

Anne Walsh, Berkeley Book Chats, January 29, 2020

Timothy Hampton: Welcome to Berkeley Book Chats. I'm Timothy Hampton, Director of the Townsend Center for the Humanities. Book Chats showcase Berkeley faculty authors engaged in public conversation about their own recently completed books. This popular series highlights the richness of Berkeley's Academic Community.

Today's conversation features Anne Walsh of the Department of Art Practice discussing her 2019 book, *Hello Leonora*, Soy Anne Walsh.

She is joined by Julia Brian Wilson of the History of Art Department, whose work is also included in the book.

Anne Walsh: Before I read, and that is my primary goal today is to do some reading from this book, I really want to explain a little bit about what kind of book it is because it's pretty hybrid and hard to name what its genre is and I think the closest name that I can give to its genre, would be to call it an autoethnography. That is, it is very much about me and it's about my process of engaging with and really living through someone else's book. I want to show you that book and then we're going to put this slide show on, just auto play. In around 2005 I read Leonora Carrington's novella, *The Hearing Trumpet*. Which was written maybe around 1950, it's not exactly known when it was written, but Carrington who's much better known as a painter was also a writer and wrote this novel at the age of maybe around 40 but it's written in the voice of a 92-year-old lady who finds herself in a home for old ladies.

Anne Walsh: All of whom turn out to be pretty insubordinate and opinionated and live through global climate change and overthrow the managers who turn out to be kind of corrupt new age charlatans. And they create this really impressive, inspiring, self sufficient feminist underground community. I read the book at about the age of maybe 43 or so, and felt like it offered me a model for the kind of insubordinate old lady that I had never imagined it might be possible to become and it really genuinely made me feel like, okay, bring it on. I could do this. Then my first thought was I've got to make a movie out of this book. And the thing is that I'm not really a narrative filmmaker. I come from a background making short form, highly staged video work and a certain amount of work with sound. Also actually trying to produce a certain kind of alternate art history, so there was that. But my ambition to make a movie out of *The Hearing Trumpet* was basically always going to be a failure I think.

Anne Walsh: But I started off by writing cast lists. The very first thing I wanted was to imagine who would be in my movie. That led to many other things but it's actually one of the most sustained pieces of this whole project is generating these fantasy casts for who will play the characters in this kind of queer fabulist tale. So back to the book. Basically ten years went by while I cast the movie in my mind while I wrote sort of partial scripts for it, while I traveled to Mexico City to meet Leonora Carrington and approached her about working on it with me. And that was not a success but it was still productive. I essentially lived that movie in my daily life

imagining the locations and the people that I ran into and the people in my life as characters in this book. I think of the book as actually a kind of multi channel video installation. It is a book but I think the way it operates is a lot more walking into a room where there are a whole lot of different versions of the same story being told.

Anne Walsh: Sometimes by videos that are fast cut, some that are very slow, some that are shot very close up with only a single character, some with a kind of confessional narration. There are multiple voices and multiple times in this book and it includes diaries, it includes research notes, it includes essays. One by Julia, one by the writer Dodie Bellamy, and the third by the writer Claudia La Rocco. It also includes my own letters to Leonora Carrington which are kind of my form of essay and a lot of photographs. And lastly the cast lists which interrupt the book every 16 pages as a laser cut object actually, a kind of a physical object. So point being the physical form of the book is quite consciously chaotic and obsessive or is meant to reflect the kind of recursive obsessive returning to the idea of making this movie and writing letters to this figure and also trying to live through the experience of aging.

Anne Walsh: The book I'm writing about is a book about a bunch of old people but I'm actually aging as I'm producing this text. So I'm going to read from a couple of the very beginning letters to Leonora Carrington, and then I'm going to read from the very back of the book which is an imagined letter back from Leonora to me. Then I'm going to ask Julia to read a little bit too.

Speaker 4: Should we start the slide show?

Anne Walsh: Oh yes, we should start.

Speaker 4: Or I have the visual-

Anne Walsh: We should start. Let's see, we're going to go over to document ... Document, thanks Julia. Oh, I know.

Speaker 4: Got to play.

