

Angela Samata: Hello. I'm Angela Samata, critical advisor to the Heart of Glass on their work around suicide. I was the presenter of the BAFTA nominated BBC One documentary, *Life After Suicide*. And I've spent the last two decades working on arts projects and also projects that look at suicide prevention. Welcome to this series of conversations with the people behind the creation of the *Suicide Chronicles*, which is a long term artistic project, exploring how we might collectively create a language to share our experiences of suicide. Each chronicle focuses on one individual story or one particular aspect of suicide, and the project asks: What's important? How are we responsible for each other? What kind of world do we want to live in and how do we want to hold each other within it? In this first episode, I'll be speaking with the project's lead artist, Mark Storor.

Angela Samata: Let's start by having a conversation about the the name *The Suicide Chronicles* because I am I was really surprised that you were so overt with with the name that you chose. Where did it come from?

Mark Storor: Well, in my experience of working in St Helens and working on the project '*Baa Baa Baa Have you any pull?*' When I was meeting people, it seemed to me that an awful lot of people that I met had been touched by suicide in some form or another. But it always seemed to... the portal seemed to be opened from a different perspective. But actually, once we were across that threshold, then although we were talking about something very specific, people had a very different point of view depending on their relationship with the person. And so it felt really important to me that if I was going to make a work about suicide, that even saying making a piece of work about suicide is imprecise, not specific enough, doesn't recognise the multi-faceted, multilayered consequences and actions and how deeply embedded it is into our lived life. And by calling it *The Suicide Chronicles*, what I hoped it would do was recognise immediately that there were different stories to be told and each particular story had to be paid attention to, even though we were dealing with what people were trying to put together in one idea or one subject.

Angela Samata: Because I think it is I mean, certainly when I presented *Life After Suicide*, you know, the documentary that was on BBC One, you know, because that was actually called *Invisible Scars* and it was called *Invisible Scars* all the way through the recording. And, you know, that's how it was it was kind

of ...that was the name of it all the way through. And then when I opened the Radio Times and it was called Life After Suicide, I remember even though at that point I had spent 12 years trying to get people to openly talk about suicide and use the word, even I kind of drew breath, you know, it's kind of like 'Ah you can't call it that!' But I suppose by using that word, what you've done is even from the get go, even from, you know, the second that somebody encounters the work in whatever form, written form or whatever, when they see the name you straight away, you are almost giving a form to the fear that lots of people have around suicide, around using the word, you know, the word. Was that a very deliberate choice on your behalf to give fear that that form, you know, in the form of the project?

Mark Storor: Not quite in terms of the title. Because again, the title, I think saying The Suicide Chronicles, it immediately tells everybody where we are and we don't have to address that. Like, I think it's very interesting that originally the film was called Invisible Scars. And in making work about difficult subjects, I think we can spend a lot of time trying to bring people on board, try to make people feel comfortable with what we might be exploring. But sometimes it's even about bringing people to the table and getting them into the room to explore things together. And so therefore, often we sometimes will give it the secondary symbolic aspect of a subject matter or a topic - sometimes we give it a secondary name. But with the Suicide Chronicles, it felt really important to me that this is what we're dealing with, and the Chronicles aspect of it hopefully lets you know that there are different aspects and each aspect is its own particular thing. It's totally specific. It allows all the participants, whoever they may be, and we are all participants in the work, even though I'm the artist that's may be leading the project in some way. And I do that in collaboration with Emily Gee as the producer who we are in harness together. The fact is I'm still a participant in it. But by saying 'Chronicle', hopefully it allows us, each participant, to be totally from their perspective, to understand when the Chronicles come together.

Angela Samata: Yeah.

Mark Storor: One pure truth for one person can be in dialogue with a pure truth for someone else without us always having to pay attention to how somebody who is approaching the subject or has lived the experience from another point of view without always having to pay attention to that. Because sometimes in

order to give form to these terrifying things, there has to be a purity to them so we can look at them together to begin to understand it. Does that make sense?

