

Transcription for Resistance, Resilience, and Radical Beauty: With Readings from Gwendolyn Brooks

The cloud.

There we go Okay, we are all squared away Hello everyone welcome my name is Jamie and on behalf of the Los Angeles Municipal Art Gallery we are thrilled to present today's program as part of COLA 2022.

And as a public and civic institution we acknowledge that our gallery resides on what was historically the homeland of Kizh, Tongva and Chumash peoples who were dispossessed of their land. We encourage you to share what land you are on right now in the chat if you would like to do that

And before I hand it off to our acting Community Arts Division Director and Director of the Los Angeles Municipal Art Gallery and Watts Towers Art Centers, Miss Rosie Lee Hooks, I just have a few housekeeping bits to go over. The first is just if you could please make sure to keep your microphone on mute during Sharon's talk just so we can prevent any disruption or feedback and we will be in our recording the program for archival purposes and for folks who might not otherwise be able to attend today's live program.

We're also going to be posting prompts into the chat during Sharon's talk and reading, just as a way for folks to engage and participate, so we really encourage you to reflect and respond, however, you feel you feel comfortable. And, if you have any questions for Sharon, please enter them in the chat we will absolutely have time at the end of the program for Q and A with Sharon. And then you also be if you feel comfortable you are more than welcome to ask Sharon your question directly at that time. And the last thing I'll just mention is we're really grateful to have our sign language or interpreter Nicole here today, and our live captioner here today, Gloria and we also have the link to the live captioning if you requested that in the chat. Thank you, Stephanie, and with that I'll turn it over to Miss Hooks for introducing Sharon.

Thank you so much Jamie on behalf of the City of Los Angeles Department of Cultural Affairs Community Arts Division, we welcome you to this COLA session, where we have a chance to get to know our COLA fellow, who is a phenomenal phenomenal artist and community leader and mentor, Miss Sharon Barnes who has been working with us for a number of years and we're very proud to be associated with her and to highlight her at this moment in in Los Angeles.

I am on Tongva land, acknowledging those who came before me, and would like to say thank you to Jamie and thank you to Stephanie for the wonderful job you've done of bringing us here today, and again so proud to be associated with Sharon Barnes.

Thank you so much, thank you both of you I'm so grateful for the work of those who are working with the LA Municipal Art Gallery, as well as the Department of Cultural Affairs, it has just been such a warm and collaborative experience, and I am really grateful for

for all of you who've worked so hard to try to make these programs happen during these challenging times in which we live, so I'm going to share my screen and we can go on with our presentation I'm going to show you some images, as well as talk about to start. So, I'm going to talk about my work in general, the kinds of things that inspire me and become substantive in my work and then I'm going to go on and talk about the *Seed Wind* series that started and was continued in as new work for my COLA fellowship.

And part of the inspiration for that work was the poetry of Gwendolyn Brooks and I'm super excited to be able to read live for you that the poems from Gwendolyn Brooks. So, my work, poets, writers use words, and our visual art is uses visual language you start to develop. A, if you will, a visual vocabulary so as I talk about my work think it think in terms of if I were a writer, I would be coming to talk to you with words but as a visual artist I'm stimulating your eyes and creating narratives using visual tools. And I'm also very interested in poetic materiality that materials themselves can speak to me, and perhaps speak to you and using them in various ways which you'll see in my work. And then my process of making itself is a metaphor it's, it is the process itself is a poetic device and displacing something to somewhere else. To cut something off and re root it somewhere else to cause reparations and healing is part of the Black experience so in the actual making of the work I'm creating metaphors for things that I hold in my mind as I'm making the work.

So this is an example of me, making a painting, so I think of a painting more as something that I am building there are often hundreds of pieces of materials in on the surface of the paintings that I make it could be pieces of of a painting on paper that I will tear into pieces or cut into pieces, it can be fabric, it can be glitter it can be cardboard, it can be anything found and I build these paintings this way. This is an example of poetic materiality this work was created in early 2021 out of church fans, so I just bought ready-made church fans that churches can buy, and people can fan themselves during the sermon when it's hot like it is now and to me, the material was a metaphor for the civil rights movement because the civil rights movement was led by ministers. It was organized, often in the Church, so I configured these church fans rising up the word wall to signify uprising and protest and then by painting each one and collage them with little images from.

