

## Lucy Guerin Inc

### Dance Dialogues: Amaara Raheem and Siriol Joyner

#### 4 November 2021

**Estelle Conley:** Alright, let's get started. Good evening, everyone. Welcome to this dance dialogue conversation with Amaara Raheem and Siriol Joyner. My name is Estelle, and I am the producer at Lucy Guerin Inc. I'd like to begin by acknowledging that I am hosting today's conversation from the land of the Wurundjeri Woi Wurrung people of the Kulin Nation, and pay my respects to elders past and present. I'd also like to extend this to any First Nations people joining us tonight.

I am a woman with green eyes, and brown hair tied up in a bun. I am wearing a blue tartan – a blue and pink tartan – top. And behind me is a virtual background, and it's an image of a grassy paddock, with a tree in the middle and a fairly cloudy sky. My pronouns are she/her.

Before I get to introducing our wonderful artists, I would just like to run through a bit of housekeeping. At the bottom of your screen, you'll notice a chat button. In the chat, we encourage you to let us know where you're zooming in from today, and you can also make comments in the chat as we go along. And then alongside the chat button, you'll see there is a Q&A button. So if you have a question that you would like Amaara and Siriol to respond to, you can just pop them in that Q&A. And then later on we'll select some questions from here to talk to. You can also upvote other people's questions using the thumbs-up button.

This talk is being Auslan interpreted, a warm welcome to our interpreters Ben and Sarah, it's great to have us with you tonight. And we're also live-transcribing the talk, so if you would like to view the captions during the talk, just click on the link that we've just posted in the chat, and this will appear in a separate browser window for you. We will be recording the audio of tonight's session, so that we can publish it on our website after the chat.

Alright, so now that housekeeping's out of the way, onto tonight's talk. Before I hand over to Amaara and Siriol, some brief introductions:

Amaara Raheem is a dance artist, writer and researcher living part-time in Melbourne and part-time in Black Range, rural Victoria. Her work takes multiple forms, including performance, video, installation, text, woven objects and sound. Amaara works as a solo and collaborative artist. In 2021, Amaara was awarded a Research Residency through Critical Path, a Regional Art and Research Residency through the National Trust and BLINDSIDE, a Moving Forward Residency through LGI, and an On Residence through Dance House and Punctum Inc. Amaara sits on the Artistic Advisory Group for Chunky Move, and the Artistic Directorate for Next Wave. Welcome, Amaara.

Siriol Joiner is an artist working within the field of dance and choreography. She is obsessed with language and its relationship to dance and dancing, and the material and political implications of this connection. Siriol is creating movement, text and object works that focus upon the notions of mutation, translation and code-switching. Her interests are formed by her Welsh identity, and the minority status of her mother tongue, Cymraeg, or Welsh. An interest in site and site-specificity is always present in Siriol's work. As well as making her own work, Siriol works for and with artists such as Mette Edvardsen, Hana Erdman, Ruari Donovan, Dora Garcia and Alice Mackenzie. Welcome, Siriol.

I am now going to hand over to you both.

**Amaara Raheem:** Great, thanks so much Estelle and LGI for hosting us tonight. Yeah, I wanted to start by also acknowledging that I am calling in, or speaking from, Djab wurrung country, which is in Black Range, as part of Gariwerd, the northern Grampians. And yeah, it's very ancient land here; I mean, all of Australia is ancient land, but here you really feel time with these granite rocks that surround the place that we're in. And I just want to really acknowledge my deep respect and gratitude for being an uninvited guest on unceded lands.

And I wanted to also just acknowledge that we can't see the people who can see us. We know that you're out there, we don't know who you are – we imagine, and trust, that you're our friends. And yeah, I just wanted to say hello, to you... It's kind of this odd situation, not to be able to see the audience at all. But if you have questions, or anything to say, please just, you know, say it, and chat with us, and share it through the Q&A – the questions through the Q&A.

