

## Episode 152 Nica

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7s Journey on. 1s Lies within the trails we ride.

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You're listening to The Journey On podcast with Warrick Schiller. Warrick is a

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horseman, trainer,

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international clinician, and author who helps empower horse people from

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all over the world with the skills, knowledge and mindsets needed to create trusting partnerships with their horses. Warwick offers a free seven day trial to his comprehensive online video library that includes hundreds of full

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length training videos and several home study courses and videos. Warwickshire. Com just because you

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see.

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Get everyone. Welcome back to The Journey and Podcast. I'm your host, Warrick Schiller, and my guest this week is an artist named Nikki Queen. And Nikki is an artist in the same way that previous podcast guest, Shalane Harkin, is a poet, so she is a mystic poet. She downloads poetry. Nikki does something similar with her beautiful art. I'm just going to read you a little bio of Nikos. It says Nikki Quinn is an artist and visionary. Who aims to be a part of the wave of change happening within the equine industry. Art speaks to the soul, much like animals do, through vibration and intention, which is why is it a powerful way to evoke change? She's originally from Wisconsin and now resides in Scotland, where she aims to host various creative workshops and retreats to inspire a deep and connection to self, nature and horses. So I hope you guys enjoy this conversation with Nikki Quinn as much as I did recording it. But before we do, I want to remind you guys about the The Journey On Podcast summit we're having in the UK this year. I'm so excited about this thing. You know, I'm lucky I get to be the host for the whole

thing, but even if I wasn't, I'd be going because the group of people that are coming to this podcast summit are amazing. You know, if you're a regular listener to the to the podcast, you would have heard podcast by maybe all of these, some or all of these people. But so let me just run through the list a bit for you. Will Rogers Christine Dixon, one of her that's a that's a podcast favorite. We get so much feedback on Christine, Tanya Kindersley, Catriona MacDonald, Ben Bloody Atkinson's going to be there. That's awesome. Emily K's is coming from Sweden and we she's probably we probably had the most feedback about her positive feedback about her than any other podcast guest. Jane Pike's coming all the way from New Zealand. Rupert Isaacson's going to be there. Jennifer Zelnick, uh, Kathy Price, the postman sisters, Denise Elizabeth Byron, everybody's favorite astrologer is going to be there. Chantel Pratt, everybody's favorite scientist. Uh, Gareth Murray's coming from all the way from South Africa. And Helen Spencer, the world's most traveled vet. An event most adventurous person I've ever met in my entire life is going to be there. And so it's August 1st through fourth at the Crescent Theatre in Birmingham. And if you want to get tickets to the that, I'd go on our website for the summit, which is summit dot Warwickshire dot com. And uh, yeah, I'd get in soon because it's a, there's a limited seating in that place, and I'm pretty sure the, the whole thing is going to sell out, and I'm just so looking forward to it. 4s Nikki Queen. Welcome to the Genuine podcast.

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Thank you for having me.

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This is going to be exciting to unravel how you got to doing what you do. So behind me on the wall when I record these podcasts in my office is a. 1s Piece of art that you sent me out of nowhere a number of years ago, that I had matted and framed and put on my wall, and it's I don't know, let's. Why don't you explain to me what that what exactly? This piece of art, not what it represents. We'll get into that here in a minute, but. Where does it come from?

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Okay, so that kind of portrait specifically I was I still will do them, but I was in this really deep phase of. It was more of a channeling of someone's energy. It was almost like I was practicing and learning how to tap into the energy of whoever it was that I was working with, and taking everything about them and putting it into a piece of art that. Describes who they are in a visual way, and it's like pieces of ourselves that sometimes we don't, um, even know about ourselves. That was the coolest part about these processes, was that sometimes I would tap into something or grab something out of nowhere, and it actually meant something to that person, and we hadn't talked about it. Or that there's more layers to this that they'll uncover months or years down the line. So these portraits have been such a crucial part of my evolution as an artist, actually. 2s So you mentioned the word channeling in there. How does how do you. 1s Uh, you know, for instance, this. Well, actually, let's talk about this thing. So, um. 2s In the middle is. 2s Me. I've got a denim shirt on. My hands are pressed together in like a namaste state. Then you have a cowboy hat. Above me there is an eagle and two moons. There's a horse's head on either side of me. There's some palm trees with snakes crawling up them. Down the bottom. There's two waves crashing. There's a candle in the middle. There's some mountains, and there are some mushrooms in there somewhere. And I think. I think there's a couple of fit. Let me turn around.

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Yes. There are some feathers at the top two. Um. Can you tell me? *Is* What all that stuff represents and and especially and this is not this is not a podcast about me, but this is you sent this to me. So I kind of want to understand the process of how you channel this stuff.

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Yes. So, I mean, it's taken me a long time to even accept the word channel, but I see it as a. *Is* As a I'm the the media, the mediator in between what's up and the users and what goes into the page. So for your portrait specifically, um, you missed out the part that the, the AI, the third AI is actually. Oh, there's a I'm like that. Okay. Yes. And the reason is I love that there's a

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lock. Is there a lock on my pocket?

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Yes. There's a lock and key somewhere. I do believe and I believe that there's also I'm trying to remember now, um, I think that there was a heart in your heart space around in the denim that was almost, like, stitched in.

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And I've never seen that before. And now I see it that you pointed out. Yes. So. Okay, so for me, I love putting little tiny hidden things in my art. And so even something like that, that's a symbol to me of and I think it was stitched in or it's like barbed wire, but it was almost like you've had to unlock your heart in this opening, right? And this awakening that you've been through. So it's almost like you've been holding the key all along, but you actually had to do it yourself. And then from there, all of this other stuff and expand, like the eagle wings and the third eye could be your cowboy hat. And, um, I put in a lot of landscape because you've been to so many places, and you and even the world, the glow behind you is like this tribute to not only your reach around the world and your impact on other people, but also the physical landscapes that you've been able to to traverse. So like the, the mountains, uh, different types of mountains, desert and, you know, more glacial and then the ocean. Because obviously I don't know what part of Australia from. But, you know, I think of beaches and ocean with Australia. But and I know that, um, you, I believe that there is maybe camel. There's something I remember putting in something in there that you were writing or maybe that there's like camels or there's something hinting at these other kinds of excursions and animals that you've worked with. Um. Yeah, there's a lot of putting different symbolism. *Is* Within this imagery that just gets to be dissected over time. And so the words that I added there. The open heart, open mind, it's almost just like. That's how I see what you're doing and how you're operating in the world and sharing.

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Your journey with others, and it's like you've opened your heart, which opens your mind, and that is encouraging to everybody else that's along with you on this journey.

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I found the camel. There's a shadow of a camel on one of the the sand dunes. So, um. Yeah. And the. So I've got the big loc where my heart goes and but the, the two horses flanking me, they have, they have keys on the side of their head. They're the key. That's right. They were the keys to open your heart. That was what it was. And I believe that the candle in the center, to me, that represented the flame of. 1s I don't know. It's just like, you know, that saying where you don't have to dim your light to shine for others, or there's a saying in there somewhere, and it's kind of like the passing of the candle, you know, like your your torch can stay that bright and you can still pass on that um that flame. Yeah. Mhm. Yeah. It's it's so cool. Thank you so much for doing it. So obviously so. 2s Uh, let's talk about how you. 1s Why? Why me? Okay, so why did you do? Why did you do this? This painting for me. And this is more about. 1s What's your connection to me? Your your horse girl? I know you're an artist. Your horse girl. What? What's the story?

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That's hilarious. Yeah, obviously it's like. That's not very clear. Um, and yes, horses have also been my awakening journey, if you will. So as. 1s As I've gone down the rabbit hole over the past few years, your podcast led me to different people to learn from as well, and I was going through different podcasts at the time and, you know, just trying to learn from other people in this world that I didn't even know existed that long ago, you know. And so, yes, your podcast was very influential on who I started, kind of like taking information from. And when I started doing these portraits and getting more and more confident with them, I actually one, as I told you prior in the intro conversation, I almost did it as a challenge for myself because I hadn't done one for a man yet. I'd been working with all this very feminine energy and and most of my clients are all women, honestly. So. Yeah, it was almost like a little push for me to do something with. Um. Masculine energy. But also obviously it's it's very balanced, but. 1s And I just wanted it to potentially just, I don't know, reach others in some way. So by sharing it with you, it could potentially be seen by others. And it's not just about my work, it's about the vibration of what that art can bring. It's about the because I believe that art, and I truly believe that art is the thing that can. 1s Is one part that can change the world because it speaks to us in ways that audience can't write, and it speaks to our soul directly. It speaks to our heart, and we get to make meaning from it. And that's the power of it. I truly believe that. 2s And it speaks to people when they're ready as well. It's like if you don't resonate with a piece of art at a certain time, but you look at it years later and all of a sudden it has, you know, so much more meaning is because you've grown and now you can see that meaning. And what the artist puts in at like from their end might be totally different than what you get on the other end of it. And that, again, is.

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It's almost when the student is ready, the teacher will appear and the piece of art is the teacher, but you might not see the messages in it until. Yeah, until you're until you're ready. So tell me about the channeling process of. 1s This, you know, because, I mean, you got so much. When I. When I got the piece of art from you and I looked at him like, oh, there's, you know, there was a there's a lot to it. 1s And I'm a little bit of a, you know, a bit of a public figure. So you've heard some podcast, you know, a bit about my story, but how much of what you. 1s It's new from, you know, reading things or listen to podcasts or whatever is in that. And how much of like a download. Is in there.

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So I would say obviously the mental part where I and with this process, I would usually ask people a bunch of questions and we would have a zoom call and we would, you know, change because usually it's the the zoom call that I pick up on the energy of people. So again, this was a challenge because we never spoke and I was doing it purely based on, you know, that was part of the challenge based on just the things that I did know, but really tuning in. And so for me, I do try.

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I do try to really, really just tune into the energy. And what that means to me is getting into the flow state. When I'm drawing, um, I sit with the energy meaning.

