**Episode 6 • Client Case Study: Colour Analysis with Art Director/Curator Martin Clark**

**Martin Clark:** [00:00:00] Just because it's in an art gallery, it doesn't mean you can't have a really dynamic, difficult relationship with it. You're allowed not to like things.

**Intro** [00:00:08]

**Alexandria Lawrence:** [00:00:11] Hello and welcome to ALSO in PINK. The podcast all about lifestyle design. How we live, the clothes we choose and how we organise our space. I'm your host, Alexandria Lawrence, a certified KonMari consultant and personal stylist. I'm here to guide you on your journey to live a happy, fulfilled life.

Every Tuesday, you'll get new insight on what it means to live well, plus actionable tips.

Redefine what's possible and create your ideal life

 Our guest today is curator and director Martin Clark. Art has taken Martin all over the world. From the Arnolfini in Bristol, Tate St Ives in Cornwall to the Bergen Kunsthall in Norway. Sharing his love of new art and artists is what drives Martin every day. He is currently director and curator of Camden Art Centre in London. And he also happens to be my upstairs neighbor. Martin had his colors done with me just before lockdown. More on that shortly. Martin, welcome. Thank you so much for doing this and I'm delighted to have you on the show.

**Martin Clark:** [00:01:22] No, it's a pleasure. It's really nice to be here.

**Alexandria Lawrence:** [00:01:24] So, you've had a busy week, haven't You have a new exhibition, hot off the press or hot on the walls.

**Martin Clark:** [00:01:30] Exactly hot on the walls and we've done a catalog for this one. So that's certainly hot off the press as well. But yeah, the gallery has been closed for six months, so it just feels fantastic to open the doors again, and we've got, as you say, a new exhibition, which we've been installing a bit slower than usual because we've had to work with smaller teams and, yeah with all of the sort of PPE and all the new safety measures, but it's been a fantastic, a few weeks exhausting, but fun and, yeah, opened on Thursday. So we've had a great response already.

**Alexandria Lawrence:** [00:02:01] Oh, that's fantastic. And The Botanical Mind. So tell me a bit more about that then the inspiration for this.

 **Martin Clark:** [00:02:08] Yeah. So it's an exhibition that, I've been working on for about two years with my co-curator actually, who's the curator at Camden Arts Centre. Gina Buenfeld and Gina has spent many years actually traveling out to the Amazon and she was very interested in, the plant world. And so we thought it was a really rich. An interesting area for an exhibition. And we took it online and we did a kind of expanded project online. Now to be able to actually open the gallery - the exhibition and the galleries, it's a really special thing. Because online is fantastic and you can reach people in a, in an amazing way, but when it comes to artworks or the sort of position they hold within various different civilizations and cultures, there's really no replacement for that experience of being in a room with them. To, you know, have an experience which isn't mediated through a screen.

**Alexandria Lawrence:** [00:02:56] Yes, I can appreciate that. It seems like a long time since that's been possible, really.

**Martin Clark:** [00:03:01] It really does. And it feels like a great moment actually, to think about plants again. we've all been forced to become a bit more plant light. We've all had to slow down. We've all had to stay in one place. We'll have to attend to our sorts of environments. Our worlds have shrunk a bit, and that's a bit like plants. people denigrate plants cause they don't move around and they don't, they're not like animals, but actually plants have a very different sort of knowledge of place and they just relate to their environment in incredible ways actually. And yeah, with the whole pandemic going on, it's felt quite timely moment to think about plants.

**Alexandria Lawrence:** [00:03:35] Yeah, certainly you couldn't have timed it better really, transitioning us from our interior lives. What is the process of curating an exhibition? How do you narrow down such an expansive topic?

