

I'm just thinking like, when I was, when I was at the Fire Station, I learned that for the first time I live with my practice. So I've got to, I've got to have this very intimate relationship with making and I got to value the times where I was just staring out into space, thinking of whatever. And that, and I've got to recognize that as part of my part of what I did, and what I needed to do to kind of get to the next stage.

And I don't know if it was just something basic, like just doing that in a space which was a studio space as well as, you know, the space that I slept as well. But it definitely like re-framed the whole thing for me. But then I moved out of there, and I haven't had a studio space since because I just can't afford it. And that has, that's really, that's like pushed me to the edge. That's been the thing which is really like not having that space to... we talk about space a lot in art don't we? It's like a thing, it is like a material, isn't it? And as well as a kind of concept as well, I think. But it's, I've never really, I mean I've always had studio spaces but I've never really truly understood how vital they are. You know, how vital they are for making. Like, it's not just about having somewhere to like put your plaster collection or whatever, you know?

It's, it's like, it's about having the being able to have a space where you can go to and think freely, and not feel like, you have to put the washing on or you've got to, you know, pay the bills or whatever. Like, you've got to have that space where you can allow yourself the time, and the kind... which might feel quite frivolous whilst you're doing the washing. But if you can, I don't know, give yourself those four hours a day, or whatever it is that you're able to do, to just be in a studio space.

And I've heard, I've heard a lot of people during the pandemic, talking about sort of trying to, you know, all the students, I've been trying to do it, trying to set up a studio space in the house, you know, where it's just, you know, on the kitchen table, or, you know, just the corner of the living room or somewhere like that. And it's God, like, it's hard. It's really hard to, to, like, adjust your mindset in that way to think like, right now I'm in my studio space (which is the corner of the room). You know, it's that... like, what you learn art school is, is about studio culture, it's, it's obviously, so vast and so varied, but to, to go from that, and then to do all these brilliant things, which are like about kind of community building in your space that you share with 10

other people, four other people, whatever. And then, to go from that to being solo feels like isolating isn't quite the right word, it just, it feels like quite painful, actually, I think it's quite like bewildering, actually, perhaps like not to, because, again, so much of like being an artist is making, and whether it's physical materials, or making videos or whatever, it's about having this space to make.

So, I suppose that's like, heavily heavily, like, interlaced with, like those things about privilege, and who ends up becoming an artist, you know? Who can really like follow that route? And what support is there for people who don't have family money, or, you know... a shed at the bottom of the garden, you know? Like, what, what is there? I've been, like, so fortunate to have had things like the Fire Station and to have won a couple of awards and stuff, which really helped me when I got out of art school, like, helped me to really, like believe actually to, like, believe in myself as an artist. And to know that I was kind of part, like somebody else believed in me, you know? And you have that kind of support. I think that's brilliant.