

DISCOVERY Ep. 12 - English

[00:01:23] Hello and welcome to Discovery Knight Foundation weekly program on the arts. I'm Preus Ricard, director of arts at Knight Foundation. And today we'll be discussing resilience and the importance of adapting during and beyond the pandemic. Thank you for joining us. As we all know, this year has been one of rapid change, uncertainty and in many ways loss. And all of us have had to adapt to these changes to find a way through. But what does it mean to adapt and how can we get better at doing it? Late, late last year, Knight Foundation supported trainings in Detroit and Philadelphia for arts organizations on adaptive capacity. Those trainings were designed and facilitated by EMC Arts, who has been doing trainings of this type since 2004. And we'll drop the link into the chat if yours. We'd like to check out EMC Arts. For more information on adaptive capacity, our guest today is John Jarboe, founding artistic director of the Bearded Ladies Cabaret in Philadelphia, who participated in that training and have really run with it. The bearded ladies are a true for performers who produce shows tackling the politics of gender identity and artistic invention. John himself has many distinctions to her name for her own performing roles, including having been commissioned recently by the Guggenheim Works and Process to create a piece that was produced during the pandemic. The bearded ladies promote art that is intellectual, accessible, entertaining and meaningful all at once. So what does that mean? Well, before I bring out John, let's take a look at a piece recorded by the bearded ladies during lockdown.

[00:03:37] I was wondering, do you.

[00:03:51] So this no. No. Yes, of course.

[00:03:55] Do you want some hand sanitizer? No, thanks. I have scrubbed scrubs, my gloves today once my hand sanitizer. I'm sorry. Well, what do you do, Cookie?

[00:04:03] I mean, do you drink, smoke, binge? Like everyone does. So you just sing beautifully. I mean, you like it. Really get the rage out of you. You know, one thing I admire about me. I admire about you. One thing you admire about me is that when you sing out, you know, you really, really belt out it. I mean, there are not many of us left to have more, you know. Eyes.

[00:04:46] I was out from the street. Well, of course, I was bound to be belting, of course. Were you belting? I was about to roll with down. We had we landed. Now, basically, don't we all have to go of help to be heard. But it's that they need any and no. Unsanitized at home. Nobody wants me. But we should do a number, shouldn't we. I think so too. We just need more pet children. What's in a of notes going. Oh, I think I have one of those last night.

[00:05:14] There's no show business like no business side. You know what?

[00:05:20] I'm the healing everything. Oh, we got to get going. Oh, no. People like show people. They smile. Oh. With a turkey that will not go leave you. Oh. You wouldn't trade it for. Ow, ow, ow, ow, ow. Ow, ow, ow, ow.

[00:06:00] Oh, you're right.

[00:06:04] Nice work, but I knew you'd do it. Hey, thanks.

[00:06:13] That was Cookie Diorio. Martha Graham Cracker. And our guest, John Jarboe.

[00:06:21] John Low, hello.

[00:06:23] Thank you so much for joining us today.

[00:06:25] Thanks for having me. It's wonderful to be here. To showing that very silly video. Thank you for letting us know. Christopher Ash is the filmmaker on that video and packs. Did the piano. Very silly little experiment. We did.

[00:06:40] Wonderful. And that was I believe you said that was based on actually a V o. Oh, that was done from the Judy Garland Show. Is that right?

[00:06:50] Yeah. The Judy Garland Show and Barbra Streisand was on the Judy Garland Show and then Ethel Merman stood up and then we've done felt its poor song trilogy. So we're trying to do three, but we've only done two so far. We've done one with Cher, Diana Ross and Bette Midler. And it's really a pleasure. The whole purpose of that project is just pleasure. Not giving some joy in the midst of all this craziness.

[00:07:15] That's great. Well, thank you for sharing that joy with us and our viewers today. So so I'm really excited to have a conversation with you about how you and the bearded ladies have been adapting during this time and just kind of what that journey has been like. I wanted to just kind of start with a bit of a provocation from E.M.S. Arts is monicker somewhere becoming rain, which for me helps me think about a mindset that maybe is required to be able to adapt.

[00:07:55] And one doesn't discover new lands without first consenting to lose sight of the shore for a very long time. And I feel kind of like that's. The moment we're in right now.

[00:08:11] I wondering if you could just tell me a little bit. You know, the beards had been on a journey, but if we were to rewind, say, to about this time last year, how would you describe, you know, the bearded ladies and maybe how you thought of yourselves or your community, maybe how you thought of your mission or purpose?

