CREATOR SPOTLIGHT – HANNAH SOPHIA (AND LANCE TOO.)

Leave a Comment / Spotlight Interviews

By Katelynn Burnett

Hannah Sophia (and Lance Too.) are singer/songwriters located in Eugene, Oregon. Hannah taught a masterclass at Lane Community College on being an independent artist in the music industry, which will continue on 11/22/21 at 12pm in the Blue Door Theater, Building 6. Hannah and Lance have just released their single and music video "Spillin'". A free download of "Spillin'" is available on their linktree.

Instagram: @hannahsophiaandlancetoo
https://linktr.ee/hannahsophiamusic

Katelynn
How long have you been in Lane county?

Hannah
Lance, how long has it been, around 4 years?

Lance
About three and a half.

Katelynn
And have you been part of the music/art scene here since you arrived?

Hannah
Yep, we just sort of dove right in. We were already doing music in Utah, and once we got here, we started building that community right away.

Katelynn
Very cool! How long have you been making music?

Hannah
Well, I released my first project when I was 20, 8 years ago. But I have been making music since I was 14.

Katelynn
And Lance, were you already making music when you and Hannah joined forces, or was she the driving inspiration?

Lance
I would say she was an instigator, but I was already playing open mics. I would say I started mostly after we got married though.

Katelynn
Do you both have the same workflow and style?

Hannah
We both have our own styles and you can definitely tell what was written by me, what was written by Lance, and what we wrote together.

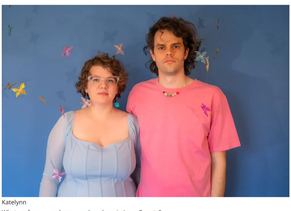
Katelynn
Did you start making music after you got together, or did music bring you together? What came first here, the chicken or the egg?

Lance
Well, we actually met at an open mic, so I would sort of say that music brought us together.

Hannah
I had seen Lance perform at open mics, but we did not actually perform together until after we were married. Even before we performed together, we began writing music together, and it always pulled us together naturally.

Katelynn
Did it ever feel awkward or vulnerable to share your music, or was it always natural? Did it ever feel forced?

Hannah
I was finicky, which Lance hadn't experienced, and that sometimes got in the way. But no, I would say it never felt forced.



Katelynn
What performances have you done here in Lane County?

Hannah
Early on, we performed at the WOW Hall, Ax & Fiddle, and the 1st national tap house, but honestly, our bread and butter has always been house concerts, and that's where our focus has been for the last 2 years. Plus, we started live streaming concerts during the pandemic.

Katelynn
How did you like that? The live streaming – was it an enjoyable experience?

Hannah
In the beginning, it was really nice when everyone sort of felt isolated and stir-crazy as a means to connect with our fans. But after a while I really missed being in front of people. Now we just live stream all of our shows since we have everything set up to do it already.

Katelynn
That must be really awesome for your fans. Is your fan base mostly out of Oregon and Utah?

Lance
A little everywhere.

Hannah
Yeah, they are really sprinkled all over the United States and even some international, with concentrated pockets in Oregon and Utah for sure. But there are always supporters popping up. Recently, a song was played on a radio show in DC and now we get a few steady streams a week out of DC. They are just kind of everywhere.

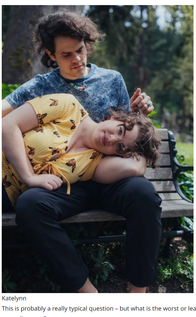
Katelynn
I should have asked this in the beginning, but what would you say is your genre?

Hannah
Singer/Songwriter. A subgenre would be folk.

Katelynn
Lance, would you say that is the same for you?

Lance
Yes, except I am even folkey-er than she is. I bring the folk.

Hannah
There are some aspects of pop thanks to me, but Lance's influence and our acoustics keep it more on the side of folk.



Katelynn
This is probably a really typical question – but what is the worst or least enjoyable part of your work in the music industry, and what is the best and most rewarding part?

Hannah
The worst part is that I am my own boss, so I have to be the fire under my own butt. I have to keep track of my schedules, projects, and deadlines all by myself, and that can sometimes be a lot of pressure and work. But the best part is… that I am my own boss! It is definitely both the best and the worst part about it.

Katelynn
Is music your only medium? Or do you dabble in other arts as well?

Hannah
Well, I paint and sculpt and do basically whatever creatively I can get my hands on. But I wouldn't say that I market myself as an artist in other areas. My focus there is on music.

Katelynn
Got it. During your Master Class at LCC today, what was discussed, and what can we expect from you on the 22nd?

Hannah
We talked a lot about the business, really. About the music business in general, being self employed and opportunities in the music industry. Mostly I answered a lot of questions. On the 22nd I still want to answer questions, but I will be talking more about my creative process and the musical I am writing.

Katelynn
Do you have any new projects coming out soon?

Hannah
We just released our single "Spillin'" which we have also released a music video for. You can actually get a free download and access all of our streaming links as well as our Patreon through our linktree, which is also linked on Instagram.

← Previous Post

Next Post →

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name* Email* Website

Save my name, email, and website in this browser for the next time I comment.

Notify me of follow-up comments by email.

Notify me of new posts by email.

POST COMMENT »

4000 East 30th Ave., Eugene, Oregon 97405 USA | Center Building Room #024 | Phone: (541) 463-5897 | Email: denali@lanecc.edu

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.

CREATOR SPOTLIGHT – KATE WINTER

Leave a Comment / Spotlight Interviews

By Alivia Stiles

Kate Winter is a self-publishing author, editor, and designer located in Eugene, Oregon.
Kate's website: https://manuscript2book.com/

EUGENE AND GETTING STARTED IN PUBLISHING

Alivia Stiles
Are you a Eugene native?

Kate Winter
No, I moved here about 15 years ago. I was drawn to the Pacific Northwest in general. And my father at the time, when I was looking at possible cities, he said I might like this area. My father had been through Eugene a few times on business and said it was the kind of place he thought I would really enjoy. I looked into it, it really seemed like my sort of place, and it was!

Alivia Stiles
So how then did you get into a career of editing and designing for the self-publishing community? Did you stumble into it? Or was there an intentional, step-by-step path you set out on?

Kate Winter
Well, it's all kind of a long journey. So I've been doing this since the late 90s, since print on demand was even a thing. Like that was when the very, very first companies were doing that kind of thing and were printing on demand just one copy at a time for self-published authors. I had a couple of acquaintances and friends who were writers and wanted to self-publish, but were intimidated by the layout part of it. I kind of knew computers and knew Microsoft Word but I just started teaching myself how to do it [layout and design], so that I could put together some books for people. And I got pretty good at it, so I just kept doing it! I've been doing it since then, just as a side hobby, either as a favor for friends or for some extra money here and there. During the pandemic, my hours at work got cut way back and suddenly I had the opportunity to try doing what I'd wanted to be doing, which was trying this freelancing business full time. I gave it a shot, started getting out there, and have been doing it as my primary job for the last year or so.

Alivia Stiles
Oh, wow. So you just saw a need and were like, hey, I can do that, I'm going to fulfill it.

Kate Winter
Yeah. And I just kind of taught myself, I've taught myself most of the stuff I know how to do in my life. I just fiddled around at it until I figured things out. And I've just kept on top of how things change, you know, as the industry and software have changed. And as the conventions have changed, I've tried to keep up to date. So I was in a position to really go all in this past year and make it my whole business.