Anne Walsh: So this is page one, well, it's not really it's like page 30. Is this really five seconds? Should I make it's longer? I think I'm going to make it ... sorry. I feel distracted already by the changing. I'm going to leave them up for 10 seconds. All right. I'm going to make this so I don't have to see it, either. Dear Leonora. Hello, I want to begin with an apology. I surreptitiously filmed you when we were in Gabi's car driving home from the restaurant, and the next day when we were in your kitchen. And on another day when we were outside walking with Susan I took quite a few photos. You look a little frail in those images but also determined, concentrated on moving forward and staying steady. I don't remember whose idea it was to take a walk but I imagine it felt like a necessary challenge, maybe a marker of vitality but also a struggle. You're old. When we returned from one of these paseos I photographed you ringing your own doorbell at [Chiuaua 00:09:47] 194.

Anne Walsh: Where's your key? You were reaching up to press the button and your face and long body pushed into the doorframe. You're summoning Yolanda. I see that moment over and over again because I've kept that photo near me for the last eight years. You, ringing the person inside your house to let you in. Yolanda, who knows you better even than Gabi and Pablo do because she is your daily and nightly attendant. She breathes the vapors of your work. She knows you as

the mother of those men, and she probably knows where you hide the tequila and your expired passport. She knows what you really remember and really forget, what you hear and don't hear. She knows what wakes you from sleep and what you wear to bed. This is part of another letter to Dear Leonora, and I'm going to jump into it a little bit.

Anne Walsh: Why are you still taunting me like a habit I'm trying to kick? The shame of it all. Anne, still? Last week Dodie used the word attached to describe my feelings for you and already five years ago Winifred, my therapist, said it was supernatural. Susan Abrams said she had to use magic to get her book on you finished. Who will I be when I'm not typing out L-E-O-N-O-R-A any more? I've named hard drives, passwords, travel itineraries, logins, hypnotherapy session recordings, a whole decade, Leonora. How to finish? The word closure comes to mind but it's hygienic neatness pisses me off. It belies the clingy, sticky difficulty of letting go. Should this be a divorce? A graduation? An exorcism? Old age is a kind of finishing, Natalia once said in my studio. She was probably looking at some image I'd made of you. I wondered who finishes before they have to? And what comes after finishing?

Anne Walsh: So often during these years with you I've fantasized about going back to school but maybe I already was in school. The Hearing Trumpet has been the curriculum of my own terminal degree. I am appalled by my aging body more often than not but I'm practicing being attractive to women of my own age. The Hearing Trumpet adaptation is this, is me. It's living the book as an ardent fan. It's an erotic, geriatric research project. Dear Leonora. My dear friend Katherine's long ago ex girlfriend Natalie died recently and Katherine and Natalie's lover [Wren 00:12:57], were at her bedside coaching her through the process. [foreign language 00:13:02] they repeated tenderly. But even with all the time they'd had to prepare during the long vigil, once Nat was actually dead they found themselves googling, how long until rigor mortis sets in? On the laptop next to her corpse.

Anne Walsh: In order to close Nat's one remaining cancer free eye they weighed down the eyelid with a one euro coin. In the middle of the night, in the hills outside Marseille, the two almost crones needed to know how much time they had to wash Nat and still be able to get her dressed in her favorite queer T-shirt and jeans for the pine box burial at sea she wanted. It was Katherine and Wren up against the anatomical death clock and the homophobic family who would demand an open casket and a Catholic burial for Nat. It was totally HT. HT is The Hearing Trumpet in case you haven't figured that out yet. Your kitchen table, mid May, 2008. I was 45. You were 92. I'd already introduced myself to you by letter. Ingratiated myself to your San Francisco dealers and drafted a script for my first phone conversation with you. Susan thought you'd see something of yourself in me, told me that you didn't like tardy women so I should dress graciously and bring a gift.

Anne Walsh: A British detective novel, a Prince of Wales tea and that you liked to eat at Sanborn's. She called it the Mexican equivalent of Denny's, she said. So maybe I could take you to lunch there. I brought my exact change edition of The Hearing Trumpet to show you, to have you sign and you surprised me by asking, did I write that? I wished I'd brought a copy to give you modest innocence, coy subversion. You signed my copy in mirror handwriting. Where you flirting with me? The day before we had been introduced at the restaurant [foreign language 00:15:21] a luncheon hosted by your dealer, Wendy Norris. I followed when you got up to smoke a cigar outside. "What do you think of watching people fornicate?" You asked me in earshot of the parking valets.