So I just wanted to introduce Siriol, really – or introduce Siriol and I – as friends, and as recent collaborators, or maybe interlocutors. We met – we've known each other for years now – I don't know exactly how we met, but we've shared lots of space and time together in London; particularly when I lived there for a long time, and Siriol was also there. But we've also met in West Wales, which is a place that Siriol comes from, and has very strong roots and friendships there. We've met particularly through the work of Simon Whitehead, who lives in West Wales. And then, sort of most recently, in 2016, I think the last time we saw each other in the flesh was in Findhorn in Scotland, where one of our shared kind of teachers and influencers in making performance and dance is Deborah Hay, and we were doing a workshop with Deborah Hay over ten days; where we were looking at scores for a new work that Deborah was making, called *A Figure at Sea – A Figure a Sea*.

**Siriol Joyner:** *Figure a Sea*, I think.

**Amaara Raheem:** Yeah, *Figure a Sea*. So we share like a – Deborah Hay's work has influenced both of us greatly, and we share that as part of our languages and languaging. I have been in conversation with Siriol through a residency – I think you heard a list of residencies that I've been doing... They've all sort of rolled from one to the other, because many of them have been pivoted into my home due to lockdowns. So they've blurred, a bit. And, perhaps, I invited Siriol to have some

conversations with me because I was really interested in her practice, her site-responsive practice; which I've gotten to know over some time. I think there are many points in which we converge, and which we share research, and principles, and ways of moving, and ways of thinking, and ways of working with text. And then there are some very interesting points in which we diverge.

So, for example, I... I've been working for some time with archives. I've been working with ephemeral archives, archives that are held in the body, but also archives that might be held in a building. And what happens when, for example, when a dance studio is demolished? What happens to the memories of that building and what's held in it? And when I was talking to Siriol about these archives, she responded with... with the thought that she doesn't really work with archives, but rather with 'collections'. And 'collecting'. And this really switched something for me; it was a real sort of fork in the road, where I thought: Ah, this is really interesting, to think of collecting. As in – as I understood that word from a kind of curatorial practice of gathering... and choosing and editing process there – which of course I was doing, but, yeah, I was really curious in what comes out of that; because we're both dealing with memory, with language, with diaspora, with minority, with lost-ness. So, it was a great thing.

I think I'm gonna pass it on to Siriol, to say something, and we'll get into a conversation. But I just forgot to visually describe myself. So, I am a Sri-Lankan born woman. I have brown skin, I have short, curly, dark hair with quite a bit of silver – but with this beautiful visual filter you can't really see it. I am wearing a blue top, and I have red lipstick on, and some fancy gold earrings, which you also can't see. And my virtual background is of a place, a forest near where I live in Gariwerd. And it's got these beautiful little yellow flowers called Billy Buttons, that are native.

Siriol? I invited – I asked Siriol whether she would begin with reading, something, from a glossary that she has made. This is another point of connection and divergence for us, because I've been working a lot with narrative and yarning, and also logs; making these kinds of logging practices, which I won't go into now. But Siriol's been working, she says she doesn't really work with narrative when she writes, she works with glossaries and indexes and collecting. So that was also very intriguing for me. So, I'm just gonna, yeah, invite Siriol into the conversation, and perhaps she'll begin with a reading. Hi, Siriol...

Siriol Joyner: Hi, diolch Amaara, thank you. I want to begin from acknowledging – acknowledging country. Although I don't know what that means, to be honest, from speaking from – I'm speaking from Stockholm, from Mariatorget, which is a square in the south island. Looking out the window, you can see a square, and the south island of Stockholm. (Speaks Welsh) [14:20-14:30]. I always have one foot in Wales, and one foot where I am. Sort of, one of my legs is always in Wales, I say. (Speaks Welsh) [14:44-14:51]. Thank you everybody who's here. I also want to acknowledge, as Amaara said, we know you're there. And in the sense of acknowledging where we're speaking from, I wonder where I'm speaking into, so... Yeah, I don't know where I'm speaking into, but I'm glad you're there.

Yeah, I should describe myself. I am a white woman, with shoulder-length kind of wavy hair. I'm wearing green – quite a vivid green scarf, and a grey patterned jumper. And I have a visual background – a virtual background – today; a black-and-white photograph of a hill. If I move to the side, you can see more of the hill. This is a hill in Aberystwyth, so near the sea. And I think it's a cloudy day in the – it's a cloudy day in the photograph. And yeah, my pronouns are she/her. Yeah, I think that was all the things I wanted to acknowledge, or to say before reading – so, diolch. Yeah, I'm very glad you're all there.

