

For All I Care - Episode 02 Transcription

Nwando Ebizie: [00:00:00] I am pretty obsessed with rocks. There's nowhere I'd rather lie down than on some of the large rocks in the Yorkshire Moors. I go there and I feel them. I feel them through my fingertips, the crevices and the cracks.

My name is Nwando Ebizie. I'm a multidisciplinary artist and in my artwork, I often incorporate the idea of touch because I think it's one of the most amazing ways to connect with the idea of intimacy, and I love to work with intimacy because I think we need more of it. And I think we need to draw it out of the hidden and the secretive places we keep it, into the common domain, into our society.

We all know that we need touch to care. We feel the lack of it right now, more than ever. And as social animals, especially, we need it.

This is For All I Care, a mini-series about how to care more creatively brought to you by BALTIC Centre for Contemporary Art and Wellcome Collection. Every episode, we bring together voices from art, healthcare, and science to consider aspects of care from the personal to the communal, environmental to temporal.

I want you to feel good. And in this episode, I stretch out my fingertips, but never quite reach you as we consider how in these hug-starved times, we might create a new language of touch to help us comfort and care.

Are you hungry for touch? I know I am. After months and months of being isolated, of feeling you can't be as expansive as usual, as, as out in the world... I feel the difference. I feel the loss. And I've been finding ways to cope with it, and I'm sure I'm not the only one.

Vera Tussing: [00:02:30] I basically started to lay out different fabrics or carpets or pieces of fake grass that I have at home here in different locations around the flat. It's just like something I did not much thinking around it, but in hindsight, it was definitely a way of keeping connected to this sense that I've explored in so many ways over the years.

Nwando Ebizie: [00:02:52] Vera Tussing is a dancer, choreographer and a researcher. For 10 years, she's been working on something that she calls the tactile cycle, which is a series of performances and installations. All of these pieces revolve around the topic of touch. Some like 'The Palm of Your Hand' directly involve the audience, physically touching the dancers. We've brought

Vera together with Michael Banissy. Michael is a professor of psychology at Goldsmiths University in London.

Michael Banissy: [00:03:25] I'm a social neuroscientist, which basically means I play with brains for a living - living brains that is. We really study how our brain enables us to engage in social interaction, and in that context, one of the things we're really interested in is touch because touch forms such a vital part of our social lives.

Nwando Ebizie: [00:03:44] This year, before the pandemic made touch a luxury, Michael led a team of researchers in The Touch Test, a major study in collaboration with Wellcome Collection. Thousands of people responded to a questionnaire about their attitudes to touch, with the aim of increasing our understanding of its role in health and wellbeing. Michael and Vera share a really interesting fascination for the complex and intensely personal responses that we have to this sense.

Vera Tussing: [00:04:16] Early on, after graduating, I took a job over from another dancer and she had been working in a home for elderly active women in London. And as, as I kept on teaching, I realised that this, this moment at the end, me going around touching all the participants over the back - just as a way of finishing the class - this was a very special moment for everybody, and everybody gave the space to the other participants of the class. And with time I really realised that many women who came to my class came for this moment of touch.

Michael Banissy: [00:04:52] That's really, really... that's such a powerful description. I mean, it's such a fundamentally important sense to us as humans. It plays such a key role in so many things that we do. I know, you know, from research that's been done, we know touch can play a role in things like reducing our, our anxiety, it's been linked to pain reduction and even immune system response.

In my own work, we've recently done a big survey called The Touch Test and we learned very much from studying close to 40,000 people that you know, the strong relationships between touch and wellbeing. And we also kind of highlighted the importance of touch in forming, and maintaining, social bonds. We've seen over lockdown that there's been an increase in people's, kind of, longing for touch as it were.

And we often talk about that in something called touch hunger. One of our studies we ran, we closed just before lockdown and we found that it was about 54% of people were saying that they had a real longing for touch. Um, and we

know that number has gone up since lockdown started, but it's not just a longing for touch that we think about, because in that we can often think about, you know, that kind of human to human touch, right? But there's other ways in which we can think how lockdown might have affected touch and that's even down to things like tactile curiosity, right? I mean, one of the things I've really noticed that I've missed is just picking up objects, you know, often if you go out to the shops or something like you pick up objects, you explore them, right? But all of a sudden that kind of exploration just has very much changed. Because it's not socially appropriate to do that anymore, you know?

