Introduced – Wisconsin Sea Grant
Transcript

Episode 23. A new lens

[MUSIC PLAYING]

BONNIE: This is Introduced, where Great Lakes stories meet invasive species science. Introduced is brought to you by Wisconsin Sea Grant and the Great Lakes Commission.

JENNA: Hey, Bonnie.

BONNIE: Hey, Jenna.

JENNA: So, as you know, one of the themes we're exploring on Introduced this season is art, specifically art about aquatic invasive species.

BONNIE: Yeah. So, I mean, art and invasive species, it's a niche topic.

JENNA: Yeah, there's not a lot of art about invasive mollusks out there. Believe me, I did my digging, I did not find a lot. But this past year, I actually hit the jackpot. So I went to an exhibit called Deep Lake Future. And it's an art exhibit in Milwaukee that was all about aquatic invasive species.

[MUSIC PLAYING]

It's like a magical kelp forest down here. Like, there's these green-- it's like this green seaweed hanging from the ceiling. And these beautiful, pink orbs. But then there's these massive zebra mussels that are just coating everything.

BONNIE: Whoa, like when you said art exhibit, I was thinking, paintings and photography. This sounds wild.

JENNA: Yeah. And, you know, needless to say, this wasn't your typical art exhibit, either. In fact, it was not like anything I've ever seen about aquatic invasive species before. And I'm not quite sure how I feel about it. It brought up a lot of feelings. So, to help me sort through those, I brought on a special guest today. Someone on staff who knows a thing or two about art and science, and that would be Anne Moser. Anne, can you introduce yourself for us?

ANNE MOSER: I'd love to. Hello, Jenna. Hello, Bonnie. It's great to be here. I'm librarian for Wisconsin Sea Grant. So I've spent 40 some odd years now as a science librarian. And so, you know, I come to this job with more of a multidisciplinary perspective. In college, I studied art history. And I just absolutely loved it, because for me, it connected me to just the beauty of art.

So scientifically and also ecologically, it's where we're at, this tipping point of invasive species and climate change. It's hard. It's hard work that you do and it's hard to have those messages. I've always thought we need to communicate about this information in many different ways.

How do you reach people to have them care about the Great Lakes? And art is a way into really difficult information, wicked problems we're facing. So in my career at Sea Grant, I've had an opportunity to do a variety of different projects where art and science and humanities, they kind of collide. So, I guess, it's just a personal interest. And I've seen how the power of art to communicate and to inform and to reach people about the Great Lakes has been pretty powerful.

BONNIE: Yeah, thanks for being here Anne. So Jenna. You go to this exhibit in Milwaukee. Tell me more about it. Like, what does it look like?

JENNA: Yeah, the thing that I can relate it to is an aquatic, invasive species haunted house. It was about 1,000 square feet. It was in an old gallery space. And they had transformed it into this underwater, futuristic kind of world. It was like a haunted house because it was immersive.

And if you've been in a haunted house, you know it's like there's a story behind it. And the story behind it was that Lake Michigan had flooded and we were in the future, and this was the world that we were living in. And aquatic invasive species had killed off 85% of native species. So it was this brand new, brave new world in Lake Michigan.

But to be clear, this wasn't just a straight up science exhibit, as you can probably tell. There weren't signs explaining about how sea lamprey impacted the population of lake trout, for example, in the 20th century.

BONNIE: The exhibit, it sounds like a lot of fun, which is unique because I feel like in aquatic invasive species science, we don't have a lot of fun.

JENNA: [LAUGHS] Yeah, it's not the thing that I think we lead with. I mean, I feel like a lot of the topics we talk about can be perceived as negative or stressful, especially if you're talking about a beloved lake changing.

And that was like a thought that was running through my head was, I was having fun while going through this exhibit. And I'm like, is it OK to have this much fun when aquatic invasive species can have a real negative impact on waterways?

And if we're portraying aquatic invasive species as like fun and cool and whimsical, does that undermine the hard work of scientists who are trying to communicate the harm or the impact that these aquatic, invasive species can have? So I was a little torn about that. It was fun. But can I have fun? Is that OK to have fun?

ANNE MOSER: Definitely. I would feel a little uneasy because so much of what you're trying to do with invasive species is to get people to care and to change their behavior and to think, oh, this isn't a good thing to see invasive species, say, hanging from my boat or in my lake. But it's true. This joyful message, is it a good idea? I don't know.

