



TORIE WIGGINS

Transcript: Collective Healing and the Well-Rested Artist

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 histories, and hold space for new ways of being. My guest today is Torie Wiggins. She's an actor, playwright, director, voiceover artist, and educator, and she's also the founder of Well Arts Cincinnati. This is a company that offers pathways for development in the arts with wellness in mind. Torie is focused on nurturing the artistic spirit instead of breaking it. And she wants to make sure that your hustle is a healthy one.

Oh, Torie, I'm so thrilled to spend a little bit of time with you. For people who don't know you; tell us a little bit about your work as an artist.

Torie Wiggins:

Oh. As an artist, that's a loaded question. I am Torie. I'm a multi hyphenate artist, which includes, but is not limited to: actor, singer, writer, playwright, director, voiceover artist, and entrepreneur. Most recently-

Sarah Greenman:

Yes!

Torie Wiggins:

I started a company called WellArts Cincinnati because that's where I live. And the two most important things for me to leave my mark career-wise is wellness and arts. I smooshed them together so that those narratives can start to intersect more and more and more because that's what we need.

Sarah Greenman:

Why do we need it? I mean, I agree, but why do you think we need it?

Torie Wiggins:

I think as artists we've been beaten over the head with the narrative that we have to get beaten down by life in order to have a testimony of what we've accomplished and what we stand for. People equate, in our business, success with how hard you had it, with how hard you worked to get it. I mean the term starving artist. You know, you're not really an artist if you didn't starve first. And I'm like, "Fuck that. I want to eat." I don't believe I have to starve myself for my art ever.

Sarah Greenman:

Yeah.

Torie Wiggins:

Ever. I have, and that's why I know that it's not necessary or ideal. I mean, and I'm talking about it literally, but I think even just figuratively speaking, artists are called upon to sacrifice so much with such little return because we're supposed to just be happy with doing it. It should just feel good to do it and it should, but it should also... Artists deserve to have a full and a wholesome life. Our livelihood can be made up of all of the things that make people's lives fulfilled. Not just I did a play for no money and I should be satisfied with that because I did my art.

Sarah Greenman:

Right.

Torie Wiggins:

And it's not so much... It's mostly in practice, in wellness practice. Allowing yourself time to rest, understanding that rehearsal is work, writing is work, creating is work, and you need rest from that the same way you need rest from a corporate job or a 40 hour a week job.

Sarah Greenman:

Oh my gosh, this is really landing with me right now. I have so many offers on the table that are about exposure, right? As a painter and as a playwright. It's like, "Well, we really want to introduce you to our community." And it's like, "Oof."

Torie Wiggins:

No, thank you. I can expose myself. I can introduce myself.

Sarah Greenman:

And on my own terms.

Torie Wiggins:

Exactly. And I think artists really, for us to be so in tune with ourselves and emotionally intelligent, we really don't trust our gut enough. There are some opportunities and projects that you will want to do out of love. Love for yourself, love for the people you're doing it for, love for the community. And that's fine. I'm not saying you can't ever do it, but if everything in you is saying, no, this does not feel like something I shouldn't be compensated for. We have to walk away.

Sarah Greenman:

Tell me what... You've had a long career as an artist, as a multi hyphenate, 20 years in the voiceover industry, and plus some. What has living life through the lens of creativity, and specifically storytelling, literally giving voice to something. What does that mean to you?

Torie Wiggins:

Sadly, I've only even come to terms with my own creativity recently. I've always considered myself a workhorse in the industry. I need a script. I need parameters. I need... I've never considered my... Even when I wrote a play, I was like, "Well, it's adapted. And it's based on, so I didn't really write it." I really downplayed the creative part of my artistry for so, so long. So it means the world to me now to be able to look in the mirror and understand that everything I've done, I've created. Every role I played, it's my version. Right? Every commercial or audio book I've recorded, it's my version. That's creativity. [crosstalk 00:05:45] That is something that I worked... Yes! I worked very hard to learn how to create a unique version of that thing. And so I will say, retroactively, I am learning just how creative I am. Whereas, before I just thought I was doing the work.

Sarah Greenman:

It's so interesting, the first time I met you I felt the power of your creative voice, like instantly. And we were at a conference together and you were talking about solo storytelling, a one woman show, you've created a one woman show. And I would love to hear about what that experience is like to stand in the center of your own story, be the voice of your own story and to share that with a larger audience.

