**Inclusive Arts Vermont**

**Masked Virtual Artist Talk**

**Artist - David Roy**

**Kat:** Hello everyone. Hi David, how are you today?

**David:** Good. How are you?

**Kat:** I'm doing well. I am Kat Redniss everyone, I am the Director of Communications and Development at Inclusive Arts Vermont, and I am here with one of the amazing artists, for the MASKED exhibition, David Roy. David is the collage artist, and we're going to hear so much about David and his creative process and all of that. 'm going to do a brief introduction. So first I'm going to start with a verbal description, we do this for access purposes. I'm going to describe myself and my surroundings. So, I am a pale skinned, platinum blonde haired, fat femme woman. I have on a bold, kind of pink, lip today and I'm wearing a white cardigan or cream cardigan, and I have a metallic earring that's visible on this side, my hair is covering it on the other side. I am in my sunroom, so there is bright light coming in and windows with black panes and the walls are white wood and over my shoulder, there is the silhouette of a cat. David, quickly before I do that, I'm just going to share a little bit about Inclusive Arts, and then I'm going to give you an opportunity to introduce yourself. And so at Inclusive Arts Vermont, our mission is to use the magic of the arts to engage the capabilities and enhance the confidence of children and adults with disabilities. We do this through education, exhibition and capacity building programs for teachers, students, artists and organizations.

And David is here with us because David is part of our exhibition, our current exhibition which just opened up, it's called MASKED, and we'll talk a little bit about that theme and how it relates to both David and just in general, um MASKED right now is on display at the Spruce Peak Performing Arts Center in Stowe, and it is available to be visited by appointment. We can talk about that later and I'll make sure that when this is live I’ll put all that information in the chat box. And also it's available online- all of the incredible artwork by the 22 artists that are part of the show are all available at www.inclusiveartsvermont.org/exhibits and so you can see all of the pieces and experience all of the pieces.

So, David, hi! Will you introduce yourself? Tell us a little bit about you, do a verbal description if you'd like and introduce yourself! What would you like the folks to know?

**David:** No worries! Yeah, I'm David, I'm a current Castleton student. I'm from Northern Vermont, so around the Burlington area. Behind me, just a verbal description, I have my wall, my apartment is kind of small so it's either this or my kitchen, so I went with the wall today. It's just a white wall with a red curtain and then an artwork that’s not mine, it's just an octopus holding a rose. And then, that’s me!

**Kat:** Excellent, excellent. So, um, David, one of the things that I love about your story and I'd love you to tell us a little bit about this is how you came into collage work and, and the artwork that you submitted to MASKED, because I know that it's relatively recent right?

**David:** Yeah it's been actually under a year, I haven’t even been a collage artist for over a year yet. Yeah, I started last spring semester, during the pandemic and everything was shut down. My girlfriend’s family would do these zoom sessions, and we would all jump in and we would do different things, so one would be like a tour of Australia over zoom, and all that and one of them was a collage session. And what it did was they each shipped us a little box of just random collage items like clippings from a magazine, we all made a collage together and just fell in love with that and I haven't looked back since.

**Kat:** That's amazing. And I think, you know, the pandemic has been so challenging I don't ever want to diminish how challenging it's been for people. It is, it is obviously a collective trauma that we've all gone through. But I do enjoy hearing these silver lining pieces about people who were able to explore creativity in a new way, discover something discover a passion and an artistry. So can you tell us a little bit about your piece in MASKED, both the piece in general and, and then also a little bit about how you think the piece relates to the theme of MASKED?

David: So, the piece itself is like it's three dancers who are in this woods and there’s a bunch of faces surrounding them and all of them have these different like judging personalities and the my sort of idea behind it was as a college student as someone who's gone through college and trying to find out who I am. Everyone else sort of in my life also has their own perception, their own judgment of what I should be and what I should do and during the pandemic I was sort of battling that sort of identity. I went from someone who plays three sports a year throughout middle school and high school to I haven't played sports in a couple years and now I'm into the art world and so that's sort of my, my own sort of destination of my identity and how I discovered mine. How it sort of relates to the MASKED, I thought is the idea of identity is sort of, we all sort of have the MASKED behind us. And like we also have what we want to be and we have other people who have perceptions of what they want us to be, but at the end of the day it's our life and like what we want to be is gonna be the best for us.

**Kat:** That's amazing. I just want to pull up quickly so that folks can see David's piece and experience David's piece. So this is your piece and David, and you had started talking about you this, you gave us a little bit of a verbal description of this. For folks also I'm showing it on our website. So this is David's collage, and David, will you share the title of it?

