



## Transcript: Season 2 Episode 2

### Embracing Joy and Identity *A Conversation with Loveis Wise*

**Dr. Elcin Haskollar:** Welcome to Rising Together! A podcast on the Art and Design of Inclusion. I'm Dr. Elcin Haskollar.

**Curtis Anderson:** And I'm Curtis Anderson.

**Dr. Elcin Haskollar:** Each month we'll have a special guest and we'll learn from their personal stories and experiences about how to create change. From thought provoking discussions to real life strategies, we'll explore the transformative power of inclusion and discuss how to create a world where every single voice matters.

**Curtis Anderson:** We hope you can join us as we dive into the art of creating inclusive communities. Let's embark on this journey of transformation one story at a time. Stay connected, stay engaged, and more importantly, keep rising with us.

**Sean Jenkins:** Welcome to another episode of Rising Together. On these special episodes, we have students that are the host of these episodes. My name is Sean Jenkins, and today, I have my cohost, Maya Battle, here with me today. Our special guest is Love is Wise, a multidisciplinary artist, creative director, and book author. We're so excited to have them here today with us. So welcome to the show.

Love is Wise.

**Loveis Wise:** Thanks so much for having me.

**Maya Battle:** Okay. So let's just start with the basics. Like, who is Love is Wise and your artistry? How's that how do they connect?

**Loveis Wise:** Oh, what a lovely question that I don't get to ask get to answer that often. Who am I? I am a person, a non binary artist who believes in liberation and queerness and blackness and playfulness at my center. So much of my work is about joy, honestly, and play and magic. And, yeah, I feel like that's a question that I'm often asking myself as I'm creating in my practice.

**Maya Battle:** Okay. Do you feel like as you change, your art is also shaped and transformed as well?

**Loveis Wise:** Absolutely.

**Maya Battle:** Okay. So have you watched yourself kind of grow as a person in your art with that? And yeah. That's awesome.

**Loveis Wise:** Yeah. So much of, like, my creative practice is shape shifting. And I think, a lot of artists, whether they might name it as that or not, it's like you're always kind of rediscovering yourself every day as you make things. Mhmm.

**Maya Battle:** Mhmm. Mhmm. That's awesome.

**Sean Jenkins:** Yeah. That's cool.

**Maya Battle:** Yeah. I I think we can relate to that as well because I was kind of sharing with you guys even before we started just how, like, my personal journey and, like, how I came into college with a certain mindset and how that kind of grew and shifted over time. I've also seen my art grow, so that's that's very relatable.

**Sean Jenkins:** Yeah. When it comes to, I guess, your work, you kinda or at least my philosophy, you can learn something new every day. So it's interesting to see how, I guess, life experiences can sort of emulate themselves through your work. Because I've noticed specifically with your work, you draw a lot from, like, childhood memories of, like, care and sort of nurturing nature. I think specifically when it comes to your more, like, matriarchal figures, could you share how they've sort of shaped or influenced your artistic voice when it comes to, like, trying to express that to people?

**Loveis Wise:** Yeah. I think so much of my work embodies different like, I'm constantly playing with gender. At first, I think in the beginning of, like, making, so much of my work was centered on just, like, femininity

**Sean Jenkins:** Okay.

**Loveis Wise:** And, like, the examples of divine feminine, like, just energies and, like, archetypes, namely from just, like, the most creative people in my family, in my lineage were the women in my family, like my mother, my grandmothers, my aunties, and so forth. So so much of that was entering my the things that I wanted to make and just, like, my head spaces I was creating. And then now I think so much less about gender in such a way because I'm, like, trans. I'm non binary. I think so much about how we often embody all of these different parts.

So I think I am discovering that, like, I am deeply influenced by, my lineage and, like, these matriarchal figures.

**Sean Jenkins:** Mhmm.

**Loveis Wise:** And, also, so much of it is, like, embodying community and communal care. So it's still, like, in that realm, but it's, like, growing. So I'm looking towards my friends as the answer to that and, like, what we can be and, like, who we can be in our gender expression or expansion.

**Maya Battle:** Okay. Yeah. Do you have any examples of how you've, like, demonstrated that with your art?

**Loveis Wise:** Yeah. Absolutely. I mean, I think so much of the work speaks to like, right now, is just, like, exploring, like, portraiture or exploring different stories. I find myself today actually drawing a little bit less. Mhmm.

