



## EVANGELINE STOTT

### Creative Process and The Art of Inquiry

**Sarah Greenman:**

Hello, and welcome to Collaborative Alchemy. My name is Sarah Greenman, and I'm a creative Alchemist, artist, storyteller, writer, and facilitator. I believe that your creativity is a gift meant to be wielded with great love, and joy. It is a bone-deep tool for justice, healing, and revelatory collective liberation. Collaborative Alchemy is a series of conversations with artists, thought leaders, activists, farmers, educators, creatives, and other polymaths, where we tell our stories, expand our history and hold space for new ways of being.

**Evangeline Stott:**

Pre-pandemic, I really was viewing my body as this obstacle between me and my work. As this thing that I had to fight against, or that I had to manage like a child, instead of seeing my body as a source of knowledge. Which is really liberating for me as a person with an invisible illness.

**Sarah Greenman:**

My guest today is artist and storyteller, Evangeline Stott. Evangeline creates paintings and mixed media collages as a way to explore the connective tissue in relationships. Her own dance with grief and joy drives her to create heirloom pieces that capture small and significant moments in time. She says that being an "actress turned artist" means that collaboration is built into her operating system and that she works intimately in her community to generate spaces for deep rooted connection. I interviewed Evangeline in June of 2021 while she was staying with my family during an art residency on my Mom's Farm. I'm so excited to welcome my long-time mentee and sometime collaborator, Evangeline Stott, to the show.

**Sarah Greenman:**

Thank you so much for agreeing to have this conversation with me. And you're the second person I've interviewed in person because all of my interviews have happened during the pandemic, so.

**Evangeline Stott:**

I'm honored. Yay for being in person.

**Sarah Greenman:**

Just to breathe the free air between us. So Evangeline, tell me a little about your story.

**Evangeline Stott:**

Okay. So I always say that I'm a desert rat with an east coast heart, and I feel that way. I grew up in Phoenix, Arizona, but I've lived in New York the last three years, post-graduation from college. And there's this proximity to the rest of the world that I kind of feel when I'm in New York. My roots are as a theater artist, which I always tell people, I think makes all of my work inherently collaborative. That's why I tend to love commissions and collaborative projects and do them a little bit more than I see other visual artists doing. And I think that's because I have a hard time when I'm the only one in relationship to the work.

**Sarah Greenman:**

Me too.

**Evangeline Stott:**

Yeah. It doesn't feel as buoyant unless other people's hands are on it. And so even when I finish a piece completely, by myself start to finish, I always feel really unattached to my interpretation of it. And I love hearing other people's interpretation of it and what they think it's about. And that feels just as correct as whatever mine is. But anyways, so my roots, yes are in theater. I have a degree in classical acting from Southern Utah University. And I always just painted sort of on the side. It was like a stress reliever in college, and then people started buying my pieces from me. And so I started taking it more seriously.

**Sarah Greenman:**

That's fun.

**Evangeline Stott:**

Yeah. And when I got to new work, I very much had the intention of kind of putting my eggs in both baskets and growing both of those things. And I got to do a lot of devised theater in New York, which was really, really awesome and is a very, again, collaborative form of theater where you're building something from the ground up with an ensemble.

**Evangeline Stott:**

And I started painting more, and in 2018, I was diagnosed with fibromyalgia and chronic fatigue syndrome. And so navigating both of those have been really complicated and trying to figure that out. And my practice as a painter has been a lot more malleable and a lot more harmonious with my self care and my health journey. And so that is where my focus is right now. And I hope to return to the stage at some point, but I don't really see them as being two separate things. I see my artistry as this being this one thing that's constantly taking on new forms and new mediums.

**Sarah Greenman:**

You talked about collaboration. I mean, this podcast is called Collaborative Alchemy. So I would love to know what collaboration means to you.

