



Monster Drawing Rally - part 2

SPEAKERS

Autumn Linde, David Friedman, Alisa Brummer, Jaleesa Johnston, Jeremy Pettis, Emma Ganger-Spivak

J Jaleesa Johnston 00:05

This is the Portland Art Museum Podcast, a channel between the Museum and you. Our goal is to amplify community voices through conversations and personal stories. And we're here to facilitate respectful dialogue, debate and the free exchange of ideas. To participate, submit your idea at pam.to/podcastidea. We invite you to connect with art through your own experience, voice, and personal journey. Relevant links and transcripts for each episode are available at portlandartmuseum.org/podcast. I'm Jaleesa Johnston, Programs Lead in the Learning and Community Partnerships Department of the Portland Art Museum and one of the organizers of the most recent Monster Drawing Rally. This year we celebrated MDR for the fifth time, inviting a record 100 local artists of all ages to make as much art as they can in an hour. Each piece is then sold for a flat rate of \$35 as a fundraiser for free youth programs here at the Portland Art Museum. In addition to raising money, MDR is a beloved community event where art lovers come together to listen to music, eat good food, and witness the vibrancy of Portland's art scene in action. My role in this year's Monster Drawing Rally was working the "artist donut" with Betsy Konop, a well-versed MDR organizer. The artist donut is where the creation of the work happens. Artists sit on the inside of the circle of tables facing out at the audience, allowing for conversation and connection with MDR onlookers. My job was to work with volunteers to make sure that the art supplies were stocked and when an artist completed a work, they would hand it off to us so that we could sleeve and label the pieces before sending them up to the sale wall. Like all parts of MDR, this area is fast paced and a ton of fun. For the

first time ever this year, the Portland Art Museum Podcast had an outdoor podcasting studio in the Museum courtyard during the event. The Podcast Studio was a place where anyone could sit down and talk about who they are, their relationship to MDR, and what art means to them. The person conducting the interviews is Emma Ganger-Spivak, a student intern here at the Museum who along with ongoing projects in the Learning and Community Partnerships department has been assisting with the production of this podcast this summer. Her efforts spearheading this series represent the culmination of her podcasting work. What you're about to hear is the second episode in the series we are producing from those interviews. In an effort to intervene as little as possible, we decided to organize the interviews into random groupings so that the interviewees can speak entirely for themselves. To begin, we have a first time MDR artist looking ahead.

A

Autumn Linde 03:00

My name is Autumn Linde, and I am a participating artist, this is my first year doing this. So I'm super excited.

E

Emma Ganger-Spivak 03:06

OK, cool. So I'm gonna ask you to imagine the future a little bit for this question.

A

Autumn Linde 03:09

Okay.

E

Emma Ganger-Spivak 03:10

How does the experience of art-making change for you in this context? or How will the experience of art-making change for you in this context, outside, at a public event, as a fundraiser? Do you think this setting will influence your choice of subject matter? Or your process?

A

Autumn Linde 03:22

Oh, absolutely. I have been thinking about okay, I have an hour to go. And I have to make... I want to make as many pieces I can. But I also want to make them very thoughtful and worthwhile for the public to look at. So I was thinking, what can I do that can really... That I'm going to choose something that I can be super creative and intuitive about. So I'm not trying to do the most detailed drawing but something engaging, something fun. And also, this is challenging my whole fear of performing in front of the

public. I've never made art before in front of the public.

E Emma Ganger-Spivak 03:53

How do you think you'll approach the time to aspect of this event? Do you think you'll spend all of your time on one piece or try to crank out as many as possible?

A Autumn Linde 04:01

My goal is to try to get at least two done, I can see myself getting caught up in all the little details of the first one out of nerves, but I'm hoping I'm gonna try to keep the pace and listen to the time person, the time warnings.

E Emma Ganger-Spivak 04:16

How would you say this event differs from the way that you normally market or sell your work?

A Autumn Linde 04:21

Oh, wow. Just the public, the whole public aspect... I pretty much I'm a school teacher, as my day job. And I'm pretty... I work in solitude with my art, and I'll post on social media, but I've never been out in the public and interacting with the public with the art. So it's really putting the face to the process and being able to answer questions on the spot and think about the process.