So, yeah, as Amaara said, I'm – I started working with glossary; it's something that I started working on – it's very much connected to, I suppose, working with Welsh and working in Welsh, in the context where I know people won't understand. Which for me is part of it also, this multilingual... multilingual aspect is really interesting and important for me. Not only in the sense of, you know, that I'm not only using Welsh for people to understand, but I'm also interested in language as material. And... so text and language also as... is something that I work with in dance, so in terms of sensing... And then – so I started working with glossary I think partly because people were asking me: Ok, well, so what do you *mean* by this in your work? And I started to understand that, perhaps through the practice, or through making, that particular words started to hold not only a definition, but a kind of *world* for me. So I use glossary as a – I suppose it's playful, but it's also a way of collecting, or gathering together, materials in a work. So, this is a glossary, I call it *Geirfa Knislinge*, Knislinge is a small town in the south of Sweden, where I've been working. Then there's a residency place called MARC, where I've started to make a new group work; which is really trying to investigate what is a site-specific dance? What would that be? And to develop on some solo scores that I've been working on, but to investigate – sort of deeper – what that is, what is a site-specific dance?

So, yeah, I'll read the geirfa, and... So, first it's a list of words, and then I'll read a couple of the actual glossaries.

Ok, now I'm looking at a paper, so I don't see you anymore, Amaara.

Ok... Geirfa:

Site. Place. Situatedness. Map. Constellation. Carrying. Site, in brackets, specific. Responding. Meeting. Rememory. And 'rememory' is – so this is an aside, or this is an addition to the list. Rememory is a, it's a word from the writer Toni Morrison... so that's not my word. But rememory, she says, it's... I cannot read it here... She says: "Rememory as in recollecting and remembering as in reassembling the members of the body, the family, the population of the past." So that's rememory from Toni Morrison. And that's a quote from *Memory, Creation and Fiction*, an essay of hers.

So... Rememory. Remember. Collecting. I know some things. Patterns of attention. Sounding objects. The dance that travels. Two legs, two dances. Siting. Site, hyphen, ing. My, you, our body as a site. Hosting. Memory. Memory-making, in brackets, not keeping. Seasons. Location. Time. Tuning in. Amser twf. Equinox. Rhythm. Reframe. Transforming in place – oh, that has a movement to it also –

transforming in place. The song of the place. Taking notes in dance. Language. Light. Reciprocity. Being danced by the dance. In capital letters, HOME. Feeling feelings. Turning. Change. Collection. Collective. Not keeping memories, but making memories. Repattern. Rememory. Recollection. Reframe. Out of place.

So that's a list... or that's the list. And then I thought I would read one for you.

I will read... I'm gonna read *Constellation* for you.

Is the speed ok, Amaara, or should I speak slower?

**Amaara Raheem:** It's good with me.

**Siriol Joyner:** Ok, yeah.

**Amaara Raheem:** And it's good with Sarah, hopefully.

**Siriol Joyner:** Ok, great. Alright, I'll read you *Constellation* – it's not very long.

Constellation. (Speaks Welsh) [23:19–23:22]. Learning the names and shapes with H and M from a book, *Stargazing for Dummies*, that H got from the library. Learning where we face from seeing them. Learning how we turn by locating the constellations, and the constellations of constellations. This is about the shape of relations, and seeing that shape, and its space in space. Constellations are beautiful. They shine. And they're as much about the shining as the darkness in-between. Orion and his dogs, his belt. On a clear night, his bow and arrow. Sirius the dog star, colourful. Seven Sisters, a village near where my mother, mam-gu and dad-cu come from. I can hear their voices saying, "Seven Sisters". A big 'oooh' in the sky, it swivels through the seasons. Directionality. Understanding my place. A constellation lets me test where I am. I think of a constellation of people dancing, where constellation is always them, plus their matrix of people, places, feelings, thoughts – everything that makes them, them. And as a dance in the constellation; this special, specific, particular relation; so do all their expended constellations dance an accompanying dance. I like to think of the constellation as a relation that is both in movement and stasis. And that my perception of these seemingly opposing states changes with time.

