

Recording Date: February 17th, 2023

Arin Aronyk-Schell (AAS): Why does technique have anything to do with your career?

Kaelin Isserlin (KI): Girl, if you wanna go perform for Rosalía, don't come to learn from us!

Bri Clarke (BC): Okay!

KI: Did you hear *that* Rosalía aspiring dancers?!

[Laughter from the group]

AAS: We're going crazy. We're making a lot of bold statements over here!

Morgyn Aronyk-Schell (MAS): Pineapple! Pineapple! Pineapple!

[Laughter continues, intro music fades in]

BC: Hello! Welcome back to (Art)versations, a meditative conversation about the artistic process. If this is your first time clicking on the show, an extra special welcome. My name is Bri, like the cheese, thank you for joining me. Check out the podcast Instagram @artversationspod if you wanna check out some more content, engage in this ever-growing, ever-changing, ever-expanding community of artists and art lovers. Speaking of... This episode features the co-creators of "Blank Space". Arin, Morgyn and Kaelin sat down to discuss their queer-led community art project serving artists and art lovers, situated in Tkaronto.

Heads up - this is a round table episode, so the audio does venture to some high extremities, for those of you who may be overstimulated by loud volumes, just a caution. Nonetheless, it is a blast of an episode. Lots of twists and bits. If you want to blast off to even more fun, I'll be hosting a "Blank Space" session on Tuesday Feb 28th at 12:30pm. Let's jam! Okie, without further introduction... Strap in, my listeners.

Here is an hour with Oversize Load.

[End of intro music]

BC: Thank you for offering your time to talk with me.

MAS: I love talking.

BC: Yay.

KI: I love to talk.

BC: We're gonna talk about *Oversize Load*, which is the name of the company? Is that the word? I don't know...Entity?

AAS: Collective?

BC: Collective. Thank you.

KI: Collective. Yeah.

MAS: Let's get it straight. Answer the questions...

KI: This is a grounding process for us, yeah.

BC: Ouuu. And who are each of you?

AAS: I'm Arin.

KI: I'm Kaelin.

MAS: And I'm Morgyn-nuh. All of our names end with 'n'.

All: Woah!

AAS: It's meant to be.

KI: Yeah, and I guess we're like co-creative producers of our collective. Yeah, it's a collective.

BC: It's a collective. It's 'an art project between me+u' is what the Instagram bio says. Is that accurate?

AAS: Well, we're like the organizers and founders, but it runs off of the energy and input of other collaborators. So all of our work involves other people as well. So it's kind of a loose collective. Nobody has signed any paper or anything. They're in it!

MAS: They're in the room? Yeah. Between us and you, and you, and you, and you!

BC: Anyone who wants to join?

KI: Exactly, we print out the colouring book, and then everyone else has to colour it in.

MAS: Ouuu.

BC: And the colouring book is a loose... you don't have to colour in the lines.

AAS: It's a blank piece of paper. It's... 'Blank Space'.

[Laughter from the group]

KI: Badoo, chh.

MAS: And we encourage drawing outside of the lines.

KI: Awh, that's a cute analogy.

BC: Okay, yes.

MAS: I'm a bit lost, but yeah!

[More laughter]

BC: So, Morgyn's lost. [Laughter] So, 'Blank Space' is this event, this series of events, this series of collaborations. And you put out a form for facilitators to apply but that form is also ongoing, which I find really interesting. You're not necessarily closing the submissions, leaving open so much space for blankness.

AAS: Yeeas.

KI: Yeah I think in previous sessions... This is the longest we've done it for. We're going from February to.. May?

AAS: Well, we'll see!

KI: We'll see, yeah.

MAS: Keep applying!

KI: Like Arin said, we're the organizers and we just see what we get. And we want to put it together in whatever way feels accessible. I think it feels more current. Like when you apply for stuff, it's always like: I applied for this like 6 months ago, and then I have to remember what I thought about. Being able to submit an idea and put it into production in like less than a month, is kinda cool.

AAS: I think like with the goal of us building a community it's something that we want to be ongoing. Whereas like we've had different seasons that stopped, and it felt almost like some of the regular people that came back maybe we lost track of them or like... I think I'm excited to see how the kind of reliability of it will help in us building maybe more of a community.

MAS: And more continuous momentum. That we're just like stop, start, stop, start. And people are like, 'Wait, what?'. Yeah, hopefully we'll be able to be more of an active, regular presence that people can look out for.

BC: Consistency?

MAS & KI: Consistency.

AAS: 'Cause there's also just so many people that have things to offer, and even when you do one session you're like, 'Oh! But I have other things that I would love...' You know? It's only three hours and you can only do so much, so I think it just shows how much there is in Toronto for people to share. And I think that our only limiting factor is finding available space. Otherwise, you're just like... it's super easy to just get people together, and say like, 'Let's enjoy being playful and creative together.' And people are so down.

BC: Right.

AAS: We're just trying to get it all sorted out, like the logistics.

KI: It's fun.

BC: It's fun?

KI: Yeah.

BC: It's a lot of work.

KI: Yeah, oh absolutely.

BC: I'm not at all gonna ignore that fact that even between the three of you, having to collaborate and discuss exactly what it is, and how it's changing, and who's involved. Like there's a lot of, I think, variables to it. Which is wonderful! I feel like that's the key thesis? Is that it's so loose, it's so blank?

MAS: Mhmm.

BC: But, facilitating that kind of program or that kind of looseness, it takes a lot of open-mindedness; it takes a lot of processing and breathing?

MAS: Mhmm.

BC: I'm wondering: between the three of you, how have you found working as a three, versus working on your own? Besides finding space, were there other limiting factors between the three of you?

[Pause]

MAS: Whoa.

AAS: I mean it is more like cooks in the kitchen, you know? We just wrote a grant, and I think all of us had moments where we're like, 'I really like the wording that I used', and someone else is like, 'What the fuck did you say?', and then it just gets a little bit muddled.

[Laughter]

KI: Yeah, we had this one question that was like... We spent half an hour being like, 'We have to implement the word mentorship in here somewhere.' And we're like, 'No!' I'd be like, 'Uh this is it! I think I figured out how to say it!' and then Morgyn would be like, 'What the fuck did you just say?'

MAS: 'Not that!'

KI: Yeah! 'Not that!'

MAS: like NOOOPE.

KI: And then, we were like, 'We found it, that's it.' And then, the next question is literally, how do you intend to like... basically how do you intend to imply mentorship in the process. And we're like... [laughs]

BC: No way.

