

Alonza Guevara Podcast Transcript

Hello and welcome. I'm your host Kristy Gordon, and today I'm joined by artist Alonza Guevara to talk about the artistic voice and how hers has evolved over the years, as well as her recent time at Tash Keel residency in Dubai. Alonza's work celebrates the connection between humankind and nature and has been featured in Forbes Magazine, timeout, New York City and Vice. So welcome,

Alonza. It's so good to have you. Thank you, Kristy. This is really excited for me and I'm so happy to see you again. Aw. After so many years. Me too. I've followed your work closely since we were both going to the New York Academy of Art, and it's interesting to me to see how the work that you were doing,

like the end of your time at the Academy to now has evolved. It definitely still has this like consistent string of interest, but it's also kind of evolved over the years. Do you wanna talk a little bit about what that's been like? Yes, yes. Well, I think for, for me, always, my, my work changes a little bit,

like little by little, sometimes very drastically depending on the idea that I'm having at the moment. But I usually work with different bodies of works, even like series of, of works in general. My process also has to do with repetition. There is something about repeating something over and over, maybe, maybe because my personality type also is a little bit,

as many other artists I assume are a little bit obsessive, you know, like, so I think that practice of looking at an object or a person over and over, maybe with the different lighting or, or like a different, I don't know, different angle or something, it really helps me to kind of understand that idea and also to feel like I'm not,

not like master anything, but like, you know, to get closer to the things that I, that I, I'm looking for. And, but I think the process of, of my work, the imagery has changed, but since 2014, I started working with a more specific theme, which is nature, like my love of nature, and also that connection between nature and us humans.

And, and since then, it's a lot of things changed in me, in my, in my, in all the process of the things that I, that I do. Because I found that making these paintings, because you, as, as you know, we spend maybe eight hours a day, even more, like more than a full-time job sometimes working and looking at something,

right? And trying to to to, you know, to open it up and like break it and put it together and understanding it. So I thought for me, when I realized that painting nature gave me not only the, that kind of like pressure, like, like, like a pleasure, you know, like painting it also, it make me feel a lot better,

I don't know, than being painting inside. You know, I love being in nature, but looking at it, it made me feel a lot more happy and, and I enjoyed the process of it. I felt that that the brush strokes, the, the looseness of it, the watery, the organic feeling of the material made a lot more sense with that,

that I was painting. And also, also I think that it's, it's a, it's a strange idea this one of like, when do you, when you find your voice, right? Because a lot of people I think confuse the idea of finding your voice being successful, right? Like, be like jumping from nobody knows you to now everybody knows you and you're showing in a gallery.

So those are two different things because we can be in our own studio, nobody knows our work, but we can feel that is our own work, right? That is our voice. But a lot of artists, I think, like,

they confuse that because, I don't know, I, I think that we all at least have a moment where we're making our work,

that we are enjoying it, and then we get a little bit down when nothing happens for us. And, but, but when it happens for us and someone is like, oh, this is awesome. Although one says, oh, it's awesome, and then you have a bunch of followers, then you believe in yourself a little bit more and you believe that that's your voice.

So for me, I feel I, I felt like for a long time I had my own voice and the things that I, that I painted. But maybe when I was in undergrad, I didn't have a voice. I was just copying things and learning to paint from life. But, but maybe because I painted since a long time ago, since I was 12 during,

during my undergrad, I felt like I found my voice and the things that I wanted to say were there, but I wasn't so successful, you know? But still, I had my voice, but then things started evolving and, and when I got more well known, of course the, that feeling of being liked by other people and that your work is more appreciated or more seen makes it feel like that it's more your voice. But I always say to everyone, like that's, we also, that's a sort, we double edge, you know?

Because you need to also let that go if your feelings are telling you to change it something or to make something new. Because sometimes we can get stuck on the same thing. Oh, I love so much about what you just said.

That's so true. Like the whole, like finding our voice part can happen before anyone ever knows. I mean that's, it always happens before anyone knows. And we almost have to believe in ourself a little bit so that we keep going with it. And it's easier to believe in ourselves once everyone like acknowledges that it's like working out. That's such a good word.

Yeah. But also I just love what you mentioned about how like we have to, it's a double-edged sword because once we've like found our voice, it'll evolve and we have to keep following that sort of stream of interest so that it stays authentic and like genuinely interesting. And that's what I've really admired in your work is that I can tell you're working on like genuine interest because it's not just a box that stays the same for the rest of your life.

