until that point I had been kind of always painting and drawing, you know, sort of trying to find some inspiration, either outta my head or from looking, you know, sort of things that were, that existed in the world like Represenation.

But I was more interested in abstraction. And so I was sort of like, you know, trying a lot of different ways of making paintings and drawings and then sort of, you know, experimenting with different materials. And so there was one night, I think it was pretty late in Vermont when I had, you know, I had my own studio,

so it's like all you're doing is thinking about and making art all the time, which I had never done in my life. So I was there by myself and had been making a, a number of paintings that were kind of similar and like repeating myself and felt like it was not, like nothing interesting was happening that was new. So I was just feeling like being around all these artists was inspiring,

but also really hard to deal with because everybody thought was doing such great work and they were all like, doing their own thing. And I was thinking like, I don't know, maybe, maybe it's just, you know, something that I'm doing is not working and maybe I can't find that thing that's my own. So I had been making these paintings in this one,

this one work I had started and it was sort of started in the same way another one had, you know, it's hard without, without looking at it. But anyway, I had started it and then thought, well it doesn't look good, you know, I'm not liking it. It's the same thing I always do. So I painted over it with like white house paint.

And so I thought I'll just go down to the store and get snack or something. It was like midnight. And so, you know, the walk, it's like about maybe f maybe 10 minutes walk, 15 minutes, I don't even know, felt longer. But I walked down to the store and bought a, like a bag of chips and some soda and came back to my studio and I was like sitting in front of the painting thinking I'll just,

I'll just like eat and drink all this stuff cuz I was sort of feeling like sad, but feeling down about everything, looking the same. And then I'll go to bed and I did, I drank every, I drank the entire liter of coke and ate the entire bag of chips. So it sort of felt like crap. But then I, I went up to the,

to the piece and just started sketching the same thing that was gonna be probably I'd done a million times before, but something about the time that it took for that paint to sort of dry, it's again, a little hard to describe, but it, it sort of tore into the paint. And then the, so the pencil mark that I was using was,

would like go on top of the surface and go into the surface and it felt like something kind of new. It was simple, you know, but it felt like this thing sort of existed between a drawing and a painting. It felt like it was like, like a diagram and a real form at the same time. I couldn't quite articulate it, but it's what it felt like.

And so I got really excited and thought, you know, I found something new. Sorry, I'm rambling on here, but you, no, yeah, so I thought I found something new and how do I re recreate that, you know, so I tried after that to like a se like to try to like recreate the conditions that allowed me to make that painting.

So I would like paint, you know, the red paint, paint the house, paint over it. I actually would walk down to the store the next day, come back, try to estimate how much time it took me to do all these things, you know, try to draw out again. Never worked. I, like, after I left Vermont,

I would, I like set my alarm in the middle of the night I would do these little like a science experiment, like how do you recreate that thing, set up a number of panels, paint them, start them, wake up, try to do it. And I kept, and it's interesting, like I remember at the time I showed like several versions of the,

the other ones to other residents and I was like, which you know, are these working? And then all like, everybody was like, no, this first one's really, really great but these aren't quite as good. And I thought like, I can never recreate that moment where something happens sort of spontaneously without my planning, you know? And I thought,

well it was futile to try to do it, but it was, but something interesting in the process I think that I didn't recognize was that maybe just something in my personality was like leading me to have to sort of calculate all of these conditions and try to like treat art making kind of like a, almost like a scientific experiment, you know, where you test something,

you have a sort of hypothesis, you try it and then you sort of reevaluate from there. So I don't think anything came of that one work I still thought worked well, like came out. I was excited by it still am even though it probably doesn't look so great now, but the process of like trying to recapture that moment was sort of what lasted,

I think more. And also the, the moment where this thing kind of existed in an in between state was interesting. That's a long, long answer to your story, but it ended involving a whole bag of chips. So, yeah, Actually that is actually really interesting cuz I hadn't even thought of the fact that in some ways that ties into the themes that you're still exploring now.

Like this kind of diagramming and mapping of what's unknown or sort of spontaneous is actually still a theme that you're like exploring, isn't it? Yeah, yeah. And I, I think at the time, you know, I was really looking for what you, you're trying to figure out what it is that you're interested in and what, what are things like other artworks.

