



On Their Way Show Notes & Transcript:

Episode 205: Sara Savannah Jones (Or How To be A Community Centred Artist)

**Show Notes**

**Episode Summary:** Sara Savannah Jones (she/her) and Jade Madison Scott (she/her), sit down to speak about Jones' experience as an art teacher, her painting methods and inspirations, and how she contributes to her artistic community in Lakeland, Florida.

**Guest Information:**

- [Sara Savannah Jones Instagram](#)
- [sarasavannahjones.com](http://sarasavannahjones.com)

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**EPISODE TRANSCRIPT**

**'On Their Way' Theme Song composed by Bajio Alvarado  
(It's light and energetic. It puts a little pep in your step)**

**Jade (JMS):** Hey, y'all! It's me Jade and I'm glad to talk to you. Fun Fact: the interview you're about to hear is actually the second interview we did. Technical issues are wild like that. Anyhow, it was honestly a blessing in disguise cause I think this here second interview is a gem.



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**JMS:** We talk about things like how Sara conceptualizes her works, how she develops motifs, how she gets involved in art shows and more. Also, as always, there is an extended version of this interview on our Patreon so if you want more, you can go to our website, [www.wgcproductions.com](http://www.wgcproductions.com), click Patreon in the navigation bar and check it out. Episode transcripts are also available at our website. Alright, I won't keep you long. Episode 205 is coming at you and remember this is a WGC production.

**'On Their Way' Theme Fades**

**JMS:** Currently teaching art to K-8 students in Lakeland, Sara Jones is a visual artist working mostly with acrylic paints. She utilizes found objects, photography, drawing, painting, and recycled materials to execute her work. The inspiration is life experience. The motivation is the people she comes in contact with. She finds that using recycled canvases and found surfaces are an essential technique to convey humanity in her work. Objects can hold the worst memories or nostalgia. A painting can make you a reminisce or recoil. She aspires to discuss emotions with visual assistance.

**(Jade Is Tongue Tied)**

For when words...words, fail to do...fail to do the job. Oh, wow. Hi Sara. How are you?

**(Jade Laughs)**

**Sara (SSJ):** I am fantastic. Thank you.

**JMS:** That's wonderful. I'm glad you're fantastic. So, I'm going to start off the interview the way that I typically do. Uh, so this season's all about Tampa and in that aspect, we sort of know where you're from, but could you sort of tell us where are your roots?

**SSJ:** My roots, I am Florida born and raised. Lakeland, Florida specifically. And my roots are here in the community, whether that's Lakeland or our neighboring cities.

**JMS:** Mmm, and could you share with us, in your own words, what it is exactly that you do and how you came to be doing that?



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**SSJ:** Okay. Um, my main job is teaching art. I teach kindergarten through eighth grade. I got there...um, I was homeschooled until the ninth grade, and I actually applied to go to an art school for high school and didn't get in. So, when I went to public school, the art teachers that I had gave me such an amazing experience that I wanted to be able to do that for someone else. And

**(Sara Chuckles)**

My side gig, my hustle is, like commissioned artwork or just painting my own personal pieces to display in galleries or I'll go vend art at local vending opportunities like markets or I will go live paint at concerts.

**JMS:** Hmm, and could you describe exactly what your artistic style is? Uh, for people who've never seen it before, how would you put it in your own words?

**SSJ:** I like to describe myself as a, um, as leaning towards surrealism. I really like color theory. So, I usually start with a color that I want to work with. I like to have my subject or subjects on a solid color background, that way, the focus is completely on them. And most of my work comes from....the idea is something that I'm going through or current events. And, um, I will try to create imagery that I can interpret as what I'm going through or whatever my subject matter is, and, um, keep it vague enough so that the viewers can come up with their own idea or their own opinion of what they're looking at.

**JMS:** And that sounds like a really thought out sort of philosophy behind your artwork and the paintings that you do. So, how exactly did you come to develop this idea of what you do? Like how did you start and how'd you get to the point where you are now?

**SSJ:** I feel like my parents decided I was going to be an artist before, before I did-

**JMS (Laughing):** Oh?

**SSJ:** Like, when I was, when I was like three, my dad would, um, buy....my parents would buy me disposable cameras and go get them developed for me, and my dad had like his own collection of cameras. My mom would send me to my grandma's house with, like, a whole ream of printer paper cause I would use up all of their paper in their house. And my mom made sure that I was in art classes all growing up. And I really was, um....my medium was photography when I started and when I got to high school, I was put into a draw-paint class that I really hated. I didn't like trying.



