

Hernease Davis ([00:10](#)):

Hello and welcome back to the Project Space, a podcast featuring some of the remarkable artists who have participated in the Project Space Residency here at the Visual Studies Workshop in Rochester, New York. I'm Hernease Davis. I'm a photo-based artist, and the assistant curator here at VSW. The Project Space Residency has served both regional, national and international artists for many years, providing a studio space and access to VSW facilities. This episode features a conversation between the artist Ana Paula Estrada and Tate Shaw, the editor of VSW Press. Ana was a remote resident in 2020. During the early months of the Covid pandemic, one of the outcomes of Ana's remote residency was an award-winning publication entitled, I Am Here. Ana talks with Tate about that work and how timely and relevant it was and continues to be. You'll hear my voice only briefly during this conversation. I asked Tate to lead as host because he worked closely with Ana to produce the first two issues of I Am Here. Now, without further ado.

Ana Paula Estrada ([01:27](#)):

My name is Ana Paula Estrada. I'm originally from Mexico. I was born in Mexico City, and I grew up in another city called Cuernavaca, which is two hours south from Mexico City. I lived on the Pacific Coast after that, and then I immigrated to Australia around 13 years ago. I'm currently living in Brisbane, Australia.

Tate Shaw ([01:50](#)):

And how did you come to apply to the Project Space at Visual Studies Workshop?

Ana Paula Estrada ([01:55](#)):

I read about Visual Studies Workshop. I came across a few documents about Ulises Carrion, and I read about his work in that space. And I was doing, at the moment, I was doing a research master's on book practice, and part of my exegesis was examined by an American artist, Philip Zimmerman.

Tate Shaw ([02:18](#)):

Okay.

Ana Paula Estrada ([02:19](#)):

So in his final comments when he assessed the exegesis, he actually made a comment suggesting me to look into this residency.

Tate Shaw ([02:28](#)):

That's all super interesting because, okay, Phil Zimmerman's an alumni of Visual Studies Workshop from the MFA program back in the seventies. He was there in the late seventies, early eighties, but his work and some of the stuff that we've connected with over the years had to do with the book as photographic and artistic practice. That was one of the things that really drew me to your practice as an artist in the application. Can you talk about how you got into making books as artwork?

Ana Paula Estrada ([03:01](#)):

Yeah. Well, my background is in documentary practice, so most of my projects were kind of symptomatic. So I've been working on documenting stories of older people for about 10 years, but at the beginning I was more into more formal documentary, so I was taking photographs, making portraits,

writing little stories for more, like, captions, and then showing this work in gallery spaces or trying to get them published maybe in magazines or newspapers or other publications. And then at some point when I was editing the work or selecting... you know when you shoot a series of portraits and you're selecting from one image to another, I was looking at this series and it was like this portrait of this woman and the difference between one portrait and another, and the other was just very slight. And I realized that that movement in her eyes and in her face was something that I was really interested in. And I also realized that the gallery space was not the space for me to show those light changes in her gesture or in the light itself. So I started looking at books. So it was very specific. I just had a very specific aim, which was I wanted to show the change in someone's gestures in the face. So that's how I made the first book is like, I want to show this thing.

Tate Shaw ([04:18](#)):

That's really interesting. How would you describe your practice now, since it's, I'm assuming, morphed over the years from documentary style?

Ana Paula Estrada ([04:26](#)):

I don't know. That's a very hard question. I think conversation and dialogue is kind of like the base of my work. So pretty much everything that I create, all the outcomes came from very long conversations. And when I say long conversations, I mean in sometimes years of having conversations with, many times with the same person. So it's about building relationships and listening, and then documenting and then transforming my relationships and the information into a material object, which is the book.

Tate Shaw ([04:59](#)):

And you were scheduled to be a resident in October 2020, which obviously, and also coming from Brisbane, Australia to the United States at that time was virtually impossible because of the widespread virus. So we determined to do that remotely. Could you talk a little bit about your practice at that time? I think I had seen some work that you were had already started publishing online, if I'm not mistaken, of some of these stories, some of these longer form stories that you're talking about.

