

## Episode 5

# Foregrounding Central American Contemporary Art, with Aldeide Delgado

Voice Over: This is a UAL Decolonising Arts Institute podcast.

Ileana L. Selejan: Welcome to the Foregrounding Central American Art Podcast. My name is Ileana Selejan and I'm your host on the programme. In this episode I speak to Cuban, Miami-based curator and scholar, Aldeide Delgado. Some notes and references mentioned in our conversation are included with the episode description.

I am here today with Aldeide Delgado, curator and scholar of photography, and I am so thrilled to have you here. Welcome to the podcast.

Aldeide Delgado: Thank you so much, Ileana, for the invitation. I love to be here as well.

Ileana L. Selejan: Brilliant. So, to start. I was hoping that we could talk a bit about Central American photography. The podcast is focused on Central American art and photography, so I was hoping we could talk about your perspective on Central American photography, if indeed, such a regional distinction can be made, which is debatable. And I am wondering if you could share some thoughts about how you think about practices from the region and how they're positioned by relation to Latin American art and photography, and the so-called Canon, and also, why the continued marginalisation of Central American practices.

Aldeide Delgado: Yeah, thank you so much for this question, and it has many layers, specifically what, of course, we can't define the category of Central American photography as such because of the specific characteristics of the region, even it's so hard when you're trying to approach to the study of photography from Central America, considering even the flexibility of the region in different times, in different periods of time. So I think that when you – thinking on this idea of why the marginalisation of photography from Central America, I think that there are several factors. And one of them would be the lack of an infrastructure. And in that sense, it's important to notice the relationship with other areas, such as the Caribbean, which is regularly put in the same field when we speak about art from Central America and the Caribbean, or even in a city as Miami that is where I am based.

And considering this challenge to approach photography in the region, and which in my opinion has contributed to the marginalisation of the art form of photography, there are the lack of an infrastructure that is evident not only in the field of photography but also in fine arts in general, and how it has been so hard to have institutions dedicated to the continuation of the photographic arts and find support from – and how to generate a system of support for those institutions. And I remember, though, when I was studying about art, specifically from Costa Rica, Guatemala, in relationship with Cuba, how we can speak about a re-emergence or a flourishing of the arts in these specific countries from the '90s after the Accords of Peace were established. So, I think that the lack of an infrastructure, the lack of assisting, of criticism, when you can't receive better information about what has been happening with photography in all its contexts but also the lack of art historians in their own region that can study from their own perspective what has been happening there.

And this is a condition, again, that is known only about when we approach study of the region of Central America, because, in my case, I am Cuban, in Cuba, where we have a National Museum of Fine Arts since, you know, that came from the Republic, from the period before the revolution, and how even having a Fototeca that was founded in the last years of the eighties, the approach to photography was very scarce. If we think in the schooling, at the academy, in the curriculum of art history, photography wasn't included. So that's some of the conditions that generate a status of lack of recognition of photography even as a valid conceptual manifestation to study or even to consider it as an art form.

So I think that, in general, this is some of the challenge that I notice. But of course, we need to recognise that there have been efforts, and in Guatemala they have an amazing photographic festival that has been happening since 2010, I think.

Ileana L. Selejan: Yes, yeah, yeah, yeah.

Aldeide Delgado: And even if you study the specific trajectory of some photographers, you can see how there have been, you know, exhibitions have been happening. So it's also around doing research in this specific context and trying to find who does, you know, the main contributors and who have been the places that have been there and have developed important work in relationship to the photographic arts.

Ileana L. Selejan: Brilliant, thank you so much for that. And I think you're referring to, in Guatemala, the organisation is called La Fototeca, right?

Aldeide Delgado: Exactly, yeah, because that's another – if we think about the

Fototecas, these have been recently founded. What has been something that was created in the last year of the eighties is, you know, it's not too many years. And most of the time they have weak infrastructure in terms of how to keep a sustainable form of work. And for example, the Fototeca de Panama was founded in 2018, I think, so it was. At the same time, it's a context in which – it's a very young – yeah, it has like a young infrastructural system.

Ileana L. Selejan: I also was thinking when you were speaking about how there is absolutely this tendency to think of – well, to think of Latin American art but also photography on a North/South axis, because also, historically, there's reasons why photographers based in countries as different as Mexico or Argentina had more access, perhaps, to photography that was coming from the North, from the United States or from Europe, than from their own region. And I think it's really interesting to think of the history, of endeavours to kind of push for a greater connection within the region, transregional, transnational, thinking about Pedro Meyer, Raquel Tibol and others founding the Mexican, Consejo Mexicano de Fotografía.

