

PROGRAMMANUS



PRODUCENT: PAMELA TAIVASSALO WIKHOLM
PROJEKTLEDARE: MIA BISANDER
BESTÄLLNINGNUMMER: 104165/RA4

RADIO POPREEL

Angels in crisis, kangaroos and koalas and Marie in NY

PAMELA:

Today in *Radio Popreel*, Jake McKinley, kangaroos and koalas in Australia, shopping vintage vinyl in New York and the Antiguan artist Mark Brown.

vintage

vintage, gammaldags

JAKE:

You guys hungry?

Hi, guys. Welcome to Featherdale Wildlife Park. My name is Jake and these are our short-beaked echidnas. So what I'm gonna do is put some food out.

short-beaked echidna

kortnäbbat myrpiggsvin

During my childhood, I was always surrounded, I always had pets such as dogs, cats, rabbits as well. I had a few turtles. I was always surrounded by any sort of animal, always loved them.

PAMELA:

Jake McKinley loves animals and he takes care of kangaroos and koalas at Featherdale Wildlife Park.

JAKE:

The best part of the job would be forming the connection with the animals. People are great, but when the animals come up to you, they know who you are... That's just the best feeling to have.

connection

samband

They are almost human-like, yeah. They have...every animal I find here has their own personality. Whether it's a kangaroo that loves cuddles to a kangaroo that doesn't want anything to do with you, they all have their personalities. With the Koalas, they've all got different names, you can tell them apart. Basically, you got to work with them for a little bit, but you do start to know the differences. Animals are very similar to humans, so you do have your cranky people, your cranky animals. Some are huggers, cuddlers.

cuddle

kram

cranky

gnällig

So when I had my joey, it was about three months ago now. She got brought in from Kangaroo Island, her mom abandoned her. When I first got her, she was really scared. I just had it...basically looked after it, made sure she was nice and healthy. When I'd pack up to go home, she'd hop in the car with me, in a little bag, in a little pouch, and then take her home and I'd look after her there. She used to

joey

baby kangaroo

to abandon

att överge

pouch

pung



sleep in my bed, run around the backyard with my dogs, that was brilliant. By the end of it, she was always coming up to me like "Dad, Dad, give me a hug". Basically jumping up and down, getting bottles, it was brilliant.

So unfortunately, about three weeks ago now, she did pass away, just from pneumonia. So there was something in the soil, and because we had a bit of bad weather, hot and cold, hot and cold, it sort of messed up with her a little bit. And she started to become a bit skinnier and she did unfortunately pass away. So that wasn't too good.

So the three Fs in the zoo industry, it's fright, flight and fight. You see an animal, it'll have a bit of a fright, it'll be spooked, and then the second F would be to run away. Their last resort is to fight back. They get spooked, they'll try and get away. But if you're following them or they get trapped and they feel like they have to, they will turn around and fight back. So that's what we learn in the zoo industry, just to be careful about.

PAMELA:

Marie de Azevedo lives in East Village, New York.

MARIE:

Because it's so...so...so many people from all over the place, you can... I mean, it's good and bad, but it allows for, for example, people who come here and they don't speak English. And they can just live in a community.

PAMELA:

New York City is a melting pot and you can hear languages from all around the world.

MARIE:

With people who, you know, are from where they're from and they don't have to speak English, so... It's very...it's kind of a strange thing. And so there are like little communities, like there's a Chinatown or like...like a place with a lot of Greek immigrants or a place with a lot of Polish immigrants where people speak only that language and they don't necessarily speak English. So it...it's...it kind of creates little pockets like that, that's true. That happens a lot in New York. Any...in any case, it brings like a cultural diversity, and you can go to those places and like have Greek food and...you know. It is super different, but it is also a part, so there's...yeah, there's good and bad.

I think my favorite area of New York is...I mean, is the Lower East Side, because I've... I mean, I've lived around here, I hang out around here. I go to school on the Upper East and I go to Brooklyn sometimes, but most of the time we...me and my friends, we do stuff here, we stay around...we stay around here, because there's so much commerce and so much stuff going on. This is probably my

backyard

bakgård

pneumonia

lunginflammation

soil

jord

to mess someone up

att förstöra någon

skinny

mager

fright

skräck

flight

flykt

to be spooked

att bli skrämmd

to be trapped

att vara fast

community

samhälle

melting pot

smältdegel

diversity

mångfald

commerce

kommers, handel



favorite part of the city.