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If I'll recall the conversation that I've had with that person. And like

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you're most people that are listening can relate to some level of being sensitive enough to pick up on somebody's energy. When you're speaking to them, you know that you can remember that feeling when you speak to somebody. So I kind of hold that feeling of our conversation, and I'll hold that with me and I'll maybe read over what they've written before. And then I kind of go into this like little vortex where I just, I'm just staring at this page for hours, like, I don't even know, time just dissolves, like it's the beauty of the flow state. And it's something that you can access in different ways. And that's a rabbit hole we could go down in another point, but to me, that's where the magic lies. Like when I get into that flow state, that's where all these little, these little inklings of, um. I don't know, little hints of add this over here or use this color instead, like those little whispers I just follow. And I don't plan a single thing with these. Like it totally comes out and sometimes they change, you know, like sometimes I'll start sketching and it'll kind of morph into something else, but by the end it's just like adding little symbols after symbols after things. And it's it's just such a fun process to really sit with because. It's so free. And yet there's. I'm really working with them.

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Not a constraint, but it's like I'm working within this container, which is their energy. <sup>1s</sup> And yeah, it took a while to really understand what was happening, but I've done probably over 60 of those and probably only within like a year and a half. I didn't so many in such a short time, and it has taught me so much about what I do now. And I actually focus on logos now.

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I'm really we're going to get to what you're doing now and how you got to this point where right now we're still just at this point. Um, so what I'm always interested in from people who. <sup>3s</sup> You know, with intuition or whatever it is that they get messages from. They come from the ether. And you said you get these little whispers about how to put this, you know, why don't you put this little thing here or whatever? That whisper. Inverted commas. Does it come as a whisper? Like as a voice? Is it a a mental picture? Is that a feeling in your body? If so, where in your body is it? Can you. Can you actually like describe that or is it, is it it just comes to you? <sup>1s</sup> That's a really good question, actually. I think it kind of comes in different ways sometimes, and it depends on how deep in the process I am. So I would say that at the start if I were doing the sketching process.

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It might come as more of a like I see everything in my mind's eye. It's almost like. It's almost like I'm always looking at this, um, movie screen or like this blank screen in front of me, and I get to like. Just I don't know, it's almost like a video happening in front of me where I can push pieces all together and I

can see it before I actually put it into the page. And so in that process, a lot of it comes as an image further down the line. In the process, it might just be like a word that pops in my head, you know, it might just be the certain animal that just. Maybe. Maybe it is imagery again. A lot of it is. 2s Yeah, it's such a weird thing to try to capture, to understand, because I don't really think about it. It's just. Yeah, it is. It can be a whisperer and an image is mostly how I hear it or it's. 3s So obviously you've got a like quite new mind to get in this state. Is that is the does the art the the the act of sitting down. To create this art is that. 2s The act itself. Would you sit down and like, meditate first? What's what's what gets you from sitting here having a conversation with me to being in this state, to where this is going to come through you? What's the process like that?

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I would love to say that I like have a full blown like meditation and I go inward and all this stuff before, but I really don't. I genuinely could start even just from right now. Us sitting here, I can really drop into a drawing. It might not work that way for like, I couldn't jump into a meditation right now, but like when it comes to drawing, it puts me there, if that makes sense, and I can. I almost see it as a very liminal space. Um, I almost feel like when I enter.

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That drawing. I am conscious sometimes. The flow is so deep and I totally am. Just dissolves and there's nothing you know but colors in the page. But a lot of times it's like this liminal space where I'm, I'm very conscious of everything, and yet it's almost like I'm on automatic, like my hands just going, you know, and I could be talking to somebody and things could be happening, but it's almost like it's just kind of like unfolding before me. It's like it's wild. It's

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like something you would see in a movie.

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Yeah. You know, like it's to me, it's just crazy. It's

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almost like. Did you ever watch the Netflix series? Uh, on The Chess Player? Uh, what was that one called? Queen's Gambit, where she would lay in bed and she'd just do all those chess piece things. I mean, I can I can just imagine that I was when you were saying that I was just imagining the scene, like of you in a movie, like sketching and talking to someone and just having this stuff flow out of you. Sometimes it is how it feels. Definitely. What do you say? It's like 100% of the time. Like as anything ebbs and flows. Like, I don't want to paint this picture of this perfection every time. However, when I trust when I'm in it, that is how it goes. There's. But

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I have to also ride the waves of like when there's a creative drought, which happens as it does. You know, I have to also accept that and ride that. Oh yeah,

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that's that's the. Have you ever read Steven Pressfield book The War of Art?

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Now the.

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Just because, you know, it's about creating art of any kind, whether it's writing or whatever. But it's about those the like the year of those droughts, and 1s there's times when it just comes out of you and the times when it doesn't. And you have to. 2s Be at peace with the what you call the drought. Like you, you can't beat yourself up over it. And you almost did beat yourself up a second ago, actually, because I said to you. 2s Do you get into a meditative state? And you said something like, well, you know, I'd really like to say that I do, but I don't. It was kind of like, yeah, I probably should be getting in a meditative state, but I don't. But no, there is no right or wrong answer to creativity, is there? Like however it comes to you? It comes to you. So you, uh, you're not or surprised, actually, because we've never met before. I was surprised when we got on here and it looked like. Well, you're very young. Why did you say you're 31? Yeah. You know. 2s Um, you know, I was a late starter. I, I kind of. 1s Didn't look at the world any different from 0 to 50. And then I've had a bit of an upward swing from there. Uh. 1s And. 1s You are looking at 31. Are you looking at the world in a completely different way than I did when I was 31, and I want to unravel. How did you get to there? So what was your what was your childhood like? Did you did you have, uh. 1s Parents who encouraged intuition and things like that. Or did you have to, like, outgrow your your cultural conditioning?

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And yes. So I wouldn't say that. 2s No. Okay. My parents encouraged my artistic abilities in my imagination. I actually, I grew up. Um, my grandparents were both artists, and so I was the only grandchild that that really took to it. So both of them being actually professional artists and like, they obviously wanted to share and pass down anything. So I was always encouraged from literally I have sketchbooks from like 2 or 3 years old, so always encouraged to keep a sketchbook, not just pieces of paper. It was like holds it all into these places so you can look back on them. And so they always encouraged me to like sign it and data, but even from a young age. So I was very influenced in terms of. Or encouraged as a child to really just be as artistic and expressive as I wanted to be. Um. Now, obviously with cultural conditioning and, you know, social pressures. I dampened myself a lot. You know, there was a lot that I would keep under wraps. Like, I, I really felt self-conscious about sharing any of my art with other people. Like, I carried a sketchbook like it was like Velcro it to me, you know, like I always had a sketchbook on me. But when people would ask to see it or it's always drawing something, I would like cover it up and just be super self-conscious because that was like. 1s Somebody asking to, like, peer inside my mind. You know, it's very vulnerable. When I chose to do it, it was a different story. But when people would ask and I was like, oh, okay. Like, I don't really want to do that.

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So do you feel like you're you're. 2s Your art was like you were putting a part of you down on paper, like you're being quite vulnerable in your art even at that age.

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Yes, 100%. I think there was always a level of depth when I'm looking back at my childhood self, like there's always this level of depth that I never let anyone see. And it wasn't that it was bad. It just was like, I just didn't think other people.

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Get it. So I just didn't want the judgment, you know? So I mean, a lot of my, my art, my writing, like I would write poetry or stories, I always yeah, I was always doing something. And I would just go sit in my tree house or in the woods or do something like and talk about my connection to nature. Even as a child, I think I just I love looking back at some of those writings because I was like, that is so pure, you know? And like, I wasn't doing that for anybody else but myself.

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And I think that was the power in it, was that it wasn't coming from a place of ego or a place of wanting to do the best in art class or whatever it was, just that I'd love to do it. And I did it every stinking day.

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Do you feel like, you know. Because this. <sup>1s</sup> Quote unquote channeling thing that you got to doing. Do you feel like you were doing that back then?

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Surprisingly, yes. I couldn't have told you that, like a few years ago. Even on or. <sup>1s</sup> I couldn't have told you that at the time, obviously, but when I'm looking back at some of the stuff. That I've done. I was like as a ten year old, as a 14 year old, I'm like, where was that coming from? I hadn't even. Like at the time, the internet, I mean, I wasn't on the internet looking at things like there was maybe a Google search that I could look up some images for reference, but I wasn't finding this inspiration from places like I was like, I look back at some of these drawings and some of the, the themes that would come up, and I was like, where is this coming from? It's it was really cool to kind of dive back through my, my sketchbooks and some of my past art because. I can see the transformation when I started getting into more of my like, we'll call it more of my go like period, which was like my college years. Okay.

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Um, do you think looking back at your artwork back then, was there any particular thing that you and what we're doing? It was a pencil sketching. Is that what you're doing?

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Um, yeah, it was mostly pencils. Colored pencils. Okay.

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Yeah. Was there was there a theme that you were interested in drawing? I had an artist on the other day, and I was talking about when I was a kid. I drew and she paints horses, but I drew a lot. It was quite artistic, but I only wanted to draw horses. And I went to art classes, and it kind of annoyed me because we had to draw things other than horses. And I didn't, you know, I, I didn't really apply myself to that because, you know, I didn't really learn to get a lot better because I didn't want to do the work. I just wanted the end result, you know. Did you did you have a theme of things?

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Yeah, I would say the theme was always.

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Horses, of course. Um, horses. Nature in any way. Just animals. Creatures. Um, but also. Which is super interesting to bring it all together with this portrait that's in behind you. I actually found 1s that I did drawings like that for myself and for some of my friends when I was younger, so I found a picture of me, like I drew myself with all the things around me that make me who I am. And so it was. Yeah, I, I can't believe that that. 1s Journeyed with me to today. I think that it's just so cool. But other than that, the biggest theme that always came through was women in nature. And it would always be this feminine face with her hair blowing and like horses running through it, or wild things just like happening in her.

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At that was like, oh, oh.

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You kind of answered a question I was about to ask a minute ago, and my question was getting to was your art back then? Was it like, you know, if it was nature, was it some grasp of the tree and a squirrel in it, or was it it had all the different elements and you've answered that question. So that's, that's super cool that, that. So it wasn't like you got to a point and you're like, you know what? I might start doing these portrait things to where it kind of, you know, it's a representation of all the parts of a person that it came to. What do you think? How old were you when you did your first one of those?

