LWAG TALKS

A podcast by Lawrence Wilson Art Gallery

Ep 10: Textiles Lucidity with Dr Belinda von Mengersen

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Artist, curator and textile theorist Dr Belinda von Mengersen delivers the keynote talk, ‘Textiles Lucidity’ for the 2019 symposium ‘Social Fabric’ at Lawrence Wilson Art Gallery. Organised alongside the exhibition ‘HERE&NOW19: Material Culture’, ‘Social Fabric’ was a day-long symposium that brought together artists, theorists and curators to explore ideas surrounding textile-based art practices. It took place on 16 November 2019.

**LEE KINSELLA (HOST):** Without further ado, I would like to very much to thank Dr. Belinda von Mengersen for coming over and providing the anchor point for today, in what I know will be an amazing presentation. She is an academic, a maker, a writer and sometimes curator as I understand it, so really a fantastic package, and very, very able to speak to this exhibition and I'm very pleased to welcome her here. Please, welcome Belinda.

**BELINDA VON MENGERSEN**: I have never forgotten the moment that I understood there were really important things happening with textiles in Western Australia.

I'd like to share the story with you this morning because that experience became so

pivotal in my understanding of textiles, and my sense or need to try and understand more about textiles, as one of those seminal moments that my mind never ceases to return to, and fragments of memory which seem so much clearer than other events from the same time. I was downstairs firing a raku kiln when my friend who was upstairs in the textile studio pushed open the window, leaned out, yelled my name saying ‘Come here quickly. You have to see this.’ So intrigued it something I should never have done and I walked away from a raku kiln and ran upstairs. As I walked through the door of the textile studio, I witnessed a piece of Elsje van Keppel’s work slowly being drawn out of a wooden travelling case, being lifted episode gently up and out into the light.

He was part of a touring exhibition of international Australian textile artworks, and I subsequently learned that the work was called Cathedral Floor. What is etched in my mind is the effervescence of that piece. It seemed to call to me, to sing to me, one of those moments where the walls in your mind open to reveal compartments flooded with light and understanding. I find it quite difficult to describe specifically what it was that moved me so deeply and lodged in my consciousness that day, but I can tell you of the effect, I can tell you that my lack of descriptive ability haunts me, and in some strange way I feel like all my art making and all the writing I've done ever since has been trying to get close to that work, to reach a deeper level of understanding with that work. And there's something so humbling about that compulsion. One of the most profound things about this work…one of the most profound things about that work, was how it radiated light. Quilts are opaque. They're heavy and guarded, and obtuse. Light is not meant to be able to penetrate the layers of a quilt. Yet this piece defied all the rules, it was luminous. When the piece was lifted up out of the crate, it was swept in one long arm, inspected briefly then safely swept back down to a place for the journey. So realistically, I was probably a witness to that piece for only five minutes. When I later saw some more Elsje van Keppel’s work fragile objects retrospective exhibition I stood and wept in the face of it, I was overjoyed to be in communion with that work. So I'd like to dedicate this presentation to the sublime legacy of Elsje van Keppel’s extraordinary body of work by interlacing the presentation with quotes from her notebook.

Textiles are at once lucid and enigmatic. Today, I would like to propose some open-ended questions for discussion. What is it about textiles that artists find compelling? Textiles are light and responsive yet emotionally and conceptually enthralling. Then consider how we might use the various lenses of textile theory to explore these enigmatic spaces between matter, method, and [someone sneezing] in textile practice. The kind of questions which fascinate me are what happens when textiles are brought into psycho-social relational ideas, what is the nature of the frisson which occurs, why is there capacity for verbal and nonverbal communication with audiences so profoundly affected, affecting, and how can they be both eloquently personal and searingly universal?

One of the challenges historical scholars face is an elusive attempt to categorise textiles. The strength of textiles theories is that they draw widely from all areas of human study, in order to find words, terms, analogies and metaphors to explain the experience of textiles. The primary thing is that it comes down to our individual sense of it, acquired through lived experience. So it is up to each of us in our own way to articulate what it means and to distil what we feel to be significant. Textiles theory can be obtuse, so I'd like to ask what is the value of theory for a maker or studio practitioner? For instance, though, I was fortunate to be controlled by renowned textile and craft theorists, including Sue Rowley, Diana Wood Conroy, during my undergraduate degree at the Faculty of Creative Arts in Wollongong in the early 1990s, moving to a postgraduate program in London felt like a theoretical baptism of fire. I will never forget the pain of meeting icons of textiles at that time, including your Narelle Jubelin, and Tracey Emin, who I desperately wanted to converse with but feeling paralysed by the research seminars’ laden and convoluted vernacular.

