

Jasmine Crisp Interview Transcript

Steph 00:18

Hello and welcome to the SALA Podcast. My name is Steph and today I'm catching up with [Jasmine Crisp](#), who is a South Australian painter, muralist, and apprentice tattoo artist. Now, we are very lucky to be catching up at Jasmine's home studio, in the foothills in the Adelaide Hills. There's a lovely amount of rain for spring day. It's a little bit atypical, but it's all lovely and misty up here. And I want to acknowledge the Kurna People and the Peramangk People as the Traditional Owners of this land that we're meeting upon. In particular, because, you know, we're going to be talking about Jasmine's practice, and how she sort of portrays her subject's connection to their surroundings through art. So I think it's important to recognize the long standing and continuing connection that the traditional owners have to this land.

Steph 01:14

Alright, Jaz, thanks for having time to catch up with us. Maybe we can start at the beginning, that probably makes the most sense. Can you tell us how you found your way to this career path?

Jasmine Crisp 01:29

Yeah, um, it felt like a path I always wanted to do. But as commonly in our environment, people perceive a career in the arts to be a unicorn or somewhat impossible for anyone to achieve. So I really wanted to pursue art always, but wasn't really sure that it could be an actual job or career until I studied at [Adelaide Central School of Art](#), because I knew I had an interest in art. But it was there that I was surrounded by a lot of serious students and practicing artists in the field that motivated me to take on as a realistic goal.

Steph 02:16

Yeah. And that exposure to all those people that were doing it,

Jasmine Crisp 02:19

yeah, yeah. Because all of the teachers there are actually, at least in some point in their life, been full-time practicing on us here in Adelaide, and you build a network of people that live and breathe every day, so becomes a reality.

Steph 02:34

Yeah - much more realistic. Yeah. And how would you describe your practice now, and, I guess what - big question- what is it that you try to explore in your work?

Jasmine Crisp 02:47

Yeah, um, I guess it's always developing as art practices do. But a primary element of my practice that still holds and maintains is an interest in the human condition, and the human experience of environments and space and objects. So not just portraits of people, but people's environments, and

their belongings and their surroundings and how that impacts their character, or connection to space. Yeah, and sometimes that will be stories directly from my own life; sometimes it's stories from other people's lives that I know. It's always people that I've had a personal connection with, and sometimes that also involves telling stories of objects that are, beyond my own understanding, but then become part of a larger narrative, through someone else's tale or connections of tales as multiple people with the same feeling towards an object. So yeah.

Steph 04:01

I'm sure there's a very fancy word for that, that sort of object based-

Jasmine Crisp 04:05

Yeah, it's not necessarily about the political environment, or the person's more official or business-oriented status as just a very feeling-oriented direction between people in their space. Yep.

Steph 04:24

And now that you're some years out of art school - because when did you graduate?

Jasmine Crisp 04:28

ah 2017 with honors

Steph 04:31

Yep, cool, which seems like yesterday but it's actually not

Jasmine Crisp 04:34

it has actually I realized it's been a little while.

Steph 04:38

Have you -so you've had, you know, quite a few years of practicing quite intensely- have you got a bit more of an understanding now about why you are interested in drawn to depicting people that you've encountered and, you know, bringing in the sort of symbols of their personhood... Have you got words for that? Or are you still figuring out why you're pulled towards that?

Jasmine Crisp 05:06

Yeah, um, I feel like that's probably the most obvious element to me in the sense that it feels completely authentic. Like, it's the knowledge that I do actually have from my living experience that I can share and contribute. So I'm not necessarily researching for answers, and I'm not trying to provide a solution; or I'm not trying to, I guess create a specific statement so much as just describe what's happening and how I'm feeling and how others are feeling and what's happened to them. And maybe, yeah, not providing any kind of resolution, but presenting that as I perceive it to feel or be.

