Creativebug in Conversation with Lisa Congdon and George McCalman with C

Chapter 1 -
Conversation with Lisa and George
- All right, it's one o'clock, we're gonna go ahead and start. Lisa and George, if you wanna turn on your video and your audio. Welcome, everyone. This is our first time doing this, we're really excited. We had over 2,000 people RSVP to this event, so you're probably watching it now. Before I introduce my guests, I just wanted to give you a little rundown of how the next hour is gonna go. We're gonna be chatting with Lisa Congdon and George McCalman, who has so graciously agreed to give us a couple hours of their time today. I'll have a break about 20 minutes in, for questions, and then we'll do another round of questions towards the end of the hour. So, feel free to just comment in the chat feature of YouTube, and Erica is gonna be hopping on in about 20 or 25 minutes to ask your questions to both Lisa and George. Welcome, you guys, it's so good to see your faces. I feel like it's been so long since I've seen either of you in person (laughs). - Because it's true. - How are you doing? How are you both coping? - I'm doing fine. I mean, that's such a weird question 75 days in. - Seriously. - Because I feel like every week my answer is slightly different. Yeah, so the first two weeks were the hardest for me. I'm happy to say those are far behind me. - Right, and how are you even counting the days and weeks anymore? - Yeah. It's sort of like, sadly, the new normal. Although, like most people, I feel like I'm getting a little antsy for certain things that were normally a regular part of my life. - Yeah, yeah. George, are you feeling that that's similar to you too, your experience? - Yeah. You know, it really is, it's a day-by-day scenario. And I would say, emotionally, the first month, if I'm being honest, it took me a while to really get into a groove. And so, I think I was more shocked, as we all were, by how much our lives had fundamentally changed. And also, an awareness of those of us that were able to shelter in place and an awareness of those of us that were not. And so, just kind of sitting with all of that and trying to have an awareness for myself and my community, but also the larger world, is really, it's a really difficult thing to manage emotionally on a daily basis. So, it took me a while, but I'm, daily, I'm in a much better flow of productivity versus checking in with myself, it's good. - Yeah, both of you, I feel like both of your professional and personal lives speak to that kind of balance and recalibration of sharing your experience and kind of how does that speak to a larger global audience. For anybody who isn't already familiar with Lisa Congdon and George McCalman, they're both very active artists in their community, authors, soon to be author, George is working on a new book, which we're gonna talk about a little bit later. I think, Lisa, you've done at least eight books at this point, right? - Mm-hmm. - Both illustrators, lettering artists, instructors on Creativebug, of course. And, just community movers and shakers in your world. And I feel like both of you do such an amazing job of using your personal experience to kind of through your art and really calling out personal and larger issues to kind of your general communities. I feel like a lot of people are hanging out on social media right now. Do you find that your communities, that's where you're kind of interacting with people, since you can't have the one-on-one interactions you're used to? - Well, for me, I'm still in contact with my closest friends and colleagues, you know, on Zoom, and phone, and FaceTime, and that kind of thing. And, recently I've been doing some socially distanced walks with people, which is nice. But, yeah, I feel like social media's always been an important community for me, and my audience is an important part of my art practice, actually, but it's become, I think, even more so in the last couple of months. There is sort of this way that we're all connecting and sharing experiences and commiserating and trying to

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stay hopeful together. And, I feel like, for me, Instagram has been a really great place to do that, to share kind of how I'm feeling and to sort of connect with other people about how they're also coping. So it's sort of taken on a greater level of importance than it's, and it was already important to me, but it feels even more important now. And I think one thing that's striking, and this is sort of related to what George was saying earlier is like on the one hand, because this is a global issue, there isn't one country in the world that's not affected by this. So, on the one hand, that illuminates the disparities, you know, that are already prevalent in our society, or in societies all over the world. But it also is this thing that, it's like when there were those wild fires in Australia, we could say, "Well, we feel really bad "for the Australians because they have the dealing "with these horrible wildfires, but "that's a problem over there." And like, this is something that literally everyone, to some degree, is dealing with, and I think there's a way that that is made the world much smaller. At least in my lifetime, that I've never experienced before. - Yeah, I feel like it's unprecedented, that's something that you just keep hearing everywhere, never before (laughs). - Never before. - Yeah, George, you've been doing a really great job of kind of sharing your emotional journey through this time on social media as well, how has the response been for you? - You know, the amazing thing is I had already, that's basically what I'd been doing for the last four years. - You're a good sharer (laughs). - Well, just kind of merging my creative practice with my emotional one, you know, they've always been streams running alongside each other, and then I kind of did some landscaping and then they ran into each other. And so, me making sense of my emotional state is what allows me to do my artwork, they're not separate things. So, for me to be talking, if I'm sharing this on social media, it's because I'm attempting or am making sense of it for myself, first. It's entirely a conversation with myself, that's really what is the honest truth about it. I'm not really doing it with anyone else in mind. I'm always surprised, quite frankly, to find out that things resonate with people, but that's never my first instinct or my first inclination. And I hope that is always the case, 'cause then it's really honest that way. - From the outside, Lisa, I feel like a lot of the things that you post to speak to some of your personal experience. I know that you have been dealing with cancer this year, which is just like a total life changing event, and then the world changes on top of that. And, for some of us, kind of navigating those hardships, and also the really joyful moments of our lives, like celebrating milestones, birthdays, births of a child, like I had one of those this year (laughs). How do we balance these personal milestones, both good and bad, but still at a distance and having this separation from our communities? I know you said you've been doing some daily practices of walking and hanging out and Zoom calls and so forth, but that doesn't always kind of fully celebrate these moments, or help you kinda grieve certain things in the same way that you would, how are you guys coping with those things? - Well, it's interesting that you should bring up the cancer situation. By the way, I'm fine, my treatment is over-- - Yay! - It actually ended the day before quarantine. I'm cancer free now. - That's awesome news. - But yeah, I got a diagnosis in December, and then in January I started my surgery and then radiation, fortunately I did not have to have chemo, which was, I'm so grateful for now. But, at any rate, it's interesting, people have been asking me like, "How are you feeling "about being done and being cancer free?" And it's weird, I was reflecting to a friend the other day that I didn't really even have a chance to celebrate that, because literally the day I ended my last radiation treatment was the day before the first day of quarantine. And I was immunocompromised at the time, and so, I had to stay inside anyway because I knew the virus was a dangerous thing before the stay-at-home order in Portland happened, or in Oregon, which is where I live. But, I think normally my wife and I would of gone out to dinner and popped some champagne and celebrated and really had a chance to process it. But, it was like the ending of

