



BEYOND THE RAINBOW | 12' x 16" | OIL | 2012

*“Trust me when I tell you that creating these new pieces was a staggering departure from what I’d previously done.”*

## THE CANDY ESCAPE

**THIS SERIES OF PAINTINGS WAS PART OF THE CANDY ESCAPE**, a two-person show with Brandi Milne at Cotton Candy Machine in Brooklyn. The gallery is owned and operated by Tara McPherson, in my opinion one of the greatest pop surrealist artists in the art scene right now.

When Tara asked me to participate in the show, it was during a small hiatus I had taken from painting. This came at a time when I wasn’t sure whether or not I wanted to continue to be a gallery artist. I was in a creative rut, to put it simply. But after a conversation with Tara, everything changed. She was so sweet and encouraging. There was no pressure whatsoever from her or the gallery to produce a certain amount of pieces or create a specific theme; she told me I was free to paint whatever I wanted.

It was a simple suggestion, and often those are the ones that can have the most influence. It impacted me like an asteroid slamming into the earth’s surface. It was a game changer for me.

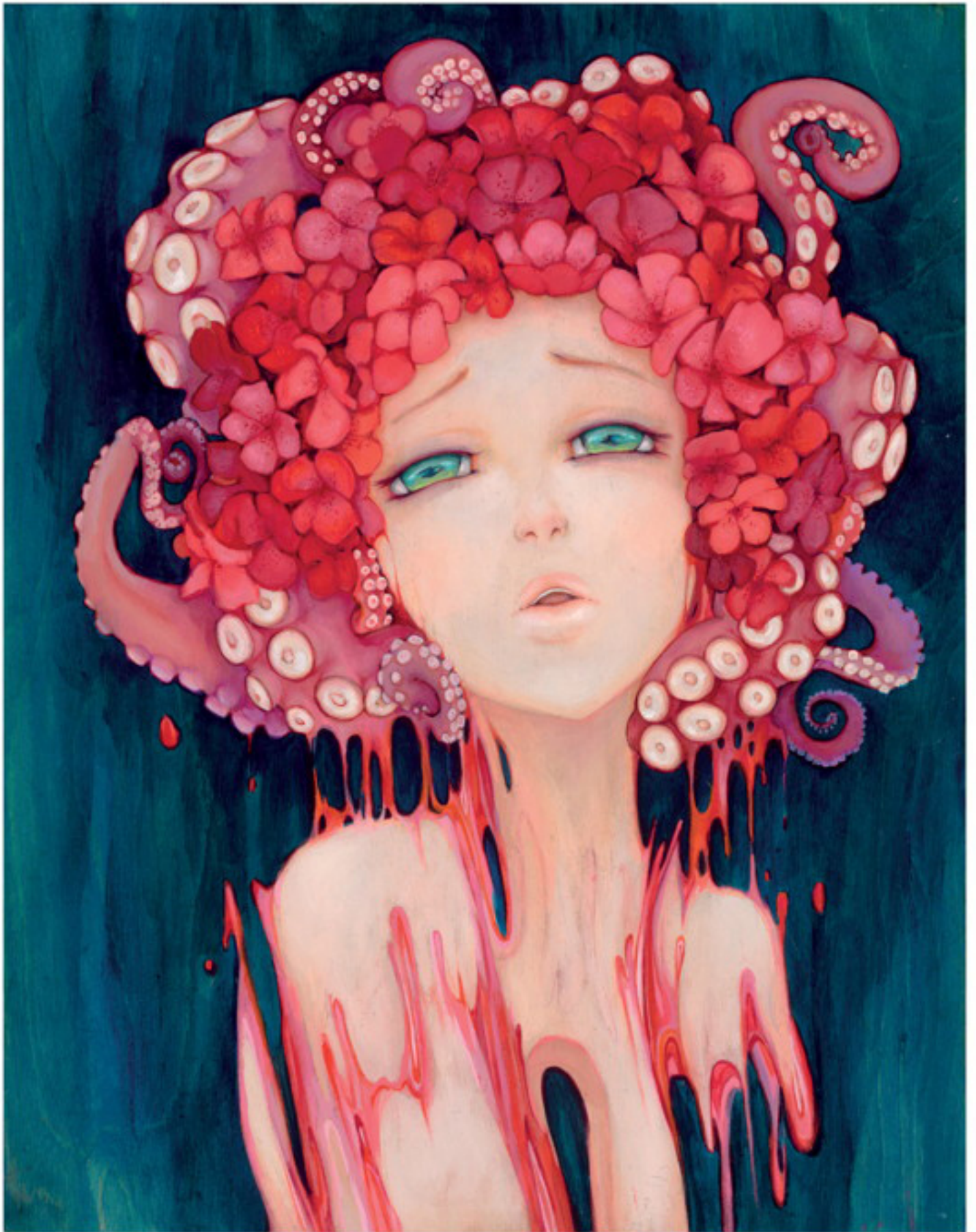
The collection of pieces in this series was a complete and total departure from any I had previously done. I had been known for my images of big-eyed girls with animals, presented in a portrait style. So trust me when I tell you that creating these new pieces was a staggering departure from what I’d previously done. Hiding the characters’ features and making them floating half-human, half-melting girls was a risk that I was finally willing to take.