[00:08:38] Yeah, I think exactly a year ago we had we were going through a pretty big change. We started in my living room 10 years ago and with very little resources. And we attached to kind of these larger companies that needed content, wanted some queer energy and develop shows in my living. But a year ago, we had we were doing late night snacks, which is which was a new cabaret festival that we did 30 performances over the month of September featuring over 75 artists and groups, all in that kind of cabaret nightlife, some from opera. But a bunch of, I would say weirdo's and this is a very positive term for me. I can like arts misfits, people that work in the liminal spaces in between things. And we were creating a platform for those artists and hosting those artists, both in terms of having them into our space, but also being there to host and welcome them. So that was actually a big that was a kind of turning up the volume on something that was happening in the beards a lot, which was that we have a strong vision. Sometimes we like home, make goods, like we'll make a whole play for you with music. And it's our ensemble. It's people that we know. And then there's this other thing that was starting to develop where when we first started, we created the beards and I created the beards to be a space where I feel like I could be seen and heard. And because I wasn't finding spaces like that in traditional theater and doing mediocre Shakespeare musical theater. And I think we've realized since then that the beards can be that space for other people. And so that

late-night snacks was kind of the first one, not the first, but. But I think the largest manifestation of that happening. And what was so nice about that is that right after late-night snacks, we went into this AMC arts training. So that's where we were. I think we were actually like in a shifting notion of our identity last year.

[00:10:45] Interesting. So then when you went through this, this training workshops and just kind of became maybe introduce two are more familiar with this concept of adaptive capacity and some tools that folks can use to become better at adaptation. I'm just curious, having gone through that, what is adaptive capacity mean to you? How would you describe what that is for the bearded ladies?

[00:11:16] I think it was really helpful about the AMC arts training and that process. I mean, the first thing is just having time to think to think in a more meta way about. About how you're doing the work. Like just having that time and also that time among colleagues. There were many other different arts organizations of different sizes. Having that was a gift, but also the fact that adaptive capacity, it's about us. It's a spectrum of like how structured and planned are you? How adaptive are you? Are you. And I think thinking of it as a spectrum, because the beard's actually went into that being maybe very adapted, maybe to adaptive sometimes because we've been very responsive to where we're cabaret's a responsive art form. And when you start in your living room with a bunch of cardboard, you're pretty you like I'll make the world in this cardboard, you know? So I think what was so useful about us and I think we also came into that. That that session, thinking of ourselves as this tiny little barnacle that would attach to larger whales in the city. Sometimes I even say not to be blue, but we'd like sleep around a lot.

[00:12:32] We're like, hey, can we use your house for a little bit? And then we slept over last night. But can I make my breakfast here? So we we were like this little barnacle that uses the resources of these larger institutions in this symbiotic relationship and then detaches.

[00:12:47] And I think what some of the work with the NC arts was helping us realize is that we are also our own whale of sorts. And there's a whole community of artists that are also working with us in symbiotic relationships. And that we have a responsibility and values around making sure that we're the most robust, thoughtful whale in the ocean.

[00:13:12] I'm really going with it.

[00:13:14] Go go as far as you want. But that we can.

[00:13:18] And that doesn't mean that we stop doing that kind of barnacle work that we've done, which is that we can do that for others as well. And that's our that's really our community. That's the people that are feeding us. And we're feeding that. And so that was what was really interesting about that workshop. I'm not sure of that fully. But it does.

[00:13:38] It does. I mean, I think I think that's a really interesting and. Useful illustrative analogy for four. It is for me. And I'm curious, as you think of yourselves now as a type of whale. And what are there things now that you are thinking about differently or maybe that you're doing differently since you sort of came to that way of thinking or that realization?

[00:14:06] Yeah. I mean, and this was part of that process with EMC Arts was taking a little tiny risk, basically, like doing a little experiment. And what we did is we got a bunch of artists and community people fed and drunk and asked them about their relationship to us

as an organization. We weren't actually there. We had them facilitate it themselves. And that was another part of this risk is like let's put together this community of artists that that have been functioning as barnacles in our lives and see like how would they want to design, how would they want to design this relationship? So we're in the process now of really solidifying what our relationship to our stakeholders are, which I think in the light of Cove, it as well becomes even more important is how do you take. How do you how are you thoughtful? Like who are you taking care of before and who is taking care of you? And how can when things get extreme. Do you not pull away or silo or not communicate. How can you continue that expression of care even when you're in when the world wants you to be in a scarcity model? So that was one of the ways that we're really adapting is is putting language and time and thought and community conversation into how we design how that weird barnacle whale's identity is. It's a very genderqueer, very gender identity. I think your identity, which is totally appropriate for us.

