

Art Writing with Lily Olive

Hello and welcome to Down To Art. I'm your host Kristy Gordon, and today I'm chatting with Lily Koto Olive about art writing. So welcome Lily. It's so good to have you here. Thanks for having me. Kristy. So Lily is an Australian born artist and writer, currently based in North Carolina. Lily's artworks have been exhibited nationally and internationally, and her art writing has been published in the Brooklyn Rail Vegan and Art rated.

So Lily, I was wondering when you're sort of in the process of about to write about some work, what is the process like for you as you start to analyze it and start preparing to write a piece about it? Sure. So if I am doing a review that involves going to see an exhibition in person, the process would be, you know,

I would go to the exhibition, I would pick up the catalog or any kind of press release, and then I would spend some time with the works themselves. And I'd love to, you know, take photos of all the exhibition label texts and read any kind of, you know, historical background or any kind of press release or information biographies in relation to whatever artists are involved with the shows,

the works in particular. And then I would just sit with the works and think about them, maybe make some notes, you know, if it were to do with reviewing an online show or a show that I'm not seeing in person or an art book. Similarly, I would probably, you know, read, read the text and look at the images and then start it,

you know, as I would start like any piece of writing, just kind of coming up with a summary of the main points and then trying to create an outliner structure for myself and thinking about how I react to the images and, and where I see, you know, any kind of analogies to, you know, maybe like a past art historical movement or any artists that seem to be related and where they sit, you know, in terms of like aesthetic and dialoguing with the larger art world and art, art history in general. Hmm. Yeah, that's interesting. And it sounds like quite a process and good that you have a lot of like knowledge about art history as well. And then like when you're actually writing the piece, is there a certain kind of structure that you generally use about like how you analyze the piece?

Like what does it look like? What's the medium, what, I don't know, like when you're writing about it, is there kind of a, like a slight structure to how you sort of analyze it in words? I, I don't know that I have a set structure as of yet. I just start with noting, you know, maybe like colors or concepts and then try to think about what kind of conceptual meaning the piece may have.

And you know, some pieces are not as heavy on that, maybe more so, or you know, kind of positioning themselves. Maybe just, you know, maybe it's just about like light or color and form. So really just trying to kind of take a step back and think about, you know, what my perception of the intent of the pieces and taking some notes and then,

you know, kind of going into a deeper dive. So in terms of like an initial structure, I think I would just, you know, think about like where, like what kind of movement could I associate this piece with? This is remind me of any other particular artists, you know, what are, what, what's the primary mood or feeling?

Are there any certain colors or juxtapositions or imagery, you know, that may be familiar and why? Or if not, then why. And you know, what makes the piece unique and interesting? Yeah, no, that, that makes a lot of sense. So you're kind of looking at like the visual impact that it has and the kind of underlying like mood or kind of theme that it's like working with and the greater art,

historical like context that it fits into. And then I think I heard once, I think I heard some other art writer talking about like writing about art and how the first sentence is like the hardest to write and once they've come up with the first sentence, like the rest of the piece flows or, or sometimes the, the first sentence will be like the last thing they figure out what's your relationship with the first sentence,

how do you figure out how to start it? So, so that it's like somewhat interesting or I can, I can see that that could be a struggle. I think when I'm thinking about the first, first sentence or for first few sentences, I kind of tend to think more, you know, if it's a current exhibition, usually I put that information up the front.

So for me I might put less weight on the first few sentences and more just kind of, you know, hey, this is what this is and this is how long it's gonna be showing, and this is who's involved. So more of like the who, what, when, where, why type information. Just so whoever's reading it, if they were interested in,

you know, like looking at the book or looking at the online exhibition or going somewhere in person that they would all have all that information kind of right up front. Oh, that makes sense. Yeah, Yeah. That's like good newspaper writing or, you know, yeah, that's a good structure. Well that kind of eases things up a little bit.

Yeah. So how did, how did you get started with art writing? Well, I think I've always enjoyed writing. You know, my family's my, my, my dad's a creative writer and he writes poetry. And so I think just having, you know, grown up in a family that seems to, to enjoy writing makes it more, I wouldn't say like come naturally I would,

I wouldn't say that it's that it's always easier or anything, but I think it kind of created some level of importance in my life just cuz I was around that. So in terms of coming to art writing, actually spent more time initially writing about music. So when I was in undergrad getting my bachelor's in Art and design, I was DJing at a radio station.

