

Event Transcript

November 12, 2020 – *From Touch Sanitation (1979-1980) to For → forever... (2020): Two Works by Mierle Laderman Ukeles Respond to a City in Crisis*

Sara Reisman:

Welcome, everyone. I think we're going to get started. Thank you for joining us for *From Touch Sanitation to For → Forever...*, *Two Projects by Mierle Laderman Ukeles Respond To A City In Crisis*. A conversation between Mierle Laderman Ukeles, Queens Museum Director, Sally Tallant, and myself. On screen, we're sharing a snapshot of Ukeles' *Maintenance Art Manifesto*, 1969. Some of you will know that in Ukeles' *Manifesto For Maintenance Art* she denounces the tedium of domestic life, which during the pandemic, the burden of domestic labor is largely landed on the shoulders of women.

Written in 1969, the manifesto reflects on the under-appreciated labor born by mother and wife, and includes these lines quoting Ukeles. "Maintenance is a drag. It takes all the fucking time. The mind boggles and chafes at the boredom. The culture confers lousy status on maintenance jobs = minimum wages. Housewives = no pay." The Queens Museum initiated today's talk in connection with having commissioned Ukeles to create a citywide public artwork title *For Forever*, now on view, which honors the labor of essential workers across the city.

Commissioned as a collaboration between the Queens Museum, MTA Arts and Design, and Times Square Arts, *For → Forever...* is a response to the pandemic and a continuation of Ukeles' longstanding dedication to honoring the labor of New York City public service workers. The work is a gesture of gratitude that directly addresses New York City's public service employees who have sustained the city without pause through the COVID-19 pandemic.

A few points of introduction. My name is Sara Reisman. I'm the Executive and Artistic Director of the Shelley & Donald Rubin Foundation based in New York City, where we have supported art and social justice through grant making for the last 25 years. And since 2015, at The 8th Floor where we've been organizing exhibitions and public programs that address themes of social justice and political import. Before we begin, please note that this event has closed captioning as well as ASL interpretation. Our ASL interpreters are Candace Davider and Maria Cardoza. Can the two of you wave so that the audience can identify you? And our captioner is [Rifka Wountyler 00:02:15]. To access closed captioning, when the captioner starts writing the CC button appears for viewers. That might be on the bottom of your Zoom pane. Then viewers can click the subtitles next to the CC button to show captioning, and then choose show full transcript to have the full transcript appear on the side of the screen. For ASL interpretation, for those who would like to see the interpreter on the full screen, choose the interpreter's box and click on the three dots in the corner, and then choose pin video. In the meantime, please set your sound to mute if you haven't already until we open the conversation to questions at which point we'd recommend you use the chat function to just submit your query, and then one of us will call on you. Also note, this event will be recorded and will be available on Monday, November 16th.

So now I'd like to take a few minutes for land recognition to acknowledge our respective

relationships to place. We are gathered virtually in many locations at once. I'm in Manhattan. Sally, I think, is in Queens. Mierle is in Jerusalem. And many of you elsewhere in places that are mostly, if not all, unceded lands. As this event is co-organized by the Rubin Foundation and the Queens Museum, I'll address the specific sites where offices are located near Union Square and in Flushing, Meadows Park. Therefore, acknowledging the Munsee, Lenape, Canarsee, and Matinecock communities past and present, as well as future generations. The Shelley & Donald Rubin Foundation on The 8th Floor acknowledge being founded upon exclusions and arrangers of indigenous peoples, including those whose land is where the Foundation is located.

This acknowledgement verbalizes a commitment to a process of working to dismantle ongoing legacies of settler colonialism. A commitment that's become all the more poignant in this time of political upheaval, and resistance that have resulted in transformative activist engagement across the country. To this land acknowledgement, I'll go a step further adding a virtual land recognition using language device by Jill Carter, a Professor in the Indigenous Studies and the Drama Theater and Performance studies departments at the University of Toronto. Carter writes, "Zoom has erected its headquarters in San Jose, California, while Skype has erected one key arm of its operations in Palo Alto, California. This is a traditional territory of the Muwekma Ohlone Tribal Nation. Current members of this nation are direct descendants of the many missionized tribal groups from across the region. We who are able to connect with each other via Zoom or Skype are deeply indebted to the Muwekma Ohlone people as the lands and waters they continue to store, now support the people, pipelines, and technologies that carry our breaths, images, and words across vast distances to others. Thank you."

Now it's my pleasure to introduce Mierle Laderman Ukeles and Sally Tallant. Since 1977, Mierle Laderman Ukeles continues as the official unsalaried artist-in-residence for the New York City Department of Sanitation. Her works have been acquired into permanent collections, including the Whitney Museum, Guggenheim Museum, The Art Institute of Chicago, Migros Museum Zurich, Wadsworth Atheneum Museum, Smith College Museum, and the Jewish Museum in New York City. In 2019, she received an honorary doctorate from The Art Institute of Chicago, where she delivered the commencement speech. And in 2015, she was Keynote Speaker at the International Open Engagement Conference, which was held at the Queens Museum. Maybe that was 2014.

Ukeles is a Guggenheim fellow and recipient of many grants and fellowships, including the National Endowment for The Arts, New York State Council on the Arts, Joan Mitchell, Andy Warhol, and Anonymous Was A Woman Foundations, among others. She continues to work on landing the first permanent public artwork for Freshkills Park, Staten Island, and is represented by Ronald Feldman Fine Arts in New York. She's exhibited internationally at venues including the Kunstsammlung Nordrhein-Westfalen in Dusseldorf, Wadsworth Atheneum Hartford, Whitney Museum, MoMA PS1, LA MOCA, Tel Aviv Museum, Sharjah Biennial Eight, Echigo-Tsumari Triennial 2007 and 2012, The Contemporary Jewish Museum in San Francisco, Smack Mellon in Brooklyn, Wellcome Trust London, Creative Time New York, Brooklyn Museum, Haus der Kunst Munich, and the 13th Istanbul Biennial, Manifesta 10 St. Petersburg, and Manifesta 11 in Zurich, and a museum-wide career survey exhibition at the Queens Museum in 2016 and 2017.

Welcome, Mierle. It's always, always a pleasure to be in conversation with you. And now I'm going to welcome Sally Tallant, who's President and Executive Director of the Queens Museum, New York. She was previously director of Liverpool Biennial from 2011 to 2019, and Head of Programs at the Serpentine Gallery in London from 2001 to 2011. Having curated exhibitions in a wide range of contexts, including galleries, museums, public spaces, and on art context, Sally is a regular contributor to conferences nationally and internationally. In 2018, she was awarded an order of the British Empire for services to the arts and the Queen's Birthday honours list. Welcome, Sally.