Torie Wiggins:

That is... Yes. Thank you for that, too. I mean, I don't have to tell you that I was immediately drawn to you. And I was like, "I need to know her. I don't know why yet, but there's something." My spirit was just drawn to you and I'm so glad we connected.

Sarah Greenman:

Me too!

Torie Wiggins:

Solo work is so important to me and I've been doing it for so long that I don't, and I just did it because I loved it. I'm a ham. I love being on stage. I love doing things on my own terms. I love being in complete control of what the audience is giving me and how I feed off of it and what I manipulate into a joke or a moment, or a connection with them. I love doing scenes. I love being in an ensemble, but there's

something about solo work that centers you. And I never thought of it that way before, because I'll be honest, the only way that I've ever centered myself in life is onstage before I grew into who I am today. And I-

Sarah Greenman:

That's an interesting thing to notice, you know?

Torie Wiggins:

It is, and I didn't, again, hindsight is 20/20 because I never thought of it that way. I just thought, "Oh, I'm really funny. And I'm good at connecting with the audience." But doing solo performance was a way for me to center myself in a way that I could tell my story my way. When I direct plays, I often ask whose story is this? When I write, I ask whose story is this? Who gets to tell whose story? Who gets to tell this story? This question permeates our industry, Sarah. When it comes to identity, bodies, race, ethnicities, diversity, however you want to... It always goes back to the question of who gets to tell whose story.

And that's all I was doing. I was taking a moment to say, "I get to tell this story by myself, because it's my story to tell. These are my stories to tell." And that is what solo performance means to me. It is my opportunity. Before I recognize myself as a playwright, as a director or anything, I was a storyteller and these were my stories to tell. And that was how I told them. It was me and the audience, me and the audience. That is the connection where I felt most comfortable sharing my stories.

And now, I realize that I can use how empowered I feel in solo performance to be able to cultivate that into who I wanted to become as an artist, as a person, as a woman has been mind-blowing. And I don't even really perform alone anymore. I mean, I still, I will. I just, I slowed down a lot on that because I really do enjoy ensemble work and getting into all of these other hyphens in my being. But there was something about that moment in time when I was really, really doing a lot of solo performance that I think was just necessary.

Sarah Greenman:

Well, I hear you really pointing at agency. Agency over your body, agency over your story, agency over your voice and the spaces you inhabit.

Torie Wiggins:

Yes.

Sarah Greenman:

I feel like that's such an important piece of the creative puzzle right now for so many artists; is claiming space where they need to take space, right? Reminding ourselves, this is my story to tell, but also making space, and sharing agency and sharing the mic and making sure that the people who are not being heard are deferred to in this moment. And making sure that, that space on stage and on radio and in media is available right now to those who deserve full agency over their lives.

Torie Wiggins:

Yes, you can't see, but I'm nodding, I'm nodding fervently. Everything about that, and I didn't have the language for that then, but only now do I realize that that was my way of taking up space because I didn't know how to do that in any other capacity.

Sarah Greenman:

Yeah.

Torie Wiggins:

So that was the way that I was doing that and holding a little bit of that space for the audience, not unlike how we connect with the audience in any other way, right? For relate-ability, for I know what that feels like.

Sarah Greenman:

Yep.

Torie Wiggins:

I'm going to feel that someday. I know what that feels like. And it's probably to date the only time I've ever felt complete autonomy over my experience as a woman, as a black woman, as an actor, as a storyteller, as a creator. That is probably the only time I feel complete autonomy over my existence is when I take that space on stage. And so there will always be a place in my heart for solo performance and people who choose to tell stories in that way.

Sarah Greenman:

Wow Torie. That's immeasurably beautiful. And also, oh, I want that for you everywhere else.

Torie Wiggins:

Me too!

Sarah Greenman:

I want that for all of us everywhere else. I keep thinking about-

Torie Wiggins:

[crosstalk 00:11:43].

Sarah Greenman:

... you know? It's like ugh.

Torie Wiggins:

It's coming. I don't think I could have gotten to WellArts without understanding who I was as a performer. And I think I love a generous scene partner. I am a generous scene partner. I'd like to think when I'm in ensemble, but it's a different skillset when you have the audience in your, solely, in your hands. Deciding whether or not to break that fourth wall, do they continue to be voyeurs? Do you let them in? Do you allow them into that space with you?

