

Interviewee

KL: Kitty (Love) Brown

Interviewer

ML: Mary Leach

ML: Okay this is October 22, 2007 in the Underdog Office at UNCA Mary Leach and Kitty Love speaking with Trinita McGee. This is the records and thoughts and opinions of a local artist. Urn, so Kitty Love, how long have you been living in Asheville?

KL: Since 1995.

ML: Urn, where did you live

before? KL: In Baltimore.

ML: What brought you to Asheville?

KL: I got pregnant and I didn't want to raise a child in a urn, area like Baltimore where there was a lot drugs and crime.

ML: mhm. Urn, what do you think makes Asheville special?

KL: Urn, I think it's a lot of things, I think that urn, this is sacred ground. Like you find in Israel or Ireland. There's some places where the earth itself has power and this is one of those places. And urn, the community that exists here I think is drawn here by the energy, and of course it's beautiful, urn, but I think that the community that's drawn by the powers of this place is understood and that whole self-expression, and diversity, and community, go with a very interesting combination.

ML: Urn, can you tell us a little about your organization Arts2People?

KL: Sure. Urn, Arts2People is urn, we call ourselves a social service art outreach organization. We have several major programs that sort of define our organization. Our mission is – in three parts – we, seek to provide cultural development, urn, we seek to support and promote the economic strength of the emerging grassroots artist, urn, and we seek to use the creative experience as a healing tool. And our projects and programs reflect one of, one or more of those, three core goals or missions, pieces to a greater or lesser extent depending on the program. Urn, we have the Lexington Avenue Arts and Fun Festival and it is a completely local event in that all the artists, all of the performers,

all of the organizers, all of the sponsors, urn the food, the beer, everything is created in Western North Carolina. Urn, not always from Western North Carolina resources of course, our food vendors probably shop at Sysco, but the idea is that they are local entrepreneurs that are making and spending their money in the area so that the money spent at LAAFF gets funneled into the art and does not get spent out of the area, preferably or taken out of the area. Urn, it's also an interactive arts experience so it's a great way to turn people on to their own creative energy and get them to experience their own creative power and to see and celebrate diverse culture. And diversity is a word that gets thrown around a lot, we're not racially diverse really, I wish we were more, ah, but, the diversity that I'm talking about is more socio-economical and political and uh, it's still a lot of white people but urn, the culture that it's celebrating is one of individual self-expression and creativity and art. Urn, so you get a lot of freaks, and Asheville has a lot of freaks, and at the LAAFF they can come out and show their stuff and we give them money to do that. And I don't know why we're not more racially diverse, it's something that we have to seek out but there does seem to be kind of an uphill battle in that area that I'm still kinda trying to understand. One of our partner organizations, Mountain Bizworks, seems like they're really good at creating a racially diverse core group that we're still trying to figure that one out. Also at LAAFF, you get, we really, we look at submissions from our art vendors and some of our performers and of course we choose a lot more of the performers, we get probably 200 applicants to perform at LAAFF and we really can only put up like ...you know 15 acts, or 20 acts or something like that, and urn, you know, we try and bring good quality work but from people who are still finding their way in their performance or their art and the benefit of that is that they haven't found exactly what sells yet but they're still kinda walkin' that line between the expressive vision that they have and the financial stability of success. So we're hoping that what we're representing there is like a pure artistic expression because it hasn't sold out obviously, and we're hoping we can get them more money urn and to learn more about working in a functionally *functioning* economic system of their own i.e. their business as an artist. Urn, so we encourage that and also at LAAFF is the great kinda administrative incubator for people like me and you, people who have ideas and visions and we have learned, everybody involved Arts2People has learned a ton about working with the city and about infrastructure and the permitting process and you know other people what's important to the public works department, and you know the fire and rescue department, and how does the whole thing work, It's really great uh, to learn about that stuff because it really enables us to get what we want done in a way that works for them as well and we get a lot of compliments from the city urn, despite the fact that we are the largest independent festival and that we are, you know, we feature, you know, our cultural diversity, we still are really really compliant and even go beyond their expectations in terms of planning events, we're all around nice guys. And we're kinda trying to bust up, you know, the kinda of punk rocky image, you know, a little bit. So, anyway, that's LAAFF and there's a lot more to it, urn, you know that I can go into, but there's also the Asheville Mural Project and there again we're bridging a gap because uh, you know, we wanna promote graffiti culture and graffiti is an art and we also want to ameliorate vandalism at the same time. Uh, I don't want any ugly graffiti art, I never wanna see it again in my life, but I love the style, so you know, the more urn diverse artists that we can get working on the project the better, and you know, these people love public art despite the fact that they're

