Jennifer Price Davis

Cory: And hello everybody, this is Cory with The Abundant Artist, and I am here with artist Jennifer Price Davis from Ohio. Hi Jen!

Jen: Hello!

Cory: Thanks so much for joining us today, and thank you everybody who was waiting on standby, we appreciate you, just had some technical difficulties, but we are here and ready to go. So Jen, I asked a few weeks ago for some audience recommendations, and several of our artists asked if they could- if we could have you on. And I went and looked at the 100 Angels series, and I loved it. It's a great idea, it is- I think a lot of artists make sort of angel art, and sort of positive angel messaging, but yours is a little bit different, because all the girls in that, well one, all the angels are little girls or young girls. And they're all black, right?

Jen: Mm hmm, yes.

Cory: So tell us a little bit about how you got to where you are as an artist, and a little bit about your background.

Jen: Okay, so I would say that I started out when I was a little girl, probably about five years old, and I would paint with my sister and put five cents on the corner of my pictures. So I think, I kind of always had this sense that my art was meant to be purchased by other people. And so school, I did some art classes here and there, but also I love math and wanted to be a fashion designer, an ended up majoring in psychology when I went to college, and I still took a few drawing classes and then went on to get my Master's in art therapy/counseling.

Cory: Nice.

Jen: Yeah, it was a wonderful path. I think, I never quite knew how to get from the five-year-old putting five cents on her paper to someone who could make art that people wanted, you know? Or that I could sell and I think the Internet has been kind of a way to make that possible, you know, and a way that I think felt accessible to me and it helped my art be accessible to other people.

Cory: I love that. I love that. So, your career's taken, you know, a few different twists and turns. How did you end up with the 100 Angels series? Where did the idea come from?

Jen: Well, you know, I had painted, I made jewelry and I sold things here and there, and got to a point where I felt like what I was wanting from my art was not happening. And so I decided, I had watched, I think it was- it was a TED talk about an artist who did a thousand pieces and she started emailing them one dollar, two dollars, three dollars, like each one. And I thought-

Cory: Was it the Jolie Guillebeau talk?

Jen: Yes! And I may have seen it through some work that you shared, and so she had a thousand, right? And I thought there's no way I can do a thousand. It just felt so daunting. But I thought, you know, I can commit- my art is meaningful to me. And so I felt like if I wasn't connecting with an audience that I would commit to my art for myself. And so I just thought about things that I enjoy. So angels, tutus, you know, having some fun. But I also- in terms of the math piece in me, I'm always curious about creating images that people can see sort of like the lowest common denominator. So what are the fewest shapes that you can create, that people can still see an image? And I don't think I've accomplished the fewest shapes per se, but just really playing with an idea of not sort of over-creating the faces. Although some of my other work is almost the other extreme. But, so I just decided essentially with the angels that I was going to do this work for myself, and that I would do a hundred because I could manage a hundred. And about five angels in, I got a message "hey, are these for sale?" SURE! Yeah! They are! And I kind of picked a number and went with it. Then I bumped that number up a little bit, about halfway through. And then bumped it up again for the second iteration of the series.

Cory: Nice. Nice, congratulations! That's awesome! That sounds like a great catapult to other success.

Jen: Mmhmm, thank you.

Cory: Nice. So in your, on your blog and in your work you obviously, you're black and a lot of your subjects are black and stuff, and in one of your blog posts, maybe it was your About page, you said you make art and you talk about what it's like to be in a black body.

Jen: Yes.

Cory: What does that mean? What does that mean to you?

Jen: So I've been thinking about this. To me it means a few things. One, it's sort of just who I was born, you know. But then there's also this kind of reality that when you're, it's like context. And in my context, I might enter a room and people may have questions, they may notice, they may make jokes, they may have you know, thoughts, like if I'm talking about family, I've had people say "Oh I thought your people are matriarchal" or you walk into a store and someone says something awful, you know. I've had these experiences where existing in a black body for me means stepping into a space and people interact with me based on what they experience, and what they see may be what they think they know. But then there's also what I would say is kind of the poetry of just growing up having dance contests, listening to Motown music you know, and Marvin Gaye after the house is all clean and the lights were dim. You know, as an adult having family over and playing Earth, Wind, and Fire, you know. While my husband's grilling. So you know there's a poetry, there's a home also that is just my experience. And it's something that I feel I love, I'm proud of, and I feel compelled to tell my stories, my experience in a way that's true, and that reflects myself.

