

## INTRO

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**Jess Brough:** Welcome to Before the Applause - an audio programme for hybrid arts festival Fringe of Colour Films. We are going to be hearing from the filmmakers and artists who are behind the films in this year's festival programme. Some of these films will make you laugh, many will challenge you, and others will be thoroughly dismantling in their ability to find their way straight to your heart. Please enjoy hearing from the people behind these remarkable films and this continuation of their stories. In this episode, we are going to hear about the film *maud.*, directed by Natasha Thembisio Ruwona.

## DIALOGUE

Chizu Anucha: Hi, my name is Chizu, I am assistant producer and sound designer on *maud.*

Xavier LaCroix: Hi, my name is Xavier and I am the visual director and editor for *MUD.*

CA: Natasha had sent me a bunch of recordings that they'd made through like a bunch of various like trips and residencies and things like that and so they'd had like a sort of like collection of like sort of just yeah different recordings of like different lengths and different sort of like textures and things like that. So when they wanted to start incorporating that kind of stuff in, we thought we'd use it as sort of transitional elements. So things that can act as a kind of brushstroke between different scenes and different locations and tie the beginning and the end together as a sort of like thread of like, I guess, texture and knowledge.

XL: I think we first see Adebisola. She's reciting one of Maud's poems. Yeah, it's a very strong start, I believe. I think it sets the tone for the whole movie. We film that Adebisola reciting a couple of Maud's poems, but I think we focus on this one and we chose to put it at the start because we thought it was a very strong message to just you know bring it just from the start.

## [FILM CLIP]

XL: And yeah, I think it works very well. And I think her voice is so perfect for it. She's an artist based in Glasgow. She does a lot of painting. She centres around her Black experience in Scotland, you know, growing up there. And she has a very specific view and experience from being like one of the only people of colour growing up in that environment. And she has these amazing stories that sometimes, you know, hard to listen to because it wasn't easy for her, but you can, she's so good at communicating them and I think we with our experience we can relate to what she's saying. So we believe that it just made sense that somebody with that experience was the one to you know start this project.

CA: Camara Taylor who features in the film, they are an artist based in Glasgow right now. They work with like quite a few different mediums. One of them is like kind of moving image which we thought would be like quite relevant for this but the way that they speak about, well, the history of like black artists and black people in Scotland and sort of like where we sit, they have like a really rich knowledge of that and the way that they communicate that is very specific and it's just like it's great to hear the way that they talk about them and

articulate kind of like where we are in a way that I don't know we kind of like can't. There's also Zoe Tamika, they're a sculptor based in Glasgow and you'll see Zoe in conversation with Adebisola and I feel like that really comes across the relationship. Sekai Machachi is also in the film.

XL: So Maude, she was an artist that she wrote poetry, she did photography, films. Like her practice was so intense and so precise in everything she decided to do and I think it's interesting to see how the people that got involved in the film have taken that part as well. They all do more than one thing and they do it very well. But yeah, more use of specs to go to artists that grew up again in a time where nobody else like her was around. And I think that shaped her practice since day one. That's why her writing is so specific, her photography is so specific, and the subjects that she touches on are, you know, something that she just didn't believe in but she experienced as well. And when I first heard about Maud was when the project was presented to me, before it was written or anything was Tomiwa and Natasha and they were talking about this project that they wanted to develop and they shared information of what with me and they sent me a couple archived things. I don't know if I was supposed to have anyway but you know, they sent it to me. They told me just take a moment go through this and then reply to us if you want to be a part of it. And I was just like blown away by the amount of things that there were. And I was just thinking, how is it possible that I've never really saw this name of this person? It wasn't never brought to my attention or I didn't find it by mistake. And I think that's when I realised the importance of this, you know, of this person who has done so much in so many different mediums, who now can be an example for so many people that have nobody to look up to, you know, because when you come from backgrounds like ours, you might not have a family that is inclined for you to do all these things, you know, and if you have somebody that is an example of what you want to do or at least is that direction, you know, it's a little bit easier for you. And I think it was very, very interesting to discover more of Maud throughout the whole filming process. And just listening to these artists talk about how much Maud's work influenced them. And it's just very exciting to see, or to know that it's gonna be more people that's gonna be affected by her work in some way, and there's gonna be the new wave of Black Scottish artists or Black artists in general.

CA: I think the reason, or like one of the main reasons, why her work is sort of like invisibilised, it's not really held to the same sort of like regard of public visibility as like her counterparts is the structural issue of racism and the way that we hold memory, cultural memory, black cultural memory in Scotland, and the way that we disseminate information. I don't know if it's as malicious as a tactic or tool, but it can be used in the way that we bury narratives and stories within archives and keep them there and hold them there. There are gatekeepers who hold access to these archives and this information is only available to a select few. I don't know, you might have to really fight and plead your case to be able to have access to that knowledge. And I think this film is an example of a group of people coming together to fight to have that scene inherited on someone else's behalf. In the film, Camara Taylor talks about finding Maud's work for the first time in a library, just seeing the spine of a book and opening it and reading the first words and thinking like, oh my god, what is going on? This is kind of like exploding my world.

## **OUTRO**

09:01:03

**Jess Brough:** Fringe of Colour Films 2023 takes place from the 23rd to the 29th June, but this audio programme will be available in perpetuity. If you are listening to this before the festival, we hope you can join us either online or in-person in Edinburgh, and if you are listening after the festival, you can stay up-to-date with our work at [fringeofcolour.co.uk](https://fringeofcolour.co.uk). This podcast was brought to you by Fringe of Colour Films, a hybrid arts festival for Black people and People of Colour. This series is presented by me Jess Brough, produced by Halina Rifai and Fringe of Colour, theme music by Xavier LaCroix and is supported by Creative Scotland. Thank you for listening.