The protests of 2020 I brought that into the present, so this poetic materiality speaks not only to me, but as I speak about the work that you are able to understand its narrative. This is the entire installation with the church fan installation in the back end and the centerpiece there is a chair it's a salvaged chair. Now think suspended. The color. The materiality of it. They're actually the feathers of mourning doves, I actually had an incident, because I feed birds in my backyard and a hawk came and took off a couple of the morning birds and left feathers, so this is, as I'm thinking about these things, I can create a work of art that becomes a metaphor with signifiers that you can unpack and understand its meaning.

And again, I am often gleaning from the written word, this is a painting that was inspired by the poet and critical theorist Fred Moten who's one of the favorites of mine.

I've read a lot of Fred Moten and over the last few years, particularly. And this painting helped me to further my visual vocabulary. What do I mean by that? Well, I started using fabric in my work which I had not. I, and I think of fabric as a metaphor for other things, as I was doing my genealogy research, for example. I would get to a point where I couldn't go any further, it was a hanging thread. Because the paper trail, the document trail for a particular ancestor would end which happens with most African Americans tracing their heritage. There comes a point in which there is no longer a documentation or a name for that ancestor, and so I put the hanging thread in this painting, for the first time. And now, it has become part of my visual vocabulary and I'll also put often put a hanging thread in my work, and I also started putting moments of sparkle of glitter because I thought it was important to put black joy into my work. This is another inspiration from a poet, this is from Langston Hughes and again this is work preceding the seed wind series. This is a work from ask your mama: 12 moods for jazz by Langston Hughes. And it was a line in in there that just really jumped out of me at me. He was talking about how people in Harlem move like shadows cut from shadows cut from shade, I thought that was.. just it really moved me. So, I interpreted that poetic phrase in by using a visual language so in this, you will see pieces of black liquor store bags and shapes idea graphic shapes of the oval. made from dried paint, this signifies the black body. And then there are shining elements of sequins and glitter and some metallic paints, and all Is this all of this is a way of using a visual language in a poetic way to respond to poetry which is very much a part of my work. Now the seed wind series was started in 2020 and then I continued this seed wind series creating new works.

Well, as I became a COLA fellow and I want to talk a little bit about this series, if you think about Marvin Gaye's thinking singing what's going on. What's going on is often important to artists as we're often responding to the world around us. We, you think of us as being isolated in our studios in just making expressive personal work which is fine and many artists do that, but for me and many other artists we're engaged in the world around us, the what is happening in the world is important to the work that we make. So, think of the context where in spring and summer of 2020 everything is shut down, there is this virulent pandemic taking lives all around us and some of us are worried about running out of toilet paper, had to put that in. And then, if that was not enough, there is the tragic murder of George Floyd which stimulates massive social protests. So, I'm thinking about all of these things swirling around me and I'm in lockdown unable to leave my home and I started to retreat into my books, couldn't go outside so I'm reading from my library of books. I'm thinking about all of these things, as well as my own ancestors. I think about fugitive migration all the time, because I have ancestors who who self-liberated. And went to Canada, one by the underground railroad as far as we can tell, another one from Massachusetts actually went to Canada. Because the oppressive conditions during those times, wasn't in any better during the time of Frederick Douglass you as you might know he went from Massachusetts into Canada around the time of Frederick Douglass. I was also thinking about the activist slogan "they tried to bury us, they didn't know that we were seeds". So, these are all the things that are swirling around in my head as I'm beginning to come up with ideas for new work.