Alivia Stiles
Right. Today there's a big movement toward freelance work. Do you identify with the title freelancer? Are you registered with freelancing platforms?

Kate Winter
I consider myself a freelancer. I'm not on any platforms because what I do is pretty niche and I wanted to try doing it on my own with my own website, not as any part of the conglomerate freelance websites. Because frankly, if you can do it that way, I think it's a better deal. You end up making more money and having more control that way. So I'm just doing it independently.

CHANGE IN THE INDUSTRY

Alivia Stiles
So you've been involved in this industry since the late 90s. How would you say it has changed?

Kate Winter
Well, technology is primarily what has changed a lot. You know, back then, I don't even know that we had ISBN for the books we were publishing. It wasn't really official yet, they weren't registered in any way. The quality of the books themselves was not very good back then. And there wasn't even that thing called the e-book, so when this all started, it was just print. There was no Amazon.com. You could print your book, but you still had to figure out a way to get anyone to know about it. So, you'd have physical copies of your book, but how did you sell them to anyone? You didn't really know how to do that. Most people would just try to sell them to their local bookstores which sometimes worked. But there was no other way to get it out there. In the last 25 years the internet happened, and e-books, and Amazon, and now it's a completely different field. At this point, theoretically, at least, you could self publish your book and it could hit it big. You could get picked up by a regular publisher if you do the right kinds of things and know how to work the system. A really good Amazon ranking could lead to getting picked up by a real publisher. There's more opportunity to break out now.

Alivia Stiles
How would you say then, that the past two years with the pandemic especially, have changed this industry?

Kate Winter
The writer side changed. A lot of people suddenly had time to finish the book they were working on. I think there's been some pent-up demand for what I'm doing, because a lot of people suddenly had some time and space working from home, so it's easier to do some of their own projects too. People have been able to write more and put some more attention on that part of their life. That's been great!

Alivia Stiles
It really has been a time of great opportunity, I think, for artists and people interested in more alternative career pathways.

Kate Winter
Absolutely. I mean, I definitely don't know that I would have gotten around to getting out on my own with the business had it not been for the pandemic. It really opened up that opportunity for me and a lot of my clients seem to have experienced that same thing. Maybe one of them will publish a book that will become their new career!

HOW TO: GET PUBLISHED, BECOME A PUBLISHER

Alivia Stiles
Do you have a favorite genre of writers to work with?

Kate Winter
I don't really pick too much based on projects. I get a lot of people writing memoirs and that sort of thing, because a lot of my clients are retired and have the time to do this as well as have something to say because they've lived a long time and they've accumulated some stories. I've liked history a lot. I have some fun projects that involve a lot of vintage photos and historical stories. I like working on nonfiction because I get to learn about a lot of different topics that way.

Alivia Stiles
What are some first steps you would recommend for someone who is looking to get their book published? Say they have the manuscript, what are the next steps?

Kate Winter
The first thing should be some kind of editing. Even if you are an excellent writer, everyone needs a second pair of eyes to go over their manuscript, at the very least for just typos and little grammar things. Even editors need other editors to look over their work. So that's step one. Preferably get it professionally copy-edited but even if you can't afford that, have someone you trust to be objective, that has a decent grasp of the English language, to go through it and check it over. At that point, it's pretty simple. You turn it over to someone like me to do interior formatting. I mean, you can do it yourself, it's just that if you're not well versed in the industry, you're probably going to end up with something that looks self-published. As the author, you don't necessarily recognize all the little bits of books, all the little details that say, 'this is a professionally published book'. Interior layout is essentially putting in the page numbers, the headers, and hopefully making it look beautiful inside. Then you do cover design, which is, of course, very, very important. Thinking about how a book will look on the bookshelf or website. If you're going to do an ebook version, that conversion is usually the last step.

Alivia Stiles
What are the first steps to take for someone who is looking to do what you do?

Kate Winter
Well, I do all the interior design in Microsoft Word, I do not use fancy software. A lot of people use Adobe InDesign. Learning Adobe InDesign definitely would be helpful. But I still use Word and I like it. It's simple and everyone has it, so you can trade files back and forth very easily. Start looking at books that you have, paying attention in ways that you might not have when you're just reading a book. Pay attention to how things are laid out, what the pages at the beginning of the book are, what order do all the little bits and pieces of a book go in, pay attention to all the different ways that you can put page numbers or the header in a book. I actually get distracted when I'm reading because I start paying attention to the design of the book. It's just something you start noticing and then you'll have an idea of what everything should look like. That's a good way to teach yourself. You just have to start figuring it out and paying attention. There's a lot of literature on the websites of various print-on-demand companies like Lulu and KDP that will tell you all the little bits and pieces to think about. If you study those you'll start getting an idea of what the process is.

← Previous Post Next Post →

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name* Email* Website

☐ Save my name, email, and website in this browser for the next time I comment.

☐ Notify me of follow-up comments by email.

☐ Notify me of new posts by email.

POST COMMENT »

4000 East 30th Ave., Eugene, Oregon 97405 USA | Center Building Room #024 | Phone: (541) 463-5897 | Email: denali@lanecc.edu

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.

CREATOR SPOTLIGHT—AROOJ CHAUDHRY

4 Comments / Spotlight Interviews

By Alivia Stiles

Arooj Chaudhry is the recipient of The Sadequain Prize of Performance Award in Fine Arts and a visual artist currently working out of Corvallis, Oregon.

Instagram: @arooj.arooj

FINDING INSPIRATION IN NATURE & CULTURE

Alivia
So how long have you been in the Willamette Valley? Are you a native here? If not, what brought you here?

Arooj
I'm actually not a native. I moved here in the winter of 2016, so this year it'll have been five years. I came here via the Midwest and originally grew up in Pakistan, and at one point I was on the East Coast in New Jersey. So yeah, I've lived in many different places and have been to a lot of different types of communities. This is my, well I don't want to say my final place but I would say, for now, this is home. And I love it.

Alivia
It sounds like you're well-traveled. So I assume that must have an influence on your art, having seen so many beautiful and unique places.

Arooj
Oh, absolutely. I was born in Pakistan and grew up there until I was 14 and then moved to the US. So I'm a first-generation immigrant. It's something that goes with me wherever I go. And it's been a huge influence on me, knowing where I'm from. Art is something that helps me stay connected to my roots.

Alivia
How much would you say your culture has influenced your art, and has you seen a merge between multiple cultures, or changes as you have moved around?

Arooj
I feel like my creative style is so spectrum where on one end, I love my South Asian influences. For example, some of the paintings that I've done are very inspired by some of the indigenous textiles or other art forms that are in Pakistan and India as well as Sufi Islam, influenced by the teachers and followers of Islam. The whirling dervish is something I paint a lot. So we go through, geographically speaking, Turkey and the Middle East. In my journey to the West, I've experienced a lot of artistic influence through nature, when I paint the valleys, the mountains, the beautiful trees and animals. Lately, I've been spending a lot of time with horses. I've gotten very interested in the beautiful wild-eyed culture that's here and in places such as Montana and Colorado. The wild horses and the scenery behind that culture is just extremely beautiful to me. Going back to my artistic style, I feel like much of my work moves through these things and I see it as a spectrum.