BONNIE: Yeah. I see clean, drain and dry your boat signs all over lakes. That's the kind of traditional message about invasive species. But I feel like this exhibit isn't really saying that.

JENNA: Yeah, the exhibit didn't have this very clear directive message of stop the spread to prevent aquatic invasive species from traveling around. And that's what science communication would be for, right? Communicating this message of stop the spread.

But, is that art's duty too? I was thinking, does art have the same responsibility to share the message in that way?

ANNE MOSER: I wonder, I would love to ask the artist that.

BONNIE: Yeah, and I have the same question as Anne. I'm curious, what did this artist who created it or artists, what were their intentions? Were they thinking about these questions too?

JENNA: They are really great questions. And I was lucky enough to talk with the artist who developed Deep Lake Future, and we sat down for a chat.

DANIEL MURRAY: Some people come and I think are expecting a lot more science when they come here. Other people are excited that this is an easy entry point for them to sit down with their daughter while they're coloring a zebra mussel sticker and say, hey, do you know what you're coloring? Let's talk a little bit about zebra mussels.

JENNA: That's Daniel Murray. He's the founder and creative director of Fuzz Pop Workshop, the Milwaukee-based multimedia production studio that created Deep Lake Future.

DANIEL MURRAY: So I grew up in the Milwaukee area in the North Shore area, a group about a block from Lake Michigan. The lake was always an important feature of my life as a kid growing up here. But then I moved away.

I ended up living out in California for about 20 years and came back two years ago. And so coming back to Milwaukee and wanting to dive back into creative work, as we thought about what that could be, I really wanted to create something that was grounded in the local.

JENNA: He didn't know it at the time, but Daniel's most vivid memories growing up near Lake Michigan were related to aquatic, invasive species.

DANIEL MURRAY: I think more than anything, I remember the smell. There were years, I think, when at least I as a kid and it seemed like the public didn't know, wasn't really getting a straight story on what was going on with, like, the putrid odors coming from the lake. And that was pervasive in my life as a kid.

I think then we started to understand zebra mussels and the complete transformation that was happening in the ecosystem and how that was creating algae blooms and this entire process that was then creating rotting organic matter. So that's certainly a core memory. I think, for me, that has shaped my experience of the lake and then in turn thinking about this piece.

BONNIE: I hope this inspiration didn't, like, translate directly to this exhibit. How did it smell in there?

[LAUGHTER]

JENNA: Don't worry. It smelled normal. It smelled absolutely fine. Daniel did say he's like, maybe we should bring buckets of rotting alewives and algae in. But he's like, I was counsel against that. So it smelled perfectly fine for those who were wondering.

But as you can hear there, Daniel was really inspired by his experiences growing up near Lake Michigan. But he also did a lot of research too. So the more that he learned, the more he saw creative potential in the topic of aquatic invasive species, but also climate change, sea level rise, and artificial intelligence.

DANIEL MURRAY: For a long time, invasive species have been an important part of the story of Lake Michigan and the Great Lakes. And thinking about climate change and sea level rise started to imagine a future, a kind of underwater future and how people would try to survive. And that opened just a lot of creative possibilities for a really fantastical world, an environment that we could create.

JENNA: Daniel was clear that he didn't want to create a museum exhibit about aquatic invasive species, though. He wanted to create art, but he was unsure of how that would land with scientists.

DANIEL MURRAY: I'll say, I mean, we're an immersive art experience. We're trying to do something different than, say, Discovery World does. That is very learning and science forward. So I was very anxious in making this for when real scientists would come through this or people who were deeply involved in working on invasive species, would they feel like we've created something too lighthearted or kind of whimsical about a really serious ecological catastrophe that's unfolding?

JENNA: It was really interesting to hear Daniel echo the same questions that we've been having about the balance between art and science. Is art rooted in enough science for scientists to get their stamp of approval? And then when it comes to art, does that stamp of approval matter?

BONNIE: Yeah. I can empathize with Daniel. I make videos and podcasts here at Sea Grant. So I'm oftentimes taking what researchers said and making it into a video and distilling it down into two minutes, which is really difficult.

And I can get a little anxious about, did I include the right facts or the right voices? And, do I have the right take? Jenna, do you ever experience this?

JENNA: Yeah. I'm concerned about what people think about most things that I write, including the work here. And I, in order to communicate something, a complex topic or concept, you sometimes have to distill it down to its main points, which leaves out some of those details.