E Emma Ganger-Spivak 04:45

As an artist, how do you value your work? Is it something that you decide? Or is it decided by the art market, galleries, other institutions through which you sell your work?

A Autumn Linde 04:54

For the most part, it's decided by what I really want to work on and get better at and the subject that I'm very inspired by and motivated by. And then the other part motivation is people who commissioned me and something that I want to create for somebody to bring joy to inspire, to evoke a certain emotion. So it's the person receiving I also want to give an experience to.

E Emma Ganger-Spivak 05:20
I know this is your first time here as an artist, but have you been here before as a collector or as a visitor?

A Autumn Linde 05:25
Yes, as a visitor, and I've been wanting to do this event for so long.

E Emma Ganger-Spivak 05:29
Do you have any favorite memories or stories about other times that you've been here?

A Autumn Linde 05:32
Oh, gosh, just looking at people in action, making art, creating art, people celebrating art, honoring art... That is so inspiring for somebody who is just starting out or is self taught, or I think of a child, you know, they're participating in the first round doing art and then just seeing the value that the public is placing in that. That can be really inspiring. So just that alone is a great memory. And that's what this place has done for me as well as an artist. What role does art play in your life? How did you become an artist? I was really quiet and shy. And no one knew that I could make art for the longest time well into my adult years. I kept it private. It was just something that I did, that I got lost in as a stress relief. Something to explore, I love to write as well, I have a really rich, imagination. And it was a way for me to you know, being an introvert it was a way for me to just kind of go deep into something. And then I forgot what the other part of that question was because I just got caught up in what I was saying. No worries, I asked how you became an artist? Oh just by self taught, you know, I was just dabbling here and there. Always had a sketchbook. I now do a lot of online classes. And now I'm teaching other people some art. It just kind of happened out of passion and just a natural evolution of something that I'm interested in and it never went away even though I pursued and went down other avenues. I just... It just kept tapping on my shoulder. And here I am.

E Emma Ganger-Spivak 07:07
Can you describe what kind of work you do if you have a preferred medium, subject?

A Autumn Linde 07:12
I dabble in a lot of different things. But my preferred subject is watercolor, ink, colored

pencils, and then working with paper collage or found objects like found paper. So today when I'm making art, I'll be using torn pieces of paper and turn them into really fun and engaging birds using all that medium that I just listed.

J **Jaleesa Johnston** 07:33
Since recording her interview, Autumn created amazing work, which buyers went crazy for us the sale wall. And next in the series of MDR interviews, a return artist with an unusual technique.

D **David Friedman** 07:46
Hi, my name is David Friedman. And I am a paper cutter and visual artist here at the monster drawing rally. This is my third year doing it. And it's just a really fun event. How do

E **Emma Ganger-Spivak** 08:02
you approach the timed aspect of this event? Do you prefer to spend all your time on one piece or try to crank out as many as possible?

D **David Friedman** 08:08
I try to crank out about four pieces in an hour. So I try and figure about 15 minutes per piece. And last year was the first time I did paper cutting at the Drawing Rally. And that seemed really popular so I'm doing that again.

E **Emma Ganger-Spivak** 08:27
Cool. Do you find that the experience of art-making changes for you in this context? So like in public outside as a fundraiser? Would you say the setting influences your choice of subject or matter your process? I guess we kind of covered that already.

D **David Friedman** 08:39
Absolutely, absolutely yeah, because this is, you know, a fun event. It's one hour. It's a Monster Drawing Rally. So tonight I'll be paper cutting some Tiki monsters. And so I just kind of go for much more simpler, more than I would in my studio at home.

E Emma Ganger-Spivak 09:05
How would you say this event differs from the way that you normally market or sell your work?

D David Friedman 09:10
Well, for one thing, it's a benefit for the art museum for their education program. So you know, totally into that. So usually I do shows like at Art in the Pearl and Portland Open Studios, things like that. So this is a great opportunity to just be hanging at the Art Museum and in seeing a lot of people.

E Emma Ganger-Spivak 09:38
So as an artist, how do you know how to value your work? Is that something that you decide? Or is it decided by the art market, galleries, institutions through what you might sell your work...?

D David Friedman 09:47
I think that's a really challenging problem for an artist is trying to figure that out. And sometimes it's just a matter of, you know, trying to determine what the value is for the artists based on the amount of work you put into it and the complexity and the number of hours. But it's really hard to get paid the value of all the work that goes into a piece especially like really complex paper cuttings and things like that.