[00:15:42] And so thank you that that is really helpful to to think about. And what I take from what you just shared is intentionality, which is something that I know has been I've heard or read and talked about as maybe a distinction between being reactive to changing things and adaptive where they're not the folks that you and the bearded ladies weren't being intentional before in certain ways, but were, you know, having the time or taking the time to think about this in and sort of being open to thinking, coming at it from maybe different angles, then allows you to be even more intentional. And I feel like that's also a theme that has been coming up throughout the pandemic, as you said, thinking about caring for others, others who are caring for us. Self-care has been a theme. And so in that way, perhaps that ability to be more intentional is aligned well and well-timed, perhaps with the pandemic and what we're in right now.

[00:16:54] Yeah, I actually think for many of the things that we encountered in the pandemic that beards are well suited to exist in that in that environment. I also think about adaptability as like a speedboat among cruise ships. You know, like you're prepared, you've got the gas, you've got that kind of engine and the size that allows you to maneuver. You don't know if you're going to have to, but you can. And I felt like we were particularly in in a in a position because of this training and the way that we think and because we're a bunch of queer people and and a lot of that, whatever the trauma that's involved in making that happen. And Stow's you with survival tactics that allow you to navigate many different many different situations. So so I actually think that Butte's can be quite good in crisis. Yeah. And that training was super helpful and kind of prepping us for that. Not to say that it hasn't been making a huge impact.

[00:18:00] Right. Right. Well, and I would love to hear and for folks to hear more about that impact and sort of what you're doing with it now. And I wonder if maybe we could kind of take as a thread through the next part of the conversation, something that, you know, you just mentioned trauma and you also talked about listening to and sort of and really giving over to disinterring, I think is what I heard disinterring yourselves and listening to the other folks that you work with. And, sir, that you feel you're in service to community and listening to how they would design. Their relationships with you and their activities. And I feel like that has also been a theme, especially with regard to equity conversations, racial, racial equity and other equity and a lot of discussion that's been taking place in the arts and elsewhere around how we can answer CIMIC racism and and and pursue equity. So even though you didn't say that word specifically, I feel like that's a theme that's coming through. And I wonder if you could just talk a little bit about maybe how. Yeah, this is how the beards are thinking about that or working toward that or just how you view that view, that idea.

[00:19:29] Yeah, I appreciate that question. And I will say, like the context, the context that we're currently in when we're recording this of like having a conversation of art and adaptability also feels really hard because we're on the streets, you know, like people on the streets. And it's really grief filled time. And the pandemic has been full of that pandemic. And I think that the heavier thing, which is like the the uprising and making sure that we're in support of the movement. No, Al, Diane Johnson, who's an amazing artist, does warm weather, warm weather. Noelle, a kind of healing practice in the city, who also works as a curator with us, has been asking the question like, what is worth it? What is worth doing right now? Which I think I'm trying to think about our current context as an invitation to be more thoughtful about what is worth it and what we do. And when we post and what we post about and when we leave the house and why we're leaving the house, trying to use this all as an invitation to that, I think we were already in a conversation. We've been through a process with a brilliant artist and kind of thought leader and consultant, Matthew Armstead from Philly. We were actually doing a kind of review last year of equity in the beards, and we're actually deepening that relationship right now. We've created a position called the Budd's Beard Ombudsperson, which is a silly name. And so Matthew is joining us on throughout the year, checking in with both the staff, the team that we have. And we have an amazing team. And you're only seeing one person right now. But Brandy, Matthew Thompson, Sally, all of our production management team, they're incredible. So it's a whole group of people. So Matthew is checking in with the team and with all of our artists throughout the process and has the ability to pause a process and stop it and say, let's have a conversation. This is not a comfortable time to have the conversation, but we're having it now to try to make sure that we have systems of harm reduction built into our work. That feels very, very important. Right now, and I think also. You know, working with Arby IPSC artists that are like in our community and centering their work. So we did a video with Cookie Diorio from her visit Philly. That was all dedicated to black artists in the city. And as I say, we sleep around a lot and we think that there's a lot of power and partnership. So we're in the midst right now of it. We also partnered with Spyro, too, which is an amazing puppet street theater company. And girls are actually which is run by the brilliant samurais on that video. And we're partnering with them and other organizations right now to work on this truck idea. Well, I'm sure we'll talk about at some point to have a live mobile performance unit that goes around the city and can be used for protests and performances. So it's really I think it's deepening the way that we're doing our art. And at the same time, I think the beards and our artistic community are constantly shifting gears and asking the question, you know, is it worth it? What is worth it? Where are we putting our resources? So definitely in process and especially in process on that today. In the past week.

