

## Podcast Transcript

### Queer Mind, Body and Soul: Episode 2, with Beth, Roibeárd and Martha

#### Kate Drinane 0:00

Take it away.

#### Beth Stallard 0:01

Thank you.

[Music plays]

#### Roibeárd Ó Braonáin 0:16

Hello, my name is Robert. Welcome to this episode of the podcast. It's the second episode I think. So yeah, we're all from the Queer Mind, Body and Soul exhibition in the National Gallery of Ireland in conjunction with the Apollo Project and Gaisce. So hello, welcome. My name is Robert. And, and my art piece is called Blood. It's, yeah, it's funky. I'm gonna pass you on to Beth.

#### Beth Stallard 0:45

Hi, my name is Beth. I'm also part of the LikeMinded group. My piece of artwork is called Us? Us. I definitely remember the name of my own art. It's made of two pieces. It's very cool. Yeah, we'll talk a little bit more about like the actual artworks later. But I'll pass on to Martha.

#### Martha 1:16

Hi, I'm Martha. I'm also part of the project, my piece of arts called Our Bodies Are Ours. And it's like four pieces. And it's also very cool. And we'll talk about it later.

**Beth Stallard 1:24**

Will I ask the first question? How would you describe the exhibition in your own words?

**Martha 1:32**

Oh, gay. Colourful.

**Roibeárd Ó Braonáin 1:32**

Queer, queer would be a word I'd think of.

**Beth Stallard 1:34**

But it's also educational and it's, like, intense, I think is, is a word that's been thrown around quite a bit. There's a lot of heavy topics that we talk about and, you know, cool things that we wanted to educate people on and bring awareness to. So it can be intense. And I've seen people crying over it and stuff. Yeah. Which is always fun.

**Roibeárd Ó Braonáin 2:02**

Yeah, like, you walk in, and it's very colourful. And then you go and actually look at the artworks are like, Oh, this is what this is about. It's not just showing sunshine and rainbows.

**Martha 2:10**

It's very hard hitting, it's like deceiving, because you go in and like Robert said, its rainbow. And then you're like, Oh, my God, you read the descriptions or like poems or something? And it? Yeah.

**Beth Stallard 2:29**

Yeah, it can be it can be heavy. All right. And there's a lot of like, you're kind of loaded into a false insecurity of like, Oh, so frightened. It's so colourful and nice and all and you're like, Whoa, okay. This is a lot. But yeah, it's I think it's very cool. I think it's really important, though, is all because it's, you know, it's not just, it's not just bright and shiny. And look at how great it is. There's also a lot of like, oh, look how bad it is for us as well. And it's our voices telling our stories. And that's really important, I think.

### **Roibeárd Ó Braonáin 3:00**

Yeah, it's not like a Marriage Referendum happened and we're all happy and gay now. And that's not, that's not the exhibition and I'm really happy. That's not the exhibition that would have been the plan wise, would have been lying to people. And I don't like lying to people.

### **Beth Stallard 3:20**

But I also think it's important because it's representation, it's, you know, it's probably the first time a lot of people have seen themselves represented on the walls of the National Gallery have been able to walk in and say, Well, you know, those people there like me, and that artwork represents my experience. And that's, that's important as well,

### **Roibeárd Ó Braonáin 3:40**

I think that especially because with the National Gallery, it does a lot of historical art. A lot of historical art has a religious basis. And for a lot of queer people, the first thing you lose is your faith. So being able to look around all the all the beautiful art, and then at the end because our exhibition is towards the exit, at the end, being able to see yourself represented. I think that's really special. I think that like, had we been in any other gallery like the modern art gallery, that's an also in Dublin, that impact would have been lost. Because that's like a real stark contrast between you know, with all the paintings of Jesus, and then you've got like, our artwork.

### **Martha 4:20**

Yeah, it's very, like, I've been myself a good few times. And every time you go, it's you kind of notice something new and you see the deeper meanings and something new. And it's such a great one to come back to.

### **Beth Stallard 4:34**

And it's so weird. I was I was in there recently, as I was saying it to Kate that it's so weird being like a fly on the wall in your exhibition, like watching people will look at your work and take in your work. It's like a really strange experience like sympathetic, upset and then

### **Martha 4:50**

Yeah, I'm such a creep. I literally I'm in there and I just stare at them. I like what I watch as they walk around the room, and they get to my face and I'm like, what are you thinking? You know.

**Beth Stallard 5:00**

Let me into your head.

**Martha 5:02**

Like, do you see that I'm looking at you right now? Do you see that I'm here? You probably do. It's such a Yeah, it's and then seeing how people react to other stuff as well. And being like, I did that, you know, like trying to read something.

**Roibeárd Ó Braonáin 5:07**

I was in the gallery when someone took a picture of my artwork. I was like, oh, my God, that's my artwork. Like, Oh, my God. Let's pass on to another question.

