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# Of Writing and Places in Between

Grant & Abigail Pearson

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## 2017 New Year's Resolutions

by Grant Pearson

It's March already, and this new year of 2017 is going by so fast. It seems like just yesterday we celebrated New Years.

In light of the new year and having celebrated over a year of publishing this Newsletter, Abigail and I have made some New Year's Resolutions and goals for our writing going forward which we hope will motivate us and keep us accountable by informing you.

There are a lot of exciting things coming up this year for us. To date, we have published more than six collections of short stories and poetry and this year we will be adding to that collection. This year we will also be getting a website to put all our content into a single location and to communicate more regularly with our followers.

In addition I have begun creating a new platform of content called Podcasts, which will be expanded on later. I plan to complete a series of podcasts as well as a finished draft of a fiction novel and find an agent by the end of the year.

## Prose Selection

by Grant

You can't hear the rain when you're inside the bullet train. The train is racing at a hundred miles an hour through a fully enclosed glass tunnel. It allows plenty of natural light inside and you can see the seasons pass and the precipitation fall in various sized drops all year long, but not a single sound of the outside can pass through the glass walls.

"It is an illusion," mused a particular young man one day as he sat in the train. "Or perhaps an analogy. The world and the rain are so close, and yet they don't matter." He put his face close to a window and watched the moisture collect on the world outside. "It was last year only yesterday, and now it's not, just like it's raining now, but in an hour it won't be." He paused and looked to see if anyone was listening to his whispers of thought on this New Year's morning.

"Once upon a time there was a boy who thought he had an entire life ahead of him to change the world, and then he suddenly didn't. It may not have been an hour later, or a day later, or even 20 years later, but it seemed like it. It was just a rain ago." He watched as the train circled through the city. He wasn't going anywhere

particular. He just wanted to watch the people, and the city, and the rain, and wonder how many of them thought about their lives and how fast this train was taking them through it.

He wished he could tell them to be careful, to watch the droplets fall because that drop was far more important than what they were doing at that moment. After all, that single drop would never fall again. But no one stopped to look. No one seemed to notice this particular old man staring out the window. No one stopped the train. It just kept going and going and going.

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## The Website and Podcasting

by Grant Pearson

As of February 12th, our website is live at [musesmadwardrobe.weebly.com](http://musesmadwardrobe.weebly.com). All of our published content is now collected in one location, including our current and previous Newsletters, Abi's poetry books, and both of our short story collections. If you're interested in supporting us, please check it out. Our published work ranges in price from Free Downloads to \$6.98. Most of it is less than a cup of coffee.

At the moment, I am running the site through a 3rd party system called Weebly that posts the website for free in exchange for using their branding and advertising. In the future I will update our website with our own domain, but for the time being, at least we have a website.

Over the next few months, I will continue to update the site with our new work as it is published, including full length novels that are in progress, and our new project for this year: Podcasts. Podcasts are basically downloadable radio shows. Their length ranges anywhere from 3 minutes to an hour long, and they allow us to tell stories in a new medium.

I'm currently taking a Journalism class in which we are writing and producing radio and audio content in a professional studio. In the



Journalism world, radio is not going anywhere (unlike newspapers). In fact, due to the portable nature of radio, it is actually gaining popularity again. Thus Podcasts - which are portable, short, and allow almost anyone to produce with only a few pieces of equipment - are growing recognition and audiences.

My first production is the pilot for a series called "1000 Years Immortal," which takes the stories of the elderly - stories that may not be around much longer - and saves them forever. I am currently working with a local Senior Living Facility in Eugene to tell the incredible stories of these people's lives.

Be sure to check out the website for the newest updates and access to the podcasts.

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## Experience Jordan Schnitzer Museum

by [Abi Pearson](#)

One of the reasons Grant and I decided to move to Eugene was so I could get out to do more activities. As some of you already know, six months ago I was diagnosed with anxiety, and one of the things my therapist recommended was to get outside and interact more with the outside world. That said, one of my favorite places to go is the Jordan



Schnitzer Museum of Art on the University of Oregon campus. There are many fantastic exhibits showing at the Jordan Schnitzer, from modern art, to three rooms of Asian artists, to Impressionist era paintings, and the largest exhibit of Sandow Birk's American Qur'an. My favorite display at the moment is the Cuban artists, called *Cuban Ocho*.

Today, I will describe what it's like to see this particular exhibit. Heading up the main stairs of the museum and entering the main room, currently occupied by the American Qur'an, I find the Cuban exhibit in the next room. On the wall immediately to the left I see two large oil-on-canvas paintings of women. One older, one

younger and both dressed in dark colors. A single cotton string connects the paintings in a way that asks the viewer: how else might they be connected? Are they mother and daughter? What are they to the artist? They are called *Abacus* (completed 2001).

The next work I see is titled *Luccion de Historica* by Miguel A. Couret (completed 2015). The painting is long and has white drawings of confined explosions and a city skyline. The minimalism of the artwork is what initially draws me to this piece; there's a quiet beauty in the portrayal of less.

To the right of this painting I come across two more women. This time the medium is a combination of collage and photography; it's titled *Obsession and Enigma* by Aimee Garcia (completed 2004). One woman appears to be cutting off her dark hair with a large knife as she gazes into the eyes of the viewer. This display is one of my favorites in the collection; I love the look in the women's eyes. I am intrigued by the noticeable difference where the photograph meets the second. It makes me think of people having two faces, the inner and personal one and the one they put on for other people.

Next I see a white wall with pink and white flowers attached at varying intervals without a pattern. In the upper corner where the flowers grow closer together, I see a leg covered in a stocking with the same pink and white flowers. Completed by Cirenica Moreir in 2015, this piece is the second largest in the exhibit. Moreir's work is often provocative, exploring gender inequality and using female models. Having seen her work at the Jordan Schnitzer, I researched more of her art and have since become a big fan.

The next picture that catches my eye is of a bare chested man and the dead body of a baby chicken, titled *Ritual: Man With Chicken*. The medium is photography, and it's done by the artist Rene Pena in 1992. Pena's work is a commentary, the story of which is told on the plaque in the museum. I enjoy the abstraction of Pena's work, and would recommend anyone who's interested to look up what other things he's done.

On the last wall I see three more pictures, two are cut paper by Elsa Mora (done in 2014 and seen here on the left) titled *Tear & The Search*. I love the drawings within *Tear* and also the maze-like quality of the body in *The Search*.



The final picture on the wall is a photograph by Alejandro Gonzalez titled *Quinquenio Gris*. The ironic quality of this photograph is interesting; the setting appears to be inside a government building, but it doesn't look like anything is built to be stable or long lasting. Perhaps this is a critique?

Here I come to the end of the exhibit. I highly recommend going through the entire museum again and again. There are going to be several new features soon that I'm excited to see.

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