So right now, I'm on my way to a thrift shop on 12th and 1st, to meet some friends and we'll like take a look at the clothes and just browse and... It's...there's so much weird stuff you can find there. I love thrift shops. So that's something I do a lot, and that my friends are into as well. Because it's...it's like it's looking for clothes, looking for stuff, but it's also like... There's a lot of old stuff, there's a lot of like hidden gems. It's also like a scavenger... It's a lot of fun, so we definitely do that a lot.

PAMELA:

Is there a certain New York style when it comes to clothing?

MARIE:

I think there's not one New York style, but that it's...it's really varied. I mean, it's just such a varied place, but... There's definitely like this sort of like, the art school kids who like have all their like crazy styles and then there's like the... It depends like what you do, it depends what your interests are. I don't think there's one style, no. It's super varied and everyone... Like I've seen people like...people with such different styles and like they're... A lot of people who are into fashion and who are into crazy things, but they are super different styles as well. I think...yeah, it's super varied.

I like a lot of...a lot of older rock and... Of course I have a lot of stuff in my iPod, but I also like to collect records, so... I think that's something that's really coming sort of back in style. I have a few friends who are into that and... It's funny, because a lot of people don't have CDs, but they have records, and I think part of it is because, I mean, they have their MP3 and like stuff on their iPod, but then for the...like the wrapping and like the visual part of it, and like the fact that it...like it takes up space, more space than CDs, and like you have all the sleeve art and the...like the notes, stuff that you don't have on...on just digital music. That's an attractive part of it, I think.

PAMELA:

What makes vinyl so special?

MARIE:

Well, I think... I think, I mean, if you have a fascination of old things or if you...if you sort of have interest in...in vintage things in general.

PAMELA:

Mark Brown is one of Antigua's leading contemporary artists and his latest exhibition was called *Angel in Crisis*. In the painting *Crisis*, we see a naked, pregnant nun with wings. She's a nun, an angel and a pregnant woman full of shame.

thrift shop

second hand affär, loppis

to browse

att bläddra

gem

juvel

scavenger

sakletare

wrapping

omslag

sleeve

här: skivfodral

contemporary

samtida

exhibition

utställning



MARK:

It was amazing for me to have this exhibition at the museum. It really brought to light the humanness of people like her, and of course, you know, a nun being pregnant is not something that you see every day. And it's not...it's not something a lot of people can appreciate, but I wanted to bring that side of it, so that we understand and we can appreciate even more the person and not necessarily the uniform or the profession that they have. You know, sometimes people put a lot of pressure on people in terms of what they want you to be, and this is exactly what this is all about.

It was amazing for me to meet a nun who came to see the exhibition just because she heard of this piece of work. We sat...we stood in the...the gallery at the Museum of Antigua and Barbuda for well over an hour. And we just talked about so many issues surrounding perception and...you know, the things that this really, really dealt with. And so, it was...it was great to see the artist and the nun talking about the painting of the nun who is pregnant. And it was a great, great, great discourse between the nun...the sister that I met and I. She was actually here...stationed here in Antigua at the Catholic Church. That was a phenomenal, phenomenal experience for me. One of those things that you carry throughout your life and you really, really appreciate having done this, because it...not only does things for you, but it helps other people to deal with their issues and to help to talk about, you know, things that are taboo and things that we don't really necessarily want to talk about.

I remember when *Angel in Crisis* first came to Antigua. I got some fantastic reviews in Barbados. When it got to Antigua, I remember people saying that..."Oh" and you know... The society in which I live is very religious. "Oh, he's demonic" and that sort of thing, because they didn't understand the angels, and I'm thinking: "How is it that I'm painting angels and I'm being perceived evil, demonic, that sort of thing?"

I...I need to paint things that people are not seeing enough, and people find hard to see and hard to encounter and hard to read and hard to speak about. So for me, it is about trying to change...the little world in which I live, with the hope that, you know, it will cause a ripple effect and, you know, somebody else will continue.

