

Monochromatic Minds - Live Artist Talk - Part One

Transcribed by <https://otter.ai>

Unknown Speaker 16:37

I'm Jennifer from the Jennifer Lauren gallery, and this is a series of live artist talks with artists from my monochromatic mind show, which was a pop up exhibition that I did in London. Earlier this year, featuring 61 artists from around the world who work in black and white. On the whole, and who are either self taught disabled or classed as outsider artists, and it's the largest ever exhibition of this kind. Can I just check that everyone can hear me, and write in the chat box. If you can't. Tonight, we're going to be speaking with three artist artists from the exhibition, and you'll get a chance to ask questions, but if I can ask you to pop any questions in the chat box, and I'll read them out for you to the artists. First, first up is Daniel Goncalves I hope I pronounce this correctly, from Portugal so if you'd like to unmute yourself.

Unknown Speaker 18:12

Yeah, it's, it's okay it's alright You did it, you did it well. Good.

Unknown Speaker 18:20

I have been practicing. I asked Daniel to send me how to pronounce his surname as a voice note so that I tried to get it correct,

Unknown Speaker 18:29

yes, it sounds weird for the ones I never heard Portuguese yes yeah, that's not that difficult anyway. So,

Unknown Speaker 18:40

so some of Daniels images will be coming up on your screen, whilst we're talking. So I thought I'd start by asking you, Daniel, when did you start creating art, and what was it originally like,

Unknown Speaker 18:52

um, I started quite at a young age, I would say. I think I've done my first experiment about around 1992, and was motivated by the fact that someone gave me a watercolor box. And I, I've decided to do something about it. And I started to make small drawings that I I don't have any. Now, I don't know what happened to them. I mean, I've been in, in and out of making drawings. Basically throughout my life, and I had a period of five years before 2016 that I've done nothing. and everything changed. From February 2016 onwards, that's when I, when I started this series of black and white drawings. And

Unknown Speaker 19:57

what were your watercolor drawings like

Unknown Speaker 20:01

they were more let's say fluid, a lot more color, let's say. Very, very irregular not as concrete and concise as these ones I would do now, Yeah, I don't, I

don't i mean i don't recall the motive, the motivation, we're talking about nearly 30 years ago so I can remember small bits, but not the whole thing in any, it was basically small things like a small formats. Very lousy paper, not very good quality paper actually I would paint, almost on anything that I could find. But, yeah. And that's pretty much it. I mean it was a lot more figurative, I would say,

I mean, by the end of the 90s. I've, I've throughout school and then the the secondary that I frequented. I remember that I've done some drawings with pen drawings, but ballpoint pen. Also black and white. And it was, was a bit more like texting, a lot more like wording, with little figures. But most of that disappeared I gave away. I've destroyed it on days that I felt really miserable. And that's about it.

Unknown Speaker 21:53

And what do you think changed in February 2016, then to make these kind of works that you're known for now.

Unknown Speaker 22:00

I came, I came out.

Unknown Speaker 22:03

I was always in and out, but I remember that I've done something in 2011. Then there was the birth of my first child in 2010, let's say, 2010, 2011 I did something. 2013 I got my second child, I was unemployed, I wasn't doing nothing. I mean, life wasn't going that well. I nearly had a breakdown. And I thought that I would need to go back to basics to things that I really like and enjoy to do, and that's when I, I bought a few sheets of paper. And I restarted, little by little, they were way more organic than these ones that people can actually see on the screen in these pictures. Yeah, but mostly black and white I have I had to keep it really low cost. That's it. I don't have an idea I don't do drawings ahead of time. I just go for it. I, I try to to divide the sheet of paper in four with a pencil, making the lines with force, let's say, to give it a bit of structure, but the rest is quite intuitive, it is I create as I go. Some of them are very good some of them not so good let's say. That's my personal opinion because I didn't plan anything I just go for it. And it's like you make a circle here and a circle there. And then you add a little something here a little something there and you go on and on and on until I finally feel happy let's say with a result that's when I stopped. That's it. I don't have any external philosophy that I follow or, or anything. I mean, I get kind of absorbed with this and let's say I don't like the word engrossed, but it's it's more or less like that. Usually overnight it's kind of a trance.

Unknown Speaker 24:23

So for several hours at a time your work on one piece of work.

Unknown Speaker 24:27

Yes.

