

Digital Disability Podcast 2.mp3

Welcome to the second digital disability podcast. We're gonna talk back couple of films the peanut butter Falcon in the wild box And with me, as always, the great two doctors that joining this lesser one is Alison Wilde and Miro Griffiths. So tell us a couple of months back yourself. Mirror s o. I'm Mira Griffiths. I'm a teaching fellow in disability studies at the University of Leeds. I have a particular interest in disability activism, social movements, how people established resistance practises, Um, on DH. I obviously have a keen interest in film as well, but maybe as a layperson. Okay, Allison. Okay, I'm Alison Wilde. Obviously I I, um I'm doing a mix of things at the moment, including some research on mental health on DH. I do some tutoring as well. On DH. I have big, interesting screen on disability. Nobody take television out. Phil s o. These Ah, it's a big thrill for me to watch films like this. Whether the bad or good. I don't work on other areas, but that's my maid. Medium disability is my men research area accent and I'm pulled out. I did my PhD in disability in cinema and I run this billy arts organisation in Midlands of England s O. So let's get on with it. Which one should we do? First, let's start with the Peanut Butter Falcon, a mainstream contemporary Hollywood film starring What's his name? Schuyler Booth and Dakota Johnson and Zach got Sargon. If I just give us a little rundown of the plot, basically, it's about going with Down Syndrome, a Down syndrome person, as he calls himself, who is in an elderly people home who escapes and in zone, travelling by boat down the deltas of some American state of governments. Gold, Teo. Freedom and redemption along the line. It's a move as long, I think. A couple of hours. One hour, one hour, 37 Directed by Tyler Nilson and Michael Schwartz and co written with the Zach Gots Sargon as well. So it's that way. You, Miro. Ah, why? It wasn't great. Um, I wasn't that impressed with it. It was It was charming in a sort of Mark Twain Storey telling, but it didn't it didn't really do much with regard to disability, um, well, with regard to engage in critically with disability issues. Nor should it do but again. The question is, it's problematic and representation disability. I think there was some elements that were problematic for me and in the in the representations of the seal people, particularly people and disabilities. Also, which bits in particular, Um So I had Yeah, I was uncomfortable, That idea straight away, you had thiss disabled character who was going around asking people if they were friends. You saw that at the beginning of his journey as well, in terms of going up those group of bullies on asking them if they want to be his friend,

Of course. Then I assumed that there must be a moment when Shyla Bruce was gonna come back and save him, which he did so again that you have the nondisabled person, the non table character, have to save the disabled person on doll so they would know that bizarre issue. It was swimming as well. I thought, Why is there a necessity to illustrate that this individual needs to be protected from the elements and of course, turned t to the non till person to do that on also I was There was I don't know, Maybe I'd be interested to hear what you and Alison thing. But it was also bad that there was this, um hello, line around. Ah, hey. Had to be extremely strong. And again you see that in some depictions of people in films, in Ride Me of the awful portrayal of people enters buildings in blazing saddles where you have an individual who who was it, who has lends abilities but extremely strong and powerful. And there's also go monkey go. Yes, exactly. I don't think it's like enough placing Saturn's one of the greatest films going on, man. But I know, you know, on the one hand you've got, you've got the extremely strong and powerful in terms of physical strength. But then it's also quite submissive. And you see that, particularly the beginning of the relationship between Chai Leboeuf on back in terms of being quite submissive, carrying all this equipment, and so one of the appreciation all thank you for him saving him well on his journey. Teo, the referee academy and and it's never problematic. That's that's the point, surely, because actually, that there's nothing wrong with him in the country, maybe physically strong, But actually, if you're trying to be fairly accurate, it would occasionally be problematic in in what they do together physically as well. And, of course, it's never problematic on that side. But it is. It is beneficial on that side and only it's a one way street, also deaf. And also don't forget the yeah, I know when I start, when the start of the journey, I thought, there's got to be a moment with the character with the visual impairment, who's going to be enlightened and see into their souls. And of course, you get that with the person that with house and stumble across and have a strained back to them in the middle of the firm, which was, which was equally bizarre for my Allison. Um, Miss a missed about a minute of that went silent, talking rubbish. So it doesn't really came about when talking about those in Suttles said. About what? Well, Bush over the I think I think you both a bit harsh. Actually, I didn't want to go see this film. I was put off by the title a site some while ago. Actually, I was put back talking, so I decided not to go see it, and then I wanted to go to the cinema because I felt a bit rubbish when I was out on that was all that was on. So also it Andi I was actually quite impressed, given that I'd expected expected it to be really bad. I'd also forgotten that low birth I'm not sure how to pronounce his name, to be honest, but I didn't know he was in it and was quite pleased