perceived as vandals they get it about lots and lots of people seeing beautiful imagery around them all the time and about murals and they're also connected to a revolutionary way of thinking that is an undercurrent in this country that I think is important to encourage because I think that a system that's founded on truth and functionality isn't going to have a problem with being challenged by revolutionary ideas, and you know, in every revolution there's always been writing on the wall. So you know, you gotta read what it says and try to understand what the people are trying to communicate and give them a voice and then you'll get their wisdom, cause they're down there in the street they're not in an ivory tower, they've got something to say and they're a member of the community and if you don't let them speak you're just asking for trouble, so. You know, that's a weird gap to try and bridge cause that, you know, graffiti artists bust on me because I'm working within the system and sometimes the really radical folks won't even talk to me because they think I'm a sellout cause I'm working within the system. Urn, and you know, I've had like manifestos written about how 'we won't sit down with the man' and all that, but uh. So anyway, the Asheville Mural Project is definitely about public art, it's about making money for artist, and getting the money back down to the grassroots again, uh, developing their abilities and their skills, givin' them money so they can spend more time in the studio, and also working with kids who've been popped for graffiti offenses and other offenses to do their victim restitution hours in really creative ways. And, what that does is help to foster a sense of ownership urn, in terms of the physical environment and the community, so you know, if you created something and the city was there to help pay you to do that, then hopefully you feel a little bit more included in the system. So... There's that, oh, and there's one other major program we have which is the educational program, yeah. We do professional development programming for artists, like bookkeeping, marketing, with Mountain Bizworks, and right now we are developing a program to do, urn, to bring artist and survivors of sexual assault together to work on pieces for a show with ourVoice in April.

ML: oh urn, you mentioned before that you were involved in other things? Can you go into that a little, like what other sort of ...?

KL: Like what, you mean, when I ask why you asked me

here? ML:mhmm

KL: Well, I'm on a downtown commission and we review all development plans for the central business district that are 36,000 square feet or greater. And uh, I'm there because I've been a business owner in Asheville for 15 years and 9 of which were in the central business district, so I understand a little bit about business and about being a micro entrepreneur, and uh, you know, technically I created jobs for Asheville, you know, urn. And I also have an aesthetic background obviously, so part of the downtown commissions jobs is to make sure that buildings comply with the Unified Development Ordinance, urn, so they're beautiful and fit the-the fabric of the landscape and that kinda thing. Uh, which of course you're heard a lot about the Ellington, so, we can talk about that if you would like, and uh, before that I worked on the Downtown Social Issues Task

Force Graffiti abatement team. I got busted on in the *Disclaimer* about that one. They had fun with me. Urn. And uh the reason I showed up was cause I wanna put a legal wall downtown and uh, what that Task Force did was that they reviewed what other cities have done to abate graffiti vandalism and urn, we submitted a report to City Council with recommendations for how we can cut down on vandalism and uh, uh. So that and urn tha tha tha tha tha...I'm a tattoo artist and I've been doing that for 17 years and oh you know, it's gotta be longer now, long time. Urn, I'm trying to scan my resume in my head... you know, there's not enough time to stop, it's crazy.

ML: Urn, *sigh* we urn, yeah, I'm sorry, if I don't say anything it's because we're trying to keep it purely your voice, so, I have... afterwards though... Urn, how do you hope to impact Asheville with your work, I mean, you can be as general or as specific as you wish.

