

Audio file

[Tutorial Belen.m4a](#)

Transcript

Yes. Yeah. Is she on the phone? Maybe.

Some stuff, some stuff. Hi, Liz.

Thank you, villain.

Thank you. Please. I was thinking about can I start by the workshops? Yeah, yeah. In the workshop. The workshop is a a sort of space. It's a space that it's related that this is where I will try to approach the the stuff like from education, from this idea of a colony and colonialism. And they're all the colonization, the colonization. And. Like rituals in the sense of temporalities. For me it's very meaningful.

Do you have your part? Yes. Hi. Hello. Right, right. Hi.

For me, it's very meaningful this approach to your research. Through workshops, it's a form of approach in. Of approach in research that could have been very different. It could have been like through only talking, only reading only like there are many forms. But this is a form that it's very like. Constitutive it's like meaningful of it forms the research. It takes an important part of our informing the research and it's like. I will write in Spanish.

Yeah, yeah. That's like the collective part, the community based.

Yes. Yeah, it's the it's, it's it's form. It's like a form of educational form that is like meaningful for this research. So it happens this way. And from here you start and also this idea that everything that happens here needs to be documented.

Hmm.

That is also like a promise that it will become research and like this kind of not a promise. But it's like how it's going to be later on, like put together in a research. Yeah. So of all the choices of research. Is like one. This is like the one you have taken and now that you say about passing on something to your daughter, I think like. I think a lot about education because this will be of what is passing on what is like some sort of other things like so. If many of these efforts on decolonization are in question in

colonialism are taken through education. And why this? How this links for me with the color? There is something that we sometimes forget that these these the last which is referred to logos and this is referred to knowledge. If there was a way that we were an easy prey for. Was through education. So what you are actually. Buy workshops by finding ways of thinking, education and how these workshop education, this thinking about this whole temporality and everything relates to your production. Is a way of questioning how we know. So this knowledge is incomplete in our case. This is my approach, it's incomplete. It's collective.

Yeah.

The idea that is incomplete it means to me that it can be built, built in time.

Yeah.

And it has certain forms of periodicity and has some sort of. Yeah, it's built in time and it takes like and it has a rhythm for being through the workshops and they have the wrong rhythm. They are not like speed up the if we think about traditional education, these very transactional form like we want both like to this type of schools in the French system.

Yes, that's true.

Yeah.

Like you get with your mind is like something that is empty and you're going to be filled. That's the deal. And that's the. That's the sense of education in most of the colonies that we are something very wrong and that we are going to be reformed through education.

Yeah. Yeah, yeah, yeah, yeah. Yes. Yes, yes, just reading about that.

Yes, exactly. So when you go into making the workshop as a form for research and as an artistic form, I think that you are thinking about. Knowing about the psychology, these logos in the echoes about the echoes as something incomplete as something collective, it's important for the whole labor of colony that things are like man made. So it's like mine as the main you know, how can I say character or subject? It's a historical historical subject, yeah, so.

Yeah.

When even in a small gesture, like having a workshop for people, products produced collectively. And you can see like the tensions for someone takes like much space where someone is very quiet, you can acknowledge all these tensions. That is the type of education we receive this a very vertical education. So tensions are minimized. Everything is structured in a way that it can be that we can be easily reformed.

Yeah.

We can easily. Understand as series of hierarchies and categories that will allow us to function in our places into this. So the idea that knowledge is collective for me in its way also questions. The singular. Historical subject. And say maybe there is a way that can produce knowledge. Can produce knowledge that can. There is a a form of collectiveness that can emerge from this. So it's incomplete. It's collective and the other thing that it's it's important to remember that it's creative. If one thing that is extracted. Because that is one of them. Main aims of colonial. The colonial yeah. Colonial actions. Yeah, it's like.

Systems.

How can I explain? We all have like some sort of symbolic capacity like. We can the fact that we can play with words that we can make jokes and all this. That's some sort of symbolic capacity and it's like something that is extracted from. Through not being able to rest through a very poor educational form like the very strict educational system is their symbolic capacities or their their creative capacities. So through this workshop.

Hmm.

What?

You also reconstitute the creative, so how can you refer to a very like? Strawberry, like the text like the one we were reading, like through other examples that maybe we all know do not like consider related or saw but in the way you talk in the how you talk in your tone in all the form there is when you're reconstitute to people, even though if they are not mixed raced or they are not Bible. Some. Creative time, time for creation, time for exercise, their symbolic capacities, and when it is related to knowledge that is also form of. From education and art practice like approaching this whole colonial stuff. And then here comes the echo. This idea of knowing of knowing the knowing. I will call it the world because I'm not. It's not really my my field ecology, like in a very strict sense.

