2026 RESIDENT FACULTY LECTURE, June 30, 2026
Naomi Rincón-Gallardo; introduced by Resident Faculty Sahar Khoury

Sahar Khoury: [Khoury arrives at the podium.]

Naomi.

You make me want to put lipstick on [laughter and cheering]

Your work.

And then you make me want to take it off.

To feel it all over my face.

Your work is contagious, Naomi. So contagious that I'm doing something I've never done before. That's how inspiring you are. Being around you. Listening to you these past three weeks and it's very special.

It's like this fragility.

So much, so much strength.

And so much red. Coming out, going in.

Coming out.

Like a fist.

Like the red.

Leaving so much.

To the mouth. For the voice.

I found this book about your work. It’s many, many centuries ago.

And says that your work is the red of fire.

The red of a cherry between my teeth.

The red of bajo rojo.

The red of our veins.

The red of every period that ever existed.

The red of a fist and passion.

Your work is the red in a scream.

A scream impregnated with all of us.

A scream impregnated with all of us.

I welcome…

[Rincón-Gallardo begins her performance, which lasts from 00:03:38 to 00:41:37]

Thank you [cheers and applause].

But I haven't finished, I haven't finished yet. So bear with me. It won't be too long.

[switches slide] Thank you so much for being here with your glowing presences and for accompanying me through this journey of the bastardized version of the Cihuateteo, together with the army of arms, and the vultures. Thanks, Sahar for your fist, and for your red, and for your lipstick, and for your affection, and for your presence, too. Um, thank you, fabulous Jazzy for processing my voice and for resonating with me. Thanks, Carissa and Chris, for your support with the preparations here at the Fresco Barn. Thank you Maliyamungu and Mattia, for this beautiful nocturnal butterfly that is there, like in suspended animation in the forest. And my heartfelt thanks for Ruth for being such a gorgeous vulture [cheering]. But primarily for trusting me, and bringing me here, so I'm able to be with you, to share the room and to share the presence. And thank you for all conversations that are being evolving. Thank you all for all conversations that's been evolving throughout all these days.

And of course, thank you, Masha, for pressing the button [laughter]. For shedding the light and also for being the camera behind the work that you just saw [cheering]. That was made with very little budget in the midst of the Covid crisis in 2020. And, yes, it brought us a very important dose of viscerality and, and affective virtuality. So it was important for me to share with you a

work in full length because there's this dose of viscerality and embodied theory that it's very much central to, to my practice.

And I would also like to take this chance to delve into some thoughts on the personal vocabulary, the positionality, material, and relational processes that I attempt to metabolize in my work. Metabolize as one metabolizes food and then expels it. So in order not to extend myself too, too, too long, I will stick to my notes. So please, bear with me and thank you for your generous patience and your listening.

What you see here are bits and pieces of text and lyrics, from different works that I'll share this evening. Only snippets.

[switches slide] I mix and match buried and discarded materials, ash and bone, mud and microplastics, exoskeletons and foam rubber, polyester and straw, cardboard and LED lights, cosmic ferments, sweat, mineral, blood. I excavate the earth with my nails. I dig a hole that shimmers.

[switches slide] [video plays from 00:45:42 to 00:49:07 while Rincón-Gallardo continues speaking]This shimmering hole is for us, who was targeted as obstacles for progress and development, rendered backwards, inferior, underdeveloped, deviated, unwanted, unproductive, superstitious, unclean, disposable. We are entangled with a mountain that has been turned into a toxic cemetery with a hummingbird who doesn't find shelter in the desert, with an environmental activist who was killed for opposing a transnational mining company, with a body part who doesn't find the rest of the body.

Come join me. Every time we are more. We are an epidemic of residual bodies. Once you cross a portal, you may find yourself strolling among raw and dark visual scapes. You may sense that time is out of joint, that sequences are never fully digested, nor they have clear endings. Instead, times moves in spirals of time that overlap, where the past is activated into a discontinuous but transformative relation to the present and the future.

For some time now, I call my labor underworld-making as a way to acknowledge the intimacy with danger and death, as forces expanding their domain horizontally. My mythical political underworlds are imagined from the necropolitical nation that Mexico has turned into over the last two decades, since the so-called war against narco unleashed plural forms of unofficial wars involving naturalized violence, multiplication of femicides, disappearances, forced displacements, proliferation of clandestine graves, and expansion of military and paramilitary forces.