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Um, I want to say I was like, maybe like 13 or something, somewhere around there. And yeah, it's just I always had, like, funky things happening. I always wanted to push it a little bit. So if it looked too normal, I didn't like it. Like it couldn't be too realistic or too, um, plain. If there was like a scene with a person in a tree, for example, I don't know, then there'd have to be like a UFO picking up a cow or something. You know, I always had to have something that just had a little extra.

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Wow. And so many ago, you mentioned college. So did you study art in college?

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I did. 1s Yes, I actually went for graphic design and I never touched a computer in an artistic way before, so I just totally made that leap with no thought behind it. Besides, I could probably get a job than that one day. 2s And yeah, I'm actually using my college degree, which is

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very. 2s So even back then, you're like, I could, I could, um, I could do this for my for a living at some point in time.

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Yeah, it's really interesting. I was very unconscious at the time, as we most, most of us are at that age. But I've always listened to my intuition, like, without even knowing what that means, I've always had this little, like, background compass guiding me. And I just go, yeah, sounds good. Like, okay, I'm going to do graphic design. Okay. Sounds good. Oh, after college, like, this is a whole other part of the journey, but like even just little steps along the way or like the job that I really wanted, I was like, yeah, I'm going to get it. No big deal. Like, I just, I know it and I'm going to ask for that job and I'm going to have it. Like then it's I didn't have that confidence on the outside as much, but my internal confidence was there. Which saying that out loud is just.

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Mhm. Yeah. Like you're. Like you're you're 2s like your true self kind of knew what you need to do, but your ego self was a little bit. 1s No, it. It, uh, was a bit doubtful or a little bit. Um, what's the word I'm looking for here? 2s I can't even come up with the word I'm looking for. But yeah, so you had a little bit of self-confidence on the outside, but on a soul level, you knew what you're supposed to do. Yeah,

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absolutely. And people would ask me, like, what's your plan? What's this? I'm like, I don't know. Like, I was a very fly by the seat of my pants kind of person at that time, and I just went with whatever I wanted to do. I wanted to be free, you know, like, that was a feeling of, like, I just want to be able to live my life to the fullest. Like, that would be my regret in life if I didn't and I don't. I didn't even know what that meant at the time. But it just was like this. This feeling of like grasping for adventure, grasping for, um, meaning really. Right. It's that is what we're all kind of grasping for at some.

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So what was this job that you got after college?

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Um. 2s Well, actually, this is a whole part of the journey, so let's hear it for. Okay, everybody. So 1s right before college, I actually, um, I'd spent every summer my horse journey started at a place in Michigan. It was a guest ranch. And so every year I'd go back, and that was my, like, horse time. And that's how I learned to ride. Was just like throwing on a horse and cantering through the forest, you know, like that was my lessons and which felt very free. Right. And so I really wanted to work there. And so through all the college, I worked all my summers there. And yeah, I got my basis of, um, working on a ranch in that way and working with people and horses. And that led me to being able to go 1s for a year in New

Zealand and travel around and work at different horse trekking places and different farms. And yeah, I kind of actually didn't do the job after college, I decided that.

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It's. 2s So tell me about your experiences in New Zealand. We you know, I've been in New Zealand quite a bit and it's when people ask my wife and I, what's the favourite? What's your favourite place you've ever been to? Even though we've been to some pretty exotic sort of places, we always kind of come back to, to New Zealand. It's the it's the one place that we don't get sick of going to. 1s Just

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this one cosmos. Oh my God, that country is. Has my heart forever. And I can't wait to go back because it truly has everything. It just feels so nice there in so many ways. Um, yeah, I started I traveled with my friend at the time, and her and I had worked at that ranch together, so we decided to just buy a one way ticket and head over across the world for a year, because why not? Um, so we started up in the North Island at the very top, and we worked our way all the way down into the south. And yeah, we worked a handful of different trekking places. Um, and. Yeah, just had. The best time. It was such a free, freeing part of my life, like in so many ways. And I actually met my now Scottish husband in the South Islands.

U2

35:18

Oh really?

U1

35:19

Yes I did. 2s Yeah. That was. 2s It's so funny to think back on that time. We were very different people. But my friend and I, uh, my friend Laurie and I, we were working at this pub and we were in this Irish pub and a Scottish guy and a 1s Scouser were working at it as well, and they were friends who'd met in Australia. And it turns out that I ended up marrying the Scottish guy and she ended up marrying the Liverpudlian.

U2

35:55

What did you refer to him as a second ago? What a Scouser.

U1

35:58

Stella.

U2

36:00

Which is? Which is what?

U1

36:02

Some Liverpool. 2s I guess. I know I kind of second guessed, should I say that? But it is. It is. Yeah.

U2

36:10

That's like, is that a is that is that a derogatory term for someone from Liverpool?

U1

36:14

No, that's just their slang for themselves okay. 2s So. Okay.

U2

36:18

Where where in New Zealand was that?

U1

36:21

Um, a tiny town called Hamner Springs, outside of Christchurch. Okay. Yeah, it was a wild time, but. Yeah, it's just so funny how her and I went there and then, you know, falling in love with these two guys that are British. And now we have to figure out our lives. And he. I've moved to Scotland and, um, now they live in Michigan. So it's like we kind of like. 4s It's. 2s That's pretty cool. So what happened after your your year in New Zealand and. Well, let me ask you this. Was there anything that happened in New Zealand that you would think is part of?

U2

37:10

So, you know, let's say that like the metaphysical part of your journey

U1

37:14

is definitely, oh my gosh. Okay. So.

U2

37:19

I had an I had interest in like energy work and I had interest in yoga and I interest in things that I just didn't fully understand yet. Um, before I left for New Zealand. And so actually going there, I'd sought out a few yoga retreats and that we worked out as well. And so working at the retreats and just learning from some of the people that we were with because, oh my God, like, you're just in right company in many ways. Um, I definitely started learning a lot more about just energy in general, and talk about listening to your intuition. Like, I feel like that's what guided me all throughout that year, you know, like, just what place should we go next? And just kind of listening to the nudges, right. Um, and yeah, along the way, just finding people that had an interesting book that I ended up reading or just things like that. But I had this space and time in my life where I was absorbing so much information because I could. And from there, um, I actually flew across the world to Scotland and stayed there for a few months with my boyfriend at the time, you know, like just really just started out dating, but still living with his parents over in Scotland for three months, you know, as you do, as you do.

U1

38:40

And yeah. So then kind of fast forwarding a little bit. But I ended up working at a ranch down in Virginia with my friend again. Her and I went down to Virginia and

U2

38:53

we. <sup>1s</sup> Yeah, we kind of got sucked into this little world where we thought this possibility that we could maybe take over this ranch and live there and have all these dreams come true that we can. Yeah. It was like this big moment of like, oh, wow, we could really do this. And many things led us down the road of like, okay, this isn't going to work. But during that time, I met a horse who changed everything as.

U1

39:23

Many people's stories. Go.

U2

39:25

Tell me about it.

U1

39:28

Um, when I first met him. His name's mould. He was a massive Friesian saddle bred. Came from the Amish. Um, he was super, super sensitive, like, unlike any horse that ever met, and I. Couldn't tell him what to do. Like from day one, I realized that he was very much so in control of the energy between us, even if I didn't fully know what that meant. And over the couple of years of working with him, I realized how much like he was just lesson after lesson for me of showing up, um, authentically and what that meant because I was super disconnected from my emotions at the time. If anything, people joked that I was like a very cold, unemotional person. I've really just kind of like, shut down that part of myself because, yeah, it was vulnerable. Right. And.

U2

40:28

And this horse. Really pushed me to show who I was. Right? Like he. Some days I would show up and I would. This was a time where I was very not myself. I was a very much of a shell of myself. I went through a really deep, um, bout of anxiety, and I lost tons of weight and I just wasn't me anymore. Like, I there's a lot of circumstance around that, but I just, I definitely was losing a part of myself. Maybe in a good way, but but anyways. So I would go out to the fields and this horse would some days just run away from me, like actually turn around and run. And then I would get more frustrated and sad about myself. And then I would realize maybe the next day when I show up and I didn't bring all of this to him, then he'd come up to me. So it was this really, really rocky process of learning that without any awareness or. <sup>1s</sup> Any outside influence of what was even going on, because at that time, it really wasn't clear to me that that's how horses operated, because that's not what I was taught. And. Yeah. So there was a lot of learning with him. And then one winter I went over to Europe and I stayed with a woman in Switzerland who was doing clicker training with horses, and I'd never heard of that before. And she the first day gave me a care in her book, and I sat down and read it in the afternoon, and I was like.

U1

42:04

The set. My entire life was changed.

U2

42:08

Uh, wasn't. Don't shoot the dog, was it? It was. It was. 2s Have you ever listened to my podcast on books that have influenced me?

U1

42:17

Yes, that's what I think.

U2

42:20

Yeah. So, yeah, after reading that book that afternoon, I was like. 1s Oh my God, I have to see everything different now. Like I just knew it in my heart. I was like, this is this is a turning point for me. And so for the next couple of weeks of staying there, she would take me out and show me some stuff that she was doing with their horses. And I was just, like, in awe. And so here I am, all excited about clicker training and also like positive reinforcement in general. And I went back to this ranch. And presented this idea and was just laughed at.

U1

42:57

Like. 1s Actually just totally stumped out. Like, why would that even be a possibility? Like, you're just, you know, I mean, like, there was just no potential with going forward in that. And so I knew that I couldn't I didn't have that freedom to grow there anymore.

U2

43:16

This is the coast in Virginia.

