

THE GALLERY QUESTION

ART APPRECIATION – LEAVING CERTIFICATE PAPER

A Post Primary School Resource



You Are Made of Stardust– GEORGE BOLSTER

8TH February – 20th March 2020

AIM OF OUR GALLERY RESOURCES:

This learning resource is designed to assist Leaving Certificate students and teachers interested in opting for the gallery question in Section III of the History & Appreciation of Art paper. This resource can be used in conjunction with a visit to our gallery to view any of our exhibitions throughout the school year and this document highlights our current solo show by Irish artist George Bolster entitled 'You Are Made of Stardust'.

The resource includes background information on Solstice Arts Centre and its current functions, as well as an in-depth look at the exhibition, the artist, the artworks and the themes and ideas involved. It covers the technical and curatorial requirements of the exhibition including display and layout, lighting, signage and the gallery's role in interpreting the exhibition for visitors.

It should facilitate students in identifying the key points to cover when approaching the gallery question and how to assess and evaluate an exhibition in a gallery space.

A resource will be created for each exhibition and can be accessed through the website at the link below or by contacting myself at deirdre.rogers@solsticeartscentre.ie

We hope you find this resource helpful. We encourage feedback from schools and teachers to assist us in developing these documents and workshops to best meet your needs so please don't hesitate to get in touch or book a tour for your students.

Yours,

Deirdre Rogers

Visual Arts Facilitation & Engagement Officer

Solstice Arts Centre

<http://www.solsticeartscentre.ie/schools/school-resources.2643.html>

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SECTION 1:

THE GALLERY QUESTION:

When sitting the Art Paper on the Leaving Certificate exam, ensure to read the exam question carefully. Focus on exactly what you are being asked to remember and analyse in relation to the exhibition you visited. Each year the question can be phrased differently, requiring different information in your answer.

In general, they will ask you to consider the following areas:

- Name, location and function of the centre hosting the exhibit.
- Exterior and Interior architecture of the building, it's history and its original and present day purpose if applicable.
- General facilities for visitors i.e. disability access, lighting and signage.
- Title of the specific exhibit you saw and will review.
- The style, scale and medium used by the artist or artists.
- Information within the building and within the gallery e.g. brochures, leaflets, catalogues, maps, labels and so on.
- The layout i.e. floor plans of gallery, how the artworks are presented, how visitors move or are directed through the space.
- Display i.e. how the artworks are hung, displayed and viewed by visitors e.g. frames, TVs, plinths, height, arrangement etc.
- Lighting i.e. positioning and effects, does it enhance the work?
- Programming i.e. are there workshops/talks/tours or other events programmed alongside the exhibition.
- Use of technology i.e. touch screens, interactive activities, information on gallery website.
- Is there is an entrance fee for the gallery and do you need to book tickets?

After your visit to the exhibition, refer to all the above important aspects you might need to address in your exam answer. Bring information, brochures and material from the gallery that might help you with your answers. You can also search for reviews of the exhibition in newspapers and online to see how art critics have analysed the show. These can be found on the web or in printed productions such as FRIEZE, the Irish Times or Irish Art Review magazine.

SECTION 2:

INFORMATION ON SOLSTICE ARTS CENTRE

In your introduction to the gallery question include a brief, concise overview of the Solstice Arts Centre, including its name, location, function and history.

NAME: SOLSTICE ARTS CENTRE

LOCATION: Railway Street, Navan, Co. Meath.

FUNCTION: Solstice is a multi-disciplinary arts centre. This means it hosts a number of art forms - Visual Art, Music, Film and Theatre. The building functions as a space for the people of Meath and surroundings areas, to access and celebrate life, art and culture in the county.

Solstice facilitates theatre shows, music performances, visual art exhibitions and films. It also has a vast programme of participatory activities such as workshops, talks and events. Its audiences include children, young people, families, adults, schools and the elderly.