Whilst I embraced those practices it's, it became a great learning experience. I was not alone in my struggles, students are encouraged to read and understand complex theoretical writing, and they're expected to develop research and a practice thesis. The turning point for me though, in terms of writing ability was when Janice Jeffries called the poet Pamela Johnson to lead a series of creative writing workshops. And it was this creative writing that gave me at that time as a practitioner, the voice and the way to engage with the theory. So whilst I was indoctrinated with that world of obtuse, circular theoretical writing, it made me determined to cultivate a clear, more discursive voice, a voice more broadly communicable to a wider public and more friendly to students.

In my teaching, I've developed programs for studio writing, that use creative methods inspired by this experience.

Artists think through materials, form, ideas, mistakes, a cyclic process of imagining making and reflecting. In terms of critical writing in response to textiles I would like to say we've come a long way baby. No longer is it solely the domain of critics determining the good the bad, the ugly in a hierarchical comparison between crafts and visual arts. Yet it does draw as you can see from philosophy and psychology, but it aims now to put practice of that paradox that we work with between material form and technique at the heart of the discussion. In fact, those terms in the form of verbs are being elevated to theories.

There is an increasing recognition of the value of tacit knowledge, haptic awareness, and reflective autoethnography, and understanding of the kinds of when an artist is deeply in tune with their work that they may still struggle to describe their own work and the conceptual things which drive it, and acknowledges what is challenging and expresses these it's difficult to express these feelings because their phenomenological experiences.

What we're seeing now is an attempt to give them voice. What does this ask of us as artists? Simply to be true to ourselves and find the types of language which allow us a more nuanced scope of expression.

I'd like to overview some of the main ways in which textiles have been theorised in particular in terms of philosophy, phenomenology, subversion and psychology. So you can see these edited set of volumes by Katherine Harper. And it demonstrates why textiles is such a broad topic and what people try to, you know, historians and scholars nonetheless attempt to try and summarise it in these volumes. I'd like to share some touchstones and textiles theory because they offer us a range of different lenses from which to view textiles.

There are many historical publications that look at textiles from a cultural perspective, looking at meanings and identity in relation to cultural textiles and explaining why motifs, symbols or colours and meaningful, and different aspects tell stories of different lived experiences through symbolism, and why while I'm impressed by anyone who attempts to undertake these summaries, I'm also intrigued by how they criticise each other. Like in the case of two authors, Beverly Gordon and Mary Schoeser.

So these two authors, the main criticism of Schoeser, by Schoeser of Gordon's work as you can see here seems initially to be based on a certain lack of historicism. However, the framework for this book sets out an alternative method of communicating the loose use of categories because Gordon instead of the traditional model of textiles by a cultural association, on historical time periods, she looks at metaphors as the basis of linking themes. Gordon outlines six reasons why textiles matter, and then five textile metaphors, which inform human relationships to cloth, and support examples grouped around those core themes. These text uses narrative to tell stories beyond description, which interconnect with the examples very poignant ways. What I suspect was the real issue at the heart of this animosity was the fact that both books are in publication at very similar times, and one just got to the publisher first. In fact, they don't share quite similar aims and structural premise. They were both looking at textiles from a non-sequential, non-hierarchical survey in terms of social cultural, historical heart artefacts, but they were also looking at the bigger picture. They were asking why textiles so important to the human race.

And what we see is a lot of lists in these books, in their view of the most important defining ideas which link their examples. And each of the items or statements in these lists is an example of a textiles theory, an overarching premise of how and why. What occurred to me during the development of this presentation was at both groups in their attempt to define create sets of categories. And that is, these sets are these lists which were, and you know, which show us what they're trying to do very deeply. And it's really very similar to what we're all trying to do. Our collective aim is to increase understanding and the ways in which textiles can be discussed and engaged with.

