think it was in those two workshops, I would just using what we could find and I started using window frames and I had a bar inside as well and joining them together and we had in in these workshops we would have two weeks to just get on and make work and I've got very interested again in the openings in the spaces that were created.

And that idea of the window frame, I took it a step further and thought, OK, I'm going to create these sense of line and containment, but the angle was very important. It wasn't just a line. It was a way of containing the space as well of inside, outside it's so it added that element of not just the containment of the frame, but also of the material that was used to do that. And I've also explored with colour inside and outside with that. This was looks massive in terms of weight.

There are actually really a thin and angled pieces where I just created a little angles and bolted them together so it all could come apart and then stack into my studio, but this actually connects up like a mobius strip.

So I call it 'Continuous Line, Continuous Space' and I've was able to configure it into different spaces.

So that began my journey in in installation as well, where I would think about the

work and how it responded to the space that it was in.

GB: We're into the new century.

From about 1997 to 2010, (this might chime with some of you as a particular period in British history, there must about what was going on) I did a lot of work in the public realm working with all sorts of people.

Obviously as an artist, you have to make a living and I was doing a lot of work with schools and community groups and youth groups and all sorts of people making sculpture with them for their locality and out of this I started working with much more industrial bought steel rather than the recycled material that I've been using before. Still welding steel. I don't know how many young people I've taught how to Weld. I've had hundreds of them coming to my studios to learn on workshops, how to how to weld; its easy to do, hard to do well, I would say.

So this sculpture was one I particularly liked. I did a lot of work for outdoors as well, but this is this was actually made as a gallery piece and I feel rather sad looking at it because of in 2016 I had to downsize my studio because of my financial situation and life as it is. And I sold off or gave away quite a lot my sculpture.

But this one didn't have a home and it had to be cut off and I was feeling sad about that.

So it's about 2 1/2 metres high. I remember I made it big enough that just fit in my car because I had to take it somewhere. And so it's all these practical things that come with making sculpture. And how do you move it around before I can afford a van? And it just leans against the wall. So it's literally self-supporting with one leg. That was in an exhibition I did at Derby Art Gallery with a group of Rolls Royce apprentices, so they made work and I brought that to show.

AH: And something that we started when we were students was working in paper.

It's a non precious material. It is something that you can work very, very fast and you can try out ideas very easily. And it's something that I've continued doing to right to this day and but I always saw it as being it's only paper; it's ephemeral, it doesn't really count.

And quite often I would be making something standing by the bin and I think.

Oh yeah, that's yeah... that's OK and it will go into the bin. I wouldn't keep it.

And it wasn't until around this sort of time that I realized that people are actually interested in what I was doing with the paper. Some of them got worked up into

being very substantial pieces and I was using my chainsaw and angle grinder and things on them because they were that big and that so you know, sort of solid. I wasn't bothered about the aesthetic of them in terms of finish because I just saw them as a means to an end. But people have, like I said, have taken an interest in these and they've become a significant part of my showing practice as well as just generating ideas. And yeah, it's something that really does sort of inform my practice. It's something that I it's a sort of comfort zone really. I know what I'm doing and I know how to deal with it. So yeah, I've got a piece at the moment that's just about to be swung from the roof of an aircraft hanger, so it's a really big, heavy piece. I want to photograph it in motion, so I want it to be swinging and hanging from this aircraft hanger. This on the other hand, is a much smaller piece. And like I said it, it's just not precious. It's something I can tear, rip, shred, get really exasperated by and jump up and down on. And ultimately, so many of them, so very, very many of them were binned, but that there are a few now that have stood the test of time and been included in some really substantial exhibitions.

SV: So this is carried on my interest in the angle and also the colour.

As you can see, as a channel that to change your viewpoints around it and move the eye in and out.

And I was starting to think of how to use the wall.

So again, this evolved from my installation pieces and how to respond to space and this was actually made specifically for an exhibition in Darlington with four other women working in steel. I think we came up with a title Fe 205 because it was in 2005 and the chemical formula for steel is Fe, like women and it was actually brought together by a Paul Wager, I think his name was who was working here in the north, trying to bring together women who worked in steel in the exhibition, so he instigated it. And so it went to Darlington and then to the Canary Wharf where they were having sculpture exhibitions and Morley Gallery which I where I work.