Excolonial territories are often marked by the continuum of neocolonial disorder, dispossession, and the spreading of necro-power. Colonial expansion continues to be a planetary project. To whom the Earth belongs? The question underlying colonialism lingers in the present. There are fewer and fewer owners. The populations targeted as disposable grow exponentially. Certain structures of livability are conditioned by the death of others.

While some regions accumulate profit and produce war machines and high tech weaponry, other zones keep the carcasses, the waste, the corpses. The present is at war. War permeates our nerves. It reaches the layers under the skin, the knots in the throat. It goes down to our guts and infiltrates our subjectivity and our dreams. I aspire to join the ethical and affective challenge to learn not to turn away the gaze from the cosmo-agony and collapse of our times. My underworld-making embraces the desire to build kinship with the death, which is embedded in the ancient worldviews of Mesoamerica.

[switches slide] In Mesoamerican epistemologies and ontologies, entanglement and fluidity precede individuality. The polarities of life and death, male and female, human and non-human, are in mobile duality and permeability. Dismantling the modern colonial binary mindset through the intermittent exposure to these life forms that have survived the conquest, as well as through the study of Mesoamerican myths, I have accessed pre-colonial worldviews, collective memory, and spirituality that embraces the pluriversal principles that shape my works.

Pre-colonial systems of meaning offer imaginations of the earth, where life is an entanglement of vital planetary incommensurate forces. Thus, they provide narratives and metaphors that imagine futurity is based on the multiplicity, unpredictability, and pluriversality of life, where human and non-human subjectivities and perspectives are in mutual reciprocity. This understanding conveys a radical alternative to the late capitalist technopositivist mindset, which conceives the planet as a computable pas– computable passive territory that is available for extraction of resources and data.

[switches slide] I will focus now in a series of works that I came to call *A Trilogy of Caves*, formed by the *Formaldehyde Trip*, *Heavy Blood*, and *Opossum Resilience*. In Mesoamerican epistemologies, caves are considered to be mouths and bellies of the Earth, and also sites, uh, where the deities of the night and water dwell. But they are also portals to the world of the death. Each of the works is guided by an animal spirit, and in each of them, cast the characters that get together to re-exist, resurrect, and affirm desire within landscapes of dispossession.

[switches slide and a video plays from 00:51:20 to 00:53:14 while Rincón-Gallardo continues speaking] *The Formaldehyde Trip* imagines murdered environmental activist Bety Cariño in her politically surrealist trans-temporal journey through the underworld, where she is cared for and joined by deities, witches, and animals of the underworld.

Bety speaks from the world of the death, starting from the very moment of her brutal murder. Her journey is a process of becoming Coyolxāuhqui, The mexica goddess of moon, who embodies the powers of nighttime and who, according to Gloria Anzaldua, has a faculty to recover from severe damage, a faculty that Gloria Anzaldua came to call the Coyolxāuhqui Imperative. An axolotl–who is a guide of this trip–an axolotl preserved in formaldehyde plays the role of a storyteller, a native, educated guide, the object of research and desire of Alexander von Humboldt. A multiplied dildo, a healing capsule, and a ghostly creature who travels through historical and contemporary forms of extractivism.

[Rincón-Gallardo stops speaking while the video finishes]

[switches slide and a video plays from 00:53:19 to 00:54:15 while Rincón-Gallardo continues speaking] In *Heavy Blood,* the damaged landscape of an open pit mine in Zacatecas, Mexico, is haunted by ghostly creatures pushed to the abject side of modernity. A hummingbird at risk of extinction looks for the nectar of flowers in a mining area, dwelling among crushed rocks and corrosive air. A lady with copper teeth, roars her non-human laments inside a cave, opened to toxicity, abjection, and disposability. The lady of the Copper Teeth has a picnic among toxic crushed rocks. Together with a gang of voracious vaginas dentata figures, they devote themselves to their oral cravings. Smoking, drinking, and laughing, they claim back their pleasures, embracing the queer desire to persist in the face of precarity.

