

# Shion Stefan\_mixdown

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00:11

Hello everyone, I'm Paige Smith with after school a podcast project from Simon Fraser university's faculty of communication, art and technology after school showcases FCAT alumni in traditional and unconventional career paths across communications, interactive art and technology, contemporary arts, publishing and digital media. We would like to respectfully acknowledge the Musqueam Squamish suela tooth katzie Coquitlam, Kat Kwanlin samyama and twaseen peoples whose unseeded traditional territories our three campuses reside.



00:48

In today's episode of after school school of contemporary arts student Ethan Ukraine, it speaks with interdisciplinary artistic duo all of theory, which includes performers Shawn Skye, Carter and Stefan Nazzarivic. Avec they discuss the process of creativity and challenging the status quo through art. Shawn and Stefan are both alumni of SFU School of contemporary arts, specifically the dance and music programs and have since gone on to create art professionally in the Vancouver area. They share a bit about their experiences at SFU and how they transitioned into the professional arts world. They help dispel some of the mysteries involved in becoming professional artists. I hope you enjoyed the episode.



01:31

So good to have you guys here. I'm curious Cheyenne sky Carter and Stefan Nizarich Do you What's your middle name in there, though?



01:40

Awesome. It's so good to have you guys here. Do you mind just introducing yourself? I'm Stefan. I'm a musician. I live here in Vancouver. I love making pour over coffee.



01:54

That's your introduction, my introduction. And then he slurps his coffee. Right after saying that.



what is the art form that comes out of our specific skill sets and our specific interests on top of that, and I think one way that we've described it in the past is, especially when we were students, and we started to work together. With dance and music, we noticed that the music would get composed as a separate sort of entity, and then it would become a music file. And then you press play, and it plays on the speakers. And it's kind of separate from the dancing, even if they're part of the same project. So we were wondering how we can bring those layers together and integrate them to be more on the same playing field. So I think one of the main parts of all of theory that makes it unique and fun for us is the exchange of our skills and sharing it with each other and with the audience. So I guide Stefan through embodied movement practices and how to perform with the body and how, with comical results, no know how to use a body as an instrument. And then Stephen has been teaching me about skills and music composition and noticing nuances of sound and how to actually develop a musical structure, and then bringing in installation and sculpture and our interest in that side of art into it as well. We have also been learning new skills together like instrument building, and bit of woodworking. And so, it's been really cool for each of us to learn new skills by teaching each other what we know, but also to embark on learning skills that neither of us have done before, like instrument building. Wow, that sounds super cool. How would you say that this work that you're doing either like by yourselves individually or with all of theory, has been challenging some norms in the space that you're in or pushing boundaries or expanding topics? You mentioned bringing dance and music on the same playing field? How would you say that that's kind of shaping the environment that you've put yourselves in? I don't know that we're necessarily doing anything super groundbreaking, with all of theory. But I think that it's just like the natural way of things to sort of break those structures that we're used to observing everything in. Like, I think you can just see how over time, everything sort of erodes and develops. And, you know, the way that we're even making music these days is nothing like what the way that we were making music 100 years ago, although some people are determined to try.



08:40 odwusic thah

we were wondering a bit, not necessarily limited, but perhaps we were just curious about what the limits were with the labels and disciplines that we had decided to pursue with our degrees. So I did a degree in dance, and Stefan did a degree in music. So we were wondering, does that mean that I have limitations to what I can or should do as a dance artist what counts as work as a dance artist and for Stefan what counts as I am working as a musician or a composer. And so for us to have that level playing field when it comes to performing as a duo, as someone who might be has more years of working with my body and with movement technique than Stephen does, I don't think I dance or move more in the performance than Stephen does, we move and perform pretty much an equal amount. And Stefan and I both take part in composing the sound and making choices and having agency. And so we feel like we're breaking apart some of the ideas or the boxes that we felt a bit put into with being in the disciplines of dance and music. So yeah, it's been a nice to Yeah, break that apart and making our art interdisciplinary instead of multidisciplinary. So the most important idea there, I think, was that it wasn't just dance music, it was to artists with skill sets, ~~to equal~~ from each other. And there were no labels on it.

you know, experimental as an aesthetic and then there's like, experimentation in like, a scientific sense. I want to try something and see what the result is. And I don't really care if it is challenging or not challenging to the audience. I don't care if it is aesthetically looked upon as a



15:00

rigorous artistic practice or not, it does feel like we're playing. And being like, workers in a lab, like we're trying something and we're seeing what happens, especially, I felt like that when we were just getting started with figuring out how to even make piano wire, make that salad and make the tones that we wanted it to make. Because at the beginning, we really started from scratch. And we were trying different types of microphones, we were trying to find touch sensors that didn't end up working and different types of wire. To be clear, we didn't think of the idea to use piano wire. There's other artists that are doing it. But you can't go on YouTube and look up a tutorial for how to do any of this, right? Like, you know, it's not like being like, Oh wow that's



feel that way. Like being inside of it. It's like so few feels like distant memories right now, to be honest. But when you look at the timeline, yeah, we spent more time at SFU still than we have as professional artists. So yeah, I guess it is pretty recent. Yes. ~~He~~

achieve what we wanted to achieve with like space booking and equipment borrowing and like ideas for what materials to use and mentorship. So we were so lucky. I mean, I think that truly like the most val



business. And that part is very important and should be there. But there is also this really personal and human side. And I find when I'm hiring people, I always want to hire a friend first. Because I want to enjoy the process of making art. I'm not in this career to make money. Let's be real.



27:31

Yeah, jumping off of that what you said about while you're a student exchanging skills and helping other people out, that's a huge part of starting to put together a portfolio