[00:23:21] Yeah. Yeah. Thank you. I think actually it's a great time to learn more about the track and end some of these other efforts. I'm just going to mention I want to let folks know you.

[00:23:32] We will be doing Q&A in just a couple of minutes. So please drop your questions for John. IN2 the chat if you're on Zoome or into the Facebook life. And we will get to as many as we can. And before we do that, John, I know you have some images available that you can share with us as you tell us a bit more about some of these activities that you just mentioned. Can we go to that?

[00:24:05] Yeah, a minute. Share my screen, get excited and try to close on my million times.

[00:24:13] OK, here. And then press present. Look, look. A drag queen doing technology. It's incredible. So this was us in twenty nineteen. This was a late night snack space. I was thinking about that AMC Arts metaphore, about leaving the shore and going to new lands and we are traveling a lot in the city.

[00:24:36] And I think also the thing about. Being adaptive, I guess, is asking what questions like what questions you have to ask and when you're going to new lands, those are not new lands to everyone. So, like, what is the history of the location that you're going to, which we're thinking a lot about? And with our late night snacks process, we build this in conversation with a community. We build a cabaret space with a community. It lasts for a month. And then ideally that space will transition to a local arts organization or have a future that is designed by our collaborators in the community. It's really cool. So we were quite happy in our live space and then it hit and we had to adapt, adapt, adapt. These are Animorphs if you don't know what animals are. It's pretty clear from the woman turning into a starfish. So one way that we're adapting and this is the way that many people are adapting right now is we are going digital. How we're doing that as we're doing a 12-hour marathon of cabaret from around the world. So we're taking that project that you saw in live space, which incorporated international and local artists.

[00:25:42] And we decided, well, one thing that we can do really well is resource and connect to our international community.

[00:25:49] So each hour is curated by different artists from a different city as an expression of love for their cabaret community. So that is feeling really cool. And that's it's twelve hours, of course. People's attention span is about twelve seconds right now. So why not give you twelve. So well. But it's very MTV 90s. And we're trying to think of a digital cabaret is a different food group. So I myself have done a lot of the performing in my home vibe stuff and that this is this is higher quality, a little bit more focused and made for video specifically. And it's free and accessible. I think that that's important. It's on Twitch on October 17th. That is me and a banana custom.

[00:26:37] Then we are. Oh, I skipped ahead.

[00:26:43] We're also sending boxes to people's house so that because cabaret is kind of like a space and a mode of performance at the same time. So there's a tablecloth, a a shot glass, a drink recipe, glitter. I can't. A twelve hour candle. Some bubbles wrapped up to look like poppers, some mints. Lots of silly stuff that can make your home space so that we cross into the light divide. So that's our version of digital. We also bought a truck. We did a lot of work fundraising at the beginning of coded for these ideas. And we've been really grateful to have support from our community because people are so excited about this idea in particular. So we bought this truck. It's it's a 15 footer. And we are in the process right now of converting it into a mobile stage. We're working with producer Kat Ramirez on this. They've been really wonderful. And in our conversations with Kat and our curation team, we've adapted this to be even like we we've gone through so many iterations of this project. And at first we're just like, oh, we want to perform cover on a truck. And they're like, oh, we could use this for protests. We could use this to go to your block and give you that party that was connecting your community but you didn't have before, or to go to your block and to celebrate, to celebrate the person that's delivering groceries to everyone on your block or the person with that great garden. So it's really expanding our notion of what artists are. And so we're in the midst of right now, like as I speak, we're painting and building this truck. This is a design by Joy, Tony. It will be a bearded truck. And we're loaning it out to different organizations. We're partnering with lots

of people so that once this truck gets going in the late fall and spring. It can be a resource to the larger community. So really excited about this idea. And also how it plugs into how we can be doing projects that are worth it. Right now.

[00:28:51] That's the end of my presentation. That's great. Thank you for for sharing all of that, Jon and I. I love the falsies on the truck.

[00:29:02] It feels very, very right. She's right. So we had we have a question from David.

[00:29:13] How has the transition to more digital content recalibrated your understanding of boundaries and how to challenge them?