Yeah.

But how we know the world? What colony does to us in its many forms? It's to produce structures for knowing. The directors for knowing the. The structures that are imposed and that we all are, they are produced and reproduced. So through education, what we do is we reproduce this.

Yeah.

And it's also this production and reproduction is very active. So in how we know the world in the categorization of the world. So it's not possible to say like this is the tree I love. But this tree is the species and all these things and it's located here.

Hmm. Yeah.

What we need sometimes to see is that. That form of classifying things or that form of locating things exactly where they are. Was by for extraction and when things are very normal, they are easily can be easily taken away. Is the whole thing of standardization in. I don't know. Like you have very standard things, very standardized things so that they can be easily produced easily like keep the system going.

Yeah.

And the same goes for the.

Yeah.

So-called natural.

World.

Has to be classified. It has to be like it has to be presented as something fixed as a fixed understanding in the most traditional sense as a fixed understanding with fixed categories. So when you from an art perspective, which is from an artistic perspective, what you're also doing is like reading this. Reading, I don't know if you're using nature or, but I will use nature. You're reading this world. You're restitution to yourself, these creative capacity. By reading by the act of reading this world by the act of naming by the Act of having workshops, and that restitution, that capacity.

Can you write renaming the world renaming? Is that what you said renaming the word?

Huh. We're naming the world. And there is also something that I think that is interesting that is the use of voice. Which in educational contexts. Like the use of voice is very like. It's very disciplined like this. You have to speak in a certain tone in a certain rhythm. You cannot be too loud, too quiet, or yeah, you cannot be. So when the moment you sing, there is also an exercise that is not expected to express. Sometimes knowledge or in spaces, so that's also something that.

I didn't think of that.

So there is some some. Ritual form in the use of voice. Because you connect all these use of voice to. There there was like something that was very like moving about, that that even without any of the installation of installation pieces, you can connect to the

different moments of this that was like. Yeah, I can. I can connect to this. So from another also another thing that I was thinking is that sometimes colonies.

Remove the boys.

Colonies are portrayed as the luck. We are in luck. We are in eternal lack of. Development. We're in luck. We started work. Yeah, we started on the wrong side of the tracks, so it's almost impossible to ever, like, level up.

Yeah.

So that's how I so from this leg colonies are usually represented from this leg. But people like, let's say Walter Rodney, what they do is said like, no, there was no such luck. There was a production of that lack, an active production of that lack that produced like migration produce like. Climate and will continue to produce a lot of disaster. But this lack was produced. So what these type of efforts to it's like to? Ecologies of knowledge. Is to produce ecologies in plural of neurologists, also in plural. Things that can be. As things that can be, how can I say? Coexist.

Oh my God.

Because in this idea the of the luck and there is like. One knowledge that has to be accepted as final and is not. Expressed in our identity cards. In many, yeah. But in this idea, it's something incomplete. Collective, creative.

Been saying.

That would be my my first day please.

It reminds me a lot of what I've been reading this guy. Malcolm Ferdinand.

Hmm.

References to no, this one. Who? So he looks at the.

That's ego talking.

Decolonial ecology from many different perspectives, but always from a Caribbean perspective. He talks about this double fracture, the duality between, yeah, environmental and. Remnants of colonialism colonialistic systems, which are still today, and he speaks about. Noah's ark. If I remember, it has these two ways of looking at it that two ways of. Two ways of. OK, I'm going to see two ways of looking at it, but I that's not what I mean, but it's like. This the. I need to read the first part here. Yeah, he speaks about worships, right, Noah's Ark and the slave ship. The slave ship being the way that

we have always been. Now like has inherited from colonial systems and whatever we are still in like a. Yeah. Slave ship hold space place and then Noah's Ark is.

Yeah.

Other side of the coin coin, which is. Which is seen in like Monash like. I think Colombo I think in Brazil it's like running away and creating new communities for because of survival, you can't go back there because that's how it is there. So you are going to create your own community elsewhere and and run away.

Yeah, yeah, yeah.

Friend yeah.

That's right.

Like is like flight. The flight departs which is seen today also in.

Right, yeah.

All those you know, research to go and live on Mars instead of on the planet because planet is, is. So we just need to leave and run away. And he suggests he says.