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one very heavy thing in my life was sort of followed by the beginning of another very heavy thing, and a heavy thing for everybody. And so, that was weird, and I don't think I've actually had been able to fully celebrate and process what I went through before because I immediately went into dealing with grief over I have a show that opens next week and no one's gonna be able to come see it in person, and, well people will, but it won't be the same, and letting go of other projects and things that ended after the virus hit and things like that. I basically went from one heavy situation to another, and it'll be interesting, when life does sort of return more to normal, how and if I'll be able to process all of that, because I don't feel like I really have yet. So, for me, that's been an interesting road. And, I'm observing, my sister turned 50 the third week of quarantine. You know, it's like one of the biggest birthdays of your life, you know? And she's planted at home with takeout with her family, and of course she made the best of it, but you see these things happening all around you, weddings being postponed and big things, and people's museum shows being canceled. And, it's just really phenomenal how the amount of loss people are, you know, from every segment of society are experiencing. - George, have there been things that you have not been able to fully celebrate or mourn because of what's happening, or have you found ways around that? - Well, I think collectively, to Lisa's point, we're all in mourning right now, there is a global grief going on right now, and it is either external, in terms of the world around us, or families that have been stricken by COVID, or it's really personal, you know, a show that was about to open, a date that was about to happen, a wedding that was about to happen, that everyone has been affected in such an acute way. And there's really no, there's no selfish, there's no self-involved, it's a really real, honest thing when you had a thing that you thought was going to happen, whether that's traveling to see your family over the summer, or your kid's summer camp, or some personal milestone for you. And so, I have felt very much that I am in the midst of a collective grief that we're all experiencing, and that has really allowed me to settle in my own, to just feel comfortable that I am in mourning right now. I mean, there were a few things, I run a design studio, in addition to being a full-time artist, and, there were projects that just went away because it didn't make sense for it to continue. I was fortunate in that we had projects and brand initiatives that were already in process, so we continued. It was strange, actually, as so many of my friends and community members lost their work, I had continued mine. And so, I'm there working, I'm getting up, I'm having thousands of Zoom calls a day. - Right. - And talking to people that had not produced anything in a month. You know? And that's a really strange, discordant thing, it has been very disorienting for everyone, the people who have work and the people who don't. - Yeah, it's interesting, I feel like there are these kind of two extremes. I was in your boat, George, I also had projects that were continuing, and a show that was scheduled, and even though I won't be able to have an opening party and all of that I decided to go ahead with the show and make work for it, it's a gallery show. And, I had to change how I was doing it, but I moved forward. And so, I actually have been super busy. My wife works for a virtual reality company that's sort of blowing up because everyone's interested in virtual collaboration and it's, her company makes a tool that allows you to do that. So we've been sort of going, going, going, going, and then I know other people who's work lives literally stopped and have been just waiting for unemployment checks. And so, yeah, there was this discordance about, you know, I had enormous amount of gratitude, but I also was feeling an enormous amount of pain for the people in my life who were struggling financially. And, I think a lot of people have been in that situation, one or the other. - I like what you said about just everyone is in some state of mourning, because I think it makes, like you said, it's giving you the kind of permission to settle into your own mourning, whatever that looks like for you, and I feel like I've seen on social media, people say like, "Oh I'm complaining about "this

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thing, it's really bothering me today, "but ultimately I'm grateful that I have my family, "I have my home to be in, to be safe in." And, I see that there is like this shame or guilt that's starting to accompany people's admissions of being frustrated, so I like to hear that, okay, we can just say everyone is having to deal with something that's hard right now, regardless of how big or how little, respectively. So, I think that's like a good reminder. - Brene Brown, shame researcher Brene Brown, who I love, she talks about the fact that there is, grief isn't comparative. And in fact, when you make it comparative, you take away, it's like your ability to have empathy for yourself or to accept and process your own grief actually, and George is a great example of this, he said this, basically, a few minutes ago, allows you to be there for other people and accept others, 'cause if you're judging yourself for having grief, you're gonna judge other people, but if you accept your own, you're going to be more able to sort of be there for other people and their grief. And so, allowing ourselves to, giving ourselves some grace, in this situation, to have our feelings and know that they're valid, even though somebody else's situation might actually be worse, is important. - Right, absolutely. Yeah, yes. - And, it's having the awareness of the both of those things, because I'm starting to see a compartmentalization of how people are sharing what they're going through. There is the kitchen table talk, where people feel comfortable just sharing the kind of more superficial aspects of this, but there is an awareness if they register too much of that, like if you're in your second home talking about how difficult you're having it, maybe you should keep that to yourself. - Yeah, exactly. - Maybe you should not be sharing, publicly, that that's difficult for you. - Know your audience. Know your audience in that particular situation. - Tone deaf, that can happen. - Generally that's a good policy in general. - Yeah. - Yeah, exactly. Keep your privilege in check. - Absolutely. - Keep it to yourself. (laughs) - Well, I was wondering if any new kind of routines, either personal routines or artistic routines, have kind of emerged out of just this, I mean, I know you're both very still busy and active in your work, but kind of how that looks has changed a little bit, given the shelter-in-place and so forth. And I know, Lisa, you had started a COVID journal, which has been super interesting to follow along with. George, I don't know if you had any particular practices, other than the shift that has happened in your SF Chronical, SF Observed. So I don't know if either of you would like to share some of the things that you kind of have grown out of this new state of being. - Well, I really had to learn to work from home because I actually, while I do occasionally work from home now, I had a big studio a couple miles from my house now for a while and it has a shop in the front of it, and I was pretty actively there and working there. And, I'm lucky to have a decent sized house to work in, but it was this adjustment of like, especially getting ready for an art show, I couldn't make as many big pieces as I wanted, I had to sort of pivot and make some things that I could do from home, so that was a big kind of adjustment for me. And then, I decided the day before quarantine that... (motorcycle engine roars) There was a motorcycle outside my window. That I would start a coronavirus journal, and I actually just stopped doing it last week because I'm learning to let go of things that don't feel like they're serving me anymore, or that I'm not finding joy in anymore, but for a long time I kept this journal, it's pretty big, you can see relative size. - Torso sized. - Yeah. And everyday I kinda, literally everyday, even on days when I took a day off, like this particular day, I wrote something about what I was experiencing, how I was feeling, my fears, my hopes, the things I missed, statistics from COVID, that were shocking to me, mundane everyday things. And that was super helpful for me and I ended up sharing it everyday on Instagram, in my stories, and then I have a story highlight so people can go back and look at them. And it ended up being helpful for me, but then I heard from a lot of people, I mean, I was doing it entirely for myself, but I heard from a lot of people that it was helpful for them to read as well because it made them focus on something else or