And taking that concept into my business, allowing people into space with me, coming into other spaces where I'm welcome, having seats at different tables and really understanding what my contribution is and what people are contributing to me. I think that all happened the way it was supposed to. And I think I'm walking into myself right now. I'm walking into who I'm supposed to be largely because of that experience among others. But I don't know that I would be who I am if I hadn't had this chunk of my identity be in that kind of storyteller.

Sarah Greenman:

I love that you started this by saying we are actively disrupting the idea of the starving artists, that starving does not make you an artist. But rather fullness makes you an artist. And especially, I mean, I'm well into my mid-forties now. And I feel like I really owning it, finally.

Torie Wiggins:

Yes.

Sarah Greenman:

I would love to know, because I love how you're connecting this up with wellness. I mean, clearly this is your life's work and this is what you're called to, but is there a catalyzing moment that you're like, "Okay, this needs to be codified as Well Arts Cincinnati, as something I bring, that I'm called up to do."

Torie Wiggins:

Yes. There is something that when I was teaching acting, I used to call theatrical authenticity, and it is not my own concept. It's just my phrasing. But it's the balance between theatricality and authenticity. If it's too real, it's not entertaining.

Sarah Greenman:

Right, right [crosstalk 00:13:59]-

Torie Wiggins:

... too theatrical, it's not authentic. And I think for Well Arts, that balance is what's important for me because I want to move away from words like hustle and grind. But I don't want to move away from words like work and build, building content, building your agency, building what it is that you're doing. Working-

Sarah Greenman:

[crosstalk 00:14:24].

Torie Wiggins:

Yes, yes. But understanding that without taking care of the main component, without taking care of the catalyst of all these things. If the catalyst is disrupted in any way, all of these things will be affected. If I am not well within myself, if I'm not taking care of myself all of my work will be tainted.

Sarah Greenman:

Yeah.

Torie Wiggins:

That is something that we're not ready to talk about as artists, because people still believe that the most beautiful things come out of trauma and that's not true. The most beautiful things come out of that space you're in between the end of the trauma and the beginning of the beautiful thing.

Sarah Greenman:

Oh my gosh. And for marginalized communities, Black communities, communities of color, we are trading on Black trauma as a form of entertainment, as a form of those are where our stories come from. I mean, look what went to Broadway right away. I love *Passover*, but it's like, we immediately put Black trauma on stage at the top of the Broadway season after the closures. And I'm so ready for Black joy.

Torie Wiggins:

Me too. And it's so hard because we're so conditioned, Sarah, too. I have sticky notes. You can't see them. Up in front of my wall, and one of the sticky notes literally says, what does Black joy look like in a play?

Sarah Greenman:

Oh! Yes, yes, yes.

Torie Wiggins:

Because I just... I want to know, because I haven't seen it yet. I'm not saying it's not out there. I haven't seen it yet. And I haven't experienced it to be able to retell it. And I think a lot of important stories have come out of trauma. And I think for black people specifically, a lot of that can be, in a way, healing. But our healing doesn't always have to be public. Our healing doesn't always have to be shared.

I want Well Arts to identify spotlight and codify that tiny, beautiful lit space between the end of trauma and the beginning of the beautiful work, because that's the balance. That's where I want my work to live because I won't sit here and say that you'll never work hard to create, but it doesn't have to be inspired by trauma.

Sarah Greenman:

Sure, or live in trauma.

Torie Wiggins:

No.

Sarah Greenman:

It can transmute.

Torie Wiggins:

And should.

Sarah Greenman:

And should. [crosstalk 00:16:57] toward it.

Torie Wiggins:

Yes.

Sarah Greenman:

That that space is where it does that alchemical poof.

Torie Wiggins:

Yes. That's where WellArts lives for me. And if a beautiful thing can come out of trauma, if that's how we're internalizing that, if a beautiful thing can come out of trauma, imagine how beautiful the thing will be when the trauma is left behind. When you start from the space of healing and not using it as a space of healing. What happens when you've healed already? And then you start to create, how beautiful will that be?

Sarah Greenman:

And what kind of stories are we then telling to each other as permission living into the future?

Torie Wiggins:

Yeah.

Sarah Greenman:

I want to live there.

Torie Wiggins:

That's where my work lives. That's what I believe.

Sarah Greenman:

That's why I wanted you here. And I wanted to talk to you about it because I am so ready as an artist to nurture those spaces, support those spaces with my money and my time. Not that I have a ton of money as a playwright, but you know what I'm saying? Like I want my resources-

Torie Wiggins:

I do.

