

Run Naked Down the Street with Paula Jones

Cory: Hello everybody! This is Cory with the Abundant Artist, and today we are going to be talking with Paula Waters Jones, who is not an oil painter, as she informs me, she is a multi-media multidisciplinary artist. I did the same thing like yesterday, I was- one of the people I go to church with is an artist, and I just moved so I'm getting to know people, and he just got a new studio, and I was like, "oh so are you painting out of that studio, or are you doing glass?" Because I know that he also is a glass maker. And he's like "well, I paint a little, but I do some other stuff too," and then we had like a ten minute conversation about all the different media that he works in. And I love that. I love that about the artists that we work, you know, you and everybody else. It's not about the canvas or the oil, it's about the vision and the thing that you bring to life and you know the media is just the medium that you use.

Paula: Exactly. Right.

Cory: So Paula is based in Arkansas, but as you can see she's in her RV. We'll get to that. You formerly lived in Kansas and New Mexico, she studied at the University of Kansas. She started painting at the age of forty five, we'll talk about that too. And her work currently focuses on abstract representations of women, angels, and figures of power. That's my interpretation of what I saw from your work and what I've seen, what you do online. We'll get more into it. So I met Paula because she took one of our marketing courses a few years ago, and a couple of weeks ago she shared in our private Facebook group that she's, you know I think you have about 10,000 followers on Facebook which doesn't sound like- it's a big number, but you know there's also, we've also worked with artists who have a million followers on Facebook. So you know, there's this huge range, but one thing that you pointed out is it's not about having a huge following, it's about having an engaged following of people who really love your work. And you mentioned that there were a few keys to getting to that point. So what you said was and I'm bullet pointing the version, I'm giving a bullet point version of what you said was interact constantly, be authentic and real, write a lot, share your stories, paint what your soul tells you to paint. So tell me more about that stuff. What- how did you get this group of people who really intensely love you and follow you?

Paula: Well, I think it was more me being authentic to who I am, I am a visionary intuitive artist and writer, and the more I claim that as opposed to like painting what I used to paint, the more people who follow me and the more people interact with me, it's a- I think it's kind of like a rare situation where somebody can know, you know, get visions, and I paint what I'm asked to paint. Most people are afraid to state that, and the more I say it, the more people I find follow me.

Cory: Right. Yeah, that's interesting. And you live this sort of unconventional life- you live out of an RV four months out of the year.

Paula: Yes.

Cory: Tell us about that.

Paula: Well, I'm kind of a gypsy at heart, even though I- I'm a Cancer, I have to have like a home base, but I need to travel to different spiritual, as you call 'em, places, Taos, New Mexico is where my soul is, it's where I woke up to this sort of lifestyle, being a spiritual person as opposed to being a religious person was a big eye-opening thing for me. Everything that I believed growing up just kind of disintegrated. So.

Cory: Wow, okay, what does that mean?

Paula: Um, it was very, okay, without offending too many people, I was a republican, dentist, catholic, wife that lived in western Kanas. And I separated and moved to Taos and everything, everything that I believed totally deconstructed. You know. I believed everything that I was spoon-fed, and you know, nobody could convince me otherwise. And once I move here I started seeing you know other opinions, and everything else. I think it was living in western Kansas for so long that you know, I became small. And once I moved here, everything just expanded. Extremely big.

Cory: Interesting. I noticed that those kind of dramatic life changes are a lot of times, they're an impetus for people moving into art or making big changes in their art. You mentioned in your, on your website, you talk about the way you started painting was you were renovating a house and a plaster ceiling fell on your head, and a friend was like "you need to do something different with your life." And so she made you take a painting class. So what happened there?

Paula: Well, she actually was a nurse with me, I went to school and became a nurse, and she was a nurse and started painting, and she just said you know, you're going to kill yourself doing this remodeling and you need to do something creative but less physical, because one of these days you know I'm going to get a phone call from your husband saying, you know, she died because this plaster ceiling fell on her. So I started painting, I just took, I grabbed my son's art kit that I'd gotten him for Christmas from Hobby Lobby and the cheapest brushes, and she, I went to her studio, she had a studio gallery in Denver and she said okay, lay your paints out. And I looked at her like she said run naked down the street. Cause I had no idea. I had never taken an art class ever in my life.

