

COLA20 Salon Conversation #6

Hosted By: Miyoshi Barosh and Jeff Colson

With Nancy Buchanan, Miles Coolidge, Joe Davidson, David DiMichele, Hae Kyung Lee, Brian Moss, Danial Nord, Ave Pildas, Lara Jo Regan, Fran Siegel, Oguri, Roxanne Steinberg and Doug Wickert

00:00:05

JOE SMOKE: Before we turn to dessert, I wanted to welcome you to this COLA salon. Thank you all for coming, both fellows and spouses. The purpose of the evening will certainly talk about how artists live with other artists. It's a topic that's particularly interesting to us since there are several instances where husbands and wives have both gotten COLA Fellowships, and we know a lot of artists who lived as a couple with other artists, and so we thought it would be really interesting to have a conversation about the benefits and challenges of being in a relationship with another creative individual.

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JOE SMOKE: Obviously, if you have nothing to say, you're welcome to be silent, but it is an opportunity for you to be candid about what you think are really some of the advantages of being in a relationship with another creative person, as well as some of the social disadvantages that may be economics, or maybe in terms of, like, we all worry about individuals having health care now in the gay economy, and so, things like this have drawn our attention to the fact that artists have been on the frontiers of trying to figure out some of these ways of living in the past.

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JOE SMOKE: And speaking of ways of living, we're at a really beautiful house, and I wanted to introduce our host who's gonna tell us about a little about the history of this

home because it is a historic home built by a major Pasadena architect, and so I thought it would be interesting for Jeff to tell the story of who built this home, a little bit about it style, and then how it came to Jeff and Miyoshi

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JEFF COLSON: So, this house was built in 1913. The architect was Myron Hunt, and along with the Greene, Greene brothers, he's kind of known as an institutional architect. He kinda designed and built the SOUNDS LIKE: Custing Library and the Rose Bowl and other buildings, and this house is built in 1913. It's kind of arts and crafts, but it also kinda has this rambling open, almost proto-ranch style quality about it. So.

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JOE SMOKE: So, while you're eating, I put these cards in front of you, and I thought it would stimulate some conversation about the general benefits, the health benefits, the intellectual benefits of being an artist-artist couple, the economic benefits and challenges of being artist-artist couple, and I just wanted to invite people to make comments now, or if you prefer not to speak, as I said, you can just pass the microphone to the next person. You can write a comment on the piece of paper. You're also welcome to just listen for everyone first and then make a comment afterwards.

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JOE SMOKE: There's no real formal way that these salon conversations have happened in the gallery. They run very organically so people tend to do it as a dinner conversation, so hence, my idea to do this one as a true dinner because it's a topic that involves personal relationships and things that you may want to not speak about, but if you do have comments, I imagine that some of the readers of our catalogue would be artists in the future, and that they will gain from your wisdom, not just about being a creative person but about living with another creative person and how that either helps you or sometimes

creates obstacles for you as an individual. So, would someone like to volunteer to take the microphone first?

OFF CAMERA

00:03:51

MILES COOLIDGE: Hello, camera. I'm Miles, Miles Coolidge, COLA fellow. It's disputed, '99, 2000. But on the topic of the challenges and benefits of artist to artists co-habitation, well, first of all, I have to make my apologies for Amy because she has to leave because there was somebody who she has to meet at our home because we have also this complicated relationship with our home. We have to rent it sometimes when we're gone for more than a few weeks, and so we have a tenant who's coming by, a potential tenant, and so she's going to go and meet her. I'm giving her an out here.

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MILLES COOLIDGE: So, of course, you need to be understanding about what your partner needs to do at a given time and give her/him the space in which to do it, and that includes keeping in mind a certain sort of reciprocity, you know. I guess that's a tired word when couples are concerned but it's in constant use for a good reason, and it goes down to, of course, the question of getting work done, you know. Everyone needs a turn to do their work, whatever that work maybe. So how does that negotiation happen? Well, I think everybody probably has their own methods and techniques.

