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Participants:  
SAFIYAH CHEATAM  
SCHROEDER CHERRY  
ABDU ALI  
ADA PINKSTON  
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### Preface

*The following conversation was hosted virtually over Google Meet in collaboration with University of Maryland. Consent was given by the participants to have their conversation recorded and transcribed.*

*Readers should keep in mind that they are reading a transcript of the spoken word and are encouraged to refer directly to the original audio if possible as some interactions and utterances may not have been transcribed due to the nature of unscripted group conversations. The views, thoughts, and opinions expressed in the text belong solely to the roundtable participants and do not necessarily reflect the views of Black Lunch Table.*

### START OF RECORDING

SAFIYAH CHEATAM (SaC): Hello.

ABDU ALI: Hey. Hi.

[Pause]

AA: I love your cat chillin' the back.

SaC: Oh, yeah.

AA: [Laughs]

SaC: She's not here for Zoom school. [Laughs]

AP: Hey.

SaC: Hi.

AA: Hi.

AP: I see that nice cat in the background.

SaC: She's very cozy.

AP: What's her name?

SaC: Her name is New Girl, 'cause when we got her in 2004, my mom and I were watching the show *New Girl* a lot.

AP: I love it. She's so- she's just chilling.

SaC: Hi.

AP: (inaudible - 00:00:50) recording?

SaC: Yeah. So, I'm helping with tech. And so, I guess when everybody gets here, they want everyone to say their name so that whoever's transcribing can know who's saying what.

AA: Mm-hmm.

SaC: So I just--. I don't know how many people are joining this room. But--.

SCHROEDER CHERRY (ScC): How many- how many rooms do we have?

SaC: Five--.

ScC: Five rooms, okay.

ScC: Yeah, there's two: um, Artists Table and those are reserved for Black identifying folk; and then, the Peoples' Table are for everyone else. And you don't have to be an artist.

ScC: Oh, okay.

AA: Okay, [Laughs] 'cause I was wondering why--.

SaC: They should've explained that. [Laughs]

AA: Yeah, 'cause I was like, 'Okay, this is supposed to be Black Lunch Table and I see (inaudible - 00:01:40) Black people.'

[Laughter]

SaC: Yeah.

AP: I think--.

SaC: So they're joining the People's Table. But for voice record, my name is Safiyah, and for phonetics. Um, she/her pronouns. And I go to UMBC, so that's how I heard about, um, this event. Which is pretty cool.

ScC: Are we doing the roundtable now? The introductions?

SaC: Yeah, I was like, 'We might as well introduce ourselves.'

ScC: Okay. I'm Schroeder Cherry. I'm based in Baltimore. I'm a visual artist and a puppeteer and I have a museum education background.

AA: Okay, I'll go next. [Laughs] Hello, my name is Abdu Ali. I am a music artist, writer, and cultural worker. And, yeah, I'm based in Baltimore.

AP: And my name is Ada Pinkston, I'm a mixed media artist and educator. I am based in Baltimore.

SaC: Cool. Let me see.

AP: I was--.

SaC: Do you guys have that, um, webpage up with the questions? I mean, with the cards? They want us to shuffle through those to, um--.

AP: How do we do that?

SaC: Oh, nice.

AP: Great. (inaudible - 00:02:52)

ScC: It just popped up.

SaC: Mm-hmm.

AA: Oh, dope.

SaC: Yeah.

AP: I just opened it, that's what I did. Does it shuffle virtually?

SaC: No, we just flip through it.

AP: Okay.

ScC: Oh, okay.

SaC: And then, choose together what we want to talk about and stuff.

AP: All right. *What kind of public art do you find valuable here?* [Clicking and whooshing] *How do we continue to critique the institution while hiding in plain sight?*

[Laughter]

AA: I got a lot of things about that.

AP: In the institution--. I don't know.

SaC: Oh, yeah. Abdu, uh, you just had the, um, the facilitation with the womanist reader about the Black gaze, and so (inaudible - 00:03:39) interested--.

AA: Yeah. Decolonizing- decolonizing the imagination. Uh. Yeah, we talked a lot about this in that- um, in that event, lecture, facilitation. I feel like--. I don't- I'm- I'm kinda- I'm kind of, like--. I'm trying to understand, where's the question? What's the intent of this question? 'Cause I feel like [Pause] why- why do we--? Like, is it also

insinuating that, like, you have--? Like, some people, like, can't critique the institution in-in plain sight? Oh, from within the institution. Okay, let me--. Well, I'on know 'cause I don't really work [Laughs] within institutions.

SaC: Yeah.

AA: Um. But--.

SaC: It's, um, something I've been thinking about, um, while writing my thesis, um, not critiquing the institution I'm in, but not appeasing the white gaze while writing my thesis by translating every single, uh, phrase or word that isn't known within the larger vernacular, like having footnotes for AAVE. Um. And like, because I'm Muslim, I use a lot of Arabic words that are, like, pretty common if- in the Muslim community, but I have to translate all those words for everyone else, so I'm like, 'Hm.'

AA: Hm. I feel like- I feel like if you are within the institution, like I-I guess you should just--. I don't know, I feel like--. I guess they're like--. If this is insinuating that you should come up with incog- incognito --well, not incognito ways-- but like--. I don't know, I just feel like you just have to be very blunt and buck. Like, you can't--. There's no way to tiptoe around critiquing the- the institution while working within it, and you just have to accept that, you know what I'm saying, you are that person that's gonna be taking that, you know, I guess, radical position within the institution. I think the better question's how- is, um, how do you take care of yourself while being a cri- a critic of the [Laughs] institution? While working for the institution? I think that's a better question. Because--.

[AA intermittently agrees]

SaC: That is. Like, how to not incriminate yourself or, like, get you out of a job, out of a opportunity just because you want to bring up these issues that may be present.

AA: Exactly, yep.

SaC: Unionize within the institution.

AA: Mm-hmm.

ScC: Safiyah, you were talking about not wanting to, um, translate words that are unfamiliar. Have you read the book, uh, called *Ayesha At Last*?

SaC: No, let me write that down.

ScC: You might take a look at it. It- it's a- it's a fictional- it's a fictional piece, but it's a great story and the way the writer handles the languages that — she couches the language in the narrative.

SaC: Mm-hmm. Is, um, do you remember the artists or author name, *Ayesha At Last*?

ScC: Yes, it's Umzi Judaladdin [Uzma Jalaluddin] and I'm going to step away and get the book so I can show it to you.

SaC: Oh, nice. Okay.