U1

43:18

Yeah. Yeah. So I knew once I started changing my thoughts, and this is when I started listening to podcasts and realizing that other people were doing this kind of stuff. Um. Yeah, it was kind of my turning point and realizing that I can no longer do the things I'm doing, and now I can't even operate properly out with the horses because I no longer feel like I'm allowed. Like I don't feel like I shouldn't be doing these things. So it was very incongruent. I was very incongruent. And, 1s um. Yeah. And then one day, um, the horse I've been working with, I thought everything was going great. I had gotten on that day and everything felt fine. I had kind of checked in. And next thing I know, it was fireworks. And I was thrown over his head and smashed my face, and, like, could have been way, way worse, you know? But I came away. And questioned a lot. Obviously I was like, well, what happened? What had happened? And I got this little whisper saying, like when I was, you know, laying down with ice pack on my head, um, I got this little whisper saying, check under the saddle. And I was like, why? And I'd asked somebody I was working with to check under the saddle pad. And it turns out that there was little burrs in a little Velcro or. Yeah, they were right under where I would have sat down on his back that day. And I had no idea. So I had this little like I heard it, you know, like that was the first time I'd really like. I don't know if it was human connecting or if it was just like my own higher self, whatever it was. But I, I got this like, oh my God, like. There. There was like something beyond just the the realization that he didn't do that just out of nowhere. It was that now I'm being connected and shown why. And there's this greater force at

play that I have to now listen to. And. Yeah. So then. I was pretty terrified to get back on him after that, just because it was pretty bad for him. And then I also went away another winter and I went America for months. Listen, if

U2

45:35

you keep skipping over all these amazing journeys, I don't want to drag you back to. So a minute ago, you said, oh, yes. I decided to go to Europe for a while. I met this lady as a trainer. What? 1s Don't skip over that because the got you like talking to Jim Masterson. It's like pulling teeth. Um. 1s Tell me about. You're at this place in Virginia and you decide to go to Europe. What was your what was your why? Why did you go to Europe and had to end up in Switzerland?

U1

46:02

Yes. Okay. I know it's a lot of threads to piece together, so sometimes it's hard for me to even kind of keep track of my own timeline

U2

46:10

and to keep you on track.

U1

46:12

Thank you. Um, yeah. So. Obviously I was with a guy that was living in Scotland at the time and unfortunately, America. Doesn't allow people in to stay very long, and you definitely can't work while you're doing that. So we would spend like six months apart, and then maybe we'd be together for like three months at a time or, you know, kind of like back and forth. But we would have really long breaks in between. I can attest to a relationship, that's for sure. Um, but.

U2

46:43

Well, it's, you know, it's it's it's, um. 5s It's a really good way to get to know each other.

U1

46:56

Communication. Yeah. Yeah, yeah. I mean, Robin and I, you know, when we, we lived. 1s Two hours apart. When we were dating. And then I moved back to Australia for six months. And, you know, this is before the internet, so we wrote letters.

U2

47:14

You know what I mean? So.

U1

47:16



Yeah. I'm sorry. Also wrote letters because we're a little. We're kind of just like that. He's also an artist and a musician. And so we have a very co-creative or a very creative relationship in general, just like we love having, like, funky things in our space. And we're just a little bit odd and

U2

47:34

like, have you ever went to the TV show Outlander? 2s And I'm picturing your husband. Is Jamie okay? That's the picture I have in

U1

47:42

my show. A little shorter and. Yeah,

U2

47:45

but on. That's Jamie. Okay. I get.

U1

47:50

So does have kind of restrictions.

U2

47:53

Does he? Okay. Yeah. That's cool. Uh, so yeah. How did why Switzerland? How did you end up in Switzerland?

U1

48:00

So, yeah. So during the winters when we met up again. So you together. And, you know, have a relationship. So I went over there. We, um, spent some time in Scotland with this family, and then we actually just. Did a Europe trip, so we started in. 1s The ratio that year. Yeah, it started in Croatia at Christmas there with all the markets and stuff, and then went down to Serbia and Macedonia and then stayed in Greece for a while. Hopped over to Italy. And we ended up saying at a so what we would do. This is how we can stay a lot of places. And this was basically Switzerland as well, is a thing called work Away. I'm sure you've heard of it. 1s Yes.

U2

48:45

Is it like you work for your room and board sort of thing?

U1

48:49

Yeah, yeah. And there's a website that you can go to that it's literally like, I'm going to be in this country who is looking for work in like these types of areas, like, do you need art? Do you need animal care, do you need landscaping help or a building? Or, you know, people put out what they need and then you can

come to them and say like, oh, I've got these skills. Can we make it? Do you guys like backpacks? Basically? Yeah, definitely. Yeah. I'm not like a backpack. Yeah. And work away is just such a good way to experience a culture, because you get to actually be immersed in it. And yeah, it's just it's my favorite thing to do in our travels because you always come away with the coolest experiences. You meet the best people, and it's authentic, you know, like you're you're in the you're in the place for a few weeks usually and get to really know a place. And it's yeah, it's definitely such a cool little shop.

U2

49:43

And you with you with locals. You're not doing the tourist route.

U1

49:47

Exactly. Exactly. And we, of course, do. Our tourists sing along the way on the invitation. But we'd always have, like, spots where they're like, okay, we'll be there for a few weeks and then we'll move on and. Yeah. 1s So that's how we ended up in Switzerland. That's our news.

U2

50:03

Yeah. 1s Somewhere in there you were saying that you had. 3s Shut down your emotions and. 5s I you know, I've talked about quite a bit on the podcast. I've always had shut down emotions, so I didn't know emotions were a thing. You know what I mean? I'd never really felt them or the full range of them. I felt some in my body and. 3s My question to you is you'd had them before that. 2s So my question is, had you had them before, not saying you had had you had them before that and. If you did have them before that, and then they you kind of shut them down. Are you? Fully aware that they've gone away? Or does or does the light just kind of fade to where you don't you don't, um, you don't notice it?

U1

51:14

I would say. 2s That I kind of just never really felt it, like it was just kind of always numb. And I think it was

U2

51:26

a. 2s I think I liked to pretend a lot that I was. I didn't have them. I don't know why, but even when I was really young, I think it was just because I was really sensitive. And so it was easier to pretend like I wasn't affected then to be crying. Like I felt like I was in my head, you know, like, and and it wasn't that there's anything really bad or traumatic with it. It was simply because I think I was just really sensitive and I just didn't. It was a little overwhelming. So I just instead.

U1

51:57

Just made a little barrier there. That was easier.

U2

52:01

The thing, the thing I'm trying to wrap my head around is I've always, you know, I am starting to realize exactly how sensitive I am, but.

U1

52:13

Because I'd shut down my emotions and not really listening to my body, I don't. I feel like I hadn't got the whispers, but it sounds like you've got you shut down your emotions, but you get the whispers. And this is like fascinated me right now because I always thought it was one or the other. You

U2

52:32

you are now like opening my mind to like, oh, it's a possibility to to be. To shut down your emotions, but still be able to get the whispers. Can you? I'm really convincing. That is actually really interesting. I don't know if I would have been able to pin that, but I think, yeah, we would. A lot of times we'll think that, like, our body is like being connected to our bodies is how you get then connected to your intuition. Right? Like it's almost like you think that that's a chain reaction, but. 1s I think genuinely, when I'm trying to kind of process this in this moment, I think it was my art keeping me in this place of like expansion of here, you know, like, I feel like this place that I would go into.

U1

53:20

You know. That would. I knew how to live there, if that makes sense. I knew how to live in the ethereal and the imaginative in the in the. Yeah. The more energetic, whether I knew it or not. So even as a child, like living in my imagination. Yeah, maybe I'm a little Pisces escapist, but that was where that was. Where it was really comfortable for me to land, was in my daydreams. And it wasn't again, because of like, trauma or anything. It was simply because I loved it. I loved being out there. That was where anything was possible. And this reality was that. Yeah, that that's not always the possible. Like there's physical barriers. I can't just fly out of Pegasus over this moon and all these oceans and stuff, you know, like that I'm drawing. That was way more fun. So maybe we're we're talking about this little these whispers in this intuition being different than our listening to our bodies wisdom. Maybe they are separate, actually.

U2

54:24

So you're a Pisces too. 1s It's, ah. Makes sense. Have you ever seen a there's a I think you can get it on like Amazon. It's a movie. It's a documentary called sensitive. It's about highly sensitive people. You ever watch that?

U1

54:41

I watched it recently and I don't know how I found it. I think it was, I don't know. I don't know how I found it, but it was like. Mhm. 2s That makes sense. That makes sense. Uh, someone who was featured in it was Alanis Morissette. And. 1s In that she has, like a reconnection with her father. You know, because you think about her music was very angst. Uh, written, uh, that she reconnects with her. I don't know, she reconnect with the father, but she's talking to her father and the thing and and they come to the realization that she's very sensitive. And he just looked at it and he said, I just didn't know what to do with you. 3s Like. You know when you. I think when you are very sensitive, you don't act like the rest of the world. And so you don't kind of fit into the rest of the world. You know.





55:43

I had a. **1s** I had a thing the other day. Um. **1s** Where? I don't know if you've listened to the podcast where I did the Gaucho Derby.



55:55

Oh, no.



55:56

Uh, so. **1s** I had some struggles with the organization because. The rules that they set for the US and themselves. They didn't follow when I was very and I take things very literally and and the other day, as someone who was trying to from Canada sent me a TikTok and it was this guy and, you know, he was talking to himself like he was playing both characters in this TikTok. But one of the characters was accusing the other one of being autistic. And he said, and the other character says, well, I don't flap my arms and I don't flap my arms and stim like that. And the other guy says, yes, but you pick your skin and you, you take things very literally and whatever. And anyway, so this the message that this horse from Canada sent me, she said. I while I'm watching this. I'm just imagining you and the gaucho derby spinning your wedding ring. And. And getting all bent out of shape because, uh, the organizers didn't do the things the way they do. And then she said, I've been watching you stimming on your wedding ring on video for years. And when she said that, I'm like, what? And then I started looking at some videos, and I'm sitting there and you'll see me spinning that ring around, or I've got to be doing something or other. And it was kind of like. Oh. **1s** It's



57:22

great.



57:23

Oh, really? I'm like this. There's a there's a few spectrum things that that I, um. **2s** Yeah I exhibit also think of you know I've had. **1s** A number of people. Look at me. You have been diagnosed with ADHD. **2s** And then there's the sensitive part. And, you know, I think I think these things are all just. **1s** Parts of a spectrum. But I think I've got, you know, there's the sensitive bit and I don't know if the sensitive bit is attached to maybe being spectrum or. The ADHD comes from the dissociating because you're sent. I mean, it's it's a it's a complicated thing. It's like you if you're an artist, it's like you took a bunch of colors and put them all together and made another color, and it's kind of brown, but, you know. Yeah, it's.