It's like evolving and deepening. And it's still the same interest, it's still the same thread, but it's like deepening. And like lately you've been even working like in other mediums, like I love the installation that you did in the Dubai residency. It's amazing. Yeah. Oh, thank you. Yeah. What was that like for you? Just like kind of having to do that authentic shift?

It's not even that much of a different direction, but it's just letting your voice evolve. Like, 'cause it's a little bit hard for us to do that as artists. Yes. I think more than anything, the hardest part was to start working with a different medium that I wasn't so familiar with. And you make so many mistakes, it takes you so long,

you know, with oil, I'm, I can do things quick, quicker, right? But with this different medium was very different and more difficult. But in that residency, the very good thing about TQ residency, that was, well, it was a one year long residency. And also they support me in every single way You can imagine, Tristan,

like, they gave me a stipend, yes, they gave me a stipend they gave me to leave, you know, the apartment, the studio, even food, the car, so many different things. So I wasn't worried about any of that. When you started to kind of play with textiles, like I wonder what that was like, if that like is similar to the,

you know, when we first started learning how to paint and we had to like kind of have this voice, have this message and then delve into like some of the technical aspects and do some, like did

you have to learn certain stitches or did you, how did you kind of support yourself in that? Yes, so, well, yes, I had to learn a lot of new things.

I also had a lot of help. I was very lucky that my mother went to Dubai for maybe three months to visit. And she knows how to sew. She knows, well, I, I do hand sewing. I don't use the machine so much. So I was doing things and then I just had a sketch. And the way that I started doing these textiles are like,

well, are very sculptural, but also an installation because it uses the space as you enter the space and it kind of surround the space. But everything was pretty much made as like a painter will do it because I started from this, from like the inside to the outside, you know, adding things. I was buying this fabrics, for instance, specific colors.

So it wasn't about like, oh, I need to purchase this fabric or this, I will just buy, I will buy the, the leftover, like recycle pieces for very cheap. They're the ones that they put basically out of the streets. And I will recycle from other people that didn't want these pieces of like rags basically. And I will dye them with my own pigments.

And this way I could have my palette, the pieces of canvas, cut them, and then I will design things, I will sew them and then my mother will help me sewing. And then this magical thing happened when Sheha Latifa Ben Tu, which is she's the founder of, of the art, the residency of, well, of tq that is this amazing art space in Dubai.

And, and she saw what I was doing and she was like, if you want, we can give you some help with, you know, with tailors. And I'm like, oh, really? So I was like, yes. And then I could push that a lot bigger, you know, the installation because I had like one month left for my show.

And I did like, we all together did like more than 550 little leaves like handmade. Yeah, it was incredible. And, and yeah, but, and all the, all the other things, like in that big piece, I got a lot of help. And the other pieces were most likely me sewing by hand. So it's nothing really. So, you know, so maybe so difficult, different stitches are not even like a thing because I was, it's more like the shape. It's like the sculptures filled with this foam that I will, that will create the shape, and then I integrate other found objects into the pieces as well. So it's like in between painting and sculpting kind of. And you mentioned that you kind of did sketches first.

Like, so with both of your processes, your painting and your, like installation, your textiles and your installations and sculptures, do you always kind of do thumbnails like, or quick sketches to kind of like brainstorm ideas? Like how many quick sketches do you think you do before? That's a very interesting question because I think that since I began painting, like when I was 18 years old, I always had different ways of approaching depending on what kind of thing I'm making. So I would say before I would use more my, an idea, just like a thought. And then I will go to the camera as my tool. I wouldn't sketch anything. This is my, my idea, my thought camera photos,

Photoshop, a little like bad Photoshop idea, you know, like very caught out and ugly looking.

And from there I will start painting. So some ideas are like that. Other paintings are absolutely like an idea that I just start and I paint and it's more abstract. And then I imagine, let's say a tree on this side or a root or a fruit.

And then I'm like, I want it to be more like this kind of fruit. And I look at references and I just look my references that I have because I have a thousand photos of different trees and flowers and, and sometimes I just, I have painted so many times, so many different fruits that I can make up thing as well. And in other,

the other times I do make, I have ideas and I do carry always like a little sketchbook like this big. And I make little thumbnails of just the composition of how I want the composition to be. And,

and after that, I either do a quick sketch in a painting, like with oil, like little one just to know the colors that I'm going to use and the feeling of how I want the painting to feel.

