Scrap Maps with e bond with CBTV Live

Chapter 1 - Scrap Maps

Scrap Maps

(upbeat music) - Hi, everybody, it's Faith from Creativebug coming at you live like we do every Thursday and I have a very special guest, repeat offender, friend of the family and close friend of mine, e bond! - Hello. - And who are you, what are you doing here? Why are you qualified to be here? - Well, I was asked to come back, thanks to I think a lot of Creativebug watchers and we've been filming some classes all week, so I've been hanging out here all week. One class was on mapping and one class is on very unique unconventional book structures. - And I like that you call the mapping class one class. - Oh, right. - Because technically it's 31 classes. - Yeah, maybe we always, yeah. - We have a daily challenge and I'm having the best time. I hope you're having a decent time. - I am, it's been really, really fun with a huge learning curve. - Yes. - Yes. - I try to warn everyone who comes to work with Creativebug, the hardest part is remembering your own name, but you know it now, right? - Yes, a little. - You figured it out. - Maybe. - So, in making 31 maps, you used a lot of different materials, a lot of different prompts and E has this incredible collection of ephemera and scraps. You do not throw anything away. - No, I am an immense hoarder and so we have some of all the scraps we've been using for the last 31 day shoot here in front of us and I think we're gonna play. - For today, for our live shoot, we're going to make a scrap map. We're each gonna make one. And don't forget, we are live, so feel free to ask any questions of either E or I. And E was initially on talking about the 100 day challenge which you're still participating in. - Yeah, I am. I guess technically it's over, but I was pretty slow this year, so I'm still only on about day 60 in my own practice. - So feel free to ask her questions about that. I wanna dig in. I'm gonna start making some noise. - Yes, yes. - With the papers. - Right, so we're gonna be cutting and gluing and making lines and just some free-form fun. - [Faith] This is literally your garbage. - [E] It is, it is. - [Faith] But it looks so amazing. - [E] Yeah, so Faith is actually cutting up what we were using to protect the tables with all week. And to me, that's some of the best, best stuff to use. - I like that you had posted on your Instagram recently like the paper towel that you were dabbing your brushes on. - Yes, it's so beautiful. - It's like more beautiful than a paper towel should be. - It's more beautiful than most of the art that I make and I was just like, you know what, I need to frame this paper towel. And that's kinda like the second time that's happened to me recently because my printer recently broke and I had to put paper towels down in the printer to clean the roller heads. And when those paper towels came back out, they were like these beautiful batik shibori, you would think I spend like years on the patterns that came from that. So they've already become book covers. - [Faith] You're kidding me. - [E] No. - [Faith] That's amazing. (staff talking in background) - [E] You can't really see this. - [Faith] When did you first become interested in maps? - [E] Well, I've always loved them in the sense of my grandmother and I used to take a lot of road trips in the summer, so I would be the navigator. So way back before there was GPS and any of that, we just had like a regular Rand McNally Atlas in the car. I think from there, it start to creep into my life in terms of my artistic practice because it just became this really interesting lens to see all kinds of problems through, or concepts through, through this idea of mapping. Because mapping itself is like a guide or a chart or a diagram. - [Faith] And I first became aware of your maps, well of course in grad school. We went to school together. - [E] We did. - [Faith] You were like probably the star, right? - [E] I don't know, I don't think so. - So talented. We had a really talented group. - Yeah, we did. Only six of us. - [Faith]