The. For yeah, yeah.

He looks at this. He calls it world ship.

Quote.

Politics of encounter and the worship. So yeah, he proposes this meeting of others. That's a really nice this one. Like the different types of.

Oh.

Types of. I don't know. Peoples inherited from the slavery system. And then yeah, you should. Also I can send you this book. I have the.

Ohh come. Take a picture.

Whole book if you want my sister send it to me.

OK. Yeah.

And and he has this figure of the shipmate, which is the meeting point, the the person who. Will. Stop running away and the person who will stop being on the slave, or who will still be on the slave hold but meet, become with and create something new or world.

OK.

Oh.

Yes. This is the exit from the world and this is the **** the world.

Unless yeah. Exactly. Yeah. And that reminds me of. What you were just talking about here? What brought Walter, Rodney and? The production of lack lacking.

Yeah, he talks specifically about the production of Africa like that because for me, it's very crazy. But sometimes people talk about Africa. If it was as if it was a country. Yeah. And so it's like it was a production. Production of.

Yeah. 1.

And all the. Like true slavery and the boats, like how many?

Right. In.

Generations of intellectuals were lost. So it was a production of a whole of a void. It was an active production of that. And so was in the Caribbean and you, you have many other places that it was.

Yes. Yeah.

Hmm.

Please just to get a better idea. This is when you try to leave the world, like when you're going to Mars, and this is the noise ark.

Yes.

Kind of. And this is the politics of wording. This is when **** the world but you.

Yes, exactly.

Stay in the world.

Yes, exactly, exactly. You, you stay in the current way of being, which is not.

Yeah.

Doesn't include everyone. Tendency. I will, at the expense of the world of others.

Yeah. My expense. Yeah, that for me it's like where we are in life like this is like, yeah, this is living. And this is like more or less like wear drugs.

Start to score, yeah.

Like the drugs of work, like the drugs.

Yeah. Yes, that's what you mean. Yeah. Yeah, yeah, yeah, yeah. 1 yes.

Yeah, it is the same like the scene of Warrior. The others elimination the sacrificer. It's like the script for that. There is something that it's really nice before. Just before the idea leaves my mind, this idea of worldship.

Yeah.

This ship is something beautiful because it's. Suffix that is used for duration. Oh.

All relationship I see what you mean. Friendship. Oh, that's great.

Yeah, friendship. So it means that we both are embarking on something. Yeah. So I.

Yeah, yeah, yeah.

Think that that is.

And duration has to do with time. Yeah. Which is also, yeah, yeah.

Which is here, so this is.

Oh, that's really nice. OK, I'll think of that.

Yeah, so this is this, this point iteration and and something very, very like needed closely to rituals is duration.

Yeah, exactly.

And also to this idea that. The ecologies, and it's like very over layered like so it's like duration can be seen like not only in the past present futures you know however you're seeing for your purpose.

Yeah.

Yeah, yeah, yeah. Yeah, yeah, yeah. But I think so. Now I'm reading this part where he looks at so this is the. These are the chapters where he talks about.

Right.

Reconnecting with and interspecies alliances and. Which is where I thought the ecologies.

We're.

Coming to question as well. Wounded there. And what was the other part?

Messy.

I think this is the one I'm reading now. Yeah, he sort of. Starts to make the link between. You're like you. Even though you are made to feel like you are separated from ecology, you are still constantly your your body is still thinking a really nice way of seeing it. Yeah, yeah, yeah, yeah. And I really recommend this book. It's really good. I I can't find it now. But he was talking about in his own particular case, he he was born in 85 in Martinique and even in his mother's womb, he was already exposed.

Yeah.

To colonialism in the form of. It happened. I think it happened in the 80s and. I don't exactly know when it stopped, but there was the use of this particular chemical in banana plantations.

Yeah, we have the same. Yeah.

Which the people who were working with on banana plantations were exposed to, and of course absorbed in the womb and whatever, whatever. And like there's no like, he doesn't say whether there's any like physical. A side effect or whatever, but he was his point is that he was exposed to colonialism or to this the the ship, the slave ship, part of the of the all these, through the wall and the connection to the womb. And he talks about Mother Earth and blah blah. And that's where he brings in the ecology.

Yeah.

Mm-hmm.

Part kind of.

Sorry.

No, no, I'm. I'm done.