And, and from there I went to writing about, you know, bands and concerts and doing interviews and in-person reviews and got published in some magazines and blogs. And then when I moved to New York, I worked in as a publicist and I worked as a creative director for some art spaces and some galleries. And so I just started to write about art as well as, as music mores kind of like culture in general. And then in terms of artist interviews, when I was in graduate school with you, Christie, the New York Academy of Art, I, I started an art website called Art Rated and that just was involved, one of my colleagues at the time, Jonathan Beer and I, we teamed up and we just felt that it would've been really kind of a neat thing to capture our classmates in their studio.

So we just went from studio to studio and interviewed people. And then from there it just grew into like a larger interest, you know, from starting to kind of meet some larger artists and do stuff, you know, in person as well as getting contacted by galleries and being asked to, to write, you know, I review their shows. Oh,

that's interesting. So galleries like started contacting you and stuff. I love the d i y approach that you and John like started it and then it just started to like take off. That's interesting. So galleries were like reaching out to you and which galleries were reaching out to you? Oh my gosh, it was probably like 10 years ago, so I can't,

you know, I'm trying to think of who, Oh yeah, it's probably changed, like who's Around. We went to Mannequin Contemporary and interviewed some artists there. We went to some art fairs. I mean, it was just, it was, it's quite a lot of galleries and so it's just, you know, once they start seeing that you're interviewing their artists,

you know, if someone's being represented, then you're gonna have to liaise with a gallery often anyway just to, you know, get, get images or kind of, you know, you might have a little bit of back and forth depending, we, we also just organize stuff ourselves with our artist friends, you know, being artists in New York, just kind of,

you know, I, I felt like it was something that I could just kind of reach out to an artist I like and be like, Hey, you know, I like your work and, and you know, we have this website and we really enjoy visiting and meeting new artists and building a community and we, we'd love to, you know, check out your studio,

can we come? Or if it was this particular exhibition artist we'd, we both really liked, we'd like, Hey, you know, how do you feel about us, you know, writing a review and, and I, I don't think we've ever had anyone say no, No, of course Not time. So it's just, you know, it was a really great way to kind of build,

build a nice like artistic community and meet new people and new artist friends and spend time in people's studios and, you know, learn about other people's processes. Yeah, that sounds amazing. I mean, it is such a great way to basically get to meet like any artists that you like that you wanna know and a good way to like connect with galleries too.

Are those the main, I mean, and it's really fun to write about art and sort of think critically about art. Like, would you say those are like the main kind of benefits to like being an art writer? Not that there has to be benefits, but these, those seem like really great things. Yeah, I mean, I think it's,

I think for me, you know, it's also like if you're a, if you're a, a fine artist yourself, I mean, you know, you could take someone like Jerry Saltz, like he actually started as an artist before he got into art writing, which I find interesting. So, you know, but even if, if you re if you follow him on social media,

you'll hear him kind of, you know, joking around about just like joking, not joking, just about how, how difficult it is to make a living as a, as an artist. And I think, you know, he's like, you know, come on guys, you know, you really should care about this because there's really not that many,

you know, remaining art critics left, but he is, you know, the real deal and done tv. And not that I'm not, but you know, I'm, he's, I, you know, when you reach a certain level like that then, you know, I think you can kind of like, you know, have even more access to artists into different ways.

But from, from my point of view and where I'm at with it, yeah, I think meeting people, expanding my network and then, you know, being able to focus on writing and getting, you know, I feel like each, each time the process is a little different, a little more unique, and then you learn something about your own approach to writing.

So that's satisfying in and of itself. And then of course, it's always really neat to, to get published. It's like, you know, it feels good. Yeah. And it feels great to be able to promote other artists and like help other people out and yeah, it's, it's interesting to do it and then think about, think about that process and with your own work as well.

It helps you kind of, I would say, you know, like for example, like I, I know that you teach Christie and I've taught art as well. We both, you know, have, have been, you know, worked as, as as artists as well as being on the other side and teaching other people how to, how to, you know, create and paint. And it's just a different way of thinking. And I think it helps kind of shape a broader perspective at looking at, at art. I was totally thinking that too. Like I almost feel like teaching is like the next level, like an extension, like once you finish all your schooling. But

I want to keep learning always as an artist then teaching is almost like the best way to kind of keep learning actually.

