

An Open Conversation With Teresa Oaxaca

Hello and welcome to Down To Art. I'm your host Kristy Gordon. And today we'll be talking with the amazing American born artist, Teresa Oaxaca again on the podcast. This will be the first open conversation I've had on the podcast, so we'll just kind of see where the conversation takes us. Have you, I'm curious cuz I, I actually just finished like an interview thing today and it made me think about,

cuz I know you were like doing a lot of like kind of podcasts and interviews this week, so it made me kind of think we could maybe talk about some ideas if you have any strategies about how to prepare for interviews or how to like kind of best approach them for artists. Yeah, yeah, sure. I, I was and I had another idea we could talk about cause I know we're both reading young. Yeah. And we're doing it an interesting way where we're going at our own pace and you know, my preferred way is reading it in the woods or on a walk or a run so that I can like hear the birds and I'm kind of exercising so I almost feel like I'm doing the walking through the desert thing.

Like there's a bit of arduous and like,

maybe for whatever reason, like the poet poetry doesn't always move me as much as I feel like it should. So if I'm inside and there's not a lot of stimulation, like it doesn't move me as much if I'm actually sitting outside and then I totally get it. You know, it kind of is like that poetical language paired with actually being in the beauty of nature just makes it ring so true.

And then you're like, oh, this is what life is about. Like this is the meaning, but like listening to it indoors sometimes it just like goes over my head. So, and, and I wa I brought that up cuz I wanted to hear like, you know, just some of your thoughts about it. I know we're not ready to discuss it yet since we're not done,

but like, just the, the whole process of, of reading and enriching ourselves before we paint and, and I was thinking about like, yeah, before doing a podcast or talking, it's like you kind of have to be in the right mood so that you don't sound like really down or you don't Sound Hyperactive, you know, which I think are like states that artists tend to fluctuate between maybe.

So it's like how do you get in the right state to talk about art or even to make art. I, I kind of feel like you can attack art from any state. Like if you're really down it'll make you feel better and if you're really hyper it'll wear you out. So like it doesn't seem to matter so much about how you come at art,

but talking definitely does. Yeah, I know it's true. You need to be like kind of relaxed and like somewhat balanced. Yeah I, I find like having a relaxed body like kind of helps and then usually it is nice if they've told me like some of the questions ahead of time too so that I like have thought I kind of wrap my head around it like loosely or whatever.

Yeah. But yeah. And then with the young, I actually, I can totally picture what you're me like saying about like being outside and how well that like makes it kind of ring true for you. For me I think being like really kind of quiet and in my apartment and just like kind of on my couch normally in the morning with my coffee I,

I'm liking so it's kind of like a really solitary inward kind of like experience with the young and also I am finding that, so what we're doing just for anyone who's like curious and I just love that we're doing this is we're kind of reading a bit or listening to the audiobook and then kind of sending a voice memo to each other about like what we kind of just got out of the reading.

And that is helping me a lot because I sometimes find that I have like kind of a short term like memory for like the short-term memory stuff, but if I talk out loud about what I just read and what I kind of got out of it, especially cuz it's kind of esoteric so sometimes I kind of like bumble my way through and kind of I'm talking to you trying to figure out what I just read.

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But it kind, it helps me like make sense of what I kind of feel like I just got out of it and it seems to like embed it into my brain a little bit deeper too. And then also sometimes I'm like, actually I'm not totally even clear. I have this like, question and I can run it by you and you can kind of be like,

yeah, it's kind of confusing but this is what I'm kind of picking up on. And so it's been really good. Yeah, I think we're reading it as first timers and, and we're just trying to take it in and then we're gonna get into like, you know, reading some of the analysis and introductions and maybe we could even have like a young expert or something on the podcast and you know,

hear from them. But as an artist I was definitely drawn, I was drawn to the fact that he illustrated so many of his chapters and so I hope we can do some like art criticism or that's not the word, but like, you know, look at some of his drawings and his illustrations and try to figure out what's going on in them. And yeah,