Cory: Why do you think it's so important to tell stories unique to you? Cause your art looks different from most artist's work, right?

Jen: Yeah.

Cory: Why is it so important for you to tell those stories?

Jen: You know, for a lot of reasons. There's love, there's joy, there's rage, there's stop saying these things that are not accurate. You know? And to your point about the angels, there's a sort of fun quality to them but there's also this kind of, the words I use, the descriptions, I try to sort of encapsulate it all, you know? I was just recalling this story when I was a young girl, and I used to watch like Lifestyles of the Rich and Famous and all those kind of-

Cory: Sure, we all did!

Jen: And there was this infomercial, and I don't know what they were selling, but they were showing different women and how, and they were majority white women and how they looked good in red, and pink, and lavender, and then they brought out two black women, and they were like "and black women look good in blue and orange." I was like eight years old and I was livid, right? I thought this was not the case, because I looked fantastic in turquoise, I'm in pink right now, you know! And so I think I always had this determination to, well my mom will probably say I discovered, but I think I've always had this compulsion to disrupt and say no, I won't allow you to erase me, to define me, or to name me. And I feel that work is important now as ever.

Cory: Thanks. So, you mentioned, like, so, so do the colors in your work, like do you show these angels in other colors besides blue and orange?

Jen: Yeah. Yeah, I use a lot more pink actually in my work than I ever engage with in my life for some reason, but they- it feels, it just feels right. And I don't really question that, you know. I just kind of go with whatever color, I call it craving. Whatever color I'm craving I go with it. But yes, I do. My angels are way beyond blue and orange.

Cory: And you mentioned, how do I say this question? Maybe we'll come back to this. You mention in your bio that okay- here's how I want to ask this question. Most of your work, it sounds like most of your work you're selling online, is that right?

Jen: Yes.

Cory: So then, the people that you're selling to, are they uh, you know, who are those people?

Jen: That's a great question. There are many that I don't know. But there are quite a few who are black women who resonate with the work, the messages, seeing themselves as little girls. I have many times had people say that their inner little girl never got to see themselves represented this way. And so it's sort of like giving them a piece of themselves that they never got to fully explore or to embrace. Quite a few white women who support my work and my message and also resonate with the images, maybe not necessarily obviously as a little black girl, but the message, the heart, the spirit and the heart of it they still resonate with. I- every once in a while, I don't know. Maybe not even every once in a while. Sometimes men buy my work, but not frequently. Which is fine.

Cory: I mean everybody likes what they like, or whatever. And the art industry in general is predominantly run by people who look like me. They're white men, right? And I really love hearing perspectives of people who don't look like me in this industry. And I'd love

to hear, you know, what's it like for you to be participating in this industry as somebody who doesn't look like the predominant person in the art world?

Jen: I found, in some ways I've had to insulate myself and focus on my voice and my work and connecting with my audience, because I think, like, to your point I was in higher ed in a past life and at some point when you're reaching for the maybe upper levels it- many industries become white male dominated. And you either have to play that game or create your own. And in many ways I feel very focused on creating my own and creating my own space. Cause I just don't think those spaces are sort of naturally made for me. Now if I um, like in this instance where I'm invited in and I feel that it's affirmative and positive and supportive environment then I'm here! I show up! You know? And I'm pleased and honored to do it. Otherwise, I focus my whole heart and my whole mind on creating my own space and like Shirley Chisholm said, bring your folding chair if there's not a seat at the table. I'm always prepared with my folding chair.

Cory: I love that, so bring a folding chair if there's not a seat at the table. So if people don't- if people don't go out of their way to invite you in, then obviously you have to create your own place for- you have to find your people and create your own place for them to be.

Jen: Yeah.

Cory: For those who maybe want to change the status quo, or want to invite people of color into the conversation or invite them to have a seat at the table, what's a good way to do that? Because I, like, and I'll just- you may know where I'm coming from, but for those who are listening, like, in my journey in understanding like, how I interact with minorities and other groups, it took me some time to understand that it is my responsibility as a person who benefits from power and benefits from just being who I am. It is my responsibility to create room and to create a seat at the table for those who have been excluded. You know, and that looks like anything from literally just making a seat at the table for somebody to come have lunch with me and my friends, to maybe something like this where, inviting you on to our podcast to talk about art, to a variety of other things. So if I am feeling awkward about that and don't know how to make space, do you have any thoughts or suggestions?