If that's, like, I'm an illustrator, but I draw a little bit less, and now it's just kind of collecting different stories. So I have this podcast called Exquisite Humans, and I kinda put it on pause for a bit because I just didn't really have a lot of time and, like, things were taking shape. But I feel because of just, like, the political climate right now and the ratio of just trans folks, I feel like it's very important for me to archive these stories about gender expansive folks and queer folks in community. So a lot of it is creating these portraits of them, but even exploring it through sound or, like, audio.

**Maya Battle:** And that representation is so important because like you said, we need black artists right now that we can look up to, you know. Especially as upcoming artists like ourselves, like, I think we're always looking for inspirations and people to follow and, you know, especially with social media and things like that. Like that representation is just so important. Mhmm. It's actually I'm curious.

Did you have, any black artists that you looked up to, that, like, inspired your work and where it comes from?

**Loveis Wise:** Yeah. Absolutely. I think I would not be able to do the work that I was that I'm doing if I wasn't paying close attention to artists like Harry James Marshall, Mickline Thomas, Betty Saar. There's so many, like Faith Ringgold.

**Sean Jenkins:** There's

**Loveis Wise:** so many different artists that really shaped me in a in a lot of different ways. Charles White.

**Sean Jenkins:** Mhmm.

**Loveis Wise:** Like, there's this yeah. An infinite amount of, like, Yeah.

**Maya Battle:** What creative lineage do

**Loveis Wise:** you see yourself as part of? Oh, I love that question. I'm still figuring it out. I think I think it's like, every year, I give myself permission to try something new and, like, fall in love with a different thing. Right now, it's, like, between audio and, like, I also make music.

So I've been, like, playing a lot in those realms. Okay. Wait. Yeah.

**Sean Jenkins:** Yeah. Talk about it.

**Loveis Wise:** Like, secret little thing. But I play guitar. Oh, god. I'm so sorry. And I like to create, like, soundscapes and stuff.

Mhmm. And I'm kind of creating a project with one of my good homies, that just, like, dives into folk and jazz exploration and building out different sonic soundscapes. But, I would like for that to be a part of my lineage one day. But I think also just, like, playing with paper and collaging is also something that has found its way to me. It always keeps coming back up in my life in various ways.

And, like, I think this year is the the time where I'm gonna give that more spaciousness.

**Maya Battle:** Okay. That's so cool that you give yourself permission to try new things and just, like,

**Loveis Wise:** go ahead.

**Sean Jenkins:** Because yeah. Especially sort of in this industry, like, in the space of being creatives and, like, artists, a lot of people get sort of, like, self indulged and almost sort of tie their self worth to their work. Mhmm. Because I remember you were talking about it in, I think, like, the most recent episode of your podcast where it's just you, like, self reflecting on how the year had gone. And it was that thing where which everyone, at some point, I guess, has to sort of realize where you have to separate yourself from, I guess, like, you as a person and you as the work, which is why it's really interesting to hear that, like, you know, you've given yourself to sort of expand in these new areas of work, like building soundscapes and then collaging.

It's really it's really

**Loveis Wise:** cool. Thank you. Thanks for that reflection. That's so awesome.

**Maya Battle:** I think I've I've definitely found that to be helpful and, like, because, you know, we have majors and we have minors here

**Loveis Wise:** at Ringling.

**Maya Battle:** And then we also have, like, elective classes and things like that we can take where we can kind of explore other avenues that we might be interested in but don't wanna focus. And it's been really helpful for me, like, I guess exploring those because I've I think they all connect in a way. And I've, like, kind of found inspiration from doing one thing that, like, bleeds over into, like, what my main focus is. And I'm like, oh, this is so cool. Yeah.

**Loveis Wise:** Yeah. Keep doing that. I think when I was in art school, I found myself kind of, like, finding different ways to pigeonhole myself into just being one thing. I mean, like, I need to be good at this one thing and, like, focus on this one thing. But I think it's all the things.

Like, I think even before we had started the interview, you both were talking to me about just exploring outside of the classroom and, like, just finding what lights you up in different ways.

**Maya Battle:** Mhmm.

**Loveis Wise:** And, like, I don't know. Make that your thing and, like, bring it into the art. Yeah. And then see what happens.

**Maya Battle:** Yeah. Okay.

**Loveis Wise:** Well, I don't know.

**Sean Jenkins:** What's it? It's that time of month, you know, for, I guess, African American peoples, that black joy that we gotta depict, and you show that a lot through your works, which much respect to you. You like to play on topics of, like, black joy and, like, playfulness. I'm noticing the trend with playfulness a lot in your work, which is really interesting to dwell into, especially in this time of month. You know, we need a lot more of that just in the media everywhere.