Alivia
I love our native horses too. Do you ride?

Arooj
Yeah, I'm not extremely good, but I can ride.

Alivia
Have you grown up riding? Or is it a newer thing for you?

Arooj
I did ride horses as a kid, but I'm not very accustomed, like if we would go to a touristy spot and go on trail rides. But not regularly. I wasn't trained. This is something that I've picked up here since I moved here. And I just love it. It's the most freeing feeling that you get on the back of a horse. You have to let go of control completely.

WINNING THE SADEQUAIN PRIZE OF PERFORMANCE AWARD IN FINE ARTS AND ADVICE FOR ARTISTS

Alivia
So you won the 2021 Sadequain Prize of Performance Award in Fine Arts, all the way from the Governor's House in Punjab, this October. Has that been something you've worked toward and had your eyes set on, or was it more of a sweet surprise?

Arooj
Oh my gosh, it totally took me by surprise. I never considered myself good enough to ever win an award and never even consciously thought about awards or applying for them. This award is something you don't ever apply for, you get chosen or recommended to the committee by someone who is a well-established artist-filmmaker-curator-very experienced. So I was very surprised when I received the email about winning an award in Pakistan, because I don't even live there anymore. I don't hold shows there or anything like that. Getting an award of this stature from my home country, I was like "Is this even real?". I had to ask my mom to pinch me.

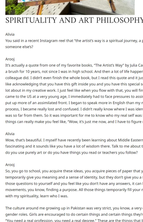
There's a funny story behind it all. I feel like sometimes there are certain works you can create that are very true to you, but you don't think that they're very relatable to others. Or they're something your extremely unique and personal to you. I created a piece that was monochromatic, very influenced by the Sufi dancers. It was actually inspired by a dream I had, and this dream had this window or opening, so I wanted to incorporate that. One day I just impulsively painted this painting. Usually I use very bright colors, but with that piece I felt like I wanted to use grays, white, and gold, just here and there.

So, I put the painting out on my social media last year, and I'm not big on social media. I just recently created a dedicated page for my art. I was just sharing it randomly on my personal account. An old, old professor of mine from undergrad, because I did go back to Pakistan for four years to do my undergrad in psychology, saw the painting of mine and loved it so much. She didn't even know that it was my painting, she thought it was a painting I had bought from somewhere and was using to decorate my house. She loved that painting so much that she took a screenshot, took it to a professional artist, and had it copied for her own home. After realizing I was the creator she later confessed that to me, but it was this professor that recommended me to the selection committee for this award. So there it was a waiting game, I was like, "Not like I'm ever going to win!". Then just out of nowhere, "You're going to be a recipient of this award" and I go, "This can't be happening."

The point I want to make is that it's so interesting that I never even showed that winning painting in my first solo exhibit because I felt like it didn't go with my overall vibe. It didn't go with the bright colors, and I thought I'd have to hang it by itself, which there wasn't any space for. So I just left it at home. It's pretty incredible.

Alivia
It's so interesting to me that as artists it's always the thing you randomly create and don't expect to do anything with that just happens to be the piece that does incredibly well.

Arooj
Exactly. And that's why artists should just create and put it out there. Don't judge it, don't hide it, just put it out there. The energy that you put in or the vision you create, whatever form of it, it can touch somebody in a way that's so meant to be and resonate with whatever it needs to its true purpose, that's why you created it, why you felt that impulse to create it. It's very pure, you didn't plan it. You just created it through your intuition as I would say, your true source of creativity.



SPIRITUALITY AND ART PHILOSOPHY

Alivia
You said in a recent Instagram reel that "the artist's way is a spiritual journey, a pilgrimage to one's self". What does this quote mean to you? Is it your guide or someone else's?

Arooj
It's actually a quote from one of my favorite books, "The Artist Way" by Julia Cameron. I read this book because I had a 10-year artist's block. I did not pick up a brush for 10 years, not once I was in high school. And then a lot of the happened, a lot of ups and downs. Someone recommended this book to me, I think a colleague did. I didn't even finish the whole book, but I read this quote and it just stuck with me. Finding your true artistic voice and answering your calling, it's like acknowledging that you have this gift inside you and you have this special source of energy. I refer to energy because there's something that I've learned a lot about in my creative work. I just feel like when you flow with that, you will find yourself, you will know who you are. Growing up as someone like me, who came to the US at a very young age, I immediately had to face pressures to assimilate, to let go of or pack away my Muslim identity. Not necessarily hide it, but put up more of an assimilated front. I began to speak more in English than my native language and learn, read, and watch mostly American things. In the process, I became really lost and confused. I didn't really know where I was identity-wise. I felt like I didn't have a connection to my roots anymore, because I was so far from them. So it was important for me to know who my self was in my creative journey. You can have a lot of ups and downs, and some things can really make you feel like, "Wow, it's just me now, and I have to figure my way out". That was what made me first ask "Okay, who am I?".

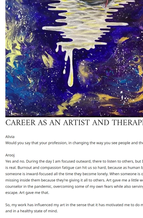
Alivia
Wow, that's beautiful. I myself have recently been learning about Middle Eastern and East Asian ideas regarding energy and vitality. I find it extremely fascinating and it sounds like you have a lot of wisdom there. Talk to me about that. Is it something you've had to entirely rediscover? And to do this discovery do you use poetry or do you have things you read or teachers you follow?

Arooj
Yes, you go to schools, you acquire these ideas, you acquire pieces of paper that you call a degree. Those things can help you earn a living. They can maybe temporarily give you meaning and a sense of identity, but they don't give you a sense of being. Who exactly are you and what is your essence? When you ask those questions to yourself and you feel like you don't have any answers, it can be very disheartening. Some people seek validation from joining groups or movements, you know, finding a purpose. All those things temporarily fill your need, but then they wave off and purge again left by yourself. I had to connect with my spirituality, learn who I was.

The culture around me growing up in Pakistan was very strict, you know, a very conservative Muslim society. Boys and girls had very different expectations and gender roles. Girls are encouraged to do certain things and certain things they're encouraged not to do. I was never encouraged to go to art school. I was told "You need a real profession, you need a real degree." These are the things that broke my spirit in the beginning. But I feel like when you have these things so ingrained in you, when you do you by the Creator, you can run from them but after very long, they're gonna eventually ask to come out. You're going to be burning in the inner and I felt so creatively.

I started to read all the teachings of Rumi and was learning about the actual needs of the soul. Why do we need food? Why do we need these answers? Why don't we feel happy when we have everything you can have? I have a great job, I have a beautiful home, I have beautiful relationships. Somehow you still feel something's missing. That's when I think we need that higher connection. We need to know there's something greater out there, that this just isn't it. I started making a lot of Eastern philosophy. The poetry of Rumi had had a huge influence on me.

My formal training is in psychology, and then in social work. I work in public mental health, typically with very marginalized folk, amazingly interesting people. We have had very intense life experiences. It's taught me that a lot of our lives are similar, we're just on different levels of understanding, but we're not very different from one another. We can have differences in language or culture, but our needs are the same. At the end of the day, I think that's what makes us human.



CAREER AS AN ARTIST AND THERAPIST

Alivia
Would you say that your profession, in changing the way you see people and the world, has influenced your art?