Jen: Yeah, I think you do it anyway. I think that to your point, you use your platform and you use the opportunities you have to reach out to people. I think that anytime that you can create space for people to be heard, that's important. It's huge I think where you put your time and your money is huge, so creating a seat at the table for myself was so important, but- and, I should say, reaching, I don't want to say reaching back, reaching across, reaching up, reaching back, wherever somebody- wherever I can support another person, you know? Wherever I can put some dollars behind my articulated support is always important, because you know, power is as much about your presence, who you show up as, as what you have access to. So you know, my- I have a current set of stickers that I want to donate 10% of those proceeds to a bailout action, it's all about addressing the criminal legal justice system. And to me, those kind of things are important. So if you feel awkward, I say do it anyway. Reach out. If people respond to you and say "hey, I can give you an example," I've had someone reach out with probably the best of intentions that I want to try to create this diverse pool of artists, let's say, but the ask is about the diversity, but there's not like an attempt to get to know me. And there's that level of commitment exceeds our level of relationship, then maybe set back and build relationship first, right? And so asking some questions, asking what that

person is interested in, maybe following their work. But to sort of pull a person by the arm and say “hey, aren’t you lucky I’m interested in you?” does not work either. And that’s part of the awkwardness. But what can help is if, like in this instance, I said hey this is how this- your outreach felt to me. Let’s take a step back. Then you honor that, you hear that, you feel your feelings and you move forward in that commitment. Right? And-

Cory: Can I ask- I just want to, just so that I understand what you’re saying. So the difference between, or what is the difference between this outreach you’re talking about, and like I just reached out to your out of nowhere and said hey do you want to come be on my podcast? So why is this different than this other person asking you to be included in an art group?

Jen: That’s a great question. Part of it is because I saw your question. When you asked it, I follow you, so there was a sense, even though I was sort of new to you, I knew who you were. So that’s probably part of it. I’ve also seen you kind of pop up in some important conversations to me. So I felt like it was for real and not just for you to check a box off of your to-do list. So part of that is my own sort of awareness. But also, because the, the level of entanglement, right? So if you’re asking me to put forth a whole lot of time, a whole lot of energy and to connect with people, to promote your work in a way that doesn’t really feel like it’s benefiting me, but it really feels like it makes you look a certain way, that’s where the question comes. So let me make it clearer. So let’s say this talk was not just an interview, but it was like an artist’s workshop. And by me promoting it, you gain an audience, you may boost your income, you may boost your presence, and what I get out of it is that people got to see my face. That doesn’t feel like an equal exchange. Especially without relationship.

Cory: Right.

Jen: If we had relationship, I might say “oh my gosh, that sounds amazing, I’m there.” But if there’s no relationship and you get that much from me, and I don’t feel like you’ve put much into me as a person, as a fellow artist, then it feels more like it just doesn’t feel as sincere, even if it’s intended to be sincere, there’s more relationship that could be built before you sort of entangle people’s time. Timewise and financially. And the way that they may not bounce back from, whereas you’ll be fine.

Cory: Right. So, this happens to artists of all varieties a lot. Like people will ask an artist to donate a piece of art, or to participate in some project, where-

Jen: It’s true-

Cory: - payment for the artist is exposure, right? And then the person making the ask is either going to benefit financially, or the public at large will benefit financially, this happens with public art. Cities and governments will ask artists to make work without paying them.

Jen: Mmhmm.

Cory: So yeah, I can- obviously that’s a problem, and I can see where when it comes to one group, asking, you know, like a group in power asking another disenfranchised group or a minority group to do that, that adds another layer of complexity to the problem.

Jen: Yes. Yes. It's really beautifully stated, yeah.

Cory: So, you have created these angels who are, you know, black girls. So, and then you mentioned that the people who are buying your work, like some of the black women who are buying your work, purchased it because they don't see that representation in other places.

Jen: Mm hmm.

Cory: So what does it mean to you to see black women represented in art? Outside of your own work.

Jen: Okay, okay, I can go there. Outside of my own work. It feels like a lot of things- it feels like hope, it feels like when the representations are interesting and authentic, it feels like I exist. Like people see me. I've seen some really lovely art that doesn't always come across as being seen, right? So like, if every time a person paints black women it's about power and courage, to me I feel like that's a piece of what it means to be a black woman, given our social context, but it's not the whole picture. And so I can sometimes find that frustrating depending on who it's coming from. But when I see black women represented particularly in a variety of styles and settings, when I see, I don't know. It just feels like being seen. It feels like you're valued. And I think that's some work. It takes work to see that. Because our culture, our society really presents white as neutral. And it takes some time to develop this understanding that that's not the case. That being human is not being white, although being white is being human, you know what I'm saying? It's not like- there are many ways to be human. And so when you see yourself represented, it's sort of like being seen. Being understood. Being valued in ways that you don't always experience in many other settings.