Unknown Speaker 24:29

Usually, I try to. Now I try to do it every day as a daily practice. sometimes I work 12 hours in a row. Sometimes I just, yeah, it really depends last night I ended up finishing this morning at 5am.

my wife and everybody was asleep so that's when I feel more confident to go I put my music on. I just sit there and put the things on the table and go for it. Stop, look, and quite a few times to go for a smoke. But that's it. Basically, that's as long as I feel the energy and the things are flowing I'll keep on going. And sometimes you have an idea that you would like to transmit to the paper, and the very next session. When you restart it. It shows up a completely different thing.

Unknown Speaker 25:44

Do you ever come back to them Daniel and then think oh I hate what I've done there and then screw it up and not finish it

Unknown Speaker 25:50

sometimes this happens I mean there's a few. By this time in the past four years I've done nearly 500 drawings, all different shapes and sizes. And I might have lost a few that I've destroyed because I wasn't happy with the way things were going.

And I try not to look at them Afterwards, I just keep them in a case.

Unknown Speaker 26:24

And I try not to go over them any more because I'm always concerned that I might look to them and and think oh this is not right, and I meant it to be a bit more like that. A few years ago i did this more, not as much now but, but I use views to go back and watch and and say, Well, this, this is not exactly what I was expecting like you see a completely different thing you, you gain some distance when you keep them away. And because this is a thing of that particular moment when you go back and look at them you. Sometimes you just don't agree with everything that I see there, so that's about it.

Unknown Speaker 27:09

So someone's asked in the chat box, how do you get them so exact.

Unknown Speaker 27:15

I mean I use instruments I don't do it all freehand. I use ruler and compass. But, I mean, even in this drawing that you projecting now, there's a few organic elements. I mean, I recommend that you get them so precise, because it's long hours of practice. I don't get a lot of shaky lines. When I feel like that that I usually don't do it because I want them to look good regardless of whatever people think about it. I want them to look like, kind of, let's say your search of perfection. I don't know, something that I don't have in my normal life. Because I have all the rest of the time the kids and the school and, and this is my fantasy - it's a world by the side of the world that I live in.

Unknown Speaker 28:07

And so did you say that you work straight in pen you don't use a pencil or anything to begin with.

Unknown Speaker 28:13

I use a pencil to begin with in the bigger lines let's say the big verticals or horizontals. But then, let's say when I, when I start to have the feeling where it's going. I just use the pen. Mm hmm. I have to, let's say, the ruler doesn't allow me because the kind of pen that I used it's an art pen it's a quill. And, yes, it's a quill, you use cartridges, I think it's the right word. Yeah, you twist it, but it's like the quill, you don't dip it in ink, you just, it's a modern thing

Unknown Speaker 28:56

like a fountain pen

Unknown Speaker 28:58

I wouldn't call it that because I have to unscrew it and break it. I insert the cartridge, but the beak of the pen looks like it has the the shape of a knife kinda. Okay, yeah. And that doesn't allow me a lot of things if I don't flip the the ruler. How can I say, I have to put it in a way that doesn't contact straight with the paper, so I will, I'll just destroy everything, because the pen can't control the amount of ink that the pen releases.

Unknown Speaker 29:42

what happens if you make a mistake.

Unknown Speaker 29:45

I try to scrape it off with a knife. I bought some rubbers, I go experimental with materials that can allow me to erase, and sometimes I just draw on top of it, there's always little imperfections, little accidents that happened during the process. If I can turn it around then its included in the drawing. it's there probably people wouldn't know why I don't see anything on this one that I could point at it at. But I know of some drawings that I had to include that little thing in the drawing.

I try to draw any something on top of it, or I'll scrape it off with a knife and try to be very careful because, I mean, I wouldn't say very very careful because it's kind of a heavy paper. Yeah, but not in a way to damage it too much.

Unknown Speaker 30:53

someone asked what kind of paper is it that you use.

Unknown Speaker 30:57

I'm using at the moment, I'm using fabriano, it's 300 grams square meter. It has a little texture. You can buy it. Any shop that sells materials like this, I mean it's not even expensive, it's not that expensive anyway

Unknown Speaker 31:18

yeah we have that here as well.

Unknown Speaker 31:20

I buy it by the scroll now, it's easier. I can cut it to the size I want. And that ends up being even better in terms of price.

