**Transcript**

**Wesley Pepper:** [00:00:00] Hey, greetings. Well, uh, this is Wesley pepper. Yeah. And you are tuned in to my podcast. Wesley Pepper's art Lexica. Uh, yeah, I mean, you know, these days I'm just glowing, um, too much, man. Thanks for the new listeners. You know, I'm really touched, man. Um, Yeah. I, I don't know what else to say. Um, just, yeah, just big up to all the new listeners and the returning listeners, you know, clearly you guys know where the good content is and, um, yeah, man, anyway, thanks a lot.

[00:00:50] Um, Jesus, thanks. Yeah. I'm not really good at that type of thing, so, but what I'm good at is art. So, um, hope you guys enjoyed, um, yesterday last week's episode, um, So I got it. So I took you guys through my, um, um, I gave you guys sort of an overview of what I'm doing and I broke it down into the I, and I separated the various themes, uh, subject matter.

[00:01:16] And I explained exactly what the whole body of work is about and how I'm going about doing it. And, um, this week, Um, this week is going to be a bit more, uh, I guess, bit more nuanced because I'm actually completing, um, which is the sixth piece, um, of the current show. So I'm going to be breaking it down in terms of how I'm going to feel, uh, how I'm going to complete that.

[00:01:41] Um, what the various, um, I guess layers, because I don't really use symbols, so my work is always layered. So I'll always start with a, um, You know, with the layer right at the bottom, uh, man, I was just sort of, you know, stack, you know, throw on top of that paint on top of that, throw on top of that and that type of thing.

[00:01:59] So I'll break that down to you guys. Um, and, um, I'll explain how I, uh, finish off the, um, the artwork. So this is episode, uh, two in that, um, I'm still getting used to this type of thing, you know? Um, it takes a bit getting used to like, while I'm busy working to actually narrate and especially that there's no visuals.

[00:02:23] So, uh, I'll do my best. I'll do my best. Uh, my talking about the best, um, Um, yeah, I mean, I have to give a shout out to baobulb and spudcaster . Uh, they are my hosts and my producers, a producer, and, uh, they do a bunch of marketing as well. Um, so check them out, man. Um, as I said in the earlier part of this thing, you know, our numbers have been jumping in and, um, Big moves and big changes coming on this channel.

[00:02:48] So, um, please look out for that and, um, yeah man, check out all the other work as well, you know, with all the other podcasts, I think they do fantastic work. Um, talking about fantastic work. Um, I think that's a very good point to jump into, uh, to what I'm doing, although I don't really consider my work being fantastic.

[00:03:08] I just think it's really cool. Um, um, artsy, fartsy type of guy. So yeah, I, um, yeah, I enjoy the, the nuances the details and stuff like that. You know, I really do that. So I'm going to be doing my best to explain that to you is, and I will catch you's at the end of this. Uh, I must, I come up with a word for it, man.

[00:03:30] Um, I must because a masterclass doesn't seem like the right word. Um, and just me explaining my processes sounds so one dimensional , I think it's way more complex than that. Although it is me explaining, um, But I still think I need to come up with a word. I'm very good with ideas and that type of thing, but with words, or at least coming up with naming and wording things, I was going to take a little time.

[00:03:53] So bear with me with regards to that, because there'll be plenty more of that kind of coming up, um, throughout the year, in fact, um, and I will touch base with you guys towards the, after my presentation.

[00:04:06]**Spudcaster:** [00:04:06] Baobulb.org is a podcasting platform and a medium for storytelling. This podcast is also available on all the major podcasting apps, including Apple and Google podcasts, podcast your life with baobulb.org.

[00:04:24] **Wesley Pepper:** [00:04:24] Hey everybody. Um, so yeah, man, this is, uh, I'm going to be, I'm going to be trying to describe to you guys what I've been. Um, what I mean. How far I am now and what I've been working on and I'm finishing it off. So, um, yeah, I mean, I mean, just bear with me, but, um, it was kind of the first time I'm trying to do something like this, so I'm not really sure how to start or to work or whatever.

[00:04:48] Um, but I'm a good, I'm better, but I'm going to give it my, um, I'm going to give it a shot. Um, I think it makes sense for me to describe first what I'm working on. Um, so I've got, this is about think it's 180 or was it 200 gram paper, so it's not too thick, but it's not too thin, either. Pretty nice strong paper, actually.