Cory: Run naked down the street is going to be the title of this episode when we send out the email.

Paula: Yeah. So anyway, I started painting and I lived in the middle of Western Kansas at the time, and would drive once a week to Evergreen, Colorado and take a three-hour art class and drive back, and just painted and painted and painted and painted and, you know, when they say miles and mile of canvas, that's what they mean.

Cory: Yeah.

Paula: You know, canvas mileage, all of that kind of-

Cory: Right. So I love the fact that you got started at forty five. A few years ago a bunch of the artists- I got called out, essentially by the artist, The Abundant Artist community because everybody that I was having on the podcast and everybody that I was highlighting was young, like twenties and thirties. I was in my twenties at the time, so it made sense, those were the people that I knew. So I had to go out, look and find okay, who are the people that succeeded when they started

later? And we did this [blog post](#) on the successful artists who started painting later in life, and Grandma Moses is one of them and there's several others, I mean she started in her '60s! There are actually a lot of artists who get started later in life. I think it was Chagall who was a stockbroker for like 25 years before he became a painter. Right? So there's a lot of artists who get started later. So somebody over on Facebook was like, said "I really want to live out of an RV too!" So do you have any tips for living out of an RV? You do it for 4 months out of the year, so how did you get into it? And I know everybody's going to ask- how do you make art while living out of an RV?

Paula: Okay. So everybody, what- how I set up, okay, so that they kind of know. This is, I don't know if you can see, yeah you can. You can see where I paint. I paint, you know, where I eat, and then up above here is where I keep all of my supplies and of course underneath and everywhere else I just keep it all together. And I obviously don't paint large while I'm here, I paint small. And a lot of times, what I'm doing are studies for, you know, larger works for when I get back to my studio. It's perfect, I mean most of the RV places that I stay at are very accommodating, or you know I'll set up outside and paint outside occasionally. But yeah. It's an incredible life.

Cory: What model of RV do you live in?

Paula: I have an R-Pod 177. It's 17 foot, yeah. I can pull it with I have a Ford Flex, I pull it with the Ford Flex.

Cory: Okay.

Paula. Yeah, I thought I wanted big for a while and I bought a 32 foot, you know monster, with a washer and dryer and everything and just, you know. I could see myself on the side of the road, you know flipped over at some point in time. So I went small. It was easier.

Cory: Okay. Wow. That's awesome.

Paula: There's a way to make it work no matter, I mean it's always what you want. You can make anything work whenever you want something.

Cory: Yep. I have a good friend who I'm doing some consulting work for, and she, when she graduated from high school she joined a punk band, and lived out of a camper for years. And shout out to Mariah Coz, she runs cometcamper.com, and she helps other people like, learn how to live out of a camper. So you can hit up, you can hit up Paula for some tips. Or you-

Paula: Well there you go! Maybe that's a podcast I need to do is like how to be an artist in an RV. You know?

Cory: Yep. That's hilarious. Cool. So you have this- let's talk about your art a little bit. Like on your Facebook page right now, you've got this amazing cover photo, I think it's a triptych. And the, what it looks like when I first saw it, what it looked like was two mountains and a burning forest and when you kind of look at the whole thing together, it looks like there's an angel like, all of the- the whole image comes together to form an angel. The silhouette of an angel. And it's a really striking photo, and it got a lot of reaction from your audience. So tell me where that comes from for you as an artist.

Paula: You know, when I start painting I do a lot of meditation, burn like sweetgrass or palo santo or sage, and then ask my guides, my muse, whatever to bring in whatever you know they want to bring in and I listen to what's being asked. And frequently I disappear. As you know, you hear that from a lot of artists- you disappear when you paint, you know, you know what you're supposed to be painting because you kind of lose yourself. And I'm really strong on empowering women and this one was basically about you know she rises, and I know that there's a lot of women that aren't authentic to who they are because of societal restraints and so one thing that I do is allow women to be you know authentic, because I do a lot of writing with all of my art, and the messages that come in are just as powerful as the paintings are. So that's how they come. I feel- used to feel, okay, I have to clarify, I used to feel crazy when I said this kind of stuff. And so you know my numbers are going up the more I don't add "I feel crazy" to you know, my rhetoric.

