

Alicia Brown Down2Art Podcast Transcript

Hello and welcome. I'm your host Kristy Gordon, and today I'm here to talk with Alicia Brown about how she found her artistic voice, as well as her recent exhibition at Winston Walker in New York City. And Alicia is a Jamaican born artist living in Florida, and her work has won numerous awards, including two Elizabeth Greenshields Foundation. Grants has appeared in magazines like American Art Collector and The Artist Magazine, and she's currently represented by Winston Walker in New York City, and m Contemporary in Detroit. Well, welcome Alicia. It's so good to have you here. Thank you, Kristy. Thank you for inviting. It's exciting to talk with you. It's, it's so good to talk to you. I haven't really talked to you, I don't think, since we were at the New York Academy of Art together years and years ago. Right? Yeah. This is crazy. I was as matter of fact, I was thinking about that earlier. I was thinking, I haven't spoken to you, but there's just something about your personality that I have always gravitated to that made me feel, you know, even if you, we didn't speak for a long time, but I always know you're there Aww.

Yeah. On Instagram and yes, I totally feel the same. And it's been amazing to watch your art career take takeoff. Like I always loved your work at the New York Academy of Art, but what's really interesting to me is I can see that some of the sort of themes and motifs that you were exploring back then have really crystallized in your work. And, and like I feel like you've really refined your voice and refined the way you're expressing it. And you recently had this show at Winston Walker with Tony Sherman. Yeah. Everything's just like taking off for you. So I, I kind of wanted to start by just asking a bit about how that process has gone for you. How it feels like it's gone.

Like I know from the out outside world, I can tell you're exploring similar sort of themes, but somehow it feels like it's really crystallized. Is is that how it feels for you? How has it been for you? You know what, it's good. One of the reasons I even decided to do this with you is cause I realize that you've really taken this time to, to look at what I'm doing and you've, you've been seeing what it is that I try to express in the work. So that's very good. And yeah, I must say as well and agree with you that while I was at the Academy, you know, like when you're at the academy, you're still trying to play. There's so much that I was absorbing and not having.

I always had a voice, but I didn't have the right technical skill, if you may, or the tools were necessary to, to share the stories that I wanted to share and that have always interested me. So I feel like no, like the more, and it doesn't come overnight either, you know, it just doesn't happen like that. It's been constant working and constant growth for me and, you know, testing my limits and just pushing as, as hard as I can. And I feel like know, I, I'm at a place where I, my hand is more confident because, you know, I, I know, or at least if I have an idea of what it's that I wanna express and I'm using paint as a language to do that.

And, you know, just all that I've acquired over the years, learning, learning from other artists like you, because you don't know this. But even when, when I was at the academy, I, I had high regard to you because I respected just how skilled you were and not just to be able to change something realistically, but it was the kind of energy that you brought to whatever it's that you created.

I, I respected that as an artist. And you know, now I see where my growth is not just a testament to my own work, but you know, it's a lot of artists like you generous with, you know, giving out

information. Like if I stumble or I'm, you know, yeah. And I do, I have artists who I can reach out to, like my close friends I can reach out to and I'll say, you know, what do you think about this? And these are people that help me along the way as well. Aw, that's so sweet to hear. And it is like so cool to have such a good sort of group of artists that we can like lean on. But you've worked so hard too.

Like, I'm so curious what your studio practice looks like these days. I just imagine you're working so hard. You know what I'm, I, I do, I work extremely hard because I have to, it's not just to say, oh, I'm an artist in the art world. I work this way because that's how I am at, you know,

at my core, I work at everything that I'm doing with a certain form of dedication and respect. So my studio practice, as a matter of fact, this is my first studio, ever official studio. So I'm living in Florida, in Sarasota, Florida, and I rented a studio space. It's not very big and it's also not very small. It's maybe about 20 feet by, say feet. Feet. So I have enough walls, space and room to wiggle around at work. So I'm currently working on a solo show that I'm gonna be having with Winston Walker in September. So this is, this will be like the first room that I've used to create a solo entire body of work. So due to time is very important and my practicing involved.