Like, you know, and I feel like art writing is like that too. Like it keeps your brain sharp and like keeps you thinking critically about art and sort of researching what's going on in the art world.

And it's like a, I think it's a really cool way to keep like really engaged in what's, what's going on. And also, I like what you said about Jerry Seltz,

like I think maybe, I don't know a lot of art writers that are really good at it, maybe they started out as artists. I feel like artists, I don't know, we have like a unique way of being able to look at art that's like really involved with the art. It's not just like, I don't know, intellectual or something. Yeah,

I mean, you know, if you live it then you kind of like anything, if you're teaching it and you're doing something that you instruct as well, then it's really like kind of your world and you're so immersed that I feel like it makes it easier to explain it to other people. I mean, and likewise, I think that, you know,

the more you talk to other artists, the more you really like focus in on their work and engage and kind of go deep with it, then I, I think the benefit is just, you know, being able to kind of expand your perspective and, and learn more about the nuances and different techniques people have.

And maybe, maybe you choose to bring 'em into your own studio,

maybe you don't, but Totally. But either way, you know, I feel like it's, it's a great way to kind of build community and, and stay engaged and, you know, I love being able to help other people get their, their works out and, you know, seen by more, more people. Totally. Yeah. And then like,

how do you like pick the artist? Like when, you know, when you're, when you're gonna be writing about them, how does that happen? You know, I, I'll say like when I was in the music industry, when I was doing that professionally, like writing professionally or doing press releases and, you know, writing biographies for people sometimes,

you know, often I love the music. Sometimes if you're doing something, you know, for, for an income, you, you're being put in a position where you're having to craft material, like creative material about something that you may not be that a hundred percent authentically Right. You know, drawn to or it might just not be your style. And so I felt that when I started writing about art because,

you know, it's like a, you know, a side, a side passion and some, I really wanted to be able to pick work that, that I felt excited by not necessarily work that is anything to do with what I do, but if I'm, you know, picking who I wanna write about, it's like, wow, you know, I,

I think that that person's doing something really unique or, you know, I love, you know, they're, the way that they're such a like painters painter and you know, they're luscious brushstrokes or maybe I'm interested in, you know, video artists or installation that I find inspiring and really just think about, you know, who, who would I love to learn more about?

Like who would I just love to talk to? You know, like, like, you know, who would you just love to kind of sit down and have an excuse to chuck and, you know, get to know somebody more.

And you know, like you don't always have to, to say, obviously you don't have to say yes to like, any, any, you know, anyone's, you know, the galleries will pitch you and of course like you'll get tons of, you know, stuff into your email asking you to write about people and you'll have your friends ask you to write about them. And there's only so many hours in the day. So I think it's just kind of prioritizing what you think is you're most excited about.

Yeah, for sure. That's interesting. So you would get a lot of galleries pitching to you. What does like their email typically look like? How do they pitch? Well, I mean it just depends if it's a

smaller gallery or a larger one. But I mean, you know, I guess the standard thing is they'll, you'll get on their, their press list. Like you'll get on their email list and then you'll get press releases. They're, you know, sometimes they're enclosed, sometimes they're in attachment, usually it's some kind of mail list email. So sometimes it's just you're on their list like for like David's Warner or something. They may not, they may or may not contact you directly. If you, you know, get in there with the larger galleries, then yeah, you can start, you know, working with them directly. But otherwise, you know, maybe you'll start getting on their list cuz they're aware of you as a writer. And so you'll be, you know, maybe invited to like a press preview where you can go in and see an art show before it opens to the public and have a chance to, you know, meet the artists or you go into the gallery and see the works ahead of time. Oh really? Yeah, which is really nice. Like you'll get invites to art fairs and No, it's definitely perks. I wouldn't say it's always That's interesting. Yeah. Or like, you know, when you build, develop and develop relationships with galleries and you've written about their artists before, you know, they might be like, Hey, you know, we have the show, you might be interested, here's the press release and these are the dates and please let us know if you wanna set something up. So, you know, the more you work with like certain galleries, the more they probably would get to know you too. Ooh, that's Great. You build a relationship. I like the idea of galleries reaching out to you instead of us always reaching out to them. Yeah, well you're kind, you know, doing them a favor, not a favor, you know, of course. Like no gallery's gonna, most galleries are gonna want, you know, someone that's helping to get the word out about their artists. And you know, obviously if you're doing it yourself, it takes a little bit of time to build up, you know, our readership or you know, have enough people coming to, to your site. But, you know, even like a small blog, you know, like anything like a, like a small gallery or whatever, like people come by and you never really know who might be following you or reading or, you know, catching your, you know, article that day. And yeah, you're kind of might be, you know, have some followers that the gallery wouldn't have access to, you know, personal friends or connections and other parts of the world that, you know, you might be helping the artists connect to get a show or maybe a new collector or just, just getting more people in to see their current exhibition that you're writing about. So Yeah. And then I guess like I imagine sometimes you're kind of given maybe assignments. I don't know if the Brooklyn Rail or any of them would give you like, and that would maybe be tied with a show or something, right? Like when an artist is already having a show and then, and then you would get, would you get like an assignment ever from like a certain publication? Yeah, yeah. I mean I have been given assignments and I've also, you know, had publications say, Hey, if there's something you're interested in writing about, let us know. Oh, and they'll give you options. You know, I, I did several reviews for the Brooklyn Rail and so I was reviewing some of their art publications, art books. Oh, I really love Alice Meal. So I did, I got to review an art publication about some of her work and that was really neat because, you know, you get a really nice cool, shiny, beautiful new book in, in the mail about one of your favorite artists. And then you get, you know, get to sit down and immerse, immerse yourself in it and look at the images and that gets a bit meta as an experience because you're writing about writing. So it's, that's, I mean, that's a whole other, that's a whole other