ScC: Yeah, give me a second. I'll be right back.

SaC: Okay, last name is about to give me some trouble. Um, we can continue flipping through these questions if no one else has anything else.

[SaC intermittently agrees]

AP: Yeah, I mean--. So I work within an institution and this is something that I'm constantly dealing with. Uh, I teach at Towson. And as a- as a teacher at Towson, you know, there's a lot of history that I'm working within and against. But I think it's possible to critique--. it's possible to do this critique, um, by-by using the--. It's like, what I've

been doing is I've been using the framing that they have and flipping it on the- on it's narrative, right? So I'm always documenting everything. And--. But it's also, like, draining, you know? Oh, there's--.

AA: Yeah, mm-hmm.

SaC: Jalaluddin. Okay, thank you.

ScC: Mm-hmm.

SaC: Yeah, Towson has a real--. I went to Towson for undergrad and there was bubblin', uh, things coming up while I was there. Um, Bilphena was also there when I was there and she was starting to organize, um, sit-ins and protests on campus. And that's- that was my first look at, like, organizing within- on an institutional ground. Uh, and by that, I just mean, like, on campus. And what it means — or what it looks like to critique something while also being a part of it, and being a stakeholder but also a beneficiary, you know, 'cause like they need our money, but also we want their education that they have to- for the degree, so interesting dynamic.

ScC: I find that when you're working in an institution, if you go to critique them, you have to be very strategic in how you go about it. And, specifically, you have to help them understand how your critique furthers the institution's mission. If it doesn't connect with a mission, they see it as an attack.

SaC: Yeah.

AP: Yep. I mean, when you think about, like, the-the dynamic between a student and an educational institution, that's a whole other thing versus being faculty in an educational institution, right? Because they're-they're banking on you guys leaving in three years, so it's like, 'Oh, that little- that little, uh, nuisance, um, will leave.'

[Laughter]

AP: (inaudible - 00:09:36) You know what I mean? So but--.

SaC: Yeah.

AP: But within my department, I'm the only Black person in the entire department full time. That's crazy. And it's--.

SaC: What, um, are you teaching?

AP: I'm in the Art Education Department.

SaC: Okay.

AP: (inaudible - 00:09:50) field experiences and community art, um--.

SaC: There were lots of classes where I was the only Black person in the electronic media and film department. And I was like, what- what I did I expect [Laughs] going to Towson.

AP: Yeah, exactly. But it's like, you know, I'm just trying to carve out space to make it work for me, 'cause Kalima also --Kalima Young-- teaches there as well.

SaC: I love her. Yeah.

AP: Yeah. And she's-she's been there for ten, fifteen years. And she's like, 'Look--.'

ScC: Is this MICA?

AP: No--.

SaC: Towson.

AP: (inaudible - 00:10:20)

ScC: Oh, you're at Tow--. Oh, you're at Towson. Okay.



AP: She's been teaching there for years. And she was just like, 'Look, just make it work for you.' And that's-that's basically what you gotta do. It's basically what your- what you just said, Schroeder, like, how do you make the institution work for you?

AA: Right.

AP: (inaudible - 00:10:38)

AA: Oh, sorry. I feel like it's more about extracting, like, the resources out of these institutions and (inaudible - 00:10:47), um, them outside into your com- outside of the institution into you the community. 'Cause I feel like for one, I feel like that work should not be required by Black and Brown people. And also, I think that-that there's this notion that, you know, you can reform the institutions, art institutions, academic institutions, and-and make them, you know what I'm saying, more inclusive, I guess, holistic places, for all people. But, you know, I have a very [Laughs] controversial point of view when it comes to, you know, reforming institutions, 'cause I feel like, uh, inherently, they are built on white supremacist, elitist foundation. So, I just feel like the-most institutions just need to be abolished.

[Laughter]

ScC: That's probably not going to happen very easily, Abdu.

AA: I know, but I feel like, you know what I'm saying, if you- i-if you're a dreamer, you have to dream about what can you do now. And I just feel like, yeah, at the end of the day, you know what I'm saying, you can try to critique the institutions, but I feel like that's saying that there hasn't been years and legacies of Black people doing that work. And look at these institutions. And that's- I'm mostly speaking on museums and art institutions and not necessarily academic institutions.

SaC: Mm.

AP: But it's--.

AA: But the people out here enacting cultural violences amongst Black people.  
So, I mean, yeah.

SaC: Yeah.

[Speakers intermittently agree]

AP: I mean, honestly, it's kind of the same thing, though, right? 'Cause like, if we think about like, okay, the Whitney Biennial a couple years ago, when all those artists boycotted it, it is like, the stuff that you were saying is the same stuff that people have been saying from the 70s and 80s and 60s. Like, that's why the Studio Museum of Harlem and museum- Museo del Barrio was made, right? So it's like, Abdu, I get what you're saying. It is- it is the same thing, but I feel like they're small steps, right? It's a- it's the same thing over and over again, right? In a lot of ways, in a lot of senses of the word. And I mean, you know, but then there's like a couple of people that get hand picked and selected to be included, right? And then--. So, yeah. So, at the end of the day it's like, 'Okay, what do we do to make it work for us and think about--.

SaC: I've been seeing a lot of Black people start their own things in the last like three to four years. And that's been really nice to see like, um, Black run residencies and, um, people making their own, like, gallery events. Like, Baltimore, people always makin' new galleries or--.

AA: [Laughs]

SaC: Overturning--. Like, someone just bought this gallery space that belonged to someone else like a couple years ago. And that's always cool to see, like, people

trying to make these spaces, um, and being the-the leaders — like, Black people is what I'm saying.

AA: Right.

SaC: And so--.

[Speakers intermittently agree]

ScC: You know, getting to the question, the question is: *How do we critique the institution while hiding in plain sight?* That's not- that's not a real action question, 'How do you change the institution?' It's basically giving them feedback on what it is that they're doing. So, I m- I mean, our conversation has gone further. It's gone beyond the question is what I'm saying. How to transform the institution; this question is not about transformation, it's about critiquing.

SaC: Yeah.

AA: Well, yeah, I guess that- guess when you critique, you have an intention to transform.

ScC: Mm-hmm.

AA: So, you know, um, I guess that's the other--. You know, I'm-I'm always like--. You know, um, my friend (inaudible - 00:14:27) who actually, uh, teaches at, uh--. What's that? VCU?

SaC: Oh, yeah.

AP: Mm.