But, yeah, I, you did the Juneteenth Google Doodle for the hundred and fifty fifth anniversary.

**Loveis Wise:** I did. Yeah. At a very interesting time when we were going through the pandemic. Working on that piece really brought me a lot of a lot of, like, healing. It was such a balm to be able to do that project because I think then it felt like we didn't know where we were going.

And then also just we were going through so much just, just heat just with what was happening at the time too, with Black Lives Matter and so forth. And, like, we're still in it right now. And I think that's why I create with play so much in the energy and the entity of play is, like, what I like to call it because it's a medicine. It's a medicine in so many different ways, and I'm incredibly goofy. So, like, I'm so serious and unserious at the same time.

That's, like, my Capricorn energy. Mhmm. But, like, we need play to be able to, like, find some sort of resiliency, especially with what's happening right now in the world. Yeah. Like, that needs to be, very front and center as well as well as liberation and, like, really grounding into, like, what needs to happen.

**Sean Jenkins:** It's okay. Yeah. Mhmm. Well, you know, that's, like, a tough conversation for a lot of people, but I've noticed that sort of, I guess, portrayed through you as a person and how you see your work being interpreted through others. So how big is it for you to express joy and, like, vulnerability through the work that you make?

**Loveis Wise:** It can be difficult, but it's my it's just within my own personal, like, just boundary with myself that I'm always showing up authentically. Mhmm. And it's in my truth that, like, I have to be as vulnerable as I can. Oh, okay. And also I this is I am trying to be as vulnerable.

I want to give others the opportunity, the space to do that too. So it needs to be present in the work that I do in a lot of ways. Because I'm like, I'm making very heart centered work. I have to show up, like, clear, you know, and and my values and in my truth and, like, ground it so that

whatever is happening with the images that I'm drawing or whatever messages are coming through, that people are able to receive them and, like, that medicine could also, like, sit with them.

**Maya Battle:** Okay. That's that's yeah. Because, you know, your work, it's it's this really interesting intersection of, like, where you're exploring your, like, queerness, but also just, like, gender expressiveness. Like you said, you focused on that a lot in the beginning, but then, you know, now it's not so much about that, and you also have, like, illustration. But you talked a lot about, I guess, feeling safe enough to share, like, those parts of you, like you said, and, like, having that boundary, especially in your commercial work.

So I'm curious, like, what has that journey been like to open up and to, you know, put parts of yourself out there?

**Loveis Wise:** Oh. Yeah. With the commercial work, I think that now I'm at this place that when I noticed that when people do hire me, they're hiring me for me. Like Oh, okay. And not because I'm just doing the thing that looks good or I just don't take those projects anymore.

Like, I'm not willing to take on projects that don't really resonate. Mhmm. And so it's like if you're hiring me, love is wise, then you are hiring my values and, like, whatever needs to come through in the things that I'm making. And, like, I think that that's a really special thing, and I'm thankful that I get to do that because it's not always accessible. But I think also we should make it more accessible.

Like, I think that more artists even my friends who do the same amount of work as me, it's like, that's something that we're just like that's like the bottom line. Mhmm. It's like Yeah. We only make things that resonate.

**Sean Jenkins:** Okay.

**Maya Battle:** Do you do you feel like that's been how you're able to, like, navigate that boundary of, like, being visible in your work, but also, you know, I guess showing vulnerability and, like, you know, has it just been kind of picking that boundary up of, like, if you don't align with, like, my personal values and, like, my core as a person, then, like, just not working on those types of projects.

**Loveis Wise:** Yeah. Absolutely. Yeah. Because also it's better on my mental health too. Yeah.

Like, I spent so many years, like, I've been doing this work for seven years, which feels kinda wild to think about. But in that time, I really learned what it's like when I'm overworking myself and I'm doing a bunch of things, even though it's with whatever client or it's gonna bring in whatever opportunities, I wasn't always moving with that alignment. And I had to get so real with myself about that about, like, what actually felt good if I could get proper sleep Mhmm. And not work ten to twelve hour days. Even though sometimes I do work ten to twelve hour days.

Right. Right. So But it's like I'm gonna do that on the projects that resonate the most, you know, rather than, like, ten to twelve hour days working on something that doesn't really feed me.