[00:29:23] That is such a great question. I'm in a box. I hate being in a box.

[00:29:32] I mean, there is something like Delicious about seeing people's living spaces.

[00:29:37] The beard, I think a lot about boundaries because we're often in spaces where there's a lot of touch and intimacy and direct contact. And so we have all these tools like clutch your pearls. If you don't want to be touched, we have the audience clutch their pearls. And that's like a nice way to build consent into things. There's a different kind of consent that is present online that we are playing within our hosting. We're adapting the clutch your pearls. We're like trying to create versions of applause and wondering, like how far we can get you to do something in your own space, too. Like, can we get you to open the window and scream out of it? Can we get you to dance? Can we get you to sing?

[00:30:22] I also think.

[00:30:25] I mean, I guess the boundary of who we can connect to and spend time with, we felt really limited in our ability to present international artists. And because we've traveled myself and Sally, all of our associate artistic director, have traveled around the world making these connections to weirdos. And so that feels like the way that we're able to access those communities and be in dialog with those for our audience and fully in a way that we weren't before feels kind of amazing.

[00:30:59] But, yeah, it's a great question.

[00:31:03] I made a whole video about cannibalism with Rose, which felt. It's called Rose for Works and Process.

[00:31:11] Don't drop the link in to the chat. I think we have. We can do that.

[00:31:15] Awesome. Yeah. And that was about my gender, queerness and the fact that I was told by my aunt that I ate my twin in the womb. And that's why I am the way I am lovingly told. And so that felt like it was getting deeper. Internally, I guess, crossing some boundaries internally for me. Yeah, that's a good question. I think we're thinking about that all the time.

[00:31:39] Hey, I agree. That is a great question. Thank you, David. You know, I'm wondering as you're talking about these things and I'm just thinking about the. The difference for live performers of not being in the physical space where you can feel the energy and it's not that you can't. Sense energy through a screen. But it's so different. And I just I'm curious how that's been for you and and for the beards.

[00:32:13] Yeah, that's really, really hard. I did a whole lecture on what's critical about Laeter recently for Temple Contemporary. And I sent them all these like little packages of drag to wear at different points in the presentation, which was really lovely. I feel like the more that we can cross the line space, the better. I think that that's why the beards are doing the truck and are trying to do the truck and the digital portion because it feels like it feels like we're not going to get that kind of responsiveness that we need in the visual world. But we are really trying to maximize our use of the chat function as like a new place for the audience. It's really exciting on playing with Zoom about getting people to see each other, seeing each other, which feels like a central part of our work. Like we're less sometimes invested in actually the content of the performance in what the content does to the audience that's in the room. So a lot of what we're working on right now is trying to navigate making that happen in these sort of weird Brady Bunch worlds that we've been forced into.

[00:33:29] Yeah, yeah, yeah. Has there been any kind of.

[00:33:34] You know, interesting surprises that you kind of come across as you've been trying to do that, maybe anything that. Know works in a way that you hadn't expected or something, anything that you feel like hard. Maybe that's I don't know if there's something that maybe it seems like it is you'd want to continue with. Even when we can get back to, you know, experiencing cabaret in person.

[00:34:01] I think that that is key about adapting. Right. Is that we're not trying to invest in things that are short term. We are experimenting and we will fail and succeed and let things go. But everything that we're experimenting with in terms of fees, in terms of having a digital international festival of cabaret and Internet, and in terms of a truck which will both have a digital element and a physical element, will always be living in both worlds. Those are both kind of long term solutions. We're not trying to think within, like what's going to work for the next month, because as we know, everything's changing all the time. So we're actually thinking about like what would be what would give us pleasure and what would serve our communities longer, longer term, even if like tomorrow. Things changed and we didn't feel like we had to be in virtual space as much. So that feels key to adapting. Yeah, the drag like giving people drag and encouraging them to dress up. And the fact that we're equally weighted in performance like right now, that performance space, you have the same box as I do. I think so. Like the fact that we can pass the performance around feels really exciting. And I think also just taking time, which as I speak really quickly, is like, slow your motor. Take a breath. Give people space. Because that is one thing that live performers can do that sometimes the digital content that were inundated with on social media is not going to do. Like actually like tell people to turn off their cameras and lay down and coach them through something like give space and breath has been really successful for us, telling people to touch themselves or like, you know, like finding ways to cross that divide and avoiding irony and avoiding irony and things that distance, because this is already a distancing form.