Steph 05:55

Yeah. So it's not it's not instructive, it's not preachy, it's just responding to very real things and - well not 'just', it is responding to those things.

Jasmine Crisp 06:05

Yeah, it is, it's like sounds simple. And I guess it is, in a sense that this is the material in my environment, that is my raw ingredients. And I'm cooking them into something that I feel is only derived from those ingredients. But they've been crafted to usually still have a message.

Steph 06:28

Okay.

Jasmine Crisp 06:28

Yeah. Or a tale?

Steph 06:31

Yeah. There's still plenty to be drawn out of them, I guess.

Jasmine Crisp 06:36

Yeah

Steph 06:37

Lovely. And you work across quite varied scale from, you know, I'm looking at works that are sort of quite easily carried by one person; works that might be carried by two people, all the way up to you know, these murals on silos and multi storey walls. Do you think that... does your practice sort of change depending on what scale it's going to be? Or do you think that it's just the practicalities of how much paint that you'll need that sort of come into play there?

Jasmine Crisp 07:12

Yeah, yeah, definitely practicalities is a large element. Because there's a very different installation process, with a public artwork compared to something made in the studio. But I always like to, I guess I try not to do any kind of project that I don't actually believe in, and therefore end up making work that is directive of my interests. So like the same passion of wanting to tell stories and include real people that I know in real environments that I've seen and captured is really important to me. So original stories and imagery to work from, and stories that I want to share about that imagery in the work that feels closely connected to me, it's special. But um, I guess the largest difference, particularly with public artworks, is the influence of a client or a commissioner. Because that often dictates a lot of material that I can or cannot include, or perhaps even just starts off with a theme that I may not have, you know, conjured in my own self, but there's always a way that I can make that mine and make it beautiful, and also make it theirs at the same time -I hope!

Steph 08:35

Yeah, is that quite a fun process, that having to stew on how to align, you know, the client's values and yours and find that middle ground or?

Jasmine Crisp 08:44

It depends. Like everything, I guess, sometimes you have really beautiful people that understand and support and the feedback is actually just so constructive to making a design that's better than what I

could have, because their eyeballs are noticing something that my eyeballs have become blind to. But other times it can become, yeah, really frustrating and constricting. Because I want to do something maybe a little bit more honest or a little bit more brave than what I'll be allowed to do.

Steph 09:17

Yeah, I can see that.

09:25

Musical interlude

Steph 09:31

On the subject of, you know, doing your mural work and that side of your practice: I think anyone who follows you on [Instagram](#) gets major envy because you're just bloody cool as hell out there and your little pink overalls, very much living a dream. But [you did the Slide Night](#) as part of the SALA Festival in 2021 and I loved that you really subverted convention in that, you know it's a slide presentation and there wasn't a single image of an artwork, and I was like, 'Ah, you got me!' like, it was very clever. But you know, to take a slightly more somber tone, it was quotes of things that had been said to you when you're doing your mural work. And some of them were kind of cute and fun, but some of them were a bit -I can't think of a different way to put it- but a bit sexist. And yeah, it got me rightfully thinking about... because you don't really see that and, you know, not that you would try and capture that when documenting that process. But it's something that maybe doesn't get spoken about very much.

Jasmine Crisp 10:42

It doesn't at all, and that's why I really wanted to talk about it for the Slide Night, because I knew that the audience would be artists as well. And we know a lot about being artists, you know, ups and downs that that comes with. But the public art realm comes with a new set of, yeah, ups and downs that are somewhat unspoken. And it's become somewhat of an all-consuming lifestyle for me for the past year and a half anyway, so I thought I'd share some tales from those experiences, yeah.