**David:** Yea, it's called “Wandering Eyes”

**Kat:** And so like David said there's the three women, kind of in dancer poses. In, kind of like puritanical garb, almost, and everything's a sepia tone and they're deep in the woods and then these cut outs of all these different judgmental faces looking down at them. And I was so struck by this piece when it came in and, and I, I was so grateful to read your description about that because I think we all do feel that, I think, the pandemic sometimes our own identity shifted a little bit about how we perceive ourselves shifted and how we saw ourselves and so I love that you were able to take art, and really reflect on that and use that. So I know that you were new to collage, where in your collage process of becoming a collage artist, did you make this one? How early in that?

**David:** That was my second ever collage.

**Kat:** You’re amazing!

**David:** That was the first college I made outside of the little collage session I did with my girlfriend's family.

**Kat:** Yeah, what was the first one? What was the subject?

**David:** It was called identity crisis and it was, this dancer who had like a mask over their face, and a bunch of lines and behind it was a bunch of different names. I didn't know who these names were, but it was just a bunch of different names and that was my first collage.

**Kat:** Very, very cool, very very cool. Um, and you- this is also in your bio which is on the website, but part of your job at Castleton- you have a job at Castleton and you work in the library right? Can you talk a little bit about how that opened up your process for collage making?

**David:** Yeah, actually the first thing I did after that collage session was I emailed my boss at the library and be like, Oh, I know you guys have like probably have some resources that you want to get rid of, and I would love to make collages, and they showed me this back room with just a combination of Vermont Life magazine, the magazine that Vermont has and they were dated, all the way back to the 40s, and with all these extra magazines that they had and they were like if you want these, you can take them. And so I just got hundreds of magazines for free, just brought them back to my apartment just a giant box and just started working away at them.

**Kat**: Ah! And do you- when you're doing collage work like you- so, what a cool resource to have and I think especially because the aesthetic is different when you look at those kind of old more vintage magazines the aesthetic is different about how they're presenting material. Do you, and this could be it maybe it's different for every collage, do you have like, here's my idea, and here's what I want to do and then look for things? Or are you looking through materials, and that sparks your idea?

**David**: So I usually do, I look through materials and I spark. Usually I find like a central like item that I like. For the “Wandering Eyes” one it actually started with me finding that background.

**Kat:** Cool!

**David:** It started with the trees and then it started with the- then I found the dancers, like oh that's a similar color scheme, like that looks like that could fit together. Yeah, and then part of the Vermont Life magazine they had these have the old like the original clipart, its books that were like the first clipart that they ever made. And so there was one that was just a bunch of different people and so I just went cutting off heads of all these different people and just putting them around, yeah.

**Kat:** Isn't it so it's so interesting because sometimes we make progress in the world you know whether its technology or something like that. But if you think back some things never change like I think about this idea of like the original clip art which is so clever, which is basically emojis you know it's, it's now the emojis and how our world, we communicate so much in symbols and in expressions and one of the things that I also think is so interesting about this is if we think about the literal masks of the pandemic you know our faces being covered, expression, emotional expression, tone of expression can be really hidden, and so I love that your piece really highlights these different nuances of the how our faces express emotion and how we're feeling and all of that.

**David:** So that's the fun part about making the collage it's just like, oh what emotion is this face making I'm like, could this be something that would work? and I was like “alright”! I was just cutting out like all these different emotions, I'm like oh that's a funny face, might as well use that one!

**Kat:** And I love that even with the placement of what you've done, you know, whether they're looking directly at them or looking away. There's a story in that, that it becomes almost these slight: is that person snubbing them or is that person really focused on them and their judgments really, really kind of pointed and so it's fascinating to really interpret that and interpret those moments, nice!

**David:** I liked, one of the things I like about like just doing Visual arts myself is the idea of when everyone works on an art piece they think about it somewhat differently than I would think of it and that's sort of what I want my art to be, I want where when you look at it, you may think about something differently than I do and I want that and I like that, I want that communication, that conversation.

**Kat:** Yeah, I, we talk a lot about this. And in the artist talks that we did for “ANEW” which was the last exhibit, we do- Inclusive Arts Vermont does biennial exhibits which are every other year. And the last one was “ANEW”, and one of the things we talked about with a lot of the artists in this talk was, you know, you put your intention into the art when you create it. But once it goes out into the public, it's kind of up for their interpretation, and it may be interpreted completely differently than what you, you know, then what you kind of your intention was. And so I love, so you enjoy that process you enjoy kind of seeing. Has anybody ever looked at a piece of yours or experienced a piece of yours, and seeing something totally different than what you imagined?

**David:** I don't know if I have like a specific like example, but I definitely can remember conversations, like ‘were you trying to portray this message in this collage?’ and I'm like, I didn't even think of that message!