58:13

Yeah, it's interesting actually. I'm not qualified to talk about anything in that realm of self



58:19

help. Me neither. This is just all ponderings.



58:23

Yeah. And while we're plunging, I kind of want to bring in this idea that maybe. We all actually are meant to be in some way on this spectrum. And actually the cultural conditioning is telling us that that's the UN normal. And maybe us being normal in air quotes is actually a double down version of what we really meant to be doing. And maybe these highly sensitive people, and maybe these ways that people's brains work differently is actually the greatest strength that we can all have as individuals. And if you think about maybe like cultures or, you know, um, communities or tribes, you know, thousands of years back, they needed people that had these, like, really? Unique characteristics and like everyone needed to have a role. And now we're just kind of like, I like doling everything out. I mean, even the fact that so many schools, at least in America, like, are getting rid of like art programs and music programs. It's like, that is where the genius lies. Like that is where these things will come out and kids and you'll learn so much more, um, *1s* about themselves even through that expression. So I don't know, that's just a pondering, but I almost feel like maybe we're all in some way there. And I'm not trying to downplay anybody who's, you know, genuinely, you know, working with their own mental health in that way. But yeah, I don't know, it's just a little

U2

59:57

I just was taking some notes while you were writing that and I, you know, it's like like neuro neurotypical is actually the delve down version of neurodivergent, you know what I mean? Like, and I yeah, I think we're all I think it's a continuum and we're all somewhere on the thing and there is no right or wrong place to be. And I think there, uh, I think there are gifts about being anywhere in that on the continuum, on that spectrum. But there's also, you know, there's the yin and the yang. *1s* And I think I think that, you know, the shadow side of any of the gifts we have is is another is another challenge. There is no place that doesn't have. *1s* But like all places, have gifts, but all places have, you know, the shadow side, the the

U1

60:49

lanterns.

U2

60:52

You know I have. *2s* There's a couple of those things I've looked into, uh, from podcast guests, but I haven't gone down a rabbit hole of, you know, there's any Grahams in this Gene Keyes. And then this. What's the other one?

U1

61:09

This human design.

U2

61:10

Human design? Yeah,

U1

61:12

the Gene Keyes. What you just said was actually exactly what the whole point that it is, is that there are different qualities, like, let's say, you know, like any other Enneagram or human design or whatever, like,

you kind of have your own chart and then. In these different qualities that you show. There's always a shadow, a gift and a city which is like the highest level of it. And the journey is to realize that there's shadows and gifts within every quality within us. And it's not about eliminating, it's about bringing to light. Yeah, it's not about eliminating, but eliminating it. So that way you can bring it all together.

U2

61:51

And you write that down. Is that from Jane Kaiser? That just get downright, if not about eliminating. It's about illuminating. Holy cow, that is profound, I love that. 1s Yeah,

U1

62:11

that is part of a video

U2

62:13

at some point in time. I'm talking about a horse and I will be

U1

62:15

saying yes. 2s I love it. Yeah, it really is. So it's about showing light on our shadow parts. It's not about trying to suffocate or get rid of it or unhealed. Now it's literally about that. There's there's gifts within that shadow and maybe it's just in growth. Maybe it's just in. Yeah. What how to evolve into the next version of us. But we need the full spectrum of it. Just. 1s Back to spectrum again. Yeah. So yeah. So this whole part right here started about me talking about or bringing up the fact that you said that you were shut down from your emotions. But then I got into the. Well, how did you still have the intuition? 3s That's, you know, how do you how do you shut down that without shutting down the other? 2s You. 2s This is a very good, um, pondering session like this, because I. I've never thought about it in this way before.

U2

63:22

Well, I say that because that's your normal. Do you have the both? I don't have the both. And I keep thinking that the, um. 2s That the. 2s The getting in touch with my emotions is what's going to get me in touch with the intuition thing, too. You know, last year at the the podcast summit, you know, at the podcast summit, we have presenters do um. 1s And like a Ted talk type thing, a 20 minute talk on whatever they whatever sets their soul on fire that they want to share. But then we have these, um, panel discussions in one of the panel discussions was was on intuition and I'm the moderator, you know, and the, the host is and so we've got all these people up on stage who are very intuitive. And have these gifts. And I was. I've always been of the. 1s Probably misguided, but the the opinion that. 2s That intuition comes to you as bodily sensations. You know, because I don't have bodily sensations. I don't have intuition. That's the story I'm telling myself. And then they start talking about. 2s They start talking about, uh, basically one of them gives me basically, uh, and ask chewing on stage in the nicest way possible that she said she looked she looked around the room at, at, you know. 2s If you think about the room is basically a microcosm of what we're doing in life. You know, like I'm doing the podcast and whatever, got all these people together. And she says, you can't get here without intuition. But there's other ways that there's other ways that things can come to you. This, you know, this clairvoyance is clear consciousness, there's clear sentience, there's all these different layers. And she said, you just have a different Claire. 1s And I was like, oh, because I think I've been beating myself up for not having the

Claire that I think that I think I should have that, that, that getting some getting intuition semantically. 1s And there's, you know, there's different ways of. Of it coming in. Obviously you do that too, because you can shut down the emotions but still have the whisperings come in, you know.

U1

65:43

Yeah. And.

U2

65:45

I think that is something that's super hard for people to understand. In general, when you're kind of learning how to work with your intuition, and what that even means is because everyone's going to experience it differently. There's no one way to I mean, everyone's journey is different. Everybody's life is different. How we here, how we see, like, we could all see things differently. Like physically, you know, like we don't I don't know how you see the world. I think there's so many different ways that we can experience life. And so I think experiencing intuition is going to be the same. There's going to be, um, a wide continuum of ways that it can enter your fields, you know. 1s And when there's a kid,

U1

66:29

there's no way. Yeah.

U2

66:31

I remember when I was a kid, I used to think. I wonder what I see is green. Do other people see this green? Or is this the world look like a kaleidoscope to someone who was in my normal? I think you know, the sky is blue and the grass is green. I wonder if it looks like pink and purple to someone else. But that looks normal to them. And we'll never know.

U1

66:50

We'll never know. Do you know, it's an interesting question. I've started asking people. 2s There's there's two actually. One of them is like, for example, if I were to ask you how you. 1s Like to picture an apple right now.

U2

67:07

Mhm. What is that? 4s The one I'm looking at. It's it's red on the top, but it gets kind of, uh, and it's green, it's greenish on the bottom or maybe yellowish and it kind of that red kind of fades off into that yellowish at the bottom, and it's got a little stem sticking out of it that bends slightly to the right.

U1

67:30

Is it 3D?

U2

67:37



I'm.

U1

67:39

Do you feel like you can pluck it out of the air and hold it? 2s Or is it just flat? This. 1s Painted on his canvas in front of you?

U2

67:51

Yeah. No, no it doesn't. It doesn't feel like paint. It doesn't feel like painted. But I'm not. I think it's two and a half D and it doesn't feel completely 3D. But as soon as you and I was thinking, no, I think it's flat. But then when you said, is it like painted on the canvas? Like, no, that's that looks different. Yeah, it's about two and a half D I think.

U1

68:10

Yeah, it's super interesting. Like when you hear what other people, how other people are. So vision, something so simple, you get to see how other people see a little bit and so or like mind's eye see. Right. So for me when I picture an apple, it's like a really glossy shiny red, but I'm holding it. Or like I want to have my hand holding it. It's almost like my mind turns it in, like one of those 3D things. Like I could see like a six. 1s The

U2

68:38

like. Like a like a like a a graphic designer with a kid drawing or an engineer with a kid drawing you. Can you spin it around and look it upside down and here and there and anyway,

U1

68:48

and that's super useful for me as an artist, because I try to get different perspectives of things. And so I have to like picture something in space and like tilt it and turn it and like be able to draw that from my mind's eye. So like, obviously that's how my mind operates. Um, and then the other question I've asked people is how do you visualize a calendar?

U2

69:09

And I visualize a what

U1

69:11

I call a calendar. Like what do you think of like your months or your year? Like, how do you picture that in your mind?

U2

69:19

I hope you given any thought.

U1

69:22

Most people haven't.

U2

69:26

Yeah, I'd really have to think about that.

U1

69:30

And a lot of people answer with like, you know, like they see it. As you can see it on your phone or something, or like a wall calendar, you know,

U2

69:38

it would be one of the it would be one of those. I was just thinking, you know, I've got a calendar on my wall to my right, but I got my, like, my diary to my left that's got, you know, what's on this day. You know, today at 8 a.m., I'm doing a podcast with Nick Quinn. And these are the questions she wanted me to ask her. And then my son's arriving an airplane at 12, you know. Yeah,

U1

69:59

yeah. And for me, even since I was little, I've always pictured, like, a year calendar as a circle. **1s** Which is a really interesting, um, symbol, actually, when you think of cycles and like, even like the Celtic wheel the year, you know, there's everything's in seasons like my, I would almost like color coordinate the seasons and everything's in a circle. But when I zoom in, it becomes like a, like a flatter calendar. But it's just really, really interesting to see how other people visualize because that. Gives that little bit of insight of how we're all so freaking different and how different our brains operate. And it's yeah, it's just

U2

70:40

fun. Mhm. You just mentioned the Celtic calendar and something popped up to ask you because you have. **2s** Quite good intuition or whatever. You are now living in Scotland. **1s** It's okay. So you grew up in Wisconsin? **1s** And the people living in Wisconsin. **2s** You know, point. **2s** Zero zero 1% of them's ancestors 500 years ago came from Wisconsin. **1s** But you're living amongst people whose ancestors could have lived in that area there for a thousand years. Do you? Is there a you get a sense of that living in Scotland like you? Is there a. Is that palpable to you?