KL: Okay. Urn, I... it's my perception that in other cities that have, that have, a strong, creative, grassroots community where artists can afford to live and work, that the cities are active partners in the process of figuring out a way to empower and protect their, you know, artist community which is like, in my opinion, they're a creative social resource, but that's just my opinion. I mean, I'm sure there are others but it's the one that I'm focusing on. And uh, I feel that there are many partners in this community that would benefit from empowering the artistic community and providing for them so that they don't have to get as good at bookkeeping as everybody else does in business necessary. I think they should, should, be empowered in their professional skills, but I think the most important thing that they can do is to do their art. And urn, very interested in learning more about urn, subsidies for artists that cities can provide. Uh, there are programs in other cities where artist are given that leeway to do their work more-urn, that's what they have to bring and offer to the community so if we can help them answer some of the questions that business owners need to answer about their economic system, urn, then they can do what they do best. And, I am interested in engaging the city in a constant conversation urn, around how the artist are actually what a lot of people are coming here for, and they often times end of giving what they give for free- and suffering, and working shit jobs, because they are gonna make art no matter what, you know, it's like the cows udders are bursting and a creative person is just gonna give and give and give, and if they're not given too and taken care of, then they're gonna have to go somewhere where they're gonna be able to eat grass, especially in a urban environment. You know, the more people you get of diverse economic backgrounds, the harder it is for the artist to urn, find a place where they can get what they need, their sustenance. And the artist, ironically in my opinion are the ones making it attractive, so I think that it's really important that the developers and that we as a community work together to make sure that the artists are taken care of, and the developers are not going to choose to give up pieces of their profit unless we as a community make that happen. And the way to make that happen is to get the city engaged in creating ordinances and urn, programs that the developers have to comply with in order to get a piece of their profit for other aspects of the community, not only artists, but affordable and other programs. And uh, so I'd like to see urn, ordinances passed, or statutes, or whatever they're called, urn, that provided for a percentage for the arts, that are administrated by, not urn, not necessarily, well and this is a whole other topic but, I think even

within the arts you can get a division of cultural elitism, and uh... you don't have to say anything, your face is encouraging.... UM, but I think even within the arts you get this uh, division of perception, where uh, really expressive artwork scare the crap out of most people-that's what it's supposed to do. It's supposed to challenge; it's not supposed to match the sofa. Those of us who do it, know that. But there's a tendency that creeps in to art, especially when you're talking about money to kind of pander to the whole collectability of fine art. Uh, I think it's a lot easier to stay true when you're doing craft, because you can have your one of a kind works and you can also have your bread and butter works, but you're still free enough to spend some time doing some, some, potentially important work. But as a fine artist you're really in a difficult position because the more you show the more value your work has. Well if you reach a point where your work starts to become collectible, how are you benefiting your economic system by taking time away from what you know is gonna make money to try something new. So that's why to me it's always important to try to encourage new artists to constantly come in and bring what they have, and give them the opportunity, economically, to support them so that they can express themselves. I don't believe that a true artist is gonna take advantage of that system, they're gonna always make art. Um, So anyways if the municipality has an opportunity to create programs that will enlighten developers to what they can do to grow art, the important aspects of the community into which they're moving out of, off of which they're making their millions, um, and the obvious choice is for those guiding artistic organizations, their community arts council, and our arts council and art museum I feel really good about in some way and I question in other ways is just, a lot of it has to do with the patrons and how much they are guiding the process you know. And... and where their interests lie. If we have patrons that are interested in works that are um, truly physically-spiritually revolutionary, then great. We're gonna have great works, our museum is gonna be filled with challenging, fascinating pieces and you know, our curators are part of that. It's like a whole system. But all I can say is that I can't necessarily speak to what they're gonna do or not gonna do, I just think that the wisdom is in the circle. That's my mantra. The more interested community members we can bring to the table to add diversity to the conversation about how these, how we are gonna make the developers pay us for the privilege of developing here, the better. Um, because I feel that diverse political viewpoints, racial, social viewpoints, economic backgrounds, are really important cause each of us has something. You know, it's like the high end patrons of the art museum have a lot of understanding of 20th century art history, um, but there are a lot of other people making art now that may not know anything about art history but have a lot to contribute. And they have a small voice and they have a small network and that's what concerns me, is that network tends to determine the value, your value as a community staple group. And I would like to challenge that idea that um, your value as a community stake holder has to do with how much you give a damn, and how much you're willing to participate, and your vision. And so that's why we continually work, and when I say we I mean Arts2People, with young visionary expressive artist who don't necessarily have inroads and other ways. ML: Okay, back to your involvement with the Downtown Asheville Commission, what direct role have you played in, like, in that, like, did you have any say in the Ellington, like, what exactly do they do?

