

# Mob-Shop Podcast episode with Kyla Harris

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## SUMMARY KEYWORDS

edna, devices, chair, feel, ableism, disabled, people, thought, mobility, relationship, aids, conversation, laughs, lovely, neglect, kyla, power, supports, day, shop

## SPEAKERS

Bella Milroy, Raisa Kabir, Kyla Harris

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### Bella Milroy 00:13

Hi, and welcome to mob shop. My name is Bella Milroy. I'm a disabled artists and also the host of this podcast where I talk to disabled and chronically ill people about mobility shops, mobility aids, and the devices and practices used by disabled and chronically ill people every day. This series is generously supported by funds from Arts Council, England and shape arts. These discussions hope to expose the concept of mobility shops in where they sit in cultural consciousness, and send to them in ways that can potentially offer new and better alternatives to the generic medicalize. A gray beige purgatory of how they exist today, void of fashion, youth culture and any form of autonomy and self expression. Mobility shops are a fascinating example of the excruciatingly rigid and ableist narrative that cuts right to the heart of how society sees disabled people. This series is part of a wider project, including art texts and a publication, visit [www.mob-shop.co.uk](http://www.mob-shop.co.uk) For more details, and where you can also find a transcript of the podcast available as a downloadable PDF. In this final episode of the latest series of podcasts for mob shop, I speak with Kyla Harris. Kyla is a filmmaker, writer and activist. Kyla is the creator of the other screen film events dedicated to the perception of disabled people and the deaf community. She recently co directed and wrote the film, "it's personal" commission by Film and Video Umbrella. It's a film I would highly recommend watching and has been a huge inspiration to me, and I'm sure countless others in thinking about the everyday experiences of disabled people, and the methods and tools that form part of that. Here, we primarily discuss her powered wheelchair Edna, someone who forms a crucial part of Kyle's day to day life, and with whom she shares a sacred bond. This has been the most powerful conversation I've had in this series, and I feel incredibly privileged to be able to share it with you in this way - enjoy. Thank you so much for yeah, like I say just for making time to speak to me. And it's been a really lovely process of trying to make this interview happen of like pinning each other down to find the right day. And then also it's been really nice to hear you talk about the previous episodes which with such enthusiasm. And yeah, that was really lovely to hear that they were something they were You were finding them interesting and wanting to talk more.

### Kyla Harris 02:53

Use a free trial. Bella! Use during on the inside right now... of level

I'm a fan girl Bella! I'm dying on the inside right now... of love!

B

Bella Milroy 03:03

[laughs] I feel it! I guess maybe one of the things I try and start off with and when we start talking is just just tell me about some of the some of your kind of go to aids and devices that you use day to day. What are the what are your key parts of your day to day makeup? both in terms of practical things, and then also maybe things that you find leisure and pleasure from as well in practical things.

K

Kyla Harris 03:39

Yeah. Well, um, so I would say Edna is my the love of my life. She is my power chair. And I use her. Well, almost every day. If I'm not in bed, I basically Edna and my power chair. I mean, and my bed are my two, my two loves. And I've had Edna for like 10 years now, or maybe eight years. And then I use a sliding board which has no music so much. There's no stick on it, like it, I basically stick to it. So there's no slide in my sliding board. And so I often just kind of get stuck and then flop over and have been looking into like guitar string lubricants, because I think that I might be able to like lubricate by sliding forward with it without rotating the plastic. That's my like, latest, nice journey with my device. And that's so that I have my profiling beds And I also have a shower chair. And I have adopted kitchen knives.

B

Bella Milroy 05:11

Yeah, I've seen you use those.

K

Kyla Harris 05:12

Yes, yes, you have. Yeah. Nice. Those are all of the devices that I use on a daily basis or like every other day.

