

# Pie, Pulao, and Podcast: A conversation between Aparna Swarup and Susan Dobson | Transcript | CIRCLE

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## Emmerson Jull:

Welcome to Pulao, Pie, and Podcast, a conversation between Aparna Swarup and Susan Dobson, hosted by the Canada India Research Center for Learning and Engagement (or CIRCLE, for short). CIRCLE is an interdisciplinary nucleus in Canada for cutting-edge research on India and the Indian diaspora, to showcase, advocate, catalyze and foster an equitable, respectful, and sustained exchange of knowledge between Canadian and Indian Scholars.

I'm Emmerson, a student writer with CIRCLE and third-year International Development Studies undergraduate at the University of Guelph. Aparna Swarup is a visual artist, painter, and photographer currently working in Delhi. While she initially worked primarily in oil, today her work spans mixed media and photo-based practices. She has exhibited extensively internationally, in both solo and group exhibitions, with big sponsors like Miele in Tokyo and South Africa. Her works are part of museum and private collections.

She is also the brand ambassador for luxury resort Soneva in the Maldives. She is joined in conversation by Susan Dobson, a lens-based artist and professor at the University of Guelph. The artists discuss Aparna's photography exhibition, All I See is Frames, which was curated and hosted at the University of Guelph in October 2023.

Aparna's exhibition came to fruition during a 6- week stay in Guelph with her husband, Vikas Swarup. Vikas, an author and former Indian Diplomat, was the inaugural Global Thought Leader in Residence at the University of Guelph from September 13th to October 24th, 2023. What follows is a casual conversation between Aparna and Susan in Susan's office during the last moments of Aparna's visit to Guelph. They discuss art, photography and culture while sharing bites of pulao and apple pie.

## Susan Dobson:

In the office again, the place where I first met you. Was it like 3 weeks ago? About 3 weeks?

## Aparna Swarup:

Yeah, almost 3 weeks actually. And I came here with my husband mid-September. He's here as the inaugural Global Thought Leader for University of Guelph. So, I had actually, when I was coming I was like, you know, okay I'm going but what will I do there? And this much I knew that, you know, I'm not going to waste my time, you know, looking for sales and shopping and the usual mundane stuff. I knew, you know, who gets a chance to be in a university, especially in our age, you know?

So, trying to be a learner, I said this is great. Then I met Martin, and then Martin was raving about you, and I was just waiting for you to return. And when I come to your beautiful office I fell madly in love with this office, and of course the whole personality that Susan is, so.

Susan Dobson:

Well I was embarrassed to have you into my office [Both laugh]. Because it's full of stuff. When I knew that you were going to come see me in my office I was quite horrified, because I'd had all these slides returned from an exhibition I'd had, and there are 24? I just counted the other day. There's 24 bins of slides that I had, in a big mound in the middle of an exhibition space in Toronto.

Aparna Swarup:

This was, I think, slide, the slide tray exhibition was the title?

Susan Dobson:

Yes, yeah, Slide Lecture was the exhibition in Toronto, yes. So, they just dumped everything on the floor, in the middle of the floor, and these bins were too heavy for for me to move alone. So it's a bit of a labyrinth in my office. So, I really appreciated you coming in as an artist and understanding that this is I'm surrounding myself with the creative remnants of an exhibition.

Aparna Swarup:

I think the beauty of mundane is it becomes extraordinary, and especially for people like me. I'm a painter, as you know, primarily trained painter, and then took to photography, you know, later in my life. So, when I see, for me it's a composition when I see. It's not like when I met Martin, who heads SOFAM, who was giving me the tour. You know, very graciously he pointed out to stuffs and apologizing and saying oh my God it's a mess, and this and that. I said, this is the beauty of, you know, a space. And these are the things that inspire.

And that's exactly what your office did to me. The tiles actually, for me were artworks, actually, you know, and sorry—the tiles, I'm saying the slides. Artwork, beautiful artwork. And the fact that you've loved them, you know you've collected them with such love, and that means the artist in you has really appreciated them. And same for me, you know, every space here that I see I was just totally in awe of. Reminded me of college days. And I went to St Martin's, and this is how I could you know, feel and smell of St Martin's.

Susan Dobson:

I was so glad you felt that way, and that you could see, even in the paint drips on the floor, you could see that artists had worked here, and you could appreciate that. So I knew we were connecting right away, because I love those things too. And in fact, you took quite a few photographs at my office as well.