The first piece I created in the series was *Beyond the Rainbow*; the girl in the picture was in essence me at the time. I felt like I had a hole in my chest where my heart was supposed to be, because my heart wasn’t in the art (see what I did there?) and I felt like all my creativity was pouring out of me.

“Oh, universe, you’re such an ironic, sassy mama.” As soon as I vocalized my feelings, an image of a girl with a hole in her chest bleeding rainbows flew into my brain. From that point on, my entire perspective shifted. I felt liberated and free to be creative.

That freedom, of course, came at the possible price of losing some of the older fans that loved my art the way it was—showing girls and animals in harmonious and emotional scenes. I was facing the possibility that I might upset my fan base, but I couldn’t hold back; I had to go for it. I’m glad I did. My fans seemed to embrace my new direction. I’m forever grateful to them for giving me the space to try something new.

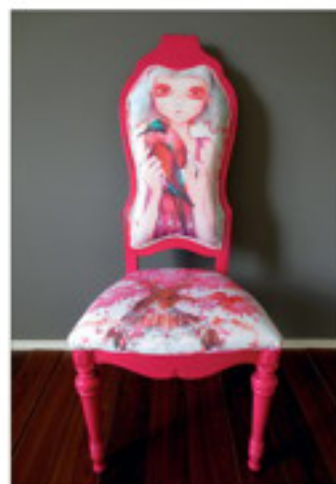
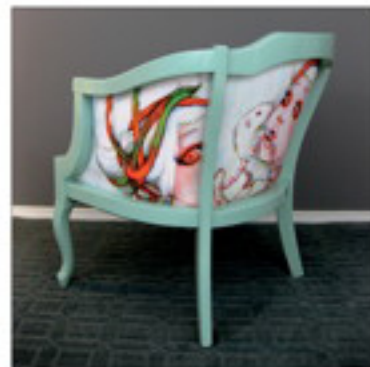
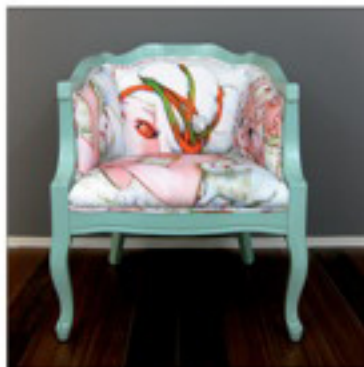
So when you look through this chapter, you might notice how playful and emotive the pieces turned out when I went to a place I hadn’t gone before. To quote my favorite captain: “To explore strange new worlds, to seek out new life and new civilizations, to boldly go where no one has gone before!”