Now, Gwendolyn Brooks, I hadn't read her in probably 20 years and, as I was going through my poetry books and novels I picked up *In the Mecca*. Which I've had, for I don't know how long. And I read *Second Sermon on the Warpland* and was as if she had wrote it that very day. She was the first black Pulitzer Prize winner and Gwendolyn Brooks won that prize in 1954 for *Annie Allen*. She had taken what they call a high form of art, the English sonnet, to elevate the common everyday black folks that were around her and the neighborhoods of Chicago. She lived in Chicago so you will see some of the her inspirations have to do with things that were really happening right around her in Chicago and then in 1968 *In the Mecca* is published, which is the book that I'm going to be reading from. So, in 1968 *In the Mecca* was published and the Mecca is an actual place in Chicago. It's in an apartment building and I found online a photograph of the Mecca where people lived in low income housing, just working people and she met a lot of these people selling products. It looks oh, I thought it was frozen selling products door to door as she was trying to make a living before she became a well-known poet. Now contexts, the times in which we live, what was happening around Gwendolyn Brooks in 1968. Martin Luther King goes to Memphis in April of 1968 to speak to the garbage workers strike and gives his now famous speech. "I have seen the promise land, but I might not get there with you" and the next day, Martin Luther King is assassinated. What happens next in America is that there are uprisings across the nation and in Chicago went right where Gwendolyn Brooks lived. And then later that summer the democratic National Convention goes to Chicago and mayor Daley calls out the National Guard because of student protests and Black Panthers who came to Chicago to protest. Economic and social conditions, so all of this is happening in 1968 and then in November of 1968 Richard Nixon is elected president by what he calls the silent majority. And also ran was the diehard segregationist George Wallace who got 13.8% of the vote. And then, if that isn't enough similarity there was a pandemic, the Hong Kong flu is it was came to be known. So, what artists do they often respond to the world around them in 19 I think Sam Gilliam actually painted this the following year in 69 but *Red April* was painted in response to the assassination of Martin Luther King. We have Barnett Newman, creating *Lace Curtain for Mayor Daley* made of Corten steel and galvanized barbed wire again using poetic materiality as narrative for this work. AfriCOBRA was founded in Chicago and Gwendolyn Brooks knew them in fact used a piece of of one of their works I can't remember which one in the book right after a book of poems right after the Mecca that she published the following year. James Baldwin in 68. He gave his now famous *Esquire* interview and the interview with Dick Cavett that has more recently become the subject of the documentary *I Am Not Your Negro*. So, all of these things are happening so think of the context in which I'm making work and then think about how I encountered this work of hers that seems really just right current to the times in which I'm living, artists often do this. I came across a writing by Kamilah Aisha Moon that I think sums up *The Sermon on the Warpland* that I'm about to read and I will preface this by saying, she actually wrote three sermons on the warpland. The first and the second or publishing *In the Mecca* with the third one came into another volume of poetry called *Riot*. But *The Second Sermon on the Warpland* is the one that really moved me and Dr. Moon wrote "how to persist and thrive in an often-hostile home, the

liturgy to remind us that we've always found ways to use chaos to our advantage, transform mayhem into miracle." and I think about this always, this is a recurring theme in my work that we have a transformative capacity to change the world around us.

So, I'm really excited to be able to read this for you and I, I made the PowerPoint so that you can actually read, along with me because poetry, is also a form of visual art, in my opinion, because the way it falls on the page is important and. If you're reading it aloud, it actually becomes a performance art as well there's a performative aspect to it, so I I'm really excited to present this to you, and I hope you really enjoy I'm going to read the first sermon and the second sermon.

The Sermon on the Warpland. The fact that we are black is our ultimate reality. And several strengths from drowsiness campaigned but spoke in Single Sermon on the warpland. And went about the warpland saying No, my people, black and black revile the River. Say that the River turns, and turn the River. Say that our Something in doublepod contains seeds for the coming hell and health together. Prepare to meet (sisters, brothers) the brash and terrible weather; the pains; the bruising; the collapse of bestial idols. But then oh, then! - the stuffing of the hulls! the seasoning of the perilously sweet! the health! The heralding of the clear obscure! Build now your Church my brothers, sisters. Build never with brick nor Corten nor with granite. Build with lithe love. With love like lion-eyes. With love like morningrise. with love like black, our black-luminously indiscreet; complete; continuous.

The Second Sermon on the Warpland for Walter Bradford. This is the urgency: live! and have your blooming in the noise of the whirlwind. Salve salvage in the spin. Endorse the splendor splashes; stylize the flawed utility; prop a malign or failing light-but know the whirlwind is our commonwealth. Not the easy man who rides above them all, not the jumbo brigand, not the pet bird of poets, that sweetest sonnet, shall straddle the whirlwind. Nevertheless, live. All about are the cold places, all about are the pushman and jeopardy, theft- all about are the stormers and scramblers but what must our Season be, which starts from Fear? Live and go out. Define and medicate the whirlwind. The time cracks into furious flower. Lifts its face all unashamed. And sways in wicked grace. Whose half-black hands assemble oranges is tom-tom hearted (goes in bearing oranges and boom). And there are bells for orphans- and red and shriek and sheen. A garbageman is dignified as any diplomat. Big Bessie's feet hurt like nobody's business, but she stands -bigly- under the unruly scrutiny, stands in the wild weed. In the wild weed she is a citizen, and is a moment of highest quality; admirable. It is lonesome, yes. For we are the last of the loud. Nevertheless, live. Conduct your blooming in the noise and the whip of the whirlwind. Gwendolyn Brooks.