**Kat:** Yeah, like I know for me, because we all bring our personal experience to art right, and so when I was in high school, I loved I loved reading plays- I'm a theater person and I always loved reading plays I was in plays. And so when I saw your piece I immediately thought of the play the crucible, and because it has that you know that the garb that kind of puritanical garb, and then this whole frantic frenetic like judgment in society and how it's all picked apart. One of the things you talked about in your artist statement is the idea of collage as storytelling, do you mind talking a little bit more about that?

**David:** Yeah, actually I'm also, I do theater too. I've sort of delved into theater. I've been more of a dancer, than an actor so I do a lot of like dancing. But I, I've always been interested in storytelling and like visual storytelling like as a kid I used to read comic books all the time I was super into superheroes. And so, just what I want, is I want the collage to be more than just like an image. Like anytime I go into trying to make a collage I’m like what's the point of this like why am I making this collage. Could I want some sort of emotion to be told and usually, what's great about storytelling, is it is a great tool for emotions and like getting out those emotions.

**Kat:** So true. So true. So I have to ask who's your favorite superhero?

**David:** Actually probably had to be Daredevil, because here's one of the only superheroes that had a disability, he was completely blind. And so I really like relate with just a disability superhero and having that exposure.

**Kat:** That's, that's great. I don't know a ton about Daredevil, I know of Daredevil. I'm a big like I got really into the Marvel movies and all of that, but I think that like, just like you're saying with your art, there's the richness of superhero stories, there's also so much there about the human experience and about trauma and identity and all of these things that we go through and you know like what you're saying with Daredevil like his unique experience as a person with a disability informs who he is as a character and so do you want to talk and you don't have to, but do you want to talk at all about kind of disability and how it relates to you as a human or an artist?

**David**: Yeah, no I'm totally open about talking about my disability. Yeah, I have you know, I've had moderate hearing loss in my left ear, severe in my right. I've had it, my entire life it’s not genetic and so sort of me trying to find who I was, that was sort of part of the battle because I'm the only one who has hard of hearing in my family and there’s eight other family members in my family, yeah.

**Kat:** You’ve got a big family!

**David:** Yeah, I have four siblings and four parents. Yeah, so, yes. And so, just hearing loss has always been a big part of my life, but it's also sort of been like a solo sort of adventure because I grew up in Vermont, and there's not a lot of diversity in Vermont. Especially growing up, I was *always* the *only* one with hearing loss. And so, I think I wouldn't change the fact that I have hearing loss because it sort of showed me to like, believe in myself, like I have to be the self advocate. I have to go up and be like, I need this, I need this. And so I appreciate this experience of having hearing loss because it made me be more of the person I am where I can go into a room and take confidence and be like “I need this for me, and that's okay”.

**Kat:** Yeah, yeah, self advocacy is such a powerful tool, and it can be it can be such a, a journey for folks you know depending on their community and everything like that. And so, thank you so much for sharing that. And how did you find- so, so you said too you’re a theater artist as well, and a dancer. What kind of dance and theater do you enjoy?

**David:** Um, well I've done modern dance. So my, my girlfriend actually, she’s a dancer, so we do dances together. This last semester she did a full one woman show, and we had a duet that we choreographed together to “Your Song”, and that was really like a fun moment. But yeah, so like, modern dance is usually the dance like that I excel the most in, but I've also done like musical dance. I'm in a dance class right now and we do ballet. It's a very big challenge for me being like a 6’4” male who's not very flexible, so.

**Kat:** Yeah, Yeah I love that you are kind of like co-creating with your partner. And did you say to “Your Song” by Elton John?

**David:** Yep.

**Kat:** That's like, I love that song so much. What a beautiful song. My dad loves that song, I feel very emotionally connected to that song.

**David:** It was, it was a great moment, because it was just in the middle of a pandemic and it was just like, and the dance itself, but the, the performance was virtual, so it was just us two onstage in front of like a zoom audience that we couldn't see. So it's just like a very special moment. Yeah.

**Kat:** So it's, that's really, I, thank you for that. And I think it's so interesting because I think that with the pandemic and with so much going virtual, there's been that commentary that intimacy has been, is It's been removed, but I love that in that case that actually almost enhanced the intimacy of it because while it was a public thing, you two were in that moment. Just you and just really sharing that moment, that's beautiful...aw! And, is she at Castleton too?

**David:** Yeah she graduated this last year. We've been dating for the entire college, so it's been almost five years now that we've been together.

**Kat:** Yeah. And what are you studying at Castleton?

**David:** I study business, I used to study sports administration and so really I really have gotten away from the sports world and into like the art world, but yeah I study business at school.

**Kat:** That’s cool. Now, do you see any overlap, you said that you were a big athlete and that you were obviously involved you know, you were, you were planning on sports being your thing. Do you see any overlap between the sports world and the art world, for you?