 **Martin Clark:** [00:03:47] Yeah, that was the challenge. So Camden Arts Centre, which is the gallery in London where the exhibition is and where I, I work. It's, it's not the Tate, so we don't have rooms and rooms. And so the biggest challenge was exactly that thinking about how we made an exhibition that included all of this wealth of material from all of these different cultures and times and places and artists, but, that was coherent and made sense. But really the organizing principle is this notion of patterns and also patterns that you find in music. I know you're a musician as well, and, throughout every culture, whether that's the sort of Western tradition. If you think about medieval mysticism and natural science through to, Eastern philosophies and cultures, this correspondence between patterns and music, nature, that's really been the organizing principle. So although the show's about plants, it's as much about the sort of natural patterns and harmonies and rhythms that we find all around us. many cultures use these patterns either decoratively, in design or architecture, but also in art. plants for a long time were always seen as the lowest form of life. Beneath everything, beneath even the simplest animals. They're probably the most ancient form of life. Well, they are the most ancient form of life. They, were there millions of years before anything else, but they also produce the conditions for everybody else and everything else. So they create the world really. And they create the atmosphere we breathe. And I think, in many different ways, there's a lot we can learn from plants.

**Alexandria Lawrence:** [00:05:15] And as you mention, I think in your blurb about the show, today there is that greater urgency than ever to reconsider our relationship with the natural world. So yeah. How do you feel The Botanical Mind addresses that issue?

**Martin Clark:** [00:05:31] it's interesting because the, the exhibition happened before the pandemic in terms of, all of the planning and we were due to open the show just two weeks after the lockdown happened. So it was immediately postponed. But even before, this, it was increasingly obvious that, the biggest crisis facing us and there are many at the moment. The issue of the climate emergency was really huge. and it was something that actually the art world hadn't been very good at thinking about dealing with. I make exhibitions and, a lot of my work is moving objects around the world, as well as people. I was traveling a lot, as many people in the art world do. You would fly to different countries fairly regularly to see artists or exhibitions. There's a culture of kind of global biennales happening almost every week. And although I wasn't traveling as much as some people, it was clear that it was unsustainable. So it's not a very overt message and this isn't a show about environmentalism or, environmental activism or any of that directly, but it definitely speaks to a kind of responsibility and a responsibility not to always position ourselves as humans above or against the environment, but to see ourselves as within it. And I think that when the pandemic hit it really demonstrated it to everybody. And we saw globally that whether we like it or not, we are part of a much bigger web of relationships and web of effects. And, yeah, we have to address that and we have to take that on board and we have to better ways of living with the environment rather than against it somehow.

**Alexandria Lawrence:** [00:07:05] Yes, that's certainly very true. And have you had a chance to think about a longer term change? How flying or... bringing in artwork from other countries... Do you know yet what implications that will have for future exhibitions? Will you go more local, or do you know at this point?

**Martin Clark:** [00:07:25] It's a really good question. And it's, it's something that, as I say, we were grappling with before and now it feels even more urgent. The thing that makes it difficult is that, we've always been so committed to internationalism and to a really outward looking global perspective. And being somewhere like London, lucky, cause it's a hugely kind of multicultural city and that's absolutely part of what we celebrate, through our exhibitions and through the work that we do. But it also has always felt incredibly important to be bringing artists and bringing ideas and positions and viewpoints and people from other places to the galleries and showing that work.

So the challenge is how we do that without having this impact through flying and flying people are flying objects. What I'm thinking is that, we want to get to a point where, yes, we will definitely be working more locally and we need to be supporting artists in the UK and in London, and it's a really difficult time for anybody in the creative industry. So it's a good moment to be doing that. And then in terms of that more kind of international vision, we're thinking about rather than shipping large objects, painting sculptures, which is very expensive and it's very, yeah, it's very, unenvironmentally friendly.If we can bring a person, and then they can be with us for extended periods of time, then maybe we can provide the conditions for work to be made here and made for exhibition. it's still early days, but we're thinking that a model where rather than moving big objects and lots of big things, huge exhibitions around the world, if you move an individual and then, give them studio space and time and support them, then, yeah, work can be made in this country or on site, towards an exhibition. And that's very much in the ethos of what Camden Arts Centre has always done. We have a gallery program, but we've always had residencies, and that's a big part of, of how we support and nurture artists. And we've also always been about making, so we have lots of courses and education programs and learning programs.

And so the thing that I love about Camden Art Centre is that you can see a credible exhibition by world class artists, An exhibition of pint artists that, two years later, you'll see in Tate Modern. But then in the next room, there's people making ceramics. And then in another room, people are maybe engaged in a drawing course So making and looking and thinking it's all very close. And so that feels like one vision for how things could move. With Brexit and all of these other things happening, it feels so important, not to just say, Oh, yes, we've got to shrink everything back down. So as I say, the challenge is how we make it sustainable, but we don't lose that internationalism in that, yeah, that outlook.