Aparna Swarup:

Yes. Yes. Yes, if people could see here, come to your office, they would see how, with great care you've kept what others would call it, clutter, you know. Definitely, you know, it's such affection. I see everything is marked, everything has a place, exactly, so.

Susan Dobson:

You're being generous. [Both laugh].

Aparna Swarup:

So this is, when I came, you know, when I was speaking to Martin. We sort of were deciding as to what I should do I. In fact, I first went to, when I came I went to the gallery of Guelph, where I met Shauna, who's the head curator. And I thought, you know, I'd even do something like a curatorial thing or something.

But then, when we were brainstorming, I said, why not do something with photography? That's the photographer I am, and what the campus has to offer in terms of the spaces, in terms of the equipment, in terms of the ideas, and in terms of freedom to express and explore. So we built on that, and that's how, you know. And we all collaborated actually, as you know Susan, you were a stellar support, source of strength for me. So that's how this exhibition, All I See is Frames.

And that's how actually the title got sealed, when he was showing me around. And I said, Martin, please don't apologize, all I see is frames. This is it, this is the exhibition. I'm going to shoot with the equipment that SOFAM has, you know, the photography department. So that it's a great lesson for students, also, that you don't need big things to make something big. It's something beautiful you can make wherever you are, with whatever you have. And the best equipment is the equipment in your hands, as people say.

Susan Dobson:

I'd love to know more about your background in art, and you mentioned you were a painter. So how did that all come about for you? How did you get involved in the arts?

Aparna Swarup:

I was always, I think. My father, he had this— he could sketch beautifully. He was not an architect, he was an engineer, but his works were like beautiful pieces one could just frame, you know, frame them and hang. I feel that I might have taken after him in this respect. And when I was in school, I was always, you know, I represented my school and my class in painting, and won competitions and things.

But in India, you know, this is like a hobby. You know, you don't really take it up as a profession or something, so it's either a teacher, or a doctor, or an engineer, or an architect. So, actually I'm a trained nutritionist, you know, I studied nutrition. But once you get married to a diplomat, then you can't work, because then you can't get go anywhere with a diplomatic visa, you know, you have to have a work visa. And this is, I'm talking, you know, three decades ago. Things were very different and difficult then.

I'll tell you a very interesting thing. I'm posted in Addis Ababa, in Ethiopia. And my husband, for about six to eight months was (indiscernible) affairs and I get an invite, a luncheon invite from

the Thai ambassador's wife, 10:00 a.m. So I asked my office to check, I said, listen, check luncheon at 10:00 a.m., I couldn't see brunch, and I say no no no ma'am lunch at 10:00 a.m. Then, of course I wear my nice saree, my pearls, and everything. And I dress up and I go. So, all the diplomatic heads of mission spouses were there, and we all were given material to paint, and we could just sit outside and paint whatever.

Susan Dobson:

Wonderful.

Aparna Swarup:

I was super excited, like a kid, you know got into it immediately and painted something, and just then went inside for some Thai food, right. And so, the Thai ambassador's wife, of course, very senior. I mean, I was very young. And she comes to me and she loved the work that I did. And said, listen young girl, you're not going to attend all these, you know, coffee mornings, you're going to take this seriously. So she says, you study here, I'll make sure that you do. And she actually did.

She passed on her, you know, I learned from the masters there in Addis. And the cultural scene in Addis, it was just amazing. Outstanding artists that have gone there, gone out of Ethiopia. So that's where it all began. And in fact, I trained very hard for 2 years, 3 years there, and did my first solo exhibition which was sponsored by Alliance Française there. That's where my journey began, and there was no looking back.

And then I went to London, Central St Martin's, I studied there. And then exhibitions kept happening. And I knew, you know, as an artist it's so interesting, you know. Your mediums intersect, you know. I always knew that I'd somewhere intersect with photography. So, it's like, you know, I call it flirting with photography. You're married to painting but flirting with photography. I think I'll keep both! [Both laugh]. So!

Susan Dobson:

Well, I can see the painter in your photographs, right. There's a sense of light, and colour, and even gesture in the photographs that have shallow depths of field, and where you use slower shutter speeds, it's very clear. There's a very pronounced sense of painting for me, when I look at those.