Unknown Speaker 31:34

Someone else has asked, they've said Kate has said your pieces are really beautiful and I can imagine that the process creates a meditative feeling as you draw them. Do you agree with that.

Unknown Speaker 31:47

Yeah, I do agree I actually I think I've said it's like, I mean, I have to be really concentrating. It's not the first time that happens that one of my kids shows up or my wife wakes up in the middle of the night and goes and checks how I'm doing, and she talks to me, and that split of a second, sometimes it's enough to put me off, as I turned my face to see what's going on. And it's easy to make a mistake. So, you have to be like really really into it. No disturbing, no nothing around you. So, that at least for me, my feeling about it, is that goes that way. I don't know, probably I'm touching on a subject that most artists, feel exactly the same they don't like to be disturbed when they're doing their thing, like there's some kind of a secrecy involved in it. Let's say I like when people look at them afterwards. Can I say this, I don't know, I don't have a problem with showing them.

Unknown Speaker

you call them all untitled too yes?

Unknown Speaker

I usually give them a number that's why I keep track of everything. And I can tell you that I, if you show me some of them from years ago I might go to the number. I might remind myself the number of the drawing. I don't remember all of them but some that have marked me more than others for some reason.

Unknown Speaker 33:35

someone else has asked, Do you feel like it's a compulsion to finish a piece of work.

Unknown Speaker 33:42

as you're going, as you're making it - the thing is evolving. Yeah, you look forward to seeing how it looks when it's done because I'm over the top of the table. I don't have an overall view of the drawing. And when it's finished, that's when I usually I have a hanger, a coat hanger with two clips that I put on the middle of it, and I usually hang it on the wall to look at it and see how it goes, and then I'll put it away. That's about it.

Unknown Speaker 34:17

So you just look at it for a short period of time and then put it away or leave it up for a few days?

Unknown Speaker 34:23

no I don't leave it up a few days I can't leave it to chance. My house is too small to move things like this around.

I can't do it. Because, and and also because I don't want to. I don't want to have all the things around me.

Otherwise, that might influence what I'm doing at that precise moment, I don't know.

Unknown Speaker 34:47

And so these pieces that we're showing now I think they're like 70 by 50 centimeters that's kind of your usual size no?

Unknown Speaker 34:55

these this one actually is 100 by 70cm

Yes, it's about 40 per 28 inches. Okay, more or less, I don't know, I know this because I deal with this format, a lot more now.

Unknown Speaker 35:23

And so you're represented by a gallery called gallery pol lemetais. When you start working with Pol?

Unknown Speaker 35:33

In 2016 I've made the first show of this work with a gallery here in Porto, that went for four months in a row. It was a good experience, but the guy's not exactly reliable, I think I'm allowed to say this. Yeah, it wasn't very, I mean he's a good guy and all, but in terms of lead say I don't like to say business. But yeah I don't like the way he works. I have to really trust the person and the year after in 2017 I was looking at the site of the Outsider art fair. And I've seen some pictures, and I saw Pol and I saw his stand and all that, and I said I'm going to send an email to this guy. And I did, and the rest is history. The next month, because he usually takes off a few days every year with his family, he decided to come to Porto and visit me And we've been working together since then. Meanwhile, I had this show with you, I had a some work with henry boxer. I also participate in some group shows with Stephen romano gallery in New York. The last one last year in October. And that's it, but mainly I work with Pol, I'm always in touch with him by end up today, as usual and on the phone debating certain ideas what we're going to the next and all that. It's been good. I really like the guy first because we are close in age, we have a sort of an understanding. And I mean I don't usually put my hands on fire for anybody but for him. I think I'll do that. Yeah.

Unknown Speaker 37:31

And as a closing statement, Daniel what is there anything else you'd like to tell people, as a closing statement before we move on to the next artist.

Unknown Speaker 37:42

I just want to say thank you for inviting me to to participate in this. I hope that people don't end up having more questions than before they started they connected in. And if they do, you can you are allowed to give away my email I chat to everybody. People can look for me on social media today like I, I always love to talk to everybody.

Unknown Speaker 38:09
you're daniel draughtsman on Instagram

Unknown Speaker 38:11
Yes, on Instagram yeah I've been using more and more Instagram. I'm not big on politics and I think that most of the other platforms I used to think that, that I don't identify with, so I just stay away and prefer something simple like Instagram. you just post a picture and that's about it. Yeah, there's not a lot of interaction with the rest of the people but I usually talk with people using the messenger there. And it's pretty good. Like I do with you sometimes it's the fastest way

Unknown Speaker 38:50
Well, I'm going to pop your Instagram link in the chat box.