Cory: Interesting, so tell me more about that when you, I assume you mean your Facebook numbers and your sales numbers.

Paula: Right, yeah, my Facebook and my sales numbers.

Cory: So do you think when you say things like "I feel crazy for saying this" or whatever does that sort of undercut the message?

Paula: Undercut the message. Yeah. I know this is what I'm supposed to be doing because of the response and the reaction and the behind-the-scenes messages that I get from other people who say you know, I feel the same way that you feel, or I get the same messages that you get, and now, you know you allow me to put into words what it was I used to say, does that make sense? Am I making sense?

Cory: Well I don't- I'm not sure I understand that last part. You put into words what they used to say?

Paula: What they- what they um, okay. So when I say something, people will say you know, I think this and I was afraid to say it. Until I heard you say it, you know? Now I can say it. You give me strength, you give me courage to be able to, you know, come out and say what I think is real.

Cory: That's really powerful.

Paula: Because we're all so different. We all believe in so many different things.

Cory: So coming from Western Kansas and sort of that background, that life, and what you're talking about now I think is pretty far from that life.

Paula: Pretty far?

Cory: Yeah, I think so.

Paula: Yeah!

Cory: So how, like how did you navigate that change to allow yourself to make the art that you want to make? What was that process like for you?

Paula: It was a long process. It was difficult. You know, I started out painting cows, landscapes, cows, and all that kinda stuff. And was in several galleries that only liked that sort of style and insisted

that that's what I do. I knew it wasn't authentic to the way I was growing and the way I was changing, and did an experiment about a year and a half ago, and painted a bunch of cows because I had galleries asking for cows, and they didn't sell. Which told me that... I was painting what I was supposed to be painting, which were the visions, which were the messages that came with the visions and all that kind of stuff. Because even though, you know, the cows had sold in the past, they weren't anymore. So. And it's just been a process, it's just been a growth, it's been a shedding of the old and bleeding in the new. And the more authentic I am to what I'm, you know, what I, who I am, the more art I sell. I just do. People related to the messages.

Cory: So tell me, walk me through, I want to make sure I understand sort of your timeline. So you were living in Kansas and you started painting, and when you originally started you were doing landscapes and cows?

Paula: Landscapes, cows, chickens, anything, you know- anything physical.

Cory: Right.

Paula: You know, something that you could see, I would paint something that you could see. And then I started painting the intangible.

Cory: Right. And so I imagine this is just- I'm gonna say this, but I imagine that there's a reason that cows and chickens and landscapes sell well in Kansas.

Paula: Yes.

Cory: Yeah.

Paula: There is a reason why landscapes and cows and chickens sell well in Kansas.

Cory: Yeah, and I think- I don't know a lot about Kansas but there's probably a lot of farms.

Paula: Yeah, there are. And I did sell very very very well. Until I didn't. And I recognize, you know, that I had to be authentic to who I was and paint from my integrity. And be true to who I am. Which you know, that's one of the-

Cory: When those sales dropped off, had you already started exploring a different like, exploring the less tangible stuff, or did it drop off and then you started exploring other things?

Paula: No, I started painting, you know, the intangible things, the visions and the messages and then the sales just started dropping off because I knew that this was what I was supposed to be doing.

Cory: Interesting. Interesting. And had you made any other changes? Like you were selling through galleries, right?

Paula: Selling through galleries, mostly, yeah. I have one great great great gallery in Chicago that puts my messages up with my art and she sells like crazy. I'm very fortunate.

