

cyanocosm

by

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cyanocosm

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Dedicated to my fiancé, Matthew, my family, Vincent Van Dog, Reginald the Dog, and my graduate painting peers.

TABLE OF CONTENTS

Approval.....	2
Acknowledgements.....	3
Table of Contents.....	4
Vita.....	5
Abstract.....	7
Thesis.....	8-21
Plates.....	22-32
Bibliography.....	33

A Note on Titles:

In observance of herman de vries and his respect for artwork, nature, and others, I chose to keep all the titles of the artwork in *cyanocosm* lowercase.

VITA

Kacie Baker was born on October 8, 1990 in Clear Lake City, Texas. She is the daughter of Kenneth and Edwina Baker. She graduated from Clear Creek High School in League City, Texas, in 2009. She then attended Emory University as a Varsity Swimming recruit in Atlanta, Georgia, and received her Bachelors of Science in Biology with a Minor in Visual Arts in 2013.

After her undergraduate stint, Baker served two years with Teach for America, an AmeriCorps program that focuses on underserved schools in the United States. She was placed in the Rio Grande Valley, South Texas, and taught high school Chemistry, Biology, and IPC. Baker received a post-graduate AmeriCorps scholarship after her two years of service.

In 2016, she received her Post-Baccalaureate Certificate in Fine Art from Pacific Northwest College of Art in Portland, Oregon. She was also the recipient of a scholarship from PNCA.

In 2016, Baker was awarded a Graduate Assistantship from Texas Christian University in Studio Art. While working towards her Master of Fine Arts degree, she worked with the Galleries at TCU (2016-2017), performed as a Teaching Assistant for Intermediate and Advanced Painting (2017-2018), and finally performed as a Professor for Drawing I (2018-2019).

“Contemporary art is a preparation for a return to inseparability of art and everyday life.

The paintings are vanished into the walls but they will be marvelous walls.

In turn, the walls will vanish into the landscape: but the view will be ecstatic.

And, after that, the viewer will vanish into the view.”

herman de vries
monumenta lamiae
1985

ABSTRACT

Cyanocosm investigates the movement of the human body through nature, and how the body interacts with and manipulates the spaces it inhabits. This installation of cyanotype prints encourages the viewer to move through and interact with the work in the gallery space. This action may mimic the way a viewer would interact with nature in an outdoor space. Using an installation of malleable forms, I encourage the viewer to move around the work, manipulate the work, and become a part of the work, which gives power to the viewer in the artist-viewer relationship. This work originates through outdoor cyanotype printing methods, often in a communal setting. Participants reconnect with natural spaces, through the act of walking and cyanotype printing, which is a pre-digital photographic process that historically utilizes natural light in outdoor spaces.

I. The Hike Out

In my practice, the material's process of preparation, manipulation, and creation is very important; in other words, the cyanotype prints on canvas and paper endure and retain a meaningful history of performances. First, the chemistry, a one to one mix of potassium ferricyanide and ferric ammonium citrate solutions, is applied to the natural surfaces through gestural motions. My body is on the large-scale, heavy duty canvas, coating the surface with the combined solution using active scrubbing. Similar to the creation of Richard Long's *Mud Works*,¹ this process in the work is physically demanding and never fails to produce a steady sweat on my forehead. Conversely, coating the paper pieces is a more delicate process. I have to treat this material with care, slowly applying the chemistry with gentle strokes of a foam brush. Preparing both paper and canvas for exposure are challenging in their own respects. The materials require a human relationship that begins with activation by and interactions with the body.

II. The Performance

After the materials are properly coated, they are folded and placed into my backpack in order to prevent the photo sensitive treated surface from receiving unintentional sun exposure. Now, the materials begin their walking journey. The round trip hike may be anywhere from two miles to twelve miles, depending on the participant group and the hike location. In the vein of Hamish Fulton, a British "walking artist," the solo hikes tend to be longer and more arduous. I find the more arduous walks have the best outcomes in terms of communing with the natural

¹ Long, Richard, ed. Wallis, Claire. *Heaven and Earth*. London: Tate Publishing, 2009.