**Evangeline Stott:**

Collaboration to me is anytime two or more people come together with their creative spirits to either experiment with an idea or bring into reality an idea. My idea of a perfect working collaborative system is where all parties feel free to throw ideas up on the wall. And when the group gets to kind of watch and see what sticks together. And I feel like really affected of collaboration takes almost a complete lack of ego. Like you really have to check your ego at the door and you have to be so much more invested and excited about the best idea in the room than you are about your ideas being in the room. I make my best work when I'm collaborating, because I get less caught up in my ego and what it says about me, what the work says about me, or if I'm good enough to do the work, or I have far less imposter syndrome when I'm working with other people, because I tend to believe in them and in our partnership, way more than I'm able to believe in myself by myself.

**Sarah Greenman:**

That's a really great point. I think it's just more fun too.

**Evangeline Stott:**

Yeah, it is.

**Sarah Greenman:**

So are you a people person, would you say you're like an extrovert or?

**Evangeline Stott:**

Yes, I'm very much an extrovert. I definitely I'm learning about my need for kind of solitude and still alone time for sure as a recharging mechanism. But I'm definitely an extrovert in the true definition of the word in that, that's where I get my energy from is from being with other people. And to me, like my reality, or like the real world exists in my relationships with people.

**Sarah Greenman:**

Mm-hmm (affirmative). And you get to make that a new every time.

**Evangeline Stott:**

Yeah. Mm-hmm (affirmative).

**Sarah Greenman:**

So you're a collage artist and a muralist in terms of your visual artwork. Tell me a little bit about what called you to that work and why you chose those mediums to work with, or maybe they chose you, I don't know.

**Evangeline Stott:**

Yeah. It's funny. I started out doing watercolor paintings in college and I think watercolor called to me because of the lack of control that you have with watercolor.

**Sarah Greenman:**

That's why I detest it. [crosstalk 00:07:14] I'm also like trying to practice and get better at it, but it's really loose.

**Evangeline Stott:**

It's so loose. Yeah. So I started with watercolor and yeah, I liked that challenge. It made me have to give up so much of my own will. And I just found the watercolors were like a really wonderful metaphor life and how unpredictable it can be. And I loved sort of the almost chemistry of deciding the like water to pigment and ratio that you want to work with. And the fluidity, it was just all very peaceful for me. And then I started working with acrylics just to mix it up and see what I thought there. And part of that was, I love layers, I love when you can see your work is so much like this, you see kind of the like, under layers underneath things. And that's a great metaphor for meaning for me in a lot of ways. And what called me to collage work, I think is that, it can be so meticulous.

**Evangeline Stott:**

And there's also a, like a foraging that you have to do with collage work. You have to go and find the material that you want to work with. And most of the time, there's only one of each thing. You only have one version of that specific flower that you were called towards, or that photograph of that person and so you have to use it very carefully. And I think working with collage has strengthened my trusting my own intuition muscle, more than anything else. Because you really have to just, every time you cut something, the way that you cut it, or every time you glue it down to the page, feels like a really bold decision. Whereas with paint, you can cover things up, you can go back.

**Sarah Greenman:**

Maybe you got to stay maybe a while.

**Evangeline Stott:**

It's even easy to start over again and do kind of the same thing again, that's much harder with collage. So that is what drew me to that. And then my latest series I used like water-based acrylics, which was kind of a call back to my love of watercolor, but in a medium that's a little bit more controllable. And then I used collage in it too. So I kind of feel like I've come full circle.

**Sarah Greenman:**

Yeah. You poured all three of those into it. I'm so glad you brought up your series. I had the extreme pleasure of being in person to see it. And it was just such a beautiful explosion of color and also really thoughtful emotive grief work. It seemed like to me, can you tell us a little bit about that series and how you built it out and.

**Evangeline Stott:**

Definitely. Yeah. The idea for the series came from, I was in a workshop with the folks who wrote My Body, My Home. And they have a collaboration called On Being in Your Body. That's the name of their Instagram page. And they were doing a workshop that was kind of identifying, I think the prompt that we used was if your body was a home, what would that home look like? Is it a building? What is that building look like? What's the architecture like? Or is it a mountain? Is it a body of water? Is your body a pencil? Like it could be whatever. How do you visualize your body if your body is your home? And the image that came to my mind, I was having a really bad fibro flare up that day. And the image that came to my mind, I saw this river with rushing water and I picturing like sediment flowing through and kind of getting trapped in different pockets in the Riverbed and forming into rocks.