OFF CAMERA

00:05:55

FRAN SIEGEL: So, do I have to introduce myself? Fran Siegel. So we have something, Danial Nord who is my partner across the way, and we have a technique that we use

which is called residency rules, and it often breaks down, but the idea is that if we see each other in the morning and its residency rule, it means that we don't speak and we actually go into our studios and close the door and there's no conversation until later or lunch time. It sounds very strict. No, no, but it actually works really well because you don't want, like, you're in your own space and you don't wanna be bogged down with somebody else's ideas or whatever.

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FRAN SIEGEL: Well, because both of us have done residencies and the idea of like, you know, when you're at a residency and you get to a breakfast table and, you know, somebody's sitting there going on and on about their work and you wanna like kill yourself, you know. Yeah, the idea is that, you know, you sit at a silent table or something so we decided—I mean actually we used to have studios that were further apart, like at opposite ends of a floor, and now they're side by side, so we sort of realized that we had to do something different in order for that to work so, yeah. Do you want to add to that?

OFF CAMERA

00:07:39

DANIAL NORD: Well yeah, there's a lot of interesting advantages to being an artist couple but one that we were talking about is this idea of the more challenging things get both within your life as an artist and politically in our complex culture right now, the more value—I mean we've been having these, like, dinners every night and, you know, I like to cook. We sit down and we have a really nice dinner, turn down the lights, light some candles, and we always end up talking about art-related topics but the great thing is that it's kind of like the safety zone.

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DANIAL NORD: Like as a couple, we have this safe place to talk about the things that you might not be able to say in a public way or discuss the challenges, and sort of, you know, pull the heartstrings of what it's like to be a 50-something-year-old artist, and I really treasure that. In a way, we were talking about being like—you know, it's like the egg yolk. You know, we have this little, tiny, golden thing that's like our place that we can share, and then there's the egg white, and then there's the shell, like the house or the studio, and then there's this big, scary outside world where all the stuff happens.

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DANIAL NORD: And we love embracing that, but it's really great to have this place and this comfort on with somebody who's distinctly separate. Like Fran said, we have separate studios with separate entrances and all that, but at the same time, who's intimately connected and whose process over decades, you know, you understand and they understand as well, so there's certain things that don't have to be said or explained, and that's just amazing, you know.

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ABE: So my name is Abe Pildas. My relationship with Phyllis, who is a little bit camera shy, which is strange because I'm a photographer. But the relationship that we have as far our working studio is much messier than what I've just heard. So, I think we don't have any rules, and it generally works like "Not now." So, we can, we can say that, you know. Like if one of us is busy and we're deep in thought or we're doing something and it is inconvenient for the other person then it's just "Not now."

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ABE: Otherwise, you know, like our studios, which are side by side. They spill over into each other. Sometimes we have to say “Look, you gotta get your shit out of the way,” you know, ‘cause I need to do some work but it isn’t as ordered as what I’ve just heard.

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NANCY BUCHANAN: Okay, I’m Nancy Buchanan and I’m married to Doug Wickert, and I think we’re opposite in the way that we work, and I think that works out well for us. He gets up at 5:30, and he sits down and he makes art, and when he gets home from a job he sits down, he makes art. I am rather chaotic, and I have to kinda wander around and do things at weird times, and appreciate the fact that I’m tolerated for that, but I admire also his discipline, so somehow we’ve, over the years, made room for one another in different styles.

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DOUG WICKERT: Okay, I’m Doug. I’m married to Nancy, 30 years. What you call occupancy or residency rules, corporate planners call it the “Golden Hour.” The idea being that you get the first hour with no interference, and you do the things you have to do, and you can also take those seeds from yesterday and start developing them, and then you have to deal with all the clown hats, so it’s a very good strategy. My description of our lifestyle would be “Marry with both eyes open, live with one eye closed.” So were very involved in selecting each other, and getting to know about each other and each other’s work.