So here it's, I'm not only an artist, I'm a mother and I'm a, I'm doing it on my own. I don't like the term single mother, but currently that's just the position. So I'm taking care of my son alone. So now it's summer break, so there's no school, but when he is in school, you know, it's a strict, strict schedule. I drop him off just school in the morning. I go for a run, I go for a walk, I'll meditate for 15, 20 minutes, you know, whatever I can, can get that day. And then after that I'm in the studio working and I get him from school, take him to the park wherever I come back to the studio maybe for two hours.

So I do explain to him, he's just four. So I do explain to him, you know, mommy has to come to the studio and work. He, you know, there are days when he's okay with it, but then there are other times when, you know, he just wants to go and play. So yeah, so whatever time I have in my studio, it's crucial. It, there's no playing, there's no, you know, I'm just here and I'm working and of course, you know, I have my moments where I am having conversation with other artists, you know, like very close friends. I, my friend, my friend Audrey Green, and we'll have maybe 10, 15 minutes just to catch up and just to feel like we're,

you know, I'm outside the world, you know, not just in my own own space. But, you know, with, as I mentioned earlier, what I do, I I, I'm dedicated to it and I love it. And of course you have moments where you just don't want to paint and that's fine. Those are the times when I go and I explore with my son,

take him to the park, to the beach, wherever. And then I come back in the studio and I'm revived and, you know, I just keep going. And I try my best to answer emails and, you know, take care of all the other things that I need to Y yeah, there is like a lot of other stuff too, like,

but it's so cool to hear how just what your studio practice is like and that there's a lot of like, also like yeah, like you mentioned walks and meditation, going to the little breaks so that you can have this like, focus and intense like kind of intensity when you're actually like working. Yeah. And well, I've, so I think I mentioned,

I'm writing this book about how to find your voice as an artist and it's gonna come out next year. And I've broken, like, my process of finding my voice was actually really difficult. I didn't even find my voice after the academy. Like it took so long and I don't, and I almost had to like, develop like, sort of series of things that I did for myself to kind of find my voice.

And so I've broken it down into this five step framework that basically includes like clearing blocks, creating the habit of working for whatever amount of time every day. Sometimes even small bursts of time. Yes, Yes. Yeah. And then like, painting intuitively some, so not to even try and make a painting that looked good, but just to get in touch with my intuition and doing like, thumbnails to brainstorm ideas and, and then knowing your world. Oh my good. I'm so proud of you and congratulations on that. I'm looking forward to, to reading in the book because Aw, you know, when I, when I saw the message from you and you mentioned that I was really, because I'm saying it's so vital for people to understand how to find themselves.

And as an artist, you know, you can be the best draws man or draws woman, but if you don't have something that people can connect with, and it's, it's in all musicals, it's in all not musical, but art forms. But as an art, you know, as visual artists, it's extremely difficult. Like, it's not easy to just paint something and to have someone connect to it.

Cause there's so many great artists, you know? So yeah, I'm excited to, to read the book. Yeah. Aw, that's so sweet. And I was, I was wondering how like you found your voice. Like was there anything that you did or is there anything that you're still doing? Like, do you have any kind of automatic process where you or ha have you ever, where you're kind of working intuitively or doing like automatic drawings or is there anything, or brainstorming, thumbnails, just like what is, what has your sort of, or even your earlier process when you were finding your voice, was there anything like that ever? Or did it just come more Naturally? Oh yeah. Was that, Oh no, it, it,

so I go back and forth with struggling, struggling with, cause again, everybody has something to say. But then in my head I overthink a lot. I have a lot that I want, I've always known some, I've always interested in a lot of things. I'm interested in history, I'm interested in cultures, I'm interested in, you know, plants, animals, the world in general, the natural world, because that's where I'm from. I grew up in the mountains. I was always surrounded by, you know, nature. My parents were farmers, so we lived a very simple life. But it was a more natural, and I mean, historically, you know, as a Jamaican artist, you know,

