



interview by **Elizabeth Rhodes**  
creative director, fashion stylist,  
makeup artist & hair stylist **Roshar**  
photographer **Saryn Christina**  
model **Angel Lin**  
makeup artist assistant **Elizabeth Rhodes**

# Roshar

For anyone interested in makeup artistry, as a working artist or an admirer of the art, you've almost certainly seen internationally renowned makeup artist Roshar's work in major print publications and in the campaigns of well-known beauty brands. Roshar is a makeup artist beloved by fellow artists because of his ability to create looks that are simultaneously otherworldly while maintaining a beguiling beauty that references eras long past and treads along the edges of convention. In other words, he embodies the coveted description as an "artist's artist". We caught up with Roshar after shooting the beauty feature for this issue to discuss his roots in the New York Club Kid scene, the language of beauty, and what inspires Roshar to create.

## INTERVIEW

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**Is Roshar your birth name? Or is it a name that you have assigned for yourself?**

Roshar: It's my real name. I mean, I was born in the early- to mid-70s to hippie parents, so it was either Roshar, Harmony, or Moonbeam. So I guess I kind of lucked out.

**I think you did. As far as your background, you grew up in Texas and you moved when you were very young. You were a teenager, right?**

R: Fifteen.

**Okay, so that would have put you as a sophomore in high school.**

R: Yes. Well, not even started yet. So, yeah.

**It sounds like you were catapulted into the transition out of your hometown and into adulthood. Some people follow the order where they leave high school, go to college and then live on their own but it sounds like you were in a very different reality.**

R: Well, I didn't really have a choice. It was one of those things, growing up in a really small town in Texas, I was a punk rock kid involved in the underground club scene. If you do the math, that doesn't really equal out to a very pleasant childhood experience. So, it was one of those things where I felt like, at the time, I didn't really have the support of my family. I had to protect myself, so I had to kind of take things into my own and move. And that's what I did. It was actually one of the best things that I ever did because, as soon as I left that small town, things became a lot easier for me. I ran into people that appreciated me and understood me and even listened to the same music. So, I knew that I wasn't all alone growing up. It was a very "sink or swim" mentality that I think really helped me to be independent throughout the rest of my life. And, you know, doing makeup, the type of industry that this is, you have to be independent to some degree, especially since I have to work internationally. I think having to uproot everything and not really having anything tie me down is what actually allowed me to really thrive working internationally because I could be gone for three or four months at a time and I don't have a pet that is going to die when I get back home, you know?

**Did you go straight to New York, or did you stop anywhere in between?**

R: I went to Austin first for a little bit and then I went to New York. Being involved in the underground club scene I was dressing up. I didn't really know what a makeup artist was, like I said, I moved out of my home when I was fifteen and I was really too young to work. I was always living with girls and I would do their hair and their makeup. That's how I was able to survive to take care of the rent. Now, fast forward, the club scene, just like society, changed. It became a situation where I wasn't really doing makeup on other people anymore, it was more me doing it on myself, and this is when the Club Kid movement was going on. This was still not really about being a makeup artist but utilizing tools to survive because being dressed up and being at the club, to get jobs at the clubs, then you're able to have a roof over your head. So, all while I didn't really know what a makeup artist was, I was just kind of going through the motions of survival and doing what I knew I needed to until I moved to New York and continued there. For those people that are familiar with the movie *Party Monster* [from] 2003, things changed, like society changes. And here I was, standing on the pier and looking out into the sunset thinking, "Okay, the club scene is closing down, I need to figure out a career. I'm a high school dropout, I can't afford college, I can't afford any training." And I thought, "I can do hair, but I gotta go to school for that. I can do makeup and I don't really have to go to school for it. Okay, maybe I'll try that."

**Ever think about costume design or something else in the creative fields?**

R: For me, that was too technical. When I was in the club scene, I thought about going into designing because there's also something to that: every teenager thinks they want to do that as a career when they're in the club scenes, they want to become a designer. But I knew that was something that you had to have capital behind. You have to have money behind that. I didn't really have any financial support from my family, or even myself, so I just had to really figure out how to do

it on my own without any kind of formal training or finances.

**Thinking of New York City around this time, I'm remembering something from the recent Netflix docuseries *Pretend It's a City* starring Fran Lebowitz. She makes a comment about how, back in the days of Max's Kansas City and the 70s rock n roll and punk scene, looking up was as simple as asking if the other person had heat in their apartment. It's a reminder that New York was a much different place then, before it was "cleaned up".**

R: Well, that was a time period when New York was really beaten up. It was a really rough city, just really poor and broken down. The 90s with the Club Kid thing, it all came from that.