Sarah Greenman:

... to go there.

Torie Wiggins:

Same.

Sarah Greenman:

All the resources I have. I think maybe that's also why I... Multi-hyphenates in terms of creatives who work multilaterally, I think they have their fingers in so many pies. They're able, with a little more facility, to talk about these kinds of spaces, create these kinds of spaces because there's so many skillsets that they're bringing in to bear upon the creation of that.

Torie Wiggins:

Well, we need to talk about what it means to be a multi hyphenate artist as well.

Sarah Greenman:

Yeah, let's talk about it. I would love it.

Torie Wiggins:

Well, because I'm not all of those things all the time, or I would never sleep.

Sarah Greenman:

Right.

Torie Wiggins:

Right? Just because, yeah. The last play I wrote was 10 years ago, I am no less of a playwright.

Sarah Greenman:

Totally.

Torie Wiggins:

I have that skill and I've done it, right?

Sarah Greenman:

Yeah.

Torie Wiggins:

If I haven't done a voiceover in 10 years, I'm no less of a voiceover artist. So I use the term multi hyphenate artists, because these are the things that identify my artistry. I'm not telling you my resume and I'm not telling you what I'm currently involved in. I'm telling you the things that identify my artistry.

So when you ask what I do as an artist, you're going to get all of these things, because those are the things that I do, that I actively do. These are skillsets that I've honed, crafts that I've endured. This is it.

Sarah Greenman:

Yeah.

Torie Wiggins:

I also don't, because I have, I work with actors and artists all the time that are afraid to claim more than one subset of artistry. And it's like...

Sarah Greenman:

They're told not to.

Torie Wiggins:

Exactly.

Sarah Greenman:

As a way of selling what they do currently.

Torie Wiggins:

Yeah. We're moving away from that.

Sarah Greenman:

Yeah. I'm so happy to see that happen.

Torie Wiggins:

It's rich.

Sarah Greenman:

I know that it is.

Torie Wiggins:

It's rich.

Sarah Greenman:

It is rich. It is rich. And it also allows us to show up whole.

Torie Wiggins:

Exactly.

Sarah Greenman:

Instead of bifurcating ourselves based on the task we're asked to perform in any given moment.

Torie Wiggins:

And I think people need to just, at its simplest form, I am a better director because I'm an actor. I am a better voiceover artist because I'm an actor. I'm a better actor because I'm a playwright, right? I'm a better teacher because I'm all of the above.

Sarah Greenman:

You're a better business owner because of all of the above. It goes into even other parts of our lives.

Torie Wiggins:

Absolutely, absolutely. It's that simple.

Sarah Greenman:

Oh, Torie.

Torie Wiggins:

Good talk, I needed this.

Sarah Greenman:

Oh my gosh. Me too.

Torie Wiggins:

I needed this.

Sarah Greenman:

Thank you. I keep thinking about what you have on offer in your work and in your business as like medicine, as a kind of medicine. And I ask this question a lot of people I interview; what is the medicine you offer? But in this moment, coming into our... now beginning of our third year of COVID, knowing what's happened to the arts communities, that our spaces have been devastated, that funding is just dissipated and that our work has been... some of it's been sidelined for things that are "more necessary". I feel like storytelling in the arts is more necessary than ever, but that's my point of view as somebody who consumes art, loves art, breathes art, does art. What do you feel now in this moment? What is the special medicine you feel called to bring into being right now?

Torie Wiggins:

Rest.

Sarah Greenman:

Rest.

Torie Wiggins:

Rest. I'm going to be completely honest with you. I don't feel called to do more than encouraging that in this moment. I mean, I have my offerings. They're always there.

Sarah Greenman:

Beautiful.

Torie Wiggins:

There's this thing that happens when we collectively experienced trauma that pushes us into this strike while the iron is hot mode. And I kind of hate that because what happens is it fizzles when we're no longer in trauma response. There were a lot of people at the height of the pandemic and George Floyd's murder and everything, everything being politicized, everything. There was this movement in the arts for everybody to create art around that instead of just allowing ourselves to experience it and heal from it. And I rejected that with everything in me because we had to live it and we can't make art about it until we've experienced it and healed from it, in my opinion. So there was a lot of striking while the iron is hot around specifically black trauma and making plays about pandemics and things. And I rejected that so hard because after that kind of collective trauma, we need to rest. And I can speak for us as a world, but specifically black people, black women. I mean, we've held down elections, we've held down Broadway, beyond, whatever. It-

Sarah Greenman:

Yes.