Unknown Speaker 38:54
Okay, thank you very much.

Unknown Speaker 38:55
Thank you very much, Daniel, and if Carlo could unmute himself.

Unknown Speaker 39:06
Yeah, I think I've done it.

Unknown Speaker 39:08
Yeah, you have. Yeah, let me scroll down to the next picture.

Unknown Speaker 39:14
All right, Carlo, so this is Carlo keshishian. And so Carlo I thought I'd start with the same question, which is just an add in now, when did you start creating art in general.

Unknown Speaker 39:33
Well I mean I'm making art as a child, as most of us. And then I remember more taking it up again, probably when I was nine or 10 years old, I guess, sort of making my own little comic books and stuff like that. what was the question again?

Unknown Speaker 39:59
well just before what you do now, when did you start doing art before you do the style of art that you do now.

Unknown Speaker 40:06
Well, I guess so yeah when I was nine or 10 the comic book stuff is probably a bit different but then. I mean, I don't think my styles really changed since I was 13 or 14, I think it's been sort of incrementally refined since then. But like if you're looking at what you're looking at now, my sort of bubble text writing that sort of emerged. Yeah on the back of my schoolwork actually on my schoolwork first and then I was told to not draw on my schoolwork, which is

very hard, I kept forgetting that I was doing it. But yeah emerged, along with other sort of explorations on the schoolwork. And then the text was a lot larger at that time. And more automatic, and I would hide some words among letters, just jumbled up. Yeah. But then, I don't know, it kind of. So yeah, I was doing that, back then and then it became sentences, and then it became continuous text. So it didn't start in the sort of mid to late 90s I guess, yeah.

Unknown Speaker 41:24

And so your current style of work which is the one we can see on the screen. When did you think you started this and can you tell us about why why you started doing it.

Unknown Speaker 41:37

So yeah, I started doing that. I mean, so I started doing full pages with texts. Probably around 1999. And actually I was first I was working on it. And I was doing it on paper but also I was using paints I was doing it with a very fine brush using this sort of gloss paints which had like a very almost tar like consistency. So it takes me about 20 minutes - 25 minutes to write a sentence at that point. And so I had to think about what sentence is going to be an add to hold a lot of meaning I guess and then I couldn't remember, you know, I couldn't hold too many sentences ahead of that, because by the time I got to it, I'd have to remember what it is so. And I think the reason I'm doing it is. So as a child I remember seeing some child psychologists who said I have some issues with my memory, my short term memory. I didn't really wish to ponder on any of that I don't even remember what they said I don't really care, like, but I just think I've used this process to support my memory by writing things down. So, an analogy I go back to is, if you write a shopping list for food and then you forget the shopping list at home, you're more likely to remember what you wanted to buy than if you hadn't written the shopping list in the first place. Yeah, it's kind of applicable, like in a sort of more deeper way I guess, yeah, I forgot what the question was

Unknown Speaker 43:21

was just tell us about when you started this kind of style that you're doing now and tell us about, you know, it's getting smaller and smaller.

Unknown Speaker 43:29

It's getting smaller, that's happened really gradually. And then, I think. Initially when I started doing the text drawings, I didn't really care what people thought about what I'm saying so much, I just like would say whatever I want, which I hope I still do but at some point I was becoming aware that more people might see, and also technology is advanced so people can like us they're very like you know details camera phones and like zoom in and actually like I've been in a few exhibitions, where, like, my text has been transcribed or like various forms of like revealing what I'm saying, which doesn't feel very comfortable for me and I understand, maybe why they might want to do that even though I don't really understand why they want to know about my personal stuff but I guess you know as part of exploring what the artist does whatever but um yeah so I guess, trying to make it as small as possible will feel more comfortable for me.

Unknown Speaker 44:51

In order to kind of, I mean when I've shown these at an art fair and when I've shown them people are in disbelief it's text because even when they look through a magnifying glass. They still just think it's a pattern, as opposed to actually words and it's only when you pick out one or two words do they actually believe you.