So it's interesting you said about moving the objects around in your home and you know, how those might've played a role. That's a really interesting aspect.

Vera Tussing: [00:06:35] Yeah, I think Michael, that you mentioned something interesting. I think this has been always, um, a very important role in my work is how we come... from a central European perspective, how we come from a society where the ways we can, and we are allowed to, touch is very heavily coded. And often it's coded in ways and places where we don't think about it. And I think these social codes that we are embedded in and the way we relate our touch, this has been a major, major part of this journey of choreographing. Choreographing through touch and finding a way of having a choreography that is in dialogue with its audience, or would I like to call it also a tactile or embodied type of spectatorship?

Michael Banissy: [00:07:21] Yeah, it's really interesting there, you talk about, kind of, that notion of embodied spectatorship, right? Because I mean, one of the things we know with things like empathy, and then aspects like this, is that if we see people experiencing certain sensations, you know, tactile sensations, we tend to map them onto the same parts of our brain as when we experienced them ourselves. So we kind of have this one-to-one mapping as it were of, you know, what it might feel like to be in that person's shoes.

But of course, touch is, is hugely contextualised. I'm really interested actually in how, you know, as we now have new social norms building and things like this, how do those kinds of things influence how audiences might perceive touch, you know? I would imagine that in the past, in a very simple way, if you see two people hugging, you might think one thing, but now if you see it, you might think something very different.

Nwando Ebizie: [00:08:14] Vera's 2014 work, which is called T-Dance explored something very similar to what Michael was describing there. In T-Dance, four dancers described touch to the audience and without ever leaving their seats,

the audience members are invited to imagine this touch, to feel it on their bodies, to be empathetic to the dancers' touch.

Vera Tussing: [00:08:39] The touch was something that was proposed to the audience. It was a touch at distance that lived in us, calling out audience members and proposing a touched encounter on top of them like, a person in the front row with the, with the red, fluffy jumper. I am, like, running my hand across your side. And at the same time as I would be proposing this encounter, I would be performing it on one of the dancers I was on stage with. And then as we go on, there comes The Palm of Your Hand, that is very much focused on the hand as the primary way of perceiving and receiving touch. Over time I've sort of understood that touch never exists on its own. It is always embedded in a sensory system.

Michael Banissy: [00:09:27] Yeah, I mean, I guess one of the other big things Vera right now is, you know, thinking about ways in which we can have touch in our lives where maybe we might not be able to do that, you know, I mean, when you're kind of engaged in lockdown or even just different social distancing aspects, right? And I know a lot of people are thinking about that. I know as researchers we've been thinking about that. There's ongoing work where people have been looking at things like, you know, can you get some of the benefits of touch by watching other people touch? Aligns quite nicely with your own work about the kind of vicarious and the embodiment of spectatorship. Although of course, we have to be aware that the social norms might influence how people think about that as well. There's other things as well that people are doing, which aren't necessarily all touch-based, you know, for instance, we know that compassion can be good for people's health as well. Simple acts of kindness could play a key role. And I think that's one thing we really have to keep in mind when we talk about the benefits of touch, and good touch, you know? What we're often talking about there, they often overlap with the benefits of positive social interactions and you don't always have to physically be present for them to happen. Just getting in touch with somebody to show that you care can carry those benefits for that other person as well. But also, it's been shown they can carry benefits for the person who gets in touch with that person.

Vera Tussing: [00:10:48] I think maybe there are other ways towards touch and one way of them could also be to tune, in general, into your sensory apparatus. Make time to be with your senses, you know, and there's plenty of senses you can explore right now by yourself alone at home. I like warmth and I will spend a fair amount of time when I don't feel right in my bathroom. I think the bathroom as a place where we get in touch with our skin, which is

our largest sensory organ is a great place to figure out different ways of being with your sensory system. And while we are at it, if you have a way of playing music in your bathroom, I think this can also be another level to this. So I would take very much the approach of getting to touch through a multisensory approach.

Nwando Ebizie: [00:11:45] Last episode, I told you all about my sofa. So this episode, I might as well tell you about my bath. I really understand what she's saying when she's talking about the bathroom as a place to get in touch with your skin. The feeling of getting into a cooler bath first is a warmer bath. And that feeling against my skin, that's something that I've actually utilised at a time when I can feel this kind of touch hunger. I sometimes get in water. I sometimes get in the bath or maybe I'll get into the freezing cold lake on top of the hill behind my house. The warm bath water has one way of caressing and the cold water in the lake has a bitey sensation that wakes up all the nerves and leaves me feeling really tingly for the rest of the day.