**Evangeline Stott:**

And I was like, I'm not a geologist. I don't know if that's exactly how it works, but that's the image...

**Sarah Greenman:**

Yeah... that came to you.

**Evangeline Stott:**

That's the artistic image in my brain. And I was like, gosh, I want to do a whole series kind of working with that imagery. And I'm someone who I very much believe that a lot of my chronic illness comes from trauma, is a response to trauma. And I mean, this is something studied everyone in their mother has recommended the body, keeps the score to me and I'm working through it currently. So this is a common belief. And so I wondered how I could use that imagery of a river and of sedimentary rock forming to kind of go through and in the crevices of my body, find those pockets of grief. And what hurts, where and why, and where could that be coming from and what trauma is being trapped there. And I'm really invested in intergenerational trauma as well and inherited trauma. So there's a ton to work with there, and I keep saying, I feel like this was just round one. So my series was called sediment sentiments, because I love a play on words.

**Sarah Greenman:**

Beautiful. As do I.

**Evangeline Stott:**

So it is all of my sentiments regarding my sediment in my body. Yeah.

**Sarah Greenman:**

This idea that we hold trauma in the body is one like you, it's an old idea, but it's something that I work with as a, I'm a massage therapist. And I do a lot of work on the bodies of women who are about to have babies as well, because I worked at a birth center for a long time. And I found that there were things that we were not capable of physically doing until we dealt with the blockage or the thing we were holding onto physically in a place in our body. Talk to me a little bit about what it means to be an artist who also has a disability. Where there are places where you do have limitations physically.

**Evangeline Stott:**

Yeah. First of all, I love that I had no idea that you are a massage therapist. I love that we've known each other for years, worked with each other creatively.

**Sarah Greenman:**

Yes. A whole life as a massage therapist. It put me through college, so. And it got me into the birth industry working as a doula. So yes, I love hands body work.

**Evangeline Stott:**

You're such a polymath to the core. Yeah. Being an artist with a physical disability is really challenging. I actually wrote something in the notes of my phone yesterday. Let me see if I can pull it up. So, the other day I had this grand plan for everything I was going to get done that day and what my schedule was going to look like. And I read this article that was about religious trauma. That particularly shook me up and had me kind of coming to specific realizations. And I realized I needed to take some time to journal and to work through those. And then I ended up calling a friend and we talked through it. And later that evening, instead of going out into the barn that I'm currently painting in, at Sarah's mom's house, which is so awesome and the most generous gift.

**Evangeline Stott:**

I wanted to go out there and obviously make you of that space. And I'm working on this really big commission right now. And instead I got on the phone with my collaborator, Teri Lyn, who I'll talk more about, I'm sure in a minute. And I created a collage around this particular grief and trauma that was coming up for me. And something I wrote down in my phone was, honor the work as it steps up to you more than you honor, your schedule. Your schedule is so far from divine. And I mean, I think that's a lesson for anyone who's creative. But I found that, that's kind of like a more romantic example where I had this creative pull towards something else. But a lot of times the work that steps up to me is just rest. And it's not necessarily that I'm being pulled from one creative thing to another creative thing. A lot of times it's that I'm being pulled from my big creative work to rest.

I've had this fear lately of what if I need more rest time than work time. What if my ratio of rest to work is so far off what I would consider to be balance from other people? What if I have to rest for four hours in order to paint for an hour and a half?

**Sarah Greenman:**

What if?

**Evangeline Stott:**

What if? And for a long time, I... Well, and first of all, I think my answer to that, what if is then build a life around that.

**Sarah Greenman:**

Right. That's why I ask like, what if? What if that is what's required?

**Evangeline Stott:**

Then make a list of your access needs and figure that out. And that's part of my, I'm trying to figure out right now, if I'm moving back to New York City or if I'm going to move somewhere adjacent to New York City, somewhere where I can move slower and quieter and have some of the, meet some of my own needs that-

**Sarah Greenman:**

I can imagine that New York is not kind to your systems.

**Evangeline Stott:**

No, it's not. It's not. I think maybe even just a year ago, especially pre-pandemic before we started having all of these conversations about, oh, what's actually sustainable in how we build our lives and our work and our community? And so much is being examined right now, which is really liberating for me as a person with an invisible illness.