I totally get you about, you know, wanting to tell someone about what you just read, some of the things in the book, you read them and you can't just tell anyone like, Hey I just read this. It just, it just seem kind of insane. So like as dreams are, you know, so it is fun to have someone you can send a voice recording to and be like,

oh my gosh, what, what did I just read? You know, why is it like this? And, and I, I love it cuz it kind of gives me something to ponder throughout the day or the week or to look forward to. So yeah, I was listening to Young, I was running and walking into DC so it was about like a 10 or 12 mile journey and I was meeting a friend at the museums and so for some reason like I just didn't really wanna get up and,

and go that far that day. So I, I, I did but I was like, I just didn't feel like music so I, I was running and listening and at some points I had to walk cuz it was just getting so hot, you know, we have like a heat wave going on. So just like for my own safety to like,

not to pass out, I was walking and then it got to this point where I'm going over this hill that the Washington Monument is standing on and you can just go over the hill and you get a really great view of the city and, and you walk past the monument, you're just like 10 feet away from it or you can go around the side,

which I never do, but that's like no hill. And this time I took the side and I wasn't even trying to run, I was just walking and I was like looking for the shade and all the trees. There weren't that many but I was like, I've never been to those trees. And it was just cool. It was like seeing something I'd passed so many times but taking a different route and then listening to Y Carl Young,

I was, I was just like, oh this is a really cool way to spend, you know, a morning. And I kind of like remember all the places I was and what I was listening to is it's really cool. Hmm. Yeah.

Yeah. I like how like it is written in a sort of really open way too, so like,

and it's like kind of metaphorical and kind of esoteric and so like I can often kind of relate it to my own life like in some way. So it's kinda interesting that way. Maybe more like my emotional experience or like moving through, yeah, moving through my emotional experiences. Yeah, Yeah. Then and as and as artists that's such an important thing to be able to tap into.

Yeah. Yeah. It seems like we all do it unconsciously but like maybe he's talking about doing it more consciously. Yeah and like the soul's journey, like the Yeah. But it is like a little bit of a hard read. I don't know if I would've really like been able and it's a big book too, so I think I would've like probably petered off and not really being so like committed to,

you know, I really wanna read it but I just think that this like sort of support that we've developed for each other is really helping me to like actually do it and I'm really kind of getting

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into a nice flow of doing it now. And actually it's a, yeah it's a big beautiful book and as you mentioned it's got lots of beautiful illustrations and so, but the English part of the book, the translation is at the back away from the illustrations, but I still wanna see the illustrations so I've kind of bookmarked where I'm at at both, you know, in both so that I can like see the illustrations and then go to the English translation translation and like read through that but sort of keep looking to see what the illustrations look like. So it's kind of a little bit of work, but I've figured out a system. Yeah, I kind of can't think of many people who have illustrated young. Maybe I'm just not tuned into that world enough. But can you, has anything come to mind for you? Maybe it's cause he's so recent and that modernism was kind of like, you know, coming on the heels of his writings and, and modernism isn't really big on illustration but I just feel like I've seen so many more like, you know, Dante illustration and Milton's Paradise Lost, you know, but I can't conjure any of the images I'm seeing while I'm reading to like known artworks. I kind of feel similar. I feel like I do know a lot of artists that are inspired by young, but I don't know offhand of anyone who directly was like illustrating like from say the Red book, but I, I think there's a lot of artists that are like kind of inspired by him and kind of working with like some of his thoughts but maybe in different ways that aren't so like directly like yeah illustrations. Yeah, like the divine comedy, which I love all the, I love the divine comedy and all the people that have kind of gained inspiration from that. I wanted to do that once before. I still sometimes think about it. Actually, One of the things, the themes I'm kind of getting what I like to talk about is like the idea of challenging the viewer or as an artist undertaking difficult works. And it seems like with a lot of the classics and I guess the Red book is a classic, you know, it's like they're just like so challenging sometimes. Not always cuz of the grammar structure, but just more like the ideas that they're not always like super easy to get into. But it seems like once people get into them, they can spend a whole lifetime studying that person's work. So yeah, it makes me think of this Mark tween quote. It was like a classic is something that everyone wants to have read but no one actually wants to read. Yeah. I feel like that's exactly how this would've been for me if it wasn't for you. And I think we could spend the rest of our life studying it and some people do And that gets into like us as visual artists because, and I know we, this was our first conversation, I was like asking you how do you get away with painting like dark things because it, it seems like just some of the visions that I was seeing in the Carl Young book, if I were to paint them or draw them, they would just be some of 'em like reprehensible that like I would get kicked out of an art show or something, but he's not like a bad person. It's just like, it, it's really like, you know, he's talking about evil and good and all these things. And so it's like some of the images are pretty dark if, if they ever were to be imagined. And I just like, you know, I there there's just a lot of like, almost like sweet saccharin artwork or decorative peaceful and, and I think like aspirational is another, you know, really popular one at the moment. Like aspirational art almost. Like it kind of goes with the whole influencer on social media and you know, those things are all cool but like, it, it does feel like probably just like with Shakespeare or something, you know, like they're just some scenes that are kind of dark to illustrate For sure What you were thinking about that. Was that like something you were thinking about? Or do you ever have like artworks you'd like to paint but you're like, oh, I couldn't enter that into a show. It wouldn't be the right venue. No