So in our conversation today, we'll focus on three of Mierle's works. First, we'll look at *Washing/Tracks/Maintenance* and you see an image of that right now. That was a four-part installation. What we're looking at is the *Washing/Tracks/Maintenance: Outside*, which took place on July 23rd, 1973. It was a suite of four ritual cleanings at the Wadsworth Atheneum Museum of Art. We'll also be looking at *Touch Sanitation*, which engaged 8,500 New York City sanitation workers between 1979 and 1980. And Mierle's current, city-wide, public artwork *For → Forever....*

In realizing the 1973 artwork *Washing/Tracks/Maintenance*, Mierle scoured the floors of the galleries and outdoor public spaces continuously for eight hours as she was sidestepped by museum visitors. An early work of institutional critique, *Washing/Tracks/Maintenance* questioned the institution's practice of keeping the labor of the museum's upkeep out of public view. Note that *Washing/Tracks/Maintenance: Outside* is currently on view at The 8th Floor in a group exhibition titled *To Cast Too Bold A Shadow*. The exhibition examines the entrenched forms of misogyny in our culture to understand how feminism, misogyny, and sexism intersect. The show's open by appointment Wednesdays through Fridays, and on Saturdays on a drop-in basis through January 23rd. Visit the 8th Floor's website to book a visit and to find out more.

From my point of view, there's a direct link between *Washing/Tracks/Maintenance* and Mierle's landmark artwork *Touch Sanitation*, which was a multi-layer durational, socially engaged performance in which Mierle shadowed the sanitation worker's movements across the city, while thanking these essential workers for keeping the city alive. It's worth noting that an art writer, David Borden, reviewing a performance piece by Mierle in *The Village Voice* in 1976, which was titled, *I Make Maintenance Art One Hour Every Day*. In his review, Borden suggested that since the Department of Sanitation in New York City had its budget cut in the fiscal crisis, perhaps it could call its work performance art and replace its budget with the grant from the NEA. I think tongue in cheek. It wouldn't be enough money. Mierle then sent a copy of Borden's review to the Commissioner of Sanitation, forging a long-term relationship between Mierle and the Sanitation Department that continues to this day. So this gives us an example of how one artist responded to a fiscal crisis, this one in the 1970s. Should I start with the first question, Mierle? What do you think?

Sally Tallant:

Yeah.

Mierle Laderman Ukeles:

I don't know what the first question is. Can I just start talking about this work?

Sara Reisman:

Of course. Absolutely.

Mierle Laderman Ukeles:

What is your first question?

Sara Reisman:

The first question is, so *Washing/Tracks/Maintenance: Outside July 23rd* in 1973 is a performance of the hidden systems of labor that support art institutions inside and outside of museums and galleries. Can you talk about this work? How it informs your practice and work to date?

Mierle Laderman Ukeles:

Yeah.

Sara Reisman:

That's a big question.

Mierle Laderman Ukeles:

Hi, everybody. I think Eugenie Tsai and Tom Finkelparl said they weren't getting the video. They were hearing it, but they weren't getting it. Can somebody help them?

Sara Reisman:

Sure. The video's not on right now, so,

Mierle Laderman Ukeles:

But the images are on.

Sara Reisman:

Yeah.

Mierle Laderman Ukeles:

The PowerPoint is on.

Sara Reisman:

I'll chat with them. We'll check in with them.

William Furio:

I'm checked in and I'm helping them.

Sara Reisman:

Okay.

Mierle Laderman Ukeles:

Oh, good. Thank you. Thank you. Okay, welcome. Welcome, everybody. This whole project this evening, I think it's a miracle that we've all pulled it off. And I want to thank Sally, and thank Sara, and thank Jean, and thanks Sandra, and thank Larissa Harris, who I worked with as a curator of my show at the museum in 2016. And then to push this along, this crazy idea, and here we are.

Okay. I created the *Manifesto* because I decided I was going to survive as an artist. Even though my art heroes didn't change diapers, I refused to fall out of the picture. If I am the boss of my freedom, that's a gift that I received from my art heroes, then I name maintenance art. I call necessity freedom. It is art that must change to enable artists like me, with my life with how I am different, to survive. Not the other way around.

So I set out to bring maintenance into visibility as a cultural act, and see maintenance as something within the culture. Part of the culture, not outside of it. *Washing/Tracks/Maintenance: Outside and Inside* was a hell of a lot of work, but it was the simplest act I could perform. As artist, I make this task art.

Next. The city in the 1970s. This is the beginning of *Touch Sanitation*. The city was slipping into bankruptcy. Many people actually wanted the city to go bankrupt and have one judge do everything, run the city. It was a very dangerous time. The city must survive. I felt I had to do something to move basic maintenance survival work from an endangered species into a cultural and endurance action. Thus, *Touch Sanitation*. Here we are, this is the first day after a big press conference. Here I am in the South Bronx, which was a very, very bashed in place in those days. I'm making a speech at roll call, which I did every single time I went anywhere to *Touch Sanitation*. I said,

"I'm not here to watch you. I'm not here to study you, to analyze you. I'm here to be with you, to walk out the streets with you, to thank you. I am a maintenance artist. I struggled for many years

to be an artist to be free. Then when I had a baby, I became a maintenance worker, a mother, maintenance worker. People who used to be interested in me as an avant-garde artist, when they saw me pushing my baby carriage, they would only ask, "Do you do anything?" I'm here to say when people think you are part of the garbage, that's what I heard over the last year and a half when I was talking to sanitation workers, wondering how can I relate to this big system? When people think you're invisible, even though you are doing your work right in front of their eyes. When they don't see you and don't honor you, this is ridiculous. This has to change. This artwork, *Touch Sanitation*, is an attempt to change all that." Next.

The first district in Brooklyn, it's roll call at the 6:00 AM. Look at this garage. I face each sanitation worker face-to-face, offer my hand, we shake hands, and I say, "Thank you for keeping New York City alive." It's the fiscal crisis. 20% of the municipal workforce has been laid off. Attrition, not replaced. There's hysteria. There's yelling in the garages. People are in a panic. They fear they will lose their homes. They took their jobs, many of them, so they could count on stability, not because they love your garbage so much. There's no budget for maintenance. 65% of the trucks are down. Sanitation is patching trucks together. I don't know. I don't know how. Terrible conditions in these garages. One toilet, no doors. One toilet works for 45 people on a break. Gang sinks. Sinks for horses. What's the message? What's the message that the city's giving these people? Next.