And also, I'm thinking about, from Guatemala, Maria Cristina Orive, in the '70s founded La Azotea with Sara Facio in Argentina and their goal was to publish the work of photographers from the region and to support that kind of endeavour, though. The Consejo Mexicano is a good example, and also publishing houses like Azotea. It takes a lot to sustain that long-term. And I think that that indeed is kind of a big – you're very, very right to point out that infrastructure and also a kind of an education context where you train art historians, you train critics. There's publications where – I mean, I think there is definitely – I'm thinking for example in Nicaragua, there's someone like Raúl Quintanilla who for a long time has kind of been fuelling, publishing magazines that include artists' writing and criticism. But yes, indeed, despite all those efforts, there's still very strong infrastructural challenges in the region.

Aldeide Delgado: Yes, of course. I mean, each specific country is different. For example, as you can find this festival in Guatemala, GuatePhoto, but also, I think, El Salvador, they have a museum that is Museum of the [Word and] Image in which they – it's an institution dedicated to the collection of vernacular photography, we can say. But yeah, in general – and this is a phenomenon that is inclusive of what we might consider as a Central American region, Central American artistic practice, it's always challenging, that process of getting access to information. And that's something that I have been working a lot with the idea of creating Women Photographers International Archive (WOPHA) and of creating these catalogues of women photographers in a digital space. Because it's so important to have the information available. And when I started – to make the information accessible.

And when I was doing research about the practice in these countries in Guatemala and Costa Rica, as I said, that was one of the main challenges that I had, that was: access to information, access to archive, access to the biography. And of course, it's

a process. When you go and you're trying to make this historical work – by the way, there is a book about photography from Guatemala that was published, it was like the main areas of – one of the main focus of this Guatephoto Festival, in one of the editions of the festival, when you – there is a lack of attention to historical component, to the history of photography. And it's because, in some cases, even photography is not considered like an artistic form. That could have been happening, and that happened in Cuba as well. So it's part of a process of education and a process of understanding the history of the medium.

I was remembering, and this idea that you mentioned about these dialogues, you know, in a way that challenged the North and South axis. And for me it's very interesting, the relationship, and specifically with Cubans, and how this idea – that is something that I am exploring right now about this idea of the expansion of socialism through Latin America, and how – in the specific context of the whole world – and how photographers were part of that ideological enterprise. Thinking on if I find some of the women photographers from the eighties, travelling to Latin America and Central America specifically, trying to create this idea of a Latin American reality. I mean, trying to document in a direct way what was happening with those social subjects that in a certain way have been relegated to – have been put aside in the margins of history. But this is just a comment regarding that part that you were commenting.

Ileana L. Selejan: Yeah, no, it's fascinating. And I just wanted to make just a very brief note. Because it's important, I think. So, with Guatephoto, with the Festival in Guatemala and that book, which is a brilliant book, actually, on the History of Photography in Guatemala, one of the key institutions and the reason a book like that was even possible is CIRMA, which is a photographic archive in Guatemala, one of the most amazing photography archives I've ever worked with. And I think that this is something that kind of dovetails with what you were saying earlier, with the infrastructure, the importance of having infrastructure, also the importance of having archives that are accessible. So, CIRMA is an archive that anyone, whether from Guatemala, from the region or outside, can go visit and can request access to their collections. And also, like you mentioned, a large part of their collections are online. So that is a way to kind of – institutions that not only make great efforts to collect this material but also to show it to the public and to the public at large. I think that's really important.

And I was thinking also, because you started talking about your super exciting work with WOPHA, and like, would you want to talk a little bit about the work you're doing with the organisation that you founded and the emphasis on women photographers specifically?

Aldeide Delgado: Yes. Women Photographers International Archive, WOPHA, is an organisation that I created in 2018, after five years working on my project catalogue of Cuban women photographers, which constitutes the first approach,

comprehensive approach, to Cuban photographic history from a feminist perspective. And again, thinking in these conditions of marginalisation of photography within a wide context of arts, I remember how, in academy only, in the University of Havana, only 3% of the dissertations dedicated to the study, of the dissertations dedicated to get their Bachelor in Art History or the PhD in Art Science, only 3% of those dissertations were dedicated to photography. And even, on the other hand, also, there was an evident lack of recognition and opportunities for women artists.