Steph 11:19

And some of them were sort of ones that you get, you know, it might be slightly different wordings, but you get quite a lot. And I'm sure some that were a bit more niche. But

Jasmine Crisp 11:29

Yeah, well, you're in the public realm. So you get a great diversity of people I'll be in, sometimes it'll be disadvantaged areas where you're bringing colour to the environment. So you get a mixed response to being present in those areas, a lot of the time on construction sites, where it's really high stress, and you're surrounded by a lot of workers. So you don't have privacy to paint and be, you know, a sombre artist in the studio, you have to really just get it done. And you have deadlines and people pushing you to complete it. Or then other times, yeah, you might be in just the street where, at any given time there's 150 people around. And yeah, you can't even look at your phone or scratch your ass really, without knowing that someone's probably watching you. So there's a different mental space, physical space, process-based urgency in all of that environment. And people feel very welcome to talk to you and comment on the work, which is actually yeah, really interesting to get that from people that are not

artists, and would not walk into a gallery. And yeah, most of the time, it's really, really rewarding, and people are just beautifully thankful and complimentary, and just glad to see activity in their environment. And especially I notice a lot of people in suburban areas feel like quite claiming of their space in their hood, if you will. So they'll really be grateful that someone's putting energy into what they think is something that they own. Yeah. But yeah, there's other times where, unfortunately, developments have not been made enough to see women on scissor lifts. Or to see women in high-vis, or to see women on construction sites

Jasmine Crisp 12:03

or running a project. Yeah

Jasmine Crisp 13:33

Yeah, yep. I got a lot of people asking how old I am, which is, I think, quite strange. I've asked a lot of male street artists and muralists, who've never been asked that question. So there'll be questions that I'll get based on my appearance, or people asking me if I can do those things by myself in quite condescending manner.

Steph 13:54

It's quite patronising

Jasmine Crisp 13:55

Yeah, yeah. But I guess people are still learning. And still haven't seen that in their environment before. So it's good to, instead of retaliate or get downhearted, it's sort of best to, I suppose, try and educate and support people in learning that, like, Yes, I can use scissor lifts and I have female reproductive organs.

Steph 14:20

They're not mutually exclusive.

Jasmine Crisp 14:22

Yeah.

Steph 14:23

Well, it sounds like you've found a way to sort of hold space for yourself to not get too affected by those things then?

Jasmine Crisp 14:32

Sometimes. Other times I feel braver than other times. Yeah, yeah. headphones have been great.

Steph 14:38

Oh that's a good tip.

Jasmine Crisp 14:40

But you don't want to miss out on those beautiful moments too. Yeah.

Steph 14:44

What a roller coaster.

Jasmine Crisp 14:46

I know. You get some really special people. Yeah. Oh, good.

Steph 14:51

Have you got a favorite little mural moment from when you have been working?

Jasmine Crisp 14:56

There are actually so many. There was A woman once that, yeah, came up to me in the street and tapped me on the back. And I was a bit like, I had my headphones on and she terrified me, ready to sort of 'karate', but um, she gave me a box of roses (the chocolates) yeah. And I was like, Oh, well, what are you doing? Like what are these for?' and she said that her grandma lived around the corner. And that she was very elderly and less able to move and walk and that she had a short route in the neighborhood where she would walk and that she'd now changed her route to come and walk past my mural and watch it as it was being painted because involved some of her favorite native birds in it. And that she hadn't seen her grandma that energized and happy and moving in a really long time, because, yeah, she was just so excited about seeing that happen close to her, because she wasn't often able to go much distance with her health. So that was just so rewarding and beautiful that yeah, not only that, that happened and that someone was given energy from something that I've made, but also the really giving nature of the granddaughter to tell me and to

Steph 16:19

that gratitude

Jasmine Crisp 16:20

Yeah, yeah. Just to see impact happening tangibly and instantly.

Steph 16:26

Yeah, tangibly is the right word isn't it.

Jasmine Crisp 16:30

Mm, so someone you never knew that you would reach. Yeah.

Steph 16:34

Yeah. And it kind of puts a face to the people that are appreciating that work as well.

