



## Episode Transcription: "A Two-Way Conversation with Chris Day"

### Jabari Owens-Bailey:

Hello, everyone, and welcome to "A Two-Way Conversation." This podcast is in conjunction with *A Two-Way Mirror: Double Consciousness in Contemporary Glass Art by Black Artists*, on view at Museum of Glass from October 2023 to October 2024. Today we are joined by Chris Day, a featured artist in *A Two-Way Mirror* and the current visiting artist in the Museum of Glass Hot Shop. Day is an incredible artist with Jamaican and British heritage, currently working in the United Kingdom. A mixed-race artist, he uses his craft to navigate what it means to be Black in the UK, dealing with subject matter that explores Black history, inequality, and racism. Through his treatment of glass and mixed media, Chris has spent much of his life working with his hands as a plumber and ended up discovering glassmaking later in life. Thank you so much for joining us today, all the way from the UK. So, Chris, welcome.

### Chris Day:

Good evening. How are you doing?

### Jabari Owens-Bailey:

I'm well. I think I want to just kind of start off our conversation by talking about your background. I know you started off in the trades as a plumber. When and why did you start creating artwork?

### Chris Day:

Well, I first started when I was six. Well, from school age, really. I was interested in art, but, unfortunately for me, at that time, I didn't know I was dyslexic. So, going through school, it was a hard time, but I was extremely good at art. I wanted to go to art school, but I'd have had to have stomped on and done maths and English and geography, all them subjects I was no good at. So, I went out into the real world and started working. I was fortunate that I started to work with art again, so I worked in places like a sign writing workshop and advertising, but it didn't pay much money, so I ended up in a factory. Through that factory, I still worked with my hands. I was working on machinery and doing engineering jobs, but these engineering jobs were the same. It wasn't because I'd gone through college or anything, it was because somebody'd seen what I could do and they gave me that opportunity, which was brilliant, but reel on to me now.

So, I started university when I was 48, and that was only because of my wife. She says, *You've got to do something for yourself. You've done all this work and you help everybody else with your plumbing. What have you done for yourself?* And I says, *Well, we've got a nice house, you drive a nice car.* She says, *Yeah, but what have you done for yourself?* I said, *We've got children.* She says, *Yeah, but what have you done for yourself?* I said, *Well? Nothing.* She says, *Well, go to university.*





I knew there was something I'm not going to say wrong, but there was something different, because I didn't like to read at all, and my spelling was atrocious. So, for me to go to university, I knew it was going to be hard, because I knew I had to do dissertations and I had to do writing, which I knew I was going to struggle with. But when I turned up at the art school, I looked at all the facilities that were available to me to be able to do anything from woodwork, metalwork...but there was one thing that stuck out, and that was the glass and ceramics studios. I thought, *I've never had the opportunity to even do anything with these materials. This is my chance to do something I've never done before.* And when I first started to use the materials, I was thinking, *Well, how can I carry this on as a career after I come out of university?*

Working in a hot shop is extremely expensive, so I just concentrated on clay. So, I got myself a wheel and I just sat there for the whole year, just learning how to throw, learning how to do ceramic glazes, all the kilns, everything. But through the university course, I had to do the glass. Once I touched it, it spoke everything I wanted to talk about.

So, obviously, when I was growing up, there was no Black History Month. There was no Black History Week. Not even a Black History Hour. There was no Black history whatsoever. We didn't get a single lesson about history, about my culture, my heritage, or anything. So, university gave me that chance to actually start discovering aspects that I'd been denied. And when I found out things, I was ashamed that, one, I'd not been taught about these things, and, two, that I couldn't be able to learn these things. Being dyslexic, I couldn't read books, or I wasn't interested in books. And that was our main source. I'm 55 now, so we had no internet, we had no Google search. So, the only thing that was available to me was books. But when I went to university, we got everything. So, going through this course, I would Google things and look at the images. And that was my encyclopedia in my head, building up, was just images of things like Emmett Till, George Stinney, lynching, music I was listening to. It gave me this portfolio of something that I could put into my artwork. After a bit, I was getting very emotional looking at, especially, Emmett Till. When you look at this beautiful boy and what they actually did to him just because of the color of his skin... I had to get that out of my system emotionally. And not to prove to anybody. It was my own therapy of getting it out. So, I produced a piece of work called *Emmett Till*.