Angela Samata: It does make sense. It absolutely makes sense, I think there is so much fear around suicide. You know, as somebody who's who's worked in suicide postvention in how we support people bereaved by suicide, but then how that but you know, that work happens not in isolation. You know, it's very much about prevention as well. And I think that there's so much fear around suicide, around the contagion of suicide, around the idea that suicide can, you know, if you bereaved by suicide, if you're affected by suicide, how it can shake the foundations of every relationship you have. And I think there's something about that that actually can be a universal truth for many situations that we find ourselves in. And I suppose that really resonates with me that you started *The Chronicles* three years ago. Yeah. So you started *The Chronicles* three years ago. Since that, you know, since that time we have all suffered... experienced a collective trauma. And again, it feels as if this work is really vital now. It felt really vital then, but in the light of the collective trauma that we've all been through in the last two years, it feels even more vital now. And I just think that's incredible that you started this when the world was actually a very different place.

Mark Storer: I think there's maybe three things in what you're saying. So the first one for me is, you know, we're talking about the fear of contagion and life is frightening. And every day it can be terrifying in many, many ways. And to lose those we love to suicide and by suicide, actually in many respects can be the most terrifying thing for some people. And. For me, you know, for me personally, it it has felt that way. However, what I find is that as an artist, what I'm interested in doing is how can we give form to the terrifying? How can we together create something that can communicate with other people? And if we do it together, then it becomes a true collaboration, because it's always a question how can we give form to this feeling or to this event? And then because I understand that as collaboration, then to me that gives me hope and means that I can go on in the world myself because there is a... I completely have faith in our ability as humans to connect with one another at the deepest level. And when that connection becomes broken or abused by circumstance and fear that separates us from one another, then we become isolated and makes it more difficult. And I think what I find interesting about *The Chronicles* at the moment, given the fact that to my mind it's semantics. We

may not be in a pandemic, but we are in an epidemic. But actually the last two years... I think that's a tsunami of grief, which is waiting. Well, I think it's already it's definitely with us. But how that's been expressed, I think, is still to be fully revealed. But actually, I you know, people have lost loved ones. They've been isolated. They haven't been able to go to the funeral. There's been no funeral. They haven't been able to make connection with people, with loved ones. There hasn't been the simple touch of a hand or even being close enough where somebody will just give you a look and you know that they understand. And that means you can go on. And it feels to me that people who've been bereaved by suicide, who have been in the wilderness isolated, who have been shunned, who have experienced shame, humiliation, people not understanding how to speak to them. And because they're afraid, actually step away. That is what people are feeling now in huge numbers because of the grief that they've been experiencing, because of the isolation. And I think it's that experience that actually feels really relevant because the language of grief felt by those bereaved, by suicide is the language that could be used now and we could come together to a more understanding thing.

Angela Samata: I think you're absolutely right. I mean, there's two things that I think definitely chime with with my experience. You know, it's the idea of those bereaved by suicide have often not, for a myriad of reasons, have often not being allowed, permitted, able to engage in the rituals around death and around loss. And for many people, you know, you have been unable to be part of those rituals as part of the process. And and for lots of people, you know, the funeral, for instance, is just the beginning of a grieving process and processing a loss and processing a death. But those bereaved by suicide throughout the ages, have been denied that. And I think for many people who've who've lost somebody because of COVID, they were also denied those rituals that that hand on the shoulder that look across a you know, a in a cemetery where, you know, it's just that look of understanding and that connection. And I think you're absolutely right that it is that lack of ritual and the isolation, that huge, enormous loss being processed alone that lots and lots of people have experienced. But it just tells me that the work that you are doing and the Chronicles and the way that you approach it with that air of collaboration where even, you know, the audience member who's watching the film or experience in the Chronicle, they're part of the collaboration, aren't they? The way that you're doing it, I think, is, is a way that means that this work has is

totally relevant to those bereaved by suicide. At the same token, you are offering a space for people who have never been affected by suicide to always peek behind the curtain, you know, always see what this looks like, what it feels like. And I think for many people who've never been brief by suicide, I think the Chronicles offer space to explore what that might be like, what it might feel like without that fear, without that contagion, you know, so this space that your artworks, the collaborative works that that come from the Chronicles, the space that you create, I think is absolutely fundamental to other people understanding this part of the human experience.