AAS: Yeah, it was really fun. [laughs]

KI: Yeah it's like queer... It's like our child. So being able to all raise this or like take care of this thing... yeah.

AAS: Yeah I think it makes it better, like because, you know, I can swear that the way I say things is the way it should be. And then someone else's opinion comes into my ears, and I'm like, 'Oh! Good point. That's a great idea.' So I think it just helps us be stronger even when there's a bit of misalignment or something.

KI: For sure, yeah. It balances the load, but also like yeah. We're not always gonna like agree that this is the right thing and so I think it also yeah. Being able to get more opinions, more thoughts.

MAS: Mhmm. And because we're also like donating our time for like a lot of the work we do and like we said it's a lot of work. It's so nice to have the three of us. And different tasks or like things that pop up, sometimes someone needs to like step away and the other two need to work more focus on getting the thing done. And it's really nice that we can like support each other in that way. And it ebbs and flows.

KI: For sure. I think even like... we're dreaming of a process where it's also not just us, you know?

BC: Mhmm.

KI: We have the ability, because we're so passionate about it, to like volunteer our time. But like, as we apply for things; as we look for grants... you know... We are like three cis, white, queer people so it's like... how do we, as an organization that wants to get to involve all artists, it's like how do we get more opinions? And how do we get money so that we can... so people can see the holes in our sights, as well, you know?

BC: Mhmm. I really respect that, that ability to step outside of the passion that you all have for it and realize like there's so much more. That expansive practice I think, again, goes along with 'Blank Space', but also is really needed in Toronto.

KI: Yeah.

BC: Where there's so much, for me at least, there's so much branding that is *stuck*. And a lot of like collectives stay in their brand, and then they're like, 'I'm stuck here. I can't go anywhere else!'

KI: Well I think that's why I like to use the like child analogy because I'm like, other people are going to shape this, and other people are going to like form this thing. And we like gave birth to it, but I want other people to say what this looks like as well.

MAS: And if my kid grows up with wanting to be a nail artist, and that's not my passion, I want to support that child to do what it needs to do. Follow its path!

[Laughter from the group]

BC: Good parenting.

KI: For sure.

[More laughter]

AAS: So, wait. 'Blank Space' is gonna turn into a...

KI & AAS: A nail salon?

[Even more laughter]

KI: Step aside, 'New Nails'!

AAS: Honestly, it's a good collab.

[Another bout of laughter]

KI: Hey! Any nail artists out there?

[Laughter]

AAS: Apply, why not?

KI: Yeah.

[Laughter]

AAS: Multidisciplinary, baby.

MAS: Very multidisciplinary! That actually is so true and something that I think we're so intrigued by is like... We're all dancers too; we all have a dance background. But it's like, how can just anyone with any sort of, I don't know, background of any creative thing, come and share space and share what they do, and influence and inspire each other?

KI: Yeah. We're all dancers, so like we promise that we can reach to this like dance-Toronto, dance-art community. But we've been so lucky to have like, you know... We had Maryanne Casasanta, who did this whole food workshop in the park. And then, like my friend Darian [Razdar] who's like, 'I'm gonna teach mapping!' You know? We get these beautiful experiences where dance kind of gets to step aside a bit as well, and that's really fun for me.

MAS: Yeahhhh.

BC: And I think it also offers other artists who are non-dancers to want to join?

AAS: Yeah.

BC: Whereas, sometimes, if it's just for movers, and movers only, and movers who are making it, and facilitating it... Then it's, again, that like restriction of a bubble of who can join, and who is joining, I guess.

AAS: Yeah we've always wanted to bring like movement practices or like an exchange of artistic approaches into the space, and like I think that's really hard to do also sometimes. To say like: anyone can do it! And I'm still working from a place where movement comes naturally because I've been doing it for so long. Something that I've [thought] is like, 'Oh yeah! This is good for everyone!'... it's maybe also like not accessible? Or common sense to people? Or I don't know... Like we have reached people like through Eventbrite that just saw the post, and they were like, 'Oh I'm gonna check it out.' They thought it was like a performance and they came in...

AAS & KI: Like a black leather skirt!

AAS: Honestly it was amazing, and it was like the most...

KI: So fun.

AAS: ...heartwarming thing because they just dove into it, and like...

BC: Wow.

AAS: You know, I think there's something really fun, also, about a space where everyone is kind of on equal footing. And that you're just like taking risks; you're a beginner; nothing has to be like anything that it's not; it doesn't have to look a certain way... So, for me, a big pillar of what we're doing is just: it's for everyone, hopefully!

BC: Mhmm.

AAS: And I think like we're still learning how best we can do that, and create a space that feels like that, truly.

KI: Yeah, yeah. I think like a question for me is... when you say 'This is for everyone!' It's like a very vague statement. And so, it's like, how do we fill in the information? And the idea of the arts, we're like, 'It's for every discipline! It's for every whatever! It's from every like beginner to professional!' All that. But then, advertising that's just like... because of our circles, it's like, 'Okay well, we're gonna bring our dance friends.' You know?

All: Yeah.

KI: So it's like, yeah. That reach out is challenging.

AAS: And then it's also kind of like... Umm. I'm trying to find a way to say this but...

BC: Take your time.

AAS: Thank you.

[Laughter]

AAS: Not all spaces have to be for everyone. Or not everyone is supposed to enjoy the same thing. You know? I think, also, there is value in just saying like, 'This is what I have to offer, and this is what is going to be in the space, and you can participate in it, if it's interesting to you, and if it doesn't work for you, that's also fine, there's no judgment in that.' So I think, also, not having this expectation that everything is for everyone all the time.

All: Mhmm.

BC: Totally.

AAS: So it's like, 'Take what you can, and want to from it'?

KI: Yeah! I think then, like maybe... Now I'm like career brainstorming. What if, including in a call... it's like, 'What kind of people do you want in this place?' You know?

BC: Ouu, wow.

KI: Like I was thinking about this when we were watching... [lip trill noise] Well, I'll just say, we were seeing this show yesterday. And I was like: 'The audience is so important! The audience who's there!' And I think, maybe in pertains to the workshop, of course, a facilitator wants to work with someone specific. I think our job is to get as many people, to get all the different kinds of specific people in. And what you're saying, like, 'It's not for everyone', but we can really take care of a specific person that week?... uhh, uhhhn? Uhhhhh?

BC: Yeah, yeah. All questions. I feel like, if it becomes too vague...

KI: Yeah.

BC: Then there's not something to grasp on to. Like as a participant, I'm entering in, and I'm like, 'Oh, yeah! I'll be malleable and flexible to whatever!' And then perhaps, maybe, it's too much openness, and I leave feeling like, you know, didn't concretely grasp on to what the practice was?

