

Lizzie Lovejoy 0:02

Hello, everybody, and welcome to the change of perspective podcast where we look at the world of creativity and art from many different perspectives. I am your host, Lizzie Lovejoy, artist of change for ARC, creating work to celebrate the Northeast. Today our topic is women in creativity. And I'll be talking to Paige and Beth.

Hello everybody and welcome back to a change your perspective. I'm Lizzie Lovejoy and today I will be talking to Betty and Paige.

All 0:29

Hi.

Lizzie Lovejoy 0:31

So how are you guys doing? And tell us a bit about yourselves?

Paige 0:36

Oh, well, thanks for having us. Lizzie, it's really good to talk to you. And I haven't watched too much since Uni. So it's nice catching up. But at the minute me and Beth are in the middle of promoting our exhibition for International Women's Day. So it's called Let Us Eat Cake. We're really excited. We've been wanting to work together for ages, because we both just absolutely buzz off of each other's work and the aim of interest to promote as many female artists with a focus on working class local artists. But it is inclusive to anyone who identifies as female as well. And we're going to be having the digital launch on the eighth. Because of everything that's going on restriction wise. We're hoping to have the physical launch, later through the year, maybe the summer. We don't want to get too optimistic. But we are really excited about it still.

Beth 1:26

Yeah, so Hello. I'm doing good. Yeah, just really excited to be finally working with Paige. It's been a long time coming. Yeah, definitely. And we just organized and lots of exciting things for the exhibition. And we've had loads of fantastic submissions so far. So it's going to be exciting to movies even make two exhibitions out with it, really, isn't it? Yeah. Oh, and then we've just been chatting about last, we just keep spitballing lots of ideas and lots of new things that we want to do already. So it's gonna be it's great. I love it. It's something for it.

Lizzie Lovejoy 2:04

I mean, it all sounds fantastic. And I can't wait to see everyone's work and everything. Just want to ask a little bit about the kind of work that you produce yourself. What kind of subject matters Do you work with? What kind of mediums Do you work with?

Yeah, well, I'm primarily a collage artist, but I do do illustrations. I love it, I done illustration at uni. I think - did you do the same course I did, Beth?

Beth 2:29

I did textiles and surface design at uni. Yeah.

Lizzie Lovejoy 2:32

yeah. So I mean, I got really into collage. I mean, when I was a kid I used to love like scrapbook and I don't know if you've ever used to do that. You know, you just quote magazines stick things. Oh yeah, I've got my leavers book. Actually, and my leavers book is just a huge scrapbook. And after I left school, I never really thought about collage too much till I went back to uni. And I would kind of collage before I would do like a big painting or illustration to kind of get it right. And one of our tutors actually turned around and was like, What are you doing this is art itself. So that was really refreshing. And then I think when I do have started doing more illustrations and stuff, but I always kind of approach my illustrations with like a collage kind of perspective, like my drawing is mainly like shapes, colors, arranging them. So that's something that I do. And when you do look at like collage art, a lot of the artists do tend to be women. I don't know why it seems to be such a like a prevalent medium in female artists. And that is really something that I love about it.

Beth 3:35

Also, I will tell you a little bit about my work. So like I said, on textiles and surface design at uni. I've always done screen printing. But then I've always mainly focused on textiles and college. And then I was a little bit rebellious. And I just decided that I really didn't want to do textiles at uni. Because my mum did textiles at uni. I don't know why, I just didn't want to do the same thing as my mum. So now like I moved to London to do theater and set design, God knows why I even thought I wanted to do that. And then ended up coming coming back to Hartlepool and doing textile the course, which I loved. In my personal work now I do a lot of screen printing, when I can get screens exposed. And a lot of - I was doing a lot of digital illustrations just because I had the digital tablet and it was a lot easier to just work on, but finally gotten the studio set up properly. And now I've started doing more painted layout and started working on the canvas which is going to be making a debut at the exhibition, which I'm excited about.

Paige 4:42

I'm so excited about that.

Beth 4:44

I really loved painting like I used to love painting my layouts ready to make them into wallpapers at uni. And it's just I just love the messy process of it. But now I'm just kind of getting back more into

textile design because I like it. It's where my heart is. Just like I just need to be back at it, because I'm sick of doing digital illustrations. My heart and soul isn't in it. I just kind of was just doing it to make money. So I could fund everything else.