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realize they weren't alone in their feelings, or whatever. And they weren't works of art, they were just spreads of me writing and maybe sometimes drawing some funky little pictures, but-- - I love that. I feel like it had some vulnerability to it that maybe a finished piece of art doesn't have in the same way. - Oh yeah, for sure. - Like today, like I'm gonna go on a Zoom call and then I'm gonna make pizza, and also I don't feel like doing this today. - Yeah, and for lunch I had this really gross thing because we didn't have any food in the house, you know, 'cause we're scared to go to the grocery store, or whatever. Yeah, so that was super helpful. And, there came a point where I was like, I feel done with this. I really appreciated it had the lifespan that it did, but after a while anytime you commit yourself to doing a daily project, it becomes a job. And then, there were days when I didn't really wanna do it and I was like, or not in the mood, and I would just write "Not in the mood," but then that got old after a while. And so, then I was like, "Maybe it's time "for me to wind this down." And so, so I did. But I was almost done filling up the book, so, got pretty far. I got like 60 something days in. - Well it seems like it served it's purpose for you and for the greater audience. How 'bout you George? New things emerging for you? - A lot of new patterns. - Oh wow. - Working from home was something I was doing for the first couple of years that I, it's funny to say this on Creativebug, but I've really only been a self-defined artist for four years, and Lisa was one of the people who was kinda part of the ground floor admission of that. And I actually wanna tell that story later on because it was a really deeply - Ah, thank you. - Meaningful thing. But, working on my dining room table, which is where I am right now, was my normal, up until two years ago when I got an art studio, where I was able to separate. So, moving my operations back into my home, where it is an expression of my psyche, I have my laptop, with my notes around my design (laughs), my design projects. And then, the utter chaos of my notebooks and pens and paints is right on the other side of my laptop. And I basically just go back and forth between the two. One of the interesting things that I've discovered is that I stopped drawing for myself, I stopped drawing for myself immediately. And, I had always been drawing for myself, and so, the last four years. And I recognized that it was just my incubation period, I'd learned how to not be judgemental about my own practices. I used to get very frustrated with myself if I was not performing the way I thought I should. And now I, you know, my column, which used to be the reason that I was always drawing for myself because I was always out and about in San Francisco. Now that I'm mostly at home I started primarily drawing, I basically transitioned to a pandemic culture beat for the newspaper. And so, I'm drawing a lot of the stories around how San Francisco culture is transforming, San Francisco which is where I live. And so, drawing for a reason outside of myself has felt more important than drawing for myself right now. And that's what I'm recognizing. And I'm fine with that. - Yeah, I feel like a lot of people's priorities are shifting and being reevaluated during this time. I can't believe 20 minutes has already gone by, it feels like three, but I do wanna take a break so that we can ask some questions from the audience. I'm gonna turn off my video. Erica is gonna join us and ask some questions and then we'll hop back into our conversation with George and Lisa. - Hey there. - Hi. - All right, let's get into it. So we have a lot of questions from everybody watching right now. But the first is from Chelsea, and she's sort of wondering what piece of advice can you give to freelance illustrators and artists during this difficult time? - You go ahead first, George. - My advice would be do your story anyway. Freelance illustration is a really grueling (laughs). I used to be a magazine art director and I've assigned thousands of illustrations. And so, working with artists for the first 14 years of my career was my full-time job, and I received thousands of pitches. I'm used to being on the receiving end. And now that I'm an illustrator, and I occasionally pitch stories, what I'm realizing is that it's really important for me to do the story, whether it ends up in a newspaper or a magazine

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is almost secondary. Because of social media, we have access to release our stories on our own terms, and I think that that's really important. Outside of that, do your research, find out the art directors, the editors. Be fine with rejection, that's in a nutshell. What do you think, Lisa? - Yeah, I would echo everything that George just said. And, make the work you wanna get and use this time to make that work. And, to work on your portfolio. I mean, if you have the, you know, I've written a lot recently on Instagram about how times of stress are, you know, it's like a it's an enormous inhibitor to our creativity. The free-flow of creativity is always helped by relaxation and openness, and that's a really hard thing to have right now. So, to go easy on yourself if you're feeling stumped, or blocked, or not your usual creative self. But, if you can find it in yourself to make stuff, and to draw stuff, use this time to get there and to work on your website, and to collect all of the resources around the places that you'd like to do work with. And, take advantage of that time. And, my last bit of advice is make a routine and a schedule for yourself. If being productive is important to you during this time, and that's something that you value, then getting yourself on a sort of regular routine is really helpful. So you have like certain hours that you show up and do different kinds of work. - Totally, love that. We all need a routine, for sure. Another question, this is specifically for George. So, how do you go about observing people discreetly in order to draw them? And this listener said she always sort of weird staring at people, unless it's sort of a sanctioned life drawing event. So how do you go about that? - Well, I have gotten really good at pretending to not draw people in life. And the truth is that my column is not always a live illustration in the moment. If I'm say, going to an event and it's an event that's filled with several hundred people that are in motion, there's no way I'm going to get that accurately, so what I do is I usually have a composition that's in my head first, and I'll take the reference that captures that moment. It's not the photo that I used, it's my actual composition that I then capture via a photograph. And I most times will adjust the reference, but the reference is mainly to get skin color, clothing, body language, because I'm also acting as a recorder. And so, it's not just about my impression, that there has to be an accuracy to what I'm doing. And so, it is a way for me to fact check what I remember. - Love it. - But there are times, and there were times before this quarantine, where I would just sit at a bar, I'd look for places where people are stationary. If I'm sitting at a bar, people are most likely to be there for over an hour nursing their drinks. And, people are not gonna be moving around or fidgeting, so I actually have a vantage point and a way to represent someone over the half hour that I'm drawing. - Awesome. Love that people watching. - People watching. - Lisa, a question for you. Do you prefer digital drawing to analog now, or do you choose your medium sort of depending on whatever the project is at hand? - You know, it's interesting, that's such an interesting question, I actually wrote about this a little bit yesterday on Instagram. I started drawing digitally in 2017, so about, almost three years ago now. And I did it partly because I needed to speed up my process and partly because I was having some tendon issues in my arm from using the mouse pad, or the track pad on my computer to edit and Photoshop, which is just a really bad idea, ergonomically anyway. And I needed to sort of break out of these habits because I was using mostly watercolor and ink and gouache and then scanning my work, and then manipulating it in Photoshop, cleaning it up and getting it ready to send to clients or publishers. And, that process was so multi slab and it just was overwhelming me, given the amount of work I had at the time. And so, several of my friends were starting to draw in this program, called Procreate, on their iPads. We got together pretty regularly to draw together, I got to watch what they were doing, I became super fascinated. I had sort of previously always been kind of anti-digital drawing and then decided to give it a try, and within weeks I was addicted at what you could do and how quickly you could do it and how quickly you