So, these two conditions, in a certain way, influenced or made me start this project, the Catalogue of Cuban Women Photographers, which at the end constitutes an online archive to which you can access some fine information about the women who have contributed to the history of photography from 19th century through the present. And when I came to Miami, when I moved to Miami, as part of that process of adaptation to a new city and also as part of my interest in the area of Central American and the Caribbean, I decided to expand the scope of the project, Catalogue of Cuban Woman Photographers, and create an archive. Which, my objective is to research, promote, support and educate about the contributions of women, or those who identify as women, in photography. And one of the most exciting projects that I have coming up next year is – and again, thinking about the importance of historical research – is a collaboration with Centro León in the Dominican Republic for doing the first project dedicated to women photographers from Dominican Republic. So, they have like a huge collection. And also, two books that are dedicated to the history of Dominican Republic but, again, women are not specifically represented in this previous research in the country, in this case, in the island.

Ileana L. Selejan: Sounds terrific. So, I actually, I was very interested in speaking to you about our shared – this is how we met and this is how we befriended each other is because of this shared interest in female and female identifying photographers and practitioners. And particularly with regards to Central America and Cuba or Central America and the Caribbean. And the thing is, I mean, it happens frequently that I'm invited, that I'm in a conference context or with scholars, with fellow scholars, and people express that there's so little information available about this – women photographer from Central America and Caribbean. And I always kind of roll my eyes because, the truth is – and I always respond, I mean, you kind of have to do the research. You have to go there. Getting access to certain institutions might take a while, meeting people might take a while. You kind of have to make that commitment.

And yeah, I think perhaps the most important step, really, is to start a dialogue with people in those countries, which is something that I think a lot of scholars outside take for granted. And I'm just thinking about some of the most brilliant Nicaraguan photographers that I've had the privilege to work with throughout the years; thinking of Claudia Gordillo, Margarita Montealegre. I've researched them extensively, but they are yet to be, quote unquote, discovered. And institutions. I don't know, just to

think of an example, last year MoMA in New York finally – finally – incorporated some prints by Costa Rican photographer, Victoria Cabezas, in their collection, and this was after she had an exhibition at the American Society in New York. And I'm just thinking, surely more can be done. And how do we feel about this entire game of, quote unquote, discovery that happens in the West?

Aldeide Delgado: It's terrible. It's like they have been there [laughs]. It's like, yeah, it's like when you find this idea of someone discovers us in Latin America or in the Caribbean. And I like this idea that theorist Claire Raymond explains in her book *Women Photographers and Feminist Aesthetics*, in which she speaks about how, for women, sometimes the recognition comes very late in their lives, or frequently after they have passed. So it's terrible that that is the, like the – how can I say – like the journey, the artistic journey that a woman artist should have. And that's why I consider the creation of our own spaces, the creation of our own situations, what I am championing with WOPHA is so important. Because, in my opinion, I don't need to wait for a big institution or institutions such as MoMA or anyone, any other that you want to mention, to create this kind of work that, at the end, I am – of course I will not classify the exhibition. But there have been people that have been doing that work for so long. And if you go to the specific countries of the specific context that you want to approach, there are researchers there, there are artists there that you need to contact. Because if the other way, you are doing an exhibition that at the end reproduces the same colonialist way to approach the arts, from these specific countries.

So it's about creating those dialogues. But you should consider the local production, what people have been making there.

And in that sense, that's how I position myself through WOPHA, with this idea of creating our own projects or creating our own archives, because certainly, women photographers have been there. And yes, they don't need to be discovered, they only need opportunities to show their work. They need support for producing, for continued producing, for getting published. Yeah. So that's my opinion. And that's something that needs to start early in their careers. I collaborated recently, I think, like three, maybe three months ago, in a project that was organised by Maya Juracán in which she created this portfolio of reviews of artists. I think that was specifically dedicated to Guatemala. I have a very good relationship with the Guatemalan, you know, artistic community. And yes, there are a lot of talents, there are a lot of artists that only needs opportunities for them to work in what they are, you know, to present what they are doing.