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**SSJ:** And I came home one day and told my dad that I wanted to switch out of the class to do a different art class.

**JMS:** Mhmm.

**SSJ:** And that day that I came home, I had also brought home when I was working on in class-

**(Sara Laughs)**

And it was, I always get embarrassed when I say this, but it was a drawing of Ringo Starr from the Beatles-

**(Sara Chuckles)**

But my dad loved it so much that he was like, “you are not allowed to switch out of this class.” Um, and I'm glad he said that because from then on, I kind of slowly switched over to painting. I still use a lot of my own photography as a reference for what I'm painting. I actually very much prefer that. Sometimes I will use an image that I get off the internet, but yeah, I... a lot of my, my work is, um, based off of something I've already taken a picture of. So, yeah, that, and a lot of art classes, a lot of art history classes kind of just got me to the style that I've established now.

**JMS:** Okay. That's interesting. So, you say a lot of art history classes and art classes helped bring you to this artistic moment in your life. Of course, like, people don't stop learning once they're outside of school, so how did you continue learning once you were outside of school and that academic environment?

**SSJ:** Well, my friends and my family have really helped me in, in my artistry, whether that was inspiration or support, but I started kind of changing my style of, of painting based off of the feedback I was getting from other people and what they connected with. And I've also had a lot of friends show me different types of artwork that definitely influenced what I do now.

**JMS:** And one thing that you said was you started changing your style based on feedback. As another artist. I know feedback can sometimes... getting feedback can sometimes be an interesting experience because you have a lot, when you have a lot of stuff coming at you, you have to sift through, “yes, I'm going to keep this. No, this isn't relevant to me,” so on and so forth. So, how does that process work for you?



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**SSJ:** Ooh, at first, when I was moving into painting, as opposed to photography, my work was a lot more about design than actual, like, having a meaning behind it. I think other people got tired of my work too, because it was like, “oh yeah, that's, that's pretty. That looks good.”

**(Jade Laughs)**

And I was like, I want to, I wanna, like, have a real reaction. I want somebody to connect with the artwork that I'm making and just like how you can really relate to lyrics in a song, um, or seeing like a dance can move you, um, I was like, I want someone to be able to look at my work and have an actual reaction, good or bad. I, I even like it when I can paint something that upsets someone.

**(Sara and Jade Laugh)**

**JMS:** So, what works of art, specifically, do *you* have a reaction to? What's your sort of inspiration and how do you see your inspirations feed into the work that you produce?

**SSJ:** Ooo, so I have a lot of inspiration from, like, the surrealist painters. Like Kay Sage or Dorothea... Dorothea Tanning.

**JMS:** Mhmm.

**SSJ:** Um, they do very dreamlike environments and...same with like, obviously, like, Dali is a huge inspiration.

**JMS:** But of course.

**SSJ:** Um, and Renee Magritte is, like, one of the top for me because he does a lot of what I like to do with a bright background and a very solitary subject in the middle. And then there are a lot of, like, contemporary artists that I've found recently who have absolutely blown me away. Um, there's one artist, [Chelsea Gustafsson](#) who paints, again, a brightly colored background with a very solitary image in the middle. She does paintings of chairs usually.

**(Sara Laughs)**



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**SSJ:** Um, but they are beautiful and they are super realistic. Um, there's another artist, [Loribelle Spirovski](#), who paints images of items in, in long hallways or in rooms with large arched doorways, um, which directly inspired one of my more recent paintings. Um, and then there's another...another girl named [Lola Gil](#) who does these insane realistic paintings of like glass? That...I was like, “wow, one day, maybe one day I can paint like that.” And then there's another really random one because it's not really in like the surrealist style, but there is an artist, um, [Emilio Villalba](#), who has this very like Van Gogh type style of thick application of paint, but everything he paints is, um, it's like a sentimental object or just a person casually sitting in a chair, but the way the image hits you gives you such a strange sense of, like, nostalgia. Yeah, that's...I really, I...if I could do only paintings that make people have a familiar feeling like those do that, that would be the dream.