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could make changes, and edit, and my work transformed as a result. So, I am so grateful to digital drawing for all that it has brought to my creative repertoire, and I'm never gonna stop using that tool. That said, I sort of let go of painting for a while, at least painting on paper. I mean, I'm not including my fine artwork, my pieces that I make that are meant to be originals, but for illustration I was really just sort of relying on digital drawing, and then, recently just started to really miss painting on paper and using watercolor and gouache and ink. So, I'm on a little bit of a sabbatical right now, and I decided that I would start, I actually bought these watercolors recently for Case for Making, which is this company in San Francisco that makes these pure pigment watercolors. Lindsay Stripling, who teaches for Creativebug is always talking about them. So, I finally bought some of those and I've been painting. And I really, I do love working in analog, it just depends on the project because so much of the illustration work I do has to be turned around pretty quickly. And, I have this agility, in digital drawing, that I don't have in analog. And so, I think I've come to rely on digital drawing a lot. And now you can even make digital drawings look like watercolors and all kinds of things. I mean, it's amazing what technology can do. But, part of the reason that I like analog, and that I'm sorta wanting to get back to it, is there is a certain attention that it requires, and an intention as well. You can't just, you know, if you make a mark you don't like, you can't just undo it. So, there's this way that you have to show up and be present with your work and slow down and really think through everything that you're doing in this very methodical way, that you don't have to do with digital drawing. And so, I missed that, and it's a muscle that I feel like I have lost, or that's gotten weak because of digital drawing, so I'm trying to sort of build that muscle again, of slowing down and being very intentional and kind of thinking through every step of my process, because I can't just hit undo. So, that's been an interesting transition back to that medium for me. - I wanna echo what Lisa said. There is a rigor to analog practice that digital anything cannot replicate, they're not interchangeable, they're very different practices. I'm a graphic designer by trade and so I work a lot digitally, which is why I don't do digital illustrations, it's the other opposite extreme of what I do. And, it requires a full attention, where I can't be doing anything else, I can't be carrying on conversations, it's a very meditative, very intense practice. And it just requires my full embodied attention. - Yeah, agreed. - Definitely. So, one more question, before I pass it back to Kourtney. This is from Chris, and he is wondering how either of you kind of come to know when your work is actually finished, saying he has lots of unfinished projects and would love to kind of hear your advice on that. - Well, I mean, I personally, I like to walk away from things for a while. I mean, it's hard when you're, like in my case, or in George's case, often we're finishing stuff 'cause we gotta turn it in, it's due. So, we don't really have time to think about is this really done or not, like it's done enough to turn in, right? But when you're talking-- - Good enough. - When you have time and you're not sure, I think stepping away from something and coming back to it. I also think if you have a trusted partner, or friend, or roommate who you can say, "Does this look done to you?" Oftentimes, I get a completely different perspective if I ask somebody else their opinion about something, not that you have to take their advice, ultimately it's up to you, but if you're really struggling with knowing whether something needs to be pushed further, asking somebody else their opinion is often a great tool. George, I don't know if you have other tips. - No, I agree with everything that you said. And, the delineation that I would make is, for my fine artwork, I find that I require outside perspective, in a way that when I'm doing my own column or more kind of editorial work, I have an innate sense of when something is done. I don't need anyone's feedback, I just innately know when something is finished, and then I push it aside and I move on. But, if I'm doing a painting, a large-scale painting, I find, and I share, I'm fortunate to share a studio with another fine artist, and

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we really riff off of each other's work. And I'm really grateful to have someone else, 'cause I know that I would probably struggle with it a lot more if I didn't have Georgia to just kind of reflect what she's seeing. And I agree with Lisa, stepping away from your work is really super, super important, because getting your own new perspective, fresh perspective, on your work is really an important part of being an artist. You have to be critical and kind to yourself and find what the balance is between the two, and that dialogue with yourself is a really important part of your own evolution. - Awesome. That's great advice, for sure. All right, Kourtney is back and I'm gonna hop off. Everybody, keep asking questions in the comments, and we'll get some more answers in our next Q and A. - Those were great questions, everyone, nice job. And I like that we kind of talked about how do you know when something's finished, because I wanna move on to your new beginnings, you guys are both working on a lot of projects. I know George has a new exciting book that you've been working on. Can you tell us a little bit more about that project and where you are in your process with that? - I can. And just to tie it back, Lisa was there basically at the very beginning of this process. So, I was a magazine art director for 14 years, and then I opened my own studio, design studio, for a few years, and then I had a mid-life crisis and decided to take a sabbatical, forced sabbatical, I fired all of my clients and I just started my career over again. And, I did a series of self-imposed daily paintings of black history pioneers, that I called Illustrated Black History, and while I was doing it, several friends said, "Oh, this should be a book." And I assumed that it already was. And when I did my research, I found out that there was no contemporary telling of American Black History outside of academia and children's books. And so, long story long, that's the book I'm working on right now. And, so I'm in the kind of middle to tail end of the process right now. I actually, strangely just, coincidentally, just completed the cover last week. - Wow, that's a huge milestone. - A huge milestone. And, the book is coming out February of '21, so it's due in another few months. And I'm transitioning to devote myself, more or less, full time to working on it for the next couple of months. - How wonderful. How many portraits are in it, do you have a count? - Well, the set answer is 150, but it's actually double that amount because I have given myself (laughs) the ridiculous - More work. - Challenge of where I'm also drawing the index and all of the cover portraits on the cover are not what's inside. - Wow. - So, just to make my life a little more complicated. - Yeah, why not, why not? That's fabulous, I mean, what an amazing topic to be the person to kind of pioneer the new and contemporary tome of that. I mean it's such a-- - I remember talking to you on the phone, George, about it and you were like, "Should I do this?" - Totally. - And I was like, "Yes." - So, Lisa, I had a conversation with Lisa just right as that project was wrapping up. And full disclosure, Lisa and I have known each other for over a decade. - Long time. - Long time. And so, Lisa contacted me, and I fell out of my chair because Lisa was like, "Oh, I didn't know you could do this." And my response was, "Girlfriend, "I didn't know I could do this." And, I had started a series of portraits about my father-- - Meaning I didn't know I could draw, because I knew him as a designer. Yeah. - Yes. Thank you for the clarification. And so, I had a conversation with Lisa, who was recording a kind of early podcast at that point. And it was, we spoke for an hour and it was the first time I had heard myself explain what the last month of my life had been. And I remember getting off the call and thinking, "Oh, I think this is what I do now." Like, it was a really important conversation, and Lisa, I've told you this in messages before, but I am so grateful to you for the reflection of what you saw at the time, it was something I did not see, it was just something I was experimenting with. And I have always been so grateful to our early conversations in those days, of kind of me having a sense of what I was doing at the time, I'm really grateful to you for it. - Oh, thank you. Yeah, I think that really speaks to how important it is to encourage other people's talents and creativities,