So, a quote from Whole history with a few holes, the first and the last chapters provide a strong argument for the importance of textiles in everyday life. One of the subjects of fabric in human consciousness, Gordon is especially fluent discussing such subjects as language and metaphor, without any obfuscating theoretical overlay. Well, ladies and gentlemen, what I can say is I'm here today to provide you with that missing section, the obfuscating theoretical overlay.

Theories about why we find interactions with textiles so meaningful, and which brings us closer to understandings. For me, both of these books have incredible value, and whatever the authors say, I feel serve the same intent.

They both tell extraordinary stories about textiles. And they both present historical examples side by side with emerging technologies and examples of contemporary textile visual art. The development of human knowledge. If we think about digitus, textiles, of humankind's FIRST technologies, and historically to the development of all societies, it is the evolution of textiles technologies which have enabled societies to thrive. And at this time of transition, we're seeing breakthroughs in self-healing, biocompatible, and conductive textiles, and it has said by researches that the evolution of textiles will continue to influence design features more than any other technology.

Schoeser reiterates the proliferation of textile metaphors in life and literature and makes a case for the knowledge creation through making. She suggests that we have no problem understanding what textiles, how we understand textiles, because we experienced them and we have no problem as a human race understanding textiles. She quotes [unclear] who is making the argument the tools catalyse changes in how we think. This supports convictions of several anthropologists and ethnographers to believe that millennia ago the very development of the human brain was stimulated by the emergence of basket making techniques.

One of the most important factors inherent to fabric is its social and psychological links with the human body, tacit and haptic knowledges and the theories, what the theories are often trying to articulate is that exactly that - our subconscious understandings. There are three types of knowledge base and subconscious understanding which come up in relation to textiles – memory, haptic perception and tacit knowledge. I wanted to acknowledge that a local artist Elisa Young's work from her series, *The Strange Quiet of Things Misplaced*, was included in Schoeser’s book. The last time I was in Perth, I was here to interview Elisa Marks Young and Wendy Lugg, and Elisa dedicates her practice to working in the shifting territories of memory and thread. In her work, these elements truly echo each other in compelling and tropic patterns, where the patterns are there and not there, unravelling or becoming lost and fragmented. If we take Gordon's metaphor of the thread as a pathway, we immediately understand the dissolution or fracturing of our memories. New research into the neuroscience of memory confirms what humans have speculated about for generations, that memories are in fact overlaid and renamed, that rather than being fixed, they can be rewritten like palimpsest.

Haptic perception means literally to grasp something. It's this idea of exploration of surfaces and objects by removing subject, as opposed to passive contact by static subject during tacked on perception. And it is often linked to acoustics and optics and I think it's at that point we begin to understand clearly the difference. That how we experience the sound. Tacit knowledge as opposed to the formal codification of explicit knowledge, is the kind of knowledge that's difficult to transfer to another person by means of writing it down or verbalising it.

Ilka White is an artist who tries to remake tacit knowledge to haptic exploratory procedures so that the viewer might share sense of what she has experienced. Jessica Heavens has called this the architecture of practice of the aim to open up the usually private side of practice to the viewer.

This is another example of a book, you know, created in sections, in this case by Jessica Hemmings and I'm very intrigued to see touch and memory at the top of the list of chapters and studies to see impact at the top of Schoeser’s list of chapters.

Many authors have attempted to summarise textiles. This is another example in single volumes or multi volume sets. The text book, here, thinks about the closing knowledge of technique, yarn, and so on, or the observation of it, and it can be part of, it talks about how you know, our focus on yarn or our focus on technique is our main focus in the absence of philosophical discourses. And what I'd like to say is, you know, of course I refer to this quote, because it actually disturbs me, in light of all the evidence to the contrary. I hope today to be able to give you insight into what I perceive to be a broad ranging philosophical discourses, which may not be the easiest topics to discuss or describe, and we might at times fall back on technique and material, for why would we not - they contribute so much to the story of our work. However, there is a groundswell in the development of the language of textiles, and its unique ontology, which gives us a broader vocabulary with which to describe the less obvious and less visible features.

We know that textiles knowledge is hard to put into words. This is the case because it is a phenomenological, psychological experience. It's intuitive, and it relates to memory.

Memory’s an important psychological or conceptual trigger for many visual artists and auto ethnography has become a way to incorporate personal memories and our own lived experience through stories and in reflective way into formal types of writing. This is the result of a research study showing the frequently used terms associated with textile memories, which shows an interesting frequency of words, textile memories are autobiographical but also have tacit and cultural memories.

