

I say to children that “Art is always an act of courage”. The drawings that eventually became these pieces are from when I was dealing with a long term illness related to heavy metal poisoning. It was one of the worst experiences of my life that took me to my edge and allowed me to become who I really am. The illness was a part of everything changing in my life and changing for the better. It taught me the meaning of life and what’s most important and to ultimately learn how to fully trust myself. Having these three pieces done and shown is closure for me around that time of illness and the changes I went through. In a sense I feel that through these pieces I honored the experience that I had and am now free to move on from it.

SELF PORTRAIT BETWEEN LIFE AND DEATH

I also call this piece “Column Skirt.” I created it in the first year after healing from my long term illness. It tells tales of the lessons I was learning at the time and the culmination of a lot of pieces I was trying to let go of while embracing becoming a parent. The environment is derived from the background of a Gothic painting of the holy family. I love this piece but I have a hard time discussing what’s going on in it at the moment as it is still very much reminiscent of that particular time in my life.

Acrylic on Masonite, 2007



creating the Veil

SNOW WHITE VEIL

This drawing also dated to the time when I was sick. The painting happened slowly over a few years awhile after I was well.

The veil is the golden promise to see the world and my place in it in a very prescribed way, but it is transparent. Underneath I am a free part of nature aligned with my ancestors. This makes me strong enough to survive the pain and heal my heart and become strong. The red lines are inspired by codice imagery, mine connote “chelation” which is the treatment to “claw” heavy metals out of your blood. I was too weak to do it, but the image of clawing something out of your blood stuck with me. The architectural details in the background are from a church.

Acrylic on Masonite, 2009



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THE HEAVENLY ARTS

BUNNY BRIDE

I did the drawing for this piece in the midst of my long term illness with heavy metal poisoning. A great deal was going on at that time. I was in a very challenging position, weak, dependent, going through a wicked divorce, becoming a co-parent to my daughter Zai, while trying to heal not only my body, but my mind and my spirit. This painting is a testament for me to how far I've come. Although it is all still me, I can barely relate to the Maya I was at that time.

The first image is the drawing I did directly on the board. This was a year or so after I was well. I worked on it for awhile and got it to a near end stage. Then I stopped for a couple of years. I wanted to finish it, but I could not touch it. It was like I could only see it from a distance. I even imagined that I would just let it go. It was from the past; I didn't relate to it anymore. It stayed at this stage for a long time. For the hell of it, I decided to work on it for this show and see what happened. One afternoon I surprised my own self by painting over the entire face and body. I could see no other way around it. This piece then became a practice in freely doing whatever I wanted and see how my art had changed since I had done the drawing.

For me, bridal imagery conveys important rites of passages for women. It is not the act of marriage with another, moreover union with self. Here it is also union with the moon and rabbit as self. These represent deep subconscious realms, the night time and being in the dark as well as fertility, wildness, and luck or hope.

My human imagery has changed a lot over the last few years. I am more drawn to a primitive, innocent representation now. Bodies that are more physically symbolic mixed with spirit than real to life. I think

evolution of the Bunny Bride

this may be due to my perception that humanity is incredibly naïve and immature in relation to their true spiritual nature. I see us as Divine Beings, but we are like incredibly stressed out children, blind to our inherent value and beauty.

Acrylic on Masonite, 2011



board sketch 2007



2009



2011

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