Mark Storor: Hmm. I hope so. If it does, then. Yeah. It's very humbling and very pleasing because I really believe that... Making art - the attempt of making it - actually is soulful and it's a core part of who we are. And life and death is a core part of who we are. And, you know, I want to make work that feels meaningful and important to one another. And if by working together to - I say again - just to give form to something, which means that somebody else... Can we offer the space for somebody else to connect who maybe doesn't hasn't experienced some of the things that the other person has, but it allows them to be more compassionate and allows us to be empathetic then actually... How extraordinary is that really? And that makes me want to go on to keep attempting to make which does connect with people. But also I just want to clarify the the fear of contagion rather than this idea of contagion, because it's the fear that stops us from connecting with one another. So and that brings us right back to the beginning of a conversation. When somebody enters a space which each chronicle has its own individual title, Chronicle two is called Stand Firm Compassion, which we started before COVID, it feels more necessary than ever to stand firm in our compassion for one another. It comes under the umbrella of the Suicide Chronicles. So when you step into that space, it means that you're open to experiencing something which might shift your understanding and it might not be comfortable. But if I can be compassionate to somebody else, then I might be able to support them. You know, one of and it is, you know, it's been thoroughly researched that people have been bereaved by suicide because..because of the event and what it does to you and how you view the world, and as you said earlier, and you know, your whole world is shattered and you have to question all your relationships, then actually one of the relationships you question is your own existence in the world. And, and that's huge and it's isolating. And you can become isolated in having what is a

perfectly reasonable response when your world is shattered. The question you have to ask yourself is, how can I go on? What is the point of me going on? What is the meaning of our existence? And if you can't find a way through that, that makes you incredibly vulnerable. And actually, if we could understand that about one another, then actually we might be able to support one another better. Now, that's not to say that everybody who has been bereaved by suicide makes an attempt upon their own life. But the very fact that that is part of your landscape of being and thinking, I think we should all understand that.

Angela Samata: And absolutely. And I think it is that, you know, you bring it in the area of possibility of this happening again or of you experiencing those you know. And for some of us, it's a real urge, if you like, to try and deeply understand a very, very deep level to try and understand how that person was feeling when they ended their life. Why this person that I knew really well, the person that I loved, the person I had children made, the person that, you know, that I lived with or whatever, you know, somebody really close to you. How did I not know? How did I not realise that they felt that way? You know, so I suppose that's where the question and the fear come from. Because if I didn't know they were feeling like that, how do I know you're not feeling like that? I'm not feeling like that. But I think the simple fact that you as an artist have. Devoted so much time and almost your entire practise to challenging subjects, to giving difficult subjects that people often find stigmatising or, you know, taboos have grown up around their subjects. The fact that you give them the air that they need to be explored, to bring the light in. And the fact that the people that in the Suicide Chronicles, you know, all of the people that you've worked with have been bereaved by suicide. The fact that they are there to meet the Chronicles, the fact that they are willing to collaborate with you as an artist on that level and to really go there, you know, because they really go there and. I think that that's just an incredible way to demonstrate hope, you know, and a renewed faith in in the human experience and our ability to to explore that. And I think it's something that only art can do. I'm not sure we can do in any other way. And it feels safe for the viewer or, you know, the person in the audience to go there with that person, with you as an artist, and with that individual. [00:23:39][139.2]

Mark Storor: Mmm. I've gone quiet, which is not good for a podcast because I'm thinking about it. But I think. [00:23:47][7.3]

Angela Samata: But you do you bring hope. Like, whenever you see a Chronicle, you leave the Chronicle with questions, but you also leave with a sense of hope because you have offered that person, who's the Chronicle is about or about their lived experience. You you offer them space as well to explore. You know, this isn't just something you go in and you just record. You go through a process with an individual, don't you?