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DOUG WICKERT: Since then, we give each other space and I think that’s important. I train to be a master printer and a good printer leaves no impression on the artist work. You

facilitate that other person. So I give Nancy the room to make the work she want to do, and she's sleeping so I can do whatever I want.

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OGURI: Hi, my name is Oguri, I'm a dancer choreographer and here's my partner so we dance together. She's also a dancer choreographer so we're running like a company training class together, so it's a similar kind of subject partner. We raised up two boys now. They are like 24 or 19. One is a graduate of college and working now and the other is in college. So we kind of get free from the... for the.... children.

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OGURI: I had similar, like, work habit. My wife has a full-time job, with... so I'm doing more like a freelance, like a domestic technique stuff, yeah. I mean, long time I was making like lunch and take cooking and stuff, taking care of, so I had a time in the early morning, is like my golden time to make creation. I'm dancer/choreographer but I need a lot of, like, writing or so to making inspiration stuff, so that's all I did in the morning time.

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OGURI: And I keep it same like a habit. I still get in a party and doing these things and relationship, we're a very defined type too, like a music band, rock band; we're not playing the same instrument, I'm taking that part and she's taking another part. So we're taking a good balance in that way. But I'm very inspired that you not talking in the morning time until lunch time or something.

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OGURI: So it's getting too close working, so it's nice to make, yeah, and both working the separate as a solo artist as well but getting, it's very... I'm inspired. Can you talk?

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ROXANNE STEINBERG: Oh gosh, too many things to say. I'm Roxanne Steinberg. So Oguri and I dance in a similar way, and that's a real treat for me because sometimes when I'm struggling with something I can rely on him to help me with my choreographic and dance problems. I do work full time, and so thank goodness he's an excellent cook, so I come home and there's dinner, and sometimes I have to cook for work, and he's a tremendous resource for knife techniques and recipes and everything, so we help each other in a lot of ways.

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ROXANNE STEINBERG: We have a similar dance background. We both arrived at the kind of dance we do from different directions, and we, in a lot of ways, are able to maintain our own vision and yet work together really intimately. Because he's got that golden hour, my golden hour doesn't happen because by the time I get up there's a lot of things that we need to work together on. I think also because I work full time, I work for tremendous artists, Lauren Bohn, and when I do have a project and I need that time I'm giving that time because I have two artists around me that understand, and one is Oguri and one is Lauren.

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ROXANNE STEINBERG: And so okay, I have this project and I say "Okay, go do it" because they know that a lot of times I'm serving a lot of other people, yeah. I'm sure there's gonna be more with you.

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FRAN SIEGEL: This is like the newlywed game or something.

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ROXANNE STEINBERG: That's really funny. Yeah, I mean once you hold the microphone and you're—

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OGURI: So dance, I mean—so you are mostly like a painter and photographer, sculptor. You're working, like, alone, mostly.

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JOE DAVIDSON: So my name is Joe Davidson and I—but I was gonna say really quickly about the artist and artist thing, my wife is actually not an artist. She has a Masters in art history so she's very well acquainted with art and she loves looking at it. It's a very big part of her life but she runs her own business now, and so that part of it—I mean it's very interesting though she is a business person she always has to think about bottom lines and things like that. There's still a lot of creativity that is part of, like, how do we keep growing? How do we keep things happening?

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JOE DAVIDSON: So she understands, like, creative process season. She really is a really wonderful resource to bounce ideas off of, and she understands, which is great she understands this. This idea of, you know, just creative process, and believes in it, and understands the power of art by whatever form it is, whether it be dance or sculpture or whether it's music or something like that so it's really wonderful to have that kind of support system.