Jabari Owens-Bailey:

That was when you started working in that vein of dealing with history of slavery and Civil Rights.

Chris Day:

Yeah, definitely. Even that, the Civil Rights Movement, we haven't got that in England. So, it's not my history, although it is associated to me and everything that I've gone through in England.





Jabari Owens-Bailey:

So, what was it like growing up biracial in the UK?

Chris Day:

It was horrible. It was horrible. So, you take racism, Black on white, can deal with that. But you take racism when it's Black on Black just because you don't fit the criteria supposedly identified as being Black. So, then you get called coconut and all these different things.

But the one thing that stuck out to me is that, for me, the most important person who's mixed race is Bob Marley. Everybody loves Bob Marley, the words that he spoke, the songs that he sang, his whole ethos about this interaction and this brotherhood of everybody. So, when I ever got bullied or anything by Black people, I'd say, *Do you like reggae? Oh, yeah, we like reggae.* I said, *Well, about Bob Marley? Yeah, we love Bob Marley.* I said, Well, he's mixed race. Some people didn't even know that. But studying Bob Marley and listening to him, he had the same hang-ups and the same stigma that I had. Even on his deathbed, he still felt that he didn't fit in, because he didn't feel as if he was Black enough to do what he was doing. And I think that was one thing that I was also conscious of, is, *Have I got that badge of honor to be able to be talking about racism when I've gone through all that through my life?* And I felt like, I suppose, I don't know, I just felt as if I'm not Black enough to be talking about this. It should be somebody else.

But one of my tutors at university gave me the support. He says, *Well, if you don't talk about it, how long are you going to wait until somebody comes along and does start talking about it?* And it's that. It's people around me that have given me the support to be able to be strong enough to say, *You know what? I'm going to talk about this. I'm going to say something about that, and hopefully create a dialog.*

Jabari Owens-Bailey:

That's such an interesting idea to not feel Black enough, or to have questions about that. So, the whole premise of this show, *A Two-Way Mirror*, is getting into the idea of double consciousness. And so, this writer, one of the founders of *The Crisis* from the NAACP, W. E. B. Dubois, had this whole idea of double consciousness. That is to essentially see yourself through the eyes of somebody else. That's what you're talking about. And so, I think it's interesting that how you approach that is to create these copper cages. And through those copper cages, you blow – as I saw earlier today, and quite lovely just to see it in action – you blow glass into the copper cage. And that copper is actually copper tubing. Now, I'm wondering if some of that is not only your personal identity as a biracial or a Black man, but also your identity as a plumber, where you're using some of these same materials. So twofold coming into it. Can you speak to some of that?



Chris Day:

Yeah, definitely. So, when I started uni, I had to start using materials. I wanted to use a material that I was used to, because I'm in an arena, really. And I'm thinking, *Well, I want my comfort blanket around me*, which is copper. I feel at home with copper. I can bend copper. I can do whatever I want to do, and I can make boilers look absolutely beautiful. So, the copper is me as well. I wanted to show that... I didn't want to disguise the fact that I was just a plumbing and heating engineer. I wanted to bring that into the conversation and say, *Look, I am just a plumbing and heating engineer, but look what I can create given the chance*. So, yeah, it is part of me.

Also, the copper was, it gave me words. I could look at a piece of work that I produced, and if I was in front of a lecturer, or if I was in front of a student or anybody, and they said, *That's interesting. What it's about?*, instead of having this dialog of words in my brain, which I had to try and think about very quickly, I could look at the object and it was already screaming all the words, *restraint and suppression and trying to break free*. It had all them. It was like my dictionary in front of me. I could look at it and I could explain to the people what I'm trying to produce because the copper was, and the glass was, doing everything for me. It was amazing when I first blew into one of these copper cages.

Now, before that, I was doing work about copper erosion, and how it turns blue and all these beautiful colors. And that's what my first piece of work was about. It was just about the erosion of copper. But, as soon as I blew into it, it took on this different story. It took, you know, you could see this glass trying to break out of this copper cage. And I'd say, *Cage? That's what slavery was*. It was a cage, incarcerating people and putting them in a place where they didn't want to go. Just like this glass. It didn't want to go into that cage, be put in there, but I've put it in there. When I blow, it wants to come back out. It wants to force its way out somehow. So, all these connotations, what was happening when I was producing these pieces of work, they just helped me give my side of the story of what I wanted to tell.