B

Bella Milroy 05:27

And I love so like the two things, they're like your bed and your your power chair. And I feel like when we talk about those things together, there's a real. So really lovely kind of vivaciousness where you talk about them, there's a lovely like, you there, they feel like they're full of character. And I think the bed for me feels very connected to you in the sense that when we often when we meet and hang out, you're in bed, and I feel it's a really lovely space to get into it. And I really enjoy that kind of like, I feel like if I get I'm in, I'm engaging with that device with you into an extent when we when we when we spend time with one another. I guess I wonder if maybe you could talk a little bit about how you've over the years how you've developed that kind of relationship with those supporters like Has that always been like that for you? Have you always like immediately, like felt like you wanted to kind of create that kind of character full naming thing with like Edna, like where did Edna come from?

K Kyla Harris 06:35

Yeah, so before Edna, I used a manual chair. And I was never into naming any of my devices. Because it felt a bit like have you did you? Have you ever watched that documentary? And it's about it's called "I married the Eiffel Tower".

B Bella Milroy 06:53

Oh my god, that is one of those documentaries. I always like think about but I've never seen and like,

K Kyla Harris 07:00

you need to you need to, you absolutely need to! It's one of the best documentaries I've ever seen. Because largely about about women who have fallen in love with inanimate objects and like develop these relationships with them. So much so that they like get either sexually aroused, or like feel that they're in communication with that object. And then sometimes it leads to marriage. Yeah. So yeah, I never I never thought I was that kind of a person. I still don't think I am to that degree and level. I mean, maybe I would marry Edna as like an ironic spoof art wedding. But i What happened was I got Edna, from this charity called with Whiz Kids when I lived in London. And I never thought that I was going to have a power chair like I've kind of like refused having power chair for a long time because I've just internalized ableism

B Bella Milroy 08:13

so would do you sell? Would you self propel? Or would you need assistance with

K Kyla Harris 08:17

both.

B Bella Milroy 08:18

Yeah, okay.

K Kyla Harris 08:19

Yeah, so indoor, I could self propel and like flat surfaces. I could self propel. But then I require assistance being out and about. Yeah, and and when I got Edna, one of the first journeys that I went on was to a flower market like 5-10 minute walk away from where I lived in London. And I got all of these these things, like, got loads of flowers and plants, and it was kind of hanging out. I was like this moving greenhouse. And I went back home while I was with a group of friends, we all went together, and I said, Alright, I'll see you later. I'm good. I'm heading back.

And I went home in Edna for the first time alone in 15 years. And and I like got to my doorstep and I just cried. Oh, because it was just so it was such a like, such a relief to feel that, again, the feeling of being alone was is so kind of precious to me. But also having agency over the way that I moved with this device. And and then she just she just kind of like developed a personality. And she's now just like this saucy, broad that like martinis and should have like a pearl set who said you know it says that it's real, but it's actually like a 10p charity shop number like that's that's Edna to me. And she has this gorgeous bumper sticker which is like, outlined in pink copywriting. She's basically she's the she's like she should be a golden girl. And that's why I'm that's why Edna came and why it suits her.

B

Bella Milroy 10:16

That's such a lovely description of like, origin story. I love that. That was really beautiful. And I really enjoyed the way you were talking about that kind of what, what what she offered you which is it better to refer to her as she or?

K

Kyla Harris 10:31

Her pronouns ar She her. Yep.

B

Bella Milroy 10:33

Cool. That's really nice. So yeah, so I wonder as well like one of the things that I kind of refer to as a really core moment for using those kinds of power devices for the first time. And I often kind of say this about lots of mobility aids, in particular, in how well I think all aids and devices do this to an extent. But this idea that like, you get them to do a thing. And then they do like a million other things for you know, and they offer a real expansiveness that you weren't necessarily expecting. And one of the things that I found when I first used mobility scooter was that it gave me time. I never, I never expected it to do that. So I was able to spend time with Jono, walking the dog, or, like, time out of the house in a different kind of way. And I never I was just really fascinated by that kind of like, yeah, this idea that like this object, this device can provide this ephemeral thing, this kind of sense of time, as well. It's already done. And I got that kind of sense, from what you were saying there about, like, this person, this device coming into your life as making giving you that kind of agency have to find space for yourself. And I really love that kind of how you described that kind of there was a really lovely pairing of like, getting to be alone, but then also meeting this new person. And through that, I think that's really interesting.