And then I start making the big painting. And if I need to, I use references. But I've, I've been finding myself, like with the time that I've been getting more far away from looking at something, before it was like a hundred percent I was looking at something and I could, I was able to just paint that. And now I don't know what has happened,

but I just kind of push the photo away and I just think of the light and where I want the light to be and the feeling of it. And, and then if I have any question of how, let's say I'm painting a fig and I want to know how the leaf, I don't know, like if the stem goes directly to the branch or if it gets together with the other leaves,

let's say like something very nerd like that, I will look at a photo if I want to be correct about that. So Would you say that you're almost working a bit more intuitively when you first start and you're, are you working directly on the canvas? Like, and sort of just yeah, working kind of intuitively and then kind of filling in the blanks with whatever reference you need kind of Thing?

Yes, yes. So a lot of the time in my last picture, my last, my last paintings that I did in, in Dubai, they were a lot, a lot of them were really big, like large paintings of a tree or like big paintings of, you know, like fruit trees with different fruits. It depends on which painting, but I just have the composition of how it's going to make,

how it's going to be. And I, I started making, since always I do, I use acrylic also as a base because I don't like to draw. I have this kind of rejection with drawing, like with lines, I just can't do it. Like there is something about it that I, that makes me very nervous. So I like to paint first.

And my, my drawing is not really like a line, it's more like, okay, this is gonna be green and I just paint green, like, here is going to be more blue and this is gonna be more dark green. And then I have like kind of the values and colors in there. Totally. And always when I paint that in acrylic,

I make everything very light. So this way when I do the paint, the oil paint on top, I can do a lot of glazing and wipe out and then the leaves and everything happens either as a more intuitive thing and just looking back and trying to get the shape or, or I get, I have photos as well, but in that particular big painting that I'm talking about,

I, my studio was surrounded, surrounded by the tree and I could see it in the window. So it was a mix of like, it was memory really, because I looked at the tree for so long that I cannot say that it was my imagination, it's just looking at it and, and just make it my own tree. But with a memory of how it looked and the feeling of how it moved and all,

all of that. That is very cool. And when you found, sort of first found your voice, like, I think you said it was actually in your undergrad even, how did you, did, was there anything that made you like know that you found your voice? Like, You know what, it's, I don't, I really don't know.

I think, I think, you know what, I was very insecure or with, with my paintings. I, as I said, I started painting when I was 12, and everything I did was at the beginning, well, the, my very, very first painting, I copied something, but after that, I would just paint from my imagination. And as you can imagine, someone without training, just with the love of art, the things that you make from your imagination are pretty hideous, right? Yeah. Like funny and like kind of maybe ugly or, or just like kind of, mm, I don't know how to even call it. Maybe like, I don't know, I don't know.

But not, they were not so good. And I just kept doing it and I loved it. I always had fun doing it, but they weren't, I couldn't tell if I was good or not because I, I didn't know much about art

either. Like, I didn't have an art education before. I think like the first time I went to a museum was, you know, when I was in undergrad actually, like, or maybe before one time for a trip from a school. But where I, my childhood was pretty much in the jungle where there was no much to see in that side. So I got a lot of things in my imagination and related with nature and things like that. But, but I learned more about what art means and how, like art history later on. So I just knew what it felt like to me and how happy it made, it made me feel. And then in undergrad, when I started copying something from life, I, I realized, oh, I can, this is, I can do this, you know? And then I started understanding that I can use references and, and early in my undergrad I started making a lot of self-portraits and, and making kind of like studying myself inside of the painting, different positions using artists as references. But, but I felt maybe the fact that they were self-portraits and I was like looking at me so much they felt like it was my voice because I don't know why, you know, it's just a feeling. I, I felt good about it, even so, like, some people didn't like it, but I was, I felt like that was the thing I needed to do in the moment. And then other things evolved and sometimes I had made paintings that didn't feel right and then I would just not even show them. But, but sometimes a lot of the times, like it happened that I felt like it was me, my, my art. And, and, but you, you know how it is, it's up and down. Like sometimes things work, sometimes they don't. But I don't have like a specific moment where I can tell you then I, you know, I realized that what I was doing was the right thing.