**Beth Stallard 5:27**

Sure. I'll go into the next question then. What made you decide to start your Gaisce journey? Well, I mean, for me anyway, I was just in fourth year, and they were just like, you're doing your bronze, Gaisce. Good. That's what you do in fourth year. So I did it in fourth year, and I got my bronze, and that was cool. And then the wonderful Myron from Gaisce, came into it to BeLonGTo one day, and I was in a group there, and she came in and she was like, this is going to be a group of like, queer kids and allies doing their Gaisce, and I was like, sign me up. I'm there for it. So I did my silver. That's when I started LikeMinded my silver with a LikeMinded group. And it was very cool. But yeah, I never would have been able to do my silver had it not been for LikeMinded. And I wasn't even super sold on doing it at all, like signing up for LikeMinded because I didn't really know anybody. I like knew, Rob, briefly.

**Roibeárd Ó Braonáin 6:35**

I think I managed to convince you to go, I'd also another member of the group I managed to convince them to come as well. So I was like, I was like, bringing all the youngins being like, join me. Yeah. So for me, myself, my Gaisce journey began with LikeMinded but before that, so I was offered to do it in TY. But I'm Trans and I wasn't out at the time. And I was like, if I'm getting a certificate, I don't want that to be in my dead name. So I'm just going to not do this today. And then I was offered it again, the scouts and I was like, that's a double no, I'm not going to do that plus extra work that also happened to my dead name. So when I, when I stumbled upon this with BeLonGTo it was like, perfect, because I didn't have to worry about any of that. And also, I was just about to turn 18 so by the time I was going to be done with my Gaisce it would have been in my name anyway, even if there was going to be issues with Gaisce which their

weren't. So yeah, so I'm, I'm really glad that I got in because it's just, I never could have imagined because during the Junior Gaisce you've got the idea that you didn't it in TY. You go out and you volunteer in the local community. And then you go on a hike. Yeah, that's a Gaisce. I've had a different experience of Gaisce and I'm really glad that I've been a part of it.

### **Beth Stallard 7:44**

And I think that's the one thing is like everyone's like, Oh, it's something you do in fourth year and like it doesn't have to be at all like you can do it kind of at any age and it's like you can get involved and there's so many different ways you can do it that like if you don't like feel represented don't feel comfortable doing it like a school setting. There are so many other ways to do it. That can be so cool.

### **Martha 8:09**

Yeah, and as someone who did it in a school setting we going into TY they're like, everyone needs to do Gaisce this year. And then out like Gaisce PAL came around and said there's this queer Gaisce and anyone who identifies that way if you just want to contact me and then I had some friends who were doing it and I was on the fence for a few weeks and then it was like you know what, can I curse? I was like you know what fuck it I'll do it. And you know and then I was I didn't know what I was getting into and then I really enjoyed us and it was great. And you know I plan on if this is a feasible thing but I'd like to keep going after getting my bronze award with LikeMinded if that's a possibility. Because it was just such a great experience. So it wasn't like my school wasn't really involved. So if you're in school and you're worried about it like there's no one really needs to know.

### **Roibeárd Ó Braonáin 9:04**

Yeah, like you can definitely do your silver, I don't think this program is ending any time soon. So I'm doing my silver at the moment I think Beth you're doing your gold. Yep. So we got Bronze, Silver and Gold in her at the moment. Oh my god. It's like the whole Olympics. But yeah, so I did my bronze through LikeMinded program and I'm now doing like silver through LikeMinded program and I plan on doing my gold through LikeMinded program also. I plan on doing my Chief Scout Award with the Scouts as well. It's kind of going to be killing two birds with one stone but with the Chief Scout Award I have to do extra work.

### **Beth Stallard 9:51**

Yeah, like I am doing my gold now I did my silver with like the first kind of iteration of LikeMinded. And I'm doing my gold and my main motivation for finishing my gold is I will finish it before Michael D. is out of office. I will meet him if it was the last thing I do, that's my main motivation for finishing my gold award. Will I keep going with questions? The question, what is your best or worst memory from doing your Gaisce? God, that's a loaded question.

### **Roibeárd Ó Braonáin 10:17**

Yeah, I'll go first. So my best memory would have been that exhibition launching, I was like, Oh my God, because it's my only real, because my artwork, and a lot of it was done on the computer. But sure, it's another massive piece. Because I couldn't do it at home. So I literally completed it three days before the exhibition launch. So yeah, that was, was like, that was very challenging, because I only had a small period of time. Because the Gallery kicks you out at half five. I only really had a couple of hours to actually put all the work I had been doing together into one actual piece. So actually being able to see that up, and having other people being able to see it was very special. Yeah, let's go for the best moments for us. We can we can we can pack the worst moments for now.