**David:** I think it comes to competitiveness, that comes out. Like I want, I try to do more and more with each art piece, I try to use more mediums. Like, for like the one I just made, I made one today I used one that was fire, so I was like burning paper. And so just trying to like explore new mediums and the self driven that you need to be an athlete and like keep honing on your craft. It's a very similar effect I use on my like my art, like it's a similar mindset.

**Kat:** Yeah, that's that almost I mean I know it's that that practice that, you know, it's not just about the product it's not hey here's what I made but it's I'm growing as an artist or an athlete I'm, I'm looking to enhance my skills, enhance my practice and enhance how I connect to materials, to themes, to all of that. So you use you used fire in this one, do you want to tell us a little bit about what you made today?

**David:** Yeah, so it has it’s a child, who’s sitting in like a chair and it’s an older photo, and it’s actually from one of- for Christmas, I asked for a lot of old magazines, so I got a bunch of like Life magazines from the 60s. So I've been using a lot of those and its child in a seat and behind them are a bunch of different words- one says “off they go” and other one is just survival with a question mark. In the back it has “purpose”, and in the front, it's something about the future, I forget the exact word but all the edges are burned, so it sorta has this fire effect to it with all the ashes. And actually when I had to do it on my own, I scan all my pieces and then digitally edit them afterwards.

**Kat:** Okay.

**David:** And so that's how like I get a lot of high contrast. When I was doing that, the pieces were starting to fall apart since it's such fragile paper, like this paper is like 40 plus years old and I burnt it, but the ashes were getting in front of it and added this cool effect onto the Piece. So it was sort of a happy accident that happened.

**Kat:** Super. Yeah, it's so interesting. We have several collage artists in this exhibit. And what's interesting is there's different levels of digital manipulation. So we have one artist who does not use any digital and one person who is I believe entirely digital and it seems like you're in between. Can you talk a little bit about how you mix kind of tangible media with digital media?

**David:** Yeah, so what I do is I will make the actual piece in person I have like an exacto blade and all that. I used to, I've started getting away from it now but I used to glue it all onto a paper and so I have it like concrete, but I like sorta the freedom of being able to move the pieces around, and so what I've been doing is, I will place it on my scanner and like have it in one position if I don't like it I'm able to move it, and manipulate it to another position I like and I can keep scanning it over and over until I have what I want. And then after that I will digitally edit it, because sometimes you just lose like the volume of color comes from the print when you scanned it. I usually try to add more contrast, and I like darker tones. Like if you see a lot of my images, they’re either of black and white, or the much darker, not very bright colors. I try to bring more contrast and sort of bring it together.

**Kat:** Really cool. I’m gonna use this opportunity to sort of bring up some of your other pieces, just because you’re talking about your art style and I love that too. And just before we go or before we go into this next piece, not before we go, I have so much more time with you and all of that. But one of our other artists, Bob Gold he really uses digital manipulation to play with contrast and high saturation and so it's so neat because what I love is that if you go through this exhibit, all of the pieces are so unique and then there's these beautiful thru lines of collage and Cristina Clarimon who's another one of our collage artists, it's, it's interesting she's using not Vermont life but she's using Life magazine and hers. It's called, I believe life upside down, number one, and it has the word life and it has clippings from Life magazine so it's interesting that both of you, yours is Vermont Life and yours is life but they both include that. And that informs kind of what the message is right there. And so I'm going to go through and David if you want give us you know a brief verbal description then tell us about some of these pieces and tell us kind of whatever you'd like whether it's about the creative process part of it or, or what's behind it and the impetus for the creation of this so let me call these up and we'll go through some of your pieces.

**David:** Sounds good.

**Kat:** Awesome. Okay. So this first one.

**David:** Yes, so this is “Rainbow Fish”, and so a description of it is in the first on the bottom is a water like just a pool of water that we leads to a waterfall and like the right half of it. On the left side, there’s like the cliffs, the cliff wall for like you jump off a cliff sort of thing. And there’s a the person sitting there, but the person is cut out and instead there’s a bright pink, black and white design replacing it. Then behind the waterfall in the top half, top third of the piece there is a sort of opening that I did in black that has three fishes that are climbing or swimming above and over, they have a bunch of bright colors, and I show them like sort of recreating the water. This piece itself I used more mediums than I have in any other piece. First what I did is I found the waterfall and then I cut out the person itself. And I have this book, that has a bunch of different stickers just like bunch of random designs and one of the designs for the piece itself behind the person like that bright pink and I was like “oh might as well see, put in that there” And I felt like I wanted to add more. And so the fishes were also in that book. And I was like oh I can do something with this. And I actually colored the back of it in marker, it’s just a marker that I have, and then I added colors with other markers. And one of the things I really like is yes, I cut out the person but you can still see the person if you're looking at the reflection, in the reflection the person is still there. It's just like a nice little like trick I like. You could have taken the person completely out of the picture but they’re still there in the reflection.

