

Olivia Edginton - ... talk because I think, you know, people have been going in and disappearing, and it's nice to come around to

Ben Ash - Yeah, yeah! So.. I'm joined today.. this is Ben Ash again for I guess the ultimate iteration of these collage conversation kind of experimental podcasts. And I'm delighted to be joined today by Olivia Edginton!

OE - Yeah, yeah.

BA - And we were just chatting as I switched on the mic.. and Liv, you.. just could you say that again?

OE - I said that it's nice to finally meet this, because.. having seen people disappearing off for conversations, not in a left out kind of way, but just curiosity.. Yeah.. So it's nice to

BA -Yeah, it's, it's lovely to get here with you. Yeah, that sort of it helps to demonstrate I think that actually, this has been kind of bubbling along for a little while now. I think it started back in February and we're now on May.. May the sixth! So it's, yeah, it's been going on for a while while we've been, yeah working in kind of different ways. Like, the way we work.. It's been a kind of evolving picture. This started and was very much conceived when we were working quite remotely on Zoom and just beginning to come back together and, for anybody who's not heard a previous one of these podcasts, part of the.. the kind of drive behind that from my part was about sort of re-meeting, like literally connecting, coming back into relationship, and almost like taking the opportunity to get to meet each other like as we are now, but, I don't know.. a one-to-one just felt like something that I felt warm to, welcome.. I would welcome.

Yeah! So can you just tell us like and anyone, anybody who might be listening.. well, where are we today? And what are we.. what are we doing today?

OE - We are currently in a small kitchenette in Toynbee, Artsadmin, in Whitechapel, Shoreditch and the company are working in the studio just behind Ben's back through a few double doors, and we're working on Jeanine Durnings' research process re-meeting that material, that world.. it feels like a world

BA - Yeah, yeah. And that's actually been something that you've been involved in, you know, a while longer than I have, because I when I auditioned, you know a while ago, and this.. we sort of did some scores in the audition process based around or, you know, some of Jeanine's work, and I remember like, a particular enthusiasm towards the process from you at that point in time, which was just really lovely to feel.. you had this kind of effervescence about, you know this, this kind of creation period that would be coming along that we've embarked on. I mean, that's what we were doing in the autumn, somehow it was kind of making a piece of work.. doing a lot research with her in these extraordinary conditions.. and I guess things have changed a little bit and that's on the horizon for us, isn't it? As something that

we'll do a little later in the spring and early summer is to hopefully, kind of bring that to fruition and produce.. produce the work.

OE - Yes

BA - so we're kind of working on like several different things. We've also been looking at the Set and Reset, and you're about to do something next week, we're going to divide again, because we've worked on worked in divided groups

OE – (laughter) Yeah, in a lot of like.. constellations of different numbers..

BA - How's that been for you?

OE - The constellations?

BA - Yeah

OE - I mean, I think... I think the rhythm of this last year and a bit is kind of broken field stride, it's always a little bit lumpy, and there's a gallop, and then there's a walk, and then there's a canter, and then a false start.. so I feel like it's not separate from that.

BA - Yeah

OE - But especially with the Jo Bannon's research.. and the project that I'm going to be doing next week is a film - a film commissioned by Candoco working with Joe Bannon -and it's within myself, Ihsaan and Anna, and both of those dancers are new colleagues of mine, which.. it was a really nice time to be the constellation of the three of us.. because I think of.. of that broken rhythm and the.. the awkwardness, potentially, of the room and not being able to meet in ways which felt meaningful when we all kind of gathered together for the first.. thrown into research when there was a lot that was unsaid, and then kind of invisible walls or boundaries

BA - Yeah

OE - Because of COVID, but also because of.. we've all been dealing with so much, and wanting to be careful, but not.. and yeah, I don't know.. there was just a lot of trepidation I think.

BA – Yeah

OE - So yeah, the constellation of the three of us, I'm really excited to be next week, because it was it was a really great week, very focused.. and it's

BA - So you're referring to the week that we did when we.. the whole company?..

OE – No, the three of us with Jo Bannon's research.

BA - Oh yeah

OE - I can't remember when that was, but this.. when the three of us were together there was a real.. a landing I think, of understanding the triad of.. what this could be, which I was really relieved by, I was.. it was necessary for me, I think at that point

BA - to land

OE - Yeah, just to land with new people, or have that.. have that time just to get to.. socially!! actually more than.. more than in the studio dancing-wise, it's more socially to 'who are who are you? Who am I moving with?'