Unknown Speaker 45:13

I don't mind people using a magnifying glass, I think because people would give up like after maybe getting a sentence out of it

Unknown Speaker 45:30

someone's asked what sort of things you write in these pieces.

Unknown Speaker 45:34

Well, I'm just a lot of different things, things going on with my life things I'm observing sometimes like a memory I just link things together. I did do one larger format one. When my son was born. I started it on the first of January, he was born on the first of February that year, I did it, and I graded that one though so it's a bit different I graded it like a calendar so I was getting each day down, so I had some details from every day. In that drawing so the whole year was accounted for. And so because also when yeah that point it's like one week feels like so much happens and then you forget it, like so many new things, the child is doing so many new things all the time or like, there's so many moments, and you'll remember like one or two of them and then there'll be buried by another 15 moments and then so anyway I've hopefully got all those moments or as many as I could, in that from then. So that's one way I don't know things like that that's what I do.

Unknown Speaker 46:44

You want to tell people about the process that you do when you write them but also you write it down into a Word document.

Unknown Speaker 46:52

Yeah, so I never used to use the computer, when I was doing the text. But then at some point I decided I wanted to retrieve all that information for myself so I scanned, took pictures and was scanned in and stuff and start crossing it out in Photoshop, and like typing out, alongside so I have all my old stuff now typed out. That was quite a task. But since then I draw alongside it so I've got a document with all the text at the end as well. And the document is divided in two ways. So there's, like, set separate paragraphs that indicate the drawing period, but then it's color, but the text is separated into different colors for the writing period because they don't always correspond

Unknown Speaker 47:54

someone's written in the chat box that if they go soft focus on the screen. They look like Aboriginal dream paintings.

Unknown Speaker 48:03

Okay.

That's something I could explore I'm always interested to look at new things. I've seen Aboriginal paintings. If it's the ones I'm thinking. I don't, maybe it's similar process in regards to starting in one place and growing out because maybe creates a similar type of pattern, I'm not sure.

Unknown Speaker 48:30

So can you tell us what year you started these and the fact that you've called them diary drawings.

Unknown Speaker 48:36

The Diary drawings, I think, like they officially began around 2010, but I mean I was doing texts drawings before that which were also diaries, like that, the content was like a diary, but they were. I don't know the text was bigger so it contained less content and but it's still part of my, I mean, it's the same kind of writing, just, yeah.

Unknown Speaker 49:05

And what kind of pen Do you use.

Unknown Speaker 49:08

So I've just, I don't know four or five different pens on for this incarnation of the diary drawings and the route string rapido graph is has the nicest flow, but they don't make one fine enough, so I'm using one that's not as comfortable to use but the finest one I could find, which is I didn't note it down because it's, whereas this thing - is it Coptic?

0.03 is the fineness of it but i think that's not accurate because I don't think it takes long for the nib to widen. And I would like to find a better quality one, but I don't know I haven't found one but generally they're Japanese or German pens. Yeah.

Unknown Speaker 50:01

And someone's asked how it makes you feel while you're in the process.

Unknown Speaker 50:05

The process is the best. Like, I love the process, and it's quite addictive, but it's also meditative, and it can be quite intense but there's a lot of push and pull it's it's so it's, in some ways, paradoxical because it's meditative but it's quite intense but I suppose meditation can be intense. But yeah, I love the process I think in some ways the most value is in the process. I like the results I mean I do find it interesting this sort of textures that the text creates but especially when you look at them next to each other are always an interesting but I think the process is, is where I put the most value. Yeah.

Unknown Speaker 50:50

And so this photo on that should be on everyone's screen now is when your work was exhibited, I think it was 2018 in New York at the American Folk Art Museum in the vestiges and verse show. Tell us about that.

Unknown Speaker 51:05

Yeah, vestiges and verse. Notes from the newfangled epic was the full title of the show. I was very surprised to be included, alongside mostly deceased artists and art brut masters like Henry Darger and Rizzoli who I really like. I wasn't really directly involved that much. They showed several of my diary drawings, Barbara Safarova I think I said her name correctly. So she she's from the ABCD collection she wrote about me for the book and included some information from emails I exchanged with her. But the works in the show are from different collections including that collection, and none were loaned from me. So that was the extent of my involvement but, um, yeah. That's it. Yeah, not sure what to say other than that, like I've been in another exhibition with some of those same artists now in Geneva,

I've written all these notes but I haven't devised a way to find where the relevant ones are. Yeah, and they've got a big book which I've yet to receive.

