February Info Maintainers

Norfolk, Virginia presently living in the San Francisco Bay Area. And we had actually been chatting, the information maintainer’s community facilitators, we had been chatting with some of our past special guests and others who have shown up to our regular meetings. And we've wanted to hear from more artists from our communities. So Elizabeth is someone that I actually met through a group chat at the beginning of quarantine, where our only friends were the folks in this Twitter group chat, and the birds out our window. She's going to tell us a lot about her artistic practice, both related to birds and not related to birds. We're going to talk through some of the conversations that we've been having over the last few months when it comes to documenting and maintaining one's digital art practice, one's digitally mediated friendships and relationships, and how these fit into our lives that are both in the clouds in the sky and in physical form. We're going to have a little presentation from Elizabeth today and have a lot of Q&A, but she will also have potentially some questions for the rest of us in terms of how she can manage the ongoing archive of Frank. But today, I would like to start off with a question for you, Elizabeth. Who is Frank? Tell us about Frank, and we are now recording.

Hi. I'm so happy to be here. Well, Frank is a scrub jay who lives in the backyard. Well, he did live in the backyard. Let me get my screen share going, Oh, it's disabled. Do you not want me to be able to screen share?

Sorry about that. I'll just fix that really quick.

I think I'm fine. I can start talking about Frank. I started seeing this scrub jay. I'm in the backyard in 2017. He was molting, really catastrophically. I mean, I think it's called a catastrophic molt. All of his body feathers were really screwed up. So it was possible for me to um, I think I can do it now. This is my first Zoom screen share. I have it on screen. Um, that's Frank. So anyway, starting in April 2017, I started seeing this bird. Almost immediately. I started photographing him every day. Then when Frank's presumed offspring, the new Frank replaced him in the backyard in 2019 I kept taking his photograph. So I think at this point, I have around 80,000 photos of, of the new Frank and Frank. And this is what I think of as Frank's corpus, which I'm still producing. So I'm really happy to be talking with you about this today. Because I'm, I'm at kind of a turning point with the project. I'm feeling ready to get closure on it and sort of like finalize it as some sort of art object. So what I think of as my real artwork is more like this. I make these websites like dioramas dot space, which is an open ended based installation that I can iterate or maybe maintain, until I'm finished doing it. It's totally untethered from social media and other corporate platforms. The work I make here are collages of animated GIFs, photographs, drawings, and text. I'm really interested in observing and describing like the nonhuman world in kind of an everyday way, like what I see when I'm on my way to the grocery store, or this particular piece with the whale is about taking the bus to see to see a gray whale that washed up dead on Ocean Beach in San Francisco. Another project that's ongoing, is abject sublime, which is essentially just a blog for photos, videos, and kind of poem, poetry, like texts. Both of these websites are hand coded HTML, CSS. I really like the kind of aesthetic control that gives me over this work. For a while, I was sort of explicitly trying to describe myself as a maintenance artist, which I mentioned to you maintainers. But it's, I feel kind of complicated
about positioning myself at all. I sort of feel like it's not my job, but I mean, I think with a website, it's very literally like something to maintain. I think of it as kind of like tending my little garden. So anyway, back to Frank. This is what Frank looked like, pretty much when I first started seeing him. Because he was going through this molt, it was possible for me to, like experience him as an individual, rather than as an example of the species scrub jay. So my art practice I, at the time, and 2017, I can still go to my studio, but I tend to work from home a lot of the time because my work is on the computer. So I would get up in the morning and make coffee and Frank would come by for a peanut, and I would take like a ton of photos of him. Pretty quickly, I started amassing an enormous amount of photos. I think I have about 35,000 photos just of Frank. At first I thought that was it. Like, maybe the corpus was just Frank photos. He did eventually smooth out. That took a while. My friends thought he was dying, but no one wanted to tell me that. Um, as an art project for me, Frank's corpus is a real departure. For one thing. I'm not a photographer, I take these pictures with my cell phone, sometimes through binoculars, so if they look a little bit better, it's because I use my binoculars. I have no control over