Ana Paula Estrada ([05:35](#)):

Before the residency, I was visiting people in their homes, so I was doing community work. I was visiting same people, mostly people were living alone, and I was just doing house visits. And then with Covid, Covid started exactly when I started my PhD work and I was planning to start doing volunteering work in a nursing home. So with Covid, all of that kind of fell apart, the same as going to New York to do a physical residency. And for a few months I was just struggling. I thought, oh, well, maybe I can't continue my practice because most of my practice is about conversation and it's about actually interacting with people. And eventually I started doing Zoom visits. So I was actually calling residents in nursing homes via Zoom or via Skype, and that's how I continued my practice. And then when talking to you Tate, when we came up with this other plan, which was the alternative plan, rather than doing the physical residency, doing a remote residency where the outcome was a publication, it actually worked pretty well.

Tate Shaw ([06:47](#)):

Yeah, I thought so too. We had to migrate onto other platforms for several residents, but in your case, the idea of having multiple publications around these conversations came to fruition, and it seemed really ideal for a lot of different reasons. I mean, one of the big things that were occurring obviously in

the media was the concern over aging people and care facilities and how the virus was most effective in those facilities. I mean, I'm assuming that that was very much a dialogue. I mean, it's in the first publication that you created about Esta. Yeah.

Ana Paula Estrada ([07:24](#)):

Yeah. So the first publication, I had those, I think six weeks where they actually allowed me to go into the facility. So for six weeks I visited Esta, I think twice a week. I started visiting her five years ago. So it was already a very established relationship. It was tough. It was evident that age care facilities needed connection and needed to create bridges with community because they were already isolated before Covid. With Covid, it just highlighted how lonely those places can be. It's crazy because actually the work opened a lot of doors for me. The work actually highlighted the importance of this type of community-based art projects, and it was a great way to go into that space to make work. And I think we always knew that age care residents needed these bridges with community, but during Covid, it just became huge, and a publication seemed to be the perfect format because they didn't need to come out for a gallery. Like their generation, they all read books. They're familiar with big formats as well. Yeah, I think it was just a very good timing and a very good type of project for that crisis in specific.

Tate Shaw ([08:52](#)):

I was revisiting in those two publications that we've done so far just in preparation for this discussion, and was reminded that there's a reference to books and reading pretty consistently through them. And it's not like you just described, it's because of a generational connection to the physical as opposed to a, it's not like a meta strategy or anything that you're doing. It's really in the interlocutors and the conversants lexicon. It's what they know. Just to describe the publications for people, they're large, they're tabloids, they're bigger than your average book. They're on a lightweight paper that folds easily. They're unbound, so they come apart like newspapers. They're folded, but they're not stapled or otherwise attached. And the type is larger too, but there's a lot of open space. There's pause, there's shifts in type and color in various ways to emphasize mood. And it's mostly the people you're talking with's voice.

([10:04](#)):

I mean, there's some questions and there's some engagement that you put in as an interviewer. For the most part, we're hearing from the people that you're talking with. I would say in the case of Esta, there's photographs of the flowers in her room. That's the title of that issue from April, 2021. And then with Joan, there's photographs of the space plus some from the Zoom room that you both are engaged in. I was also reminded that while the world in a lot of ways were in these Zoom rooms for conversations, the book reflects that, documents that, but also transgresses that, as you say, they move past that into this physical thing.

Hernease Davis ([10:50](#)):

And I don't know if I missed it, but how are these relationships initially formed with these women, and how are you choosing who to spend time with and who to collaborate with?

Ana Paula Estrada ([11:02](#)):

I guess each project has been very different. So the first project that I did, I actually put a note in the newspaper saying, if you're over 80, I can't remember, but I think it said something like, if you're over 80 and you want to have your story documented, give me a call. So that's how I started. So I received a call.

All like: my grandpa has an amazing story, do you want to come for a visit? Yes. So then he recommended me to someone else, and that person recommended me to someone else. So I started having all these connections and I was visiting people in their homes. So that's the way I started. Then after that, I volunteered at a respite center, so that's a center where people come in just for the day. And I was running a storytelling workshop and we were working on a publication with a group of seniors.