Cory: Interesting. Okay I want to come back to the messages being displayed with your work. I want to come back to that in a second. But the reason I'm walking through your timeline so specifically is I think that there are a lot of artists who are watching this who are struggling themselves with

trying to make a transition to making art that is more reflective of who they are. You know, in my work I've come across artists in this situation many times. And I wrote about this in my book last year, there was an artist that I worked with, she was young, she was you know probably 24, had recently finished college, and she was too afraid to make the art that she wanted to make because her family was telling her that she needed to be doing art that was essentially safe. What she had done in art schools, cats and plants and sort of what was relatively boring sketches and paintings. And we're looking at her website, and you know I go like three pages deep on her website and there's this, it's a flower, but it was like crazy colorful and a lot more intense than everything else on her website and I said "what is this? Why is this so different from everything else?" And she was like "well that's what I really want to be doing." And I said "well why aren't you doing that?" And she was like "my family- my family doesn't want me to, doesn't think I should." And by her family she meant her parents. And I said okay, well we talked about it for a while and I said, and we sort of came to the conclusion that she needs to be doing this other work because she wasn't really selling anyway, so why not try this other stuff? And she cried about it for a while, but then she went and did it. And then it blossomed her art career, like she- her sales took off. Because she was putting herself and her true work out there. And I find that super fascinating. So that's why I'm trying to break down your timeline because I think that other artists will recognize themselves in your story and what you're talking about.

Paula: Yeah. I had a really really good, sorry I'll interrupt you, I had a really really good artist who's very well known, and from here in Taos friend me early early early on in my career and say to me "do not let the galleries pigeonhole you. It will stifle your creativity." And he told me that when I first started. And we're still really good friends and he'll go "so what are you painting now? Oh my god I love what you're doing!" And he's still painting the same stuff, you know, because he allowed himself to become pigeonholed.

Cory: Interesting.

Paula: So yeah. His sell for like \$15-, \$20-, \$30,000 you know, a piece, but he feels stifled as an artist.

Cory: Yeah. And that definitely happens, like I know I've talked to other artists who are doing really well who've told me that they wish that they had more time to explore and go different directions, but they've got six months of commissioned back orders, so.

Paula: Right.

Cory: Okay, so you started exploring this other area, these things that you felt called to make, and then your existing sales sort of fell off. And your interpretation of that was that maybe the newer, the work that was similar to what you had been doing, maybe it was being informed by elements of what you were then exploring, and so people were maybe not connecting with it as well as they did the old stuff. So your old collectors weren't into the new stuff, and you hadn't built up a new audience yet.

Paula: Right. Totally. Yeah, in one story- I think it was once I started recognizing that this is what I was supposed to be doing and becoming more confident, that's probably the direction you were gonna go with your question isn't it, once I started being more authentic and accepting who I was, that's when my art started selling, the new stuff started selling more.

Cory: Okay. Interesting. So when- and was that still through galleries, or was that all through your Facebook page and directly?

Paula: Both. Both. Yeah, I sold, you know, I sold through both.

Cory: So tell me about this gallery that posts your images. So for those of you who want to check out Paula's website we'll post a link in the comments later to her website, but she's a great writer, really nice blog posts which we'll talk about, but the, this gallery that shows your writing and your messages next to your art. Most galleries don't do that. So why did they decide to do that?

Paula: She's very nontraditional, she had a very upscale boutique in Chicago, she sells a wide variety of stuff, her upper floor is all gallery, she recognized me as like a kindred spirit and loved the messages. She said she stalked me for almost a year before she asked me to be in the gallery. You know, just to make sure that I was consistent. And then you know, realized you know that my messages were as important as the art. And that's- and she said frequently that's what sells the art. Or the messages that come with it.

Cory: Yeah, that's super interesting is the fact that she stalked you and followed you. She had a genuine interest in you and your work, right? I saw, I was on Facebook early this morning out for a walk, and I saw a local gallery here in Portland, the ad that they had on Facebook said something like "we have work from 215 new artists" and my immediate thought was "I bet that's really good for the gallery."

Paula: Yeah.

Cory: Because I bet they sell like one piece from each artist, and the artist themselves- and they don't know anything about those artists.

Paula: Right. Exactly.

Cory: Cause you can't. There's no way you could know that level of detail about two hundred and something artists. So I- yeah, that's super interesting that she would be that interested in what you do and I think that's pretty rare.

Paula: Yeah, it is. And I feel very blessed. I feel very blessed.