**And then it kind of ended when Mayor Giuliani "cleaned up" New York and, of course, after with the events that transpired as you referenced earlier with *Party Monster*.**

R: Yeah, murder.

**It all coalesced into a chapter ending. You've talked about how transformation is what you do as a makeup artist. You're not just making people pretty; it's transformative work. Do you think there is a parallel in your experiences because you saw that version of New York in your formative years when you and your cohort were literally transforming yourselves into characters to express yourselves or aspects of self? Did it all connect somehow to the grit, the entropy or just the patina of New York at the time?**

R: Oh, it's definitely related. The thing is, when dressing up ourselves in the club scene, we weren't dressing up to be walking conceptual pieces of art. It was more like Indian deities or you know, all these different things. It taught me indirectly to not just look at what was in front of me but to look at what the possibility could be. So now I'm no longer looking at eyes or where the eyes are, I'm looking at where the possibility of eyes could be. Now you can start playing with symmetry and shading and all of these different things because you don't have to follow the lines anymore, you can actually create them. So that's something that I think is very valuable that came into my work. Since, like you said, I do enjoy transforming my subject into something totally different.

**There's an Interview Magazine feature from the 24th of March, 2010 by Christopher Bollen where Michael Alig talks about the connection between the Club Kids and Andy Warhol's The Factory, saying, "I guess we were making fun of the Warhol Superstars. We changed our names like they did, and we dressed up in outrageously crazy outfits in order to be a satire of them, only we ended up becoming what we were satirizing." He's referring, of course, to that sliding door in history when Andy Warhol died in 1987 and then the Club Kids took hold of the New York club scene. It was taking a different tack at being outrageous and expressing something different from what was considered mainstream, transforming the concept of celebrity and the notion, as you mentioned, that looking and seeing are two different things. It leads me to wonder, in addition to the cultural movement you were involved with, were there photographers, visual artists or films that inspired you at that time or changed your visual vernacular?**

R: You know, it's interesting that you asked that, because there are things that I didn't realize inspired me as much as they did until I got older and I looked back. So, there were things that at an early age I was exposed to, but now, somehow, I see some of those influences, not purposely, but they just automatically kind of show up in my work. For example, Serge Lutens' Shiseido ads of the late 70s, early 80s, that was the time period I was growing up. So, I was indirectly exposed to these things, but suddenly, when I'm older and I look back at my work, I started seeing these elements in it and they go across the board, they always seem to be around that certain timeline. So, it made me realize the things that are going to be what our foundation of beauty is are things that are set before the age of eight. I'd say by the age of eight or ten years old, your foundation is kind of set. There will be other things that will influence you but your basic foundation, for me when I

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was younger, purple was my favorite color. I loved purple so much that I would get purple Jell-O and eat it just because I wanted purple inside me. But it's a color that also comes up a lot in my work. So that and like I mentioned, Serge Lutens with the old Shiseido ads and a lot of the old Borghese ads and perfume ads from the late 70s, early 80s. I realized this because I was talking to my friend, a hairstylist that I work with when I'm in New York. He's the same age and I said, "Do you realize that every time we work together, we have this certain kind of late 70s early 80s feel to it?" And he was like, "Well, Roshar that's when we were growing up." And that's when all of this dawned on me.

**As a side note to this, in astrology, when we're talking about a birth chart there's a theory that you don't really begin embodying your chart until the age of seven. That's the first big milestone in a chart.**

R : Oh, trippy!

**Your natal chart is based on the first breath you took, where all of the celestial bodies were at that moment. But you are sort of an incubator of your chart for those first seven years, taking in experiences and establishing patterns but your personality and its complexities does not start to really express itself until around age seven.**

R : Oh, my God, that totally coincides with what we are talking about.