So yeah, that's getting more simplified and that interest in how minimal can I be here. The triangles inside are helping to hold the shape of the almost slinky like piece, and they're interdependent. One couldn't exist without the other, and I did a lot of sort of tower of pieces in this way as well, so it's playing with balance. It's also coming back to the window frame. I was reading Gaston Bachelard's Poetics of Space and which got me into using some of those found architectural elements that you find in the house. And again, the skirting board pieces you've seen the gallery

here and that idea of viewpoints and looking through and not figurative, but it relates to the body in terms of your own human size and gesture, and how you work.

GB: So this is a piece or a series of pieces called In Conversation which I made in 2016. It's the first time I started to bring in found objects into my work. So I have a constant... I don't call it battle; I am constantly concerned about how my work is going to take its place in space and I don't want a white plinth because it separates the sculpture from us.

It makes it something that's on a pedestal, and I want to take it off that and bring it into our space. And so these sculptures used just chairs and an old hi fi speaker which could be described as plinths. Or could they be described as part of the sculpture? Are they just something that they rest on? This is a question that I've not really 100% answered in my own head.

They're all made of steel. I was also started using colour in the 2010's and started painting my work. I've painted quite a lot of work when it has been in the public realm, but in my own practice I'd always just kept material down to ordinary, plain steel, maybe varnished it for the weather, but I had never coloured it. Around this time I've done quite a few coloured sculptures and you can see the red line of the steel, but it's also got some scrap shapes that came from somebody who gave me a load of offcuts of their laser cutting.

So there's lots of random shapes that were found shapes, so it's that kind of idea of how much do you control what you're making and how much do you select from things that you find around you and bring them into your work and how much you use things that already exist as part of your work. It was also the largest last time I worked on my big Studio, so the last big things that I made. I went from this to making really small work. I've started going back up to making big work even though I got much smaller studio, so what's gonna happen to it all? I won't be able to get in the door soon.

AH: 2016 I got a massive fellowship. It was fully funded. And I was given access to a bronze foundry in Italy for three months. All I had to do was go to the bronze foundry. I was given a stipend, a flat, a Solo exhibition in London when I got back, and a catalogue. It was a real game changer and the reason I got it was because the selection panel really liked my paper sculptures, and that was the basis I use those as an armature for the casting, so I took a couple of small pieces out with me and it

radically changed the way that I have worked with paper because I didn't take the paper I was using, I went and got cable boxes and all sorts of things, scrap metal, scrap paper. And but I also bought a ream of A4.

And so I'd leave the foundry at the end of the day and then go back to my flat and make the paperwork. And these were dipped into wax; in a whopping great bath of wax, slightly bigger than this table here, and you could walk up the steps and dip your paper into there and that made a massive change, I thought I'd had a sculpture there.

You dip in your wax, it comes out and it's changed completely. And then I spend a lot of time just working the surface and cutting it up. Re-dipping it, changing it, and doing whatever I needed to do. It was a very, very productive time. I do recommend that if you get the opportunity for something like that, just go for it. It was fantastic. This is a paper sculpture cast into bronze. It's quite substantial as well as sort of size which weighs a lot in bronze. It was a piece that was part of my Ashurst Prize, which I won a couple of years back. And it made a a really massive difference to the way that I work. My Italian is still absolutely abysmal. But I will be going back out there again. I was going out regularly, taking a piece of work to be called fast into bronze and stay there for two or three days. And make sure that the journey hadn't damaged the paper. Working smaller now and then collect the one that I'd had before, so I'd be able to supervise the patination while I was out there, and I'd bring home the piece. That was all scuppered during COVID, but the plan is to go back out there again.

The bronze sculpture that I've got in Vessel has been..I cast that myself. I've got access to a foundry, a small personal foundry with a friend and also through my work as well. I can do very small pieces. And so it changed my work from the wood and the paper that I was doing, like I said, continually threw into the bronze. And there's a natural progression.

SV: This is a working with skirting board which you can probably see and my first one I made was in 1996 and it was around the time I was using the window frames as well.

So again, that looking at the architectural elements, but again the line and this one is later 2016 and it was a bit more random.

I was using all the off cuts from other more regular pieces I was using, but following the line of the moulding and then seeing what happens.

All of them are joined together with piano hinges, which are brass and come in long lengths, and you can just cut them to size. So I was also interested in the making of it, that I didn't know exactly how it was going to be configured.