And I hope you enjoyed that, I so enjoy reading her work and, especially, these poems that inspire me and feel as if they're a message for today to bloom in the whirlwind of the times that challenge us. So, this is some of the work that was inspired by these poems. On the right is the first one *Furious Flower*, is what I named it and on the left is *Blooming in the Whirlwind* there is a sculpture in the center that mimics the configuration of a swirling whirlwind again using materials and other signifiers as part

of a visual language. These are two other paintings. The one on the right is actually *Big Bessie standing Bigley in the Wild Weed*, she is like a totem in this in this painting. And on the left is called *Rootedness* and I'll tell you I was speaking with Jill Moniz and we were talking about whirlwinds and challenging times and she asked me about my rootedness. She wrote the essay for my COLA part in the catalog she said I'm not going to write this essay until you do something on rootedness. We not only have the whirlwind. We have our center, our root. So, I included this in in the series of works that I made for the COLA now, this one is actually directly inspired not only by *Sermon on the Warpland* but by "and they tried to bury us, they didn't know that we were seeds" so it's a triptych and there's their motifs wind and movement, of what I consider fugitive migration and there are the hanging threads and other elements of that recur in the visual vocabulary of my work. And then, this one, I also was listening to Nina Simone singing *Where Chilly Winds Don't Blow*, is what I call this one, because I was thinking you know if you are not loved where you are: leave. So, I'm thinking about my ancestors who escaped from slavery, because they were not loved where they were. Going with chilly winds don't blow.

This is the final piece of work that I've done with the funds from my COLA fellowship, and it's called *Replotted Paths and Replanted Gardens* and it's a 13 foot piece of work. That's a picture of it to just give you a little bit of its scale, but I really enjoyed making this work, I think it kind of puts a cap. Although I think I'll probably work in the seed winds series, in one way or another in the future because it's so personal to me in terms of what I call fugitive migration is one of the themes that I work with in my overall bodies of work, so I may revisit pieces of the seed winds, but this is sort of the cap on that series. This is dedicated to, I think he's my fifth great grandfather Peter O'Banyoun, who escaped from slavery in Kentucky and went to Canada. Anyone whose relatives went to Canada around that time ended up in Chatham County and that's where he lived and married. And had children and the children of my other ancestor Timothy Talbott who also went to Canada from Massachusetts it was his children married came to California and they're the reason that I live. So, in ending this part of the presentation I exhort you to conduct your blooming in the noise and the whip of the whirlwind. We are each other's harvest; we are each other's business; we are each other's magnitude and bond. say to them, say to the down-keepers, the sun-slappers the self-soilers, the harmony-hushers, even if you are not ready for day, it cannot always be night. The poetry. Is myself. I really felt bonded with Gwendolyn Brooks in this statement. Because I think my visual art is myself, it is a reflection to things that I hold deeply in my soul and try to manifest through sculpture or painting or installations and sometimes I'll even write, but the poetry for me also is myself. So, I thank Gwendolyn Brooks and I thank all of you.

I'm going to end the show the share but I'm going to read one more thing that I think is important to the understanding of my work, hopefully you're typing things in the chat in response to some of the prompts and then we're going to break for questions but I'm going to stop. My sharing. Screen sharing stuff. Okay. That was fun, so this last is my one of my other favorite all time writers, who moves me so much and I've. made work in response to some of her writing it will as well and water. So, in her poem I mean it's

it's an essay actually called *Rootedness: The Ancestor as Foundation* she writes a whole essay, which is very interesting and very pertinent to my own work. Later, you will be offered a read reading list of things that I would urge you to pick up and or videos as well, and even music and I was it was a lot of fun putting that list together and. they're going to be sharing with you that, they will share with you a little later, but there's one last paragraph in this, in that essay that is very speaks to me very much and I'm going to read that to you. "If anything I do in the way of writing novels or whatever I write isn't about the village or the community or about you. Then it is not about anything. I'm not interested in indulging myself in some private closed exercise of my imagination and fulfilling only the obligation of my personal dreams, which is to say yes, the work must be political. It must have that as its thrust. That's a pejorative term in critical circles now. If a work of art has political influence in it somehow it's tainted. My feeling is just the opposite if it has none it is tainted. The problem comes when you find harangue passing off as art. But it seems to me that the best art is political and you ought to be able to make it unquestionably political. And irrevocably beautiful, at the same time. Irrevocably beautiful, at the same time."