**Maya Battle:** And I feel like that's so important because, like, it's really hard to be creative when you're tired. Like, you can't run off of four hours of sleep and come up with ideas. And

**Loveis Wise:** Okay. You gotta step away. And that's also something else I learned is just, like, you have to step away from the desk. Like, you have to be in the world. A lot of, like, what you make doesn't come from just, like, forcing it.

It just comes from, like, eating a good meal.

**Maya Battle:** Yes.

**Loveis Wise:** Or, like, drinking water, going outside, being in nature, talking to your friends.

**Sean Jenkins:** Talk about it. Mhmm.

**Loveis Wise:** Yeah. That's where, like, the real gems

**Maya Battle:** come from. You you go back to your course sometimes, like, for inspiration and things like that. Like, what what are some of those things?

**Loveis Wise:** Everything I named. It was like a lot

**Maya Battle:** of Being, like, in the moment, being present.

**Loveis Wise:** Being present. Yeah. Absolutely. It's just like I can't make it if I am not giving myself what I call, like, field trips. Like, I have to give myself little moments where I'm like, I'll go outside and I'm gonna go to the beach and I'm gonna go surfing or I'm gonna go to, like, go on a hike or I'm gonna, like, make a meal for one of my loved ones because, like, that feeds me.

Mhmm. Yeah. Like, it's just getting real on, like, what that looks like for you.

**Maya Battle:** I think I think we talk about that a lot here at school because, it's really easy, especially when you don't have a car and you're young, to get caught up in just staying on campus. And it's one of those things where a lot of times when we do these off campus activities, whether we go to the beach or we hang out downtown Sarasota or just go for a walk, we realize, like, oh, wow. Like, you know, this this is such a breath of fresh air. And you come back and you sit back at, you know, a project that you've been looking at for the past two weeks, and you're like, know what? I I have such a new perspective on this.

**Loveis Wise:** Every time. Yeah. That's a dream. God. I'm like, my 12AM twelve AM ideas are never gonna hit, like, the next day at, like, ten.

**Sean Jenkins:** Yep.

**Loveis Wise:** When I'm like, oh, I see what went wrong. Mhmm. Right? Like, oh, I see what I could add here or, like, you know, like, don't force it. You gotta, like, be friends with your ideas.

**Maya Battle:** Yes. That's I like that. Write that down.

**Sean Jenkins:** Be friends with me.

**Loveis Wise:** Write that down. Write that down.

**Sean Jenkins:** What's it? So you often describe your work as world building. Mhmm. So I'll me, personally, I'll look at some of your works, and I admire, like, not only your sense of artistry and, like, your personal talent, but the worlds you're sort of able to build through these pictures. So I guess the question I have is what is a love is a fully, like, built out worldscape by love is?

What does that look like?

**Loveis Wise:** Oh, What does that look like? It's changing so rapidly. Like, sometimes it's, like, very luminous and there's a lot of different color and just feeling and all of these different shapes becoming something. But honestly, I I guess, like, the energy of that world is finding a place for alchemy. So transformation always.

And, like, I'll often just like drawing. Like, this also might sound very silly, but, like, I will assign different colors that I'm working with or different shapes that I'm working with jobs to help me to be able to understand what I need to do. And to explain that is, like, if I know that I'm feeling overwhelmed, I'll be like, okay. Let's transmute this into, like, some energy or, like, what can this be? How can this take a new shape?

**Maya Battle:** Okay.

**Loveis Wise:** And then I'll often try to bring that into just, like, what's happening in the world right now in a small way. Yeah. Because I feel like we all contribute to what's hap we're all contributing to, like, what we can do in the world right now even though it feels kind of, like, hopeless, and it feels like we have no power. It's like y'all are visionaries. You are all creatives.

Everyone in this room is an artist. Use your gifts. Mhmm. And I feel and, like, having that realization because I feel like that's not something we often think about. It's like, oh, the work can do something powerful in its own way.

Mhmm. It's like you can use your gifts to be able to dream up something new or, like, dream up the worlds that you wanna see. And I think that's why there's a lot of, like, pressure to keep us, like, fatigued and tired and, like, out of our bodies. Mhmm. Like, my work gives me a opportunity to be more in my body and to understand, like, what's happening and how it relates to the land.

**Maya Battle:** That's beautiful.



**Sean Jenkins:** We gotta write all these down.

**Loveis Wise:** We do. The visionary Well, it's all recorded. So

**Maya Battle:** Absolutely. You've talked also about, like, keeping truths and commercial art and Mhmm. You know, how it's kind of been, I guess, a bit of a journey. And I'm I'm curious, how do you balance working with big brands and, you know, these corporations that because being a BOAD student and especially with my, I guess, vested interest in marketing, we're always talking about, you know, what's this company's brand, staying on brand, how how do we align with their core values, you know, when we learn about social media marketing and things like that. So how are you able to remain steadfast in your truth, but also, you know, align with what the company is looking for?