I also think, Christie, that what that people like, artists always love the most what they're doing in the moment. You know? And then we think, oh, that what I was doing was silly or that was so bad and like, what was I doing? But I, I think that if we really remember how we felt, we could find spots in our artwork that we really enjoy in the moment.

So I think everything that we do is very important for our process, Actually. I think that's such a good point. Yeah, I, I actually at a certain point kind of looked back through all my work and kind of made a list of the things that had showed up at different points in my work. 'cause I think kind of what you're saying is that like, in some ways, as long as we really wanted to paint it, there are elements of our voice in kind of all of it. So we can just kind of like look at some of that. And that idea about painting self portraits is actually such a good one. I, I know I've done a lot of self portraits too, and it's like such a good yeah.

Vehicle for introspection, like self introspection and yeah. I, I wonder, and you mentioned growing up in the jungle, that's so amazing and I can totally see the connection between like that and your work. Like, especially not just the subject matter, but the feeling of the magic and the mystery that is kind of like under, you know, behind like a lot of the subject matter in your work. I'm wondering if there's any other like elements to your background that might have like kind of influenced your voice in any way that you can think of. Yes. I think, you know, it's, it's a, that's a good question. I've heard it from many artists, and I hear when people answer that, I really believe that our ideas and the things that we do, of course go related with our past and things that we've seen. But ideas are something so mysterious, right? They come to us and who knows from where really, like who knows? I can, I can make up a story right now of why I made the things I do, but the truth is that I don't really know because things just come from different sources.

I can tell you that because I didn't have like a very strong art education and I'm, I'm have never been very good at looking at other things. I'm always looking at the, I mean other artists, I mean like, or art, art history. I started doing that more in the academy, but most than anything mandatorily. So, you know,

I had to, and it's interesting, of course I get into it, but it distracts me. Like, it, it's not helpful for me. It's actually the opposite sometimes because I feel like, I don't know, it's like when you listen to so many opinions of everything, like your, let's say your family, everybody's telling you what to wear and then,

then you end up doing that, you know? So for me it feels like I need more like a quiet space to be able to come with my own ideas. And of course, of course it's really useful because I don't want to be copying anybody. So if I don't know that this person already did that, you know, I probably will end up making an idea that already exists.

But for me, at least when I'm thinking of things, it's, it hasn't been so helpful. And just recently now for my next body of work, I said, you know what? I'm going to think of my favorite pieces of art, of my life, life And now is the first time that I'm actually looking at some artists or not. So not only like,

not the whole like the artist, all their work, but a specific artwork. And I'm working with those ideas now. But yeah, from the, from the past, I think my work has a lot to do with my childhood because I grew up in, as I said, like in the rainforest and I've always loved nature. And also my mom,

she's a, she was, well, she still is a landscape designer, and I grew up with my grandmother having a garden. Like she make the flowers to sell my mother's mother. Then my mom took over this business and she made, I lived in a garden, like our house was in the business, which was like full of flowers and fruit trees and I will help my mom like planting or watering.

And I was more exposed to knowing what I don't know a bil is or like whatever type of flower they are or how, when, if they lose their leaves or not, or just being able to identify, right, these flowers that are so different from each other. And then on the other side, my dad is a ary, but he has a land in Ecuador where I grew up in the jungle there.

And he plant, he used to do plant cacao, papas, lemons, mandarins and other kinds of fruit trees as well. So I think, and I also have a lot of friends in sings from Chile because chile's such a, a, a, a, a long country that has so many different fruits that exports to other places. We have a lot of agronomists in the,

in in my family, the people that work with the fruits and, and the import and export. So maybe it has to do with that as well. I can totally see that. That's like fascinating. It's like almost being an interest in your family, like for a little while. That's very interesting. Yeah. Yeah. I think it could be that also,

but you know, who doesn't really love nature? Who doesn't love to look at at foods at that? The fruits, the fruits it's themselves are objects that we have been looking for genera like for many, many years. It's part of our evolution of like as humans. So it's something that brings it, it's something that we desire, right? As soon as we see it,

we want to eat it. It's better to grab an apple from a tree than from a store, you know? So I think it's just, I, I found the perfect subject for me to be happy looking at it and making it come out of the two D surface. Ooh, that's so true. And I was wondering, like, you, you work I think like quite a lot,

like, and you have for a long time, ever since I've known you, you're a hard worker and you like seem to be working probably for like eight hours every single day or something. Have you ever

had artist block? Like, or have you never really run into artist block? You know, I, I don't think I've ever been with an artist block because I just don't allow it to happen.