Thank you so much for joining me you in this presentation it's really been a joy to bring the things that motivate moved me and show you some of the images of my work and thank all of you for your time. Today I'm going to turn it over to you.

Thank you so much, Sharon that was that was truly just really special and just really inspiring and just we really appreciate your time and efforts and just sharing your work with us it's been it's really truly wonderful. And we're going we have some time for questions for Sharon and there are a few in the chat and just I'll invite you again feel free to enter your questions in the chat and will read them out as they appear or if you feel comfortable and would like to take yourself off your microphones off mute you're more than welcome to do that. But I'll read off the question from Holly Tempo. Your abstract sculptures embody forms that seem to rise out of your paintings, can you talk about the relationship between the paintings and hanging sculptures.

Oh yes, I really see them all as this one thing I really see my art practice as one thing and in a way, I think that they are I see them all, as as objects really because a painting it's materiality the way that I make the painting it kind of is a hybrid between painting and object anyway, so I really see my practice is a very unified organic whole. And painting speaks to sculpture and sculpture speaks back to painting. I'm using very similar visual language in both of them and also, the poetic materiality is in both of them and the process is in both of them, all of them, so I see them informing one another in a very fluid way.

Thank you, Sharon um I have a I have a question for you and we've, we've talked about it before with your COLA work, but just if you could speak a little bit more about your use of materials and objects and just something that really stuck out to me in hearing you talk about it was just how the specific materials and objects, they have a voice and you're really interested in having that be a part of your storytelling and telling

their stories and if you could just talk a little bit more about that and then how has that changed or not with your COLA work.

I think it is integrated in a way that I have come to express myself, this is an evolution that has happened in my practice because I've been making work for a really long time. And over time it has evolved through various iterations from a solely painting practice with a little bit of collage never even dreaming that I would ever make sculptural works at that time. I never dreamed I would make sculptural works until I came to understand that. If you look at art history and those who opened up the use of all kinds of nontraditional materials, it gave me an open door to just go crazy and use anything that I want. And so, I started actually looking at materials to see what could I use that material metaphorically. And, like the church fans, I can take something that is used for something else, to fan people in the church when it's hot, and then make it talk about protest rising and using those metaphors in that way. Or my suspended work, the fact that it's suspended again is very important that it's even suspended because I'm thinking about Toni Morrison saying, if you submit surrender to the air, you can ride it. I'm thinking about freedom, about levitation about defying gravity, defying weight. I'm thinking about the weight we actually should be shouldering together all of these things, and often they touch ground to give us connection to root and earth. So, these are ways that I'm using materials to speak and talk about the narratives that are embedded and coded into the work that you can unpack by looking at them or talking about them, I love to have dialogue about my work.

Wonderful. Thank you, Sharon. We have a couple more questions in the chat that I'll just read out in order, as they appeared. This next one is from Kristin Barnes and the question is political statements are often made with literal words and visual imagery. Your statements are made using visual abstraction. Does that give you more flexibility in addressing the issues relevant to Black people.

First of all, this is my daughter, and thank you for joining. So yes, one thing that I really love about abstraction, and I'll quote Sam Gilliam who said "It messes with you. It makes you think," and I think it because it gives you a broad brush to be able to paint these ideas it kind of is, you know, seductive it kind of lures you in. Oh, isn't it beautiful as Toni Morrison would say, and yes, but it's also political, so you use these things as tools to be able to express some ideas that might be difficult for people, so I think it's a way of kind of inviting people in in a non-threatening way. Oh, that's abstraction I can get into it, I could wander through this and and explore and, yes, and then there are these visual clues and signifiers to tell you what I'm really talking about.

Thank you. Next question is from Michael Massenburg and it is how, how do you how does your music background influence your art practice.

Hi Michael. Yes, before I really delved into visual art. Not just as a something I did on the side not really dreaming I could be a visual artist, really. I was a music writer, I wrote lyrics, and so I think being.. many I think you know, there are many visual artists who who come out of music and vice versa, I think there's a certain area of how we

see the world and create in our brains that translates in both. So for me, being a lyricist and using words I often I am inspired by the lyrics of songs in in my work. I'll glean something out of a song and and make a piece of art from it. So yes, I think, coming out of music and being interested in tone and movement and presence and the concept of the space between, which I won't get into because that's a whole lecture in itself which exists, and music. Yeah, I definitely think that my background in music is integrated in my visual art practice, thank you for the question, Michael.