Stitch has been used by women subversively, throughout history. Since Rosita Park has recently re-released text this capacity is more widely known and you know of exhibitions and symposiums are in response to the re-release. Many contemporary artists who use stitch say that they are too using it subversively, for who has to stitch anymore? For them the challenge is taking a medium with domestic feminine connotations and doing something entirely different with it through symbolism narrative text, or by breaking down its patterns. These well-known sample by Elisabeth Parker reveals much more than her embroidery skills. It tells the story of the young woman who made it. She draws a [unclear] from the start. As I cannot write I put down safely and freely as I might speak to a person I can fully trust. Why was it done in Red Cross stitches. I wonder if it's because girls learned to read to create cross stitches to mark number and monogram their household linens. Sheila Payne talks about the power of red. She describes how historically the use of braid on cloth symbolised protection. And the red is the most powerful, the most vibrant the most exhilarating of colours symbolising the blood of life and death.

It is the predominant colour in old tribal and peasant embroidery, and it is used in two entirely different ways - to protect and to mark. Red for protection - its protective role was commonly deployed as fabric applique located on vulnerable areas such as seams, edges or over the breasts. Red for marking - primitive man sealing of contracts with blood, his marking of possessions and so on.

And newborn Bulgarian baby shift was ritualistically made symbolising the child's skin is always marked with red stitches around the neck as a first statement of the child's passage into the human race. Flimsy garments are made into serious pieces of literature, stretch all the way back to [Agnes Richter?] and find a beautiful crop jacket requires thought about mental health, erasure of voice, and the history of incarcerated women.

Because these are both well-known historical samples of expression through stitch I wanted to mention a different type of example, a more recent example, in [unclear] first biography, 117 days, an encounter of confinement and interrogation under the confinement of contempt, confinement and interrogation in South Africa 90-day detention law, she writes in detail on the use of the sewn calendar, hidden behind the lapel of her dressing gown. During extended periods of solitary confinement designed to break her spirit, she sought sanity in this forbidden record keeping, which provided a way to chart time and return some sense of emotional control to a situation designed to remove all sense of hope from her future. [She] explains here with my needle and thread ‘I stitched one stroke for each day passed, I sewed seven upright strokes in a horizontal seat through them to knock away. Every now and then I would examine the stitching and decide the sewing is not neat 'enough, and the strokes could be more deadly exact in size, I'd pull the thread out and remake the calendar from the beginning. This gave me a feeling that I was pushing time on, and creating days, weeks and even months. Sometimes I surprised myself when I did not so at the end of the day, I would wait for three days and give myself the wonderful thrill of knocking three days off the 90.’

Writing in response to textiles takes different forms, including history theory and studio writing. In the early 90s, these were considered to be distinctive discrete.

Textiles theory used to be the domain of art critics. I would like to draw your attention to a phenomenon which has occurred in textiles theory that it has been colonised by practicing artists.

Number 1: There's a genuine cross pollination between theory and practice referred to as praxis. This brings textiles theory alive because they're relevant theories of those which can be applied in practice.

Number 2: Textbook practitioners are writing their own theories based on what they understand about conceptual practice. Art making stems from ideas, and these ideas are tested in the studio, reviewed and revised.

Number 3: Textile practitioners for the most part not trained in one particular branch of scholarship, therefore drawn more widely from theories in psychology, poetics, social sciences, philosophy, visual anthropology, and literature. From their starting point and understanding of working with textiles, they bring new ideas into relation with their work, drawing broadly from their own haptic and tacit knowledge and material techniques and combinations.

As a result of these factors textiles theory is becoming more authentic. We're interrogating that paradox of mind and hand, of making and knowing. What we're seeing emerge is theoretical ideas by creative practitioners for creative practitioners. Some reasons for the emergence of pragmatic. Artists wanting to write about their own work rather than having it by critiqued by someone who is less sensitive to the nuances of textiles, or focused on its perceived lower place in a traditional arts hierarchy. The rise of practice-led research higher degrees, where artists need to place their own work into a broader context of creative arts practice and theory. So who are these colonising theorists? Catherine Dormor, Jane Rendell and Claire Pajaczkowska. Catherine Dormor is a textile artist who has developed a set of theoretical concepts based on philosophy, Jane Rendell a critique who has turned the act of writing into a creative practice. And Claire Pajaczkowska a curator who suggests the techniques of both practical and conceptual modes of exploring ideas.

