
Interview between Carla Lever and Haroon Gunn-Salie: Edited Transcript

CL:

I guess I wanted to chat to you...you're part of one of my chapters on Occupation, as I was describing. Particularly *Zonnebloem Renamed*. And I've been thinking about who gets to take up public space, whether it's with a creative act, or a political act, or something of both. Do you think, as just a starting question, we need to sort of fundamentally expand our definition of what creative acts are, out what they could be?

HGS:

Um, ja. I suppose the fundamental question is in the nature of taking. Because one doesn't necessarily get given public space. One doesn't necessarily assume it, but one takes it. And I think there's a fundamental in our law that protects freedom of expression much more than freedom of speech, which includes acts of dissent, not only statements of dissent. And I think that's fundamental to this conversation. Because already what that's saying is that we're able to, at least we are protected to, not only be dissatisfied with our conditions, but actually enact our dissatisfaction. Be that through protest, be that through art, be that through political actions, you know? And I think the *Zonnebloem Renamed* project fits really into that framework where if you see an injustice you're able to really just do something about it without necessarily asking for permission. Because asking for permission is actually the problem in some sense because if the state really had changed then there wouldn't be any reason to firstly be dissatisfied and secondly to enact change yourself as a citizen.

So I think there's kind of a little bit of a solid groundwork for really just taking control of public space for insisting that you have the right to enact something within that space, that realm. So to start off...I think we just jumped right into that. And I think that that's the same reason that actually the work has survived for so long. By survived I mean you know that normally these acts of transgression are temporary and they leave no trace, or little trace, or they are cleaned up quite quickly. But, you know, the very act of what I did, right, which was simply to change all of the 12 road signs that led to District 6. ...When I say all, I think my research at the time didn't include the fact that some of the roads would change. And when they put bus lanes in down the bottom of town they actually put two Zonnebloem signs back up where I had changed. So there's an ongoing bit of a battle, but at the time I had changed all of the signs.

And you know my logic really was that...well I was doing a long, ongoing project for about two years with veteran residents, or ex-residents, or evictees - two of them had returned to District 6. And I was having an exhibition in one of the new homes, phase three redevelopment of the site, kind of a site-specific exhibition in one of the homes and I'm there on my computer designing an invitation and I'm like "Tenant street....Zonnebloem?" And that hit me so hard because I was able to, on my keyboard, change that to District Six and invite people to an exhibition in Tenant Street, District Six. But that put me with the bigger problem: how easy it was to change that reality or that injustice on my computer, whereas the lived reality would still remain unchanged, would still remain Zonnebloem.

Even these returnee residents, the hundred families that were returning at the time, they were all being, how do you say?...*re-removed* at the time by being relocated to Zonnebloem. And that was just I suppose too much for me to bear. And I don't mean that in a depressive sense, I mean that in an aggregating sense for the need to do something. And I found two thousand Rand, and I made three little stickers and I just changed all the roads, right? And this little act, exactly eight years and two weeks later all remain on the streets. The city was unable until now to take these signs now. Because if they did that, if they just removed the sticker, and re-revealed Zonnebloem, they would be doing the same injustice to the people that the

Apartheid regime did. So they would be reenacting, even if it was only in a visual sense or something so soft as a road sign, has so much power, right?

So I mean I think this project, and I appreciate why you're writing about it, because I think that of all the attempts I've made, I'd call them that, at like making genuine social art, or art with a social agenda, with *Zonnebloem Renamed*, I can really show effect. I can really actually quantify that. And say how many years, how many signs, and I can say why it was impossible for the city to remove those signs.

And I can even open up some communication that I had last year where I was trying to put the signs that I had changed into a museum. So I approached the city and I was like 'well can't have the signs? I'll replace the signs with new District Six signs; just give me those signs'. And the response from the city was so ridiculous, they told me to *make my own art*. They said why doesn't he go and remake the signs. If they're his artwork why doesn't he go and make his artwork? Which I found totally appalling, because the actual artworks are on the streets. And its power exists by the fact that they are interacted with on a human scale and that whole legacy of transgression, and how that transgression has made an effect was totally not seen by these City officials who just see, um, the fact that I did their work for them for free. Before they were even willing to do it. So I mean...ja you asked me for an introduction but I kind of went all the way in there. But ja.