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JOE DAVIDSON: You know, it's really interesting that you just brought up the fact that you're a dancer, and so you always work typically with other people like I always have this

strange—you know, I have this really, like, love-hate relationship with my studio 'cause it's at my house, and there is something that's so amazing, and also I should say we have two kids that are 13 and 11 so we're in the midst of, sort of like, pre-teenager. You know, there's a lot of energy going on, and there's a lot of, kind of, things that—

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JOE DAVIDSON: You know, our schedules sort of write themselves. We don't really have a lot of say almost on our schedules so we sort of have to work with it and have to just, you know, just work with the kind of time that we have, but one of the great advantages is having a studio that's just right in the backyard, that I can just "Okay, now it's time, go," and trying to get into that discipline mode of, like, the rest of the world needs to go away now and the rest of the world will go away now, and just trying to create the discipline to keep a sustained practice, right?

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JOE DAVIDSON: And then to do that also by your self is sometimes very challenging. Sometime I really I had, like, either like a partner that I was making work with. Like, I was just thinking the other day of other artists that like to partner just to play around, you know. Just to come up with ideas together and do a few projects together, 'cause there's something that I vitally miss about having a studio around other people, but also just sort of bouncing ideas, you know.

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JOE DAVIDSON: And sometimes that can be a big challenge, but you know, it's still great to have this situation that I have but, you know, there are a lot of kind of strange parts of it, and that's a solitary—sometimes, like, doing art is a real solitary existence, and then I become more solitary as a result which I sometimes always have to fight to work around and to bust out of, so yeah, that's what I have to say.

00:21:30

FRAN SIEGEL: I'm still Fran Siegel. I wanted to say just that—I think when you are a couple there's, like, your priorities can be kinda similar like in terms of what your needs might be in terms of, like, we spend whatever money we have on travel, and it's something that we both agree on, I think, and the other thing is, you know, maybe about ethics that, you know, we can always run things by each other in terms of ethical issues or, you know, thinking if something didn't sit right, you know, what do you think about that, and that's, I think, really important, you know, in this art world, like navigating this art world right now.

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FRAN SIEGEL: The other thing that we do is edit each other's statements often, and I consider myself a really poor writer but I'm a pretty good editor or a very good critique, but it really helps a lot to have somebody read something that you've written and have it be either really off-base or not, and then for me a lot of physical help, like Dan has very long arms, and he's a very tall person, and I'm often asking him to reach things.

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FRAN SIEGEL: You know I make really huge work that he's often up on the ladder reaching for it so it's incredibly helpful. The other I wanted to say is I just remembered about the performance that you guys did at the Getty with the threads, and that was just so beautiful, and now it's nice to be able to tell you that. No, it was like mesmerizing, that piece. It cascaded up and down.

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ROXANNE STEINBERG: That was a collaboration with Hirokazu Kosaka, the piece that we did at the Getty with the strings, and he was also a COLA fellow. And it's interesting

because we've worked with him for, for many years and he'd talk me and he say "I think I wanna do something with Oguri," so yeah, we're really fortunate to have that.

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DAVID DIMICHELE: David DiMichele. So I think, you know, there is advantages and disadvantages, I mean I, you know, previously been in relationships with women who were artists and not artists, and I think, you know, there is certainly advantages both ways, but I think the thing that I really like about it is being with someone who shares what my passions are. You know if there something I'm going out and seeing she's always interested in hearing about, and you know, we go to see shows together, and talk about them.

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DAVID DIMICHELE: And it's just, you know, having the interest and having the background in it to have that interest, and being able to talk to someone about what I'm working on and what I'm seeing, and you know, all that aspect, and I think in our case, with Laura and I, she's also very helpful helping me in the studio because she always has a very strong opinion about whatever I'm doing, either, like, you know, negative or positive, it's always a strong opinion. And so, yeah, it's really good to have someone who's interested and who has something to say about it.

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DAVID DIMICHELE: So I think it's—you know, it's that aspect, and I think in the other parts I can't imagine being with another person who didn't share my socio-political kinds of views as well so, you know, that's certainly a part of it too.