because I like him. But I actually found it. Given that I have very low expectations, quite good on several in several aspects. I agree with most of what he says, but particularly the blind man, actually, which seemed gratuitous on DH, you know, just repeating title truck. But I watched it again because we're going to do this. I watched it with my partner. He liked adverse, and then he grew very weary of it on DH. I think that's partly because of the reason, she said. There was a lot of laziness in it, and I think one of the big problems he had with it was the fact that they just seemed to physically kidnap him at the end. Andi didn't bother is with with with how they became a family, but I thought it was kind of good on some respects as well. On DH, I thought, Yeah, the the fitness I find most for one. What was positive about is the fact that we've got a really good a person with learning disabilities in a key role, which is rare, if not, you know. No, just not there. I think the film was built built around him, wasn't it? Yes, but I did fight one of the things I found most problematic, actually. Was the that kind of repeated those kind of infantilizing special things about people with learning difficulties on on down sentiment syndrome, in particular, the the fact that the kind of idea that he should realise ambition to be a wrestler is a bit a bit like the make a wish. Uh, let's get this kid to Disney long type of thing s so that that was kind of quite problematic. But it would have been quite a dull film if it didn't kind of get there. So maybe they should have ended it. When he realised what realised that it wasn't up to wrestling just before he went on to wrestle so yeah, I generally think I'm glad it came out. I hate the title on Don't like those things about it, but I do think it was a really good chance to see a person, a person, a disabled person acting and covering the roll off. Really? Well, well, actually, you know, I can't really comment on it. I actually thought it was better than I expected it. I agree with you, Alison. I think you know a mirror is often wrong. So, you know, I think this occasion I think it was about accepting it for what it was. And again it was, I think I mentioned last because about one watching watching the film you were watching rather than wishing it to be something else. I I thought it had a couple of one really, really good moment, actually, that I had not seen done anywhere else that I thought was quite exceptional, actually, on DH That's the bit where Dakota Johnson, the main female, catches up with them on a beach by some Delta or whatever. And she's discussing the mind character with Dan syndrome, and he keeps put his head under water so that they can't hear on. It's a little thing so that they can have a little chat about him while he's doing something ever on. Actually, and he she says, You know Well, you know he can't do this, you know, we've got to do this for Una Dios Thorman Charlotte both says, Stop calling him a retard And she says, I didn't ever called him a retard. And he

says, You didn't use the word that everything you say indicates that Andi, if you think about what she's saying and then the way he does that, that's actually quite a radical revolutionary moment within a popular mainstream Hollywood film on the treatment of people. Learn it, of course, which I know. Tom Paulin, which used to go on about Hollywood's, had some of the most radical ideas in it, hidden or suddenly put into one some of the most mainstream stuff on. Actually that that moment and he isn't particularly negated by the narrative in the sense that often you'll get a phrase like that. But the rest of it is kind of like disability inspirational porn that completely negates that. And I thought that that line a loan, yeah, yeah, was so significant and so different from any other kind of represent representation that you've seen. I think one of the key problems fall for me with the film. Then it's true with society. There was no issue of the elderly being in this institution. Yeah, you are disabled just by being elderly on DH. That that kind of contradiction within society, that it's it's okay to bang up literally in prison, certain sections of the community in any regard to kind of independent living, each being a primary one in mind that I think it would have been strengthened if it'd questioned because he's often about films set in institutions dancing on, well, dancing one with James back four years ago in time don't they don't actually think they're kind of like, Well, there's certain disabled people who deserve freedom, But they didn't never question the natural existence and the ideology of institutions. And and this this this with that. Just that one line, which I thought was was so good I was January Spot is a cliché film. It is a fairly standard narrative. He's is Huckleberry Finn is all of those things which tap into a kind of American psyche. So I thought it was much better than I expected. And that line really did transcend the bottle in a way that I was expecting. Didn't Andi Andi seemed before that. I think it was was kind of showing the It was kind of encapsulating the strength of the relationship between them, which I thought was also quite a rare depiction off disabled masculinity. Sze I mean, you know, it was I think it was quite honest in the They're was a knish you well off power in there and they kept being repeated by, you know, the guy who's, you know, what's number one rule that the non disabled guys in charge? But then, at the same time, I think there's an element of reality in there in that, you know, he has somebody who's newly escaped confinement on DH has Bean fantasised most of his life that he will be looking to somebody. So I think you handled those fits quite well in terms of looking at their relationship. But you were also talking about, you know, the kind of American some of the American cultural things that were going on, that I do think it's worth mentioning that usually for for a film of that type cinematography is not great, and the cinematography was actually pretty good in

this film. I thought I did get quite a lot out of that. I agree. And I think being in isolation, the landscape looked fantastic. I thought that was really good. But it's not that I disagree with Mirror. I think you're right in everything you've said. But actually I think there were moments you could pick out well to make it more than it was mirrored. No, absolutely. And I agree with you on that. And when they, when he challenges Dakota on the issue of referring to Hackers, retired all but in name. But what I thought was interesting was before that you've got the example of, Ah, not till people determining and discussing the future that's able character. Do we take him back to the place? Do you let him go on then, after you've had that discussion where child of we've quite convincingly calls coaster out for her for views and practises in relation to Zac's your life and what it is like choices. But then also almost regresses because later on the film, he then has to lock Dakota in the car. You know there's the stopper from interfering with Zac's interested in wrestling, so it just it just felt a little bit clumsy, messy. And I think, you know, I enjoyed, you know, enjoy aspect of the film in terms of the soundtrack in terms of the cinematography, Absolutely agree with Alison Point. I think it's just problems with the storytelling itself, and I want to acknowledge that I might be drifting in tow. Want to get to be a different film. I just think there was something clumsy element in the way that it's told the Storey. Even if I don't know, even to the you know there was there, Was it found comfortable? Also in the sense of Yeah, Wass was exactly being, ah, an individual with Down Syndrome and his character, Wass that used as a metaphor then for Tyler to re evaluate his life in terms of his misdemeanours and on DH so called deviancy was an opportunity to fail in that Teo to consider hair view of what she wants from my life and Andi and also you know, they have working practises and so on, which caused ends with them all running off to complete their dream to Florida. There's this There's this those issues I felt with a little bit method and a bit clumsy in the writing, I would agree. Allison Yeah, no, I'd I'd agree to, but it's Yeah, I think it was weird in the lots of just like, really, you can't gloss over that moments. But the same time he seemed to have an idea around to take. So my specs forward a fall? Yeah. Then I thought again, it was It's a difficult one because I think it because, in fact part the whole publicist for the film is is how it has changed. Schuyler. Booths Life through meeting this Zach got started in the child, believes and in fact, he was arrested in the making of this film for being drunk and disorderly and delayed the making of it. Actually, in meeting the guy with Down syndrome has made him reevaluate his entire life to get it back on track, etcetera. Although although you didn't you know much about his background because he has quite an interesting background, was the