Lizzie Lovejoy 5:13

Yeah, yeah,

I feel a bit like that with the digital at the minute because I don't know if you remember, Lizzie, at uni my corner of the studio, I was always like a massive mess with like, all the paints and everything out.

I love the room though. It's The best place to be.

Paige 5:28

Yeah, I loved it. I loved it but, like Beth said, it's just - it is so much easy digital. And I think that is such a focus on digital illustration. But I totally... I'm ready to push against that. Now, I think I mean, the Association of illustrators. I love all the work featured. But it's like everyone's work is beautiful. What is - it all looks like it's going by the same people, it's hard to get noticed and stuff. I mean, the whole algorithms of Instagram at the moment, I think that's a massive thing that people like us are getting, we're getting lost in because especially - we were talking about your name the other day. Where it would be lost, 'Slut-Mouth'. I love that name tag. It's great. It's like a brand that you've built from scratch. But because of the terminology get in it, like - it's not showing up as much in the algorithms so I think I'm excited about our exhibition to showcase people who aren't getting seen as much because of the world of algorithms that we're living in.

Lizzie Lovejoy 6:29

I think it's why it becomes so important to have this feedback loop of everyone talking to each other and sharing things. Because, obviously you guys both share in the northeast UK creatives group on Facebook, we see stuff frequently from both of you. I love - I love following your stuff on Instagram, Beth. And, because obviously you were saying that your painting is ongoing, and you are showing this, almost speed painting parts of it as it's going. And I've loved watching.

Beth 6:58

Every time I'm in my studio painting, it's really cold so I have a little cardigan on. And it just looks like me living in my studio. Not getting dressed.

Lizzie Lovejoy 7:09

I haven't been to be honest, I've been getting put in fresh PJ's on every day, I am getting a wash, but I'm not getting ready.

Beth 7:17

I thrive in the deadline environment where You - you've got so much going on that you might sacrifice having a bath. So you can do more. Yeah.

Lizzie Lovejoy 7:27

I think I'm a bit like you if the deadline, like that's one thing I think Uni knew kind of institutionalized me like because I've never had stress or anxiety until I went to uni. And now I can't get anything done without it. So I have to put myself under stress. And I think finding that balance. I mean, I think most creatives struggle with mental health at some point or other. And it is really hard to find that balance between, you know, I'm stressing myself out to achieve something, and I'm stressing myself out, and my hair's gonna fall out, and I'm not gonna get anything. I'm just going to cry in bed. So it's hard to navigate at the moment. There definitely seems to be a culture of - it's almost a commercial culture of you have to be producing work all the time. Yeah. And it has to be built to make money. And that's the focus. And I think that's one of the unfortunate things is that there's so much like important artwork and important creativity ends up getting lost in the mix of all of it.

Paige 8:26

Totally, yeah, totally agree with that. Obviously, we need to make money and we need to feed ourselves. But then it's like you said that earlier you would do in the digital because it was making money and you weren't doing what you love.

Beth 8:39

And it puts it in tight restriction. Sometimes I just treat myself like I'm just a business and I'm just churning stuff out and I forget that actually. Like, I'm an artist, not just a business and like all of us do sell things. I also need to just paint for myself or myself, and it's like you'd like it is finding that balance or isn't it?

Paige 9:02

You know, what I love about your work though, is that even though you probably think you can always seem to have like such an important message I love it. Like I really do like everything that you do always makes you think so I definitely don't think you're one of the people who just are just like commercial selling yourself.

Beth 9:20

Oh, thank you. It was at Disgraceland that we'd first met each other wasn't painted a mural downstairs for the Picasso Baby and lots of other artists are involved. And then upstairs was all your idols on the wall. Yeah.

Paige 9:36

I love disgraceland as well. We're hoping to do a shoot we've got like a really fun for our shoot planned. Hopefully we're going to be doing it in there once we're allowed to actually do it. And yeah, it'll be really excited for the physical exhibitions. I can't wait to start sharing little bits and bobs about that later down the line, but we're gonna have so much fun I can't wait and it's gonna be so good to see Yeah, like every day.

Beth 10:01

On my desk and then I just seen this little form thing. It's a little form circle from when I was making my rosetts that I was like, Oh, I might make that into a little Cake.