Unknown Speaker 52:54

And so someone else has asked when you look at your older works can you remember the text that you've put in

Unknown Speaker 53:03

some of it. I mean not word for word but, yeah, remember, I mean, depends which one.

Unknown Speaker 53:16

Yeah, and someone asked said, How did you first get noticed.

Unknown Speaker 53:27

First get noticed. I suppose it's incremental, in some ways, I guess. When I won the outside in awards, there's an organization called outside in. They're based in Chichester they do a national exhibition/competition, which is also an exhibition. They did it like in the I did it was 2009, and then they did it again in 2012 or 13 and it's done a few times since then. So I was one of the six winners from the 2009 exhibition and since then. I guess that helped a lot. In some ways, and then, David MacLagan, the writer. He saw my work on the outside in website. And from there, he ended up using one of my drawings on the cover of his new book called line let loose which was in 2013, I think. I think that helped pretty much that helped a lot and then raw vision did an article with David MacLagan like a year or two after that. So those things

Unknown Speaker 54:50

Carlo someone said what paper do you use.

Unknown Speaker 54:55

I think it's called bristol board. It's quite slick with a smooth surface. There's another one I use as well but I can't remember what it's called, I just bought that one when I didn't couldn't get the other one. Yeah, this one is bristol board, I forget is the Windsor and Newton is the company. Yeah,

Unknown Speaker 55:35

And so your work often gets shown at the outsider art fair in Paris with Two guys from Switzerland. When did you meet them.

Unknown Speaker 55:43

So yeah, Philip eternod and jean david mermod - they are basically my lifeline I would say like, they, they show me every time, they've shown me every year for the last five years or so, six years maybe, and I met them at the fair in New York. When I was there, I think it was 2021,13.maybe around there. I met them like a couple of times a couple of years in a row at these fairs, but they didn't really I don't think they knew that I draw. Initially, but I engaged in like quite in depth conversations with them about other artists, and they remembered me because I was always asking them questions and stuff but. And then one year i had david maclagan's book with me. And actually I think I had a copy before, David did, possibly, somehow, which I just bring up because like I think David. David, let me know that the book of this other exhibition is existing which I wasn't aware of. So we've exchanged that sort of thing now but what was happening, oh yeah so I was showing I showed them the book because I had it with me, and they had a picture of an artist's work that they given for the book. So they looked in the book to find that and then I showed them my drawing and they were quite impressed by that and then I showed them that mine was used for the cover as well and then. they were quite impressed by that so I also I'm carrying my a4 drawings around with with me as i am working on them so I just showed them the one I was working on at the time and we took it from there, basically.

Unknown Speaker 57:42

Great. Well, Carlo we've run out of time with you, but someone said could you put the name of the exhibition in Geneva into the chat box the full name of it for them. Yeah, I can type that out. Yeah. So thanks very much Carlo. Thank you. And we're on to our last artists today who's Robert Latchman from Land gallery in New York, so Robert is your sound on.

Unknown Speaker 58:18

Robert, are you there.
Hi, Robert.

Unknown Speaker 58:39

Yeah, hi how are you.

Unknown Speaker 58:42

I'm good, how are you. I'm doing good. Yeah, super so I just put one of your images up on the screen. Wow so good.

Unknown Speaker 58:53

So I thought I'd start by saying to you, can you tell us about the five drawings you had in my monochromatic mind show and this was one of them. So can you tell us a bit about them.

Unknown Speaker 59:05

All the bridge of the very perspective when the black and the white. The which part is phases or span right and the boats and the boats who is with the black and the white. the Sky right. Yeah, black sky right and the water you mix the meeting with a water with a black and white tone where it goes into the waves right. Yeah, right. So you could tell the details right. And the bricks of the bridge you keep it white and plain and simple. no color,

Unknown Speaker 59:39
no color. you like drawing the Brooklyn Bridge don't you.

Unknown Speaker 59:45
And why is that I'm inspired with it because I went to view it.

Yes, I like to stay there and I like to draw it right. Oh, i imagine the church symbol of it, of the window and put a shape in the window.

Unknown Speaker 1:00:09
So you're saying it reminds you of a church, a bit like stained glass,

Unknown Speaker 1:00:14
a stained glass window from a church yes.