Aparna Swarup:

Yes, Susan, I think you're the first to point out that to me, that you could see that as a photographer yourself. And I'm a people person, and that translates into my work. And like a portrait, painting also it is figurative. And why I like photography, or what I like about photography is that it's interactive. And I like the person, you know, I am with.

And you're right, I just zoom into whatever I'm doing. That's where the shallow depth of field comes in. And I feel every person is like this beautiful image, this beautiful book. You could do so much, and read so much into it. The person not giving also gives so much, not realizing.

Susan Dobson:

Well, what's striking to me about your work as a new photographer, relatively new to the medium, is that you actually move in close when you're photographing people. And that's one of the things that new photographers struggle with most. They'll usually stay back further than they realize they are, because they're not quite comfortable interacting with the subject. But you have absolutely no trouble with that.

Aparna Swarup:

See, that's the advantage of my, I think I could say age, as well. Plus, also that I'm very comfortable with people.

Susan Dobson:

Oh, you sure are, yes.

Aparna Swarup:

And I think somewhere, the person on the other side also experiences that. And then gives more than even I require. They feel comfort in my company as well, and not really very intimidated or anything. And they come across as easy collaborators, I could say. You know, it's a collaborative work, if I'm doing a portrait of somebody I couldn't do anything without that somebody.

Susan Dobson:

Yeah, so you mentioned collaboration, and one thing that happened was you collaborated with the technicians that you mentioned, here in Studio Art. So you worked with Richelle Forsey, and Nathan Saliwonchyk, and you also worked with Anna Gaby-Trotz. So, what was that experience like for you?

Aparna Swarup:

And of course with the your leadership and vision, Susan. I mean magic happened as soon as you returned.

Susan Dobson:

Of course. Oh, I didn't mean to say that, of course. When you said leadership, I thought immediately about Martin, of course.

Aparna Swarup:

Yes, Martin and you both, because Martin was the one who said, you know, let Susan come and then we begin. And when we spoke about it, this is where it all began. And I actually, the

amount of support I got here, the amount of encouragement and inspiration, seeing you all. This exhibition, All I See is Frames is, I would definitely call it a collaboration between SOFAM and me. Because we did it all together.

Susan Dobson:

And it really is a lovely community in this whole building. And of course, we think the fourth floor is the very best community, which is where photography resides [Laughs].

Aparna Swarup:

Susan, I see that, I feel that. Look, I mean we are having a lovely conversation and having a slice of pie too [Both laugh]. Where do you have that, you know, it's like the podcast and pies.

Susan Dobson:

That's wonderful.

Aparna Swarup:

Beautiful, beautiful. I mean you're mindful of this, and you probably are an inspiration I've seen in your class, and students go out—step out of their class with an extra bit of confidence than they came in with, I have a feeling.

Susan Dobson:

Well, Richelle and I too tell the students at the very beginning that the photography spaces are safe spaces. Where they can feel safe, and where they can be themselves, and where they can develop their own identity, and also their own community. We tell them, you know, until you've made a photograph that you want to carry around with you on your phone or in your pocket, to just look at it every once in a while because you love it so much, you know at that moment that's when you'll be a photographer for life. And I think that you know something about that too.

Aparna Swarup:

Yes, absolutely. And I'm so glad you brought in this safe place bit, because my professor used to say that photography is not an activity. The minute that you take a camera or a cell phone or anything that takes an image or captures an image, it's not an activity, you know, it is a responsibility. You know, you have to be mindful of what you're taking, where you're taking, whom you're taking.

I think you've even brought that, given that to your students as well. I can see that, you know, they're quite mindful of all that. But coming back, you know, to photographers, photography and everything, main thing is the viewfinder. You know, when I was talking about by exhibition there were people who were taking, you know, there were many mundane shots. But I think mundane is what makes the extraordinary.

And you have to see that mundane, you start off, that's the reference point—you start off there. People see with the naked eye, we see through viewfinder. And what I saw was, you know, what people might cross by every single day, but I took pictures where they didn't even get noticed. Coming back to viewfinder, that is where we create art. And I saw an exhibition you also did on viewfinders.

Susan Dobson:

[Laughs] Yes. All I see is frames, or all I see is viewfinders?

Aparna Swarup:

Viewfinders!

Susan Dobson:

Yes, absolutely.

Aparna Swarup:

Exactly. And viewfinders matter, that's where the magic happens. You might have the same camera, might have same viewfinder. But it's like a viewpoint, it changes from person to person.