Light drumming. Tapping noises on a microphone. Bob Ross painting. Breaking in ballet shoes. The sound of certain heels, clip-clopping across a stone floor. Lightly falling rain, pitter-pattering. These all give me the tingles. And I'm experiencing what has come to be known as ASMR.

Claire Tolan: [00:13:41] I'm Claire Tolan. I'm an artist working with ASMR. ASMR is Autonomous Sensory Meridian Response and describes a tingling sensation in the scalp and the spine, which is a physiological response to soft sounds.

I started working with ASMR primarily because I was interested in the sounds and the presence that they seem to carry. It's like a really tactile and emotional presence. That, to me, was really captivating. I loved the softness and the slowness, and how the sounds are kind of right on the edge of perception.

Nwando Ebizie: [00:14:18] Tune in to your skin. Listen to how it responds for the next three minutes. Are you touched by what you're hearing? How? If you are, you can ride those tingles or how it makes you feel emotionally, but if you don't feel the tingling sensations, that's okay. This is still time for you. To relax. To tune in. Or, you can just skip ahead three minutes from this point. I'll still be here.

Claire Tolan: [00:15:05] [ASMR]

To me, ASMR this year can do a couple of things. Of course, it can, you know, provide us with some feeling of presence of others. I think we can also kind of

use it to retrain our awareness of our surroundings. So once you know that every object in your space can be used to create a soft sound that can trigger ASMR, your imagination for the world shifts a bit.

So because the presence of the ASMRtist is carried with the sound, it can provide a feeling of physical presence. If you're particularly feeling lonely or alone in a space, you can feel accompanied in a way that's not the same as, you know, having a good friend there with you, but provides at least some indication in that direction, which people might find soothing during this time.

Nwando Ebizie: [00:19:06] I love how Claire talks about using objects at home to find connection. Feeling your home anew, finding variances. I've been planting seeds. I've been digging my hands in the earth. I've been sorting. And I've become fascinated by biophilia.

So biophilia is a term coined by the psychoanalyst Erich Fromm, and it describes a psychological orientation of being attracted to all that is alive and vital. It describes our innate connection with a world that is teeming with life. Life connecting to life. Through this, we can feel how the natural world can enrich us.

Being stuck indoors, especially in a city, can mean we get really disconnected from these potential sources of soothing enrichment. When I am feeling touch hungry, I go out, I touch grass, rocks. I feel my body in relation to the elements, to the rain, to the sun, to the wind. It gives me that stimulation, which is so different to the controlled environment of the home.

Elizabeth-Jane Burnett: [00:20:21] When I was touching a particular field, I would visit the same spot. I would take my socks off. I would start to think about the worms underneath and how my touch was impacting them.

Nwando Ebizie: [00:20:36] Elizabeth-Jane Burnett is a poet and a nature writer and an associate professor at Northumbria University. She's sometimes referred to as an eco poet and her work examines how contemporary creative writing responds to environmental issues. In her most recent work, *The Grassling*, Elizabeth-Jane touches the past, through the soil, in a field near the small village of Ide in Devon.

Elizabeth-Jane Burnett: [00:21:06] *The Grassling* was written at a time when my father was ill and passed away during the writing of that book. And so studying this land was one way to retain a closeness to him as well, because it was a field that had passed through the family in different generations and which had been farmed during most of that time. And so in that sense, the

kind of tactility of the land touching the soil did bring me closer to particular people in my life. To my father, but to his predecessors. So there was a real sense of healing in that particular place for me.

I would start to move in a way that I felt that the worms were moving. So this led me to, kind of, coiling on the ground, feeling the grass in my ears, tickling my face. Then I would start to, sort of, coil up and this turned into rolling, and as I was rolling, it turned into soil swimming.

Reader: [00:22:13] I take my socks off and the wet, soft grass - dandelion and clover - is delicious. I go through the same motions with my feet: first the toes, then the balls, then the rocking back and forth. This is the start, the sounding out, the seeing if the other is open to conversation. I turn and turn into wetness. The plunge of it. The thud on the spine and the speed of it. Weightless. Unable to stop. Plummeting, grass on face, in ears, in throat. The hit of the spine. Were it not for that, I could go on forever.

