

Emunah: We should really start this if we want it out by our next newsletter.

Margy: Agreed. Let's think of something interesting to converse about. Or not. We could talk about the weather. This dust storm. My car is covered in dust. The trampoline is covered in dust. I went outside to give the kids a snack and the table and chairs were covered in dust. Metaphor for our lives? For our thinking?

Emunah: Dig through the dirt and find the gold. I think that's mostly what I do professionally. The gems are always there, just find them. It's like I don't actually create anything, just find the things. I don't think that's a bad thing.

Margy: That's very much an embodiment of how I experience creativity. When I was 16 and started to get really into writing poetry, I was just completely in awe of how the words seemed to come through me, rather than from me.

Emunah: It's occurred to me that this conversation, to an outsider, might sound very fluffy and theoretical and lofty. But it actually has very real ramifications on our work. It's a legitimate methodology that affects the way we come up with creative ideas, the way we communicate with clients, the way we edit ourselves. I wonder how/if we can articulate how that works in a practical way.

Margy: I think that our approach to creative work is at once organic and structured. We create a structure to let the answers organically emerge. This process of emergence really takes place within the context of all the practical research, strategy, and overall constraints of the project.

Constraints - that's something we talk about a lot. Constraints are our cornerstone. They are what guide the creative force and allow it to serve a real, concrete purpose. Such as distilling what a brand is into a singular concept. Or choosing a color palette. Or writing a tagline. Etc.

Emunah: *[Author's note: It's been about two weeks since Margy wrote her last comment and I've sort of lost track of the conversation.]* I was listening to a podcast this week about actors, and how the craft of acting is unique in that the artist *is* the medium. To that end, their self-work and their craft are directly correlated, and tied together. Do you think that's true for us?

Margy: With my poetry, absolutely. As my teacher Jane Medved often says, "everything poem you write is really about yourself." With my commercial work, much less so. Though everything we do is filtered through the lens of our experiences, we operate with the goal of creating independent entities. I find this freeing.

Emunah: Agreed. Honestly, I thrive in making my work as little to do with me as possible. It's the same reason we don't niche in a particular industry or have an agency style. I love the possibility of delving into completely new ideas and industries. I feel like my entire creative process rests on my taking myself out of the picture. For as long as I'm in there, I'll be biased and subjective. Cheers to nullifying one's ego?