AA: Always like, 'What's the better question?' [Laughs] 'Ask the better question.' And so, like, that's- that's why, like, you know, in my head, I'm always like, 'What-what is

the actual question?' or 'What is alternative questions to the question?' versus, like, the answer. So, that's just my framework in, like, answering questions. But, yeah--.

[AA intermittently agrees]

AP: Or what--. Yeah. Or what is the next step beyond, right.? So it would be like the first step would be critique, and then after the critique, then it could be, uh, transformation — or maybe there would have to be something in between cri--. Maybe acknowledgement.

AA: Mm. Mm.

SaC: Acknowledgement on behalf of the institution.

AP: Something needs to change and then transformation.

AA: Mm.

AP: But--.

[Speakers intermittently agree]

ScC: Because that--. Yeah, because in that trajectory, if you're--. After the critique, you've gotta have some acceptance and some acknowledgement in order for the change to happen. There's gotta be acceptance on both sides for the change to actually take place.

AA: Mm-hmm.

ScC: But when you're talking about institutions, I keep coming back to the mission. You've got to look at their mission. What is it that they're committed to doing that makes them successful? And how does what- how does what you're suggesting is a change fit within a mission?

AA: Mm-hmm.

AP: Yeah, and that is the doozy, 'cause there's a lot of people giving lip service about diversity and inclusion--.

[Laughter]

AP: (inaudible - 00:15:55) and you like, 'What are y'all doing?' But anyway, should we stay on this? I mean, 'cause we can keep going.

AA: Oh, no. We can move to the next question.

[Pause] [Clicking]

SaC: Uh, *Who writes our histories?* I was just writing about this, about the fault of historians. I don't have much to say about it, but I do wanna give out a shout out to Press Press and, um, what's the other one? Um, Homie Press, who are taking on community authorship by publishing the works of local people who would ordinarily not be able to have published works out. And so, I think that is the work of archiving and that is the work of building our own histories and sharing that.

AA: Mm-hmm.

ScC: In Baltimore, you also have the magazine that is actually with, um, Teri Henderson, Angela White, Cara Ober.

SaC: BmoreArt. Mm-hmm.

ScC: Yeah, they're- they're actually capturing, I think, some-some art critique and art, um, responses. It's not--.

SaC: Yeah.

ScC: (inaudible - 00:17:07) but it is inclusive.

SaC: Mm-hmm. I just started reading their articles, actually. This year, I was like, 'Hm, why haven't--.' Well, because of Teri Henderson 'cause I was like, 'Oh, I know her. I'll read her articles.' And then, I was like, 'Hm. Maybe I'll start reading more articles.'

ScC: Yeah, that--. But that's the--. And when you're answering the question, 'Who writes our art histories?' It's-it's those people who've decided to take that on.

SaC: Mm-hmm.

AP: Yeah, it's interesting. I mean, we're in the age of-of the internet, right? So I'm sure, you know--. You know about this, right? Like, I- there's a moment in time when we didn't have as much autonomy to--.

ScC: [Laughs]

AP: You know what I mean? To, like, write our blog post and post it, you know? Before it was, like, contact with the paper guy, and the paper guy wasn't tryna write about us.

ScC: Right. [Laughs]

[Laughter]

AP: You know?

ScC: Right.

AP: And this is- this is--.

ScC: And it's always one paper guy, too. [Laughs]

AP: Yeah. You know? You know what it is. So it's like, this is a very, like, we're in--. This moment is very unique in terms of our ability to have this agency to write our

own histories. But also, at the same time, did you guys see the President's, uh, executive order on un-American histories or something? Did y'all see that?

SaC: Yeah, the anti anti diversity kind of thing?

ScC: I did not see that. Where-where is that?

AP: Whew, I'm 'bout to show it right now.

[Laughter]

SaC: I actually did not read it, but someone was talking about it at UMBC how upset they were. 'Cause the order extends to academic spaces, right?

AA: Mm.

AP: Yes. So it's like- it's like, while we have this agency in this particular moment, there's this counter- there's this counter, uh, situation. It's so crazy. It's like, the kind of stuff he's saying--. He's basically--. So he's tryna stop teaching the 1619 project.

SaC: Woah.

ScC: Oh.

AP: You know, it's trying to, he's trying to defund schools that teach the 1619 project.

AA: Woah.

AP: It's crazy. And it's like- and they're like, anything that is, like, talking about white supremacy is un-American, what?

SaC: [Laughs]

AP: It's very deep. It's cra--. It's like--. But- and there are people that are behind this, you know, and it's like--. This is Executive Order, September 22. But anyway--.

ScC: Let's see- let's--. I'm go- I'm going to look this up (inaudible - 00:19:33).

What's-what's the number of the order? Executive order what?

AP: I can put it in the chat. But I don't wanna--. You know what? Let me not.

[Laughs]

[Crosstalk]

ScC: Yeah, yeah. Just share- just share (inaudible - 00:19:44) look it up.

SaC: Don't bring this man into our space.

[Crosstalk ends]

AP: Yeah, I don't--. But it's crazy. I don't want to--. But I say that to say , 'cause I'm thinking about how were we--? Like, this moment, we ha- do have a lot more agency to create our own stories and that's important. And Abdu, don't you have a blog or something or like a-a publication?

AA: I used to. I used to have a podcast.

AP: Right.

SaC: Mm.

AA: Mm-hmm.

AP: And there's True Laurels at one point.

[Speakers intermittently agree]

AA: Yeah, True Laurels, he's still doing his thing. And, you know, that's the other thing I was thinking about. Like, there's various ways to write our stories beyond, like, text. You know, podcasts, video, film. Those count too, I feel like.

SaC: That's true.



AA: As write our--. As far as writing our art histories, especially podcasts. I actually like a few, um, art par-podcasts like *Beyond The Studio*. (inaudible - 00:20:34)

ScC: It's a question I have about podcasts and anything that's on digital, what's the longevity of that technology?

SaC: Mm.

ScC: Old school books and anything that's in print, you know, it's--.

AA: Mm-hmm.

ScC: The life is as long as the shelf life. But what's happening with our digital capture of stor- of this histories and stories?

SaC: I guess, as long as we have the internet. [Laughs] But, I mean, also, as long as we have these, um, services, uh, hold and store these podcasts like Apple Music and Spotify, I guess when they go out the door--. Hopefully, they last. I love Spotify. But, um, if they go out the door, people might lose some of their, um, online information.

ScC: Mm-hmm.

AA: I think that there are archival, um, websites, that store, um, interviews, podcasts. Like, you could go to ardiver- or Archive.org and find a bunch of stuff.