film about him that came out last year just before. Wasn't it always it just before that? Oh, that's interesting, right? Andi, I think. But I think that is it. That is a cliché in itself. And I think part The problem is, is so. For example, I've just done a chapter for a book on being in isolation. Actually, chapters by Underwood, about 60 70 other authors on and talking about how this is this is an opportunity to reevaluate your life. And the problem with the reevaluating your life within this film is that it's it's within a narrow context, off, off, kind of like the American dream and the kind of normalisation which caused normalisation. Does life come from learning disability studies in the in the kind of light 80 70 90? But it's no about transcending the normal on DH. That's a problem for me. I don't think he has the capacity or the intellect to transcend the normal, but just about being a more civilised world in that within that confidence that I'm not sure I'm being that clear. But so I think it does. It does make so, for example, in that conversation to go to Canada, Dakota, where your name is that I was talking about. She does reevaluate life and see the errors of her way an institutionalisation for someone like him, but not with the people, not within its broader context. On that, that's the problem of it. For me, it takes one step rather than the three or four that it really could have done to be quite quite revolutionary. And I think on that, that's I think that's what the heart of what you're saying, Miro, is that it goes a bit, but not far enough and if their names up repeating tropes and clichés and stereotypes of disability. But I think Alison's point about, you know, analysing the film from the from the concept of power is really significant because you do see, like, you know, you do see elements where Zack is is perceived as being in a very powerful situation. But then equally you see the power shifting on. I think that's my issue there. It is constantly flowing backwards and forwards, which which is not the problem but ultimately end with the fixed off his life coming from the non table characters deciding that will take him on the journey. They've fallen in love almost through, you know, through his facilitation of his existence. But then, you know it's a case of, well, we'll take you with us or, you know, on the decision to to continue our journey. So you know, it starts with him being marked differently because you want to get out of it. Institutionalisation on. Then through the film, it fails, like actually, that the main issue is his desire to have friends and have a family and be on have value. And I think also that issue of value and self worth is quite fascinating because it's valuable. Southwest come through a format off pretends, protect pretending which, of course, is what wrestling is is. It is a form of pretending. But then also, then it relies upon what once i what once, once the the central issue becomes it desired to have belonging, it then relies upon the non several characters to facilitate that. Yes, so even even that notion

of like having a family is not his own family. It's this pseudo constructed one, and I think that's where that was because I thought another kind of stand up point which again, it's just frustrating. It wasn't fella developed in the script was that recognition of him being abandoned by his family, and he and he assumes that being abandoned by his family means that he must be there for the villain in his in his own Storey in his own life on then it's just, and then it's kind of brush over again quite quickly. But I thought that was quite a poignant moment. That was a waiter to reevaluate. Why has why why is it tolerated? That we will abandon people and leave them to be warehouse in environments where there was a considerable lack of try to control, but also where we deem it acceptable just to throw those who are seen as unproductive or unworthy of society? Yeah, Alison. Yeah. I mean, that's amore. That's the moment that that I was referring to when they were talking about, you know, whether it was the hero or the villain and all that type of thing. I mean, I think I think, to be honest with you, in some ways that there are problems that emerged that this the thumb points are which are here too problematic anywhere in the way that we all treat people with learning difficulties in actually in actually. Well, what? What does what What does liberation for somebody in in that in his position. Look like, you know, on DH, I have heard, you know, in kind of real life, almost people discuss discussing You know what what people, what people should do for one of the best will be protected from watch what they should be allowed to do and what I don't know. What does that liberation looked like for people with learning difficulties out? How do you protect without without actually without actually disappointing, as they would have done if he, if he hadn't got to wrestle on DH, allow them the opportunities that that that that that they want that feel that they're normalised despite our critics of normalisation. So there's all sorts of problems anywhere that are actually quite hard to solve, which it kind of begins a conversation about, even if it does, then pushed over them and make you all happy. So so, in merely there's a couple of key moments in the choir are quite challenging and quite original to see animation. Hollywood's moving you know those two bits we just mentioned. Charting is it's fascinating that that happened. So let's talk about the ending. Both that he goes wrestling and then the bit after that, what did you think of the letter? Name wrestle kind of stuff. Was that no inspirational porn? It was just stupid, Really? That Alison, it's no good Don't normally use. It was just It was just silly. It almost like a It was almost that moment that some films get to where you think. Well, that's just finish the film. Yeah, that's what it felt like. So I thought I thought it was gonna be worse than it wass. So, for example, as as he's about to throw him on DH, come in to beat the guy in the head. I