**Loveis Wise:** Yeah. I think for me, it it just feels like really getting clear. One exercise that I love doing when I am receiving some sort of work, wherever it is, I always check-in with my my first gut response. And usually if I read a brief and it's just like, we want you to make a piece for Papa John's. I don't know.

Which has never happened and it probably won't. That's the first thing that you know. Right? I will immediately like, my gut will be like, And if it feels right or if it feels like what I'm thinking about like, if the brief speaks to what I'm thinking about or what I wanna draw or, like, a dream job or something, then I'll weigh in the factors of, like, the budget, which is, you know, helpful. But sometimes it's not a good budget, but the brief is great.

So it would be, like, really fun and nourishing within itself. And then my dad will just be like, yeah. That feels right. Like, I'll it'll pique my curiosity. So it's like doing this little dance of, like, being like, does it feel good or does it feel right?

Like, will I have to sell myself out to do this? Does the timing align? Because sometimes people might want a project due, like, 20 pieces in, like, a month. And I'm like, realistically, that's not gonna happen. Right.

Right. Because the month is thirty days, and there's gonna be so many rounds of, like, you know, whatever. So it's just like getting real with yourself about, like, what fits your capacity, your energy about the piece, and or the project, no matter who it is. Because it's like, that company wants to work with you.

**Maya Battle:** Right.

**Loveis Wise:** Right. Like, you offer something really special. Mhmm. They offer it to you, but, like, it's mostly you and, like, what aligns with you. And it's chances are if they're reaching out, they might reach out again or something else better will come along if you say no.

**Maya Battle:** That's a Carolina family.

**Sean Jenkins:** Is there a company that you have worked with that you're, like, questioning, you know, sort of putting you in

**Loveis Wise:** Absolutely. Yeah. It's like a business manager. Yeah. Absolutely.

And that's the only way that I'm able to answer that question because I have been in some questionable situations in which I found out about a project not really aligning with, like, my truth. You know? But it's just it's gonna happen. Like, you're gonna make mistakes. It happens.

You're growing, and you're so young, which is something I try to remind myself. It's like, I'm learning new things every day. Yes. Yeah. I'm 30.

Like, of course, I'm gonna make a mistake. Yeah. You know? Yeah.

**Maya Battle:** That's such a

**Loveis Wise:** no. That's cool.

**Sean Jenkins:** I mean yeah. Yeah. I guess the power of saying no in this industry or really any creative industry is gonna be tough.

**Loveis Wise:** Yeah. But you gotta say no because the power is in being able to be like, no. I know what I want. Yeah. Okay.

Yeah.

**Maya Battle:** That's something I always say, like, about me as a person. I'm like, you know, I think a lot of times we define, like, how great we are, by, like, all the opportunities we get and the people who wanna be around us. But you also define your worth by who can you say no to, You know? Mhmm. And what can you say no to?

Because that's that's equally as great. And to be able to sit here and say I've worked with, you know, such big brands, but I've also said no. You know, there's there's a lot of power in that, and it says a lot about your worth as an artist. You know?

**Loveis Wise:** Yeah. Yeah. Yeah. Yeah. Absolutely that.

And it's just like having good boundaries with yourself and, like, how you share yourself and giving yourself a lot more respect. Mhmm. Because, you know, I had to learn that the hard way a few times, and I don't want y'all to have to go through that.

**Sean Jenkins:** Absolutely. And would you say that's how you, I guess, protect your peace while Mhmm. Still, you know, pushing for representation through our storytelling?

**Loveis Wise:** Yeah. I think it's definitely a way for me to protect my piece and also to be able to tell other I think the representation bit for me is more so in being able to help just other artists of

color, black artists, just artists who are like, this is something that I'm curious about and that I really wanna do and, like, how I can do so in an intentional and, like, authentic way.

**Maya Battle:** Okay. And for other artists, you know, like ourselves who are black, queer artists, artists who are exploring gender, what what is that advice you would give to them? If you could, you know, kind of keep them safe from some of those mistakes and

**Loveis Wise:** Just be you and don't worry about if you sell. Don't worry about and, like, honestly, saying that, I'm like, damn, that sounds so wild. But it's like, don't worry about, like, who sees you. Always see yourself because you if you worry so much about how other people are seeing you, when it leaves you, you won't even know who you are. Mhmm.