AP: Exactly.

SaC: Mm.

AA: But yeah, as far as like, in either way, like, if the internet was destroyed, then, yeah, it'll be lost. But then, maybe it was just- it through a--. Uh, you know, just, like, us

telling, you know, the stories or like talking tha- through dialogue, you know. Or it wou- it would- it would exist oral-orally again.

ScC: Oral-oral histories.

SaC: Mm-hmm.

AA: Yeah. (inaudible - 00:21:57)

[Speakers intermittently agree]

AP: Yeah, I don't think--. I mean, there's the Internet Archive, right?

There's-there's like time machines. There's internet time machines that you can look up websites from ten years ago. And that's, you know, in terms of that--. 'Cause that's the thing, in terms of our- the-the self authorship that we do have usually doesn't last because we don't have the types of resources to keep up s- keep 'em up, keep them sustained, right? That's the thing. And nobody's really reading as much anymore. So this podcast is-. But I feel like everybody got a podcast and it's like, how do--? [Laughs] You know, how to (inaudible - 00:22:36) How to make your podcast, like, stand out. That's- that's--.

AA: And you kno--. And you know a lot of people have a zine now. [Laughs] I feel like everybody pri-printing--. I guess that's the other questions like the archiving of these things. Um. And how do we archive our art histories, which I think is really important. Because sometimes I'll be looking for, like, old books, like I was trying to find his book called *The Black Aesthetics* [*The Black Aesthetic*] by, um--. What's his damn name? Uh, Addison Gale.

ScC: Addison Gale.

AA: And that book--. Yeah, and that book is so hard to find. And it-it seemed like--. 'Cause I was reading essays that was in it and I'm like, 'Oh, this book must be-gotta be legendary based off these essays that I'm reading.' And so I want to go try to find it. You know, as a millennial- as a millennial, you expect to find everything you want--.

[Laughter]

AA: All the time. And I was not be able- I was not able to find anything. And then, books that I did find were like on eBay or like Amazon for \$1,000.

AP: Mm.

SaC: Oh my God.

ScC: Really?

AA: So that's another quest--. Yes, and there's a lot of, like, radical Black books that are hard to find that in--. But when you do find them, they're, like, so expensive. Which I'm just like, what is that about?

SaC: This is--.

AP: That's true, like--.

AA: Yeah.

SaC: That does not sound like a coincidence.

AA: [Laughs] Yeah, it was Amazon for like \$800. There was a copy for \$800 and a copy for \$1000. And I was just like, Whoa, this is--. And but, it's a few books like that.

AP: Mm-hmm.

AA: Mm-hmm.

[AA intermittently agrees]

AP: Yup, you right about that. It's-it's on--. It's because they're out of print. They're out of print, they're in high demand; it's supply and demand. And a lot of times, these small public, you know, the small presses don't have the funds to continue to-to print these radical publications. But then, it's no- nobody from the big presses that are interested in reprinting it for various reasons, you know. So then, I don't know, man. This is the conundrum. But, what it--? What would the solution--? I mean, I think who-who has these archives? I mean, Everyone's Place? I'm tryna think of a place--.

SaC: Yeah, Everyone's Place is great. Yeah.

AP: Tryna think--.

ScC: I would look at- I would look in academia. Look at HBCUs they have ar--.

SaC: Yeah,

AP: Like a Howard b- library or--.

ScC: Or Morgan.

AP: Or Morgan, yeah.

ScC: Or Hampton. And that-that doesn't guarantee that they're going to be in great shape, but they should at least have these collections. Somebody's got the collection from there.

AP: Yeah, the Schomburg is another one.

ScC: Oh, Schomburg would definitely be one to look at. Yeah.

AP: Yeah. I mean, I don't know. But this idea of who-who's archiving our zines.

[Laughs]

AA: Right.

AP: That's a- I mean, who's gonna start that?

ScC: Your gener- talk to your generational view, that something there's something to be taken up. [Laughs]

AP: I was gonna say, Safiya, y'all want to do that? [Laughs]

ScC: [Laughs]

SaC: I mean, that sounds really cool. I wonder if there's anyone doing that? I mean, I know Press Press has a huge collection of zines. And they're trying to establish this large library. Um. But yeah, that's all I can think about locally.

AP: Mm-hmm.

ScC: Go to the next question? Yeah.

[Clicking and whooshing]

AP: *What do you think about the Philip Guston exhibition delay?*

ScC: [Laughs]

SaC: I had to look up who that was.

ScC: It got great press. [Laughs]

SaC: Mm. I know some of these questions are questions that we submitted. Do--? I mean, not that I need to stay on this question, 'cause I don't know who this is. But who--?

AP: Let's-let's look. [Pause] Canceled. Okay, this is--. I don't really care. Not that I don't care.

SaC: [Laughs]

AP: But I don't.

ScC: Was that the controversy about the portrayal of the Klansmen?

AP: Yeah. Um. I don't really care about abstract expressionists from this time period. [Laughs] Is that horrible?

AA: [Laughs]

ScC: No, we all have our biases. [Laughs]

AP: I don't really--. I mean--.

ScC: I think a goof question would be, is it something that we--? And I think Ada's response is valid. Is this something that we should spend time on? Is--? Do we really care about this?

SaC: No.

AP: Or- yeah. Okay. Yeah. Moving on. I--. You know what I do want to talk about is that woman that, in the architecture department, at, um, City College. Uh, *white gatekeepers for Black cultural producers*.

AA: White gate--? What's the question?

AP: It ain't no question, but it is--.

AA: [Laughs]

ScC: It's a statement.

AP: It is related to--. What's her name? Um, City College architecture. She thought--. She basically--. This is what--. She was working there, she was the chair of the department for ten months and she was like, she quit. And she was like, she was

Black. She was- she's Ghanaian and Scottish. And she quit 'cause she's like, 'This society and culture is not for me, and y'all are burning me out. And I quit.'

SaC: Oh, wow.

AP: Wait, hold on. I'm 'bout to find--.

SaC: Did she leave the country? Talking about "this society."

AP: Or like the culture --talking about the society-- and then, also like the culture of academia in society specifically.

ScC: So she was- she was Ghanaian and Scot?

AP: Yes. Um, what is her name? Oh my God.

SaC: What an interesting mix.

AP: Uh.