And so I'm concerned about, did I leave out the right details? Is it OK that I left out these details? And as a writer, I want to do science and whatever I'm working on justice. I'm thinking about the power that science seems to have, especially to artists.

I feel like to say like, this is right and this is wrong. And I worry about that because that art isn't necessarily concerned with that, or it's trying to capture an emotional truth rather than a factual truth. And so I always have to like, check myself when I'm writing something is, I ask myself, am I writing about an emotional truth or a factual truth? And sometimes the lines aren't always clear.

ANNE MOSER: That's really fascinating to me, because when I work with children, you don't have those worries so much because children are there to absorb all these facts. And, obviously, I get the job of distilling the facts way down to that grade level.

And then they just take those facts and they run with it. And it's so cute because kids just take information in and they grab it. And at that point, they bring emotion, they bring art, they bring the science. It's kind of fun when they just kind of run with that topic.

So in like third and fourth grade, they learn some of the concepts related to AIS. And some schools up North, especially in the North Woods have done this AIS contest through the DNR. And they draw pictures and they can win awards.

And so I worked with an elementary school, and these kids drew all these placemats about aquatic invasive species. And the teacher sent them to me. And these were such beautiful pictures and super joyful, but super motivating.

They had so much joy. And the drawings were beautiful, but they were like you got to clean your boat with like tons and tons of exclamation points. And clearly, the kids had picked up on the science, but they were just drawing it and expressing it and communicating it with a lot of joy, actually.

JENNA: Yeah, it sounds like kids are less concerned with the barriers between disciplines, so to speak. That sounds so academic. But they take this fact and then they turn it into art. And they bring in history to it or whatever. They're just bringing it all together into one joyous soup, I guess, of activity.

ANNE MOSER: Not AIS soup, though.

JENNA: So Daniel's remarks about science and art and what scientists will think got me thinking, though. So, as you know, we have a lot of scientists hanging around here at Sea Grant.

BONNIE: We do. We have a lot.

JENNA: You can, like, throw a rock and hit at least 10 scientists around here.

BONNIE: Not that we would ever throw rocks at scientists, right?

JENNA: No, no, no. Absolutely not. No rock throwing at scientists. But we could ask them if they'd like to go see some fun art with us and hear what they have to say.

BONNIE: Yeah, that sounds like fun. I know some scientists are scared of art. So we might have to do some persuading. I feel like an art exhibit can sometimes be a haunted house to a scientist.

JENNA: Yeah, I think you're right. After the break, we will hear from two scientists who talk art, science, and mutant mussels on a trip through Deep Lake Future.

[MUSIC PLAYING]

Yeah, we're walking up to a building that has a massive iridescent green zebra mussels on the side. This is it. Deep Lake Future. Here we are. Yeah, it's hard to miss. All right, now we have to look for our people.

AMANDA SCHMITZ: Are you Jenna?

JENNA: Yeah. Are you Amanda?

AMANDA SCHMITZ: Yeah. Hi. Nice to meet you.

JENNA: Hi. Sorry, this is so awkward. This is actually my first time doing this.

AMANDA SCHMITZ: This is my boyfriend Tanner.

JENNA: To help me puzzle through the question of science and art, I met up with two real life aquatic invasive species scientists at the Deep Lake Future exhibit. And they're Patrick and Amanda.

PATRICK SIWULA: So my name is Patrick Siwula. I'm an aquatic invasive species biologist with the Wisconsin Department of Natural Resources, and I cover Southeast Wisconsin. So I do a variety of different things. But the main thing is I work on prevention of invasive species introductions to the state, as well as responding to new findings. I'm the one that goes out and checks it out and figures out what we're going to do.

AMANDA SCHMITZ: Yeah. So my name is Amanda Schmitz. I'm an aquatic invasive species coordinator. So essentially, a lot of what Patrick just said is the same exact thing that I do. So I cover Waukesha County and Washington County exclusively.

So being that that's in Southeast Wisconsin, I do work very closely with Patrick and very closely with the DNR, covering response, monitoring of invasive species, and also a lot of outreach and education about them as well.

JENNA: I should say there was no rock throwing or arm twisting to convince Patrick and Amanda to check out the exhibit. So they were genuinely, really excited to see what the Deep Lake Future had to offer on the topic of aquatic invasive species.

PATRICK SIWULA: I'm a scientist first, [CHUCKLES] and I don't have really an artistic bone in my body. So I'm looking forward to seeing a different perspective and viewing it through a lens that's not the one I'm used to.