**Kat:** I was wondering, I was really curious about how you did that when I saw this piece because I said, Oh, you know, was that person added in but then I said, but there's a shadow and I said, so did David add the shadow or what? And so now I'm understanding it more because that is such, it's such a, it's such a fun trick with what you've done with the material usage because the shadow is there, but it looks like you've imposed this new being into the space. So I love that, that was such a clever trick and it really brings a whole level of like curiosity to that character in this. Nice, okay let's, anything you want to say before the show a couple others?

**David:** No, we can work on to the next one.

**Kat:** Great. Let’s see. Let's do, how about this one: “Holding On.”

**David:** This one is called “Holding On.” This is one of, this is one of my first ones that I actually sort of experimented with changing with digital art and like actually changing the settings and trying to manipulate the art piece itself. It's three different pieces: so the back, which is the church, and the grass and the blooming trees. That's from a Vermont Life magazine, and there’s the level in front of it that has just a bunch of urns, not urns but like vases and such with a window that sort of frames around the church in the background that has a table and then in front of that, there’s black and white woman who is carrying a vase herself, and she looks sort of like she’s from the Greek ages like very Ancient Rome, and the piece behind this was just, I think it was sort of related to one of my stepdads- one of my past step dads. He passed away freshman year to cancer and so I sort of always like held on to that memory, and I feel that’s an experience that a lot of people can relate to. We have family members or friends that have passed on and we still hold on to that memory. And so, my idea was these vases would be sort of urns of all these memories that we're holding on. And I really liked that I was able to find this woman who was already holding a vase, and like, sort of in such a loving way. So happy with how it all came together.

**Kat:** Yeah, there's, there's very much a tenderness to this and I like and I you know hearing you talk about your inspiration for this- it's both. It's both tender and somber, but also there's new life in it, there's these, you know blooming flowers there's this green and, and there's this very, you know, thoughtful reflection on death and loss but holding on to those memories and I think that's a really beautiful juxtaposition that you've presented.

**David:** Yeah, I like I like having, like, I've always will remember like people like that but I always liked the idea of yes we remember the memories we hold onto the memories, but our life doesn't stop there, like we have to continue on like of course we can hold on, like they mean a lot to us but there is new life and as you were saying with the bright colors, and all these and like the background being so bright and sort of working into the future in a way with the window and all that. Yeah.

**Kat:** That's amazing. Let's see. Let's do, how about two more let's see. Oh I love this one. Let's talk about this one.

**David:** Yes, this is called “Inner Beauty.” This is one of the first ones I did with the Life magazines instead of the Vermont Life, this was the very that didn't have any Vermont Magazines. It's a woman who has blonde hair and a sort of shadow, covering her face, and then on her shirt it's just a bunch of different butterflies of a bunch of different colors that are sort of coming out of her chest and behind it is just a sort of silver color. How I made this was, I cut out the woman first, and then I was looking through; those flowers are from the sticker book I have that I used for the rainbow fish. And I was just looking through and I just, when I do my art I just look and see, oh, what are the possibilities here and then eventually just sort of stacks on and then I'm like, oh, and I have a finished product! There's very much, I don't know what the finished product is going to be until it's done. Yeah. Oh, there's nothing else I can add here, it's just done.

**Kat:** How, yeah, how do you decide? How do you decide? This is- well, you know I'm going to revisit that question. And just because I want your face to be big again- let's see, I'm going to.. We did that one. Let's do this one, and then we'll come back to our big faces. Tell us about this one and then I have a couple of questions about your art and about what we've chatted about.

**David**: Of course, this one is called “Loved Ones” and it was definitely a similar sort of story with “Holding On” they were around the same time and during that time I was in a very like reflective mood and this is sort of I wanted this piece of sort of portray like the power of just family and the power of loved ones like, yes, we go through our hardships but we have those people who care for us and so that's sort of what this piece was with we have the woman who looks distraught in the sort of black and white house with the window in front of her and then next to her we have a man, kissing her hand with the dog, right next to it and just sort of like that image itself. And I like exploring with black and white colors like I like the contrast where we have this sort of somber moment but then when you look past it we see all these bright colors and we see sort of this life that’s in front of us like it seemed very alive. So I really liked playing with the contrast of black and white and color and a lot of my pieces I've sort of been going into that direction of playing with color and black and white.

**Kat:** Amazing, amazing I'm going to stop sharing for a bit and come back to us. I love that too and that's something that I've noticed about your work and I think what's interesting is, you're using these pieces that are, you know, decades and decades old and, but the juxtaposition of the black and white or the sepia toned, and the more contemporary colors, I think makes your pieces feel really timeless, like those images are clearly people from another time. But there's a modernity to it, because of your color usage, and because of the way you're layering images. And so I think so many of the themes are talking about: loss, holding on, identity. These are timeless things, these are things that people have gone through forever and experienced forever. And so I love that your art is reflecting the timelessness of those themes that are in your artwork.