I'm sure you know of the history of colonialism and the Caribbean, where, you know, we were ruled by Britain, we were ruled by Spain, we were ruled by France. Just all these, I don't mean, you know, as an an my ancestors from Africa. So of course there's always this questioning of yourself, like it's not a very simple thing to, to address because there's so many, many elements that surround it. And so many internal and external influences on, you know, who you are as individuals. So, but I remember I was an avid reader because I didn't grow up on television, it was more books. So I just playing around in nature. So naturally for me, being an intuitive thinker, like I'm creating, IM making dolls from grass. I'm making, you know, my toys from, you know, whatever it is that was around you in nature piece of stick. Right. Well, you know what, that's part of the intuitive, like tapping into my intuitive nature. Cause now that I have my son, I really tap into him a lot.

I observe him a lot. You know, my awareness is heightened and I'm not as stiff or just, you know, trying to stick to the rules for everything. So it's more, it's, my work has become more

fluid in a sense, my thought process. I think as an artist, you like your intuition is very important. I think that everything does not have to be spelled out.

So you mentioned this whole idea of preparing sketches. I do that sometimes, but since I've had my son, I don't sketch as much, I just don't have the time. But what I do, you know, I do small thumbnails just to get the idea out of my head, but there's ongoing research with my process. So I, I love history,

I love cultures, I love, you know, cultural studies. I love not just not just learning about my culture in, in, in the Caribbean, because it's not even my culture. It's, it's a combination of cultures and experiences and you know, things that are shared by people who are still here, people who are gone. But I've always been interested in just the lives of people.

Why do people do, you know, move from one place to another, things like that. And I'm, I've always loved paintings that depict, you know, what someone else is doing. And I've always been attracted to those, let's say, European paintings because that, that was the information we would get from books. So of course, like the,

the style that I'm, I'm taken, I'm influenced by is, you know, this whole idea of representing the kings and the queen, the aristocratic, you know, family and just their lifestyle. And it's funny because I can't tell you what it is really that draws me to, but even when I'm watching movies, those are the types of movies I watch movies that are set in like the 16th,

17th century Victorian spaces. And you know, so I do have a wide background of things that interest me, but it's a thing that make a human survive that knocks you off your feet, that makes you even question yourself and your, your strength. Because even when I'm thinking about my culture and the background of, you know, the Africans were brought to the Caribbean as slave, and in my head I'm always thinking about how did they survive? And not just from the stories that I've been, you know, that are the, the whatever, whatever documentation we can find about, you know, what they've endured. But for me, I'm thinking more in my, like I'm putting myself in, in their shoe in a sense to get an idea of how,

you know, how would, how does somebody survive those kinda harsh situations? And I mean, just thinking about where we are now in, in, in, in the world and just, I'm not a political artist, but of course, you know, this is gonna be, it, it's a part of it. It becomes a part of it.

Cause once you're talking about someone else taking over empires, taking over another space or you know, empires, you know, like an empire being a place you want to go to and you want explore and become something else or something new or something big. But I am, I've always been interested in, in just this idea of, you know, this the power that one man can put possess and then the lack of power that another group.

So I like this whole concept of, you know, merging different cultures. Some cultures merge with other cultures that you wouldn't necessarily like a higher cause hierarchy is just, it's funny to me, but even in the animal kingdom, it, it's present and in nature it's also present. So I'm, I've just been for years of exploring this whole concept of using the,

the technique of mimic create to adapt the spaces. And it's, you know, like just observing an insect, you know, these are things that I did as a kid and now I'm trying to, to explore again because it's vital for me. And you know, also for my son as he gets older, to know how to adapt to a space,

because the space that you are born in doesn't necessarily mean that's space. You're gonna live forever. So it's a matter of survival, it's a matter of adapting. And you know, I, I try to tap into whatever technical painting skills that I have that I can use to express that. And as a matter of fact, when I decided to go to,

to attend the academy, it was because I needed the, the right skills to be able to represent people in a rep in a, in a realistic manner, you know, because I was doing it, but I lacked certain information. They, the understanding of anatomy and, you know, all the other things that accommodated, it's easy to just copy something from a book.

