

Make/Manifest: A Life in Art and Craft is an exploration of the challenges and rewards of living a creative life. Twenty-three award-winning artists and creators share the insights they have gained through long-term relationships with their craft, discussing their medium, their relationship with their audience, and their approaches to creative and professional sustainability. These unique profiles offer the reader inspiration and illumination that will help them reflect on, deepen and refresh their craft.

Featuring interviews with Kari Barba, Formica Coriandolo, Mike Hall, David Hurn, Corin Johnson, Claudia Kappenberg, Muazzam Ali Khan, Reuben Langdon, Peter Lord, Rama Mani, Miguel Mendonça, Maggie Murphy, Charlotte Mary Pack, Lee Pepper, Lady Pink, Stan Prokopenko, Herman Rarebell, Red Means Recording, Josh Scott, Matthew Shewchuk, Dave Smith, Kazuaki Tanahashi and Eda Elif Tibet. With a foreword by Chipu Chung.



Miguel Mendonça is an Anglo-Azorean writer based in Bristol, England.

He has written on a wide variety of subjects, including spirituality, art and creativity, sustainability, consciousness and wisdom.

He is the author or co-author of nine books, all of which can be found on Amazon.

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A Life in Art and Craft



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Foreword by Chipu Chung

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Miguel Mendonça interviews
Kaz Tanahashi

What drew you to your medium?

East Asian calligraphy: beautiful, profound, anyone can see the quality right away.

Do you feel a connection with the history of your medium?

Yes, we study classic masterpieces all the time, enjoy, and be inspired. The best examples. I have written books about it. (*Heart of the Brush: The Splendor of East Asian Calligraphy*)

Does your medium offer something unique?

To be fully present. To deepen our life experience and personality. Each line we draw is unique and represents the fullness of the artist's life. I also paint. So, I apply this decisiveness of calligraphy in painting. By drawing one stroke, I complete a painting. One-stroke painting.

Why do you have a need to create?

Creating something deep and profound is enjoyable. Creating something unique is not easy but there is so much learning from it.

Why do humans have a need to create?

We all have urge to express ourselves whether through music, dance, poetry, or painting.

What sacrifices have you made to pursue your creative path?

Of course, it's not easy to make a living by creative work alone.

How has your work shaped you as a person?

Being creative means not restricted by outer expectations or rules. We can be free and wild. We can be honest and truthful.

How do you deal with creative blocks?

Blocks are only in our mind. We don't think about them and keep enjoying creative work.

How do you stay fresh in your work?

Resting well, being always excited about new ideas. I make a lot of Zen circles—multi-color. Every circle is different. Every circle is alive.

What is your relationship with satisfaction in your work?

Not aiming for perfection, but for completion.

What is the relationship between your work and its audience?

Often my audience are my customers and collectors. People like my books, my demonstrations, or my workshops. I feel lucky that I often have the opportunity to meet people.

What is the relationship between yourself and your audience?

I don't want to be rich people's artist. I want to be people's artist. I would like my works available even for students or those who are not wealthy.

What has your audience taught you?

My works are often spontaneously done. It is difficult to imitate my own success. So, I try not to respond to people's request to make "something like that."

What has been the greatest challenge in your career?

I wanted to make "Circle of All Nations" painting to be installed in front of a building in San Francisco where the United Nations Charter was signed fifty years before. The logistic was a nightmare.

What has been the high point of your career?

I think this moment is the high point of my career. I have a very capable studio assistant. At age eighty-seven, I am productive, enjoying painting and writing.

What is the most important thing your creative practice has taught you?

Every brush movement is miracles. Every moment is miracles.

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