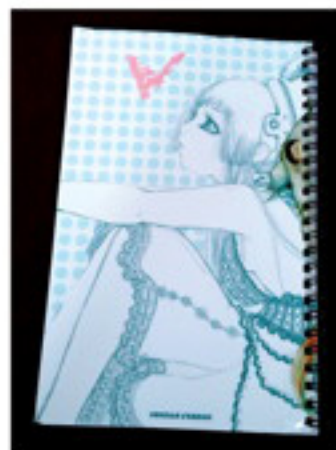
THE HOURGLASS GAME | 11" x 14" | OIL | 2013



FUKUROU | 11" x 14" | OIL | 2013



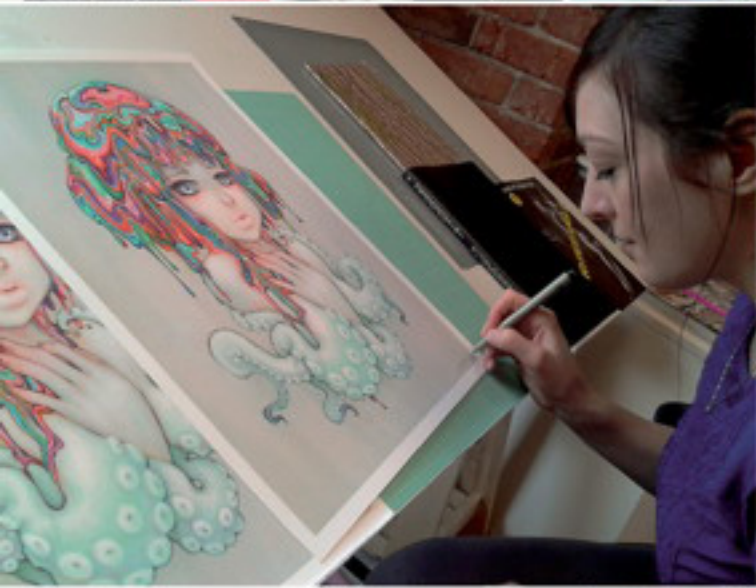
RUBBISH REHAB



RESKETCH BOOKS



WALLPAPER REPUBLIC BY MILTON & KING



*"I am so thankful each and every day for what I get to do, and I owe it all to the people who support me."*

## EVENTS

**THIS CHAPTER INCLUDES PHOTOS FROM EVENTS THAT I'VE ATTENDED OVER THE PAST FEW YEARS.**

This is the behind-the-scenes story of a very happy girl who gets to share her drawing with everyone.

I'm a very social artist, and I love going to conventions and trade shows to set up my booth, say hi to old fans and meet some new ones, and share my artwork with the public. I create graphic novels for well-known publishers in North America and cover art for other comic books, so I travel to thirteen or more comic book conventions every year. It's hard to juggle traveling and work, but I do it so I can meet the people that have supported my career and talk to them face to face.

It's such an honor to meet the people who support me. Even when I spend thirteen hours on a plane with a choir of screaming babies onboard, I show up at a convention happy as a clam and ready to say hi to the public.

I create artwork for galleries all over the world, so I get to travel to attend opening nights and socialize. I'll end up spending most of my night talking and mingling. This is an entirely different experience than a convention or a book signing; here I am able to focus on certain pieces and explain my process directly. Seeing original art in person is always a unique experience.

I don't really know the impact a painting or drawing will have until I meet people in person. I've been blown away by some of the stories I've heard and the interpretations of my artwork.

It is true that art is subjective and has multiple meanings, but what isn't subjective is someone's experience with the creator of that artwork. I want every experience that I have with someone who likes my work to be a positive one. I am so thankful each and every day for what I get to do, and I owe it all to the people who support me. I will never, ever take that for granted.