

Thomas Rodriguez:

You're listening to the I Am WT podcast. I'm Thomas Rodriguez and I'm joined by.

Myka Bailey:

Myka Bailey and we also have Dr. Amy Von Lintel with us. Would you go ahead and tell us a little bit about yourself?

Dr. Amy Von Lintel:

Well sure. I teach art history here at WT and I came in 2010 and this was my first job out of graduate school and I've been here ever since and I don't plan on leaving anytime soon. It's been a really good fit for me. And one of the things that I found when I came here, I wasn't working on things like regional art history, Georgia O'Keeffe, I was doing things to do with Europe, but I got lured into a really interesting regional history and art history in this area that surprised me. So that was really fun.

Myka Bailey:

That's cool. So what made you want to pursue art in the first place?

Dr. Amy Von Lintel:

Well in my undergrad, I went to the University of Kansas and I knew I either wanted to be in chemistry or history. And I remember taking a class of art history and it kind of clicked because art history is about materials and objects and how they're made and the history part is in there, but you learn it through material things rather than just text and it really fit me well and I kept taking it and taking it and finally, I think the second semester I had a really good teacher who said, "Have you thought about majoring in this?" And I said, "No, but maybe I should," and I never looked back.

Thomas Rodriguez:

So did you grow up here in this area?

Dr. Amy Von Lintel:

No. Good question. Yeah. I grew up in the Kansas City area and so that's why I wound up at KU 'cause it was pretty close to my home and my dad went there too so I really wanted to kind of follow in his footsteps. And then after growing up there, I did my master's at SMU, so I lived in Dallas, and so Texas was kind of a home for a while. Loved it. And then I did my Ph.D. out in LA. So I lived in Los Angeles for a good six years. And then like I said, this job opened up, but my family, not my mom and dad, but their parents and my grandparents, they were from Western Kansas. So this kind of High Plains atmosphere seemed a little bit like home. And so yeah. I was excited to move to a smaller place. LA was fun when I was younger, didn't have kids, and I miss the food, but I don't miss the traffic and I live in Amarillo and Amarillo, the kind of small city, big town feel is exactly what I really like.

Myka Bailey:

You moved a lot.

Dr. Amy Von Lintel:

Yeah, but I think when you're in academics, you tend to go where the programs are. And I was lucky enough to be fully supported by each of the schools that I attended. So I came out debt free even though I was in school for a million years and I also taught while I was doing that, I did TAing work and that really let me know that teaching was in my future. Another field you can go into in art history is museums and I love museums. I did museum internships and it just wasn't for me. I love teaching. The education aspect of it is really where my heart is. And then the research aspect too balances that out. And so WT was a really good job because it's a teaching school and teaching is the focus, but they also have some research requirement. So there was a little bit of a deadline to get things done and I did and I'm really proud of the work that I've done since I moved here. It's been really fulfilling.

Thomas Rodriguez:

So you did art history. Do you have a favorite artist?

Dr. Amy Von Lintel:

Oh. George O'Keeffe. No. It changes day to day. I've been teaching history of drawing this semester and what's been so fun is when you teach art history in the core curriculum, you teach basically the same things year after year and I love teaching them, like Michelangelo or whatever, but you kind of get sick of it. It's a little bit boring after a while. And in history of drawing, we rediscovered Michelangelo, Leonardo, Van Gogh, all of these artists that I've been teaching for years, but we looked at their drawings, which you don't get to focus on in some of those general classes. And so I just fell back in love and I think that's what happens a lot when you pick a new topic.

In the spring, I'm teaching a course for CSAW, the Center for the Study of the American West and it's looking at the adobe structures that were in this area that have now been lost, like in old Tascosa, the kind of cattle town. It had as much adobe as it did anything else and so there's just always a new project around the corner and I fall in love with each one of them.

Myka Bailey:

So you don't have a favorite person or an artist, but do you have a favorite painting?

Dr. Amy Von Lintel:

That's even harder.

Myka Bailey:

Oh, boy.

Dr. Amy Von Lintel:

You guys are stumping me.