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one would understand it without reading the book. You know, I definitely have started paintings and I'm like, whoa, oh my gosh. And sometimes and I would, I would plan to finish them, but somehow they would morph and get like a little less disturbing. But I, I almost feel actually like, if it's almost like a way of softening it, I feel like if I was to paint something kind of disturbing but then I could be like, oh no, it's just like from the Red book it's kinda like taking the blame off myself in some ways.

So I almost feel like yeah, it could, it could be, I feel like it could actually almost make it like, I feel like more palatable to be able to be like, oh no, this like intense evil demon situation is just my illustration from the Red book. I don't know, do you know what I mean? Like Yeah. And, and it's almost like when you can quote another author and be like, well I'm just illustrating that it's like it gives you a pass. But I imagine you being the one who wrote that book and then illustrated that, like that would be, Yeah, it would feel way more intense and vulnerable and like, Just for like the listeners, I think it would be cool if we both shared two of the sort of visions we had while reading the book.

Like, like what you would imagine the scenes would be. I'll, I'll go first. Cause I know like they were the ones I, I voice messaged you about when I was on my like long walk run. So one of the scenes was kind of cool. It was like, I think it was supposed to be a dungeon somewhere and this is when like Young's doing his dream or something,

his, his mindscape, but he's like, I saw a beautiful maiden and there were three demons around her and it's like they had meant to torture her to death, but she had a silver fishing rod and she had put the small hook through the eye of one of the demons and it was like, they were just caught there, like kind of paralyzed.

And he was like, but, and then he's like talking to some prophet or something in his head, I, I forget now, but it was like, you know, he young's like, who's gonna win? And the the voice he's hearing is saying it's, it's the maiden because she's not afraid to make a sacrifice but the evil one cannot so he doesn't wanna lose his eye so he is not gonna move.