This is Staten Island roll call later that winter. My talks at roll call are getting more and more angry, more and more fiery. And I'm hearing things that I heard over, almost two years now, from people. People think we're part of the garbage. People think I'm invisible. I thought it would take three months. It takes 11 months. The performance is always at least an eight-hour shift, sometimes a 16-hour shift, or the day shift and the night shift. Next.

We shake hands. Sit down for a cup of coffee. I look at him and in his eyes I see what I came to call The Gates Of Acceptance. The Gates Of Acceptance are opening up inside of his eyes. He's made a decision to trust me. What the hell, he's going to tell me what it's like. Next.

This is a part of the performance work that appeared as I was going along. I called it Following Your Footsteps. Mostly, the audience of this performance work that the sanitation workers are doing every day right out in the public eye, are watched by people lifting up a Venetian blind, parting a curtain, but they don't talk to you. They call up on you if they think you're screwing up, but there's no interaction. Very little interaction. Many people say terrible, terrible things to sanitation workers.

I decided to put myself in the same condition of exposure out in the public eye. I'm not a sanitation worker, but I actually was trying to learn. It's physical. It's not words. It's not from the mouth. It's from the body. I was trying to learn from them how they do this work, how they keep doing this work, and it also cracks them up. That's why I kept doing it. This was actually the choreography of this. I now think, "Oh, that was the beginning of work ballets." Which I've done in many countries, seven of them in different countries. Different parts of the world. Next.

Look at the truck. This is 1969, 1970. This is New York. It's on the Lower East Side. I am at home here. We understand each other, only he expects me to open this out. He expects me to

make this public. Next.

You see what's going on as we're standing in the garbage. So he's such a cool guy. I'm so happy, but he's looking at that camera so that you see the triangle. Perfect clarity of what's going on. That it's for me, but it's for... The artist represents opening out to the public. That's it.

Sally Tallant:

Amazing. Am I going now, Sara?

Sara Reisman:

Yep. Yep.

Sally Tallant:

I just want to say thank you so much for that overview, Mierle. It's so important for us to find ways to speak to the moment in which we find ourselves. And we find ourselves in quite a moment at this moment. And I'm grateful to you, Sara, for doing this talk in participation with us, connecting our organizations. But I'm also grateful to quite a few people who are on this weekly Zoom chat.

So I can see that there are the partners that we worked with together to make [inaudible 00:22:34] happen, which I think is a continuation of the gesture that you've been making and the gratitude that you've been, let's say, profoundly demonstrating since the work Touch Sanitation. And I want to thank the amazing people that work together with us to make, what felt when we began our conversations impossible, possible. And that Sandra Bloodworth is on the call from MTA Arts and Design, and also Jean Cooney I see is here, the Queens Museum has the great... from Time Square Art, sorry Jean. And also I can see that Laura Raicovich is here and Tom Finkelpearl is here. And I think it began... I think Larissa might also be here. I don't know if she's here, but I think our history with you was where this began. So you had your exhibition in 2016 at the Queens Museum, and I was lucky enough to see that. And it was a wonderful exhibition. And when the pandemic hit New York and hit Queens so hardly we were at the epicenter of what was happening. We had a conversation with you and asked you whether there was something you might want to do in terms of thinking about the way that the infrastructure of the city and is so important to how we might survive this moment.

And I was feeling at the time and I was seeing at the time that our communities in Queens were still working. They were commuting in and out of the city and they did not have the possibility of sheltering in place, nor did they have the choice to not work at this time. And then Jean Cooney was utilizing the space that she has in Times Square so fantastically at the time that we thought it would be amazing to connect because there's seven train runs from Queens in and out to Times Square.

And then of course, Sandra who's... you've known for many years yourself, the MTA operates as a kind of artery in an infrastructure that enables people to move through the system freely. So

having spoken to you and reached out to them, I think we managed to pull together something with you that I hope it resonates for those people who are the infrastructure [inaudible 00:25:18] at the city.

And for everybody here where we were going to show a very short film. It's a... What'd you call it? It's a first cut preview. It's not live yet. Our team and particularly Mason Wilson has worked miracles to kind of do this in a very short turnover. So it will go live after this, but we're going to show it. And then afterwards, well, I want to ask you some questions around what it means when your practice has been so much about the intimacy of shaking hands with every individual worker to work during a moment with physical distancing, and actually what we experienced national distancing. But should we play the film first?

Speaker 2

Yeah.

Mierle Laderman Ukeles:

When the pandemic started in March, I can't overestimate like overstress what a sharp break happened in I think everybody's lives. So many deaths, so much trauma. It felt like the world was dropping away from us. I remember I was feeling extremely numb. Like where's my life? What happened? And shock, I was in shock. The world that sustains us and that we sustain pulled away from us, like dropped away.

So there I am feeling so numb. The only thing I could think of, like I was hearing about subway workers, bus drivers, sanitation workers, they were out there. The world had [inaudible 00:27:17] dangerous, but they were out there. They kept coming back to work. And I thought the sentence came-

Speaker 2:

I'm going to start again, hold on.

Mierle Laderman Ukeles:

When the pandemic started in March, I can't overestimate like overstress what a sharp break happened in I think everybody's lives. So many deaths, so much trauma. It felt like the world was dropping away from us. I remember I was feeling extremely numb. Like where's my life? What happened? And shock, I was in shock. The world that sustains us and that we sustain pulled away from us, like dropped away.

So there I am feeling so numb. The only thing I could think of, like I was hearing about subway workers, bus drivers, sanitation workers, they were out there. The world had become dangerous, but they were out there. They kept coming back to work. And I thought, this sentence came back to me. Thank you for keeping New York City alive. Now that's a sentence that I said in the fiscal crisis of the seventies to sanitation workers. I insisted on saying it to everyone. And I thought,

yes, the health workers are the true heroes of this moment, but there are other workers, the workers that keep the infrastructure systems going that I want the city to keep going.

Speaker 3:

In early March, people start to feel like the city lost the vibration that we used to have, and there were a lot of people coming here just to take picture, to see. It was shocking to see an empty Times Square.