HISTORY & ARCHITECTURE:

Solstice was designed as a **purpose-built** arts centre by Grafton Architects and was opened in April 2006. Solstice consists of a 320 seat tiered theatre, three purpose-built gallery spaces, a workshop studio and a café space open to the public. Solstice presents and produces over 250 arts events per year, welcoming up to 60,000 visitors and audience members annually.

The name 'Solstice' references the ancient rituals associated with the county and the cultural 'light' the arts brings to the community.

GENERAL FACILITIES:

Solstice has disability access with two lifts, one to access each floor in the main building and or from the basement to the ground floor at the back of the building. There are also two disabled toilets on site.

The box office and reception desk is on the ground floor, straight in front of you as you enter the building so visitors can ask questions, book tickets and find out information.

GENERAL SIGNAGE:

Have a look at the signage around the building when you enter. There is vinyl lettering on the walls to your right inside the main entrance informing you where the toilets and gallery are and stating the gallery opening times. There is signage in the lift explaining what is on each floor. There is also signage on entry to the gallery space.

GENERAL LIGHTING:

Lighting is provided on each floor, in hallways and in stairwells.

CENTRE LEAFLETS AND INFORMATION:

Solstice Arts Centre has a number of ways of providing information to visitors. We have general arts centre information and then information related to the gallery. Gallery information is explained in section 4.

General Arts Centre Information:

- **Brochure:** The Solstice brochure is printed three times a year, to include four months of theatre, art and music programming. This includes all events happening in Solstice, with information on times, dates, costs, ages and how to book. It divides events into different categories such as 'Cinema at Solstice', 'Arts Programming', 'Children's Events & Activities' and 'Visual Arts'. These divisions make it easier for visitors to find the type of options they are looking for.
- **Website:** The Solstice website displays all information that is in the printed brochure. It is updated regularly to show visitors what events and exhibitions are upcoming, provides further information on shows and includes any schedule changes. It also gives links for visitors to book online and access resources such as this one.
- **Social media:** Solstice uses platforms such as Facebook and Instagram to advertise and showcase our exhibitions and events. It is an easy and practical way for Solstice to engage directly with our audiences, giving them live information and updates on what is happening in the centre on a daily basis.
- **Newsletter:** Visitors can also sign up for our newsletter which provides monthly emails about the Solstice programme. This helps visitors to stay informed about what's on in the centre and subscribers have the opportunity to book in early for popular events.

SECTION 3: THE SOLSTICE GALLERY

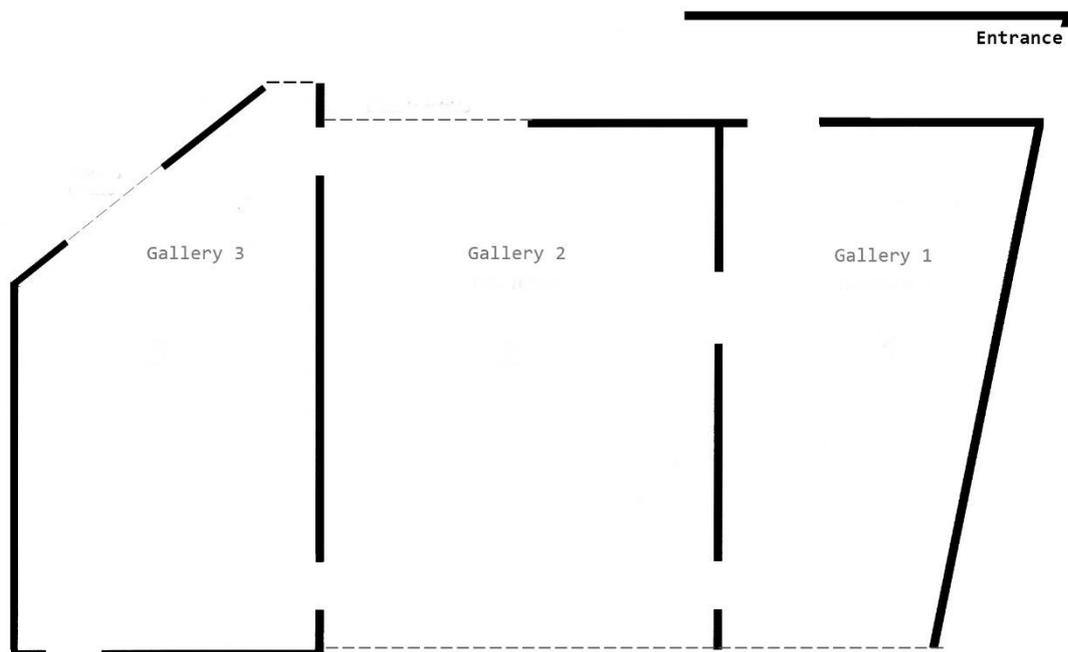
BACKGROUND:

Solstice gallery is a **contemporary arts** gallery that hosts approximately five exhibitions per year. It exhibits artwork from local, national and international artists. The exhibitions are usually **thematic** group shows or large-scale solo exhibitions by **established** Irish and international artists.

LOCATION & FLOOR PLAN:

Sometimes artworks from the exhibition are hung on the café wall on the right when you walk in the main entrance of Solstice. However, the main Solstice gallery is located on the third floor of the Arts Centre. You can access the gallery by stairs or lift. This area consists of an entrance space that contains the gallery reception desk, with the main exhibiting spaces through the double doors on your left.

The gallery has three rooms with open access into each. Please see the floor plan below.



GALLERY LEAFLETS & INFORMATION:

Leaflets, information and text is very important in the gallery space. It helps us to explain or interpret our exhibitions and artworks for visitors. It can provide background information on the exhibition, information on the artists, the themes and ideas of the work, the materials used and the price of the artwork if applicable.

Here are some methods we use:

VINYL TEXT: Vinyl text is the text you see on the café and gallery entrance walls. It is used for larger text and provides basic information on the exhibition, dates etc. Vinyl is often used in the children's area of the café or gallery foyer; it gives children a suggested activity to complete that links to our exhibition. Notice this text on the walls and see if you find it helpful.

LABELS: Labels within the exhibition have smaller text and give information on individual artworks. Usually each individual artwork is either labelled with a number, or a title and short description. If numbered, this will relate to a printed description or gallery handout available at the desk with further information. Title and text labels assist visitors as they walk through the gallery, reading the descriptions on the wall. Both allow visitors to easily see what each art work is called and read further information on it.

GALLERY ESSAY: The gallery essay is a fold out resource for visitors to the gallery. It contains an essay or information written by the curator, describing their interpretation of the exhibition, the artist(s), the artwork and the themes. This is a different type of information for visitors, it is less fact based and instead functions as a personal response from the curator to the exhibition, giving their personal insights and understanding of the work. It may give visitors new ways of looking at an artwork or artist.

GALLERY MAP: The map is generally a one-page floor plan of the exhibition. It shows visitors where each artwork is situated. The numbers on the map will correspond to the numbers on the wall, making it easy for visitors to access further information on an artwork. The map includes a list of numbered artworks, with information such as title, year, dimensions, materials and sale price.

LEARNING RESOURCES: Solstice has a number of learning resources. These are for children and schools, to assist them in understanding and interacting with the exhibition. The learning resource for young children is called 'Look Draw Think Respond'. It is aimed at children aged 5-12years and contains some simple questions to answer within the gallery and activities to complete in Solstice or at home. A learning resource for secondary school students, a document such as this one is also compiled for each exhibition.

SECTION 4:

You Are Made of Stardust – George Bolster

Opening: Sat 8th Feb at 2:30pm

Exhibition continues from Tues. 11th to Fri 20th

March (Every Tues.- Sat.)