KI: For sure.

BC: At the same time though, I feel like within art practices, there is so much specificity, and methods, and traditional ways of doing things that we must now learn how to do. Like for me, I get stuck sometimes in getting too specific. Because I find that closes my mind. So, what I really enjoy about this program, in the many times that I've come, and facilitated... I'm able to be a sponge to whatever is needed in that moment. Even if no one, even the facilitator, doesn't know what's going on?

MAS: Yeah, yeah! It goes both ways.

BC: This might be a time... I want to ask about the upcoming event, which, by the time this comes out, it will be happening tonight. But um... (laughs)

KI: Yeah, come! Last minute, let's go!

BC: If you're listening to this, buy your ticket right now. On February 21st, next Tuesday, lo bil will be facilitating.

KI: lo bil!!

MAS: Mhmm!

BC: What is their specific, maybe not specific, practice that they're hoping to discover?

[Pause]

KI: That's a great question. I wish lo bil was here to answer.

[Laughter]

AAS: Yeah honestly we're like...

BC: You don't remember? 'Cause there's so many people?

KI: No! It's that... I feel like every time I've seen lo bil perform or exist in any way, it is so... it's a very eclectic practice.

BC: Mmmm.

KI: They have like a history in movement, and like Alexander Technique, and in these very like theatrical ways, and somatic ways of processing. And I feel like their work is a lot about honesty. It's a lot about... (laughs) Like I saw this one where she went on stage, and was like talking, just like talking about how uncomfortable she was right now. And she had a glass of water in her hand, and she started shaking... And then it got to the point where she's just like pouring it all over her body because she was getting some kind of reaction from the audience. I don't know, it's something very abstract



about like awakening the space; about like connecting to... like maybe something larger than us; very spiritual; somatic... um...

BC: It's called: Unexpected Arrivals, Performance Risks. Oufff. Oufff! So, it sounds like there's gonna be risks taken...?

MAS: Yeah.

BC: Risks given...?

AAS: And some unexpected...

AAS & MAS: Arrivals...

[Laughter]

BC: Right (laughs)

MAS: We don't know what to expect?

KI: Well I think that's what's exciting! And it kind of also speaks to this like 'Blank Space' energy, is just like... Yeah, it's kind of vague. And we're gonna show up, and if you like to perform, and if you want to take a risk, like yeah! But it also might be what we were speaking to earlier, like it relies on some kind self-guided intention going in. Like we're getting proposed ideas, but we're not... The facilitator also gets the opportunity to be like, 'I'm a part of this too, and let's experience this together.' Rather than be like, 'I'm a teacher, and I'm teaching you things, and you have to learn how to do this.'

All: Mhmmm.

KI: It's like, 'Here's what I'm thinking about...'

BC: Right.

KI: 'And...

MAS: Let's figure it out together!'

KI: Yeah, exactly.

MAS: Or not. And that's also a thing about 'Blank Space' that I love is, like, it doesn't have to always be like a polished idea, or like transfer of knowledge of like... 'I'm the facilitator, I know what I'm doing. Here's a thing to learn.' And it's very experimental, and experiential.

All: Mhmm.

KI: Yeah, it's like an offering on all ends. I think to like go back to our history, you know, it was like mid-pandemic, and we were like, 'We have all these lovely friends who are able to have all this information or have ideas or talking about these things they want to do, and I'm not doing anything!' So being able to be like, 'Okay, here's six weeks. Once a week, we're all gonna lead something. And just getting the opportunity to have people volunteer their time to try something. I think...

MAS: Yeah.

KI: Not to out you, Morgyn, but Morgyn's session, a long time ago, we just made a play on the spot, you know?

BC: Heyyy!

MAS: Yeah! It was very collaborative!

KI: Morgyn doesn't really have any playwriting experience?

MAS: Can't say I do... Now I do!

KI: Now, yeah yeah yeah!

BC: There you go! Without that chance to try...?

MAS: Exactly, yeah!

KI: And that was so fun... Was that the Greg play?

[Pause]

KI: No.

AAS: Uhhh, Trisha Paytas...? (Laughs)

MAS: Yeah, she made an appearance.

AAS: I just... Yeah, around the way that our protocol in getting people to lead, is like very relaxed also. In that, I think we have kind of guidelines for this space, and the type of environment that we're trying to create. But like, whatever they want to bring is fine.

BC: Mhmm.

AAS: A lot of the times, we just trust that like what they're gonna bring is... you know? They're like, 'Oh I'm kind of thinking something like this, or this, or this', and we're like, 'Do whatever you want to in the space, just as long as you're like respecting people's... everything.'

BC: Yeah, (laughs) safety.

AAS: We're all respecting each other, we're staying safe. Yeah.

BC: Yeah.

AAS: I think, yeah, a lot of the time it's just as much of like a journey and a surprise for us.

MAS: It's really fun.

BC: It's really fun! It's really needed, I think. I don't see a lot of these kinds of spaces. I see a lot of class, and I see a lot of teachers, and I see a lot of methods, and... you know, a respect that comes with learning those methods, and never changing them, and you know... which I understand.

AAS: We're de-emphasizing technique.

KI: For sure.

AAS: And, um, giving an opportunity to train creative process, and these things that maybe people don't have a lot of experience [with], like, on the spot. Coming up with a monologue, that they turn into a dance, that they give to their friend, and then the friend turns it into a drawing or something, you know?

KI & BC: Yeah.

AAS: There's a different skill set that's being learned that I think is lacking in Toronto.

KI: Yeah.

AAS: And not the artists in Toronto aren't capable of it, but that, just, we don't have a lot of opportunity to practice it. If you're not in a company; if you're not paid; if you're not... you know?

KI: Yeah.

BC: Absolutely.

KI: That being said though, if you want to come and teach a method, or a practice, or like you want to practice for your next teaching gig... Please!

BC: Like that's welcome too?

KI: Totally!

MAS: For sure!

KI: Yeah! If you like wanna, like, do three hours worth of tendues...

BC: (Laughs)

KI: Like go for it!

AAS: Really? 'Cause I don't think that's what the space is for... (laughs)

BC: Ohhhhhh! Tea!

KI: Really? We have a fight going on.

AAS: We have a fight.

BC: Let's discuss, let's discuss.

KI: I really think, like... yeah, it's not to do a three hour class.

MAS: Yeah.

AAS: We can't do three hours of tendues.

MAS: Who's to say?