Thomas Rodriguez:

Making you pick one.

Dr. Amy Von Lintel:

No. You can't really love a painting until you see it in person or any work of art because in a digitization of it, it doesn't have the size element or it doesn't react to your body in the same way. And this summer

I took students to New York City for an art trip and we got to see George O'Keeffe's paintings and watercolors and drawings in the Museum of Modern Art. And ones that I had never seen before started to speak to me. Some of her charcoals, no, sorry. The pastels. She just pounded that pastel so thickly that the color is like you're looking at gemstones. It was just amazing. I know I'm being vague, but I think the thing is seeing those in person, you do fall for them.

Or the first time I ever went to the Van Gogh Museum in Amsterdam. I've always loved Van Gogh. Okay, fine, but you're like, "Is he that good?" But people were standing in front of those paintings for a good 20 minutes and not moving because they're so emotive. You can feel the artist in them. And so those kinds of works where the artist's soul comes through the piece and that could be a different one on a different day, but I think things that have that kind of human to human connection that you feel like you're standing there with the artist, those are the ones that get me.

Thomas Rodriguez:

So you said Amsterdam. So you've been all over the place then, not just in America.

Dr. Amy Von Lintel:

Yeah. Like I said, when I was studying art history before I came here, I studied mainly French art. I got a double major in French in college and I think I've forgotten everything I learned. But then I did a lot of research in France and then for my dissertation, I was also doing research in Britain. So I went to Scotland, I went to London for a while, and then lots of research in France, but on one of those trips I think I made it over to Amsterdam 'cause in Europe you just hop a train and go around wherever. I've seen a lot of the world. I've seen a lot of the world, but I've also seen a lot of the US and I really like even going to the different national parks nearby here, like Big Bend or whatever. So yeah.

I think as an art historian, you can't not like travel. You have to, maybe because you're just always interested in wherever you go, you pop in to a museum or you look at the architecture and look at murals. Now this mural movement is huge. So travel's kind of part of it. Yeah. I would say I've never met an art historian who wasn't into travel.

Myka Bailey:

So I know you said this door at WT opened up for you and so you came in, accepted this position, but while you have been all over the place, what made you decide Canyon, Texas?

Dr. Amy Von Lintel:

Again, when I was looking at jobs at that time, I applied to so many different jobs and there was one that was at the Claremont Colleges and I always saw myself being at a liberal arts college, but it was only for six months and it was a fill in for somebody. And then another one I looked at was about three hours away from my hometown and I fell in love with that liberal arts college too, but it was only two years and they couldn't guarantee anything and this one was what's called a tenure track position. So you come here and they invest in you and you invest in them and then once you get tenure, you're kind of secure in a way on campus and I think that's what I wanted. But like I said, it was also this kind of like a homecoming a little bit because I had lived in Texas and then I had these roots in Western Kansas, which is really connected to this area High Plains.

So a lot of reasons I think and also the students. When I came here and interviewed, they knocked my socks off because they were so interested in what I had to say and I put together a teaching presentation that had to do with O'Keeffe or had to do with Cadillac Ranch 'cause I had done some

research on the art in this area and they taught me in. I could share my knowledge with them about that stuff and I've never stopped doing that in my classes. It's always just been really fun to discover things around this area and share them with your students, but then your students have these stories 'cause they grew up here. It was a good fit.

Thomas Rodriguez:

You were talking earlier about going to various art museums. Do you have any involvement with our museum here?

Dr. Amy Von Lintel:

Panhandle-Plains?

Thomas Rodriguez:

Yes.

Dr. Amy Von Lintel:

Of course. Yes. So she's now one of my best friends, but she was also my student, the curator of art, Deana Craighead. She worked at Amarillo Museum of Art, which I'm also affiliated with them and work with them sometimes, for years. And then she decided she wanted to come back and get her master's and she did. And so she worked with our program to do that and then got the job at PPHM and we have co-curated the show on Emil Bisttram who was a Taos based transcendental painter and there was a huge collection of his late works that was in Amarillo, kind of in a basement. And so we did that and it was also with our colleague John Revett who's the painting and drawing professor and also the program director. So technically my boss, but the three of us made a really good team on that show.