BA – Yeah right! I mean, and I know this is a kind of, in a way, this is like an artificial con.. well it's a construct because I've bought it together and it has a particular form like - you and I meet, it's being recorded, etc, etc - but I guess I've got a kind of window on this, having been able to sort of facilitate this like.. throughout the group, and with Charlotte, who kind of bridges the space between lets say the dancers and

OE – Yeah smart move!

BA – what it.. I just feel like, really, richly kind of fed by that, and really, really grateful for it.. and somebody commented anecdotally that for them, it felt substantial, like, it felt like material, and that was.. I just felt like 'YES!', I mean, not that I was looking for that but.. in a period of.. like you were saying, I almost felt like kind of like, my senses were a bit muffled like.. we're sort of coming back into these distinctly kind of different modes of looking at Candoco's 30th anniversary through these different research projects that we were instigating ourselves. Yeah, so it's kind of helped to, in a way, almost let things kind of come into focus a bit, I think, for me, like that. Could you just say what you were doing in that period of like research, around that time when we came back together.. in terms of Candoco's 30th anniversary.. What have you been working on?

OE - So I've been working with Megan, and we have both been looking at a piece choreographed in 1993 called *Between the National* in the Bristol choreographed by Siobhan Davies with the company. And I think that at that time, that was the first commission that Candoco made which was outside of the.. the people that would be involved in the company, either dancing or involved in management

BA – Yeah

OE - it was a it was the real thing you know, 'we're going to commission someone and they're going to work with us as a company of dancers'.. and so we were really interested naturally in that work, and both of us were.. remember.. have nostalgia around like watching Siobhan Davies work whilst at school, and the kind of the physicality of, and interest in detail, and

precision, and time, and just a lot of the.. that world is something we both gravitated towards

BA – Yeah that rigor

OE – yeah.. so we kind of trawled through the archive.. willingly trawled!
(laughter)

BA – Yeah

OE – (laughter) That sounded like it, yeah ‘troller!’ No.. willingly looked through the archive, and.. yeah there was there was definitely something we were interested in there and, and also it been mentioned that there was potential for recreation of that work either on the company maybe, or on Cando2 which is the youth group, yeah.. So we thought that it would be a really great resource this piece, because it's.. it's really dense in, in visually but also kind of what the company was doing at that time, who's in the work..

BA – Yeah it, sort of really is of that time

OE – Yeah

BA - I had a chance to watch it on the video as well

OE – yeah.. and I think for the company as well, it was a real.. the impact of it had a longevity, the way that they would commission it again or what.. how.. Celeste was.. I had a conversation with Celeste last week.. time is funny but I think it was last week and.. she was saying that that piece was revolutionary for her as a dancer and as a performer to be onstage in her own time... and for audiences kind of having to deal with the time that she's taking.. and for the company and for what was happening in the dance world at that particular time, it was kind of quite.. it sent a ripple

BA - Yeah

OE – which I think is so powerful. So we wanted to kind of dig into that and we had a chat with them, and we've been building up a series of workshops to be able to deliver with either Cando2, or the adult classes, or summer labs, or just a if there is a anniversary kind of festival.. or whatever this anniversary will look like, that a series of workshops around this piece could be a part of that

BA - lovely

OE – Yeah

BA - it sounds like you've sparked that

OE –Yeah

BA –and that it's kind of light.. it's on the way to something..

OE - Yeah, I had a chance yesterday to - I was teaching the adult class - to try a few of the things Meg and I have been brainstorming alongside hearing from Sue and Celeste, it's really been like a gather.. a gathering of things.. Meg think called it 'an archaeological dig' and I think that's quite accurate!

BA – Right, lovely, yeah.. Well Liv, what I'd like to do now is maybe move into.. what I can see

OE – (laughter) yeah!