**David:** Yeah, sort of like my own personal motto for like my art is using recycled materials to make modern stories. That's sort of how I like to think about my art. It's like, I want to use these recycled materials that have been here forever and sort of give them this new life that people can relate to and sort of like have this personal connection with this new sort of idea that were made from these old pieces.

**Kat:** I love that, I love to, you know, it's, there's part of me that's really not surprised you're studying business because I think you're very savvy and how you market yourself, which is great because that's something, a lot of artists struggle with and I love that already you're thinking about you really have identifiable artistic style for somebody who's so new, you know, like you said, this is a year like you've been doing this a year, and you already have a really unique distinguishable style, and you have mottos you have you have this really strong artistic viewpoint. I love that, using recycled materials to make modern stories, and I think that's so beautiful.

**David:** I appreciate- yeah one of the things I like focusing on- one of my favorite things is, is marketing. Right. That's what I'm going into business for. So I'm glad that my marketing- that learning from business class, I’m actually like, I'm actually getting in person experience with my art so I’m able to connect the academic and my hobby.

**Kat:** Very, very cool, very, very cool. So I had two questions that came out of looking at those. One is, and, and this came out of both reading your bio, knowing you, talking to you, and then seeing your artwork is, how does Vermont, play into your art, because I like that, the church feel so quintessential like New England- Vermont, and I know you are from Vermont and you've reflected on Vermont stories you're using Vermont Life. So can you speak a little bit to how Vermont comes into your art?

**David:** Yeah, Vermont, it's like I've been in Vermont for 23 years and I feel like there’s a certain aesthetic in Vermont, that's very pleasing, and I live in a small town right now in Castleton and so across my street is that church- like not that exact church like a church that looks exactly like it. And so I think just subconsciously, I was always sort have known that sort of design, but what’s been really nice about looking back at the Vermont Life Magazine is looking into the history of my own state, like I haven't really delved into what Vermont is. Like, I've always like ‘oh I want to get out of Vermont’ and I still do, like I'm hoping to go into New York City, and all and all that like I want to get out of Vermont but it's sort of this has sort of given me a sense of appreciation of how beautiful Vermont is, and now like just walking around, Vermont, I noticed it a little bit different because of my art like I noticed the nature a little bit different. And I noticed the construction a little bit different, but I think just the beauty of Vermont sort of plays into my art pieces.

**Kat:** Thank you so much for that. And I, it's, it's neat to hear that kind of your, your perspective as you're experiencing Vermont has shifted since you're looking at it through different artistic eyes now, and through an artistic perspective. The other question that I had is, you talked a little bit about a couple times you've said, you talked about how with the scanning you're able to move pieces around and you talked about you- know how you're looking at pieces. How do you decide something's finished? Does it ever feel finished? How do you define finished?

**David**: I guess like it depends on the collage itself, sort of just like a internal ‘No’ I'm just mentally- I don't know if there's like a checklist it's just in my brain I'm like, there's nothing I can add to this there's no like checklist, I just look at it and I’m like I can keep working but I don't think there’s anything can add to it, there's changes- like the process itself changes. Sometimes the pieces could be 15 minutes like I just have it down. I'm like alright this is perfect. And other times where I set it aside for the day, and I look back at it on another day, and I'll be like, is this done? Or is it not done? And then I take a couple days, and add stuff and I remove stuff. So it's just each piece has its own lifespan in the creation process. Some of them are very short and some of them are multiple days. So, like this varies on the art piece itself.

**Kat:** Yeah, I love. I'm writing down, just because, you’re so brilliant, and I'm such a fan of yours I love the way you phrase that- “each piece has its own lifespan.” And in the creative process and that's so powerful because they are like they're, they're manifestations of you but they're also kind of their own living breathing things and you, you especially are imbuing so much story and character into these where there's, you know, it almost feels like we're capturing we’re like getting this intimate look at a moment, in, you know, it's like a snapshot in time that you've created with your collage. And so you're giving us that peak in.

**David:** Well, that's what I want like my goal each collage is to have it be a story. And there are some collages that I haven't like published, or posted just because I don't think the story is there yet, and it's really the story is what makes it done. If I can tell that there is some sort of story that’s what helps me find it to be complete.

**Kat:** Hmm. Um, that's, that's great and I think to that, you know, being somebody that you have a theater background you have, you know, like you're telling stories in all different ways. But, but it seems like that story is always the thru line of finding, you know, whether you're using your body to tell a story or whether using words or whether using music or whether you're using, Whether you're using old Vermont life magazines and magazines and markers and stickers to tell that story, you're finding ways to express. Yeah.