There is like this also these. Yeah. Like like you can see in the use of in the use of medication like over the over the counter is like the common in in, in, in colonial in colonies like I would say that the former colonies because that happened, but it's like the. Yeah, people like when I came here and I noticed that people went on a sick leave or it was a what? Yes. Yeah. All the politics that's attached to it. That's right. Yeah. Yeah. Because it's. The sense of that is not the sense that you do because of the educational system. And you can, yeah, even reading thinking.

Where in the?

Basically, you think like our system is so ***** **. That's like the very interiorized stuff, but. The idea of that is also the sense of producing these structures that they produce. These type of bodies that are for easy consumption, quick consumption. So it's like and

you can see like many different examples of that. So there are bodies that cannot be tired and if they are tired and. Sick like. Eat this and then you have to. Go back into the flow or either reproductive work, work work or labor, yeah.

Yeah.

Ohh labor. Yeah, I'm. I'm not really sure where I'm going with this. I was trying to find a particular. This is the way he speaks about art. That art was also removed from kind of like what you said actually. But it's really the part about. Yeah, I haven't reached this space yet this page yet.

You know.

But it's, yeah, the part of like finding. Linking this thing I have with. Plants and I keep seeing plants and colonization because I don't have anything else than that, but it's. First of all, first and foremost related to this book that I've been reading about colonization through. Colonization of the new world through plants that looks like the history of. Plants that were taken from. Caribbean or South America? And like in the in the 14th, 15th century and. That were used. Specifically in medication looks a lot of medication, obviously like the kidney plant, the plant against the malaria and all these things and the knowledge and the knowledge taken from the indigenous people.

Yeah. And now it's taken from, yeah.

Take me to Europe. UM. And that's all I have so far and then I have this. Like a tree from Trinidad and a. Tree. For example or like the parakeets of London example. And I really. And then I was thinking well. Is it through the storytelling, through my stories, that this? Ecology aspect comes in.

I can I continue here?

Yes, please, please.

I think that. There is like there is this dimension that I understand that there is like this research that is not approaching plants. It has like the parrots, the London parrots. It has also like the the, the, the tree metaphor.

Yeah.

But As for me, it's fragmental. Sorry it's correct, but this way of selling things it's like if you want to look to any of this. Your looking it through story telling and through this idea of workshop.

Yes.

So it's this even in the way you're looking? This is how you're building this? Look.

Yeah.

So maybe how this can expand is through your as a response to your storytelling, or through telling many times the the things different settings and because. Shops and your boys for me are key. Yeah, as the way as the language, not static form. As the language of this whole research and then the and then this, that is more like a poetic image.

Yeah.

This will follow because this will be you're looking through this and this is related to the colonization.

Yeah.

Is related with ecology and it's related with a very particular. Knowing body. Let's call it like this. That it's a bipod. Should I say bipop body so we know. That we are. We have these involved, like these set of terms that are more related to what we can call. The. Theoretical framework and from this theoretical framework that we have like. Bravely, like the colonization ecology. It's. It could be interesting like to choose like to from all the perspectives. You're saying that you're going to go through the more Caribbean. And from this theoretical framework you will look at these specific let's call them objects or spirits, or you'll look at maybe the plants you'll look maybe to the parrots, maybe to the trees but not to know them as a social scientist, but to try to.

Yeah.

Question them and to find a poet with Ramesh. But this look to them is not going to be the same as a social scientist. It's going to be done through storytelling, through words. That's the way I see.

Sure.

The whole stuff.

So in a way.

You know, researching alone, that's the.

Exactly the the. Experiences of a mixed person part the upper back per person is going to. In for inspire. Be the be what dictates the decolonizing ecology part. If, if we look at the manifesto the way I wrote the manifesto title in that way, kind of.

Imagine seeing it that just to say whatever, like to singing or like having a a voice that reads that manifesto. It maybe it's not the whole paragraph, but it's maybe like these calls to action that.

Hmm.

Hmm.

That you need to. It can take many forms, so we're going to do this research and then what form can it take? How it comes to existence? Let's call the coming to exist. It can be the manifesto. It can be a film, it can be a film and sing. And can I. Singing is right. It can be like a mix of that. And it can also continue here at the workshop, the worship can.

It couldn't keep on understanding.

And can fit manifesto from this notion of incomplete knowledge and collective knowledge. Because what happens with many manifestos of the 20s of the 20th centuries? Is that they are presented as calls to action that are finished.

The finite. Yeah, I thought of that when I was reading that 100th manifesto book. It's like, what's next?

