

Imani Mixon ([00:00:04](#)):

I'm Imani Mixon, an arts and culture writer and host, and this is Subject Matters, a podcast about artists, the worlds they live in, and the worlds they wish to create. Have you ever met an artist with just one job? Yeah, me either. Today, artists, Faina Lerman and Scott Vincent Campbell join me for a conversation about why finding creative ways to spend your time may be more appealing and sustainable than clinging to the idea of being a #fulltimeartist. Hey, y'all. Can you please introduce yourselves?

Faina Lerman ([00:00:38](#)):

My name is Faina Lerman, and I am a painter and performance artist, and I'm co-founder of Pops Packing, which is the neighborhood-based art organization on the Hamtramck-Detroit border. I'm a mother of two children. I sometimes refer to Pops Packing as my third child. Yeah. I mean, just there's lots more in there, but as far as titles, I guess that's where I'm at.

Imani Mixon ([00:01:11](#)):

Beautiful. What about you, Scott?

Scott Vincent Campbell ([00:01:14](#)):

Well, my name's Scott Vincent Campbell. I'm a visual artist and curator. I'm from New York, and I moved to Detroit in the beginning of 2016. I'm currently in Chicago, getting my MFA at University of Chicago, but I also still keep a studio in Detroit and like to go back as often as I can. Yeah. I think I've mainly been making sculpture but also do a lot of collage and drawing. As we're going to get into lots of all other kinds of work that ended up kind of getting folded into just the straight studio stuff.

Imani Mixon ([00:01:51](#)):

Yeah. Thank you so much. It is a fold. I feel like that is a good thing to think about. I'm thinking about the mash game, just that kind of fold situation where everything comes together. So I'm curious if either of you or both of you identify as a full-time artist and also what other full-time responsibilities you have.

Faina Lerman ([00:02:19](#)):

Do you want to start?

Scott Vincent Campbell ([00:02:19](#)):

Why don't you start, Faina, and then I'll-

Faina Lerman ([00:02:26](#)):

Okay. It's interesting to think about it as like full time. I don't know how you would even be that, I think. I feel like it's so rare that I see people that are really living full in as just an artist. For me, I wouldn't say I'm a full-time artist. I'd say I try to live a full-time creative life, where I'm learning now with some age and time behind me and experience that it's one package, and the less pressure I put on myself to be in the studio or to do this or to get ready for this thing, I feel I'm much more productive in all aspects of my life, including studio, even if that time is a little more, let's say sporadic, but I find when I'm in there, I'm wholly in there and making work because it feels right.

Faina Lerman ([00:03:34](#)):

It's not like there's a show coming up, or there's this deadline or whatnot, which is, I feel like I operated that way in the past, and that validated me to a certain point. Now, with family life and other work and projects and things, I just had to let that go and sort of just appreciate my moments. So I feel like being a full-time artist, then I guess I'm changing my answer, yes, because it's in there all the time, even though that's not how I maybe make my living, and that's not like the thing I considered as the work that I do that sustains me financially or on that level of survival maybe. But yeah.

Scott Vincent Campbell ([00:04:26](#)):

Yeah. I love that phrasing of just like a full-time creative life, because I feel like that is just like a really accurate descriptor. I think the goal, I mean, for me, has always been to just like, yeah, I just want to be able to make work just in my studio all the time. But then I mean, I think as I get older, I start questioning whether or not how fulfilling that would really be if... Okay. Let's say if I was only in my studio just making my own work and doing shows, I think I've gained so much. I've had so many valuable mentors in my life and so many valuable people in my life and experiences that I encountered doing other creative things that weren't in my studio that I definitely would've missed out on if I was, let's say out of undergrad, just all of a sudden, like you can just be in your studio, make work, and you'll have all the shows and all the things that you want.

Scott Vincent Campbell ([00:05:23](#)):

As an artist, I think early on, I didn't like the idea of trying to divvy up my life. I kind of wanted to be able to approach every moment fully and be really engaged. Obviously, it's going to be things you don't really want to do. But that's why I said that I really liked that term kind of this creative life, burst out of the first thing out of school. For undergrad, I was doing furniture design for a little bit, then I started working in galleries, and that was a really... Even if I was working however many, 60 hours a week or whatever it was like, I think just being around other artists, being around other curators, that had my ideas going in different ways, and then when I did get time to go into the studio, all that stuff just kind of came out through the hands and then into the work.

Scott Vincent Campbell ([00:06:14](#)):

So that kind of melding, yeah, it was not a full-time artist, but definitely a full-time creative, trying to squeeze out as much studio time as I can, because it is also how I think. I do need that kind of a tactile learner. I need to touch things and see things and play around with things to even make sense of stuff that's outside of the studio.

Imani Mixon ([00:06:36](#)):

Yeah. I love that, and I love the idea of studio time as a place to think things through, because I feel like sometimes we just ingest all the other structures we've been around. Everything has to have a syllabus. Everything has to have this harsh line to it. So I'm just curious, if we are following the idea of having a full creative life, what kind of allowances or boundaries have you set up to make that possible? It can be like recently or maybe a big shift that you notice happened a couple of years ago.

Faina Lerman ([00:07:12](#)):

I think for me, I maybe operated more like Scott did in the past, where... But this is before children, but it's just getting your hands into everything is more about like experiences as opposed to balancing things. I don't even think that was in my vocabulary at the time. You're just kind of like, "This looks great.

This is exciting. Yes. I'm going to do that. Yeah. I'm going to go to that show." Or, "Yes, I'm going to do that project. Yes."

Faina Lerman ([00:07:48](#)):

I think like you make choices, and then things start to pile up in life, whether it's family or other work or the pressures of actually being a studio artist who's working towards shows and things like that. I mean, for me, what was really the boundaries recently that I've set for myself and maybe not just boundaries, but just kind of like a way of thinking and reminding myself out and I sent this to you earlier, Imani, was more just, I think asking the question about what's meaningful. Where's my time really going to go? Do I really want to do that? I know I want to be in the studio maybe, but is it more meaningful right now for me to really clean the house, create a space where I'm happy in the day-to-day of things, and I'm present with my children and just sort of... It's not really compartmentalizing, but it's just sort of presence and meaning and letting other things go as much as I can.

Faina Lerman ([00:09:02](#)):

If they're not meaningful at that moment for me, they won't be tomorrow or in the future, but at this moment, this is what I'm focusing on. So that's been really helpful to me in terms of creating those boundaries. I feel like being an artist, it's not like riding a bike. It's not something you forget or you stopped doing. When I had my children, I sort of made a commitment to myself. I'm like, "I'm going to attempt to not beat myself up about not making schedules and scheduling and studio time and managing those things." I'm like, "I am a mother. These moments are so fleeting with my children." if I live past them being raised, then I'll have that time later, maybe.

Faina Lerman ([00:09:53](#)):

So I don't know if that answers the question at all, but sort of just it's like a catalog. You take that catalog, and then you're sort of like, "Okay, these three things, not these 10 things right now."