**JMS:** And why is that? Even in your bio, you mentioned that, uh, the word nostalgia popped up. So, why is nostalgia something that you want to convey to your audience in your work? Why does that speak to you?

**SSJ:** Nostalgia is one of those feelings for me that it could go both ways. I feel like nostalgia usually has, like, a positive connotation to it, but I want someone to feel something familiar when, when they look at my artwork. I recently I did a, a series of drawings where I, I found this giant gallon Ziploc bag of someone's family pictures, like a bunch of Polaroids and, and film photos from like the sixties to the nineties. And, um, I did a series of drawings where I just copied those images perfectly. And I recently met a woman who looked at them, and she looked at them for like a solid minute and then she looked at me and she was crying-

**JMS:** Oh!

**SS:** And she just said, “why am I crying right now?”

**(Sara and Jade Laugh)**

**SSJ (Laughing):** And I said, I don't know, but I love it. Thank you.



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**SSJ:** Um, but yeah, it's, I...it's hard to connect with people that you don't know, and I would love for my work to be that bridge between us. Just like we all connect with music, art is another one of those outlets. So it's, it's like an honor to be able to have people look at my work and have a connection with them.

**JMS:** Hmm. Now, one thing I did want to ask is since you're also an art teacher and you teach young, young kids, well, not young kids. Eighth grade is not....it's like 13, 14? But since you teach children art, one thing I didn't want to ask is, art has a long tradition of looking to the work of children and the work of untrained artists for inspiration for professional artists. Like, for instance, like, Rousseau, that was his whole thing.

**SSJ:** Mhmm.

**JMS:** So, like, do you, as Sara Jones, the artist, do you find inspiration and the artwork of your students? And if so, how does that affect, uh, your, art?

**SSJ:** So, you'd be surprised at how good kids are at describing emotions through drawing. So, it's great to have a child draw something and then tell you what, what it means to them. I've had students draw something that, you know, it's like simple things like "this is my family, this is my dog," um, and they're so proud of it. Um, but I've also had them draw things that I'm like, "oh, this is...this is kind of creepy. Can, can you tell me, like, what's going on here? What made you feel like you should draw this? Is this something that you see often?" And I think the main way that they, they really inspire me is having patience with yourself as an artist, because when you sit down to draw or paint or, or to make something, you already have the finished product in your mind. And nine times out of, out of 10, these kids will get frustrated and want to give up because after 10 minutes of drawing, it looks nothing like what they had in mind. So their, their thoughts automatically go to, "this is, this is bad. This is awful. This doesn't look like what I thought it would be". And I do that all the time with my own work I, I hate it and I'm frustrated with it almost up until when I'm finished with it.

**JMS (Laughing):** Oh, okay.

**(Sara Laughs)**



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**SSJ:** Yeah, because you..you want it to look like what you had in mind and it takes a long time and a lot of hard work for it to get there. And not only do you have to talk them through that, um, but also, I can't tell you how many times I've had the conversation with them that's, "you know, there's no such thing as good or bad art, there's only different styles." So, you shouldn't look at, you know, your peer next to you and think, "oh my gosh, there's this so much better than mine so obviously mine must be terrible." So, it's taught me, you know, to do that with my own work. I need to be patient with my process. And just because I see, uh, another artist with work that blows me away it doesn't mean mine is not as good, you know?

**JMS:** Yeah.

**SSJ:** So definitely, definitely so many lessons I've learned from these children.

**JMS:** Hmm. And I actually want to go back to a sort of idea you glossed on a few questions ago. So, you mentioned that some of your inspirations have, like, a consistent motif in their work, whether it be painting chairs, uh, or long hallways or people who capture a sense of nostalgia. So, when looking at your work, your body of work, I also noticed several motifs, like obscured figures or pastels or things like this. So, I want to ask how exactly did you go about developing these motifs? What about these things speaks to you and how do you find a way to keep it fun and fresh in the, uh, the paintings that you do?

**SSJ:** Okay, so I have three motifs, I feel like. There's, um, a lot of bones.

**JMS:** There are.

**SSJ:** Um, no eyes. I don't paint eyes for some reason. And hands! I do a lot of paintings of hands.

**JMS:** Mhmm.

**SSJ:** The bones are usually representative, um, of the end of something. For instance, I have a couple paintings with a dog skull in them and in traditional painting, like mostly during Renaissance times, a dog in a painting is a reference to faithfulness and loyalty and things like that.