It was just like this, this weird vision and I was just like, wow, imagine if someone painted that like Yeah, that's very intense. It's so funny too because some parts of the book I kind of like my mind like forgets about quickly and then you like can kind of remind me. And so for some reason I don't even remember this like moment,

but yeah, and I'm, I sort of feel like caught off guard. I didn't really like plan to be like talking about young, but I don't, so I don't have so much one that I can visualize painting, but I know that the one that I feel like really struck me most and I definitely am like not super prepared to like even talk about this and I might have like,

it's slightly wrong, but I sort of remember towards the beginning of the book that he's talking about kind of like going into this like desert of like the unknown of like nothingness. And it was like, kind of like the very beginning, like entering the void and the way he describes it was like, it was like so dark and it lasted like for 30 days to be in this like void of desert in the de and it, it was like so void there, it was just like sand or something and there wasn't even, I think that the thing that bothered him most and it was also like devoid of any intention, so there was no anything and no even desire or something like that. And I was just like, whoa, that's dark. And, and, but I kind of like how,

so then it seems like he enters into that for like 30 days just going into the darkness, into the nothingness and then maybe over time something starts to grow like inside of that. So that one I didn't have a hard time imagining just because it, it seemed like it was reflecting, I think it was a New Testament when Christ goes into the desert for,

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I'm also unprepared. It was either 30 or 40 days, but it's been painted so many times that yeah, I'm just so used to seeing like a robed figure of like a 30 year old man, you know, in the desert and there's not a whole lot around, you know, like it's, that one's in my head cuz that's an image that it,

it's, it's already like predicated on another story. But yeah, I mean you could totally see it in a different way. Like your way is more like there's nothing there at all and there's no familiar figures, so that's pretty terrifying. Yeah, That's pretty cool. Yeah. Well no, I didn't mean to put you on the spot. I, I didn't think No,

like for our listeners. So now you all know we've got this project undergo and we'll definitely get back to you, you know, as we proceed with it. Yeah. But I wonder, I wonder what other kind of like topics we should like touch on in this open conversation. Did you have any other, I I think we also talked about maybe like how you found your voice as an artist and how Oh yeah, we were gonna talk about that. Yeah, well so I've been thinking about this a lot and I think that there's so much to listen to and do these days. Like since when I was a little kid, so, you know, when I was a little kid it was like, I don't think anyone put the radio on. So I didn't have the radio,

most people did, I didn't have a radio, but they were like VJ tapes, blockbuster Video and Cable, which had a few channels, right? And then library. But I was like a late reader so I was mostly picture booking it until I was like nine. So, so it wasn't a lot, you know, it was like what people told me and,

and art and books like, but you fast forward, you know, you fast forward and it's like now it's like I've got like several different podcast stations, several different TV stations like on the internet, the radio, like, there's just so much, you know, it's like you almost have to filter things out. So it's almost as much about what you decide isn't what you wanna be listening to versus like you just grabbing things that interest you.

And, and that part bothers me a little bit because it seems like to be an artist you have to be open to the world, like have your ear to the world. So you know, like I'll, I'll try to listen to like the news or politics and then I'll try to listen to like really old classic writers, you know, and like kind of mix it up so I'm not just like only listening to,

I guess we do a Carl Young reference, like the spirit of the times, the spirit of the depths, right? Like I'm trying to do both. It's, it's really tempting to just like listen to the latest thing and it sometimes feels hard to, it feels harder now to like for example, like if I was to try to read Moby Dick, I read a lot of old books like 10 years ago,

but if I tried to do it now I would be like, I'm missing out on the current events. Like I have to keep up, you know, it's so that's kind of interesting and, and I don't think I ever felt like I was in that position until quite recently where there's just like so much you can listen to and keep up with That For sure.

Yeah, yeah, yeah. I think it's like so interesting that you do do such a good job of both actually. Like I really like see that in you. But I feel like as far as like finding your so-called voice as an artist, like what you paint, what it looks like, I, I don't know, tell me if I'm wrong, but I feel like it might have come kind of naturally for you. Like I feel like your work looks a lot like, almost looks kind of like you looking, so it just is very clear that it's really unique and true to you, you, whereas I actually kind of like went through this whole somewhat more conscious process of trying to figure out what my voice was like.