Cory: Right. So there's- I love television. And in television there's like a stereotype of the strong black woman. And she's usually like a mom, a single mom with a couple of kids, and she's like loud and aggressive and you know, doesn't take any nonsense, that kind of stuff. But I rarely see a black woman depicted otherwise.

Jen: Right.

Cory: Is that what you're talking about?

Jen: Exactly, yes. And that- yes. And I don't want to disparage the strong black woman who doesn't take any nonsense, because that- she too exists. But she is not all of us. And that stereotype is not often presented in a way to say "let's love her, let's elevate her, let's nurture her", that stereotype is often held out there to prop up- to continue the status quo.

Cory: Yeah. It's a stereotype that exists to serve the story or to serve someone else's story.

Jen: Yes. Yes.

Cory: Okay. Interesting. So are there any artists who are representing black women or people of color in a way that you think is interesting?

Jen: Yes.

Cory: Okay, let's hear it.

Jen: So you know, there are a couple of women who I simply adore- Jennifer Albin, who actually is a Latina, but does beautiful, beautiful work around- just really deeply heartfelt work. Ann Clyde is another friend of mine, whose work touches me. There's just such a heart and a warmth and a soul and a glow to her work. There's some women on Instagram. But you know I want to just say before I go further. There was a Twitter hashtag, #drawingwhileblack. And oh my goodness, you could literally look at that hashtag and be blown away by the number of artists, black woman artists. Some of these 16 year old artists who make me think Ugh! Why am I even showing my work, you know? And they're brilliant. So I would recommend checking out that hashtag #drawingwhileblack. There's another artist who, her I think her Instagram is @yellowroseart, her art is just stunning and beautiful and there's this storybook quality, but also I don't know. Just really stunning. And Mystele is another artist who just knocks me off my socks, and I haven't met- I feel super guilty right now because there's probably like ten other people who I should be remembering, but those come just off the top of my head. Oh and there's one other artist I wanted to mention, and I think Miss Demi is her name. So, why? I'm sorry.

Cory: No, I love that you- like, I was like I wasn't sure if you were going to have any recommendations, and you just rattled off like six or something. And then you had- you did the hashtag to look at. So #drawingwhileblack. That's awesome, I'm going to go check that out. There are- like, I am somebody who, my personality loves new things, right? So I love to see things I haven't seen before. I love to see stuff that is new to me that shows me the world in a way that I haven't experienced before. And so definitely, I'm super excited to go check all that out. Like yesterday I was at church, and I'm a Mormon, and Mormons especially in America are very white as a group, we're very white. But last night at a meeting there was a 16 year old boy who is deaf. And he gave a talk at church last night, and it wasn't super long, it was like 15, 20 minutes, but just the experience of watching a deaf person give a talk at church was so unusual that it- I noticed that it arrested everybody in the room, you know. The chapel was full, there were probably five, six hundred people in there. And we- it was dead quiet. And everybody paid such close attention, partially because you know, it's silent as he's signing, and then the interpreter has to talk. But that experience, in addition to being new, just reminded, like he has the experience, like he's gone through multiple heart surgeries, and he talked a little bit about being deaf in the church, and just those experiences were so new and it made me think you know, it made me think and reflect. So I think, I really love seeing all this stuff that I don't see in my day-to-day life. So I'm excited to go check these out.

Jen: Yay! Wonderful. I'm glad to hear that.

Cory: I sound way too self-congratulatory. So tell me about like, you have a new piece called Cold-blooded. And in the blog post you know, this is different than your angel series, it's a different kind of work. Where did that come from? Cause you- in the series, or in the blog post, you talk about African American Vernacular English, which I think it like an academic way of saying "the way Black people talk?" So tell me about the inspiration for Cold-blooded.

