

You're right, like, Karen's an amazing boss because she cares. And it, it's quite worrying that, um, that that can be so rare that it can be surprising that actually you have someone in a senior role that cares.

And so, it really made me think not only about what it means to be an artist and to practice, especially within the pandemic, and what they need from us. And that, as you say, is like a sounding board and, and just another pair of ears, right? And like, it's not for us to say too, you know, how their practice should be because that's the beauty of art practice that it shouldn't be defined by what other people think. But at the same time, it's like, what, what's needed is this, like, sense of care within, like, institutions, within the frameworks that are created, like, within the art world, and how do we get to those points? And I think L.C.N. (London Creative Network), for me was a really good example of how we could just, just fucking listen. Right?

Um, and I think it was pivotal for all of us. And it also made me way more critical about my own work and, and the roles I, I was taking on and almost like being at Whitechapel (Gallery) was like, okay, that's, that's the job I probably should do, but what happens to the artist, like, after you've commissioned them for a public program? Like, what happens to that relationship? Does that continue? Does it just end there? Is it, like, are you just using them for the benefit of your own public program? Like, what is, what the fuck is that?

Which is what interested me so much about working in a studios context. So, it all goes full circle, right, because L.C.N. was linked to SPACE, which is studios, which means there's this kind of longevity that doesn't exist unless institutions have that framework. And I'm not saying it's totally like the framework that everyone should aim for at all, but I think that's what I was so intrigued, um, at about Somerset House Studios was this, this very different way of working with artists to create these, like, longer relationships and more hopefully like moments of care. These checking in points, right, that I think is very hard to do if you do not have artists like physically residing in your buildings. Or, and, or where that's really hard to do when, um, working in the industry. You're so burnt out and you're so tired and you're so

exhausted, yet you still are expected to continue these conversations and to be able to offer that element of care.

When actually where's the care for yourself? Where's the care for the staff as well, in order for that additional care to be facilitated properly, and, like, with due diligence? It all goes full circle really, doesn't it? Um, which is why I'm still cynical in, uh, in my perpetual existential crisis and will eventually probably just buy a v-, a van and sell ice cream because who doesn't love ice cream, right? And that's care.

[LAUGHS] Like, that's food and that's sugar. [LAUGHS]