Mark Storor: Yeah, I think what I ... I love making work and I love being with people and what the process of making art allows us to do is it's a very generous space. It's very open space. You know, it has making art has therapeutic qualities, but it's not therapy. You know, I'm really interested in how how... What's the clearest, sharpest way that we can express something. And also, that's very simple. You know, that's a really simple connection. And the difficulty of doing that is brilliant because we're all working together and. And what.. it's a privilege, a huge privilege. I... You know, it it's a very simple question: 'can we try and make a piece of work together?' and 'at any point along the journey you can step out of it'. And I'm so humbled and delighted and terrified when somebody says yes! Oh, now we've really got to do it! But the fact that we're there together and we and we don't know what the outcome will be because we don't know what is going to be the right form to express this thing? But through the art making process as well, it's can be very. The art of making art is to facilitate chaos and then shape it like a pie: you roll out the pastry, and then you cut it. But actually, in creating chaos, it's very structured. It's very ritualised. And what I love is the fact that the very fact that somebody who for 20 hours of that day hardly felt they could lift their head off the floor, arrived into this space. And we do something that's new to us all because it's it's very dependent on who's in the room. Actually, already the narrative has changed. We are going on. We are purposeful. We are creating a space that doesn't exist. And we're living and breathing together. And that allows me to go on myself as well.

Angela Samata: Amazing.

Angela Samata: Thanks for listening to this conversation. You can find out more information about the Suicide Chronicles in the show notes. Within the show notes, we have also included a list of helplines that you can contact to access support anytime, anywhere. The Suicide Chronicles is produced by Heart of Glass, the beautiful music you heard was specially composed for this

project by Andrew PM Hunt on sound design and audio production by George Maund.

Angela Samata: Hello. I'm Angel Samata, critical advisor to the Heart of Glass on their work around suicide. I was the presenter of the BAFTA nominated BBC One documentary, *Life After Suicide*. And I've spent the last two decades working on arts projects and also projects that look at suicide prevention. Welcome to this series of conversations with the people behind the creation of the *Suicide Chronicles*, which is a long term artistic project, exploring how we might collectively create a language to share our experiences of suicide. Each chronicle focuses on one individual story or one particular aspect of suicide, and the project asks, What's important? How are we responsible for each other? What kind of world do we want to live in and how do we want to hold each other within it? In this first episode, I'll be speaking with the project's lead artist, Mark Storer.

Angela Samata: Let's start by having a conversation about the the name *The Suicide Chronicles* because I am I was really surprised that you were so overt with with the name that you chose. Where did it come from?

Mark Storer: Well, in my experience of working in St Helens and working on the project 'Baa Baa Baa Have you any pull?' When I was meeting people, it seemed to me that an awful lot of people that I met had been touched by suicide in some form or another. But it always seemed to the portal seemed to be opened from a different perspective. But actually, once we were cross that threshold, then although we were talking about something very specific, people had a very different point of view depending on their relationship with the person. And so it felt really important to me that if I was going to make a work about suicide, that even saying making a piece of work about suicide is imprecise, not specific enough, doesn't recognise the multi-faceted, multilayered consequences and actions and how deeply embedded it is into our lived life. And by calling it *The Suicide Chronicles*, what I hoped it would do was recognise immediately that there were different stories to be told and each particular story had to be paid attention to, even though we were dealing with what people were trying to put together in one idea or one subject.