the aesthetics of the view from my fire escape, like this hideous white wall is always in the photos, and I really wish it wasn't. Um, and for another thing, like making the photographs of Frank doesn't feel like work. It just felt like hanging out. I think what it does have in common with my regular work is that, you know, there was this experience of interspecies observation, although in this case, and maybe in all cases, it really goes both ways, especially with the new Frank. I mean, there's a lot of monitoring of me that happened. The big heartbreak of my Frank project is that if I read this situation correctly, in 2019, he was driven out of his territory by his own offspring, the new Frank, the new Frank took some getting used to. He also presented me with this chance to appear in Frank's corpus. I don't let them stand on my head so much anymore if I can help it, but I'm for a period of a few months at the beginning of the COVID lockdown. I was only touching the new Frank and my husband, Peter, pretty much. So at this point, still working on these photographs. I have an additional I think 45,000 photos of mainly the new Frank. So I've been thinking about the physical and digital boundaries of Frank's corpus. There is the backyard. There's Frank the new Frank. Frank's mate, smooth friend. And the new Frank's mate tail prague's who has a tail now. It's fine. They're there various other rivals. There are six beech trees that support almost everything that goes on in the backyard. There's a pond that forms on the white roof. I hate when it rains. I saw bluebirds there once. The Frank narrative took place mainly on Twitter so my Twitter archive is part of Frank's corpus. I have a lot of misgivings about that, but it just happened that way and it was really hard to I don't know I find it impossible to stop telling the Frank story on Twitter. There is some ephemera associated with Frank's corpus. This is a protest sign I took to the kids Climate March in September 2018. I also have a glass jar of Frank's feathers that I collected off the fire escape and I have a little bit of Frank fan art that other artists made, which I really adore. I kind of think of my photos as Frank fan art. So I think the fan art is Frank fan art, I don't know. Anyway, I love the word corpus, how flexible it is. The body, the archive the container. In a way, you know, I mean, Frank has his own corpus. The photographs are his corpus, and I think I know why I'm Frank's corpus. I would like somehow to figure out how to contain in the corpus, the experience I've had over the last four years of being friends with a free wild bird.
This is a specimen drawer full of red headed woodpeckers in the Field Museum in Chicago. This is how white European ornithologists did bird watching in the 1800s and 1900s. I've seen maybe one red headed woodpecker in my life. So I guess at the time, specimens were more plentiful. In spite of their violent origins, these collections are useful to scientists now, for example, to track the effects of climate change on bird’s bodies over time. Here are the corpus photos for from one day, February 7 2021, just a couple of weeks ago. This is 93 images of the new Frank and tail (inaudible). I've been wondering about the usefulness of my photographs. Might they be useful to others in some way that I can't conceive of right now? Might they be useful to scrub jays? I mean, scrub jays is all the work pretty much. I want them to be useful, but a big part of me just wants to preserve them in case of our uncertain collected future. Part of me feels like we have all the information we need. Scrub Jays cache food for future use. They can remember many places that they've put things. Frank had all of these clever caches on my neighbor's houses like this one above a floodlight. I feel like what I'm doing right now is trying to figure out how to organize my caches. I will probably keep taking photos, but I would like to get the corpus more or less stabilized as an art object. Right now, it's kind of a mess, I'm embarrassed to tell you, but it's better than it was. I have probably, I don't know, 50,000 photos still on my phone, but they're intermingled with all the other sorts of photos I take. I have a backup of most of them like a physical hard drive backup in my apartment. I also have, I think almost a complete set of the photos uploaded to the cloud through Adobe Lightroom so that I can upload new ones like intermittently from my phone. I am on Lightroom identified sort of a date range of the corpus that I need to start extracting the unrelated photos from that range I think. I mean, this is like a process that I'm anticipating anyway, but I would like to hear if you have other ideas anyway. What I'm picturing for the corpus is something kind of like my website, something more untethered and neutral like just files and folders and local drives with a comma delimited list or something you have all the file names and that I can back up. That's kind of it. So what do you guys think?