[00:05:12] Um, it's really nice, especially for pencil, um, and, um, charcoal. Okay. So, um, this is, uh, my seventh. Um, sorry sixth piece and, um, just to recap on the whole idea, uh, concept, um, so I'm sort of telling, um, last year's, uh, story of, I guess the last, uh, the COVID story. Um, but specifically in 2020, um, and I'm basing it off, um, the conversations, uh, so the interviews I've been having on the podcast, And I sort of took all those, um, I took themes that was consistent in all of them and add a timeline so I could go to drop them down.

[00:06:00] And then when I had that down, I refined it a little bit. Um, and now sort of reads, um, or rather the show starts off when Cyril had that, uh, as a sort of for the international listeners that's our fucking president, um, when he sort of had that announcement on Sunday evening. So I have a piece that starts off with that.

[00:06:22] And, um, I have the bird, um, in this case, um, the city vagabond, I have him looking down on people watching this whole madness unfold, and I guess the shock about it. And I've got some really cool. Um, text and it looks really crazy. Um, and then, um, no, I think that should actually open up these, uh, because I don't think, I didn't want to take you through the entire timeline.

[00:06:49] Um, I mean, I think that's, that's, that's kind of irrelevant, but yeah, I mean, from the, um, from the thing, um, from the, um, talk, I sort of move into how, um, Art does that really, I guess, just, uh, adapted to it, you know, and there's the idea behind it, the uncertainty and so on and so on. So I thought it was a very, uh, I mean, those are very, um, I would say strong emotions, um, and I thought it best to not be too aggressive.

[00:07:23] Um, Or too. Yeah, aggressive . Yeah, man. I mean, I worked through one. Yeah. That was like the piece. I mean, uh, um, I'm dealing with, um, The sort of the, the time last year when the media, um, and the conspiracy theories, like just took off. Um, so the media I'm referring to as both social and mainstream media, and, um, I picked up a whole bunch of, um, Yeah, man.

[00:07:55] I picked up a whole bunch of, uh, I would say agendas. I think that both, uh, peop uh, that both parties were driving and, um, this piece is, basically a commentary on that. So, um, let me visually try to explain to you, um, where I am. So the, let me start it for the size of a paper. Um, I think I should actually measure.

[00:08:21] Um, but the paper is just a touch over A1 . Um, it's just that, uh, I mean, what, it's just under 800 centimeters. And I'm sure it's probably about 900 centimeters as in the, um, I mean, the, what the, of the height was about 700 meters and the width should be about 900. So it's kind of squarish, you know, um, uh, it kind of looks like a square.

[00:08:52] Um, the reason for that, um, I chose that size, um, was to, um, Uh, I wanted, uh, the, uh, when I conceptualize the piece, I had a figure in the bottom right corner, um, looking frustrated or, or sort of trying to find calm in all this, uh, like. All this confusion and all these, uh, yeah, like theories and everything.

[00:09:23] So, um, what I, um, what I did is I do a face, uh, uh, male face, uh, with beard. I think it's sort of kinda, maybe it looks like me. Um, but I'm sure that most, um, I think it's actually a natural thing with, with, um, with most artists, visual artists that is that when they draw, um, Um, other people, you know, other faces, it generally looks like them, especially if they did a whole bunch of self-portraits like I did.

[00:09:50] So I think it's just, I've gone to that. I think I always create my, um, all my characters nose to look similar to mine and I always give them beard for whatever reason, but, uh, this one would be, uh, I wanted to give you a sort of, to balance the, um, the portrait because, um, Um, I gave it a bit more detail in the face of the eyes of clothes and his hands are, um, sort of pulling his eyes down or just touching his eyelids.

[00:10:18] Um, and he's got a real, uh, sullen kind of look on his face. Um, and like I said, I got a goatee at the bottom and I didn't give any detail to the hair. Um, but I'll explain that a little while. So, um, I started off with a portrait and then I took, um, I guess it's this little technique that I become, you know, I F I mean, um, I enjoying it.

[00:10:43] Um, I I'm in, I wanted to create, um, sort of a, uh, or rather the first layer of before the portrait. Sorry, man. I should have actually started with the layer behind it because the portrait came afterwards. Um, the bottom layer, um, I wanted to give it a, a, um, I wanted to create some colours that sort of present, um, um, um, uh, you know, things is moving at a pace and I want to create that, uh, sort of wild.

[00:11:13] Um, so if you look good, All the other pieces. And even most of my work, I rarely do this. Okay. I usually work on a solid color. See if it's the white of the paper its the white of the paper, or if I want to work in another color or in painted, whether it be black or whatever. And I'll work over that right. I rarely do what I'm doing right now.