Did you ever have any problem, like knowing what you wanted to have your paintings look like and stuff like that or? Well we should, we should probably like compare, I don't know, art school

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experiences but like yeah, you know, if you're the person who's, and I only did this in high school cause like we didn't have group critiques when I was at my like grown up art school, my Italian in Italy. So you know, it's like everyone's got their work on the wall and you're supposed to say something you like about it and something you don't like about it or argue for your favorite. And then the person who who's got the favorite has to like say what it meant and the person who's got like a criticism has to defend it. Like I just never really grew up in that system and that seems like a really valuable system.

But I just had like the personality where I was like, I just wanna learn technique. I, I know what I wanna make. So I never did the thing where I like sat down with someone else or with myself and was like what direction, you know what, et cetera, et cetera. I think I just kind of followed my interests, which is probably why I'm worried now about like too many distractions, like how, how that's gonna Affect me. That makes sense. Yeah, no, but I can kind of see that it just came sort of naturally to you and that seems like such a blessing and your work is like really distinct and like, I don't know, I think anyone who's seen your work would be able to see any one of your paintings and be like,

oh that's a Teresa Oaxaca and like that's what every artist wants. So yeah, for me, yeah, I did like the ATA training as as you did too. And then I also did like an undergrad at OCAD and then my MFA at the New York Academy of Art. But then it was really after all of that that I kind of undertook this like conscious kind of like effort to like find my voice.

So I made a list of what I kind of called my like miracles list of daily action plans and there was like five, I think five things that I decided to do every day to try and like feed myself to find my voice a bit better. So I was like reading an article about an artist every day or an interview to just like kind of expand my knowledge of like what was going on in the art world.

And then I was doing like an intuitive painting every day to kind of like see just like what I was like intuitively like drawn to. And then I was also reading about either color or composition every day cuz I had kind of pinpointed that out of all of the school like schooling that I'd done, I still didn't feel like I had a really solid like knowledge o of those two like things and that I was like painting every day.

And I think there was one other thing that I'm forgetting right now. Yeah, I wish I could remember what the fifth one is, but, and so, and then I was, yeah, just kind of like trying to consciously like figure it out and I, I felt like it took like practically two years until, and it sort of went through various stages into,

until I finally started to feel like, oh this feels like true to me. So yeah, I don't know. For some reason my, my process for finding it was like kind of like really like logic based, which seems weird because now I work really intuitively and it's, yeah, it's like I really just follow my gut instincts, but the actual like trying to,

I guess it was a little bit trying to break away from some of even like the kind of like classical he sort of style training that I had gotten. How long were you there at, at the Italian? I did different ones. I, I never completed like a full program but, and so how long was I there? Not not too long, but it got really embedded into me and I love it. I wanted to like learn, you know, I really, really was like, so into like fully like learning all of that, but it, it did give me kind of a certain sort of system of like, you know, what would be good and acceptable and art and what wouldn't be or whatever.

And then it like, yeah, it just kind of took a while to like figure out what felt true to me just from my own paintings or whatever. Yeah. I do think when you spend like a long time that I didn't tell

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it and I've, I've heard a lot of people say this, it does embed into you. Yeah. Just Kind of the point of it,

I think because a lot of people probably don't know this and I didn't go to a, like an OCA or you know, a New York Academy of fine art like you did. But like I think most people are shocked at how little you learn in a sense at an atelier it's mostly repetition, what wouldn't you say? It's, it's kind of like A Technical training.

Yeah. And then you're doing that repetition for so many years and, and they are not challenging your beliefs like every few hours or you know, showing you different things. It's just the one thing and that's the point it's like to get good at that one thing. Yeah. And it's hard too. It's like the more you get into it, the more you're like,

man this is a lot. Yeah. Yeah. I, I think, I mean I think it kind of came around because some artists, like, they were like, well why do I need, you know, two different majors and all these different classes? Like, like, and I, I mean I think some people would be excited to do like shop class or creative writing class or digital illustration.