Scott Vincent Campbell ([00:10:09](#)):

Maybe it's just the Libra in me, but I definitely resonated with that word, balancing. I'm not good at boundaries, working on it in therapy or just like, "Okay. How do I set my boundaries? How do I respect them myself?" Because sometimes we're the people who violate our own boundaries sometimes, some of us.

Faina Lerman ([00:10:28](#)):

Totally.

Scott Vincent Campbell ([00:10:31](#)):

So just for me, yeah, just kind of, I really have been going with the gut. My grandma always just says just trust your gut. I mean, when you're a little kid, you're like, "What are you talking about?" Not true. But now just trying to figure out what feels good at a certain moment. There are some days where... and try not to force things, especially like create [inaudible 00:10:50]. I think especially after last year, last summer, I was supposed to do a show, and it didn't make any sense.

Scott Vincent Campbell ([00:10:58](#)):

To me, it didn't feel right to do that at the time. Then even going to the studio just to make work for myself, even I wasn't going to show it. I knew I was prepping for school and did want to be in their making, but just didn't feel right. So I was just like, "All right. I feel like I need to be doing these X, Y, and Z, trying to take care of other people or whatever right now." So let go of the guilt of not making work and follow what feels good. Because I started to really think about how artwork wants to come into being, and I feel like when it's just for a deadline or under pressure, or you feel like you're doing it more out of a sense of guilt, I always feel like the work is not as interesting, and it's not as fulfilling to me personally.

Scott Vincent Campbell ([00:11:49](#)):

I honestly feel that it's not filling to me personally. It's really going to do what I want it to do in the world, and it's not going to be the best that I think I can make. So why push that, put whatever time? We only have 24 hours in a day. So just trying to, I think, kind of follow your instincts, what feels good. I mean, this is all said under the guise that I'm an obsessive planner. I have three notebooks. I have my to-do notebook, my art notebook, and then just a miscellaneous catch-all. So I can definitely be a little obsessed about trying to block those things out.

Scott Vincent Campbell ([00:12:25](#)):

But really, day-to-day, figuring out, there's a lot of embodied knowledge. Our bodies sometimes know what we should be doing even when our brains don't. So I think, like you said, sometimes cleaning the house the next morning and feel ready to go is way more productive studio time [crosstalk 00:12:46]-

Faina Lerman ([00:12:46](#)):

Absolutely.

Scott Vincent Campbell ([00:12:46](#)):

... and then just feeling like, "Ah, I don't want to have to go home. Then I got to do dishes. Then I don't do anything." I make a couple of drawings. I'm like, "Dang, I like this." So it's like a waste.

Faina Lerman ([00:12:56](#)):

Right. Let me enjoy doing these. I like seeing them get clean and being in their place. There's joy in those little things. They don't always have to be a burden. But kudos to you being a planner and really sort of being able to let go a little bit. That's great.

Scott Vincent Campbell ([00:13:14](#)):

I was a chess player as a kid, and it's just like my brain doesn't want to let go of that kind of like, I guess, way of thinking.

Imani Mixon ([00:13:22](#)):

You-

Scott Vincent Campbell ([00:13:22](#)):

It's not always the best, but [crosstalk 00:13:25]-

Imani Mixon ([00:13:24](#)):

Right. You literally play chess and not checkers. That's kind of wild. Don't think I needed that. It was the thing that happens in real life. But I can completely relate to this thinking about how something wants to come into the world because last year too, I still thankfully had deadlines and responsibilities. But it's like I can't sit down and concentrate and write for three hours the way I used to or just bang something out. I feel like half of the articles are published last year. I woke up in the middle of the night and hand-wrote like three pages that ended up being the intro, and that never happens.

Imani Mixon ([00:14:02](#)):

I'm like very strict about something digitally versus tangible. So I think that is definitely a huge step in just changing your practice so that it's your practice and it's not some other big untouchable thing. That feels really real.

Faina Lerman ([00:14:19](#)):

I think that's really important, Imani, that idea of fluidity and change and being kind of malleable to your own processes. Because we get into a system. There's this way that we do things and the way that we think that maybe we're innately born with, or we've trained ourselves, or we've seen a successful examples from others or whatever and then just sort of like, I think that last year, I mean, it really did just force us in a way to just slow the app down and just pause where, what, who, why and just being able to really sort of change certain systems that we've placed and boundaries that we placed for ourselves to kind of make it to find a little bit of more joy or something within the structure of whatever the world had thrown at us last year. I don't know. I think it's really important to just sometimes got to go with that gut or with that flow and listen.

Scott Vincent Campbell ([00:15:27](#)):

Well, especially last year, I think one of the things that especially as still very much a Detroit newbie but someone who the city has become very important to me. One of the things I really liked about the art scene is how much all of the artists that I've met in Detroit are also very active politically. There was such a large overlap. It's like last summer, I was like, "Okay, I don't feel like being in a studio and doing work." I was like, "I want to get some PPE down to people protesting and figuring like, see, we're going to raise money for Detroit Justice Center and do these other things."

Scott Vincent Campbell ([00:16:07](#)):

A lot of the people I ended up working on things like that were other artists. So there was this. So even though we weren't in the studio, it became... That's kind of like that lesson that I sent you as for the little prompt was like starting to really kind of allow myself to accept all these other things. It's kind of part of the practice. Okay. So we're not in the studio, but all of these other things that we're doing and supporting our shared community and also meeting people through in that way, and it's like, "Okay. We can talk about art shows next year."

Scott Vincent Campbell ([00:16:43](#)):

But you really form those bonds that are really important. A lot of the mentors I even had kind of in New York growing up, it was about that bond first. Then I start to learn a lot of things about art and what kind of practice I wanted to have through them. But it started with that actual kind of human point of recognition of another person. I think Detroit is really special in that sense, and it helped me kind of like, "Okay. This is all part of it. This is all part of the practice, and it feeds back into us."

Imani Mixon ([00:17:18](#)):

Yeah. I did want to bring that up in both of you all's understanding, why is Detroit a great place to make art, or maybe why sometimes Detroit is a challenging place to make art?

Scott Vincent Campbell ([00:17:33](#)):

I mean, I think that there's a couple of reasons. I mean, I think kind of like everything that I just said, I've found the community here to be ultra supportive. Not that it wasn't in New York. But just to a different. I mean, I had an opening on Friday [inaudible 00:17:51] monsoon. I had a friend just kind of like a brightish windbreaker or something coming up the street. He had his forearm over, and they're like, "Oh, it's a little bit out there, but I admit it." I think it's that kind of... It was like a little wet out there. It was just like, "Okay. Well, I think it's that kind of just kind of commitment to each other." But I felt is really special, and it made it easier to kind of detach some times, let's say market success or value of the work.

Scott Vincent Campbell ([00:18:26](#)):

Am I getting the shit? Is my work in the right spaces as being changed, the right people seeing it? It became more focused on like, "Oh, are my friends coming in?" They're supporting it, and we're having conversations about it and that feeling really good and that just feelings. That became, I think more the... It allowed for that to be more of the focus, and the validation came more from your community that you were building and building with, as opposed to maybe someone I didn't know writing something about it or buying something.