SaC: I didn't hear about that, but I, uh, agree. [Laughs]

AP: Yes, here we go. And it's like the way it's being--. So it's called a 'Profound Act of Self Preservation.' Like her public- she wrote a public statement. And she's like, 'I'm preserving myself. I don't have time for this. And all the structural racism at this institution is making me sick.'

SaC: I love that. I hope she can still finance her livelihood.

AP: Lesley Lokko. Lesley Lokko. And it's interesting. Yeah, it's interesting that she said that because I wonder, you know, in the- in the context of the UK or Scotland, like, I wonder--. It sounds like she didn't have that type of experience there. Right?

SaC: Mm.

AP: But I think--. Have you guys read *Caste* yet?

(inaudible - 00:29:17)

ScC: I'm reading it now. Yeah.

AP: It's by Isabella--?

ScC: Isabella Wilker-Wilkerson. [Isabel Wilkerson] She's-she's a--. Yeah, okay.

What's your question?

AP: I wonder--. So, I wonder if she--. I wonder if her experience is different because in the UK or Europe, or you know, it's like, 'Oh, well, she comes from a particular background with this particular education.' Right? Like, they're more cla- like they're--. They-they don't approach the caste system as-as strong as they do here as it relates to race, right?

SaC: Mm.

[Speakers intermittently agree]

ScC: I think other countries--. In terms of African Americans, I think other countries look to us to see how we're handling it, because in the UK, they do have issues with caste for sure, um, but it's just not it's not always on the front page until there's a riot or a flare up. Like what happens in France, when you've got the, um, Afro French population having problems with the police, then-then it makes the news. But it doesn't- it doesn't quite make the news as much as ours does when we're covering racial issues. So I don't--. If she was- if she spent most of her time in London, she may not have been in the position that she's in right now in terms of--. She was overseeing what? African American culture?

AP: No, she was overseeing architecture.

ScC: Oh, architecture.



AP: Yeah, she was the chair of the architecture department. And she was like--.  
I'm gonna- I'm gonna put this in the chat, 'cause her--.

ScC: Yeah, do.

AP: She literally she said, 'Look, let me tell you last time--.' She just- she was really--. And it was a public statement. She was like, um--.

SaC: She went in.

AP: "No job is worth one's life. And I genuinely feared for my own."

[Crosstalk]

AA: Oh, wow. I mean (inaudible - 00:31:07) like that.

ScC: Yeah. (inaudible - 00:31:09) extreme.

SaC: Oh my gosh. Somebody threatened her?

[Crosstalk ends]

AP: And she said, "Race is never far from the surface of any situation in the US."

SaC: That's true. [Laughs]

AP: Yeah. And she said, I- "I'm directly from South Africa, I wasn't prepared for the way it manifests in the US. And quite simply, I lack the tools to both process and deflect it."

AA: She from South Africa?

AP: Yeah.

AA: No, (inaudible - 00:31:31)

SaC: That's weird, I thought she came from the UK?

AP: Or no--. I thought she came from the UK, too. Maybe she came--. I have no idea.

AA: You know what, when I was in Europe, I often heard that from Black Europeans.

AP: The same--?

AA: They di- they get--. They come over here and they're like, 'What the fuck?'

[Laughter]

AP: It's a different type of sit--. It's a different--. And, right. And that's the thing, South Africa also has its own--.

AA: Right.

AP: Right. And so--. So, it's like, how do you--?

SaC: Oh.

AA: Yeah.

SaC: "The lack of respect and empathy for Black people, especially Black women, caught me off guard.' Coming from South Africa? That caught you off guard?

AP: I know, I know. It's interesting, though.

ScC: You know, it sounds- it sounds like wherever she was prior to this, she was operating in a sphere that didn't expose her to issues that were going on.

AA: Mm-hmm. Mm-hmm.

AP: That's what I'm saying. That's what I'm saying. That's what it sounds like, too. Yeah. But also, it's like the different--. It's like every place has its own microaggressions.

AA: Right. That's what I was gonna say.

[Speakers intermittently agree]

AP: Or--. Right? Or every place has its own language around it. And it's like, you have to learn the language of it in order to deflect it, but she's--. I don't know. But, I--.

SaC: I'm glad she had the option.

ScC: I'm definitely- I'm definitely gonna read that. I want to- I want to see what her take is.

AA: Yeah, 'cause that's how I felt when I was in Germany. So.

AP: Mm.

AA: I was like, 'Well, what kinda- what kinda racism is this over here?'

[Laughter]

AP: Mm.

AA: You know, it-it's different everywhere you go, yeah.

AP: Mm. But, let me go. Let me pop into this--. I have a meeting over at Towson I have to go to.

SaC: Oh, yeah. Okay.

ScC: Good to see you, Ada.

SaC: Oh, wait. Before you leave, Abdu can you turn on your camera and we can take a group picture? 'Cause they also want to just documentation of us. But if you are not in the position to turn on your camera, that is okay.

[Pause]

SaC: Fashionably late.

ScC: You're turning on the camera--?

[Pause]

AP: Well, I mean, there's this picture here.

AA: Wait, what happened? Sorry.

SaC: I asked if you could turn on your camera so we can take a picture.

AA: Oh my God. Hold up. My camera don't be working sometimes.

SaC: Oh.

ScC: Get it to work for ten seconds, Abdu. [Laughs]

SaC: I was just gonna take a screenshot.

AA: I got- I got a bootleg Apple. I mean, Mac.

[Laughter]

SaC: I'm sorry to keep you up, Ada.

[Pause]

AA: So there we go.

ScC: There you go.

SaC: Okay, smiles. [Laughs] Okay, I took three. All right.

AA: Oh, dang. That was fast.

SaC: Yeah, it's just, uh, screenshots on my computer.

AP: All right. Well, this was--.

SaC: Thanks for joining us.

AP: I know you're welcome. This has been a good conversation. I want to see y'all in- outside somewhere. [Laughs]

SaC: Yeah.

AP: All right. Peace, y'all.

ScC: Take care. Bye, bye.

AA: See you.

[AP has left the conversation]

SaC: I, um, can share my screen with the questions if you guys wanna--.

ScC: Yeah, I'd like to see that.

[Speakers intermittently agree]

SaC: Talk and--. Let's see. [Clicking] There we go. I'mma make this bigger.