ballpark than like doing an artist interview or an exhibition review. Yeah. But they have a great, you know, most, you know, newspapers, they, they have a whole editorial team and it'll definitely make you a better writer. But it's, it's, you know, the first few times you do it, it's quite, it's quite difficult just because you're going back and forth with an editor, but a good editor will help you learn to tell your story in, you know, in, in a more common language that makes sense for their publication.

So you kind of learn how to craft your writing into what makes sense for them. That's really useful. Like with artist statement writing, everyone always complains about artist statements that are like, too, just don't make any sense, like too, like philosophical or something. It seems like good practice to be grounding art writing and just making it like accessible and easy to read and that kind of thing.

But then, but also I wanted to ask, so, and then if an artist was like sort of reaching out to you directly, what suggestions would you have for any artists that went to sort of try and maybe get their work before some art writers? Did that ever happen? Did, did artists ever like reach out to you Directly? Oh yeah.

What Would be an effective way of doing that? I mean, of course it all depends. It still all depends, but like, what would be a good way that would be considered at least, or whatever. I mean, I think it's like when you approach a gallery, you know, if someone wants you to write about their work, it kind of needs to make, you know, you would hope that they would've looked at your, you know, your website or your publication. Yeah. I don't know whether it's in print or in online, but like for example with art rated, if people pitched us sometimes it didn't make sense. Yeah. The work that they were pitching. And in that case, you know, you know, if I didn't know them and it was out of left field and the work they were asking me to review just didn't make sense, you know, and you have a lot of emails, sometimes you don't always get to get back to have a chance to respond to everybody. But if someone comes to you and it's like, Hey, you know, I checked out your, your website and I've read, you know, these articles and I feel like maybe, you know, my work kind of seems to, you know, yeah. Might be, it seems like something you might be interested in writing about based on, you know, the other articles. Like just to kind of show that, you know, they have reviewed the publication that, you know, they have bothered to look at some of the articles. It's not like you have to read every word but just, you know, take, take a look and see what kinds of work that people seem to be writing about. Because you know, if it's like a, I don't know, like a, a publication that's only doing like video and like 3D virtual reality, you know, exhibitions or something, then you're not gonna pitch them with like a, you know, classical realist show or like vice versa. Or maybe someone's just focus focusing on figurative art. You probably, you know, and some people are just open, you know, they're writing about whatever they, they like. But yeah. But that's at Least that's good, like a good point. That's actually a really good point. I mean it's always like useful. I mean we should always do that with, with like approaching galleries or curators or, or whatever. But actually that's like a really good point. That's a good point for all applications that we make, I feel like to sort of, I think that's a good way to start like, you know, based on what I've seen of either your writing or your, if it's a gallery or a curator, you know, I think, I think that's good. Smart. Yeah. Just so that they know you've, you know, if