Thanks for giving us that overview. I wanted to pick up on something that you had told me in conversation yesterday when we were preparing for today. You talked about your backyard, your view as really not your aesthetic. You had started off discussing your documentation of this human/bird relationship as an art project, but one that does not represent you as an artist. That's when we started to discuss the differences between the ways that we would organize, archive and maintain our professional projects, our creative projects, but also the minutiae of our personal lives and interpersonal interspecies relationships. So can you talk a bit more about how Frank and your relationship with Frank and all of the physical and digital media that came out of this represents a departure from say, some of your previous artistic work?

Yeah, well, I mean, it's funny, like, because I think because I got my start, as an artist as a printmaker, um, I feel, which is really process oriented, you know, you're very, at least I tended to be very, very much driven by what I could do with a medium and then it's kind of the same with making websites. These are the tools and this is the sort of thing I tend to make from it. So there's that aspect, that of kind of process aspect of what I think of as my real artwork. And then, um, and then also, just like I have very specific kind of aesthetic rules for myself. Um, I mean, I think these are just like, preferences. But I think all my work tends to look the same way no
matter what medium it's in except for Frank, I think. I mean, it can be really hard to judge from inside my head as an artist, but so like, I'm very interested in like containment, aesthetically, and like balance. And yeah, so with taking pictures of birds I am, I have no control over any of that. I mean, I've gotten kind of better at it, but a lot of times, I wish I could put a green screen behind him so it could be more beautiful. Um, I don't feel like cutting him out all the time. I do that occasionally. Also just like he's not a model who will cooperate. Frank cooperated a little bit better. So, you know, there's like, the different sorts of photos I can get. This is something I talked about with that corpus a lot. Like, it's very repetitive in a way. I mean, like, all the photos are kind of the same, like the weather changes and the bird ages a little bit, but um, and like the new Frank will start standing on my head for a while, or he'll get into like sitting on the roof, but um, it's kind of always that.

Lauren has just dropped an excellent question in the chat. Do you have any favorite photos of Frank and why?

Yeah, I do. I showed one of them though. Like very well, to me very beautiful profile is one of my favorite pictures. I took it right before Frank got kicked out by new Frank. And so I felt like I had fine-tuned my process. I got I think maybe like, eight really good pictures like that, that just look like glamour shots. And then he was gone. And I was dealing with a new bird and I'm grieving. But I really liked that picture because I think you can see his age. He had a peculiarly down curved beak, kind of like me. So yeah, that's really one of my favorites.

And Camille asks, do you have any interest or intent in weeding out bad photos? I know you want to weed out irrelevant ones, but what about ones that are super blurry? Things like that?

Mm hmm. That's a great question. Yeah. I sort of I sort of do -- basically the answer is no, I feel very emotionally attached to every single photo. I do sometimes have to weed them out as I take them because my phone gets like clogged up with photos and I can't take anymore and so I have to delete some. So I do a little bit on the fly like if it's really bad, but I think I would feel like a loss or something if I deleted a lot.

For those of you who haven't seen Elizabeth piece in Real Life mag was that it about -- was Real Life?


Yeah, yeah. Yeah's about your relationship with Frank and his life, and but particularly, the loss of Frank and Frank's exits from your backyard. You spoke about grief, there, but when you revisit Frank's corpus, how have you like, are there different ways that you've handled either storing, accessing, retrieving that particular time in his life? I'm thinking to myself of how I have a hard time looking at you know, scrolling to one particular month in my phone when my cat died suddenly. But did your habits of organizing your life, Frank's life, digital, physical? Was there a shift that happened around that time?

Um, yeah, I mean, I think I feel very overwhelmed by this corpus for a lot of reasons and one of them is definitely what you're getting at that it's sort of an emotional or it's an emotional archive, I guess. I do find it sort of emotionally overwhelming to interact with. It's just like physically
overwhelming because I can't really conceptualize it. Um, and also I think because it's like somewhat outside of the realm of my artwork I don't um I kind of just don't know how to handle it. It doesn't really stem from any of my kind of more professional feeling practices I feel like prepared to handle in a way.