I've also co-curated with Michael Grauer when he was here. So prior to Deana taking that job, he was the curator for years and we did a really interesting show on the relationship between Kansas City and Amarillo. We were both from Kansas City, but he started digging through the PPHM collection and came up with hundreds and hundreds and hundreds of things that connected those two cities. So mostly curating work, but I also take my students over there all the time. Every semester we're visiting. I also do a lot of work at the research center, whether it's research projects that I'm working on or I'll take students over or we looked at architectural drawings in my history of drawing class. So yeah. I can't imagine not having a museum to teach with.

Thomas Rodriguez:

Yeah, 'cause the first time, I'm kind of shamed to admit this, but the first time I stepped in there into the museum was this semester because I was taking a basic art class 'cause it was part of my career plan, or not my career plan, sorry, my degree plan. And I stepped in there and I was like, "Well there's a lot more in here than just history stuff. There's all these paintings and stuff," and I was like, "Wow. That's a lot."

Dr. Amy Von Lintel:

Yeah. There's art, there's guns, there's saddles, there's murals, there's stuffed buffalo, there's everything. But yeah. I love that museum. It's a little bit of a maze to figure out where you are, but it really does do a good job of highlighting what this area has to bring and not only the obvious things, but like those European paintings, how does that have to do with the Panhandle Plains? Well people collected them, brought them here. So yeah. I think they do a great job over there.

Myka Bailey:

So you teach some classes here, correct?

Dr. Amy Von Lintel:

Yes.

Myka Bailey:

Okay. So what do you teach currently?

Dr. Amy Von Lintel:

Right now I'm teaching history of drawing and I'm teaching a grad class on abstraction where we involved writing as well and we really focused on Georgia O'Keeffe in that class because she was a letter writer and she also wrote about her own drawings. There's this wonderful book about her drawings. My grad students are learning to write about art while they're also learning about art. And then my third class is, what am I teaching right now? Oh. A really good one with Anne Medlock who does the theater costume design. We're doing the Art of Fashion. So we do fashion history across time and across the globe and I bring the kind of art historical knowledge 'cause a lot of stuff that we know about early fashion comes through art or material culture and Anne does the aspects of how the thing is made, how it's constructed.

We do lots of projects. Right now our students are doing these projects where they can't use fabric, they have to use anything but fabric and they're making a historical silhouette. They had to pick a bottle or a vase or something as the base and then they add stuff on to make the silhouette be the shape that is recognizable in history. So yeah. Lots of creative classes, lots of collaborative classes, lots of travel classes. Every summer we do that. Probably a very long-winded answer, but lots of good classes are going on in the art department and also in art theater collabs or art English collabs. We do a lot of collaboration.

Thomas Rodriguez:

I was thinking when you brought up the make an outfit without using cloth, I actually had a project like that back when I did tech theater in high school I remember. It was a fun experience. I remember one guy, 'cause there's always that one group that has no idea what they're doing. They put the guy in a trash bag and they were like, "All right. You're good."

Dr. Amy Von Lintel:

Done. Right? Yeah.

Thomas Rodriguez:

Go down the runway.

Dr. Amy Von Lintel:

We had this one guy do the entire dress from the 18th century, so think of Marie Antoinette, made out of paper towels, paper towel rolls, folded paper towels for all the frills. It's amazing. It's still in my office. So Anne and I always divide them up and keep them on display over the years. So if you come in our offices, you're like, "What are those things?" But yeah. No. Really good. Lots of creative based

assignments rather than just teaching them to do things like I do, research based assignments, which I'm happy to do at a higher level, but most of the time my students are art students and they really like that creative project kind of assessment.

Myka Bailey:

Well we're going to take a really quick break and after the break we're going to dive into some more about Georgia O'Keeffe and Dr. Amy Von Lintel's involvement in the recent donation at the Cornette Library. You're listening to I Am WT.