Jabari Owens-Bailey:

As in life, such beauty that comes out of the struggle, the struggle of the glass against the copper cage, the struggle of the person against *downpression*, as they'd say in reggae – or oppression – in life. So, I think that in many senses, it speaks to both of those things. And I know the two of us have had some talks personally about identity and glassmaking, and you brought up an artist that really inspired you. Who was that? Why did that artist inspire you to want to make glass?

Chris Day:





Okay. So, when I first started researching glass artists, obviously, like everybody, I put into Google search "Black glass artists." All that came up on my search was black glass, just images of black glass. So, then you start to change the words a bit. You put "glassmakers," "Black glassmakers," "Black glass," anything to try and find an artist of color that was doing glass. And in my search, nothing come up. So, I reworded it. I put "fine artists, Black." For some reason, Fred Wilson's name came up. And that was the first piece of glass that I'd seen. Now, this piece of glass were called *Drip Drop Plop*. And when I seen it, I thought, *Wow, that's very funny looking*. It's got these googly eyes and this dripping-looking glass that's just running away. And I didn't know anything about Fred Wilson. How would I? Nobody's taught me about him. Well, then when I researched him and I found out what *Drip Drop Plop* was about, it was telling the story of how people of color were characterized and made fun of. I thought, *That's beautiful. It's ugly what it's talking about, but it's beautiful how he's put it together*.

And then the other artist I found was Kara Walker. Same again, never heard of her. And when I looked at her images of her artwork, it's explicit. It's in your face. So, what I wanted to try and do then was be a Fred Wilson and a Kara Walker. I wanted to be explicit about the story, but I wanted to hide it like Fred Wilson. And these two people are like the foundation of me. I've not met another artist, although there were plenty in England at the time – which, again, I didn't know anything about. You had the Black Arts Movement over in America, and we had the BLK Movement, which was born in Wolverhampton, where I studied. Even at my university, they did not tell me about these Black artists.

Jabari Owens-Bailey:

Wow.

Chris Day:

So, how, as a student of color, then, knowing what I'm studying about racism, you're not telling me about these people? I says, *The only reason you're not telling me is because you've been taught by somebody who's of noncolor that's learned about such and such an artist. And it's just this tier of just people taught, it's being taught the same thing as what somebody else has been taught. But you're not teaching me what I need to be taught*.

And they turned around and said, *Well, we're not here to teach. It's your job as a mature student to go and find it*. But it's like a map. If you haven't got a map, how can you follow it? So, I had to make my own map, but I struggled, and I had to dig deep. Like I say, even trying to find Fred Wilson and Kara Walker, who I'd never heard about, it was only through Google and trying to really dig deep that I found these people. I saw Fred Wilson's work. I got his book. And like I say, being dyslexic, it's hard. But when you've got an interest, then it makes it a little bit easier. And the images,





looking at the images and then wanting to know, wanting to find out more, that's what got me going.

And that's what I try and do with my artwork. I want to intrigue people like I'm intrigued by images. They'll see something and then they want to know more. But once they start digging deeper, they'll find the brutality that's behind my work. And that's what I try and disguise, like what Fred did. If I did something like Kara Walker, I'm afraid I'd scare some people away. In the exhibition, there's a piece called *Strange Fruit*, and it has scared people away in the past. So, I've learned that if I want to interact with, perhaps, a younger generation, I've got to bring them in gently sometimes, but the story's still got to be powerful.

Jabari Owens-Bailey:

Yeah, I get that. I think what you spoke on in terms of not necessarily having access to the information about those artists that would speak to your own personal identity is an important thing. And I've heard you say before that you're one of the few Black artists in the UK that's working in glass. So, I guess my question to you is: do you feel, as a result of that, that you have a responsibility to open those doors for others, because that is something that you walked into, basically, and had to find your way yourself?

Chris Day:

Yeah. It's been one of the things... When you go to university, you go for yourself. And I never, ever thought I'd be sat in here talking to you. I just wanted to get through it to please my wife. That was my main thing, just keep her happy. So then, when you take on this role of – sort of an ambassador's role, really – you've got an importance there. You've got to show people, and especially people of color. It's all right, you can see your football players, you can see your racing car drivers, and you can see your boxers. But in the art world, they've got to be seen as well. How can you encourage somebody to do something if they don't see somebody like you doing it? I never seen anybody like me doing art when I was growing up, so, obviously, it's not a thing that's going to encourage me. But I'm hoping that people will see my work and see how I work as well. That you don't need a high-level end of skill level to produce a piece of work that's artistic and engaging with people. You don't have to spend years and years to try and get to that level where you feel confident that you can talk about this. I think what I do is I try to tell people, *Look, I haven't got a lot of experience, but this is what I can produce*. But the most important thing is the conversation. The work is just the spider's web to entice people. And then after that, then the conversations, that art piece that I'm desiring. You know, my art pieces, they are beautiful. But for me, the beauty is that conversation with people.