### **Martha 11:07**

And my best moment will probably be okay, it's a collection. And probably well, obviously, the best one was when I was in the Gallery and like your family could come and see, it that was very emotional. Or also, I really liked her laid back it was like, I've got these, you know, times I would kind of at the start of it kind of in December, something I was like, you know, when does it need to be done for? And Ger was like, don't worry about it. I was like but when does it need to be done for it. But like it was very laid back. And I just, I just like those memories because like, calmed me down. So what about you, Beth?

### **Beth Stallard 11:48**

I think I have two moments that stick out to me. The first was the night we did the launch. And me and Victoria were on site during the launch. And as soon as Kate gave us a signal that like we were done, Victoria had just like sat on the floor. I just like sat there looking at each other like this is real now, like the public have this exhibition now like this is your like, it's no longer just like our thing. And like that was like a really big moment to me that I was like, well, now it's out of our control. You know, like now, everybody else gets to look at it and kind of take it in however they want. And we have no control over that. I think that was a huge moment. And also then not long after that I was on the phone with Shireen one day. And you know, we were all so caught up in like

actually getting it on the walls and the doing like the designs for it or doing like whatever little bits needed to be done before it went up. That like I think we'd lost sight of like, we're going to have an exhibition on the walls of the National Gallery. And like, our work is going to be in the National Gallery. And like Shireen just turned to me on the phone and was like, you guys should be really proud of this. And like that was a big moment that I had lost track of our sight of like what this was actually going to be when it was done that we've been so caught up in the doing it that we had forgotten what like the end product would have be. And Shireen was like, this is amazing. I was like, yeah, it is you're right, it is. We should be really proud of this. And like that was like one of the best moments for me.

### **Roibeárd Ó Braonáin 13:16**

Yeah, one of the other best moments would have been our adventure journey. So some of us who started when LikeMinded started, we went on our first adventure journey. Most of us are doing our bronze, Beth you were doing your silver. So I went that was October 2019. Yeah. And that was a little wild weekend. It was great. And I cannot wait to go on an adventure journey with the rest of you all. Because I think like, like, you know, we met through Zoom, for viewers who don't know, and the group that Martha was in, joined us during the pandemic. So we had Zoom meetings, and then we finally met us all in person. We were like, okay, we're not just heads on a Zoom call. Yeah, you've got legs. Oh my god, I didn't know that. I didn't know you had legs. I just had to make sure. But you know, so we haven't actually spent that much time with each other, like physically. And I really want to do that with an adventure journey because that was the first time that the first group of people bonded.

### **Beth Stallard 14:09**

Yeah, because that was we started in March 2019. And it was kind of similar to this actually, because there was like two groups that had kind of merged together in the first like round of LikeMinded whatever you want to call it. It was kind of two groups that merged together. So it's similar to this, and like those people I hadn't even spoken to before that adventure journey. And then after the adventure journey, we were best mates. You know, like it just and it was so nice. And I mean, a lot of walking and like no electricity, no running water, and no phone service. I'm surprised you all came back alive. But I mean, it was such a good thing and I'm really glad that that we got to experience that and I'm really hoping that we get to do something like that again because it was so fun.

### **Roibeárd Ó Braonáin 15:00**

Yeah, like the evenings, where we would all sit around and play music. We were staying in a house that had no electricity, so there's no lights. So we let the entire room with

candles and on the Gaisce team one of them were with us that he brought a guitar. He was singing Flight of the Conchords. We were there just vibing. One girl's hair nearly caught on fire with the candle. It was just, aw what a night. Those were just there were utter vibes.

**Beth Stallard 15:44**

Things changed after that, for the group things changed after that. And I think that's why like so many of us are still so close now and I think that's that added a huge amount to like the closeness of the group and why like I think now with like all of you guys as well. The group works so well together. You know like that. That trip change things for the group, I think Yeah, you know.

**Kate Drinane 16:02**

[Off-mic] Also I would just like to point out that the hostel intentionally doesn't have electricity.

**Roibeárd Ó Braonáin 16:06**

Yeah no it intentionally doesn't have electricity.

**Beth Stallard 16:08**

No, like, nice. Like the middle of nowhere.

**Roibeárd Ó Braonáin 16:13**

It's the middle of nowhere. In Glenmalure, in Wicklow. Yeah, I can't speak. Yeah it doesn't have electricity. Or running water.

**Beth Stallard 16:28**

Yeah, so and it has a goat though.

**Roibeárd Ó Braonáin 16:35**

That makes up for everything. I cannot wait to see be terrorized by the goats. But yeah, so the fridge there. They had a fridge. It was powered by gas. Yeah. Which was really interesting. I think that was very interesting. And like it was going to take flight. You'd be sitting there doing the songs that would be all peaceful, but in the background, the fridge going off like a jet engine.