So that was... that's *Constellation*.

What do you think? Shall I read you another one, Amaara, or is that enough?

**Amaara Raheem:** I think maybe for now, that's enough. Maybe we'll arrive at another point...

**Siriol Joyner:** Yeah.

**Amaara Raheem:** Yeah, I mean... I really have so enjoyed this word collecting. And I suppose 'constellation' is related to that, somehow. But I really, really enjoyed...

well, either – I'm not entirely sure what's happening yet – but either shifting archive towards collection, or thinking of archive as a collection; but it's just been a really... it's just become a score, both in terms of – I mean, it's not that I wasn't doing it before, but just a – it's just that frame, I suppose. And, as you know, I've been collecting things for you; I've been collecting sounds for you, I've been collecting... yeah, words that I've heard – so over this last weekend actually, I just got back yesterday from a kayaking trip... We went along the Bokhara – I think that's how you say it – which is the indigenous name for the Glenelg River. And we camped – we kayaked from campsite to campsite – and I danced in every campsite that I arrived in. And I danced the score that you gifted me, which was *Touching Place*, because I really love that one. Somehow 'touch', and 'touching place' – and I think maybe 'touching place' and 'turning towards place' have become sort of interwoven, I suppose, in how I've been remembering some of the things that we've been talking about.

And, one thing that continues to fascinate me is, you know, the title... I think the title of your score, and that the work that you're doing, is called *Listening To* and then *Listening to the place*, whatever it's called. And I am, you know I'm engaged in a practice that I've called 'listening in', and I've been wondering a lot about the difference between the words 'to' and the word 'in'... when it comes to listening. And when I was on the river, kayaking, I was asking myself: Am I 'on' the river, or am I 'in' the river? In the kayak... because the kayak is such a different perspective, because it's from the view of water; you see the world from the middle of water, rather than looking at the water, or... But I sort of thought: I'm not 'in' the water, I'm 'in' the boat, I'm in the vessel... I'm 'on' the water, really, somehow. So what is it to be 'in'? And why, what is it to listen 'in'? And listening in comes from maybe some practices around eavesdropping... and the work of... some artists in the UK... Johanna – or in Scotland, maybe – Johanna Linsdey... is where I got it from; or the frame of eavesdropping. Just like really listening – but also listening 'in' as in listening to myself, and the different voices that are present in me, at any given time. Listening, you know, putting my ear to the tree or the grass or to the... to the surface of the Earth or something. So I just feel there's an interiority that I'm trying to listen 'in' to.

But then listening 'to' place feels to me like... I don't know, it feels a bit more... there's a bit more space, or it's a bit more vertical, or it's a bit more... maybe even three-dimensional, or something. What do you make of that?

**Siriol Joyner:** Yeah, it's a really interesting question. I saw it in your notes this morning, I was thinking of it. It's... the first thing I thought of was this work – so I made it originally in Glasgow – and ended on the title *Gwrando ar Govan*; so 'Govan' is the place, and 'gwrando ar' is 'listening to' in Welsh. And the second... the second life in here, *Listening to Tanto*. so Tanto is a park. And originally, I mean... And now most recently *Listening to Orlången*. And I think... yeah, the first thing I thought of was... yeah but it's... For me, the score... so there's two aspects of the score: there's a practice; a score to practice every day... But that's really connected to this 'touching' the place. So to go there to touch the place, whatever that means for the dancer, for the performer. But the score is really to listen to the

soundscape as a song, and to dance to it. So there's a sort of... there's a transformation in the listening also...

So there's a listening practice that is really influenced by Pauline Oliveros, I realised later. As happens so often; you think you make something and then you're like: Oh, yeah, but that's actually... so that was made, which is really beautiful. But this listening score, that I'd named *Atmospheric Listening*, that is – I think in Pauline Oliveros it's "global attention", I think, that she calls it... I think. And it's to listen to all of the sounds that you can and cannot hear, both internal and external, in this constantly expanding time/space continuum of sound. So it's got this sort of sense of space, as you say.