Jen: Okay, yeah. So Cold-blooded is actually the second of a series that I'm still trying to work through in my own mind- I actually think I'm overthinking it, but I'll get through it. I'll get past it. But it is- it is to honor African American Vernacular English, and that is the academic term. And it came from a- I was listening to the radio, so to you, to your point of liking the television, I love television, I love radio, I'm sort of a thought culture kind of a person, I like what's new and what's interesting. And there was a website being advertised and I don't want to say the name of it, but it used a common term that I would say amongst friends, you know, as a kid, as a girl, and even now, right? So let's say it was "girl.com" and it's like girl! You know, I say it all the time. But if I were to say that as a black woman, and something that many black people grow up understanding is that you're not safe to talk in ways that are informal or comfortable in every setting. Because people will think that you're ignorant, that you're not educated or, you know. Any number of negative thoughts. And so you learn there's a term for it- but you learn to code-switch. You learn how to communicate and present yourself in a certain way in mixed company or predominantly white environments, and you learn how to sort of let go and just talk, you know, when you're with people with whom you are safe. So when I heard this website, I kind of thought, as I said, my work is like motivated in equal parts love, joy, and rage, right? I was kind of ticked off about it because I felt like here my whole life I've kind of become kind of bilingual if you will, and code-switching. And then he- this website just kind of snatched a word that is certainly associated with black people, and turned it into something else. And I felt like I wanted to play with sort of honoring Black ways of communicating through fine art work. And "cold-blooded" is something my uncle used to say. And he passed away in April, and he knew that I was making the piece, which is sort of cool, but I was hoping that I could get it done before he passed on. But "cold-blooded" is, my uncle would say, like if he was impressed with something he would say "cold-blooded!" If he thought something was crazy, "cold-blooded!" He had a way to say, he knew how he felt about whatever you were telling him. And I just wanted to express the beauty of that language and I wanted to honor it and I wanted to honor Black people who have been made to feel like the ways that we talk that are comfortable are less-than. And I also wanted to sort of assert, assert some level of ownership, insert sort of a marker of moments and of words and time to say you know, if this word, this way of communicating is going to be pulled out and dragged all across the universe to be used however you want it, I want it to be remembered for where it came from. And so Cold-blooded is the piece of that series of marking a language and honoring African American Vernacular English, and preserving that language, preserving our language that is often taken from us because we're not safe to use it. So.

Cory: Not safe to use it. What does that- you talk about this a little bit a second ago, what does it mean that you can't use African-American Vernacular English in everyday life? And I think this might seem like an obvious question, but like I grew up in a trailer park. I grew up redneck. And certainly I would get made fun of if I spoke, like the way that I spoke in the trailer park was different than the way that I spoke among, like, at school, right?

Jen: Yeah, right.

Cory: So is there a difference between that and what you're talking about?

Jen: In some ways there are some common threads, because it's true that where you come from and how you communicate, particularly if you come from poor or rural or urban areas there's gonna be some, there's gonna be some expectation to formalize your language, right? And at the same time it becomes a little bit different when- so let's say,

like, “you go, girl!” right? It’s like, from what I recall like a Martin Lawrence thing. And if I were to say that, like “you go”, and sort of communicate it in this way and across settings, it might be assumed that I’m not necessarily as intelligent as I am. If I’m looking at career opportunities, that maybe I’m not prepared career-wise. However, if a white person were to use that same language in that same setting, they might be seen as grounded, you know? A person of people. You see, that’s where it becomes a little bit different. The lack of safety that can be just in that you might lose opportunity, you might be treated unfairly. Sometimes people are a little, not a little. The people who act out violently, you know, that there’s a spectrum of safety that we forfeit. Forfeit is not the right word. It’s just that the safe- to sort of let it go. Some people will say “listen, I’m going to be who I am.” I’m not saying that lack of safety means you can’t make a different decision, but there is a sense of risk in doing so.

Cory: Interesting. So you talk, you talk a couple times online about Colin Kaepernick, right? And for those who don’t know, Colin Kaepernick is a football player in the National Football League. He was the quarterback of the San Francisco 49ers. Last season he started kneeling during the national anthem as a form of protest against what was happening in communities of color. From my perspective he puts his money where his mouth is, he started a trainer program for youth to help them do better, have better career opportunities, he donates to charities that do good works. He’s not just taking a knee, he’s actually doing a lot of different stuff. But he’s essentially been blacklisted from the NFL. So then I saw your post about Colin and it made me think- okay, why is an artist talking about a football player, one, so let’s start there. Why is an artist talking about a football player?