Arooj
Yes and no. During the day I am focused outward, there to listen to others, but I need to balance that by feeling grounded within myself. In our field, burnout is real. Burnout and compassion fatigue can hit us so hard, because as human beings we can't do it all. We can't just be outward focused or inward focused. If I spend too much time in my own head, I can get very depressed and very anxious. I need to balance that with being focused outward. I feel like my art is something moving inside them because they're going it all to others, so I gave me a little world for myself. I believe that focus. It was overwhelming to be a cross counselor in the pandemic, and creating some of my own fears while also serving my community. So I needed an escape of some sort, but a meaningful escape. Art gave me that.

So, my work has influenced my art in the sense that it has motivated me to do more of it. And then art has helped me be a better clinician, be more present and in a healthy state of mind.

Alivia
Have you ever thought about the therapeutic art retreats people do, doing one yourself? It sounds like you would be an amazing teacher.

Arooj
Let's speak it into existence. Why not? If there are people who would love to honor me with that, to be the guide as they explore this creative journey within themselves, why wouldn't? And being amongst nature. I think that would be my own dream come true. So let's speak it into existence.

Alivia
Haneee lee, maybe?

Arooj
Yeah! And along a river, people just sharing what's on their hearts.

Alivia
Count me in. On the topic, what does your future with art look like? What do you want to see happen in this realm for you?

Arooj
I'm going to keep on creating. This year, I experienced a huge breakthrough in my own creative journey. I was able to have my first solo exhibit and sold out. I've been selling out on almost all of my artwork so far, except for a few pieces. It's just amazing because I never thought of it like a business, which I still don't and I honestly don't even want to. I want to think of it like an experience. Then I share that experience with others and let the piece of artwork do whatever it's supposed to do. Let that piece become a visual alchemist. Alchemy is a process of transformation. I have an idea or an intuition or an instant download. I create on a blank canvas, then that canvas becomes full of color and energy. I also infuse prayer and intention in that canvas before I start, and then it starts to transform. I put it out into the universe by either sharing it on social media or putting it up in a cute little Bombs Away in Corvallis. Then it's meant to attract who it's meant to attract, I've had people come to my show and they see something and start crying because of the way it emotionally resonates. People want to have that painting because that's a very personal experience they want to keep close to them. When they buy they're putting their money behind beauty, something that uplifts. Maybe this unfolding happens inside themselves, or emotion was really blocked but the art gave it a release. That's what I'm thinking about next. I don't know where this is going to go. It's still very much in my own journey, but I do know I want to go somewhere with it. I don't want to just stop. I don't see myself ever stopping now.

← Previous Post

Next Post →

4 thoughts on "Creator Spotlight–Arooj Chaudhry"

JANNEE BAUER
NOVEMBER 4, 2021 AT 12:52 PM

Amazing!❤

Like

Reply

AYSA CHEATS
NOVEMBER 4, 2021 AT 2:14 PM

Perfect

Like

Reply

JOSHUA
NOVEMBER 4, 2021 AT 2:27 PM

More power to you

Like

Reply

AMBER BAUER
NOVEMBER 5, 2021 AT 2:34 AM

❤❤❤❤❤❤❤

Like

Reply

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name*

Email*

Website

Save my name, email, and website in this browser for the next time I comment.

Notify me of follow-up comments by email.

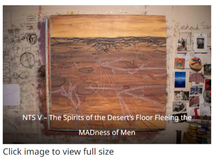
Notify me of new posts by email.

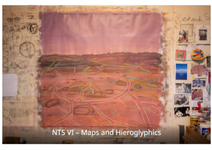
POST COMMENT »

Copyright © 2024 Denali Arts & Literature Production. All Rights Reserved.

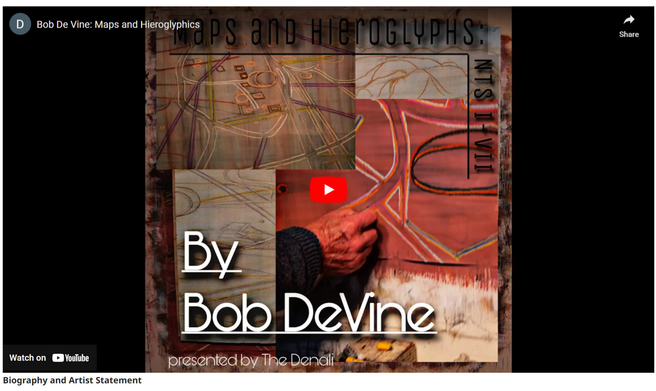
CREATOR SPOTLIGHT–BOB DE VINE

3 Comments / Spotlight Interviews





Click image to view full size



Biography and Artist Statement

I was raised in the village of Oyster Bay, New York located forty miles east of Manhattan on the North Shore of Long Island. Into a constellation of six children I was born, the fifth child and second son. My childhood was formed by being raised in the family's Funeral Home and receiving a Catholic education typical of the fifties and sixties, meanwhile having the freedom to explore the abundant fields, forests, and beaches that surrounded us. I went on to study painting and drawing at St. John's University in Queens, NY, studying with Claude Ponsot, a former student of Leger's Paris studio. Another influence came from studies in Contemporary Art and Art History with Anne Weber, better known as Anina Nosea, a NYC gallerist. My art foundation was thus built on the ideas of the Paris School mixed with the broader dynamics of Pop, Op, Minimalism, Earth Works, and later Postmodernism.

After college, I traveled west of the Great Divide, landing in a commune in the foothills of the Cascades just outside Brownsville. A few years later I married, and four girls were born through that union. Our first child, Sarah died at birth, while our second child, Joanna, a twin, died in a drowning accident at the age of eight. The marriage lasted twenty-two years. Our daughters, Rachel and Christina married and have blessed the family with six wonderful grandchildren.

After our children's birth, I made a conscious decision to fulfill my dream of being a practicing artist. In 1978, I fell in with a group of local artists which soon evolved into the artist run gallery, Artist Union. A few years later, we joined forces with a second artist collective, Project Space, from which the New Zone Gallery emerged. Those early years with the artist collectives and having solo exhibitions in the gallery were most formative in sealing my fate as an artist. I have since been able to maintain a studio in either Eugene or Springfield. Beginning in mid-eighties I began to have artistic successes by being selected to exhibit in Art Quake, the Oregon Biennial and having two works selected to be part of EWEB's permanent collection. In 1988, I was asked to teach drawing at the University of Oregon in the Spring of 1988. From that time till Winter 2002 I would return when needed as a part-time adjunct. I soon moved on to teach Introduction to Drawing at Lane Community College and have been a part-time drawing instructor since then.

In 1999, I was awarded a commission to do four paintings for the new Eugene Public Library. They were based on the I Ching's, Hexagram 48, The Well. I saw the library much like a well, since it functions as a resource of nourishment, replenishment, a place of gathering, a commons. Another painting of mine abides in the library, a gift from a private donor. The painting is titled, "Studio with Weeping Angels." It was selected for the 1988 Bach Festival poster.

Another dimension of my artistic output has been as an illustrator. Samples can be found in "The Yew Tree: A Thousand Whispers," by Hal Hartzell, and "Infinity Minus Eleven," a chapbook collection of poems by Robert Hunter, lyrist for the Grateful Dead. Lone Goose Press commissioned two board side drawings for Tom Crawford's poem "Prayer" and Joy Harjo's poem "Perhaps the World Ends Here." Joy Harjo is presently the United States' Poet Laurate.