[\(11:49\)](#):

So all the relationships came out from that place. And then other people like I've met in the street, so I don't have one recipe. It's been just very organic. So for the second volume, the story about Joan, so I talk to her online for about an hour and a half or two hours every weekend. I mean every week. So every Wednesday we would talk via Zoom. I was taking some notes while discussing things. Pretty much she had dementia. So pretty much our conversations went exactly the same way every time we talked. But even when sometimes she didn't remember me, she kind of knew that she could trust me. So we would immediately start going into very personal or very detailed conversations. Then from that, I transcribed about 45 hours of conversation. So I transcribed the whole thing, and I didn't use any software. I don't know why.

[\(12:43\)](#):

So I just did it myself. And from that I printed out the conversations, I cut out the text, and in the studio at the university where I was teaching, I put the text on the wall. So I was just looking at this repetition, repetition, repetition, and I started by removing. So most of the work is about reduction. So I just took away, took away, took away, took away until I got to these very simple sentences and just very light conversations, and I had a mix of memories, a mix of humor, a mix of descriptions of maybe the landscape, contemplative comments. I just had a mix of, well, a mix of what she was, in a way. And then from that, I made the first dummy just pasting these cutouts, and then I started going into the nursing home to show her the draft. So we started working on it together. So she was like, no, this sounds very strange. Just move that away. And so we started working on that together, and eventually I printed out the first final draft and I came to see her. She liked it, and so we worked together for a bit. It took maybe six months to come out with a final draft, and sadly, she passed away last year, but she got to see the publication. So we made a book launch in the age care home where we read the story out loud. So that was a process of the second publication.

Tate Shaw [\(14:23\)](#):

That's really, I got to say, there's something really beautiful about all of that collaborative work. I wonder your thoughts about just starting out, documentary Hernease and I talk about this, a fair amount about the archive of care versus lack of care that can occur in collecting works that are made with or by other people, photographers out documenting events and taking portraits, and then that becomes their property, if you will, that becomes, they own that work in some level. This doesn't sound like that at all. This sounds like a very effective responsible relationship that you're forming. I'm just curious what your thoughts are on the shift.

Ana Paula Estrada [\(15:09\)](#):

Yeah, I think that's very slow. I think my approach to everything changed a lot since I started engaging with the book. I think the book, I don't know, it's almost like it obligates you to go a little bit closer, and because the process is very slow, then you need to be more careful. There's more care into the work. Now, I don't think if I could ever go back to doing documentary photography the way I was doing it, I

think I'm way too close. I think my whole ethical framework has changed way too much because I am very close to the subjects now, and I think the book is great at doing that. I think the book is great at slowing you down, making you think, being more conscious about the words that you use. It slows you down and it makes you closer. And documentary photography can be, I'm not saying all of it, but it can keep you always kind of like in the distance.

Tate Shaw ([16:08](#)):

Yeah, it's interesting you talked about your entry into book being a desire to show the very slight difference between light and two different portraits that were very similar, which books will, and they have the space to accommodate that kind of looking and that kind of slight shift to be able to reveal something slightly different or transformed. I wanted to go back to Ulises Carrion just a minute. I've been obsessed with that gentleman's writings for as long as I've been aware of them. For those who don't know, Ulises Carrion is a Mexican born artist, critic, curator. He owned a bookstore in Amsterdam where he eventually migrated to and lived for many years, and he was prominent in mail art and other scenes. But he was a really deep thinker about books as artworks and the movement of objects between different parts of the world, such as mail or such as books and how they transgress boundaries and borders. And one of his key thoughts I always remind myself of is that he called books Living Organisms and that they live and they die just like people and/or any organism. I wonder, since Carrion was a little bit of a stepping off point for you, I wonder, did any of those ideas or his thoughts about bookwork and the world affect you and your practice in this way?