K

Kyla Harris 12:20

Yeah, thanks. Yeah. I'm glad that you can relate as well, because it's, it is just one of those. It's so true. It does provide so many functions, like one of one of Edna's functions is that she can raise and lift up and I've never experienced that in a power chair before. And so when I raised her to a certain level, I call it she's like my barstool. You know, she provides this kind of social interaction that I hadn't experienced for, as I say, like, 15 years. And a lot of people will come

up to me and be like, Oh, my gosh, that's amazing. Like, and I'm like, Yeah, I know, she is kind of, there's a there's a pride as well, in that in like, is there all of these, like, emotional functions that our devices provide

B

Bella Milroy 13:16

Yeah. And do you? Is there anything in particular that Edna offers aesthetically? Because I think for me, that's always been one of the biggest drawbacks of power devices is that is like, the aesthetics of them are kind of absent. And they're not. They're not a kind of factor in, in, you know, quick design of these things. It's just like, yeah, it's a pretty, sketchy kind of term. It's pretty much like lack lack of design, or lack of like, you know, I guess one of the things I think about when I think about design, like when they're sitting, you know, in the studio does, designing these, these these devices, like power chairs, and mobility, scooters, or, you know, rollators, framed all those kinds of things? Like, you know, I often think and I think this might have been one of the discussions I had with Nina team in the previous previous episodes was just like, Where's, where's the mood board? You know, where are the mood board of these things? Like you can't I find it hard to imagine a person sitting down and kind of really visualizing this thing in the world attached to a person. And that because I feel like that about it, because when I look at most of these things, that I don't feel that someone's thought about me in relation to that thing. Because it's so void of this kind of like, variety choice, you know, options with what you want it to look and feel like a kind of sense that it could reflect personality. You know, that it could be any other kind of extension of, of how we consume You know, the things around us that can reflect who we are who we are in that way. But like it's from, I wonder like, how you feel about the way she looks and like, whether that that was even a factor for you? Because it sounds like you absolutely made that real kind of core personal connection with her. Yeah, I wonder what order how you feel about what, what does she look like to you? What does that mean to you?

K

Kyla Harris 15:24

I mean, she's a bit of a dirty beast.

B

Bella Milroy 15:26

[laughs]

K

Kyla Harris 15:26

Like she's, I suppose I kind of am also attracted to things and people that aren't like that they're, that are incongruent with their looks. And maybe that's because of being disabled, and having that, like just being so judged based on the mobility devices that I require, that I have the same kind of fascination with, like, the abject or othering or yeah, not aesthetically pleasing things. And she, I mean, she definitely could be a statically designed better, and I absolutely, I don't think that, that her looks were considered in her Frankenstein assembling. But I, you know, I, I kind of don't, I think that's what I used to care about. And I think that ableism and, like, undoing so much internalized ableism has made me care about it less. And I think that our

mobility devices also have like a way of being bodyguards for shit people. And they kind of weed out people that I wouldn't want to be friends with, because if someone's so superficial to kind of see a wheelchair and be or, or, you know, okay, maybe that was a bit harsh thing superficial. I'm gonna, I'm gonna give people the benefit of the doubt now and say, if people are, you know, not used to being around disability, at least at acts of disability and our route, you know, reacting from a place of ignorance, let's say, yeah, that's

B

Bella Milroy 17:40

fair to say. That's probably quite generous to say. [laughs]

K

Kyla Harris 17:46

I'm in a generous mood, what can I say? Yeah. Then I think that, you know, I don't want to be friends with someone that's like that anyway. So, yeah, so she's also kind of a bodyguard, in that sense.