Torie Wiggins:

There has to be a moment where your significance doesn't wane because you're in a period of rest.

Sarah Greenman:

Absolutely.

Torie Wiggins:

My medicine, if anyone were to come to me for a contribution right now, is how are you taking care? Because we've all experienced collective trauma that we still haven't gotten a space to heal from yet.

Sarah Greenman:

No, and it'll take collective healing...

Torie Wiggins:

Yes.

Sarah Greenman:

... to counterbalance it. And that takes so much time.

Torie Wiggins:

Yes.

Sarah Greenman:

Real time.

Torie Wiggins:

And again I say, you can create something beautiful now out of trauma, but if you just rest and wait and heal, how much more beautiful will these pieces of art, these works of art be when you're in that different space? So I'm writing when I want to write. And when I don't, I don't, you know? And I'm very aware of that privilege and how a lot of artists don't have that, but I am a huge advocate of finding ways to rest, no matter where you are, no matter what socioeconomic status you are. Finding moments and ways to take care. Rest isn't always sleep rest. Isn't always days off. Sometimes it's taking something off of the burner.

Sarah Greenman:

Yeah, it comes in all sorts of forms.

Torie Wiggins:

So, that's my medicine, is rest.

Sarah Greenman:

Oh, I love it. Well, and I was just, if you'll allow me, I was journaling this morning and I was writing about how there is going to be a movement towards becoming a society of caregivers and caretakers. And I'm a doula. And I worked as a midwife's assistant in the past. And I do a lot of care-taking in my life as a mother to a child with medical fragilities and intersecting medical needs. And there is a class of people in this country and all over the world that have been the caretakers and it's been a thankless, very low pay job. And we are giving care to the elderly, to children, to anyone in need. And we are becoming a society that must all step into the caregiver role, regardless of social status, money-

Torie Wiggins:

I feel that.

Sarah Greenman:

... race. And I think about care a lot and mutual care a lot. And what that might look like for a society that is in a healing space. You talked about collective trauma, that we've all been through something, and we all have. And it has fallen on the shoulders of, some people, much harder than others for systemic reasons. It's made that way. It's made to work that way. Black women being at the forefront of that, as you mentioned, and I'm just so ready for us to make the turn and to realize that it's our responsibility to care for each other in the most basic ways as a society.

Torie Wiggins:

I never thought about it that way before, but that makes so much sense. And I can just, whatever shred of hope I have left, that people are able, willing and have the capacity to step into a role if that's what's needed to be able to care about other people. Some people will reject it. Some people will fight it. Some people will step into it easily. And either way, we'll have to adjust to that. But how amazing would it be if that's the turn that we take. I love that.

Sarah Greenman:

And if it's at the forefront of the social contract. I just, I dream about that.

Torie Wiggins:

And now I will dream about that. I love that idea. I do, because it's not... There are so many ways to do it. There are so many ways to give care.

Sarah Greenman:

And ways that we've never even considered.

Torie Wiggins:

That's awesome.

Sarah Greenman:

I love thinking about storytelling as a kind of caregiving as well. Hoping envision a future together and sharing that future verbally and imaginatively to the community as a way of galvanizing around ideas of how we might live in the future after this collective trauma. After this time we're living in.

Torie Wiggins:

I love that storytelling is a part of that.

Sarah Greenman:

I think it has to be.

Torie Wiggins:

I do. And I think the timing of that, and kind of to my earlier point, is going to be that turning point. That's when we'll need them.

Sarah Greenman:

Yeah. The most.

Torie Wiggins:

Mm-hmm (affirmative).

Sarah Greenman:

What is giving you just abject juicy joy right now?

Torie Wiggins:

Abject juicy joy. Ah, oh gosh. Being able to take a deep breath. It's been a, as a COVID long holler, I will go ahead and disclose that being able to take a deep breath has been a long time coming. I'm so grateful for that. It makes me very happy being on stage and being in ensemble with people who are all healing from this collective trauma. But so ready to tell stories again.

Sarah Greenman:

You're in a show right now. That's so wonderful.

Torie Wiggins:

Yeah. I'm doing *Romeo and Juliet* right now.