Ana Paula Estrada ([17:43](#)):

Yeah, well, I guess the first thing that talks to my work is this of the book as an artwork and not just to say container. So that's one of his big statements. The book is not a container, actually, it's an artwork. So I guess ordinary books contain text and images, and I think what he was trying to say is that ordinary books, if you take the content out, so if you take the text and the images outside from the book and you put them on a wall, they mean exactly the same thing. So the actual physical book is not adding any meaning to that text or to that image. Well, in an artist's book, the physical book adds an extra layer to the meaning of the reading, which means that the way you're sequencing, the time that it takes from going to page one to page six, the format, the way you're using the space within the page, the material, the transparency of the paper, all of these different physical qualities of the book actually add meaning to the meaning of the words or the relationship between the words and images.

([18:53](#)):

When I understood, I read his text about artist's book many times, and there was a point where I'm like, I get it. I get it, and I actually got it while making. So it's like, yeah, the reader will read this word. We'll pass the page, we'll see this image and it will create a meaning. And then when the reader passes the page, it'll go like, oh no, it was actually this. So there's all these games that you can play, with different meanings and relationships within the book that only passing the page can give you. So I think passing the page is a very rich device that we can use for telling a story. So yeah, so Ulises Carrion, it's been a big influence in my work, and especially when I'm making, I get to go back to these ideas and I make sure that if I'm not using those devices, then there's no need for having a book in front of me. And sometimes I actually get to that point. It's like I'm just pushing it. This doesn't need to be a book. This could be just a picture on the wall.

Tate Shaw ([19:57](#)):

That makes perfect sense. Those turnings and the way they can reveal or obscure and make meaning is actually one of the great reasons to work in that form. And that plus the intimacy and the one-to-one engagement that you get with it is quite important, I think, for the medium to work in that way. Talk about a little, when we get the first one done, you disseminated them, you put them out in Brisbane, right? In different places. You dropped them at those facilities.

Ana Paula Estrada ([20:25](#)):

Yeah, the first issue was delivered to different nursing homes. I was looking at the instance of this loneliness that exists in these homes. So just imagine there's a home where 150 residents live in, there's 100 staff members working in there, and yet most of the residents feel lonely. So one of my questions is like, okay, how can we create projects or create spaces for connection? How can we connect? And I guess part of the problem is that staff members are very busy. So slowing down is actually a luxury because as you know, nursing homes are underfunded. So having time to actually sit down and have a deep conversation and actually have space to listen to another person, it's not something that all staff can do every day. So I was thinking, how could we create projects that create this connection? So when I deliver the publications into the nursing homes, it was very interesting because I just placed them there, and I actually sat there with my laptop to do some work next to the publication.

([21:34](#)):

So I had the chance to actually hear comments when people were reading, when they were passing the pages. And staff members were very surprised to find out the stories of these residents. So I had a staff member stopping me in the hallways going like, Ana, I can't believe - because they knew me by the end of the project, they knew me, so they were stopping me - Ana, I can't believe that Joan had that story. She's been living here for 16 years, and I didn't know that she did that and that and that. She was such a feminist, and there were all these comments coming out from the words that they read, which in a way was beautiful to hear, but also quite concerning to understand that we needed someone else to come in to capture the stories, to publish them, to put them out for them to go like, oh, that person that is right there, that I've been seeing for 16 years, has a story. Yeah...

Tate Shaw ([22:29](#)):

Yeah. It just takes my breath away a little bit. That's wild. I mean, there's Surgeon General of the United States. He's like the sort of lead doctor of the US has made loneliness the biggest concern of his tenure at this stage of his Surgeon General-dom, and it's disturbing in these ways, and that loneliness has pervaded such. Did you find that there was any change in the direction for some of the care workers after having read that? Was there any opening up that occurred?

Ana Paula Estrada ([23:04](#)):

No, I actually, I think I have a lot to say about that. After having the publications out, I ended up having a lot of group conversations in the dining areas. So I would be sitting there with the publications and residents would sit, and staff members would sit down and we would discuss real discussions about age care, about things that they were living in that moment. So I think the book contributes in different levels because it's very intimate and required a lot of relationship building with that person. That's the first layer of contribution. So I spent two years talking to a resident who was expecting me to go to visit her, and I was the only visitor for the last few years in her life, so I'm talking about Joan. So for her, we became really good friends, and that's because I had this excuse in a way.