Scott Vincent Campbell ([00:19:01](#)):

It became much more invested in the people who I was personally invested in and who were also personally investing in me, and it just made it really easy to get to the studio. It made it pleasurable. It just kind of gave me energy to make new work and take risks. Yeah. I would say that's probably the biggest thing. Also, space. I started making sculpture when I moved here. I was making this drawings and collages and mainly 2D work in my little table in my bedroom, and now I only make sculpture, which comes with its own problems, but-

Faina Lerman ([00:19:38](#)):

Yeah. I agree. I feel like when I finished undergrad in 2004, so the kind of Detroit art scene outside of Detroit wasn't visible to the outside world yet. So there was something really amazing about just almost having no idea that an art market actually exists. By 2008, most of the two or three commercial galleries that were anywhere near the city had closed because... So I don't know. I thought it was just people just working out of crazy spaces, and it was just about the people in your art community. You kind of knew everybody. You knew everybody that was making art or working out of their garage, and there was these amazing spaces and different parts of the city where you walk in and you're like, "Hey, wait, what? This is a Ukrainian hall that has a bunch of artists living in it with the sand floor."

Faina Lerman ([00:20:42](#)):

Then there's a theater up there and there's a rave. It was just this beautifully human and raw, and just the energy was amazing, and everybody kind of seemed to just really get along all the time. It doesn't matter where if you came from the suburbs or what. It was just like there was this feeling of like we're all in it together because nobody else cares. No one from the outside. There was no outside gaze looking

in at you. Like you were saying, like writing about it, there was like, there's no commercial market. Any of the wealth from the suburbs was buying elsewhere in New York or Europe or whatever.

Faina Lerman ([00:21:24](#)):

So it was really nice to kind of develop as an artist surrounded by people that were really pretty much doing it because it was their soul. They had to. This was there. They just did it. They found really amazing ways to do it and whatever odd jobs. I don't know. There's just always something happening and the same with performance. I never even knew what performance art was. I was like, "What?" It started with me and my partner and friend, Bridget just sort of like acting out, dressing up in people's backyards or 4th Street Fair back in the day or... They're just random happenings that were going on, and then, I don't know, all of a sudden, we're rolling on the floor, and we're doing something weird, and then at some point, somebody invited us to do something there, like a grand opening, and it was like, "Oh, let's think about this. Let's create a little bit of a narrative to our madness and do that."

Faina Lerman ([00:22:23](#)):

That's how the performance practice was sort of born out of that, and it was just... And it was great. Do it a couple of times a year, and that was it. There's no documentation. There's no, right, that artist statement for it. Until we got the Kresge, we were like, "Oh, wait. We got to do that stuff. Oh, yeah."

Scott Vincent Campbell ([00:22:47](#)):

I do want to touch on one thing that you just brought up, and it's like a sense of surprise. I think that's something that really stuck with me. I remember even the first time I visited, a friend, took us in a couple parties, went to a couple of openings, and it was the... Because it felt like from the outside, you didn't really necessarily know what was going on inside of the building, and then you'd go in, and you'd see like, yeah, it'd be amazing art and then a light video installation, and I was like, "Oh, DJ is coming on at 10:00, and there's another thing going on." Especially just because the architecture of the spaces, they unfold in a different way than in denser places.

Scott Vincent Campbell ([00:23:29](#)):

But then also, I mean, there's not only the surprise of what you might encounter, but then yeah, like you said, everyone works in a million different jobs and is in different places, and they're like, "Oh yeah, I'm also doing this thing over here or swing by. I'm bartending that." They didn't swing by, come through. Though there's always all of these, not only some really surprising things to kind of just see and experience, but then also all the connections.

Scott Vincent Campbell ([00:23:54](#)):

When you start realizing everyone knows one another, and I think all of that was kind of just really exciting to me in a way that I hadn't experienced before. Even I traveled a bunch and gone to other cities. I was joking around like, "Don't tell my parents." But I was like, "Oh, I'm going to go home to do this show," and I was just like, "I just refer to Detroit is home."

Faina Lerman ([00:24:21](#)):

Flip it. I think that's really amazing. Another thing I just thought of is sort of like the history and the memories that live in those spaces. My family immigrated here from Eastern Europe. So I wasn't really brought up with the full picture of what the city is and the role it really plays as like a microcosm for the



rest of the world. You know what I mean? I think I really started to realize it when we have artists residents staying with us from Europe, Germany, Berlin, Australia, and then you realize like, "Wow, something's really unique here." Because these artists from all over the world are coming here, and they're just like, "Wait, what? That just happened."

Faina Lerman ([00:25:01](#)):

Or we're just walking down the street, and we taught that. It was just like, "Yeah. You just kind of take it for granted." This is just what our home is. That's what this place is, and you see it all the time, and you just forget that it's special, and it's not like that everywhere, and people aren't like this everywhere.

Imani Mixon ([00:25:22](#)):

Yeah. I just love hearing the positive that you both have experienced here at home, and I think that's very true of my own experience here. I went to school at Northwestern, tried to work a normal job and do publishing. I work up one day, and I was just like, "Oh God, I got to go home." It was a gut, honestly. It was in the pit of my stomach like, "Girl, these people do not know you. They don't care about you that much. You need to go home." I wouldn't say it was the easiest transition ever. But after one more bad job and then finally breaking through, I have a community and got way more support here than I ever have before, and I kind of referred to Detroit as my headquarters. No matter what happens after this, a lot of the meaningful work that I've done in my life has happened here.

Imani Mixon ([00:26:13](#)):

I did it very intentionally, but I do know that there is other part of the story, and there are some people who maybe don't feel as accepted or as successful here, and I think it kind of merges with what we were talking about, where's the surprise. If you're surprised about something, maybe you don't invest in it, or maybe you expect it to just stay in that place that you left it and not go further, and I've seen a lot of people leave the city over the past year. When they had the opportunity to be remote, they've gone like, "Okay, I can finally do this thing."

Imani Mixon ([00:26:49](#)):

So I do feel like we're just in a very vulnerable shape-shifting time, but I love that Detroit is able to hold all that together. I don't really have a question. But I wanted to raise that energy into the room because I feel like there are people that they've had their feel of the city, and I actually can't fault them if they don't feel like it's what they need right now.

Faina Lerman ([00:27:13](#)):

No. I mean, I've been privileged. I've had the opportunity to... I mean, I worked my ass off all the time, and I feel like I've been kind, and I don't know. It's like karma too, in a way. Thing you give, things come back to you, and it's... My husband is super handy and can build things. So when we did buy our... Not everybody can do that. People can't-

Imani Mixon ([00:27:41](#)):

Yeah. Congratulations.

Faina Lerman ([00:27:44](#)):

I mean, my sister always went for the cute ones. I'm like, "Can you build a house?"



Imani Mixon ([00:27:47](#)):

What can you do with your hands?