spaces. On these longer walks, I have time to be immersed within and struggle with the surroundings. I feel the most peacefully insignificant in the largeness and mightiness of the most remote outdoor spaces. In a similar vein, Fulton would perform solo walks that were usually done by accomplished thru-hikers and mountaineers, and he would create a post-journey document with either text, image, or a blend of both to memorialize this walk. For example, in his piece *Jorquencel Lucancabur* (Plate 1), shown in Bolivia in 2012, he memorializes a Mt. Everest summit trip through the display of a flag—of which he carried with him throughout the expedition—with accompanying text. In his piece, *Brain Heart Lungs* (2000) (Plate 2), he uses text to memorialize a summit of Cho Oyu in Tibet without supplemental oxygen. I am no mountaineer, but I do find these extreme measures of communing with natural spaces inspiring. Fulton explores his body's limits when communing with natural spaces, going as far as visiting locations that aren't apt to human dwelling. These actions performed by the human body become a large part of the work. For me, these actions that specifically interact with the natural spaces are largely what I aim to document.

In my solo walks, I tend to document a viewpoint or turnaround point along the route with a performative action over a cyanotype print's exposure. One example, *downward facing dog* (Plate 3), required me holding downward facing dog, a well-known yoga position, for fifteen minutes on the canvas print during exposure. Commonly performed in yoga practice, this is a meditative pose that brings heat to the shoulders and lengthens the back of the legs. Another example, *hiker feet* (Plate 4), is a documentation of me and my partner, who usually hikes with me, observing a view point over Lake Texoma where we stood in the state of Texas as we

looked over the rippling lake waters into the state of Oklahoma. These more intimate walks are ones of inner discovery and contemplation, and the poses held are meant to further reconnect myself with the outdoor space. The downward facing dog motion is one that relieves stress in the legs and strengthens the shoulders; I feel contact with the ground on all fours, but this contact is active – I am aware of my body’s strength and its physical connection to the land. The observational exposures force me to contemplate a viewpoint for fifteen minutes, due to the required exposure time for the print. Far too often, I breeze through these moments that I’ve hiked hours for. These prints act as a liaison between myself and the natural space in which I am immersed.

Fulton also organized group walks that were shorter, slower, and therefore more accessible to a wider group of participants. To me, this accessibility is really important for group-based practices. For example, in one instance of his Kent Walk Series (2009-2013) (Plate 5), 180 participants were “divided into two equal facing lines walking east walking west in silence at arm’s length from midday to one o’clock at low tide on penzance beach” in Cornwall, England.² The act of group performance is a way of communing with the natural spaces and communing with one another. Hamish Fulton mentions, in an interview with Esparanza Collado, that group walks are also a way of bearing witness. The individual participants know that the work happened and the work becomes more real to others outside the walking performance. In other words, the participants become witnesses to an event that isn’t documented or

² Gooding, Mel. *Artists, Land, Nature*. New York: Harry N. Abrams, 2002.

memorialized by an art piece. When Hamish performs a solo walk, he is his only witness, so therefore, a viewer must take his word as truth. The walk happened because Fulton said it happened. For accessible group walks, there is even more believability for the skeptical. In another group walk, *Slowalk* (Plate 6), Fulton collaborated with twenty participants in Valencia, Spain, performing an hour long walk, fifteen minutes in each compass direction. Not only are the participants witnesses to the event, they are a relic of the work itself; their participation is what forms the work's object.

In my work, the communal aspect of audience participation is integral to the content of the work. In his book titled *Relational Aesthetics*, Nicolas Bourriaud discusses the intricacies of this socially engaged art form. He mentions that contemporary art can no longer be "a space to be walked through," but, rather, contemporary art is "a period of time to be lived through." When work engages the audience in a more direct way, it becomes more relevant to the viewer, or "tightens the space of relations."³ As an artist, my goal is to create work that more directly invites the audience to become a part of the work's form. Because these communal moments are snippets of time to be lived through, there is a temporality to the work. This time sensitive nature of the form ties directly to how the cyanotype prints are made and how they fair in the days and months after their creation.