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**SSJ:** Um, and I was in a very long relationship for a long time and it was not a good or healthy relationship, and when I finally got out the dog skull started becoming a recurring, um, subject in my paintings. Um, like I have, I have one painting of...it's on a square canvas. It has a, uh, dog skull, a needle and thread, a cigarette being put out in an ashtray, and a piece of eucalyptus. So, this painting, I titled it, um, I titled-

**(Sara Laughs)**

It's a really long title. Um, it's called, *I've Gained 10 Pounds And Other Things That I've Been Thinking About*. So this one I did during Quarantine last year and it was just kind of things that were weighing on me. The image has what looks like a hallway without walls behind it, um, and that was kind of representative of like these feelings aren't just my own, other people have felt these feelings so it's not like I'm confined in these emotions. There's the dog skull there to represent the relationship that I'm still, I'm still working through the trauma of. The cigarette being put out is, um, kind of representative of like fear of addictions. Uh, the eucalyptus leaf, those are, um...that one kind of had like a double meaning to it because I think of my family when I think of eucalyptus. And then the, what is it? I believe it's the Greek translation of eucalyptus. I think so anyway, it doesn't matter. Uh, yeah-

**(Sara Laughs)**

Yeah. It's Greek. So, “eu” means good, well or true. And “calypso” means cover, conceal or hide. So, it was also kind of like, these are real emotions. They are true emotions that you are hiding, you're trying to conceal. And then the needle and thread are kind of, um, kind of meant to suggest repairing something or making something new. So, yeah, everything I paint has some sort of symbolism in it and it's all symbolism that, I mean, it's usually something that is directly related to something going on in my life. Um, but every painting has a specific meaning behind it.

**JMS:** Hmm, and since so many of these paintings are connected to the events and the emotions of your personal, your personal life. One, how do you go about finding the sort of emotional stamina to continue the painting once that moment is done, or once you've moved on to a different portion of your life and the painting may not be done yet. So how do you do that, number one? And two, how do you extract things from these, uh, from your experiences and then put them into paintings in a way that, as you said earlier is still...not vague, but it's still broad enough for people who don't necessarily have insight on your personal life to look at and connect to and touch into the feelings that you put into the painting?



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**SSJ:** Mhmm. Um, the latter part that you've said there, I still focus highly on design. So, first I'm trying to make the piece eye-catching. That's why I want to go for a very realistic look with the painting. So, I want it to draw you in initially, and leaving random objects or patterns in there, that's how I leave it up to the interpretation of the viewer. I mean, I, I don't speak for everyone's taste in art, but I feel like my paintings are broad enough for that somewhat...so, someone could look at them and find their own meaning in them. Um, a dog skull is relatable, whether or not, you know, about the meaning behind dogs in Renaissance paintings, or maybe you've lost your dog recently, or maybe you think skulls are cool.

**(Sara Laughs)**

And, um, and then I'm sorry, what was the first part of that question that you asked?

**JMS:** Yes! The first part was that since so many of these paintings are taken from your own personal experience and personal life and emotions, what do you do when the moment that you start that painting or conceptualize the painting in, or the emotion that you started the painting in has passed? How do you go on to continue that painting? Once the initial, the initial impetus has, has diminished?

**SSJ:** I like that question. So, working through a painting that has a personal meaning behind it is kind of like a therapy session. So, even if I work through whatever it is that I was working through, it's good to have like a, a literal physical reminder of what I just went through, because then I can always remember what I was feeling when I worked through it and use that as kind of like a lesson, you know, this is how you felt then this is how you felt afterward. If you need to go through that process again, here it is right in front of you.

**JMS:** Mhmm.

**SSJ:** I mean, it's like, it's kind of like journaling, if that makes sense.

**JMS:** it does make sense cause it's still, what's it called? Making the internal things ex...externalizing. That's what it's called.

**SSJ:** Yes!



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**JMS:** Hmm, okay. So, how do you go about selling these paintings? If you do sell your paintings, uh, paintings like these rather? But since they are so personal to you, how do you go about marketing them and selling them like they're commodities rather than memories?

**SSJ:** It's so hard for me. I don't like to sell my paintings until they are like a year or two years old. Um, because I, I like to take them around to different galleries or different art shows first, before I consider, um, selling them, which obviously that's hard right now, um, because there aren't very many gallery shows happening.