**One last note about the Club Kids: something I've paid attention to is who's broken through from that scene to the mainstream. We look at things now such as RuPaul's Drag Race and how beauty trends and the aforementioned vernacular has really been informed by drag culture and what we could generally call "outsider" or "queer" culture. There are some important connections between what some call the Club Kid "subculture" and its contributions to the mainstream. I think of the former Club Kid and makeup artist Kabuki, who I know you've worked with. It blows my mind that Patricia Field brought Kabuki in for the first two seasons of *Sex and the City*, which was a centerpiece of the cultural shift around women in television history. That was the late 90s, so this wasn't long after the Club Kids scene ended, yet how many viewers of that show were aware of its trendsetting makeup being created by someone from that "outsider" subculture? What do you see as the impact of the Club Kids scene on culture, fashion, and beauty?**

R : Well, the club was always something that was related to fashion and beauty. What was going on back then, you had designers that were going to the clubs, like Jean Paul Gaultier and John Galliano and all these people would go to Limelight and they would look at the Club Kids, they would hang out with the Club Kids, and they would get inspired by them for their collections. So that was something that was really hand in hand, even back then. Now, things have kind of changed now because of the internet, where it's not such an organic evolution. For instance, you had things that would build up to certain things. Each decade has its own identity, whereas after the invention of the internet, you've got kind of a hodgepodge. It's not like a certain defining one thing and what I'm talking about is fashion and beauty. Now, in our later decades, because of politics and awareness and everything, you do have a different part of it where it's a little bit more humanitarian and looking at people in more of a compassionate way and getting inspired through that.

**To your point about Gaultier, Galliano and other designers going to Limelight and the different nightclubs of the time and being inspired by the Club Kids, there's a direct thread of connection to today, one example being fashion designer Rick Owens' AW19 collection and social media influencer and artist, Salvia. That ended up being a controversial relationship.**

R : Oh, because of the makeup? Yeah, I remember that.

**It's an example of a shadow aspect of the dynamic between muse and artist. I guess it's good to see there is still a need for the muse in art and fashion today. I think that the Club Kids were muses and reflective of the era in ways that people have vilified but I think are deeply symbolic of what was going on in**

**that era of decadence and excess and how that all had to come crashing down at some point. So, thank you for indulging me to talk about that. Your career has taken you to Asia and early on you lived in both Hawaii and Singapore.**

R : Yeah! I almost forgot.

**Well, I'm here to remind you! You have previously talked about cultural differences in the perception of beauty. What would you say are the standout differences among the top beauty markets around the world?**

R : Asia is a bigger market for me than Europe. When you are working internationally, different countries and regions have very different ideas of beauty and you have to be aware of what their ideas of beauty are. So, whatever you try to do, you have to do it in a way that they can understand it and it can translate to them. You know, it's almost like beauty is a language. For example, here in the West, one of the things that people do for youth with the eye is an upturned eye, they pull the side of the eye up. You see that when you go into Beverly Hills, when you've got people getting "snatched", or you see it in the way people do their makeup. Now the thing is, this eye shape in Japan or China is actually viewed as being evil. So, their idea of beauty and youth is not an upturned eye but it's actually a downturned eye. So that means that if I want to do something that translates as being beautiful for them, I have to reevaluate how I'm going to turn the eye whether it be up or down. So, it's quite fascinating.

**Do you find that color communicates differently depending on culture?**

R : Yeah, it can be. I have a little bit more leeway when it comes in with fashion. The only thing that I noticed was about ten years ago, I think it was Korea, where I used a red lip, and it was viewed as being quite whorish, so I had to immediately change it. And it's because at the time, people were wearing softer colors. They weren't used to it. Now the thing too, whenever you travel, is that you aren't always aware of what that culture's references could be. They've got television shows they grew up with or commercials that they grew up with and you could do something that reminds them of it and you're not aware of it. It could have a totally different meaning. So, it's something that you do have to be mindful of. But it's also luck, too.

**So, myths always have some kind of basis in reality, and one myth for makeup artists is about how to succeed in the beauty industry by doing commercial or clean beauty and not editorial work. Your career has countered that myth: you have beauty looks and also a strong portfolio of fashion and fantasy looks. Do you think that myth has changed or is that still a widely held perception about the beauty industry?**

R : I'm glad that you're asking about this because when I was first getting involved with makeup and decided that I wanted to go into a career as a freelance makeup artist, I was talking to agencies and so forth, that were looking at my work in my book. They were saying you have to do clean commercial looks. And you know, I just didn't want to, so I put my head down and I just did what I enjoyed doing. Then a couple of years later, I looked up and I was the only person doing something different. Everybody else was told to do the same thing, so they're all doing the same thing. What happened was, because I was the only one doing different things, I had kind of created a niche that I was in demand for these looks or these types of things that nobody else was doing. So that's why I was able to get all this international work and everything. So, what I always tell people is to be a makeup artist, you don't have to do crazy avant-garde looks, all you really have to do is [what] makes you feel good, what you are an expert in and what you excel in, because there's somebody next to me that also does interesting looks and they might get booked for something that I wouldn't. But there's enough work for everybody. They'll have something that's special about them and I'll have something special about me.