B

Bella Milroy 18:04

Yeah. Yeah. So. So do you have a you? I guess, like, it's kind of a formal question to ask in terms of like, because because she's so intrinsically connected to you, and an extension of you to kind of formally position here in this space of like, what do you have aspirations for what you'd like her to look like, in an ideal world? If you could, like, you know, but it's always kind of like, it feels a little bit of a redundant question. And in many respects, it's like, would you know, do you want to give accurate, maybe covert or something, you know, it kind of feels it doesn't feel it feels a little bit at odds with like, your actual relationship with her and what what she facilitates for you? And yeah, like, yeah, it is. Yeah, that's really interesting. So I don't think I've ever really thought about it like that before. Because I've always been so. So despairing at the lack of design and the lack of intentionality around how these things look in a reflection of who we could be and who we want to be and who we want to how we want to present ourselves that I feel like I get very kind of a big, I get very preoccupied with this with a complete lack of agency and choice around that, that I've that I've maybe not considered that actually. That can be that can be a very fulfilled experience of that device, the way it is like that and actually, like paring that right back to actually be like, Well, what do we what do we what how do we feel about it when we realize that what it looks like doesn't matter? In the same way, that's really interesting.

K

Kyla Harris 19:42

Well, it's really interesting that you said to say that, though, that it has to do with fulfillment. Yeah. I think that you know, I said this the other day, there was this there are these really cool new power chairs that have come out within the last, I know, five 5-10 years or something. Yeah, five years, and they look super sleek. They look like as if you have a MacBook attached to your ass!

B

Bella Milroy 20:06

Yeah! [laughs]

K

Kyla Harris 20:08

You know the ones I'm talking about, right? Absolutely. Yeah, yeah, yeah. And I kind of I was like, oh, maybe it's maybe it's time like maybe I should see about, you know, and then I felt like I was having an affair. I was just like, no, like, Edna provides me with everything I need. Why would I? You know, what's that really awful saying that they usually say in in like reality TV scenarios where they're like, why would I? Why would I go out for chicken when I have taken home?

B

Bella Milroy 20:43

Like, thats amazing.



20:46

Like, that's what I feel when she's my filet mignon.

B

Bella Milroy 20:50

Oh my god, that's so great. I think what's just so it's so lovely to hear you talk about it in this way. And that it just feels like they not only is this really like thoughtful and meaningful relationships that you have with her, but also like, it's, it feels like it's you have this huge amount of respect, not just for her, but for the way you use her the way you are with her. And that like just feeling that now just like a sort of cry, just like, that's such a lovely thing to like, have found within this this device. That's this thing that you like, it feels that you actually respect one another. Like, yeah, that feels so cool. is amazing.

K

Kyla Harris 21:38

Yeah. Yeah. And that's really I love how you're being so intuitive with what I'm saying. And kind of taking it to the next level and describing the kind of emotional ramifications of that too. Because that is, you know, you're articulating what I'm, what I'm feeling and what I do feel. Yeah,

B

Bella Milroy 22:01

I'm really glad. Yeah, no, it does it again, it's not something I've ever kind of taken the time to, to, to, I guess, like, sit with in that way about these devices. Because I, I guess I just I feel like I'm like, Oh, wow, like thinking about this as like a really different way. Like I think about, like I say that, like so when I got my first mobility scooter, like, you know, the way it was realizing