Proposed by Claire Pajaczkowska are these nine forms of tacit knowledge within the cultures of textiles. So she thinks about ideas being practical, but also theoretical at the same time, and she offers them to us as a textile toolbox to activate textile, articulate, become articulated activities of embodied knowledge with forms of thinking and knowing.

To me this is in some way related to Paul Carter's idea of material thinking. Except that there textile techniques, it's technique thinking or using a particular textile technique is the methodology for practice led research and making. So we're thinking about methods like felting, or stitching, or what the cloth does when it folds or shimmers, as conceptual terms as well as practice lead motivations. I wonder if this way of theorising from the outside in so to speak may make much more sense to many practitioners.

Historians and anthropologists of textiles have used their respective methodological systems as context. For Elizabeth Parker using subversive stitch explore the place of textile crafts within the social history of gender divisions within culture. Psychologists and anthropologists have considered the relationship between making and knowing like senate, describing it as a dialogical interaction between making and knowing. Tim Ingold describes it in a similar way as a co-respondence, stitching the process of reflective looping or double backing, doubling back which is so integral to the stitch process, becomes a metaphorical as well as literal mechanism of reflexivity. When a progressive movement forward includes a backward movement within it, there is a space of time and reflective thought.

Another on Claire’s list is knitting. The development of knotting into functional nets in decorative mesh works such as lace, leads to a symbolic significance of textile material as pliable, comfortable, and there's this metaphor of its capacity for growth. There's a very interesting body of research that indicates that making methods like knitting can facilitate a reconnection with self or a sense of self and self-efficacy during periods of illness related isolation and anxiety. It claims that creating or making something with one's hands reduces stress and anxiety, increases positive emotions and social connections and can aid the expression of grief. As opposed to the quasi satisfaction of consumption, making offers us a chance to produce or reclaim something instead.

With the creation of these lists by the theorists, I'm reminded of Richard Serra’s verb list, in that sense of how we're manipulating materials. This is Richard Serra short verb list which underlies many issues central to process art. So he was thinking about making and that process art was exactly that praxis that we've been talking about. At this time, visual artists were questioning practice process and the theoretical critique of their work in relation to historical context. They described their work as process art because it was experimental of process-led as a branch of experimental art dealing with anti-form which was occurring at a similar time. And it's about this, no, you know, about drawing really becoming the basis or the action of the work as a type of drawing. It sought to move outside of gestalt readings of artistic form by foregrounding a material facility or faculty of art that was considered, you know, considered impoverished by traditional historical hierarchies. Seemingly indiscriminate gestures of art making were employed to this end. Acts as desultory and random as splashing, hanging, rolling, scattering and dropping. The early drawings of Sol LeWitt are more conceptually driven investigation of these types of making as well.

Another theorist Catherine Dormor starts from a philosophical perspective exploring material behaviours through philosophical language, she's thinking about textile and textile making and how they often treated as separate and distinct practices rather than parallel modes. Dormer demonstrates how practice in theory can be woven together or are woven together. Other artists have used poetics to explain their relationship with cloth. Jen Bervin is an artist who uses poetry and textiles in her practice. Many other artists use sensorial experiences alongside the poignancy of textiles, including sound in relation to their work, like Ann Hamilton. Polly Binns describes her working process, she says there's a sense of struggle and frustration. And I think this is a misnomer because when we're saying on the one hand that textiles is soothing and calming, and can bring us into that sense of space within ourself there's also the exact opposite, where practice is an incredible struggle, and it's incredibly difficult. So I wanted to say that there's also this misnomer about that in the way other people might perceive us. So this is Polly Binns’ version of that struggle. But Elsje van Keppel also spoke about that, she spoke about the struggle of stitching on a large scale, for instance, which contravenes all these misnomers about entering a state of flow. She talked about how the, you know, working with the linen thread on silk organza actually put hear teeth on edge, but she was responding to spinifex in the bush at that time, so we took her very much back into that space of the nature of the spinifex itself. So for me, that's a very interesting misnomer about our work as well. Some of Pauline's work …