KI: I mean, but if you want to spend three hours to be like, 'Uh, this is how I would do a tendue this way. This is...' You know? Explain. What are the different ways we can do a freaking tendue? How is your foot relating to the floor? Let's explore the tendue of the hand, you know?

MAS: Yeah.

BC: Yes, tendue of the hand!!

KI: Tendue of the hand! Though I'm like, yeah, let's get the weirdos; let's do the weird stuff; and let's explore these like creative methodologies in practice, don't think just because you're like, 'That's not something you do or something you haven't thought of right away', it's like not... like... I want to learn a combo.

AAS: Yeah, I don't hate on technique and I don't think that *that* is the issue, or I'm saying like, 'Oh, we don't have people come in and do combos or like even exercises or whatever'.

BC: Can I ask: What is technique?

AAS: To me, it's something that's solidified and codified and we have the language around it.

KI: Yeah

AAS: We have a common understanding of... you can go into a room of contemporary dancers and tell them to all do like a... I don't even know.

MAS: A tendue of the hand!

KI & BC: A tendue of the hand!

AAS: (Laughs) I'm also like... in that example, that seems like you're creating, also, your own technique or...

KI: Mhmm. Yeah.

MAS: That's bringing the space into...

AAS: You're thinking beyond, like maybe ballet, and you're like taking it somewhere else. And that's very exciting. (Laughs) That's very exciting!

KI: It *is* very exciting! Yeah!

BC: (Laughs)

AAS: Or that's like more interesting to me to have in the space than like... I mean, totally, we could have people come in and do some technique offerings, but if the whole session was a ballet class, then I would say, 'Well, go take a Christine Wright class'.

KI: Yeah, mhmm. Mhmm.

AAS: Christine Wright, if you want to apply...?

[Laughter from the group]

MAS: We would love to have you!

BC: I would love to learn from Christine.

AAS: Me too, me too.

KI: Absolutely. Yeah, I think technique is about shaping the body, and in these codified things that we... There is maybe something, like, uh... like anarchistic or like de-hierarchicalizing...

AAS: (Laughs)

BC: (Laughs) I know *exactly* what you're talking about!

KI: Yeah. you don't come to 'Blank Space' to get a career. That's not... We're not career-centric people. Maybe we are...? I don't know?

AAS: Why does technique have anything to do with your career?

KI: Girl, if you wanna go perform for Rosalía, don't come to learn from us!

BC: Okay, okay!

KI: Did you hear *that* Rosalía aspiring dancers?!

[Laughter from the group]

AAS: We're going crazy. (Laughs) We're making a lot of bold statements over here!

MAS: Pineapple! Pineapple! Pineapple!

KI: (Laughs) Yeah, that's a really good question!

BC: I just want to add... because it is flexible; because there's so much looseness; because it's a blank space; an open canvas... where do you stop, right? We could keep going; we could go infinitely into this... everything is allowed; no no's; everything is great... but I do find that there are some restrictions. Like you mentioned, safety-wise, we don't hurt people when we're in the space. We don't touch people non-consensually. Like those are baseline protocols. But, creatively, it's everywhere.

KI: Yeah.

MAS: I feel like that's where that three-hour time limit comes into play. We do what we can fit into the three hours, and then, typically the workshops are one-offs. That's a factor. And then... something else.

KI: Yeah I think that's kind of it, right? Like you have three hours. What can you do in three hours? So, it does promote something fresh; it promotes something off the cuff... um but there really is no limits.

AAS: There's also the limit in our ability to reach certain audiences and people. And I think because we have most contact in the dance world, that's like easiest source of facilitators is from that?

KI: For sure.

BC: Right, right.

AAS: And also because it's maybe a bit intimidating? Or people are like, 'Oh I don't know how I would lead my practice in your space?' So, anyone that I've encouraged to apply that is maybe like a musician or something, they're like, 'Yeah! It's super cool! But like give me a minute... I need to think about what I would offer that would work.'

KI: Yeah.

BC: At the very least, though, you're planting that idea into their head. And I think that's what's so wonderful is that it's anarchist to class; it's anarchist to technique; it's questioning why we have technique, and what it means to be a teacher at the front of the room. And I find that to be such an interesting place to live in. And I'm very curious about that. And so, of course, I'll come. Of course I'm going to come and be a 'blank space' as a participant, right? And then, if you want to get your combo; if you want to do tendues for three hours, you can go to those places because they're all around! You know? That's what I really find so unique about this, and why I wanted to promote it because I'm... you know, I'm so like surprised by the art scene here, and how little spaces there are to question: what would I do with three hours of time, with willing participants?

KI: Yeah.

MAS: Mhmm.

KI: Yeah and I think that's another limit being... uh... What am I trying to say? I'm going in two directions right now. 'Cause I wanna comment on this technique conversation that we're having because... the idea of 'Blank Space' is that it can be anything, and we want anyone, and so we look for people who maybe don't have experience or... in one thing, you want to try something else... or you know... we have these bridges.

BC: Right.

KI: But I think sometimes, you hear... uh... Oh! We're trying to break up everything, and so it's just like random, or like I don't know... I wanna posit 'Blank Space' as an opportunity for like, 'I have been learning ballet for 12 plus years, and I really think that I can explode this open, and I have this like relationship to technique in my body, and I want to offer this to someone to like rethink what this technique like exists in my body.' I think that's amazing! And I just want to blow open the image, and so, it's not just like we're going down the crazy hole or... Also, we can go crazy, in like so many directions... Hmmm, yeah.

AAS: Yeah, I think on that... yeah, of course, technique is an option to have in the space. But, the, maybe, mindset of the environment that it's being learned in is different.

KI: Yeah.

BC: Mmm.

AAS: Where it's like, less critical maybe?

MAS: And like you don't need 12 years of experience doing ballet to be able to blow it open with us? You can just kind of jump in, where you are.

BC: Unless that's requested by the facilitator to have a specific audience? Yeah, that's really neat.

AAS: Yeah, at this point, we've never given that opportunity to a facilitator to say, 'This is the kind of target audience'. We've always just said, 'This is meant for whoever wants to come'.

KI: Yeah.

AAS: So I think it's totally valid, also, because you can go different places when you kind of have a foundation; like a similar base, then maybe other things are possible. So I don't think it's terrible to have this kind of requirement or thing, but so far we haven't ever done one.

KI: Yeah. It maybe is a different avenue?

AAS: Yeah.

BC: It's also very geared towards emerging artists, correct?

AAS & KI: Yeah.