Speaker 4:

The plazas were packed. We were receiving hundreds of thousands of people a day, maybe close to a million. The moment the pandemic happened, that all went away.

Speaker 5:

You know, just keeping it and making Times Square clean, safe as always. And just do and try to make people more comfortable now because they are apprehensive because of the pandemic.

Mierle Laderman Ukeles:

All I wanted to say was, thank you. Thank you for keeping this. I'm so connected to the sense of the city and, and they were out there. The thought of the workers being out there that I felt have become heroic, kind of heroic work. I wanted to say thank you for keeping New York City alive.

Speaker 6:

For almost 30 years Mierle Ukeles has acknowledged public service workers, including transit employees. When the coronavirus spread, it fell to transit workers to transport the essential workforce, to keep New York City alive. Who better than Mierle Ukeles to acknowledge this heroic work, and what better place for that gratitude to be displayed than here in the New York subway.

Sally Tallant:

We began to realize very early on that many of the workers that maintain the city actually use the subway to go to and from work. So the subway felt like a main artery carrying people around the city as they went about their daily lives, and as they made that commute to work. So we thought by working together, we could create a platform that could make sure that the message that Mierle has, "Thank You," and acknowledging the service workers that maintain the infrastructure could reach those people. So the message of thanks and acknowledgement would flow through the actual infrastructure of the city itself.

Speaker 7:

So the message in *For* → *Forever*... is really simple, but it has such a weighted history. And it

really, I think comes together when you understand the legacy and the significance of those words and how they were the exact words that Mierle spoke 40 years ago to the Sanitation Department, all 8500 workers in that department at that time, and thank them for keeping New York City alive. And while New York was going through its own set of challenges in 1979 and 1980, we have a whole fresh set of challenges ahead of us right now.

Mierle Laderman Ukeles:

Here's the message: the screen is black, and then you see what the hand is doing, shaping these letters with these three sentences. But, this black and white message is framed by a certain world of color; emergency red-orange, and fluorescent safety green. Look around. This has become... you see people wearing these vests. They're all over the place now. That mostly vests like these green vests or the fluorescent red, red-orange vests, it means "Watch it. Danger." But it also means this person inside here is precious. That's what it means. That's a revolution. Those colors represent a revolution.

Sally Tallant:

Okay. Thank you. So Mierle, I want to ask you a little bit about the experience of trying to connect at this time, and how we came or how you came to decide on what forms this project might take and how it unfolded and flowed through our city.

Mierle Laderman Ukeles:

The world in which the artist is sometimes has a receptivity so that it didn't matter what I was thinking. I actually wasn't thinking very much other than "How come the birds are okay? How come the cats are okay? How come the flowers are blooming and the trees are blooming and the weather's actually beautiful? And how come we've fallen away?" We're aliens in this world. And my brain was numb. And then I got an email, I think, from Larissa Harris, the curator. She said because of this situation where people are going out to work and endangering themselves, people are mentioning your work about maintenance. If you ever think of doing something, please think of the Queens Museum as a platform. And that planted a seed in my blank [inaudible 00:36:10] voided out brain.

And floating into the brain, came this sentence. That's really all I wanted to say. That's all I had to say. A lot of other people have a lot to say. That's what I have to say, because I knew a lot about it from before. And I responded to Larissa. And then we met Sally and then it just took off like a subway car traveling across New York.

And we met Jean. We had talks with Jean and then we met Sandra. I had a funny sense. We said, let's have a meeting with Sally. Let's have a meeting with Jean. Let's have a meeting with Sandra. So I, with this brain, which wasn't functioning, I thought, okay, here I am at my dining room table full of boxes and file folders by now, but we're going to have a meeting. So I thought we would go to their office and there they are in their old-time office with their conference room or whatever, and they were in their dining room table or their desk or their one room. And that was a shocker. And it happened. It started and it happened. It's like a miracle.

Sally Tallant:

And I think that what's been amazing, actually has been the way that traveling around New York, the way that we've encountered the work, seeing it on 2000 screens across the subway. So it doesn't matter where you get on the subway, you encounter it either on one screen or two screens, or the big six packs as Jean told me they're called at Times Square. And it's kind of amazing that this kind of pulsing acknowledgment has been so present.

And then when you go to Times Square, which has so changed, and see it there kind of interrupting the space of media, I think it's been a really thrilling collaboration for us to be able to do this on the facade of the museum. And we've said we're going to leave it there until there's an effective vaccine. So that can be some time I think. But I wanted to remember the conversations we had that were so agonizing around the acknowledgement. Can you talk a little bit about how you were thinking about how do you make connection? How do you touch people with this at this time? Because that was something we really struggled with, wasn't it?

Mierle Laderman Ukeles:

Such a struggle that it was the biggest gap that the connection between people wasn't allowed to be physical. That was the most alienating thing I think. And I, who... I'm so involved in sort of physical presence, connection, being there, walking there, being together, talking together. What do I do?

So first I thought it has to be handwritten. It came from the hand. I couldn't shake hands, but it has to be from the hand. It has to be handwritten. So that, that was the beginning of the conversation. And then we had this hysterical conversation, Sally. I don't know if you remember that. Sally, a newcomer to the United States. We're so lucky that you're here. And I said, I mean, here. I'm in Jerusalem.

I said, I wanted to say "dear one." I felt like these people are endangering. They were dying. Workers were getting sick and dying right then at the beginning, especially in the subways. This was a catastrophe for workers. And there they were every day coming back to work; sanitation workers picking up that garbage every single day out there, out there, out there.

So I wanted to say "dear one." So I tried it out on Sally and she thought it was hysterical because in England it would be seen as... What did you say?

Sally Tallant:

I just thought it sounded really posh. It didn't really sound to me... But then I'm not American. So I wasn't sure how it would read. I mean thankfully we managed to... you tested "dear service worker" on so many people, didn't you?

Mierle Laderman Ukeles:

We went through so many things, the service worker, infrastructure worker. But infrastructure is

such a big, long word that I could not... even though the front of the Queens Museum is almost 200 feet long, I couldn't get it. It had to be below this band. I couldn't squish it in there. And Sandra had to go through multiple layers of meanings. And I think Jean also with the people that she deals with that actually makes these things show up on the giant screens or show up on 2000 digital screens. Very great sensitivities in these organizations about what do you say? What are you saying? And finally, after multiple meetings by all three partners "dear service worker" seemed to be okay.