[Clicking] So we went through a bunch. [Clicking] *What do you think about the professionalization of art practices? (MFA/PhD)* [Clicking] *Discuss ideas for ensuring compensation equity.* That is really big right now. Let me know if any one, uh, of these questions jump out at y'all. *Could you do your work anywhere else in the world? What keeps you here?* I've been thinking about that because I'm graduating this program next year and I do want to, like, try my hand at applying for residencies and fellowships. But the work that I want to do, research based, involves, like, DMV people. And so I'm like, could I still do that work if I'm not here? And I feel like the resources here are so limited since our art market is saturated. In Baltimore --between Baltimore and DC-- there's so many artists, could I get positions? These, like, residencies and fellowships that are so competitive? Yeah.

ScC: So, what is your work actually? What do you want to do with the DMV?

[Speakers intermittently agree]

SaC: Um. Next- my next thing after this program, I want to do an oral history project about the social phenomena, um, of when a lot of Black people started to adopt Muslim cultural practices. So, either wearing a kufi on their head or, um, the high water pants or, like, the skirt. Uh, well, men wearing the skirt. Uh, so there's like a lot of dress that, um, is typically seen as Muslim [Laughs] or Islamic. And then, um, a lot of men were converting to Islam around, um, 2009 or 10 to 2012. And there's a lot of tweets about it that I found. So I'm like, I'm wanna reach out to these people and just get firsthand experiences about, like, what that could have arisen out of.

ScC: Oh, okay.

SaC: [Laughs] Is that the right word? Um--.

ScC: Well, could--? Would that focus would allow you to go to any place that has a large Muslim population, right?

[ScC intermittently agrees]

SaC: Yeah, but like it ki--. It happened in the DMV, specifically. So like, between Prince George's County, DC, and maybe Baltimore, so. And the people whose tweets I found are from this area, so if I did want to have a oral history, I would have to, like, meet up with them, if that is possible in COVID times. I don't know. But that wouldn't be until next year.

ScC: Well, to answer a question for myself, I could do my work anywhere where I had space to produce, basically. Uh, when- when you're talking about artists who are (inaudible - 00:37:53) tactile things, we need space for production.

SaC and AA: Mm-hmm.

ScC: What keeps me here is the fact that, well, um, I have space. [Laughs]

SaC: And that great sunroom you're in. [Laughs] I wouldn't leave that

AA: (inaudible - 00:38:07) seem like you're in a very peaceful place (inaudible - 00:38:11)

SaC: Yeah. I just said the next place I move need to have a sunroom, that's for my mental health.

AA: Mm-hmm.

ScC: Ah. Yeah, I actu--. Yeah, I actually had to, um, put up a sunroom because what was here when I got the house reminded me of, uh, an outdated New Jersey summer house that, you know, whenever-whenever it looked like it was gonna rain, there was water coming in.

SaC: Oh, no.

ScC: I just put up something else. But, um, I talk to my friends who spend their time in New York and it's the- one of the issues that they're always dealing with is space.

SaC: Mm. Yeah, I guess everybody can't have a studio in New York.

ScC: No.

AA: No. [Laughs] Yeah, it's very hard.

SaC: That's crazy 'cause it's, like, the place to be. But also, if you're a studio based artist, you gotta be paying big bucks.

ScC: And I think that's, I think that's one of the reasons you have- you talked about the --well, you didn't use the word "glut"-- but, um, the glut of artists that's in the DMV area, particularly in Baltimore, one of the reasons you have so many artists that come back here is because it's livable.

SaC: It is. And we have space. [Laughs]

ScC: You've got space and, by and large, it's affordable. And it's more affordable compared to say, Washington.

SaC and AA: Mm-hmm. Yeah.

[ScC intermittently agrees]

AA: You seeing--. I'm seeing a big migration of artists from Brooklyn and DC within the past two years move to the DMV or Baltimore. Um. Yeah, I'm seeing that a lot. For me, um, as far as answering the question. Um, yeah, I definitely can see--. I see my work as a global practice anyway, especially the stuff that I do with my platform, As They Lay, because, for me, um, the work is the relationship and the relationship is the work. And a lot of my practice centers collaboration. And I've just, um--. Yeah, I just see, like, my work being able to be done in-in any place where there's other dope artists [Laughs] that I can collaborate with and have conversations and dialogue with and do program with. Um, and I felt like, for me, that makes me actually feel, um, less like--. I-I guess some people feel kinda stuck in the cities that they live in, but I feel like when you start--. Well, I started thinking more globally about my practice or like, you know, erasing, like, you know, borders, or, um, yeah, regionalised, out of my, I guess, conception of my practice, it helped me feel a little bit more, I don't know, less confined to place.



SaC: Yeah.

AA: It's not really--. Well, it is about place, but it's not- it's not the end all be all for me.

SaC: Mm-hmm.

AA: (inaudible - 00:41:00)

SaC: I really like the platforms that you're building too, because it's just- it's a exactly that, like, institution question. Like, you're building outside the institution.

[Speakers intermittently agree]

AA: Mm-hmm, mm-hmm. And, for me, um, being in Baltimore, I mean, it's about home. It's about home, it's about the inspiration of just walking around. And, you know what I'm saying, I get so much inspiration here. But I think, yeah, for sure it's definitely about it being [Laughs] affordable. 'Cause, you know, I tried to live in New York. And it was just--. I can't, it's too much. My friend has a studio in Brooklyn, and he pays, I think, 900 a month on top of his regular rent. And for him, that's a deal- and that's a deal. And he has a big- a really huge studio. But that is a deal, you know.

ScC: That is a deal in Brooklyn. Yeah.

AA: Yeah, so--.

ScC: Do you know where in Brooklyn?

AA: Say that again?

ScC: Do you know where in Brooklyn?

AA: Um, where is--? It's like--. Shit, what is the neighborhood? Like, um, Bridgewood, I think.

ScC: Okay.

[ScC intermittently agrees]

AA: Uh, I think that's what it's called. Um, the neighborhood that I just named. Um, it's in a very industrial part of Brooklyn where a lot of warehouses and stuff is. I mean, Brooklyn is huge. So, yeah. But it's not that far, he lives in, um, Bushwick. So it's not that far from where we (inaudible - 00:42:24).

ScC: Oh, okay. Yeah.

AA: Yeah.

ScC: I lived in New York for a while. I lived in New York twice. Um, so I'm kind of familiar with that.

[Speakers intermittently agree]

SaC: I've never had a desire [Laughs] to live in New York. And I am grateful for that. But that's because I was raised in New Jersey, um, Newark, New Jersey. And it was 30 minutes from New York. So like, I've had the proximity before. And I'm cool. I don't need to be there. [Laughs]

ScC: For those of us, for those of us who grew up farther away from New York. [Laughs]

SaC: I was like, too much hype.

[Laughter]

AA: Yeah.