BC: And that idea of emerging... you still don't have a practice; you still don't know what kind of discipline you want to focus on; there's already that looseness, I think. As an emergent person, you're still trying to figure it out for yourself.

AAS: Definitely.

MAS: Mhmm.

BC: And I think in community, those questions get answered because you're in a safe space where other people are also like, 'I don't know! Let's figure it out together'? Does that seem accurate to the kind of people you accept?

MAS: Totally.

KI: Yeah.

AAS: Emerging creator... or like... you can be in the dance world, or the artistic world for a long time without having the experience of facilitating, or [of ] your own practice. You can be just used to doing other people's practices.

BC: So true.

AAS: So we also have people who maybe are more established, but are wanting the opportunity to kind of teach and lead in this way.

KI: Yeah, emerging as in, maybe, ideas rather than people.

MAS: Mhmm.

KI: Like an idea that's like, 'Yeah, I've never experienced my practice like this.' Or like, 'I'm starting to question my relationship to this and so I want to...' Emerging, sometimes, I think, implies age; it implies like newness, and yeah like you're saying...

AAS: It doesn't have to be that.

KI: It literally doesn't have to be that at all. Emerging, sometimes, you're like, 'Oh! I'm not emerging anymore because I'm 30.'

BC: Right.

KI: Girl, I'm never gonna stop emerging!

[Laughter from the group]

BC: Yeah! That's totally a conversation too! Where does it stop?

KI: Yeah, yeah.

BC: Well, it doesn't! And this program offers that ability to continue, and question, and be curious, yeah, yeah.

AAS [to Morgyn]: Were you gonna say something?

MAS [to Arin]: Well, your face just did something excited.

BC: Oh! Arin?

AAS: Oh, I think it's 'cause Kaelin was touching my...sh- (laughs)

[Pause]

AAS: Foot!

MAS: Foot?

AAS: Sh-foot.

[Laughter from the group]

BC: (Laughs) I'm so glad you described the body part.

[Laughter]

KI: Yeah, um...

BC: Emerging... doesn't have to be a limit?

KI: Uhhhh.... Yuh, yuh, yuh.

AAS: Spaghetti.

[Laughter]

KI: Oy vey... [to Arin] What did you just say?

AAS [to Morgyn]: You pointed at my face. (Laughs)

BC [to Morgyn]: Did you want to add something? I don't know.



MAS: It was really just all about the face, and the sh-foot.

BC: Got it.

AAS: Okay. (Laughs) Do we have...?

KI: I have... Oh man!

BC: There was another thing that you wanted to touch on, right? Because you had one thing, and then you said your brain was going off in two directions... Do you remember the second?

KI: Nope.

BC: That's okay.

KI: What were we talking about?

BC: We were talking about emerging, and what it actually means to stop emerging, and if that is even...

KI: But we were talking about technique, and we were talking about...

AAS: You were saying like the vagueness. The vagueness of it all.

KI: The vagueness of it all!

[Laughter]

KI: Um... je peux... I don't know.

[Pause]

BC: I am curious about being in community, and community building, when we are in a city that is so capitalistic, and so individualistic, and kind of rejects the idea of community... What does it mean, to all of you, to facilitate a space like this? That is so communal?

AAS: Yeah, I think it's always been my hope, and, just, need to have space where I can exist without an exchange of money or... you know? Growing up, and not having places to go, or you know... like I wanted to hang out with my friends, but I didn't want to have them at my house, or we couldn't go to their house, and it was winter time... you know? These kind of limitations that you have on your ability to gather, and whatever... We can go to a cafe, but then we have to spend money. And we can go to a restaurant... you know? I think that was pretty baseline. How we started: We wanted it to just be accessible, and anyone who wanted to come, could come, and it was just like... we're here to exchange our energy. I mean it's hard also because I think there's so many people who have an incredible understanding and ability to exist in community in Toronto, but the structures that we live in, make it really difficult because, you know, we're trying to provide the space but we're also like 'Ah fuck, we have to pay for a studio'; we want to pay for the person's time who's leading... So we do rely on people's donations. Classes are still always free, but we have a pay-what-you-can option, or donation option, and all the money that we make from that go to the people that lead. And we've been really lucky in securing space.

BC: The Citadel?

AAS: Yeah, the Citadel; We've worked at the Winch[ester Theatre] before because me and Kaelin worked there. And so we could get space for free. So, we've just had our savvy little ways of making it easier.

BC: To get around the [limitations]...

MAS & KI: And The Fifth!

KI: Yeah, Sarahí [Cardenas] has saved our life!

BC: Yayyyy! Friend of the show, friend of the show. We love Sarahí! Great.

KI: Yeah.

BC: Because it's like... those spaces need people to fill!

MAS: Exactly, yeah. It kind of helps them get people in the door, and see what they're up to.

KI: For sure. Also just like, 'You scratch my back, I'll scratch yours, you know?'

BC: Yeah!

KI: No offence, but, you know, you're not booking 24/7. And so just be like, 'Hi, we would really appreciate it if you had some extra time.' You know? I think people also just want to be kind and people want to share. And I think in the spirit of trying to create community inside these structures, it's not... not everyone is a grinding little king, trying to take all the money, you know?

[Laughter]

KI: There's a lot of kindness. You recognize there's other kinds of exchanges that aren't just money. And we're really trying to survive off of those things.

MAS: That kind of generosity, yeah.

KI: It's very appreciated.

BC: And does it fuel you to continue?

KI: For sure.

MAS: It makes it possible, yeah.

BC: You would have stopped by now? (Laughs)

KI: I mean 'Blank Space' is... as selfless as it is... is equally a selfish act. I want to hang out, and I love seeing people, and I like getting the opportunity to learn from so many artists, you know? People are just so willing to be like, 'I want to share my practice' and I'm like... it's just like so heartwarming.

AAS: For sure.

BC: Artists, you know, need community.

KI: Yeah.

BC: I think we need to step outside of our bubbles, and our isolations, from a city, or a pandemic even... you know? It's very interesting that you mentioned gathering, and how there are factors that limit us from gathering. Well, literally lockdowns do!

AAS: Yeah.

BC: During those digital sessions, did you discover anything about community that was still saturated, and wonderful, and juicy or did it really present a different kind of community during that time?

MAS: I will say I was thankful to have it, but it didn't fully fill the void or something... It wasn't as good as the real thing, and I think that's like a common realization that a lot of people probably had about the pandemic in that time, and way of interacting. Nothing can really fully replace human-to-human interaction, and sharing space, and touching, and the kind of spontaneous side conversations, and things that can come up, and that are so vital to a thriving community... but it was, I would say, still as interactive and...