thought he was going to throw the person at them, and then it wouldn't happen. So actually that didn't get his head kicked in. Jeez, paraphrased I was actually quite good in a way that it didn't double up on the stupidity of it. Meera No, I agree. I it was It was for May. I felt inspiration upon a ll that from I think from the moment where his idol wrestler, who's given up on his life talk, give up his life of wrestling. Then comes back dressed, dresses a wrestler driving his car, which I thought was absolutely nonsense, I think, you know, for May I thought the film should have Perhaps it would have been too short, but they have expanded the bits that we thought was quite significant. I thought it should have ended where he had to go and see the wrestler, his idol and on his idols, actually doesn't do that life anymore and has no interest in that on. Therefore, that doesn't use his sympathy for disabled person to then re energise his interest in and training training people to be restless. I thought from that point onwards, I thought that was the most problematic part of film. I think I think that kind of started to drag down the whole film. Them from Mai Thi Endpoint, which which I then put was Well, I wasn't that enthusiastic of spending an hour and 1/2 watching it. And it's funny because I I I agree that you both absolutely. But I went out a butt Hey, being an inspiration is this is awful. One of Shang on saying it. If you have some kind of severe impairment, you are You are a valuable inspiration to a lot of people, whether you like it or no. And it enables whole groups of people to get up in the morning. Yeah, I mean, I mean, nondisabled people on me didn't capture that a little bit in the sense that the wrestler had given up his life was pretty shit. He was now a nobody, and but he still had something to offer. And I think the Chez moi ce is that he didn't do it in amore intelligent, why? And it just became this kind of crash kind of ignorant redneck economy thing and the wrestling in the physicality of it. But then he also had that notion off. For example, the guy he did wrestle with had no problem about really hurting the person. Yeah, that was good. I I thought that was called on. And so there was a lot of mixed stuff in there. It wasn't coherent, Andi. He didn't deliver anything particularly satisfying. But there were bits in it that you could see that it tried in the actually Yeah, so again. And it's kind of like I think it was It was enough to kind of like, not be too inspirational pony. Yeah, but it wass ahs well, at the same time. Can I just say as well? Just on the point I thought was interesting. Because if you go back to the Shire Leboeuf Ah, when he challenges to coated Johnson, I think it was, you know, on that issue of infanticide creating the infant of Zach. But then I thought I did. It just made me think about now when you were discussing the wrestling scene. When he when's that comes out dressed in that ridiculous outfit you made of cardboard and 10 Andi, even the wrestlers is like what it is

muttering under your breath. You know what you're doing parading like this every day. I thought that was quite significant, but it's almost like, you know, child abuse has gone back on what he said about Don't don't create the child house of out of Jackson Dax experiences and is on a choice in control. I just thought that oversight was was was shyer than falling into that trap as well. In the way that he parades. Zach, you know, on route to the boxing ring. Yeah, I again, I agree completely. Well, wrestling is stupid. Andi actually go into that, you know, which I think is just stupid. Important. Lis on it was almost, like, continued to play the game. So, you know, I'm not sure I'm saying, but but I agree, But equally, I think that there was a bit more that it was It was a bit more challenging than actually being pure pawn. It was inspirational porn. I'm not at all, but I think I think what's interesting is that they originally wanted the Shinobu counter to die so that when they're driving off in the end, they go off together alone. You know, Zack and Dakota Johnson. They're just alone. But that was deemed too much for him to have died. I think that's quite interesting. Yeah, I think I was probably killed on DH. That would have been a little bit there, I think the problem with the business of the industry, there's always the fear of a sequel. So you can't kill off a main character. Any other comments? What? Anything else from Alison? Oh, no, no, I don't think so. I think that the wrestler, I don't know. I don't think wrestling is stupid. It's not my cup of tea, but I don't think it's a bit what I've been stupid in the sense that it's about showmanship it's know about Yeah, yeah, I think it's a new, interesting metaphor to use in this particular film as you wanted out mirror. But I did. I was relieved for the second time to see the wrestling, not having any mercy on him. Yeah, I thought. But having said that, I think there were quite a few mixed messages in the in the film about about, you know, the fact that the wrestler didn't do that, but maybe this annulment of class and on intelligence going on there. But the other people didn't want to disappoint him, so so went soft on him. So, you know, I mean somewhere. I suppose that's a reality Off of the lives of people learn difficulties is that they will get people who who refused to normalise them, and then they'll get others who who compound all that. So it must be a very it must be a very confusing, frustrating in world to live in tow. Have so many so many people treating you in vastly different ways. I think it captured that ahs Well, actually, I supposedly quit. The question is, you know, just reflecting on what you're saying about particularly the wrestler in the in the ring. It does. He does. He does he treat him in the way that you treat him in the film because he sees them as an equal. What, did you see him as an inferior? Because I got the feeling that he was treating him. He wasn't being soft on mea wasn't being protectionist around around the brutality of the of the