The group walks I organize tend to be shorter and have a performative aspect that involves communing over an event at a view-point during a cyanotype exposure. For example, on a hike

³ Bourriaud, Nicolas. *Relational Aesthetics*. Les presses du reel. 2002.

in Marion-Samson park in Fort Worth, Texas, participants performed a group mediation on the cyanotype print for fifteen minutes during the material's exposure (Plate 7). I lead a meditation that focused on the body's connection to and contact with the ground, visualizing body part by body part from feet to finger tips, sinking into the ground's surface. The same meditation was also performed at a viewpoint – the sounds of waterfalls filled the background of the meditation session. Similar to the previous meditation piece, the work *child's pose* (Plate 9), was a ten-minute exposure of the child's pose position. We bowed in a space of trees native to Texas, in the acre-sized property of my parent's home. This space is meaningful to my family as a recreational space, and here, we contemplated this space through the act of child's pose. This pose is meant to stretch the upper body and relax the lower body; it is submissive. We communed with this natural space by submitting to it. This submission isn't an act of hierarchy, but rather, an act of respect. As Fulton would say, "my art is a symbolic gesture of respect for nature."⁴

With the group performances, I also tend to vary the content and experiment with different levels of interaction with the space around us and with each other. A contemporary artist, Rikrit Tiravinija, is a relational aesthetics artist who believes the art object can be the communing that occurs amongst people. With his dinner pieces, he would cook food in the gallery space during the time period when the opening reception occurred and invite people to participate. These dinners acted as a binder to assist the communal object in its formation. For example,

⁴ Gooding, Mel. *Artists, Land, Nature*. New York: Harry N. Abrams, 2002.

another work, *the picnic* (Plate 8), was performed at the viewpoint of a three mile out and back hike. Taking Rikrit Tiravinija's dinners as inspiration, participants packed food to share in a potluck picnic, performed on the canvas print during exposure time. In the case of *the picnic*, the food acted as a communal item to share, which nourished our bodies for the hike back. This picnic occurred at a viewpoint of Lake Grapevine, on a rocky shore in the sunlight.

After the prints are exposed in the sunlight in both the solo and group settings, the cyanotypes are folded back into my pack and hiked back out. I then wash these prints in my backyard and hang them in the sun to dry. The washing acts as a "stop," solidifying the print on the surface. After coating in a dark space due to the chemistry's light sensitivity, most of the cyanotype's making occurs outdoors, using the natural world's material and light to give the print life. Natural elements play an active role in forming the prints, adding further value to the work's history. In my experience, spiritual revival can be found outdoors. Whatever is troubling me in the urban world dissolves and is minimized after a long walk in the natural world. The cyanotype prints also experience a similar revival, as the sunlight brings the work to life. The cyanotype prints become documents, similar to our bodies. Our bodies live through the temporary experience of the communal event and the hike, as do the cyanotype prints.

Contemporary artists today find importance in working in outdoor spaces. For instance, herman de vries, a Dutch artist living and working in Eschenau near Knetzgau, Germany, creates works using only natural materials he finds near his chosen rural home. For de vries, the land is something he respects and does his best to become united with. He relates his own body to the

earth, contributing to nature and also taking what nature gives back. In de vries' practice, he carefully documents his everyday interactions with the surrounding land around his rural home.⁵ In his work, *from the forest floor* (Plate 10), de vries anthropologically displays leaves found in a specific location. De vries comments how every piece is different, although it is made by the same process. Just like our human bodies, we are all created the same way, but there is an intriguing uniqueness to each individual. With this idea in mind, I approach my paper works.

On solo walks, I not only create smaller, more personally contemplative canvas pieces, but I also create cyanotype prints of foliage on paper. These items are found along the way, moved and manipulated by me, but as Richard Long states, "traces are left in a discreet, intelligent way."⁶ After a short exposure, the paper pieces are washed in my backyard and dried in the sun, but handled in a much more careful manner than the canvases. As the paper is being washed, it begins to disintegrate and fall apart. The resulting, dried paper shows the material's delicacy and is true to its materiality; it indicates the journey the paper has been on. As a result, the final paper pieces are reminiscent of leaves; they become crunchy, unique, and fragile. No final paper print is the same shape or of the same imagery; like leaves, "every piece is different, but made by the same process."⁷ Similar to the group-based work that involves participants, there are elements that are out of my control. This "letting go" of control over the art-making process is liberating and better mimics how I experience everyday life.