Faina Lerman ([00:27:51](#)):

What can you do with your hands? No. But I mean, it's just I recognize that especially when people are like, "Oh." I don't know if you guys have been to Popps Packing, but it's a little raw, but it's fun, older buildings and whatever. But they're like, "Oh, I wanted to buy this building and do this thing, and I was just like, "Well, good luck." It's great that it's cheap, but A, B, and C is going to have to happen. We've been lucky because we could do it on our own. Honestly, we were both bartending and waiting tables the whole time to finance it and still making work sometimes.

Faina Lerman ([00:28:30](#)):

But it turned out the space became our art. That became our giant sculpture and installation and whatnot, and it just involves a lot of other people and different community, and we could not have done that in any other city, nor would I have wanted to, but there's no way. So I feel like we were lucky to be here at a specific time and that we've had amazing support from our neighbors and friends and other handy people. With the materiality of the city itself is just like, if you seek, you will find. You need some of that. You need some of this. There's places where you can grab that or borrow or whatever, share. I don't know why I went on that tangent.

Imani Mixon ([00:29:19](#)):

No, that makes a lot of sense. That definitely relates to what I'm talking about.

Faina Lerman ([00:29:22](#)):

But yeah. It's hard for people because you see it happening, especially, I think in the last 10 years or since 2012, '13, '14, people come here with these ideas of like, "Oh, I can buy this \$500 house, or I can do this thing, and I can start my own gallery, and I can do that." It's like, "Yeah, you could." But why? How does that really fit in? What's your purpose? What's the meaning behind that for you? Unfortunately, sometimes it's financial. People are like, "I can flip it." I don't know.

Faina Lerman ([00:29:55](#)):

I think the city, it can be hard. Sometimes it also recognizes intention and if it doesn't feel right with you. I have people that are from here, and they are New York people. They were born and raised and grew up here, but their pace and their energy, it's like, "No, you belong in New York." That's your place. I could see why you wanted to move there. It makes sense for you. I think we have to just figure that out within ourselves somehow, you know?

Imani Mixon ([00:30:29](#)):

Yeah.

Scott Vincent Campbell ([00:30:29](#)):

I think sometimes it's also we're all constantly changing and evolving, and sometimes we need different things at different times. We are able to bring different things to the table at different times. I know that, for me, one of the reasons that Detroit resonated so strongly with me when I moved there was, I mean, all the things I've mentioned before, but also just where I was in my life, where I'd already been,

what I wanted to needed and also what I could bring. So the schools that I went through from... I went to the same school kindergarten through 12th grade and then went to a small liberal arts school outside of Philly.

Scott Vincent Campbell ([00:31:10](#)):

I was just always like one or two black children in the room for the longest time. I remember, specifically, I've told this story a million times, going to Home Depot by my studio over in Highland Park, and it's like everyone went in there was black, everyone. No, I didn't get looked at. No one turning their head. No one can give a crap that I was in there, and it was went and got a little bolts in my hardware and stuff, and I think there was something. Obviously, because I can be a little bit scatterbrained, even with all the to-do books. I was in there every other day.

Scott Vincent Campbell ([00:31:46](#)):

Again, you were just here. I was like, "I know I forgot the thing that I needed." And just became friendly with some people that worked there, and it was just... I think for me, not feeling... Just being in a majority black city, seeing faces that looked like mine, not feeling like I was always... Even if people weren't looking at me, there's that DuBoisian double consciousness, even if it's just in your head, it's still very real, even if I'm just hyperaware of the fact that I'm the only black person in the room, even if no one else gives a shit and no one else is treating me... Oh, I don't know if I'm allowed to curse on this.

Imani Mixon ([00:32:23](#)):

Oh, you can do whatever you want to do.

Scott Vincent Campbell ([00:32:25](#)):

You can-

Faina Lerman ([00:32:29](#)):

That other, the other, it's still feeling like you're another. Yeah.

Scott Vincent Campbell ([00:32:33](#)):

Exactly. For me, at that time in my life, I mean, it just struck the chord of just what I needed. Also, I think in terms of what I was able to bring to the table, I love working with my hands. I love building stuff. I got a little pickup truck. You need help moving some stuff. I'll meet you outside [inaudible 00:32:53] by the truck. Let's do it. So I think some of that DIY culture that exists in Detroit, I felt like, okay, not only was Detroit, it would give me something that I really needed at the time. I felt like I was also able to kind of give back to and the people that I've met, it's like, "You need help installing shows? Let's do it." Frames, whatever it was. So that feeling, reciprocity, was just kind of right off the bat. So it really clicked for where I was and in my time alive.

Imani Mixon ([00:33:24](#)):

I love that.

Faina Lerman ([00:33:25](#)):

That's important. Yeah.

Imani Mixon ([00:33:26](#)):

Yeah. I can completely relate because I feel like Detroit is my context. It's okay to be elsewhere. But every time I'm elsewhere, I have to explain why I'm from Detroit-

Faina Lerman ([00:33:39](#)):

Are you there?

Imani Mixon ([00:33:39](#)):

... or who I am or what I'm trying to do. I think that's what I was trying to come back to was just people who already know me, I just looked around, and I'm like, "Nobody around me has my mom's phone number," and that makes me feel unsafe [inaudible 00:33:53].

Faina Lerman ([00:33:52](#)):

There's something to that. That's real.

Imani Mixon ([00:33:58](#)):

Yeah. What if there's an emergency, really? At any level of my life, what if there's an emergency? Who can call my mom right now? None of y'all? Okay. You got to go. So I love Detroit, and I feel like it's given me kind of the bullet list of what I need to look for in other cities. If I am trying to take my art elsewhere and I still want to be in a majority black city, that narrows down the options, for real. Or if I know I need to have a beauty supply and a grocery store. Where am I going to be able to go? So I completely feel that.

Imani Mixon ([00:34:33](#)):

I think I'm also kind of just curious, Scott, you living in Chicago right now and going to school but still keeping that Detroit studio feels like a big statement. Does that feel like a statement to you, or how do you think about it, and how do you spend time in both places?

Scott Vincent Campbell ([00:34:51](#)):

I mean, I guess I don't necessarily think of it as a statement. So it was partially just purely logistical like, all right, I have... especially working with sculpture, like, all right. I'm either going to stick it in storage somewhere, which feels weird. So I split it now with a buddy of mine who was one of the... Now, I mean, my friend Robert Davis is not one of my closest friends just regardless, just like overall, and I met him early on when I first moved to Detroit.

Scott Vincent Campbell ([00:35:28](#)):

So I mean, it's nice to have... should have a space with a friend, and I don't know, just something like, I didn't want to give up the little finger hold. So if I really wanted to come back, I can go to the studio, and I can crash on the couch for a night and just sit there and soak it in and then go back if I need to. For me, it just also kind of felt, I don't want to say promise or investment. But just it didn't feel right to give it my apartment and my studio.

Scott Vincent Campbell ([00:36:01](#)):

I'm not sure like necessarily what the future brings, but giving up the studio just didn't feel right. Detroit very much felt like a place that... I said I didn't move to Chicago. I just expanded for a little bit. That's how I've been talking about it, because there's still so much that I feel like I want to give and experience with the community there.