11:00am – 4:00pm)

Curated by Brenda McParland, Curator in Residence at Solstice



You Are Made of Stardust, is a solo exhibition by New York-based Irish artist George Bolster. His research-based works were developed during his multi-year residency at the Search for Extraterrestrial Intelligence Institute (SETI), and subsequent interviews with Kepler Mission scientists from NASA Ames in Northern California. In *You Are Made of Stardust* – a title adapted from a quote by cosmologist Jill Tarter– Bolster examines the philosophical implications of human forms of belief and superstition. He proposes that everything we have produced, or know comes from our evolution on this planet, Earth. Ranging from our communal rituals, to our knowledge of where we think we are. Acknowledging this has been part of our evolution, but are we evolving quickly enough? We as a species need to radically accelerate our thinking, moving away from traditional belief systems in order to address major issues our species is facing, such as climate change. Culture and religions were created by us, we have invented languages to describe and invent origin stories, which now are continually disproven by scientific research in multiple disciplines.

In 2020, following the 50th anniversary of the first moon landing, Bolster questions what that “giant leap for mankind” means as well as the philosophical implications for historic forms of belief and superstition.

STYLE: Contemporary / Representational / Conceptual / Installation

MEDIUM: Multiple mediums including film and video, jacquard, drawing, embroidery, wood, print, laser cutting, mechanics/motors.

THEMES:

- Research-based artworks
- The implications of human belief and superstitions
- The possibility of finding life, and new worlds for the long-term survival of our species

EXHIBITION LAYOUT:

When walking through the gallery space, think about how the rooms are laid out and how visitors are guided through the gallery. For this exhibition Bolster has some very large installations. These are complemented by smaller works on the walls. Think about why the curator, artist and technicians may have presented the work in this way. Does it give some artworks more weight than others? Is there a strong artwork at the entrance that draws you into the space?

Note relevant information about each artwork is displayed on the walls. This information is accompanied by an A5 leaflet detailing the show, associated workshops and events.

EXHIBITION DISPLAY/HANGING:

One artwork by Bolster hangs on the café wall on the ground floor. This gives visitors a taste of what's upstairs in the main gallery. A children's creative space is also in the café, where exhibition themed activities are provided for the very young.

Upstairs on level 3, the exhibition begins in the gallery foyer with 2 videos, viewed on wall mounted tv's. The monitors are the same size establishing the videos are of equal importance. Headphones are provided for sound so it does not distract from the other artworks.

Gallery 1 is a dark space. This is a statement by the artist and introduces visitors to a large film projection, and a new artwork on a long, narrow shelf on the wall to the left. The sound from the documentary style video, '*The Moon, McMoons, and The Moon Museum, 2016*' permeates throughout the space.

In Gallery 2 the freestanding structure '*Our life mirrored by two Suns, Kelper16b, 2018*' stands alone, demonstrating its importance in the show. Small works on the walls use similar imagery showing their connection to the main work. Natural and gallery lighting is used in this space.

The final room, Gallery 3 holds a large hanging mobile '*You are Made of Stardust*'. Its scale dominates the space, showing its importance.

EXHIBITION LIGHTING:

Pay close attention to the lighting in this exhibition and see what the technicians, artist and curator have chosen to do. Lighting is used to draw attention to the artwork in each gallery space. The audience is introduced to Bolster's work in Gallery 1 by a dark room that provides a dramatic backdrop, mirroring his theme of outer space. The other rooms use natural and artificial lighting. Spotlights are used to highlight a piece, making it more vibrant and luminous as shown in Gallery 3, where it enhances a mobile and its imagery.

EXHIBITION SOUND:

Galleries are usually quiet spaces but sometimes there might be a video or sound piece that within the space. You will notice in the gallery foyer headphones accompany two video pieces. This allows visitors to listen to these films intimately, without causing noise pollution throughout the exhibition. The documentary style film piece in Gallery 1, is allowed to play out loud. It can be heard throughout the gallery and provides a sound backdrop to the whole exhibition. Take note of where the technicians have placed the speakers as you enter the room.