**David:** Yeah. I just think like, I think what makes art, art at least to me, to my understanding, I know everyone else’s perspectives on art are gonna be different but what makes, art, art, to me, is it makes you think of some emotion or some story. Like, that’s what I think art is. It's like when you go to a show and like you are physically moved by the show because it’s so like emotionally great, I think those are what become like the best shows that you've seen like something that you can have this emotional connection, I want people to have those emotional connections and then tell me about those because then that will help me with my few short pieces.

**Kat:** Yeah. So speaking of your future art pieces, where, where do you see your art and your creative process moving? I know you said you want to move to New York, so it doesn't it could be a geographic move but also just with your creative process. What, what do you think's next for you, David?

**David:** Honestly, I don't quite know. I just keep looking into the magazine because the magazines I have, I can still make so much. Like yes, a lot of them have a lot of holes in them now but there's still so much left in each one of them. And so I don't think, at least until I'm not done, at least until I'm done with the pieces I have like the actual materials that I have. I don't think I would move on to another material, I can see myself adding in different magazines like I have like I had, I have like life magazines I have a couple magazines from like the 60s, like I see myself going into like stores and finding these old magazines because actually what, what do I like older stuff, I’m actually kind of an old soul, like I'm a vinyl collector- like I collect records. Like that's why I like the physical aspect of having something in my hand. And so, going to the stores and finding physical magazines. I think that’s probably my next step, honestly, I'm just enjoying it because I'm so new into this process. I'm still not even a year into this and so just exploring the possibilities, is what my next step is. I don't know where that could go.

**Kat:** Yeah. Yeah, I love that and I love that you're giving yourself that space, and that time to explore, because I think that it is such a good moment you're, you're deepening your understanding of yourself as an artist you're getting more connected to your materials, I love that, I love that even like you talk about the lifespan of your collages, like, even the magazine's you're using the materials you're talking about a lifetime you're like they've changed they have holes in them, but they're still there and I'm still inspired by that and so they're changing. But even as they change, maybe the inspiration is different as you're looking at with new, with you know new eyes as they're as they're changing.

**David**: Yeah, that’s the thing. Like I enjoy going back into the magazines I’ve already used, because, as you get older you just have more experiences. Like, I'm in a very like time sort of change of like I'm about to go into my next stage of life because I'm a senior at college,I'm graduating in May. And so, the next step is what’s in my mind. And so, I want to keep these old materials because as I grow up I know looking back at these I will see different things and I will see different stories that I can tell.

**Kat:** Yeah. Now, I'm going to ask a couple we've just got a few more minutes. I could talk to you all day and so I'm going to ask a few more questions and then I'll give you a chance to share anything that you want that we haven't chatted about. So, what's one thing; and I know it we may have already covered it but if we haven't, what's one thing you wish everyone knew about your work?

**David:** Um, I guess, like, it's, it's a reflection of who I am, like, a lot of the art pieces is how I see the world. Like I see the world in very much images and stories but that's just how my brain is. And so, collaging to my, like, I've never had an outlet, like art, like collaging before for like for the very first time in life I feel like I can actually show what's going on in my brain. Like the collages that I make are very much a reflection of how I perceive life, and how I see images and colors. So it's very much like a visual representation of me. Like, I put a little bit of me into each one of my pieces.

**Kat:** Well, thank you for, like, that can be really vulnerable, and it can also be really powerful too and so thank you for that vulnerability and that openness about sharing yourself through your art because it's really beautiful. It's stunning, your artwork is incredible and it does feel really evocative of emotion and story and I think it's, it, it does allow for that personal interpretation and connection, but also to give us insight into who you are as an artist and as a human and so I have major gratitude for you as an artist and I'm super grateful for your work. What, what are you, what are you proud of, about this year of exploring collage and art, and becoming this version of yourself as an artist?

**David:**  Honestly, I've just been proud of, like, the success I've had in it. Like, getting selected into the gallery was a huge motivation for me, because I’ve just sort of dipped my toes into collage and I was like, oh! When I saw the artist call, I was like ‘why not! I will put something in!’ and it got selected, I was like ‘oh wait! okay, maybe this *is* something I can do’. So, I’ve just sort of been proud of myself. Even with school and work and all of that because I work at the library- I also work, I also have an internship with like a record company in Burlington so like I do all these different things, but I'm still able to give time to art. I've been very proud of myself, like, even with all the hardships of having covid and all that, I'm still able to have that time for myself and do art, and honestly that's probably why I've been so like just happy, like this semester, just happy this year, even though we had all this stuff happen that because I've been able to explore this world of art.