Jabari Owens-Bailey:





I think the conversation that you're able to have through art is one that is able to be nuanced because your art isn't really representational, but the work can explore very heavy ideas, like being bound, like trying to expand and being constricted. I think that is very important. Do you feel that because your work has those subtleties in it, do you feel connected with what other glass artists are doing that you come in contact with?

Chris Day:

No. I think all my life I've been segregated, and I still feel that now. I think when I was going through university, and even just being here, you're always judging yourself against other artists. And that's my own mental block that I'm putting in there, is that I think I should be the same as everybody else. I should be identified as doing something else. So, for me, doing what I do, I feel a bit of a loner. And I'm always trying to, I suppose, spur other people of color, and anybody, to talk about their story – I suppose for my own selfishness, so I don't feel alone. I wanted to find, when I first started uni, my first interview, *Am I the only Black glassblower?* Not because I wanted to see what they was doing politically. Just to see what was going off in their heads, to see how they identified themselves, what they do with their work, and not feel so alone. But even now, I still feel alone, because, although I found other people of color in England, they're still not doing what I'm doing. They're not doing anything that's... And I wouldn't say I'm a political artist. People have given me the identity of being a political artist because once you start to talk about things that people aren't agreeing with or happy with, then you become political. But you won't see me get down on my knee and put a fist in the air, because that's going to create a divide. And like Bob Marley, I want to bring the people together. I want to stop all this fussing and fighting, and I want people to start talking. And that's the only way we can resolve anything nowadays.

Jabari Owens-Bailey:

It's funny you say that. And I feel like I'm going to challenge that a little bit, because you're even titling the work things like *Strange Fruit* or *Emmett Till*, and those have very strong connotations. They have very strong historical connotations. I feel like, while some younger people might not know what some of those things are, if you see this beautifully abject art, like some of the work, like the *Strange Fruit*, the way that it's elongated and stretched, and also some of the ways that the colors are treated, it isn't what you would typically think of as, *Oh, that's beautiful glass*. So, in some ways, I think you are being overtly political.

Chris Day:

I suppose so, yeah. I suppose in myself, for me, the glass was my own therapy. It was my way of getting all them emotions that have built up by looking at these images because they are emotional. You're not going to look at Emmett Till's photos after they brutalized him and not feel something. So, for me, it's my way of getting rid of that. But when it becomes political is when





you put that out there for other people to look at, and then these views start building up. So, you've got somebody who's heartfelt for it, and then you've got somebody who's totally, *That shouldn't be there. You shouldn't be showing that*, which I have had. I've had glass artists show their disapproval of what galleries are showing. It could be jealousy, it could be racial, but it's a reaction. And I think I've done my job. If somebody is upset by what they see, either it be pitiful or in a hatred kind of way, I've made a reaction. And so that piece of work then is going to stick with her, even if she dislikes it. It's created a reaction in her. And I think that's where that political bit comes in. Although I don't want to be, that's where I am sometimes. It's a reaction, isn't it? I think that's where we start that controversy is if you're going to create a reaction, then that's where that political nuance comes from.

Jabari Owens-Bailey:

I hear that. I want to pivot a little bit and, I guess, ask you a question that's more oriented to you personally. Do you feel that, in any way, you have benefited from joining the art world later in life? What has your experience been working in the art world and coming to the art world from a non-art world perspective before that?

Chris Day:

Yeah. Like you say, I started when I was 48, extremely late in life. And I would say, for 48 of them years, I was blinkered to the world, because I was just focused on earning money, feeding the kids, paying the mortgage, watching the news, but not being interested in anything, really. Just living my life.

As soon as I went to university, that opened me up like a book. And it opened me up to things that I never even got taught when I was at school. Being able to put that into artwork and have a conversation with people... If you'd have told me six years ago I'd be in museums, and giving talks, and showing my work off, and creating these conversations, I'd have perhaps laughed. I'd have said, *Yeah, whatever*. So, coming into the art world, that's what it's given me.