Yeah, and. Very late, it's. Yeah. So it's it's almost like a something that is very prescriptive prescriptive. It's like this is so. What happens if it's more like? Something that can be built as, as the circumstances that have built they are not finished.

Yeah, it's like a process. It's a. The manifesto is not, is is, it's a cheapness.

It's a shapeless.

Yes. Manifesto is a ship.

Yeah, it's a. It's a duration manifesto, yeah.

Yeah.

OK, I have one more question for you. Or maybe 2?

And.

Where did I write it? Would you speak about knowledge? It is. Related to have been so, this forest library installation I made. Has been very. It's been in my mind a lot and. And then Marietta was like Forest Library, future library. Think about that. Maybe and. And and the reason why I thought of library in the 1st place. Because I was trying to imagine. What is a collective space of knowledge called and I that's and I thought that's library.

Hmm.

A space. There. There will be my knowledge, the knowledge of other people and was similar to my context, but also by extension, in addition, knowledges of other people of other non humans of other than assembly. Is that an assembly? Yes. Yeah.

Because the the very the very form of library is very colonial in some it's a very specific selection. No, I'm not saying all everywhere, but how it came to it. But this form of.

Or is this again Oscar saying the same thing? Yes. Yeah. Yeah, yeah. Yes. Yeah.

The assembly knowledge.

MHMM.

Like. Yeah, that is something that. Assembled knowledge. Yeah, that that's how. Many things are. I think the absence the problem of a state that we do things through that like who is going to do that? No, no, no, no. Like at least in it for a compromise.

Yeah.

Yeah.

Yeah, because I thought of, like, Parliament or Council. But like you said, it's all it. All it was all words that made me think of the current system that we have. Yeah, of yeah, of, of making decisions.

And even in in the. In these table that you have that you have like the exiting and the and the stay in staying in very bad condition.

Yeah. Yeah, yeah, yeah, yeah.

Yeah.

Very factor place. Maybe that can be what if you try to do these metrics with the with your terms, yeah. What what could be what for? For assembly? Maybe it's here.

With my words. Yeah. Ohh, that's a good idea. Yeah, do that.

And meanwhile, libraries going over there and then here it's like double, I don't know, I don't know but.

Yes. Yeah, that's a good exercise.

Yeah, just, just, just for the fun of it. Like with it also I think that.

Yeah.

One important aspect of. Of making the thesis is that of course you have to think a lot and work a lot, but you can also like. Take these tools. Yeah. And make like these three versions. Yeah. But it's also very, like, playful way of approaching something that it's very sad.

Yeah, yeah. OK, good. I'll, I'll do that. Thanks for that world shoot. Oh, yeah. There's a lot of things. In here now.

And it's and it's and it's like this idea of world ship as you think about it as an actual ship. We have all this Caribbean stuff. This is something that will allow you to sail in between where we are and where we belong to.

Yeah, the way he described it at some point is like. The. The world ship is that hold where the slaves were, but with all the walls of the ship. The physical walls were moved, so it's like. It is no longer hold. It was the hold. It's no longer a hold because it is in relation to the water right there and to the sky and to the sun. And because it's complete, it's. An open ship I. Thought that was a really nice.

Yeah, it's an open. Yeah. And and sometimes this, this, these parts of the world that in the type of education we receive become so secure they become like as if as fixed as it has always like this been like this sometimes when you dismantle.

Hmm.

This and started to see how a clock is made. Then you find a lot of. Stuff.

Yeah, new new contacts or new connections.

Or something that you will make work like just like your workshop. And it doesn't mean that it has to work in the same way. As our schools. You have the guy that talked a lot of. The guy that talked about a new will have someone that is more shy and trying to find like a choir like an assembly.

Yeah. No.

It was like 4 minutes. Yeah, all these, all these things are like how you since it's a less prescriptive space. You have to find your way. And that's what this tree does, too. So everything, even though if it does not exist as a sculpture of 1/3 tree that comes from you see in these very small gestures, how these ideas of the 33 of the parallels of the London.

Hmm.

Yeah, yes, yeah.

Paris. They come into presence in this. Very assembler assembly form that it's a workshop and also in this workshop you're not teaching people how to read these texts. They are fun. We are all together finding a way.

No. Yeah.

And they will. People will. They will all bring their own parrots and their own tree and their own objects, yes.

And they are like and they. Were like, yeah.

OK. OK. One more question then this. Manifesto.