how much time it was giving me and it was facilitating all these things. I was that was unexpected, and I didn't think about that I would do or like when I got it. But it's, it was always a feeling of like a means to an end. Like I have like because Because part of how I ended up getting the thing was, say I literally were saying to myself, like, I'm just gonna, like not be embarrassed by that anymore. And that being this huge kind of unraveling of internalized ableism of like, but it That in itself being the internalized ableism you carry, like deciding not to be embarrassed by this thing that society tells you is gross and ugly and horrible. And, but then still kind of the dread of that, like still sitting with you about it. Like being a means to an end. Like yeah, I have to use this thing. And yeah, it's kind of Yeah, it's I know, it's shit, right? Yeah, I know. But I look good doing it. Right. And it's okay. And it makes me do all these really lovely things. And, and it's not like I ever really consciously felt embarrassed using it, like, ever. But like a particular point, I remember, like, being out with a friend for the first time in it. And we were, we were having a conversation like this. She's an understable friend of mine. And we were having a conversation like this where, you know, we're talking about oh, yeah, you know, I get a choice of blue or red, like, you know, and then both. They're both kind of ugly. And. And she was like, Yeah, but I think it's really cool, though. I think it is like, it's a really cool thing. And I genuinely was like, yeah, it's not though, like, I feel like you're, you're like trying to make me feel better about this thing. Like because I know, I know. It's not because I'm i guess i and it's really interesting, this conversation about just gaining a different perspective on where my head was out there because I feel like even in that kind of unpicking of what these things mean and feel like I feel like maybe I was even then still from that kind of ableism gaze, you know, I'm still in that like gaze of ableism on it.

K

Kyla Harris 24:44

Well, I think it's also really like difficult sometimes to connect with someone who's not disabled, around mobility devices. And like you say it can be a phase where you're actually With your ablest gaze, it's also I think, really difficult, like, very rarely do I find, actually, that's not true. I, you know, what I find is, is that if I treat Edna, with the kind of characterization and the love and respect that I do have for her than other people do as well. And like she's been credited, she's been, like, asked to attend weddings, you know, dude, like, wow, you know, so it's, it's that kind of giving her a persona and a personality. And that coming from a place of love and respect, yes. makes other people just like non disabled, and people treat her that way as well.

B

Bella Milroy 25:52

Yeah, this this is blowing my mind. It's Yeah, it's amazing hearing you talk this way, because it's just, I feel like that sense of love and respect is this incredible foundation that really feels like it is, it is almost totally void of, of ableism. In its absence of that, because it's not about because so much of what we have to do is to say when people when we use these kinds of things is like, show it, you know, kind of like this even in even in like a kind of rejection of the ablest gaze or the, or the ableism that comes along with it. We have to kind of like, you know, put out a certain way of using them or, like, you know, but I look good, anyway, kind of thing years, you know, like this in spite in spite of, you know, yeah. And just the way you're describing your relationship with her is just so void of that, like, you know, and that just feels so sounds just so beautiful. It's really beautiful thing.



**K** Kyla Harris 26:58

I mean, I think I do have that with other devices where I'm I kind of have a resent. Yeah. And esthetic resent.

**B** Bella Milroy 27:09

So tell me about tell me about those.

**K** Kyla Harris 27:12

Well, my kitchen knives, they like, I think it is difficult not to compare with devices that are for non disabled people, which is like everything else. Yeah, I, I love cooking, as you know. And I'm very looking forward to sampling my goods. And I have to use these knives that are kind of like these L shaped knives that don't require a lot of grip. And I can I'm gonna say it now. I feel like I'm a better cook than most of my PAs.

**B** Bella Milroy 27:55

Yeah, I'd say that's true. Yeah. Yeah.

**K** Kyla Harris 27:58

I love how you're like, I've never eaten anything you've cooked but you're still like "Yeah, yeah" [laughs]

**B** Bella Milroy 28:07

Yeah, yeah. Like i feel like I've remotely tried all of your food, though, like, [laughs]

 28:14

that's true. And yet, they get the kind of I bought these this, the set of global knives. And they get to use that and I can't use them. And I have to kind of use my plastic L shaped. Really, even when they're sharpened, they're still just a bit subpar. And knives. Yeah, I resent that. Because that's something that I love doing so much. And I'm not able to, to experience it in the way that I want to. So then that device feels like that device is letting me down. But I have thought about getting knives custom made. To have like a beautiful, same shape, but like a beautiful wooden handle. And like something that can be easily sharpened like that, to me, I think is going to be I'm going to give to myself that at some point.