CL:

I think you perfectly circled to what I asked, which is do we need to expand our definition of what a creative act is, and yes, clearly the city has to...What is the artwork, what is the creative act and where does it belong? So I was going to ask you, you know in Zeitz, you put a documentation of the process...I think there was a little video playing. And I was wondering where you personally saw the artwork. And I think you've already answered that. I was on the street. Is that correct?

HGS:

Ja well...no. Because look, I have to disassociate that as a creative act. That was a political act. I used a creative process but it was a highly political act of immense dissatisfaction and second generational pain of dislocation. All of that. So that was totally a political act.

I don't think we have to expand our definition of what a creative act is...I don't. We understand that. I believe. We really have to really ask the question of how political those creative acts should be. To really advance in my opinion how little creative acts actually do most of the time. Because they're often just creative and they don't actually transgress the law, they don't actually push society forward.

The documentation of it was surely creative, right? I had a cinematographer capture images, who he swore to remain secretive because it's a crime. It's actually 16 crimes of malicious damage to property. And that was creative, the ongoing documentation work was creative. Where does the artwork exist? Of course it exists on the street, on the road signs. But where do I think the actual artwork exists? It exists on the board room of the City of Cape Town who've had to constantly for the last 8 years have to decide what to do about this action. And to the District Six museum whose response was 'we should have done this years ago'. And to audiences who have watched it, actually quite far around the world, for a one minute piece it's had quite a lot of traction, surprisingly. I'm surprised.

But flip the resonances I got from it have been incredible. Because what it shows is actually is much bigger than what you're seeing. And I say this now with hair greying and a couple of years after that radical act. Is

you're seeing a young person get out quite simple tools and get out and make a difference. And that is quite unique. You know, you don't see that often. And that is kind of an example, if you look at it in terms of what needs to be done in this world and how you're going to achieve that. You're going to need more young people to say enough is enough to figure out how to make that change and just do it no matter what the consequence might be, no matter what the cost might be, whatever, no matter what. Just saying there's the change; make the change.

So you know I think I'm not really focused on art actually, it's just a language I work in, it's an industry that I manage to find audience with. And of course the beauty of it is that it speaks no language, right? You're actually able to take a one minute short video that says something to anyone in any context without the need for education, language codes and all the violence that comes with that, and you're able to spread that message of dissent. So it's within that framework that I see the work. And where the artwork exists...it's kind of, there.

CL:

Multiple sites.

HGS:

Sure.

CL:

I think again you've really hit the core of what I've getting at perfectly. Is that there's this tension for me...in our language, you've spoken of the violence of language, if you call yourself an artist, if you call yourself an activist - and you, of course are both and in fact both at the same time, many times - people respond very differently to your acts. And there are certain privileges that come with being an artist, and certain pressures that come with being an activist (and vice versa). And I've noticed a real trend, it started coming out that many people are calling themselves activists. Making very hybrid forms, where if they're attacked on one front they switch to another mode of language or describing what they do, and if they're attacked on that they frame it as art. And I wonder if you can speak to something of that. Because I think *Zonnebloem Renamed* perfectly treads that line where, you prepared a defence and I'm wondering whether you had one for both sides of the coin.

HGS:

I actually reject being...I haven't ever yet been called an activist and whenever I do I will vehemently object to that because I think that that's not really the point. Because, I don't know, how do I see activism? And they've been some interesting examples of it. Where actually there's an advocacy for art to be used in society somehow. I think of a project where they've transformed these downtown bridges like we have in Cape Town but in San Francisco into a massive urban farm, and this creative space. And that's activism...I think. Maybe it's also a little bit of urban planning, urban design, I don't know. The debate is open.

I trained in art...I trained in sculpture, actually, Actually for the reason that it was free. I was doing graffiti, I was doing my gap year. And I was working with an NGO in Mowbray in CT called the Trust for Community Outreach and Education, land work. I was actually not in CT I was all around the Western Cape working with rural landless people. I was spray painting and doing a lot of...crime, actually to be honest. And then I was thinking of applying for Michaelis. And I told my cousin who had studied there, who he told his mother who had studied there, my aunt, and she told me if you get in I'll pay for me. So I didn't even put a second option on my application I just said right let's try and get this in and do a portfolio, which was not why I got

in. I was later informed that I got into art school because of my letter. You have to write a letter of motivation. And apparently that's how they spot conceptual artists. Those who are able to actually motivate why, not necessarily those who actually have the hand skills in drawing. So I'm trained in that.