Cory: Yeah. So you started selling through this gallery and others, and some on your own on Facebook. What does that look like? What do Facebook sales look like for you? How does that happen?

Paula: You know normally, it's, you know, within the first probably half an hour after I post. I'll have somebody message me, you know, I've got to have this. I've got to have this, the message, the painting, everything speaks to me. I've got to have it. And you know, 90% of the time it sells, if that, you know, there's that much interest.

Cory: Interesting.

Paula: Piece of cake.

Cory: And sort of at a tactical level, do you boost the posts, like do you pay to promote them, or is it all just organic followers?

Paula: Sometimes I boost, just depends, you know. There- I still don't know exactly you know timing to post stuff to get the most followers. And if I feel like it's a significant painting with a significant message then I'll boost it. And most of the time they'll sell. They just- I'm very blessed.

Cory: Okay. Say that last you cut out a little bit, say that last part again.

Paula: I just feel very blessed, you know. It just happened organically.

Cory: So this is interesting, over in the comments Rochelle Valeri says "Paula your message of doing your own real thing resonates with me. I'm doing my first solo show at a local library with 32 pieces-" holy cow, that must be a good library. "So a peer artist who visited talked to me about the risks of putting very specific titles and also explaining some of my intents. I agree with her, that not all the viewers will like this direction, which eliminates a wider range of perception, but I want to keep doing it my way." So I think Rochelle's hit on something here- when we're talking about marketing, if you can turn off a segment of people and like sort of alienate them, that usually means that you're activating and exciting a different group. And that's- yeah. And that's actually what you want to do. It's counter intuitive I think for a lot of people because they're like, "oh I want to leave my art wide open to interpretation, I want everybody to get whatever they get out of it," but from a marketing standpoint that sort of activation is really powerful and you talked about this in your Facebook post, that some people when you talk about these things will unfollow you and leave unkind comments.

Paula: Oh yeah.

Cory: How do you deal with that?

Paula: That's how I know I'm doing what I'm supposed to be doing.

Cory: Yep.

Paula: You know, because of the people. If you know when I played it safe, when I played it safe and you know, wrote ambiguously, I didn't have near the following as when I like put it out there exactly what's going on and I do have a lot of people that I irritate. Because of some of the things that I say, which is-

Cory: Are these people from your former, from your former more conservative life?

Paula: From my former life, yeah. Some are from my former life, some are current followers, because I paint angels. So I do have a lot of, you know, people who follow me because they think of my art as religious art, but it's not. It's spiritual art. And so my messages are going to be contradictive to maybe what they believe in.

Cory: Right.

Paula: You know, and they like to let me know how it is.

Cory: Interesting. So they-

Paula: How angels must look like.

Cory: So they have their own interpretation of your work, and they try to tell you why your message about your art is wrong.

Paula: Right. I had one woman tell me that, you know, angels don't have boobs. I paint, you know, very nontraditional stuff and she told me, you know, angels don't have boobs, and I'm like whatever! You know, how many have you seen? I'm just- you know? How many have you seen lately?

Cory: Angels don't have boobs! That's the subtitle for the email that's going out about this. I love this so much. That's great.

Paula: Sorry, I kinda say what I think.

Cory: No, I love it. I love it. I love it. We have- this is awesome, we have people watching you from the UK, Australia, from Ireland, all over the U.S. I think this is a, this is- people are liking this a lot. You've got a lot of reactions, a lot of laughter. Cool. So if you were talking to an artist who is sort of getting started and trying to- like maybe they're talented and they have enough technique that they're making work that is decent, what would you say to that artist to help them, you know, if they're trying to figure out how to build an audience and sell their work, what would you tell them to do?

Paula: To be who they are. To be who they are unapologetically. Be who they are. People want to know the artist. They want to know their story. They want to know why they paint what they paint. They want to know why they do what they do. They just- be who they are. I think that's the most important thing, because you know we're taught to fit into this little, you know, inside the box. We're taught that. And people don't necessarily like that. And they rely on us as artists to be outside of the box and to live that life that maybe they want but they can't have. If that makes sense.