**Beth Stallard 16:52**

The highlight of that trip was Kate socks. Without a doubt the highlight of the trip was Kate's socks for like knee high rainbow socks. That was the highlight. I'll keep going. Yeah. What issues are the artworks in the exhibition tackling? So many? So many? Yeah. Well, why don't you talk about like your own artworks? What do you what are your guys one's tackling or whatever.

**Martha 17:19**

And so mine is very much so about the sexualisation of queer women and like, specifically lesbians, but queer women, and kind of how your force, people are forced to grow up a lot younger because they feel more sexualized than their peers would be. Because of sexualisation of queer women and like, lesbian being a porn category, and just like the grossness that people see when they look at it, or that you that people would feel when they might be identified as it. It's also about, like, just like dehumanization of queer people. Once you say that you're queer, so that is what mine's about?

**Beth Stallard 18:15**

That's very cool. I mean, the topic isn't very cool. What I mean, the others.

**Roibeárd Ó Braonáin 18:23**

My art piece, it's a protest against the current blood deferral period in place for men who have sex with men. So currently in this country, you have to wait 12 months after having sex in order to donate blood if you've had sex with a man if you're man, which is total bullshit. I'm sorry for the swearing but it's it makes no sense. It's not even so it's in place in the Republic of Ireland. It's not in place in Northern Ireland, and I'm playing from the UK. And we import load from the UK. So yeah, makes no sense whatsoever. So my piece highlights the amount of blood being wasted. And yeah, and that's really my piece.

**Beth Stallard 19:08**

Yes, so my piece going back to the best or worst memory, my piece, my two pieces were born from one of the worst memories. So back in 2019, sometime around October, November, someone just over Christmas. There was one day, a load of us were in town, and we're having a great time. And then there was like an incident. And there was a lot of homophobia. And it was just a really awful night for a lot of people in the group. There was a good few of us there. And so from that, at the time, I was like too afraid to

kind of talk about the bad things. And the homophobia people experienced that kind of thing. So I was like, well, it's all great. It's all positive. You know, telling myself that and so I did interviews with a load of the members of the group at the time and I asked them about like, what the one of their favourite things about being part of the community, what do they want to see in the future. So the first piece is two frames, three frames, three frames on a wall. Two frames are filled with quotes and things from those interviews that just paint a really like positive picture of like, this is what we like about being part of the community. This is, this is the positive change we want to see in the future. And they're really like powerful quotes, I think. And then the second piece is a mannequin torso with like an arm outstretched. And on the torso, there's statistics about the rates of homophobic violence and such, on the actual torso, and then hanging from the hand has a lot of pretty rainbow wool on it has on it, it has like a lot of first-hand experiences of incidents that have happened to people. And that it's that is also very powerful in a different way to the other pieces. Because I was really sick of like feeling like a coward for not talking about that experience what had happened. So I was like, Well, I'm going to, I'm going to do this, I'm going to make positive change with my piece. So that's my intention is to like highlight and be like, well, it's, it's not all great. And also, it's not all older people that are experiencing this either, like when I was 17 at the time, 16 at the time. You're like, it's kids a lot of the time. And so I wanted to highlight that and be like, change it, do something about it, help us. You know, that was my intent with it anyway.

### **Roibeárd Ó Braonáin 21:45**

Yeah, I read like your piece, I was like, it doesn't highlight just the good or the bad. It highlights that they both exist co dependently. That is something that's often missed when queer representation is happening. So theatre, it's all sunshine and rainbows, or it's all homophobia, and darkness. So we are able to balance that. And because like our exhibition, there is a lot of queer joy. But then there's a lot of queer anger. And that all meshes together to become queer power.

### **Beth Stallard 20:10**

Yeah. So I think what you said about like queer anger, I think, back when I was like putting my piece together, I sent, I had written a piece about after one of our conversations on a zoom call, and I'd written a piece about like, being angry, and like needing to find like, a productive way of like, expressing that anger and like doing something with it, I can't remember if Kate read it. I don't know who's in the group. But I know, I know that Shireen read it. And that's kind of where the text panel that goes with my piece, the thought came from the piece that I wrote in anger that night, being like, I want to do something productive with this anger, I want to do something that will change something with his anger, like I want. And I want to show off the fact that I am angry, and that we're allowed to be angry at our situation. And we're allowed to, you

know, to yell and scream about how unfair it is and how badly we're treated sometimes. And that was important to me.

### **Martha 23:08**

Yeah, my piece definitely went through phases at the start, I wasn't exactly sure what it was about. And then towards the end, I was like, you know, what it's about, it's about sexualisation. And it's about the unfairness and disgust you can feel towards yourself and towards others, and about how angry you can be because of the situation you've been put in. And I was like, I wanted people to know that it's not okay. And that I was angry about it. You know, I think I think what Rob said about clear anger was just, it was just really powerful. Because a lot of the exhibition is about queer anger, and it's not all about queer anger. And a lot of it is a lot of it is and if, if you're queer, and you're angry?