⁵ De vries, herman. *Natural relations: eine skizze*. Nurnberg: Verlag fur Moderne Kunst, 1989.

⁶ Long, Richard, ed. Wallis, Claire. *Heaven and Earth*. London: Tate Publishing, 2009.

⁷ De vries, herman. *Natural relations: eine skizze*. Nurnberg: Verlag fur Moderne Kunst, 1989.

As the artist, I find the communal involvement of other people and nature very important to the work. The work connects how we interact with one another and the world around us. It begs us to be conscious of the effects of these interactions and distills our thoughts to an awareness that is hard to locate in our busy, distracted everyday routines. As Richard Long would put it, we are living in a “global village,” for we are all just one species living in the same place in the universe. My work focuses on a “unity behind all appearances,” and I aim to bring a “social contribution to general consciousness.”⁸

III. The Hike Back

In 1972, Apollo 17 astronauts took a photograph of Earth with the sun behind them; Earth appeared as a “blue marble.” The blue hue of the Earth is largely dominant because of the oxygenation of the surrounding atmosphere.⁹ The color blue also dominates the surface of the cyanotype print. These prints are created in nature; the participants breathe in this “blue” lower atmospheric oxygenated air while the plants return the oxygen in exhaled exchange. When we commune in the natural world, we are also communing in the atmospheric space. The cyanotype’s blue color resonates with this living, breathing, and moving in the Earth’s natural spaces.

⁸ Collado, Esperanza. "Hamish Fulton: Walking On and Off the Path." *Concreta Online*. 2017. Accessed January 10, 2019. <http://www.editorialconcreta.org/Hamish-Fulton-Walking-On-and-Off-355>.

⁹ Mavor, Carol. *Blue Mythologies: Reflections on a Colour*. Reaktion Books, 2013.

Although prints may be exposed using an indoor exposure unit or other UV light source, I choose to expose my work outdoors, using the natural light of the sun that permeates the Earth's "blue" atmosphere. This choice is important to the history of the cyanotype medium. The cyanotype print was first historically used to document outdoor plant material. Anna Atkins, British botanist and photographer, published a well known book – the first of its kind –, *Photographs of British Algae* (Plate 11), full of solely cyanotype prints. By creating the prints outdoors via sun exposure, I am keeping true to the medium's historical use and appeal.

The atmospheric air we breathe to give us life makes Earth blue. However, blue is also representative of death. For example, a doctor knows their patient is in danger when their feet are a pale blue; it's evidence of a lack of blood flow. In my practice, blue is the death of the action or happening of the event.¹⁰ The presence of Prussian blue in the cyanotype print connects to the temporality of the communal events; there is evidence that life occurred on the print, but that life is in the past. As Bourriaud would say, this artwork was a time to be lived through. The event is a communal work of art, and the print acts as evidence that the event occurred. The print becomes a different work of art after the outdoor event has ended.

IV. Thesis Exhibition

Cyanocosm, my thesis exhibition at TCU's Moudy Gallery, was installed to bring life to materials from these outdoor excursions. The prints have lived through a history of performances, and

¹⁰ Mavor, Carol. *Blue Mythologies: Reflections on a Colour*. Reaktion Books, 2013.

they act as documents that live through another series of performances in the gallery space. The gallery space is an arena that lends the work a new history, a new environment. The heavy canvas fabrics are hung with the use of climbing anchors and carabineers to allude to body weight. The carabineers also imply an impermanence to the placement of the material; the fabrics will continue to gather more history as they are manipulated. These manipulations give a new life to a fabric that is already dead. The fabric is also hung to suggest gravity. The bodily prints communicate with gravity in how they are hung. The viewer can relate to the printed bodies and communicate with these through the act of touch and manipulation. Permission is given to the viewer in form of performance during the opening reception where trained improvisational dance performers permeate the installation while exhibiting how to communicate with the work. The performers wear cyanotype printed shirts, further tying the body to the canvas material. (Plate 12) This performance alerts the audience of their possible role as explorers within the gallery space and also marks the beginning of the material's new historical chapter in *cyanocosm*.