[switches slide and a video plays from 00:54:18 to 00:55:14 while Rincón-Gallardo continues speaking] *Opossum Resilience* is inspired on a series of encounters and conversations I had with Zapotec female land defender and lawyer Rosalinda Dionicio, who survived an attack that attempt to, to kill her for her opposition to a mining project. This place-based fabulation grounded in Oaxaca, Mexico, bastardizes Mesoamerican myths around four figures: a hill, an agave, an opossum, and a mystic-mythical character called Lady Reed.

Opossum Resilience overlaps the time of creation stories with a contemporary social environmental conflict around the imposition of a Canadian mining project in an indigenous territory. This work summons the powers of festivity and imagines an opossum providing the activist with the mythical powers of playing death and then reviving.

[switches slide] I'll move on to the next trilogy, which is the *Tzitzimime Trilogy*, that imagines different apparitions of Tzitzimime–you just saw these demonic figures–who descend to Earth and find themselves within a neocolonial necropolis. This trilogy is formed by *Verses of Filth,* that you just saw, *Sonnet of Vermin* from 2022, and *Eclipse* from 2023. Mexican writer and scholar Cristina Rivera Garza proposes a notion of "necrowriting" as a textual production that is pierced by the conditions imposed by the necropower that pervasively haunts our societies. This

notion seeks to subvert, respond, and deactivate the mechanisms through which our existences are determined by necropolitics.

[switches slide and a video plays 00:56:12 to 00:57:11 while Rincón-Gallardo continues speaking] from In *Sonnet of Vermin,* a legion of unwanted creatures related to the Mesoamerican underworld, attempt to syntonize, to tune with each other, and with the death, through radio antennas, seeking for a sort of subaltern solidarity and queer relationality as a form of resistance in a landscape threatened by extractivist projects and toxicity. A gang of amphibian children have learned how to metabolize the toxins of fecal rivers with drug resistant bacteria. They have mutated, but instead of aspiring to a reproductive futurity, they want another fix of pesticides and cadmium. Tenacious and willful, they have learned how to live in the ruins.

[switches slide] In *Eclipse*, mythical figures related to death, blood, dismemberment, and sacrifice, appear at the moment [video plays from 00:57:23 to 00:57:55 while Rincón-Gallardo continues speaking] when the moon devours the sun. A decapitated young man practices his military routine, which alternates with a choreography of exhaustion and feminization. A group of, of obsidian butterflies from the nocturnal world emerge from the chrysalis to conjure up a blood thirsty sorceress, half-woman, half-turkey. A flowering tree. The support of the world breaks and bleeds.

[switches slide] After the *Tzitzimime Trilogy,* I embarked in that digestive [video plays from 00:58:01 to 00:58:48 while Rincón-Gallardo continues speaking] and psychedelic trip through the subsoil, the mycelium, and the unconscious. *Dung Kinship* somehow traces parallels with my underworld-making practice, a fly woman descends into darkness, enters into a muddy and dark chaos, and gets entangled with rotting matter, waste, and discarded things. She bonds with other characters, who share in common the task of processing shit. She joins other flies; a dung beetle psilocybin mushrooms who grow in dung; and matron of fields; and a deity of dance and ecstasy. In the subsoil, they get entangled in the labor of transforming dying matter into a generative force. They share intestinal secrets, gut knowledge, appetites, and cravings. When her head finally resurfaces to Earth, she finds herself back in a damaged land where her labor in moulding residues starts over again.

[switches slide] My most recent film, *Patlache Ant Nest,* from 2025, takes the image of the patlache from the Florentine Codex. [video plays from 00:59:24 to 00:59:56 while Rincón-Gallardo continues speaking] The patlache was described by the Spanish friars of New Spain as a filthy woman who practices lesbian love. In *Patlache Ant Nest*, a band of toothed vaginas in complicity with a cactus and the carnivorous flower invoke the presence of a trans-temporal patlache.

The patlache of the codex transforms into a porta/ temazca–temazca is a sort of Nahuatl sauna – leading to a patriarchy-free subterranean dwelling. I'm interested in surrealism, in case it's not clear [laughter]. Leafcutter ants descend through a tunnel carrying their harvests to a lesbian brewery where subterranean legions of organized festivity proliferate. This work celebrates the first lesbian brewery recently opened in Oaxaca, where I live and work, and most of the cast and crew are the gang who go to that bar, including myself and Masha [laughter].