Scott Vincent Campbell ([00:36:29](#)):

So yeah. I don't know about statement. But just I mean, I guess maybe returning to the idea of like, does it feel what feels right, in the gut, it didn't feel right to do that, it didn't feel right to just like, "Okay, I'm off to Chicago now." I try and go back as much as I can. I mean, obviously, I'm in school. So it's not as frequently. But like I was telling you, Imani, just got back in from the Amtrak this morning, was there for the last week. I'm probably going back in a couple of weeks, just so [inaudible 00:37:04] install the show. I'm going to see all my friends, and we're going to do all the things.

Scott Vincent Campbell ([00:37:07](#)):

Of course, we all know how that sometime best laid plans. I was like, "Okay. I got to come back, and that way, I can really spend some time and continue catching up with people." But it is the home base. It is the home base.

Imani Mixon ([00:37:19](#)):

I love that. I'm the same way because I still have a lot of Chicago connections. My sorority sister is there. My college is there. So I just drive now and track, because I know I'm going to shop. I know I'm going to do this. I know I'm going to spend another night. Let me take my time. So I love the idea of expansion because I really think that's the buzz word. That's where we have to be right now to fit everything in that we want to do.

Imani Mixon ([00:37:45](#)):

I just wanted to turn the question towards Faina, because I have a lot of artistic friends that are also parents, and I very rarely see residencies or opportunities that allow you to freaking be a parent or have a child or a partner with you. So I love that you you kind of started off where you're like, "No matter what, I'm going to still allow myself to be a mother and an artist." I wonder if you could just talk to me a little bit more specifically about maybe what that looks like day-to-day and also how you've been able to think about it. Because I don't think that idea is always affirmed. I think a lot of times we have to choose.

Faina Lerman ([00:38:30](#)):

Yeah. Oh, man. I think because of the way that we've structured our life, we were lucky to have a certain amount of freedom. We worked from home. We run our organization from the home. So everything is like very fluid and organic. I feel like I was just confident that art was always going to be a part of it, and we were also starting our residency program at the same exact time as I had my first child in 2000. Well, we started the residency in 2009, and then we had two kids by 2013. So we were kind of building this program.

Faina Lerman ([00:39:19](#)):

But honestly, and I was making a lot of work through the first child, and then my practice turned to performance predominantly, because it was like this weird opportunity presented itself at the right time. Sometimes you don't even feel like you have control over it, or you don't even know. It's just like

you're just paying attention, and you're like, "Oh, God. Oh, there's a performance opportunity. I've never seen myself as a performer. What? What? But let's try that." It really worked with having children because my partner lives across the street. So I could just like go there, and she had a little studio in her back room. So we would build costumes there, and then we'd explore and experience. The backyard was our studio, kind of.

Faina Lerman ([00:40:10](#)):

So then we're rolling around and practicing our shenanigans and whatever sort of routes and paths for the performance there. Then late at night after they're in bed, with some wine on the porch, we're trying to kind of work out the kinks of like, "Why do we want to do that?" Or, "What's that?" Or, "We should adjust this costume for this." So I feel like I was even open to my practice changing, not defining as like I am just a painter.

Faina Lerman ([00:40:42](#)):

Similar to what Scott was talking about, oh, he had a space for sculpture, now he makes sculpture. Sometimes it's spatial, and I know that the way I was my practice before, after undergrad, I mean, I would literally be chain smoking and whiskey in the studio for many, many hours, not eating, not really sleeping. You're just in that zone, and you just keep going, going, going until you can't. That was how I worked for a really long time. So I just kind of stopped that. There was this little studio just sitting there waiting in the first floor. I don't know. I think it was important for me to expand my practice to make it something else. I made it so it didn't really interfere with mothering. Or if it did, I wouldn't have done it. It kind of flowed into it.

Faina Lerman ([00:41:41](#)):

Then even with the residency, because that's happening downstairs below where we live, the artists that were coming in were really sort of like welcoming to that. They're coming into a community. They're not coming into a Vermont studio retreats situation. It's like you're coming into this community and to our family. We have all these studios and shop and all these things for you, but you're still part of this thing, and I think that was really important.

Faina Lerman ([00:42:08](#)):

Then we developed a residency just for parent artists too. So then we had other artists and parents making work around us, and our kids are playing, and we'd hire a babysitter for them if they needed to be in the studio. I think it's more common, and I think that there's some wonderful organizations that are supporting parent artists. There's The Sustainable Arts Foundation. I think more foundations are kind of getting clued into it that it's important, and we don't have to really choose between this or that anymore. It's just like there's a way where it could be both.

Faina Lerman ([00:42:49](#)):

But yeah. You're hard on yourself. It sucks a lot. You resent everything. I didn't have kids and have this frame of mind that you [inaudible 00:43:04]. There was a lot of like... just mad at my husband, because he gets to just do his thing and work on buildings and have shows, and I'm just like, "I couldn't let go of that responsibility of my family." I mean, it took a lot of... It's just a lot of soul searching and just time and just forgiving yourself, because there's a lot of guilt, all of them, other artists, parent artists I know, there's a lot of guilt that goes with it, and it's real. It's a phase. It's like one piece of the puzzle, and we get through it, and then you slowly become your whole person again.

Faina Lerman ([00:43:45](#)):

I also think that time away is really helpful and they're all old enough. Four years ago, I started going down to the Oaxaca Coast for two weeks with a friend, and it's just like, "Bye-bye, husband, bye-bye, Poppo, bye-bye, children. This is my time." I swear, it blew my mind. I'm like, "Oh, I have my own thoughts." I'm not thinking about who needs to be fed when, where, what. Because you just realize like, "Oh, your thoughts aren't your own when you're a parent anymore." Sometimes you're lost and just the shuffle of just keeping them alive and fed and not falling off a belt. I mean, it's messed up.

Imani Mixon ([00:44:24](#)):

All the things, all the extremes.

Faina Lerman ([00:44:28](#)):

So I'm like a little retreat, escape, give yourself... I feel like you need to step away and find your person again, like, "Who am I? How do I think now? How do I stare at the ocean now? I don't know. What does that sound do to me?" Which I think we'd get from studio practice a lot. But I think there's a lot of moments just in life when we're out in the world where we can find those too, and I think maybe as a parent artist, you have to become a little more creative about where those moments of inspiration and calm and sort of connection to the world or whatever brings you whatever feeds you comes from, you know?

Imani Mixon ([00:45:10](#)):

Yeah. I'm happy that you've been able to find a flow with that. I think a lot of people will relate, especially if maybe they're in the beginning phases or just the guilt phase of something.

Faina Lerman ([00:45:22](#)):

It's hard. It's hard. But I don't know. It's all amazing.

Scott Vincent Campbell ([00:45:29](#)):

Yeah. I mean, I can-

Faina Lerman ([00:45:30](#)):

It's not for everybody. Marriage isn't for everybody. Having children isn't for... I knew it was for me. So I chose this.