SECTION 5: ARTWORKS IN DETAIL

ARTWORK 1: The Moon, McMoons, and The Moon Museum (2016)

Film – duration 43 minutes



The exhibition begins with a new installation piece made for Solstice Arts Center, combining Bolster's films *The Moon, McMoons, and The Moon Museum* (2016) where he conflates the past, present and future possibilities, suggested by space exploration and contrasting ideas in fact and fiction. Bolster's use of the documentary format is combined with multiple non-linear narratives addressing:

- The ideas behind the Moon Museum;
- Human fascination with the Moon;
- McMoons, the archive for the mapping of the Moon in preparation for the Apollo Missions and site of the Lunar Orbiter Image Recovery Project;
- The Moon as a solution to the question of how we save our collective human cultural production, in the face of the environmental damage caused to this planet.

Through this he creates an expanded discourse of ideas as opposed to a single or patriarchal point of view, beginning with the first art object to be unofficially sent to the Moon aboard the Apollo Twelve in 1969: *The Moon Museum*. Multiple narratives run simultaneously through the piece featuring interviews from artist Forrest Myers, scientists Laurance Doyle, Jill Tarter (both SETI Institute) and Douglas Vakoch (METI) who discuss the Moon from a variety of perspectives. featuring contributions from Andy Warhol, John Chamberlain, Forrest Myers, Claes Oldenberg, David Novros, and Robert Rauschenberg.

DISPLAY & LAYOUT: This darkened room highlights the large video projection and the controlled spotlighting of the artwork resting on a long shelf against the left wall.

LIGHTING: Blackout blinds have been used on all windows in this room. This maximizes the impact of the film projected on the large screen. To the left, a second artwork is lit with spotlights from above, focusing the light directly onto the artwork and throwing subtle shadows and shapes onto the floor.

THEMES:

- The multicultural narrative of human fascination with the Moon;
- The total mapping of the moon's surface;
- The moon as the ideal place to store and archive artworks.

ARTWORK 2:

Our Life Mirrored by Two Suns: Kepler 16b (2018)

Room installation - wooden frame supporting woven jacquard



One of two largescale works in this exhibition, Bolster's large-scale installation *Our Life Mirrored by Two Suns: Kepler 16b* (2018) is a panoramic tapestry in the form of a three-metre high enveloping circle. Inviting the viewer inside, Bolster depicts an imagined version of the planet, which was discovered by SETI scientist Laurence Doyle as part of the Kepler Mission on the 15th of September 2011. Observing that it was circumbinary (orbiting two suns of differing scales), previously thought to be physically impossible, Doyle contacted film director George Lucas, to ask if they could name the planet after Luke Skywalker's fictional home planet *Tatooine* in the film *Star Wars* (1977) which is similarly orbited - Lucas agreed.

Bolster's digital image made from a composite of filmed images became subject to the analog technologies of **warp and weft**, and are subject to approximation and interpretation. Kepler 16b, a planet that could support life, is shown housing radio telescopes from the Allen Telescope Array in California, which are in part, used by scientists to listen for artificial signals from life forms on other planets. The piece embraces the possibility, that we on Earth are being listened to, as we are attempting to listen to and comprehend others across the gulf that is space. The exterior of the artwork or the 'underside' of the woven jacquard is intentionally left visible as Bolster often sees it as more beautiful than the 'front' image and is known to purposefully use this underside in his other work.

DISPLAY & LAYOUT: This free-standing installation dominates the center of Gallery 2. More two-dimensional works are wall mounted on the perimeter of the gallery space, that use similar imagery to complement and reinforce the theme.

LIGHTING: Semi-transparent blinds on all the windows allow muted natural light into the space. This is complimented with numerous spotlights to highlight areas of interest.

THEMES:

- The possibility of habitats on other planets other than Earth,
- If we are seeking other life in space are we being listened to too?
- The possibility of finding new worlds for the long-term survival of our species.

ARTWORK 3:

You Are Made of Stardust, 2019

Suspended mobile - metal, satin, acrylic, motors, sand & rope. Dimensions variable

You Are Made of Stardust, 2019 is a suspended mobile that echoes a cosmic array above the heads of the viewer. The kinetic revolving text creates a parallel of how the planets and the solar system appear to us.

This mobile adapts a quote by Astronomer and former SETI Director Jill Tarter:

"We are the products of a billion-year lineage of wandering stardust. We, all of us, are what happens when a primordial mixture of hydrogen and helium evolves for so long that it begins to ask where it came from."