Anne Walsh: I was so starstruck. It didn't occur to me that you might not really care if I answered or what I said. I wish I'd said. Have you ever seen anybody fornicating Leonora? Or asked if fornicating includes mixed species couples. Or I could have used it as an excuse to bring up *The Hearing Trumpet*, in which case sex happens levitated in midair between horny monastics high on sniffing vials of the Magdalene's bodily fluids. In which case I might've said, I've really enjoyed imagining the sex in your book. But instead I said, "Watching porn you mean?" It's dumb and gross a lot of the time but it has its uses, sometimes I enjoy it. "Well," You said, "I can't imagine anything more boring than watching people fornicate." I think there's a good chance you were my height or even taller once upon a time. I have definitely tried to imagine the sex you had in your life but I sense the animal bodies interested you far more than human ones.

Anne Walsh: Isn't that what smoking's for? To make the body and all that it wants go the fuck away? Hi Leonora, she's calling. I like that *The hearing Trumpet* is not a hopeful book. There is no remedy for echo side. The collective hallucination that is government, angry father religions and a population that cannot identify and stand up to the abuses of power are responsible for laying waste to the earth. Do you recall that what remains after your new ice age wipes out most human life is seven old ladies, a hybrid wolf human family, a Chinaman, some goats and mushroom spur. I'm going to jump to the very end of the book and read a little bit of this letter from Leonora back to me. Hello Anne Walsh, Soy Leonora Carrington. I am an artist and writer. I am a conjurer and traveler. Why do you think the British have a fetish for female sovereigns? Of course, such a dominator wants to be dominated. [foreign language 00:18:22] But here's the truth. A queen retains the trace of England's aboriginal female deity, the triple goddess, matriarch of earth, of which I also am an expression though as a moth.

Anne Walsh: Why else would I have that tatty postcard of Elizabeth the second in my kitchen? Why else does that Walt Disney ice queen mesmerize four year olds the world over. You also live in her midst Ann, why else have you kept me near you for so long? And your beautiful daughter, she too is the goddess as anarchy and pollination, the oceans also are her expression. Why else do you perpetually locate yourself on a coast? Why does humidity call to you so? Why do you collect cat whiskers? One day you will know her in other forms too. Maybe as the tattoo of a bee inked on your left forearm as a gray cat who comes to live with you. Who knows? Pay attention, don't be careless. All right, one more paragraph. Anne there is such a thing as a super power. It is a matter of sensitivities and intellect and how they combine. There is such a thing as a political mystic, a fornicating crone. You have already begun your training, the women on your cast lists.

Anne Walsh: Indeed one can live in two worlds simultaneously. I was, and I'm one, a human animal, spirit superpower. Many of us are artists. Lucky for me, my formal education ended early. Yes, I could be mean, pitiless even. But I heap the harshest punishment upon myself so do not imagine me unscathed. I coveted and lied and hated. I had breakdowns. Look at that letter in the Moderna Museum Show to Renato the Duke. I am a desperate, voluptuous young woman. Max is recent but not so long past. I am locked up in our apartment waiting for Renato to come home inhaling his linens, unable to sleep in our bed without him, fornication indeed. By the way, you've left something out of that account of our first encounter in 2008 my dear, I will repeat what I said that day. Not that I have anything against fornication. I enjoyed it on many occasions. I don't know why I ended up using that word fornication so much in this particular selection of texts today. I did not plan it but I will skip ahead to the very last bit of this letter.

Anne Walsh: She says, you my dear, you do need an audience and that is quite as it should be. You deserve one. You are ready. Your transmissions are quite inseparable from your charisma. Look that word up. You will be surprised. Don't be careless. It's a gift. [foreign language 00:21:36] PS, as you have gathered I am no [foreign language 00:21:41] I prefer my own dreams to the movies. But your treatment of The Hearing Trumpet is cinema by other means. Your adaptation deserves its own adaptation and its own cast list. So be it, See to it. [inaudible 00:22:02]

Speaker 4: Can I make a suggestion?

Anne Walsh: Yes.

Speaker 4: Which is that I not read of the [crosstalk 00:22:10] time. I can go into questions. Well, the first thing I want to say is thank you for asking me to be a part of the book and thank you for asking me to be part of this event. You mentioned at the beginning that it's a hard text to categorize in terms of genre and I thought this was going to be a question but it's just going to be an observation.

Anne Walsh: Great, I love that.