But to be able to, you know, as Leonardo DaVinci says in one of his, I think he was doing an interviewer, Este or something, and he mentioned that if, if when, when an artist paints someone, you know, that's the easy part. But to be able to, to, to give that thing that, that join the person life to,

to give it life and to have the person who is viewing it feel that then, you know, then they have done it. And I think that's something I aim for all the time when I'm, you know, when I'm making a painting of someone and it's one of the most difficult things to do. But that's what I, I love and it keeps me searching and exploring and growing.

Oh, and you've really succeeded too. They really have that element. And I love hearing about how yeah, you're drawing like, you know, interest from your like background and even looking back at like, things you were interested in as a kid, like that, that like all comes in cuz yeah, you've kind of got these like reoccurring motifs, like, and you have for a number of years, like ever since I even really knew you, like things around someone's neck. Yeah. This kind of, yeah. Aristocracy thing, the insects, the plants. And now, I don't know, is this recent, but you've got this kind of line that looks a bit like a cutout, like, which is so interesting.

You Know what, it's, it's, so I am, I'm someone who is not very diverse with technology, right? So I remember like learning about taking one image from one, you know, like here you have a, a picture and you want to crop, not crop, but you want a certain image from that picture and then to add it to another space or,

or to create another picture. So it's this tool, is it the laughter tool or, yeah, I think it might have been. So I was just fascinated by that tool and just my, the power that it would give me. So now I can, you know, I can put something out in a certain way and then just stick it somewhere else. So years ago, my first saw the show I had in Jamaica in 2016, I think it was, and the title of the show was Copy and Placed. And it was, you know, centered around exploring this whole idea belonging again where you're taken from one space, whether you're forced from that space or you voluntarily move from one space to another. So it's a matter of that kind of shift from one to the next.

So there's always this tension between, you know, the world that you're from and the other space that you have to inhabit. So I was thinking about that in the latter years at the academy, and I started to, to apply that in maybe one or two paintings. But it was also like playing around with this idea of stitching. So you're, you're practicing you know, you're basically stitching something or someone to get to create whom, whoever you wanted that person to be or intern you are taking something and making it whatever. So it's not one thing or the other. And when you think, when we think of identity, identity is, is along that line where you're consuming these different elements from, from different places, these different people, even as families, you know, every family is different in the values they have. But then once you step outta your family and go to college, then you know, there's a big shift. So, but I I, I've started using the lines again in a way, I'm using it for multiple reasons. I want there, I want create tension space itself.

So you have these very geographic lines along with, you know, these organic forms of the figures or, you know, aspect of nature. But it's also about, it's also about transition and it's, it's

not just a physical transition, it's more of a psychological transition. So I do like the idea of adding, you know, elements and that's intuitive because the idea came to me and I just started applying it.

And I like working like that. So even if I start out with, I have ideas I'll start out with, and then during the process of painting, I never just stick to, to what it is that I initially started out with. Because once you start to paint, the painting becomes itself. It's not, you don't have control anymore. So I love that part of the painting because that's when you know, my child becomes, you know, more explorative and you know, not explore more, explore, you know, I explore more exploration becomes more free. And I, I feel more like a child where, you know, a child does not have all the information needed or we think they need to navigate the world, but intuitively, you know, everybody's born with the things to survive with.

You know, as a kid, you know, as a baby, a baby can survive without, you know, a mother. And those are things that I, I think about while I'm painting. You know, it's not just to paint a picture, a pretty picture of my family that's not, you know, to beyond that. Yeah, that's so true what you said too about how the painting almost starts to give you ideas.

It starts, it starts to have a life of its own. It's like yes. Fascinating how that works. Yeah. And this year, like it looks like to my eye as if this time that now your voice has really become like crystallized and refined. It sort of looks like at the same time as that's happened, your art career has just like taken off and I can't tell like,

looking at your cv, like what the moments were that started to make this happen. I mean, your work is like so amazing that that's what started to make it happen, but I'm just like wondering how it's felt for you and what, like some of the sort of stepping stones along the way were that have sort of led to where you are now.