AAS: Yeah, really beautiful things came from it.

MAS: Yeah.

KI: Gather.town.

All: Yeah! Gather.town!

KI: Gather.town hit!

[Laughter]

BC: This like little... digital platform!

MAS: If anyone wants to hang out on Gather.town with me, I spent 400 hours building that little island.

[Laughter]

MAS: It sits there totally abandoned.

BC: This is like the new Meta space (laughs).

KI: Yeah, Meta wishes.

BC: (Laughs)

KI: No, I think it offers a different format, for sure, because I mean, like you're saying, I'm having vivid images of doing like 'Ballet Bob's Ballet Class' and just being like, 'Hey girl!' (arm movement). We would learn the exercises [and] like keep punching each other in the face.

MAS: Awh.

AAS: (Laughs)

KI: That's just not achievable in other... you know?

MAS: Wait, 'cause you need room?

AAS: 'Cause you're at home... No one can see you.

KI: 'Cause you're at home. You're not punching your friends beside you.

BC: Yeah. 'Ballet Bob' on Zoom doesn't work the same way.

KI: Yeah, no no no no. And 'Blank Space' is kind of the same, right, where you're like, 'I'm hanging with my friends. I can't have a fun little side conversation unless I'm in the room.' It kind of sterilizes community because it requires a facilitator to really organize, and clear direction, and tasks. I think it gave a lot of lovely content for people to explore in the privacy of their homes, and maybe offered like private creative things, but I think, yeah, 'Blank Space' is really about community and coming together, and so being able to do that in the flesh was...

MAS: A dream!

KI: A dream! Coming back after that.

BC: Absolutely, totally agree, that Zoom digital spaces just aren't it.

[Laughter]

BC: They're not tangible enough to, for me, feel like an exchange. I just feel like I'm yelling to no one, or shouting to the void. Even if someone is yelling at me, I'm like 'I'm just a void for you.'

[Laughter]

BC: There's nothing happening. But out of necessity, that was what you all had to do, and you continued!

AAS: Yeah it's still like a beacon of hope in a time when you are super isolated. It's like, 'Yes. I would rather meet up online, and do fun activities together, and make the most of it', then be like, 'Okay, see you guys in two years!' You know? We had to but...

KI: I mean, what a beautiful step for accessibility. Now everyone knows a way of connecting to someone who maybe can't leave the house; who maybe, you know, who suffers from immunodeficiency viruses, and can't access friendship, or whatever, all the time. Being able to have such an easy tool, I think that's beautiful.

BC: So there's options between having a hybrid model now, because of what you went through?

KI: Yeah, totally.

MAS: Yeah, I didn't take a lot of classes over the pandemic, but the ones I did really like felt like self-care; really were pleasurable to me. And I think maybe because I didn't take too many, it wasn't like something I was battling with, and frustrated about all the time. I took online classes when I felt like it, and I could really indulge in them. And... I've totally lost my point.

KI: That's beautiful.

AAS: I don't know. It maybe gave you an opportunity like... you're in your space, and there isn't an outside viewers or anything?

MAS: Mhmm.

AAS: It allows you to really take...

MAS: That's true.

AAS: ...the class for yourself, and do it the way you wanted to.

MAS: That is true, but then, on the flip side of that: So much of, I think, sharing space, and being in 'Blank Space' specifically, is being inspired by: 'Ooh what's that person across the room doing?' and when they're reduced down to a tiny little box on the other side of your room, you're not picking up enough information, and influence that you would be.

AAS & KI: Mhmm. Yeah.

MAS: It works both ways.

BC: I'm wondering, too, just this popping into my head... if you receive a submission from someone who is like, 'This needs to be on Zoom', or 'This needs to be it's like a Gather.town', then you can offer that! You know?

MAS: Exactly!

AAS: Yeah!

KI: Totally! We had this beautiful session... Majero, who was like, 'I'm in Guelph, and [there's] literally no way for me to come to Toronto. Let's do this online.' And we're like...

MAS: ...Perfect!'

BC: Easy. Done.

KI: Yeah, we can! And that was a really fun session. We wrote a lot, and I have still all those poems, and things saved to my computer.

AAS: I think some practices lend themselves really well to that space. And, yeah, we're writing a lot, and it's exchanging writing. So it's kind of like this: I write something. Then, someone comes along, and finishes my story, and then another person... So, that worked really well online because we had this fun little Gather.town circle walk around...

KI: Oh, thank God!

AAS: ...clipboard situation. But it worked.

BC: It simulates what you're doing in-person.

MAS: Yeah. I think, yeah, I figured out why I went on this big, 'Ooh I love self-indulging, and going off on a video class in my room' thing, is, it's so accessible. It can be a nice treat or something, and maybe it's an interesting thing to think about now that the world has opened up so much again. We're

kind of not thinking that way anymore. I don't know. A lot of performances are still doing live streams, and that's super popular and a really good idea. It's something I think that will move forward, and how we...

KI: Yeah, thank God!

MAS: Maybe we have a Zoom-in option for 'Blank Space'?

AAS: Yeah, or having someone offer something like weekly; or monthly; or something that's like an online activity.

KI: Sound bath; a guided meditation; a practice... I think there could be also some fun like intermedia stuff, like an educational video or something. That could be really cool.

[Pause]

KI: If anyone wants to do any of that...

BC: The submission form is still open! It will be in the link in the description. (Laughs)

KI: We can help you any way we can.

AAS: Let's go online.

KI: Let's go online!

MAS: For a little bit. Weee.

BC: Another thing I wanted to ask about is your Substack.

KI: (Laughs) Yeah, that's me! These people don't know what the Substack is.

BC: Ohhh!

AAS: (Laughs) What's a Substack?

MAS: Me and Arin don't know what's going on.

BC: Well, it's like a place to put writing, right?

KI: Yeah, it's like a blog, basically.

BC: If someone wants to, like you said, use the writing of the poems, and exchanging... there's a space for that as well!

KI: Yeah.

BC: To document it.

KI: I made it to have information, like class information, accessible because we were doing an email format, at one point. And then... I mean, most of our information now is on Instagram. I think we have like a lot of avenues for this, where we can take *Oversize Load*, but it's a little untouched. If you want to submit writing, I will definitely... I think, also, a part of our... as we facilitate space for people,

it's also an opportunity to produce work, and share, you know, things in small ways. We dream of festivals; we dream of commune; and we dream of... yeah.

AAS: And I think that's the periphery of *Oversize Load*. We focus a lot on 'Blank Space', and we do want to work on creating our own pieces, or kind of building a collective in a different way.