U1

71:30

Yes, in some ways. In some ways. **1s** The land really, really speaks to me here. I really feel that, um. And I think that. There's a lot of people that I've met that I do get that feeling from. And then, just like with anything else, there is a very disconnected part of the population, you know, like there's. **1s** Look, I can see and hold both, whereas I feel like. I want to hold Scotland as this perfect, magical place that it is, because it's so enchanted and it's so amazing. And the fact that the unicorn is the national animal isn't, is so perfect. Um, **1s** but also, yeah, there is this really, like darker, disconnected side to the population. And I think that's also historical. That goes back into the time of the, the British, the Romans trying to

conquer the Celts and, you know, literally wipe away their, their practices, their lifestyle and convert them into this Catholicism and these other patriarchal ways of living. And yeah, so I think that there's there's that shadow side that still lives here, and yet there's still a lot of people that are like working in the, in the magical realm here as well. Um, actually,

U2

72:58

yeah, they had to build a wall to try to keep them out, didn't they?

U1

73:03

You know, like those. Those were a little too much. We're just going to build a wall and stay safe on this side.

U2

73:14

Okay. Where am I going to go next? So tell me more about these. You know, your adventurous travels because I asked you in New Zealand, were there. Were there any, um, experiences you had there? That kind of. *3s* Added to this way you are viewing the world. Now imagine going to really old places like Croatia and Serbia and down through there and imagine you would have had some amazing experiences there too. And you.

U1

73:41

So and so. We haven't gotten to the next other travels as well, which were Central America went from Mexico down to, uh, Costa Rica. And that was a very profound time for me as well in terms of my, like, shedding and awakening. Uh, definitely met a lot of people that were on a very similar journey. And. Yeah, it really got more into the understanding of.

U2

74:14

Maybe just wanting to deepen my connection with, uh, the land in general and knowing that that wasn't my place to do it was really interesting. Like, I am not from anywhere in Central America. Like that's not my roots. And so while I wanted to be really, um. *1s* Learn more about, maybe like the culture and the medicines and different things. I could feel also that that wasn't for me. Does that make sense? And so then the following year, we went down to South America, um, and we went from Columbia down to Bolivia and worked on our Spanish and lived with different families and just had like, you have lived in the jungle for a month with no electricity and lived on this farm and just had like the most incredible experience. And yeah, we had we've just had so many incredible adventure adventures in that way. And again, I knew that that wasn't like my culture, my ancestry. So while we did do some different medicines and different ceremonies, um, I could still feel that that wasn't totally for me, you know? And yeah, it's really they've been all incredible adventures, but now it's more of a coming home.

U1

75:38

Yeah, the adventure is about coming home to myself and to my own ancestry, which is definitely got Celtic roots and, you know, very European. But my grandmother was actually from Japan, so yeah. So I

have to do some digging and I've been to Japan when I was younger, but yeah, there's something there that I really need to explore is **1s** have you done like uh, 23 me or one of those things and found out what your ancestry actually is? Oh, not. No.

U2

76:12

Do you know where you're. Like, do you know, apart from your grandmother, from Japan, you know where the rest of them came from?

U1

76:18

Um, I definitely had an,

U2

76:20

um.

U1

76:21

Irish. It's definitely Irish.

U2

76:24

Mhm. Oh me too. Lots of Irish

U1

76:27

and German. That's definitely German. Polish. And I guess there's quite a bit of stuff that's known but.

U2

76:35

Well. So in, um, in South America, it seems like you did some, some plant medicine journeys were. **1s** Imagine there was some profound, um, understandings that came out of those.

U1

76:51

Really much so. And the place that I had described over living for a month and with no electricity, we'd actually. We sat with ayahuasca, but it was. In a really different way than most people would probably experience. Um, we'd actually. We'd been there. We were there for a month, and majority of the time, like the ayahuasca vines are living, like all around this bamboo hut that we're in, you know, like they're everywhere. And so we're living amongst these plants that have intense properties, right. And, and personalities in a way. And it's, it's it was so amazing to really connect with these plants in this way and to understand that. And we actually got to work with our hosts and brew it ourselves really, and like got to harvest it and do the whole process all day. And it was yeah, it was really beautiful, the purging. And you know, everything came up after that wasn't as beautiful. But, um, it was an intense experience. It depends,

U2

77:55

you know, depends if you're a prolific perjure or not. I've suffered from migraines all my life, and. Throwing up is a big part of that. So like I'm a professional thrower upright. So the purging in the the ayahuasca to me wasn't like oh my God, this is terrible. I was like, look, I'm I've spent. I spent a lot of time wrapped around the toilet bowl. So yeah, it wasn't that big a deal, but like, my wife would never do it because she's throwing up like three times in her life, and that's like a total, totally foreign. 1s Thing to her. And. 2s And I know, I guess you feel like you're done. Whereas I've felt like that a lot with the, you know, with the with the throwing up thing. But, um,

U1

78:40

yeah, it's also different when you've dug the hole in the dirt and the darkness and you have to walk across this little, like plank in the dark that you have to go up these dirt stairs and avoid the conga ants that are like, I don't know, like an inch, maybe like a half an inch long, and they'll bite you and they'll anything like there's so much that was not as comfortable to get to the point, to be uncomfortable. Um,

U2

79:06

and then I wonder, I wonder if the mother. Ayahuasca. 1s Uh, regards you differently when you just didn't shop and drink the medicine, whereas you lived amongst the plants. Then you harvested the plants, then you, you know, like we when we first bought this place, we have now it's covered in oak trees. And so there's lots of dead oak limbs to chop up and stuff. And the first time I cooked a barbecue, one oak firewood that I cut like you, you feel like you have a bit more of a connection to it. So I can imagine. 1s I think there's a magic to the plant medicine, and I imagine it. 1s It was a completely different experience than it would have been if he just went somewhere and had the medicine. I mean, you were. 1s Living

U1

79:52

in. I'd like to think so. I didn't try it any. Like I didn't go anywhere else for this. We did it twice there. But it was. Yeah, it was really special in that way. And so I, I never said I said I would never seek it out, that if it came to us, we didn't do it, you know, like it was more of like I just wanted to receive it rather than it.

U2

80:13

Right. Yeah. Yeah, yeah. So you have you ever heard of my reverse bucket list? 1s Scene. So it's a it's like a reverse bucket list thing. If it if it if the. If the situation arises, you'll do it, but you're not going to put it on your back list and go and hunt it down. 2s Very cool. You know, what I might do is, um, ask you the questions that you chose because I think that'll keep us busy for a while. Uh, the first question you chose was, what book do you recommend the most? Not necessarily your favorite book, but the book that you recommend to other people the most.

U1

80:55

So I actually when I was thinking about this, I was like, do I actually recommend to people? I feel like it kind of just caters to whoever I'm talking to. But when I really sat with it, I was like, no, this is the book that I want to start recommending to everybody. And it's called The Enchanted Life by Sharon Blakey. 1s And this book is all about bringing magical thinking into our day, daily lives, bringing, getting really

present in nature, but then being able to feel enchanted by life and that sort of enchantment. It just brings such a gratitude for everything, and it makes everything feel vibrant. And, you know, you can start to see things differently. And that will shift your perspective on everything, and you'll live a more creative and beautiful life through that. So yeah, I think that that's the book that I will now start recommending to everybody. Mhm.

U2

81:53

And what was the surname of her Sharon.

U1

81:55

What. Blackie. 1s Okay, I've not heard that one, so I'm writing that down. 1s Okay, second question. If you could deliver a message to the world, one that people would listen to, what would that be? Or your favorite quote?

U2

82:13

Or both. 2s So I think it's very simple, and I would love everybody to know that they are creative in some way, and that you have the capacity to live a creative life, and that can look different for anybody. But I believe that it's the key to living a full life as well. 5s That's fine. Uh, what's the most worthwhile thing you've ever done? Something that changed the course of your life.

U1

82:47

I mean, obviously after we've talked about this, it's always staying true to my art and practice. And,

U2

82:53

um, but I really think overall it's been this past couple of years, this journey of. Learning what it means to come home to myself.

U1

83:06

And. 2s That's through education of just learning about what we've talked about with emotions. It's learning more about horses. It's learning more about the relationship that is possible with them. It's learning about energy. It's but it's it's always coming back to learning more about myself and how I operate in the world, and how that can affect all my relationships that can affect just. Yeah, I think that that's been the most important thing. Is this dedicated time to learning.

U2

83:37

Written. 2s Have we actually discussed that dedicated time? Or is this after world travels? 2s Movie. Never even. Okay, okay.

U1

83:49

Let's try years of. Yeah, yeah.

U2

83:50

Let's go. Because I'm not sure I'm not sure where we've, you know, where we've got to. And because we've done all the lead at work. So you've done lots of travelling and stuff. Um. 1s And you just mentioned the past five years. So what's been going on in the past five years?

U1

84:06

Yeah. So 1s in when we were in Bolivia, we were starting to come back up. And when we crossed the border back into through which we listened to our intuition and it told us to make our way back home like fly home. And when we were crossing the border, all these people on hazmat suits were like taking our temperature and talking to us in rapid Spanish. And we were like, wait, what? What's happening? Like, I had no clue. We were just, you know. Living a random backpacker life. And then all of a sudden,

U2

84:41

this is January 2020.

U1

84:43

Um. March. It was already.

U2

84:45

Well, okay. It's way late. Okay.

U1

84:48

Yeah, we had never even heard of it. That's how. Just totally gone everywhere in the jungle. Yeah. 1s And yeah. So we had flown out March 15th, March 17th. One of those days, it's just like we missed it by this much.

U2

85:04

Did you fly back to the US?

U1

85:06

Yeah.

U2

85:06



Yeah, well, I flew out from Australia. March 17th. They had closed the borders to anybody flying from the UK to the US, and I was in Australia, and we were afraid that they were going to Rob and I were in Australia. We were afraid we weren't going to be able to get back in if we left it any longer. So it was March 17th.