KL: Okay, the way that the Downtown Commission works is this so far. .. and here's where we start getting into an upper complex interconnected system of issues to concern.

The reason I was asked to join the commission was because I signed the petition against the parking garage, urn, across from the Basilica. Because there were some people that said, "This will block my light", and I said, "Okay", and I put my signature down. And someone, namely chairman of the commission, said, "Why did you sign that? We need parking." I'm like, "Parking? Who gives a crap about parking? I want to see that big beautiful old building." And he's like, "Well, where are you supposed to park when you wanna go look at it?" And I was like, "I don't know." And then he said, "I have this question for you, and that question for you, and all of sudden I started seeing that there was a much more complicated picture behind the picture. So, the way the Downtown Commission works is this, and, I'll just tell you I don't like politics. I would never run for office in a million flippin' years. My feeling about what it means to be in, on Council, per say, or to be in the State Legislature, is that if they had time to read, and understand every issue fully, it would be a different place. But there's no possible way, even if they stayed up all night, every night, and did nothing else but eat and drink and read, they would not be able to get all the information. So, they're depending on the community to give them the key points in a lot of ways. That's why they hold a lot of public forums and our Mayor is big on that, she wants everybody to be able to bring their voice to the table. And I think it's cumbersome, but it works. It works better than consensus. I'll tell you that I cannot stand that, I've been through that and it sucks. Urn, But anyway. The Downtown Commission is every development of a certain size and height in the central business district has to come through the Downtown Commission, but we only make a recommendation to Council. Our opinion doesn't necessarily pull any weight that depends on them. You know, we look it over, we take the time that they can't take to review, visually, and in terms of public safety, and we're not the only commission that looks at each development. There are traffic studies, there's urn you know, an environmental commission as well, there all these different groups that help support council being able to do its job. And what we do is we, you know, we'll give a vote, like "yes, we think this project is okay." Urn, or, "no we don't", and what we have to use as our tool in assessing the value of the project is at a very basic level is the Unified Development Ordinance. That was created as a tool to assess the value of, of the building or development, weighed against what the community has already said that it wants. And it has to do with aesthetics, and it has to do with uh, uh, livability, and pedestrian interface, how the building interacts on the street level, there are all different kinds of aspects, landscape, lighting. One of the things it doesn't say anything about is height. We are about to embark on a long term Downtown Master Plan that will probably, maybe, make a decision about that with a lot of community input. Right now there's no limitation. So, that's why you get people talking about the importance of going up instead of out because what they're seeing is, is if you can bring residents to pay property taxes within the central business district, the money that you make, and you're making more money per square actual foot of ground by going up, than if you went out, and it's more money for the central business district so that City Council has money to build infrastructure in other ways. Like, what they're basically saying is that people are coming here, we have to figure out a smart way for them to be here that preserves everything we love about this area, which includes people of diverse incomes. Especially after the soapbox I was standing on talking about diversity and grassroots community, you know, a lot of these people are working crap serving jobs. So they need a place to live where they don't have to drive, from who knows where just to serve these people who live in these giant gated communities, right? That's what they're calling them. And yeah, I voted "yes" that we should let them build the Ellington and I will never step foot in

that building in my lifetime. I don't know anybody who will! I just don't have that kind of money! You know, why would I? I can't think of any reason why I would go in there. Urn, The reason I felt okay to do it was because, -and I don't necessarily feel all excited about Asheville going really tall, but it freak me out either-, two things, one really super shallow, I think the building is flippin' gorgeous, the second one is, from now until 75 years from now, there is a percentage of every sale, of every residential unit including any sale of the Hotel itself (which will never happen) uh, that goes into an affordable housing fund. And so, the first go around of sales is already gonna be 2 million dollars. And then, the good thing about that is that it's administrated, not by the developers or anybody, but by the Community Foundation of Western North Carolina, which I trust.