**Sarah Greenman:**

I'm sure.

**Evangeline Stott:**

And the corporate job that I have, I've been able to have some really important conversations with them that I probably wouldn't have felt like I could have a year ago. Anyways, but I think, pre-pandemic, I really was viewing my body as this obstacle between me and my work, as this thing that I had to fight against, or that I had to manage like a child instead of seeing my body as a source of knowledge. And I really think, you were actually the first person to say to me, I remember being on the phone with you and talking about so much of this, and you said something to me along the lines of, "What if your creative work is not in spite of your body, but what if your creative work actually is your healing?" And like what if those things are partners and things that work in tandem. And-

**Sarah Greenman:**

I saw you working through some of that question in your last series-

**Evangeline Stott:**

Definitely. Definitely. And I think I'm just starting to trust that everything I've got going on in my mind, in my heart, in my body, in my relationships, in my sinuses, all of it is information that adds to my narrative and all of it enriches my work. And I think that's true for every human on this planet. I think our creative work always gets fuller when we bring our whole selves to it.

**Sarah Greenman:**

Oh, boy howdy.

**Evangeline Stott:**

Yeah. So I'm just trying to trust that if I can only paint for two hours, that those two hours will be really rich and generative because I showed up for myself fully that day, instead of pushing through and forcing myself to paint while I'm in pain or while I'm tapped out.

**Sarah Greenman:**

Ignoring the huge signs from your body.

**Evangeline Stott:**

Yeah. That, that won't actually be good work.

**Sarah Greenman:**

This idea of good work. Is there space in your creative life for just puttering and some like mediocre work? Because I find that as an artist and a writer, I have to have lots of space for kind of dreck-work, yuck-work. And is there, do you feel like it's pressurized then if it's a smaller amount of time that it must be good work or it must be juicy and generative? Or do you feel like there's enough grace around it?

**Evangeline Stott:**

I do. I do definitely have that complex a little bit. I'm an engram three, if anyone listening knows or likes the engram. I'm an ENFP as far as Myers Briggs goes. But-

**Sarah Greenman:**

So am I.

**Evangeline Stott:**

Yeah, I know.

**Sarah Greenman:**

You're like, duh.



**Evangeline Stott:**

Actually like two nights ago, I was like, I haven't asked Sarah about Myers Briggs yet. I already know that she's an ENFP but I should let her tell me. And you don't want to like, be presumptuous about people that you're like. But I also know.

**Sarah Greenman:**

Confessions now.

**Evangeline Stott:**

Anyways, so like being at Enneagram three makes me very achievement oriented and I very easily fall into a capitalist productivity mindset very fast. Where I think yes, that if I only have two hours of work and someone who's more able bodied would probably have four or six, I have to get just as much done in those two hours as someone else would. And so I'm trying to integrate into my practice spaces for... I already have a lot of play and spontaneity in my practice.

**Sarah Greenman:**

Yeah. I can see it in your artwork.

**Evangeline Stott:**

But it's still kind of like a, with a wink of hope that it'll make great work. I don't often play knowing that the thing I'm playing on is just for me, or just for fun or just for practice. And so this series was actually the first time I had a sketchbook, which might sound really funny. But I've never really had a sketchbook practice before. And I had that sketchbook to either play with colors ahead of time or sometimes when I just felt like making something, but I was like, I have no idea where I'm going with this, I felt like I needed a creative warmup. I was also writing poetry in that sketchbook while I was painting. I'd be in the middle of a painting and words would come to me in relationship to the painting. And so this whole series had most pieces, had a poem that went with them that I wrote. Some of them had just paragraphs of thought.

**Sarah Greenman:**

I really appreciated that you presented those with the paintings at your exhibit. Why was that important to you?

**Evangeline Stott:**

Yeah, I debated on that because, sometimes I love that there are elements of, especially when you're working in abstract art or abstract expressionism, where there are so many things that are unspoken or not quite clear a lot is up for interpretation. And I kind of love that because I love that I can have an experience with a painting or there might be a layer hidden underneath that no one else is going to see, but I know it's there. I did debate back and forth, do I want these? Are these poems just for me as part of the process? Or do I want to share them? And I also was hesitant to interrupt other people's interpretations of the pieces, because I really wanted them to, I really wanted people to have their own

unique relationships with the pieces. But I ultimately decided that every audience member can choose to take them in however they want in the same way I do in new museums.