Speaker 4: Which is that actually I think it could fit into the history of the epistolary novel. From Clarissa to the color purple, et cetera. In that it is a fiction in a way conveyed as a series of documents. You have your series of letters to Leonora, a letter back from her. My essay is actually a series of letters to you but it's all this obsessive post-it noting as well that becomes a big way that you convey information. So that's kind of more of [inaudible 00:23:04], I once going to ask a question but that's going to become an observation because I want to dive into a juicier thing if that's okay with you.

Anne Walsh: It's so okay.

Speaker 4: So I guess-

Anne Walsh: It's so juicy.

Speaker 4: It's so juicy. Well, I think one of the really meaty aspects of this for me as someone who thinks a lot about how post conceptual legacies and how the image text relation. And this I think feels quite distinctive in that it is also so much about an artist showing the messy and vulnerable parts of their process. What this book really is to me is not just about an auto ethnography of 10 years of thinking about a single thing, but you're laying there like failures, dead ends and that becomes the project. So I want you to talk a little bit more about the vulnerability there and the idea of deciding to have the finished product really be about the process.

Anne Walsh: That's I love that you're [crosstalk 00:24:11]-

Speaker 4: I think as a feminist initiative.

Anne Walsh: I love that you asked that question as these particular slides were showing because they were slide actually here. Here they are. I mean they're images of moments in my studio when I had ... because I don't care if I just look at her ... Actually a lot of these are moments in the studio where I'm like testing out all sorts of things. That's my desktop actually which is like a photo of a photo of a photo of post-its and ... I guess you're right, I really appreciate your description

of the book as belonging to the tradition of the epistolary novel. I did everything from the very form of the book asserts. The feeling of the fragmentary and of the text and also of the sort of my particular practice of accumulating and annotating a kind of relentless, sort of annotating and returning to something and then annotating the very annotation. Even though it reads like it's an aesthetic and it is, I suppose. It is also the only way that I think I really ever work which is to let the margins show.

Anne Walsh: I think that I am drawn to the margins because they're kind of there where speculation is, there where the truth of vulnerability is and failure as you said. The things that are in the margins are often also the things that reveal what the Canon is. The canon is resolved. There's something heroic about a story that begins and ends. Stories aren't like that for me.

Speaker 4: Well, it seems too that there's a mirroring or an interleaving of form and content in that the entire laying bare of your process which to me feels extremely intimate and is very much about a kind of disclosure is echoed in a lot of what you are disclosing which is a nervousness about physical intimacy and vulnerability. So there's pictures of you showing a foot fungus or some, I don't know what's called. There's kind of like a physical grotesque that you're interested in sort of pressing on I think. That to me feels interestingly motivated in terms of how the form of this book kind of came together because it is all these different layers of sort of risky disclosure I guess.

Anne Walsh: One of the things that you write about in your text, and I don't think I actually included an image of it, but Julia noticed that in my studio there was a bunch of holes in the wall, really really big holes that I stuffed with like towels and sheets and I was just trying to keep the like gross HVAC from coming into the studio. So I just shoved them all full, but they're kind of big holes.

Speaker 4: I fully thought that was a piece that [crosstalk 00:28:37] that piece is great. The textile is erupting from the architecture.

Anne Walsh: Then I did start photographing though because I did start photographing because I did think they were amazing myself even though I didn't create the holes. But those made it into the book and they've made it into multiple exhibitions that I've had of the sort of me of this book. I mean even the form of the cast list is a set of holes. They're laser cut holes in paper and I guess I think that there is for me some relief. Even if it's grotesque, there's some relief in looking at a wound.

Speaker 4: And I think as I intimated to me it feels like a feminist project because also it's about unveiling the labors, of thinking about of returning to this novel again and again and your struggles with how to make those labors evident. So at the same time that the book it's full of all this rawness and kind of glimpses of a private kind of working process. There's also a lot of opacity and I want to you to talk about the tension there because there's quite a lot of tantalizing, like even the screenshot of your desktop. I would love to read everything that's on there but I can't. No reader could.

Anne Walsh: Why?

Speaker 4: Because it's just printed [crosstalk 00:30:36] too small. I was just complaining about my how I'm [inaudible 00:30:42] since I turned 46 I can't see anywhere. But-

Anne Walsh: That's the correct timing.

Speaker 4: I guess that's the one of the fictions is that we're really seeing everything but of course we're not. You've made choices there is still a lot you're holding back or there is a play I think here between the discloser and also a kind of private realm. And I just want you to say more about how that ramifies in terms of how you put this together and what we do have access to versus what we don't have access to.