you're asking someone to invest time in helping you, I mean, if, if, if you're just representing yourself and you don't have a gallery and you know, we, and we don't know you personally, then yeah. Just to be like, Hey, I looked at your work just to, you know, you know, because sometimes you get messages where it just seems like someone's just spamming you and they're not actually, you know, they don't really care. They just maybe might want totally like a publication. So then you're like, well then like, why would I wanna write about your work if you, if you haven't, you know, bothered to look at the website, you know? And especially if it doesn't make sense, so, but you know, you can usually kinda tell Yeah, yeah, that, yeah, that, that like totally makes sense. And then like, how is it, like what are the deadlines usually like when you work for various publications? I mean, it just depends for, you know, for print sometimes like three or four months out often because as, and then could be, it could be even further if you're, you know, needing to receive something in the mail, like a physical object. Although now, nowadays I'm sure you could probably get something emailed as like, you know, and a PDF or, you know, have access to the materials a little bit faster. But still, if it's something where, you know, you have to, you know, read a large amount of text and like do some like serious analysis, right? And like then you might need more time. Whereas if it were, you know, an artist interview for a blog, I mean, you know, you have to factor in publication schedules. People, you know, usually have an idea of what they wanna write about and then you have to fit it into their public publication schedule. So, you know, if you ha if you know you have a show coming up, just say you have like an exhibition that's, that you know is gonna open, I don't know, six months from now, like, I think it wouldn't be too soon to start contacting people to let them know, like looking for blogs or looking for publications. Cause then I think it's always better to give people more time than they need. And I wouldn't underestimate, you know, that people may already have a schedule of work that that's already in line to be written about For sure. So you just wanna get on their radar, so you know, the earlier you can do it, the better. Yeah. Yeah, for sure. And then like when you're writing, say for like the Brooklyn Rail or something, did, did you ever get like really tight deadlines where it's like, I think I've read maybe another art writer, maybe it was even Jerry Saltz or maybe, I don't know who it was someone talking about deadlines, and I think you might have mentioned it when we talked before too, like just about how much harder it can be like to if you have a tight deadline and just like, I don't know, trying to be cognizant of that. Yeah, I mean if someone, I, I think that people like for the most part, if they can try and avoid that, they will, like, they'll try to, you know, plan stuff as best they can, as best they can. But yeah, I mean, you know, if, if someone needs you to go out and check something out in person, you might not get that much notice. I might contact you and be like, Hey, can you go, you know, see the show and you know, is it possible for you to get us something in the next, you know, week or two? Because then that would, you know, but, but I think that that's unusual. I mean, I think that usually you'd have a few weeks because if someone invites you, for example, if you, you know, like if, if I knew I was gonna have an art show or I, or, or I wanted an artist to come write about work, I would try to, you know, get them in the studio to see the stuff before it was even in the gallery or I would invite them to the gallery ahead of time because you want something, you have to give people a

few weeks, you know, to edit and to, to publish even for like a smaller blog For sure. Yeah. Yeah. Totally. Yeah.

So I guess my last question would just be like about any adaptations that you see, like in the art world and with art writing because of the pandemic? From what I've seen, it seems like there are more and more online exhibitions and you know, learning about different outlets that are doing like 3D virtual tours. And I think, you know, in terms of adaptations, I think galleries and museums have had to learn pretty quickly how to set themselves up to be able to be more virtual. And in a way that's kind of nice because it means that you can experience an exhibition even if you can't be there in person. I mean, most stuff is online anyway, but to be able to see, you know, stuff into a 3D space gives you kind of an, an interesting perspective. Mm. So I feel like I've seen more online exhibition opportunities, you know, and then there are companies like, you know, Microsoft that do like 3d, 3D kind of like virtual reality art experiences. And I just, there's, there's so much happening kind of in that realm, like more and more. And I know Christie, you and I have talked about NFTs and all of that, so I think that like, in terms of adaptation, of course, like we all hope that we can, you know, be in person as much as possible because to me there's nothing like sitting in front of a piece to see it in person, to be able to experience it fully. But that being said,

I love the idea of being able to get access to people's work and experiences, you know, from anywhere in the world. And so I think that, I don't really know, I think that people are trying to adapt in that way to make it easily accessible. So that's totally, you know, in a way Yeah. And in a way that makes it easier to review work if you can't be there in person.