Yeah. Like, yeah. But for instance, my career, not my career, but my, my schedule, my art practice yeah. Has changed so much in the last two and a half years because now I am a mother and I have a little son, he's two and a half. So of course things change because you become, I don't know,

for me, my art was like my baby, my my identity, right? Who I am, what I love to do. And now you have someone that is like, in that level, you know, of love. It's weird to say because everyone says, oh, the mothers love the kids the most, it's the most important thing. But when you're an artist also,

it's, it's so, it's something that you just can't compare the right. There's two things that, that are completely different. And since I have him, of course I want to spend more time with him and the routine is different, but at the same time, I have less, I mean, I have less time to work, but I'm more like,

okay, I gotta just do, do this, you know, that I have to get to work and just not procrastinate in any way. And in, when I was in Dubai, I had a little bit of like, like, like what do I do? Like I don't have a plan. I didn't have a plan to do anything there and I couldn't paint nudity, right? Like I couldn't, I could paint bodies, but I couldn't paint any genitalia to say it in a nice way. And it was completely open and they could, they were like, you can do whatever you want, just not do that. But also I wanted to do something that came from me as completely from me not to please anybody. And,

and then I started doing something similar to what you do, which was painting like a very quick sketch, not sketch a painting, but from whatever idea I had in the moment, I started writing that I hate writing, but I started write just writing random things. Like, oh God, I'm writing now and I don't know what to write. Maybe I just,

you know, anything that's exactly the kind Of writing I do. That's exactly. And Then like, exactly that or like, may I should remember to do this later, do this later. Oh, I had one idea this, and then I will write that idea. And then little by little the writing was getting a little bit better, like actual ideas.

Then the writing became like sketches and like this part green, this part this. And then, you know, that helped me a lot to I do, you know, the, the book the Artist Way? Yes. Have you read it's Morning pages? That's exactly like what I was doing. Exactly. So that's Amazing. Exactly, yeah. The morning pages.

And in the meantime I was doing little paintings of whatever came to my head. Yes. And, and I used those for my exhibition to show like my thought process. And from them, a lot of bigger paintings came a, a like amazing. Many of my big paintings came from those sketches that were literally maybe like an hour painting. Some of them,

all the ones were 20 minutes. Oh, totally. Oh, that's so interesting. Yeah, because that's exactly what I did. Like I was doing, I call it like intuitive painting where yeah, you just do the thing, like the first thing that comes into your brain, you just do it and yeah, it's spending 20 minutes, even less,

but an hour if it's working out and, and then, yeah, exactly. Oh, well that's like, so interesting. Wow. So, and you've never had artist block, but it's really interesting about how your practice has obviously changed since you become a mother, but, so you're just working consistently, but sort of more focused. And that's how I work too.

Like what is your actual like studio practice like these days? Because I don't think we need to work for eight hours a day, like at all. No, No. I, I promise you Christie, I always say, I always say, I'm not gonna work that much anymore. I'm gonna do less. And I just, I'm, I like, I never did it, never until I have, I had my son, which is like, it pushed me to not do it. And I have to be honest, like before I met James, my husband James Frasco, that is an artist as well, I will work so much. Like I'll keep working until late to go to bed like at 2:00 AM 3:00 AM and then wake up early.

Like I'm that kind of person. And then when I started dating him, he was like, what are just, let's go to bed. I'm like, don't you do that? Like, don't you want to keep painting? Like, for me it was so strange that he wouldn't want to keep painting. And I started getting more in a better routine, just working specific hours. But now with my son, my routine is I work until around 2:00 PM like from, let's say from nine to 2:00 PM Nice. And then I, and then I'll go home to be with my son and some days, and we will trade with James. So we had all morning when, because he goes to daycare and then in the afternoons we either take the day, the afternoon off or once they working a little longer if it's necessary. Because also we, we were teaching, so, you know, sometime we had to teach and, and something, one will stay one day and the other one will be with our son, and then we'll go, go home not so late, like let's say at five the latest.