### **Roibeárd Ó Braonáin 23:52**

Hit us up!

### **Beth Stallard 23:53**

This exhibition is for you!

### **Roibeárd Ó Braonáin 23:54**

Yeah, yeah. So like, I had a piece in our first exhibition, which was in the Science Gallery. I didn't include this piece in our current exhibition, I didn't feel like it gels with my other piece. Because it was, it was taking like a historical Irish things like the Claddagh and like Celtic knots and that kind of stuff and Ogham, and putting it into our modern queer context on clothing. And that just didn't really fish with my piece. So I chose not to include it

### **Beth Stallard 24:31**

You still need to get on making us those t-shirts.

### **Roibeárd Ó Braonáin 24:34**

I swear to God, you better pay me, I don't work for free. But, you know, so like, I definitely took more anger based approach with this piece because, you know, a lot of like, it's all well and good, highlighting the good things like being queer, highlighting nice things about being queer, but it's just its more complex than that. And that's often lost

that nuance is often lost. So having an exhibition that is colourful, it's joyful, and also angry. I think that's really powerful.

### **Beth Stallared 25:00**

And I think that like, I hadn't really realized my anger about the whole thing until we were on zoom when I, when we were writing the piece for the website. And we were, like the big long list that Kate was like speed typing, as we all talked. The talking, there's one bit, there's one line that's like, like feeling like we need to educate or something like manifests as anger at the world or something, something along those lines and like feeling like we like it's our responsibility to advocate for ourselves. And it's our responsibility to educate people. Like as kids, you know. You know, like, I hadn't realized how angry that made me and how I've been angry about it. And I just didn't have the words for it. And I didn't, you know, and then like, when we were talking about that, I was like, oh, my God, yeah, that's it. That's the, that's the feeling on paper. That's the word that I was looking for. And I think that was, that was amazing as well to be like, well, I shouldn't have to stand up for myself. You know, like, I shouldn't be the one that has to advocate for myself. When I'm a kid in a situation where there's an adult, and make, like, you know, being homophobic and make them uncomfortable or whatever, like, I shouldn't be the one to advocate for myself in a situation. I mean, I know that I'm 19 now, but I've been talking about like school experiences and still feel like I shouldn't have been in that situation. And I think a lot of queer kids end up in that position, because they're alone in a situation. And they might be, they might be one of maybe one of the only out kids in school, or maybe they're just like in a peer group that isn't super supportive or something, but, you know, like, we end up having to kind of fight our own battles a lot of the time when we're really young. And that was where a lot of my anger came from, as well, where I was like, well, this shouldn't be my job.

### **Martha 27:11**

Yeah. When I think about like, the, you know, some of the things I was saying at 14, and even at the time, I was like, I shouldn't need to do this. This is, this isn't my job. And then the antagonism you get back about, you know, all these stupid talking points, like, Why don't soldiers have a month or something? And it's like, well, one they do. And two, that's not the point, shut up. And you're having to do that thing at such a young age, and how it made me angry at the time, and that's, I'm still angry about it. And, you know, stuff that I've gone through since, and. Oh, it's just so it's just, it is just. I think all the time, when we talk about queer anger, or queer power, or queer joy, you, you can almost forget the queer history behind it, which reinforces the anger and the joy and everything else. And it's not just like, oh, well, everything's okay now. And it's like, well, even if it was okay, now, which it's not, there's still this whole history that wasn't okay. And, you know, people need to not like, own up to it, but people need to know about it. And, oh, it's just so annoying.

**Beth Stallard 28:20**

And I think it's like, it's a topic that like, you could, you know, talk yourself around in circles for days, and I don't like it's just so like, there's just so much to it. And there's so many every, like, every queer young person I've talked to has a billion different stories, you know, on different experiences about like, you know, queer anger. And I think, I think like, they're all important stories, but I think at the end of the day, it's like, people outside of the community, especially in like school settings and things because at the end of the day, like, we spent so many of like, so much of our formative years in like a school setting or whatever, like in primary school and secondary school, and a lot of the time like, we're not advocated for, and we're not listened to, as like, young, queer people, like our, our needs aren't listened to. And we end up in a situation where at 14 years old, we have to educate the adult in the room, we have to educate the ones that are supposed to be educating us. And I understand that that's kind of the way that it goes. But it shouldn't be, you know, like it should, like teachers should understand and should be in a position where they can advocate for their students and like the people that they are responsible for, or like they don't know, that are 10 times they don't, you know, and I think that that's something that needs to be changed, which is, you know, a step that we're trying to take with this with this exhibition, like educating people and showing people like, this is how you can help. This is what you can do to, to make this better for us

**Martha 30:00**

And asking people to educate themselves that they leave the space and they don't just forget about queer people after.