([23:54](#)):



So I think that's the first layer of contribution. It actually pushes you to be really close to the world. I think that's the way I see it, is like, these projects make you go out and touch the world and have to be very close and create these connections, which is amazing. That alone, it's such a luxury to be able to do that. And then I think the next layer is how we bring this work into other fields and in a way ask people to stop and look. So I pretty much intervene the space by bringing the stories in. So the staff members who are very busy had to stop and look, and in some way it moved their emotions and they made them think about their own relationship with the residents. So I think that's the next layer. And I think that the third layer, which was very evident, is that the state manager of that big chain of nursing homes looked at the publication in a meeting and she asked to meet me.

[\(24:47\)](#):

So we met and a few months after she offered me a job, she was like, we want this in the system. And for me, at the beginning I was like, no, I'm an artist. I want to be an outsider. Now, I'm still working for them. And part of my work is to bring a storytelling, to bring some of these practices into the system, to humanize, to humanize the way, and especially language, the way we talk about residents, the way we refer to things. And for example, now where I'm working, we have about, I think six carers, so nurses or assistant in nursing working on biographies. So part of their work now is actually go into rooms and write stories of residents. We're creating posters with stories. We are sharing the stories across the facility, so it's actually becoming part of the work. There's been a lot of pushback.

[\(25:40\)](#):

There's been a lot of resistance. It's a systematic change, and changes are hard as we know. But what I'm finding is that for caregivers, especially after Covid, they've been through so much pain because it's been a massive amount of work that they've done, and it's been so stressful and isolated and badly paid that to give them space to actually sit down and have a conversation and write stories, it's a joy. And that's the thing that art can do pretty well, is that you can relax, you can be creative, you can actually build a connection. You laugh, you can connect with your emotions. So I think in a way that's the third layer of what the book brought to this space.

Tate Shaw [\(26:23\)](#):

That all is incredible. The storytelling process, I mean, you mentioned that in one of, I think the book with Joan, where you talk about the very human aspect of telling stories and what the newspaper book is going to do for the reader is to open that up to understand who Joan is a little bit, and to understand a little bit who Esta is. Do you have any more that are coming in terms of the publication project itself?

Ana Paula Estrada [\(26:49\)](#):

At the moment, I have an idea for the next publication, which I think I want it to be more like a collaboration between many residents and staff. So I think rather than having my voice in there, I think I want it to be a place for many voices to come in and out. I have a lot of notes, actually we created a newsletter committee in the age care home where we are. So we meet every two weeks, and I bring in artists books, and we are deciding what type of publication we want, and there's a lot of discussion. Last meeting was a disaster. The residents were like, no, this is not working. We hate all the publications that you're showing us. And I'm like, no, just hang in there. The beginnings are hard, but I'm sure that we're going to come up with a great idea. So I think eventually if it works, I think it's going to be a publication. There's someone who's already like, I'm going to be doing proofreading. Someone else wants to do photography. So I think it's going to be more a, really community and collaboration, not just me as an author.

Tate Shaw ([27:56](#)):

That's beautiful. We've had a couple of other projects that have come through the residency program. I'm thinking of specifically of one where the artist Ann Rosen worked with women who lived in a shelter, and we had to set it up with a charities organization that actually ran the shelter, and they would bring women to VSW. And it was essentially a storytelling and exactly what you're saying, there was books on the table and scissors and paper and cameras, and they were telling one another's stories with each other for the first time in some cases, and then we would make little books. It really transformed my experience of how artists can operate in the space with the system. Incidentally, I used that charities group to disseminate some of the papers through Rochester and put those out in the general area here as a way of circulation. Have you found that having them be so free and accessible for giving away, has that helped communicate with people as a forum?