But I think this listening 'to' speaks about... a kind of interpretation, actually. Like that the dancer's invited to listen, and to call the soundscape a song, and to dance to it. Whatever song is for them, whatever dance is for them on that day. And that over time, what they're doing is that they're then collecting in that place. And it's a place that the dancer has chosen for themselves. So it's not me... so most recently I've been working with a dancer called Anna Fitoussi, so situating the dance with her. So first I was dancing it, and now we've been in this process of her taking score and dancing it. And – so she chose the most recent place. And then the invitation is so that, over time, the dancer collects objects; so sound objects... in the place, and also makes a collection from that place. And so there is this transformation, interpretation aspect that I think listening 'to'... I don't know if that's really clear; why listening 'to' is more interpretive, but for me that was kind of the first... the first thought that I had. That it's like listening to a song, like listening to music.

And then the other thing is that... yes, it's immersive, and it's very much about... you know, me, Siriol or Anna or Amaara, being there; but there's this reciprocity, that when I move, it's also... I'm also part of the place, where I am – but I'm speaking to... There is this – yes, I'm also part of it, but there's also – in the score there's a definite... what's the word? I don't know the word for it; Swedish or English word... It's like there is a membrane between the person and the place. It's not that you are – and in the dancing, the dancing is also kind of materialising that. Like that can be seen in a person; when I watch Anna dancing, or when I watched Anna dancing and that seeing when there was a reciprocity between her and the place, and the place and her. But the specific place that she had chosen. So that's why it's listening 'to', for me.

And listening 'in'... Yeah, listening 'in' there's interiority, but there's also... I thought also: Ah yeah, but it's a house... maybe.

**Amaara Raheem:** Yeah, I mean that's interesting, because I think that then proposes a binary between 'in' and 'out', or 'in' and 'to'. And I, I'm definitely very interested in relationality, rather than binary, and so... And there's of course into, 'in to'. But I... I've had a bit of a, I don't know a bit of an epiphany, maybe, this week. Or... Let's say, I don't know, like a 'thing' happen, which is – you know, as you know Siriol, I've been working with, or trying to work with, objects in my

research, recently. And I have also been, for my Moving Forward residency at LGI, I've been proposing to look at research as ritual. And so, this relationship between object, listening, and ritual, are three sort of intertwining things that I've been trying to deal with. And, for some months I've been really struggling with objects, because – I've been really struggling with material objects, let's say. I know that sound is materiality, and I love the word membrane, because that proposes another kind of skin. And another way of touching. And I've been thinking about objects; story as objects, or scores as objects; and these are all kind of, these could be described as hyper-objects, in that they are 'things', rather than a chair, or a book, or... But I really wanted to – and I've been working with story, with song, with sound, for a long time – but I sort of wondered whether I was avoiding an object in my research. And I've been really – but when I pick up an object, I just often just go: Why? Why am I working with this? I don't even know how to work with this, or I'm not... I don't know, I just don't have object practice or something like this. And I think also it's exacerbated by the fact that I did my PhD in the School of Architecture and Design, where I met a lot of object-oriented practitioners, who really like *know* objects. So I just always felt like I don't... I don't really *do* objects, you know; that's what I contribute, is that I don't do objects. And I was surrounded by people that were like jewellers, and fashion designers, and other kinds of designers, who really like *know* things; about things about things...

Anyway, today I wanted to bring – we talked about bringing objects, and I found something that feels really, I don't know, new and exciting. I'm just going to put it on – I don't know if you can see it – but it's this string of beads, actually. And they are, these are seeds strung together, and painted. But I have realised that one of the objects that I've been working with, without quite knowing, is the seed. Because here, in our property, we've been propagating. And we've been growing from seed. And it's been amazing, I've never grown from seed before. I've only ever bought seedlings. And so, planting seeds and growing from seeds and learning about seeds, and then of course then the symbolic nature of seed is... kind of, in terms of ritual, is really extraordinary; because seeds hold time, they hold past, present and future time. So that feels really... I mean it feels really exciting, to have discovered it, and in the form of a kind of necklace – in this instance anyway – because necklaces are also sort of magical objects; pretty gendered, but magical.