**B** Bella Milroy 29:20

Wow. Yeah, that sounds amazing. Yeah, I guess it's like, it's interesting, isn't it? And there and

you can tell that's a different relationship that you have from Edna isn't there because you have those like clear, clear kind of aspirations of what of how you'd like that to be a better experience for you that you can see the kind of the holes in, in how that doesn't fulfill what you want it to be. And it's like, I guess there's like a, there's like a rigidity to those experiences of those things. It's like, here's this thing, you get that and that's all we've got to you later. Like not interested in the kind of like, adapting or making it yours or making it

K

Kyla Harris 29:58

and what you know what you're saying is Well just the word that comes to mind is neglect. Maybe it's actually, maybe there's a there's a projection of feeling neglected by society onto these devices that aren't performing. And I know that we, you know, we've kind of you've I've in listening to your other podcasts or other episodes. You know, there, there's this kind of thing about mob shops, that they are these kind of weird heterotopia heterotopic spaces that are not for us, but they're meant they should be, and are meant to be. And that being an allegory for the neglect that disabled people experienced within society.

B

Bella Milroy 30:56

Yeah.

K

Kyla Harris 30:57

But it's interesting when you take that home, you know, and when you, when you take those kind of items out of that space, you still have that kind of resent or rigidity.

B

Bella Milroy 31:10

And do you think that your relationship with Edna is, in how I've applied that kind of rejection of neglect is, is not, I don't want to be too harsh on myself with it. But like, just in this conversation, thinking about the differences and how we are approaching these aids, of like, the rejection comes from the kind of feeling of like, in spite of, whereas fi that rejection of that neglect comes as in the shape of an adult iteration of this of this device. He adoring it and, you know, nourishing and caring for it as it cares for you. Is that is that part of how you've kind of dealt with that feeling of neglect. In that way. Do you think? Is it just been quite instinctive? And maybe,



32:08

yeah, it's just been incredibly instinctive. I don't think that it was like a conscious. Yeah, a conscious kind of move. It was more. It was more like, I've not, I've not experienced that kind of relationship with a mobility device before. I suppose other than my bed, like, My bed was a very big thing. But I didn't, I didn't need to spend as much time in bed. When I was kind of a few years after my disability, I didn't need to spend, you know, after my accident, I didn't need to spend as much time in bed. And now I am spending more time.

**B****Bella Milroy 32:57**

I hope you liked listening to that, quite frankly, amazing conversation there. Kyla and I always intended to regroup and chat more, but it never ended up happening amongst the whirlwind of a year that was 2021. So whilst our conversation ends somewhat prematurely here, I hope you found the majority of what we discussed as enlightening and compelling as I did. I've never thought about my relationship with my aides as something that could be so profoundly full of respect. And I really felt a sense of my mind being blown wide open in talking with her. It made me think of a book I read last year was producing these episodes, Min Kym's memoir entailing the infamous story of her now last Stradivarius violin titled "Gone". To be honest, I didn't really enjoy the book that much as a story! [laughs] But there were some moments in it, which I felt chimes so perfectly with what Kyla described when talking about her wheelchair, Edna. I loved how in our conversation together, Kyla captured this vast and dynamic character that Edna embodies, and how that allowed for a deeply important relationship to exist between the two of them. This excerpt from Min Kym's memoir speaks of a similarly soul binding connection, and I thought it helps an interesting relevance here. It reads, "the violin brought me experiences and thoughts and feelings that only my violin could bring. When you are close to someone, spend all your time with someone, you pick up on their idiosyncrasies, their habits, their voice, that was me and my violin, the way it would fit on my shoulder like an embrace. That's what it brought me security and happiness. It was the closest thing to me. I never questioned the singularity of that. That's what it was. It made me weightless limitless. I never questioned my existence. The violin was my existence." I really connected with the power behind this kind of sentiment in approaching our essential supports in This way, it feels incredibly special to be able to place our experiences of these kinds of aids in a space that allows for us to meet the ordinariness of our disabled experience with imagination, curiosity, and more than anything respect. Not only was I totally bowled over by this conversation with Kyler, but it seems a perfectly match one of the artworks that was displayed as part of the mob shop exhibition at Chesterfield library, North Derbyshire, Iso in my hometown. I commissioned one of my favourite disabled artists, Raisa Kabir to make an artwork for the show, she came up with a beautifully illustrated piece encompassing text drawing and sculptural embroidery, which explores her relationship to her purchasing store. Reiser reads this text for is here.