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LARA JO REGAN: It's great to share, you know, a primary passion and be with another artist. However, you also have to always—we have a 13-year-old daughter who just turned 13 in the house so one of the challenges of being an artist, you know, both being artists is not having our lives just carried away by or blessed to the point where we're not thinking about just practical things. One of the things is when you go to shows and you think it really sucked, and everyone's just sort of like, you know, at the openings just being polite and fake.

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LARA JO REGAN: It's so fun on the way back in the car when you're really telling each other what you really thought. I mean, you know, and in the same vein it's nice to be with someone who sort of like doesn't let your delusions about your work or the quality of your work get out of control. He'll just tell you the absolute truth, but we're kind of interesting because I was an anthropology major in college and sort of an art minor and he was in anthropology minor and an major, and he's art writer and artist, and I'm a photographic artist, a documentary fine art photographer but I also—

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LARA JO REGAN: In Artillery I have photo column called "Sights Unseen" so we're both sort of journalist and artist so we share a lot of hybrid interest in many different facets, but when you have a child and a house, I think the challenge is you can't just, you know just completely disappear into your—in any kind of major art project requires obsessive focus. Let's face it, it's just obsessive, and when you have a child in the house that obsessive focus is continually being interrupted.

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LARA JO REGAN: Yeah, you really need two people so each person can afford enough time to get into that obsessive focus space. We take turns, you know, taking care of the day to day practical things that the other person can go into their obsessively focused space, but I just can't imagine, it's so wonderful being with someone who shares your deepest bliss about all of sorts of things, politics, art. I was engaged to a lawyer many years ago in my 20s and I never ended up being married because it just got so lonely because I just can't imagine being, you know—

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LARA JO REGAN: It wouldn't have to be an artist that did the same thing that I did but I just can't image, you know. It's such a weird world and it's just so nice to be with someone that can talk about these weird, esoteric things that, you know, most people just, you know, just have very little interest or shallow interest.

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DAVID DIMICHELE: Right, right, it's hard to image being with someone, you know, entirely different field that didn't have a major interest in that, yeah.

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LARA JO REGAN: Right, and keeping each other on track because when you do have a child in the house you can get caught up in the day to day things and sort of loose your thread about, you know, the big picture and the more challenging things you find artistically so easy to lapse away from that so we keep each other on track.

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MIYOSHI BAROSH: Yeah, so I dated a lot of non-artists too and it was always about I don't like playing the traditional women's role at home at all, but we both are very social with

our work so we don't need the residency rules. We're always interrupting each other so that's nice that we have the same kind of social rules, you know, and then I get a welder and a wood worker.

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MIYOSHI BAROSH: I think if we divorced it's gonna cause me so much, but yeah, the lifestyle things too we don't have to fight when we travel, we all want to go museums and same kind of cultural—

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BRIAN MOSS: I'll take over Jeff. I mean it's funny when Fran mentioned reading each other's statements or reading each other's writing or whatnot. I have a particularly interesting situation because my partner is also an art writer as well as an artist and she's been doing a lot of writing recently. That's Jodie Allen over there hiding from the camera for good reasons, and I'm Brian Moss. But yeah, like, we read each other's work all the time, and you know, I saw Miles, your face kinda went like "Oh my god" while reading each other's artist's statements.

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BRIAN MOSS: But yeah, it's like who else is gonna do that for you, and it's nice but sometimes, yeah, it's difficult because I notice we have really different writing style. I kind of expound and make long run-on sentences, and she's very kind of shortened, declarative, and then I notice sometimes when I'm rewriting something that she's written and it becomes too much like me that's a problem, and so she's gotta kinda take that back and fix that somehow. In the same way on mine sometimes it's just like "Oh, worded that? Oh right, I didn't write that, she wrote that."