**Alexandria Lawrence:** [00:10:00] That's a key point and I love that concept of making it immersive and having an artist residency where presumably you and the people who see the exhibition, get to know the artist on a different level as well. I remember, I think this was very early on in the lockdown, you presented a digital sort of experience of an exhibition. You did a tour that was filmed and it was maybe 15 minutes long. And I really enjoyed that. And I wonder if that could be a possibility as well?

 **Martin Clark:** [00:10:32] It seems so long ago, the beginning of a lockdown, I'd almost forgotten but you're absolutely right. We had an exhibition on in the galleries by an amazing artist, from, Central America called Vivian Suiter. And, yeah, she lives in Guatemala. And she'd made this amazing exhibition and there were two more weeks to go. And then the lockdown happened and yeah we're also busy and certainly before the lockdown, you remember the pace of life, it was crazy. And so many people leave it to the last week to come and see a show. So we thought let's do this video walkthrough and let's try and, yeah, at least give people some experience who sadly won't be able to see it now. And it was so popular and, we had so many likes and hits and, as you say, what was great about that was that we had people all over the world, who viewed that video. People who would never normally have been able to see the show.

So we've definitely learned from that. And we're actually gonna do a video walkthrough of The Botanical Mind. So we're going to do that next week with exactly the same kind of model and format of that one that we did. no, I think it's a great way to reach people. And as I say it's never a replacement for the experience of being in a gallery, but we can't all be everywhere. And there's lots of exhibitions all over the world that I would love to see and I can't. Yeah to have that resource and to be able to have that other experience that's really valuable.

**Alexandria Lawrence:** [00:11:45] Yes. And I'm, yeah, very interested in the concept of how you can actively try to engage with new audiences and with people who perhaps wouldn't typically go to art galleries and exhibitions. And that seems like one possibility, but I wonder, yeah. I wonder how you feel about bringing in new audiences.

**Martin Clark:** [00:12:03] This last six months it's really taught us a lot, being able to do these digital projects. Our public programs in particular have all been online and we would definitely continue that beyond. we're thinking that it's a fantastic way to reach new audiences. We were talking, podcasts is a brilliant way to do that because, it's just, it's such a nice format and art's about looking and it's about being and thinking and it is a conversation. Art is always a conversation. It's a conversation between the artists when they're making the work and that thing they're making. And then between that object and you, when you come to it. And everybody brings different things in their own experiences. So yeah, with, we're thinking a lot about this idea of dialogue and, and it's not a passive thing going to an art gallery and it shouldn't be, you shouldn't walk around in silence. It should be, something that makes you think and talk and discuss. And, I always tell people it's really, you don't have to like everything. It's fine to think that's really not interesting or I don't get that at all, Just because it's in an art gallery, it doesn't mean you can't have a really dynamic, difficult relationship with it. You're allowed not to like things.

 **Alexandria Lawrence:** [00:13:09] And I love that idea of having a dynamic relationship of having that conversation and building a community around it. And then in outreach, actually finding people where they are and approaching them. I know in marketing, that's a huge principle. Engage with their audience where they are, and then bring them to you instead of just expecting them somehow to miraculously come. And. I wonder if the language of art could be a contributing factor as well, to engaging with new audiences. And to be perfectly honest, something that I've struggled with in the art world is I feel like there's a lot of rubbish talked in the name of art, in terms of descriptions, captions, a bit of pontification. And I don't know if you think that's changing or is there an art speak that's expected?

 **Martin Clark:** [00:14:00] Well, there shouldn't be, we talk about this a lot as well, because again, as a curator, when you work with an artist, you work with somebody who you think is really great and you want to show them to other people, right? And so part of that is making the right conditions for the artwork. But the other part is making the right conditions for the audience. giving them a way in. I would never expect everybody to every single exhibition or artist that we present in the same way I wouldn't expect everybody to every film that I like, or band that I like. But I want people to feel comfortable enough to have their own opinion and to not feel. threatened or, it's, that this idea of authority as well? I think people get put off because they think they're being told what they should think or what they should like, or that if something's in an art gallery and it's on a wall and it's got a label. And you don't quite see it in that way. Somehow getting it wrong. You're not clever enough. You're you haven't read enough books or thought deeply enough. And so I think any language that does that I think it does two things, actually, one, it belittles the viewer it does a disservice to them, but also the artwork. sometimes people need something. You need to give people a way in. Artists might spend years thinking and working on an exhibition and you can't expect somebody to walk in from the street, look at it and then just get everything immediately. So I think it's important that people are given enough that if they want to, and that's important as well. Not everybody has to want to like art. I think there's this assumption that, we have to get everybody, You're allowed not to like things as well in the world. But, there needs to be enough to give you, and then it needs to be enough left open for you to bring your own interpretation, feelings, ideas, and thoughts to it.