[00:11:32] Um, so I have, I took a, sort of a, uh, um, green, blue, um, and a very light green, sort of a tropical green and a dark green, blue and yellow. But I started with, uh, um, with a, with a, with a, with a tropical green and the dark green over that. So I sort of like use the squeegee and I just like got these random, like squeegee sort of marks where it drags the paint.

[00:11:58] So it looks. Almost as if it's, uh, almost a silkscreen kind of feel to it. Um, but you can see in there, you can see, um, sort of blocks of paint. Um, and so I have the yellow of the, um, I've the tropical green and this darkish blue and um over that. I do the portrait. So the portraits head hairline or where he's, um, hairline supposed to start, um, from the portrait's in the bottom right-hand corner.

[00:12:32] And, um, so that bottom. Um, with a portrait is I used a, uh, a very aggressive alarming type of red. And I use the squeegee and I pulled that over this, or it has this really interesting color because you see some of the yellow coming through, you see the, um, that dark yellow, that dark blue green sort of becomes a very interesting Brown in

[00:12:58] some patches. And in some places, actually, you can still see the blue . I think the way these colors actually all mix is actually quite interesting. And, um, it's, uh, it's all, you know, it's also symbolic of the, of the craziness and the overwhelming, uh, because. Both social and mainstream media is absolutely everywhere.

[00:13:18] There's no way you can hide or run away from it. And I thought it was best for me to represent that through colour. Um, so yeah, so if the bottom half, um, has got this red the top half, so that's this fresh, um, yellow, green and light green and it does look fresh. It sort of looks, um, Yeah. Especially because of bottom half, looks all dramatic the top half, um, looks very, um, yeah, I mean, fresh almost like a, like a tall glass of water early in the morning with, uh, some mint on it, you know, sort of as that type of feel to it.

[00:13:59] And, um, so over that I wrote, um, So, uh, with all the other artworks, I've got this type of block text that I use, um, this nice fat juicy sort of block text. And, um, I use that because it's aggressive and it's like in your face and you have to read it. So if you see those big red, like text you automatically because it's, it sort of triggers off that whole idea of warning, warning, read me, read me.

[00:14:26] You understand? So that's, uh, the, the concept behind that, but, um, because I already have all these, um, Crazy color in, in the background. Um, I used a, uh, uh, a form of graffiti text. So it's a sort of a bubble old-school graffitis from, um, it's a really old school font. Uh, I have it open, uh, I didn't say the title of the font. No, it was easy.

[00:14:53] No, that's no, that's not the name, but, um, yeah, it's, uh, it's a very old school, like late eighties. Type of type of graffiti. So the, um, the text has a sort of a bubble, um, But not total bubble effect. And it has that black shadows at the backs of sort of, sort of, they give it a, um, a dimension. Um, and on top of that, text, I haven't gotten there yet, but that has, um, um, sort of more interesting shapes in the block.

[00:15:22] Um, yeah, I mean, it's, it's, uh, Yeah, it's actually quite tricky to explain a font. Um, but it's a really old school thing. And the reason why I took that as, um, as reference, I guess, to my head space, you know, um, as an era of music that I still respect, and and appreciate. And I didn't want to use that, uh, very sort of conceptual abstract, like graffiti, because I wanted the text to be legible.

[00:15:46] Um, but also the graffiti also gives it a sort of a street feel. Um, and I liked that and I first, literally personally, I've always just been a huge fan of graffiti. Um, actually before, long before I ever got into street art or even knew about street art, I was always a huge, huge graffiti fan. And, uh, my, I think.

[00:16:08] I still have a huge, uh, uh, sort of image database of graffiti that in fact, in town, um, in Joburg, I would, um, at one stage, especially in the early two thousands, um, document, as much as the graffiti I could see, and ours were always very interested in how it was changing. I'm also very critical on it, but that's for another episode, but, um, yeah, so yeah, that's sort of my association with graffiti and I wanted to give it like a, you know, this is kind of old school street kind of feel.

[00:16:37] And, um, the text, um, Now, this is actually it. Got it. Um, from, uh, I would say two different sources or two different, um, head space. I'm not sure how to phrase that actually, but let me explain to you the process behind it. Um, so I wanted something. Um, you know, that says basically the fuck you media or the media saying, fuck you to everybody.

