

TITLE: Kristin Luke talks about the *The Mobile Feminist Library: In Words, In Action, In Connection* – the exhibition at MOSTYN, Wales UK.

TRANSCRIPT:

My name is Kristin Luke and this project, called "In Words, In Action, In Connection", first and foremost it's a massive collaboration between a really wide group of artists and publishers and activists, to collaboratively bring this collection together, that kind of tries to capture a sense of where feminism, and activism, and publishing intersect as they relate to Wales. And my collaborator Minna Haukka and I, we run an ongoing project called the *Mobile Feminist Library* which came about through us meeting at a time when Minna was the artist in residence for the *Feminist Library* in London, which is an amazing collection of journals, publications, periodicals, artworks and all sorts of literature from all over the world.

We tour the collection from the *Feminist Library* in a van. Part of the nature of that project is that the collection is responsive to every place that we stop. We're thinking about creating this kind of mobile platform, an invitation for people to come and kind of have immediate access to radical material that might otherwise be inaccessible. So that's the approach that we took for "*In Words, In Action, In Connection*" to kind of respond to what those themes of feminism, activism and publishing mean for Wales.

From the beginning it was really a recognition that it's not just about my voice and Minna's voice in determining what this collection should be, because in terms of a kind of intersectional approach to feminism, it really has to be this recognition that there are multiple standpoints from people who can speak from multiple perspectives about what feminism means today in terms of not only gender but race, and class, and neurodiversity, sexuality. So that's really ...We were thinking of ourselves Minna, and I, and Juliette as kind of conveners of an amazing group of people.

So the wall behind me is the *Feminist Library* and original publications from the 30s up until the 90s on this wall. And there is also presence from the Butetown History and Art Center, as well as Patriarchaeth has contributed some works here. There's Welsh language journals as well like Rhiannon and then on this wall this is LUMIN's contribution.

So Sadia Pineda Hameed and Beau W Beakhouse have made these posters that actually are meant to be taken, meant to be stolen from the show. It's called Steel Books New Libraries. It came out of this kind of discussion about the wider picture with archives and libraries themselves, and how in some cases thinking about the liberating knowledge from libraries and places where that knowledge is not necessarily democratically accessible. One of the most radical ways of liberating that knowledge is theft.

Next to LUMINS is Rebecca Jagoe's work. The work is kind of referencing medieval manuscripts and thinking about how text and publishing can manifest in embroidering. They also try to articulate this kind of nexus of sort of the history of medicine, the history of women's bodies or the idea of the female body and consumption, and eating disorders, and kind of how all of those create this sort of contemporary definition of what the female body is.

The works on the far wall are posters by Monica Sjöö who was an extremely prolific activist, and artist, and writer. She had quite a presence in Wales as well she spent a lot of time on Welsh communes and created kind of posters to exist in a number of different contexts. So, whether they were hung on the wall as artworks or used in protests; they sort of have this flexibility around them.

We've been working with some young activists Casey Duijndam and Robyn Dewhurst both of whose first experiences of organising took the form of three different *Black Lives Matter* protests in 2020 across North Wales. So their presence in the show is really trying to think about how this next generation becomes politicised and kind of finds their voice. And I think capturing Casey's and Robyn's experiences of this which are so recent and so kind of in the process of almost defining who they are as activists. It's a really nice contribution.

Thinking around how to make an archive, a feminist one, in all its forms was really influenced by Jo Spence as well as the *Feminist Library* itself that Minna is associated with. Also Kathy Acker was a big a big influence too, and kind of thinking about how all of the three of their approaches to really making, opening up archives and not using kind of traditional forms of categorisation, chronology, and lack of access like putting things in vitrines. Not doing any of that kind of works, to make the archive more non-hierarchical.