Anne Walsh: That is a really hard question. I wish that the go-to answer could be, well, I edited a lot out, right? I mean, duh. That's what you're saying.

Speaker 4: That's what I'm saying.

Anne Walsh: That is what you're saying. But the reason why that's not actually a satisfactory answer is that probably even what I edited out was still ... I think was probably more about redundancy than it was about taking out some revelations. I guess I'm really curious to ask you, what's opaque?

Speaker 4: I mean, I don't mean that's by no means a-

Anne Walsh: I don't take it as a criticism, it's just that from my angle, I-

Speaker 4: Some things are literally illegible but just in the ... I mean, that's a just a observation. Sometimes it's like, or a post to notice on top of a post to note. I mean, it's probably maybe a simpler observation than it seems.

Anne Walsh: I see.

Speaker 4: I mean, I think it's also female artists often we ... the kind of a trap in a way is like the idea that like you are a transparent figure and your life and your work are exactly overlap. This idea of the identical space between your body and your art when men never have to shoulder that burden. And the truth is this is a very conscious effort of molding and shaping and withholding.

Anne Walsh: Well one of the ways that I-

Speaker 4: Like really, I don't even think with a magnifying glass you could get all this. Which is great, like we're not going to have access to everything.

Anne Walsh: Well actually, a lot of these are things that are just sort of process images. Some of them are images in the book and some of them are process images from my studio. But I'm going to try to answer your question like with be really smart. I adopted a character in this book who's called the Apprentice Crone and she's actually in some ways the author of a lot of the book. I'm just going to say that one of the things I thought about was precisely the problem of not wanting to be Soy Anne Walsh is the title of the book itself I guess is meant to suggest a performance. And that I am Anne Walsh but there's also this Anne Walsh character. Anne Walsh moves in and out of being a character, being the author, being me, being the person writing these lists and being the editor, being the person who went and asked the person named Julie Brian Wilson, et cetera. Your question makes me wonder whether I have as much control as I thought I did over what feels opaque and what feels transparent.

Speaker 4: Well, I mean, the cast lists thematize that tension.

Anne Walsh: They do.

Speaker 4: I really want to encourage people and then I think we should open it up for questions. I encourage people to engage with the physical form of the book because it really is a beautiful object. And I want to also give a shout out to Jeff Kaplan at [crosstalk 00:35:14] press as a collaborator who did the graphic design. I mean it's a really really really stunning tactile object.

Anne Walsh: It is. I totally agree. And it's that collaboration with the designers is a huge piece of its soul. Also I guess the closest place you can buy them is probably the Berkeley Art Museum Store. In case you want to buy one.

Speaker 4: So I think we're getting the gesticulations to have the-

Anne Walsh: Question time.

Speaker 4: ... questions from the floor if there are any. It's hard when you haven't read something to like ask questions about it.

Anne Walsh: Sure. Clare.

Speaker 5: I have found your work fascinating since I saw the exhibit in San Francisco and this conversation. But I wasn't exactly sure why. And this conversation is helping me. So what fascinated me was the way in which when I walked into that exhibit in San Francisco, there was a huge projection on the wall of a number of people over 65 I'd say dancing and singing and I was one of them. I saw my face enlarge and on a huge wall, seems huge to me, with every imperfection I could imagine. And I thought, I'm grotesque. I am grotesque. Everybody there looks grotesque. Whereas in the actual classroom where the performance was being held, nobody looked grotesque and I didn't feel grotesque. So the expansion, the enlargement, which I see here too and as in order to show the vulnerable as grotesque I find fascinating.

Speaker 5: So you said in talking just now, even if it's grotesque you liked the closeups, but I would say not even if I would say especially because, and I would love to hear maybe some elaboration or meditation on why the fascination with the grotesque, what its power is for you. And you're saying something about it that you'll help me understand what its power is for me.

Anne Walsh: I think just said it's a relief. I think that the word I used was looking at wounds as a relief.

Speaker 5: You said really?

Anne Walsh: I did. I think I used the word relief and I mean I'm not sure I can account for. That gets into some very deep personal psychology I think. Well, there's so many big words here because I ... I guess I find the imperfect a relief and comic. Like I feel there's some deep comedy in things that are broken or not working or flawed or ruined in a accidental or even in purposeful way or and I wasn't really in ... that is a hideous selfie. It is hideous. So is that. I mean I chose that precisely because it's just awful. These two, I mean, they're just terrible but that's also somehow like for me I'm really liberating. I guess that's related to relief and what is the liberation from I don't know. The tyranny of some fantasy that anything is ever perfect, I guess.