And just seeing what types of perhaps emotional responses or things like that might the artists be trying to convey? Because I think that there's-- those of us that are science minded really gravitate towards that, but there's a whole different way of understanding things that I think is valuable.

AMANDA SCHMITZ: Yeah, I've purposefully avoided like pictures of it or reading about it or anything because I wanted it to be a surprise when we came here. What I'm really interested to see is how much of it is going to be scientific versus very artistic.
Because those are two very different realms, obviously. But I think that they can come together in a really interesting way. So I'm intrigued to see kind of that intersection and what they've done with that.

JENNA: All right, are we ready to go in?

AMANDA SCHMITZ: Ready.

PATRICK SIWULA: Yeah.

JENNA: And we have to take off our coats, probably, because we were told that the lake is warm. We are entering the lake. So, what was that moment like walking into the exhibit?

AMANDA SCHMITZ: So for me, it really did feel like walking into another world. There's stuff everywhere for you to look at, like hanging from the ceiling, stuff coming up from the floor. There's lights, there's sounds, there's like different spaces to explore. And so it's drawing on all of your senses immediately when you walk in.

JENNA: What are your initial thoughts and feelings here? Like, what does it feel like to you?

AMANDA SCHMITZ: There is certainly a lot going on.

PATRICK SIWULA: My first thought. It's warm too. And I'm curious if that's intentional.

AMANDA SCHMITZ: I feel like I kind of like-- it does mimic some aquatic environments, though, because sometimes you'll go to a lake or something that is just so overrun with plant life or zebra mussels or something like that. And you do get this really almost like claustrophobic, thick feeling to it.

PATRICK SIWULA: I get that a little bit in here.

JENNA: So I agree with what Amanda and Patrick said about there being a lot going on. It almost felt like it was one of those I Spy books where you're supposed to find this list of objects in this collage. It's chaotic collage of all these tiny items. And that was partly, I think the fun of it, is that you're exploring this really unfamiliar landscape.

But I will say it wasn't all unfamiliar. So as we walked around, Patrick and Amanda began to recognize some of the usual suspects from their day job as AIS professionals. And if I say AIS, I mean aquatic invasive species. That's our lingo for aquatic invasive species.

AMANDA SCHMITZ: So there's definitely a sea lamprey up there.

PATRICK SIWULA: Definitely zebra mussels, maybe crabs.

AMANDA SCHMITZ: There's also these really big shrimp hanging from the ceiling.

JENNA: What did you think they are?

PATRICK SIWULA: It could be bloody red shrimp hemimysis.

AMANDA SCHMITZ: Yeah, that's what I would think. There's some really cool design aspects. The lights in here are a sea lamprey mouths and light fixtures or zebra mussel shells. There's fish skeletons floating in the air. It's very cool. I'm loving it.

JENNA: Yeah, agreed.

ANNE MOSER: Oh, I love the way they're really commenting on the artistic rendering. They really began to experience it like an artist.

JENNA: Yeah, and I think they start making sense of the exhibit and the way that their brains know how. So they're looking for familiar things like, oh, is that a sea lamprey? Is that a zebra mussel? Is that bloody red shrimp?

And these things, I will say, looked familiar, but they didn't look the same. So this wasn't taxidermy. The sea lamprey were the size of pythons and the mussels were all different sizes. Some of them are huge, some of them are tiny. And curiously, there was also a bionic beaver.

ANNE MOSER: [LAUGHS] Hence the haunted house image, for sure.

JENNA: Oh, what makes it bionic?

PATRICK SIWULA: All the wires, I'm going to go with. And nodes and things. It's really cool. It's also painted. And it looks pretty sci-fi.

AMANDA SCHMITZ: Yeah, the teeth are a wire that it looks like that's kind of what's plugged in for the teeth.

PATRICK SIWULA: Audio jacks, all sorts of stuff.

BONNIE: Yeah, I'd say bionic beaver falls under the category of whimsical, if not just dystopian. And I know Daniel was concerned that Deep Lake Future might not have enough science for scientists. So what are Patrick and Amanda thinking at this point?

JENNA: So they made a lot of comparisons to real life situations that they've encountered in their day-to-day work. So I'm thinking of one room in particular that got them talking. It was this small den-like space where the walls were covered in this rouged pinched fabric.