Ileana L. Selejan: No, I fully agree. What you're saying, I think, is very powerful and very empowering. And I think that the future really relies upon strengthening these kinds of networks and working from the ground up and just forgetting about the big institutions. But I've also –

Aldeide Delgado: Yeah, you know, they are the big institutions that are rooted on specific politics. And I think that our work is trying to challenge the discourses and narratives, so being there to create that counter-narrative experience, if we can say it in that way. Yeah.

Ileana L. Selejan: Yeah, definitely. I was also thinking about how, I guess, and we can say this about the field of Latin American photography in general, how long-term photographers, male and female, and actually Latin America has an incredibly impressive number of female photographers working in various professional capacities, or completely independent, or even working as studio photographers, like taking everyday studio photographs. Definitely not a field dominated by men like in, maybe in other regions of the world. But I'm thinking about how, historically, Latin American photography we can say has been characterised a bit by this kind of DIY, do it yourself, figure things out. Figure out how you show your work, how you exchange it, how you present it. Photo books, because of that, are big in the history of photography in Latin America.

But I'm also thinking about, I think you touched on a very important point about what point in your life – where you're at and where do you need the most support. And I think that this is definitely very important. Because many of the photographers that I work with in Central America are in their 60s and they have an enormous amount of experience, and really what's missing are opportunities for them to have proper retrospective exhibition, not to show a picture here and there but to have proper retrospective exhibition. And also, to share that experience, to share that perspective that they bring.

On the other hand, I'm thinking, at the same time, young photographers who are at the very beginning of their careers, women photographers, female identifying photographers, really do need support to be able to pursue in-depth bodies of work. And maybe back in the, say in the seventies or eighties, particularly when those socially-oriented projects were supported, through publications or through different kinds of means but usually through publications, photographers, in a way, kind of had the opportunity to work on certain commissions that now just simply don't exist. The field has just fundamentally changed. So, how do you fund, as a young photographer who hasn't yet established themselves in the field, how do you fund big, or not necessarily big but in-depth and long-term observational kind of projects? I think that's a big, big challenge.

Aldeide Delgado: Yeah. I am happy to see a lot of new organisations and collectives dedicated to promote and make visible the work of women photographers and the amount of opportunities, such as open call, portfolio reviews that you can find right now, and most of them have a free entry, and how even the process of, you know, the jury process has become more diverse. Even right now, this year, I am one of the jurors of the Female in Focus prize organised by the British Journal of Photography,

1854 Media and the British Journal of Photography. And they have a jury that is composed of art scholars, curators from around nine countries that goes from Latin America to Asia. So I think that that makes you more comfortable, that gives you confidence in that you will submit your work and it will be reviewed by a series of scholars, of curators, of critics, of artists that can have a better understanding of your work, or that could become identified with your work. And I think that's crucial. And then, I also this year was a juror of the Portrait Project Competition by the Lucie Foundation in Los Angeles.

So, I think that – and when I am participating in those competitions or as a juror, I bring to myself my experience as Cuban, as Caribbean, as Latin American, as a woman, as Latinx, as a black woman. So, all of these identities that all the time we are dealing with. And I think that that, in a certain way, expresses my position on how I, you know, I try to support these kind of projects as well, that deserve recognition.

And yes, going back to the idea of helping or supporting women at least in a certain period of time, it's so sad, at least for me, when I go and I meet one of these heroines, and they have incredible bodies of work, and that work has never been exhibited before. One of the exhibitions that I curated in 2019 – right now we are like, well, when I curated like two years ago, after a year of impact – but that exhibition, Building a Feminist Archive: Cuban Woman Photographers in the US, I presented the artwork of Cuban photographer – well, all of them were Cuban – but of the artist Carlotta Boettcher and Nereida Garcia Ferraz and Coco Fusco, and they were specifically projects, the one that I presented, that were exhibited for the first time for that show. So that evidently speaks about that lack of opportunities, lack of attention to these bodies of work.

Ileana L. Selejan: Yeah, I remember that show, it looked beautiful.

Aldeide Delgado: Thank you.