Then the "Thank you for keeping New York City alive" in the quotes because it's floated out from 1979 from *Touch Sanitation*. The third sentence also went through a few migrations. I wanted it to be sort of poetic, that it was sailing off into the sky. This is not going away. That the please, please we will have a vaccine one day and people will be able to be protected. But the work, the work, this care work; the care work of taking care of the city, as if the city is a living body. You want it, you have to take care of it. Just like those housewives equal, no pay. If whoever they are male, female, what if they walk off the job? You don't have a home. There's no home there. So I'm saying you want to be here. This'll be here for ever. How long? Forever.

Sally Tallant:

Thank you for mentioning care. What do you think if anything, and this is a question for you too, Sara, what do you think we've learned about care, value, and equity from this time that, in a pandemic how do we understand value and how do we understand care. If anything, what would you kind of think has come out of this?

Mierle Laderman Ukeles:

Well, I think, I hope, but I think, I believe you look at the multitude of acts. The Queens Museum, an art museum with a long history, became a food pantry. There was a flexibility there that was stunning that it didn't damage the cultural value to feed people who needed food. It could be that. It could be a museum. It could be a food pantry. The responses to the new needs that of the dire need from the pandemic within the art world. I'm going to focus on that. You look at the projects that Jean Cooney got going in Times Square of me. So lucky. I'm so lucky to be on that great, big, gorgeous screen. But I also have watched so many artists giving out so many public messages; so many artists with such wonderful messages, thanking essential workers, thanking nurses, doctors, wash your thumbs. Don't forget to wash your thumbs. That will kill me, that one.

Beautiful, beautiful artworks. Take a nap, take a nap all over Times Square. Such care, loving care flooding through the city. And that came from art workers, from museum people, from the cultural people in the city. They know full well that the city requires care, or it's going to go away.

Sara Reisman:

I guess my reaction to the question makes me think back to Saturday night, listening to Biden's speech when he talked about the idea that it's a time to heal now. I think in a more practical

sense, maybe more practical than my ideas about art, is that there needs to be affordable care. Care for all, healthcare for all. I also think it's important to figure out how can we resist inertia? There's a strong pull to inertia because of all the anxiety that is being produced in the media and is being produced socially. How can we resist that in order to be there for each other in every way possible? Then I go to the next question, is that right?

Mierle Laderman Ukeles:

Yeah.

Sara Reisman:

Okay. People have been talking about the crisis in New York City and other major cities. And this is maybe a question both for Mierle and Sally, what are your thoughts about repair and recovery that we'll need? What can cultural workers do to remain relevant? And in a way, I think you answered that to some extent Mierle, but you gave the example of the Queens Museum operating as a food pantry. But I think there are other ways. I'm just going to elaborate for a moment for myself thinking about what is the role of an art space or a museum? Does the social practice become more critical than the objects that it holds? And I think that's something that my history with Mierle goes back to working for the Percent for Art program for six and a half years, and really seeing a process that was absolutely socially engaged, absolutely relational in the way that she worked with city agencies.

And to me, that was transformative in thinking that a static artwork definitely has value and has its place, but the relational, I think, has become so much more important now. In spite of the fact that we're here on Zoom and we're doing this virtually, we are still relating and we're getting used to it. And I think we have to do for now because... But the question really is what can cultural workers, what can we do in this time to remain relevant? And I don't know if either of you still want to answer that or have anything to add.

Mierle Laderman Ukeles:

Sally, you go.

Sally Tallant:

You want me to go?

Sara Reisman:

Yeah.

Sally Tallant:

I think one of the thrilling things about this project for me was the partnerships, including being able to work with Rubin Foundation and being able to thank you for the support to help make

this happen. Being able to work with Sandra and Jean. And we had to understand from whom we needed permission to put this on the front of the museum. So the department of parks. And I think that trying to ask the question of how do we lever the space that we have, not just the physical space, but also the cultural space that we have, to support artists and to understand what it is the artists do that is so essential at this time. We're facing loss and grief where many people are struggling to get through their day, living in overcrowded conditions, don't have access to the internet, don't have the privilege of being online. I read that 29% of New Yorkers don't have access to the internet. And in Queens, 22% of our community only have cellular access. So the digital divide is going to be even more profound, I think, as we move forward through this year. And so what can we do?

Well, we can do a lot. And I think thinking about the hyper-local and how we can understand what our communities need and what role we can play in that. If that is utilizing our spaces as a food pantry, but just as essentially presenting art, we're still presenting exhibitions and trying to find ways to support artists. So we've made the museum free. We're offering free studio space now for the coming year, we're offering artists money to produce work. I think thinking about how we can support the infrastructure in the same way that you're talking about now.

And of course, we only have what we have, we're quite small, but if we all work in partnership together, we're not small. And then the physical distancing that has made it possible for us, made it harder for us to have those moments of intimacy. How do we gather in smaller numbers, but how do we overcome national distancing and make sure we don't become isolated at this time? And how do we not perceive people traveling from somewhere else as a threat or contaminant? It's really important that we build strong connections, that we talk with one another, that we find ways to work together across borders, and that we pull together across the city to lever our assets.

So I think we can do a lot. And I do believe that our poetry in all of its forms is the way that we process a lot of what's happening to us now. And we need to have a healthy culture and that's part of our job. So more than ever, I think we have to survive and we will only survive by working with one another and pulling through this together. I loved working with you on this project Mierle, it was amazing and a great privilege. But I loved working with our partners and hope that we've learned something that can grow in the future. I don't know. Do you want to say something Mierle to that?

Mierle Laderman Ukeles:

I'm thinking about the condition of the people in the United States, the population. That there is the most serious divide, I think, between almost half and half of the population. It's terrifying. And I think that artists have a huge, huge task and a huge amount of work that they could do. Not in necessarily thinking that we can get people to open up to each other, but to be honest, try to be kind. Some people, so maybe some people don't have to be because not everybody has to be anything. But keep talking, keep working, keep getting that art out there. Keep getting the effort out there. The artists with all the maintenance structures like you, like Sara, like Sandra, like Jean, like Larissa, that makes things happen, to come to be. Being able to make things come to be, I said, it's a miracle. I do believe it's a miracle. We can get something done. The country

seems to be so stuck right now. And I think that art can keep talking, keep working, keep doing.