Speaker 4:

Donors to West Texas A&M University give more than their material support. They devote time, expertise, and commitment. WT would not be what it is today without individuals dedicated to our forward progress.

Myka Bailey:

Welcome back to I Am WT. We have Dr. Amy Von Lintel with us today and we are going to talk a little bit more about Georgia O'Keeffe.

Thomas Rodriguez:

Dr. Von Lintel, you are an acknowledged expert on Georgia O'Keeffe during her time in Canyon and Amarillo. What drew you to her?

Dr. Amy Von Lintel:

When I moved here in 2010, it was an interesting moment to be here discovering O'Keeffe and discovering the area at the same time because she was a prolific letter writer, but she also was very protective about her private life. So when she passed away in her will in 1986 she said, "No one in the public can look at my letters for 20 years." So they had opened them back up by 2006 and I was here in 2010 and things had already started to be published, digitized, accessible. And so I had heard all kinds of lore from people around here, "Well did you know she did this?" Or, "Did you know she did that?" And I was like, "Well I wonder what she thought."

So I just started going back through and reading all those letters and then I wound up editing a volume of her letters focusing on her Canyon years. So this was a time where she was talking about life and love and teaching and art and weather, tornadoes. The smell of Hereford. It wasn't really Hereford I don't think at that time. I don't know, 1910s. But she taught me about this area as I was discovering this area. So that was a kind of interesting marriage that worked out perfectly for me to fall for the place and for her at the same time.

Myka Bailey:

That's really cool. So recently the Cornette Library received a donation of letters written by Georgia O'Keeffe. Could you tell us a little bit more about that and your involvement in that as well?

Dr. Amy Von Lintel:

Sure. So the story is actually really interesting. In 2016, I had been working with the O'Keeffe Museum on an exhibition that they were putting together on her watercolors from Texas. So she did a good number of watercolors when she taught at WT, which was 1916-1918 and most of them were in the

O'Keeffe collection, which they were already in Santa Fe, but some were distributed all over the United States. So they brought all of those together. I was working on that. I did the essay for their catalog and into my office while I'm doing that work walks this woman carrying these three heavy briefcases and just collapses onto my couch in my office and tears are streaming down her face. I said, "May I help you, ma'am? Are you okay?" And she introduced herself. She says, "My name is Jan. I am Ted Reed's granddaughter and I have some stuff that my family has collected over the years."

And so I started looking through the things and I pulled out what I was pretty sure were original O'Keeffe letters. She has this very distinct handwriting, but I also knew, having done the research on her life and love life in this area, that she had a relationship with this man named Ted Reed who was a student, not her student, during the time she taught at WT. She was a professor. He was a student. That was slightly eyebrow raise, but there was wonderful letters from O'Keeffe about Ted. And so when this woman said that's who she was, I was like, "Wow. This might be real." So I started looking at the letters and I asked the O'Keeffe Museum if they thought that there were any red flags. So one of the ways that you authenticate things is does it look like she could have written this?

Is it her handwriting? So the handwriting matched. Does it have a provenance? Which means does it come to me by a very understood path where there's not gaps, where people aren't hiding who owns it for years or something. If it was in this family where, and these are later letters, so it gets a little bit confusing. The letters that we have at Cornette were from 1946. Yeah. 1946, 1978. So they're not from the time when her and Ted were actually dating. They kept in touch later. So I'm asking myself, "Could these be real? Does it make sense?" It looked like her handwriting. She did have a long time relationship, even just a friendship, with this man. This man is related to the woman in my office. It all just added up. So then Jan decided, "What do I want to do with these things?" And so she said, "I want to bring them back home to WT," which is where Georgia O'Keeffe and Ted Reed first met.

And so we thought about Panhandle Plains, she was like, "No," 'cause that wasn't here at that time, but WT was. So we decided to gift them to Cornette Library special collections and the staff at the library was important in doing some inventorying of the materials beyond the letters 'cause there was all these other ephemera that came in those suitcases. So it was a really good fit. And so COVID happened and they didn't really get to do the big announce until now. So they've had them for a couple of years, but now was the good moment to kind of announce to the public. That was a long-winded story, but it is a really interesting story for how we have these letters that are from an interesting time that is not the time O'Keeffe was here.