As someone who is now only getting to know their father 20 years after he died in part because of this archive of stuff he left behind there are definitely times and places to coming back to such a corpus and having to look up particular details that one never thought they would have to you know, descend into the archive to find a particular piece of information in an overwhelming both in this case in an overwhelming number of records, but also an overwhelming number of feelings. I’d like to use this to look at Matthews questions here? Are you thinking about working with the metadata of all of the Frank corpus with patterns and behavior and relationships that they might reveal? This feels like a way to plumb the analogy to the natural history museum collection too.

Um, yeah, I love that idea. I guess I think that if I could get it kind of extracted from how it is now and a place where like, I could maybe collaborate with people on it who even like it seems like something I might like to collaborate with somebody on like how to extract patterns. From the from the corpus, I really think that'd be grand. I mean, I really want I really do like, like the idea of it being useful and, and to me, it just seems like so distant. I don't know if I answered your question.

Well, as I saw certain names pop up into the participants list here. I really wanted this to be a space where we would get to learn about you and Frank, but also, you can learn from folks who are here as there are in attendance lots of folks who may be able to help out with this. I'd like to pick up on Gina's question here. I really appreciated what you said about the usefulness of the project, you said that sometimes you think we have all the information we need. Can you say some more about that?

Well, you know, it's just I’ve been thinking in the midst of this climate disaster happening in Texas right now and what we went through here in the Bay Area last fall, I mean we know what's going on with the world, we know why birds disappear, fall out of the sky, and we need to know to change everything to make that stop. So I guess that makes me feel like even like an archive, like the one the ones that are in many natural history museums, um, and like mine, are kind of you know, that’s beside the point.

For me, too, as someone who has one of my biggest hopes in my personal bird photography is being able to get a single, single non blurry picture of one of the gray Cardinals in my backyard through a dirty window. I remember the day that the new Frank sat on your head for the first time, and what a massive delight that was, for me as someone who just tries to keep my backyard habitable and friendly for birds. I think that the moment of all the moments of friendship, and it is true friendship that you established with all of these birds in your yard is really critical in reconceptualizing how we think about climate change, but simultaneously, and this goes back to Gina's question about having all of the information we need. I also wonder at the time, what are we necessarily entitled to know and what are others entitled to know about the minutiae of our
relationships and what we put out there online? I think this is actually a good segue into Ross's question about Twitter, and either both, like hosting, and also posting, and then subsequently archiving your life in through Twitter's API, essentially. Ross says, I've also wrestled with Twitter as a repository for an art projects output, it would be great to hear more about what has what your hesitations were, but also how your experience has been having to manage it afterwards. And I also wanted to say giving Elizabeth some context to the information maintainers community, we've had so many conversations about open source software, dependencies, and all of the moving parts that are required in order to make things function over time, but we were talking yesterday about how as someone who hand codes HTML and create self-contained gifts, about how you're very cognizant of your arts relationship with dependencies, whether they're personal, natural, technological, so I just want to go from there.

About Twitter specifically. So, yeah, I mean, I never would have done this on Twitter, if I knew it was going to happen. You know, it was just that I was on Twitter and I started seeing the bird and I started posting it and like, people became friends with him. I mean, I think other people are friends with Frank and I and I love that. I felt like I talked about this a little bit in my essay, like, I felt like my friends on Twitter caring for Frank was a way for them to care about me and that felt really good. I mean, I think that's pretty addictive. So, I think that’s why I haven't really been able to disentangle it from Twitter. My reservations have everything to do with like ownership and, and mainly control. Like, even when I when I want to find a particular photo in the corpus, because I know something exists I tend to have to search my Twitter for like, I remembered tweet of something that happened that day, and then go to that date. So I'm, like, really reliant on this company. I did also, like I downloaded the archive, because I wanted to delete my tweets. So I deleted my tweets for a while I was auto deleting my tweets. So there's some that I just can't get anymore. But, um, yeah, like, I wish that I had done this all is like a blog, but I didn't.