Susan Dobson:

But one thing I want to say, is that I found you to be a kindred spirit right away. Was when you came into photograph in my office, and you laid down on the floor to get the right viewpoint, and that is just dedication right there. And the photographs, some of the photographs you made were also quite abstract, you know.

I'm thinking about this roll of green tape that you photographed. Where it was very difficult to tell what it was, but the green in that photograph was so incredibly striking. And I believe you mentioned to me that your first works when you were painting were abstract as well?

Aparna Swarup:

No, actually, somebody asked me that, what my first works. Yes, they started with a little bit of abstract, but then I went into you know, really figurative art, people and everything.

Susan Dobson:

That makes sense, yes.

Aparna Swarup:

I did an exhibition in South Africa, which was called Risky Dreams. It was a mixed media and I used to just take shots and then play with colours, printers, ink, and other colours. And it was an exhibition sponsored by Miele, and they took my show from Johannesburg, they sponsored

and they took it to Tokyo. And my father had just passed away then, and for me, I think art is also healing. That's why, you know, people teach therapeutic art and stuff.

That exhibition helped me heal, and I could really cry out my tears in those paintings. And it was I think one of my best works. It was dedicated to the women of South Africa, and everybody just felt it. You know, if you feel something, you know, I think the artist's job is done. Either the voice, or the vision.

So, I'm very fond— I mean, it's very close to my heart because it reminds me of my dad and how it helped me heal. And again, women, you know. Very strongly about women. That how they stepped out every single morning to make their dreams come true, which was all you know, for their family for their children, to give them a better life or even a single meal that day.

Susan Dobson:

Right.

Aparna Swarup:

So, that's where it all began, and that's when I knew that it's going to be photography. And coming back to abstraction, somebody asked me that, you know, what change did you see in yourself? I realized, here when I was, you know, I was on this project in shooting, taking pictures. I have seen a little shift to abstraction. I think reaching to abstraction is also maturity, I feel. You don't really, abstraction is the proportionate distortion of reality, right.

So, I think if I've done that, I'm doing that, that it means that whatever I've received here, it has been a very enriching experience. And I take inspiration from photographers like you, you know. I think you're also a lot into abstraction with your works, and, you know, I've seen it, it's beautiful. And for me, the transformation is not really one hundred percent, but I see a little shift, you know. Because my camera automatically, you know, just zooms in, or focuses, on you know this green that you said. I just had to take it.

Susan Dobson:

Yes.

Aparna Swarup:

And in little, you know, frames also I see meaning. You know, that might be meaningless. For me, it was a circle of healing, or circle of what you call here that you do in the teaching as well. It's all about, you know, that circle. That was very meaningful for me. So in abstraction I see meaning in the current stage of my life, I think. Post-covid I think that.

And this is my first big exhibition after covid, and I've come out, I think, had a very bad case of covid and I think this artist 2.0 is more mature. [Both laugh].Also, I think people should not



forget also, I was in hospital, I had the worst case of Delta. 12 days in hospital, oxygen, you know, mask, support and everything. So, I think every day should be enjoyed, valued.

And, that is the big takeaway. Live your life, every single day at a time, you know, and live it to fullest. Do what you want to. And everything is possible. I mean, this exhibition I did, I didn't bring any fancy camera with the fanciest of, you know, of lenses. I said, at least when students— it will be a great example for them, when they pick that camera up, that somebody did an exhibition out of that.

**Susan Dobson:**

Exactly.

**Aparna Swarup:**

It was just, I think, these past 3 weeks gave me an opportunity to think beyond what I thought I was good at.

**Susan Dobson:**

Yes, yeah.

**Aparna Swarup:**

You know, hats off to you guys. And the teamwork, you know. Like you baked a huge pie for everybody, it's a celebration of what we did together, right?

**Susan Dobson:**

Yes, yes. And again, that comes down to family, you know, feeling like we're working towards a common cause. It's very exciting, it's very tiring, but at the same time it's so exciting to see it all done. Going to the opening of your work, looking at these wonderful photographs was truly, truly inspiring.

Photography is very much a hybrid medium at the moment in the art world, where it intersects with painting, and sculpture, and drawing, and time- based media. I see that in the work of the people moving. I really get a sense that this is a story board for a video-project or film.

**Aparna Swarup:**

Yes.