That's true. Yeah. Actually, I thought of one other question. So I guess that wasn't the last question. What, what advice would you have for someone who wants to get started with art writing? Like how do you pitch, you kind of got into it, you sort of created your own op, well you were already doing it for the music industry and then you kind of created your own opportunities like with,

you know, art rated and everything, and then it just started to take off. But what I, what would it look like for someone to like pitch themselves as a possible writer to some publication like Brooklyn Rail? Like how, how does that work? What does that look like? You know, I think it does help if you have prior writing experience,

you know, I think it, yeah, would be helpful for, you know, a publication if you're gonna try and go into print. I mean, they're probably gonna wanna see a writing portfolio. So, you know, at the least I would say, you know, collect past pieces of writing, maybe you've gone to school and done about, you know,

maybe you've studied art, maybe you've written a thesis, maybe you have written about art that you, that you're interested in like as an academic paper or maybe you just have never gone to art school and that's okay too, but you're just passionate about it, you know, in which case, either way I would say it's helpful at the least you should have,

you know, a, a zip file or a PDF of the different pieces of artwork that you've written about. You know, I think like best case scenario is you've taken the time to build, you know, a blog or a small website, doesn't have to be anything like super polished or, you know, expensive to do, but just have a place where you're writing is,

is easy and able to be, is easily viewable. And then you can just send that link to, to different publications and they can, you know, read what you've written in the past. Oh, Would it be like,

would it be good if there was, you had like, your own blog that was just your writing, or if your writing was on different sites,

could you send those links or would that not be quite as good as having put together your own kind of blog that sort of had it all put together in one spot? I don't know. I mean, you know, I'm not an editor for a news publication. I've only ever really written, I mean I've, I've, I've been an editor, but for online I would say,

I think individual link links would be fine. But like, if you're pitching yourself to be published like in print or something, I think that it would be important to collect all the different pieces of writing in one in one place just to make it easy for someone to view. That's cool. Yeah, that makes a lot of sense.

And what, what would the sort of like, I don't know, what would you say? Like, I know sort of generally if I was applying to a gallery, I would be like, oh, I wanted to introduce you to my work, you know, in clothes or some images or, you know, and then I'd be happy to show you more and maybe a range of studio visits,

something like that. What would you kind of say? Like what would, what would the email look like? A lot of, I would get started with like, you know, maybe some, some larger blogs. I mean there's tons of like larger broad blogs and online print publications and they really need people. I mean, you know, you're not necessarily gonna get paid no.

So you're volunteering your time in the beginning. Yeah. But maybe you need to do that just, you know, just to, to have the experience. So I would say, you know, read their websites. Most of them may have a list of review or submission guidelines. Oh like I feel like a lot of larger places do. But if they don't,

you know, you can always just, just contact them and say, Hey, I'm interested in, you know, submitting a review and maybe you have something specific in mind and you just propose them on that, hey, this is a great show I feel really passionate about and you know, I think your platform's wonderful. I would love to be able to contribute and you know,

how do you feel about this? Can you tell me more about your guidelines? You know, what's your, you know, you know, do you have any like editing specifications or people I need to work with? Like what do I need to do? That's smart. That sounds really professional. Yeah, that's like really helpful. So are there any ways that,

like being an art writer and writing about art so much, ha have you found that that's sort of influenced the way either your own studio practice or, or just the way that you maybe write about your work? Interestingly enough, I think it may have helped in some ways influence like my approach to painting. Cuz I do kind of think in terms of writing,

you know, I'll kind of take some notes and I'll write out the ideas and the thoughts in the very beginning. So maybe in that way it's kind of translated back into, into my studio practice. That's cool. Yeah, I can see that. That's interesting. Well, this has been so interesting, Lily, thank you so much for sharing all of your knowledge about art writing.

So where can people find out more about you, about your art and your art writing? Thanks for having me, Christie. It's been so much fun. Really enjoying talk to you. Talking to you about art and art writing. You can find out more about me and my artwork and my art writing on my website, which is www.lilykoto.com.

Also, I'm pretty responsible on Instagram, so anyone wants to follow me or you know, send me a message there. That handle is just at Lily Koto. Excellent. Well that's wonderful. Well, thank you so much, Lily. Thank you, Kristy. Bye Bye. I hope you've enjoyed this episode of Down To Art, and if you're interested in any of my classes or seeing my paintings,

you can check out my work at KristyGordon.com or look at the online classes I have at KristyGordoncourses.com where you can learn about my online art mentoring program as well as the different streamed online classes that I have. If you've never taken any of my classes, I would suggest you start with the self-portrait class. So thank you for joining us today.