At the end I would just in a sense almost follow a system of I want to follow this line and let's just see what shapes happen around it and spaces. Obviously the space being is important as the line and the shape. If you break it down into sculptural language, but then yeah, what happens when you hang it on the wall?

I've made a three-dimensional piece, but they've tended to be more wall pieces or literally coming off the skirting, moving up, hanging. You can see one in Vessel.

Yes, there's one hanging in Vessel which has been configured from an earlier piece. And again, you're making it work with the space.

I'm very interested in how in constructing something, whether it be something found object or the metal, the cuts and the edges and the line and then the spaces that happen around it.

And I think coming back again to that to Gaston Bachelard, if anybody's read it, it's such a lovely book about the poetics of how we relate to material and to the whole and to spaces.

It's not a major thing, but it's an element in my work that that I dip in and out. So I sometimes work with the metal and sometimes with the wood.

It was very hard to choose one piece from each decade because I've also worked with rope and doing installations with eyelet fixings, and they're actually screwed into the wall into the ceiling with hanging sort of square cube elements that are Dexion and have holes through them in.

Responding to that space again with line and space, and also colour, using blue. You can see them on my web page.

GB: So to the 2020s. I said before, I'd starting to use found objects and then in 2018 I did this six-month sabbatical. Obviously, you know, being an artist, you don't necessarily living out of selling your work and exhibiting. So I had lots of other work working in arts institutions and things, but I decided to have a sabbatical and I started working with found objects in my work alongside steel and wood and other materials and this kind of changed and grew. So I started with really little things. But then I had these little things and I started to put them somewhere to be seen. So this again was frustrating me so I made little things and then built bigger sculptures to display the little thing. It's like making the detail before you make the

larger structure in space.

This piece I made in 2020, I call it 'Not a Monument'. I'm not an artist who works with issues, but it was at that time when they threw the monument of the slave trader in Bristol into the river and I wanted to make sculpture that wasn't about that kind of monumental telling a story about a person, but it's something so saying this is not what I do; I don't do this sort of thing. The main structural is steel, but it's got pieces of concrete. I cast pieces of concrete, which is something I've never done. So it started to add mass because a lot of my work was very much about line and space and making small changes in the lengths of metal. But this has got wood in it as well and it's got a sort of mock Georgian jug that I got from a charity shop. I go around charity shops, finding bits and pieces, which sometimes have a story to tell that that chimed with me, but it's not actually about them. It's not really about the narrative of the piece, it's just something that I like the form of. In 2021 I was awarded a Developing Your Creative Practice grant from the Arts Council. And I went and learned how to cast, which is something I've never learned to college, never interested in casting. I'd always been a constructed sculpture, made work by constructing objects, but I started learning to cast in Jesmonite, a material that was developed in the 1980s, which is a material for casting, which is a lot more robust than casting in plaster and easy to add colour to and safer and more eco-friendly and so I now have been casting objects, found objects in Jesmonite with colour and adding them to, constructing them into my sculpture and you can see some of those sculptures in Vessel.

AH: My first love was always working with wood and these are pieces of apple that have been trimmed from a friend's tree while they were still green. So while they were fresh cut, they're still very pliable, they're malleable and I was able to bend them into different shapes. So you can see a circle in the middle of that, and I tied that up for a couple of months. When I released the binding it stayed as a circle. And sometimes it was just a simple arc that was being created.

This is quite a large piece. It's over a meter high, over a meter wide and deep and there's some ceramic pieces in there.

I've still got this idea about sort of how you put stuff together and I'm not gonna bore you with that now. So it's very important, it is very important to me.

And the ceramic wasn't quite working but I had something quite substantial by that stage, which I wanted to extend and so I just kept adding in.

There's no glue involved in this, it's all tied together with Rafia. So I've just tied it, tied it all together. And this is just come away from an exhibition down in Peckham in London.

I really wasn't certain whether I even... it was glaring at me from the corner of the studio – 'I dare you', and I did. And I was really pleased that I did because it went it needed the bigger space in the scramble as well.

GB: I noticed it on lots of people's Instagram.

SV: This is 92023 and it was actually made for the London Group Summer exhibition at the Waterloo St. John's Church, which is right at Waterloo.

Alex is a member and I was invited as a non-member to come in, respond to what was the theme. It was something it was soon out of COVID, so it was something about Together we right? Or I don't know - something to respond about How long the high water?