Jasmine Crisp 16:38

Yeah. 'Cause there might be a lot of people silently that like, enjoy something that you will never know that they enjoyed it.

Steph 16:45

A lot of quiet folk.

Jasmine Crisp 16:47

Yeah, for sure.

Steph 16:48

Oh that's really lovely. Can you for a moment indulge maybe just me, but maybe more people that are listening, in a bit of vicarious travel and talk a bit about your residencies that you've done overseas? I think they were quite fond times for you, judging by your happy captions.

Jasmine Crisp 17:08

For sure. That was a really just a huge, significant goal that I never thought I would achieve so soon, basically. Even during my time at Adelaide Central School, I was really aiming to finish strong so that I could, in the future, apply for residencies and get experience so that I could return to Iceland, which inspired a lot of the first paintings I'd made during my study and the direction of my research. And yeah, it was 2019, so only two years after graduating, that I got in to the dream residency I really wanted to do in [SíM residency](#) in Reykjavik, as well as [NES residency](#) and Skagaströnd in North Iceland, and [Kolin Ryvanänen](#) in northeast Finland, that I didn't know I... Basically, I applied for all of these things that I wanted not thinking I'd get a response and got so much love back that. Yeah, so I ended up spending four and a half months away for that year, predominantly in Iceland and Finland, researching areas that were heavily affected by a significantly changing environment. So I was a guest investigating that human experience of your home changing. And how do you change with it? Or do you change? Do you hate the change? But these sorts of environments. So in Iceland, the first time I went in 2015, they started to have a surge in tourism, and the locals were a bit mixed-feelings about what that would mean. And then visiting in 2019. I already saw the impacted that had occurred. So friends that lived in the CBD had to live far away, the businesses they worked at had all been shut down to accommodate for tourism, because they had a population of 350,000 in their country, and 2 million tourists a year.

Steph 19:12

Wow.

Jasmine Crisp 19:13

So suddenly, what was their home wasn't really theirs anymore,

Steph 19:18

or unrecognizable as what it was.

Jasmine Crisp 19:23

Yeah. And like their root and culture, all of their spots that were so close to them had been removed to accommodate for visitation. And there are beautiful and important things to that as well; they relied on it for their economy because they don't have many other resources to share. And then they've created a new kind of solidarity with the local people connecting through their language that they've maintained, even though it's such a non-used language in any other country. They keep it so strong so that they have their bond together. And yeah, it inspired a lot more work about just trying to form your own

version of home in somewhere that maybe doesn't always reflect what you knew it to be. Yeah, it's sort of, I guess, a higher concentration example, or result of a bit of a fear that I have about my world changing or like growing up as a white colonial [descendant] in Adelaide, where I know my body is not designed for this environment, and the environments also becoming harsher. And

Steph 20:40

there's a lot of layers to that

Jasmine Crisp 20:42

Yeah, and youth generations having a gap in incomes and just that unsureness about the future where I don't necessarily want to make specific political statements or cultural statements in my work. I'd much rather I guess, focus on making artworks that say how it feels to be in that situation. Yeah. Not answering again, any of those problems, but just sort of saying, like, we're feeling them, and this is happening, and this is how some of us are dealing with that. So it was a really interesting and challenging place because I love it so, so dearly. But I'm watching,

Steph 21:24

watching it change.

Jasmine Crisp 21:25

Yeah. And the locals have generations of attachment to that environment, which is very quickly degrading, because of tourism -which I contributed to by going there.

Steph 21:36

It's so nuanced isn't it.

Jasmine Crisp 21:37

Yeah. And I want to go back. So yeah, it's really strange.

Steph 21:41

It's really strange. Yeah. But I guess that's, that's it, you don't have to come up with a solution to be able to make really valid, you know, -I can't think of a better word for than 'documenting'- Yes, the feeling and the layers of that.

Jasmine Crisp 21:56

Yeah. Which is similar... like we're we're really experiencing that now in a different way, where our home has changed dramatically, just due to legislation like rules and public health. And that becomes a strange thing of reassessing our own environments and our connection to space.