so I agree with you. I've seen exactly that sort of art speak. We try very hard to avoid that. But, I guess the only other thing I'd say about that is we try not to patronize people as well. And I think to find ways to allow people to engage at the level they want to is important. So you can look at it and decide whether you want to learn more. If you do, maybe you could read a bit more. If you're really interested, maybe there is a talk online, or an interview or, you know, an essay. But you shouldn't have to read the essay to be able to look at the work. But, but it's, it's important that there is depth there as well if people want to go into it.

**Alexandria Lawrence:** [00:16:18] Yes. And I love that concept of different levels of engagement too, because I think, yeah, if they serve to enhance the work of art. It's a bit like an ornamentation in music. You don't just do it for the sake of it or to complicate it or so how fancy you are, but it's yeah it's more enhancing whatever it is you're doing. So I like that concept of having the text do that instead of surrounding it in a cloud that may be says more about the person writing it than the piece itself.

**Martin Clark:** [00:16:50] Exactly. Exactly.

**Promo** [00:16:54]

**Alexandria Lawrence:** [00:16:54] Imagine... if you lived the life you really want. your dream life.

Have you ever taken time to picture what it would look like? what it would really look like?

We're not talking about the life you feel you should have, but, deep down, the life you secretly want. Your ideal life. Maybe you already have a vision.

 Picture an iconic VW Camper Van... pootling down the coastal path. Maybe you're in Cornwall, the Amalfi Coast or alongside a fjord in Norway. Yes, the scenery is stunning and you're getting ready to stop for a picnic. There's a perfectly ripe, oozy cheese waiting for you, a selection of your favorite treats, and there may, or may not, be vintage vinyl and a portable gramophone to complete the picture. But. That's never going to happen, Wouldn't it be nice to take a step back, sweep aside all your worries... and imagine...

That's where I come in.

 I'm your host, Alexandria Lawrence, and I've developed an exclusive questionnaire for the ALSO in PINK community to help you create a vision of your ideal life.

Simply join the ALSO in PINK email list and you'll get instant access to our Ideal Lifestyle Vision Questionnaire. Go on then, make a cup of your favorite tea, or whatever floats your boat... Go to alsoinpink.com and click Start Now. Redefine what's possible & Create your ideal life.

**Interview Resumes** [00:18:28]

Going back to early March. Before Covid consciousness, for better or worse, really came to the UK, you were one of my first seasonal color analysis clients. And for anyone not aware of seasonal color analysis, this is a method of discovering what your best colors are. So that impacts clothing choices, accessories. And when you get this right, it really makes things pop. And yeah, it sounds a bit like an ad, but you look dewy and fresh and glowy. And is seasonal color analysis a concept you were familiar with before we did our session together?

**Martin Clark:** [00:19:14] It wasn't no.

**Alexandria Lawrence:** [00:19:15] So what inspired you to want to give it a go then?

**Martin Clark:** [00:19:18] I'm interested in clothes and fashion and, I don't spend like lots of money on clothes and I'm not extravagant. But I've always been interested in fashion as a, as another kind of artistic discipline, really credibly creative form. And, I would always buy a lot of magazines and I love look at a lot of fashion pictures and I'm interested in the history of clothes as well. And I'm interested in color, of course, as a curator. So I'm a redhead and I have a wardrobe of very limited colors, actually. When I open my wardrobe, it's almost entirely navy blue. And I think, I just thought, that was, that was the color that suited me. And whilst I was a real fan of experimentation and bravery and, and flamboyance on other people. I certainly never applied that to myself. And I was really intrigued to find out whether the assumptions I'd made about myself actually, and the colors that suited me were what was going to come through when you did your analysis.