But I also while I was at UCT I studied a little bit of community youth and development, a little bit of history, both of which I had to apply as grad courses even though I didn't have any of the credits. I took them quite seriously. And I found a lot of success in art-making. But as I said before I see it as more of a language. I'm interested in other mediums that I haven't explored that would not necessarily be fine art, like I'm working on some films at the moment and I'm working on some writing for a book. So I'm trying to open it up, but I think somehow the art-making is kind of a profession, ok?

Then the activism is something else. It was something that predated me in a way. I didn't really have much of a choice to pick up my trajectory as an activist. I suppose for two reasons. One, because of my early upbringing. Where I was raised inside a military cell, of MK. And that was kind of quite different if you had to look at early childhood development you'd definitely say that was very different. I didn't meet a child by the age of two so I could speak fluently even though I was inside a unit and in prison with my mum. So that was kind of quite different because I kind of had this, how do you say, this narrative recollection of memory that was constructed through oral history. So I would be able to retell stories that I was there for but that I had no lived memory of, but that I could retell through story. And this was something that really shaped and formed in in a way because later on when I learned some oral historical how do you do life sort of interviews I found myself quite a natural sponge. Where that ability to listen and ask questions and kind of be empathetic was quite natural to me.

So that was really what I focussed my thesis on when I left university, on like how do you bear witness? How do you then become the carrier of a narrative that you've worked with. And then what form do you put that into for others to experience. Is it spoken word? Is it an image? Is it an experience? And that question which is 'how do you represent that?' is a question that oral historians don't ask. Because they're trying to get a sociological perspective: A-Z. Whereas this methodology, which sound very scientific but it's not, asks the question of representation which is just to say "wow this was an important story, how do we represent that?"

One such example is an interview with... and I bear my mistakes on my sleeve, I must be honest. And I'm interviewing a veteran who was forcibly removed from District 6 to the neighbouring area in Walmer Estate. And I said to her - *terrible faux pas* - I said to her 'Zelda weren't you fortunate to be removed here to Walmer Estate, not to the Cape Flats, so far away from everything.' And she freaked out at me. She was like 'I questioned my sanity for years. I was here in the Walmer Estate community and everyone was just turning a blind eye to this because they were scared they would be next'. And within my total cringe moment I said well Zelda how do we represent that? And that question provoked back 'well if you could see yourself and a mirror told you to turn the other way and you did that, then the mirror doesn't exist'. The same way that turning your back on injustice in the world is just as easy as ignoring something and just turning the other way. So this question was due to a provocation that I had made and made the subject quite uncomfortable, but it really made for an incredible artwork. Which is like a mirror that looks like a house and that just tells you to turn the other way. Just as simple and didactic as that. And just this method of art slash dialogue slash collaboration slash politics...makes sense, you know. Or finds its function.

Long story, I suppose I'm telling you that I just don't really like to be primarily an artist, I think it's what I do, it's my profession. But I think there's so much more to it that doesn't meet the museum floor. ...That's wet

in a way, By wet I mean not dry, not solid. It's vaporous. And it lives. And I don't think that that's necessarily art, I think that's something so much more than that. I wish I could find the right words for it.

CL:

I love the sensuous way that you've described it. The real movement of terminology that we need. And I know that you kick back quite strongly against that term activist which I certainly wouldn't call you, but which certain people have suggested and used. I know the Camps Bay occupier-activists call themselves activists, and I was interested...I've also been chatting to them, in what that means to them. And so I'm really interested in your beautiful description of we need a *moving* term. A term that breathes and can expand, somehow.

But I'm also jumping down now because there was the medical kit. And you use that very much the same way as an object that can be a channeling point into an evocation of care politics, state fear, of memory and identity and connection, of proof of life...and proof of death perhaps. And so many things in an object. So I guess what I want to ask around that, ha, if I can articulate it..

HGS:

Go ahead please!

CL:

Well I would also like to hear it when it comes out! Let's see! I guess I want to talk about the process of attaching individual and collective importance to objects. Which I guess is the process of art-making and viewing. How we use them to call memory. And particularly in these difficult postcolonial and post Apartheid spaces where we don't have public art policies. How we navigate space when everything is an evocation of different things for different people. ...It's not going to have an answer, that question. But it might have a beginning.

HGS:

Mmm. It does. And I think the engine is that there need to be less gatekeepers. I think there are so many gatekeepers to what you're saying. You know, the doors of culture are far from being open and they really should be. For them to really be doors of culture, flip sake. They should be something that should be protected. And it's not. There are so many cultural gatekeepers and it's kind of frustrating, in a way.