That's okay. That's okay. What I like is that, because you have maintained such control of Frank's corpus, and especially like its scale, you have the opportunity to create and recreate and reposition things without regret. I hope. I want to get through some more questions here, but I definitely want you to just be able to ask us, if we were the guardian of 80,000 bird photos, what would we do? Diane asked before you started noticing Frank and new Frank's behaviors, did you think of birds as individuals with different personalities? I'd like to actually attach Megan's question to this. I'd love to hear some of your thoughts on privacy and what we as humans are entitled, or not entitled to know and share an archive, that are non-human companions and acquaintances.

Ah, okay, wait, Oh, did I notice them as an individual and then privacy, right. Okay. I'm sorry it’s so early for me.

Okay. Honestly, I'm so grateful to all of our west coast fans, showing up at eight as I'm usually not awake at 8 AM.

When I get this thing, back in the right direction, um, I have been looking at birds all my life. Like when I was a little girl, I was completely obsessed with the ducks. I grew up in Norfolk, Virginia. There are inlets all around my neighborhood and, and I was completely obsessed with
mainly ducks. I like (inaudible) also. I really don't think I thought of birds as individuals in a weird way. I mean, maybe not that different from seeing like people in a crowd, but, um, but not being able to, like, totally put myself into the impression that they have an inner life. Um, so, so yeah it really was a big deal for me to like, get to know an individual bird and recognize that he was the same as me, you know? Um, so as for privacy? I absolutely think I'm like surveilling Frank and the new Frank. Um, I don't know what I what I'm entitled to. I mean, that's a that's an ambivalence for me like, a gray area that I think might be a problem. I think, um, I think this surveillance kind of goes both ways. I mean, they're always looking in our apartment windows. And the other thing is, I think I have really exposed myself as much as anyone I mean, as much as the birds. Like, for one thing it feels often like psychoanalyzing myself in public when I talk about Frank, but I think it kind of kind of describes my life as much as it describes Frank and the new Frank. I'm really interested especially, I bet there's reading about that, that I haven't read. I'm interested in that question. It's probably bad news for me.

Thank you. So I, um, I would like to open it up. So I can, so you can hear a little less of my voice. I would really like to open this up for you to ask questions of everyone else who is showing up today. And if anyone else wants to take a moment to speak up. Very happy to.

I'm grabbing a pen.

Okay. Ross, I was really excited that you showed up today, I was really I'm like Elizabeth, you have to meet Ross as someone who thinks about how to as a regular attendee, as someone who urges us to think about the questions from searching and browsing to long term retrieval and access to a -- what advice would you have received? Sorry to put you on the spot here, but what advice would you have for maintaining an archive of 80,000 photos, but really a personal archive, I guess, not necessarily meant for access and consumption and retrieval by others?

I don't know if I've got anything specific to that what I will. I think one of the things or the context of my question about the Twitter and it might be useful to other people is probably like you, Elizabeth. I didn't think I knew my little project was going like I started posting things there and through the API and then I just started really liking it and then I thought, oh, no I have to think about archiving it. Which is a lot like my regular Twitter account actually. One of the lessons I learned from my regular Twitter account is once I made, I was wrestling with like, sudden interactions with different tweets. Once I made it private. When I turned that public again, I was no longer able to find my tweets. So there's a tale of caution there about there is, yeah, like, they just never reindex my tweets, and I used to use them all the time. It's like this search index. And it's pretty terrible advice coming from someone who works in archives to say it like it. Everyone can fall into this trap, basically and I did, and there are ways to avoid it, but I don't know, be careful.

