

# SNAPSHOT

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**I** IF YOU COULD COLLABORATE WITH ANY CREATIVE, LIVING OR DEAD, WHO WOULD IT BE AND WHY?

I would like to hold the flame, be the assistant, for the Palaeolithic artist creating one of the first known representational drawings. This event happened about 30,000 years ago in the Chauvet-Pont-d'Arc Cave in Southern France. This Palaeolithic creative would communicate to me why they were drawing this animal on this cave wall. I would learn how this artist, and those like them, developed the drawing skills to create what in my mind are the most beautiful and refined animal drawings of any time to follow. I imagine they were tapping into some otherworldly spirit in nature and drawing was their way of connecting that spirit to their physical world. I would like to know if this was truly their inspiration.

**this page**  
*Desert Guardians*, 2019  
Oil on panel, 16" x 20"

**opposite page, top left**  
*Silent Song*, 2018  
Oil on panel, 16" x 20"

**opposite page, top right**  
*Snap Of A Twig*, 2018  
Oil on panel, 30" x 24"

**opposite page, bottom left**  
*Chipmunk*, 2020  
Oil on panel, 20" x 16"

**opposite page, bottom right**  
*Squirrel*, 2019  
Oil on panel, 14" x 11"

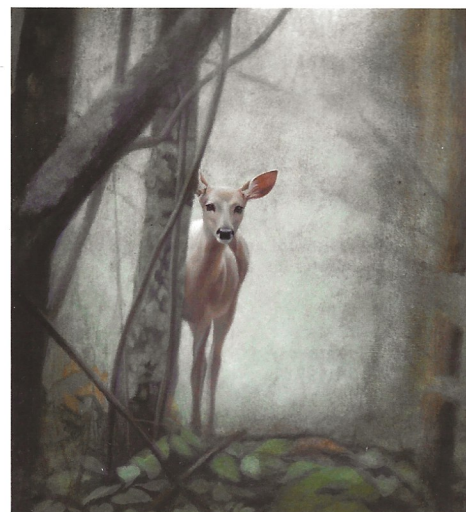
## 2 HOW CAN GALLERIES AND ARTISTS ENSURE MINORITY GROUPS ARE EQUALLY REPRESENTED?

Galleries can invite underrepresented artists to curate or co-curate shows. This offers an opening for artists from diverse backgrounds to be represented in a way that creates meaningful conversations about identity and experience. Galleries can often be intimidating to visit. It is important that marginalised groups are equally represented, and that the audience also represents the diversity of society. The first step in welcoming this audience is the inclusive nature of the art on the walls. Artists can read books, listen to voices, and look at artwork that expands and enriches their understanding and appreciation of marginalised artists. Showing up and supporting art shows and events highlighting artists of diverse identities can further create an art community of inclusion.



## 3 HOW DO YOU ENSURE YOUR VOICE STAYS TRUE TO YOUR NARRATIVE WITHOUT BEING SUBCONSCIOUSLY INFLUENCED BY OTHERS?

There have been brief periods of time in my life when I chose to not look at any art or get any feedback on my artwork because I felt I was being too easily influenced by others. These were times when my focus was less directed than it is now. About ten years ago I greatly narrowed my focus in order to hear that one clear voice. Paradoxically, I believe in doing this, I was able to expand my vision in ways that opened up a whole new world to me. I feel certain that my voice is staying true to my narrative and I'm fine with a bit of subconscious influence here and there. Living in this world, I don't see a way around that.



## 4 WHICH DO YOU THINK IS MORE IMPORTANT AND WHY: FOR ART TO PROVIDE ESCAPISM OR FOR ART TO BE A COMMENTARY ON CURRENT EVENTS?

I believe the world needs both in equal measure. It could be said that given the state of current events we need art to address our challenges. But I believe the nature of creativity and problem-solving is such that one person's escapism can be another person's 'eureka' moment. Brilliant ideas and solutions to problems can present themselves in unexpected places and circumstances. Art as commentary is important as it shines a light on issues in ways that get the viewer to think critically and feel a connection. Escapism in art allows for a rest and a recharge from the world to then re-enter with renewed energy and a new perspective, a calmer mind. Both are important for our humanity as we navigate life.

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