BA - that's kind of like to my right, and on this tiny kitchenette floor sort of spread out.. and I do this thing of like not wanting to sort of - well I want to take it in but I'm trying to delay that - so this would be my also first instance of really taking in what you've made, because.. like everybody, I asked you this proposition to engage in around 'Touch' and the nature of touch, or kind of absence and presence of touch in our life across this last year, in our work and touch in terms of sensation, or giving and taking an impression, and could you kind of spend some time making a collage at home? I wonder if you could sort of describe to us what's going on here

OE - So here is a... Okay, slow down.. I'm going to tell you how it came about

BA – Yeah, take your time

OE - So when.. I've had the idea of the collage, I've known kind of the premise of what it was in the back of my mind for over a week, two weeks, maybe three, and I would stumble across things that made me think of the collage.. so I kind of noted them down, and tried to keep a mental log of what these things were and what.. what triggered them to me in relation to this..

BA – Yeah yeah

OE - the links of that. And then - the day before last - I gathered all of those things together and laid them out.

BA - Yeah

OE - It was very, how would I describe it? It's like kind of impulsive.. I didn't feel like I thought too much about it. but as soon as it would arrive I was like, Okay, well something about this has made me think of this, therefore, it's.. it's here!

BA – It's in! Lovely!

OE - Yeah, so that's.. and I can kind of talk you around it.

BA - Yeah, if you want to do that, that would be lovely

OE – So.. the bubble wrap was a late addition

BA – Right, and the bubble wrap is kind of like a layer almost underneath. Well, I don't know if it's underneath, but it's sort of between the floor and things that are above it.?

OE – Yeah, and.. but I actually feel it's really integral to the overall holding

BA – Yeah

OE - and I also was working when I was moving it around, I was also kind of covering it, and doing a bit of this, and gathering it all in the bag of the bubble wrap.

BA – Yeah ok..

OE - But yeah, the bubble wrap I've had for probably about two years, and it's constantly being moved around because I don't have space for it, and it's actually reduced a lot in size in the last maybe four months, because my partner moved away, and I've been sending parcels wrapped in the bubble wrap of bits and things, but this is all that's left

BA - right

OE – of that huge mound of bubble wrap!

And then.. I don't have it written here, but there's a picture of it that I can send to you, is of some.. some writing that I had wrote. I found some.. over the last year I was.. when I came back to London after being at my parents I was doing a bit of writing.. randomly, in a similar way, as soon as I felt like 'Oh my god, I need to write something.. this down,' I would just kind of scramble it down onto a Word document, and I hadn't looked at them until thinking about a collage.. So I kind of was reading through some of those and.. yeah, so that's in there somewhere

The, the gloves is memory of - I took a photograph around probably nine months ago - of all the gloves hanging on my washing line, because we'd been.. we'd been gardening and the way that they were touching each other was.. was really beautiful! And especially at a time - I can also send you this photo - at a time when as a company we weren't doing that.. I just was like so jealous of these gloves!

BA - They're kind of lilac, purple, rubber, industrial.. They're really a thing!

OE - Yeah..yeah.. and I mean this tape ,it says 'Fragile' on it! As soon as I saw it, I thought, I thought this whole thing, this whole time.. and I think as a context for all of this, is something about me and.. and touch, in that.. I think I base a lot of.. I mean everybody uses touch in relationships but for me I think it's.. it's so important to build trust and.. say what words can't say.. or.. and I think as a company, as people working together, I really, really missed it.. and I could feel it, that it was in the room, that took the potential of us touching

each other in.. in.. in our dance practices.. was just like hanging over, and it was like teasing me

BA - Yeah

OE - and it was like constantly like.. this tease of.. and some days I would be better at handling it and some.. some days not so much. But yeah, as a person I think I'm just a very tactile person

BA – Yeah

OE - and yeah.. I mean my mom used to always joke that if anyone.. if anyone ever got Nits at school I was always the next one! (laughter) Because I just would be over everyone!

BA – You're in there!

OE – Yeah! to be spreading around the whole school, So I feel like it's really.. it was really hard for me to not have that. So these are kind of all the bits of.. and this.. the hammer .. it's an Ikea hammer, a standard normal hammer, and when I had this bubble wrap, I was (hammering sounds) I was (hammering sounds) doing this (hammering sounds) in the kitchen (hammering sounds) When I was thinking about this.. this collage, and I spent.. I was fascinated by the fact that something so.. okay, but.. it's really powerful but yeah, I can't actually really do that much with.. with it, and the things that I had.. and that spoke to me as that 'You kind of have the tools, but you can't really use them'

BA – Right, yeah..