**R****Raisa Kabir 35:52**

This chair means I can cook for myself, my kitchen perching chair. Sometimes I'm too tired to stand and it hurts to walk. Even a few steps will stay standing up for more than five minutes. This chair stops me from going hungry, because it allows me to cook for myself and stir food at the stove. When I otherwise would not be able to cook for myself independently unable to stand unable to bear the weight of the pain. Instead, I would rely on take away your ready meals. This chair gives me independence. This chair makes me feel like I have wings. I feel unfit for an occupational therapist says I might not be deemed fit for work if he thinks so. And he can tell the employers that I'm scared I might lose my job. So I do not tell him about all of my reasonable adjustments and needs the requirements to do my job safely. I haven't tell him and he doesn't report it to them. So they don't know. I have to stand for five to six hours in a certain role I do for this jump. There was unexpected and I didn't know there were no chairs. There were no chairs to purchase or restaurant or sit. I dream of my chair. After five or six hours of standing up and running after my students, I flare up and struggle to walk home to get public transport. My body struggling to support itself a dream of my chair at home. How can tools like

this chair help people feel safer to be themselves and the environments they choose? Can I have a kitchen chair to Weave in, to teach, to travel in? Can we take ownership of the tools that make us feel safe, that make us feel able to make us feel free? I owned this chair when I was much younger, and I lived with my mom and dad. I forgot how necessary it was how much it made me feel able. My partner thinks it looks ugly. I think it's beautiful. Because it helps me feel I am able and pain free. I just want to be pain free.

B

**Bella Milroy 39:07**

I loved her. Raisa considers what this aid does for her. And I found it deeply moving how her words allow for us to contemplate the care embedded into the supports. Here she tells a story of a sore body being embraced. And I am in awe of the grace found within these words. These insights into our relationship with our aids, the practices we mold and the illustrations of how we live our lives as disabled people have felt like the most incredible guests received throughout the course of making both this series and the wider project, offering those new perspectives that are full of compassion, wit and just pure wonder. I knew this was the episode I had to end this chapter of mob shop on. I just felt that it captured so much of both the original, somewhat rage fueled energy I had for wanting to explore these strange places of mobility sharp And the aids found there. And so now understand what those things mean to us in ways that are totally unexpected, and truly beautiful. As usual, I am forever grateful for the generosity and wisdom of the amazing contributors to this project. And I guess just stay tuned for more one day in the future. Thanks. Bye! Thank you all for listening to this conversation in this new series of podcasts for mob shop. Special thanks to my guests for their generosity in sharing such personal moments of their disabled experience in this conversation. I really hope you enjoyed listening and hope you tune in for another episode soon. This podcast series is part of a wider project including commissioned artworks tax and publication and is supported by Arts Council England, shape arts, Derbyshire County Council, the Chartered Institute for library professionals, and 12 O collective. If you'd like to know more about the project, visit [www.mob-shop.co.uk](http://www.mob-shop.co.uk) or email us at [mob.shop.art@gmail.com](mailto:mob.shop.art@gmail.com)