Upon entering the exhibition *cyanocosm*, the viewer is immersed in a tunnel of cyanotype prints on paper, hanging from the ceiling to foster relation between the paper prints and tree branches. This installation, titled *paper trail*, is an approximately forty foot walk through a dense collection of delicate blue, that slowly lifts and dissipates towards the end of the tunnel (Plate 13). The paper pieces were made with foliage, plant matter both dead and alive that were found along the trail during outdoor hiking journeys. In the gallery space, the delicate paper pieces operate as breathing space for the viewer, and they mimic sunlight dappling

leaves, hung at eye level and above, near the window, lit by the same sunlight that made them. The lightness of the paper also acts as a counterbalance to the heavier canvas pieces both visually and materially, as well as architecturally imitating the fluctuation of tree branches. The paper pieces are a way to place the viewer back on the hiking trail. The viewer may use the gallery space as a place of discovery as they would an outdoor space, exploring their role as a viewer in relationship to the work.

As the viewer finishes the tunnel walk, smaller cyanotype canvas prints come into view. Firstly, a mid-sized canvas work, titled *hiker feet*, depicts four sets of booted feet and is hung loosely to suggest movement, as in walking (Plate 4). Next to *hiker feet*, *child's pose* depicts a set of hands, reaching downward toward the floor (Plate 9). *Hiker feet* is lower to the viewer's eye-view, and *child's pose* is hung from a climbing anchor located seven feet from the ground, out of the viewer's reach—like a high tree branch— hinting at the formations to come once the viewer exits the tunnel and rounds the corner (Plate 19).

After exiting *paper trail*, the viewer hits the view point (similar to the destination on a hike) section of *cyanocosm*. In this section of the installation, the viewer is confronted with three potentially malleable but formal cyanotype printed canvas formations and one large, static canvas work. *Formation 1* is the most ominous, looming at twelve feet and dramatically dropping its weight into another canvas piece below its anchor point, forming a bulbous, weighty base (Plate 14). *Formation 2* consists of an asymmetrical balance of two canvases that were made with larger hiking groups (Plate 15). *Formation 3* is another bulbous piece that is

less confrontational—therefore more approachable. It consists of several canvas pieces made with smaller, more intimate hiking groups (Plate 16). The static piece, titled *meditation group*, was created in a medium sized hiking excursion (see above reference in II. Performance).

Meditation group is intentionally hung in a symmetrical balance, paying homage to its making and the soulful balancing properties of meditation (Plate 7).

The *formation series* (1-3) is malleable and exists on climbing anchors and carabineers. For the first fifteen minutes of the exhibition, which is the average exposure time for the cyanotype print, these exist in a static form (Plate 18). The viewer is not yet aware of their role and therefore, takes on the usual look-don't-touch position in the space. The *formations* are only formally installed during the beginning of the exhibition, a static time period before they are moved by the performers. This is not only a treat to the viewer who is present during the opening of the exhibition, but this is also a nod to the theme of impermanence that is present throughout the life of the work. The communal events are impermanent, and the life of the material is impermanent, due to the untraditional hanging and handling of the work.

At this point of the exhibition's opening reception, the improvisational dancers entered the gallery (after the fifteen-minute waiting period) and perform in the space for thirty minutes. The performance begins unannounced, as the cyanotype-clad dancers infiltrate the space in an organic fashion. The interactions with the work were left open ended, giving agency to the performers and their creative response to the work. The dancers performed a series of active movements and static poses within the work (Plate 17). During the movements, the dancers

manipulated the pieces, moving them from climbing anchor to climbing anchor, connecting formations together, and connecting the work to themselves. The work was brought back to life, connecting the active, living body back to the pieces that were made with active, living bodies. The body became a part of the work, as it was activated by movement.

Throughout the duration of the week long exhibition, the formations continued to change because of further manipulation by visitors in the space. Viewers attuned to the freedom of interacting with the cyanotype formations, and they continued to engage with the work in a playful, exploratory manner. Over the course of the week-long exhibition, the formal qualities of the installation changed, bringing attention to the temporality of the work's existence.

Finally, ambient sound was recorded during the coating, exposure, and washing phases of the cyanotype prints. These sounds from the walks accompany the final documents within the gallery space in order to bring further attention to the history of the materials. With John Cage's *4'33"* in mind, I am only interested in the ambience created by the unintended sounds of the processes and walks. These sounds are part of the history of the work and are a way to bring the viewer through the moments these materials have experienced.