CL:

Am I correct in thinking that CT has no public art policy still?

HGS:

Yeah you're right, you're right. There's not, They have catalogue of public art that around the city, which is outdated. And yeah, that's it. They legalised graffiti, but they never really came up with a...What there is is there's a public space that's really around busking that commercialises the city spaces, like events would. So you can now get mural permits, you can get public art permits, but you can't... So yes, there actually is one but it's very bureaucratic and I don't know it being very respected. But I think City of CT really just eradicated most of the free independent public arts movement that was there when they illegalised graffiti in 2009 and then proceeded to paint grey all of the public spaces and, you know, it's really been irrecoverable since then. Yeah.

CL:

So in a sense in the absence of the gatekeepers which you were speaking of, there comes the presence of well who can afford to put their artworks in public space...and then capitalism, I guess becomes the gatekeeper. Who can afford materials, to take up space. And then I think my final question which sounds very impressive but I don't know where I'm going. One sits, I say, in a capitalist system where one either feeds the market or are fed to it. Oooh, sounds great.

HGS:
It does!

CL:
Yeah I know... I'm thinking here of where property damage is often what couldn't as violent protest. It's not physical, it's have you kicked over a trash can, have you broken a window. And that's...that's seen as violent. So I guess I want to ask you, you who stuck a knife in the Zeitz wall, what possibilities there are for radicalism there are from inside a system where you're being forced to produce or be productive.

HGS:
Fuck man!

CL:
I know!

HGS:
Sjoe that's great, sjoe, Carla. That's nice. I'll answer this on a very personal note. I stopped making art about three years ago I found myself quite conflicted. I had just made a work that traveled to New York and then London and it was a very strong work around Marikana. And I took it to the gallery that a work like this needs to give back to the community that it's representing. Unlike some of my other pieces where I had really quite direct contact with my collaborators so I was able to dispense of the benefits in an equitable way myself. That topic and that artwork became a real sticking point for me, because I didn't want into be commodified without that commodification actually still doing something for the victim community. And I tell you, because I now can tell you, that they said no. And I fought the gallery that I was working with to such an extent that I no longer work with them. And we've just returned an MOU, and they're returned all my art, and all my art is now in the garage. And it's like, it got to that level. So the *Line in the Sand* as a simultaneous line that I was drawing around myself in an art world that is really self consuming, because I found myself in a very difficult place, right?

So that was what happening at the same time as the Zeitz exhibition. I had basically used that as a way to get all my inventory out of their hands, the gallery's hands, and into the public space. Ironically not the public space because it's two hundred fucking rands to get into Zeitz. So the access limitations to that was already terribly problematic. And they didn't have a free Wednesday because they were closed on Wednesday. So there was no free moment. So I felt myself even in that predicament terribly conflicted talking about public art in a private space that doesn't even have public access. You know, huge white elephant within the white elephant.

So three years ago, [I] stopped making artwork, because that was my only defence really. Which was to say ok if I don't produce what do you have to sell? You can't really force me to produce. You can say you're going to become irrelevant, all the threats I heard that came my way. But I refused to produce. And then what I did was I came up with this artwork at the Castle at Good Hope and then when I approached the CEO

of the Castle of Good Hope and said I want to create this symbolic graveyard here for the 117 people who were killed at the hands of Apartheid security police, some right next door, he said 'wow that's amazing, there was a gallows here on this site, of course you can have access to this land'...land you can't buy. Land that has since the 17th century been the property of the military and the State. That has always been a parade ground that has never been, in the way that I managed to negotiate, transferred to be used as a public artwork. So I got permission to use a piece of land next the Castle. And I had no funding, but I was busy fighting with the gallery. And I was trying to make a statement, the statement of well let me make something that can't be commodified, and I just started digging. It took me 6 months, myself and my best friend, we just dug 118 graves. One more than the 117 who were killed, because of those who survived. And those who survived but with so many deep seated traumas that, you know, that 117 is not a full figure. So there's that extra bit of a statement.