Paige 10:12

I love stuff like that. Yeah, it's gonna be, I was saying, I was describing it to my boyfriend because he was saying what's the theme and I was like it's gonna be like Riot girl Marie Antoinette three year olds birthday party.

Lizzie Lovejoy 10:26

Perfect combination. I just love the enthusiasm that comes with all of your - all of your projects, because it's not just that your work is really good, but all of the ideas behind it and everything that feeds back into it. it's a really powerful and beautiful thing. Whose work has inspired you so slash who have your favorite female artists been in the past?

Paige 10:50

Well, my my everyone on my list is collage art. But I do obviously love a lot of illustrators and painters. But I've got a little list I have sent you guys a couple of the images if you want to look up them.

Lizzie Lovejoy 11:01

Yeah, I did see a few.

Marry a Johnson. Yeah, she does collages. I actually sent you her before Beth, because she really reminded me of your vulva-work that you've done. And she is all about collages using natural dyes. So she uses things like turmeric, spinach, and things like that on on paper and textiles. And then she

uses like her own photography of like, decomposed fruit. And I just think that's really interesting. From a feminist perspective, I always think of fruit is like a really like female symbolism of like, fertility and things. And I love the idea of views and then like decomposing, showing them all at the different stages. And when you look at the artwork, it's just absolutely beautiful. I've never seen rotten fruit looks more gorgeous. And then another one, another collage artist, Kayley MacCan. She makes a lot of like, cryptids. So they're all like really fantastical. And it seems to be, you know, really Victorian, Deccopage kind of inspired but also I think was a real, almost Japanese aesthetic to it. And I just love that really delicate, feminine work because I'm not a delicate feminine person myself, but I just love that people's work.

I think you can say things through an image that you don't necessarily present outwardly and character anyway.

Paige 12:21

Yeah, like totally like a lot of the people's work in my year, I think I didn't reflect in my own work all but then I'll talk to other people. They're like, Oh, no, I can totally see that. So it's just how you view it. But another great collage artist called Annegret Soltau. I might be pronouncing her surname wrong, so I might have to double check that one. But she does like a lot of embroidery and her collage. I love that. Again, Beth, you do a lot of embroidery and stuff into things, not not anything that I do at all in my own work, but something that I absolutely love, and it still inspires me. So especially like she cuts out like the faces of like photos of women, and then stitches them with one of them. I think she's German and one of them. It's like a mutter pass. So it's like a mother pass. It's like some idea about being a mother. So it's all about like the identity and things that are associated with women and whether it's a good thing, whether it's not. But yeah, I love her work.

Beth 13:14

Some of my artists - I'm looking at made a list because like I don't want any to skip my mind, and I'm looking and I haven't even listed any textile artists at all.

Lizzie Lovejoy 13:26

You don't have to because your favourite, it's not always the ones that do the same things that you do, you know.

Beth 13:31

So one of the artists is Lara, Jensen and she, she plays around with identity a lot and she creates these beautiful gemstone, intricate things that go off of the face and quite into the masks and, like balaclavas as you probably noticed from my Instagram feed, but I really like the idea of hiding your identity. And it there's something quite feminine around it because obviously that the giant gemstones, so I thought that I'd pop her on my list. Who else is there... Kristin Lou Wong, and she does these beautiful illustrations of these powerful warrior type women that just look really strong.

And then they'll kind of be in quite feminine rooms sentence with beautiful flowers and wallpapers and drippings and things around them. But then they'll also be in like, have like snake tones and things which are quite interesting to kind of reflect on the idea of Medusa and stuff. So yeah, popped her on and her use of color is absolutely amazing, like a color is just poppin all the time. But Georgia O'Keeffe. I was massively inspired by her work at university when I was doing lots of drawings of different vulvas and creating my wallpapers But she does beautiful paintings of flowers that look very vulva like. And then I've put Sophie Bryant because she, she's a painter, and she uses color images and they and you can- I want - I don't know if she has a textile background, I'm not sure of what she really liked hones in on the textures, of like wallpapers and fabrics and things in it kind of looking at her work refreshed me a bit. And it kind of reminds me of the painting that I'm working on at the moment.

Lizzie Lovejoy 15:35

That's fantastic. I love going over different artists and seeing the kind of work they produce and then how that like inspires and informs because it doesn't always like sometimes, like with you Paige there's loads of collage artists and it's clear to see that all of them and the collage work that they've done, has fed back into your own process. And that sometimes obviously it's not as clear cut as this medium translates to using the same medium. I mean, my favorite artist of all time is Frida Kahlo. I love Frida Kahlo, and I feel like that might be a cliché thing to say.