And some non-profits they have picked out that have been doing affordable housing for a really long time. And, I think that too, it's important that, you know, and here's another point that the issue gets complicated, you really want to figure out what you mean when you say affordable housing. Because it doesn't mean a 350 dollar a month apartment. They're talking about people that are living close to the medium -income range, a couple and a kid or two, that can afford a house or condo that costs about one fifty to two hundred thousand. That's what's considered affordable housing. Then there's work force housing, I mean, these are things that I'm still going, "OH", you know, "OH, That's what you mean. Oh, you're talking about something that I can't even afford!" you know I mean, it's interesting. So, that's kind of how the Commission works, is that it helps City Council do their job. We pass the Ellington, and it almost didn't go through Council because the community came out and said, "... (Unintelligible)... Rich people getting richer! Boooooo!"

ML: So how do you feel about development in

general? KL: I hate it!

ML: Okay.

KL: But you know, that's totally irrelevant, it's just irrelevant. People are going to come here and build. That is the whole American thing. You Know. Private property man. The Asheville Community Research Center Kids, I don't know if you know who they are, but you know that is why they were so down on that, because you know what it started what in 1510 with enclosure or something. Just the idea you can own property, that's exclusivity right there. And your private interests and the interests of your business and how much you can..how much interest you can amass through your net worth and around your business creates interest from other friends in your business. An you just start like cotton candy building all this equity around how many jobs you created. I mean building net worth is what the game is all about. So here's my like latest soapbox...about the economy. Alright boo scare yucky (unintelligible) rich people. I do not want to be like them because they are greedy. They just want more and more and more money and they have more than they need and they never spread it around. And it just gets stuck in their bank account. They don't bring anything to the community. I mean obviously that is not true in all cases, but I think that on a grassroots level, especially within the free community or the creative community that there is a vision there is a vision... a view of people with money that is not exactly favorable. And what I'm saying is... is that voting aside your dollar's your vote in this

country...like it or not. And the cool thing about that is the more dollars you have the more votes you have. It's not like you have one vote where you get to say I vote for this person "cha-chink" You get to vote as many times as you want with the more money you have. So the more money artists have the more money people who are self-actualized and educated and you know the more they are participating cause what we tend to do is say "I am going to participate in the economic system as much as I have to, because I do not care about net worth. An I'm just gonna, you know, go in there and get my hands as dirty as they have to get. But I really, I really don't like this whole thing. It stinks in corporations and something is fishy and I know what is going on behind the scenes, you know, and something is not right. The corporations are running the government but you know those people are playing to win the game and if you play not to win...then they are going to win. You know, so I'm looking at people with creative self-expression pumping to make more money so they can have more of a voice. If you look at like organic food...that was nothing a few years ago. Now it's HUGE, HUGE. Multi-million dollar market. That is because the health- conscious dollar got spent a certain way, you know, and it demanded that the market shift and so I can see how dollars spent and you know or you wanna look at it as your energy cashed in. You know, your vote cast can make a difference in terms of quality of life. So that's why I'm trying to empower the artist from like "Come on! Learn about bookkeeping! Dude get your system together. Make some money! You know, so....."

ML: Ummm. How do you feel that art or your art could be affected by the change in the landscape of Asheville?

KL: You mean like...if Asheville becomes super-gentrified? Or urbanized, like will my art change?

ML: Would it change?

KL: I don't have an art anymore. I don't do art anymore, I do this now.

ML: How about those that you empower for art?