**Beth Stallard 30:14**

What other issues would you want to address with your art in the future? God we are going to be here all day.

**Roibeárd Ó Braonáin 30:22**

Genuinely, I don't think I have time to list them all. Like, and I don't think you would be willing to sit down and listen to five hours as I list all the things I would love to change. Yeah, it's too many things. Thought that in itself is an issue. Yeah, the fact that it's too many things.

**Beth Stallard 30:53**

Yeah, I think, I think we're putting together the list for the website of like, things we want to educate people on and things we want people to know, and that kind of thing. Like, I think if that Zoom call had been longer than two hours, if we've been given any more than two hours to talk about it, we would have would have just gone on for days of just like, well, this is everything that we want to put out into the world. And so, you know, we're just going to start chipping away at that list. When this exhibition is over, we're just going to have to go for it, and just maybe slightly less intense art for a little while, because this has been a lot. But I mean, educating people, that's what I want to do with my art. I don't know what form that will take. But I want to educate and I want to challenge as well. Most importantly, yeah. Last question, I was asked, oh, educating the public is a big part of the exhibition. What do you want people to learn while they're there?

**Martha 31:44**

Listen to queer people, please.

**Beth Stallard 31:50**

Yes. Listen to our experiences. And trust our lived experience.

**Martha 31:54**

You don't necessarily know better than us? Maybe you do. But most likely you don't.

**Beth Stallard 32:07**

Yeah, I wholeheartedly agree that it's like, it's like I understand everybody has their own opinion and everything. But when it comes to things like this, and when it comes to, you know, just the experience, the experience of only minority, I guess, or anybody who's kind of talking on, like any personal experience, yes, like trust the lived experience over your preconceived ideas of what their experience should be, or what they should feel about their situation, trust their experience first and listen to their voices before you start imposing your own ideas on it. Because I'm really sick of being talked over by people who think they understand the things that that we have been through. You know? Yeah. What have you learned about yourself while taking part in the Queer Mind, Body and Soul exhibition? Anybody?

**Martha 33:18**

I think I've learned that I've got something to say. And I always knew that because I've always been very opinionated, but I've got something to say. And it's worth listening to. And I can portray that in a way that other people can, hopefully, easily understand. And, you know, I don't know, like, there's, I've got stuff to build on. And working in a team of queer people is great. That's what I learned.

**Roibeárd Ó Braonáin 33:52**

I learned that my time management skills are poor at best.

**Beth Stallard 33:58**

Didn't we all!

**Roibeárd Ó Braonáin 34:01**

I learned that I can actually put ideas into actual things. You know, it's like I had a big grandiose idea. I was like, I'm going to make this calendar. It's going to be four foot by four foot bleeding. Big bloody calendar. Yeah. Like, part of me didn't think I was actually going to be able to do that a part of me I thought I was going to settle for less than saddle I did it. I'm like, really proud of myself. Blood bags and all, I wanted even more blood bags, but I think that was many, you know, space for them. Yeah, no.

**Beth Stallard 34:44**

Judging by the structural integrity of your piece so far, I think you're safe with just the four. I think any more might be just tempting fate. But no, yeah, I've learned kind of the same as you Martha. Like, I have a voice and I like I'm allowed to be angry and I'm allowed to, to feel how I feel about my own lived experience and that I'm perfectly entitled to voice that, and in a productive way. And, you know, I've, I've, I've learned that talking in front of people isn't nearly as terrifying as I'd thought it would be. Like I did the virtual launch for the exhibition and I didn't collapse or anything that's pretty good. And like just that, I've learned that like, you know, surrounding yourself with people who might not necessarily understand your, like specific experience, but can kind of empathize with the feeling with like, how you're feeling about things, I think is so, so lovely and important. And I had like, never realized that before that like surrounding yourself with LikeMinded people

**Martha 35:59**

Oh my God, like, I just got that,

**Roibeárd Ó Braonáin 35:03**

It's like when they say the name of the show in the show.

**Beth Stallard 36:06**

Yeah, I'm breaking the fourth wall. But like the, you know, the like, surrounding yourself with LikeMinded people is amazing, and great. And I think in this situation has created something really amazing, the exhibition and also like, the group itself, and all of us in it. And, you know, I think we've created a really cool and special thing. That I don't even know if that was the intention and LikeMinded started, but I mean, that's what happened. And it's very cool.

**Martha 36:37**

And it's not some kind of echo chamber, if anyone's listening and like, what are they doing? It's, that's not what its community. And it's like a knitting club or something. You're all excited about knitting. Yeah, except it's gay. Yeah. A gay knitting club.