So I'd be influenced by a lot of artists of course. But then also I was always really intrigued by like little marks or diagrams, things that looked unintentionally aesthetic or implied that there was some, like if someone's doing a little calculation, you know, like you, you look at like building a house and you know, someone like, like jot down dimensions or something and just,

that is not meant to look aesthetic, but there's something interesting about the way maybe the pencil looks on the surface of the wood or something. And I found that that kind of, that state of something being interesting to look at aesthetically, but implying that there's this external sort of source, like it's, it's being used in a different way, like a diagram.

A diagram is planning for something. And even if you don't know exactly what the diagram is or it's, it's explaining something, it still can be interesting to look at as a visual form, you know, so. Totally. And, and your pieces almost highlight that I feel like, and that's interesting about like that background. Wh another piece of your background that kind of ties into your work,

which you showed a photo of when we were, when you were doing the artist talk at the Vermont Studio Center, was the photo of your family home and all the patterns like that your mom had like patterns on pillows, patterns on blankets, and of course your work has like all of these beautiful patterns in it. Did you wanna just talk a little bit about that and how like background kind of influences your voice?

Yeah, I guess, yeah, for a long time I never thought, you know, I kind of always thought that I was, or I'm sure I don't know how, you know, you think or whatever or anyone that's like interested in it, like thought that, you know, I was influenced by the artists I was looking at or being taught,

you know. But you know, my mom really like, particularly after she and my, my dad split, she, she kind of took over the house and like began to fill it with things. So yeah, the pic, the photographs you were talking about, like she would, she had like a really particular aesthetic, but it was an overloaded kind of visual,

you know, like really intense aesthetic and everything kind of had its own little story, like her little vignettes and places around the house. And I always thought when I was younger that it was not something I would, I was like, you know, I did not like it, but I just thought that's the way she was, you know? And I never really thought of it related to what I did until years later.

And then I thought, well actually unintentionally it's just sort of part of, it's probably her something of her, you know? Yeah. It's just her getting kind of like passed on to me. So I feel like my aesthetic is really, probably comes a lot from, from hers, maybe being influenced by that. Maybe just something because, you know,

we're related, but I really came to kind of look more closely and appreciate what she did, you know, and thought that actually, you know, obviously there's a lot of really important art influences that you, that affect what you're doing and, and looking at art is incredibly important, but all but those things, you know, like how would she arrange something which we wouldn't consider fine art in a certain way,

but it was so I thought just so great and, and like her own vision. And I was like, well, you know, I really need to pay attention to what she's doing. And so it wasn't intentional, but it was like, I think her kind of aesthetic and pattern color in a really like intense sort of like cumulative aesthetic is just something that rubbed off on me or was just like innate in the way I think.

And so I super appreciate it now, you know? Yeah. Then as a teenager, cause the house was like stuff, but now I Do. Aw, I loved that photo and I love the patterns in your work, so thanks. Your work has obviously become really crystallized now, and I, I'm not sure like how long, probably a long time,

but do you remember when you kind of feel like you found your voice? Like how did you know you had found your voice? Yeah, I kind of feel like I do. No, exactly. I think I was like 30 years old. Yeah. So I was pretty old. But yeah, I remember well at least, you know, obviously things changed,

but something clicked where it felt like the work was mine at a certain point. You know, I felt for years that it was very derivative, you know, like I would, like I told you in Vermont, like I could, there's moments where things would, would feel like they were, I could get at what I was like interested in, but,

but very often I felt like I was copying other people and sort of like working in the way they were working to the point where it was really hard to feel like I could, yeah. That I, I just felt like maybe I couldn't find my own, like I couldn't find my own way of working. So after graduates, I went to graduate school at Pratt and I was really like influenced by the people that were there,

you know, like the faculty. So, but there was like a, a bit more of a kind of formalist abstraction, like an aesthetic that was not pushed by everyone, but it was sort of, you know, in the history of the, of the faculty I thought, which I was interested in. And it affected my way of thinking really in big ways.

But after that I went to Scout Hagan for that summer after, and that's the residency in Maine and felt like I was around artists and other like, resident artists that were doing things that were so different, you know, like all over the place. No particular like hierarchy didn't seem, you know, like there weren't, painters weren't, you know, sort of like the,

the in Maine, like, I was sort of like, you know, just like everybody else was like, everybody was doing such diverse things anyway, I don't really, and and ideas in the work was so, were so all over the place. So that summer I felt like I really started to kind of experiment with ideas outside of purely formal art making ideas.