 **Alexandria Lawrence:** [00:20:19] Curious to know more about color analysis. Ever wondered why certain colors suit you more than others? Discovering your true colors is a transformative experience. Wearing your true colors, evens out your complexion makes you look more youthful and energetic.

 Want to know a little secret. It's all about your skin tone and how color reflecting close to your face reacts with your skin. Color analysis is a powerful blend of genetics, science and psychology.

When done accurately seasonal color analysis is something you only need to do once. Your skin tone is genetic. You may naturally tan. Your skin may get slightly paler as you age. But your skin tone is yours for life as are your true colors.

There is a version of every color that works for you. The professional color analysis process will show you how certain colors are particularly flattering when worn close to your face. Professional seasonal color analysis gives you the courage to be bold and choose colors you might not have realized work for you.

Yes. I think having an artistic eye or having an awareness of color prior to doing this definitely helps you perhaps see the subtle differences. Yeah. How did you feel when we began? Do you remember? I know a lot has happened since.

**Martin Clark:** [00:21:38] no, I do remember though. To start with you putting colors on me that I would never have thought of wearing and which I also almost thought, there was these sort of unwritten rules that they wouldn't suit me because of my coloring and my skin tone and my hair color. And so the revelation was really that, yeah, that this whole sort of palette of colors that I would have just assumed had, I just looked at them on clothes in a store were not my colors. What was interesting was the way that they were draped and then you could see how they reflected onto your skin and how your, the tones in your skin and your eyes, et cetera, would really shift and change. And I haven't thought about it like this, but it's obvious in a way cause that's how, when you're making a painting now, the way that you put colors next to each other is, so much happens in that. And one color, in a tube or on a palette looks entirely, it looks like a totally different color if you put it next to another color. Changes it completely. So of course, that's going to happen when you wear colors and when you put them next to your skin and your hair, et cetera.

So it was, no, it was really interesting. And, I was really happy with my color. I think I was autumn wasn't I?

**Alexandria Lawrence:** [00:22:45] Yes, you're autumn.

**Martin Clark:** [00:22:46] So when I came back ~~and,~~ yeah, I saw Rosie, my wife and my daughter, Kitty, and Oscar, my son, they were they will not in the least bit surprised that I was autumn. They said, yeah, we would have totally told you you were going to be autumn. But I like autumn now, and it's always my favorite time of the year. So yeah, it was, I was happy with that.

**Alexandria Lawrence:** [00:23:03] it's nice when your favorite time of the year corresponds with the colors that really suit you as well. Those lovely, earthy muted colors, and I remember burgundy being particularly good on you.

**Martin Clark:** [00:23:14] Yeah. And I would never normally think about red, those deep reds. And those sort of rusty sort of orange, rusty orange colors as well. And I actually, I do now have items of clothing in both of those colors that I wear a lot, actually.

**Alexandria Lawrence:** [00:23:28] Oh, that's amazing. I was very curious about that transition. If, if there is one, I know there's been less of an opportunity to probably acquire items or change your wardrobe during a pandemic. Slightly more challenging maybe to experiment. But yeah, I don't know if you feel differently now, if you wear all black or if you wear a navy suit, would you, think of having color in your pallette in the center, which is the important bit, really your upper chest under the neck area, the bit that really reflects up onto your face.

**Martin Clark:** [00:23:58] Yeah, no, sadly, I haven't been wearing many suits over the last six months, as you say, it's been such a funny time because I've been working from home like so many other people and it was fantastic. Actually, one of the, one of the great things about going back to work three weeks ago, was one installing the shows and being back in the gallery, but it was just putting on clothes that, that I would wear to work. So that was really nice. I think we did it in like January or February? Yeah. And so I bought a couple of jumpers in these tones and these colors shortly afterwards. And then of course, locked down, it's just been unbelievably beautiful weather. So it was about getting them back out of the cupboards and, I'm still waiting for the weather to get cool enough, but, but they're standing by, but yeah, no, definitely. It's been really nice. And also to think that, as you say, it doesn't have to be like this massive, this huge flamboyant change. It's just about integrating small things in sometimes, that, yeah, it just work and just, yeah, it break up the navy blue.