It is hard to stop. At the end I lie prostrate, face down, arms straight out in front. I must flatten in order to stop. Lying there, stretched and wet, I wonder if any of my ancestors lowered in this spot, this Druid's Hill, kneeling to this earth in prayer. And I think of my father as I lie there: all body, all slippage. In the tissue of the land and skin and bone and sky, I think of him, across the fields. He is still here, I think, and I rise.

Elizabeth-Jane Burnett: [00:23:34] I think touch has always been central to how I engage with the natural world. So I remember as a child kind of mimicking my father. He used to pick up handfuls of soil to test it, you know, he comes from a farming background and he would remember his father doing that, picking up a handful of soil and it just became part of what I did as well, getting kind of close to the ground in that way. And then I've carried that on. So there's always been an element of touch when I am engaging with, whether it's soil or with water or with plants.

Being in a field that you know has been in use for centuries and that you've done some research, particularly in that kind of Anglo-Saxon periods, those kinds of words really do come to the surface. And so I try to really take some of that language and feel it physically. Sort of take a space in the mouth and roll it around and feel it, feel the sort of tactility of sound, which I think you can, through that kind of connection with the language that's been sort of steeped in a place over time.

Reader: [00:24:54] And as I look across the wide expanse of field and hill, out to the shine of the Exe and the distant sea, I think about the language of this

place, of myself and how I must keep it open. How I must stay out, out in grass, voice in field, voice in open-throated hill voice. 'Soil voice' is a cough. A release. A cough-it-all-up, get-it-all-out, with a widening of the throat, a glottal opening, into chasmic voice: an outburst! An ungovernable quake of a voice; vowels shaped into an eruption of e's and h's into a stream of 'ehhhh' as in the breath of the earth, as in the coughing up of clumps, of fur balls of blackthorn, of blackbirds, of history, of mourning, of hope, of new mornings; of all this, the soil sings - of all that has been held in.

Nwando Ebizie: [00:25:55] I really connected with what Elizabeth-Jane said. For the last few months, I've been making a lot of works designed for listening, designed for being alone at home on your own, but very much connecting to nature. I've been doing field recordings out in the hills and rivers, allowing people to get a sense of touching nature and being connected to nature without being there and inviting them to feel what it is to listen and to touch on their own.

Maybe you can't get to the countryside. Maybe you don't have a patch of grass near you, or you can't make it there, but can you find something natural within arm's reach? A few herbal tea leaves sprinkled into a pot of boiling water, watching the colours from the leaves infuse into the water. Maybe it can be holding something from nature.

And that's why I love this next idea from Vera Tussing.

Vera Tussing: [00:27:03] Okay, for this exercise, you need an object, ideally, a stone, like as big as your hand. Put that stone in front of you and take a seat. Maybe you can shift a little bit from one side to the other. You can also tilt a bit back and front and arrive with your spine in a sort of central position.

Feel free to close your eyes. Have your hands resting on your knees. Now reach for your object. Take it in both hands and start exploring it. You can slide your fingers over it.

What are you feeling? Is it maybe uneven in parts? Porous? Bumpy? Does it have any edges? Are the edges round? Are there different textures on different parts?

What is there to say about the quality of this object? Can you press into it? Is it maybe hard? Solid? Is there maybe a part that is very different to the rest?

Is it the quality? The texture? The surface?

And now, since you've been exploring for a bit, maybe observe your own hand a little bit. Is there a bias? Does one hand explore more than the other? Are you exploring with both at the same time?

What about the temperature of the object?

Is it different to your own body temperature? Or maybe in time with the exploration, the object is warming up.

Nwando Ebizie: [00:29:33] I realised that I was using one hand more than the other. I was using my left hand and it has to stay in my left hand. I love touching it. It felt hard, but somehow malleable, which is this weird sensory trick, because it's definitely hard, but it's the way the contours somehow soften into my fingers while I play with it.

Dear listener, let me tell you, I will be continuing to hold this stone in my hand.

One thing I'm quite interested in is this issue of talking about touch that gets relegated to the sexual or the erotic. And I think that leads to a dearth of language related to articulating how something feels, why touch can be positive for us. I think one of the successes of ASMR was that it managed to slightly change the language around touch.