And then when I left there, yeah, what it was we, my now partner and I got a rented a two bedroom apartment in Queens and I used the second bedroom, which was a super tiny bedroom as my studio. And it was, it, it was like a couple of years where there was no, nobody came to the studio, you know,

like I was kind of just in there by myself working teaching still, but starting to teach anyway. And it was during that time that I felt like the sort of conceptual things that I was experimenting with that were like, began at prep but moved through Scout Hagan and then they sort of developed and became a little bit more like, I became excited about sort of following a sort particular path,

but also aesthetically I felt like, you know, the kind of like you talked about sort of har the patterning, you kind of like space between like a note taking or diagramming and a kind of clear, hard-edged like resolved image or pattern or form. It just sort of clicked. And there was one drawing in particular that I did, I remember thinking it was like testing,

it was like about memory and it was like a drawing where I sort of tested my own memory in the drawing. So the process was like, the drawing was like a surface on which I could actually do a process, you know, like, like try something and it would be like an actual real thing happening. But then I went back in and kind of like drew and resolved it into a visual form and so it,

it kind of cl fued those two. And I thought at the time I thought, okay, this, this feels like my own thing, you know, like it's, it is influenced by a lot of things and I can see you, you can see like your, the, the people that you're looking at and everything. But it felt like this is my own language and for better or worse it's good.

I'm gonna follow it, you know, because it feels exciting to me, you know? Yeah. That, that, that's that answer your question kinda. Yeah, Yeah, yeah, yeah. Totally. And that's like really interesting how like, yeah, you still could see all of the influences all coming together in this way that, cuz I actually think,

I wonder what you think of about that too. I feel like, yeah, looking at art is like really important. And I know maybe a long time ago, and I know lots of maybe early on artists want to be so original that they're like, oh no, it's, it all comes from me. I'm not looking at anyone else or Yeah.

You know, but, but I think as we like, kind of develop as artists, we like, you know, really like obviously love to look at other art and it's like an integral part of our process and it does somehow all start to come together in this way. Just like you talked about where all of the influences are in there, but it still feels totally uniquely us.

But what do you think is the kind of importance of the role of like looking at other art in, in your work and in your development? Yeah, I mean I feel like particularly when I was, you know, starting out like art, art was like a whole new language, you know, I remember taking art history in high and, sorry,

in college and having never seen abstraction in my life. Like I didn't know why anyone would make an abstract painting, you know, like what's the purpose of it. But it was really, it was just like super interesting to me because it felt like a totally new language, you know, like felt like something I didn't understand. And so I was curious to try to make them my,

like, make it myself, you know? And I continue, like I still, you know, you want to see, understand the sort of context around which you make things, you get, you know, you can get sort of inspired by other artists. I would also sort of try to recreate things that I found, you know, if, like,

I remember seeing a serrat show of drawings and thinking I literally didn't, I didn't understand how he could make these edges between like something that felt like it was lit, you know, like it was the edge of a, of a figure or a form and then it dissolved into the background. And that moment where it transitioned felt like I couldn't understand it,

but I loved it, you know? So I tried to copy those. Like I would go home and try to like do it myself. And also the, the sort of hard edged aesthetic of like the, my color pencil. I worked at the Brooklyn Museum for like a semester when I was at prep. And I remember seeing a work of art that was a very small graphite drawing.

It was like solid graphite. It was in a flat file I think. And I had no idea what it was made of at first. And I looked more closely and realized it was graphite. And I thought, wow, I had no idea that a material like that could look that way. So I went home and tried to do it and then didn't,

you know, didn't know what, didn't like use it in anything at that time. But then started to like af like that, that time I talked about in my apartment, I started to kind of use it to do use color pencil and graphite in that solid way. And it made those patterns, like they were very slow and kind of, you know,

they were like labor intensive, but they were really packed and tight and solid and flat. And I thought, wow, that's actually sort of synthesizing that moment where, you know, I couldn't quite understand how Roc got its edge where it was between like one thing and another, which was sort of between a diagram and a form I felt like was kind of comparable,

but also that sort of understanding like how to just use the material in a way I hadn't thought you could use. I I would, yeah, I would copy a lot of things too. I remember in, in, in undergrad I had a teacher that didn't really teach a lot, but he would just make his own artwork in class and I would,