ScC: (inaudible - 00:42:57) the next question.

SaC: (inaudible - 00:42:58) questions. Uh, let's see. *Does a sense of civic responsibility affect decisions made in your studio?* Interesting, not really.

[SaC intermittently agrees]

AA: Oh, me. Yeah, for sure, actually. Actually, this question is very relevant to me, 'cause I actually just, um, secured a studio, Area 504. And it's pretty- it's pretty big. And, you know, I looked at it as, you know, a personal studio space, but also, like, a office or home space from my platform, As They Lay. But then I was like, you know what? I like the idea of this being a collaborative studio 'cause a lot of people don't have access to --even in Baltimore-- a lot of people still don't have access--. I mean, it's-it's not--. It's-it's- it's studio space here, but it's--. Like, it took me a while to get this space. You know, it's not too much real estate where artists studios, especially artists, who are, like, working sound and music, you know? So, um, you know, I wanted my studio to be a place where at least people would come in and vibe and maybe do little things here and there. Obviously, not too much [Laughs] 'cause it's still like my space. But like, if somebody needs some space where they need to work in for a short term, why not? Just--.

SaC: Yeah. That's really good of you.

AA: Yeah.

SaC: You starting on that philanthropist's journey.

AA: [Laughs]

ScC: Yeah, there you go. (inaudible - 00:44:22)

SaC: You just added another label to your whole slew.

AA: [Laughs]

SaC: Artist, cultural maker, philanthropist — Let me stop. [Laughs]

AA: Oh my God.

SaC: But no, yeah, a lot of artists also don't have the income, um, to have an additional space to their rent, so that is very thoughtful.

[Speakers intermittently agree]

ScC: I've noticed that in the COVID period, um, I just [Pause] became more involved with things that are of the moment. For example, with the- with the puppetry, I was- I'm experimenting with the puppets on video because we lost a lot of our, um, live presentations and I knew that I had to go to the screen to do something. So I've been playing around with the puppets on screen and found myself, um, making puppets who are responding to COVID. Puppets who are- who, in the very beginning, we're talking about the importance of wearing a mask how you wear a mask, um, the inconveniences of wearing a mask. When the guy in the White House recommended that you drink disinfectants, the pup- (inaudible - 00:45:30) immediately. And-and, uh, there's a short scenario where one of the puppets is asking Cordell, you know, 'Which one of these disinfectants should I use?' He's- and he's got a scene where he's with Clorox, Windex, and another, you know, some other stuff. And Cordell says, 'No, don't do it. Don't-- Never take- never take cleansers to cure anything. I don't care who tells you to do it.' So that's k- that's what I was playing around with. And I was surprised with the response 'cause I'd posted them on Instagram and on Facebook, and people really responded to that and thought, 'We need to share this information because people don't really get it.' There are- literally are some people who will drink Clorox thinking that they can cure themselves of COVID.

SaC: I have a h- I can't fathom that really honestly.

[Laughter]

AA: It is really, like, people out there--?

ScC: Yes, there are. I have--.

SaC: Does not compute.

ScC: A friend of mine is a pediatrician and he- he told me that there-there --not a lot-- but there are some people who are considering it and think, 'Oh, wow,' you know, 'he said that this could cure it. Maybe-maybe I should.'

AA: Wow.

SaC: Can I ask who the target audience of your puppeteering work?

ScC: Um, I go for multigenerational. So, family groups, uh--. I think that's about as broad as- I think that's about as specific as I can get it 'cause they're, they're open to anybody who will- who will look at puppets.

SaC: Okay.

ScC: I don't- I don't do what I call the ABC children's thing. I'm-I'm not doing that kind of thing. Um--.

SaC: Mm-hmm.

ScC: So they are- they really are, um, more I say- I say multigenerational. Yeah.

SaC: Oh yeah.

AA: Mm.

SaC: For me, uh, look through some more of these questions. *Afrofuturism and rising* --I just want to, you know, say that I [Laughs] put this question in here-- *rising*

*prevalence of Black imagination in popular media.* This is a, um, a study- a subject--. I don't know the word, but something that I'm studying right now and something that, maybe, because of my studies is so recurring, but everywhere, I'm seeing, like, imagination at the forefront of all the, uh, opportunities and artists endeavors right now. And, yeah, I don't know if there's a lot to say on it, but--.

ScC: Wakanda Forever.

[Laughter]

SaC: Yeah. People are- there are people who were very still pro Wakanda. And then people are like, Wakanda is not the extent of Afrofuturism. Wakanda is not a real country.' Which is like--.

ScC: What I found- what I found fascinating about that film was just the impact that it had internationally. And it pointed out to me the- how starved people are, for one, just Black images on a big screen, and then, two, something that includes Black culture with imagination. We're really starved for something like that.

SaC: Apparently, the way people showed out for that. I mean, there's also the whole superhero market and how big that fandom is.

ScC: Right.

SaC: But yeah, specifically, there was a huge, uh, turnout for this kind of media. And I think people are still riding on that. Like (inaudible - 00:49:01) interesting--.

ScC: We al- we should also talk about the effect of marketing 'cause that's what made it so successful. It was marketed very well and people- once people bought into it, it became, uh, just an international phenomenon.

SaC: That is true. What is it Marvel? Disney? Those--.

ScC: Yeah.

ScC: Conglomerates, they know how to sell a product. [Laughs]

ScC: They do. That's what they do.

SaC: Yeah.

AA: Mm-hmm. (inaudible - 00:49:28)

ScC: But we had- we've had Black writers writing science fiction for-for years. But fewer people read than those who go to the movies and the movies has another type of impact.

SaC: Mm-hmm. Were you about to say something, uh--?

[SaC intermittently agrees]

AA: Yeah, like, um, the event that me and Bilphena did, the womanist (inaudible - 00:49:50), um, (inaudible - 00:49:53). We-we started- we wanted to do that--. That-that event was inspired from the whole Whitney controversy of them, um, basically tryna, uh--. I mean, they didn't steal people's work, but like used our work --well, As They Lay was a part of that-- use our work for an exhibition that we didn't agree-agree to. But anyway, out of that, we was like, 'You know what? We should talk about what decolonization our practices, institutions, etc.' So anyway, we just did it off the whim. And we put that together in like three weeks, and then when we released it, we didn't expect the response from it to be so dramatic. Like, we had- we got like 370 RSVPs in like three days.

SaC: Woah. 300?

ScC: Wow.