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because you might assume that the person knows how talented they are or understands where their talent could lead, but often people need, like they need more than one person to tell them, "This is amazing." And just because somebody tells you something is amazing doesn't mean you have to do something with it, but, in George's case, I think you really wanted to, you just needed to hear from other people that it was resonating for them. Because you were doing it for yourself, which is really where - I was doing it entirely - The best projects - for myself. - Come from to begin with. But when, I mean, for me, the excitement of my art practice is like, if I do something because I'm inspired to do this thing, but then, as another layer, it resonates for other people, that's just like icing on the cake, and it really gives you this sense of kind of hope about how your work can transform the world, potentially, or a small part of the world, or whatever. And, so keep supporting each other, it's important. - That's such great advice. - I mean, my career sort of rests on the backs of people who encouraged me, so, yeah. - That's such great advice. I feel like people have a fear, like, oh, they've already seen some type of creativity in the world and there's not enough room for me, but I don't think that's true, really, there's room for everybody and their expression, so it's awesome to hear you guys say that. George, can you share some of the portraits you've been working on? - Yes, of course I was looking to find where (laughs) and I couldn't find as many, but I'm in process with a piece right now that I probably will be finishing tomorrow. And, so, I should just say, the book is filled with a lot of very, I use kind of every tool in the book, some of the pieces are painted, some of them are drawn. It's really the range of my, whatever my emotional state is, to be quite honest with you. - Who's it a portrait of? - I knew you were gonna ask me. I'm working on several portraits right now and I'm so immersed in all of them. I know someone's gonna blast me for not knowing (laughs). - It looks like, it reminds me of Zora Neale Hurston, but that's because the style of that hat. - That's who I thought it was. - It actually, it isn't, it's a really not well known figure, so I'm going to, I can come back with the name a little bit later. But I'm working on several portraits at the same time, and so, I am kind of in a trance right now, I'm just kind of working through and trying to find the emotional nuances in each portrait. And so, I'm really kind of communing with an aspect, or an essence of someone that I've done my research on and that I'm getting to know, and I'm kind of getting to know them again through these portraits. - It's beautiful, that one's beautiful. - And so, I would say it's probably half way done, I've been working on it for a few days now. - Beautiful. And Lisa, you have some new projects you've been working on. Like, for myself, I haven't seen you quilt before and now I've been just loving the quilts you've been posting on Instagram for part of your new show. - Yeah, so I have been doing so many new things. So, I have this show that opens on June 6th, I'm hanging it on Monday at Stephanie Chefas Projects, which is a gallery here in Portland. And, actually when I, I was planning to make a quilt the whole time, but I ended up making smaller quilts 'cause I moved everything from my studio to home and I had less space here. But, I actually have been quilting for a long time, I just stopped for many years, because illustration and other fine art forms took over my life, and then, I'd been craving it again. I do draw a lot of quilt imagery, because I am really, really, really attracted to folk art in general. And, so yeah, so I made these two small quilts and I'm working on another one now that's not for my show. So that's been really wonderful and meditative. Stitching is, there's something about it that's very calming and meditative. - Were they all hand-stitched, the quilts you've been working on? - Mm-hmm, so they're machine pieced and then hand-stitched, yeah. And the binding is hand-stitched. So, they have a real kind of wonkyness to them, which I like. And I found out that one just sold this morning. - Oh wonderful, congratulations. - My first quilt collector. And then, I also got a kiln last year so I started making ceramics, so there's also ceramics in the show, and it's the first time I've ever shown