I would really like watch how he worked and I felt like I was kind of, I felt like I was kind of working like him in a funny way. And even in high school for years, like I got in trouble for copying a work of art. Yeah. I was doing like a, it was like we had to do some project in pastels and I hadn't really used pastels my entire life,

but my mother had given me a how to draw a pastels book. And so I got the pastels out and I drew like this, it was like some Italian villa in like a kind of a hatched style. And I copied it like the step-by-step thing. And I remember like I was a really quiet kid and bringing the, the drawing into class and then the teacher was like,

immediately was like, John, this is like so great, you know? And I at the time didn't say anything about, cause I was like, I was so proud that I had done it and then it became like, it became like the best drawing in that group. And then it was like when I was a senior, I remember just someone was like,

did you copy that? Did you copy that pastel? I was so guilty about it. And I said, yeah. And they said the new, the new art teacher saw it in a book and you never, you know, so they like, it became like a thing at the school where like I had to, I had to own up to it,

which I explained why I did it and I said I just didn't know how to do it. And I tried to, I got ex, I got, I felt great that my drawing was being treated as the best drawing. And, but for years, like that moment, like even in Vermont, I'd be like, I'm just that person that has to do the stuff like that drawing.

Like I can't find the thing that is my own, you know? Anyway, it's just interesting that I think, so for me it was like really taking little bits and pieces from all these different artists and stuff and either trying to do it in my own way and then synthesizing it into your own eventually comes into your own thinking. But something about the way someone makes something may be interesting to you and you just build on that,

you know? Oh man, I love that. That's, Yeah. I'm totally rambling on here. So you just tell Me No, this is like brilliant. Like I, I'm so glad you mentioned that idea of you're kind of coming to understand a language like, cuz like yeah, it's a whole nother language and that when we do copies we kind of learn how to embody that language.

Like yeah. I recently did a copy of a painting way outside of my realm of training cuz I like was looking at, it was a copy of Tibetan Mahala painting. Oh wow. And it's like, so beautiful and it was like so different from my training so different I couldn't even understand it. Like, and even as I was doing it, it was just blowing my mind.

But by copying it, it would sort of bring it into my repertoire. And just like you say then bits and pieces from all these different things that are now within you might sort of form your Yeah. Your voice and your style and it'll be like, why are you working From that? Oh, Sorry. Oh, I was doing it at the Met,

they have like a caucus program at the Met, so I was actually right in front of the Mahala painting. Wow. In the Met. Yeah. It was amazing. That's really interesting. Yeah. So you still still do that as a, as part of your practice there? Yeah. Yeah. And I, I especially like doing it when it's something that's like outside of my realm of training.

Like, cuz it just blows my mind even sometimes making a sharp edge with black like blows my mind. Like, you don't do that in my training, you know? So it's visually exciting. I'm like, kind of, it's like, yeah, exciting to me. And in your training, you, you worked a lot from, from artists as well,

or how You Yeah, yeah, totally. And it was more of a kind of, well it was like combining representational techniques with our kind of o own voice a little bit, but a lot of it was like representational like training. So, so I, that used to like totally enamored me, but now I feel like I've got that, so these things that are outside of that are just like mind boggling.

Yeah, yeah. Totally. Yeah. But it's so cool to hear about how that like worked for you. And then also, I, I saw this video on YouTube where you were talking about these self avoiding walks. Well actually it was the show Self Avoiding Walks and you were talking about how you created some of the pieces and you actually closed your eyes at first and kind of scribbled out,

was it names or something like that. And then you kind of went in on top of that bringing in your technique and your craft and all the things, elements that you wanted to bring into the design. And I just thought that was really interesting, this kind of bridging of like intuition or flow, you know, and then bringing in like technical sort of like theory and and stuff.

Do you wanna talk a bit about that? Sure, yeah. That, that, that kind of, I think it goes back to your first, the first thing about Vermont actually was that eventually I tried to find ways to sort of like systematize getting out of my own head, you know, like doing something different. So one way would be, yeah,

maybe like a free, well, I'm trying to think which drawing I was referencing in that, that video. But I, I have used some techniques and particular pieces where I'll like close my eyes and try either try to sort of think of something and draw it or just, yeah, usually I'm sort of focusing on a, an idea or an image or something.