Okay um a few more questions in the chat this next one is from Adrienne DeVine can you talk about how your ancestors inform your work, what is that dialogue like for you as you're in the process of making.

It's become so present I started investigating my genealogy maybe 15, 17 years now, not knowing hardly anything. Hardly anything about my ancestors, I just thought well, let me, I heard about this ancestry.com thing, and let me get on. Low and behold, what came out of that search I could never have dreamed. I found ancestors who were brought over as slaves probably from Nigeria, if you you look at my DNA, who were in Massachusetts. Who fought in the American revolutionary war also ancestors who fought in the 54th Massachusetts Regiment that is now famous because of the movie *Glory*. I found ancestors who became pillars of the community in Canada and founded churches. And then came to California this this this rootedness that I've found as Toni Morrison says the ancestor's foundation affects everything, everything. It's now becomes the voice of resistance resilience and radical beauty, the title of this presentation. I can't tell you more than that because it's it's so embedded in me as a human that it has to come out in my work.

Thank you, Sharon and we have one one last question, and just to again just if folks feel more comfortable asking Sharon your question directly, please feel free to take yourself off mute or otherwise I'll continue to read out the questions as they appear in the chat. So, this next one is from Kathrin Burmester and it says, thank you for your beautiful talk Sharon, could you speak a little bit about how important the installation of your work in itself is to your practice.

Ooh, well, first of all thank you so much, this is one of my, make me want to cry. One of my beloved professors from Otis I miss so much. This woman really sparked my ability to really talk about my work so as I am able to now, I am grateful to her. Space. Spatial orientation. Claiming space is part of the motivation, as well as the understanding of my work. So, when I do installations, I'm very careful about where it stands, how it stands, does it suspend does it rise, does it command the floor, how does it relate to each other. It becomes... the claiming and understanding of space, the gap between the space, all of these things which again is another lecture so, is very much part of my practice. And so, that installation that I showed you with the church fans and the chair suspended and in the background, the black canvases which were mimicking blackout Tuesday on social media, all of these things stood in relation with each other and the space between where the body stands how it is impacted in viewing it depending on the angle, all of these things are also part of my practice. And I

thank, thank you, because I wouldn't have even been able to explain it before without you.

Oh. Thank you so much, Sharon and unless, I think. Does anybody else have any other questions for Sharon or comments or.

Well, let me just say it is such an honor and a privilege to be a COLA fellow. I've been working a long time; I've been creating a lot of work.

My work means a lot. And I really, thank you for the opportunity to share it with you and I look for more opportunities to do so in the future, thank you to the DCA, to all of the staff there in the city. It's been an honor and just a wonderful, positive experience working with all of you. Thank you so much.

Thank you, Sharon it's really just it's truly been an honor to work with you and just really thank you again for just being so generous with your your time and your work and just just having and holding space like this it's it's really just it's truly inspirational and just really meaningful. And before we wrap it up, I just wanted to point to the chat, thank you Stephanie, for copying copying it in here the resources that Sharon mentioned earlier. She put together a really wonderful list of books and and audio and visual resources that were really inspirational for her practice and her work, so we encourage you to copy it in and we'll make sure to send it out over email too for your reference, and I think Rosie Lee, was there anything else you'd like to share or wrap help us, help yeah.

I just like to thank you and Stephanie for the wonderful job you did and thank you all of the attendees for your supporting us, and these efforts, and most of all, thank you, Sharon for documenting these trying times and in a very cultural way. That we can understand and see how important art is to bring us together around these difficult issues and these difficult times, so thank you again Sharon for for being with us for sharing so much it was it was just so informative just hearing and seeing what you, what you put together and and and and done, for us, and we know you've been on the road, a long time and it's about time that we put you up and said, thank you for all of all of your work and that creativity and your master as an artist. Thank you again for being associated with us.

Thank you, Rosie Lee.

Yes, thank you so much, Sharon, I just do thank you, Stephanie, thanks to the whole LAMAG team. Just for helping to put this program together, and then I also just wanted to make sure to shout out to Nicole, Arthur and Gloria for sign language and live captioning services we really value and are grateful for our the support of the Department on Disability. And just thank you to everyone for being here with us today we'll absolutely just this program was recorded, so we will absolutely make sure it is up as soon as possible and share it out, and I think let's also, Stephanie could you put the link to the COLA catalog in the chat please, will also share out this link too. And also,

just to keep an eye out for the, thank you Stephanie, keep an eye out for the COLA website, which will launch next week too, and with that I'm going to stop recording.