Cory: Yeah, interesting. And this tradition of artists being the spokesperson for the unseen or the spokesperson for controversial ideas, this goes back all the way to, in Western culture it goes back all the way to the Greeks, right? My wife and I were talking last night, so we were both theatre majors, and like if you're a theatre major you get Greek history like four times cause you get it in high school, you get like in the overview, and then you get it in theatre history, and then you get it in a literature class, right, and so you get Greek theatre history over and over and over again and so you hear all about how the Greek actors were actually priests and they were there to invoke Dionysius and to let people know about, to invoke these unseen things that happen and speak them onstage so that you can have a cathartic experience. And I think all good art has that functionality. So you, in this blog post that you wrote, you wrote about how you know if you're real. That's a scary question. How did you know if the messages are real? What does that mean? What do you mean by real?

Paula: I don't know if I- I'm pretty sure that's the one that I relay the man that was dying, and that you know, I had a lot of magic happen in my life. And I was helping- I was with a, I was dating a shaman and we were at the hospital and the man was dying, and everybody there was encouraging him, he was doing you know the death breathing and all that kind of stuff and everybody was encouraging him to go ahead and cross over, and all of a sudden I felt this presence next to me, and he goes "Hey!" And I was like "what-" you know, it was, it was definite

that he was there. And he said "will you do me a favor?" and it's like what do you say to a spirit being that's like, you know, next to you? You know, "no I'm not gonna do you a favor, heck! You know, get back to what you're doing!" You know, right now. But um, he said "will you let them know that I'm gonna do this on my own time?" And I said sure. Well, I didn't immediately, cause I was in a room full of people that I didn't know and I was relatively new to like a spiritual path, and he came back and he goes "you promised!" It was like okay! I'll, you know, I'll do this. So he showed me a crane with like a fifty-six GMC green Ford hanging from it with an American flag hanging from that, and I told everybody and he died that night, and I told the man, you know, that I was dating, what he showed me. And we drove into the funeral and there was a firetruck with its ladder extended with an American flag hanging from it with that very pickup parked below it. So that telling me the messages were real. And there's a certain feeling that comes with that- it's a, it's a gut reaction. It's not here, it's not in your head, it's like a gut reaction. It's just a knowing that you know, these messages are real. And frequently what happens is you know, when I paint something and I write the message, something will happen, you know, I'll get like an email from somebody that states the same thing that I stated. Or, you know, somebody will, you know, something on TV will, you know, it'll be serendipitous. And so that's how I know. That's how I know.

Cory: Nice.

Paula: And I used to think I was crazy.

Cory: I don't think you're crazy. I think there's a lot of things in this world that we don't understand. So thank you for sharing.

Paula: Yeah, I think there's a lot. Right, I agree. And you know, for somebody who's religious to say to me angels don't have boobs, it's like well, really? Where's that written? You know, where is that rule? You know, because there is a lot that we don't understand.

Cory: Yeah. So if somebody's having a hard time being themselves, like let's say you're an artist who you know is early in their career and they're like ugh, I don't know if I should say this, how do you make a decision, like you know, is it, do you just write about it? Do you talk about it? Do you do a video post? Like, you write, so what if an artist doesn't feel comfortable writing? How do they be themselves on the internet?

Paula: You know, if they don't write then chances are good they're gonna feel just as uncomfortable talking about it. So they're, you know, video's probably gonna be out too. But you know, start talking in smaller groups that you feel comfortable with or with your friends, and you know, and you can get clarification just by talking in the small groups. I think that you know, for me, it was just about, you know, accepting whom I was and you know, doing a lot of work around that. A lot of inner work around that.

Cory: So Matt says, this is sort of what prompted my question, Matt says "I've been struggling with- I've done so much art for others, and my parents poo-pooed my art early on, I no longer know how to be true to myself. How do you discover what your true self is?" So when you went from you know, western Kansas conservative lifestyle to whatever it is that you do now, did you feel like you were uncovering your true self, or do you feel like, did you feel like you were changing?