I've become, I've become intrigued by the forms that these emerging textiles theorists used. As you know, in particular, their lists. This colonisation of textile theory by textile practitioners makes it more lucid, more life, more meaningful. One of the ways these theorists have made their ideas more lucid is through the development of lists. And I just propose we look at a couple more of those. This is a list, the next release coming up is from literature. I've been using this list as a reference in my own work, this is the context for the list. Not just because the items are mostly textiles, but because of what it represents, the accumulated goods of a prematurely shortened lifetime. Eva Hesse was working among the process artists in a very experimental way that challenge thinking about the paradox between making a known as well, between process and concept. And these of her work this is a list that was left at the end of our studio practice so there's quite a few, you know, when she died prematurely her friend Sol LeWitt was asked to review this list of test samples of studio works. And the lists were created to catalogue the work and critique their authenticity as artworks or studio samples.

There are quite a few portraits of this artist which showed her covered by her work.

It seems to show something to me of that relationship between an artist and their work, showing how that tacit and haptic knowledge of materials and techniques is achieved. This is another portrait of Eva Hesse in the form of a list. It shows another angle, that of the artists relationship to their work as a form of colour and camouflage.

Neal Leach is an architectural theorist who has discussed the concept of camouflage. And these are self-portraits by Francesco Woodman which shows that kind of an emergence which an artist feels. Many artists use textiles whether or not they have been trained in textile techniques, by Jessica Rankin and Ibrahim Mahama. When I asked myself why the only answer I can find is the cause of the inherent qualities of textiles, their materiality, their language, their luminescence. Of course they want to work with textiles. They're compelled to work with textiles and explore those nuances for themselves. Each artist finds their own ways to work in terms of making and speaking. And for that reason, the dichotomy between making and knowing will continue to fascinate.

It comes back to the paradox of textiles, of form and matter, making and knowing being inextricably linked. Reviewing his conceptual model Heidegger underscores how forming matter innately distilled and isolated in interpretations of works of art, as if mutually exclusive from one another.

At the conclusion of the presentation, I asked you to cast your mind back to Claire Pajaczkowska’s textile toolbox. We're looking at one page here from Jane Rendell’s extraordinary visual essay, the Welsh dress up. Both Rendell and Pajaczkowska use a similar method. And I wanted to point out these examples because of how it shows us what artisan theorists do. They bring sets of ideas, sometimes disparate ideas, and place them in relation to each other. And sometimes they're incompatible and spend the whole time complaining like the stitching that put Elsje’s teeth on edge, it seems we persevered because therein lies the challenge. And therein lies the work, bound up in the tension which is created by placing those two elements in proximity.

We looked at two of those nine tools, Claire Pajaczkowska’s tools for stitching and then knitting, and I just wanted to pause to analyse what each paragraph on a technique contained. Each of those tools contain the following elements, a) definition of the technique b) the etymology of the word c) the cultural history of technique, d) psychosocial symbolism, e) skill transfer, and f) speculative use, an example of our elated emergent textile technology.

I wanted to leave you with the work of Jane Randell because she does a very similar thing. But I think this, it's this model which fascinates me. So I'm very interested in these models or these lists. So I wanted to leave you with this particular example. So Jane's doing a similar thing here. This is a call different. This work comes under different names. It's known as the Welsh Dresser and Coming to Welsh and in this model, which she calls sight writing, she created the visual essay. So she's got the image. She's got the dictionary definition, a quote taken from a work of psychoanalysis, philosophy or literature, a personal memory and a commentary on the work.

In this way, she brings all of these four voices in relation, or five voices, in relation with the work. And there is a correspondence between the image and the fragments of text.

These things, by the way, and not altogether a literary device, a means of summing up and making a note out of immeasurable little threads, innumerable threads there were, still if I stopped to disentangle I could collect a number. But whatever the reason may be, I find that scene making is my natural way of marking the past. A scene always comes to the to, a range representative.

**LEE KINSELLA:** Thank you so much, Belinda, they really could not have been any better foundation to today. It's highly evocative material and very densely packed. You know that it's fantastic. Thank you so much. A little bit of housekeeping before we have a quick break - the toilets between the two sets of glass doors to your right. In the case of a fire alarm, we all gather outside by the Tropical Grove in the shade. I think that's about it for the moment. Feel free to get up, take a break. We'll just set up for the next two speakers. And then there'll be a Q&A opportunity across Belinda, Ionat and Sharon’s presentations. Thank you so much.