**Susan Dobson:**

And we start to see that quite a bit, and certainly there is that language in your work already. But that's a very contemporary way, I think, of thinking about photography. And it's exciting to see it move in that direction. I must say, too, that many of your influences, although you're not shooting on film like they are, you're definitely influenced by their compositions. And I see that extremely clearly in your work, your compositions are very classic.

Aparna Swarup:

Yes. Probably, it's still, you know, you just think of that. Just because you've been, you know, every day when you worship them, they become part of you. But then I think there comes a point when, you know, you sort of— that what you say is, you know, there comes a point where you sort of not really deviate, but you know, separate. That's when, you know, that, okay, this period is over now, you know. But I'm still in that period. I'm enjoying that period, rather. I love it.

Because I can see that, you know, maybe it's there, I've not felt or lived in, so I'm trying to sort of mimic it through my works. Or something like that. But you know, when you watch documentaries and you see how photographers, you know, they're supposed to be having a very glamorous life, moving around with, you know, the cream of society, and top models, and people, and everything. But actually it's not. It's a lot of, you know, they seem to look like, but it's a lot of hard work to get that perfect picture.

Susan Dobson:

They're also lying on the floor, right?

[Both laugh]

Aparna Swarup:

They're also lying on the floor!

Susan Dobson:

Trying to get that perfect picture. I mean, that's reality and you know, that's what I love about photographers, is they can go out and get so involved with what they're doing, that you actually do what you have to do to get the picture. And that isn't very glamorous at all. But it's so satisfying when you do get the picture, right. That's the part I love about it.

Aparna Swarup:

It's pure love, you know. And the more, I think, you get into it, the more you start loving every bit of it. And I personally feel, you know, the day I hold my camera is the most wonderful, beautiful, empowering feeling, that it changes, it changes me.

Susan Dobson:

I'm really curious. So you only had about 3 weeks to produce this exhibition, this beautiful exhibition that we celebrated on Friday at its opening. I'm wondering if you could talk a little bit about the decisions that you made. You took thousands of pictures, and in the end there were, I believe, something like 25 photographs in the final exhibition. So can you talk a little bit about how you made decisions to get to the point you got to, because that must have been incredibly difficult.

Aparna Swarup:

Yes, because, a lot of pictures. I was very disciplined in my practice. Because, A) I knew, you know, time wasn't on my side. I had a very short period of time. I had to make the best use of that. So, I knew I had taken, like you do, some test shots. I knew what I wanted, through my, you know, my phone I used. And I saw the results. When I saw that, I said, these are the images I want, and then I took the camera for highest pictures. Hence, you know, it's all about— whatever I did, some I saw differently, some my trained eye saw very naturally.

Susan Dobson:

Yes.

Aparna Swarup:

And I compiled everything together to put up this. And the choosing was very hard. There were, of course as you mentioned, tons of pictures. But to choose, what to choose. So, two things. You know, A) what you print, that has to look good in print as well. And also what would look good as a mural, and what wouldn't of course. You helped me out there as well, to sort of so we could decide. And then we had Shauna also coming for a bit to curate that. So, I think there, I was happy with the choices that, you know, it was a good combination of people and places.

And a good essay. And I love the Gen-Z one. Which showed, you know, which was about the university, about the students. It's a place where you come, you dream big, you flourish. There's movement, there's life, there's dreams, you know, everything. And you just, you can feel that.

Susan Dobson:

That one is a really accurate, and I think depiction of university life. Because there are about— how many small images are on that mural? Something like 16 maybe? And it depicts students walking in and out of classes and through beams of light. It's a really vibrant mural with lots of movement in it. Because we can almost feel the movement of students, moving between classes and between buildings. It's one I hope that gets hung in the university in a very prominent space.

Aparna Swarup:

Yes, I think so, probably, because I think the president was quite keen on that one, so I hope. Because that's a very strong message also, that here is where everything happens.

Susan Dobson:

Yes.

Aparna Swarup:

And also, the painter in me, I wanted that effect to happen also.

Susan Dobson:

And the sense of colour was just extraordinarily on the first one that I described.

Aparna Swarup:

So beautiful.

Susan Dobson:

Just a little bit of red, and a little bit of yellow in this darkness. It's an extremely effective use of spot colour.

Aparna Swarup:

I come from a country of colours, Susan. You know, yes colour plays a lot of importance from where I come, from India. And since growing up, you know, we celebrate seasons also with colours. You know, like spring is, you know, we'll have spring colours. We wear yellow just to celebrate that. And now is the time of Diwali, and you know, festivals happening.