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BRIAN MOSS: But it is interesting, the whole question of how do you go back and forth with each other in terms of support and criticism, right? Like, how do you get what you need, you know, once you leave school, which I left a long time ago, you don't have like a readymade kind of group of people that kind of bounce off ideas or look at your work and say "Yeah, you know, that could be better if you did this" or "Oh yeah, that's great." That is an interesting thing that I'm kind of worried with everybody else. How do you kind of deal with that sort of back and forth, about getting into each other's work, especially when you make really different work.

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MILES COOLIDGE: Well, there's no formula here. I mean clearly every pair of artists or artists with non-artists have a different way of managing. I have to say, I mean Amy and I, we never talk about artwork with each other. That doesn't happen, but we never left school, Brian, we're both art educators as well as artists, and it's on the questions of art education that we're constantly talking. You know, how is your day with your students? I mean every day because you're affected deeply into the night if you had a bad day you're your students.

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MILES COOLIDGE: And that actually means a lot more to our daily sense of well-being than our existence as artists, so that's our shared territory, I'll put it that way because it's just how did the day go but philosophically how do you approach a certain situation, you know, how do you deal with a student who is doing work that he doesn't think is racist but everyone else would, you know. I mean, so there's lots of fascinating challenges that arise that are much—

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MILES COOLIDGE: Whose solutions are better arrived at through dialogue, you know, with another, the partner with teacher, and that's—you know, in our ecology that's what we have the most of rapport I'll put it that way.

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ROXANNE STEINBERG: So we have about writing, it's a gift and a challenge to both of our works. Oguri is a very poetic thinker, and we struggle all the time with language. He speaks to me in Japanese and I only understand about half of it, so when it comes to writing something, often articulating the ideas for, whether it's a grand proposal or some kind of statement, it takes that time translating from Japanese and putting it into English that we both can agree with, and somehow he's able to understand the nuances of the language and it comes out in this different kind of language that I wouldn't write if I wasn't translating from his thoughts.

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ROXANNE STEINBERG: And it gives me a deeper access to his work and the work that we do, and it always is like this magical jewel that we're able to kind of construct together so I think it's been extremely helpful for us, for both our works.

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ABE: Phyllis and I, we both talk for a long time, and our conversations about teaching are certainly long winded, deep, and many of our friends also talk. When we both stopped teaching then our conversations changed. We weren't as interested and they became much more personal so we weren't involved with whether our student had answered the problem correctly or was way off track, and it really freed us up to have a different dialogue.

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ABE: So while it was important to us to teach and have dialogues about our students it also became very important to not have to have that anymore, so it was pleasant minus on being teachers and there was certainly a freedom that we didn't have before that we now have. So, the other thing is that our work is very different. Phyllis is a sculptor and uses, in her work, a lot of chaos occurring to create things, whereas myself who is trained as a designer and work as a photographer like to have a very clean space with nothing in it and then something evolves.

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ABE: I also have the luxury of being able to work outside of the studio because I take a lot of photographs on the street, and try and interact with people often who I don't know at all in my work, so it's a very different thing, that kind of work that she's doing.

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DANIAL NORD: I just wanna say that this makes me wanna cry because it's so, like you know, we were talking about—I think being an artist in my mind, at least, it's kind of lonely. There's this lonely process, and then when you're an artist couple, you know, it's like two lonely people on a life raft so you're together and you're trying to take care of each other and watch out for each other and, you know, pull the occasional fish in to eat and stuff like that, but to know that there are all these people floating around on their life rafts and tonight we're bumping into each other is just kind of beautiful and I really love hearing all these different stories, and I'm thinking about things we can tune or retune based on other people's experiences.

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DANIAL NORD: Yeah, that residency rule has gotta go, baby. But I just think it's just lovely that you're all here and we get to talk about this.

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MIYOSHI BAROSH: Well, I had a less positive thing to say too. They say that two people on the life raft also like Voltaire said “Two weak bushes in the storm” because we both have a lot of anxiety about our future, and that was one of the question Joe put out there, and we both would wake up in the middle of the night and have gas, you know. The Tums are out. So, but you know, you have a partner, at least another bush.