V. Conclusion

Cyanocosm is a viewer experience that enables everyone to interact with the installation as they would with an outdoor space. Out of respect for the work, there is a gentle playfulness that permeates throughout the space. My hope was to create a Prussian blue world that lifted

the spirits of the viewer and transformed the white cube into an investigative space for bodily sensation and movement. Because of the Moudy Gallery's convenient location on TCU's campus, I was fortunate to know most of the people who attended the opening reception, and therefore, the viewers knew my intentions with the work. They were already aware of their role before entering the gallery space. In a less familiar setting, the viewer interaction with the work may have been less successful, which will be a challenge to assess in future exhibitions. My overarching goal of audience involvement, from the outdoor exposures to the exhibition, was successful. On my group walks, I was able to gather participants to create the exposures together. Each person who participated in an exposure, in turn, was present at the exhibition's opening, out of curiosity for the new representations of the pieces they communed over and made together. There is a lot of power in community connections, and this power is what drives the entire making of the work. In the future, I hope to continue to build community, wherever I am and with whoever is in my community, and involve the community with the joys of forming social practice works. Powerful forms exist within these shared temporary moments.

PLATES

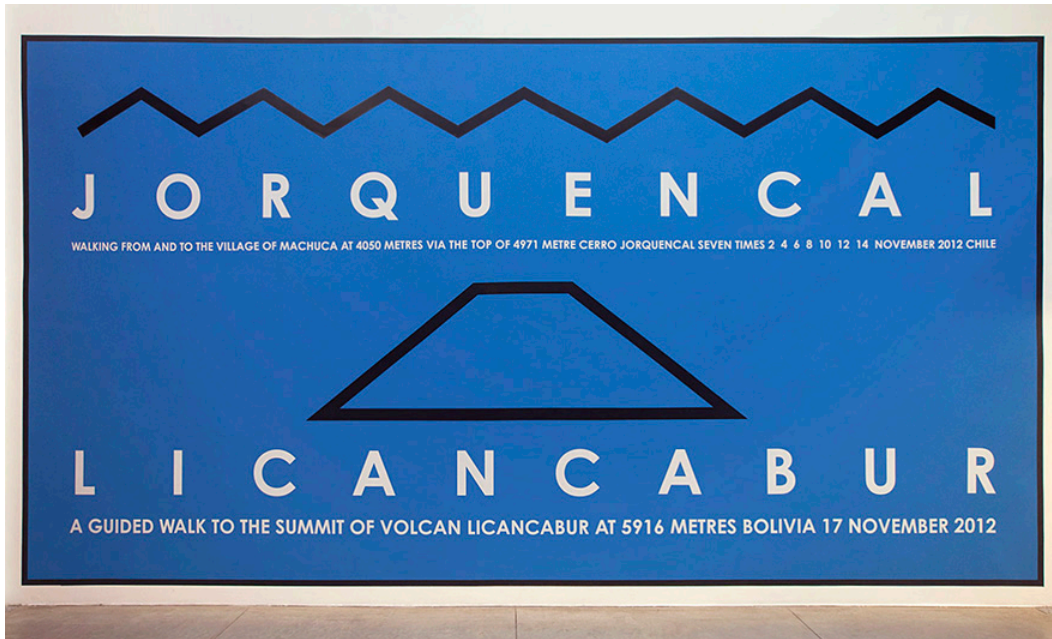


Plate 1: *Jorquencal Licancabur*, Hamish Fulton, Wall Painting with Vinyl Text, 2012.