**Evangeline Stott:**

I'm very particular about what pieces I choose to read the plaque on, and which pieces I don't. And sometimes I love a piece so much, I'm like, I actually, I don't want to know, like I having my own experience with it. But yeah, I decided to include them because I wanted the pro sense of creating this series to be shared and be just as kind of open and raw as the series itself was. And I think part of that is because it doesn't feel finished. It feels like an ongoing. So I felt like I was just welcoming people into the series, as it currently stands.

**Sarah Greenman:**

I loved having them available to read. And I didn't read all of them, so I wonder what you've just said about choosing to read that some of them just were living imagery for me. And I was like, I already have a feeling about this, so.

**Evangeline Stott:**

Totally. I also, sometimes, I don't know if you ever feel this way in museums, but sometimes I feel like I'm enjoying and taking in like the whole room as one thing. Like I also really admire curators. I think curators have such a cool job. So depending on the size of the museum or gallery or where I am, sometimes I'm just taking in all the pieces together and how they speak to each other. And I'm less invested in each individual one and other times you have a piece that's like drawing you in and you're like, I need to know what year this was painted and I need to-

**Sarah Greenman:**

...know everything about it.

I want to switch gears here for a minute. I'm going to sort of rewind back to *My Body, My Home*. You have been traveling for a very long time and you haven't been in New York since when, September?

**Evangeline Stott:**

September 2020.

**Sarah Greenman:**

June today. So my goodness you've been on the road. What does home mean to you now?

**Evangeline Stott:**

I love that question. When I was a teenager, I really identified with these lyrics from a song by The Head and the Heart called Cats and Dogs. They have these lyrics. "I don't know where they are. I don't know where they are. My roots have grown, but I don't know where they are." And I felt that way as a teenager and as a kid so much where I was like, I think I belong somewhere. I think I'm connected

somewhere, but it's not Arizona. Even though I grew up here, I've lived here my whole life, it's not here, this isn't it. And when I went to New York for the first time, I was in crazy, busy, disgusting Times Square.

**Evangeline Stott:**

And I was with my, a senior class in college and everyone's energy level was so high and, and also exhausted everyone had their bags, but was like New York. It was that quintessential, first time you go to New York moment. And I felt indescribably calm and centered and like dropped in. It was like something just like aligned and dropped in for me. And in a way I've never felt before, and it was a spiritual experience. And PS, it was not connected to Times Square, I did not feel that way in Times Square as a rule, but that's just where we came above ground. And I was like, I think this is it. I think my roots are here. And I still have such a connection to New York that I think has only been disrupted by my chronic illnesses.

But, when I was leaving New York in September after quarantining there all summer and going through more grief and heartbreak in my personal life and just dealing with a lot realizing I needed more space outside of the city to process it all, kind of thought, well, maybe I'm not a tree. Maybe that's not the metaphor I want to be working with. Maybe I'm not a tree with roots, maybe I'm like a boat and I can hitch myself to whatever dock wherever I want, but that I really belong to the water. And maybe my home is just whatever I put in the cabin. That I take a certain set of things, both physical and not physical with me everywhere I go, whether that's my morning routine or my yoga or meditation practice. Or whether it's the way that I commune with people.

So I think I'm finding now that one, I feel the most like myself when I'm kind of in between two places, when I'm in transit. Whenever I get in the car and I'm about to do this in a couple days again, whenever I get in the car and I get on the road and I know that I'm driving for hours, I feel so alive and excited and so open to possibility. And I feel like I'm making good on some promise myself, to stay curious and to stay malleable and to stay open. And two, I think I feel the most at home when I'm sitting at a table with good food and people I love and there's juicy conversation and laughter happening. And so-

**Sarah Greenman:**

It's really the best isn't it?

**Evangeline Stott:**

Obviously felt, felt at home in the Greenman home instantly.