[switches slide and a video plays from 01:00:33 until the end of the lecture, while Rincón-Gallardo continues speaking] So in the works that I have shared with you this evening, I am presenting materialized attempts to frame and host, sometimes ephemeral, sometimes long-lasting, embodied forms of collective belonging and rituality. Relationality is crafty, affective, and sticky. It also comprises conflict, frustration, and risks. As we need to be able to collectively imagine conditions of livability where many worlds can fit, it becomes imperative to pay attention to what can still be repaired, sustained, and care for, despite the ongoing collapse. My works are ultimately offerings that imagine entanglements of earthly creatures together with death, aspiring to rehabilitate affection, emotions, and bonds, crafting horizons of transformation driven by vital forces of desire, regardless.

Thank you [applause and cheering].

Audience Member: Hi, Naomi, thank you so much. That was incredible. The visuals are so amazing, but I'm–Hi!-- I'm also really curious about your process with sound. It seems like such a deep part of the, the filmmaking. So I was wondering if you could speak to sound design in some of the musical aspects.

Rincón-Gallardo: Thank you. Yes. The sound–I collaborate with lots of people, with lots of people, friends, artists and people with whom I share political and aesthetic affinities. And the sound in most of the works you saw today is designed by my dear friend Enrique Arriaga. We've been working together for, uh, like 14 years now. And the the main composer of the music is my friend Federico Schmucler, with whom I've been also working for ages. And the way in which I work with them, with Fede, with, with the composer, the musical composer, what I do is to– I write the lyrics and I make like a sort of a score for him, explaining what I need to hear, what I want to hear, describing him, the materiality and the like, the kind of sensation I want to get. And also making him playlists. So, I, you know, select a part of the text and I tell him, hey, this would be cool if it could sound like a son jarocho or like, hardcore punk and things like that. So and there's always this back and forth process. I always choose who sings the songs, and we then record. Usually we work while, when the, when the work is already finished, when the video is already finished, and we record all the sounds in his studio, I mean, I'm there with him all the time, and then he just edits by himself. But yes, he shows me all his gear, and we decide on, we play a lot, we smoke a bit and have a great time, working together. Yeah.

Audience Member: Hello. Thank you so much. I was wondering, it took a second. I thought it was like one of the silence, like, right before the questions. It feels like whenever you're about to talk, I know, I don't know if that makes any sense. Like, you always take a moment to, like, really, like, take everything in. So I feel like we were all kind of doing that collectively with your work. And it's just like, wow, there's just so much here.

But, I was wondering about the songs about community building and, like, relationality that I was wondering, like, the behind the scenes kind of aspect of your work and like the communities that like those like what ways that helps. I know, like typically when making video work that involves multiple people, there's kind of like this trust that's built especially over time, especially when you're doing something with your bodies and something that's so visceral and, yeah, just so intimate. And I just wondered if you could speak to that a little bit.

Rincón-Gallardo: Well, it varies from project to project, but in the most recent years and the most recent project, as I'm based in Oaxaca, I already have my gang. And they are friends or acquaintances–sorry–with whom I share, sometimes drinks, sometimes we march together, sometimes we do things together. And, um, most of them are nonprofessional actors. They're people who've I've been meeting throughout the years–Sorry, I'm getting a bit [clears throat] dry.

I'm missing what? [takes a drink of water]--Uh, and I prepare the, the works or the productions as if I'm preparing a celebration. There is always, like, a sort of, um, rituality. We get food prepared for everyone. They are quite. I mean, the crew is quite–I mean, it's large, but at the same time, it's quite domestic. It's, a lot of, like, the conviviality among friends. And we usually travel somewhere together, and it's a very intense process. So this exhaustion and excitement creates a very special bond, as you can see, after some weeks here. Like this, sharing so much time together and being in a different place creates a very peculiar bond. And, many of the performance, the performers, appear in different projects, so we know each other quite well. With, with the process of music is more with close friends and collaborat–collaborators, for instance, with, with the *Patlache Ant Nest*, I really wanted to have all the dikes that go to that bar. So it was even, the process of recruiting was, like, I was having great fun. And I think that there's like, there's this simplicity also of conviviality, although sometimes it goes wrong. But to trust this energy, of sharing joy, even though many times there are processes of, of mourning, right? Or remembering something that may not be so, um, joyful.