Sarah Greenman:

Let's love each other-

Torie Wiggins:

Not a lot of joy there, ideally, but the first half, yes. I am experiencing a lot of joy crafting. I'm a paper crafter. And just jumping back into that when I have time. Spending time with my husband and my dog, doing the least amount of anything. I'm finding joy in moments where I can honestly say that I'm resting. I'm not feeling any guilt about needing to do something. I'm not feeling any kind of draw to productivity, but in those few and rare moments where I'm doing nothing but resting, it makes me smile to think about it because I deserve that.

Sarah Greenman:

You so deserve it.

Torie Wiggins:

We deserve it.

Sarah Greenman:

We all do.

Torie Wiggins:

Rest is not something that has to be earned. It's a right. And those moments where I don't equate rest with productivity. If you write for an hour, you can rest. If you do this for... No.

Sarah Greenman:

Right. It's rare.

Torie Wiggins:

And I'm still working through it.

Sarah Greenman:

Like it's a reward. Yuck.

Torie Wiggins:

I hate that, and I do it still.

Sarah Greenman:

I do too. I do too.

Torie Wiggins:

And I always feel joy in eating something delicious, but that's neither here nor there.

Sarah Greenman:

That is *here*. That is here is where it is.

Torie Wiggins:

I'm easy to please. I am easy to please.

Sarah Greenman:

Torie, thank you so much for this beautiful conversation. I'm going to keep it short because we both deserve rest.

Torie Wiggins:

That's exactly what I'm doing.

Sarah Greenman:

And I can't tell you what a gift you are to me.

Torie Wiggins:

Thank you.

Sarah Greenman:

Thank you.

Torie Wiggins:

I'm really happy to be connected to you. It was kismet.

Sarah Greenman:

It was.

Torie Wiggins:

If I'm using that word correctly.

Sarah Greenman:

I think you are.

Torie Wiggins:

I think so. And I actually do plan to rest after this. This was my last thing of the day. And I've been so bad about overbooking myself, feeling like I have to make up for lost time because of the pandemic and slipping back into old habits. But I am actively and affirmatively every day working on that, trying to really fuel my creativity with rest.

Sarah Greenman:

Yeah.

Torie Wiggins:

It works wonders.

Sarah Greenman:

It really does. And disrupting old habit energy that is so rooted in supremacy structures feel-

Torie Wiggins:

Ooh, that's another podcast, Sarah. [inaudible 00:31:15]

Sarah Greenman:

Well, next time when we had a little rest, we'll come back and talk about it.

Torie Wiggins:

Oh my gosh. We definitely should. I was in a panel for BiPAP artists and I think it was Nataki Garrett and Hana Sharif were on the panel. And I forget which one of them said it, but we were talking about, this has nothing to do with anything we're talking about, but they were talking about Imposter Syndrome and Hana Sharif, I think it was Hana Sharif but don't quote me on that. But she said, "Imposter Syndrome is rooted in white male supremacy." She said, "Take it home, sleep on it. Think about it and govern yourself accordingly after that."

Sarah Greenman:

She's so right.

Torie Wiggins:

That shit shook me to my core because it's just accurate. It's just-

Sarah Greenman:

White heteronormative patriarchy is there to make you feel like you are not good enough to do the job.

Torie Wiggins:

Whenever you're ready to talk about that, I'm ready because I mean, there are still times... That was probably like four months ago and I'm still like...

Sarah Greenman:

Boom.

Torie Wiggins:

That was so deep. It just changes how I look at how I take up space. It changes how I look at my seat at a table or how I walked into a room. What I bring, what I contribute. Oh my gosh.

Sarah Greenman:

And brings us back to agency. Ooh, Torie, thank you.

Torie Wiggins:

We could talk for hours. I love you so much.

Sarah Greenman:

Love you so much.

Torie Wiggins:

Let me say this on record, I am a proud patron of Sarah's Patreon. I love the content. I love my little gift in the mail. I have my postcards. Sometimes I send them out. Sometimes I have them just up in my space. So just know that your content is amazing and beautiful and it's worth way more than what I'm paying for it.

Sarah Greenman:

That's great. It means the world to me. It truly does. To be a community supported artist in this time is making my life possible. And it allows me to be in the right relationship-

Torie Wiggins:

Good. Good. This is what I do.

Sarah Greenman:

I mean, this is... Right? Like it just, it blows my mind. You have completely changed the framework in which I work over the last two years. It has been so healing.

Torie Wiggins:

That's beautiful.

Sarah Greenman:

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