E Emma Ganger-Spivak 10:22
What role would you say the art plays in your life?

D David Friedman 10:26
Well, art and the art community is very important. I respect people that create every day in their lives and like to share what they do on social media platforms like Instagram and, and Facebook and things like that. But also meeting artists. I like events like Portland Open Studios, where you can actually go into people's studios and see how they do their work.

J Jaleesa Johnston 10:58

This artist began his interview by passing out a stack of stickers featuring tiled images of a strawberry with a cartoonish face. In a moment, you'll hear more about that character, and an incredible artistic origin story.



Jeremy Pettis 11:12

My name is Jeremy Pettis, and wait what else was I supposed to say?



Emma Ganger-Spivak 11:17

Dust why you're here today.



Jeremy Pettis 11:19

I'm here to participate in the Monster Drawing Rally and raise some money for youth, the youth. Free art education programs. Which is crucial and beautiful, and an honor to be a part of.



Emma Ganger-Spivak 11:38

So you're an artist here today?



Jeremy Pettis 11:40

I am, yes.



Emma Ganger-Spivak 11:41

Is this your first time participating?



11:43

No, I think I partook in the Monster Drawing Rally, maybe in 2014 or 15. And tried to all of the years in between but just something came up and whatever. And even this year, you know, total snooze, you lose scenario. I was super busy. And I was like, Oh, I gotta sign up for the Monster Drawing Rally and they were like, oh, we're already full. And I was like, oh, man, bummer. I was so ready. And then they hit me up last week. And they were like, Oh, we have some openings. Are you down? And I was like, Yes. Hell yeah. It's a serendipitous... Here I am. It all worked out.

E Emma Ganger-Spivak 12:27
Truly.

J Jeremy Pettis 12:28
So fun.

E Emma Ganger-Spivak 12:30
Well, as someone who's been here multiple times, have you developed a strategy? When you're at the table? Do you try and make as many things as you can or just focus your time and attention on one thing?

J Jeremy Pettis 12:40
Honestly, I can hardly remember the last time. And I remember the last time being way more intense. And this time, I was like, I just want to have fun. So I kind of like strategize, like okay. People have been really resonating with this new like, weird strawberry sticker I've been doing. So I'll just do a bunch of iterations of that through different, like, just experiment with new different creative angles on that, and try and engage with people through that, instead of like, trying to reinvent the wheel every time. You know, Andy Warhol style.

E Emma Ganger-Spivak 13:27
So maybe could you talk a little bit more about your work in general, you just handed me a huge stack of these great stickers. Do you do a lot of sticker work or is that a new thing?

J Jeremy Pettis 13:35
No not really. Stickers are just kind of like, just for fun. Like fun to like just gift people. I don't know. I don't really... Just something to do. Yeah, drawing is just kind of like my hobby. So you know, just like, it's like drinking beer or something like just something to kind of unwind and let loose and, post something on Instagram, I don't know, like, social... a social release. And it's cool to see like, how people engage with it and react to it. And it's fun to collaborate. Like tonight, I did a bunch of outlines. And then like all these kids that were watching, I was like, Hey, why don't you like add to this or color it in or do whatever. And it was like super cool to see like what they did with it. And I'm like, Oh, that's kind of like, what all this money is going towards, you know, like all these little like,

up-and-coming artists kids like finding their place in the art world.

- E** Emma Ganger-Spivak 14:42
Can you... Can you... I know you mentioned that drawing has been kind of a hobby for you. But can you remember a specific point in your life when you decided you wanted to become an artist?
- J** Jeremy Pettis 14:54
No, I don't know. I just, I remember like, being like three years old. And like, in preschool, my teacher drew Slimer from the Ghostbusters and it blew my mind. And it was like someone manifesting God in front of me. And I think that was kind of like a moment where I was like, Whoa, art! Art is everything! Now reflecting on it I'm like, that probably was the moment where everything clicked. And it kind of cemented my future ahead of me. So yeah, I don't know, I think, at least so far. That's all I got.
- E** Emma Ganger-Spivak 15:34
Well, that's a great story to end.
- J** Jeremy Pettis 15:37
Yeah, no problem.
- J** Jaleesa Johnston 15:39
In the final interview for this episode, an MDR artists shares some of the challenges of making art with an audience, as well as some insight about what inspiration she draws on for her everyday artistic practice.
- A** Alisa Brummer 15:53
My name is Alisa Brummer. I am an artist. This is my second year participating in the Monster Drawing Rally. Oh, what else did you need to know?
- E** Emma Ganger-Spivak 16:09
I'm gonna ask you questions so that's perfect. Okay, so you've been here before, that's awesome. How do you approach the timed aspect of this event? Do you prefer to spend