OE - Yeah.. What else do we have here? There's some photographs

BA – Yes! Tell me about the photographs. There's.. there's three right? Two.. two are on top of the bubble wrap

OE – yeah

BA - and one is kind of

OE – underneath

BA - semi-obscured underneath the bubble wrap

OE – Yeah, so this little panel at the side here.. this is a throw back I'm showing you

BA - This is this semi obscured one

OE - Yeah.. This is a photograph of me... is here, my sister, and my cousin. And my cousin has just had a baby, the one in the middle

BA – Yeah! Not in the photo because you're children

OE – No, yeah.. we're children in the photograph.. probably.. probably about eight, maybe nine

BA - And you're in an embrace

OE - Yeah, we're holding each other. My sister is.. her hands on her hips, and the.. the hands were really drawing me in the image yeah,

BA - You've got bare arms as well, lots of skin

OE – Yeah.. and yeah, my cousin has just had a baby

BA – Wow

OE - And during this time, she was pregnant and had the child

BA – Wow

OE - I didn't see her at all.

BA – Ahh

OE - and it was just heartbreaking! It was really heartbreaking.. I mean, we're quite.. we're quite close but not, you know.. we don't speak every day, whenever we see each other it feels really like.. the connection feels really strong. So it was.. it.. when I saw her and the child, which I did a few weeks ago,

BA – Yeah

OE - I just broke down

BA – Ahh

OE - I just was so.. I was really sad! I just could feel this.. that it wasn't right.. or a sense of, this isn't.. I don't know how to process this, because I've not been a part of

BA – of the process..

OE – Yeah! I just was like.. it just feels like that keeps.. keeps happening.. keeps happening.. a sense of it 'not being the way it should be', is a feeling that I've had in the last year and a bit

BA – yeah

OE - and when I was looking at this - this morning I had it all.. I had it laid out like I'd left it and I thought 'my god it looks like a bit crime scene!' 'It looks a bit

like a crime scene!' and I was like 'why do I have that connection with it?' And I was like 'maybe I feel robbed' (laughter) 'maybe I feel robbed!' And this is all kind of the evidence..

BA – Yeah

OE - Yeah, and the scissors, which are above

BA – they're nail scissors

OE - Yeah, nail scissors.. and when my Great-grandma passed away the last thing I did for her was I cut her nails at the hospital, so whenever I pick them up I..

BA – yeah

OE - I just automatically think of her.. I can't separate them, which is.. is.. I'm sure she'd be upset that I just think of her as nail scissors but

BA - What was, what was her name..

OE - Her name was Mam, I called her Mam.. ah but her real name is Hannah Edith

BA - Hannah Edith

OE – yeah, but everybody called her Mam, but.. yeah. Yeah. So that was kind of the beginnings and endings and how they feel.. complex

BA - Yeah

OE – and not the way that they should have.. somehow.

BA – Uh huh

OE - And then, the other photographs that's.. again, the hands, I was really drawn.. there's a hand on the back here, which..

BA – Who is in the photo?

OE – So that's my mom

BA – Yeah

OE - And that's my.. my granddad,

BA – Ah

OE - who passed away when I was very young.. but that's father daughter dancing!

BA – Yeah!

OE - And there's another couple just out of shot which.. with another hand on the back

BA – yeah, the hands really kind of dominant

OE – Yeah

BA – in that side of the image isn't it..

OE - And then I love the like.. I love the concentration and the work of.. I can see that they're working to move together

BA - They feel very together don't they

OE – Yeah, yeah, my Mom is probably around 12 or 13 there.. yeah, so.. yeah, I just again, I saw that and thought.. thought of tactile contact.

BA – Yeah

OE - dancing.. yeah. Um, what else? This is a pot of Aloe Vera (laughter)

BA – Okay

OE - which I scraped out myself into this jar, from my plant that

BA – Wow!

OE – yeah it.. kind of was falling off so I opened it up and scraped that juice all out - got inside it - and the whole process of doing that felt relevant and connected to wanting to get inside something, wanting to go beyond the boundary of what.. what has been in the room. And it's felt kind of strong, with all the rules and, you know, it's not anyone's.. it's no one's fault, but it's just navigating a lot of kind of invisible boundaries

BA – Yeah yeah (Cough) Excuse me

OE - And then here is my phone.. and my phone

BA - Your phone is on the collage right now

OE - Yeah, my phone is on the collage. And it keeps going into sleep mode when it should be on is this image which I can show you, sir. That's you. That's me holding my laptop, okay, with the writing in the background, and also sort of images (laughter) I found on the computer which seemed sort of relevant

BA - Yeah

OE - which is an image of me kind of stretching my face in anguish, and my hair's a mess and pained.. I look pained.. and there was another one of like a screen as well

BA – Ah, so you took those screenshots yourself?