Unknown Speaker 1:00:18
Wow. And so, where land gallery is based is by the Brooklyn Bridge isn't it.

Unknown Speaker 1:00:25
Yes it is. Yep.

Unknown Speaker 1:00:27
So do you see every day.

Unknown Speaker 1:00:31
I see it every day I walk around it.
I enjoy it.

Unknown Speaker 1:00:38
And do you draw from photographs or from your memory
from my memory of course Yeah, of course.

Unknown Speaker 1:00:47
And so you said you went on a trip there so sometimes do you go and walk across the bridge.

I go for a walk there with my staff and other people. and I went to do some arts and crafts, with them too. And I like stay there for a moment right. I like to do sketching and I enjoy it.

Unknown Speaker 1:01:19

And so you go to a centre called land gallery, can you tell us a little bit about land gallery

Unknown Speaker 1:01:25

land gallery was a popular school in one neighborhood. Different types of artists who do different type of work. exactly like Carlo right he draws different stuff and others do different stuff and I keep the bridge of my own technique and colors

Unknown Speaker 1:01:51

i like doing black and white and with the colour version I put a little color pencil in the medium, and I like the Bricks, for example, put a little bit of light blue, and a red. then a little brown. And I like to make it look like a check, the block. i like to Connect, yeah well like chess pieces. yeah
That's the way it came out exactly.

Unknown Speaker 1:02:26

And so, do you still do an outline in black, and then you put the color on is that what you do.

Exactly, yeah.

Unknown Speaker 1:02:35

And the colorful ones were shown at the outsider art fair in New York this year, weren't they.

Unknown Speaker 1:02:43

Yes it was. Yeah.

Unknown Speaker 1:02:45

And did you go and visit the art fair.

Yes, I did. Yep.

And what did you think

Unknown Speaker 1:02:51

I like my work. Yeah.

Unknown Speaker 1:02:55

Did you like seeing it hanging in the space.

Yes. And so sometimes in your drawings, like you said you draw boats and, and you draw other little things like you draw little characters and things in them as well. Don't you.

Unknown Speaker 1:03:12

Yeah, i draw people like the status on the bridge, like people that are standing, or people like they float water or something or people like standing

on the boat. Right. Yeah. Right like they're waving at the viewers in the water or something like the boats moving on capture or something like that. Exactly, yeah.

Unknown Speaker 1:03:46

And so someone's asked the question how many drawings of the Brooklyn Bridge, do you think you've done.

Unknown Speaker 1:03:52

Well, I did a lot.

Unknown Speaker 1:03:56

Are we talking 100 or are we talking 1000's

Unknown Speaker 1:04:01

1000, something like that.

That's incredible

Unknown Speaker 1:04:06

it is incredible.

Unknown Speaker 1:04:08

Yeah. And do you draw anything other than the Brooklyn Bridge.

Unknown Speaker 1:04:13

Well I enjoy drawing building constructions. Mm hmm. As you see right here so exactly. Oh, the Abraham Lincoln Yeah. Are you familiar with this man, Abraham Lincoln, Abraham Lincoln was one of them. President was in the movie play right. Mm hmm. I will tell you a little history about him exactly right. And he was sitting with one of the rest of the people here Right. Yeah. And then, Charles II shot him in the head, that killed him. That's how he was assassinated. Exactly.
Right, yeah.

He was history man exactly he discovered the Brooklyn Bridge Exactly. before he died. Exactly. Mm hmm. Before he died he discovered the bridge before he died. Exactly. Wow. All right, and maybe I studied a top school because the top screw of the bridge right, top school you know the top screw that before the bridge right. The top school. The top school. Mm hmm. It's mainly as a man that got shaped not working.

no I'm in the top School of the bridge yeah yeah yeah yeah yeah, I'll let it come shape curvy exactly yeah you make it to sit that make it lay like a safe smooth cylinder, like the bridge exactly and you make it like a pipe. Or you build it and half the bow the connect you staple it. Yeah. Yeah, something like faces also i like to do faces

Unknown Speaker 1:06:09

Robert when do you think you started drawing Can you remember

Unknown Speaker 1:06:16
I started drawing when I was eight years old, Yeah.