Steph 22:22

God, there's a lot in that.

Jasmine Crisp 22:24

There is enough for a lifetime of work, I think.

Steph 22:27

Well that's good.

22:35

musical interlude

Steph 22:38

And now jumping back to the present day: you were just [announced as the winner](#) of the inaugural [Center for Creative Health Art Prize](#) for your painting '[They had to share \(a portrait of Ruby\)](#)', which is incredibly exciting!

Jasmine Crisp 22:56

Yeah. I still actually don't even know how really to respond to that. It's such a huge, yeah, just crazy thing. I don't know. It's someone else's life. It's not mine sort-of-feeling.

Steph 23:08

Like as in Ruby's like, is that what you mean?

Jasmine Crisp 23:11

Oh, even just like the fact that this has happened is just; I guess it's one of those things where you think 'oh I'm never gonna be in a car crash or an accident'

Steph 23:18

Oh, in that sense.

Jasmine Crisp 23:19

Yeah like 'I'm never gonna win this major prize'

Steph 23:22

Haha, so you're still processing?

Jasmine Crisp 23:24

Yeah, yeah I am. I don't know... yeah, quite how to...

Steph 23:28

Yeah, what do you do with that? Maybe put it in a box and you can figure it out how you feel about it later.

Jasmine Crisp 23:32

Yeah. Yeah I think I'm doing that a little bit

Steph 23:35

Oh, wow. That's, that's interesting to hear that actually, that it's, you know, even as something that's

quite good, you can still be like 'oh I didn't see that for me'.

Jasmine Crisp 23:43

Yeah. No, it's like this big responsibility as well of just like, this needs to be the best thing it can be.

Steph 23:51

Yeah. Yeah. And that visibility around that as well. I hadn't clocked that!

Jasmine Crisp 23:57

Yeah. That impact's ongoing, as well. Yeah, like it will be a forever thing. But I don't know yet because I haven't done forever yet.

Steph 24:10

That's it. Well, I might quickly do a bit of an audio description of the work for anyone who hasn't seen it, if that's cool?

Jasmine Crisp 24:18

Yeah, beautiful.

Steph 24:19

Cool, I'll do a bit of.. I'll give it my best shot. So the work is called 'They had to share (A portrait of Ruby)' and it's an oil painting on linen. It stands 152cm tall, and 91cm wide and was created in 2020. And the work depicts South Australian artist [Ruby Allegra](#) seated on a wheelchair under the running water of a shower. They are in a bathroom with musky pink wall tiles and cream-coloured floor tiles and they are using a gray footstool. The scene is framed by a thin sort of lime-green coloured line which sort of reaches up and forms a round arch, with a blue sky and white clouds in the gap between the arch and the top of the canvas. The scene is framed further by indoor plants, and in the foreground lies an assortment of products that look a lot like they're from the company Lush; the kind that smell really good. The figure is covered in soap suds with one hand supporting the other arm at the elbow to hold a pink loofa or cloth up towards their neck. Tattoos peek out from behind the soap bubbles on Ruby's arms, and Ruby is depicted staring right at the viewer. Their mouth is closed and they are not smiling. Their mousy-blond hair is short, and sort of tousled. Their eyes are brown, and they have a silver septum nose ring. And their skin is depicted in sort of warm honey-tones. The piece is full of little details; from water sort of dripping slowly, from Ruby's chin and from the chair. But also water that's bouncing really rapidly off the body. There's this glisten on the wheels, like wet wheels; freckles, and even -which I loved- in the background, the semi-transparency of like a nearly-empty shampoo bottle or something in the background, which I loved. How can you tell us about this work? And actually how, do you know how long it took to make the work?

Jasmine Crisp 26:28

Yeah, firstly, thanks. That's such a beautiful description. That work took quite a long time to fully manifest. Ruby actually offered themselves to me as a model.