**Siriol Joyner:** Where... Where did you find it? Or how was... when you say 'find'?

**Amaara Raheem:** The necklaces? Uh, well, I didn't... these necklaces I've had for some time, and they are from, I believe they're from, Bolivia? Not that I've been to Bolivia, I just bought them in a Bolivian shop. But I bought them because I just liked them, but then I think when I was looking at them, I realised: Oh, these are seeds. And I hadn't quite realised that before. And... and then I've been dealing with seeds, and I wanted to read you something actually; it's not a collection, I don't think we have time for that, but I wanted to just read you this that I had written down... from an artist called Sophie Munns, who works with seed. She says: "Thirty-thousand terrestrial plants are known to be edible. Yet today, 75% of the world's food comes from just twelve plant and five animal species. We grow fewer diverse varieties in favour of high yielding industrial crops, reducing seed by seed



our bonds with regional fruits, vegetables and grains. We forgot – We have forgotten how to grow from seeds, how to cook and savour foods of diversity. When diversity is lost, crops grow extinct.”

I thought that was amazing. That... It's just, just monoculture. And, yeah, we're starting to deal with heirloom – you know, speaking of inheritance – we're starting to look into heirloom vegetables.

**Siriol Joyner:** Yeah, amazing. I think it's so interesting that you already had it, or you already had them. I think that... there's something about objects that I feel like – what I also like, or enjoy about them – is that, even if it's a dance object...

Hmm, so I went through all of my stuff to give you an object. So this is... *Small children in fluorescent vests.*

(Plays clip) [42:59–43:17]

So, even – so this is from my collection in *Listening to Tanto* – and even this... so the object is not something that you've made, but it is something that has somehow transformed for you. You know, either like intuitively, or because you've been working with seeds. So there is this moment, there's this change, or this transformation, which really relates to ritual I feel, and...

**Amaara Raheem:** That was beautiful, by the way. I could really see the fluorescence, in that object. And the hi-vis. And what I... I mean, I love the collection of objects as dancers, that's a whole other realm, I think. But what I really also found about these, in terms of transformation, is costume, maybe? I feel... like it's a slightly different persona wearing these things; wearing this jewellery, or putting 'on' my jewellery. And how that changes the way I sit, or stand, or enter a room, or feel about myself... encounter others. And I think that the relationship between costume and ceremony is a very ancient one.

**Siriol Joyner:** Yeah. I also wonder about, so you have costume, ceremony, we spoke about inheritance and time. I wonder then about memory, and this lost – loss, or lost-ness... yeah. Yeah, and this place of... I mean we've spoken about it before in the context of language, because of my history, or being from Wales, and there's been a big movement of people relearning Welsh, which is part of my family history. And that this is, you know, even after relearning – so it's my first language – but still there are the gaps of... the gaps of the generations that didn't speak Welsh. And I wonder about that in relation to seeds also of, you know, that you are working in the place that you live. Where did you use your re-... re-cultivating – or, no – I don't know what you said...

**Amaara Raheem:** Propagating?

**Siriol Joyner:** Propagating.

**Amaara Raheem:** Yeah, just in the garden, in the orchard, we have a... Yeah, because of the weather, it's been quite cold here, we've been bringing the seeds inside. We keep them out – you know, it's like having a pet, or a baby or something – cause you're cultivating growth when you're planting seeds, so you have to take care of them because they're so... they're so fragile. I mean, they may or may not grow, and they grow in their own time. You know, six weeks later we're going: Where are they? And then... yeah they're not in clock time, they're in a different kind of time. But we've been keeping them in the house until they're mature enough to go into the ground, really, because we don't have a hot house. So they're with us – not in our beds, but in our lounge rooms at night, being warm – and then we take them out. So there's this sort of ritual of taking them out, giving them air, covering them up, bringing them back in.

Yeah, I think what I also really identified about seeds is that they hold mystery, you know. They hold a kind of incredible potential, because inside that seed is a tree – or an oak or whatever it is – but they also hold this kind of... And that's really what I recognise in some of the things you've been talking about, and some of the scores that you've been sharing, and when you speak about transformation, is this sort of mystery. Did you bring any other object, like is there any other object from your collection? Dance object?

**Siriol Joyner:** Let's see... Yeah, I have one. It's funny because I have to do them so that they're ok in this – I want to say 'distance' but that's sort of ludicrous because you're in Australia. I meant the distance in my computer. This one is always near the end – when I show the collection, it's always near the end. Maybe that's fitting. This one is *Being close to water*.