But letting the kind of slippage that happens when you're not able to sort of translate, you know, the line into that, that that stuff that does something that's unexpected and then, then to react to it is key. And a lot of, like my work developed, I'm not really able to think too many steps in advance, so I don't, I don't really like,

I don't know if I don't like to or I'm just not great at it. I'm not a good planner in general, so maybe that's part of it. But a lot of what I do is like, I have an I kind of initial idea and I'll make something and then I'll try to respond to it and then make something again. And it, it sort of takes like a,

like that, that process from Vermont of like, you know, multiple iterations of an idea, but spread out over a number of pieces. It sort of collapses them. So I might start with a really loose drawing and then fill something in or erase apart and then think, well, what else would happen? What would be, you know, what would happen next?

And also the fact that my drawings take, you know, take a while to make the other things can enter into the process. You know, so things I'll see and be interested in maybe, or, you know, an idea that I'll, you know, kind of like discover that maybe I could integrate into the, into the work. So allowing it to kind of develop incrementally is kind of key to what I,

to what I make. But then in terms of that, yeah, I think that, I'm not sure exactly if, again, what, what piece that was, but the process of kind of, maybe I'm losing track of what I was saying now Actually. I think this is like totally brilliant. I love what you said about how it, like,

as you're kind of giving time for the piece to evolve, like, so maybe you start a little bit more intuitively and then as you're giving time for the piece to evolve, it starts to almost not reveal itself to you, but a little bit. And then different things from life are like coming in and Yeah, I think a lot of us, like,

I don't know, I even hear with writers that sort of process where the things starts to take on a life of its own. Yeah. And just, and you only know each like one step at a time. So of course I would get like totally overwhelmed if I was like trying to plan out the whole thing. It would be impossible, but I might know the next step or whatever.

Yeah. And then I might gain some inspiration. Yeah. Even from a trip to a museum or whatever and be like, ah, and that makes all the difference. And then, yeah, I just love what you said, like layering it on in that way. I think that's like, so exactly how, like, yeah. And I think if you,

if you get too concerned and I know you're interested, like the interested in, in this sort of voice. If I find, if I'm get too, too like I'm like, I need to make something really good, you know, or I need, this thing worked really well, so this goes back to the first, so I need to, and it happens still,

I'd be like, I need to make that same thing again. But then it's like incredibly boring and it's probably impossible to redo it again. But, so then this, the incrementalism is what's sort of like exciting to me because it's step-by-step. So I could start it, but then you have to introduce something new, which is the exciting part of making a piece that you,

you know, there's always a risk that it, it doesn't work out potentially, but you can, you know, by moving piece, you know, step by step you're able to kind of react change. And then, yeah, I just, I not, I feel like if I'm out of the studio for a while or I'm feeling like something really worked well and,

you know, I thought, oh, that's, that's a great, I need to be able, like, get back into that. That's the worst way to think. So I'll, I'll avoid that and try to like shift in some way to get outta my head, you know? Totally. Oh yeah. So the systematizing thing I was mentioning that,

that's one thing that was, Yeah, Just finding like for me, getting outta my head or getting like stop not repeating patterns or, you know, finding something that would be new and exciting to react to became difficult, just intuitively. So I would, and it started when I discovered John Cage's work, who we use Chance. So I would like sort of take,

I took a little bit of what he did and sort of systematized the decision making in the work, at least at the outset, you know, so maybe a grid and I would, you know, randomly pull numbers and be like, okay, I have to start using this square, this square and this square. And it, it forces you to have to,

it's like an assignment or something. So you give yourself, it forces you to have to work outside of what you're used to. And then at, you know, from Scout Hagan and into what I do now, pulling from external like information, whether it's language or data or systems, you know, allows me to tap into that sort of idea. So if I'm looking at the weather forecast,

you have like a certain set of information. You have the numbers, you have the color, you have, like those things. And then how do you, how you, and maybe how I would employ those would be, you know, I find a way to kind of do that, that would be different than my intuitive like way of progressing would be,

you know? Oh yeah. So systematizing it was like really key for me. Like, and that was like, it was a real slow process figuring out how to do it. And I did it through chance at first when I was at Pratt and that was all John Cage based, like randomly pulling numbers. And, and it was interesting, but it got kind of,