Draft.

Title thing? I don't really know what I'm asking, but. Uh. So the way I wrote this title. I sort of put together all the key terms that I was. Interested in working with so participatory art is this workshop thing that you're talking about. Ritual. Is this the ritual and the time thing that you mentioned? Social discourse is discussion again? Seems.

MHM.

Mm-hmm.

Workshops on this collective talking. And then decolonizing the experience, that's my context. And decolonizing ecology is. The world. Context and it's like I I want to look at this in my context parallel to the world context become with basically. But do you think? Do you think? That it needs to have all these key terms in the title. Good. That that was an honest answer.

Maybe that is something that this, this this whole sentence is something that keeps you helps you keep grounded. Like all the calls to action you will have.

Yeah. Yeah, but maybe.

In. Even at least you have a very beautiful. And powerful voice I was like. Really. Moved. Ohh thank you. Maybe it's a note, or maybe it's something like that. I don't know. I don't have no idea. But you will find the the the title comes last my opinion.

Yeah. That's a good point.

Yeah.

But but it's so this is just like like you said, something to remind me but. Of course, that makes.

It's little good. Yeah, it is. Also, if you feel that it has to be. Yeah. Yeah, but it's. Yeah, it's a it's a that's your own culture. But then you have to figure out, yeah.

Yeah, yeah, yeah. For myself. Because then what I did is that I I defined each of these terms based on my own definitions. What I mean by ritual and what do I mean by pretty, pretty hard, and what do I mean by discussion like all these things?

MHM.

Yeah.

M.

And then. And then and then it's. Like. Yeah, I. And then I don't know where to go afterwards. Kind of apart from just discuss or talk what I'm talk about. What I'm.

You got this. I don't know this this is your your. Yeah. But I think that maybe one possible not ending but one possible continuation is like having like a. Organizing a workshop wherever you are to read any text you need to understand better your context. That is something that is very much needed. I I remember that when I work in the popular libraries there was like this, this very smart woman that I was once like saying like kids in the library. And she said, what are you thinking? And I was like, I don't know sometimes.

Hmm.

Think like for people don't really eat and blah blah blah. This type of. Yeah, that's very like early this idea that you come from college and you're.

Hmm.

Very cool. And it's. Like black people don't realize. He said because you have, we have in Spanish the combination of give the dark. Plus an action we always have this and this comes from Ketchum. In in the Spanish I I speak so it's like we have like this idea of give. That they comment like give some. To eat, to eat, give someone. Yeah, it's like it's a very like, it's our Spanish. It's seen as a grammatical horror in perfect Spanish. Yeah. With the real translator.

Maybe actually.

But it's like. And she said, like as a as a when you have, when you see kids, mothers give. Understand the comment. Keep them to you. They also we also need to give kids to read, but in the same way we need to slowly get them into reading and that was pretty true. Yeah, so. If you vanish, I don't know. That's a that's a suggestion among many others, but. If you're working with this workshop, what if you have like one of

your? Of your goals to action, like a way of hearing of or guides to start the workshop wherever you are.

For anyone to do that.

I really want to do that like in the most down to Earth way, but how if I want to know about? A. Tree. How? Where do I start? It's not that people are about like this to to read about a book about like plantations. And blah blah. But that is something that is already what to feel. How do I take the material? What do we do? What do I ask?

So if I understand you correctly, is using the workshop format. Of shared knowledge. Collective. Knowledge. I am. For. For others to. Join in the knowledge is that. What you mean?

Yeah, to find the wrong way like to have like a minimum guide. So that they can.

OK.

Hmm.

Do you think that reads minimum?

Do you think this means minimum?

Good to get knowledge you mean. If, like you were talking if. If you want to know about this tree.

Hmm.

Using the workshop format of shared knowledge. For people to, for example, get to know about this tree or for people to get to know about these parakeets or or is that what you mean?

Yes. How can? Yeah, if you want like a proposed like. Way of installing an assembly to know something.

Hmm.

How the wisdom this way of assembly assembly knowledge? I cannot find the wording.

Yeah. To get knowledge what? Yeah. To to learn. Yeah, we have installing an assembly. I'm just going to say what right what you said to know something. Parakeets. I'm retry. Etc. OK. OK, I'll have it. Thank you. Thank you.

Please don't. There's been a very nice talk. Hope it helped.

Yeah. Yes, it definitely did. And this thing about ships. I think that's definitely gonna. End up in the title.

It's gone.