I remember before it was coined people used to sometimes describe it as orgasmic. You're trying to find the language and the word "tingles" was used, and that helped to bring it to a wider audience.

Maybe what we need is our own personal lexicon of touch.

Vera Tussing: [00:31:01] I think what I can really say is that we, that we lack a vocabulary of touch. For example, I often, when I go and teach with students, there will be this moment where people turn back at me saying, "I don't know where my boundaries are with touching because I haven't explored it." And I think this exploration and the work that I've done on figuring out boundaries and exploring touch in a dance studio where we, for example, there's one, sort of, seven-minute exercise that I will often do with dancers where it's like, we have seven minutes, you enter this together as a group and you go and you touch, but we all agree on a safe word that people can say in the moment they want to stop whatever is happening. And I found that this is actually, like, a way of how people can expand their knowledge, both in an embodied way, but then also put limits to it. In between these seven-minute sessions, we will always go to talking. And in these moments of talking, it was very clear that the vocabulary that we have to speak about touch is small.

Michael Banissy: [00:32:14] Yeah. Yeah, no, very true I think. I think, you know, it's not really until you stop and think about it that touch, it refers to so many different experiences in our life. It can be something really, kind of, nice and intimate. It could be the most aggressive experience as well. I just, it's, it's so extreme in its examples as well. And it is really difficult, I think, to have a vocabulary that can really encompass all of those different experiences.

I mean, one of the things we did with The Touch Test, we asked people just to come up with three words that describe touch. What surprised me was there was a really good consistency in that actually worldwide, people were coming back with the words "comforting", "warm", and "love" as the most common words. But, at the same time, while most people came back with those words, if we ask people about their attitudes and experiences towards touch, I mean, about 75% of people said they had a positive attitude, but then there was about 25% who said they had a really negative attitude. The reasons why this was started to break down even further when we looked at different individual difference factors that play a role. So differences in people's personality, differences in things like gender, age, these all start to interact to influence how people respond to touch and without, kind of, good vocabulary to talk about it as well, it becomes very difficult then to unpack some of these nuances.

Vera Tussing: [00:33:34] I think that touch can be equally as pleasurable as it can be problematic. And I think when working with touch, this is always something very important to keep in mind and navigate around.

Michael Banissy: [00:33:49] Yeah, I'd strongly agree with you on that Vera. I mean, we have to really keep that in mind whenever we think about touch.

Vera Tussing: [00:33:56] When I start to work with new dancers, I will always take time to make sure that people have a sense of their own... they have a sense of their own tactile history and a sense of what gets unravelled if they enter these works that are so heavily based on touch. So for example, in the performance, The Palm of Your Hand, there are 60 audience members, so as a performer, you will have 60 hands sliding over your body over one hour of time. So, if you are not aware of your own tactile history, this will be very difficult work to perform.

I think how I engage audiences in my work, there's obviously this massive hierarchy in the sense that I've worked with these performers for X amount of time and we come into a theatre space, the theatre is a heavily coded space, and we try to communicate to the audience in a short amount of time, how we

navigate the space, and ultimately I'm interested in setting up consensual relations between us and the audience.

So how can you do this within minutes in a performance? When you come closer to somebody, do you maybe communicate through a gesture? A look? Do you maybe just speak? And how is this a touch that is not imposing and how is this a touch that is always up for discussion in the sense that it allows the audience member to withdraw?

The success of the work lies in that moment when we see that the audience can make a choice. If you're actually interested in communicating through the senses you need to be comfortable and at ease with a variety of expressions towards them.

Nwando Ebizie: [00:35:44] There's a word which comes from psychotherapy, which is used and misused now, which is "triggered". A really important word, a very strong word, a word that I use often and I really understand, and I think, what I really loved is the way that Vera presented this new word into my lexicon, which is "unravelling", which might be more appropriate for some people, for certain situations. And it's specific. I can really get that sense of feeling unravelled because of a certain type of touch.

Touch is so fundamental to us, and if we don't know what we do and don't like about a certain type of touch, just one gentle pull on the thread and yeah, you can be unravelled. Maybe if we talked about touch more, even just to ourselves, creating your own tactile history, maybe then we'd feel more confident in expressing how we would like to be cared for. How we like to be touched both physically and emotionally. As Michael said, simple acts of kindness could allow us to touch people from afar. And maybe our ears can help us here too. Just someone reading to you softly, set off those tingling sensations or soothe you the way it did when you were a child. Or perhaps it can be between your toes. Could you and someone you care about, take your shoes off together outside and feel the refreshing rain-soaked grass together?