**That's an abundance mindset.**

R : It's not just about the type of work that you do, it's also about your ethics and the way you work. Being a makeup artist, or really anything that's going to be freelance, it's not about getting the job, it's about getting the repeat job. So, you want to make sure that the client wants to book you again. That's going to be how

hard you work, whether or not you're just sitting on your phone; your work ethic.

**This makes me think about the old model of how you get into the beauty industry: you work for a makeup brand, you do a little freelance work and then if you go into freelance work full-time you have to separate yourself into a group where you either work on TV and film, you're an event artist for things like weddings, or you work for retail.**

R : Well, actually, we're going to jump back a little bit, after the Club Kids thing and the clubs closed down, I was sitting there thinking, "Okay, maybe I should try being a makeup artist." But at the time, I didn't really know what a makeup artist was. I thought it was somebody that just worked at the counter. So, I did start working for a cosmetic company and I worked behind the counter for a couple of years. And again, I didn't know what a makeup artist was. I thought you just work yourself up and you'd become a trainer. It was one of those situations where I was just playing retail therapy for a lot of people that were coming in and I could tell something wasn't right. It wasn't what I wanted to do. There's nothing wrong with people that do retail, or you know, do brides or anything like that. Everybody's wired differently. I'm not really wired to do that. So that's how I ended up going to Singapore. Once I realized that you could be a freelance artist and not work at a counter but still make the same amount of money in one week at a counter as you would making that amount in one day at a photoshoot, that's when I realized what a makeup artist was. So, I did the most logical thing. I quit my job and I moved to Singapore.

**It did work out ultimately because you were able to build your craft and probably rebuild your book.**

R : That was the thing, too, that I learned something really important in going to Singapore. It is a larger market, especially for fashion, than Hawaii. This is actually where I moved from, I moved from Hawaii to Singapore, and I had been working on my book in Hawaii. I remember somehow I got a meeting with an editor of this magazine and I brought in my book. They opened it up and were flipping through the pages and they're like, "This is okay but why don't you come back in a couple of years." I was like, "Oh, my God, what's wrong?" I knew the makeup was fine, but it dawned on me that it wasn't a higher caliber model, nor photographer, one that would fit into a larger market. So that's when it dawned on me that when people see your work, it's not just makeup that they're looking at, it's also the teams that you work with because that's going to show whether or not you value your work or how seriously you are taking your work or where you are at that point.

**That's a life lesson you just gave!**

R : There's so many...

**When social media and YouTube came out, I think that changed the game because you don't need to have a book anymore.**

R : You could be your own agent!

**Exactly. It's changed everything. You can have an entire career on Instagram.**

R : Rihanna's makeup artist was hired off of Instagram. So yeah, it's totally doable but it's a blessing and a curse because it was one of those things where it was really about your art and how well you did it and your ethics. Now what happens is through social media a lot of companies are hiring artists based on how many followers they have. Even models, you get a model package, and they'll show a link to their Instagram or how many followers they have, so even models are getting picked on for how many followers they have.

**This horrifies me.**

R : As it should and because it is horrifying. It makes sense because companies realized that if they bring you on then that's how many other views that company's work is going to get. So that's why you can have a mediocre artist with 300,000 followers and then you've got a really great artist with maybe 1,000. They're gonna go with the mediocre artist.



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**You know what will be the antidote to that and make me feel better? Let's talk about art. I noticed that you have mentioned light as your inspiration when you work. I'm curious about the way you view light and shadow, since it seems to be more than just how light is creating shapes on the skin.**

R : Yeah, shadow also creates negative space.

**Is there a sense of storytelling to the way light impacts the subject? How do you tell that story?**

R : I've never really thought of it in that way, it's always been a little bit more black-and-white to me.