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But specifically your map project, recently with the 100 day project were you vowed to make a-- - [E] Map a day. - [Faith] A map every single day. - [E] Yeah, for 100 days and it was called "100 Maps to Anywhere." Because in the beginning I really thought I was gonna map realistic place, just in different ways. But honestly, it turned into something all its own, it really just turned into kind of like these emotional spaces where I would just come up with an idea, or even the map itself would inform the thought. So sometimes the map would come first, sometimes the thought would come first, but they ended up really becoming like these abstract pieces of work every day. - [Faith] Do you call your collection of maps atlases or? - [E] No, but I think I am now, now that you've been using that word all week and I'm like, yeah, why don't I use that word more? It's such a good-- - [Faith] Well, isn't an atlas just a collection of maps? - [E] I mean, I don't know. I would need to go to the dictionary for that. You know how I like to define your word. I need to see what that word means and then see what it means to me. - [Faith] I mostly spend time in the dictionary if I'm arguing with Chad and we have a disagreement over what the words means. Fine, let's see what Webster says. It's like, oh, you and Webster, best friends over there. But we are because I'm always entirely right. - [E] Are you always winning? - [Faith] Yeah. But not at Scrabble. I've actually never beaten Chad in anything, whether it be a foot race or a billiards game. I'm better than him at plenty of things. But when it comes to competition... - [E] It's just not happening. - [Faith] No. He's a winner and I choke. - [E] Yeah, I was gonna say, I'm not really too good at the competitive game playing. - [Faith] I could beat almost everyone else in swimming. - [E] In swimming? - [Faith] Mm-hmm (affirmative). - [E] I didn't know you were like a really good swimmer. - [Faith] Yes, well, I just love it. I had planned on, I had planned on swimming from Alcatraz. - [E] What? - [Faith] But I got a little demoralized when I couldn't find any wetsuits that fit appropriately. - [E] They are not exactly the most flattering for overweight human. - [Faith] Like I have an extra big sleeping bag 'cause I'm a longie. - [E] Right, you're pretty tall. - [Faith] So, that dream died. - [E] All right. Some have to. - [Faith] There's still time. - [E] So what are you doing over there? - [Faith] What are you doing over there? - [E] Well, you know, sometimes these little pieces start to just already tell me what they want, you know? - [Faith] Yeah. - [E] And this one looked like it was cut from a huge set of spirals that I must have been doing for something. - [Faith] Does this look familiar to anyone? P.S., behind us. - Oh, right, the backdrop, it's so beautiful. - And Courtney actually created this based on a photo she saw from your Instagram. - Yeah, that was so cool when I saw-- - [Faith] Were you so tickled? - [E] Yeah. - [Faith] Or were you like, I've seen that before. - [E] It was such a great rendition of something. You almost have to think, wait, I've seen that. And then you go, oh, wait, I drew that. - [Faith] Oh, wait, that's me. - [E] Yeah. - [Faith] It's like when I see my sister wearing my clothes. - [E] (laughing) You're like, hold on. - [Faith] She always wears them better. I'm just confessing all my weaknesses. Not good at Scrabble. - [E] It's like the 2.0 version. - [Faith] She wears my clothes better. - [E] These are the things that come out when one is mapping. - [Faith] That's true. This is exactly the point of the whole, the whole 30 day spoiler alert, right, 'cause now you know the point of the whole class is when you deeply engage in this map-making process, it really allows your creativity or, apparently, deepest, darkest insecurities about swimming from Alcatraz to surface. - [E] They come forward, yeah. - [Woman] Meg is wondering what type of brown paper you're using to glue stuff. - We have a question from Meg. Thank you so much for writing in who wants to know what kind of brown paper are we gluing stuff to. - We are using craft paper and this one came from a pad that's a 12 by 18 inch pad. - Do you use it all the time? - I really do. It's kind of my go-to. I found like, you know like when you start a new sketch book and the paper's really white and bright and kind of daunting? - [Faith] Very intimidating. - Yeah. Something

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about this brown just calms me. It makes me feel like, you know what, this is okay. So I always have these pads hanging around. I usually have a nine by 12 and then a 12 by 18. But you can even use like the rolls of craft paper. They sell it in just these rolls. They used to even sell it in the post office so you could wrap packages. - Oh, so it's like just straight up craft paper? - Yeah. It's a little bit thicker, don't you think? Maybe just a little, tiny bit thicker than? But, it's really great because to me it holds up with wet media, dry media. You can glue stick on it. You can even probably use some kind of liquid glue. It may curl a little. What a great question. - [Faith] What is your can't-live-without art supply? - [E] Krink paint markers. - [Faith] Ooh, and we're not even using them, are we? - [E] I've got one up there but my favorites are the K-90s or K-60s. They're these big inky ones. They're almost the size of that glue stick, but they just make really big juicy marks. - [Faith] How did you find them? - [E] Graffiti stores, when I buy my spray paint. They usually are near the spray paint because it's that same kind of company and the same kind of paint usually are in those paint markers. They're permanent, but they make beautiful lines. This is a smaller one. - [Faith] Do they still lock them up, the spray paint? - [E] In some places, yeah. I was just in one art store, you had to like ask for permission even to get the paint markers. - Does it make you laugh? - Yeah, well you know, it makes me sad. But, you know. Sometimes you have to have an ID. You have to be a certain age to buy them. - [Faith] That must feel fun. - [E] Yeah, at least I don't get carded anymore for the spray paint of anything. (laughing) (cutting) Although I do get a lot of looks, like, what are you doing with all this spray paint? (cutting) But like that's the line of one of the, with this size Krink. And they metal tips, which are really nice to feel. - [Faith] That's so satisfying. - [E] Yeah, play with that. - [Faith] I will, I will. (cutting) Is there a tool or even, what would you like to learn that you haven't yet? - [E] You mean artistically? Because Spanish is number one on my list right now. - [Faith] You know, I did mean artificially, but that's a wonderful answer. - [E] Okay, that one came to mind. And I was just thinking about what you were saying abut swimming, I wanna learn how to swim better, be a better swimmer. That's why I was like, so surprised. You were like I'm such a good swimmer because I'm not. - [Faith] I'm a pretty good swimmer. - [E] I'm a good floater. - [Faith] I remember once my coach, who would also, I was on swim team at the time that the Hale-Bopp Comet was around, do you remember Hale-Bopp? - [E] Yeah. - And my last name was Hale, so of course he would say, Hale-Bopp and then wack me on the head, which when you're wearing a swim cap just reverberates. Probably hurt him more than it hurt me. That's what I tell myself. The other part, Hale, you're like a canoe. Why can't you go faster? - [E] Hale-Bopp. - [Faith] Yeah, Hale-Bopp, you're like a canoe. - [E] Like a canoe. - [Faith] Mm-hmm (affirmative). - [E] I can never find a swim cap to fit my head. I'm just gonna put that right out there. - [Faith] Oh, 'cause you got a lot of hair to tuck under it and I doesn't squash very well. You know who I got my last swim cap from? - [E] Where? - Tim. (laughing) Thanks, Tim. One of our camera people. I needed a swim cap and he was like, don't worry, I got you covered. - Wow. - Because that's the kind of people I work with. - [E] Full service. - [Faith] Geniuses. Let's see. Now here's the difficult annoying question. - [E] Tell me. - What makes these maps? (laughing) Now that you're saying it casually and not staring into the camera being recorded. I mean, you are being recorded. - Yeah, I was gonna say, wait a minute. You told me to sit here. - Tricked ya. - People were gonna be looking. Oh, man, what makes these maps? What doesn't make these maps? - [Faith] What doesn't make these maps? - [E] Yeah, I feel like, I don't know. I feel like some of, well, what we're doing right now especially are kind of using ideas around map making, ideas around maybe even way-finding or... - [Faith] Way-finding. - [E] Yeah, or getting from one place to another. Well, for me, I mean, I'm looking at mine and I think my brain just automatically starts to formulate things into land. Like I start to look at, this starts to feel like me