In addition to the spelling out of the title, the artist includes a series of pointers for the evolution of our ability to critically look to analyse and conceptualise information. It charts the formation of humans and of astronomy in a condensed way... from the faculty development of critical observation to the technical advances that help us learn more about the universe. Our need to continually look at our past, enables us to reassess received knowledge, and develop a better, more informed future. This is important not just for visual artists, but for everyone.

Some of imagery on the 20 satin panels depicts:

- An approximation of the Big Bang, the origin of the Universe;
- Photograph of a skull, one the earliest of our family tree of hominids taken at the Harvard Museum of Natural History;
- Appropriated NASA image of Apollo 11 astronaut, Buzz Aldrin
- Image of the *Golden Record* cover, sent on *Voyager* in 1977
- Kepler 16b one of the Earth like planets, where life could be sustained.



DISPLAY & LAYOUT: The importance of this piece is emphasised by housing it in a room on its own. This also makes it easier for the viewer to move around the floor space, exploring the artwork above in more detail.

LIGHTING: Natural light floods this space with spotlights highlighting two smaller artworks on the walls.

THEMES:

- The importance of looking to our past to assist in the progression of humankind
- The influence of scientific discoveries on our evolution
- Our perception of the planets and how they appear to us, so we can understand the solar system.

SECTION 6: ARTIST BIOGRAPHY



George Bolster was born in Cork in 1972 and lives and works in New York city. He has exhibited in numerous museums and galleries in Europe, America, Korea and Canada. His **multidisciplinary practice** uses **oppositional narratives** to address ideas and belief systems from multiple perspectives. He uses a combination of science, history, and science fiction to examine our most prescient societal and species-wide challenges such as climate change and long-term cultural preservation and conservation in the face of environmental disintegration.

Bolster is a recipient of numerous awards from the Irish Arts Council, and the Arts Council of England. He completed the Firestation International Artist's Residency in 2012, and, in 2013 he was given a residency award from the Rauschenberg Foundation.

His recent solo exhibitions include: *Tatooine: Sci-Fi Becoming Fact*, Sirius Arts Centre, Cork, Ireland; *Towards A Universal Sublime*, Bratislava, Slovakia (2018); *Amazement Insulates Us All, Memento Vivere*, The Lab, Dublin. (2015); *Un/natural History: Drowning Captiva*, Nuit Blanche, Toronto, Canada (2014); *High on Christ*, Chung King Projects, Los Angeles, California, USA (2009); and *sociodesic: a space for the three great loves*, Galway Art Centre (2010).

SECTION 7: QUESTIONS TO CONSIDER

INDIVIDUAL ARTWORK:

- **Layout:** How is the artwork arranged within the gallery space, how do you approach the artwork, why is it situated here?
- **Size/Format:** How does the size/scale of the artwork affect the way you view the work? How is it different to other pieces in the show? Is its format different? Is it horizontal or vertical for example? Is it large scale or small?
- **Composition:** How are the composition/forms arranged in the artwork, describe the foreground, middle ground and background. Is the composition symmetrical or asymmetrical? Is the artwork balanced, and how is that achieved?
- **Art elements:** Give an analysis of the work examining the artist's use of line, shape, tone, texture, pattern and form.
- **Process, materials & techniques:** Describe the process George Bolster engaged in to create his artwork. How did he develop ideas for the work? What is the inspiration? What are the narratives involved? What type of materials and tools does he use? What are the techniques or software he uses?
- **Context:** When was the work created? Who and what do you think might have influenced George when he was creating this work?
- **Display/Layout/Lighting:** How is artwork placed in the space? Describe the framing (or non-framing) or screen used; does it add a certain effect to the work? How is the gallery lit? Describe the way the artwork is lit in contrast to the space?