On the other hand, and you spoke about grief and loss, Sally. At the beginning of the pandemic, there were instructions by the Center for Disease Control about masks. Let's talk about masks for a minute. They said that only health workers, we should save all the masks that we can possibly have for health workers. They need them. And other people don't need them. And a great tragedy grew out of that, where a lot of service workers, infrastructure workers, didn't have masks because they were paying attention to what the CDC instructed.

The instructions were faulty. We've lived through several chapters of faulty instructions and many people died, many workers got sick and died, many, way too many. Now they're gone. Those lives are gone. In our lust, I don't want to say lust, our longing to keep communicating, to try to cross over this distance, the distancing that you spoke about Sally. Some way to come across to each other, to keep communicating, being with each other even if we can't be with each other. We have an obligation to not forget the people who were lost because we don't have accuracy yet. They're gone. That's something that's unfinished, great unfinished business in the culture. To never forget them, to not forget that they kept coming to work, and then they got sick.

Sally Tallant:

I'm looking at our questions and thinking we've covered a lot here.

Sara Reisman:

We have.

Sally Tallant:

Maybe-

Sara Reisman:

We can do some questions from-

Mierle Laderman Ukeles:

Yeah.

Sara Reisman:

One question that came in, which is a little bit more straightforward, came from Bonnie Epstein, asking what the reaction has been from workers. I don't know who would be tracking that if it's something that Queens Museum is conscious of, or if Sandra Bloodworth from MTA Arts and Design or Jean Cooney out in Times Square, if you're seeing that there's a response from the public. I'm curious.

Sally Tallant:

Jean or Sandra should jump in, I think.

Sara Reisman:

We just need to unmute them.

Sandra:

I'm unmuted.

Sara Reisman:

Okay, hi.

Sandra:

Yes we got some response. Who was it? Someone from Creative Time took an image, do you remember that image of the work on the- [inaudible 00:13:01]. [crosstalk 00:59:04] That was the best day ever to have a worker telling, who was it that was, who took the picture?

Sara Reisman:

Justine.

Sandra:

And the worker said to her, that's that's for us, or something to that effect. And this was created us about the work we did explaining it to her and then helping her take a picture of it. Boy, that set it off. That was it.

Mierle Laderman Ukeles:

That was at the beginning, right at the beginning.

Sandra:

Yeah. You saw all the workers in, we actually sort of glammed on to a photo shoot that was done of the workers in the subway. Those that wanted to participate. They had to take their own time to come there and you saw them standing there and who doesn't want to be thanked for the work they do? And particularly work of this nature. And it's such a major risk of it. And just was phenomenal.

Sara Reisman:

Jean, did you have any feedback in times square? I don't see Jean.

Sally Tallant:

I'm just looking, I can't... Lot of people here. She was here earlier.

Sara Reisman:

Well, I can pose a question. We don't have that many questions. It's more fan comments for Mierle Ukeles, of course. But there's one from Jillian Dyson and I'm not sure if they're still on the call, but it's an interesting question about perception of dirt in the context of touch sanitation. So is Jillian here? Do you want to pose the question?

Jillian:

Hi, yes, I am. I don't know if you can hear me. Yeah. I just really interested in very human visceral relationship to the dirty spaces that you were working in and the people's responses to working with dirtiness. And how did you feel? Did you feel repulsed, did you take pleasure in it, or did you just get on with it like so many men and women have to do?

Mierle Laderman Ukeles:

It's a great question. It's got a bunch of answers. In sanitation, among sanitation people, not only workers out on the street, but it extends to everybody in the system, including bosses and chiefs and deputy commissioners at headquarters. There's a subtle gesture that you learn that people make. When you say, I work at sanitation or on I'm a sanitation worker. It's like a contraction.

Because people want to be politically correct, but there like that. And it travels like wildfire among people in sanitation who will see that immediately. It's literally pulling away, pulling one's body away from dirt. We have a big problem with dirt. I want to point out that when people would hear what I was doing, they said all sorts of things. And I always said that they wear gloves. I didn't shake their gloves. They don't want to touch your garbage either. So they wear gloves. And I made a whole bunch of artworks with lots and lots and lots of gloves that also protect, but also make a barrier between the inside the hand. So people would take off their gloves and shake hands with me. I got through a year and a half talking to sanitation workers doing research and 11 months of the performance work itself. And I was just fine. I was fine. It's more complicated than that. I'm not a dirt lover.

Actually, taking care of a house, there are many times where I try to put blinders on. So I don't see the dirt that's accumulated here, there, because it's calling me. And if I see it, then I'm going to have to not do what I want to do, but I have to take care of that. So there's that part of dirt like, "Oh my God." I once interviewed Lucy Lippard when I was first getting interested in maintenance art. I interviewed all sorts of famous people who were well-known for the things that they created. And I came, if they agreed to talk to me, I didn't ask them about what they're

famous for, their gifts and their great thinking or their great creations and all that. I asked them about their maintenance. How do you keep things going? How do you survive? How do you get your desk cleared from one side to the other? And actually several people asked me to leave. I made them so uncomfortable. They did not want to be talking about it. And Lucy, as we were talking, she looked over my shoulder and she said, "Oh my God, there's so much dust under my stove. I don't think I've touched it in years." I think it's time for you to go away.

Sara Reisman:

There's a question from Amy Polisen. Amy, do you want to unmute and join us? William, can you unmute? Hi.

Amy:

Thanks for allowing so many people to join in this discussion. It's really fun. I was wondering what are some of the biggest challenges or barriers to either your work back in the 70s and 80s or contemporary work today?

Mierle Laderman Ukeles:

Thank you for asking. I have been trying to make a permanent work at Fresh Kills, an environmental public artwork since, well I'd been working as an artist at Fresh Kills since I got a percent for art commission in 1989. And I did all sorts of proposals, many, many proposals, but the thing that went all the way through the design commission and got unanimous approval, was a project called *Landing* that I worked with Sara a lot for years. It was approved, approved, approved, and guess what? It still hasn't happened. And now, we're in a different world, but I'm not giving up on *Landing*. It would be a wonderful thing for people to go to this big, big park and go out on the cantilevered overlook that I want to build there and float in this transformed, formerly degraded, landscape. Getting money, keeping going. I have to tell you I'm 81. Almost. No I am.

Mierle Laderman Ukeles:

I'm 81. I'm still, still struggling to make ends meet very much. To fund work is very tough.