Ileana L. Selejan: But I was thinking now, if we could shift a little bit, again, our focus and to think about the global field, which you've mentioned, very interesting, to this perspective of participating as a juror and in different competitions and portfolio reviews. And I was thinking, I mean, it is definitely – I'm not saying anything new when I say there's been increased interest in Latin American photography. It's been happening for a while now, both in the academy, in scholarly terms, and in the curatorial field and also on the market. So there's been market interests that have shifted, which, as much as I hate bringing market concerns into the scholarly discussion, I do think that it sometimes can provide very helpful tools to present the work of photographers like the ones we were talking about. But anyhow, these developments, I think, have been quite unpredictable, and they're very unequal, and you briefly mentioned before big institutions will have very particular politics and that

is going to inevitably affect their choices, curatorial choices.

But I'm wondering if we could talk a little bit about how the so called decolonial turn has shifted the conversation and this whole kind of new discussion about global photography, or phrasing the debate, I guess, around global photography. And I'm wondering if this might have – like, how do you feel – does this have potential to destabilise this rather deterministic model where we're again kind of fluctuating with institutions, fluctuating with trends, including market trends, does this decolonial turn have the potential to undermine that?

Aldeide Delgado: Yeah, it seems that the conversation is happening. It's something that, in terms of this decolonial turn, decolonial shift, that's something that is happening right now. And going one second back to the idea of the importance of the market. When we speak about the market, we need to consider who has put in the money. And you know that system of collectors that, at the end, it's how many of the works in museums and these big institutions work, and how even the validation of Latin American art has been impulsed in some way, has been conditioned by the support of important collectors such as the Cisneros, for example. If you're thinking Ella Cisneros and the promotion of some artists such as Carmen Herrera or even the importance of the Latin American institute that was created by Patricia Phelps de Cisneros in New York and how it has contributed to this process of revaluation of abstraction from Latin America.

But still, when we speak of Latin America, we come back to that state of under-representation, of the Central American region, of the region of the Caribbean. That's why an exhibition – and even we see that if we consider the experience of Pacific Standard Time: Latin America Los Angeles that was developed in 2017, and how that exhibition, in that context, only one exhibition that was relational to the currents are from the Caribbean Archipelagos that was curated by Tatiana Flores, was one, if not the only one, exhibition that remapped the exclusionary concept of Latin America, in her words, as a place south of the border to include in that context of discussion, that region of the Caribbean. And also, in this event only was – one exhibition was dedicated only to the artistic production of Guatemala.

So, it's like – and when we go to Guatemala, we can speak about this state of recognition of the arts in the region because of the Biennial, you know, Biennial Paiz. And again, who is behind the Biennial, who is supporting this kind of work?

So, when we speak about markets, we need to speak about who are the collectors and who are the people that is very interested and that is putting the money to support these specific artists. Which artists. And in that sense, some artists, women artists, black artists, they get – and of course I need to say that women, black, it's not like opposite categories. But yeah. Who is behind that?

And going to the idea of the decolonial turn, I think it's incredible how this – and I am very interested in how the notion of Latinidad is being reconstructed. If we think in the specific context of the US and the recent publication of the book, *Latinx Photography* by author Elizabeth Ferrer, in which for the first time she is approaching to the production of photographers from Latin America and based in the US, and how, in a certain way, this colonial and patriarchal way of thinking Latinidad is being redefined by decolonial and feminist perspectives, and how I like to see it by embracing the border identity of all of these subjects that have been created or creating in the US after once they have migrated and all the conditions that it does provokes in terms of the lack of support. Because in this case, when you emigrate you don't have any more even the support that you could have had in your country, considering this national identifier.

So, even for the market, the market tends to prioritise the region. So, if you were an artist from Costa Rica, if you were an artist from – that lives in that specific area, you could be prioritised. So you can have better recognition than an artist that have migrated. And they become invisible in that process of adaptation to a new context.

So I think, yeah, I think that the conversation about decolonising photography is a conversation that is happening right now, and which allows us to understand the history of photography as an apparatus to a certain knowledge that has been at the service of an imperial system for – in the way that they have approached to other subjects and to other regions. So it's very important to see how that is being contested by contemporary practitioners.

Ileana L. Selejan: Yeah, and also, I think, there's a re-evaluation of historic practices too, showing also how photography in the hands of the colonised becomes a tool for emancipation and becomes a tool for telling very different stories. And yeah, it becomes a tool of resistance. And I guess, before we conclude, I was thinking also how we've definitely seen very specific shifts in the field that have to do with no longer focusing on the author, photographer as author that kind of photographer artist, but also kind of extending the very definition of what photographic practice means to include the, quote unquote, vernacular practices, which I think is an amazing move towards more inclusivity in the field, and to casting aside these very aged concepts and ideas that really have to do in the end with taste, and is very political.