My solo exhibitions have included the Jacobs Gallery, LCC, and DIVA. I have participated in many juried shows including the Eugene Mayor's Show, Corvallis Art Center, Maude Kerns, and the Augen Gallery in Portland. Another role I have assumed is as a juror for the Mayor's Art Show, Student Art Show, LCC, the Bach Festival Poster competition, a member of DIVA's exhibition committee, New Zone Gallery and for the Oregon Country Fair craft booth competition. Finally, my work can be found in private collections throughout the Northwest, the nation, and Europe.

Fast forwarding to my current series of paintings, which began in March 2020, on the threshold of our Plague Years. This series is a collection titled "Maps and Hieroglyphics: Nevada Test Site (NTS), I-VII A Covid Journey." Inspired by a book of aerial photographs by Emmet Gowin of the Nevada Test Site: the area where America has tested all magnitudes of nuclear weapons both above and below ground since the birth of the Atomic Age in the 1940s. I was drawn to this eerie landscape by the mad geometry of its roads, varied sized craters, and curved perspective caused by the camera 's angle–all the while juxtaposed to the barren mountains of America's Great Range and Basin. I found Gowin's masterful compositions irresistible, being drawn to explore them. My journey through this foreign land was much like a surveyor's in that I plotted the photograph inch by inch, expanding it to a 5 -1 ratio. Walking the backroads and measuring the diameters of craters, while the mountains were easy, I followed them by their I lines of gravity. The photos were 8 1/8" square. I expanded them to 42 x 41 1/2" compositions. As the series evolved, at times I couldn't escape the sheer madness of this dress rehearsal for the production: "Gaia's Demise." While at other times, I imagined meandering the mindscape of an Aborigine, dreaming Songlines of roads and craters with arid mountains springing from a barren world already dead. Maybe these paintings are a peek into a post-nuclear war world in its deformity of rebirth?

Even Moses and the children of Israel made an appearance in my plotting imagination. Would I wander this desert wilderness for forty years? For me, this series of invisible meanings which appeared and disappeared all parallel the silent meanings Covid have cased over my consciousness. Yet this series became a coping mechanism in my navigating such unknown, perilous waters. Bosch's "The Day of Judgement" has often come to mind as I have driven the backroads of Hell in my journey to and from the place of this series creation, my studio. On route, scenes of despair and madness appear before my eyes, a dream no more, it waltzes around me in my waking hours of travel mapping the streets of the world today.

Bob De Vine

← Previous Post

Next Post →

3 thoughts on "Creator Spotlight–Bob De Vine"

Pingback: Homepage

TWITTER CHILD PORN
MARCH 12, 2024 AT 4:14 PM

Would you look at the beauty of sharing? brother. very useful to me mersii mersii

★ Like

Reply

TIKTOK HACKLINK SATIN AL
MARCH 13, 2024 AT 9:56 AM

Would you look at the beauty of sharing? hey. very nice thing cute

★ Like

Reply

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name*

Email*

Website

☐ Save my name, email, and website in this browser for the next time I comment.

☐ Notify me of follow-up comments by email.

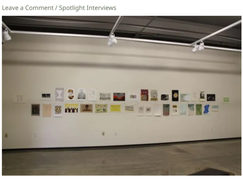
☐ Notify me of new posts by email.

POST COMMENT »

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.

CREATOR SPOTLIGHT–JESSICA SPRING

Leave a Comment / Spotlight Interviews



By Alivia Stiles

Jessica Spring is a letterpress printer whose work "Hate Corrodes The Vessels In Which It Is Stored" appeared recently at the Lane Art Gallery. She is the proprietor of letterpress business Springtide Press, collaborator on the Dead Feminists project, and has work featured in the collections of esteemed institutions across the U.S. You can find her and her business on Instagram @springtidepress, as well as the Dead Feminists project @deadfeminists.

Alivia: "Hate Corrodes The Vessel In Which It Is Stored." What initially inspired you to make this piece?

Jessica: The original inspiration was a print exchange. I really liked how it turned out, I was inspired by the idea of two faces, or one face, you know, that odd optical illusion, I thought it was a really interesting way to look at perspective. How challenging that can be; especially when there's so many fractured perspectives and dissonance within our culture. So that was part of it. I have a lot of blackletter type, which I think is really interesting to use because it references both newspaper mastheads, historically, and then Nazi propaganda. So, I felt like it was really the perfect type to use with the piece. Then I had the opportunity to reprint the edition for a printmakers against racism fundraiser. It was really, really exciting that a lot of other printers loved it, too.

Alivia: You have a very impressive CV. Your work can be found in collections at several highly esteemed universities and you've taught several workshops across the country. What does this process look like; having your art in a collection at a university and getting your art noticed, being recognized as an artist at that level?

Jessica: I feel like I'm still working at that. The most important thing is to just keep focusing on making the work. There are so many other things that you can't control. Really focus on your practice and make the work that speaks to you. Tune out all the other noise, that voice in your head "God, this is so bad, why am I even doing this? Why am I leading myself down this path?" You just have to have faith in yourself and commit to making the work. Sometimes I'll create stuff and there's no explanation other than amusing myself. But then you end up finding out that other people connect to it somehow.

The other thing I would say is to find your community, whatever that is for you as an artist. Artists, bookmakers, printmakers, we have these really generous communities. Connect with other artists and learn from them, share with them, collaborate with them. I think that's a really great way to discover opportunities. Plug into this community and support it with the work you do, then all the other stuff will come together Work at it and don't give up.

Alivia: A lot of people see the art industry and immediately conjure this image of creativity and this flow. Business and art can often be seen as opposite sides of the spectrum. However, a lot of artists are also really business savvy and know how to put themselves out there. You run a successful creative business, Springtide Press, how do you balance being creative and exercising business savvy?

Jessica: You mentioned balance; I think that's so incredibly important. You can get so swept up in all the distractions of social media and operating your online store. Art making has become so much more entrepreneurial. That can be a slippery slope, you know, because your time is your most precious resource. You need to make good choices about how you use it. There's always this danger of offers such as, "This is great for exposure, we're not going to pay you anything, but all these people will see what you do." I think so many young artists fall into that pit of the search for exposure, which can sometimes be, really, a waste of time. So, just be cognizant of that.

The other thing I see, especially with letterpress printers, I'm guilty of it myself, is to not value the work that you do. People sell their work for so little and the reason is, "Well, I just I love doing it, so I don't really need to get paid." I don't think they think about how that devalues the work of everyone. You need to charge a fair price for the work that you do. That just circles back to my point about time, right? Just because you enjoy spending time doing this doesn't mean you shouldn't be paid for the work.

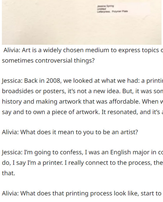
I've mentioned collaboration; it's super important to figure out who you can work with that does it better than you do. You can trade, you can collaborate, which has constantly been beneficial to me as an artist. I would encourage people to find those connections in their lives that make it better. Barter, collaborate, and then you'll have more time to do what you're good at.