OE - the screenshots were on the computer itself, and then I took this image with my laptop of the phone.. or something like that.. like 'removing myself with devices'

BA – Yeah! Speaks very much

OE - Yeah

BA – to the sort of digital

OE - digital element

BA –yeah, realm we've been

OE - navigating

BA - yeah

OE- Huge that!.. and that's, that's something that's also spilled over into my personal life as well, because my partner is now

BA - yeah

OE - living abroad and.. abroad.. she's living in her home,

BA - which is abroad

OE - which is abroad for me.

BA – Yeah

OE – Yeah. So navigating that, relationships through Zoom, is a theme that's coming up, well.. through screens.. yeah, and then I laid it all out on

BA - What's this picture?

OE - So that's a photograph of me and Ingvild from

BA – okay

OE - I don't know if there's a date on it but it's from almost like, it's black and white, from a photo booth

BA - Yeah, it looks like a photo booth strip.

OE – Yeah

BA - kind of cut-off, one of the four images.. yeah

OE – Yeah, and that was from maybe about eight years ago. I like that our backs aren't touching, that there is separation but we have.. we're bear, bear backed.

BA - Yeah.

OE - And we just have our backs to the Polaroid, to the camera

BA – One back is sort of flat on to the.. to the lens and the other back is.. almost from the flank, or from the side

OE - Yeah, something like that

BA - Beautiful image

OE – Yeah and there's just like a small wedge of air between them

BA - yeah

OE - which again yeah.. reminded me this.. this setup, and I think it's been so nice to like gather.. notice what triggers

BA - Yes, that's interesting..

OE – Yeah. And these.. this little pink piece of foil.. I've been finding these all over the house

BA – Right!.. It's almost like something that could have come out of a streamer or party popper

OE - Confetti

BA – yeah something like that..

OE - Yes. So they.. they.. I have been finding them since the second, the first of January 2020, which was a party that I had at the house on the first day of 2020 on New Year's Eve, when we had balloons with filled with confetti, and for some bizarre reason, mostly due to alcohol, I decided to pop them with a candle and set the fire alarm off... and they went absolutely everywhere! So for the last year and however many months, four months, five months, I've been finding these

BA – everywhere

OE – everywhere, and it's like a reminder

BA - like coming out of under the skirting boards and weird stuff like that?!. I can imagine (laughter)

OE - places you wouldn't even think! and I'm like, 'there it is again!' That was the.. Oh my God! and it's just like a reminder of what was

BA – Yeah

OE - all the time.

BA - Yeah. No parties..

OE - No parties. No. And it was such a fun night, and it was the last gathering that I'd had, yeah before everything... collapsed.... I think that's..

BA - Yeah, the one thing that we haven't mentioned is these two kind of rock pebbles that are sort of nestled into each other, I would say... kind of..

OE - Yeah, I found these at the beach.

BA – Ahh, ok..

OE - When was it when did I go.. Monday? I call it the Monday

BA - a couple of days ago

OE - a couple of days ago and they were different ends

BA – Okay. I was wondering if you'd found them together..

OE - No I didn't, I found them separate.. And just the way that they

BA - They really fit! Like a peg in a hole!

OE – Yeah

BA - Amazing.. can I hold them?

OE – Yeah, yeah of course you can

BA - That's as close as I've got to the beach for a while! This is extraordinary! This.. the one I'm holding in my left hand is like the top of a femur.. and this is like a hip socket.. It's incredible! and this one just goes right in.. That's amazing!
How lovely..

OE – Yeah!

BA - Well, Olivia, thank you for.. for going through that! You know, embarking.. (laughter) engaging with... with such enthusiasm and commitment, which is yeah, rather like the way that you do your life, I think! Yeah, that's wonderful.

And so just going to kind of move into a couple more things before we kind of round things off, because we've also, I guess.. we need to take like a lunch break or something like that, or kind of have a second lunch.. because I think both of us have sort of already had our first lunch! We seem to do this working day where we take lunch at two, which I'm still getting acclimatized to

OE – Yeah me to, I'm always starving, I've always ate my lunch at 11!