of the of the fight. Not because he's always equal, because he saw them as inferior. And, yeah, he calls him a retard. It makes it makes reference to this. Isn't that kind of make a wish Foundation trip? Yeah, I know. For me, it was a case of, you know, immediately. I thought was This is this is This is interesting. You know, he's not near the thie referee telling him to calm down his mates saying that, you know, calm down when you're fighting him. But then I just thought. Well, yeah, but is it because he sees the personal lenders building as inferior to himself, and therefore he feels that he can exact this level of dominance and just seeing him as a person and using the language ofthe ah, of wrestling? Yeah, and just absolutely. But I think one thing I want to talk about one thing. Mohr. Actually, because Allison's reminded me class there is a big class thing between, say, the Dakota Johnson thing. There's a big thing made about that. She's gone to a university from yeah, on and kind of like Charlotte Booths. Kind of, you know, more working class narrative, and but equally these that ghosting karat gold's gold got Sargon time. Terrible names is almost class less. Yeah, Andi, I think, Yeah, I don't know what to say about it, but I thought that was interesting that the two primary ones were engaged in a little bit of a class battle that was indicative of their attitudes toward Islamic. In the kind of educated, middle class thing is institutionalisation. You know what they can't do on kind of like facilities to put them in on the gentle battle. Yeah, on DH the working class person was much more kind of like historically saying, more accurate way were always just part of our community. We were different and marginalised in different ways, but actually that kind of working class acceptance, wass revealed in a slight way, No excessively, as was the kind of middle class, upper class attitude as well. And I thought that that was bound. And again there's this things in there that that you can take away that arena coin different from anything else off saying, Yeah, I think it's a step forward overall, that's my, uh, just we need to keep working on the storeys that are told Absolutely so anything else on your own class? No, I I'd be in agreement agreement with you. I think there was a general problem with the way they portrayed people from that particular geographical area. You know, it was always, ah, emphasised in the portrayal about this sheltered backwards area, even even when he goes and buys the food from the grocery straw on, they have, the person behind the desk is saying to Dakota, you're the most beautiful person I've ever seen. You know, the people he works with and every everything that was, there was a real problem with the way they portrayed the community communities in the area. I thought I got there and I thought for an American audience that that what that was about class. And there's a lot of class stuff in there to do with American culture as well. You know? So but, you know, I

agree. Anyway, let's move on to the Whale Bone Box, directed by Andrew Cutting and featuring his daughter, which I'd, which he described as handcrafted experimental film. It kind of is very experimental, and it's about it's the tale of AA friend of Is He's Got a Wire, a box made of wild bone. He was giving it 30 odd years ago from a beached while in Scotland on It's About the Journey to take it back, to be buried on the beach where that while washed up. That's in essence, but there's loads of other stuff in there. I know you're you really like this, Alice. It's all these. Well, no, I think probably start with about things going, but yeah, I do. And I am. What I will say to start with is, I like Tio Surma It's so so much that I am endeavouring to see all of his films out A friend of mine did tell Mei how good he was and I know cause with it on DH Yeah, I'm trying to get my fill my hand on every film that has made certain Simon Uh, look, it's further on. Actually, I would contradict himself and said that one of the things that I realised that the 1st 5 or six minutes is that it reminded me of something that I big a thing that I used to watch some years ago. Films by Patrick killers such as Robinson in Space, which I absolutely adults so already is that they're on. Then there's the fact that his daughter's in it, So I'll leave it there and let you start with with things about the film. And maybe, but I imagine the placement of his daughter Well, I'll start because I've been watching his films first since Gallivan, which is about 25 years ago. Yeah, and I was a big fan of Calvin. I think Gallivan World was an exceptional film in its use inclusion of the off kind of disability. Saturn in disbelief that I thought was quite radical. I would say, I suppose the thing I would say it is it's not a conventional film in any sense. And if you're not used to watching this, it will seem very simple. Going to watch. Unless you've had that. Like you've talked about the Keeler films that you watched in the past and there's others like Derek Jarman, he mentioned. Yeah, really, all of those kind of things. And if you're not used to watching them, I think you'll think, Oh my God, this is just shit because because it is very different, you know, a lot of it's no in focus. You can't necessarily here. It'll there's different formats use, you know, eight millimetre photographs, kind of archive. It's all thrown in there on the audio is important the visuals and in a way it's unfair to call it a film. It's actually a work of art that's exploring so many things. I think there is it. I think there is a problem with the work. In a sense, the latter work in that I think my personal view is in watching and recording films is an attempt to give his daughter because difficulty, meaning and a kind of a value of existence via trying to give meaning and value to other things, like the wild box, you know, returning it to the earth about life, existence, death, you know, and recutting it has their religion. He is an existentialist, by and large, he says himself in the very same abuse, and and

I do have a problem with that. To some extent, that is, it is about him, not her particularly. But again, that's perhaps me emotions to be a different film. I think that there's too many things in it for it to be accessible. Watch any art. But I work of art, be accessible to everybody, doesn't need to be and I don't even believe it should be. But actually, if you're gonna do a kind of thing that you want, get out there. I think there is an issue of accessibility to the ideas on the content, the thing that makes it slightly problematic. Equally, I I have a problem with outsider art and how that is used by non disabled people. I have a big problem with that on DH. Hey, hey! And recording does see his daughter within that kind of narrative outside of our our our brute that aren't that I. D. C is incredibly problematic. Given that, for example, disability are which is kind of art by disabled people that has a kind of political consciousness to an articulation is being eradicated and destroyed by funders and the mainstream in preference fall. What it called outsider are, which is that notion of the disabled kind of servant being closely linked to nature and innocence and all of those things. And they're all deeply problematic issues that a film about that to some extent which this is and the kind of that kind of fix ecause anaesthetic an atheist searching signifiers on they're just all over the place on. But I think that people, I really did like this film. And I think there's so many things in there that are really good. But I I didn't have a cool problem deep down about that element of it. Particularly some of that. Yeah. Miro, Your turn. I'm happy. I'm happy if you wanna respond first. Allison. So it is okay. Yeah, not Fallujah. I am. I disagree with with some of what you say although I do, I do get the problem off outsider on funding to artists and those structures. I think I think you know clearly you know much about that as anybody does. And I think I think you're spot on with that. Partly your you're the one thing that I've taken from that I may be reading it wrong is I can see how somebody like could cutting could be seen a bit like the way parents in disability studies I'd take, you know, do occupy rather a large place in disability studies. I can see that that that can can be problematic in several ways, all same time essential. The one thing that I disagree with is that I'm probably gonna quote you're wrong here. So incorrect straightaway. You're you're think it's a matter of reading. You are saying that it kind of looked looking to her teammate meaning off her for for the audience. And I don't I don't feel that at all. Well, I actually do do think Asai thinks mothers do that. His daughter reading is uses like amuse Jesus music. Looks like Tilda Swinton was for Derek Jarman s. Oh, I don't think I think you know, Like I said, it may be an interpretive thing that I I think I think he wants to show with the world what he sees in his daughter on Guy recognised you say about the signifiers, but I don't I don't see in such. Yeah,