Ana Paula Estrada ([29:05](#)):

Yeah, I think so. The book has been in different spaces. It's only because I moved from being in an age care home with a book there on display for free, and I see the books with lots of like, tea cups marks?

([29:20](#)):

So people are using them to put their coffee on top and there's no prestige, no. It's like, yeah, of course. It's just like a newspaper. And I love seeing them being handled that way. It's just another publication, and there's a story, and this is weird. I love listening to the comments. So I think being free has been great in that space. And then the next weekend I can be in a gallery showing at a book fair and people wanting to pay lots of money for it. I mean, I think we're selling it for like \$30, but I think the beauty of publications like this is that they can fit in different spaces pretty well.

Tate Shaw ([29:59](#)):

Yeah, agreed. It's one of the books that when I go to book fairs, I have a pay what you can or pay what you want section, and I often give these away for free just to try to create that connection with people. I just did one at a university here, and there's a lot of interesting folks at the university. It's a campus that really supports a lot of people with, they're neurodivergent, and there's a large deaf community on that particular campus. And it was a real, I mean, it has always, since it was published, it's been a real dialogue starter, but I think just in terms of the younger generation is almost the opposite way. They sort of marvel that the large scale of it, that it's a very big physical object that I'm just handing them takeaway for free, and it's very different from the kind of storytelling that they're experiencing more often on their phones. And I've had a lot of it really interesting follow-up conversations with folks about how the process worked and what it meant for you to be in dialogue with people routinely. Are you still able to do the deeper dialogues with people over multiple years as part of the work that you're continuing?

Ana Paula Estrada ([31:19](#)):

I think my work at the moment changed a lot. I mean, I see the same residents every single day, but I'm not spending as much time as before with each one of them. So I'm seeing in more residents, but less time. I'm actually loving being part of, well being in the system, as you said, as an artist, I'm bringing this other kind of sensitivity, showing things from a different perspective. And I think that many times as artists, we undervalue our skills, our soft skills, and these are important, especially in areas where we're building relationships. So one example that I have, and this is related... actually, it came from Ulises Carrion, so it's insane. I was working in this age care home with the system. I was actually putting data



into the system, nothing related to arts, and I realized that the place where we put all of the information is not friendly for reading.

[\(32:21\)](#):

So I thought we can't actually convey and comprehend the meaning of all of this because we don't know how to use the space, we don't know how to use the space on the page. So from that, I started looking at other devices within the institution on how to deliver this information. So what I'm trying to say is that I'm not making artist books in my daily work, but I'm actually bringing this knowledge about communication, knowledge about text, knowledge about space, knowledge about pacing down. That comes from literature and from reading and from poetry, into this other space, and it works. I actually see it. It's like, oh my God, this actually works. So one example, our name tags. So we were using very, very small font with our names and well, we're talking about residents, so their vision is not great. So we moved from having very small font to having huge name tags, probably like 22 font size.

[\(33:23\)](#):

So very big, relationships changed. You come into a room and the resident can call you by your name straight away. There's a sense of pride around that. Staff members, you hear them going, Hey, John. Hey Mark, how are you, Anna? So suddenly we all know each other's names. So 300 people in that home can call each other by their name because we changed the font size. So again, it's like this is what it required was someone with the ability to go like, oh, that could be changed in a second. And as artists, we look at those nuances. As artists, we understand those little things because we're constantly trying to find ways of communicating. So yeah, I'm enjoying seeing how storytelling and narrative knowledge can actually be applied to other systems, and it's tangible.

Tate Shaw [\(34:15\)](#):

Wonderful. As we were talking about Joan, it occurred to me that I wanted to ask you about your own grandmother. You mentioned, I think in one of the publications that I think it was with the Joan publication, that you had not seen her in some time, where you recalled your conversations with her. Has that relationship affected the work at all or where it's gone?

