

## *Artist (front cover) Backstory*

- **Hallie Morrison**  
USA

“Double Gudoshnik Vision,” is a torn paper collage piece (made from 2018 magazine articles) that attempts to capture a dreamt vision I experienced whilst working on a flower farm.

I fell into work on the farm after returning from serving as the Artistic Director of a non-profit arts outreach organization in Thailand. Always an artist educator, I had never worked outside full-time before, and had never had such close and regular connection to nature. Throughout the year that I worked on the farm, I received a couple of internal messages that rang clearly for me and felt like notes from a spiritual force. These calls came through certain farming activities—like one that I received whilst weeding a hoop house for hundreds of *Ranunculi*, that said: “If you take care of the earth, we will take care of you.”

During that year, I also received many visions in dreams. From the first day of digging my fingers into soil and through the latter months of exerting every muscle in my body to reap gorgeous harvests, I saw: red roots sprouting from my abdomen, mysterious silhouettes, green archways with faces peeking forth, myself covered in changing light from blue to red, and many more interesting things.

Moved and inspired by these experiences, I began to pursue this internal phenomenon in my artwork. I chose to create in a technique familiar to me: building mosaic-like collages from pieces of torn magazine paper (which I have gravitated towards since the age of seventeen, when I was discovered by a gallerist for the detail that I put into this method.) I had always been conceptually fulfilled by this process, as I found each piece to be symbolic of how mass mediated material shapes us, and how deconstructing that media can help us to find new, original meaning in our lives.

Thus, for “Double Gudoshnik Vision,” I seized the design from a dream, in which I saw a mirrored double Gudoshnik tulip (known for their impressive layers) perceived realistically on the left, and stamped out on the right and filled in light yellow. I embellished this vision with my shadow self in the middle of the piece, and colors I had experienced in previous visions.

To date, this piece of art has been my main attempt in sharing these visions. At present, this piece remains unfinished with the tulip heads left out. I have been struggling with their likeness—and have been scared that my hands will fail at bringing forth the meaningful vision that has ultimately strengthened my worship of nature. Today, the piece represents to me fear, perfectionism, and self-

sabotage. As I grow older, I recognize that I am getting better at shouting a positive voice over negative self-talk, and I know that I will be able to finish this piece, someday soon.

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Hallie Morrison is a Colombian-American a/r/tographer, creating curiously in the practice of “living inquiry.” As an international artist, researcher, and teacher, her processes chase questions about life, and stem from reflections on lived and dreamt experiences and meditations. She and her work have been transformed by the sensitive duty of being a Teaching Artist supporting restorative and healing practices through art making, for others and for herself. She has taught at many art centers, exhibited artwork and research internationally, and has worked in Artistic Direction in Thailand. Hallie received her MA in Creative Process in Ireland, personalizing a degree in Art Education and Art Therapy. She earned her BFA at the Rhode Island School of Design, in Providence, Rhode Island, focusing in Painting and the History of Art and Visual Culture.

Citations on posters throughout this issue of *IJFS* 1(2) are from Bayles, D., & Orland, T. (1993). *Art & Fear: Observations On The Perils (and Rewards) of Artmaking*. United States of America: Image Continuum Press Edition.