Paula: I felt like I was finally uncovering my true self. You know, I felt like it was a part of me that was always hidden away. I did, I've done a lot of shamanic journeying, which has helped me get to, you know, who I am now. I do a lot of ceremony, so you know I realize that all along that I've been there, but just was unaware that this was who I am. And I always know when I get to that, you know. I'm here, sort of thing, because it's a feeling. It's that feeling that I keep talking about, that gut reaction.

Cory: And when you say shamanic work, is there a particular tradition that you follow, or is it just a particular person?

Paula: I do Peruvian shamanic journeying, ayahuasca journeys, which is pretty powerful. And you know, that really broke it open for me when I had a journey one night and you know, the angels came to me and said the messages you know are just as important as the paintings. And this is gonna scare the crap out of you, but you need to do it. So that was a big breakthrough for me.

Cory: Yeah, that's interesting. You know I've talked to a lot of artists about how they came to whatever it was that they came to, and some of it has been similar shamanic work or it might have been religious work, it might have been therapy, I talked to some artists, it's literally just an idea that they're so obsessed with that they have to make art about it, right? You look at Damien Hirst, like all of his work is about death. Right, like there's dead and rotting bodies in all of his work. Not all of it. But a lot of it. So there's obviously something going on there, like he obviously thinks about death and decay a lot. And I think-

Paula: And it may be that he's thinking about his, you know, the death of a part of him and another part coming forward, I don't know. You know you never know what's going on in another artist's mind.

Cory: Yeah. So Matt, I would say if you don't know how to be true to yourself, that's okay. Like, it's okay. And I think Paula gave some really good advice on you know, there's work to be done in small groups whether it's one person you trust or a small group that you trust. But I think there's also, you know what are the things that you think about all the time? Even when you're not painting or making art? Or what are the things that like, if you start talking about something and you know that all of your friends are gonna go "oh not this again," that is another indicator that it's something that is probably a good thing for you to make art about.

Paula: Right.

Cory: Or use as a starting place and a starting point of inspiration.

Paula: Right. Yeah, I mean if you're obsessed with something, I mean start painting it! I mean you know, you love boats and that's one thing that you do you know in your free time is you're out on a boat, god, start painting boats!

Cory: Yeah, absolutely. I find it absolutely fascinating to see how artists' personal interests intersect with what they make art about. I'm really, I'm super into Lady Gaga, I think that she is so interesting because she's really into art, right, she actually knows a lot about art history and stuff like that, so you see that come out in her stage shows and her costumes and things like that. Like she's directly drawing a line from different periods of art history and different art

statements in her work. And then she also thinks a lot about fame, right, she named her album fame monster because she thinks a lot about being famous. And then she threw it all away after she kinda worked out whatever that was, then she like went off and did a standards album with Tony Bennett or whatever his name is. I just love seeing artists pursue these things that they're obsessed with.

Paula: Right! Right! And it doesn't make her less popular, it makes her more popular!

Cory: Yeah. Awesome. Well Paula, thank you so much. As we sort of wrap up here, do you have any other words of advice for artists who would maybe like to do what you're doing?

Paula: You know, just- it's uncomfortable becoming who you are. It's uncomfortable shedding that person that everybody else thinks that you are, but just be true to who you are. I mean honest to God, I can't tell you the amount of people that have asked me, you know, "my husband tells me to paint landscapes cause they're selling," it's like yeah, but do you want to paint landscapes, you know? Do they move you? It's like no, then why the hell do you want to do something that, you know, you don't like doing? You know? So just be true to who you are.

Cory: Life's too short to sit at a job you hate and it's too short to make art about things you don't care about.

Paula: Exactly.

Cory: Alright Paula, if people wanted to follow up with you and find out more about your work and maybe see your art, where should they find you at?

Paula: Well, my website is paulajonesart.com, Facebook is [Paula Jones Fine Art](#) I think? I'm not sure. Something like that. You know, I'm on Twitter, I'm on Instagram, I'm on Pinterest, but you know, my website is really the best way to get a hold of me.

Cory: Great!

Paula: It's pretty good.

Cory: Cool. Well thanks again so much, and this recording will go up on Facebook or is on Facebook, and then the podcast will go out here in a couple weeks.

Paula: Thank you!

Cory: Thanks so much everybody, bye.

Paula: Bye bye.