I felt like even then I was repeating it myself and it got kind of boring. I was like, okay, this is about chance, but it's still like, it's about the look, the aesthetic more than it was the external idea. So then I did do a piece about like the weather forecast and then like, I think I maybe even showed one I'm not sure about like memory loss from a relative that I had that sort of inspired this drawing then,

then the kind of information I was pulling from that I could then turn into a system was derived from those sources. And that became like, it was like, okay, I was kind of working talking to that, that sort of, that idea in a way. Not, not exclusively like self-contained, but it was like, okay, you're talking about the,

the need for us to predict the weather or something like that. Or, or understanding why we, our memory changes or it gets, you know, so just sort of becomes like a conversation with that idea, you know? Ooh, that's, yeah, that's really cool. I like that about it being like a conversation. I feel like for some people they just find their voice naturally,

but for, I didn't, for me I didn't. So I had to get a little bit obsessed about it and figure this thing out. Yeah. Well I like your, your technique. And I also remember my friend Dawn Clements, she said that she would tell her students to just make sure, like treat art making like it's a habit. Like how,

you know, you, how much time you spend brushing your teeth, you know? Yeah. At least do a little bit like five minutes just to do something with it each day. And Yeah, So I, I made this class 1,001 drawings it's called, which is like this idea that you, it's sort of exactly what I do. So, so it's sort of kind of funny.

But we, they do a thousand drawings over the course of the semester, so really fast, regular, you know, close to 50 to a hundred a week where it's like different ideas, different materials really experiment, but nothing's precious. Yeah. And Then they one large scale drawing that they develop over the course of the whole semester. Oh. So it's very,

like I do, it's like very slow. Yep. Cumulative and then these things are happening really quickly and like they're like flashes and those, that's a really like meditative process. And I, I never offered it until I got tenure cause I thought no one's gonna take this class. Cause it sounds like so many drawings, but the kids are like super into it.

Woo. I was really surprised. Yeah. It was like one of the most like, enrolled classes at the college. I was like, how is that even possible? You know? I thought, I thought if I offered before tenure and no one takes it, I'll get fired, you know? But I was like, so as soon as I got tenure I was like,

thousand one, let's do it. And yeah. And I think I'm gonna do a drawing a class, something along the lines of like, you know, one drawing, like one, one thing that we work on for the entire semester. Yeah. So sound could sound incredibly boring, but through that, like I think it, it addresses what you're talking about.

Like how do you, how do you find something in that, you know, like looking at something for a prolonged period of time and how does your looking change The thing may change, but your, your way of seeing it also changes as well, you know, so That's like so true. Yeah. You let like epiphanies enter the work as you can.

Yeah. Give it time. Yeah. Yeah. And well recently you've had a very exciting piece of success. You just got named as one of the Guggenheim fellows. I don't know if it's like top secret or anything. I don't know how these things work, but can you talk about like what the project is that you're gonna be working a lot and stuff like that?

Yeah, you know, so you propose like a, you have to propose a project for the duration of it. And so it kind of builds off the idea of those random walks like that you, that the title of the show was about. So I proposed like, I'm interested in that like, so random walks and a kind of like a way of mathematically sort of predicting the future is interesting to me.

And in that this kind of random walk is based more or less on like how one step at a time could be random, but eventually this thing, you know, this sort of movement could be sort of predictable and could actually, you know, if you're walking on a flat surface, you're gonna eventually will cross the same year path at a cer in a certain way.

So there's a way of predicting the future, you know, through an incremental step-by-step sort of mathematical way. But I'm also really interested in like, you know, how people future predictions and any other ways, so we're just talking about the weather, like, you know, just trying to predict the weather is interesting, but also, you know, historically people that are attempting to predict way off into the future and,

and how someone may like, what I'm in really intrigued by is like how, how do you get a sense of what the future would be like and how do you then translate that into language which gets communicated to other people. And so I've been collecting books of like predictions of the future. There are like all different types. And then using the language to kind of like,

almost like a, like a recipe to take the language and reincarnate it and like turn it back into a visual form. You know, imagining that like Nostradamus or someone was like, had a vision of something and then had to like put it into words and how do I take those words and sort of recreate it into a form that, you know, you could imagine would look like this vision of the future,

even if it's like totally incorrect. Which is also kind of intriguing to me too, because it's like futile to try to do a lot to do that in many ways. So the plan was to kind of make a set of like nine large scale drawings that dealt with the intersection between the sort of the like, sort of mathematical ability to predict an incremental future movement and then this sort of intersection between that and like,

these were sort of more broad linguistic predictions of the future. And so that was like my idea and I want to try to put a book together with those, but who knows where it'll go, you know, so that's just the general idea. But Wow, that sounds really interesting. I was like so excited for you to see thanks. Yeah. And so like,

this is like a really big deal. What's like, sort of happened, I don't know what happens after you, like is everything exploding in your career now? No, no, it's, no, it would be great if things would take off. I mean, it's been, it's been great. It's, yeah, I don't know, it's like,