Speaker 5: What I feel then, what I'm delighted with is that you're the anti Instagram. That I mean is that you're making [inaudible 00:40:13] extraordinarily comfortable with what is not perfect, what is not beautifully curated, what is not in completion. As a poet, I get overly involved in perfection and this is a form of liberation as it was for you in the process of doing it, I assume. There were the [crosstalk 00:40:35]

Anne Walsh: I'm pretty tortured. I don't know.

Speaker 5: But perhaps, yeah.

Anne Walsh: Maybe finishing it was [crosstalk 00:40:42] really great.

Speaker 5: Maybe it's [crosstalk 00:40:45]

Anne Walsh: I think it might be a little [crosstalk 00:40:46]

Speaker 5: But that was really what I was going to ask you is at the end of this, or when you finish the book, if you can say, but when you felt finished with it, what was that like for you?

Anne Walsh: I've decided to read that one little excerpt where I say, what will I be when I'm not [inaudible 00:41:09] L-E-O-N-O-R anymore. Will it be like a funeral? Will it be like a graduation? We'll that be liberating? It doesn't feel great. I feel a little like I'm in a fallow time creatively. I'm just going to be totally honest. I knew what I was doing even though I felt I didn't know what I was doing. I feel but on the other hand I also feel like if I'm going to really live by one of the premises that I think is embedded in the book and it is a spiritual notion that there is transmission from the dead to the living. Which I really do believe. I guess I'm trying to trust that Leonora Carrington actually might help me figure out what is the next thing. So I'll just be honest, I feel pretty anxious. I feel really happy with this as an artwork, really happy with it, but there is a kind of vacuum that I'm trying not to rush to fill it in and, yeah.

Speaker 5: Thank you.

Anne Walsh: You're welcome.

Speaker 4: Can I make a comment based just related to those thoughtful words. Which is that as much as this book is very much in dialogue with and histories of conceptual art. It also is about feminist surrealism. And surrealism as a practice that was a tremendous resource for female artists in the early part of the 20th century who were subject to all kinds of oppressions. Not that those impressions have lifted. We still very much live in patriarchy but really I think for disobedient women, surrealism was a very very profound vehicle for articulating a world otherwise. And I think this project extends that like I see, tremendously.

Anne Walsh: And beautifully. Oh, and I'm so glad to be in that gang. I think we have time for, do we [inaudible 00:43:49] one more or two more if they're short or whatever.

Speaker 6: Oh, it's [inaudible 00:43:59]

Anne Walsh: This device says 12:58. Does that mean two minutes?

Speaker 4: I see [inaudible 00:44:04]

Speaker 7: Thank you. My question is in part about that sense that the dead might speak forward or [crosstalk 00:44:19] to the living. And I wondered if you'd say a little bit more about the fact/not ending that Leonora Carrington passed away in 2011. How does that track with the project? And then there's an element of the beautifully printed and designed pages that seem like almost appropriated mementos in some of the images you were showing there were snapshots. I think I saw at least once a person labeled me that wasn't you.

Anne Walsh: It isn't me.

Speaker 7: There's a component of these sort of displaced objects that seem to be doing a kind of work and speaking through personas that are not visibly present. And I wondered if that was something that you were thinking about and whether how it shifts again with that 2011 timing of Leonora's ostensible death and then continued life in the project.

Anne Walsh: Well I think I always felt my female ancestors and maybe even some animal ancestors and maybe even some male gendered ancestors were ... I was hoping they were along for the ride and even partially fueling the car. I definitely worked with photographs of my grandmothers in the room. There is one that came up here where they're both wearing the same suit. It's like Anna film strip. So I think I always worked with the idea that there were other people moving through me and when Leonora died I felt relieved. And it's interesting, I kind of thought like, oh wow, now I'm going to really jam but I didn't. It was sort of like, it was also interesting. It made me realize like her presence it is and it is not relevant. So I don't know that answers the question, but it answers it in a way that's kind of both like I'm happy with it and I'm also really sad. Now I know we have to stop, right?

Speaker 6: Stop. [crosstalk 00:46:56] thank you again for this wonderful-

Anne Walsh: You welcome. Thanks for coming.

Timothy Hampton: We hope you enjoyed this Berkeley Book Chat and we encourage you to join us in person or via podcast for future programs and series.