U1

85:27

Yeah. It was pretty much that exact time because the borders closed in Peru right after, and they had one of the hardest lockdowns in the world. I don't it's wild. But anyways, so we got back and all my plans of having a summer job and becoming an artist part time really shifted quickly into I have no money, there's no jobs, what's the world is it ending? And I just started. Putting my art online. And this was simultaneously when I've been going through this, like unraveling for like maybe two years, like softly and then this unraveling journey of my relationship with horses. And then at this point, this was me really in it, where I was like questioning everything. And I started putting it in art. I started putting my feelings about like how I, how I wanted to see horses and how I felt about them in the past. And I started putting that online and sharing it, and it connected with people. And I was like, are. Oh, I was just doing this for me. But hey, I was just kind of like doing that part for myself. And I didn't realize how many people would connect with that. And yes, I was going through this really deep process of just like unlearning, relearning and then absorbing as much information as I could from podcasts, books, like anything and everything. And I had already been going down like an energy working, like kind of rabbit hole a little bit. So I always known that I was really drawn to doing like hands on, like energy work, and that was kind of like my lead up into. 2s The deeper down the rabbit hole with horses, because I can see how much horses would shift and change in the presence of me being really present and sitting in that energy. So that was just like opening whole new levels of doorways for me. Um, 2s and yeah, and so from there, I just kind of started building up a bit of like a social media presence, which I wasn't expecting. And I had never even used social media really before that. So I was like kind of coming into this new world of like, I can use this for other things and like talking to my friends I haven't seen in five years, you know, like I had no clue what to do with this, but. 1s Yeah, it just started really unfolding very quickly. And that's the start of the journey is with the portraits and everything along those lines. And yeah, this whole time, the parallel of my growth in my art and my growth and learning with horses is just like on this trajectory together.

U2

88:14

And so is that. When you started doing the, the. 2s What do you call

U1

88:19

them? Um, I called them whole self-portraits. Whole

U2

88:22

self-portraits? That's it? Yeah. And yeah, I was kind of doing like commissions for people and doing like random stuff. And then yes, the portraits came in and that just like blew me open for this, like as a channel in terms of accepting that that's something I could do. And. Yeah, I've had a couple, like the past year and a half has been a little bit of a drought, if you will. Um.

U1

88:47

Yeah, maybe even longer. I've been going through, like, ups and downs. Quite a bit in the past two years with like what it is I really want to be doing

U2

88:56

the the drought. Are you talking about? 1s People not buying you work or you not having things come through you.

U1

89:06

It's more of a I can do the work physically. I can do it. Mhm. 1s But it wasn't coming from the same place. So I was starting to feel a little lost, a little. 1s Not even unmotivated. It was almost like. I just felt like I. It wasn't. I just needed to go deeper. I needed to experience more. I needed to find new levels of my art.

U2

89:36

Before I could keep working for people anymore, and I didn't even know what that meant. But I just moved over to Scotland and I lived by the sea, and I've never lived by the sea before. And so I'd spend the days with the ocean and just like, ask myself about the mysteries of the worlds. And I just kind of sat with myself a lot in these past, like year and a half of a lot of questions, a lot of, what do I want to do? What's the meaning of any of this? Like, why do I want to be an artist? What's the whole point? Like? They were pretty like, I kind of wanted to just work at a cafe and like, have no one talked to me? Like, that's kind of where I was at at some point. So she's like, why do I have to do this? Why is this the thing that lights me out? Because it's sucking me dry right now. It's not what doing it for me. And even though I had the conscious knowing that. Those ebbs and flows are very real, and you have to accept that it was still like when you're in it, it's hard to see out of it. It's hard to see that I'll ever feel that like spark of inspiration again. And this past year or not even past year, I've been feeling like. This next chapter was coming for a while, but I had to be patient and wait for it.

U1

90:52

And it kind of started with like, okay, I'm going to get this new website because I can really put myself on it instead of like this half assed one that I've had for ages. I can really put myself into this website and almost like, see myself in a new way and what I want to share with people. And then, uh, my partner and I just went to India in January for a month, and. 2s That was that was crucial. That was what I needed for this. This rebirth, if you will

U2

91:26

tell me about India. Because India fascinates me.

U1

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It fascinates me as well. It is a wild place. 1s Um, yeah. We. 1s I actually never felt like an intense draw to India, but I knew it would be what I needed it to be. If that makes sense. Yeah. And the cities were very, very overwhelming. Like so much simulation, so much chaos and and like noise. And people

U2

91:57

thought, I've heard noise, smells, colors,

U1

92:00

people using

U2

92:02

sensory overload.

U1

92:04

So much so. And yet everything still. Words like people. I mean, obviously people that were crashes once in a while, but like for how much chaos there was on the roads, it was incredible to watch how people, like, swerved in and out and like, dodged people. And it's almost like when you see, like those, those flocks of birds or like, uh, schools of fish and they're all just kind of doing their own, like they're all together moving. And it's like, it's this weird harmony with it. It was very fascinating. Um, and yeah, a week, maybe two weeks prior to us leaving, I just totally shut off of social media. I was leaving

U2

92:45

to go to India or leaving India,

U1

92:48

uh, leaving to go to India. Okay, so I did I wanted to do a total detox during India before as well.

U2

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And I told myself that the only thing I'm allowed to do is art for myself. If I want to do anything drawing wise or anything like can't think about client work, I can't think about, you know, anything else I'm not allowed to because this is. It's. It's a clear out time for me and. It's interesting even I've not really spoken about this Indian journey very much recently. It feels really profound. And yet it's like almost like nothing happened. It's very, very interesting. And I think the farther away I go from it, I can see more clarity. But. It was almost like just this time where I'm just sitting in this car for hours, going to the next place and just having so much space in my mind to just be for the first time in a while. I wasn't trying to flood it with information, and I wasn't trying to force anything out of it. It was just like just taking it all in, and it took me. Three weeks to do a single drawing, and I know it doesn't sound like that much, but like when I draw every day, almost like three weeks of not doing anything, so like so long and.

U1

94:09

Yeah, I was in the space of. Just like. **1s** I just need a total reset. And so we went up to the Himalayas and did a three, a three day trek up there and just got to be in the mountains and camped overnight. And it was just stunning. It was so beautiful. And that was the first and only place that we had any quiet that.

U2

94:31

Uh. Um. And when we came back on the drive back, I got this intense hit of, oh my God, I've, I know what book I have to write. And I've wanted to write a book for since I was little. Like this has been a huge, huge thing. And my own real bucket list, not reverse like this is like the number one thing for me was always to write a book. And while I've done like, illustrations for other people's books. This is my first personal project, which is crazy. I've not done a single personal project yet. It's my career, but artists and. As we're seeing this car. I was looking through these old poems that I wrote back in 2020, when I was kind of really in the thick of, like, my own unraveling. And I would write these poems about just our relationship with horses and like my own journey with it, but in like a more collective standpoint, not just like my journey, you know, it was just it was a little bit more broad. And I look back at those poems and I was like. I could see how this could bridge together. Oh, okay. If I just made this and this and this and I sandwiched This is poems into one and made a book in an hour. But it just happened so quickly. And I was like, oh my God, I can see all the pictures already. Oh my God, I can see every single page. And that night I just sat with my sketchbook and I sketched out every single page, all sweaty with what it was going to be like. And I was like, **1s** I've been feeling so lost. What I need to do creatively and artistically, at least for like myself for so long and for this to just come out so quick. And obviously, again, three weeks of not doing anything leading up all this other stuff along the way, but it was just so potent and powerful. And so after that I got all this momentum for it. And I think back, I, I structured my life differently. I like I just saw my life differently. I was like, this book is going to change things for me. I'm going. I it's almost out. Like it's almost like almost in my hands right now. But.

U1

96:45

From the time I got back from India at the end of January, it took me seven weeks start to finish to do while working on other client projects. So I mean, it just.

U2

97:00

I can just see the the girl in the Queen's Gambit laying in bed with all the chess people going. That's that's the image I'm getting. If you're taking all these, these chess pieces that have been sitting around for years and just organizing them all in the the right order to make the magic happen.

U1

97:17

Yes, exactly. And all these all these themes that I've been working with in my art and sharing on social media for years. I'm like, what? What is it that they're meant to be doing, you know? And now I've got this book that it's going to be, I hope my, my hope for is that it'll be a bridge for people. And what I mean by that is that I want it to be a.

U2

97:43

Gentle invitation for people who might not be totally into this spiritual, energetic world quite yet. I want it to be an invitation to look in and just reflect on what it is that we expect of horses. In general as the norm. So the the title is deer. Equestrians. Um, evolving horsemanship from black and white to

Technicolor and. Wow. The whole premise of it is that, like, it starts off as just like a, it's almost just like a letter to anybody who's ever loved horses and. It starts off in black and white, and it's kind of like these are the ways that we've always seen things and done, and we've been taught this way. So everything that's in the more traditional sense that I talk about is in this sketchy black and white, 1s um, drawing. And then whenever I talk about, like, the possibility and the potential and the relationship and the energetic side, all of a sudden it's just these, like, exploding vibrant colors and all these different things that are so much more ethereal, right? And so you can see the stark contrast. So it's a visual journey as well in that sense. So it's and you can take it in however however deep you want to take it. So somebody is not ready to fully, fully go down that yet. You could totally just take it as at face value and still get probably a little bit of something from it. And then if you really want to feel the the energy of the images and want to go really deep into the layers of it, that's also available. So I hope that it'll be. Accessible to a wide variety of people, and my aim is to bring it into the more traditional world of horses and be able to share that. So that way. As we talked about in the beginning, art can change people's minds because it's about their reflection of it. It's their resonance with it. And you get to choose how you take this. And obviously I have loads to go along with it, but they're not. Telling you how to think. Totally. You know, like there's there's little snippets here in there that might be tasteful here and there. Okay. But they're more invitations to look at things in a different way. And. Yeah, I'd be really, really excited about sharing that because I think that it's just it's a powerful way to enact change is right. And at the very back there's also a section, a very large section of like a reference section where I kind of depict in tiny little images and in words different. Concepts or wordings that maybe one means, like, you know, I need to know authenticity and energy and, you know, things that are kind of simple but like kind of giving a visual and a description of it so that people can start to work with this stuff in a more tangible way. So it doesn't just go over the heads. And yeah, it's just it's meant to be. 1s And so for opener, I hope. And I want it to just live in people's barns and just sit on the coffee table so that you can just, like, open it whenever and like. My hope is that it just kind of travels to people's really like, you know, somebody's

U1

101:10

one of those somebody who loves horses.