But actually, Ross that's something that Elizabeth and I had talked about yesterday, when we start to see projects as not necessarily professional practice, or creative practice, when things just start off as a Twitter joke shared between pals, bird photos that ended up in a group chat and then they start to take on a life on social media in a way that was not necessarily the intended platform but sometimes that is where you become aware of a project having meaning to others, and
sometimes yourself, so I'm really interested to hear from everyone here. Do you have ways or do you have different standards for yourself when it comes to the practices that you use to maintain your professional life versus your personal life? I can tell you that my file organization when it comes to my day job is a lot better than say all of my folders of research for my master's thesis, which were like renamed in shame. Don't go back into this because I don't want to remember that time in my life. Does anyone else have anything to share on the personal versus professional file management and archiving front?

Hello. Thank you.

Oh, sorry. I did you have something? Sorry about that. Yeah, no, we were just talking about um, yeah differences and how we manage our respective digital and physical lives, but when they bridge the personal/professional divide. I'm personally really interested to hear from Ashley, if she's got anything to say here, sorry to put you on the spot. I know that Ashley does a lot of work around digital archiving, personal web, all of this.

I don't know if I would know where to begin. I feel like kind of lately I've been so burnt out with work that I also want to burn down any of personal archives nice to start auto deleting my tweets, for example. But of course, I really love Elizabeth art and thinking around these sort of like, little tiny archives and tiny like, ways to sort of capture these things in a very intentional way in a very, like consent driven way, which is maybe be the internet girlfriend called project that I work on where everything is definitely coming through a specific lens and then has been like authorized by specific people. I think that is maybe at the core of an important to a lot of archiving stuff. If you want to, you want to destroy it destroy.

I have so many feelings about the ethics of web archiving and the ethics of social media archiving, that I do not want to make this a podium for those rants today. But Kimberly says when you have an emotional connection to your own archives, it's a lot harder to manage the material than it is in your work environment. 100%. Sherry asks, related to Ashley's response, Elizabeth, is there anything within this project that you want to be ephemeral? And that you're fine with losing the details of?

Wow, that's such a good question. Um, I can't really think of anything. There have been times when, because of my poor management, I thought I had lost a lot and it kind of revealed to me that this thing that I thought was an ambivalence was some sort of like emotional Band Aid. I think like I flipped the fuck out when I thought I lost like two months of Frank photos. So um, no, I think I really want it all. But I think about that some more. It'd be nice if I could slim it down, although I think I'm getting the sense that 80,000 photos to like information professionals is not that huge, which would be great. That'd make me feel better.

Is there anyone in today's chat who is accustomed to such large, numerically large data volume large? Is 80,000 photos a big thing or a small thing to the people in attendance?

This is Matthew battles and I feel like Jordan, you want voices in the mix?

So yes, please.
I'll turn my camera on. I think it depends. I mean, I'm not like a professional hanger on around archives and libraries. Like I hang out professionally around them, but I'm not an archivist. I think the question like about the magnitude, it sort of depends on and this is a weaselly answer, but it depends on what you think that magnitude can do. You know, like, you know, 100 photos 10 photos can be enormous, you know, and so impactful and so weighty and 80,000 can also be like a mere Bagatelle. I mean, it's sort of depends on what you're doing with it. And you know, I think about I mean, as I think about this really rich body of work, and I think you know the richness of body is an important part of this. These little bodies, these little bird bodies, compared to the enormous scale of this archive are beautiful to think about, but like scale and ratio begins to come to mind and how, and how can you play across the scales of magnitude? I don't know, if you said this before I was able to join, but is there a ratio between tweets and photos? Like how many? You know, how many tweets? How many photos are there for each tweet? Was every photo tweeted at some point or is there a gap there? Is that gap something that could be exploited and played with visualized or thought about? Those are the sorts of questions that I would begin to ask thinking about how to sort of start to not only like, contain and preserve this, but contain and preserve the ways in which it might be expressive?

There are probably 100 photos for every tweet. Maybe less than that. But yeah, that's that I think that kind of gets back to something, someone else said earlier that it would be really cool to be able to process you know, these photos in some way when I have them stabilized, and kind of explore them in it in a way that I haven't been able to do up to up till now through mainly a narrative played out mainly on Twitter.