Myka Bailey:

Very, very fascinating. That's so cool and that we get to be a part of that as well.

Dr. Amy Von Lintel:

Yes. That WT has original letters by O'Keeffe is really mind-bending because most of the letters, like I said, she sealed them up, she gifted them to Yale. The Beinecke Library is one of the top special collections libraries in the country. So O'Keeffe, she had good taste. She knew where she wanted her stuff to be preserved. She gave it to the best preservation library in the whole country. But the fact that we have a few of them and they came to us very honestly, very naturally, very organically is so exciting. It's super exciting. And then I've had students just kind of go in there and look at them and stare at them for a long time and be like, "Oh my gosh. She wrote that."

And one of the things that I did with the presentation that we did at the library and that I always do with my students is just put up one of the letters on the screen and ask, "What the heck does it say?"

Because her handwriting is nuts. It's so hard to read. So that was a fun game of, "What letter is this? What letter is that?" And I think maybe next semester, I'm teaching history of graphic design, I might have my students do a project where they do an alphabet of O'Keeffe's letters. The D's not going to look like a D I promise you, but it would be a fun project.

Myka Bailey:

That's cool.

Thomas Rodriguez:

I think it's fair to say that you're a pretty massive Georgia O'Keeffe fan.

Dr. Amy Von Lintel:

Yes.

Thomas Rodriguez:

Do you have a favorite painting of hers?

Dr. Amy Von Lintel:

Oh. It's like picking between my children. You guys, don't ask me this. What is my favorite painting today? Okay. I'll tell you this story. The one in the Panhandle Plains Historical Museum is one where, in an era when she was doing watercolors, which her watercolors are stunning and beautiful, that one is a little lumpy and weird, but she was working through oil for the first time. She did that after she had done all this work from the Palo Duro Canyon so it's inspired by the Canyon. But when that traveled to the 2016 show at the O'Keeffe Museum, the conservator who's become kind of a good friend of mine, a mentor to me, one of the smartest people I know, he was working with that piece and he had it upside down. And he said, "I'm falling in love with this piece."

And he showed me what he was talking about. That piece has radial symmetry. You can put a pin in the middle of it and spin it like a pinwheel. She's always really controlled with her texture and in that, you can tell she's struggling through it, but she's still a designer and I've fallen in love with that painting even after first seeing it and being like, "Nah. Not my favorite," because of that element of the underlying graphic design that she always has in her paintings and you can even find it in that early moment where she's struggling through a different medium. She's responding to our Canyon, which of course is stunning. She doesn't respond to it in a way that's literal because it's like this bloody red color. The Canyon's not bloody. But for her, it felt like that. And so I think it's all about abstraction. It's all about design. It's all about the struggle for her to be a teacher and try to make art. And so there's so much more in that painting than just what it looks like. So for today, that might be my favorite.

Myka Bailey:

That's fun.

Thomas Rodriguez:

You have several publications ranging from Georgia O'Keeffe to gender and art history to an essay regarding the magical images in Harry Potter. Also recently released was your book *Expanding Abstract Expressionism: Women Artists and the American West* co-authored with Dr. Bonnie Roos who's the

department head for English, philosophy, and modern Languages. What inspired you to write some of those and what does it take to pen a book of that magnitude?

Dr. Amy Von Lintel:

Oh my gosh. Magnitude, I'm not sure. So I'll start with the recent one with Bonnie Roos. Bonnie and I have worked together as friends and colleagues and writing partners for a while and we both bring out the better part of each other. And so with that book, I am the researcher. I get in the weeds, in the details, in the footnotes, and Bonnie tells the story. I feel like I'm an okay writer when I have to be, but she's the one that is the writing genius in that and I am the one that is the historian. And we also did a lot of trips for that book because that book, it's not about O'Keeffe, but it's about three other women artists that worked in this area. They're known for being New York based artists, but they happen to be in this area over and over and over again.