I don't feel there's a kind of use that were going on. I think the pride and love it's that Sean is immense, and I think it changes the narrative completely, even if I do agree with the fact that for some people this will be inaccessible, I No, no, no, no, never shop. But I don't know. But I would agree with you. I think he is doing that. But I think I think I'd probably say that's what I find problematic in the sense that because he is doing that, he wants everybody to like you, say, see the love he has for his daughter so they can have it as well. But I think it transcends that to be a kind of an attempt to validate the meaning of her existence, which again I don't necessarily have a problem with. But I think it if he's an existentialist there is no meaning in any of our lives or life is pointless on DH, and it doesn't have the politics, to some extent to make it that much more powerful than that. I think it could be if that was in there. You know, you're one of the problems in watching his films for me is I don't believe in the mysticism and the the kind of kind of spiritualism and the not spiritualism in that kind of talk about. I think you called it the main things. Like what he called this in the Q and A called a sonic ontology. Yes, I to me, I don't have any of that. And of course, that is a problem in watching a film like that, you know, like you know, like even the kind of he says, You know, once he got the box and understood it, it has a power and a kind of mysticism. No, it doesn't. You're giving it that on. Actually, I think it would be better to have an exploration off giving it that there's a law off that attempt to kind of give meaning to things that have no meaning. Andi, I include him doing that to his daughter as well and to himself and to the objects around him, and that isn't particularly existentialist to make. That's that's more, he says. He's He's a searching for signifies there are many heroes speaks. Can't just say very quickly that I think that this even though I can't get what you say, and I kind of disagree and agree at the same time. But I think it's coming particularly particularly significant control. Norman in the it does it does bring up possibly ambiguous, but questions about pull something anthropocene on. I think that's really quite significant at the moment, although I know that this was coming, obviously on. What do you mean by the Anthropocene? Well, the kind of melding together within the film off off, off her off people who journeying on DH Ondo off off off, the the the human animal interactions on DH. What we assume of them, how they're changing where those might go. And I think that's I mean, it's a coincidence, but for me that they did actually that kind of those can't country since you're talking about I'm not haunt ology that he described actually did did seem particularly profound that this in the middle of the the carpet process. Really, Miro, you are You don't tend to watch films like this. Is that fair to say? Yeah, this is This is new to me. So as someone he sort of seeing this kind of film for the first

time. What? What was yours like? No, I thoroughly enjoyed the film on. I would be interested in looking is catalogue. What? I what I thought was clear was the immense love and affection he has for his daughter. I think you still that right The very beginning when, um no, it's not. It's not his. It's not his voice. But there's questioned around the love for the for the for ah, for the pattern that his daughter is he even going and And you see, like in terms of the language and the meaning of the words the beginning Almost like the love for the leaky body, though. Yeah, the body that's not usually seen as being affectionate, You know, the bodies that usually disposable or disregarded. And I saw that as being reinforcement off disabled people. You know, we look, you know, we should look so people when we should question why we why we buy We consider people to be intolerable or or disgusting on the basis of how their bodies function on DH and behave. So I So I thought I thought that was kind of the kind of a restart moment. Rather big, very beginning, I think. Yeah, and as an existential noticed. You know, I don't I didn't buy into any of that kind of the mystical nature of the box right on that. But I think it was There was this question. The emphasis of the film from Mai was the was the importance off different levels of interpretation. And you saw that not just with his friends who were trying to make sense of the box, trying to make sense of the journey on the meaning of it. But you've also saw that with what I thought was what I think was all the Ince's interpretations. And, you know, you had you had a couple of people on the just their voices, and I think every guy I might be wrong. But I think they that they were trying to make sense of what they were seeing, and they were asking questions about Is the gun real? Does the gun act? Yeah. What is an angel? That somebody who's trying to hunt something, You know, where the power. So it was again. You also have that clue when they're in the museum and that does that reference to multi variant that Vallance e on DH. But you know, so it gets questioned at different levels of interpretation and in terms of what he is sound to make in terms of capturing what his daughter is is seeing a making sense off, then is being produced to his his interpretation. But then it also requires the audience for you to listen to what the audience think of the interpretation and then leaves you with your own position of trying to make sense of off the storey and indeed the meaning of it. And again, I think I could ask the question, you know, is a meaning to be taken from. And I think what director is doing is he's leaving it up to you to decide whether you take meaningful or not. Andi, that's what that's what stuck out for me. I mean, I got the points, but I think the thing in the kind of the museum. Where is the voiceover talks about multi Valin C. I think that to me is to keep it in the film. That explains what it's all about. I think you know when, when?