[00:17:03] But, you know, I don't want to be that, uh, you know, I don't want to be that loud or that obvious. And, um, I I've always liked the text and I liked the shape. So I always like working with the shapes in it. And I, um, You know, because of living in the city for such a long ass time, you know, um, I've sort of always conceptualized my work, you know, sort of like away the city shapes, you know, sort of always these block shapes, you know, if you stand from a far or close, you know, you look at all the balloons, you look the streets, look at the layout.

[00:17:33] Uh, um, the general layout is always, uh, it's, it's got this really specific shape and pattern and the text sort of follows that. So it's all neat. You know, it's kind of legible. And the first line says, um, It's your fault. There's a goal. And, uh, yeah, I just pause there for a second. Hoping I didn't make a typo, uh, cause it's happened before.

[00:18:00] Um, um, so it says it's your fault with a colon? Meaning like the media in this case, the top lines or the reference to social media. Um, I guess one of the pitfalls of social media in my opinion is that it makes victims of every single body. Um, and they like to point fingers hardly, you know, it's rare that people take , you know, responsibility on social media, which is something actually quite like this.

[00:18:26] And, um, the second line is, um, let me just get that, every breath you take might implicate you. And I might read it again. So it says every breath you take may implicate you. And, um, that's more for some of my industry media. Um, With, um, I've found, so when it comes to the media, I consume a lot. Okay. I, uh, I subscribe to most of the mainstream channels, um, feeds, et cetera.

[00:18:59] So, um, so what I do is whenever a story breaks, uh, any story, um, I read. Um, I'll, I'll read the same story through multiple sources, uh, before I sort of make my mind up on it. Um, it's just something, you know, I've gotten used to because of this crazy world we're staying in, you know, um, and actually, I, I guess I've been doing it more since, uh, uh, four or five years ago when Trump came to power, um, when it was necessary, you couldn't just, you couldn't just buy these, uh, these guises.

[00:19:36] And, um, yeah, so, so I would read, uh, multiple and I still do, and with a pandemic when the, hard lockdown hit, so we talking last year this time and I know, uh, March, March, April, um, there was this real hardcore fear-mongering, um, which I found completely unnecessary. Personally, I think the mainstream media missed the buck there, they could have used that to sort of give people direction, help give people a sense of this is what to do, and this is what not to do.

[00:20:10] But, you know, I felt like they just fucking force their point of view on everybody. It was really terrible, terrible waking up every morning, um, or in the evening. Um, I guess I prefer doing in the evening these days and in the morning depending how busy I am. Um, uh, The first thing you want to read is just like, it was just everybody panicking and just thinking the worst possible situation and, you know, looking for somebody to blame and, and, and it was just fucking terrible and it was just too overwhelming for me.

[00:20:47] And, um, personally what I did that time. Um, and that first month during the hard lockdown was, uh, um, um, it was to be honest, that was actually probably the best. Time, because in South Africa it was the start of our winter and we had a pretty long cold winter and it was still raining that time. And I'm where I am, where I was at time in Kimberly in the Northern Cape.

[00:21:14] Um, The winters are, the start of the winters are usually cold and dry. So in other words, it's very in those kind of like weather. And I kind of appreciate, you know, I, yeah, that wasn't too bad for me because I could rest and, and, um, and all of that, then I know the sort of, you know, because I was first. Two for the two and a half weeks or three and a half weeks.

[00:21:36] That was at first at 21 days. Um, that to me actually went by pretty quick, because we were busy at home, you know, doing things to keep ourselves occupied and I've got a very creative family, so we do very cool stuff and all of that and all of that. And it was coming out of that, um, that I guess, um, um, all all this.

[00:21:59] I don't even know what to call it. Um, just a media fucking avalanche hit. And, uh, yeah, man, um, how I conceptualize that was in, um, I'll just repeat what I said. I said every breath, every breath you take may implicate you, uh, meaning that you to blame for everything. And, um, so because, um, these texts has this bubbly type of thing, um, kind of look, and I spaced them quite nicely, so they're not too on top of each other, but they are on top of each other.

[00:22:28] Um, so I'm still going to add another sort of shadow layer, um, which will sort of, kind of maybe looked like the text is highlighted. The, the, the, the physical text is kind of physically. Um, or should I say literally weighing on the portrait in the bottom, right hand corners head. And, um, well, that's kind of the idea.

[00:22:51] And also, um, the idea was to create, um, uh, yeah, man, the color to speak for itself. Um, and I think the color also looks, uh, I like it. I like it personally, Me, I, actually. I love it. Uh, but we'll see what the rest of the world has to say with it, so. Okay, man. So yeah. And now I explained exactly what the artwork looks like.