Like in hindsight those sound like a really good things to take. But like when, when you're young you're just like, I just wanna paint, you know? So it it's for that type of person I think. Yeah, no, and then a lot of people who go to like Okat or something, like they do all the stuff and it's, I like really kind of interesting and all that,

but they still come out and they're like, oh but I don't actually know how to paint so I kind of like the combo. Yeah, Yeah. That combo sounds ideal. Yeah. So that's, that's probably the difference is you had both so you were a little more analytical maybe about, Maybe, but I think I told you that. Yeah, yeah.

And may, but I think I'm also like an overly analytical per person and I think it probably even got in the way of probably finding my voice cuz I, well I think in the end it helped. But I think initially like it would've been great if I just like knew who I am and what I wanted to paint like you did that seems so much entire,

I'm curious about this now because like of all the people I've known who've done atelier for like four or five years, they are just go like an arrow straight to portrait commission still life and then several of 'em, like myself branch out and do more like personal multi figurative narrative works or, or whatever you call it. Like some more surreal, some more modern and,

and that's actually encouraged by the Italian. They just don't show you cuz they don't believe that anyone can be shown how to do creativity. They just believe in the technique. So like ver versus, and I'm just, this is just from watching a bunch of like movies like art school Confidential and, and hearing people who actually went to like a four year,

you know, arts college. But like everyone who I've ever seen come out of those, they all seem to have some kind of artistic crisis that last for like a decade or more. Like, like I've, I've met 'em and there's people who are like, I don't know if I can call myself an artist. I don't know if I'm an artist.

Like how is my art changing the world? Has this been done before? Like they have all these types of questions and I, I'm just like playing devil's advocate. Like I'm not saying I know, but like maybe that was trained into you from, You know, that's probably true. That's what academic, academic institutions are about, right? Like challenging and coming up with new ideas and, and don't you have to like defend yourself, like defend your thesis and it's like you're sort of supposed to be like questioned to death in a way. Like I think you might handle something. It was also though, even before I got into it, and I think like I had some friends that were in this sort of like, like more art col you know,

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college art, college like thread. And I had started in the ATS and I think I remember them saying something that I found so offensive. They said something like, oh Art with a capital A. And I was like, oh, like my art wasn't like, it was like what? Like, because my art was really just like kind of representational landscapes at the time.

So I think then I had like a complex, like a long time time like I wanna be art with a capital A and that's probably what I weigh. I went to like some of the art schools initially. But then, yeah, by, by the, I mean for me I don't think that all of the like kind of like having to sort of have everything challenged so much.

I don't know if that was the most useful thing for me. I think everyone's different and I think I could have done with a little bit more like nurturing and like a little bit more like, oh I think what you're doing is okay because yeah, by the end I think I just felt like pretty unsure about everything I did for a very long time.

And then I had to, that's about when I had to sort of gather myself together and come up with this like, logical system that I would like pull myself out and like find what I wanted to do. Yeah.

Well I've, I heard his said somewhere and I forgot the, I think it was a movie director, but he said something like,

you don't have to believe in what you're doing, you just have to do the work. Oh, a hundred percent. Yeah. So just like the practice of, of visiting the studio every day and Yeah, Doing things and you know, maybe like half of what you touch doesn't become like finished but you're still making art and coming up with ideas and,

and yeah, one of the cool things about being a, a creative or whatever is like you can kind of work without working. Like you can be getting ideas when you're just out and about the town or on vacation and you're coming up with the ideas in your head, then you're gonna go make them.

And so it, at least to me it seems like it's,

it's more about like how disciplined you are to actually bring the ideas out. And it seems like there's a propensity to do the easy ones that aren't that challenging probably. Cuz they're more acceptable. They're also easier and, and you don't have to explain the art. So you know, like if I do a painting of flowers in a vase, like that's at once like one of the most deep things,

but it's also like one of the most acceptable things you can paint. So like you could just keep doing that over and over again, you know, but maybe there's like something else lurking behind that and you know, you're like, oh I'm gonna paint that idea someday. And it's like if you just keep not doing that and then you keep having ideas and you keep not doing those,

it's like you're just never gonna make 'em cuz you're gonna run out of time. And so like I do think there's an execution part that is necessary and like we don't always talk about that as much and Yeah, It's about, it's not like a haunting one. It's like how many good ideas have I not touched? Cuz like no one painted them before or it was like easier to just sit down and make a head study.