Scott Vincent Campbell ([00:45:40](#)):

I obviously can't speak to the emotions around having a child and being an artist. But I think just the overall, the idea of guilt, I mean, I think is something I've been trying to work through and get rid of, especially all of us.

Faina Lerman ([00:45:54](#)):

[crosstalk 00:45:54]-

Scott Vincent Campbell ([00:45:55](#)):

Well, just I think just being socialized in a capitalist economy, and I think, especially as makers, so much of our personal value and identity is wrapped up in the production of objects and then trying to let go of some of that guilt. I mean, it's hard because you're basically trying to rewire your brain from how many decades of this being reinforced through all various modes and messaging. But then I think that kind of like, "Oh, okay. Yeah. That's stuff with the kids today." I would imagine.

Faina Lerman ([00:46:28](#)):

Yeah, I know.

Scott Vincent Campbell ([00:46:29](#)):

I don't need to feel guilty about not making a painting today.

Faina Lerman ([00:46:32](#)):

No. No. I think it comes down to purpose. My way or purpose as an artist is different than yours. Right? So for some, I know some people, it's just like getting into academia is really important. There's certain levels. It's a different path. They do want to get into... Getting into that art market is important. Making a living as an artist, it's like that's where they're putting their energy, and that's important, and that's valid, and it's awesome. But that was never me. I knew I was never going to go that route. So we had to make our own job.

Scott Vincent Campbell ([00:47:17](#)):

I love that idea of purpose, purpose for your artistic practice.

Faina Lerman ([00:47:20](#)):

It's a purpose. It's like, "Oh, is my purpose to do this?" I've spoken in some professional practice panels for graduating art students, and I'm always like the black sheep in the room just saying like, "What grad school?" Go to wherever. Just travel. See something. Visit places where there are a lot of artists. Learn that way for a little bit until you kind of figure out like, "Is that what I want? Do I want to try to push myself into this art market in that world and the gallery?"

Faina Lerman ([00:47:55](#)):

Because I feel like there are sometimes two opposing forces, like who we are as artists, the thing that made us create and make initially to put us on that path. Then there's like, "Oh, I'm going to do that so that I can also make a living and have shows and be seen. I want to be a teacher. I want to be an educator. So I'm going to do that too, and I need an education." They're different things. It's just I think it comes down to purpose and your idea of success. I think people get into trouble when the two are combined, and it's like, no, sometimes we have to recognize they're kind of two different things, and we have to choose it's this or maybe that.

Faina Lerman ([00:48:42](#)):

That can change later. But at certain moments in our life, I think we have to choose that path, dive in there and get in there and be like, "Oh no, that's not for me now. I'm going to go this other way." You know?

Imani Mixon ([00:48:52](#)):



Yeah. Right.

Scott Vincent Campbell ([00:48:54](#)):

I mean, shoot, I'm older than some of my professors. I took about 15 years in between undergrad and grad school.

Faina Lerman ([00:49:00](#)):

That's awesome.

Scott Vincent Campbell ([00:49:02](#)):

Yeah. I feel really happy that... Also, I worked in the art world the whole time. So I got to see a myriad of different approaches. I think if I had gone from straight... Especially from undergrad, you kind of think there's like, "Oh." You try to be an artist, where you make work all the time, and you show and make money, and that's it. Right? Then you get out into the world. It's like, "Oh, there's a million different ways to skin the cat." I have my cat sited on my lap right now. She's giving me a weird look.

Imani Mixon ([00:49:29](#)):

Offensive.

Scott Vincent Campbell ([00:49:29](#)):

Just to turn the phrase. But I think seeing how many different options and different ways to kind of create your creative life, it became really evident to me that making that choice in terms of like, "Hey, What are the things that are important to me? What do I want to really try and craft? What kind of life do I really want to try and craft with it?" Now, I got to the point where I felt like, "Okay. Now, grad school isn't right for me right now."

Faina Lerman ([00:49:57](#)):

Right. Exactly. I mean-

Scott Vincent Campbell ([00:49:59](#)):

After having had all of that.

Faina Lerman ([00:50:00](#)):

... I didn't go to undergrad till I was 25. I kind of [inaudible 00:50:07] high school. So like a lot of floating, moving around, figuring it out. I'm still glad because I had to pay out of pocket. I didn't know what I wanted. My friends are going off to university, and I'm like, "I spend all that money, and I don't know what the fuck I want to do yet." There are just lots of community colleges. Then yeah. I still might go to grad school one day, maybe, you know?

Imani Mixon ([00:50:33](#)):

Yeah. I love the openness of it all. I didn't know that you both had that in common. My mom is a college counselor, so-

Faina Lerman ([00:50:41](#)):

Yes. She was like, "You're going."

Imani Mixon ([00:50:42](#)):

Everything was already set up, and I loved it. I thrived in that place. But even now, where I'm thinking about getting an MFA, I'm like, "Do I want it? Do I feel like I'm supposed to have it?" I haven't had white men dissecting my work in a long time, and that's what grad school sounds like to me?

Faina Lerman ([00:51:00](#)):

[inaudible 00:51:00].

Imani Mixon ([00:51:01](#)):

Yeah. So I don't know what it would take, but I love the idea of like things can change, or spaces can open up. I really do want to guide us toward the work examples that you both sent because I think now's a good time to just talk about just mind shifts and things that happen. So Scott, I feel like it'd be cool to talk about, and I'm curious about what brought you to Detroit in the first place?

Scott Vincent Campbell ([00:51:25](#)):

Yeah. So my partner was going to... She's an architect and wanted to go back to grad school. So she started looking at a bunch of different grad schools, and I'd been in New York pretty much my whole life under than undergrad. At the time, I was also starting a fine arts shipping company with a friend of mine. So I was down to move out of New York, and I was just pretty much anywhere you want to go. She was looking at all of this. Most of the schools she was looking at was in major cities. So I was like, "I'm down to go wherever, except Boston." No shade to anyone who might be listening is from Boston, but I was just like, "I'll visit if you decide to go there."

Scott Vincent Campbell ([00:52:11](#)):

But she ended up going to Cranbrook just because she's also trained as an architect, but also was very much interested in the kind of intersection of art, design architecture and just kind of aligned with the one-to-one making pedagogy of Cranbrook. So when we visited, I was going to be moving there regardless. So I was like, "This is dope. This place is dope." So I moved in the beginning of 2016, and I had met Matt Eaton while he was working for a shipping company. This was years ago. He was working for a shipping company in New York, and the gallery that I worked at, we used to hire that shipping company all the time.

Scott Vincent Campbell ([00:52:54](#)):

So then me and him just... I think kind of we knew a couple of artists and persons. Every time we'd come by the gallery, we would just end up just chatting for a little while and get to know one another. Then when decided to move, when I realized that we're going to move into Detroit, kind of reached back out to him. We kind of caught back up, and I was able to do the residency at Red Bull in 2016. Then from there, just stayed. That year, I was able to... So I did the residency in the kind of winter, spring of 2016, and then for the rest of the year, I was just like running my shipping company.