I've been lucky enough to like display in, like, a local coffee shop. And, um, I have actually, I have an art show at the end of this month on the 27th. Yeah. Yeah. It's, it's the first art show that I've done in a year. Um, so I'm very, very excited about it. I've done different, like, vending events and I've done a lot of live painting and stuff like that in the meantime, um, but a gallery night where the night is all about speaking to the artists about their work? I live for those types of nights.

Um, but yeah, I don't, I don't typically like to sell my pieces for awhile because they are personal to me. Um, but it's also kind of once I feel like I've fully worked through that part of my life that I was putting onto the canvas, then I feel comfortable parting with it, like *Disaster Tourism*, I only put up for sale this month. So, it's been exactly a year. And I was like, "you know what, I, I don't feel like I need to hang on to this one anymore."

**JMS:** Hmm. All right, but you also do commissions. And so I want to ask, like, how do you go about securing commissions and things like that, and then what's that process like, working with somebody to develop out their concept and how does that feel to you as a painter?

**SSJ:** Mmm. So, I've come to realize recently that with commissions, it is very easy to overwhelm yourself and stop enjoying the work that you're doing. Because my, my first job is teaching art. That's where I, I feel the most reward, um, and then painting and doing commissions on the side that's, you know, that's for fun. So, when it comes to, looking for commissions, I don't really. I prefer to, um, be kind of a word of mouth person. I don't really advertise that much. I deleted my Facebook. I only have an Instagram and, um, I really just prefer to, um, work with musicians and paint album covers, um, and then make paintings for my friends. But I mean, I'm not opposed to working for people that I don't know.



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**SSJ:** I love networking and I love creating things for people, especially when it has, like, some kind of meaning for them. Um, I did, uh, a drawing, uh, have two hands extending towards each other and one of them is handing the other hand three olives on a stick. And that was for, um, someone's family member who...their husband had passed away, and the meaning behind it was that it was a husband and wife, and they used to meet up at a bar before they were married, and the husband, um, would always order a drink with three olives in it, but he would give it to the wife. Um, so, uh, things like that...it's again, it's connecting with people. So, I don't just do it for for people that I know it's an honor when someone, I don't know, approaches me and trusts me to make something so intimate for them.

**JMS:** And you've also, and this is going to circle back to some stuff that you sort of mentioned throughout the podcast, like they've been little sprinkles, but you mentioned that the painting that your dad saw that kept you in was Ringo Starr-

**(Sara Laughs)**

*Disaster Tourism* shares a name with a song that you like, uh, you did two commissions, which is why this was a transition, but you did two commissions for two bands. You do a live painting at concerts. So, like, you have a very interesting relationship with music in my eyes. So, I wanted to sort of hear about what exactly is the relationship that you feel you have between music and painting and how does that work out for you and your artistic process?

**SSJ:** They're very closely intertwined. I find it...first of all, making album artwork for bands, I've done, I've done four different album covers so far, um, and I'm working on another one right now, actually, uh, for somebody I met recently, first I can't paint unless there's music, it would be absolute torture to try to sit in a quiet room and paint.

**(Jade Chuckles)**

And I grew up with a love for music. Um, mostly because of my dad. He showed me, like, a lot of the classic rock stuff. And then my mom brought in like the really cool, like, uh, eighties bands and like Foo Fighters and stuff like that. Um, the really cool ones, you know-

**(Sara Laughs)**

And, um, and my sister is a musician. She's, like, a very successful musician. She's in like, I don't know how many bands she's in. And then she has, um, a ton of music on Spotify. If you guys want to look up [Emily Jones](#), now's your chance, um-



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**JMS:** Oh! That makes sense you did *Bed of*, oh go ahead.

**SSJ:** Yeah. Yeah! I did *Bed of Glass*. Do you know that?

**JMS:** Yeah.

**SSJ (Laughing):** Yeah. That's awesome. Emily, if you're listening to this, I mean, check it out. You're so popular.

**(Jade and Sara Laugh)**

Um, but yeah. Uh, we've always had this unspoken agreement between the two of us. Um, that Emily's the musician and I'm that I'm the artist and we don't cross into each other's mediums-

**(Sara Laughs)**

But this is my way of cheating. I advertise myself as the “musician’s artists” and a lot of my work is inspired by music and I, and I need it to work.