KI: Yeah.

BC: Lots to come.

AAS: Yeah, so there will be more to come, and we'll figure out what we want to do. I think 'Blank Space' has been like a really great start for us.

KI: Yeah. I think in what we've started kind of talking about... how we like... as we share this load, this oversized load.

[Laughter from the group]

BC: Ba-doom tiss.

KI: Um.. Then, pass it around in different ways, and this was a lovely opportunity to explore practice, and I think the idea of having a 15-hour long 'Blank Space'; the idea of...

MAS: Broken up over a couple days, I think.

AAS: No.

MAS: It's not 'Choreo Marathon'.

KI: Oh, not 'Choreo Marathon'-style!

[Laughter]

KI: But then, being able to expand on creation, you know? We're like on the long road, you know?

MAS: Mhmm. Yeah.

BC: Cool, cool. The long and winding road?

KI: Totally. But, yeah, if anyone wants to submit writing to our Substack, please!

BC: It's there!

KI: Yeah, yeah. I'll be posting my poem, I guess.

AAS: (Laughs)

MAS: Ouu-wee.

BC: But, yeah. It's just like another, like you said, another avenue; another space; another platform to share ideas. Again, it goes with that like loose feeling of like this doesn't just have to be for class-setting or in-person. It could be Zoom; it could be writing..

KI: For sure. Both of the titles that we have inhabited: *Oversize Load* and 'Blank Space', are both... 'Blank Space', very clearly, is like, 'Here is space. It is blank.'

AAS: (Laughs)

BC: (Laughs) Yeah.

KI: And the idea for... when I was like, 'Oversize Load' is the title, it just feels like this pile of stuff that has so many facets, and so many different things. What does that look like? How does that pour out of itself? You know? It feels like... has anyone played *Katamari Damacy* before?

AAS: Uh-uh.

BC: Can't say I have.

MAS: Awh...

KI: It's this game, where you're like a little person, and you're rolling a ball, and you're really really small, and you collect things. And so, they'd collect things off the table, and then they get bigger, bigger, bigger. Then, by the time you're rolling over cities, you're just a big ball collecting things. It feels like [expanding noises].

BC: Right.

KI: This like intrinsic [mimicking collection] collecting of stuff.

BC: Mhmmm.

KI: That's the image for me.

BC: Yeah. SO clear. I see that.

KI: (Laughs)

BC: It sounds like a radius...

KI: Yeah, exactly.

BC: ...just expanding, yeah.

KI: Yeah, that has like its own center of gravity. I think that's exciting.

MAS: Ever-emerging; ever-growing; ever-expanding.

KI: Yeah I'm writing that down.

MAS: We need a mascot.

BC: (Laughs)

KI: Oh yeah, if anyone... comment down below: what's a mascot?

MAS: True.



BC: (Laughs)

KI: Is this a YouTube video? Can they comment like that?

BC: (Laughs) It is, it is.

KI: Yes!

BC: It's not a video, (laughs) but it's audio only.

MAS: Too bad 'cause we're all wearing really cool matching fedoras, right now.

KI: Yeah!

BC: Also, we're in Mars, currently. We're not even on Earth.

MAS: Yeah. In, inside.

AAS: (Laughs)

KI: Yeah inside of Mars. And they were lying to you. There is *not* a frozen water layer here.

BC: (Laughs)

KI: I knew it!

BC: Darn it! Curses! Um, who do you have coming up? What is March looking like?

AAS & MAS: Mhmm!

KI: Well, first of all, again thank you to Sarahí [Cardenas] for allowing us to use The Fifth...

BC: Mhmm!

KI: Because we are very excited to move around homes, and use that space.

AAS: Mhmm. For March, we have Steph.

KI: Steph Harkness.

AAS: Yes.

BC: Yeeee!

MAS: Yee-haw!

KI: And then...

AAS: ...we have Susannah...

KI: Haight.

BC: Haight? Yessss!

MAS: Yee-haw, baby!

AAS: And, Amelia Ehrhardt.

KI: Yeah.

BC: Oh, my goodness!

MAS: Ah-ha.

AAS: It's a really nice line-up.

BC: Everyone's gotta go.

AAS: Yeah, and I think that is... I think we're just doing those three weeks.

KI: Yeah.

BC: Tuesdays?

AAS: No.

KI: Not confirmed yet, but we're looking for a little...

AAS: ...a little Friday/Saturday situation...

KI: ...Friday/Saturday evening, kind of moment.

BC: A little weekend.

KI: Change it up, yeah.

AAS: Yeah, this is the first time that we tried Tuesday during the day. Normally, we're kind of like a Friday night thing, but we had one session this last week on Valentine's Day.

BC: Valentine's Day, yes!

AAS: Me and Kaelin led it, and we don't often lead, so it was like a really special treat.

KI: That was my first time... yeah.

AAS: It was lovely.

KI: And, yeah, let us know in the comments! (Laughs) We want to know what your favourite day is!

AAS: What? Oh, like day of the week, yeah.

MAS: Ahh. All dependent on when there's time available.

KI: When there's time available, yeah.

AAS: Seriously, it's hard for us to meet everyone's schedules, and I was happy with the turnout we had for Tuesday afternoon, but I think it's like... we're just playing around, and seeing what is best.

KI: Absolutely.

BC: It's so hard to know. Even for...

AAS: Well because we're all in this freelance world; we all have super unsteady schedules that are just you know...

BC: Literally, by the day, changing, so... (Laughs)

KI: Oh yeah! I wake up every single morning, I'm like...

MAS: Who am I today?

BC: (Laughs)

KI: Literally. I was like getting ready for tomorrow... I was like, 'I don't...'. Arin's like, 'Podcast.' I'm like, 'Right, okay.'

BC: HAH! So that's why no one responded to my email!

[Laughter from the group]

BC: I'm like, 'Are we doing this?'

[More laughter]

KI: Yeah! Also, in the fun-queer-collective-sense, we have no clue what our jobs!

[Laughter]

AAS: Yeah.

KI: We're like, 'Who's gonna respond to emails this week?'

BC: Right.

MAS: Oohh.

AAS: And it was a hectic week for us because we moved houses.

All: Yeah.

AAS: Me and Kaelin are roommates now.

KI: Yeah.

BC: You now have a blank space in your house!

AAS: Yeah! We have space! A big studio space. Well...

KI: Yeah, yeah. That's the future. We do have a medium-sized studio that we might be hosting from, in the future.

AAS: Yeah.

BC: Very cool.

KI: Tentatively.