**Sarah Greenman:**

Well, and COVID-19 has kept us from that delicious pleasure.

**Evangeline Stott:**

Mm-hmm (affirmative). Yeah.

**Sarah Greenman:**

For a while now.

**Evangeline Stott:**

Yeah.

**Sarah Greenman:**

I love this thing you just said about making good on a promise to yourself to stay curious and open. What other promises have you made to yourself?

**Evangeline Stott:**

I think because my family grew up with very little means and my mom was battling cancer for six years, between when I was 13, about to turn 14. And then she passed away when I was 19, I saw my parents not being able to do the things that they wanted to do. And that was really simple, that was like trying a new restaurant that was downtown and they kept saying, "We'll do it this weekend." And then it got pushed back and then it just kind of never happened. And so, I moved of my young adulthood with this intense fear of complacency. I think I wrote this promise to myself somewhere to never settle and never be complacent. And I'm trying to hold that promise with also a lot of grace and tenderness around it, knowing that, that rest and seasons of kind of staying put or hunkering down or wintering, aren't seasons of complacency, but they are deep intuitive seasons of pause.

So I'm trying to keep, keep that promise good. And be kind of a constant learner and be like I said, adaptable and malleable without feeling like I've got to be on this adrenaline rush conveyor belt all the time. But I also really trust my own intuition and discernment. And that was instilled in me from a young age that I could find answers for myself to life's biggest questions. And so I definitely have a promise to be truthful and authentic with myself and with those around me, around what I believe.

**Sarah Greenman:**

You mentioned your mom. What's your favorite memory of her?

**Evangeline Stott:**

Oh gosh. Oh, let me take a second.

**Sarah Greenman:**

Yeah. Well it doesn't have to be your favorite either. Just your most impactful memory too.

**Evangeline Stott:**

Oh, there's so many. I think I'll answer this by asking myself a different question. Am I allowed to do that? Of course you can, of course you can. To kind of pull up a memory of my mom, I think instead of giving you one specific, I'll give you, like Brené Brown asks on her podcast. Like what's a snapshot of an ordinary like perfect moment. I think a snapshot of like an ordinary perfect day with my mom just includes being out at the horse ranch that she and her best friend started together, Reigning Grace Ranch. It's an equine therapy youth ranch doing service on the land, bathing home horses, mucking, whatever, going to get Starbucks and then coming home and watching Gilmore Girls. And laughing really hard together.

**Evangeline Stott:**

I loved the way that she teased and I loved how she was really free in a lot of ways. She definitely had plenty of fears and insecurities and doubts as we all do. But, I really loved having a mom that kind of wore whatever she wanted. Wasn't dressed up all that, didn't feel like she had to have makeup on shook her ass around a lot and burped and swore and laughed really, really big and loud. And she was kind of this brash, Texas girl. And it gave me a really free definition of femininity. She still felt wildly feminine maternal in all of these beautiful ways that I loved.

**Sarah Greenman:**

That's beautiful. Part of the creative alchemy work that you are doing with me as part of the cycle is about alchemizing pain and grief into joy and connection. And I see you do that with your work. How has a creative process helped you walk a grief path?

**Evangeline Stott:**

I love that question. There's so much about grief and loss and our love for people that is so hard to put into words. Which is why I think when we're watching someone else go through grief, we feel at such a loss for words. People say to me all the time, like, "What should I say to my friend who just lost their brother, sister, whoever friend? I just don't know what to say. I don't know what to say." And the reason why you don't know what to say is because, words fall so short of encapsulating our connections to people and the magnitude of our pain. And so I think a creative process that walks alongside of, and kind of carries your grief is so freeing and can be so healing because you can use creative tools to express things when words fall short.

**Evangeline Stott:**

I don't know how to explain it, but sometimes I just caught a piece of paper in the right shape that it just is the smell of my mom, or. That's so abstract and like, woo woo. But-

**Sarah Greenman:**

You know I love woo woo.