**You are a Capricorn, right?**

R : I was just getting ready to say that I'm a Capricorn! It's very logical to me. So, it's one of those things where when I was a kid, I was really fascinated with the way light worked. I was like eight years old and the fact that I could look at something like a glass pitcher and just looking at that white of light bending across it, the fact that it would bend was giving me information that this was not a flat surface, it was rounded. So being eight years old, this just floored me. So, the next thing that really intrigued me at that age was the fact that a rose could be one color at noon and a totally different color at sunset. So, what I wanted to do, the next step of looking at your environment is you want to start recreating it. So, it's almost like alchemy where you see it, it translates into your head, now you want your hands to recreate it. So, I started drawing and painting. Here I was now, taking a circle which would be flat and then just by shading with light and dark, that flat circle became a three-dimensional sphere. So that's kind of how my mind was molding while growing up. Eventually, I started drawing women's faces, doing shadows and then looking at the planes. So, for me, it wasn't really anything poetic or anything like that. It was really to the point.

**I appreciate how differently our minds can work and that you're approaching the subject differently than I do. I tend to see colors, numbers, and shapes as having a relationship with each other and an associated emotion.**

R : You know what, you're not wrong in that either. One of the things I've learned is that all these emotional responses are triggered from your childhood. How I figured this out is this is when I started becoming more visible, doing more things like presentations or my picture was posted. Before this, it was just my work, but suddenly as social media and everything changed, people started to know who I was and what I looked like. So, I remember one time at IMATS this girl came up to me and she was somebody that had been keeping up with my work for a while, and she just broke out in tears. And, you know, of course, I'm a typical Capricorn because I'm like, "Okay, what do I do? Okay, Roshar, give her a hug, tell her 'hello'." Because you know, we're so controlled over our emotions, or at least what we let people see. So, I was trying to figure out why she was so emotionally triggered and then I was running into other people that were somehow emotionally triggered by something they saw in my work. I couldn't get it. But then I started to realize this is why art is so subjective, certain shapes and certain colors will trigger something from a person's childhood or their past experiences. It's the feeling behind a thing. It's how your style is going to be totally different than somebody else's because it comes from your personal experiences. Like I always tell people, your best friend when you were ten, the street that you lived on when you were eight years old, or your favorite song that you listened to when you were twenty. All these things depict how you draw a line and that's why if you do something really creative and you want to come back and do it three months later, you can't get it the exact same way because you've changed, your experiences have changed. So that's how those lines or those colors actually come from a person's particular experience and that's why other people will see it and get an emotional response. And they won't know what it is. I mean, how would you know an eyeliner is going to make you think about how your parents wouldn't take you to Chuck E. Cheese?

**Right on, also a great reference for all of us who experienced Chuck E. Cheese. So, I'm curious, for any makeup artists that read this interview, what is one thing they can do to speed up their makeup application time?**

R : Don't talk. Okay, there's actually a couple of things. I notice that a lot of artists, when they first come in and get their subjects in the chair, they feel this need of wanting to break the ice. That's fine. You should read who it is that you have in the chair. So, I find that people that when artists start to really engage in conversation with their subject, what happens is now the makeup becomes secondary and the conversation becomes the primary reason why you're there. So, the makeup starts to suffer because you can't give 100% to the makeup and 100% to the conversation. In all fairness, sometimes they're not even going to remember what you're talking about five minutes later. So, if you feel like you need to break the ice, go ahead and do that but still focus on working. Another thing too, is get a game plan before you start. One of the biggest time wasters I've ever seen is when people don't exactly know what they're doing, and they try to figure it out in the middle of the application. What I always do is I figure out what I'm going to do, I lay out exactly what I'm going to use, then that way I don't get distracted, and I can get it done a lot faster.

**Do you have any kit hacks or organization tips? You know makeup artists are carrying around their entire lives in those makeup kits and it can get crazy with how much they pack into their kit, literally and figuratively.**

R : I don't really carry a lot with me. Always things that you can mix. For instance, I don't carry twenty foundations in my kit, I carry on light, medium, and dark. That way I can just mix which color I want and then if I have my flash color palette, I can make it warmer or I can make a cooler or whatever.

**So, you mentioned a moment ago to have a game plan before you start the makeup. From observation, it looks like you have your wheels turning the entire time during the application and you are problem solving in the moment. You are thinking while you work, which is not a common skill to have. I think a lot of people get into a bind when they encounter issues like, "Why is this foundation coming apart or not applying evenly?" Well, what skincare is underneath it? And once you figure out what the earlier skincare steps were, you can figure out how to resolve the issue you are seeing now. That's problem solving in the moment and knowing how to fix it.**

R : We've got to think three steps ahead of what's going on right now.