Steph 26:45

Fantastic,

Jasmine Crisp 26:46

Which we deliberated on what story to tell, because I was doing a series of works about taking pride in vulnerable activities at home. So things at home that we do that give us a sense of strength, just even through a mundane task. And Ruby had a really interesting experience with showering and with bathing, because they required assistance to shower and bathe for most of their upbringing in childhood. So they never had a shower alone. And they didn't really enjoy having a shower like most other people do, because it wasn't a moment of like warmth and reflection and privacy for them. But yeah, they live in a share house now and they have a shower chair and they have the equipment to be able to shower on their own. And I thought that was a really beautiful example of claiming something that most people will take advantage of to be able to do and to make it like a really big achievement and a statement and to portray their disability with the color and character that Ruby has, which is really positive and really courageous as well, because they're very vocal about those vulnerable states that they do experience. And publicizing nudity in a usually private space and doing that through art. I really wanted to capture the positivity in the clouds was sort of like a, ulterior dimension where you're imagining the beauty of the environment that you're in and sort of that classical dreamscape. Whimsical, positive future energy that a happy sunny sky provides. Yeah, I really wanted to put in Yeah, bright colors that describe Ruby. All the Lush products were part of the household. So it was a sharehouse. And you know you're in a share house when there's like seven bottles of shampoo in the shower. And I really wanted to also demonstrate like Ruby as a young person and lives with people that work at Lush, which has its own understood, like quite a worldwide stigma of like, yeah, young, progressive people with coloured hair. And that was all I think, important in portraying their character and their lifestyle and this current moment in time. Yeah.

Steph 29:35

Oh well congratulations again.

Jasmine Crisp 29:37

Thanks.

Steph 29:38

One thing I did want to pick up a little bit is to just understand a bit more is the line, like the little arch line that cuts through, does that have a greater significance in your practice?

Jasmine Crisp 29:53

Yeah, I've used arches a lot. Um, it does reference to, so like a Christian [icon paintings](#), so the icon paintings depicted relevant characters from religious tales about their significance so that the general public at that time who couldn't often read or write, could perceive who these people were. And in order to portray that person's role

Steph 30:25

and their importance?

Jasmine Crisp 30:27

Yeah, they would use like, really strong symbolism. So really flattened image; direct, quite didactic imagery. So like a flat face, an object that they're holding, maybe they're holding the Bible, or they're holding Jesus because it's Mary; holding

Steph 30:47

like a sceptre or something?

Jasmine Crisp 30:48

Yeah. Or they have a sheep next to them in the background. That tells you directly who this character is and what they're doing. And I guess, in order to tell stories in a similar manner, but in a contemporary sense, I'm pretty much doing the same thing. In a lack in a different intention, but to tell this person's story and their character, I'm very much just selecting objects from their environment that have an understood contemporary, iconic symbolism of sorts. Like, we know what Lush products mean.

Steph 30:48

Yeah and entail

Jasmine Crisp 31:16

And even though that's not an official icon, or symbol used in preRaphaelit times, it's something that I can use. And I like to play a lot with that in a semi-humorous manner, where I'm, yeah, subverting the religious aspect of that and more introducing it as a

Steph 31:46

it's a tool isn't it

Jasmine Crisp 31:47

A tool yeah. It's a tool, but I'm aware of how it's been used and therefore I'm trying to use it, in a... it's self aware. Yeah. But, um, has its own character. I like to think.

Steph 32:01

That's so interesting. And so like the positions and poses that your subjects are often in, there's, yeah, a lot of thought that's gone into how that will portray them.

Jasmine Crisp 32:11

Yeah, for sure. I've, in the past directly referenced specific paintings from history as well, and the poses from those paintings, such as like Waterhouse, or Botticelli to use figures that reference that idea of Venus, or that idea of a muse, or the idea of a Greek mythical woman who may have been mysterious or evil or jealous. And they are sometimes subtle, sometimes not. But it's something that I really like to play with as a tool for communicating.