We were so interested in that. So we traveled to private collections and saw these works that are out of the public eye, took photographs of them, studied them, met the people who own them. And so back to that travel thing I was talking about before, we had so much fun doing that kind of a book. So when you say magnitude, I think what the magnitude of that one is is telling a story about this area that has touched so many people and trying to put it into a beautiful volume that did justice to the people, the art, the artists, the area. And so I think that's what that one was about. Or if it has magnitude. I am the kind of person that will find any project and dig into it that fascinate, almost like a detective. Like, "Oh wait. There's something over there I'm going to go follow that." Like that Harry Potter one you mentioned.

So through Elizabeth Clark who took me to the pop culture conference years and years and years ago in Albuquerque and I love that conference. If you guys want to go to a fun conference, like academic conferences sometimes are a snooze fest, but that one is not. And she got me into Harry Potter studies and I went and what it was is this kind of pedagogical look at how we can teach through Harry Potter. Now mind you, that was 10 years ago. So Harry Potter's kind of on the out. I get it, but you're still here for it. Okay. But what I got interested in is in the books, there were like illustrations in the images and then they talk about the magical movement of images. So I thought, "What better way to talk about the rise of virtual image-based technology and what that means for the ways of seeing today than use Harry Potter as a way in?"

And so I'm interested in gender history definitely, histories of women, regional history, but also the theory of visual culture and visual studies. One of the classes I really love teaching is aesthetics of the New West. And so one of the things that we do is talk about car culture and how that changes the way that we see or when the railroad came and how that also changed the way that we saw the West because instead of going slow on a horse, you're looking out a railroad window and how that means. So there's these ways to think about seeing and vision that aren't just about artist and art or an O'Keeffe masterpiece. So a lot of my research is that, but then I wind up doing this canonical artist. Like the highest selling woman artist of all time right now is O'Keeffe and I dig into her.

So it is master and masterpiece, but I'm doing it from a very regional perspective where I'm looking at what we can learn from her about this area and what this area can tell us about her. So it's very reciprocal. It's not like traditional art history where you're just doing celebratory, well not that that is traditional art history, but the art history bores me the most honestly is just celebrating someone for their genius because what is genius and what is beauty? I like to ask those questions, especially with my students. So hopefully my publications all kind of do that in their own way, but each of them have a thread of interest that kind of caught me and I kind of chase that for a while.

Myka Bailey:

Nice. So for current students, especially in the art area, do you have any specific advice for them that you would want to be like, "Okay. You need to do this. You need to pursue this," or something?

Dr. Amy Von Lintel:

Sure. Yes. Okay. So my argument is that no matter what your major is, no matter what you're taking, and this is for all people, but especially students that are at the college level, is embrace creativity. If you do not have a creative outlet in your life, your life will be less fulfilled, I promise. And this could not just be visual art, going to a museum. It could be that, but play music or go to the theater or anything to do with the arts. Go to live music in town, go see murals, go study the city. The city itself is a work of art in a way. So just pay attention to the world around you with creative eyes and I think you'll be better at talking to people in your job. I think you'll be better at problem solving. Right? Creative problem solving, even if it's in engineering, sometimes a spark of a beautiful thing can make you think differently while you're trying to solve a mathematical or scientific problem.

So this is my pitch for why the arts matter. I really think it's not just this fluffy side thing to life or the real world's over here and the art world's over here. Sometimes the art world can be incredibly elitist and it can shut people out, but that's not really how I see it. That's not really how I want to teach it. I think art is everywhere. If we open our eyes we can enjoy it. There's not one way to enjoy it. There's not one kind of art that's the enjoyable good art and then there's bad art. If you love it and it speaks to you, it's good art. I also teach sometimes the art market. I think it's really interesting why things are expensive or not or how the market fluctuates. It's a very fickle, weird kind of economic thing.