**Evangeline Stott:**

I know you do. I know you do do. And I think all also creativity always asks you to go further, further and further to ask more and more and more. And when you're inside of a creative practice, you have so much more permission, I think, to dissect and look at like the layer underneath the layer. That's hard to do in conversation. When someone in conversation just says, for example, what's a lesson that your mother taught you? You might feel like you have to answer the question without rambling on for too long or bringing up something else that just popped into your mind that's completely unrelated about her, but associative.

**Evangeline Stott:**

And of course I have relationships where I can do that with people and I'm so grateful for that. But, when I'm working on a collage, that's based around yeah, what her scent was like. And then I have a

memory of an important lesson she taught me or something that would regularly make her laugh, I can shift over and scribble something down. And I think creative processes let you both be the experiencer of your pain and kind of the archeologist of your pain at the same time. And taking turns, being in both of those roles is really freeing. And I think lifts some of the burden of just being the experiencer of the pain.

**Sarah Greenman:**

Yeah. I love that. Oh my gosh. On that note of using creativity as sort of a medicinal, there's this question, my friend Anya Hankin always asks, which is, "What special medicine do you offer the world?" And I'd like to pose that to you.

**Evangeline Stott:**

I think the special medicine that I offer to the world is inquiry and authenticity. I have this... Well, there's something very specific, but abstract I'm trying to put into words right now. Sometimes my thoughts come to me in like shapes before they come to me in words, which is why I make art.

**Sarah Greenman:**

I think it's pretty great that you're a collage artist because that is right in line. No, take your time.

**Evangeline Stott:**

I have this belief that wherever we are in a thought process or wherever we are in a creative process. No matter even if we're at the beginning or if we're right stuck in the middle, that where you're at right then right now, not only is acceptable to be shared and shown to others, but that our world needs that version of you to be shared. I really, really believe that we all belong to each other. I say it so much I should probably just get it tattooed on me somewhere. I really believe that we all belong to each other. And the medicine that I hope that I bring to the world is me showing up halfway through most of my thought processes, most of my beliefs, most of my, any journey that I'm on. I'm trying to show up raw in the middle of it. And then I would like to offer the tools that I'm using to do that, to have other people do that with me as well.

**Sarah Greenman:**

Why does inquiry matter to you so much?

**Evangeline Stott:**

Most of us walk around waiting for someone else to ask us "why?"

**Sarah Greenman:**

Yeah.

**Evangeline Stott:**

Or ask us how or ask us when, or I think, we all have things that we wish other people would be curious about. They're either joyous things that we want to share and we don't want to be, then we want others to celebrate with us. Or they're heavy things that we want someone else to carry with us. So I think inquiry is important to me because I think I'm trying to love my child self that wants to be asked why. And I'm trying to get better at inquiry in general so that every person that I meet feels that energy from me, asking them why and asking them to go further and making room for them to do so.

**Sarah Greenman:**

What would you like me to ask you?

**Evangeline Stott:**

Maybe what do I hope is next?

**Sarah Greenman:**

Well, there we go.

**Evangeline Stott:**

Well, let me take a drink before I answer, because I don't know.

**Sarah Greenman:**

It's funny. You bring up *hope*. I had a conversation with the Creative Alchemy Cycle folks about hope as a flimsy way to talk about what's next. Because, they thought - some of the people on the call - felt like hope was not active. And I love the work of Joanna Macy and her whole thing is active hope. So what do you actively hope is coming next?

**Evangeline Stott:**

I actively hope that what's coming next for my community and society in the larger way, is a people-centric environment where not only meet the needs of others, especially access needs because we have to, or it's quote unquote the right thing to do. But because the process of doing so is actually creative and enriching and generative for all parties. I was actually thinking about this in watching you and Jack and Walker and everyone in your circle care for Charlie. And I was thinking about how there is so much play and so much honesty in your house because there needs to be.

**Sarah Greenman:**

Yeah. For those of you listening, my son, Charlie has a multitude of disabilities. He moves through the world with cerebral palsy, epilepsy, hemiplegia, and a host of other things. So that's what Evangeline's referring to.

**Evangeline Stott:**

And he is. We talked about him a couple days ago as a tuning fork. That he reflects back to everyone what's happening in the room. And also just his needs require you to be malleable and require you to be responsive. Putting people first is not always profitable. It's actually rarely profitable. It's so beneficial in so many other ways that are more important than profit.