"Truth or Consequences" from the Dead Feminists series by Chandler O'Leary and Jessica Spring

Alivia: I came across the Dead Feminist Instagram page. You and illustrator Chandler O'Leary, how did you start this initiative?

Jessica: I'm so proud of this. We're going to have a new print out next month. It's been been quiet because Chandler had a baby and pandemic happenings, but a new print is coming out.

The series started in 2008. Chandler moved here to Tacoma, I hadn't been here that long. Obama was running for the election and we were so excited for the possibility of him as president. At the time, there was also all this focus on Sarah Palin. They constantly talked about how she looked, her glasses were this big focus. I thought "Who cares? Why are we talking about her outfits, she's saying crazy stuff!" I met Chandler, found out she was this amazing illustrator, and came across a great quote by Elizabeth Cady Stanton: "Come, come, my conservative friend, wipe the dew off your spectacles, and see that the world is moving." I thought it was such a perfect quote to encapsulate the frustration we had at what was going on with the election. So, I asked Chandler to draw glasses inspired by Sarah Palin's glasses. She drew not just the glasses but every word of the quote, and we printed it. Obama won, and people seemed to love it. I thought, I think we've stumbled across something that is really, really exciting. And we enjoyed working together. She brings amazing illustration, I print, and it's continued that way since then. There are plenty of issues of social justice we can look at through this lens.



Alivia: Art is a widely chosen medium to express topics of feminism and social issues. In your opinion, what made it such a good climate to communicate these sometimes controversial things?

Jessica: Back in 2008, we looked at what we had: a printing press, the ability to draw, and these historic words of women in history. We looked at the history of broadsides or posters, it's not a new idea. But, it was something where we could harness the power of the press and our collaboration, tapping into that history and making artwork that was affordable. When we first started doing the broadsides, I think they were $25. We wanted people to hear what we had to say and to own a piece of artwork. It resonated, and it's a way we can participate with the power of the press.

Alivia: What does it mean to you to be an artist?

Jessica: I'm going to confess, I was an English major in college and have always felt a little uncomfortable calling myself an artist. When people ask me what I do, I say I'm a printer. I really connect to the process, the physical work of it. I really am toying, still, to fill those "artist shoes" and feel more comfortable with that.

Alivia: What does that printing process look like, start to finish, from idea conception to completion?

Jessica: I would not want anybody to be in my brain seeing how this all works. Some people are like railroad track thinkers, very direct, they get from point A to point B with no messing around. My process is more like a ping pong table, always going back and forth. And sometimes, you miss the ball. It's definitely more playful, less direct. Often, an idea I start with is not at all related to how it ends up. I've always thought I could change that, if I just had the right calendar app or some organizational thing. But I think it's hopeless, I just can't change it.

Alivia: I think a lot of artists relate to that. It's what makes the art so unique.

← Previous Post

Next Post →

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name* | Email* | Website

☐ Save my name, email, and website in this browser for the next time I comment.

☐ Notify me of follow-up comments by email.

☐ Notify me of new posts by email.

POST COMMENT »

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.

CREATOR SPOTLIGHT – SIRI VIK

Leave a Comment / Spotlight Interviews

By Katelynn Burnett

Siri Vik is a performance artist and professor at Lane Community College in Eugene. She performs music, theater, and more at venues like the Hult Center and the John G. Shedd Institute for the Arts.

Sirivik.com

Theshedl.org

Katelynn:
Hello! For starters, can you tell me your name?

Siri:
Siri Vik.

Katelynn:
Thank you Siri, and thank you for your time today. I wanted to ask some questions about your career as an artist, both in general and in relationship to Eugene. So how long have you been performing?

Siri:
Do you mean like, professionally or in general?

Katelynn:
Whatever that means to you.

Siri:
I would say, with an audience where it's kind of assumed you are performing, since I was probably 12 in church choir, and a little bit in musical theatre related to school. My family belonged to a lutheran church that did very dramatic classical music, so I was exposed early to a very classical sound to the voice. So that sort of set me off on more study with an operatic kind of vibe. So in high school I started studying seriously with a private teacher and then went off to major in music. Gigs along the way became paid, so there wasn't this line along the way where it's like "Now I'm a professional singer" but there was another juncture, maybe in my mid 20's where I began taking paid concert gigs, or maybe small roles in regional opera companies.

Katelynn:
So at what point in time did that train roll its way into Lane County?

Siri:
Oh, good point! Okay, so I am from Eugene originally. The scene was different back then, there was a lot more music education going on, obviously more funds, but I was active at South Eugene and their choir program and I also did jazz choir there. Then I went away, got my degree and my masters (and about halfway through a doctorate), but I was only 25 and I think at that time I had no idea how I was going to make a career work. Right about that time I also started being more interested in, and being hired in, more avant-garde music. I won this competition that led me to feel inspired to move to New York for a year. The truth is the lifestyle wasn't for me, so I ended up moving back to Eugene and making a career here.

Katelynn:
That is so cool! What is your favorite part about performing, and what is your least favorite part about performing?

Siri:
Oooo, that is a good one…..hmm. My favorite part is that being on stage and in the moment with the music is the one place where I am the most ego-less? You know, I guess you could say "present." I'm not there, but I am really there, in a trance-like state.

Katelynn:
And what is your least favorite part?

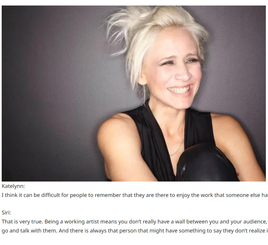
Siri:
Can I say two?

Katelynn:
Yeah!

Siri:
Okay, so the dread that proceeds that moment is a real thing. It doesn't translate into symptoms of anxiety that I can't handle, it's just a heavy stress – depending on what it is. And it's scary, ya know. And that is always there before. The other thing I don't like about performing is that it feels like people you are performing for want to be a part of it, and that is a lot of personality coming at you. It's really hard to remember that they are just projecting onto you, and sometimes that can be really hurtful.

Katelynn:
I can only imagine. I think I have witnessed that happen for a lot of young artists. The crowd can sometimes tear people to pieces and you can't help but wonder how much of that is valid and how much is people's own projection.

Siri:
Especially when there is some kind of theatre going on that involves the audience.



Katelynn:
I think it can be difficult for people to remember that they are there to enjoy the work that someone else has worked really hard for.

Siri:
That is very true. Being a working artist means you don't really have a wall between you and your audience, and if you want people to come back you need to go and talk with them. And there is always that person that might have something to say they don't realize is hurtful.

Katelynn:
People don't always think before they speak, that is for sure. I read a J.P. Morgan quote that said most opinions are meaningless, and those not backed by fact and reason are often dangerous.

Siri:
That is a good one!

Katelynn:
I agree! Okay sorry for getting off track – you are also a professor at LCC?

Siri:
Yes!

Katelynn:
And what do you teach?

Siri:
I teach group voice and individual voice lessons.

Katelynn:
How do you balance your two careers? Or how do you keep yourself in order, if that is an easier question.

Siri:
Hmm…. teaching is really grounding. It is exhausting, but it is a routine that balances the chaos of performing. Although it's more that I have gotten used to the cycle of it, which is that if a big performance is coming up, it gets more and more hard to manage…. the center can't hold, then it takes a while to regroup back. So I try not to perform mid-term. It truly gets harder to balance family life.