I'm always the last person to notice what's really happening for me, to be honest. So I have very good friends who, they'll reach out to me and they're like, did you see this? Like, as, as I say, I'm always the last person, but I don't have, I have certain goals that I set for, not necessarily for the year,

but I do have goals that I set down that I want to achieve as an artist and for my career. And you know, this as an individual, sometimes they're not our goals, but it, there are goals that say, you know what, in whatever period, then I need to have like, not be afraid to do interviews. I was really very nervous in the beginning,

like, if I should look back at my earlier interviews. I had a problem with my nerves and I read this book, which is very good book, oh shoot, I can't remember the name of the art, the author. But the book is called, It's a, it's a easy read and I think the author's last name is Mark. I can't remember,

but I know I read the book. I know the name of the book is Clarity. I, I'll find out the link in the description. Yes, I, and I was searched to, and if I find it, I'll definitely send it to you. But after graduate school, I, you know, I returned to Jamaica and then when I returned,

you know, I had my solo show. And then after that, you know, I was getting more shows that I was participating in. Now this is one thing I want people to note is that nobody's just gonna invite you to a show like that. You have to apply. So everything that I've done, I've done it for myself. It's not that somebody say,

oh hey, you wanna do this? No, it's cause of the work that I put in. So after my solo show, you know, I had invitation to participate in a show at the National Gallery in Jamaica. And I think that, yeah, that was 2017. And then in 2017 that show was, I think that was the Biennial. Yes,

it was the, the Kingston Biennial. And during that process, or for the, for the biennial at the end, they would nominate artists for, for different awards. So I was numbing, I was awarded a Dawn Scott Memorial Award along with two other artists. So normally that award was given to one individual, but that year it was given to three artists because, you know, just of the caliber of the work, you know, how good the work was. So I was one of the artists. And after that 2017, you know, I was still in Jamaica trying to figure things out. I was teaching, but I, I was not satisfied because it wasn't what I wanted to do and it wasn't in the place that I should be.

But things, you know, take time. So I mean, I've always known I wanted to pursue art career, but at this time in my life, when I returned home, I realized that, you know, my teaching it, it was not fulfilling. So I made a decision at that time that I know it was gonna be a big sacrifice and I, I made note of all the things that I'm gonna lose and I'm like, okay, well it's gonna be worth it. So I decided to resign from my teaching job, and then I just went on this, you know, journey of, of getting myself situated in the space where I thought, you know, I would fit in to be able to, to pursue this art career. And that's what I've been doing all this time. And you know, just making work. I was making work, they weren't selling right, but I was still making the work because that's what I had to do. And then in 2018, I had my son, I was still making work and I had an invitation from,

from this gallery called Rego Gallery in Seattle. And this is, I did show in a, I did a make work for a group show at that gallery before, it's a small gallery, but the owner, the director at the time, she admired my work and you know, she, she invited me for a solo show. And of course I did the solo show.

And then, you know, the work started, you know, the work was growing. It started to get more, you know, more awareness and draw more attention. And then after that, you know, covid hit. So, you know, I'm at home with my son, first time being a mother, trying to figure out my life. And I just kept painting.

The, the good thing about it is that where I was, I mean, to compare to others, I was free to move around. I could go to the park with my son, there's nobody there, you know, we could go hiking. So I was outside a lot in nature and just, just working and, cause I knew it had to pass. It was terrible. I knew it had to pass. I got covid at some point, you know. But you know, it, it's, it's again one of those things that happened in life that shows the strength of, of, of humans and our survival skills. So, so, you know, as a creator it didn't, it didn't put, put any pause on my button and I was, you know, I was applying to different, for different shows or I got invited for different shows that were online and I did them, you know, I had a virtual show for Prism Art Fair in, in, in Miami because I had shown with them before the, the, the virus came out.