So that's, yeah, I need, right now, I'm happy to have like at least four hours, four straight hours to work. And sometimes if I get six, it's plenty. But like in the lately I haven't been working more than six hours since I have my son. Just when I'm in the deadline, when I was having my deadline close to the show,

I will be working a little bit extra. But in general it's from that time, like some days, four hours, some days, six hours. Me Too. What what advice would you have for anyone who's trying to find their voice, struggling to find their voice? Yeah, I, I really think that, that we have to just try many different things.

And, and you know, what helps me a lot is to put kind of a, not rules, but some limits. So for instance, I think that it helps a lot to write down, okay, what kind do I want to paint realist is, is my go go, my work going to be realistic or figurative or like what kind of work I'm gonna do. So it's like a kind of like, I don't know how to call it. I, I forgot the word, but anyways, like yeah, like a list of your ideas, of your rules that you want to keep for, for yourself. And then, and and, and then you, you know, you say like, I want, it has to be realistic.

I don't want to paint people, let's say I don't want to paint people, I want to, I want, I like, I don't like to use this colors, this colors this colors, colors that you use are very important to make your work look cohesive or make like it is your work. You know, I think that's something that, that artists should keep in mind because unless you love all the colors,

great do it. But if there is something, let's say you don't like to use black, I, I hate ultramar in blue, or you just start taking those out. And I want, I love just painting small, like being a brodsky that just does her tiny things. So for some people it's more comfortable to do small or big, and then when you start narrowing down your ideas,

then for sure whatever you do inside of that is going to be comfortable for you and the things that you really love. And I think that's the most important thing for you to go to that path. And also another thing that helped me a lot when I was in, in the New York Academy of Art was one teacher, Wade Truman, when I, I was painting before my,

these paper girls that I loved, like crumbling papers and making my boxes and putting the lights. And I love painting that from life and, and understanding the distance, all these things. But then

he kept saying to me, this doesn't feel like it's about you, it's not about you. For me, I was happy doing that and I felt like it was good.

I was investigating something inside of the things that interest me, but, but maybe what he wanted to say that I really, I I, for me was very helpful. It was that maybe my personality, my history, the things that are about me, were not showing through that. It's like if you are, I don't know, investigating something about something that you're interested, but it doesn't have anything, any relationship with you. So maybe that link between that interest and myself was missing there. So I think maybe we need to be a little bit more honest about who we are, the issues that we have, the love that, that we have, our desires, our dreams, and you know, but I think what and what we want to look at all those hours that we're making the work. And I think if artists try to do that, they have a more better chance to get to something that they really like. But I don't think there is a specific advice to a rule to follow to get there. If not, I'll be, you know, my art will be so much better. Oh, your art is so good. And actually that's great tips.

I think you're exactly right. Like that there's almost some logical piece of the, like in, in the process where we can kind of use our reasoning skills to kind of figure out like, okay, these are the colors I like, this is the style I like, these are the subject matters, this is the background. You know, just, I just think that that's like,

I did that too and I think it was like super helpful to just, and then you just go down that path, like, like you were saying, you work in series, you just take it deeper. You just go all the way in and see how that like Yeah. Kind of evolves and like kind get to it. Yeah, yeah, Yeah.

I also think there's one advice that I, I heard other artists giving as well is that when you are, like with an, with a blog, you don't know what to do, maybe finding one idea and maybe repeating it over and over in different ways just to see different angles. And then you can find something in there. But maybe when you like start doing this and then, oh no, I have another idea, I'm gonna do this other one. And then everything looks so separated. Like maybe if you just keep working in one thing over and over and finish. Like for, for me, for instance, I, one of the things that, that I like about my process is that I do something Christie, and I always finish it like I never do.