AA: Yes. And, even, like, the day of we was getting DMs, she was getting DMs, I was getting DMs, from people like, 'Is the link--? Is the (inaudible - 00:50:55) still available? Can we- can we come to the event? Like, we really wanna come.' And then even afterwards--. No, during the event, people was like, 'Is there gon' be a part two?'

SaC: [Laughs]

AA: (inaudible - 00:51:05) And but then, even afterwards, even up till yesterday, we have been getting, like, messages from people asking, like, 'Can they watch the video?' Even if (inaudible - 00:51:16) were in it, like--.

SaC: I'm still waiting for the upload, 'cause I never got the link. I was like, am I not invited? I thought I put a good answer.

[Laughter]

AA: (inaudible - 00:51:53) We did, um, we did get a few email back- bounce back. So, um--.

SaC: Oh.

AA: So, I don't know. But we did try our best to make sure everyone got the link, even the ones that bounced back. But some kept bouncing back. But yet people were really, really, really, really hungry for this conversation. And I, um, I get--. I understand why but I was actually kind of, like, surprised. And I'm trying to think like, what about this subject--?

SaC: Mm-hmm.

AA: Is so- is so on on-point for people right now. Like, why are these people--?

SaC: Yeah, that's what I'm--.



AA: (inaudible - 00:51:56) conversation right now?

SaC: Yeah.

ScC: Looks like we've got about five minutes before 1:25.

SaC: Mm-hmm.

AA: Oh, dang. Okay.

SaC: Let's see what else there is. *Cultural memory passed down--*. Have you guys looked at all the questions? 'Cause if not, I could just show you--.

ScC: No, I haven't.

SaC: Oh, okay.

ScC: This-this looks like a good one.

SaC: Okay, just wanted to make sure you guys got it- were able to see the questions but we could sit- sit here for a second.

AA: Yeah. Um, *How is cultural memory to younger generations? Discuss legacy--*. I think actually, the work that you do, Schroeder, is very important in regards to this conversation, because I feel like that is part of passing down cultural memory, dialogue, and histories through theater and performance. And I- I talk about this with my friend (inaudible - 00:52:49) and Bilphena all the time. Like, we need to, like, bring back, like--. Well, not bring back. I think there needs to be more focus on, like, theatre, and, like, plays and, um--. And, uh, yeah, theatre and plays right now. I mean, right now, I think we need to, like, make that a thing again for a lot of people to be a part of, 'cause--.

SaC: Yeah.

AA: They just- they just hold so much, I don't know, so much history and, like, it-it's a way of, like, telling history and our stories that I think is-is-is very visceral and powerful.

ScC: Yeah, I would agree with that. And when I think about how cultural- how memory has been passed on to myself, I've got a lot of that through reading, through theatre, through performance, through film, um, and through oral-oral history, just people talking about it. So the art--.

AA: Mm-hmm.

ScC: The arts captured that information and passed it along.

AA: Mm-hmm.

SaC: Good theater is very profound, I miss--. I used to try to make a point of going to see a p- a play once a- once a year. But there are--. It's hard to come by, uh--.

AA: Right, which is, I think--.

SaC: Stuff that's not in the canon.

AA: Right, and it's just like--.

SaC: Like Shakespeare.

AA: Yeah. And I feel like when I was a kid, going to plays and going to The Arena Players or even the (inaudible - 00:54:16) and it was so popular. Like, it was a thing. People would go to plays all the time, you know, in our communities and not necessarily, you know, big production- produced plays or plays with big productions. But, you know, in our community centers, we would have plays and-and-and theatre performances all the time. It-it seems like it just went away.

[Speakers intermittently agree]

ScC: I think there's a lot of competition now with the- with the media enterprises. I mean, why spend the money and time going to a play when you can go to Netflix.

SaC: [Laughs]

ScC: I think there are a lot of people who do think that way or people will say, 'Oh the play- the ticket for this theater is really too much. I'll just wait- I'll wait until it becomes a movie.' That happened with Lion King, you know, because of the Lion King tickets, people would say, 'Ah, I'll just wait until it's a video.' [Laughs] Um, so yeah, there-there's--. I think there's competition there, but that doesn't stop us, as creators, from producing.

AA: Mm-hmm.

SaC: That's true.

ScC: That's--.

SaC: A while ago, I wanted to--. I was like, could I put on my own play? I have no experience. [Laughs]

ScC: Yes, you can. (inaudible - 00:55:25) garage or barn.

[Laughter]

SaC: Yeah.

AA: Oh, please do it. Please do it. 'Cause we need--. I feel like we need more of that.

SaC: Yeah. Let's see. *Strategies for maintaining your practice and your spiritual, physical, mental wellbeing.* Hm.

ScC: Perseverance, making sure that you're doing something every day.

AA: Mm-hmm.

SaC: That's my thing. That's hard for me 'cause I'm like, I've been coming to the realization that I am not a studio artist. I cannot make every day. I- oft- I often fall to writing. I like writing and I'm like, 'Damn, am I not an artist 'cause I like writing more than making?' But I know that's not true.

ScC: Yes, put your face close to the screen so I can slap you.

[Laughter]

ScC: Writing is an art form.

SaC: It is. And I don't mean to say that.

ScC: If your spirit is leading you in that direction, go with it.

SaC: Yeah.

ScC: I- Just this week, I came up with something I call PPETS, for me. And it sounds for Produce, Present, Exhibit, Travel, and Sell. And this is- this is happening for me at the moment. So I'm thinking I wake up every morning and think, 'Okay, which part of these can I dedicate time to today? Something in this has got to be given attention today.' And I think for any artist who's successful, they have to learn how to continue to produce whatever it is that they're doing, whether it's- whether it's art making, or writing, or music, or performing, something has to feed into their craft continuously. You can't just wait, 'Oh, I'm going to wait until I'm inspired.' You don't wait until you're inspired, you figure out some way that- to contribute to that craft.

SaC: Yeah. Can you write that acronym in the chat? P-P-T-S-E? [Laughs]

AA: Should we go back to the room?

SaC: Oh, yeah. Oh my God. It's two seventy. I mean, 1:27. All right. I'mma stop sharing my screen.

ScC: (inaudible - 00:57:30)

SaC: Yes, this was great. Let me stop share- I mean, stop recording and then I'mma head back to the room.

AA: Okay.

SaC: Thank you for all of this. I wonder if I could save the chat. There we go. Cool. See y'all in the other room.

ScC: Okay.

END OF RECORDING

Transcribed by Miwa Lee 9/23/22

To be copyedited.