(Plays clip) [49:20-49:50]

**Amaara Raheem:** Mmm, Susan... do you know Susan Sentler? Do you know Susan?

**Siriol Joyner:** I do know Susan.

**Amaara Raheem:** Hi, Susan.

**Siriol Joyner:** Hi, Susan.

**Amaara Raheem:** Susan writes: "Close to water, or perhaps 'on', as in 'to float'."

**Siriol Joyner:** Oh this one, no this is really being close to water. It's from *Listening to Tanto*, and as I said, I'm on an island here. Like Stockholm is an archipelago. So there is, there's always this closeness to water. But since it's a city, it's not always...you know, I don't always feel it, or it's not always... It's not like where I grew up in Aberystwyth, where there's the sea, and I can feel it from the light or the smell of the salt or the sound or, you know, there's this orientation to water as west, very much. Whereas here, it's literally all around, but sometimes not at all...

evident to me. So close to water, being close to water is... yeah, it's like a naming, or a saying, 'I'm close to water'; and being close to water.

But maybe if Susan would do it. Maybe she would – I feel like she would collect a different object, maybe...

**Amaara Raheem:** Well I just had a memory of Susan's installation, which was all about water. It was an amazing; like I remember – Susan can't correct me – but I remember these photographs being dipped into this chemical solution that makes a photographic print. And then them being hung in the studio. And yeah, it was a very watery, archi-, archi-pelagagic, pelagic... Susan writes: "Yes, I'm obsessed by water."

And for me, I remember – Estelle's here, so I guess the Q&A's gonna start – but just very quickly, you know I swam, I jumped into the river because I was just like: Well, I have to go in, I need to enter this body of water. And it's, it's a very different feeling being in a boat, being in a kayak – which is very close to the water, but it's 'on' the water, gliding, it's making passage – to swimming. And especially when the fisherman said, shouted to me, that the snakes are on the move. And I didn't know that tiger snakes and copperheads swim. And he was like, "They're in the water!" So that was a whole other level of adventure.

**Siriol Joyner:** So you were happy you were 'on' the water, not 'in' the water.

**Amaara Raheem:** Well, it was beautiful to be in the water, it was so great to be in... and also it was amazing to be 'on' the water, especially in the morning. We went out at 5am, pre-dawn, so the mist was rising. Yeah, maybe I could show you, another time, I could collect or make a mist rising object for you.

Siriol Joyner: Yes, please. I mean, now I'm imagining your different dances in the different places. I wonder... touching or turning towards... yeah, just I'm wondering, I'm sort of imagining what that was, and thinking: Yeah, but for me also dancing is a way of meeting place, of meeting a place.

**Amaara Raheem:** Yeah, totally.

**Estelle Conley:** I'm just gonna jump in with a question. Thank you Amaara and Siriol. We just have a question from (Leah Landor) [54:07], it says... "Thank you Siriol and Amaara. Siriol, I'm wondering about your glossaries, how fixed or stable are these? How do you add to them? Or do you work with different definitions, different glossaries depending on where you are? Or how do you add to them/ keep track? Thank you."

**Siriol Joyner:** Hello, Leah! Lots of love to you. Thank you for your question. Yeah, the glossary... I guess it's a developing practice. I also have been working with it with different artists, and working with them; so co-writing glossaries for particular works. Alice Mackenzie is one of them. So it's very much, the practice itself very much transforms, or changes. But the glossary itself, like for me they

really relate to a particular work. So it's not like that *Constellation* always means constellation – it's not like a general, it's not a general definition or... or yeah, it's not a general definition for constellation. It's like really for this work, now. And I think, I don't really – ha, she's making listening sounds, “mmm... mmhmm” – I don't add to them, I really move onto another word. Or I write again. So I would write again from now. So, I don't tend to add or edit. Yeah, they're not edited or added to throughout the work. I see them as like this very specific, to this place this time I wrote them, in relation to this particular inquiry or piece. Did that answer you, Leah? I hope so.