BA – Yeah! So we're just going to kind of change tack, briefly. One.. so one thing I'd like to touch on is.. around this, this term 'Inclusivity'. And I kind of thought that when I launched this, I thought it would be an opportunity to maybe try and unpick something, but also for me to I guess try and learn about like well.. what do we mean about when we talk about inclusivity? You know, in this context where maybe, I think historically it's been a term that's maybe been sort of part of the ethos or the kind of foundation of how things might work in Candoco, in this context. I'm actually not so sure whether it's so current now, or if things have moved on, I think that sort of what may have come up a little bit, but rather than sort of.. I don't know.. I mean, just in a playful way, the way I've proposed this question is like 'What does inclusivity mean to you? And how and where do you experience it working and failing?'

OE – Working and what?

BA – And failing

OE - and failing

BA - Well I mean, Failing is only in there as a kind of counterpoint to Working

OE –Working, yeah

BA - But yeah, it's a kind of really loose thing, but yeah.. What does.. what comes up for you in relation to that?

OE - I mean.. lots! Where my mind went straight away was in terms of my own approach to my work - what I include and what I don't include -

BA – Yeah

OE - And what.. using what's available, always what's available to me, or to the room, or to my mood, or to my choosing what I bring in and how.. that the agency is with me to work with it

BA - So it's.. it's with you

OE – Yeah.. and.. the include.. the.. the inclusion is.. I don't know, I feel like I'm only my mind now is thinking about how I approach.. for example, a task for example.. working with a group of people.

BA – Yeah

OE - and how... how I put myself into something

BA – right

OE - and what I choose to include..

BA - yeah

OE - and that can.. yeah, it just feels like there's choice there, and obviously with the company as well, there's.. it feels like, the word is maybe... I mean, I know I can hear Joel speaking about how to 'to include means that you weren't included in the first place' or something like this

BA - Yeah

OE - Maybe he said that in his conversation?

BA - I don't think he said, but yeah that's good to hear

OE - Maybe I quoted him wrong now but anyway he'll tell me

BA – He won't mind..

OE - But yeah, that.. but that the word actually... I think what I prefer to say that we do is we 'Show up'

BA – right, yeah

OE - And we.. we 'Show up' and we meet each other.. yeah, and whatever you choose to include into that or not, is your choice... But, but we're showing up

BA - Yeah, yeah

OE - that that feels like what we do, to me

BA – Yeah.. yeah, that feels like there's a kind of attitude of that's kind of.. ewll it's sort of galvanising, but I experience that also as potentially quite exposing, because when we show up, maybe we also show up to the edges where we're kind of developing or growing our capacity.. Something about it puts me in.. well right now in touch with this sensation of kind of, what have I missed that has slipped off my radar? or something.. but not to be in a sort of position of.. of kind of Catastrophic Vulnerability about 'What have I not got right by

now!?' . But by keep being willing to.. to sort of step into 'Showing up', like you say. I think that's a really kind of practical, and, you know, almost sort of physical attitude to adopt around it.

OE – Yeah, and I think this, you know, mistakes or failure, or tripping, tripping up over yourself, over your words, over an action and a feeling of.. of catching yourself in a place where it's like 'oh, that probably wasn't, right. Oh, that didn't feel right. Or I'm, I'm out step or I tripped', you know, and that is so.. that has so much power, as a thing to experience! And what I really like about this company is that, then you, okay, there is a certain sense of accountability, you can't be totally an Ass! You can't be like, you know, you can't be an idiot! But that there's, let's talk about what's.. what we're tripping up over without judgement, and

BA - yeah, that culture of sort of embracing and growing

OE – Yeah, and you know, I also feel like I can call someone else out when they're being an Ass in another way that isn't around disability, you know, and that.. that those attitudes.. and people do that with me, and, you know.. it's like we're all kind of mutually holding each other in a space which feels like there's permission to trip

BA – Right

OE - But let's also kind of unpick it! (laughter)

BA - Yeah

OE - In moving as well! I feel like I can feel that in the way we move together. Yeah...