**JMS:** Oh! A question that I did have was, so about that art show at the end of the month, once again, congratulations, that's dope, but how did you go about-

**SSJ:** Thank you.

**JMS:** Securing that show? Like, how did, how did you go about, uh, getting involved and what did you do to prepare for such a thing? And then what do you go into that expecting and what do you want from it?

**SSJ:** Mhmm. Again, right now, it's hard to find an art show, but I'm always looking for them. And I met an artist recently, at a show I was selling artwork at, and she posted on her Instagram that she was organizing an art show and that she was looking for people to play at the show or DJ. So I read “play or DJ” and I misread “play” as “display” so I sent her a message-

**(Jade Laughs)**



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**SSJ:** Recommending a couple of DJs that I know, and then I said, “and me, I would like to.” And she messaged me and was like, “okay, I reached out to those musicians and did you want to play as well? I didn't know that you were a musician?” And I, you know, embarrassed, I was like, “no, I misread that. I do not want to play. I thought it said display.” And she was like, “oh, well you can do that too.”

**(Sara Laughs)**

So, that one kind of just happened by accident, but it was a happy accident as Bob Ross would say. And, um, what I'm looking for when I do those, um, I'm not really looking to like, just sell art cause I, again, I don't, I don't really like selling my original pieces that much until I'm, like, ready to. But it's that human connection, like just being in a room full of other artists and you don't even have to be like-minded people, but there's always respectful and intelligent discussion about the art world and local art, and it's just a wonderful time for connection. I really thrive on like good human conversation. I don't want to talk about the weather.

**(Sara Laughs)**

I, I would like to know, like, what are, what are your political views? What is your religion? What is, what's your trauma?

**(Sara and Jade Laugh)**

And all of those conversations happen naturally at an art show. It's not, it's not something weird because art can provoke a political conversation or an upsetting conversation or a, like, a really deep, solid conversation. And it doesn't feel forced. So, that's what I'm always looking for when I go into an art show. So, if you see me at an art show, don't talk to me unless, unless you want to, like, to really get into it, you got to set aside at least, you know, 15 minutes.

**(Jade and Sara Laugh)**

**JMS:** Uh, so clearly you're very into connection, like you literally just said, but also throughout the podcast, in this interview, you've been talking about; how it was your dad and your parents who helped keep you in art; you work with your sister; uh, you learn from your friends, like you're very community oriented, it seems. You're even a teacher, which is like truly the centerpiece of community. So, I want to know-

**(Sara sighs)**



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**SSJ:** Oh, shucks.

**JMS:** How do you foster creative community in your own life and what do you do to show up for other people in that way?

**SSJ:** Mhmm. So, my mother has taught me how to be uplifting and supportive to everyone. Um, and that is huge for me when it comes to, like, the local community. It starts with your friends. It starts with being supportive of your friend's hobby, of your friend's music, of your friend's art, um, and when, when they feel good, they can pass that along to someone else. Cause everyone needs support. Everyone needs validation. Um, so, when I go to like a market where I'm vending art, it is so important to go talk to the other vendors, go look at at what they're selling and ask questions because, you know, maybe they don't sell anything that day, but they had someone come up who was genuinely interested in what they do, and they got to talk about it cause everybody wants to talk about what they do and what, like what brings them joy. So, I mean, that's, that's the biggest thing is being supportive of your community because it starts small and it spreads out.

**JMS: (Contemplative)** Hmmm. **(Revelatory)** Hmmm, and another question that I had about sort of connection things like that is, do you have any other local artists or artists from Lakeland or wherever, who you would like to take a moment to shout out at this moment so that other people can find them?.

**SSJ:** Oh, my gosh. Yes. I will go on for a long time. Um-

**(Jade Laughs)**

So, all right, let's see. For local artists, I am going to shout out my friend, [Julia Patrick](#), [Georgia Lynn Dean](#) is another one. [Gabby's Art Gallery](#). We have....let's see, [Giana Santucci](#) I think she's Orlando based, but oh my gosh, if you like realism-

**(Sara Whistles)**

Let's see. Um, I have, like, a huge like musicians community here too. We have, like, [Deek Beats](#). We have, um, my sister, [Emily Jones](#), and the bands that she's in, um, [Clang!](#), [Rover](#). Um, another friend of mine, Rachel who's in [Bucoda](#). Oh man. Eric Collins from [MrENC](#) who, shout out to him, he just booked Furnace Fest in Birmingham, Orlando, um, in September. Birmingham, Orlando?! I said Alabama-

**(Sara Laughs)**



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**JMS (Laughing):** I notice but I wasn't gonna say anything.