all your time on one piece or just crank out as many as possible?

A

Alisa Brummer 16:25

Going on last year's experience. The first one I think was just to loosen up. Because with so many people watching you draw, it's a little bit unnerving. But the first one I just kind of loosened up. It was just a pretty rough sketch. And then the second one I got a little more detailed. The third one I only had about, I don't know, five minutes left. And so I drew a little monster because you know, it's a Monster Drawing Rally even though you're not necessarily supposed to draw monsters. So yeah.

E

Emma Ganger-Spivak 17:00

So in your practice, do you have a particular type of subject matter or medium that you gravitate towards?

A

Alisa Brummer 17:07

Nature always has a part in what I create. Living in the Pacific Northwest. I mean, we're surrounded by all this gorgeous, you know, the gorge, the mountains, the ocean, you know? We've got it all at our fingertips. So.

E

Emma Ganger-Spivak 17:27

Do you have any favorite memories or anecdotes about the last time that you were here?

A

Alisa Brummer 17:36

I do you remember, this one was kind of negative, though. I do remember one lady coming around. And she liked my first drawing, the little sketchy thing that I was making. But when she came around again, and I was on my second one, she's like, oh, that doesn't look like what you were drawing before. And I'm like Okay. I don't know, what do you say to that? So?

E

Emma Ganger-Spivak 18:01

That's a bit harsh?

A Alisa Brummer 18:02
Yeah, a little.

E Emma Ganger-Spivak 18:05
So as an artist, how do you decide how to value your work? Is that something that you decide for yourself? Or is that something that institutions or the art market or galleries decides for you?

A Alisa Brummer 18:18
I've just been trying to sell my work from you know, over the last couple of years, so I'm still trying to figure that out. You know, I know there's supposed to be a formula about the amount of time that you do on it, plus your materials, you know, plus, you know, other expenses. So, it's, I don't know, it's kind of hard. And it's, it's a little bit humbling, I guess, when you know, to put your artwork out there. So yeah

E Emma Ganger-Spivak 18:52
How did you decide to participate in Monster Drawing Rally?

A Alisa Brummer 18:56
We've been members of the Art Museum for probably about 10 years. And we came to one of the early ones, and I don't know that we've come every single year, but we've, I think we've been to most of them. And when I got a chance to actually participate, I jumped at it. Cuz I know it's really kind of invigorating. A lot of fun.

E Emma Ganger-Spivak 19:20
Has your perception of the event changed now that you've experienced it kind of from both sides, both as viewer and visitor and now as an artist?

A Alisa Brummer 19:28
I love it. I, you know, I like, I like looking at what everybody's creating and you know, it's a lot of fun and energizing to participate too.



Emma Ganger-Spivak 19:42

How did you decide to become an artist or did you decided



Alisa Brummer 19:45

I've always enjoyed drawing. One of the hashtags I use a lot on Instagram is #artismytherapy, you know, because it even when I'm not trying to sell my work, you know, it's important to me, you know. It feeds my soul, I guess, you know?



Jaleesa Johnston 20:08

Thank you for listening to the Portland Art Museum Podcast. For more information about the free youth programs that Monster Drawing Rally raises money to support, visit portlandartmuseum.org/learn. This episode is the second in an ongoing series produced from the interviews we gathered in the Monster Drawing Rally Podcast Studio. Make sure to subscribe to the Portland Art Museum Podcast, so you'll be sure to catch the next episode, in which you'll hear more of the many voices of Portland's arts community. This episode was produced by Jon Richardson and Emma Ganger-Spivak. Thank you to Blick Art Materials for sponsoring this event and Mark Orton for providing the interstitial music. Finally, thank you, the listener.