Ana Paula Estrada [\(34:38\)](#):

I only met one of my grandparents, so my dad's grandmother is the only grandmother that I met, and I grew up very closely to her. She passed away when I was about 20, so that's many years ago. When I came to live in Australia, one of the first cultural shocks that I experienced was seeing a lot of older people on their own. I was like, oh my God, that person is very old and is crossing the street on her own. Why? And I guess coming from Mexico, and it's not that we don't see older people on their own in the street, but I think we are just naturally more attached, and because it's a different community, different way of living, we live differently. So for me, it was very shocking at the beginning. Why are there so many older people on their own? So I guess, yeah, I guess my background comes in at some point because I grew up in a family who were very close to each other.

[\(35:34\)](#):

My grandmother was the chief of the tribe. She would sit at the table and we would all sit around her because she was the most respectful person in the family. So I guess part of the work at the beginning especially was like, okay, I want to celebrate the stories, and I want to let them know that we do care, that we do want to hear the stories, that we do care about their wisdom. I mean, I almost never talk about this part of the work, but yeah, I think that's kind of what pushed me to document these type of stories.

Tate Shaw ([36:08](#)):

I'm just curious. You have daughters correct? Do you bring your children into the facilities at all? Okay. Yeah.

Ana Paula Estrada ([36:15](#)):

Oh yeah. Oh yeah. Yeah. My girls, I have two girls, and they have spent lots of time in the facility. They come in when we have a special lunch and they serve. They've done all sort of work there. So yeah, they're very familiar with all of the work that I do.

Tate Shaw ([36:30](#)):

When you mentioned the launch, I think I am just so taken with the idea that you're spending as much time and effort and care, not over a cultural audience that you're trying to extract from the community, but within a community that you're putting that effort into all the different aspects of producing work, what it means to not only create it, but to then share it and put it into the community in a careful way. I'm really thrilled to have been able to support it in any capacity through the residency and the workshop and the publications that we do, and to continue to share them. It's a real pleasure.

Ana Paula Estrada ([37:12](#)):

Yeah, no, the pleasure is mine. It's been great. I'm very grateful for all the help, and I think it was just the perfect timing to having met you at that time, and I think the quality of the printing and everything is just fantastic. So it's been great, so thank you so much.

Tate Shaw ([37:29](#)):

Thank you. Yeah.

Hernease Davis ([37:32](#)):

And there you have it. So the opening pages of each issue begins with a letter from Ana to the reader. Here is Ana in her own voice, reading the first page of issue one.

Ana Paula Estrada ([37:45](#)):

Dear reader. You're about to read some conversations between Esta and myself, which took place in her care facility in Brisbane, Australia during Covid 19 pandemic in 2020. For several weeks, we met in her room to have long chats about various random themes. I'm very grateful that Esta has trusted me to share part of this experience with you through this publication. I hope you enjoy it. Sincerely, Ana.

Hernease Davis ([38:16](#)):

If you would like a copy of Ana's publications, you may find them in the VSW online bookstore. The link is in the show notes where you'll also find a link to Ana's website, which has beautiful renderings of her artist books and photographs of her conversations with Esta. To learn more about the Visual Studies Workshop, please visit us at [vsw.org](http://vsw.org) where we have information about the project space residency and our current artists in residence. Keep following us on Twitch and Instagram at the Visual Studies Workshop, and feel free to send me an email at [herneasedavis@vsw.org](mailto:herneasedavis@vsw.org). This podcast is funded in part by the New York State Council on the Arts, with the support of New York State Legislature and the Leonian Foundation. Thank you so much for listening to this conversation between Tate Shaw and Ana

This transcript was exported on Oct 04, 2023 - view latest version [here](#).

Paula Estrada. To end our episode, here is Ana again reading her open letter to the reader from Issue two.

Ana Paula Estrada ([39:18](#)):

Dear Reader, this publication reveals parts of my conversations and interactions with Joan Nolan, an age care resident who lives close to my home in Brisbane, Australia. I met Joan for the first time through a video call on a rainy morning during the city's first Covid 19 lockdown in 2020. Since then, we have seen each other on a weekly basis. We have listened to a lot of music and have had long chats about our personal stories and views on life. I am truly grateful that Joan has welcomed me into her life and that she has allowed me to share this work with you. Sincerely, Ana.