When? When we're reading books in academia and you're supposed to pick out that one phrase that entire Isn't that that that did that? With that particular moment? Andi again is an exceptionally good film. I'm not criticised battles, I think, if only as well was that with her in that gallery. I actually found it really funny, I think, I think. But what about just just want to start a political comeback on that? I think that is really key that part because well, it also states is the is the way in which we occupy different positions. At the same time, it got me thinking of almost no kind of threw Cody, and ideas of power in terms of the resistance and depression can be experienced at the same time, and indeed, for one to exist, there needs to be the other position as well, which we may occupy. So I thought about Yeah, I absolutely agree with you that that that idea, how do we understand where we are but also thinking about where we may also the other, the other areas of our thought process, our interpretation and how we may occupy those different positions in order to make sense of the totality off the experiences that we're having? I think, and I think that was quite key as well. In the part of film where they talk about the distinguishing between humans and animals again making into into Alison's point, they talk about how how do you distinguish between when they may come to the whale? And they say, Well, you know the idea of death when it becomes when you made it possible to kill the whale And I thought that was quite interesting, particularly not not saying that the film did this book as a disability city scholar. I then thought about Well, how do we distinguish between ourselves and each other? Actually, the idea of death is is inherent within our distinction of ourselves, because we have caused you determine the worth and value on the basis of who we decide to see a disposable and not on course. We see animals and disposable. In a sense, some of us were killed, kill them to eat them and therefore their worth. And he comes from that. I think it's a similar for disability as well. In terms of way allowed salespeople to exist on the basis of they may provide something to us cultural signifiers, metaphors or, indeed, limited examples of work. But at the same time, we can dispose of people when they're not seen. Teo be useful again behind. No, there's there's, there's, there's there's narratives, there's lines of thought that we're going through the film in terms of interpretation and trying to make sense of who we are and how we did differentiate ourselves from each other or from animals. I think is really key, though. So did you feel over in the kind of experimental film genre that this this this was a good way to do that? And they achieve that with a considerable degree of success? I don't think it wass. I wouldn't describe it this next very mental film. It started out it felt like that, but I didn't feel it was that experimental, but maybe working with different definitions well, in a sense that it Sze, not

conventional. Let's put it a non conventional to enough. Sorry, two subjects are to be pedantic. No, no, no. Because I think, you know, experiment would be a lot more challenging than this. This does have a fairly well defined narrative which off a structuralist or a lot of experiments done, you're right to pick me up. No, I mean for me. It's for May. It's, you know, one of my parameters is Do I think of our film afterwards and for most times, finished watching it? 10. Awfully. The cinema I don't really think about ever again, but this made me think about it. You know, I was thinking about when I woke up in the morning, and I imagine I'll be thinking about it for the lead for next couple weeks. I saw it in that way. It does challenge me, too, reflect on the idea of who we are. Are we in a permanent state of becoming too kind of you? Look at that. The new materialist perspective on understanding the world. It is that that sense of we're always becoming, and I think that was That's what I will be thinking about. That's what I'll take away from the film That idea of perhaps there is no beginning or end. The box mysteriously appears. Yeah, and then they cause the barrier. And then in the Q and A afterwards, you find out that the box and appears. I think if I read it correctly in a museum later on, so it's it's always that sense of. Well, I thought the director was doing was he was trying to emphasise that that notion that ontology off there is no way the way, a way to make make sense of worlds that were always becoming. There is no way to understand where we begin and where we end. And in fact, that also linked into later on the film as well. I thought, when they talk about ah, you know the the awareness of structures and when we die, what's up? What does death providers with? Well, actually, it still requires us to do something when we think about death, because death doesn't mean the end, it means that we are then reflecting on their being prompted by the notion of death to think about what's what way are we part something bigger, Ari parcelling, grander because I think the key thing is that there's no answer to that. And I think that's where that's where the that's where the That's what's really good about the film. If it doesn't, it doesn't ram down the throat. The idea of off spirituality or ontology is, as we've said, it leaves without you have one character, I think, is his friend, who talked. You were deeply committed to the idea of off of the mystical nature. But when I'm watching as essential noticed, I'm thinking Well, actually, the idea of death was probably to think about something, what I'm becoming, but every but it makes me realise I'm not part something grander on DH. Therefore further, that will do it. And again it is. It's a dialect that comes from that the way that we need to continue discussing those ideas of interpretation on how we make sense of ourselves and ourselves within the existing structures, off society and and also about the very nature of film, because he does use a lot