Angela Samata: Because I think it is I mean, certainly when I presented life after suicide, you know, the documentary that was on BBC One, you know, because that was actually called Invisible Scars and it was called Invisible Scars all the way through the recording. And, you know, that's how it was it was kind of ...that was the name of it all the way through. And then when I opened the Radio Times and it was called Life After Suicide, I remember even though at that point I had spent 12 years trying to get people to openly talk about suicide and use the word, even I kind of drew breath, you know, it's kind of like 'Ah you can't call it that!' But I suppose by using that word, what you've done is even from the get go, even from, you know, the second that somebody encounters the work in whatever form, written form or whatever, when they see the name you straight away, you are almost giving a form to the fear that lots of people have around suicide, around using the word, you know, the word. Was that a very deliberate choice on your behalf to give fear that that form, you know, in the form of the project?

Mark Storor: Not quite in terms of the title. Because again, the title, I think saying The Suicide Chronicles, it immediately tells everybody where we are and we don't have to address that. Like, I think it's very interesting that originally the film was called Invisible Scars. And in making work about difficult subjects, I think we can spend a lot of time trying to bring people on board, try to make people feel comfortable with what we might be exploring. But sometimes it's even about bringing people to the table and getting them into the room to explore things together. And so therefore, often we sometimes will give it the secondary symbolic aspect of a subject matter or a topic - sometimes we give it a secondary name. But with the Suicide Chronicles, it felt really important to me that this is what we're dealing with, and the Chronicles aspect of it hopefully lets you know that there are different aspects and each aspect is its own particular thing. It's totally specific. It allows all the participants, whoever they may be, and we are all participants in the work, even though I'm the artist that's may be leading the project in some way. And I do that in collaboration with Emily Gee as the producer who we are in harness together. The fact is I'm still a participant in it. But by saying Chronicle, hopefully it allows us, each participant to be totally from their perspective, to understand and when the Chronicles come together.

Angela Samata: Yeah.

Mark Storor: One pure truth for one person can be in dialogue with a pure truth for someone else without us always having to pay attention to how somebody who is approaching the subject or has lived the experience from another point of view without always having to pay attention to that. Because sometimes in order to give form to these terrifying things, there has to be a purity to them so we can look at them together to begin to understand it. Does that make sense?

Angela Samata: It does make sense. It absolutely makes sense, I think there is so much fear around suicide. You know, as somebody who's who's worked in suicide postvention in how we support people bereaved by suicide, but then how that but you know, that work happens not in isolation. You know, it's very much about prevention as well. And I think that there's so much fear around suicide, around the contagion of suicide, around the idea that suicide can, you know, if you bereaved by suicide, if you're affected by suicide, how it can shake the foundations of every relationship you have. And I think there's something about that that actually can be a universal truth for many situations that we find ourselves in. And I suppose that really resonates with me that you started *The Chronicles* three years ago. Yeah. So you started *The Chronicles* three years ago. Since that, you know, since that time we have all suffered... experienced a collective trauma. And again, it feels as if this work is really vital now. It felt really vital then, but in the light of the collective trauma that we've all been through in the last two years, it feels even more vital now. And I just think that's incredible that you started this when the world was actually a very different place. [00:10:39][98.2]

Mark Storor: I think there's maybe three things in what you're saying. So the first one for me is, you know, we're talking about the fear of contagion and life is frightening. And every day it can be terrifying in many, many ways. And to lose those we love to suicide and by suicide, actually in many respects can be the most terrifying thing for some people. And. For me, you know, for me personally, it it has felt that way. However, what I find is that as an artist, what I'm interested in doing is how can we give form to the terrifying? How can we together create something that can communicate with other people? And if we do it together, then it becomes a true collaboration, because it's always a question how can we give form to this feeling or to this event? And then because I understand that as collaboration, then to me that gives me hope and means that I can go on in the world myself because there is a... I completely have faith in our ability as humans to connect with one another at the deepest