Yeah and like when we first start to try and like paint some of the ideas that are like in our head that kind of like go beyond what we maybe have training it doing, it's just like pretty frustrating cuz maybe we could have painted a good like flower picture and we know we could have done a really good job with that, but we actually have no experience whatsoever at doing this like other kind of way of making art.

Like we don't even have like a system in our head about how to do it. So it's like disappointing at first because like, you know, you're a, well maybe we don't even know that we're like a pretty good artist depending on where we're at. Sometimes our voices in our heads tell us that we're a terrible artist, but we might know that we're like a reasonably good artist.

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But then we challenge ourself and try to do something like painting from, you know, within, from our hearts some inner sort of thing and we just have like no experience at it. And so it like naturally comes out like looking a little bad and it's just like disheartening and we have to keep doing that over and over until suddenly, not even suddenly gradually we're like, well it's getting, I'm getting better at this. But it's like very uncomfortable at first when you go from feeling like you're making like pretty good paintings and everyone kind of thinks so, and then you're trying something new and it's just like a whole new area of your brain that you have to like develop. Yeah, but what you said too about just like putting the hours in, I think that was like one of the main things that I realized I had to do because since I was feeling kind of so insecure about my work, like at a certain point it was getting to be like ex excruciating to paint, you know? So I had to just like come up with like a daily painting plan to just do a very little amount of painting every single day so that it, it was a very small amount, I think it was like 25 minutes a day so that it was like you can do like 25 minutes of torture, you know, like it's just 25 minutes, but it would be like kind of tortures. But after a while of doing that every single day, you know, eventually I would sit back and look at it and be like, okay, that's not as bad as I thought. It's not like I would feel like I was ruining it all 25 minutes, but then I'd sit back and be like, yeah, no, I think it's like a little bit better actually. Yeah, Yeah, yeah. Well I think that you know, until you have made several of the difficult painting, whatever that is, you will feel like you're terrible artist and then like the more reliable, simple things you paint, you're gonna feel like you're a great artist. Well I painted this apple, you know, and but like the beautiful thing is the more you persist with the difficult thing it it becomes easier. Yeah. But I've also thought about this like, and this might like be an interesting thing just just to touch on in that like, you know, art being created and admired by other people, like it's a social activity in a way. It's almost like you have to get your, you know, your your art viewers to also accept the new direction. And that's true. There's a certain amount of like marketing or promotion that has to be done. Other people have to like maybe put you in a show or write about you or you know, and then it's like all of a sudden it's like, you know, this is a thing. So like that's, I I just think that one is also a curious Yeah, that's hard too. There's no like, everything makes it easier to just like stay with the old way. Like, so we don't really get like mental support at trying out something new cuz our minds tell us we're terrible at it and we probably are. And then we show the new work to people and they're like, oh, I liked your world's work. And it's like, oh, that hurts too. And I, yeah, sometimes I find like my, like I almost have like this like for sort of like subtle belief that I sometimes find is true, but it takes maybe the world like about three years to catch up on things if you make like a sh a big shift in your art. So to kind of just like know that and just kind of keep doing it and maybe not even like show it to people a whole time until you feel more comfortable with it. I've, I've got like two artists examples. Like I I think you've, you know of one of them at least, but do you know about the photographer Vivian Meyer? No. So there was a documentary on her in 2013, which I only just watched, but she was this governance who would work on, like, she'd actually live in people's houses and raised our children and during her free time or, or just when she was working, she'd take the kids out and they would visit like all these places like slaughter houses or like the slums of New York or the beaches in Sag Harbor or Long Island