KL: I feel like I would be walking on thin ice to (Unintelligible) and guess what their work may become. Umm I suppose that the artists will respond to whatever is going on in their environment. They will immediately, if they are honest enough and interested enough and intelligent enough they'll hone in on exactly what's out of place and they draw about it or sculpt about it. Unless their work is a part of it. Where they are just trying to get it sold. Umm that's why selling your work is such a weird thing to engage in. Umm. But I, you know, I don't think I can really answer that one because I'm not making artwork about my environment per say. It's just, I mean I consider what I do creative but it's not the same as making art. Like when I made art in high school they made fun of me because it was just mostly pretty. I'm just like, I'm a, I'm a beauty slut that's what I'm into. I like making things that are pretty (chuckle) I mean I make clothes and stuff. So you know I listen to really cheesy Irish music and when it comes to aesthetics I'm it's like I really like and appreciate work that is, umm. When I had my gallery, I mean my gallery failed probably maybe because I featured more confrontational artwork than people, I mean why would you buy a piece to hang in your house that you are going to look at every day that makes you feel ooky? You know, it's a complicated scenario that's why I think it's important for the city for for for the government to subsidize art because those

things need to be said and need to be seen. Most people aren't, can't live with it you know, you don't, you know what I'm saying? (Unintelligible).

ML: So, where do you see Asheville in twenty years?

KL: Well, I don't know but my vote is is that it will be more like more like Austin or Ann Arbor or less like Charleston. I think that ummm it just depends on on the patronage. I think we gotta leg up on Charleston because the people who are drawn here umm and and who have come here are you know powerful, magical creatures. And umm, (ahh this is going to go over big whoever hears this) and people who live in

Charleston love ghosts. There is like ah I mean I love ghosts too don't get me wrong but like its its like ah its too pretty. Umm. You know? I mean when I say I like pretty things or that my art is pretty. I I guess I also It also has a disturbing factor to it. I don't know. I probably don't even realize how disturbing my art really is. Cause to me it is pretty but it does tend to contain a lot of death imagery. So, umm, okay, umm so anyway where is Asheville gonna be in twenty years? I think if we can engage the city, consciously in pandering to the desires of its creative constituency we can be in a really cool place. And

I think we will be umm more developed than we are. I don't think there is any way to stop that. But I think that with this master plan like I will say this the people on the downtown commission are really frickin cool. There are some SMART smart people on the downtown commission who I really respect who are incredibly creative, who are innovative thinkers and we are going to be the steering committee for this master plan. And yes, we are going to be asking the community to participate in creating this but we are also helping guide it. And you know as as much of a novice as I am about architecture and about the issues of urban living and infrastructure urn I also have a really, you know, my creative...my thought process is is it you know my perceptive ability is constantly turned on. I'm highly curious. Umm. I, you know, the least complacent person I know, umm, and I, you know, put things together in certain ways, you know. That's why I say like I don't make art, this is my art. There are other people like that on the commission so they're seeing things from a better perspective. And the master plan, from what I understand is gonna be about looking at all aspects of infrastructure together. How much green there is downtown. Where the parking goes. What and some of the ideas that have come out like one you know which has just kind of been thrown around. I'll give you a couple of examples and this is before the master plan and we don't even have a consultant yet (who is the facilitator, the real facilitator of it). And they will be like an urban planner, right? Somebody really or I flippin hope or I am quitting. But anyway, like the idea that if a developer comes to Asheville Central Business District to develop something that they are going to be required to pick one of six community development programs to fund from the profit off their building. Umm. Like I said affordable housing, the arts, umm, I mean it can be any one of a number of things that we choose. Another project that we are pretty sure is going to be a part of this is some kind of an artist live work gallery resource center educational programming, you know, that is

gonna feed the needs of the Tourist and Development Authority. Umm, the artists themselves. You know tourist, visitors, and residents. I mean like basically just being able to see where one project can fit the needs of many stakeholders. So, umm, I do think that Asheville will become more urban, but I think as long as we protect

independent business and independent thinking which I think we do. I think we all value that. I mean

if you look at what happened with the drum circle. You know, it's like I think people in the grass roots community are fond of thinking that everyone panders to the downtown residents. Well the downtown residents sure as hell don't feel that way! (Chuckle) They don't feel like anyone is pandering to them. Shit. Because, you know well whatever, you know the drum circle goes on. I'll tell you something else. The drum circle isn't permitted but nobody else applies for a permit during drum circle time. It just happens for eight freaking years. You know, and it's because we are a primitive village in a lot of ways and that's our, you know, that's our sacred right.

ML: Umm. Without, like, thinking about the system and without thinking about like making Asheville a utopia of any sort, what is one way you want to contribute in the future, like, what could be your next project?