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ceramics. I have collages, that are kind of housed in shadowboxes, and small paintings on linen, and then 16 large paintings on wood of plants and animals. And, so that's sort of a big part of what I've been working on since January, and a bulk of it here at home. It's like the first show, you know, it's my first quarantine show so. (laughs) And then, I-- - Can I say, dare, maybe, hopefully your last quarantine show in that way? - I know, right? Oh gosh, please let it be. So, then I also am just finishing a book that I'm actually putting the finishing touches on the cover this week, that comes out next year as well, probably around the same time, similar time as George's. And, that one is called "Trail of Stars," or "You Will Leave a Trail of Stars," it's a book of life advice for, it's targeted at young people, but I think people of all ages will like it. And then I just finished a secret project, that I can't talk about yet, that comes out the Fall of '21, it's not a book, but it's something I am super excited about. And that is also pretty much done. Yeah, so, those are the kind of two, and then I have two children's books, one was supposed to come out in October, but it's been pushed out 'till next year 'cause a lot of publishing schedules have been-- - Yeah, elongated. - Yeah, because they're worried about marketing and things. So, that's a book on the periodic table of elements for kids. - How awesome. - That's great. - I've been working on that book for four years or something, by the time it comes out it might even be five, like, it was a huge amount of research, 'cause I'm not a scientist, and it was intense. That one's almost done, it's being laid out and designed right now. And then, I have another book that, a children's book that I didn't write, but I did illustrate, it's called "Round," and it's a book for toddlers, comes out in September. So, that one did not, fingers crossed, I don't think was postponed, so I'm pretty excited about that. So I've had a busy year, and I had another book come out last year, called "Find Your Artistic Voice," that I went on a book tour for last year. So, I just basically, I was supposed to start a sabbatical in January, and then cancer, all these things happened and I just, my work got pushed aside, so everything got postponed, and then I finally finished everything last week, and so, I'm just making personal work right now. And, like, I'm doing the cover for that one book and I have a few finishing touches to put on things, but, basically, I get up everyday and I say, "What do I feel like doing today?" And I'm gonna do that probably for - How wonderful is that? - the rest of the year, yeah. - Do you have anything that you wanna show us, visually, sitting next to you, that you wanted to share or... - Well, I did talk earlier about getting back into watercolor. - Oh yeah. - So, this is a painting that I made the other day with my new watercolors. - Beautiful, beautiful. - Oh, here's another one. This one is the... - I love it. - Rabbit. - Lisa, it's beautiful. - Thank you. I have, I made myself, in my notebook, this thing called, so, it's called like, it's like creative bingo. And so, when I have a moment where I get that feeling of anxiety because I don't know what to do next, because so much of my life for the last 10 years has been like finish this thing and start this thing, like everything is regimented because I've been working for clients and publishers, and doing all these jobs for so long, often trying to fit lots of things into one day, and recording classes with Creativebug and doing all of the things, right? And now I'm taking this break, but you can imagine, on the one hand I'm excited about it, but on the other hand I'm like, "Holy crap," you know? - Like, what do I do with myself? - Like, what do I do? And so, I'm allowing myself to lay around and do nothing, I'm reading and... - You do a lot of exercising too, we didn't talk about that, but you are a very avid-- - I did, I have a knee injury. - Cyclist. - So, for the last week I haven't been able to exercise, but hopefully I'll get back to that soon. So anyways, I made myself this bingo, and it's like all these ideas for like fun things that I love to do, so if I'm ever like, "I don't know what to do next," then I can go and check something off my bingo list. - What's one of the things on your bingo list? - Oh, watercolor, quilt, print, like printmaking, like carving blocks and printing, is something I always wanna do but don't think I have the time. - Right. - Sometimes you

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just have to remind yourself what those things are. Draw and listen to a podcast. Read an art book, like, I have all of these books, monographs, you know, you buy them because you like the artist, but then you wanna read about the artist too. So, yeah, like take an animation class. - Now is a good time. - Yeah, so I'm getting into the groove of just this week is my second week of quarantine and I'm getting into the groove and I'm really relaxing into it. I don't know, George, when you took yours, if you experienced a little bit of like angst, but it's hard to transition from working really hard to being like now I have choices. - Terrified. - Yeah. - It's terrifying. Basically, for the year that I was on sabbatical, I was terrified the entire time. But, the sabbatical is actually what gave me the inspiration, I don't think I, I hadn't shared the column that I do and how much, basically, this column has been the test run for this book project that I'm working on right now, and how it's actually transitioned. This is what my column usually looks like, it's a melange of moments and people from the various events that I go to. And, it has become more of kind of a pandemic glossary of the various kind of quirks of our culture in the Bay area. And so, it's more of a kind of written first person account. A couple weeks ago, a writer friend Rachel Leven and I did a quarantine fashion, what people are wearing inside of their house. (laughs) - I love that. - Not on the outside. And so, it's a lot of kind of finding the weird universal aspects of this, and how just confusing and strange it is for everyone. But it's a strange thing to not have my notebook, going about recording and documenting culture, it's a very internal thing, like, I've gotten used to seeing people's walls and ceilings. - Right. - Everyone, everyone. And, last week I did a piece that was really personal to me, that just came out this past Sunday. I've been interviewing Bay area artists, and documenting and having 10, 15 minute conversations, recorded conversations with them about what their emotional state, what their creative state and professional state is. And it has been a really therapeutic thing, frankly, for me, to know that people are really kind of struggling and trying to make sense of it on a daily basis. And it's been helpful, I think, for other people to see that people are struggling in similar ways. - Yeah. Well it's adapted beautifully. Your columns adapted beautifully to the current pandemic. - Thank you. - I think we're at a time where we're gonna do another little Q and A. And then, we'll do a little wrap up after that. I can't believe how quickly this hour has gone, it's nuts. But it's been so wonderful to kind of hear everything that you guys have been talking about. So, I'm gonna stop my video, do my mute. Erica is gonna join us again and ask some questions. - Awesome, hello again. All right, so we have a question from Kay, and this is actually for George, specifically. So she's saying she's been a graphic designer for a long time and would like to shift to being an illustrator. What sort of advice can you give as she sort of makes this switch? - You know, I can talk about the technical parts of this, but I think it's more of an individual, I don't wanna give the impression that the way that I transitioned is the way that's gonna work for everyone. Part of the reason that I ended up having this kind of internal crisis a few years ago is that I realized that graphic design was making me a really rigid designer and that there was a looseness that I thought that I needed to explore that graphic design didn't offer me. And so, it's one of the reasons that my work is loose, that I am, I was interested and curious in my body having a participation in that, you know, sitting at a laptop, working a certain way, it was producing something somatically in me that I wanted to kind of take a break from. And that drawing afforded me a kind of looseness. And so, I think about the juxtaposition between the two as those two extremes, that one is a little more rigid and digital and one is a little more kind of analog and loose. But what I'm discovering is that within that rigidity, there is looseness that I hadn't explored, and within that kind of analog looseness there's a rigor that's required. And so, they're kinda merging back together, but I needed to separate them first in order to make sense of them, to be able to reintegrate them. So, it's an