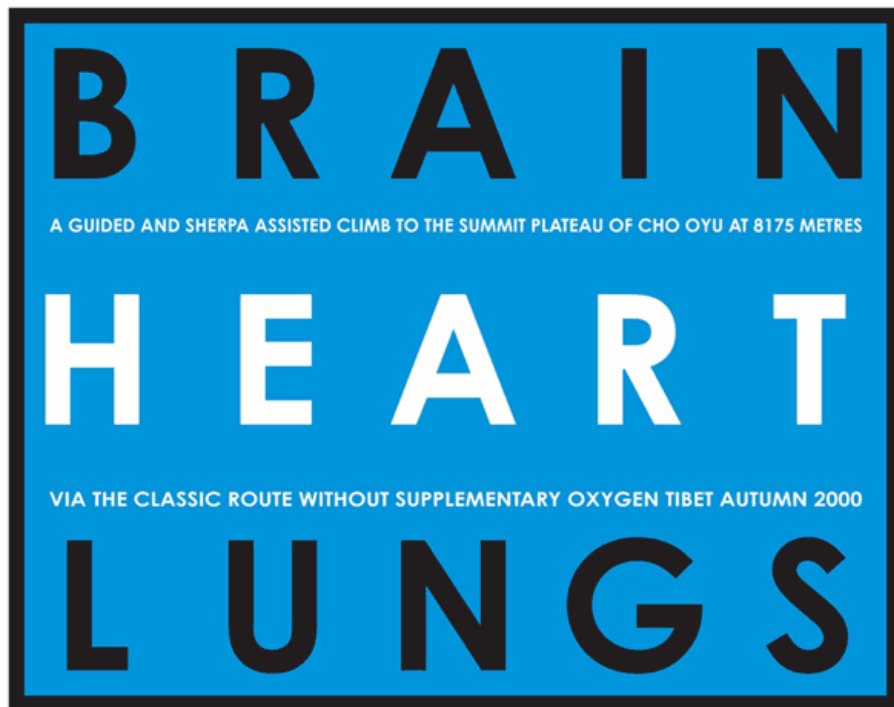


Plate 2: *Brain Heart Lungs*, Hamish Fulton, Wall Text Print, 2000.



Plate 3: *downward facing dog (15 minutes)*, 4' x 2' x 2', Cyanotype, Mixed Media, 2018.



Plate 4: hiker feet, 5' x 2.5', Cyanotype, Mixed Media, 2019.



Plate 5: *Kent Walk Series*, Hamish Fulton, January 2009-November 2010.



Plate 6: Slowalk, Hamish Fulton, Tate Modern, 2012.



Plate 7: *meditation group*, 10' x 7', Cyanotype, Mixed Media, 2018.

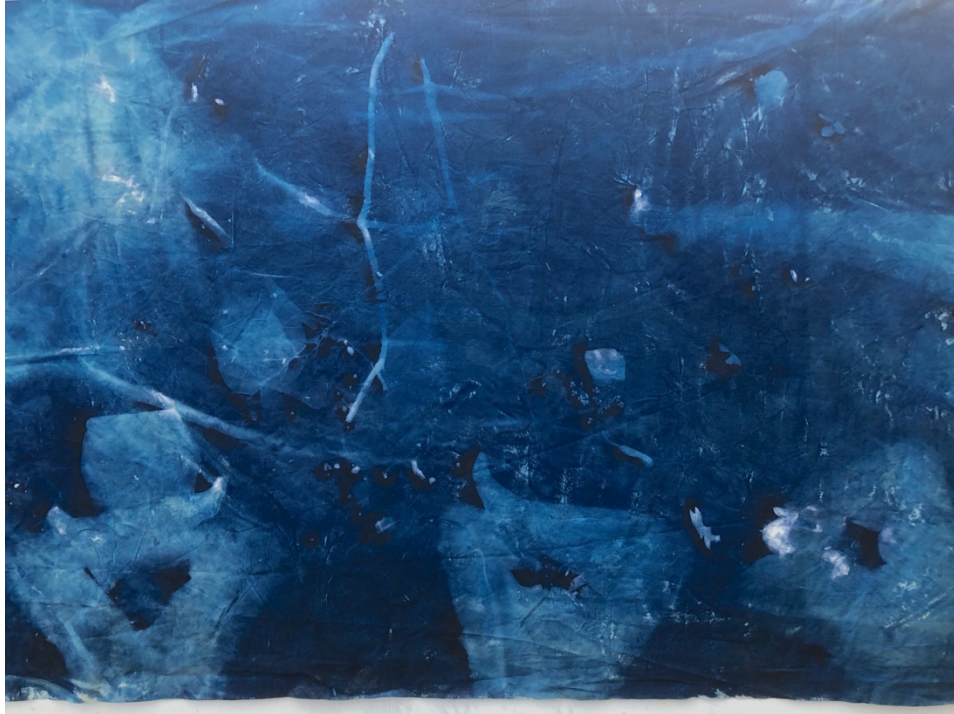


Plate 8: *the picnic* (detail), 15' x 6', Cyanotype, Mixed Media, 2018.