So I also think art is very interdisciplinary. I teach it that way. That's why I do so many collab classes. I taught African diaspora with Eric Meljac where he did the literature portion, I did the art and visual studies portion, and we learned about the global diasporic movement of people from Africa. It was fascinating. So for me, that's why this field is exciting. Not just because of beautiful objects, not just because O'Keeffe was kind of a super interesting person that I can't get enough of. It's that, but it's more.

Myka Bailey:

Well Thomas, do you want to ask the big question?

Thomas Rodriguez:

I'm going to ask the big question.

Myka Bailey:

There's a big question.

Thomas Rodriguez:

It is the big question. I know that the favorite art pieces were difficult, but we got-

Dr. Amy Von Lintel:

Yeah.

Thomas Rodriguez:

One last-

Dr. Amy Von Lintel:

You're killing me over here.

Thomas Rodriguez:

One last big one for you.

Dr. Amy Von Lintel:

Okay.

Thomas Rodriguez:

What does WT mean to you?

Dr. Amy Von Lintel:

Oh my gosh. Home. It's home because I have met the best colleagues that are now my dearest friends. It's a place where I've nested. I came here and it wasn't my home, but it has become that. It's also a place where I've raised my family. We adopted three kids out of the foster system. Amarillo is now one of my places of research and the city is mine. It's become mine. And I know that's not WT, but I think WT is nestled into this community and this community is my home and they're inseparable in ways that are really healthy for me and I felt supported here. I haven't felt held back. I haven't felt belittled and judged. I've felt the freedom to explore in the ways that I wanted to and once I do explore that, they're proud of what I accomplish. So I think working at a place where it undervalues you would be awful and this place doesn't do that.

And then last but not least, it's my students and the alums. I keep in touch with all these people that are just the most amazing people. Like I said, when I first came here and interviewed, it was the students that sold me 'cause I was looking around. I actually write this into the book that I'm working on right now. There's this kind of personal intro and I said, "I landed here and it was March and it was brown and everything was brown and kind of dead." And I came to campus and the first day was just full of the boring interviews, which have to do with, "Here's your benefits and here's your," whatever. The second day was all teaching and I got to be with the students and it was also a day where Royal Brantley, who used to be in the theater department here, drove me to my interviews in the morning at about 8:00 AM and the sunrise was there and I was like, "Oh my God. That's an O'Keeffe painting right there."

And then that day it was just magical with my students because they listened to me. They asked questions. They inspired me. So I'm like, "Okay. Maybe this place isn't the prettiest." It was March. What did I know? I came from LA and everything's verdant and I'm like, "Whatever." But this place is beautiful at certain times with that 8:00 AM sunrise, knocked me over. And then the people. The people are scrappy and hearty and committed and curious and loving and maddening sometimes. That's one of the things that O'Keeffe writes about. There are people that drive her nuts and people that she loves and I think that's every place. But this place has a lot of people that are lovable.

Thomas Rodriguez:

Wow. Yeah. Sorry. I'm processing 'cause I think about the stuff here in Canyon, the sunrise, and I think the sunset also here-

Dr. Amy Von Lintel:

Absolutely.

Thomas Rodriguez:

It's amazing.

Dr. Amy Von Lintel:

Yeah. It doesn't get old.

Myka Bailey:

Never.

Thomas Rodriguez:

I know it's an art thing for you, but for my specific degree and with recording and film and all that kind of stuff, people actually come out here to record the sunsets for their movies because it's just that great.

Dr. Amy Von Lintel:

Right. It's unbeatable or unmatched. Yeah. It's really special. But I think it's special in a way that you have to dig in or stay or look around a little and have an eye of being open. And that's one of the things Bonnie and I wrote in our three women artist book because we really value that. Both of us aren't from here and we've come to love it, but it's taken time, it's taken work, it's taken digging and discovery rather than being in a place that's just obviously overwhelmingly full of beautiful things. New York City or something, which I love, but this place, it doesn't give it all to you upfront. You have to kind of find it and I love that.

Thomas Rodriguez:

Thank you so much Dr. Von Lintel for joining us today on our podcast. You can find all of our episodes at www.wtamu.edu/podcasts. Thank you for listening to the I Am WT podcast.