Sara Reisman:

Mierle, can you say a little bit about the *Landing* as an artwork at Fresh Kills? There's a particular location that you've focused on and I think it's interesting. Earlier in the talk, you mentioned the birds, hearing the birds and that the cats were fine and that nature was fine, but we're the alien. So there's something interesting about the site you chose at Fresh Kills for this overlook. I think it would take us back to nature, right? Or the recovery of nature.

Mierle Laderman Ukeles:

It an intersection between the primordial landscape, the wetlands that have been there forever, as

long as the earth has been here. Where you would be floating out over these wetlands that are still some of those, that portion of the original landscape, there. And then you would see because there's this very clear vision of about two miles to the east. You would see the transformation of a one mile long section of the former landfill into a safe public place. The pandemic has taught us to talk a lot about safety, but I've been talking about safety because of all the environmental restrictions. Good restrictions, very fine, excellent environmental constraints to make this place safe, so people can go there. I think that the site that I selected is absolutely not so big because Fresh Kills is almost three Central Parks big. Everything is big, big, big, big, there. This is not so big.

This is more human scale, but it's very beautiful. You come out over a title wetland, title inlet. You see the moon pick up the water and drop it down twice a day. Unbelievable natural thing. And then in the distance you watch human intelligence, engineering safety precautions, great environmental constraints and regulations. Surmount all the difficulties to make a degraded place, a safe place. Actually, that's a model for bringing our alien earth cities back to make them, as the man in Mason's video said, to make it safe. We can use our intelligence to make it safe. So anyhow, and then the overlook is surrounded by two earthworks. Give you different ways to approach this environment. I just hope it happens.

Sara Reisman:

I think it will. We have... So there are about three questions. I'm going to point to Elaine Angelopoulos. Elaine A, if we can unmute her to pose a question to you, Mierle. Elaine, are you here?

Mierle Laderman Ukeles:

Elaine's the best. She's the best.

Sara Reisman:

Is Elaine here?

Elaine Angelopoulos:

Yeah, I'm here. Can you hear me?

Sara Reisman:

Yes, we can hear you.

Elaine Angelopoulos:

Okay. So, Mierle, what is the project that, your dream project, that you have yet to do? I know

that Fresh Kills Landing, you've been dealing with that, but the dream project. The big one, the bigger one. What's the dream project?

Mierle Laderman Ukeles:

Well... the big one and it's so... it should happen. It's so obvious. It's so obvious that it should happen. I made a proposal in 2000 for one million people to participate in a public artwork at Fresh Kills. That's the dream one. Fresh Kills is made by millions of people living in the city or passing through, working in the city. That's what made, we made these mounds. We, together, made these mounds with 150 million tons of waste that's sitting slowly decomposing underneath. It's for us... You know I could ask for 8 million, but I think that's not practical. But one million is practical. Look, we have 2000 screens out there in all the subways saying, doing, speaking this artwork, right? We have the whole facade of the Queens Museum, speaking this artwork, the huge screen. It's happening. You can do this stuff.

You can do this stuff. Invite one million people to offer something of personal value that would be encapsulated in a recycled glass block. So that sitting on top of the abject refusals, 150 million tons of refusals. Buy it, desire it, buy it, throw it away. That's the artwork, right? There they are. They're right there. I want to make a series of 50 miles of paths. There are 50 miles of paths that will be at Fresh Kills eventually, and I want them lined, the paths lined. Maybe some other vertical structures with these glass blocks that have encapsulated in them, an object that a person releases into community. You don't have to own everything, but by releasing it, it doesn't strip it of its value. This is the opposite of garbage.

I think that that would be a redemptive, transformative act by a million people. You could go with your phone and read the barcode that is etched into the glass where the person will say, "I'm giving this to everyone because blah, blah, blah, blah, blah." A million times. So that it will be beautiful physically the landscape, the birds, those trees that have abandoned us right now. That will be beautiful. But without us making some sort of transformative act, it will not be redeemed and it will not be transformed.

Sara Reisman:

So there's a question from El and Ami Thai. El, do you want to ask on behalf of Ami Thai? Are you there?

Mierle Laderman Ukeles:

I'm here now. You can read it.

Sara Reisman:

Okay. The question is, did you ever consider putting on a sanitation workers uniform and do their work as one of them to personally feel how they're treated? And that's from Ami Thai, who's nine years old.

Mierle Laderman Ukeles:

That's my grandson. Oh my. He's so smart. I actually was... There's a great writer named Robin Nagle who wrote a book called Picking Up. She's an anthropologist. She has a PhD. She's a professor. But she became a sanitation worker and drove a sweeper. Actually, in Times Square, I believe, to be an anthropologist in residence in the Department of Sanitation, modeled on my, be the artists in residence. And she became a sanitation worker. I never tried to become a sanitation worker. I felt that the art was about not becoming a sanitation worker or pretending, not about pretending I'm a sanitation worker because they're the sanitation workers. I'm an artist. So I mirror. Sara and I, actually, were going to give a zoo in a [inaudible 01:16:50] MFA program next week, next Thursday, about the social mirror. The artist is a social mirror of mirroring what it is that's going on right in front of your face.

So Ami Tai, I didn't... I wore... When I was shaking hands with everyone, I wore uniforms, work uniforms like cheap from Canal Jeans. If anybody remembers Canal Jeans, she [inaudible 01:17:24] pants, cooks shirts, always uniforms because I had a lot of washing of clothes. I wanted to be in a work uniform, but I wasn't. I'm not a sanitation worker, even though I know a lot about.

Sara Reisman:

So there's a question from David Brooks. David, I don't know if you want to ask it directly. Hello? Is David Brooks still here?

Mierle Laderman Ukeles:

Oh wow.

Sara Reisman:

So it's a question-

Mierle Laderman Ukeles:

[inaudible 00:08:59].

Sara Reisman:

What's that?

Mierle Laderman Ukeles:

Do you want to read it anyhow?

Sara Reisman:

Read it? Yeah. So Meirle, the question was, "*Touch Sanitation* was realized through so much of your own initiative and diligence along with the support of the MTA"... I guess, well, actually at that point, it would be connotation. "Here now is an equally caring project, but that has the Queens Museum Times Square alliance and MTA all helping to support and disseminate the work of care. Having experienced both now..." so he's referring to touch sanitation and For Forever "...and comparing the two, has anything changed in your view of what institutions, roles, or obligations abilities are in providing care to the public?"

Mierle Laderman Ukeles:

Great question from a great artist. Thank you, David. I'm forgetting the question...