Audience Member: Thank you. Naomi. I'm kind of curious…Your visual language is so particular, and beautiful, and I'm wondering, you know, about your, sort of going back to your earlier work, like, how do you what's your process of arriving to this? You know, like, *I want to make this videos* and *I'm making this mask*, like, I'm guessing maybe you didn't have all this production when you first wanted to– or had these ideas, because it also mixes like you do your

post-colonial research, but also like events, you know?, when someone, an activist passes away and you create this whole work for them…So I'm wondering, like how? What's the process? Not like how you do it, but, like, basically kind of like the first video you made…

Rincón-Gallardo: ...like arriving to the visual language, you mean?

Audience Member: Yeah. Like what was your first, like the first video you made that was similar to this, that maybe you didn't have this much production or like, how was it that you were like, this is the language, you know? I don't know if that makes sense…

Rincón-Gallardo: One of my first… when I studied art, I always studied painting and, and, video, and the closest I would get to sculpture was to create the props. And, I remember that once I dressed up like a cookie, together with my ex-girlfriend, and we were breaking up, and we made, uh, you know, like a cooking program. And we were breaking up, and it was a sort of, ritual. We made to, to separate. And I loved that. And then we came back [laughter[, so we were together again, and we made another video where we were playing as Siamese twins. And we also made this huge, like, latex body. And I think that was like the beginning of this exploration of, like, basically for me, always, making this kind of, objects and engaging with this visual language was pretty much connected with having fun, with having fun. And because I also studied painting and with painting, I would get super serious and, um, and also, I don't know, the aesthetics when you go and protest or when you go and march and create these cardboard, uh, effigies or things that you wear and that they have to be made in a very quick way and cheap. It also comes from that. Of course, from punk aesthetics. The first time I had a decent project for, for, for a work–actually, I think Ruth was part of the jury when I got this grant–it was a punk opera. So I was also like collaging lots of things and recycling clothes. And I think that that is, that is it. And also, I take a lot from vernacular festivities, you know, from street carnivals and things like that when there are lots and Mexico, especially Oaxaca is just full of that. So, it's a combination of many, many things and very heterogeneous things.

But the visuals, I think they allow me to, to have a different affective register in the works. Something crafty, something like very close to the heart and to the hands. And I really like thinking with my hands because sometimes, I may get too brainy ... Perhaps it's not…[laughs] you, you don't see that. But there's a very solitary process behind every project when I read a lot and research a lot. And so when I get to start making props, it's such a moment of joy and also improvisation. Yeah. Making with whatever it's at hand. Yeah. Thank you.

Audience Member: I was just wondering, because it seems to me that there's lots of research and context behind the work, and it's very, like, situated. How much do you share about the context behind the works when you show the works? And, do you, do you have a text that

explains what is behind or do you just show the work? I don't know how to form the question, but yes.

Rincón-Gallardo: Yeah. Thank you. I mean, usually there's a text that accompanies an exhibition…but it is true that I know to whom I dedicate my work, and sometimes this is not the first people that have access to the work…well there is, but it's more like in that clandestine way. I usually organize a party, a pre-premiere party, before showing the work in an institution. But for the dynamics of funding and all that, sometimes people to whom…I mean everyone is welcome to see the work, but perhaps it's not the people to whom I dedicate it. And I find it very interesting how different audiences engage with the work…what they, how they react to it. For instance, in some contexts they say that is a very humorous, that they react to the humor, in other contexts to the queerness and, uh, in other contexts, they react very viscerally for the contents, the political contents that that are somehow like underneath the, the narratives.

Audience Member: Hi, um, so I had a question kind of about maybe like the way that your work is described, like, I can see clearly that, you know, surrealism is like a term that you use to describe your work, or I was thinking a lot about camp, and I see, like past time or present time and future time in it, but I wonder if you ever get, like, the description of, like, futurism with your work, and I wonder if that's something that you welcome or the way that you describe your work and what your relationship is that.

Rincón-Gallardo: I describe it as…Thank you for that question. I mean, I'm interested in futurism, although I'm not interested in progress, but I mean, they are not the same thing. I understand, I describe it as an underworld-making that, a queer, decolonial, whatever that means…feminist underworld-making. Um…and well, futurism…I'm also, also going back to Eva's question. There's a tradition in the 60s of Mexican sci fi, which is also super cool, and there is a sort of cult of, uh, cheap paraphernalia that has nothing to do with other traditions of science fiction. And what I like about that is that there's a lot of desire and celebration, and there is also a sort of parody of modernity. It's, like a modernity without belief or a failed modernity, like a rebellion against the ideas of, of progress and development.