My main aim is for you to feel, whatever it is, but I want you to feel. And that is one of the most important things to me. So, you know, you would find that a lot of the work is not even...comfortable to deal with. And I don't want it to be comfortable, because I don't want you to be comfortable. Because I want to force you to feel something, whatever it is.

Because of course we're all gonna feel something different, based on our frame of reference, based on our experience, based on our culture, our background and things like that, but it's important for us to feel.

to appreciate

här: att förstå

pressure

press

gallery

galleri

issue

problem, fråga

perception

uppfattning

discourse

samtal, diskurs

to appreciate

är: att uppskatta

taboo

tabu

review

recension

perceived

uppfattas som

to encounter

att stöta på, möta

ripple effect

ringar på vattnet

aim

mål

to force

att tvinga

reference

referens



I paint for my viewers to have an experience, whether it is something that is...is related to what I'm showing, or if it's totally unrelated, just as long as this is the vehicle that pushes you into a place, preferably an uncomfortable place, because... You know, the comfortable things we can think about, but it's the uncomfortable things that we try to avoid. And so I want you to really engage yourself. I think it's very important, self-reflection and...and reflect on things that, you know... I do that a lot and I think it helps...it helps me, and so I know... And coming from a culture where, especially as a man...it's always thought of as men connecting with themselves and...and being emotional and things like that, a lot of people think that it's weak. It is really me trying to...break that mold, letting other people know that it's all right.

PAMELA:

When did you know that you're gonna be an artist, as a child?

MARK:

I think I've always known, and it... I don't know if it sounds cliché or if it sounds weird, but I...I've always known, from ever since I can remember. I mean, I grew up on Winnie the Pooh and Transformers and things like that. Nothing like what these kids have now, but I remember building my own signs and creating my own environments, which coincide with the environments that I live up here, in my mind. So it was always a situation where I knew that I was an artist. At that time, I didn't know what it was called, but I knew that...I lived in a very imaginary world. I loved to be by myself and just envisage things that I would have seen on TV or...you know, places that I would have put together in my mind.

When I was in school, my mom would tell you that my teachers used to worry about me a lot. Because whereas all the other kids would be out, you know, at break, on the playfield, running around having a good time, I would be under a tree by myself. And...I've always been different. It's...it's...it was just...my place of comfort. We live in a society where there are a lot of facades. People project a certain image, but yet in reality, if you were to look on the inside, you'd see a totally different picture.

PAMELA:

You have a painting where the man rips off his...

MARK:

His skin.

PAMELA:

Yeah, and there's somebody else underneath.

MARK:

Yeah, yeah. It's really about...it's unmasking, and I think a lot of us need to unmask. And one of the...the hopes that I have for you...is that when you see my work, is that it helps you to peel the layers

vehicle
fordon
avoid
undvika
engage
engagera

Winnie the Pooh
Nalle Puh
environment
miljö
to coincide with
att sammanfalla med

to envisage
att föreställa sig

whereas
medan
playfield
lekplats

to project
att projicera

to rip off
att slita av

underneath
under

to unmask
att avslöja
to peel
att skala



back a little easier and to be comfortable doing that. Because it's a difficult thing to do. It's a difficult thing to...to really learn who you are, especially if you have a totally different concept in your mind. So it's really for you to learn about yourself. I'm learning about myself. The hope is that my learning about myself will help you to learn about yourself. Because I think it will make the world so much of a better place.

PAMELA:

Do you think that you ever will stop challenging yourself?

MARK:

I can't, I can't, because I get bored very, very easily. That's why I have to change my house around all the time, because even my living conditions need to change from time to time. Because anything that stays the same for too long, I get bored. That is why I think that...kudos to people who paint landscapes and...and scenery. And I live in a very beautiful island, as...as you will see. Turquoise waters, beautiful palm trees, landscape... But I can't paint it.

I need to be doing something that is...that is constantly challenging me, not only with regard to technique or in concept and in ideas and how I project these ideas. I'm really just...just continue to challenge myself in terms of pushing the boundaries as to how far I can go with this thing and how, you know, how well I can say what I think needs to be said.

PAMELA:

The sound was engineered by Joakim Davidsson. My name is Pamela Taivassalo Wikholm and I produced the program. You have been listening to *Radio Popreel*.

concept
föreställning

kudos
heder
scenery
natur, landskap

boundary
gräns