[00:23:17] Um, I guess, I guess to the best of my ability. Um, just another layer on creating art. So, um, is music now, I'm, I'm sure you've heard, like I fucking love music. Um, so for this type of piece, um, um, I'm playing, I'm playing, uh, I guess a bunch of albums or just different tracks from different albums by, uh, Lonnie Liston Smith .

[00:23:43] Um, so he's really cool. He's a really, really, really cool. And, um, uh, you know, I. Yeah. Yeah. I want to explain through the music, but I think that'll take me off it will shift focus and I might end up playing the damn song. Um, but, uh, what I would usually do if I'm working in the, uh, in the day, um, and as people, as things in the day, because right now it's it it's it's it's the evening.

[00:24:12] Um, I forgot to mention that. It's about just touching on eight o'clock. And I was kind of quiet and it's a good time to sort of finish off, um, um, an awkward set, at least for me. So what I would do in the daytime, um, So that'll be morning, you know, late morning, uh, like morning and throughout the afternoon, the music I would play then is probably 90% 90 say 80% of the time will be hiphop.

[00:24:38] Um, because if hip hop has a real face to it, you know, uh, the, the, the, the, the rhythm and the pace has, has a real, it has a pace to it, man. And I thought, and I think that really, it captures that part of the day, because regardless of what you do in that. part of the day you generally busy and, um, um, um, I usually feed of every single body's energy.

[00:25:01] And I'd say usually it's a, it's, it's a busy, um, um, time, especially after lunch. Um, I think especially being based in the city, you know, the, you know, it just picks up, you know, people coming and going and if I am, so hiphop , I think maybe yeah, that, um, that energy. So I would curate a playlist, um, I generally make a playlist that's an hour long.

[00:25:27] Um, the reason is because, um, I think I sort of maximize my concentration, you know, in sort of an hour, like, I guess segments, you know, so, um, um, you know, sometimes a touch over an hour and that doesn't mean like after the hour, my body just retires or I just like finish. Um, if the energy is still there, you know, I'll go for another one, but I rarely work longer than two hours straight without, um, Um, sort of completely removing myself from, uh, from artwork, you know, um, um, you know, depending on where I am, you know, taking a walk somewhere, running a few errands, uh, you know, these days, um, I've seen, um, I've been, um, have been exercising quite a bit, so I'll toss, I've sit on the bike for about a half an hour.

[00:26:19] Um, but basically step away from it a little smoke, a joint, uh, you know, do. General stuff, you know, and then I'll come back to it. Um, start another playlist and work. And the reason for that is simple, um, is that I've noticed with myself is, um, once I'm like totally totally zoned in into a piece. Right. Um, and I'm totally like the, uh, I tend to.

[00:26:48] I guess not make mistakes, but, um, you know, I tend to overlook certain things. I was thinking like going away and coming back, you sort of like, sort of like if you're working on a laptop you hit the refresh button or, you know, something like that. So, um, that's what I do. Um, so before this recording, I've actually been pushing for about just a touch under 45 minutes.

[00:27:11] Um, But I thought like, yo man, let me actually do this thing now because I am working now it is quiet and uh, one last point, uh, or let may explain this what I'm going to be doing going forward. So, um, Yeah, like what I'm actually working on now. So, um, I have, like I explained the text, um, I did the outline in koki pen and just, but, but just the outline and some of the shadows.

[00:27:41] So I'm painting a, uh, sort of like off-white, um, I kind of mixed quite a bit of yellow in it to, to, to do, to sort of break that crisp that Damien white. Sort of feel, um, cause I wanted to give it a feel of like a wall outside somewhere and a wall outside. is usually, um, either, you know, by the weather patterns .

[00:28:02] So it's usually, it's kind of a bit of a off chalky white, so I sort of wanted that. Um, texture I'm actually literally painting each, um, Each text block or each word, um, with this colour. Um, and I think when I'm done with that, I will actually be done for the day because, um, this piece now will be three days that I've been working on it.

[00:28:21] So the first day I did the background color. And do the portrait, you know, and, um, the second day I put the detail on the portrait and put in all the text. So for me, writing text is quite a tedious and quite a long process. Um, it's not as quick as throwing, um, You know, a face or, or, or whatnot. And, um, yeah.

[00:28:47] Today is sort of the finishing off. So you put in all the last layer, like the last layer of color that is, um, and sort of refine it in other words, making sure. Well, in my case, making sure that that's all nice and smooth. It's all nice and neat. And that type of thing. And, uh, the last last layer will sort of be like putting in shadows and tiny details.