Katelynn:
And does all of that hard work feel rewarding at the end of the day? And if so, what is the reward?

Siri:
I have many meaningful interactions throughout the day through teaching, that is invaluable to me. And I have many moments of magic and transcendence through performing.

Katelynn:
That is a beautiful answer. I was wondering what sort of trends you have seen or observed as a voice coach which are common from person to person? Misconceptions – OR for that matter, misunderstandings. Is there anything that everyone seems to just know, or everyone seems to just not know?

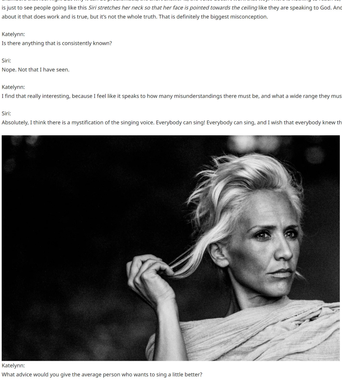
Siri:
Yes, there are. The biggest misunderstanding–and I mean this is so pervasive that it's like… a human thing because we started to refer to frequencies as high or low. It's a misunderstanding that is not wrong, but that has led to this visualization of the vocal instrument as being like a vertical slide-whistle. So everybody's instinct is to picture the voice high up. Why that can be problematic–it's not always problematic–is because you do need to open the resonating chambers that feel high. But why it can be problematic, the short answer is, the voice doesn't work that way. There is nothing to reach to, so the biggest thing is just to see people going like this *Siri stretches her neck so that her face is pointed towards the ceiling* like they are speaking to God. And there is something about it that does work and is true, but it's not the whole truth. That is definitely the biggest misconception.

Katelynn:
Is there anything that is consistently known?

Siri:
Nope. Not that I have seen.

Katelynn:
I find that really interesting, because I feel like it speaks to how many misunderstandings there must be, and what a wide range they must span.

Siri:
Absolutely, I think there is a mystification of the singing voice. Everybody can sing! Everybody can sing, and I wish that everybody knew that.



Katelynn:
What advice would you give the average person who wants to sing a little better?

Siri:
I would also say, if you were told you are a bad singer just know that person was projecting their shame onto you. Singing is just a lengthening of the way we use the voice with heightened emotion. Try just playing with your voice, scream "Weee!" and "Whoaaaa." Try and make your voice slide from low to high, and high to low, just see what your voice feels like.

Katelynn:
What advice would you give to someone who knows they want to perform as a singer but is just starting out or perhaps has not even started yet?

Siri:
Well one thing I would say is that my colleague here at Lane, Viki Brabem, said "The reason why we need music as we think of it, as theory, is there is no other way to self-examine, and an artist has to self-examine." Search for what singing feels like physically, inside your body, rather than listening. If it feels good, if you can honestly say from your throat, to the torso, to your neck, to your head–if it feels good, you are probably sounding good. Abandon listening for a while.

Katelynn:
Another beautiful answer, you are so good with your words. My last and most important question is, where can we find or support you as an artist?

Siri:
Honestly, going to live performances. For keeping vocal art music alive we just have to have an audience. Just come to the shows.

Katelynn:
And where can we find information about upcoming performances?

Siri:
Theshedl.org.

← Previous Post

Next Post →

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name* Email* Website

Save my name, email, and website in this browser for the next time I comment.

Notify me of follow-up comments by email.

Notify me of new posts by email.

POST COMMENT »

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.

CREATOR SPOTLIGHT—SUSAN DETROY

Leave a Comment / Spotlight Interviews

Featured Image: "Surprised" from the "Portrait of a Woman" series by Susan Detroy

By Lane Johnson

Susan Detroy is a visual artist, mobile photographer, printmaker, and filmmaker in Eugene, Oregon. Her series "Portrait of a Woman" is published in our Spring 2021 issue, and Susan's other works have been featured in galleries around Oregon and the world. Find her work here:

www.susandetroy.com
https://www.instagram.com/susandetroyedesy_art/
https://www.instagram.com/more_susandetroyart/
https://www.youtube.com/SusanDetroyArtsFeatured
https://www.facebook.com/SusanDetroyArts/
https://www.facebook.com/AllCircleSolarFlux/Susan+Detroy/

Lane
Tell our readers a bit about yourself and the art you've been working on lately.

Susan
I lived and went to school in the Midwest. My art career solidified in Oregon. I have created six series in my art career, most have been hard copy. I also create in photography, transfer prints, ink drawings, mixed media, digital still, and video. I create from my experience, my surroundings, and what I care about. A lot of my work is informed by my love of photography which was sparked as a gift received by my mother and large magazines such as Life and Look. Most recently, I am creating photographic digital imagery and video. I use my iPhone and iPad as my tools.

Lane
What is your connection to Lane Community College?

Susan
Over the years living in Lane County, I have been a student, taking classes and workshops. I also worked at LCC as gallery director and instructor in the art department and as gallery manager at the David Joyce Gallery.

Lane
You said you moved to Oregon, and then that's when you started your art career. Was being in the Pacific Northwest part of how you came to doing art?

Susan
My art in the 70s and 80s was mostly related to whatever I was doing in my life. I had an older camera that I used a Yashika. Then, I was mostly just taking photos about myself and doing little drawings, that kind of thing. I didn't identify so much as a photographer until probably the 90s. I didn't think of myself as an artist. I thought of myself more as a dancer because that's what I did a lot of.

"Barely" from "POWR" by Susan Detroy

Lane
What kind of dance did you do?

Susan
I did many kind of dance you can imagine. When I was a child, I did ballet, tap, acrobatics, ice, skating, tumbling, all of that. And then, when I was in college, I danced with a professional company. I danced with a professional company in Cleveland, Ohio, and I danced with a company in Ann Arbor, Michigan. I danced in ballroom dancing, I didn't do clogging, but I did square dancing. I did dance a lot. And then I just kept doing that throughout my life. I think what took me into that artist consciousness was when I was part of a media arts collective. In the 70s, I lived in a media arts sort of communal, cooperative house. We made films and had media festivals. I made little short films and I did photography, and then other people were photographers and filmmakers who made bigger, more monumental films. But I don't think I would have thought of myself as an artist then, although I basically was. When I returned to the U of O in photography, that was a big marker. When I started in classes with Earl Powell, and Terry Malkiewicz, those classes really just opened up a whole different new world and I got involved with infrared film and started my first real series in red film. After that point, I thought of myself as a photographer, and then I did my photo business.

Lane
It's interesting to me how some people find their way to artistic pursuits while for some people, it's a drive from very early on. You mentioned that having a mentor can be very important, and also I think having a community of people who are doing creative things can be hugely influential.