Scott Vincent Campbell ([00:53:36](#)):

Then in 2017, did the Ford Curatorial Fellowship in MOCAD. So just kind of started meeting people in the city and just making work and just trying to kind of become part of the community here. The reason I

sent you that piece as a formative one, like I was mentioned, I was always making drawings and collage when I was in New York. A close friend of mine or a friend of mine, she's a professor at Syracuse, an amazing artist, but he'd invited me to curate the MFA show there one year.

Scott Vincent Campbell ([00:54:13](#)):

So I gave a presentation on some of my work, and he was familiar with a lot of my drawings. Then once you saw the sculpture, he was like, "Oh now, you're drawing just like there were just plans for sculpture." Now when I see them next to each other, and I think I immediately just started making these large sculptures. That was the first kind of... I'd made maybe one smaller one, but that wedge one was kind of something that I'd had in my head and an idea I'd had in my head and finally had the kind of space to make it.

Scott Vincent Campbell ([00:54:46](#)):

I've always loved building. Me and my dad are both very sentimental, and he has a little shave, all of our childhood art, and he has a little silhouette thing I did in kindergarten. It was like a little silhouette, and it had the lines. You have to write something about yourself. Mine just said, "I love to build." It still has that to this day. But yeah. Campbells are extremely sentimental, extremely cheesy. It's how we do it.

Scott Vincent Campbell ([00:55:12](#)):

But yeah. I mean, I think it was just something that it felt it was just something I wanted to do, had felt in me that I was able to fully realize and then continue to do that. It really pushed my practice too. So it allowed me to kind of... I felt really good about myself. I felt it was like, "Oh, I'm like actually growing my artistic practices, devolving. I'm really liking the way it's going." So it was a combination of not only... That piece for me holds... It's been really pivotal just in terms of the way I think I saw myself as a maker where I was in my life in terms of kind of turning a new leaf, even kind of the things that I wanted to do. Yeah. So it really kind of houses all of that. It's weird it that it takes the shape of having a corner of a house sticking out of the wall, but-

Imani Mixon ([00:56:02](#)):

Yeah. Can you describe the sculpture for people who can't see it right now?

Scott Vincent Campbell ([00:56:07](#)):

Oh, yeah. So I guess the best way to describe it is it looks like the kind of... It's very much informed by kind of like vernacular architectural materials. So it takes the form of a wedge, kind of triangular wedge. It looks like the corner of a house that is sticking, kind of coming straight out of the wall, all matte black. So it has like a kind of matte black storm window on one side, on the other side, a wooden [inaudible 00:56:33] plaster, which you see in a lot of the houses in Detroit, a lot of the walls use that kind of building structure.

Scott Vincent Campbell ([00:56:41](#)):

Then I use a lot of this rubber cord in my work. So there's like rubber cord, a mass of this quarter-inch round rubber cores and pouring out of the storm window on one side and out of a little air vent on the other side where the wall is that has a... with a wall, like a [inaudible 00:56:57] plaster. Then on the inside, it's painted all bright glossy red, and there's some lighting elements in there as well so that when you see it in the gallery, there's red glowing behind this matte black exterior.

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Imani Mixon ([00:57:14](#)):

Yeah. It looks cool as hell. That's how I would describe it.

Faina Lerman ([00:57:14](#)):

How big is it? How big? It looks bit?

Imani Mixon ([00:57:18](#)):

It is. It's about-

Faina Lerman ([00:57:19](#)):

So is it-

Scott Vincent Campbell ([00:57:20](#)):

Yeah. It's tall. It's about 92 inches, floor to kind of the top of the sculpture, and then it's... I mean, I have the measurements around it somewhere, but it's probably about-

Faina Lerman ([00:57:31](#)):

I get. Yeah. Yeah.

Scott Vincent Campbell ([00:57:32](#)):

It's about four feet wide and comes off almost three feet.

Faina Lerman ([00:57:35](#)):

Gotcha.

Scott Vincent Campbell ([00:57:36](#)):

So it's [inaudible 00:57:38].

Faina Lerman ([00:57:38](#)):

Because you see the shadow behind that has the glows. That's what you were talking about. So is there some space between the back of it and the wall?

Scott Vincent Campbell ([00:57:46](#)):

Yeah. So-

Faina Lerman ([00:57:47](#)):

Right. It's just floating, kind of, off the wall.

Scott Vincent Campbell ([00:57:48](#)):

Yeah. It comes off the wall about 30-some odd inches.

Faina Lerman ([00:57:51](#)):

Gotcha.

Scott Vincent Campbell ([00:57:52](#)):

So you can definitely go under and just stand right in there.

Faina Lerman ([00:57:54](#)):

See through. Yeah. Oh, cool.

Imani Mixon ([00:57:58](#)):

Yes, that's beautiful.

Faina Lerman ([00:58:00](#)):

I like it.

Imani Mixon ([00:58:02](#)):

Faina, you sent this painting, and I don't want to assume what's in it. So can you tell me what we're looking at-

Faina Lerman ([00:58:10](#)):

What are you seeing?

Imani Mixon ([00:58:11](#)):

... and when you made it?

Faina Lerman ([00:58:14](#)):

Well, when did I make? I made this in spring of 2020, and I'd have gone through very many phases in my painting. If you look at the kind of more explosive, small little sort of shapes and explosions, that's more typical of my style, but maybe really kind of obsessive compulsive and concentrated usually. I feel like this one, I kind of figured out how to give it. I don't know. There was the space in the glow, and it was many different paintings before it was that, and it was inspired by a small collage I did with some... I used to be obsessed with fertility figures. So it's kind of like a floating fertility figure in the middle of it.

Faina Lerman ([00:59:06](#)):

Honestly, for me, it was a shift in how I started to learn from my paintings and see my paintings. I see them all as like a study towards something else. They're never really finished, but I just kind of decide to stop at some point, because otherwise, you just keep going. So this one's about four feet tall, four by three, I'd say. So it's biggish, not huge, and I'm not being very articulate about it. It's very hard for me to talk about painting for some reason. It's an emotional, and it's a spiritual, and it just felt really right, and I feel like with this painting, I kind of brought some of my figure work from the past and the kind of more abstract sort of language I had been using together.

Faina Lerman ([01:00:12](#)):

I think it's starting a new sort of way of me looking at my paintings and working and sort of creating more the yellow spaces in the background, creating a little more space for things to actually come alive and live in there. But as far as its interpretation, I think it's a personal... I think there's a lot of things happening in there, and folks have to just kind of feel it or not.

Imani Mixon ([01:00:40](#)):

No, it's really cool, and I love that you raised the idea of a fertility figure. That's definitely the first thing I looked at, and I was like, "Okay. I wonder if I'm supposed to see that or not."

Faina Lerman ([01:00:50](#)):

Oh yeah, you are. She's she's front and center there.

Imani Mixon ([01:00:53](#)):

Yeah. You can't miss her. She got something to show.