Sara Reisman:

It's about the roles and obligations that institutions have in providing care to the public.

Mierle Laderman Ukeles:

Okay. So you can see.

David:

Hi, Mierle. Can you hear me?

Mierle Laderman Ukeles:

Yes. Hello.

David:

Hi. Somebody who was calling on my phone right as Sara was reading my question, and it knocked out my zoom account. I had to get back. Yeah. Just to reiterate, when I look back at all the documentation of the touch sanitation project, I mean, it was, it didn't... it took like a year and a half. Is that right? If I'm not mistaken.

Mierle Laderman Ukeles:

What? The research, just before I did anything.

David:

Yeah. I mean, it was just such, as an artist thinking about research and then the execution of something, that realization, it's just so prodigious, and it was so much on your own volition, no

real institutional support. Or, I know that the Department of Sanitation. It's like, "Come. How would you like to work with a few thousand or more sanitation people?" But it just was so much on your own volition. And here now this project, the For Forever, happened so fast with three really well celebrated in such cultural institutions happened so fast. And it disseminated out in this really incredibly, this lightening Speedway, or just, there's something in there about the absolute difference of how care gets its way out into the world.

And I think, care through infrastructure, as I see in your work, that difference in there, has that sparked any ideas, enlightenment, that enlightened any ideas for you? Like what institutions can really do? I know that Queens Museum is really, of course, well known for doing these great projects that goes well beyond museum walls and well beyond just an exhibition time frame. But is there anything else? It must've been an inspiring thing for you, exhilarating, to have this project in the sense of care to get out there, like in a matter of days, or I'm sure it was more like weeks. But still, it was the difference in time, the difference in scale, and the difference in institutional support were really different. So I know that was a long-winded question. I'm sorry, but does that make sense?

Mierle Laderman Ukeles:

Yes. Actually, it took since March to launch this. I think the critical thing is to see that in institutions, big institutions and very complicated, complicated institutions. For example, the screens are revenue producers, both in the MTA and Times Square, so they have to be paid for, and inserting art in the screens is not the main job of the people who are paying to do this and are being paid to do this for the institution. So there's a very delicate balance money. The Reuben foundation contributed to make the facade work for the Queens Museum possible. These things just don't happen all by themselves. The Reuben Foundation were great supporters of my exhibition as well. The MTA... I said to Sandra once, thinking about 8,500 sanitation workers. I said, "Sandra, how many workers are there in the MTA. She said, "75,000." And Jack, my husband, was sitting near me, he said, "Don't even think about it."

Sandra:

Mierle, I just wanted to say. Besides the 70,000, the reason the space was able, this is revenue generating space and must be. The reason it was available is because the space, the advertising, had fallen off because of the pandemic. And so it was the opportunity to capture and turn that into a positive. Not that we gave up revenue.

Mierle Laderman Ukeles:

You took the situation and turned it into an opportunity.

Sandra:

Right. We saw an opportunity that the timing worked out. And also we did it because it was within the mission of the MTA. When you came to us and wanted to do this with Sally and Jane,

it was just such, I mean, there was just really no question because we so needed [inaudible 00:15:07].

Mierle Laderman Ukeles:

There was no question, but you made it happen Sandra.

David:

Mierle, You had, you were so... It was just one of those synergistic things with who you were, your basis of your work and the nature of it, and the history of it, and the need and desire for us to thank workers. And yet it was so much greater that it came from you, that it had this layers of complexity and sincerity. So it was a no brainer.

Mierle Laderman Ukeles:

Let me say something that what Sandra's pointing out. That in a difficult situation, gaps, there are gaps that people can turn into an opportunity. That happened actually in the sanitation department. That there was so much wrong, going wrong in the fiscal crisis with the trucks collapsing, no budget for maintenance. I mean, that's very serious. Terrible press blaming the sanitation workers, when they didn't have equipment, for not doing the work. Terrible, terrible thing, that there was a gap because of the crisis.

And then the artist shows up in the gap. And I think that there were people at all levels of sanitation that were felt, "What the hell! What the hell things are falling apart! Let's give this a chance." They said that to me. Let's give this crazy working with this artist. Let's try it. There's a sort of desperation ethos right now that I think artists should really take chances. There are gaps all over the place, because it was, yeah,

Sandra:

Mierle, it was also... just for everyone to be sure they know... it was the generosity about front. They were very generous-

Mierle Laderman Ukeles:

Very.

Sandra:

Very generous. It ended up also being the MTA, some of its customers' information spaces, but upfront the bulk of those screens were advertising.

Mierle Laderman Ukeles:

Right. Very generous.

Sara Reisman:

Add that in times square, it was similar that it was, you're working in a very for-profit space on this giant digital billboard, Mierle. But I've asked them for a lot of favors over the last six months, and they haven't said yes to all of them. It's not like a free for all out there. It was really important there, even though there, it's a real estate developer that owns that digital billboard that. There are hearts and minds behind even that industry and that high profit of a digital space. It's like it really spoke to the people we made the request to.

And in terms of just being really relevant right now, and even as a very for-profit entity wanting to speak back to the public with this very public platform that they had access to. It just, your message resonated is all I'm saying across all sorts of industries. And I appreciate your point about taking advantage of the crisis moment that we're in, in terms of presenting organizations and artists. I think about the seventies when that time period of crisis, out of that you had creative time, and public art fund, and artists banding together to create their own artwork out of opportunity that they saw in that moment.

Mierle Laderman Ukeles:

Big, they grabbed it.

Sara Reisman:

Yeah.

Mierle Laderman Ukeles:

Many of us were out on the streets. They grabbed it. They grabbed a lot of opportunities. Yes, that's true.

Sara Reisman:

So we've hit 2:30. There's still more questions. And I'm sorry, not to be able to address them all, but I want to thank the Queens Museum and Mierle and Jean and Sandra, and all the people involved in making this happen. I don't know why. I'm not necessarily the person who should close this. Maybe it should go to you, Sally.

Sally Tallant:

I don't think there's much to say, except that talking with you Mierle, makes me feel hopeful.

And we need to find hope together at this time. So thank you for that. Thank you for your work. Thank you for your care. Thank you, Sarah, for your collaborations. Thank you, William, Lindsey, Mason, the team who've made this run so smoothly. Thank you to all of you for spending this time with us, and remember that we all need to continue to take care of each other as we face a future that is uncertain. I think that's what I have to say. Thank you. Thank you everybody for a beautiful moment. Thank you.