So if you are always, like, authentically you, no one can take anything away from you.

**Maya Battle:** Oh, you have a an identity outside of the work. Mhmm. That's that's awesome.

**Loveis Wise:** Because it comes and it goes and it shifts. Like, this industry is so like, all industries are just constantly just, being a little fickle. So, like, you gotta learn how to go with your own your own tides. Absolutely. Mhmm.

**Maya Battle:** Yeah. I think that's that's definitely something you learn, like, in college, you know. It's just like, I think when you step outside of your parents house and you get dropped off and it's freshman year, myself and some of my friends and even current freshmen who I know, we go through this moment of who am I outside of the rules? Who am I outside of the guidance? Who who am I when I'm making my own decisions?

And I think that's also a separate journey that we're gonna go through as artists. Like, who am I now that my professors aren't giving me a project? It's not a brief anymore. Like Mhmm. What am I passionate about?

And yeah.

**Loveis Wise:** Yeah. Absolutely.

**Maya Battle:** I'm excited to explore that.

**Sean Jenkins:** This is true. Like, you know, outside of maybe the prompts they give us in class, do for assignments or, like, these big projects when you hop on somebody else's project. Mainly, if you get the opportunity to step back and see what you're passionate about and what drives you, not only in life, but in your, I guess, creative path as well. And I know you've talked about music and dwelling and collaging and things. What else may be inspiring you right now?

Like, what are are there any dream collaborations coming up that you may not be able to talk about because of NDAs or things like that, but maybe.

**Loveis Wise:** That's a great question. Any hugs? I think honestly, this is, like, super inspiring to me presently, just being able to be here with y'all and, like, hear about what you're dreaming about. Because, honestly, like, I think, like, y'all, like, younger folks, y'all are the future in so many different ways. And, like, I'm still very young, but also but, like, it's great to hear that, like, y'all are still so, like, passionate and just, like, even with the state of the world right now.

And we need that because I feel like sometimes I'm like, damn. Like, what what's happening? What is going on? Why are we doing this? But I think, like, this is super inspiring to me, and I'm excited to be able to just connect more and to hear more about what y'all are thinking about.

And then, presently, I just wrapped up a bunch of projects. So but I'm starting a, a new project, something that I, like, wrote years ago during the pandemic. Okay. But I am writing and illustrating my first picture book. Oh my god.

So that should be coming out next year.

**Maya Battle:** Oh, wow. Congratulations.

**Loveis Wise:** Thank you so much. I'm excited to start this book. Like, I feel like it's right on time with everything I wanna be working on. And then also, I'm farming. That's something else I'm passionate about.

That's so cool. Yeah. So lantern ding is what I'm passionate about. Okay. Yeah.

Yeah. No. And that's it?

**Maya Battle:** I feel like that speaks so much to you. Just the fact that, like, you're getting inspiration from talking to us because, you know, I like to say, like, you know, a leader's not a good leader if they're the only one. Like, if you're not inspiring other people to be a leader and, you know, if there's not a generation after you who's inspired to do what you do, then you haven't led properly. But Exactly. Obviously, you have and

**Loveis Wise:** Yeah. Yeah. I mean, I'm a forever student and teacher in this life. So, like, yeah, we have to be both.

**Maya Battle:** That's so cool,

**Loveis Wise:** man. Any

**Maya Battle:** final thoughts?

**Sean Jenkins:** I don't

**Maya Battle:** know. I'm gonna Yeah. No.

**Loveis Wise:** Sorry. I mean,

**Maya Battle:** I guess yeah.

**Loveis Wise:** Thank you for coming to work. So This is so great. Thank you all both so much. It was so nice to meet you both.

**Maya Battle:** Oh, it's been a pleasure. Thank you. Thank you.

**Curtis Anderson:** And that concludes today's conversation. Thank you for tuning in and joining us on this journey of design and inclusion. You can find all of our episodes, transcripts and other wonderful resources on our website: [ringling.edu/risingtogether](http://ringling.edu/risingtogether). Join us next time for more insightful conversations. And remember to stay connected, stay engaged and keep rising together with us.

Rising Together is produced at the Soundstage in partnership with Studio Labs, and Art Network at Ringling College of Art and Design. The show is produced by Dr. Elcin Haskollar, Curtis Anderson, Keith Elliott, Nick Palladino, Troy Logan and Marquee Doyle.