I mean, I've applied a bunch of times in the past, you know? Oh yeah, for sure. I mean, I have, of course. Yeah. You know, so who knows why, why it works out. I did rewrite the statement and the prep plan based on a friend of mine. I don't know if if like anybody is interested in practical advice,

but I, Oh they, we are, Yeah. I had a statement and a plan that I had used for like nice used and reused for years, but, oh nice. I had, I don't know if it helped, but I, so one of my friends who got it like a couple years ago, she, she offered to review it.

So I was like, okay. So she gave me some feedback and so I was like, okay, I need to just sit down and rewrite it, but I don't enjoy writing those things. But it took a couple days, maybe longer just to totally rewrite it and be clearer about what it was because I hadn't really thought so it was like concrete and specific of course.

Like I feel like, you know, things may diverge from that, but they just kinda, I think it's, it is, it did help in writing at, to kind of gimme a sense of where I could imagine a series of works going, you know? But anyway, so, so no, I mean in terms of like art career, you know,

I get it. You know, it's, it's interesting and I've been in, you know, you know something's happening but more, yeah, I don't know, I think we'll just see what happens in the future when I'm able to make more work and hopefully take a little time from from school too. But yeah, it was just really great to, to have that and I really felt lucky to get it,

but I had applied a bunch of times so I feel like anybody just, you know, with all these things just apply. And I think it probably just depends on who's on the jury. I don't know really why, you know, or how it works out, but Yeah. Well I'm sure it's because your work is so amazing in your proposal, so excellent.

But I think that is such a good like point though. Yeah. We have to just keep applying, like not worry about the rejections, just keep applying over and over. Cuz sometimes it works out. Yeah, yeah. And I know I've had friends that got them when they were really young, like, Wow, Like, you know, when I was like in there they were like real,

not really young, like, you know, but like in much younger than I am. And one of my friends, I remember she got it, she was like, I don't know, she was probably around 50 or something. She's like, you don't wanna, you don't wanna want to get it when you're too young cuz then you have nothing left to get.

I was like, huh, Hmm, that's, Well what if you never get it? I thought you did. But I Was like, ok, that's interesting. But I was like, that's the, you know, you're assuming you're gonna get it eventually, but yeah, it's great. So I was excited to get it, so thanks. But I don't know,

we'll see. Like, I feel like there's, it's interesting. We're just, yeah, it's, yeah, I've been in, done a few different types of shows this year. It feels like it's kind of like a transition in some ways. Like, you know, my son's older now, teaching is kind of settled a little bit, still busy,

but I feel like I'm able to sort of pursue things a little more intensely, you know, than I, you know, recently. So I'm hoping it'll translate in other things too. Oh, I can like totally see that. Yeah. It seems like you're just in one show after the other, ever since I like, actually that's the actual case ever since I met you,

you've been in one show after another this year, so Yeah, it, yeah, it looks like things are going really well. Yeah, yeah, it's cool. And it's been with a lot of friends and things too, so I've been, yeah, it's, it's been, it's been a fun, interesting year. So Totally See what happens next.

But yeah, so I'm not giving you much about the Guggenheim. I don't really know how it'll, Oh no, this was better. That was exactly what I wanted. Okay. The practical advice. Yeah, yeah. Anything like That. It's useful. Totally. Oh, well it's been so good chatting with you John, and I just really appreciate it so much and it's always good to see you.

So thank you so much for joining us. Oh, thanks Kristy. And I, I, you know, I love your work, love what you're doing and it's really great to talk with you. I'm glad we connected in Vermont and hope, you know, we'll continue to talk and so thanks for, for having me. It's been a lot of fun.

Yeah, I agree. Thank you so much, John, and talk to Thanks Kristy soon. Bye Bye. I hope you've enjoyed this episode of Down To Art. To find out more about John and his work, visit his website at John J. O'Connor dot net or check out his Instagram at @jjayosea and I'll include a link to that in the description.

Also, registration is currently open for my Visionary Artist Master Program, ba and you can learn more about it by clicking the link in the description for that too.