PATRICK SIWULA: It's interesting how and I even took a picture. Just the texture from a distance. Reminds me a lot of what I see a lot of times on lakes with zebra mussels. It's really interesting.

AMANDA SCHMITZ: I feel like to me, this could almost represent anything that you get in a really tight monoculture space with invasive species just because they can get so dense and push out everything else. So it's a really interesting room to be in.

ANNE MOSER: Wow. She really picked up on how the art evoked the science of being in this super claustrophobic space, which is what she sees when she sees a lake overrun by AIS. Mission accomplished, I think by the artist.

JENNA: Yeah. I feel like it's interesting because they're picking up on almost the emotion and the feeling that AIS brings them. I thought that was really cool, that the exhibit was able to convey that even to aquatic, invasive species scientists. So it's a little echoey in here, but I think if we could ask final questions, maybe right over here. And I pulled Patrick and Amanda aside to talk more about that feeling.

AMANDA SCHMITZ: Obviously, it's very artistic representation of things we see, but it does really align with a lot of what we actually see in our inland Lakes and also in the Great Lakes here. So I think it's a really interesting representation.

And then also taking that futuristic aspect into it, I think it's maybe more of like an extreme take on things that could happen, but it is like a very possible future that we could have here. So I think it was a really successful exhibit in that regard.

PATRICK SIWULA: But regarding the science, I think a few things. I think it was-- and I keep going back to this, it was definitely warm. And I bring that up, this isn't a climate exhibit, but it's related. They're inextricably related as the world gets warmer, ranges of where things can live are going to be different. And if there's a lot of water that melts, that's this future. All the water melts and you get this homogeneous conglomerate of everything all at once. I think another thing they accurately captured is what Amanda alluded to. Some of those rooms where everything is the same. It's the same texture on the wall, and there's kind of almost like a suffocating feeling, I think.

They really captured that feeling of claustrophobia that can occur sometimes. It doesn't always happen, but in certain conditions, certain cases, you can have these types of effects when you have an introduction of something that didn't grow up where it's now living.

BONNIE: So going back to Daniel's original question, did they think Deep Lake Future was too whimsical, though? I know they saw scientific merits in it, but did they feel that it made light of a serious issue?

JENNA: I don't think so. I think Patrick and Amanda appreciated that it worked for many different audiences, which is something I know you talked about, Anne. And there are enough science Easter eggs, so to speak, to make scientists happy.

And also enough whimsy to pique the interest of people who may know absolutely nothing about aquatic invasive species. So if you knew the science, there's stuff you saw. But if you didn't know the science, there was also cool stuff for you to enjoy.

PATRICK SIWULA: I think awareness is just a great thing. Exposing people to a topic that they may otherwise have no idea about, for us, it's something we live every day. But we're a very small subset of the general population. I think there's a lot of people that just don't know about this topic.
So an introduction is one thing. And then I think another is just, I think I mentioned a little bit at the beginning, viewing the same topic through a totally different lens. Taking away all of the data points and the specimens and the identifications and things. And just, how do you feel about it?

ANNE MOSER: I completely agree with what they're saying, because art and science, they are looking at this wicked problem, and they're both showing it to you in different ways. And I, as a more-- I'm not a science writer and I'm not a scientist.

So I really appreciate being able to learn about a topic without all the data points. I'm a more emotional learner. I visually learn. And so for me, seeing science through an art exhibit is a really great way for me to learn. And maybe others have that same experience too.

JENNA: Yeah. And if we think about art as a lens of looking at a certain problem, it also reminds me of actual lenses in science. So like a microscope or a pair of binoculars and those lenses help you see things in a different way. And it may help you see things that you didn't see at first. And so I think art is one of those lenses that you can use to look at a problem from a different perspective.

ANNE MOSER: And I didn't see the exhibit, but it sure sounds like Daniel chose different lenses to show aquatic invasive species through color, through sound, through light, all those different lenses that he has in his toolbox.

JENNA: And Daniel did talk about how art is particularly well equipped to elicit those emotional responses. And you mentioned the tools of like art and creating these beautiful soundscapes. One of the most powerful tools he talked about, though, is wonder.

DANIEL MURRAY: That wow moment opens you up to wonder is really the idea that I come back to that then opens you up to engage and perceive in different ways than you might have coming off the street. But then the hope is to make you wonder, like, oh, so what? What's this really about? In a lot of ways, thinking about the creative process and the materials, but also then to wonder about the concept and the ideas that are grounding it and wonder about the world around us.