I guess that is a good prompt in the way of wrapping up the conversation is Elizabeth, what haven't you yet been able to do and what would you like to do? I recognize that some of this is actually like it like these are emotionally loaded questions that now may not be the time to ask them. But is there one thing that you'd like to be able to do with the Frank corpus? And what is, say, holding you back from that?

Yeah, I'm actually had a chance to talk with my friend Megan recently about this, because I was trying to write about the corpus and trying to figure out exactly like my next moves, like both to conceptualize it for an essay and to, like, literally take care of the corpus. Um, so we talked about, we talked about basically getting, you know, getting these photographs, on, you know, onto a drive, that I could backup onto another drive that I can back up into the cloud that I could describe through the metadata that exists already, through the date, you know, the date chronology, and, um, and also, through making my own, like, you had a nice way to put Megan, like keyword vocabulary or something. Um, and so I, I think, kind of, like, what's keeping me from doing that, but I think I just need to do it, is the fact that it that I don't really feel like I can stop taking pictures. Um, I mean, I don't really seem to be able to do that. So I think ideally, what I would like to be able to get to, is a place where that's done, even though I'm still taking pictures, they're residing somewhere that feels stable and neutral to me. And then, hopefully, then I could have some sort of new workflow that would, that would be more kind of, like long term appealing to me. Um, so. So right now really I think that the Lightroom is the most kind of
complete view. So I guess I kind of need to export it. I mean, it's probably something really simple.

If anyone has suggestions for Elizabeth, she's provided her email and Twitter as well. I know she'd be willing to engage in more of these conversations. So Ashley and Matthew have dropped in links to Brian Foo and JR Thorpes work around visualizing large scale data sets and large scale bird datasets. But one of the things that Elizabeth and I have been talking about recently is archival accessions and where one can consider an archival fall, or an individual obsession to be complete? And I wonder for you, as you say that, you know, I feel like I can't actually start to work on this until I stopped taking photos. I wonder if because you write so beautifully about Frank's life and then the end of your relationship with Frank. I wonder if Frank himself would be a bird eye because there are multiple birds in Frank's corpus, but I wonder if first looking at Frank's life with you, and if that might be a place to start? Because it, unfortunately has an end date?

That's true. So like I could think of I could think of the corpus sort of how I originally did just containing Frank. Frank’s body. Well, that feels within reach actually.

And also super sad, too. So for anyone who hasn't read that, that new life post, Matthew dropped a link in the chat earlier. I cannot copy it and paste it again, but it is, it is it is an unbelievable, and really, by the end, like heartbreaking. Just retrospective on the life of a bird. And I encourage everyone to read that. Does anyone have any final thoughts or questions? Or, or anything to end up today? I'm really grateful to all the folks who are showing up for the first time everyone who came from California to speak it did show up and Elizabeth speaking at 8am. Are there any final thoughts for today or Elizabeth any final thoughts from you?

No, but if anyone has shy thoughts or late later thoughts, I'm very happy to hear about them on email, or Twitter or whatever. Maybe even email, I'd be more organized.

Thank you so much, Elizabeth, for sharing your work with us for sharing Frank with us and for really giving me a whole new reason to love the birds in my life as someone who's definitely been affected. I know there are several folks from our group chat in here. And I wonder if you all remember the day, was it March 20 that new Frank finally sat on your head for the first time like that, that was a really joyous moment for me at the very beginning of quarantine, when everything felt awful. New Frank on head brought me a lot of joy. So yeah, thank you all so much for coming out. Our next information maintainers meeting. Lauren, do you know the date of that? I'm not sure if we have a confirmed speaker yet, but third, Friday of the month.

I don't know what date right now. But yes, third Friday of the month.

And you so please continue to if it has been an awesome conversation for you. We are we do have some more actually artist talks planned tentatively for this year. But I am really grateful to everyone for coming out today and everyone who participates in these very wide ranging conversations about all the maintenance in our lives. So thank you so much to everyone, to Elizabeth, and I hope y'all stay safe. And thank you for being here again.
Thank you so much.

End of audio.