MAS: Intimate sessions. Um... and any time of day you could imagine, 'cause it's right in your home!

BC: There you go. That's the dream.

KI: Don't tell our landlords. (Laughs)

MAS: Wait, but if we're not charging...? Which we...

AAS: Yeah, they can't say a thing.

KI: True.

MAS: It's all [inaudible].

BC: Carl, if you're listening...? We're gonna do it, we're gonna do it.

KI: Yeah, actually... his name is the other *Mario Bros* character.

BC: (Laughs)

AAS & MAS: Luigi!

KI: Luigi! I don't wanna say it, but what a great name.

BC: Shout out to Luigi!

KI: Shout out to Luigi!

BC: So, okay. Great lineup for March. Absolutely. I'll include your Instagram, so people can check out when exactly that is, and when and how to get tickets, and all that stuff. But, come to my session as well!

All: Yeah!

BC: Which I'm very excited about.

KI: Yeah, I'm so sad I missed your last session. I'm so excited to be at this one.

BC: I'm so stoked because... I think I wrote in my application... this literally feels like the exact thing I want to do. There's literally no technique; there's no structure; it's such an improvisational bangarang! Gang-bang like...

[Hooting noises from the group]

AAS: Remember our respect, and mutual...

BC: Yeah!

KI: Consent!

[Laughter from the group]

BC: Thank you for bringing me back down to Earth.

AAS: (Laughs)

[More laughter]

MAS: A speed dating...

KI: Yeah!

AAS: Ooh...

KI: Nail salons! Speed dating!

AAS: Speed dating actually was cute. I would actually love to. We should do that!

KI: That would be really cute. There's so much potential!

BC: There's so much potential!

KI: Yeah, it's my dream; it's my baby; it's our love.

BC: And I'm so happy to babysit it for you, next Tuesday!

All: Yeah!

BC: Because I want more spaces like this where everyone can come with whatever they have in that moment, and throw it into the oversize load.

KI: Yeah, exactly.

BC: And we start making an avalanche! And by the end of the three hours, what I hope is that we figure out what works, and what didn't work, and honour both of those things.

All: Yeah.

BC: So, come. Enjoy. Enter the playground.

AAS: Yeah. I'm looking forward to it.

KI: Yeah, and apply.

BC: And, apply!

KI: Yeah I'm really excited! I love moving, and I see your ideas. I'm like, 'That's what I want to do' so...

BC: Oh my god, friend!

KI: Yeah! (Laughs)

AAS: That's my favourite part about organizing these things... is just going to them. And having all these wonderful classes.

BC: It's gonna be so fun. I'm so grateful for that opportunity!

KI: Oh, my gosh. Yeah.

BC: That you selected me.

AAS: We would be nothing without you.

BC: Ugh!

MAS: Truly!

BC: Where, as individuals, can people find you? If they want to know more about you, singularly?

AAS: LOL (laughs) You can find me on [Instagram](#).

KI: That's good.

AAS: That's it.

KI: That's it? [noises] I'm Kaelin Isserlin, and you can find me on [Instagram](#).

AAS: Or! Follow their LinkedIn!

[Pause]

[Laughter]

BC: Oohh! Another avenue!

[Laughter]

KI: Yeah, I don't have any... But! I'll be presenting in Hamilton at 'Prospects' on the 23rd... 25? I don't...

BC: It's the 23rd, you were right.

KI: Remember the day-by-day thing? Yeah I literally... I showed up rehearsal today, and Kylie Thompson was like, 'When's your show?' and I looked at all my dancers. I was like...

AAS: (Laughs)

BC: (Laughs) You're like, 'I will show up, I just don't know when.' (Laughs)

KI: Yeah (laughs). But yeah. I have made, I would say, a pretty cool piece with a really amazing group of people.

AAS: Woo!

MAS: Yaaay!

KI: So that's where you can find me.

BC: It's real cool, it's real dope. Sweet.

MAS: You find me, Morgyn, at @Morgan on [Instagram](#) but...

AAS: Eh!

MAS: Eh!

[Laughter]

AAS: That's stupid.

KI: Sorry.

BC: The 'eh' is also part of your handle or?

[Laughter]

KI: Yeah, MorgYN!

MAS: Yeah you can send me voice notes in my DMs of that noise.

BC: Yes.

MAS: No.

BC: No, no? Okay, don't.

MAS: I don't think so... I probably won't...

KI: I might do it.

BC: That's a boundary.

KI: (Laughs) That's a boundary.

MAS: Yeah... yeah!

BC: Wonderful.

AAS: And where can we find you?

BC: Me? Oh, god. You can find me next Tuesday at the Citadel at 12 30.

KI: Whooo!

BC: No, but I'm very much looking forward to improv-ing with all of you! And the people who come, just off of what we were saying earlier, you don't have to be a specific kind of artist to come!

MAS: No way.

BC: Please musicians! Please, please musicians. [getting closer to the mic] Please, come. Um because I would love to have live music, as much as possible, and people to fill the space... sculptors! If you're a sculptor, come bring your stuff. Thank you so much, you three!

All: Thank you!

MAS: Thank you, you one!

[Laughter from the group]

BC: [Laughs] I'm so grateful for your time!

KI: Yeah, this is always fun! I love talking with you.

BC: Thanks Kaelin for coming back to the pod, too!

[Hooting from the group]

AAS: Second time, second time.

BC: A long time ago.

AAS: Okay, next time we do this, we should review dance shows! (Laughs)

KI: Yeah! Aftershow, aftershow?

AAS: I've got hot takes!

BC: Yeah? We could keep going? We could 'pineapple' the pod?

[Laughter]

MAS: Woo!

KI: Oh my gosh.

BC: What show in particular? Tell us now. No, I'm just kidding. (Laughs) Any more final thoughts?

AAS: I think that's really nice. I think this was really fun to do.

KI: Yeah.

MAS: Yeah, I really like what you're doing here, with this, here, podcast.

AAS: Yeah, podcasts are so fun.



BC: Yay. Thank you, friends. [fade out...]

[Outro music fades in]

BC: Thank you so much for listening to the (Art)versations Podcast. Please help the podcast community continue to grow by clicking subscribe or follow on your podcast platform. And, leave a review. As well, follow the podcast on Instagram @artversationspod . You'll find photos of the guests you just heard, plus highlights and quotes from each episode.

Let's keep the (Art)versation going! Send in a DM with your thoughts about art, and any questions you might have for guests. Special thank you goes out to Jan Marquez and Maxim Bortnowski for their contributions. And thank you, listener.

'Til next time.

[Outro music fades out]