This is my second or third time trying Perspex. I was interested in using perspex In this one they aren't interdependent, but in previous ones the perspex was helping to hold the steel up and vice versa, they were interdependent, but this I was kind of responding to the metal piece that that came first and creating again other viewpoints around it that inside outside and I think you probably all had that experience of making the piece and some of you were doing this now where yesterday we went to the Chapel and saw Tom's piece in the Chapel and it wasn't made for that but how you know different it is when you put a piece in and how you can bring it alive and create different meanings.

Even with that earlier Spring piece, some of the inspirations in my work are grids and systems. How there is a system in the way of climber grows or a tree grows?

There's a certain direction that it happens and this was actually made out of similar size lengths, but kept within a certain size, so I knew I had a system of the way it was going to the direction it was gonna go, but I didn't know the outcome because of having to stay within a certain parameter that I worked with. This is another element of my work where I don't always follow it, but I start with a system and that then changes quite a bit when you add colour, when you add other elements to it and the way it ends up sitting, you don't know what which way is up as well. And that happens with rolling around on the floor with it.

TSM: So as Charlotte said earlier, we came together as a group in 2019.

We met when showing together in the same show, though we all had other connections and we decide when talking about our work, we kind of realized that we've all spent our lives working as sculptors, not necessarily focusing on the fact that we were women sculptors and in fact often not wanting to be seen just as women sculptors; wanting to be seen as taken seriously just as sculptors, and realizing that somehow we've got a bit left behind by all of this and that we've become a bit invisible sometimes and a bit overlooked, I suppose, and I think we've decided that we had a lot of things that we've been doing, a lot of experience and other things so we'd like to come together and work together. And that's the thing; working as an artist on your own is quite isolating, quite hard work trying to keep yourself motivated, putting yourself forward with exhibitions and commissions and things. So we started to work together and support each other, share networks and we had a little exhibition, a pop up show in a gallery in East London and we just sat and talked for a while, didn't we? We realized how much we shared and how much we could share together and support each other through our practices. Then we had a way of working well alongside each other; not making work together but making a piece of work and asking what do you think?

So you know, we're very, very independent individually, but we have this network of people that we can trust to say ohh wow or yeah???, and that's really very important and also pick up sort of ideas and things.

And as we all work making abstract sculpture, we've all done that pretty much all of our careers.

But there's been lots of evidence flowers to what is the forefront of the Art world's view of contemporary art.

And we've kind of carried on with this and this is something that we think is important even though it's not about lots of the big issues of the day. It's not that we aren't interested in those, it's just not what we make our work about. We're much more interested in making work about our reaction to material. We have developed our own sculptural language, and we're not talking about, we're not making work that's about things that other people say. We're creating a language to say things specifically in the material and form and space and light.

This was a pop-up show that we had in Sheffield. We started to always have a public discussion as well as a show. So which is why we're called Talking Sculpture Making. It's about talking about it as well and we had the public discussion and we had a

chair who came and managed us. Megan (Goodeve) is also speaking at the York St John Symposium, isn't she?

So yeah, she was our speaker there pulling it together.

We did have a fourth member but she moved to France and decided it was in sustainable, trying to be involved primarily because of Brexit.

And so there's just the three of us now.

And this year, we had a large show at APT Gallery in Deptford and we invited some other artists to show with us and we invited two who were about half our age, at least, if not younger - Beatrice Galletley and Anna Reading.

Umm, so we wanted to work with other artists as well and open up that dialogue between the generations; what we've done and what we've learned and what we've discovered but also learning from other people who are coming from a different perspective.

We specifically wanted them to be of a younger generation to find out what their experiences were as women in the sculpture studio and in institutions.

We had a set of questions that had developed from the previous two talks and it was a bit surprising to hear that some things hadn't changed since we were young.

You know that some things were still like that. And when I say that just in terms of being taken seriously and having the confidence of being able to work with machinery, work with materials, find your own way of making that it doesn't necessarily have to be a correct way of joining something; you might use cable ties or string.

And being allowed to have that freedom and confidence to do that.

SV: This in London APT Gallery where I'm an artist.