of the audio from very successful mainstream contemporary films like *Sunset Boulevard*, for example. And actually he's getting you to question what film is that at the same time, which I think is one of his strengths is, is to get you to explore your notion of what you're actually watching. And now it's constructed on the often reveals how he's constructing it, playing with it, the nature of the image, the nature of the sound that goes with it. And it's sorry. It's also, I think, it's an attempt to make indistinguishable indistinguishable what Israel, What is imaginary. So it's almost playing with his ideas of objectivism, Onda, subjective nous or indeed, idealism and the material. Because, you know, you have this question of well, yeah, do we do we directly interact with our imaginations and on the intention that come from our imaginations? Or Or, you know, is there a need to in order to explore the subjective nature of our ideas as a way to then find commonality and and and accept experience with the others? And I suppose that the significance that he plays on the doorstep in that question around objectivity and subjectivity is that his daughter the gatekeeper, she will the silent act. She was a gatekeeper. In terms of she, she allowed for the exploration off the imaginative and the questions that come from determining go in this kind of forest area, which is which is not really We're not really understood where that ends. We're not really understood what the what the nature is what she's hunting. If indeed she is hunting. What is she looking for? I think that you had that that so therefore he places the significance of the daughter. I think that we can question whether disability has a significant in that as well. The idea of you again go back to Paul's point. About kind of you are proof the unclouded nous around that's usually framed around those issues. You had the idea that his daughter is there for the gatekeeper, to that exploration off the off what is real and what is imaginary. Yeah, yeah, I think, Yeah, I think that was done, obviously. And I think you've got to kill it very well, *Mirror*. I think he's a ticket. I'll take you like they're actually, but what I would say it is again coming back. The answer under our Brooke kind of notion that I think on again if you read around the stuff from the kind of work that he does his daughter does and with him, etcetera. This this notion off that kind of genre of art, as as people learning difficulties as having insight into the natural into nature into innocents is a cliché in itself. And I The problem with this film, for me is it doesn't question that Attles, in the sense that I know the multi violence he kind of stuff allowed you to interpret that. But I was left with with the feeling that he has an absolute belief in witches is a kind of a generalised year off. People have learned it is that I think is unhelpful and unproductive. Boat boat Sorry to play Devil's Africa. I mean, that's kind of not on his agenda. He's easy, General, Aziz said, is to get his daughter on film. Hey, don't you

know more selfish agenda is that? But I think also, even though I would, I would agree with you in refusing. But that kind of stereotype at the same time. I think in some ways it's not particularly about people learn disabilities being close to nature. It's about what's being further away from nature on DH, forgetting it constantly, constantly forgetting that constantly shoving that away. So in some ways I think there is a slight case for for I know I'm kind of arguing something that's on failure on safe ground here. But I think this is like case for actually pointing out that the that some people with learning difficulties, no, all people with learning difficulties but some people learning difficulties like my sister Wass, for example, is far away from the cultural world that we construct that that that that binary then becomes I'm not stereotype becomes doubly problematic. If you see what I mean. You know what time it is? I didn't I didn't and I agree. And I think I suppose it's that whole note. Like, you know, we talked about biodiversity, and often biodiversity excludes the variance within human e. On. That's a very, very big problem. How, you know, thing kind of biodiversity within humanity is gradually narrowing, literally day by day. I think you know there is that in there, and I don't have a problem within it within it within itself. But I think within that multi veil unseen, there should have been an opportunity to question a bit more within the narrow as an artist as a Zen recording is, then, I think was there. But again, excellent films. I'm glad it was made. I think it says a lot, explores the law. Any other comments from the pyramid? Alison, that was I don't know if you have this mirror or Paul, but there are certain images that keep going back to me from the film. I wanted them straight. I mean, you know that that I imagine that kind of narrative natured, magical qualities is when she she has the gun, for example, with the headdress on, but one that keep that keep. I keep remembering. And I never thought that I'd see such a beautiful image constructed of these things, given what our culture delivers up to us. But I remember standing with a Zimmer frame, looking out on guitar tools on it is just an extraordinary image on and just totally beautiful on. It keeps coming back to me in those ways. I have to say it's one of the It's probably the happiest three hours I spent in the last month is watching that film, and this needs a Q A Q and A. I did find it hard a beauty to it, regardless of whether you like the more mystical existential elements to fill. Mira, No, I think Well, they're being last thought ad was around, but yeah, I think about what I was saying about the images with them, but they came to me was the image of the off the living whale when it was beached, and then obviously waiting for it to die and cutting it up. And I thought what was quite significant about that again from a disability studies critique is that idea of off, um of necro power. And did you know individuals with power and authority determining

what should happen to the individuals and and past, possibly through the in activity that they take, they allow they allow a determined you should die. Of course, that speaks a lot too. The issues surrounding tail people's community. I thought that was married in the life of the whale as well. You know, in terms of you see it now in contemporary images as well. When you see animals are struggling intently. For example, when a whale's B is as beached on, it's the question of you, do you? You perpetuated it it's it's suffering by not doing anything and just kind of standing around on almost looking at it from a point of view of off curiosity and voyeurism. I thought that was so. I thought there was some real resemblance is between how they were exploring the significance of the whale and what that's what that means in the context of other people's community. And I think again, you just going back to the issue. A cz well about disposable bodies. Andi kind of nuclear power I thought. I know the issue that until the time that that was reinforced was when they were taking the poems by by bunting. Yeah, the idea of existence is is seen as a problem. Every life is a crime on again. It reinforced that the question of how we see certain people's existence as being deviant as being problematic one could argue in the case of the whale you. Therefore we, after them space resources on trying to keep the well alive or to do something about the whale and eventually that becomes ah ah, commodity. In a sense of creating off on DH, producing artefacts probably exist into the whale, but again you can see. You can see that within the context of disability, You know, in terms of questioning that whether people should be living in the burden that places and even within the context of the current of eyes, you see that being played out in determining and rationing services. So perhaps you know, the position of his daughter is to try to bring those two worlds together as a gate keeper of that knowledge of questioning how we see the curiosity of this, you know of this creature in terms of the whale on how we may think about ourselves. Either is individuals, however, of a broad society or specific communities on the way that we determine the worth of certain communities. Brilliant. I think we'll end it there because you don't want to pull the listening too much as we've done over an hour. So thank you, Allison. Thank you. Miro turned. Listen to the next one