So this project at the Castle was really my jamming my foot into the cog in the wheel in the attempt for it to then break. And it did break, right? Here was a *huge* statement by one of their artists who wouldn't even give them a photograph to sell of it. Not even a picture. Because I said well, you didn't want to give to the Marianna widows so how do you think you can commodify this work about Imam Haroon's family, and Steve Biko's family? You just don't have the ethics. So that was really the... So where I stand in relation to your question is like, I'm there. And what do you do once you've been there? Once you've done that, you get out. And you get quite quickly ostracised by that very system that once embraced your activism as a cheap marketing strategy that actually ultimately got them selling more Kentridges because bringing a group from the Guggenheim to Kentridge's studio and then to my studio afterwards gets their blood pumping with this air of ...yes! Which doesn't come back to me or the people that I work with or the people that I represent in that context. It actually just goes to further entrench white monopoly capital. Herein lay the huge problem.

Yeah I'm happy to be out of it, but what do you do now once you're out of it? Because speaking from the inside means you're able to use it. Even though it's using you, there's the flip side of it, you're able to use it for what it is. And I see it as a space of publishing, right? I see it as a space of being able to put experience out there that people can learn from in a way that they wouldn't otherwise be able to access. Ok big proviso to that, you get public art so you can go and access a piece of the castle for free. Got it. But that takes so much savvy negotiation. That not many people can get access to a space like that, in fact I don't know anyone else who could have. You have to...really. The question is are you ... are you going to do it? And why are you going to do it? Ok because as young as you are, you survived. And I have had that experience. Who else would want to go and waste half of their life digging graves unless it's someone who themselves believes that they have part of that story to tell? And the intergenerational link. So we don't need them but it sure makes communicating *en masse* much easier. Even though it's terribly problematic. And ja. I kind of hate the system, to be really honest even though it's embraced me so much. I see why, but I don't hate it any less. And I think that puts me in a very difficult position actually. Yeah.

CL:

It's about how you've got to play the game, right? The game, if you play it savvily, you can navigate between that. I think I was saying about the privileges and pressures of each identity. They come with their shit and they come with their possibilities. But I think that you've had a career that navigates your own ethical responsibilities in those. I can sense that you're very frustrated but you've held a line which I find...

HGS:

And I actually won the fight in a way. Well not as much as I would have hoped but I put that knife in and I twisted it to such an extent that they actually agreed to give ten percent. Very little, but ten percent. And that was actually disbursed to the widows through their lawyers last year. Of the work from Marikana. This was part of my termination settlement, of what are your demands to walk away amicably. And that was my demand. So I'm not saying that it's without that kind of responsibility. And I definitely wouldn't have walked away from that and said ok it's fine if you don't contribute. I think that was really the end of it for me.

But on the other hand now, independent as I may be I have a much more stringent way of working. I've established little trust alongside my practice. So 10%, even though it's a little bit, but 10% of all my work goes into this trust which then gets benefacted annually based on who and what and why. So I've matured as an entity - it sounds weird to say look at oneself like that - but I have. And it's through these tough learning curves, right? And through immediate agreeing with anyone who works with me that there has to be a certain ethical basis. So if you're going to sell to an arms dealer, for example, that's not on. But that's not how business works. It's really not how business works. So if you walk into a Pick 'n Pay you could be anyone. Pick n Pay can't say you're not going to buy because of that. But in order to do this activism...or in order to ensure that the *activism* remains pure within the art market there has to be quite a stringent set of rules of engagement that if they are broken there are certain consequences. So that responsibility that you describe has evolved to kind of quite set terms. So we're at a much better place..or 'we'. Sometimes I refer to myself in a kind of collective non-binary. When I'm only an individual but I use we because there's so much going on, there are so many people affected. But yeah.

CL:

I guess what you said about the violence of language, but also the possibilities when you use it to your advantage. And I'm so glad that you've navigated that agreement. It sounds really inspiration actually, as we're all stuck within our different systems. Academia being no less dirty and unrewarding. I'll edit that out.

HGS:

Ok, cool, off the record. I won't tell anyone.

CL:

Maybe I'll leave it in! My little knife. Haroon thank you. I have no more but if there's anything you'd like to add, by all means.

HGS:

Sure, sure, sure. I want to add about the piece that you saw around the medical box. *Medico*. You see, it's an artwork that's been kept by my mom since 1990. And she kept it from when we were in prison together. She kept it from the time right after I was returned to her. So there was a moment when the prison system removed me from her as a way to enact torture on her, right? To sort of say, to play back tapes of me crying to her to say 'look what a terrible mother you are.' I wasn't eating. I believe I was on hunger strike. Of course one would learn these sorts of technique right? You're with strange people, you don't know them, you just refuse to eat. I did that 30 years later as part of a big project.