JENNA: So Bonnie and Anne, I've got a question for you. When was the last time you felt wonder?

ANNE MOSER: Oh, that's a really good question. I feel like every day I wake up and wonder. I love being outdoors. And every time I go outside, I look. And something always strikes me like, why am I hearing

birds and it's 10 degrees out? Or I wonder why we haven't any snow in Madison. Yeah, just kind of that wonder of always questioning nature because I think it always has a way of surprising. How about you, Bonnie?

BONNIE: Yeah. So here in Madison, it's winter and the Lakes are frozen, and they frozen a really good way for ice skating. And so this weekend, I went out ice skating. And just to be on the lake in that way and to see, just it's so beautiful to see the cracks.

And they go down like a foot deep and it's like crystal ice you're skating on. It just creates that wonder. So I guess it's not really an art exhibit, but it's kind of like nature's art exhibit in that. It provides me with wonder sometimes.

ANNE MOSER: Oh, I can appreciate that. In hearing about this exhibit, it sounds like, Daniel really accomplished that, because living in the world of invasive species, you don't really get to experience it. You're seeing the change in the ecosystem, but it sounds like the exhibit really gave you that chance to experience it. And that's really amazing.

JENNA: Yeah. And science has microscopes, but art has wonder.

[MUSIC PLAYING]

BONNIE: So, Jenna, we heard what the artist had to say. We heard what the scientists had to say. But, what about you? I mean, we started this, and you were feeling conflicted about going to this art exhibit because it is whimsical. And how are we supposed to feel about that?

JENNA: Yeah, I do feel less guilty about having fun, going through the exhibit. It helped to hear Patrick and Amanda's takes on it in that they weren't too distraught by all of the whimsy and the kind of artistic liberties that were taken with some of those concepts.

And I really loved what Daniel had to say about wonder, and how important it is to allow wonder to open us up to other stories, other ways of thinking, other ways of seeing. And so I think if you look at the exhibit through that lens of, what new thing, what new way can I look at aquatic invasive species? How will this teach me? I think is very valuable.

ANNE MOSER: I guess you know, something I've been thinking about in this conversation is I talked with an artist a while ago, a number of years ago. And it reminds me of this, this idea of using art to communicate science or science using art in whatever way.

And I remember this professor said to me. He was an art professor. He said artists and scientists should start from the beginning. They should look at a topic at the very, very beginning. Maybe that would dispel that tension or nervousness, because this art professor also had a degree in science.

And so he was very thoughtful about a lot of this. And he felt that the way that artists and scientists from the outside appear so different, they're not. They want to make sense of the world. And maybe art wants to evoke wonder and science wants to evoke knowledge about a topic, but they both are interested in communicating really in their own ways.

And so Daniel was very successful. And I think he really considered deeply, it sounds like, what the science said about AIS. And he sounds like he created an exhibit that could really communicate wonder about AIS, which I don't know if you would normally say that in a sentence.

JENNA: Yeah, I was nodding my head heartily when you were talking about artists and scientists all starting at the same starting line, because I think that allows you to see each other's processes, like how they work through this.

And a lot of that is just such a mystery to people. And I think what's important about the exhibit too is that, for many, it's just the beginning of the conversation. It opens up the conversation about aquatic invasive species and the Great Lakes.

And I think whether or not you know a lot or know little, it piques a lot of people's interests-- is meant to pique people's interests. And Daniel told me that the DNR team actually came back to experience the exhibit and chatted with him about it.

BONNIE: Yeah, that's really cool. Maybe this type of exhibit also makes art less intimidating or abstract to scientists too.

JENNA: Yeah, I think that's the hope. Let's make more art that brings scientists to art and artists to science. Do you all feel compelled to create your own invasive species art now?

PATRICK SIWULA: I'm going to need a lot of help with that personally, but I don't know. I've had the thought. Like I said, a few of my coworkers and colleagues have done or participated with some of these various opportunities and created pieces. So I don't know. Maybe I will. Next time there's an ask for a conference, I think maybe I could do maybe a photography type thing. I'm interested in photography.

BONNIE: This season of Introduced is written and produced by Bonnie Willison, Jenna Mertz, Tim Campbell, and Nichole Angell. Please subscribe, rate, review, and share this podcast with a friend. This podcast is a production of Wisconsin Sea Grant with support from the Great Lakes Commission. Thanks for listening, and see you next time.

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