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or whatever. Like, you know, she, she has these amazing photos and a lot of 'em were very similar to famous artists at the time, like famous photographers, but she had some kind of like hoarding disorder or something. So she ever actually never took any of the roles of films to a professional. Like I think she did it once in France, but like other than that she never developed anything and she just like died with boxes and boxes of undeveloped film and her things ended up in like a, a lot, you know, in a estate sale. And this, this young man found her work and started developing it basically gave her a bunch of shows and the way he presented the works, like they look like amazing, deep, thoughtful art. Took people a while to appreciate it, but once the documentary came out it's like, now she's this big selling photographer and, and she's been dead I think for a decade, but like, she's just an example of like art that was made with no one seeing it at all and it at all this kind of like common thread. Although I suppose it's easy when you're doing black and white photography to make everything look like it matches, but It's true. It makes me think of Henry Dodger too.

Like, oh yeah, I think we do in some ways all of also need to find ways to protect our, like the vulnerable pieces of our art practice long enough to like let it kind of develop if it's still in the very vulnerable incubation stage, you know, to not let it get squashed too early because we have to develop thick art, thick skins as artists.

But I mean really we're not that like, it hurts, you know. Well, so I, I'm familiar with the Dodger one in I I believe he was like, he was abused as a child right? And, and had to like, work on this kind of penitentiary, like kind of a, like a slave labor and he ran away like it was, he, he was definitely like disadvantaged and I think he was renting an addict somewhere and like he had 20 personalities and people could hear him having conversations with different people and it was just him. So, so like him and and Vivian Meyer, like they both sound like they had made art but they had never intended to have it seen. But then there's another example which is Helma of Clmp and she was Making Modernist art.

Right. And then she actually planned to have it released like in a hundred years. Yeah. Cause she kind of knew that the world wasn't ready for it. Like, so That is true. Yeah. And she was a lot more like competent in there as a, as a person, as an artist. So like that was all planned. She had like a side career of art going on and then she had this art that she did with a few friends.

Right. And wasn't she doing some seances or something like that? Yeah. Like yeah it was this whole practice she had and yeah. But I, I think those are interesting examples cuz those are people who are doing very different things that are kind of removed from the context of the society just because they're not being seen by the society. So that was kind of Yeah, that's true. It gives the person a chance to just really do like, just fully like, follow whatever their inclination is with the work and not be like, oh I should make this cuz it'll be more sellable or whatever. But this has been so interesting. I wish we had more time to talk. We'll have to have another conversation soon. Yeah,

definitely. And maybe we'll have finished Yung by then and we can get into it. Yeah. Take on more, more authors. That would be fun. Oh, I'm so excited to do that. Yeah. I think this is just the start of like many books that we'll read together. Yeah. I, I like to kind of Tree Branch so I know which my next two suggestions would be that would aid with understanding young.

Ooh, I like that. I think I know what one of them is and I, I like They're being quoted all the time, so in, in The Yes. Yep. That would be good. Well, thank you so much for this conversation and yeah, I just, I love what you're doing and I love that we get to like, share this,

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this path together. I'm really enjoying all, all our voice messages and just like theorizing about art and books and stuff together. It's really fun. It is. Yeah. Thanks so much. Look forward to talking with you soon. Yeah, talk to you soon. Bye. Bye. To find out more about Teresa's work, you can visit her website [@teresaoaxaca.com](mailto:teresaoaxaca.com) or follow her on Instagram at Teresa Oaxaca and I'll include links to both of those in the description of this podcast.

I hope you've enjoyed this episode of Down To Art, and if you're interested in any of my classes or seeing my paintings, you can check out my work at KristyGordon.com or look at the online classes I have at [Kristy Gordon courses.com](http://KristyGordonCourses.com) where you can learn about my online art mentoring program as well as the different streamed online classes that I have. If you've never taken any of my classes,

I would suggest you start with the self-portrait class. So thank you for joining us today.