Beth 16:13

Ye ah, I thought it might be cliché that, but she's a fantastic artist

Paige 16:19

I love her but I think, like, it's she's one of those people who've just been so commercialized and if she was alive to do she would absolutely hate it. It drives me mad like. I see like Frida Kahlo things and I'm like, immediately, like, I like that. And then I'm like, she would hear it. I can't bring myself to get it, especially with the whitewashing and things like yeah, you know, it's always so prevalent in things like that like whitewashed and commercialized and and I always think, who's getting the money for that as well. I mean, fair enough. If it was an independent business, whose doing something Frida inspired or might be more tempted to get something but when you see in when you go on it like huge shops, and they've got like Frida Kahlo cushions. And it's so frustrating. She's had a very troubled life, very hard, difficult life. Yeah. And I think that's like, no one really talks about that. And even like, more have sold now have like pictures of her whitewashed face, then prints of her actual art.

Lizzie Lovejoy 17:20

As I say, my favorite set of work that she's produced was actually her diary. And I don't know if she ever wanted anyone to see it. I love her diary. I think it's fantastic. If you've ever like gone through it all. Yeah, but again, I have no idea whether she ever intended for anyone to see that. Because I mean, another - another artist that I love, who's also no longer with us was Helen Chadwick. And she

used a lot of... Well, she used a lot of everything, she loved flowers, and a lot of flower work. But my favorite thing about her work is that she kept these journals. And it was almost like something academic in the way that she organized her thoughts and wrote everything down. So I just I find it fascinating to see the process of how people get to where they get to,

Paige 18:05

I've got a really good book actually called 1000s artists, journal pages, and I always look at that for a lot of inspiration, especially with my collage. And like some people because I still like now like every project that I do, I have like a sketchbook. So this one's like, it's just full of clown drawings at the moment, because I'm just like, some little personal project. But I've again, and that's from uni, even though I hated having to do it at uni. And I was like, I have to do this and it's really annoying me. But now that I've left uni, I'm like, just naturally doing it. And I'm, oh my gosh, she was right.

Beth 18:42

I'm completely the opposite. I left uni and was so fed up of doing sketchbooks. After 15 years, no it was 11 years sorry, like off the bat all the time so I just rebelled. And I was like, I'm not doing that sketchbook anymore. And but now I'm like, I need to do a sketchbook because I could see my process like organically flowing.

Paige 19:05

my sketchbook has hardly any writing on it. So I was like, like, barely, like, you know, like a few little labels. That was one thing that I thought was really frustrating in uni is having the academic side of it not because I couldn't, I actually done all right, like I got a first and my dissertation after getting like 50% and all my other written work throughout the year. But as soon as I was allowed to talk about something I actually cared about, I don't know right, but I just don't think it's fair and a lot of people who aren't academic and do and creative, like I know a lot of creative people who have dyslexia and things. I just think it's letting down a lot of people who you know are people have chose to do a creative subject. Because the creative people not because they want to write about it. Yeah.

Lizzie Lovejoy 19:52

I think lockdown is having a huge effect on that. Because obviously you can't be in the building and you can't work in the way that you've been, you've been told you have to work. Because there's a there's a lot of people in over the past two years, missing out on like huge parts of their education that they've paid for. Even those that haven't paid for their education, and they're younger. And this is like an essential key point. And the creative education and the rest of their education. They just missing out on so much. And yeah, no, it's heartbreaking.

Paige 20:27

I know, I do, I really feel for them, especially like when you like I was just doing early, like when I was at uni I was getting, it was just because I was living at home, I was at uni as well. And my mom is like just the typical, like, you have to have a squeegee after you've been in the shower, wipe down the shower, and you know, like display towels, or I couldn't get messy in my own house, well I could but I'd get murdered, probably. So that was like my space to like really, like, let loose and just get all the mess out. And I mean, I did have the tutors being like what you're cleaning that floor. But especially when you are young and you're either living in halls, or you're living at home and you're living in a bedroom. Basically, you need that studio space

Beth 21:06

We use like, on our costs, we used to often do little mini critiques as well just off our own back. Because it's so important to sit here your feedback might be you might have done a piece of work and you just don't think it looks right. We use America to our own little group critiques as well. It's just so important to have that feedback from your peers, isn't it? And they might think of something that you would have never thought in 1000 years.