Elizabeth-Jane Burnett: [00:37:23] The natural world is alive and it's full of all kinds of living beings. So when you're encountering one of these, you know, it's similar, in a way, to human-to-human encounters. I know that one thing that I've been doing is running around a particular field and getting to know the texture of this field in such an intimate way. So I know what the grass feels like in a particular place. I know what rocks are going to offer up their, kind of, textures as I move over them. I know what leaves I'm going to brush past with my fingers. And there is some sort of comfort, I think, from those little touches

that perhaps you wouldn't know in such a kind of, intimate daily way, if we weren't, kind of, thrust together in such close proximity under these circumstances.

So in *The Living Light*, so kind of a work in progress that I'm writing about mosses, I found that I'm really drawn to the touch of mosses, and also I found something really extraordinary happened when I was touching these plants.

Reader: [00:38:45] I ask myself how I should like to be treated were someone to approach me as I approached that moss. I find that I'm not that concerned with being identified, but that I would rather like to be touched, to feel the small grace of a palm. As the rain shatters down so hard that I have to leave, I trail my hand through the mosses. I want to keep the motion light, but it is hard to keep moving.

Each moss draws me in and keeps me close. My hand lingers on a cluster of *rhytidiadelphus loreus*. I feel it swirl and bend beneath me, then, unexpectedly, a warmth. I move my hand to a clump of *thuidium tamariscinum*. A heat here too, but different. This is all over, building, like feeling an iron come on.

I move back. Heat, but in spasms, little pinpricks of electricity. I see a liverwort I hadn't noticed before spread across the rock floor and try there, still heat. Why is this happening? I cannot fathom it. There is so much still to learn. I think of the first mosses to grow here. How a small spore of soil may have blown over and caught in the moss fronds. How invertebrates followed. How some mosses died, creating humus, providing a substrate for vascular plants, and how emptiness needn't last. Where nothing has risen, one touch can ignite in the dark. Where nothing is living, moss can be the spark that triggers new life.

Nwando Ebizie: [00:40:42] Last week I fell asleep on a bed of moss. It was really beautiful. It was in the middle of this wood, this clearing. This moss, so springy, so soft and giving and with the feeling of the rocks underneath. I kind of feel like I made an intimate connection with that place that just belongs to me. It's meaningless to anybody else, but I guess it can live on and be in my memories and serve as a revivifying touchstone.

Michael Banissy: [00:41:29] A lot of people have asked me since lockdown started, "Do you think we're going to go back to a world where we touch, again? Do you think we're going to go back to a situation where we can hug again or, you know?" And my honest answer to that is I think, yes. Touch is

such a fundamental sense to be a human, and we are creatures of habit that we will seek some of those components out.

I mean, that role of touching care is a key part of human life and I think it will continue in one way or another. You know, there might be elements right now that we have to be very careful of, absolutely. You know, we have to be very mindful of our tactile behaviours. So I think there's a broader discussion around what types of touch will or won't remain.

I'm sure there'll be some things that some of us would be really happy to lose. But I think there's so many elements of touch that will still be around and still play a role. I might be wrong of course, that's a pure speculation, but I suspect...

Vera Tussing: [00:42:25] I think there's a real possibility right now to engage in this conversation around touch, opening more possibilities for people to understand who they are in the more sensitised way.

[ASMR]

Nwando Ebizie: [00:43:37] Thank you for listening to For All I Care. Thank you to all our contributors, Vera Tussing, Michael Banissy, Elizabeth-Jane Burnett and Claire Tolan. Elizabeth-Jane Burnett's *The Grassling* is published by Penguin and *The Living Light* will be released next year. If you'd like to explore more about the ideas you've heard in this podcast, please go to baltic.art where you can also find show notes with recommended reading, more information about our contributors and a transcription of this episode.

Next time, we ask what makes a healthy community? Join me. For All I Care arrives Wednesday 27th January.

For All I Care is a collaboration between Baltic and Wellcome Collection and the podcast is produced by Reduced Listening. The producer is Katherine Godfrey and the executive producer is Alannah Chance. Our music is composed by Nkisi and the series is sound designed by Axel Kacoutié. And I'm Nwando Ebizie.