Steph 32:47

Yeah. And as a viewer, once you've clocked that you can see it across the practice. So that's great.

33:08

Musical interlude

Steph 33:15

Now looking forwards, what are your next sort of goals for your practice?

Jasmine Crisp 33:20

Yeah, there's a few, I guess. Because there's a few [disciplines] now having like muralism, and this year practice, in conjunction with starting tattooing as a new passion and a new medium as well, which I'm just loving so much as a practice. But I really would like to maintain great balance between the studio and mural world because last year was all-mural-consuming. Okay. Which was a great time. But I'm aiming to have a series of new works for a new solo show next year, which is exciting.

Steph 34:03

Ooh, when, what month?

Jasmine Crisp 34:06

Mid-year, yeah.

Steph 34:07

Are we allowed to know where or is that secret still? We can keep it secret.

Jasmine Crisp 34:12

Yeah, stay tuned.

Steph 34:17

Cool. Oh, that's so exciting. So you'll be busily preparing work for that.

Jasmine Crisp 34:21

Yeah. Yeah. And it's been really special to be, after being in the public realm, to return to the studio and make work where I have free reign, to be as rude and naked as I wish to be.

Steph 34:34

That's real power that is.

Jasmine Crisp 34:36

I think it's gonna be a little bit more honest than it has been in the past because it's becoming somewhat of like a therapeutic channel to release things that I'm not always allowed to say.

Steph 34:48

That's exciting! Colour me intrigued

Jasmine Crisp 34:53

But hopefully still doing some mural projects. I'd really like to do one or two more interstate walls, yeah,

after I had a really amazing experience this year at [Brisbane Street Art Festival](#), where I just got to meet the best of the best. And being around those people is so invigorating and just so motivating. They're just the best people in the world, and it's those livelihoods and those lifestyles that are just so, yeah, enriching to be around. So i'll absolutely be still aiming for those projects and for walls that are going to be the most rewarding.

Steph 35:33

That sounds like a good goal. Yeah. We have been talking for quite some time. So maybe we'll regretfully wrap up. But I reckon, or maybe we can close with: Have you got a favorite -I know this is a similar question to before, but- do you have a favorite response that someone has had to your work?

Jasmine Crisp 35:57

I have actually a really special one. So one of the biggest artists I've always looked up to since I was a little teenager, [Andrew Salgado](#), is a British painter, a figurative painter. Really makes a lot of work about being a homosexual male, and they're very vibrant and colorful and brave. I submitted my work to [Beers Contemporary](#) which is a gallery in London that represents him, and he gave public feedback to my work online. He chose ten artists out of many thousands that applied and publicized it online with written statement of feedback talking about how currently, in the painting world, maximalism (which is essentially how my practice is and looks) is quite unfavoured, and figurative painting in conjunction with maximalism is quite unfavoured as well and out of style at the moment, blah, blah, blah. But talking about the beauty that can still exist in that, and the bravery of doing something that is unfavoured, and the authenticity of the messages that come from making work that maybe isn't gallery-preferred. And that gave me so much strength. I was actually in lockdown in 2020 when I received that on my Instagrams and I was in bed eating chocolate when I saw his amazing comment on my work that he'd selected, and ended up going for the biggest run because I just couldn't contain energy, just had to expel it somehow. So that was just a really special moment that an artist that I'd really lived up to had given me their kudos. Yeah, that's really special.

Steph 37:55

Well, that's a lovely note. Well, I think we'll wrap it up there. Maybe we'll go and enjoy this rain that's been sort of threatening in the background.

Jasmine Crisp 38:05

Thank you so much for having me, Steph.

Steph 38:07

Thank you. And yes, we'll be watching on keenly what you do next and figuring out where that show is gonna be.