**SSJ (Laughing):** Oh my God. Don't let me make a fool of myself like that.

**(Sara Laughs)**

Oh my gosh, and this isn't technically like, um, I wouldn't say "art" specifically, but within our community, um, we have like Stephanie Greg who runs [Buena Market](#), which is an extremely, um, diverse market where you'll find, like, poets...my friend, Diana from [Orange Blossoms Poems](#). Um, you've got, um, uh, Andrew from [1692 Coffee](#). It's things like, like that, um, that really come back to our community and helping out artists because they're giving us a place to go.

Um, like I used to, I was teaching art and then I was waiting tables on the weekend because I, I couldn't, I couldn't make enough money selling art, um, to do that and then Stephanie Greg comes along with something like Buena Market, um, and I was able to quit my second job because I was selling artwork at, at these markets and actually making enough money to support myself and more.

And since I started doing that, I...like this month, I have three, three markets that I've done. I've done a live painting at the Lakeland lo-fi event, hosted by, um, Deek Beats, which is called Park Chill

**SSJ:** Uh, I have an art show at the end of the month and I quite possibly have another art show on that same day on the 27th-

**JMS:** Oooh.

**SSJ:** Hosted by the [Lake Wales Art Council](#). Like I, I feel like I'm doing it, like actually doing it.

**(Sara Laughs)**

**JMS:** You really are.

**SSJ:** And it's because I've gotten support from these other artists, from these musicians who have asked me to do their album artwork, from these people running markets, from these people hosting concerts, like it all comes back and, you know, that's because I introduced myself and complemented what they were doing. They give it back to me.





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**SSJ:** So, I mean, I'm going to bring it back to community again, but it's, it is so big to support the people around you. Um, because that's, that's the best way to build them up and help them be successful.

**JMS:** All right. Well, Sara, we are coming to the end of the interview we're at our final question. You, like you said, you're really doing it.

**(Jade Laughs)**

Uh, you have all these art galleries, but beyond that, you building a community of artists and like-minded people, and you're really building these, these bonds, which may very well last lifetimes. You're sowing back into the, um, artistic minds of the future, and you're giving them these, these tools and talents and opportunities to express themselves and become fuller people in that way. You really are doing it. So, I want to know how will you know, when you've made it?

**SSJ:** Um, well, to kind of go back to what I was saying, like, I feel like I've made it because I've found that happy median, um, between like making art for work and making art for other people. So, right now I'm at the point where I'm making art for myself and for other people, um, I'm not gonna make it for work. I'm not going to do it for money. I'm gonna do it for my community and for people's mental health and for opening up discussions and having hard conversations and, um, yeah, I think, I think I'm there. I'm, I'm happy with what I'm doing, whatever happy means. Um, but I think I'm there. I've made it

**JMS:** All right. Well, kudos! You made it!

**(Jade and Sara Laugh)**

Can you tell, can you tell the people where they can find you?

**SSJ:** Yes. Um, my website is [sarasavannahjones.com](http://sarasavannahjones.com). Um, my Instagram is Sara.Savannah.Jones.

**JMS:** Ah.

**SSJ:** And those are the two. Don't try to find me on Facebook, it's not there.

**'On Their Way' Theme Fades In**



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**JMS:** And you have just finished listening to episode 205 of On Their Way. On Their Way was created, hosted, and edited by me, Jade Madison Scott. The theme was composed by Bajio Alavardo and the logo was created by Amaka Korie. Wanna hear something neat? I'm gonna assume you said yes, but I can't actually hear you. Let's just roll with the punches. You can listen to an extended interview of this interview, nope, I said that all wrong. You can listen to an extended version of this interview on our Patreon. Cool thing about Patreon is that your monthly subscription helps us make content and you get cool extras! To go join head over to our website, click Patreon in the navigation bar and boom! You can also help support us by following us on Twitter and Instagram @withgoodco and telling your friends about us. You can also swing by our store on our website and pick up some fly WGC merch. It all goes right back into making content you like! Alrighty, as always I appreciate you and remember to take care of yourselves and each other.