U2

101:13

It's like The Alchemist or the Silverstein Prophecy or something. It's one of those books that show up when people are. 1s Ready to sit. Where? Uh, where is it going to be available?

U1

101:25

So I will go through my website. I'm going to be doing it a little different so I can. It might be on Amazon eventually, but I'm not publishing it to it. So I'm going to be it. Yeah, it'll be on my website shop and hopefully I'm getting the point with the city. And then from there I really hope that I'll have.

U2

101:47

It's. 2s So we usually do this at the end of the show, but we'll do the website thing now. So your website is naked draws in nature isn't it? 1s Yes. Naked drawers. Nature. Dotcom. Um, there are some questions that I haven't asked you and you were just talking about. Um. 1s Your art doing this book, the whole thing. And one of the questions that you chose was, what advice do you have for people about to enter your occupation? And 1s you know, is your occupation an artist whose is your occupation? And artists who download stuff from the ether, which is not the same as an artist. 3s All. It's all artists, all creative people, and everybody has the ability to get those downloads. It's what you do with them and it's if you trust them. I do believe that. I think that we all have that capacity. Um, however, it's if that occupation is

an artist or a graphic designer to keep it simple. My biggest advice is to make time for your own art. 2s And I think that can just be advice for anybody. And. I think when you're feeling stuck or when you're feeling.

U1

103:07

I don't know if anything. I just always come back to. What is it that.

U2

103:13

You can let yourself express yourself through. So if that's music, if that's writing, if that's baking, I don't know, like whatever it is that gets you out of your head and into the body or into a flow or into creativity, like do that thing more often. Because that will stir up something else in you. You know that's going to keep you.

U1

103:38

Not alive, but like. Full of life. I

U2

103:41

mean, have you ever read Big Magic by Elizabeth Gilbert? 3s Yeah. You know she talks about in that that she said I was always going to be a writer. I didn't necessarily I necessarily I wasn't necessarily going to do it for a living, she said. I've been a cook. I've been a stable hand. I've shoveled shit, you know, I've built fence. I've done all these things. She didn't. She didn't put the pressure of herself on writing to survive. She wrote to express herself. 1s And that's kind of what you're saying. And. 1s The other piece in her book that I just sit with all the time in the idea that ideas are their own thing and that they float around. And if you don't do anything with them, they'll go on to the next person that's ready for it. So I, I love that so much, because I really do believe that in some way that these little, these little whispers that come up, it's like, are you ready for this? If you're not like, I'll find somebody else who is, and then we'll pop over to the next. 3s Yeah. Reading a book. Right. It's actually a, um. 1s Fiction, which I don't read much fiction, but, uh, they're in India and they're talking to this holy man, and he's talking about, uh, fate and free will and the debating fate and free will. And he's saying that, you know, they go hand in hand. There's not it's not one or the other. There is. There is the universal energy that zooms in and around and presents things and whatever. And then you've got the free world to deal with that, how you deal with that and the connection between the two of those. His life. It's, uh. It's, uh. Yeah. And that's kind of what you're talking about. These ideas are there whether you want to pick them up or not. So they present it to you. And if you decide to, you know, that story in In Big Magic where she talks about, you know, she wrote the book but didn't write the book, and then the other lady writes the same book because she plus because that idea came to Elizabeth Gilbert, but she didn't do anything with it. And so I said, okay, well, I'll just give it to somebody else. 1s Or somebody else. I don't even know if

U1

106:01

the story.

U2

106:03



Yes. I don't know if. I don't know if it gave it to the other lady. Or the other lady just, you know, there was the free will. The free will. She picked it up. The fate was it was floating around there. Yeah. Interesting stuff. And one last question that you, um. 1s Chirs was. What's your relationship like with fear? 1s Now that you're telling me that you've made the plunge and you're writing a book. 3s So I feel like that's changed over the years. I think my relationship with fear used to be more of a ego adrenaline based, like I used to think that if you're scared of something or not even scared, but it was almost like I just had this need for an adrenaline rush or, you know, face your fears. Like I wanted to do big things and scary things, you know? And now fear looks a little different. Um, and what I'm scared of, what's so different? Like, I was actually just telling a friend the other day about, like, I've got this podcast, I've got a couple of podcasts I'm doing right now, and she'd just, like you would have told me five, six years ago that you would be public speaking. I would have just like, nobody can pay me money to like, put a bet on that. Like there's like public speaking. So scared the shit out of me. Like I would just stutter and fumble over my words. And I just felt so insecure. And so what do I do? I now have to force myself into situations that I speak, at least knowing that public, both fear or other people will fear it. And so things like that, it's like I have to ask myself, why am I scared? And I lean into it. 1s Whether I what I do to act upon it might look different every time, but it's it's more about acknowledging where the fear lies and then asks. 2s It. 4s Great answer. And there is another question here, but I think we might have covered it before. But you chose what did you want it to be as a child? 4s All right. I'm sure we've covered this, and it seems very obvious, but I actually am literally the. 1s In a journal entry when I was like eight years old, saying, when I grow up, I want to be an artist and a writer and. And then in another thing down the line I found a journal for is like, I want to be a writer. And I would tell my mom, I want to be a novelist, would have onions, and I would write stories and poems. And so I always had this dream of, like doing all of this. And so if I could tell my seven year old self that this is what I'm doing now. I think I would be one. I'd probably be like, well, obviously, you know, like, obviously that's what you do, not knowing anything about adult worlds and how hard that actually is to do that. But like my, my, my true essence of myself that they say that like when you're seven or up to your seven, that's like the the purest essence of who you are and what lit you up then is often what truly is a part of you. And yeah, I think that my seven year old self knowing like this is what I've been doing.

U1

109:22

It feels very happy about that.

U2

109:25

Well, I was just thinking recently I had someone in the podcast who you did all the artwork for their card deck. Who was that? 2s I was Kate Nelligan. I thought it might have been Kate. Yeah, she was such a cool guest. I've had so much cool feedback about. We love Kate Nelligan. So yeah.

U1

109:47

Yeah, we worked on a on an Oracle deck for a while and that's available as well now. And I think yeah, I've got another one coming out as well. Um, with another woman, Lori Holiday, and she's up in Santa Cruz and yeah, I think Oracle, that's such a cool way to do exactly what we're talking about with like, this symbolism of art and how to make meaning from it for yourself. It's not about necessarily being told what the future holds for you. It's more about making meaning with symbols and concepts and metaphors to. Understand and kind of like unravel things that are happening in your own life and make meaning from it. For better or for worse. But I think that it's a really powerful process to have that kind of self-reflection and having some other tools maybe like call it tools detonation. Sure. And I do believe that there's some energetic force behind them kind of guiding the card sometimes. Right. But if you want to just simply take it for face value of like I picked up this part and how did this relate to me? That's just called



U2

110:55

good. Yes. 2s Most certainly. Okay, so. This is the part of the thing where we would do all the bits. How do people find you? You've got naked drawers nature on. That's your website. Uh, what about your Instagram? What are you on there?

U1

111:15

Naked draws nature on Instagram, and that's pretty much all I do.

U2

111:25

Okay, and why don't you give us the rundown on, like, on your website? What what offerings do you have for people?

U1

111:35

So I actually now really focus on logo and branding for alternative horse practices. You know, so my, my people are in this like spiritually led horse person world. I don't even know what to be called a senior. We're all naming it something different, this conscious horse world, whatever it is. These are the people that I'm creating logos and branding for because people are stepping up and into this, this next level of the business. It's like it's it's wild how many people are at this point of like, okay, I'm ready to take the next step. And I needed this logo to be representative of who I am now and who I want to attract into my business. Because this isn't about marketing. I don't I don't help people market. I help people attract by business. You know, I help people magnetize through arts and symbol because that is the thing that calls to our soul. Um, that's what I want to help other people do for their businesses. And so I again, they don't I don't create for, you know, whatever the market says is the best thing to do. It's like what makes you you and we go through like a mood board and, you know, do all these things or we've really dissect it and it's it's a deep process. It's not like a. Yeah. Just tell me what you want. I'll do it. It's like we really in it. So that's my main thing right now. You know, it's interesting the way you put that, because the other day I saw a, like, it wasn't a meme, but it was a, you know, it was a quote and it said, I don't chase, I attract. 2s And marketing is the chasing.

U2

113:26

And you're not talking about marketing. We aren't trying to chase people. You're trying to. You're trying to get set people up to where they attract the right people.

U1

113:37

Suffer because you don't want to work with the people that you chase. We want to work with the people that are ready to work with you. You know. Right.

U2

113:45

Yeah. 2s Yeah. So that's most of what I'm offering right now. I have other things that give people come to me with a vision that's amazing. You know, whether space for right now or in a few months. I have

done some illustrations for some children's books on the Oracle deck and, you know, other things like that. But yeah, this book that I'm coming out with them myself this time is men.

U1

114:11

My new baby, my new project I'm birthing into the world and I'm really, really excited about having something that I can say is totally mine this time.

U2

114:20

And how far off do you think that is?

U1

114:23

Hopefully everything will be ready to go.

U2

114:27

Okay, so you better hope you get the proof pretty soon too. You.

U1

114:33

Hopefully it all looks

U2

114:34

easy. Well, well, good luck with that. <sup>3s</sup> Well, it's been an absolute pleasure having a chat with you and getting to know you. And thank you once again for my amazing whole self portrait here on the wall behind me.

U1

114:50

Very welcome and thank you for having me on. It's been such a good appreciation. We really went down tons of different avenues.

U2

114:58

We did. And I got a new quote. It's not about eliminating. It's about illuminating. <sup>4s</sup> Mhm. You write that down and then a little little squiggle underneath it and wrote naked Queen because we can't forget who said that. <sup>1s</sup> I was like to to, um, shout out to the people that inspire quotes. So yeah. Thanks so much for joining me and you guys at home. Thanks so much for listening. And we'll catch you on the next episode of The Journey On Podcast. Thanks for being a part of the Journey On podcast with Warwick Schiller. Warwick has over 850 full length training videos on his online video library at Videos Warwick

U1

115:36

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115:40

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