[00:36:00] That's really interesting. Yeah. Yeah. Thank you. So you mentioned about the box and how we are sharing kind of I guess in a way it's a bit there is the equity in it in certain ways in how these boxes online. And I think that kind of relates a bit to a question from Beverly, which is how is the creative process different when you can't be in the same room as your creative partners? So, for example, rehearsal I'm even thinking about, I was wondering that watching the piece that we shared at the beginning of the show.

[00:36:39] Yeah, I mean, that was and that was really Christopher Asch emailing me and saying, look, let's just do something I want to experiment with this kind of filmmaking.

[00:36:50] And so I made my video and then Cookie responded to it and then Martha responded to that. So that was really fun because we can give each other prompts and for feast, I have all these hosts from different cities that are going to you know, they'll be like that.

[00:37:06] I have they're gonna toss a doll. And then and then I'm going to have to see their video and be like, okay, I got to catch this doll, you know? I don't know. I have Ken doll, but if you can give each other prompts.

[00:37:19] So that feels really fun. We have a team that's spread around, not just Philadelphia, but our associate artistic director lives in Seattle. And so it's been wonderful for her to have more equal presence in rehearsal processes. So that's been really great. We do kind of meet on the porch sometime and social distance talk through things, because I do think there's a kind of creativity that happens when you're in the flesh that you can't have otherwise. And we've managed. I would say to you, we've managed to do with testing and with very small teams have small rehearsals. So you get Rapide tested, you do a temperature thing. And we've had some small rehearsals for filming. Christopher Ash is amazing and has been doing social distance filming. So Rose was filmed with a camera far away from Chris that was on a remote sometimes and it couldn't move. So we've been lucky to benefit from his expertise and resources. Yeah, but yeah, just trying to keep an open heart to all of the new ways that we're. We're discovering each other.

[00:38:31] Yeah, yeah, so. So I guess as we kind of wrap up the conversation, I'm just wondering, you've given us a lot of great ideas of things to think about or be open to any other kind of advice or food for thought that you might share as is. You all continue this journey of adaptation and resilience.

[00:39:01] Yeah, I think.

[00:39:04] I think work with one another as much as possible and communicate that like our truck idea is not a new idea by any means. That's happening and has happened in many different iterations. I've been talking with Anthony Costanzo, who has the New York Philharmonic truck, like we were talking with Clark Park and Korea Theater in Philly about our truck, the initial designs. I think that this is an opportunity to to try to connect more deeply with who your community is and ask yourself, what is your community? Who are you in community with? Who do you want to be in community with and deepen that? Yeah, I think we need to, in times of scarcity, try to be as abundant as possible and thought, which is a hard thing to say. And it's coming from a place of privilege here. But that is what I'm trying to do with my team, is try to work in abundance as much as possible.

[00:40:12] Great.

[00:40:13] Thank you, John, so much really, really great, great food for thought. And I really appreciate you kind of just letting us into the beards, you know, world and journey with everything you've shared today. I want to remind folks that you can actually share this with folks who you think might be interested and didn't get to tune in live. The link will be in the OR is in the chat. You can watch that on my Facebook page or on our Web site. You can also check out what the beards have coming up.

[00:41:00] I think, John, you mentioned upcoming performances, and I think that is and I'm not sure if October 17th, when is part of Philly Fringe or if there's another one that's part of Philly. It is, yeah. It's a little later than the traditional fringe, but October 17th, it's a 12-hour marathon. You can pop in, pop out. It's on Twitch. And if you want to buy a box, you can buy a box or it's free. So it'll be really, really beautiful, wonderful community of artists coming together. The theme of that is what kind of art feeds you?

[00:41:35] So that's very, very important. And I think on the minds of a lot of folks tuning in today. So that link is in the chat. I want to just thank you again, John, for sharing, sharing with us, spending time with us, sharing and sharing your art and the work of the beards and wish you well on your all your upcoming performances. And I can't wait until in person I can experience the track because I am very excited about that.

[00:42:05] It's going to be it's going to be really rad. And thank you for having me and thank you for, like supporting not only artistic projects but also artistic process and strategic thought. That is huge. That is huge. And not everyone is doing that. So it feels really it feels really like a blessing to be involved in that and to have the follow-through to get to talk to you about it. It's really lovely. So thank you.

[00:42:32] Oh, well, we thank you. We're so pleased to just be able to participate in that. So for everyone at home, thank you for joining us. Please do check out these links. And I hope you'll tune in next Friday for our next episode of Discovery. And until then, take care. Wishing you safety, health and joy and art. See you next time.