I'm like, oh, this is not looking good. I'm gonna stop. I'm gonna start a new never. I always start a series and I finish, even if it's a shorter series and I do less and because I don't feel it anymore, but I make sure to finish and my paintings and I finish them. And when I, when I say I finish, it's like I make them until I like them and I feel like they're not embarrassing, let's say. So I keep doing that and, and for me, it has worked. I mean, I think that even if some other people don't like it, I, I feel like at least it feels good that I did it and I didn't quit, you know, didn't quit in the way That's true. Maybe it's a waste of time for other people. They, maybe they're smarter and they're like, oh, I'm not gonna keep wasting my time on this. But for me, it, it helps me to feel better and to just keep going in the path where you're feel uncomfortable and it's not working. But art is like that you cannot,

you don't have to be feeling comfortable all the time. Like you can put a little bit of effort and fight for the thing that you, the beginning thought it would be, and then it's not looking right, you know, but you can get there. I think it's, it's a good, Oh, that's like such a good point. Like, like first of all,

this idea of kind of going deeper, like not just like choosing all these different paths, but to actually explore like one path fully and then yeah, like finishing paintings. I think that that's like helped me too because now I have faith that I can figure it out. Like some idea will come from

somewhere, like you say, who knows where these ideas come from and it'll resolve the painting and eventually given time.

Like I'll figure it out. But yeah, I think I was actually like really inspired by seeing your process. You don't know this, but like a few years ago, or maybe it was even like four or five years ago, I forget when it was. And I was like kind of feeling like blocked and, but just seeing how hard you were working and I think that piece about how you went all in and like brought it to a finish, brought a whole entire series to a finish and how, you know, each series seems to kind of like deepen from the last one. And, and I, yeah, I think that's when I was like, you know, I really need to just like work really hard, like kind of make a series of paintings that feel cohesive, that are my best shot at my voice,

you know, and then just keep going that way. And it was like, yeah, I think it was really inspiring to see how hard you work. So Beautiful. Oh, thank you. Thank you. Yeah, I think it's important to have like different, different series. Definitely. For me, even like, I remember a few years ago in 2020 for Covid there was the,

are are you familiar with Spring Break? You Yeah, the spring hard show, right? Yep. They're fair. And, and I did a whole series of paintings that were dark, like absolute, my, my paintings are very well known because of the fruits and the colors and everything so bright. And I did all these theories of dark paintings of jungles and people kind of hidden and very mysterious, just lit by the moon. And I did a whole installation and people will come and they love it, but they were like, oh, it's you. Like, oh my God. And they, because they will see all their pieces outside in the light that were like in the daytime, like brighter colors and more like my last bodies of work. And,

and I had a really good feeling about being like, oh, it's you. Because I was like, yes, I did this also. You know, like I can do different things on installation and, and change your palette is not, nothing bad is gonna happen. And thanks to that, actually those two of those pieces that I made in the night were the ones that sheha lafa from Dubai purchased in my solo show at Anna Serena Gallery.

And then I got that connection. So maybe those, all those pieces were not like, they didn't pick up so much with other people maybe, but, or in Instagram for instance, that some things don't do well on Instagram and that's it. They, you have to see them in person. It's okay, but something can happen. And if it's not like a big thing like happened for me,

it can be just, you got those ideas out and you did it. I always say it's better to regret the things you did that, the things that you never have done. So just do it. And you know, I think it's as, it's definitely something will come out of it. Yeah. And I think that as long as we're doing work that's from our voice,

like from our authentic like interest, there's almo. Like I don't paint so that it fits into the any market, but there's almost always a market for like, something that is truly coming out of ourselves and, and we don't paint from that place. But there's, there's always like interest. Oh, it's been amazing to talk to you. Thank you so much for joining us.

So where can people find out more about your work? Yes, people can find me on Instagram is Alonza Guevara, altogether A L O N S A and then G U E V A R A you can have there the show notes. And also my website is the same aa ra.com. Yeah. And I'm, we'll be happy to connect with any artist.

I, I love meeting new people on Instagram as well. Aw. And I'll definitely include links to those in the description. Well it's been so good talking to you and I just love all of your thoughts

around this and your work is so beautiful. So thank you so much Alonda. Aw, thank you Christie. I really love, like because you were at the Academy when I arrived, I always looked at your work also. I thought it was incredible. I still remember the one piece that was hanging at the academy that we all could see at every time. And I remember the last time I saw you making an amazing painting, life painting in one of the New York Academy events. And I was like, oh my God, I don't know how you don't get nervous doing that. And you're so like, oh, precise. Really amazing. Inspiring. Yeah. Aw, Thank you. Well thank you so much. And I can't, Very excited. Oh, thank you Kristy. Thank you for inviting me. Oh my pleasure. And talk to you soon. Bye. Bye-Bye. I hope you've enjoyed this episode of Down To Art.

Thank you so much for being with us.