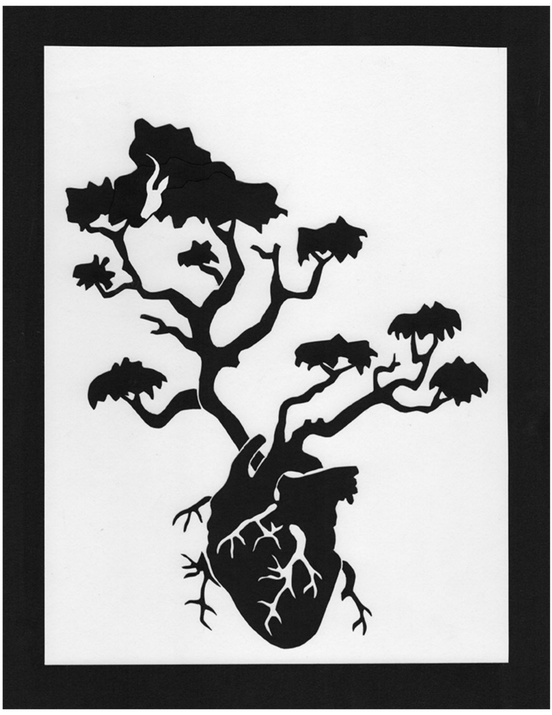
Susan
Yeah, it's every part of my making. I've always had some kind of creative expression, like the film media collective. Of course, when you're in school, you have your classmates, and so you're surrounded by people. Then later on, I was in a variety of different organizations. Now, I'm part of three really big ones, international ones right now: the mentor group AIM, ICAC, and Techpressionism.

Lane
I am curious how you came to the medium of mobile artwork with phones and iPads. What draws you to that format?

Susan
It's a great story, and it's solidly part of that series. What was happening was that I was experimenting a little bit with an Android Samsung phone, and two major things happened. One was that I took a workshop at LCC that Susan Leuderitz put together with a woman named Susan Bain. From Portland. I believe it was two or three days, and it was a small group. That workshop completely changed my ideas about what mobile photography was about. I was so excited! I was like, very, very excited. So, I was using the Samsung a while launch and feeling pretty happy about that, and excited and learning. And then I'm not sure when it happened, 2014 or 2015, something in there. So I probably would have been in my late 60s. I started experiencing really uncomfortable… thoughts about aging, about being female, about my body and what was happening. I can't remember how long it took me to get to this thought. But at some point in that process, I felt and had kind of miserable feelings. I was unhappy. I thought, "Well, what if I try to turn the camera on some parts of my body and try to make art with parts of my body?" So I was experimenting, and then I started seeing work that other people had done that were blended portraits, more abstract, and I thought, "Well, I can do that, too."

SPOTLIGHT ARTIST – FALL 2020

Leave a Comment / Spotlight Interviews



OUR FIRST SPOTLIGHT ARTIST IS:

MARGARET ROSE GIDDENS WITH THEIR SUBMISSION "BLOOD MADRONE"

1. What was your artistic process behind making "Blood Madrone"?

When I created Blood Madrone I was considering myself and what self meant. Who is Margaret? What are my values? What inspires me?

I am a sensitive soul. I am often driven by emotion and my feelings flow into everything I create. I put my heart into my work, hence the appearance of the heart in Blood Madrone. I value nature and love the pacific northwest. Bits of the natural world end up in most of my artwork. I wanted to include a tree that was native to Oregon and has long loved the smooth texture of madrone trees. I have often been referred to as a gazelle in my younger years, which does not bother me, as I think gazelles are quite graceful creatures. The gazelle makes a small, almost unnoticed appearance in the upper left leaves of Blood Madrone.

I asked myself a lot of questions and it took me a while to sort through my ideas. I studied madrone trees and anatomical human hearts. I utilized my artistic license to morph the heart into the earth encasing the tree roots. Once I started putting the elements onto paper and trying to make the pieces fit, everything fell together quickly. My next step was to draw, trace, and cut.

I enjoy the cutting. It feels meditative. Once I begin it is hard to stop. Moving the paper around to adjust the angle of the cuts, feeling my muscles act from memory, as though this is what they were meant to do, it brings me joy.

2. How do you feel you personally grew in 2020? How do you hope to grow in 2021?

In 2020 I prioritized my happiness. While this was not always easy and there were many dark days (particularly during Fall term) I did my best. I spent most of the summer days in nature with my child and close friends, playing in rivers and lakes. I chose to cut sugar out of my diet, as well as gluten. I started to focus inwards and to fuel my own fire instead of the fires of the supporting characters in my life.

In 2021, with my Saturn return in full swing, I am diving even deeper into self and my journey. I intend to focus on my mental health and all the things that fuel the fires of my soul.

3. What helps you feel inspired to create again when you go through a creative drought and feel unmotivated?

I have noticed that when challenges arise in my personal life, I am often inspired in my creative work. I think that the motivation goes back to that meditative state. When I am working, I find that I am subconsciously working through my personal issues at the same time. I find myself in a drought when I feel as though I have run out of puzzles to work through in my personal life. Lucky for me, I am in a constant state of change (as we all are) which places me into a constant state of puzzle-solving, and creating. An essential motivator for me is the drive to always be working towards growing the life of myself and my child. When I am happy, she is happy, and when I am creating, I am happy.

← Previous Post

Next Post →

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name* Email* Website

Save my name, email, and website in this browser for the next time I comment.

Notify me of follow-up comments by email.

Notify me of new posts by email.

POST COMMENT »

4000 East 30th Ave., Eugene, Oregon 97405 USA | Center Building Room #024 | Phone: (541) 463-5897 | Email: denali@lanecc.edu

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.

SPOTLIGHT ARTISTS – ALEX AND ANNE SEABRE

Alex Seabre – Website: www.alexseabre.com – Instagram: @alexseabre

Anne Seabre – Website: www.annesseabre.com – Instagram/Facebook/Twitter: @Anne_Ess_Lovell (Instagram)

You can also find them on Saatchi Art.

OPERA AND LIVING IN EUGENE

Lyric Yang Yang Jung Jung Jung

WINTER 2021 SPOTLIGHT ARTIST – A CITLALMINA XOCHITL RIOS

Leave a Comment / Spotlight Interviews

A Citlalmina Xochitl Rios is a poet, photographer, and printmaker living in Eugene, Oregon. She is currently an art major at Lane Community College, in fall 2021 she will be attending College of Creative Studies in Detroit, Michigan.

She can be found on Instagram @citlalminaxrios

Her website is www.acxrios.com

1 What was your artistic process behind making the piece(s) you submitted?

When I'm taking photos, I take a look around to see what catches my eye. What about the moment that gives me a feeling or an emotional reaction. If it's out in public I try to read the peoples faces, their eyes, body posture, and if speaking, if their words match their eyes.

2 What were you feeling especially grateful for at this point in your life?

At this time, I was feeling grateful for witnessing love on many levels.

3 What helps you feel inspired to create again when you go through a creative drought and feel unmotivated?

Music, always music. Music keeps me going and engaged. When in a creative rut, I'll often listen to interviews with musicians about their music and where they were during that point in their life. Also, sometimes loss and heartbreak can bring me out of a creative slump, but even then music is in the mix.

4 Can we look forward to more work from you in the future?

Yes, you can. Right now I'm working on a king term project, and exploring new environments.

← Previous Post

Next Post →

Leave a Comment

Your email address will not be published. Required fields are marked *

Type here..

Name*

Email*

Website

Save my name, email, and website in this browser for the next time I comment.

Notify me of follow-up comments by email.

Notify me of new posts by email.

POST COMMENT »

4000 East 30th Ave., Eugene, Oregon 97405 USA | Center Building Room #024 | Phone: (541) 463-5897 | Email: denali@lanecc.edu

Copyright © 2024 Denali Arts & Literature Publication. All Rights Reserved.