level. And when that connection becomes broken or abused by circumstance and fear that separates us from one another, then we become isolated and makes it more difficult. And I think what I find interesting about *The Chronicles* at the moment, given the fact that to my mind it's semantics. We may not be in a pandemic, but we are in an epidemic. But actually the last two years... I think that's a tsunami of grief, which is waiting. Well, I think it's already it's definitely with us. But how that's been expressed, I think, is still to be fully revealed. But actually, I you know, people have lost loved ones. They've been isolated. They haven't been able to go to the funeral. There's been no funeral. They haven't been able to make connection with people, with loved ones. There hasn't been the simple touch of a hand or even being close enough where somebody will just give you a look and you know that they understand. And that means you can go on. And it feels to me that people who've been bereaved by suicide, who have been in the wilderness isolated, who have been shunned, who have experienced shame, humiliation, people not understanding how to speak to them. And because they're afraid, actually step away. That is what people are feeling now in huge numbers because of the grief that they've been experiencing, because of the isolation. And I think it's that experience that actually feels really relevant because the language of grief felt by those bereaved, by suicide is the language that could be used now and we could come together to a more understanding thing.

Angela Samata: I think you're absolutely right. I mean, there's two things that I think definitely chime with with my experience. You know, it's the idea of those bereaved by suicide have often not, for a myriad of reasons, have often not being allowed, permitted, able to engage in the rituals around death and around loss. And for many people, you know, you have been unable to be part of those rituals as part of the process. And and for lots of people, you know, the funeral, for instance, is just the beginning of a grieving process and processing a loss and processing a death. But those bereaved by suicide throughout the ages, have been denied that. And I think for many people who've who've lost somebody because of COVID, they were also denied those rituals that that hand on the shoulder that look across a you know, a in a cemetery where, you know, it's just that look of understanding and that connection. And I think you're absolutely right that it is that lack of ritual and the isolation, that huge, enormous loss being processed alone that lots and lots of people have experienced. But it just tells me that the work that you are doing and the

Chronicles and the way that you approach it with that air of collaboration where even, you know, the audience member who's watching the film or experience in the Chronicle, they're part of the collaboration, aren't they? The way that you're doing it, I think, is, is a way that means that this work has is totally relevant to those bereaved by suicide. At the same token, you are offering a space for people who have never been affected by suicide to always peek behind the curtain, you know, always see what this looks like, what it feels like. And I think for many people who've never been brief by suicide, I think the Chronicles offer space to explore what that might be like, what it might feel like without that fear, without that contagion, you know, so this space that your artworks, the collaborative works that that come from the Chronicles, the space that you create, I think is absolutely fundamental to other people understanding this part of the human experience.

Mark Storor: Hmm. I hope so. If it does, then. Yeah. It's very humbling and very pleasing because I really believe that... Making art - the attempt of making it - actually is soulful and it's a core part of who we are. And life and death is a core part of who we are. And, you know, I want to make work that feels meaningful and important to one another. And if by working together to - I say again - just to give form to something, which means that somebody else... Can we offer the space for somebody else to connect who maybe doesn't hasn't experienced some of the things that the other person has, but it allows them to be more compassionate and allows us to be empathetic then actually... How extraordinary is that really? And that makes me want to go on to keep attempting to make which does connect with people. But also I just want to clarify the the fear of contagion rather than this idea of contagion, because it's the fear that stops us from connecting with one another. So and that brings us right back to the beginning of a conversation. When somebody enters a space which each chronicle has its own individual title, Chronicle two is called Stand Firm Compassion, which we started before COVID, it feels more necessary than ever to stand firm in our compassion for one another. It comes under the umbrella of the Suicide Chronicles. So when you step into that space, it means that you're open to experiencing something which might shift your understanding and it might not be comfortable. But if I can be compassionate to somebody else, then I might be able to support them. You know, one of and it is, you know, it's been thoroughly researched that people have been bereaved by suicide because..because of the event and what it does to you and how you

view the world, and as you said earlier, and you know, your whole world is shattered and you have to question all your relationships, then actually one of the relationships you question is your own existence in the world. And, and that's huge and it's isolating. And you can become isolated in having what is a perfectly reasonable response when your world is shattered. The question you have to ask yourself is, how can I go on? What is the point of me going on? What is the meaning of our existence? And if you can't find a way through that, that makes you incredibly vulnerable. And actually, if we could understand that about one another, then actually we might be able to support one another better. Now, that's not to say that everybody who has been bereaved by suicide makes an attempt upon their own life. But the very fact that that is part of your landscape of being and thinking, I think we should all understand that.