So all bright red sarees, and colours, and art, you know art, art forms. You know, especially the tribal art, the indigenous art, you know. It's not that, you know, they're not educated or they're poor, they don't, you know, they all very creative. Most beautiful murals you'll see, you know, you'll see in villages.

Madhubani art, for instance, they just take some chalk and, you know on cloth, and splattered walls. That, you'll, you know, find art there. Which it all starts from there, you know. And then during festivals we even draw in front of our homes, just to welcome guests with the powders, coloured powder, flowers everywhere. It's a sign of, you know, welcoming not only just the season, but the person. The festival, it's just celebration, and decoration, and art. Decorating with art forms is part of a celebration, and colours as well. And then it starts all from there.

Susan Dobson:

Speaking of India, you reminded me that one of the really interesting things about you is that you do live in India, and you've also traveled so extensively. And I'm wondering, you know, how your culture and the other cultures you have experienced, has influenced you as an artist.

Aparna Swarup:

Yes, of course, you know, as an Indian I'm very proud of my cultural heritage, rich cultural heritage. That's, you know, the country I come from. And we embrace and respect all cultures. And rather, growing up I remember, you know, we celebrated everything, still do. And as a wife, as a spouse of a diplomat, I've traveled everywhere. And the reason I'm comfortable with everyone, everywhere, is because I feel, you know, the universe is my home. You know, I can just travel, meet anybody, talk to anybody. It's perhaps also because of my Indian upbringing.

Susan Dobson:

Yes.

Aparna Swarup:

You know, that has played an important role. Because we never segregated anybody, you know, it was all inclusive. You know, we lived together with everybody. Be a joint family, or where the campus you're living in, you know. I mean, if you meet your friend, you have to meet the friend's mom, dad, cousins. And if you eat, you eat all together. So this is what, you know, those are the values, Indian values we've grown up with, and we carry those values wherever we go. And of course, then we are open to being influenced by other cultures as well.

Susan Dobson:

Yes.

Aparna Swarup:

I think that's it. I think the other person automatically feels very comfortable.

Susan Dobson:

I've definitely experienced that with you. And yes I made pie, but you also made rice for me. [Both laugh].

Aparna Swarup:

So I was saying, it's good. Could be pie, pulao, and podcast. You know, I just did the rice today. So yes, of course, India plays a big role, I mean in art forms. We have great photographers also coming out of India, women photographers, and they all create from soul. You know, yes of course we look through the lens, and you know the help of our eyes, but what we create is, you know, what churns our souls.

Susan Dobson:

Yes.

Aparna Swarup:

And that's very Indian, and we carry it everywhere. So what I leave here, you know, the works that I've done, really done from my heart, you know, without any agenda. I was, you know, very passionate about and disciplined about what I was doing. And I did it, and couldn't have done it without you guys.

Susan Dobson:

Aw, that's so nice of you, thank you so much for saying that. And we will miss you quite terribly.

Aparna Swarup:

And I'll miss you all too.

Susan Dobson:

So, it's been a bright light, you coming in here, for sure. Absolutely.

Aparna Swarup:

Oh my God, that is so so sweet. And I look forward to reciprocating this hospitality when you all bring SOFAM to India and experience our rich culture and heritage. So you're going to, everybody enjoys India. So you're going to come and do that.

Susan Dobson:

Oh thank you so much, we'll have to do.

Aparna Swarup:

We'll have to do, irrespective. On that good note, I think Susan, thank you so much.

Susan Dobson:

And thank you Aparna, thank you. I hope you have a wonderful trip back, and continue to take pictures.

Aparna Swarup:

Yes, yes.

Susan Dobson:

Once you get back. You have a unique vision of the world around you, and it'll be wonderful to see what you do next.

Aparna Swarup:

Oh, waiting for your installation as well. So we'll sort of touch base, and keep each other informed of our practices and exhibitions.

Susan Dobson:

We will do that.

Aparna Swarup:

Thank you.

Susan Dobson:

Okay.

Emmerson Jull:

Thank you, Aparna Swarup and Susan Dobson, and thanks to those listening. You can follow Aparna Swarup on X. Her handle is @aparnaswarup and on Instagram, her handle is @aparnaswarup9. Special thanks to Nathan Saliwonchuk in the School of Fine Art and Music for his technical support that made this podcast possible.

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