These tapes, I've got this imagination. And that imagination runs wild sometimes, but actually not really because it runs on a track. And that track is that I believe these tapes exist. Because for them to have taped me, played it for her in interrogation... Where did they put the tapes?

They must have filed the tapes, or destroyed the tapes, but somewhere these tapes exist. Where they took the crying of me and they used it to torture my mom. And you see that's evidence that I was used as a tool of torture. That's evidence of human rights abuse. Young as I may have been. When you use someone in that way you are enacting such a state violence on them that they should be recognised in their victimhood status.

And of course I'm in the TRC final report but I don't have any access to any of the potential...well they're not really benefits because they're actually necessary. Psycho-social support, healthcare. Right? That victims like myself are not able to access. Because only those who went to the TRC could apply to be victims. But some were just too young, even though they actually did experience, or in my case were used as tools of State violence. So I've got this imaginary that these tapes exist. And that these tapes are my evidence to actually reopen some of the TRC, it was actually the closed book of the TRC. For collective benefit, because I'm definitely not one of the only ones. But it's the fact that no-one can go to receive any...recognition. I think that's the right word. If you didn't go to the TRC. So that's one of my life quests. To find those tapes. Or make the tapes. Or cry for justice once more, right? So there's like...to start that process of my personal narrative and how that affects the broader political spectrum here in SA, or broader than that, is my own life calling, right?

So using art, it's actually in quite an interesting way. Because my mum keeping that box of medicine...which was strong medicine you know? It shows that I was tortured. That's what she said. She kept it to be displayed in a court. If I had to die, or if she had to come out of prison and I was actually not alive or in such a sick state she was going to use it as evidence.

And then the beautiful irony of it all is that inside a museum with the glass box around it, it becomes an evidence piece. It's not in a court, but it's in a socio-cultural space where evidence is what you're seeing. And you're experience it, right? So that is quite profound, I've been got goosebumps. It's quite profound, you know? It was put very quietly in the corner. Because it's part of a....like I'm describing to you, it's a piece that really has got so much significance that you can't address it unless you have the right conditions. And when will those right conditions ever happen, you know? So yeah, that is where the title *Crying for Justice* comes in. And it's a whole turn inward I suppose. Maybe? You could look at it like that. My early work was hyper, hyper local. I had never left the city before. So it made sense that I was working with veterans of land dispossession in CT. That was the extent of my scope. Then I moved to Johannesburg and I started an international art career.

I started moving between Brazil and South Africa and my collaborators started opening up. And then I'm right back here again, like us all. But that full circle has brought me to two places. So one of the things that I'm doing is I'm applying to the TRC. And using this story that I just described to you as the basis for opening a claim for myself. That's one. And the other is a project that I recently got involved in that think you might be interested in, is at the Cissie Gool House in Woodstock. Because through a bit of a fluke I was approached to make a film using a cellphone with the community at Cissie Gool house where 100 people are occupying the old Woodstock hospital. And I arrived there and started to engage with the people and I got such a warm response that I actually just want to make more...trouble actually, to be honest, with them, with the residents. By that I mean actually create a kind of social space there that's engaging. That also brings the outside in and also connects the occupation to the broader community. That's my goal. So I'm kind of immersed, once again, in quite a hyper local project, which is quite spectacular because where the hell am I going any time soon? Nowhere. So it's like the right time to be dealing with the past and the right time to be dealing with the future. And that's kind of where I'm at.

CL:

I'm so glad you mentioned that. I'm obviously super interested and please keep me updated with the CG project.

I was thinking when you were talking about *Cry for Justice* being an exhibit in a way, bearing witness. I guess institutions are what legitimises otherwise unplaceable experiences or even people. So we have courts but also art as a framework... a museum. I also tried to do a work with Cissie Gool. I applied to Infecting the City and didn't get very far, because it's a legitimising...I wanted to do the outside in, a mural. It's very difficult when we appeal to institutions and frameworks to do the kind of work that's...so I have huge respect. You make it happen. You make it happen anyway.

HGS:

Well I haven't asked for permission. I would definitely have got a no if I had!

CL:

Now I know! I'm too rule abiding.

HGS:

I don't believe it. I'll give you your chance to do some dissent.

CL:

Well I just don't speak about it, Haroon. Thank you, thank you so much. I'll actually end the recording.