I showed there and that's where most of my work sold too. And they, you know, again, it's, it's just being, it's just making the work. If you don't have work then, you know, a curator won't be able to say, oh, I could use this or that painting in the show or that artwork in the show. So it's just been constant working forti, it's not being any, my journey has not being smooth, you know, it's just struggles. It's, it's sacrificing, you know, living with my family just so I can, you know, get my feet on the ground painting in my sister's garage when it was really hot in Florida and getting the work done. So as I mentioned earlier, you know, this is my first studio that I have and it's, it's my, it's my heaven, you know, it's my haven and this is where I come and this is where I get out everything that I want to share. I've always been,

been, I'm a vocal person. I like to express myself. I'm not afraid of that. But there are moments where moments you feel like,
oh, nobody really cares what I'm making. I've had moments like that. I've had moments where like, oh, I have all this work in my studio, nobody's fine. But then I have to remind myself I'm not doing it for them. I have to do it for me because this is what I must do. This is what, you know,
as a child was the only thing that gave me a kinda gratification. And it still does, you know, this, I'm an artist at my core. I I I love to do other things. I love to cook. I love to, you know, do a lot dance, whatever. But this is what I, I, I think I was,
I was made to do. And you know, just as I said, you know, I just applied to everything. I applied to grants, I applied to whatever it is that was out there, and I got so many rejection letters and I just kept going and going and going. And there was also another, so right now I'm working with two galleries.
I'm working with Winston Walker Gallery in New York, and I'm also working with m Contemporary Gallery in Detroit. And I was working with m Contemporary in Detroit for maybe two years before Winston Walker contacted me. So how did I get the gallery representation is again, through the work that I was making. So the director saw my work on Instagram and she reached out to me just to express,
you know, how, how much the work was refreshing and, you know, that she loved the work and if I would like to have a meeting with her and the owner. And, you know, that's pretty much just how all it just happened. And so the first time I showed there was, you know, the group show and yeah, I,
I got the chance to go there and, you know, just for everybody could meet me in person and just to get a feel of, you know, the gallery. So now I'm in the process of working on my first solo show with the gallery since my representation and the, the show is gonna open in September. So I'm, you know, I've been pretty busy just,
just working and yeah. Oh, I can't wait to see. And but you just mentioned so many important points there too. Like you kept working even when like, you felt like nobody was seeing it and nobody cared or whatever, and you've like, you just applied everything, even though like all of us, like I'm always getting all sorts of rejection letters,
but you just keep applying like, yeah, it's not a big deal. And yeah. And then, and then how, you know, on Instagram too too, like that's so great. Like, it's such a good tool that we have for as artists. I've heard of a few artists that have gotten picked up by big galleries, like from Instagram, I think actually on Instagram. I recently saw a quote by Terry Saltz that was something like the way to like seem as if you've like, got instant success in the art world, like overnight art fame or whatever he said is like through 30 years of hard work, you know? Exactly. And that's like what you've done, like in the past, you know,
you've been working so hard for so long. And then I'm like so happy to see it all paying off for you. Like Thank you. I'm, yeah, I'm, I'm pleased to hear that. Cause you know, even before I, I, I went to graduate school, you know, coming from Jamaica and you not, not having the resources, you know, and I took like, if I could do the academy over, I would, cause I love to learn and this was, I learned so much. There's a lot of information not just from the professors, but even from the artists and stuff. Like I have high regard for the artists that went to the academy because it, it's not that easy.

It's, it's not that easy path to, to go through an academy and to, to want to pursue art career and, and to listen to all the noises in your head and everybody else's. But again, you know, if, if, if this is something that you wanna do, then it doesn't matter how old you're, when you get to do it, as long as you do it. And the thing is that I work for years teaching and just not feeling fulfilled. And of course I've impacted a lot of other young artists, which I'm happy about. I love, I love doing it. But you know, in the back of my head I'm always thinking, oh, this is not what Alicia dreamt of as a 10 year old girl just lying in the grass and, and dreaming about just being able to draw forever, you know? And I do believe that whatever it's, that somebody wants to do at their core, that it should be something that should be encouraged. But, you know, everything takes work and it takes a lot. I must stress the sacrifices that it takes. You have to be willing to, to sleep on the floor if you have to, you know, and I'm not making money, you know, I'm not rich, I'm not famous, I don't want any of that. But what I love is that I'm able to, to change the way someone feels or think about themselves just through the art that I make. And you know, I remember the first art word that I saw was by Michelangelo.