**Sarah Greenman:**

And I think too, that the "profit" will come much later and it won't come in a form that capitalism sort of honors and deems of value. So the profits are coming.

**Evangeline Stott:**

Totally.

**Sarah Greenman:**

And I feel that.

**Evangeline Stott:**

And that's my active hope in my individual life, in my individual career too. I keep asking myself like, what is the big work that I want to be doing? Yep. And how do I prepare for that? Not how can I make a hundred more dollars a month with my art or 200 more dollars? And sometimes we have to ask ourselves those questions, especially if part of our access need is that our art helps pay the bills or whatever. And so I'm not mad about putting the business cap on sometimes. But, I want to be making decisions on an individual level and I hope we start making decisions on a community and societal level that ask what's the big work that we want to do and what investments do we have to lay in the ground now? What seeds do you have to plant? Knowing that, that period of time when you're just watering and waiting for a sprout to pop up like that time can really make you doubt. And so I hope we'll all push through that together.

**Sarah Greenman:**

I hope so, too.

**Evangeline Stott:**

So my collaborative partner...

**Sarah Greenman:**

Yeah. Let's talk about Terilyn.

**Evangeline Stott:**

Yeah. So Terilyn, Terilyn Eisenhauer. We met super serendipitously through a collage project I did at the beginning of the COVID-19 pandemic where people were donating to different causes, and if they sent



me a receipt of it, I would do an hour long collage session with them. Where I'd ask them a prompt about themselves. They'd answer it and I'd make a collage based off of that prompt. So she and I met through that and it was so wonderful and woo woo and cool. And we realized through that process that both of us had lost our mothers to cancer. That we were trying to use our creative practices to process our grief and kind of said, well, hey, what if we do that together?

She also has a theater background. She's also a tarot card reader and a licensed yoga instructor and most importantly, to me, to our collaboration, she's a poet. And so we started this project where we pick a prompt and she writes a poem and I create a collage based off of that prompt. And we've written over 65 prompts about...

**Sarah Greenman:**

Oh my goodness.

**Evangeline Stott:**

...about grief and loss, some of them are specific about our mothers, some of them are specific about the mother daughter bond. But a lot of them are kind of general about grief. And so we now, we're hoping to eventually compile it all into a book together, but the bigger work, our big work as a partnership is that we want to grow a community of people grieving all kinds of different losses who want to use creative tools to process it.

And we talk a lot about not necessarily even using the word healing because that healing a lot of times can feel like it has an end. And it can be a tricky word, and so we talk a lot about how our work is not necessarily to take you to a destination, but we believe that our creative practices can be a hallway that help people pass from one space into another space. And especially because we're not licensed therapist. Any concrete like healing work and releasing work that happens, I firmly believe should be with a therapist. So we're hoping to have creative retreats and all kinds of beautiful community events in the future. But right now we are online.

**Sarah Greenman:**

And you've just launched your Instagram page. It's called foundling.

**Evangeline Stott:**

Founding daughters.

**Sarah Greenman:**

Wonderful.

**Evangeline Stott:**

Yeah. We're the foundling daughters. The handle is just @foundlingdaughters. And you don't need to have lost a parent or have even lost anyone to have grief and have things that weigh on your heart and places and people that you miss.

**Sarah Greenman:**

This sounds like such a beautiful dovetail to your Sediments // Sentiments work as well.

**Evangeline Stott:**

Yeah. I think my creative work is all centering around grief and probably will for years to come.

**Sarah Greenman:**

Thank you, Evangeline.

**Evangeline Stott:**

Yeah. Thank you. Can't believe we got to do this in person. That's so serendipitous.

**Sarah Greenman:**

It's really dreamy.

**Evangeline Stott:**

Yeah.

**Sarah Greenman:**

Thank you so much for listening. Collaborative alchemy was made possible by micro donations from my community at [www.patreon.com/SarahGreenman](http://www.patreon.com/SarahGreenman). You can also find more about my work [www.sarahgreenman.com](http://www.sarahgreenman.com). And you can also find me on Instagram [@Sarah.Greenman.creative](https://www.instagram.com/Sarah.Greenman.creative).