Angela Samata: And absolutely. And I think it is that, you know, you bring it in the area of possibility of this happening again or of you experiencing those you know. And for some of us, it's a real urge, if you like, to try and deeply understand a very, very deep level to try and understand how that person was feeling when they ended their life. Why this person that I knew really well, the person that I loved, the person I had children made, the person that, you know, that I lived with or whatever, you know, somebody really close to you. How did I not know? How did I not realise that they felt that way? You know, so I suppose that's where the question and the fear come from. Because if I didn't know they were feeling like that, how do I know you're not feeling like that? I'm not feeling like that. But I think the simple fact that you as an artist have. Devoted so much time and almost your entire practise to challenging subjects, to giving difficult subjects that people often find stigmatising or, you know, taboos have grown up around their subjects. The fact that you give them the air that they need to be explored, to bring the light in. And the fact that the people that in the Suicide Chronicles, you know, all of the people that you've worked with have been bereaved by suicide. The fact that they are there to meet the Chronicles, the fact that they are willing to collaborate with you as an artist on that level and to really go there, you know, because they really go there and. I think that that's just an incredible way to demonstrate hope, you know, and a renewed faith in in the human experience and our ability to to explore that. And I think it's something that only art can do. I'm not sure we can do in any other way. And it feels safe for the viewer

or, you know, the person in the audience to go there with that person, with you as an artist, and with that individual. [00:23:39][139.2]

Mark Storor: Mmm. I've gone quiet, which is not good for a podcast because I'm thinking about it. But I think. [00:23:47][7.3]

Angela Samata: But you do you bring hope. Like, whenever you see a Chronicle, you leave the Chronicle with questions, but you also leave with a sense of hope because you have offered that person, who's the Chronicle is about or about their lived experience. You you offer them space as well to explore. You know, this isn't just something you go in and you just record. You go through a process with an individual, don't you? [00:24:14][24.3]

Mark Storor: Yeah, I think what I ... I love making work and I love being with people and what the process of making art allows us to do is it's a very generous space. It's very open space. You know, it has making art has therapeutic qualities, but it's not therapy. You know, I'm really interested in how how... What's the clearest, sharpest way that we can express something. And also, that's very simple. You know, that's a really simple connection. And the difficulty of doing that is brilliant because we're all working together and. And what.. it's a privilege, a huge privilege. I... You know, it it's a very simple question: 'can we try and make a piece of work together?' and 'at any point along the journey you can step out of it'. And I'm so humbled and delighted and terrified when somebody says yes! Oh, now we've really got to do it! But the fact that we're there together and we and we don't know what the outcome will be because we don't know what is going to be the right form to express this thing? But through the art making process as well, it's can be very. The art of making art is to facilitate chaos and then shape it like a pie: you roll out the pastry, and then you cut it. But actually, in creating chaos, it's very structured. It's very ritualised. And what I love is the fact that the very fact that somebody who for 20 hours of that day hardly felt they could lift their head off the floor, arrived into this space. And we do something that's new to us all because it's it's very dependent on who's in the room. Actually, already the narrative has changed. We are going on. We are purposeful. We are creating a space that doesn't exist. And we're living and breathing together. And that allows me to go on myself as well.

Angela Samata: Amazing.

Angela Samata: Thanks for listening to this conversation. You can find out more information about the Suicide Chronicles in the show notes. Within the show notes, we have also included a list of helplines that you can contact to access support anytime, anywhere. The Suicide Chronicles is produced by Heart of Glass, the beautiful music you heard was specially composed for this project by Andrew PM Hunt on sound design and audio production by George Maund.