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looking down from a plane, aerial views of green spaces or water or something. - [Faith] Sure. - [E] (laughing) Are you sure. - [Faith] If you say so. - [E] If you say-- - [Faith] Well, this looks like ripples. - [E] Yeah and I feel like these started to be like patches of farmland for me, like in my head, I start to just go all over the place. I don't know if anyone else would see those same things. - [Faith] Do you ever change the orientation of your project after you start making it? - [E] Yeah, in fact, I was thinking about this as we were doing it because I don't think I ever really start vertically. This is like this kind of interesting idea and it almost started to feel like it's a path away from me because it just was in this orientation. So I thought, well, let me just go with it. 'Cause I don't know why I automatically think a map is more like a landscape this way or horizontal. - Your work really deals with the like very long books or very, or it has in the past. - Yeah, they're extremes. I feel like I tend to gravitate toward extremes of really, really, really vertical like some of the books about the redwoods which were like nine feet tall, or these really, really, really long kind of narrow ones I've been doing for the 100 day project. - [Faith] Were those nine feet tall? - [E] No, the 100 day project-- - [Faith] No, but the redwoods. - [E] Yes, they were, - [Faith] Holy moly. - [E] They were like the scroll or dragon scale findings that were between five feet and 10 feet. They were different sizes 'cause I figured they shouldn't all be the same 'cause trees aren't. - [Faith] No. That was a really special project. - [E] Yeah, that was very hard to show. (laughing) Not kinda-- - [Faith] It's not casual. - [E] No, it's definitely not Instagram-easy. - [Faith] No. - [E] Or Facebook-easy. That's the kind of work you just have to see in person. Honestly, that's why I did it because it was about the redwoods and it's same for those, you have to go see 'em in person. You cannot be told about them. - [Faith] Where are your favorite redwoods? - [E] About six hours north from here in Jedediah State Park, which is part of the Redwood State National Parks. It's my favorite place. - [Faith] Jedediah. Oh, you have the stream there too. - [E] Yeah, Smith River kinda goes through that part of the world up there in Northern California. That's some very, very, very old-growth trees. They've kinda never been cut and living here way longer than us. - [Faith] Do you have a favorite tree? - [E] Every day. (laughing) It's different. I have favorite trees though in certain spaces, so like I have a favorite tree at the Berkeley Botanical Garden. I have a favorite tree on the Mills College Campus. You know what I mean? So in certain places, I know where that tree is and I just go visit. - [Faith] Yeah. (cutting) How often do you work with fresh materials? 'Cause almost everything we did in this class is scrap-based. - [E] Yeah, a really good question. I feel like it's almost like the craft paper question or the paper question. I always like to start not exactly from the beginning. So like one step in from the beginning or even I find like my process is always like even at night, if I'm working on something, before I stop, I leave something on the table that's half done so that I know where to start the next day. So I never have to start with an empty table or an empty thing. So I think it's that same thing. I don't think I normally start from scratch very much, it's just always on-going. - [Faith] Do you feel like you're done? - [E] I do. - [Faith] Tell me how you know when something's done. - I think that is the hardest question for any, I don't know, maybe we should poll artists, but like I think you just kinda feel it. But that's the other thing about things like this because even if it's not done, I can just put it in a pile. That's how I end up with this stuff because I'll put it in a pile then come back to it with fresh eyes or in a couple days and then... I think it takes me a while to know, you know what I mean? So it might not be like this exact moment I know, but if I come back to it tomorrow or in a week and I'm just like, I like that, then I have these different piles where I kinda, it goes from like, oh, the in process pile to like, oh, we like that pile, you know what I mean? - Yeah. Well, I'm glad to know this is already in the we like that pile. - I do kinda like it, yeah. - [Faith] I'm gonna put mine in there, too. - [E] All right, good. - Thank you so much, everyone, for joining us and we will see you next Thursday. - Thank you.

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(upbeat music)

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