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abstract way to answer your question, but that's basically what was true for me. - Absolutely. And this is a question for Lisa next, and actually George as well, but, when you're starting a business, how do you sort of go about pricing your creative pieces, so that they don't feel like you're kind of gouging the customer, but you're also not losing money on them? - Well, pricing for things, and products, and prints is different than pricing to license your work or do illustration. So, I'm assuming this person is talking about the former, 'cause she's talking about a customer. You know, when I first opened my online shop I experimented with pricing. And I wrote a book called "Art Ink" that has a lot of advice on pricing in it, but one of the things that I suggest to people when you're pricing artwork, or prints, or, you know, is it's kind of like the real estate market. You wanna look to see what other houses are selling for in your neighborhood. Do your research. Find out other artists who have similar backgrounds and maybe experience levels as you, what are they selling work for? And kind of start there. I always say to start on the, you don't wanna under-price your work, by any stretch, but you wanna, it's always better to slightly under-price your work in the beginning, especially if we're not talking about anything super intricate or complicated, but if you're talking about prints and other products. And then, be able to raise your prices versus, "I think I should make this," and putting something out there at too high a price and then nobody buys it, and then having to lower the price later. So, I've sort of, I started at a place where I kinda found this sweet spot by just experimenting. And I've made mistakes many times where I've posted something in my shop and it didn't sell because I priced it too high and I didn't do my research, or maybe I did but I underestimated what people's capacity would be. And, so I think there's a lot of experimentation, a lot of trial and error, and a lot of research that has to go into that. And it's just something that takes time and that you're not gonna get it perfect right away. - Totally. - I totally agree with every single molecule of what Lisa just said. If I had to add anything it would be to, artists are pretty terrible about talking about money in general, and I know this because I used to be terrible also with talking about money. And I think an important thing is to find people who will talk openly with you about these kinds of things. One of the worst feelings you can have as an artist is a feeling of isolation, that you can't ask these questions, that you can't make mistakes. Find people that you can have these conversations with, and have them with them as often as you need to. - Yeah, and I was gonna say, that's especially important where the pricing is invisible. So, the stuff I just talked about, you can do research, it's right out there what people are charging for their work. But when you're talking about illustration and licensing, that's invisible, you don't know how much somebody makes or gets paid for, you might not necessarily know what the industry standard is for something. And it's really important to try to learn that. It's not just good for you, it's good for the industry, that we're all being paid fairly. And so, I agree with George 100%, like, finding people who are maybe ahead of you on the path, who are willing to talk to you about money is really important. I don't generally mentor anymore, but I do have a few illustrators who are texting me regularly, asking me advice for pricing, because I feel like it's really important for all of us that we share that information. - I'll just say, I was one of those artists that Lisa has been really generous with her advice to me, and I'm not suggesting that you bombard us both with your questions. - Usually people I know, but yeah. - Yeah, but I just want you to know that it is possible to find people who are more advanced in their process than you are in yours, that you should feel comfortable reaching out to to ask, that you can have ongoing dialogues with. Like, I would say, don't hit up artists that you don't know. (laughs) That places them in a difficult position, but if you can ask and correspond with people that are in your circles, that are in your friend groups that can be connected by other friends that you have. Like, utilize your network so that you don't feel isolated. - That's great advice, yeah. - Yeah. Okay,

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another question for both of you. As artists, do you ever feel pressure to produce a certain sort of look for your clients? And does that ever sort of interfere with your own artistic developmental goals? And how do you sort of go about handling that? - That used to be more of a problem for me than it is now. I think I really kind of developed a very consistent style in my work, and so usually people want me to do more of that. And I also really recommend that you get very clear with clients, before you sign on the dotted line, about what they want. Like, that should be worked out ahead of time, so that you're not in a situation where you say yes to a job and then find out they want you to do something that's in a style you abandoned a long time ago, or a subject matter that you're not comfortable with, or whatever. Getting all of that stuff worked out ahead of time, before you say yes to a job and agree to it, is really, really important. So, I learned the hard way a couple times when I felt pressure to do something that I didn't wanna do anymore, or something I was known for before that, I've gotten really good at sussing that out ahead of time now, before I agree to take on a job, because there is nothing worse than working on something that you're not feeling creative juices about. So, I would just say, yeah, those are sort of my main points of advice. George, what do you think? - I agree. Communication ahead of time is really, really important. And, you know, I started being an illustrator way into my career as a designer, and so, I've learned how to communicate, as an illustrator, to other art directors. I placed myself in a kind of interesting conundrum, in that my style is often contingent on the thing that I am working on in the moment. And so, for someone to call me and say, "I like that style," my first response is that's probably not what I'm gonna do. (laughs) And we should know that, that if I don't have the room to do it the way that I have the belief that it should be done, I'm not the right person to be doing this. And I've had to have those conversations and be fine with a project not happening because I'm defining that line for myself. And it's something I didn't feel confident doing the first year, but it's something I'm overly confident now, in drawing my creative boundaries. And, I'm fortunate now, in that I am often the artist in projects that I'm also designing. And so, allowing, giving myself the room to be disciplined as an artist, and then also as the designer of the work, that I've really learned an appreciation for the communication around it with myself and with the people that I'm working with. - I would add that those direct questions and statements, that you are authoritative about your own work, and how you work, and your own process are really important to communicate, you might feel like a jerk, but most art directors really appreciate direct communication, 'cause they'd rather know in the beginning that you're not the right person, or that you work in a particular way, than finding out later down the line. - Defining your own value for yourself is really important. - Yeah. - Okay, so last question, before we turn it back to Kourtney, how are you continuing to develop your style? Kind of an open ended question. - You go ahead first this time, George. - It's an ever evolving, I can't, I don't know that I have a direct answer, it is in the living of my everyday life now that I am inspired to pursue something different, you know? Context, for me, is really important. After I got this book deal and I started working on the portraits, several friends, contemporaries, strangers, messaged me saying, "I didn't know "that your style was like this." And, the truth is that that was always my style, it's just not something I shared publicly, it's something that I knew that I was capable of, but the context of turning work around quickly, of working on a monthly column, of getting into a rhythm of producing work quickly, where it meant that I couldn't take weeks to work on a piece, of course the work is gonna be different. And so, allowing myself to feel like I can explore different aspects of what I do, that I don't have to have it all figured out in the moment, is a key part of my own evolution as an artist. - For me, it's not so much a conscious thing, and I'm, probably for George it isn't either. I wrote this book about artistic voice or creative voice,