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MIYOSHI BAROSH: Oh it’s, the phrase is “stable instability.” That’s how—and we’re trying to control that anxiety ‘cause we know that’s not gonna help the career. You know, you have to have the face on for the openings.

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JEFF COLSON: You also have to keep your spirits up if you want to be motivated.

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MIYOSHI BAROSH: Our work isn’t about our angst and anxiety. Neither of us go there with our work.

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LARA JO REGAN: Another really neat thing I’ve noticed too when you’re both artists but you work in different disciplines is how much there is in common. You know, there is the language of whatever your discipline is, painting, drawing, and then there’s the paralanguage and then there’s so much paralanguage in common between even something like abstract expressionism and documentary photography, and we have these really philosophical discussions about both and I really love how you see, you come upon these.

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LARA JO REGAN: You realize the deeper impulses of what you do are so common which, you know, I think can only be arrived up by living with an artist and talking about things day to day. I found that very fulfilling and very fascinating.

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NANCY BUCHANAN: Well, talking about the idea of a group and working within a group, lately because of the anniversary of the uprising I've been thinking of great deal about a very dear friend of mine, Michael Zensen, who I worked with for more than ten years who founded the coalition against police abuse, and I helped him with a lot of his work, and he helped me with some of mine and Doug has helped me with some video and video used to be one of those areas where you really do need other people, and it becomes a really interesting process of the way that you create things, especially if you're doing things that are somewhat documentary.

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NANCY BUCHANAN: And I don't do that anymore but sometimes I miss it because when we first got together that was one of the things we did, was Doug went out and helped me interview people about the CIA on the grounds of LACMA.

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DOUG WICKERT: Please remember, at this point, our first date, was 68 pounds. I had color Portapack, I had a three-tube camera, I had a boom mic, I had headphones, and I just sort of followed Nancy around like the little man in the foreign hotel who carries all your furniture, and it was good to do then, it's nicer now that it's lighter, but I think our point is that it's really nice to share work with someone you enjoy and respect, and it just adds an extra element beyond civil, physical, possibilities.

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DOUG WICKERT: The practical issues, a chance to work with someone else in the darkness makes it seem a little less of forbidding.

00:42:53

WOMAN: Uh oh, did we kill the conversation?

00:42:56

DOUG WICKERT: I would suggest let's eat dessert and then see if the sugar rush—

00:43:03

ROXANNE STEINBERG: Just to the issue of having an artist that you work with and working in a communal way, and of course, you know, our solo time's really important. He trains everyday on the roof by himself but we have each other to rely in us and outside I. We understand each other's language intimately. We teach together in half for so many years but we became aware of this conflict that people have of needing to work as a solo artist or needing to work in solitude and the loneliness.

00:43:44

ROXANNE STEINBERG: And because we've been lucky to travel with a bunch of artist families called SOUNDS LIKE: KORA, and they were painters and sculptors, and they're in the situation traveling with us, and all of a sudden be working together. We're able to kind of share that so it's really special to hear these kinds of relationships from everybody, and to be together, and such an unusual opportunity. We don't usually have this kind of opportunity to discuss things together so I really, really appreciate us all being here together today, yeah.

00:44:29

FRAN SIEGEL: No I was just gonna maybe bring up this political climate and how, you know, how rough it is and also how as artists we are finding our own ways to deal with this, and you know, somehow, sometimes, you know, knowing that you—I don't know, you know, I'm also thinking about COLA and the city of Los Angeles, and how LA in this time has really stood up, and how this California, how it stood up politically, so you know, I just feel really thankful of that, and I think of that as a like a larger family right now so that's what I wanted to say.

00:45:16

ROXANNE STEINBERG: I just like to echo that, I mean we do such obscure works sometimes and it's, you know, with the department of cultural affairs where they cheer like "Wow, we've heard the city's artists," it just feels tremendous, yeah that's true.

[END OF TRANSCRIPT]