**Beth Stallard 36:54**

There was a guy in Pearse Station today, like an elderly man knitting on the platform. I was like, I want to be friends with you. But yeah, like I get what you mean about like, the echo chamber. It's not like, yeah, you know, one person decides we're going to kill somebody, and then we all jump on the bandwagon. It's not that kind of vibe. Entirely. Like, it's Yeah, it's just a really nice, like, supportive group. And especially, I think, I said this the night of the launch. After I left, I was out with Victoria and I were walking around. And I said to her, I was like, We're so lucky with like, the leaders of the group, you know, like Kate, and Shireen and Marian and Ger, like, you guys are all like a way to like, make us comfortable and make sure that like, we have what we need. And like a lot of the time was like, the art came second. You know, it was like what we as people needed first.

**Martha 37:56**

Yeah. And that was I never felt that it was just about the art. I felt it was about the people more. Yeah, which was great.

**Beth Stallard 38:00**

And it was never like a chore to come to, you know, call on the zoom call now. It was like, oh, great.



**Martha 38:10**

The only thing was that they ended at like, half eight and then I'd be like, I want to keep talking but I'm so hungry.

**Beth Stallard 38:15**

But like quarter pass, everyone was like, dinner.

**Roibeárd Ó Braonáin 38:19**

Fully was just eating. I fully showed up with food and ate.

**Beth Stallard 38:25**

Yeah, like it's. And it was nice that I was very surprised by how well we like jelled as a group. When like most of us that only met on zoom. You know, like, you guys were like, you know, there's like floating heads in Futurama in like the jars. That's what you were to me for, like months, because I only ever saw your faces on the screen. It was never you know, and I was like, surprised by how long, or how long, how well the group got along. Like, just on zoom. You know, there was never like weird awkward silences or like anything it was always great. I mean, I was probably because like.

**Martha 38:51**

Have we mastered zoom now?

**Beth Stallard 38:52**

Kate is Zoom God. We've mastered it. Yeah.

**Roibeárd Ó Braonáin 38:53**

I found out yesterday that I haven't mastered Zoom. I don't know how to mute Zoom while also keeping the rest of my laptop having sound? I don't know how to do that. So I was trying to listen to music. I was trying to mute. I was in a youth group and was trying to mute them. I want to listen to music. I haven't officially not mastered Zoom.

**Beth Stallard 39:30**

No, but I'm like, you know that like it was it was definitely something I think at least for me that like kind of kept me going during lockdown. You know, like I was I mean, I'm so

over Zoom now. I could happily go without like another zoom call ever after the last 18 months. But I mean, like we're so lucky that we had that during lockdown that we have that option. You know, I think I would have cracked up without it. Not that we didn't crack up during lockdown. But I mean more. So if things like zoom didn't exist.

**Roibeárd Ó Braonáin 40:07**

I fully wouldn't have done my art. It doesn't exist, I probably wouldn't have been able to do it.

**Beth Stallard 40:15**

Yeah the like one thing I have, back to the other question about what have you learnt about yourself. That I have poor work ethic and the only thing that got me to do things was the gentle nudge as Shireen called it where she would ring me at like eight in the morning and b like, so how are we getting on? And I felt like I had to have something to show. Because otherwise everyone would be like, what have you been doing with your life? Like, I didn't sit a leaving cert. We had predicted grades. I had no excuse for not doing work.

**Roibeárd Ó Braonáin 40:50**

To any future employers out there, anything we say about our work ethic or time management is completely false and fabricated just for this podcast, thank you very much.

**Martha 41:00**

It's all clickbait, we are actually great at this!

**Beth Stallard 41:02**

I mean we managed to do it within the time frame and get it on the wall.

**Martha 41:10**

I mean there is an exhibition to show for it. Exactly. Something got done.

**Beth Stallard 41:02**

Yeah like it, it's still so like surreal to me that you can walk and my name is just chilling on a little card in the National Gallery. Like hey that's me! That's still so crazy. And like,

I've had people text me and be like is this you? Why is this happening? Why did I not know about this beforehand? Well! And you know like it's crazy and I never thought when we started all of this that this is where it would end up. Especially looking at the last exhibition, in the Science Gallery, it was good, don't get me wrong it was so good. But it went up in an afternoon like we got there at half four. We put it up on the walls. There was a major panic. We had some pizza. And then people came in and saw it. And a few of us gave some speeches. Some did some spoken word. There was a dance. Then everyone went home. We took it off the walls and left. You know like, it was up for an afternoon. And while it was so cool. And then we were told that this exhibition would be up until October. I was like, what? It's a lot of time for people to see our stuff.

### **Roibeárd Ó Braonáin 42:30**

That exhibition in the Science Gallery, we were actually meant to put it up in Collins Barracks and that just never happened. Ms Covid decided to not let us do that!