BA - Great, thank you! Going to add that to the kind of cumulative impressions of inclusivity which there's, you know, there's a lot of kind of, there's a lot as a resource, you know, in.. in a way that's coming out of these exchanges around that, it's, it's quite an interesting one for me anyway to ask almost like the same question of everyone.. sort of what comes forward. So that makes me feel like.. somehow maybe kind of collecting that.. perhaps I'll just leave it to reside within what this collection is! I say that because this has snowballed into a project that requires quite a number of hours (laughter) and obviously, I have some appetite to sort of, you know, do more, do more with it..

So there's like two other things to touch on briefly before we wrap this whole thing, whole thing up today with you, and in a way for this.. for this series of whatever this is - I don't know if there'll ever be any more of it - and I will admit that right now, I feel some sort of like oh.. completion or ending threshold.. just off the back here, kind of coming around the corner... But that's, that's fine..

So one thing that I've put forward is around this thing that Joel said, and I probably will misquote him now and I've asked him actually A) if I could use it

and B) like, what exactly.. how did it kind of go down? But it was in relation to working with Jeanine, and we'd done a tuning score in the morning, I think we'd been rolling.. and then we were doing this score called 'Experts'. I'm just doing a sign BSL sign language for experts, which Olivia and I have been learning, because as a group, we've been doing some sign workshops with Anna which has been really good, I think... anyway so I'm deviating there, but basically, we were then.. well Joel was talking and he said something along the lines of 'You know, if I was going to lie down in front of God, right now, I could say like, I've.. there's this one thing that I'm proud of that I can do really well, I'm really good at it.. and I'm going to get down on the floor and roll and show you that I'm good at rolling... there's this thing that I'm really good at'

OE - I can see where he was!

BA – Yeah right, you can see where he was in the room, you're there! And what I loved about it was that.. it was such a kind of like, it sort of was alarmingly direct in the way that it wasn't.. it was like, I felt like it was kind of Un-Ego right now. I'm not saying Joel has an ego, I mean, we all have ego, our ego, but it was like this ability - somehow through the task and through the work - to be able to say 'you know what, I can really recognise that I have.. you know, that I can do this, this is something..' and it kind of caught me by surprise the way it kind of came around. So rather than asking you directly 'Well, what are you good at?' Olivia, if you would to meet your maker right now, God or whatever, you know.. if this was the end, like, you know, what do you.. what would you.. what would you do, what would you say?

OE – Oh.. okay.. I would probably ask for a list of a few things

BA – yeah

OE - give me 10 minutes

BA - yeah

OE - come back with something

BA – Okay

OE - I'll do a movement exploration using these, these.. you know like.. what's the.. like a beach caricature

BA – yeah (laughter) one of those things that you just put your face in, is that what you mean!?

OE - Like, where you sit down, and they kind of.. they just draw you in 10 minutes

BA – Oh Yeah!

OE - But they don't.. I'd ask the Maker to give me a few words, a few things.. like, almost like.. what's that.. 'Whose Line Is It Anyway?' and yeah, a poem and

BA – okay

OE – a light source, and then give me 10 minutes and I'll put something together for you. And I'd show it and perform it in a really great.. a really great way.

BA - You can really do that!.. You're good at that! Yeah! You're really comfortable

OE – Yeah!! I like to... I like to perform

BA – Yeah

OE - and I think it's something I'd like to do for a very, very long time.

BA – right

OE - and yeah.. it's addictive, I find it totally addictive.. as a thing, and I search for it another - especially this year - I search for it in other aspects of my life

BA – because you're not doing any kind of formal performance work right now right?..

OE – No.. so I think I'd perform, perform something

BA – Right, yeah.. I think I can sort of see that, feel that (laughter) enthusiasm.. and actual sort of conviction for the act of Performance as something that feeds you

OE – Definitely.. it's kind of part therapy, part freedom, liberation.. to be someone I'm not.. but yet still myself, and include and show up to the bits that I want to be there

BA – yeah yeah. Its interesting.. I think find.. I think I think – I think I think!? – I know like performance is.. really tightens the screw on things, and I love it for that, you know, you put the work that were doing there.. as a thing.. with people who are going to show up to sort of hold and see this thing.. it does something quite particular, so I notice it's absence but.. I think in a way I get something out of doing these open scores in Jeanine's work, that sort of sometimes.. merges into that sense of performance.. I think just how fully committed we have to be in terms of tracking our.. well, there's just so much to do..