We just to tell you a bit about that and that it is possible you don't have to be stuck with this. These studios that are out there in the cost that they may take as a group of artists. We took this building on; we didn't buy it personally, but we created a charity and company of 42 artists that then took on the lease and then had a board of trustees and it's almost 30 years old now in Deptford and like Brixton, where I live that has become gentrified.

Deptford believe it or not, is now happening and thank goodness we did it because we now have, you know, sustainable studios and we have this wonderful big gallery space and that used to run Creekside Open, that some of you may have known about. Unfortunately, it hasn't been running recently, but it really kickstarted a few artist careers coming to that one because we'd have people like Phyllida Barlow, you

know, different artists who selected.

But anyway, this was our first big show. We had been generally in small spaces and usually just weekend pop ups and here we had a three week show that was around the International Women's Day and we had a discussion, two events, Yeah, two events talking about our work and about the process being an artist working today and what that means is particularly working with abstract sculpture.

So questions, please.

Ohh, the poetics of space by Gaston Bachelard.

He was a mathematician to start with and then went into philosophy.

And there's the poetics of Reverie, The Poetics of Space.

It should give you know artists started off.

Now you're so confident with materials and you seem to like not be, you know, you can go with from paper to forging metal to skirting boards.

How would you sort of suggest students build confidences?

Get your hands on it and do it now while you've got the equipment.

Yeah, shops and this technicians to support you, because that's really useful.

You need to learn how to use those tools.

While we can?

Yeah.

And make mistakes.

I mean you, you know, things happen out of mistakes as well.

Umm, just play and explore.

I know you don't like the word play, but I do, you know, Experiment, explore, things happen when you're making in, you're on the floor with it and just trying things out, you know, is that it's saying earlier, you know, I'm.

I'm.

I'm gonna dare do this, you know?

Yeah.

Dare you do it?

You know, put get yourself out of your comfort zone.

And like Sheila says, make mistakes.

There's a WhatsApp group for the London based members of the Royal Society of Sculptors and one of the members posted a picture of a whisk and the Jesmonite. He

didn't know what the problem was.

It turns out to that he was working when it was very, very cold last week and he didn't realize there was a temperature problem.

You know, everybody makes mistakes.

We don't know everything, and in the Studio nobody cares.

You know, it just enjoy the moment and see what you end up with.

Umm, don't be intimidated by people.

Say you're not gonna do it like that.

Do it like that and just, you know, try it.

Yeah, and be prepared to accept that they might have been right.

You then know from a position of strength that you know you've the reason why you didn't.

The shouldn't fall should do something in the way that you want to do.

And now there's an opportunity to try things out on a bigger scale, with materials that you can't afford when you go leave college, a space that you might not be able to afford.

Yeah, I mean we all have studios and they're very central to our Practice.

We all have a studio and but there, you know, there are cheap studios out there, but it is something that you have to find the money for or make it make it happen yourself, you know, find a welders shed or you know, garage that's not being used.

I mean, that's how we often started really creating our own spaces and it's really important to have a network, you know, how important it is as students to have people you can speak to and your tutors, but you try and keep that network and find your find your people.

Thanks a lot for the talk, I really enjoyed it.

Am so my question is not that much about sculpture, but it's about gender issues in the artwork, so to speak. So we have seen a lot of exhibitions recently and also like in the last five years, feminist, our rules.

Feminist collectives in the article, I was wondering whether you think that there is an action shift in the art world at the moment, at least the UK, or if it is just one more of those things that is just like it's the bus or just for the moment you mean?

Yeah.

And if we have actually, do you think that there is actually a significant shift in terms of also accessibility visibility in the public galleries, but I don't know about the commercial galleries.

You know, I think you know you're seeing a lot of work of people that need to be seen, you know, of are artists of colour or more women are.

But if you look into the commercial galleries, I don't know how much that's changed and maybe a bit, but not as much. They're paying lip service to it.

They're saying that they're supporting the artists are making a big to do about having a minority artist of some sort. But actually when they're done, they've ticked that box. They can move back to that.

I'm being cynical, but you know we've gotta support each other and a good artist is a good artist and I don't wanna take anything away from the blokes.

For you know there needs to be a balance, a balance and , you know they need to we need to share a platform.

That seems like a good time to end; yeah, actually to kind of stop thinking about those questions for the show coming up and for the symposium, umm, so and yes and that TSM will be joining us in January again for a symposium of closes the exhibition in Vessel on the 25th of January Thank you.