### **Beth Stallard 42:48**

Like that Science Gallery thing. I also realised during this that how much work goes into an exhibition. You know, like I had never considered what goes into it. I was like, paintings, hanging on walls, you know, you buy some nails, and then you hang up some stuff. That's an exhibition. But like, no. So much goes into it. And it's so interesting. And I think that's the most interesting thing for me to be able to see the behind the scenes of it all. And what goes into an exhibition is so cool.

### **Martha 43:15**

I was in the Jack B. Yeats exhibition the other day which is opposite from ours. Just across the hall. And I was looking around and was like, this must have taken so much organisation! Because I was like, obviously it's an exhibition but also like I know what goes into this! It was just pretty cool. Also to be across from Jack B. Yeats, that's pretty cool.

### **Beth Stallard 43:42**

I think we all will have to pull together to get Kate like a holiday in the sun after this for the stress we have put her through in the past year. Been on the verge of a breakdown for months now. I feel like every time we went on Zoom someone else was like, oh and this! And Kate was like, for God's sake! Leave me alone.

**Martha 44:00**

Actually that bits not there anymore so my idea has completely changed.

**Roibeárd Ó Braonáin 42:30**

Yeah I'd like to thank Kate for sourcing the blood bags. I was like I want eighteen of them.

**Beth Stallard 44:18**

That was like a whole saga. Like an ongoing thing of the blood bags. The story of the blood bags. They were always this like mythical thing that kind of existed, like the idea existed. Like actually finding them was like.

**Roibeárd Ó Braonáin 44:30**

I could find joke ones that were meant for Halloween, mainly for like alcoholic drinks. You put them in it and you sip. But I wanted actual blood bags. I wanted genuine ones. And nobody would sell them to me. I wonder why? It's a slightly bit sketchy. I'm really glad we managed to find them because I don't think it would have worked if we used fake ones. Because fake ones are obviously fake.

**Beth Stallard 45:10**

Like the ones in the exhibition space now, look kind of frightening really.

**Roibeárd Ó Braonáin 44:30**

Yeah like I wanted it to be, is this real blood? Like some people have come up to be and are like, is that real? If I gave that much blood, I think I'd be lightheaded. It's all my own personal blood.

**Beth Stallard 45:30**

Blood, sweat and tears you know. On that note!

**Roibeárd Ó Braonáin 44:35**

Thanks so much for listening. Our exhibition is open until October 17<sup>th</sup> in the National Gallery of Ireland that is at Merrion Square.

Beth Stallard 45:45

In the Millennium Wing Studio.

Roibeárd Ó Braonáin 44:50

Oh very fancy! So that's all from us.

Beth Stallard 45:50

Come see the fun gay stuff. Come see it please!

Martha 45:54

It's not all angry.

Beth Stallard 45:55

And answer, the guides have surveys! Answer them please, because there's really funny questions on them that we put about 45 seconds of thought into. So please come answer the questions about the dinosaurs and things.

Roibeárd Ó Braonáin 46:08

Yeah I don't care if you answer any of the questions.

Martha 46:10

Use the hashtags. Yes use the hashtags on social media. Let's see your opinions on Twitter and please don't make them mean.

Beth Stallard 46:17

We want to know what you think. Give us some feedback because we are all about it. Be nice to us though.

Martha 46:19

Cause we see it! Any feedback we see it! And it's very cool.

Beth Stallard 46:28

We are all constantly stalking the hashtags. Oh and TikTok! Oh my god TikTok. Martha's little plug! Martha is the TikTok God!

Kate Drinane 46:37

[Off mic] What's the TikTok handle?

Beth Stallard 46:40

What is the TikTok handle? Something to do with LikeMinded Gaisce.

Kate Drinane 46:45

[Off mic] Its LikeMinded\_Gaisce.

Martha 46:19

LikeMinded\_Gaisce, that's the TikTok! Go like all of them. And there is only three. I'm working on it!

Beth Stallard 46:55

You'll see some of our faces on there.

Martha 47:00

Hashtag Gaisce LikeMinded on TikTok. I think I just use any of the hashtags. I just make them up on TikTok.

Roibeárd Ó Braonáin 47:03

Make up a hashtag. I want to see your hashtags. Send us your hashtags to hashtag...no don't do that. Don't make a hashtag!

Beth Stallard 47:10

Yeah and go and give the Gaisce pages and the Apollo pages and the Gallery pages all the love cause they are the ones that brought all of this together.

Roibeárd Ó Braonáin 47:23

Yeah and without them we would have just had art pieces.

Beth Stallard 47:25

Yeah we would just have random art in like a shed in my garden. That would be the extent of it. Yeah interact with us on social media because we want to know what people think.

Martha 47:00

And we hope you like it!

[Music and applause]