But the most important thing for me, which people won't see – they'll see the Instagram feeds, and they'll see me in magazines, and they'll see me on interviews and that. It looks all idyllic and it looks beautiful – but what they will not see is the confidence. When you're growing up at 16, and you're feeling a castaway, and you've got all this oppression built up inside you – not angry, but just feeling really low – is that going through university and creating this artwork, getting all this therapy done through the art that helps me is it's put my confidence up. But not in a big-headed way. The confidence I mean is being able to talk to you today.





Six years ago, I wouldn't be able to talk. Being able to talk to an audience and not feeling nervous or feeling inadequate to be able to do this. That's what the art's has given me. Art has given me a different way of living, and it's given me a sense for living as well. I know I'm going to leave this planet and I've left a footprint, albeit small. I can't do that plumbing. I can help people's boilers and do their bathrooms, but it's not helping society. It's helping a moment. But the moment that's going to be in a museum, or in a magazine, or in a book, that's going to be there a long time when I've gone. Art's given me that. Plumbing's not given me that. Being married hasn't given me that. Art's given it me.

I owe so much to everybody that supported me along the way, my lecturers, yourself. The list is just endless. The cleaner that was at university, that says, *Oh, I love your work, what it's about?* and we have a conversation. Anybody that's came along and interacted with me, they're the ones that have supported me and gave me this confidence to carry on doing what I'm doing. If somebody had said, *Oh, we hate your work*, and everybody had said that, I'd have just closed up shop and carried on plumbing. But it's the confidence that people have given me that's made me carry on.

Jabari Owens-Bailey:

I think sometimes that's powerful just when people start to champion you. And I think a lot of times, when we try something new, just to have people say, *That's worth pursuing*, it gives us that confidence to move forward.

Chris, what would you like someone who sees work by Chris Day to take away from that experience?

Chris Day:

Wow. So, I've been asked this before, and I think it changes the more that you do. So, if you'd have asked it me six years ago, I'd have said, *I'm just looking for people to have a conversation*. Six years ago, there was no conversation. I was producing the same work that I'm producing today, but nobody was interested. The catalyst was George Floyd, unfortunately. It was the right time – the wrong time, but it was the right time for people to start talking. So, if you go back then, that's what I wanted it to do.

Today, if we bring that forward now, what I want people to do from my artwork is that I want people to open up what I have about aspects that they've gone through. So, for me, being mixed race and the stigma that's attached to it, is that I've closed a lot of things in cabinets. But through my artwork, I've been able to release all that. And all that, it's a burden carrying that round for 40, well, 55 years now, of being ashamed of who I am. It was emotionally drawing. And artwork gave me that release to think, *You know what? I don't care anymore*. And I would love that for somebody





else. And it doesn't matter if it's race-related, sexually-related, religiously-related, if they can open up the same as what I have by looking at my artwork and saying, *You know what? Your work is not about racism to me*, which I have had. Somebody said, *It looks like the brain tumor I had, and the images that I had from the CT scan. I want to get this thing out of my head. But that's what your work looks like to me*. It was one of the *Strange Fruit* in the bowl. She says, *It doesn't look like that. It looks like my cancer*.

I've had another lady come up who was sexually abused, and she says, *I'm looking at your work – it was called *Imposter Syndrome* and it was a caged piece of glass – She says, *That relates to me when I was abused*. I just turned around and I says, *It's an honor to hear you say something like that*, because I dare say she doesn't say it every day. But artwork opened her up. I think that's what I want today, is people to look at my work, and open up, and tell their stories. I've got my story, and somebody else has got their story. But, like I was ashamed of being mixed race in my history, is that everybody's got that aspect. But artwork, it gives you a safe place to talk if you're willing to talk, or it can give you a safe place to look at something and reflect and then perhaps get the confidence and the courage to talk later on. But if someone can see that I can do it, then they can do it.*

Jabari Owens-Bailey:

Wow. That's really beautiful. So, you've been here for a few days, and you have gotten a chance to work in the Hot Shop at Museum of Glass. What has your experience been thus far? How does that relate to your expectations of what it would be?