KL: Well the Artist Resource Center is probably gonna be umm a big focus. It kinda depends. I, umm, I am, I'm applying for a position in the city right now. The superintendent of cultural arts resigned and I'm trying to get that job and I would be in charge of, umm oversight of the public art plan. And festivals. And of programming for the Oliver Reed Center. And some of that I know a lot about. Some of it I'm not so sure. And but generally I would be the city's voice in terms of its cultural development. And its plan for incorporating culture and arts into its overall umm, you know what is offers visitors and residents. Umm so if I get that job I'm not really sure what's gonna happen. Cause I'm kind of walking into it blind and I don't know if I wanna run screaming because the bureaucracy will let me do what I wanna do or if they are gonna just bum me at the stake or what. You know? Umm but if I stay in the non-profit sector I hope that I will get to participate in creating this artist resource center. And what it would do is create constant programming and professional development services for artists. And, uh, constant opportunities for people to get their work seen. And uh, you know, potentially for them to live. I mean, I don't think artists have to live in their studio. I think that's a predisposition that a lot of people make. You know, you can, but if you can afford a studio and a house, you probably choose to have them separate.

Umm, so that would, you know, that would be a big focus. And that we need a more, umm, I think our public art plan needs to be more expressive of the community. And I think our festivals need to be more expressive of the community. Umm so

ML: Umm is there something that you'd like to talk about that we haven't brought up?

KL: I just, yeah. Who is going to be listening to this?

ML: This is for our partner, Mountain Voices and it'll basically be archived in UNCA. But its

KL: Is anybody gonna hear it before that happens, do you think?

ML: Oh, well anybody could probably... It might be public access. I'm not sure. So they could check it out. Potentially.

KL: (unintelligible)

ML: We're gonna type out a transcript

KL: Oh you are?

ML: And..but really I think Mountain Voices is mostly interested and but it's gonna be out there.

KL: That's a paper?

ML: (unintelligible)

KL: I live in fear of the media. Ummjust kidding

ML: Wait! Mountain Voices, no, it's a ...Do you know what Mountain Voices is? It's a organization that is run by (unintelligible) uh okay and she is working to raise awareness about mountain development and stream erosion. I mean anything that concerns mostly the environment and the residents in that environment. So...I think she's been trying to pressure city council and the government (unintelligible). We just adopted them. And urnm, we're gonna make artwork out of it. And you're invited to the kind of like party or whatever where we're gonna showcase our artwork and have a group project as well.

KL: Okay, sounds good. Umm well the only other thing that I would say is that I think it's really important that everybody watches (unintelligible)... have you seen it?

ML: (unintelligible)

KL: Umm (unintelligible) is a movie about a theory about what, urn, is going on behind the scenes of the global economic system. And urn (unintelligible) means the spirit of the times, I think. It's on the internet right now. It's ah really, really disturbing and I don't know how much of it is true, but it makes a very plausible case. Umm that uh ultimately what's gonna happen is there will be a centralized global government that will umm control all of our, umm, economic, ah, goings-on through the implanted computer chip and uh a lot of people are already getting this chip implanted and uh that is part of what it's about. Umm but its just about political control. And urn ok yeah this is what I will say. ...I think that...I don't know Elaine urn but I have noticed that there is a tendency within the political system. Not only the people who are elected but the people who aren't elected, people who show up and urn want to throw rocks at the system because it's a system. Umm where there is a response to authority of fighting it and that there is a perception that, you know. If you look at it in terms of the coal mine. A lot of political activists believe that people in power don't willingly give up power. And I think that, I guess I just wanna say for the record, cause that's what it sounds like this is is. That there are other ways to change the dominant paradigm in which we live than through fighting it. In fact I think that fighting it, umm, or being pretentious actually just keeps it going. Because what I believe that these wars are based on is that we have projected our own shadows outside of ourselves. And uh and that what we see in George Bush is aspects of our self that we can't accept. And that he wouldn't exist and the (unintelligible) that's running the global banking concern wouldn't exist. Umm if we were willing to accept the truth about ourselves. That we are all (unintelligible) So that's what I'll say for the record.

ML: Thank You.

(Chuckles)