Faina Lerman ([01:00:56](#)):

No. I just love the old fertility figures. I mean, every time I go to the DIA, I don't know. And just the symbolism and the body, I don't know, I just feel them, and I don't know, this shape kind of, she just kind of came alive. The collage cutout already kind of had a shape. So this was my also first experiment is using a small collage as a template for a painting or an inspiration or sketch for a painting, and it totally didn't work. It was completely a failed experiment. But I salvaged her out of that and then kind of let go of it trying to be something else and just let the rest of it just kind of did its thing, and it's awesome.

Scott Vincent Campbell ([01:01:48](#)):

Love how the painting, it so easily jogs alive and treating just abstraction and figuration, being able to shift. My cat's been a little crazy.

Imani Mixon ([01:02:01](#)):

That's okay.

Scott Vincent Campbell ([01:02:01](#)):

Being able to shift, just kind of almost what facet do I want to pull to the forefront as a viewer when I'm looking at it? I immediately got the figure almost. It's like standing. It's like beautiful garden how some of those little, all the green touches on the left side and the pinks and the yellows. It's like I just saw flower bouquets and-

Faina Lerman ([01:02:21](#)):

I love flower bouquet. That's my other favorite art. Over quarantine, I had a pile on my porch of dead flower arrangements this big. I was doing lots of flower studies at the time as well. I just loved the... I don't know. I was never a person that did still lifes. That was never my jam. But I really found that this time in the last year and a half, and this painting was kind of like this little culmination of all of those things, and it just worked this one time, and I'm hoping maybe again in the future, it will again.

Imani Mixon ([01:02:59](#)):

Yeah. That's beautiful. Kudos to both of you all that expansion idea too, to go from a collage to a painting or from a drawing to a sculpture. I feel like that doesn't always happen. Sometimes you just stop and don't give yourself enough space to go bigger. So I think you both went bigger on this.

Faina Lerman ([01:03:17](#)):

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Oh, thank you.

Imani Mixon ([01:03:19](#)):

I do just want to wrap up our wonderful conversation with just ways people can support you or if there are any things happening virtually or in person right now that people can check out.

Faina Lerman ([01:03:33](#)):

I got nothing.

Imani Mixon ([01:03:39](#)):

Come on, risks, come on, break.

Faina Lerman ([01:03:43](#)):

Massage and a facial.

Scott Vincent Campbell ([01:03:49](#)):

So I had a show open at M Contemporary Art in Ferndale. It's on nine mile [crosstalk 01:03:57]-

Faina Lerman ([01:03:58](#)):

I know it. I can't wait to go see it.

Scott Vincent Campbell ([01:03:59](#)):

Yeah. It's just a little two-person show with a buddy of mine, Grant Chui, also works with the gallery. He's actually getting his... He's also in school right now. But yeah. It's a really fun project for us to come back and work on. So yeah. Weather willing, go check it out.

Imani Mixon ([01:04:20](#)):

Weather is beautifully muggy hot here right now. It's a monk fest.

Scott Vincent Campbell ([01:04:24](#)):

It just started pouring outside my window right now. It's like, "Oh, did I just..." I was like, "No, I can't anymore. I'm done with nonsense." But yeah. No. I mean, so I think that's the only other thing that I got going on, and hopefully yeah, I'll say that.

Imani Mixon ([01:04:40](#)):

Beautiful.

Faina Lerman ([01:04:41](#)):

I mean, I guess look out for any events happening at Popp's Packing. We have some residents coming in. We have one now and then LaKela Brown is coming in in July.

Scott Vincent Campbell ([01:04:54](#)):

Oh, amazing. Well-



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Faina Lerman ([01:04:55](#)):

You know LaKela?

Scott Vincent Campbell ([01:04:56](#)):

Not personally. I just know the work.

Faina Lerman ([01:04:58](#)):

Or you know her work. Yeah.

Scott Vincent Campbell ([01:05:00](#)):

Yeah, yeah.

Faina Lerman ([01:05:01](#)):

Yeah. So yeah. She has a show coming up at Reyes Finn. I haven't been there, or I guess it's fancy place somewhere down in [crosstalk 01:05:11].

Scott Vincent Campbell ([01:05:10](#)):

That's what I saw. Marie Hermann just had a show. I think it just closed there on Saturday. [crosstalk 01:05:16]-

Faina Lerman ([01:05:15](#)):

Yeah. Marie's Work is beautiful. Yeah. I've seen Marie's work. I saw LaKela's work at... I went to school with LaKela at CCS.

Scott Vincent Campbell ([01:05:24](#)):

Oh, okay.

Faina Lerman ([01:05:24](#)):

Yeah. So we go back. So yeah, that'll be exciting, and then we'll probably have some events here at Pops coming up at some point or not. Well, I'm like [crosstalk 01:05:34]-

Imani Mixon ([01:05:35](#)):

[crosstalk 01:05:35].

Faina Lerman ([01:05:37](#)):

... grand report is due. Maybe I'll work on that. I don't know.

Scott Vincent Campbell ([01:05:41](#)):

We just got to roll with the punches.

Faina Lerman ([01:05:44](#)):

I know.

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Scott Vincent Campbell ([01:05:44](#)):

Just roll with them.

Faina Lerman ([01:05:45](#)):

Yeah. Imani-

Imani Mixon ([01:05:46](#)):

Seems to be the vibe.

Faina Lerman ([01:05:47](#)):

It was really nice to meet you, Scott.

Scott Vincent Campbell ([01:05:49](#)):

Yeah. It was really nice to meet you as well. Imani, thank you so much for-

Faina Lerman ([01:05:51](#)):

Yeah. [crosstalk 01:05:51] Imani, absolutely. That was great.

Scott Vincent Campbell ([01:05:55](#)):

... inviting us.

Imani Mixon ([01:05:55](#)):

Yes. I'm so excited. But this was wonderful, and I thank you all-

Faina Lerman ([01:06:00](#)):

Thank you.

Imani Mixon ([01:06:00](#)):

... for being open and honest and transparent, because I know it's just not easy. It's not an easy conversation to have.

Faina Lerman ([01:06:06](#)):

No, it was great. It was nice to think about these things. Yeah.

Scott Vincent Campbell ([01:06:10](#)):

I appreciate the opportunity.

Imani Mixon ([01:06:11](#)):

Yes. Beautiful.

Faina Lerman ([01:06:12](#)):

Yeah, absolutely.

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Imani Mixon ([01:06:12](#)):

Well, thank you so much. I can't wait to meet you-

Faina Lerman ([01:06:14](#)):

All right.

Imani Mixon ([01:06:14](#)):

... both in person.

Faina Lerman ([01:06:15](#)):

I look forward to that too. All right.

Scott Vincent Campbell ([01:06:16](#)):

Yes, me too.

Imani Mixon ([01:06:17](#)):

All right.

Faina Lerman ([01:06:18](#)):

Thank you.

Imani Mixon ([01:06:18](#)):

Bye.

Scott Vincent Campbell ([01:06:18](#)):

Bye, all.

Imani Mixon ([01:06:23](#)):

Shout out to the artists who joined me. I'm your host, Imani Mixon, and this is Subject Matters. A podcast by Kresge Arts in Detroit and Red Bull Arts Detroit. Thanks for listening.