Unknown Speaker 1:06:25
so for a long time then

Unknown Speaker 1:06:27
yes oh yeah,

Unknown Speaker 1:06:30
and someone else has said that you must have such a brilliant memory. How big are these drawings

Unknown Speaker 1:06:37
was about 120 and 120 and a half, or 140, and a half exactly the size that he was

Unknown Speaker 1:06:49
here in England, it's sort of a1 or a2 size
so we use different size paper measurements to you, Robert. Yeah. And someone else has said they look like bridges and crossword puzzles, and they want to fill them in with letters. Uh huh.

Unknown Speaker 1:07:13
It's more like Waldorf no water like the maze How was the crack Maria ends Is that like a cracked mirror Yeah exactly.

Unknown Speaker 1:07:23
have you seen Waldo, the puzzle right Waldorf, the puzzle. Mm hmm. Right, is like a maze right Where's Waldo. Where's Waldo was a cartoon version where that was a puzzle that goes on two frames right. Mm hmm. Right. And that's about it that's a comic book figurine that goes in the puzzles that we can cut a slice you advice. Exactly. And you put in the image is that you fooling him.

Unknown Speaker 1:07:55
I think you described it to me nicely recently and you said it was like a kaleidoscope

Unknown Speaker 1:07:59
is more like a kaleidoscope you take out you take your world's cameras and you will look into it, and you will be amazed how much version. Is that what about the cam was

Unknown Speaker 1:08:18
I just put a photo up your photos on the left of this picture hanging in my exhibition three pieces so I just thought I'd show.

Unknown Speaker 1:08:26
Well, I was like, they look so nice like that

Unknown Speaker 1:08:34
And when we were talking the other day, because Land gallery is having each of their artists do things from home because you can't go into the studio, then you've been doing lots of home did you want to show us a couple of pieces that you've been working on. Oh, oh yeah,

Unknown Speaker 1:08:52
this is the piece right here. Yeah.

Unknown Speaker 1:08:55
I'm gonna see if I can bring you up full screen so I'm just gonna stop sharing my screen a second.

Unknown Speaker 1:09:47
And the mixer with the medium I chose the white.

Unknown Speaker 1:09:52
Wow, so if you put up a purple at the bottom as well,

Unknown Speaker 1:09:56
yellow, purple, and the water mix the green is a chemical what are the chemicals.

Unknown Speaker 1:10:03
The chemical reaction. Yeah,

Unknown Speaker 1:10:06
right. You see people whether the water the chemical did or chemical.

Unknown Speaker 1:10:22
Wow. Wow. And if you've got any more.

Unknown Speaker 1:10:26
Oh, this one is

Unknown Speaker 1:10:28
wow that's quite different.

Unknown Speaker 1:10:43
This is another piece I was working on

Unknown Speaker 1:10:56
and how have you done that one.

Unknown Speaker 1:10:59
Well this one here I'll put a little bit around the surface exactly with spray washable paint. it is abstract.

Unknown Speaker 1:11:11
quite different than from what you were doing.

Unknown Speaker 1:11:15
And this is another one here I've been working on Sebastian the crab.

Unknown Speaker 1:11:22
The crab from The Little Mermaid.

Unknown Speaker 1:11:26
See, but see the thing is I kept the red of the crab.

Unknown Speaker 1:11:48
Well, Robert Is there anything else you'd like to share with people about you know why art is so important to you.

Unknown Speaker 1:11:54
Well, is more important to me because I could make things shaky, or curvy
Exactly, yeah.

art is very important to you, isn't it because how often do you go to land
gallery

Unknown Speaker 1:12:30
of all every week. Yeah.

Unknown Speaker 1:12:32
Is it every day

Unknown Speaker 1:12:35
every weekday Yeah,

Unknown Speaker 1:12:41
And when did you start going to land gallery what year.

Unknown Speaker 1:12:47
19 years old. Yeah, that's correct. Yeah, that's correct. Yeah. Wow.

Unknown Speaker 1:13:02
Well a long time

Unknown Speaker 1:13:47
Well, Robert thank you for chatting to us today. And so this brings us to the
end of the talk. So I'm just going to mute you again. Two seconds while I
remember how to do that, not that fun. So just wanted to say thanks to
everyone for coming on today. Really appreciate it and hope you've enjoyed
and I've enjoyed listening to the artists and learn a lot from them. And we're
doing this as two more sessions after this that each Tuesday at 630 in the UK

time for one hour each, and you just have to book on. And thank you very much.

Unknown Speaker 1:14:35
And I'll say goodbye now.