Jen: That’s funny. I don’t know, I hadn’t even thought about it that way. Probably because I- you know, I grew up watching football with my dad. I don’t watch it so much anymore, but my husband loves football and my son watches it sometimes, and so we watch together now and again, or he watches with buddies. So my world is aware of sports, you know. I’ve got sports people in my life and there’s some sports I enjoy. I can kinda come in and out, but it’s just probably the world that I’m a part of, you know? And I think , I think it’s really interesting, and important what Colin Kaepernick has done and is doing, obviously because he gave up a lot to take a stand. And it’s an interesting process to watch to your point, for him to not be picked up by a team and this be the reason, and so I knew- exercise your right to protest and have this consequence. It’s just- it’s something I didn’t feel like I could ignore. But it’s interesting that you thought about it that way. I guess there are artists who are just kinda doing their thing, either way.

Cory: Yeah, I just remember in college- I enjoy watching football, but I remember in college when I was in a theater major, most of my fellow theater majors could not have cared less about college football. So that intersection is interesting. So you know, Colin’s out there protesting and really paying a pretty heavy price for what he’s doing, are there any artists in the art world that you’re aware of who are doing similar things that we should be paying attention to? And if the answer is no, that’s okay.

Jen: Okay, thanks. Cause I don’t know. I think art kind of lends itself to protest, but I don’t know beyond, you know, if there are people who are kind of risking it all for their creative expression, especially in this context of protest.

Cory: Yeah. It's really interesting, I mean you could argue maybe that Basquiat towards the end of his career, before he passed away, was moving into that protest realm, you know after his friend was shot by the police in New York.

Jen: That's true, that's a really great point. I love Basquiat.

Cory: I just wonder who's going to take up that mantel. Cause you look at the top hundred bestselling artists in the world right now, and you know most of them are white men, a few of them are Chinese, I'm not sure that any of them are African American or any other American person of color.

Jen: Right.

Cory: There's only two women.

Jen: Two women. I need to do some research on that, cause I don't- I think because I've been a little bit more focused on where my heart is, I don't always keep an eye on the bigger picture. Especially in the art world. I don't necessarily see myself as a part of the art world, and not that I have a particular angst, you know what I mean? It's not like a-

Cory: It's sort of irrelevant.

Jen: Yeah.

Cory: Yeah, that make sense, and that happens with a lot of the artists that we have on this show, a lot of the artists that we work with, they are doing their own thing, they have clients that are very, you know, collectors that are very happy and love their work, but the art world at large, like sort of the what shows up in the news as the art world is sort of irrelevant because that's not how they make a living. So I appreciate that. You have an illustrated children's book coming out. Tell us about that.

Jen: I do! Sure, so I did one book last year called A Not Very Good Day At All. So I knew I wanted to write a children's book, and I had a morning where I spilled sugar everywhere, and I was running late to work, and I forgot my shoes, and I thought- I was telling the kids, I teach preschool, I'm an assistant teacher for 3-6 year olds, I was telling the kids in my class about this terrible day I was having. And I said "You guys, this is not a very good day at all." And I was doing it sort of to let them know, oh and I had made cookies and I forgot my cookie for my lunch. So it was kind of a moment of frustration, and when you're with 3-6 year olds, you know, you can turn anything into a fun story. And I thought this is the story! Jenny Serena Davis kind of came out of a really crummy day that I was having. And then all of these other stories came up, and so the next one is called I Must Find the Beads. And it's a story about Jenny stumbling upon a box of beautiful beads that happen to be right next to the Do Not Touch basket. So they must be up for grabs. She spills them everywhere, and then finding them. And in this process, one thing I think is important is her presentation. She's a little black girl who is brilliant and funny and clumsy and she makes mistakes and also just- just as a kid in general, learning how to solve problems, you know, maybe being able to look at things as they're not such a big deal, you know, here's how you fix a mistake you made. I think she speaks to a part of me that just kind of will never grow up, you know? And she's fun to write, she gives me a little bit of a break from some of the heaviness, you know? And so the next book will be, is currently available for pre-order, and will be done in just about a week.

Cory: Nice, well congratulations! If people want to find out more about the book and about your work, where should they go?

Jen: They should go to my website, it's jenniferpricedavis.com. I have a Facebook, I have two Facebook pages for the 100 Angels Series and Jennifer Price Davis, Artist, and then Instagram is @jenpdavis.

Cory: Nice. Well Jen, thank you so much for being on and talking about your work and your inspiration, for answering some tough questions, and I appreciate you taking the time!

Jen: I appreciate you having me, this was fantastic and I don't know- it was wonderful. Thank you for having me. And I would love to talk more if you wanna!

Cory: Alright! We'll definitely be in touch. Alright, take care.

Jen: See ya!