Chris Day:

I didn't expect it to be anything like what it's been. It's been amazing. I'm not just saying that because you're in front of me. In the UK, I've never – and it's like everything – I've never had the opportunity to work with a team. I've worked on my own, or I've worked with an assistant. That's all I've had. And sometimes the assistant is giving, or not so giving, depending on where you are. I'm lucky with where I'm working, at the moment, from Alistair Malcolm's studio, is that they're very giving. At university, not so much.

Coming here, it's been an unbelievable experience, is that you've got people that have been doing glass for 30 years to six years. But even the ones that have been doing it six years have got more technical ability than one I could ever achieve, because they've gone through a program. I had six years at university, but, if you break it down, it could be a month doing glass. That's all I've had, hourly-wise. Whereas these, they've had days and weeks and months. So, I'm looking at these people that are helping me, and that's what... they're helping and supporting me produce this





piece of work. There's no airs and graces about them. They're not looking down at me. They're not judging me. They're there to help me.

It's hard. In fact, I'm getting quite emotional now. [Pause.] It's hard when you haven't had that support all your life. It's sometimes hard to accept it as well, when somebody gives it. When somebody's there and they say, *We're here to help you*. When you've had to do it all yourself, all your life. It's hard.

So, when you see me on Instagram, and it looks all beautiful and you can see all these images and the reports and that. There's somebody behind me that supported me all the way. This experience is going to live with me for the rest of my life.

Jabari Owens-Bailey:

That's amazing. Well, I think that's great. I'm so happy that I can play just a little part in that. I saw your work and I thought it was very inspiring.

I'm so interested in what your plans are moving forward and what exhibitions you have coming up. So, if you want to share any of that with the people out there, that would be great.

Chris Day:

Yeah, no problem. So, the work that I've produced at the Museum is a follow up to an exhibition I'm going to be in on the 24th of February, which is called *Color Blind*. This is what I stepped on earlier, is talking about me being mixed race. And it's the first piece of work that I've produced that's solely about me. It's took six years to get to that point where I feel confident to talk about. I'm very excited. I'm always excited. Whatever opportunity comes along, I'm like a kid in a sweet shop. But for me, the excitement isn't for the prestige of being down in London in this big gallery. It's putting my story out there. And, like what we just talked about, is encouraging other people to talk about it. The exhibition is mainly for Black artists and people of color, but it's in a high-end gallery in London. So, we'll see what happens.

But I think Tacoma Museum of Glass is that, that story. When I looked around the exhibition spaces, I want to see things that look like me. I want to see glass that I can say, *Yeah, I can understand that. That's where I'm coming from*. That's what happens when you have these exhibitions, or museums buy your pieces of work, is then you're included instead of being excluded. People that come in can then be included. That's the big problem that's faced at the moment, is that although people are gearing up and they're doing things, is that there's still a lot more that needs doing. We need a lot more of me's in exhibitions and in establishments to show, not to show off, but to show people that are coming in that this is a multicultural arena, and you





can see some work that represents you in there. I can remember going to museums on my own when I was a kid, and there was absolutely nothing to see. And slowly, slowly – once again, after George Floyd – things are changing. His legacy will be that he did change people's view of the world and how they view the world. These museums that have bought my work, it's six years. Six years to be in nearly seven museums. Without George, would they have been interested? I don't know. All I know is that George has made that possible for me.

Jabari Owens-Bailey:

I think that is so apropos to the moment that we're in. It's unfortunate that a man had to lose his life in such a public fashion for so many of these ideas to be talked about worldwide. The fact that something that happened here in the United States has catalyzed things in the UK speaks to how powerful and how inhumane that moment was. I think we all have to honor that legacy of him and all the people who have gone through brutality in one fashion or another, or have been victims of aggression, or even victims of microaggressions, in their daily lives. And I think that's what this exhibition is seeking to do, *A Two-Way Mirror*, is to have these conversations be visible in a space that they hadn't really been visible before.

I just want to thank you, Chris, for having this conversation with me, for being part of *A Two-Way Mirror*, for coming to Museum of Glass and sharing your wonderful work with us.

Chris Day:

It's been a pleasure.

Jabari Owens-Bailey:

This has been one of the series *A Two-Way Conversation*. Thank you all for listening.

This has been a production of Museum of Glass, hosted by Jabari Owens-Bailey, produced by Susan Warner, Elizabeth Emerson, and Jabari Owens-Bailey. Museum of Glass, copyright 2023. Thank you so much.