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and one of the things that I was thinking a lot about as I was writing in the book, that I mention in the book, is this kind of floating around in your own orbit. It's not like when you find your voice or your style that you arrive at this place that's fixed and final. Like, you can't continue to push yourself creatively and not evolve and change over time. And so, sometimes those changes are very subtle. For me, they might just be color changes, or I changed a brush that I'm using, or I start using certain shapes or lines or symbols. And sometimes those changes are very intentional, like, I'm going to try to do something very differently, because I'm gonna push myself out of my comfort zone, or I was really inspired by what this other person did so I'm gonna try to do something similar. It just depends. It's like, you want your style to continue to evolve, and for me it's just sort of part of what I do because I get bored really easily, too. So, if I do too much of the same thing, I just, it's not exciting to me. I wanna make stuff that's new and different. And that's part of why I'm always trying new mediums, but it's also just like the forms and the shapes and everything that I'm consuming and then regurgitating are just constantly changing. And it, most people don't notice because it happens in this very subtle way over time, usually. And then there are cases where, like with George, people are like, "I didn't know that you did this." You know? And sometimes you do actually shock people. And you're like, "No, this was inside "of me the whole time, I'm just expressing it now." So, for me it's not a conscious thing, except that I'm always trying to push myself to learn new things and grow. And I get bored, so I wanna try new things. What most people don't understand is that there is all this stuff that we do that no one ever sees. Right? Because we're just like, "Oh, that was "a nice try, but that came out really terribly," or whatever. "Maybe that's not the direction I wanna go." I typically, sometimes I'll show those things, but mostly I just show stuff that I'm excited to share with the world, and not everything I make I'm excited to share with the world. There's all of this stuff that goes on behind the scenes that people don't see that is part of the evolution of my style. - Yes. And Instagram gives the misperception that those of us who share things are sharing everything. And I am always amused by that because I'm very specific about what I share and what I don't. And so, the idea, I've given myself a lot of room behind the scenes, in terms of my own process, that there is so much that I work on that I don't share. And I feel totally fine about it. I understand why I'm sharing what I'm sharing, and the rest is just for me. - That's right. - Absolutely. Great, well thank you so much for all the great advice and answering all these questions. I think Kourtney will hop back on here for a quick wrap up. - Thanks, Erica. - Yeah, for sure. - Thanks, Erica. - Thank you. - Great questions, everyone in the audience who's watching. So, I'm gonna wrap it up 'cause you guys have been so generous with your time. And I kinda wanted to end on a question that I feel like I'm seeing just in social media in general and get your perspective on, which is how are each of you practicing gratitude right now? I feel like that's something that people are really trying to focus on, be grateful for the things that we do have, kind of on the flip side of that everyone is mourning in some way, how can we just recognize the things that we have right now? - Lisa? - Well, for me it's been this sort of natural thing that's been happening, and I think that when you're in a place, as most people in the world are right now, and this is starting to shift, but where you're just living, there's nothing extravagant, there's no dinners out, there's no parties, there's no travel, there's no running to the art store and buying this art supply or that art supply, there's no, you know... Everything is sort of paired down to the essentials, like what food do I need for the next two weeks and how do I get to the grocery store quickly and safely to get it and then get it home? Like, what social interactions can I safely have? Everything has to be thought through. It has to be intentional, or at least that's how it's been for me. And I feel like one of the upsides of what I've been through in this experience, and I'm always trying to look for the light in the situation, but one of those things has been living

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more simply and having an enormous amount of gratitude for this roof over my head, this very quiet house, this partner who's very supportive, this comfortable bed, this city that is being so conscientious, that I live in, about not spreading the pandemic. You know, like all of these very simple things. I'm just so grateful for the friends that have been reaching out to me regularly and for the books that I already have in my house, that I can read, or the art supplies that I can use because I've already got them on my desk. And like, I just, the abundance of my life has become glaringly clear to me lately, and I am incredibly grateful for it. And, I have probably spent less money in the last three months than I have spent in a long time, and have been more, sort of, at peace and contemplative and satisfied than I've also felt in a long time. Not that I don't wanna go shopping again for a new dress, or have a glass of wine at my favorite restaurant, but I don't crave those things as much as I thought I would, that's the thing, because I'm appreciating what I do have already. - A year into my foray as an artist, a friend revealed something to me that kinda changed the course of my understanding of what I was doing. I was complaining about just how difficult it was navigating as an artist with so much uncertainty. And she said, she said, "This is your choice." And it totally rattled me, I was just kind of like, "Oh." She was like, "You put yourself on this path, "what are you whining about?" And I was just kinda like, "Oh." (murmurs) Just to like have that mirror turn back. And she was like, "You have a lot to be grateful for. "You have, actually, you actually have everything you need." And I, I just, I didn't see it and it was apart of a really intense audit of my practice by someone who was way more accomplished, I saw, to me, was way more accomplished than me. And she just kind of very calmly reflected back that, oh, she's like, "No, you're fine, you're totally fine and you have everything." And, I hope that you understand that at some point. And so, that kind of shifted my own orientation of grounding myself on a daily basis by reminding myself, starting my day so that my mind and my heart and my body were grounded in what I had, not starting the day focused on what I didn't have. And so, I developed a daily gratitude practice where I do, I list the things, every morning, that I have in my life that I'm grateful for. And it's not something I share publicly, like, I never document that aspect of it, but it's something that has been a really kind of spiritual practice, it's like akin to praying, my family's very religious, I don't know that I'm very religious, but I'm very spiritual. And so, reminding myself of the core of who I am and what I have around me, that I have my community, that I have my friends, that I have my family, that I have so much in my life that would render me privileged, I need to be aware of that also. And so, it just kind of situating myself in that. So, to say I haven't started doing it because I was doing it already. And so, that hasn't changed in the pandemic, it has become important that I was already doing it. - I love that. I think that's such a nice way to start the day, with some intentionality of how you're gonna center yourself. I think it's so easy to take the things that you have for granted, but like Lisa says, now we're kind of getting this laser focus on the things that we have accessible to us. I have realized for myself like how desperately I miss going to the library, which is like a free accessible thing to anybody. I already kind of knew that that was coming anyway though, 'cause it's like one of my happy places, but it's so great to kind of hear how each of you have been doing in your own personal lives, in your homes, with your tiny little microcosm community, and then your larger communities, and how your art practice has shifted, maybe, and just how all of these things have kind of moved you forward, but haven't held you back at all, which has been so inspiring to hear. So, thank you for sharing your experience with us. For everyone who's watching, thanks for joining us. This is our first one, we will be sending out a little survey via email just to see how you found it, how the questioning process went. And, we just wanted to thank everyone for being here and taking the time to hang out with us today. - It was really great to see - Thank you so much. -

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You Kourtney and George. - So great to see both of you. - Lisa, it's so wonderful to see you. Seriously, thank you so much for having us. This is such a wonderful experience, thank you. - It was really fun. - Someday in person we'll be enjoying that glass of wine. - I know. - Oh yes. - (murmurs) George's new book and Lisa's new book and I can't wait for that day. But, for now, this has been awesome. - Thank you. - So, thank you guys. And, until we see you again. - Thank you so much. - Bye, everyone. - Bye, everyone. Thanks for showing up, everyone. - Bye.

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