[00:29:07] So I still feel, I want to work over the portrait because, um, uh, the red is actually quite beautiful. Uh, really is, uh, and you can, you can see there's a shading of the face. but it's kind of dark so. I sorta wanna work over it with the same white that I'm using on the text sort of to balance the top.

[00:29:27] And the bottom half so there's some form of consistency because the bottom half the red is quite violent and, um, quite painful. to a degree and the top has this, you know, has this cool refreshing glass of water in the morning with mint on it kind of feel too. So I want to balance the white out. Um, but it will be very random, just the main shapes, you know, just the main line.

[00:29:50] So you can see that these, the face, you know, in the eyes eyelids are nice and round and you know, maybe some detail in the lips to show you the. Um, sort of the mood of the face and, um, that had the other fingers, uh, um, I think that'll be important too. Um, but I will leave the, frown, I think, in this nice, but I think that looks like, um, so yeah, man, that's, that's exactly, um, where I am right now.

[00:30:19] Um, and that's exactly what I am. So yeah, man, I hope you guys enjoyed that and thank you for listening.

[00:30:27]**Spudcaster:** [00:30:27] Baobulb.org is a podcasting platform and a medium for storytelling. This podcast is also available on all the major podcasting apps, including Apple and Google podcasts, podcast your life with baobulb.org.

[00:30:45] **Wesley Pepper:** [00:30:45] Hi everybody. I hope you guys enjoyed that one. Um, me certainly it was. I enjoyed it. I enjoyed a little bit tricky though. Um, you know, trying to work and talk at the same time. Um, but it's quite a challenge and I'm, I'm, I'm really enjoying it. I, um, I really am, um, I hope I kind of wet your, appetite, uh, with regards to what the actual art looks like.

[00:31:08] Uh, I did my best to try and explain and to explain to the processes. So, um, yeah, I mean, this is the, um, next week, um, jumping into next week. Um, I'm going to be interviewing, um, either one of two people. Um, my scheduling as being a bit all over the place, um, I was going to an interview, a musician, but you know, that didn't work out.

[00:31:32] Timing just didn't work out. Um, but it's either one or two, it's either going to be a, it's going to be Natalie proper. Which I think is a really fucking great artist. I think she does it and she's working on ceramics now, which I think is quite awesome and she sort of migrated very nicely. So it'll be really cool to unpack that.

[00:31:49] So it's either going to be her or it's going to be the, um, the episode was, uh, Sabelo Soko, but, um, I'll be mentioning that throughout, uh, my socials, um, probably towards end of the week, um, or over the weekend, because I'll definitely be touching base with them. Later on in the week. And, um, I have to give just before I move forward, I have to give a shout out to spudcaster .

[00:32:11] Um, you know, I think they do fantastic work. They, the guys that's hosting me and that they produce my work, so check them out, man. Um, I think I that's fantastic work and I'm sure you can all agree Testament to that. Um, Also, I mentioned in the previous episode that we're gonna be changing sort of the format, um, moving forward.

[00:32:30] Um, so we're going to be having more. So I'm only going to really focus on doing, um, two, uh, artist interviews per month. Um, and I'm really going to be zoning in. So I'm really going to be doing like a whole three sixties type of covering, covering the work, get more really in detail. Whereas in the past, not that I didn't, um, but I want to.

[00:32:53] Yeah. You know, as, as an artist, I think is very important to evolve, man, and we want to evolve here too. So, um, look out to that. I'll be making all the final, um, mentions and, uh, who I'm interviewing when and on all that on my social media,

[00:33:10] on Facebook as wesleypepper.com . Um, Um, Instagram it's, wesley underscore pepper underscore. Um, so catch me up on all of those platforms. I'm also on LinkedIn. I'm pretty busy there too. Um, and, um, WhatsApp, but I won't give you my WhatsApp number for obvious reasons. Um, Also remember to check us out on all the streaming platforms, you know, um, and remember to subscribe to our channel, um, that, um, and, um, mentions shout-outs and all those things are always, always, always highly appreciated, uh, man to all the new and returning visitors, big ups, man.

[00:33:45] Um, Yeah, man, you's are tuned in to the dopest art based podcast . I'd like to think the world, but for now I can settle on Southern Africa. Um, but the world we coming for you, um, so a big up to all of that and, um, yeah, I mean, um, next week, uh, we will be jumping into I'll be interviewing artists, but like I said, I'll be, um, I'll be announcing that on my social media sites.

[00:34:10] So definitely look out for that and I'll catch you then. cheers man.