

**Maxwell Cloe:** *A woman alone in the woods sees her own reflection.* I was very struck by this one. Tell me more about this one that we're talking about.

**Dustin Hall:** I - I began - I was looking a lot at, what am I thinking of? It just left my brain entirely. I was looking at Orthodox mosaics, the way the bodies were shaped at that time period were really weird and like, not bloblike but like a really, like, flowy. Lots of robes happening in the Ottoman Empire. And I loved the idea of that shape and then I was thinking about, you know, what I could do with you. So I put trees around her and there's cherries because I love cherries. Washington cherries are delicious and they're super expensive and overpriced and it's bullshit. It's like twelve dollars a pound or something. Fuck you Washington. Do you need more money? In Seattle? Like what's wrong with you people? Anyways that's a tangent. It's actually seven dollars a pound which is still outrageous but anyway, anyway. So I wanted to put cherries in there. But then I started tying the idea - this was back with what I was telling you when I was a kid I would go in the woods alone and just sit. A naturally fallen tree oftentimes will land halfway on the, you know, stump still in the ground so you have a natural bench and you would just sit there in the heat or like lay down and look at things. It's very dangerous in retrospect, you don't want to do that. Snakes climb a lot to eat birds so being on a tree for hours at a time in a forest is not advisable, actually, come to find out. But I would do it anyway. And so, I never really had epiphanies when I did this - until more recently when I thought about actual things. As a kid, I don't know what I was thinking about, you know? Actually probably I was masturbating or something, you know when I was twelve. I was, like, you know, bird watching as a kid or whatever you do. So my idea then was what I do now in the woods is go and sort of gather things and think about, you know, my myriad problems, you know there are so many. So varied, so twisted and disturbing [laughs]. And then I thought it'd be really nice to portray this figure doing that. Sort of seeing her own self. In this painting, it's two sided, you have the forest and it's like a sort of nice [?] area and a really clean abstract figure, which I thought was really nice to imagine what she's seeing herself as. Sort of sloughing off the expectations or whatever, which in my mind makes you look like a Cubist painting. So she's Cubist, in that vision. The whole thing became this contemplation of, you know, seeing a truer version of yourself on a tree in the woods in the middle of summer. And so that's what that was. Also, the way that her body is turned it's like *The Creation of Adam* but it's the way that God is the vision. I also wanted to reference that Rousseau painting. It's the lady in a forest looking - her body is this way and her head is, like, irrationally turned. It doesn't look natural. I wanted to capture that too. But in that painting she's also looking at a tiger or something. There are like, hidden animals in that Rousseau painting. I wanted to, I always thought it was a reference to her being the tiger or something. It's probably, in retrospect, about him just wanting to paint a naked woman. I understand too, that's okay, it doesn't have to be a metaphor. But in my mind it was. So I wanted to have that sort of suggestion of herself being, you know, not feared but almost a sort of mystic, foreign creature. Like a lens to look through. Anyway, that's that. That was that painting.