I was maybe about nine years old and I reading magazines, again, I'm not from a place where there's television or artists. I've never met an artist in my life when I was growing up, you know, that was not, that was unheard of. We had farmers, preachers and, you know, preachers Me too, Right? So I think when you have something that presses you and make you, you feel good and alive, that you're gonna do whatever it takes to, to be able to feel that all the time and to be able to, to use that as your tool, you know? So again, it it, the sacrifices and the dedication and the respect for other people in, you know, in your field and you know, not to be angry and upset if you know somebody else is getting something that you think you know you should get.

And that's where, you know, like when I get all the rejection letters, when I send them out, I'm like, okay, next one I'm gonna justify to the next one. Because you have to understand that there's so many artists out there trying to do or apply for the same thing you're applying for. And there are certain criteria. So I know I have the privilege of being on the other end, so now I'm for a certain yes. So I've been doing it for, for maybe two years now. And it makes me so much more aware and not only aware, but having respect for the pe for the artists who are applying and who are out there working. Like there are a lot of artists out there doing work that we don't know of them,

you know, but they have to keep going and then, you know, life gets in the way sometimes your families to take care of and you know, it's just the reality of things. I'm very happy that I'm able to do this and take care of my son at the same time, you know, I, again, I'm not rich and I don't need riches,

you know, so through my work I can share my happiness, my sadness, my, my joy, my, you know, my, my journey, my soul. And I couldn't ask for anything else. Aw, It's so true. And I just love that it's so fulfilling and yeah. Oh, I'm just so happy to get, get to talk to you today.

Where can people see more of your work or learn more about you if they wanna check you out? Well, I'm very, it's not that I'm lazy, but it just takes so much time sometimes. But I'm mostly on Instagram. That's where I'll post or you know, like my process sometimes or whatever it's that I'm doing. And yeah, it's mostly on Instagram or just wanna go to my website.

It's unvw dot alicia Lisa Brown com. I'll definitely, it's the same name on, on Instagram, so Yes. Oh, that's perfect. Can check me out there. Yes. And people can always just send me an email if

they want talk or, you know, have a studio faces or Yeah. Cause there's Zoom so we can do it online. Aw, that's so sweet. And I'll definitely include a link to the description to both of those. So anyone who wants to check out your website or your Instagram. Thank You. Yeah, thank you. Aw, well it's so Good to talk to you. It was lovely talking to you too, Christine. I mean, I've always admired you and just, it's not just your technical skill, but just your approach to being able to represent people. Like I met you, the first time I saw you was in, it was in one of those classes I took with Steven Asal and he blew my mind. And then you, you were standing directly in front of me and I'm like, what the heck? Like how did she just, As a matter of fact, I was watching you a lot more than I was watching Steve and cause you know, as fellow, you know, as another student, I'm like, wow, I was really impressed and I followed you since and I've admired your work and just your tenacity and you know, and I love your videos. I'm like, wow, you know, I I I love how much you, you put into what you do and you know, you try to share it and you're just generous also with your information and you know, whatever, whatever you can do to help our Aww, that's so sweet. See you on that too. Yes. You're doing a, a good job. Thank You so much. Well you too. I just love seeing your work and how it's developed and I can't wait to see the show in September and see you in person again. Excited. It's gonna be exciting. I'll see. So thank you. Thank you so much Kris, for inviting me. Aw, Well thank you so much and I can't wait to see you Soon. And yeah, I'll talk to you soon. Thanks for meeting Here. Ok. We'll talk, talk to you soon. You're welcome. You're most welcome. Have a great weekend, Alicia. Bye Byebye. I hope you've enjoyed this episode of Down To Art. Thank you so much for being with us.