**Kat:** That makes me really, I, it's, it's been- it's a tough time. And that's really beautiful and, and that just boosted me you know in a way and so thank you for sharing that. I- you've mentioned a couple of times records so you have you, you're with a record company and you love vinyl, so what if you were going to tell somebody an album that they should get, on like, what's your favorite vinyl? What's your top? Or one of them, I know sometimes favorites are hard.

**David:** One, I guess one of my favorites has to be, I have this really cool, it’s “Breakfast in America” by Supertramp. And it comes out in like this bright orange tie dye record I have, so that's probably like my favorite one. But what I do when I go record shopping is I will go to the $1 section and have Spotify and I literally just pick out an album if I like the design of it. I’ll listen to it on Spotify and if I like it, then I'll get it. Yeah, like just sort of very similar to how I do my art it's just, just sort of this explorative process. I have no plan going into it, then eventually I have a plan.

**Kat**: I love that you said it's similar to how you make art because I was making that comparison my head I was like, you're kind of looking through something that, you know, you think about the dollar section you're probably like, Oh, that's something that somebody doesn't put as much value on as maybe the same as a discarded magazine. But, what you're doing is you're finding it and you're giving it a new life and you're discovering it, and it might not be like you're creating something you're creating a connection to it and I love that. That's amazing. Where so where- marketing piece of this, where can people see more of your art and find out more about you? And we'll also put when we do this live will also put any links or anything like that but where can people find out more about you and your art?

**David:** The best way is on my Instagram which is @piecesandscraps which is sort of my art name I guess, which is pieces and scraps. I’m also on Facebook just my normal Facebook David Roy, I also post my art to that. I am currently just working on like a Google site that I’ve been putting like my art on so eventually that will come out, but the best way is just to follow my Instagram @piecesandscraps.

**Kat:** Great, great. Yeah, and your, your Instagram is great. I've seen some of the stuff that you've put up there and so that's wonderful. Anything else, David that you want to share before we wrap up anything about you about your art about the future anything at all and it can be related to the piece in here or it can be related to anything else.

**David:** Um, I just want to thank for this opportunity like just being exposed to this world and doing like the artist networking event that you had us do. It’s been a world that I've never been involved. I didn't think if you told me a year ago that I would have an art piece in a gallery and I'll be talking about it, I would have thought you were crazy. Like, I appreciate sort of just, just this experience of this gallery has sort of been the gate opening to me to step into this world. I didn't really have the confidence to jump into this world until the gallery- it’s like “you can do this” and I thought ‘Alright! I will see where this goes”.

**Kat:** Oh, well, thank you so much for saying that. And we're so grateful your piece is in here. I was the one. So, I was not on the, on the jury that selected everything, but I was the one who was getting and kind of getting all the pieces in and when you're when yours came in I was so excited and, it's been, you know, just a piece that I responded to immediately and so I'm so excited that it's part of it.

Just wanted to share so like David was talking right now it is up in the gallery at Spruce Peak, it is going to go to St. Johnsbury Athenaeum later this spring. This summer, the exhibit will be at the Southern Vermont Arts Center in Manchester, it will then go to Main Street Arts in Saxtons River, and that will be in September to October, October through December, it will be at Dartmouth Hitchcock Medical Center- they have an incredible program about arts and culture and how that can impact healing and the experience of being in a medical setting and so they just do incredible work and we're so glad to partner with them again. Then, this time next year, so January-February next year, it will be in Burlington at Soapbox Arts which is in the Soda Plant in the south end of Burlington which is such a great artist community and we're really excited. That's a new partner for us. We're working with a lot of new partner venues for this one, and it's just really wonderful. And then it will close in April of 2023 at the Vermont State House, and so we're so thrilled that so many people are going to get exposed to this art and be able to see your art and, and I'm so grateful for you for kicking off the Artist Talk series, and that we’ll be doing these monthly. David is the first, we have Karen Lloyd coming up in March and then Kate Adams coming up in April and then we'll release the rest of the artists, but we'll do monthly talks, ideally on the third Wednesday of the month but they may shift just depending on schedules.

But David, it has been such an immense joy spending this time with you and chatting with you. And, um “Wandering Eyes” is, is just such an incredible piece and your story. I love, I love the, the journey the journey over this year and, and where you're at and using recycled materials to make modern stories. Each piece having its own lifespan. You know, the story is what makes it done, and the other piece that I, one of the many things that I love that you said was that you see the world in images and stories and that is so reflective in the art you make, and so we are massively grateful to be in community with you to share creative community with you. Um, thank you so much for chatting with me today and we can’t wait for the public to chat with you in a week, and then we’ll be there.

And so thank you to everyone for joining us today, and go to www.inclusiveartsvermont.org/exhibits to learn more about David and the other artists who are a part of MASKED. And thank you so much for joining us!

**David:** Thank you!