Um, how else I can describe it? Yes. There's this time traveling or more the idea of, of, of spirals of time overlapping. There's definitely an interest on queer relationality, but it's also, um, yes, like a non-linear way of understanding time and superposition of layers that can be also geological layers. Um, and a time of celebration, which is also or the time of the dream, which also is like a nonproductive time. We were talking today with, with Cristina about chrono-normativity. So this way of breaking the linearity of time. Yeah. Thank you.

Audience Member: Going back to what you were saying about world building…do you think about each piece because it's so rich and there's so much of that world building, that clearly goes

into each piece and performance…Do you think about them as, like, building off each other, like all existing in the same world, like chapters of the same book? Or does each piece require, like, a different approach and a different rethinking of the world to approach that topic?

Rincón-Gallardo: Thank you for that question. I'm super monothematic. I think all the works are about the same thing [laughter]. There is an iteration. There's this, there's this desire of building kinship with other creatures and with the death. What changes sometimes is the…the affective register that I want to, uh, grab… and the, the motifs, the motifs that are behind it. But they are all about same thing. Like, this, this idea that we need to continue creating worlds that are clandestine and that are out of the view and that, and where there is a different way of understanding relationality under our own terms. And where desire is ruling a lot, and that escapes these pain-driven narratives. Yes, they are pretty much out, like a collection of, compilation of works that somehow connect through different filaments under the, under the earth. Thank you.

Audience Member: Hi. I'm wondering, so with this practice of underworld making, fantasy, sometimes I feel like the joy almost feels like it comes from escapism. And I'm wondering how, like with this practice, otherworld-making fantasy, sometimes it can feel like the joy comes from escapism.

Rincón-Gallardo: escapism

Audience Member: And I'm wondering how we can also keep expressing this rage with the current state of the world while also expressing joy.

Rincón-Gallardo: Hm. Thank you. Ruby. Good question. Escapism. Yes. We need, we need, to escape sometimes from normative time. You know? This, this world is not made for us. And, yes, there is escapism, but there is also the desire for transformation. And I like this idea of fabulation as something that is projected to the world with so much force that it, it has a life on its own. It becomes life. I mean, that are, we, we live through these worlds, in that, I have to say that José Esteban Muñoz and his ideas on Utopia have influenced me a great deal, like the work as a template for a world that is yet to be, and that we can glimpse in this moments of queer, futurity. Do we? We know what a utopia feels like. The thing is that it doesn't remain. You see it to get it. And I somehow try to create that: these moments of bliss when I make my work. Otherwise, why would I make work? Because, you know, I don't make money, but I can access–I can create the worlds I want to live in.

Audience Member: The, sort of, the brain and the play are so distinct. And they also crossover–in the play, I can see the brain; in the brain, I feel the play. I'm curious to hear you talk about

what's in between the brain and the play. You mentioned, like, the solitary. Maybe it's that, but I, I would love to hear you talk about the in-between.

Rincón-Gallardo: I think, like, I, thank you for the question. I think I divided it in a very binary way. I'm sorry for that. It's not all the time…when I'm researching is not only that, I'm reading, reading, reading, then just that. I think of this connection between feeling and thinking as simultaneous processes. But the brain. The brain–and what else you said?

Audience Member: the play

Rincón-Gallardo: And the play. I think the body is–the body is there experiencing, filtering, like, having the antennas to the world and trying to tune to certain realities and to… when I say metabolizing it's because I do think that embodied knowledge has to do with, with the visceral, with things that are felt in the, in the guts, beyond the, the idea that certain forms of abstraction or sovereignty are, are more refined. I'm…yes, I'm more for this embodied theory. And here I have to quote, well I don't know the quote exactly, but this idea by Chicana lesbian writer Cherrie Moraga, when she talks about the theory in the flesh. [UNCLEAR WORDS] one theory that it's connected with, with the land you grew up in; with, with your sexual longings; with your social class; with the things that makes you who you are. And also for me, theory has to be embodied. It has, I mean, there has to be sweat. There have to be smells. There have to be, like, also room for things that get messy. Yeah.

Thank you [cheering and applause].

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