ARTIST/EXHIBITION:

- **Style:** How would you describe the style of George Bolster? Representational, abstract, conceptual? Give reasons for your choice.
- **Theme/Subject Matter:** What ideas does George use in his work? How does he source and explore narrative? What themes/ideas does he explore?
- **Colour Palette:** Are there any colours that dominate or reoccur in the work? What does that colour(s) convey?
- **Interpretation / Symbolism / Meaning / Message:** What do you think the artist is trying to convey? Are there symbols and representations in the artwork? What do you think they mean? Does the work connect with you and your life in some way?
- **The Artist's process:** What do think might have inspired George when making these artworks? What type of imagery or other artists' / filmmakers work was an influence? If you were creating an artwork what research methods would you use?
- **Information:** How do you feel about the information available at Solstice? Was it easy to find and understand? Did it give you new ways of understanding the work?

Sample Question: If you were given the opportunity to curate and organise an exhibition in your school/community, what kind of artworks/style would you include and why? Describe the location you would use? How would you display the works? What type of audience would you expect to visit your exhibition? How would you advertise and promote the exhibition? Describe the variety of ways you would provide information to visitors?

SECTION 8: Glossary of Terms:

Composite: Made up of several parts or elements.

Contemporary art: The art of the present time; contemporary art is a term used to describe current and recent creations of art. Contemporary art practice is usually attributed to the periods from c. 1970s to the present time.

Context: The circumstances that create the environment within which something exists, is created or takes place. In terms of an exhibition it is important to put the artist's work into context. This could mean the historical, cultural or political context. Text or images from the artist can give information that help determine the artwork's meaning and the artist's intentions and give it context.

Curator: A museum or gallery curator is a person who acquires, cares for, develops, displays and interprets a collection of artefacts or works of art. The curator will oversee the organisation and presentation of an exhibition in order to inform, educate and inspire the public. When a curator is organizing an exhibition they will make a series of choices on how they will display the artwork.

Curatorial: Relates to the selection and organization of a gallery, museum or other collection.

Established: An established artist, means someone who has been recognised within the arts world. This might mean that they have exhibited widely, or won certain awards.

Interpret: Means translating or explaining something for another person.

Interpretation: An explanation or opinion of what something means

Multicultural narrative (of human fascination with the moon): Several cultural or ethnic groups within a society connected through their fascination with the moon.

Multidisciplinary (art) practice: Encompasses professional artistic activities that combine different artforms in new and unusual ways. In this way multidisciplinary art is often experimental, seeking new forms of expression and existing between established artforms

Narrative: A visual, spoken or written account of connected events; a story.

Oppositional narratives: Opposing stories or beliefs

Purpose-Built: Something that is designed with one purpose in mind, in this case an art gallery.

Thematic: Means organised in terms of themes. For example, the theme of light or the theme of winter. There might be recurring ideas or motifs in a thematic show.

The Moon Museum: The Moon Museum object was an Experiments in Art and Technology (E.A.T.) project instigated by artist Forrest Myers, featuring contributions from Andy Warhol, John Chamberlain, Forrest Myers, Claes Oldenberg, David Novros, and Robert Rauschenberg.

Warp and weft: The two basic components used in weaving to turn thread or yarn into fabric. The lengthwise or longitudinal warp yarns are held stationary in tension on a frame or loom while the transverse weft is drawn through and inserted over-and-under the warp.

VISITING SOLSTICE:

Gallery Opening Hours Tuesday-Saturday 11am-4pm

Schools or students can visit the gallery or book a tour free of charge. Tours are generally for groups up to a maximum of 30 people.

Solstice also offers a number of curriculum linked workshops and events for schools during each exhibition. These are facilitated by qualified and experienced artists and educators.

To arrange a visit, a tour or book a workshop, please contact Deirdre Rogers, Visual Arts Facilitation & Engagement Officer at deirdre.rogers@solsticeartscentre.ie or 046 909 2308.

Details of all current and forthcoming exhibitions and education programmes can be found in our brochure and on our website <http://www.solsticeartscentre.ie/whats-on/current-visual-art-exhibitions.168.html>

If your school or individual teachers wish to be directly contacted about upcoming school events and opportunities, please let Deirdre know and you can be added to our mailing list.