Plate 9: *child's pose*, 4' x 2', Cyanotype, Mixed Media, 2019.



Plate 10: *from the forest floor*, herman de vries, 50 cm x 70 cm, 2010.

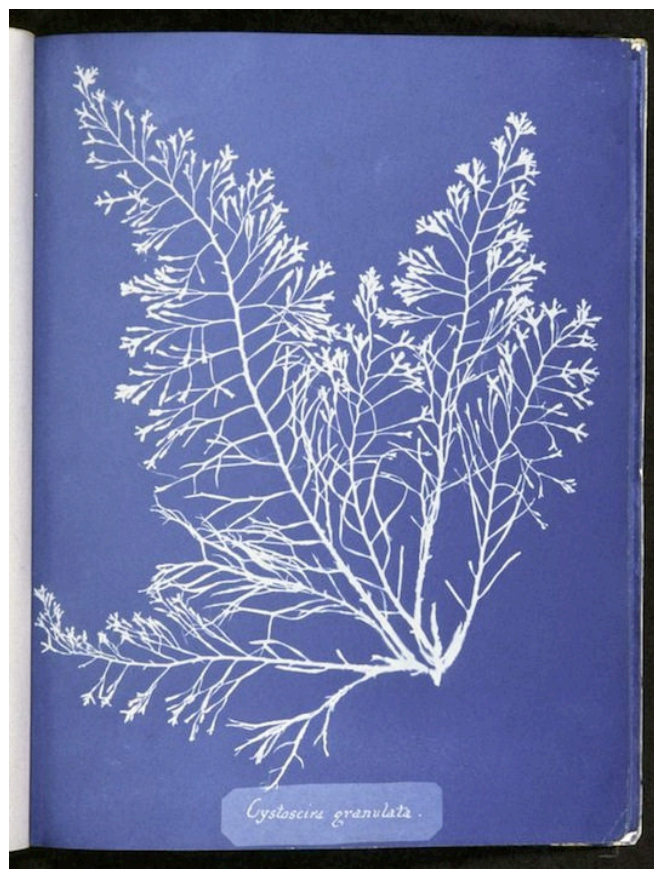


Plate 11: *Photographs of British Algae* (sample page), Anna Atkins, Cyanotype, 1843.



Plate 12: *cyanoshirt*, Cyanotype on Cotton, 2019.



Plate 13: *paper trail*, 50' x 14' x 10', cyanotype on paper, 2019.



Plate 14: *formation 1*, 14' x 10', cyanotype, mixed media, 2019.



Plate 15: *formation 2*, 7' x 10', cyanotype, mixed media, 2019.



Plate 16: *formation 3*, 7' x 6', cyanotype, mixed media, 2019.

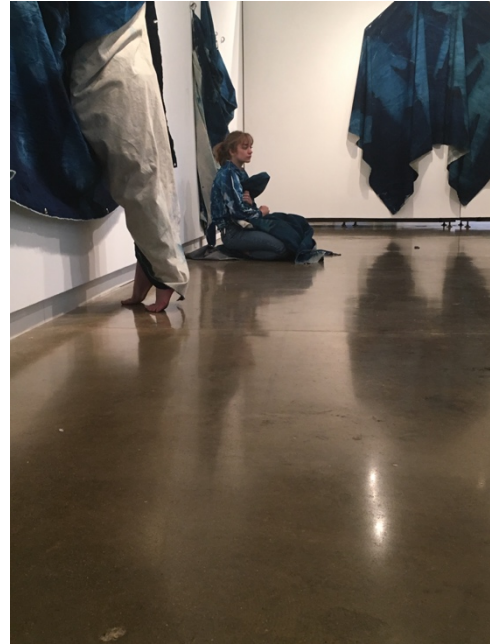


Plate 17: *cyanocosm performance* (stills), 2019.



Plate 18: *cyanocosm*, installation shot, 2019.



Plate 19: *cyanocosm*, installation shot, 2019.

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