**It's one of those things where it usually will come out with stress, maybe the artist will not do something they were intending to do in the application because they are so focused on trying to fix this problem. It's about being able to think on your feet and it's a skill.**

R : What an awesome observation. Thank you. I do constantly see myself trying to problem solve. Because that's something about doing this job what makes an artist isn't really how you blend your colors or your choices. It's really how fast you can recover from a difficult situation quickly, effectively and without anybody else knowing.

**What's so recognizable and memorable about your work is that you have a painterly way, a command of gradient and an understanding how to apply and blend color. With that said, what does it mean to you to be a platform artist?**

R : As far as being a platform artist, there's that side of me that you witnessed. I love to create, and I love to take that entire thing of alchemy where it's like, you take what's in your head and you bring it in front of you. But there's also that side of me and my personality where I actually like to share. I like sharing ideas and I like communicating my thoughts and how I came up with certain things. I like to see that sparkle in other people's eyes when they actually become inspired by it. Also, being a platform artist teaching and doing these things, each time I do it I actually learn something about myself that I didn't realize, and sometimes it can be really big. Those are always really fun moments to have onstage in front of 600 people with a microphone wired to you. It's a very different experience and it's something that fuels my soul.

**When you look back at your body of work, what stands out for you as truly remarkable looks or moments? Maybe for personal reasons or just in the fact that you conquered that makeup?**

R : Well, it's interesting that you ask this because, being an artist, I'm one of those



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people that is really not satisfied with any of my work. Everything that I look at, I feel like I could have done it better. I think that's a good thing. As an artist, you should never be satisfied, you should always look at it and think of how you can make what you've done even better. So, the things that I've done in the past, I don't look at them as milestones or things that I'm really proud about. I'm more like, "Oh, I should have used something different."

**I can't say that I was not expecting you to say that. I don't think we talk enough about the importance of tackling self-doubt in the creative process. The self-doubt hits when you are about to share it with others. Once it's "out there", imposter syndrome could set in.**

R : Yeah, that voice, you know that's something that everybody has. Even I have that. It's one of those things that we're always going to have, so now we just have to learn how to live with it or dodge it or not listen to it.

**Do you have any muses? It could be a piece of art or a living person.**

R : Not really. I'm always dealing with a different model or different subject and I think in references, so they always remind me of someone else. So, like, remember the model that we worked with? I said she looked like Ling Tan, so as soon as I saw it, suddenly Ling Tan became the muse. So, I guess when I'm about to create on that person, they become the muse because there's something about them that will actually spark something, a reference or even just the way the light just dances across their cheeks.

**Do you have any keywords that you associate with your own style?**

R : Well, the funny thing is, I've actually had this discussion with other people about the word "style". I always say that style is something that's actually going to be told to you as opposed to something that you think of yourself. For somebody, they may think their style is how they pick colors for their eyes, or the shape of the eye. But in actuality, it's the way they do the skin. I understand that style is really the common denominator between all of your images and all of your work. So the only thing that I could really go on is just what other people tell me that they see. And each time they do, I appreciate it because I do enjoy the fact that people can say that there doesn't have to be a name credit and they can still tell whose work it is.

**If there was a soundtrack to your work, my guess the music would have a litting, ethereal otherworldliness to it. There's a Cocteau Twins association I have with your work. I'm curious, because I know you love music and I know you were digging the playlist that we were listening to when we worked together. What are your top artists, albums, or songs?**

R : I can be pretty eclectic. But also I'm really sensitive to music. Cocteau Twins, as you mentioned, is probably one of my top favorites.

**What era of Cocteau Twins is your favorite?**

R : All of them really suit a certain vibe, from the darker ones like "Wax and Wane" to *Heaven or Las Vegas* where they're really happy.

**Maybe it's the music that you love to listen to when you're getting yourself put together to go somewhere?**

R : For something like that I'll like Nine Inch Nails and then a little bit of Michael Jackson. I don't know if that's being eclectic.

**The eclecticism in your musical tastes is part of your sensitivity to music and your need for a certain vibe when you're working.**

R : Yeah, like top 40 music. You know, nothing wrong with anybody that likes top 40 music, but with the way my brain is wired, if I'm working and it's on, it makes me actually angry. So, it's hard for me to really create the type of work that people are familiar with, with me listening to top 40 music.

**I'm so grateful for your time with this.**

R : Well, it was fun.

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Find out more about Roshar's work at his website [roshar.com](http://roshar.com) and follow him on Instagram and Facebook [@rosharofficial](https://www.facebook.com/rosharofficial).