Paige 21:30

Definitely I think because we just passively absorb so much around us. This is my little life hack at the minute, for when I am feeling guilty about doing our work, I'll just watch a film and think I'm passively absorbing all that creative material, that's what I tell myself. But we are we are always doing that so if you want any arts are kinda like progress and you know, get deeper have some depth I think surrounding yourself with as many different people whether you agree with them or not, because you might think I totally disagree with that person. So my art is going to be the opposite. I might be like I do agree with that person. I want that today I want to showcase that in my art. So whether it's you know, negative or bad or good, you still absorbing it and it is important so little life hack if you if you're feeling bad, just just put a film on and convince yourself you're doing work.

Lizzie Lovejoy 22:20

Bringing it back to Frida Kahlo again. Have you seen the Frida Kahlo film? I rewatched. That recently, and I love it. And so if you want something that you're going to passively absorb, it was, you know, it's fantastic to hear about her life and the process of how it gets to where it gets to. Because I mean, creatively, she was creating work more for herself than anything else. You know, bring it back to what we talked about right at the beginning of how you end up in a loop of having to create things commercially and having to make sure that everything is more commercially accessible to people who are going to give you money. Yeah, and then creating for a reason that would maybe socially benefit or emotionally benefit people, even yourself.

Paige 23:02

I think people don't talk enough about how the fact that she was a disabled woman as well because that is such a important thing for representation in the creative industry. I think a lot of people don't know. It doesn't really get talked about too much. I mean, I think everyone just kind of know it to an

extent but I think that's a really inspiring thing. And I've been seeing a lot about you know, disabled people not getting that kind of recognition and a lot of like not just the creative industry but in in like acting and things. So it's only just starting to happen that we're seeing more people on TV so yeah, Frida just rocks it. I mean, she's female, a minority, a person who had a disability she's, you know, she's like someone we should all be looking up to. It's amazing, not just turning into friggin candleholders.

Lizzie Lovejoy 23:55

Are there any female figures or characters that you use in your own work or directly inspire your own work,

Paige 24:01

I absolutely love using like old Renaissance style paintings because they're absolutely drenched in the male gaze, and I just want to get it and flip it and be like nah, I don't want it. One thing though, that have not is in my work is because of the kind of matter that I'm using is pretty much all like, you know, rich white women that are in my work. So that's something I'm kind of trying to address at the moment because I do want to have a bigger representation. But I just love that idea of of taking it back and being like yeah, this is this is made for for this woman not to just to be agolde but to be a new piece of art. I love just twist in things like that from a time where sexism and misogyny were so prevalent and bringing it contemporary and making it a little bit more girl power.

Beth 24:57

A lot of my Female forms are loosely based on myself. When I first started drawing them, it was kind of a way of appreciating myself a little bit more and kind of understanding my body and my sexuality when I first started like something else. So a lot, I kind of draw from old photographs of me in like weird poses and things are literally like, get in the bath and die the bath blue, take for hours and then draw from that and stuff. And kind of use a weird like collage approach to it, where I might layering up the ideas and the shapes of things. And then I'll draw it out. And then I'll paint out and continue alternate and alternate till it's weird and funky and glitzy and glamorous and in your face. And I don't know. Yeah. But like, all the time I draw female forms. I always just think I really just want to be drawn some cats. Because I am the ultimate cat lady as well. So yeah, but that's something I don't know. I think I was kind of given myself a barrier. In lockdown. I've been removing that and thinking over how, where I can take it. So I was kind of feeling like I've limited myself even though I didn't have to be like that.

Paige 26:21

Because that's the beauty of it, isn't it like, we're getting, we're like growing, we're always growing and like changing and evolving. And like, I used to like really stress myself out uni because I didn't feel like a had a style, even though like anyone else could see that I obviously do. And that was really something that I think a lot of was at uni were like stressed out about like finding our style, showcasing our style. But once you do find your style, that doesn't have to be it forever. And you can

keep on exploring other avenues and you know, doing different media, you don't have to just be like, I'm that person who does collage.

Beth 26:54

I feel like since we've started the let was a cake exhibition and planning it all, we've been really, really in sync. Yeah. Like we're practically connected.