**Estelle Conley:** Um... Oh, sorry.

**Siriol Joyner:** She's asking... “Do you ever put glossaries from different works next to each other?” Not yet. But that could be interesting. But normally, I haven't noticed a continuation of words, to be honest. So far they've been really, really... I'll see them as like, very distinct.

**Estelle Conley:** We have another question... “For dancing” – I think this is to both of you – “For dancing ‘in place’ or ‘with place’ and understanding site complexities, how do you navigate the implications when exploring relations between body and place on stolen lands, is there an invitation?”

**Amaara Raheem:** What was the last bit? Is there...

**Estelle Conley:** An invitation.

**Siriol Joyner:** ‘Invitation’, is that the word?

**Amaara Raheem:** Well, maybe stolen lands refer to, particularly to Australia? I don't know if you consider Sweden in that way. Yeah, I... it's an ongoing question, and I think, for all of us who are not First Nations. Yeah, and it reminds me – I can't remember where I heard this, but it doesn't come from me – but that you ask permission from the land itself, like you say: Can I dance here? Which, I sometimes remember to do, and other times I don't, but I think in the act of dancing there, perhaps I feel that permission, even though I don't remember to ask it through language.

I also feel that First Nations Australians, indigenous Australians, would be delighted that we are dancing on country. If we're doing it with respect, and listening ‘to’ and ‘in’ place. I think that's exactly what they are asking us, and have been asking us, to do. Yeah.

And also, one of the other things is that yes, I am a guest in this country, but I'm also a host, too. And this is something about, you know, when you're in residence as well, when you're picked up and taken somewhere, and dropped in another part of the world, or another context. And you're a guest in that context, but you are also a host, because you're, you know, just acknowledging as an artist, my power in that situation, or my privilege in that situation. And, you know, hosting is

something that me and Siriol have been talking about; because we've been talking about how to 'host' a dance. So, I guess these are the things that I think about, and that I feel, when I feel 'invited', to use your word, to dance, or make that 'invitation' to the place itself.

**Estelle Conley:** Thanks, Amaara. I think we've got time for one more question, which comes from Susan Sentler. Susan says... "Thank you both so very much, so rich." And asks the question... "Are you both interested, as well, in relationship to objects dissolving/ distilling into their materiality? The collection or mosaic of materials within the container, the host of the object?"

**Siriol Joyner:** Hm, I have to read that again. "Dissolving/ distilling into their materiality"...

**Amaara Raheem:** Perhaps I could respond by saying, with the object of language: Yes, Susan, I think I've been practicing that for some time. With objects like this (rattles seeds): No, because I'm still dealing with, with them sort of... I sort of feel like in order for me, in order to distil something, or to undo it, I need to spend some time with it. And to know it. And I feel like I know language, or at least the English language. But just maybe an aside here – or to add to the conversation – is that Siriol's been working with this idea of a 'lost dance', not the *idea* of a lost dance, actually she's been working with a lost dance. And I've been working for a long time with a lost language, because I stopped speaking my mother tongue when I came to Australia. So, in some ways I dissolve language in order to... it's like I have this language inside of me, but it's like an iceberg; it doesn't have a – an iceberg hidden under the surface. So, my relationship to English is very complex, 'cause I'm very versed in English, and I decided at a very young age that I was going to be excellent at English, and I just like, was driven, to speak English, to speak the language of my colonisers, to the highest level. At the cost of my – of another tongue. So, I don't know if that really answers your question... So yes and no, maybe, I don't know? And I don't know.

Estelle Conley: Thanks, Amaara. I think that's all we have time for. So, yeah, I would like to say a huge thank you to you, Amaara and Siriol, for your generosity and insights over this last hour. And thank you to everyone who has joined us for this event, I really hope you enjoyed the conversation as much as we did. I would just like to take this opportunity again to say thank you to Sarah and Ben, our Auslan interpreters, and yes, that's all for this evening.

If you do have any feedback, please feel free to send it through to [admin@lucyguerininc.com](mailto:admin@lucyguerininc.com). We always welcome and invite feedback as we continue to present these events both online, and hopefully more in person soon. So, yeah, thank you very much for joining us, and I hope we'll see you soon. Good night.

**Amaara Raheem:** Thanks, thanks everyone.

**Siriol Joyner:** Thank you, diolch hwyl.