**Alexandria Lawrence:** [00:24:54] Yes, that's very true. And I have to say that when I was doing my training in color analysis, I was ever so slightly skeptical before going in and thought, oh, is this really going to make a difference? Is this a little bit of a con or can you actually see these differences and being an artistic person in the past, I should have realized that, of course colors next to one another. it's a massive thing, but yeah, I'm endlessly fascinated and I did a lot of it before the lockdown, but of course in recent months, the only person that I can really practice on is Ben, my husband, who happens to be autumn as well. But if you get those colors really right, it just feels at one with you I think. You're the first person who has a beard that I tried this with. So there are, there were some added challenges to that because you have less surface of kind of skin to work with. Yeah, but I think, I feel like we could both see the difference.

**Martin Clark:** [00:25:49] Yeah, definitely. Yeah. No, it was fun. I enjoyed it.

 **Alexandria Lawrence:** [00:25:54]

Would you say that you have a daily habit or ritual that brings you joy?

**Martin Clark:** [00:25:58] Listening to music I think. I listen to music every day. And really, listen, not just put something on in the background and then do other things. I really love music. And, so yeah, every day I tried make some time to just sit down and actually, only do that really listen to something. And I think I probably achieved that. Yeah, I think I did that every day. There's always a moment when I can, even if it's just for 20 minutes, half an hour, when I can sit down and listen to something.

**Alexandria Lawrence:** [00:26:23] Excellent. So we've reached the, the final round now, and I have a few quick fire questions for you to end the show. So what would you say your most treasured possession is and no judgment of course.

**Martin Clark:** [00:26:37] This is hard because although I I've worked with artworks and objects and so I do love things and I believe in the kind of power and quality of things. But it was really difficult to think of something that I really treasured. I have this piano, which my father, he was a publican. And he used to work for, in coop as an area manager in London. And one of the pups was refurbishing in the late seventies and they were throwing this piano out. It was the bow bells in bow and it's this bright orange piano. And he brought it home. And I was really very young at the time. So I don't remember that happening, but I was about two or three. And. We've had this piano ever since and all through my upbringing. And we moved around a bit. There was always this red piano I used to like playing it and I'm not good at the piano, but I used to tinkle about on it. And, and I've just kept it. And we've moved all over the world and many times over the last 15, 20 years. But we've always dragged this red piano behind us. And it was in storage actually cause we were in Norway and when we came back and moved into the flat here. We finally, during lockdown, got the opportunity to get our storage back. And this red piano came back and we thought, oh my God, what are we going to do with it in the flat, but it's fantastic. It's in. It's here. And yeah, that, I think that's probably my most treasured possession.

**Alexandria Lawrence:** [00:27:53] Oh, that's a beautiful story. And what's your favorite article of clothing or accessory and something in your current wardrobe?

**Martin Clark:** [00:28:01] So I always look forward to autumn cause I like wearing autumn clothes much more than summer clothes. It's like finally I can get jumpers and coats and... I have a coat, which I bought in Norway and there's a really great designer there called T Michael who runs a beautiful shop in Bergen. He's a tailor and he has this line of rainwear, raincoats called Norwegian Rain. And Bergen is the rainiest city in Europe. It rains like all the time, so there's a very good market for raincoats in Bergen. Anyway, I bought one of these raincoats before I left. And yeah, I love that coat and, yeah, bittersweet, cause I don't really want the weather to get rainy, but it's always nice when it is and I can wear it.

 **Alexandria Lawrence:** [00:28:42] And top tip for someone with an autumn color palette that it's much easier to find clothing in your colors during your season.

**Martin Clark:** [00:28:50] Yeah, that's interesting.

**Alexandria Lawrence:** [00:28:52] So anyone else out there who thinks they might be an autumn now is the time to go shopping.

**Martin Clark:** [00:28:57] Absolutely.

 **Alexandria Lawrence:** [00:28:59] So Martin, where do you go to get inspired?

**Martin Clark:** [00:29:03] I get inspired everywhere really? And I get inspired by things and by things I read and look at. But I actually, we mentioned earlier, we're neighbors and we both live really close to the river here and I love being by the river actually. So if I need to take some time or I need to think then, yeah, I go to the river. It's beautiful there.