Paige 27:05

Some people send in like, five or six images. So go through our list. And I'm like, I like this one. And this one, you're like, yeah, yeah,

Beth 27:13

We've made like a spreadsheet so far, if I can do that we really like. And then there's like a couple of artists that were like, We need that collection of three or five, but it's now got to the point where the mind probably only going only going to be able to accept one piece.

Paige 27:30

Yeah, and while were looking we're gonna have like, hopefully, like a little international artists space. But like when you're looking at some of the people, it's like, wow, these people want to exhibit with us, this is amazing, we have to shout out pineapple black as well for letting us do this. We're going to be doing it through their digital exhibition space.

Beth 27:48

Like they said, we could use the digital space and the physical space, and then they've kind of been egging us on. God. Saying "We'll paint it Pink!". I don't want to say too much, because we've got lots of exciting things planned

Paige 28:02

So like, Pineapple Black, and then Jane at disgraced is gonna let us use her space as well, hopefully for the shoot. And if we ever get allowed to do like an after party.

Beth 28:11

Both venues have been really integral to me. Yeah, starting out Slut-Mouth properly. Because I started it when I was at uni as part of my degree show. But then it was me getting an exhibition of Pineapple Black that I'd seen on curator space. And then from then forming a friendship with Bobby and then doing Picasso baby, which is where I found you. And that was Disgraceland.

Lizzie Lovejoy 28:36

There are so many artists and there are so many people doing things now. I mean, in lockdown, it really feels like even though we've all been trapped and confined and unable to do everything that we want to do. Everyone's just producing work and letting everything go and sharing everything.

Beth 28:54

It's so inspiring as well I think like living in the north as an artist A lot of us like we apply for funding and things and we often get rejected for exhibitions and they're always down south. So now we're all we're all a little bit fed up and decided to start paving the way and doing our own thing and it's been absolutely incredible and it's just kind of been a catalyst for lots of other projects for somebody else.

Paige 29:20

Yeah definitely. I think as well like for me I left uni and I got a job straight like a nine or five straight away working for like not what I want to do and I've kind of got stuck in it because of lockdown so I'll - I will only plan to be there like a few months and before like the lockdown. I was doing like interviews. I was getting like some creative job interviews and then that kind of just slowed so I was starting to feel really like trapped feeling again. I don't know what it is about as artists we just love like punishing ourselves and being horrible ourselves. I'm not doing enough. I'm not doing enough. Yeah, I've had like other people like my friends, you know, Wow, you've done so much work. You've done so much work and I don't say it to myself. So it's good to be putting on a platform and be able to see the work that we're putting into it. It's exciting. And it's well and keep an eye out for all the projects. I'm sure they'll be wicked. But yeah, I think that I think that us Northerners just have such a strong creative voice anyway.

Lizzie Lovejoy 30:18

Do you guys have any comments that you want to add or finish on?

Paige 30:23

I think that's it. The minute just one thing that we'd like to plug, we're gonna have like a little feature on northern female run businesses. So if anyone does listen to this podcast, and they think of someone or they consider themselves someone that wants to get involved with that, that would be really good.

Yeah, we're going to be doing a candlelight 'The future is female' little events where at the exhibition, we're going to have a space dedicated to future female artists, or anyone who's got daughters who just love getting messy or making things creating anything, it's going to be ages three to 16. And we're just going to be having a display of them and just encouraging them because when I

was younger, at school, we didn't have like, kind of anything like that. And I think it's, it's good to get people create an art and submitting it to exhibitions, whether they're just in still in school or in nursery are like uni or anything, just keep exhibiting.

Beth 31:18

And then so the female dawn businesses call out, it's literally were going to be making a pamphlet kind of thing that's going to be showcased at the exhibition and that we're gonna keep plugging, just to keep amplifying the businesses that are female run in northeast.

So if you know somebody or you are female on business, send us an email, any information that's needed, just email us at wildlambxslutmouth@gmail.com. And then it's the Let Us Eat Cake Facebook event.

Paige 31:55

Yeah, I think we're gonna be setting up an Instagram page just because we've had that much response. So we'll probably I think we're going to set up an Insta group as well. So we'll let you know as soon as that's up and running as well.

Lizzie Lovejoy 32:07

Thank you all so much for listening. We'll see you guys next time.

All 32:11

Bye. Bye.

Transcribed by <https://otter.ai>