And so I was wondering, and I was just thinking as an example I just got the catalogue for this new exhibition that Sarah Meister did at MoMA on São Paulo's Foto-Cine Clube Bandeirante. And I was also thinking, "Well, it's amazing they're doing the show and I love the work." I found that it was also interesting that the choice of photographers was very much focused on photographers who already have certain prestige as artist photographers. So, outside of the context of the club. And also, I thought it was really a bit sad, actually, to see that despite the work being

very much based on the work of Brazilian art historians and photography historians, that they didn't, weren't featured in the catalogue.

So, I think there's a beautiful, wonderful expansion of the field both in terms of who are the actors in it, what types of photography. And also, what types of photography we're seeing. How the practice, the definition of the practice is expanding. But nonetheless, it's still very, very, complicated and very political and I was wondering, just to kind of conclude, I guess, not that we're going to ever conclude these conversations, but if you had any thoughts on the future and how do you see our field advancing through this decolonial moment and this global photography moment.

Aldeide Delgado: Yeah. When I will mention in terms of my future or how I see the future, you know, through the creation of WOPHA, one of the main values that I espouse is the idea of collaboration. And I am constantly thinking what was the approach to photography from a decolonial perspective, from a feminist perspective. And one of the notions that I really – that I like – that I endorse, is the notion of photography as a social meeting. And for that idea I am inspired by this work, by Nereida Garcia Ferraz, and artwork that she created in 1989 with artists, in collaboration with artists Eugenia Vargas from Chile and Laura González from Mexico. And at that moment when this album was created, they were living in Chicago, they were having or experienced this condition or this scenario of being Latina artists in Chicago. And for me it's very interesting how, through this specific series, even so they had different bodies of work, they chose photography and they found in photography that medium that allowed them to connect in this specific and highly political situation, identified by the emergence of claiming for a political space of the Latino, Latinx Latina community in the US during the eighties.

So, that's the approach, that's my inspiration in terms of how I see photography and how I believe in the importance of making dialogues, on making connections, and the importance of creating spaces for [unintelligible 00:42:56] our photography. And that's why I am organising this WOPHA congress, an annual WOPHA congress that will take place at Pérez Art Museum Miami in November, November 18, 19, and it's an event that will happen in person and online. It's open to the public. And I think that most of this conversation that we have been having today will happen as well at the congress in terms of how does the future of photography look like and what does it specifically mean for women. And I think there are a lot of things that need to be discussed. There is a lot of potential in the sense of the work that we are doing, you know, we have many different backgrounds we are approaching to the history of the region. We have the intention to do so. And it's very important to have spaces for making visible the work that we are doing.

So, I think that, in terms of the future, I think that it's very optimistic [laughs] in how, you know, in how all of these conversations are happening. For me it's great. And there are a lot of – I don't know, and any sense I get, when I see these exhibitions in these bigger institutions, that could be like the Tate or it can be MoMA or it can be

this biggest – minor things as well in which they approach to, suddenly they are the ones that have the most popularity or the most amount of followers. But I also believe in that word that is made step by step, and that's part of the traditions that we have, in that sense of that where you know the worst needs to be done and needs to be done good. It's not about making a project in a three-month period. Because sometimes this sort of project does require years of commitment to research them.

So I feel optimistic and I love the work that we are doing. I love that we are having these conversations and that's why I feel that there is a potential and positive scenario to discuss our photography, and it's specifically through this network that we are creating.

Ileana L. Selejan: Brilliant. I think that's such a great place to end for now. To be continued. Aldeide, thank you so much. It's been such a pleasure to have you on the podcast and I will make sure in the notes for this episode that we include a couple of links and to the congress you mentioned and so on. And to make sure everyone can stay in touch and keep following the work, the amazing work that you're doing. So, thank you so, so much.

Aldeide Delgado: Yeah, thank you so much for the invitation and, well, looking forward to continuing with the conversation.

Ileana L. Selejan: Great.

Voice Over: This podcast series is brought to you by the Decolonising Arts Institute at UAL, University of the Arts London. The Institute challenges colonial histories and Imperial legacies, disrupting ways of seeing, listening, thinking and making to drive social, cultural and institutional change. Special thanks to our podcast host and guests. To Brigitte Hart for the podcast production and to you, for listening.