OE – What I also think is in Jeanine's work which.. well I feel is in there, which connects to my relationship with performance.. is kind of spectacle, and that there's a mystery to it.. still, even though it's.. there is a lot of work there. But

there is something about it which - and from being really small I've loved the spectacle of theatre – the thing.. the kind of looking up at a stage.. like, it was really, I mean, really like present. I'd be constantly wanting to go, and you know whenever I'd have a birthday I'd try and go to the theatre, and sitting in the audience was just like a really.. oh a vibration in my body

BA – yeah! yeah, you were vibrating..

OE – yeah (laughter) so I think, but, and I think Jeanine's work still has a bit of that kind of.. spectacle somehow, that we're going to do this thing and you're going to watch us, and I find it just to be.. yeah, just really rich.

BA – Yeah. Great. Well Olivia, thank you.

The last thing I would like to do is this other part of the.. in a way like proposition, or something to think about at home, I don't know if you remember, but I think I asked you to do the thing.. maybe I didn't!.. Well anyway okay.. I thought that I'd asked you to consider.. like if somebody asked you in an.. in a kind of conversation or an interview like this, or something, just to speak about something, and that your response to that was like, 'YES!, I'm really glad you asked me that, I'm really.. I have a lot to say about that. I feel passionate about this. And I'm glad that this is here now'.

Did I ask you that?

OE – Yes

BA – maybe..

OE - on text.. yeah but no, I did think about it

BA – and the proposition was like, well what comes up for you, in a way as content.. What's the material that comes up for you that you feel like, 'Yeah, I want to speak to that!'

OE - There was a few things that came to mind.. and it's.. it never happens, it never happens! I find.. you know these kind of Post-Show talks that we sometimes do so deflating, not always, occasionally there's a few that feel really like.. but they always end a bit too soon, or maybe the moderator wants.. you know, passes it on a bit before the like the

BA – gritty

OE - tiny little stone of the fruit

BA – Aha, the fruit!

OE - But for me those questions are around performance, I was thinking about that. And then also about like what.. what.. where is your brain? Like.. where is your brain when you're performing on stage? What are you thinking

about? Can you share what you're thinking about? or something like this.. which changes, and I think after a show that would be such a really interesting question to ask.

Like.. I wish someone would ask me like 'What did you see of us as an audience? Or, what.. what did you.. what were you thinking about tonight, whilst performing?' It sounds may be slightly ego but

BA - I think why hear in that is just like.. a real energy to kind of share your experience

OE – Yeah, and share the work, I feel like I feel like dance is quite misunderstood..

BA - Okay, I think you're onto something here

OE - Yeah, I feel like it's really misunderstood by.. a lot of people.. maybe not everybody, but I think there's something about sharing the work, the internal, the inner work

BA – Yeah! Yeah! Yeah!

OE - that would kind of maybe open a bit of.. 'Wow okay, it's not just.. it's not just this it's not just that!'

BA - What's, what's coming up for me it's a sort of reductive, projected sense of what Dance is

OE - Yeah, and this time has been really kind of complex for that because.. I mean, everyone's gotta dance in their living room and stuff, but then the repetition of people kind of dancing in their rooms, I can't.. I can't really see it anymore, I find it.. I find it quite hard to watch, because I feel like it's.. Dance is kind of been imprinted into society as this thing that you can kind of just do in your living room, it can survive it.. For me it just.. it's not.. it isn't what we do, it isn't the work!

BA – Yeah, I think that's.. that's a kind of political and educational energy you've got going there

OE – Yeah

BA – Yeah! Okay. Well, I look forward to you.. You taking the opportunity to find ways to put that out there and see what happens with that!

OE – Yes! I'll take it on

BA - Yeah man!

OE - take it by the reins!

BA – Yeah (laughter) So yeah, I think we.. we're at the end now of today, which is also you know brings.. kind of sweetly to an end this.. this series of collage conversations, that formed these podcasts, and were, are, a process of getting to know each other as we come back together working, and I think.. my hope is also that it's a way for anybody who is listening to kind of get to know something more about what we do as dancers, as artists, as kind of radical thinkers or doers within the form that we look at as Dancing, and Performance, in Candoco. And Olivia I'm delighted to have shared it with you, so

OE - Thank you so much for having me Ben (laughter)

BA - Let's go get some lunch!

OE – YES!