**Alexandria Lawrence:** [00:29:23] Yes. I can't imagine living without it really, I'm permanently attached to the Thames in this part of the world. And what's one book or resource that you'd recommend for everyone?

**Martin Clark:** [00:29:34] I love reading, as I said. And so I'm always reading lots of books at the same time. And it's difficult to just pick one. There's a great writer called Olivia Laing who writes about art, but also other things. And she has just released in the last six months, a book called Funny Weather, which is a collection of essays on art and artists, which is really fantastic. She also wrote another really beautiful book a few years ago called The Lonely City, which was about loneliness not being seen as something that was necessarily bad. Yeah, not something that we should be frightened of or worried about. But that loneliness could be a really productive and creative and special space, particularly for art, for the making of art. This is about New York this book, and even in a city like New York where you have, it seems impossible to be lonely because you're surrounded by people and windows and, you can be even more lonely in a place like that. But it's a, it sounds a bit melancholy, but it's a really beautiful book about art. So yeah, The Lonely City by Olivia Laing.

**Alexandria Lawrence:** [00:30:33] And what are you grateful for?

**Martin Clark:** [00:30:36] I enjoy life. I enjoy what I do and I've got fantastic family. Yeah, my kids, Oscar and Katie and Rosie, and, I'm grateful that I get to do what I do and go out and meet people and work with artists and, make exhibitions and do the thing I love, but that, I come home and I get to be with them. So yeah, it sounds a bit cheesy, but it's really nice having that, those two aspects and that balance actually. So I'm really grateful for that.

**Alexandria Lawrence:** [00:31:04] Grateful for family. I think that's been a huge thing for a lot of people during the pandemic.

**Martin Clark:** [00:31:10] I could have done with a little bit less of them over the last six months, but...

**Alexandria Lawrence:** [00:31:13] Ha ha! I'm sure you're not alone with that...

**Martin Clark:** [00:31:16] We'll get that balance back.

 **Alexandria Lawrence:** [00:31:19] And finally, what do you love most about life?

 **Martin Clark:** [00:31:24] I like change maybe. And what I mean by that is. That everything is always changing. And every time you get up, rather than being frightened or worried about change, I really like that everything's moving, everything shifting. You never know what's going to happen, and that can be good and bad, but it is what it is in a way in that sense of process and change. That's what I liked about life. I hate the idea of things staying the same or. I think everybody should embrace change and difference and yeah, celebrate that.

**Alexandria Lawrence:** [00:31:59] Yes. And keeping life interactive as we talked about earlier, I think that's key. thank you so much, Martin. It's been a great pleasure chatting with you about all things art, creativity, engaging new audiences. So thank you for your time. I really appreciate it.

 **Martin Clark:** [00:32:16] Ah... thank you, Alexandria. It's been really, it's been lovely and, yeah, it's really weird. We were literally one floor away from each other, so when we're on the screen. It feels very close, but it's yeah. Thanks for having me on.

**Alexandria Lawrence:** [00:32:28] Oh, my pleasure.

**Key Takeaways** [00:32:29]

 hope you enjoyed that chat with director curator, Martin Clark. Be sure to check out his stunning new exhibition, The Botanical Mind at Camden Art Centre. So here's some key takeaways from our conversation. For a start how can we all be more sustainable in our work, in our lives? Let's begin the conversation and explore the possibilities.

As with most things in life, communication is key. And the same goes for the art world. Whether we prefer to breeze through an exhibition, read all the notes or delve, even deeper with essays and online talks, we should feel able to experience art in a way that works for us. Yes. Calling all content creators. Always try to engage instead of impress. How can we as users experience what you're offering in an engaging way. The creative world is and should be welcoming to us all. And if navy blue is the predominant color in your wardrobe, don't worry. It's always possible to add in your best colors and up your style game. You could even book a discovery call with a seasonal color specialist... like me.

That's our show then. Thank you so much for listening. I'm Alexandria, and this is ALSO in PINK. The podcast, all about lifestyle design. If you enjoyed the show, please subscribe to ALSO in PINK, wherever you get your podcasts. And the absolute best way to show your support is to write a review on Apple Podcasts or iTunes. This really helps more than anything to promote the show. And, of course, tell all your friends. Thank you so much for your support. Until next time, have a wonderful week. Redefine what's possible and create your ideal life.