# **Valentines with The Jealous Curator** with CBTV Live

**Chapter 1 - Valentines with The Jealous Curator**
Valentines with The Jealous Curator
(upbeat music) - Hey everybody, welcome to Creativebug, we're coming at you live, like we always do on Thursday, and I'm so excited because we have the Jealous Curator in the studio this week. But you have a real name, too, right? - Yes, it's Danielle Krysa. - And it's amazing to know you as both the Jealous Curator and Danielle Krysa because you have kind of two separate bodies of work happening. For folks out there who have maybe not heard of the Jealous Curator yet, can you tell us what that is? - Yes, the Jealous Curator is a daily blog that I've been writing for ten years, so you should know about me, ten years in, yeah. - Pretty amazing. - So I write about contemporary artists and sort of mid-career, and yeah. - Everyday. A post everyday. - Everyday, well Monday through Friday, yeah. - Yeah. - And then I have a podcast and books and all the stuff, but then I also do my own art. - Right, so you've written four books, you're working on your fifth book now. - Yes. - And one of the big, you talk to a lot of artists, you interview them about their work, but what is the common thing that you found with all artists, both amateur and advanced career artists? - Well the amazing thing is they all get blocked, they all have inner critics, they all have days when ideas don't come, and that was a huge revelation, I thought I was the only one, but it turns out everybody has that. - So you went to art school, but you had some rough experiences, especially at the end, and kind of was like, oh I guess I'm not an artist. You put your paintbrush down, you had a great, successful career in design, and then you heard all these artists say hey, I get blocked, hey, I have the inner critic, and you're like wait a minute, and then you started telling everyone hey, you should, here are all these great ideas for you to unblock yourself, but you didn't have your own art practice yet, right, you hadn't really... - Right. - Delved into it. - Yeah, I started the Jealous Curator before I was making art again because I just I needed a way to turn the negative stuff I was feeling into something positive, and I never thought anyone would read my blog, it was truly just therapy for myself, and then people started reading it, and so suddenly, I got offered a book deal, and I was speaking at all of these things, and I realized that I was running around the world telling other people to get over their stuff and to get through blocks, but I was not, so it was sort of time to practice what I was preaching, and so collage was the medium that I went with. - Which I love. So you've been really have delved into that practice and have been doing that for many years now, you're represented by galleries, you show internationally, and today you're gonna make a Valentine's Day card with me. - Yes I am. - Since it's Valentine's Day. - How perfect is that? - I know, I love it, I love that you happen to be in the studio this week... - I know, me too. - Because something about your work, if people haven't seen your collage work, and I've been looking at her assemble everything this week, which has been so fun to see, humor is a really big part, found imagery, there are a couple of iconic people you usually have in your collages, who are those folks? - I like to have Queen Elizabeth in there as much as I possibly can. Diana. Just the royals in general, and then my heart skips a beat, we went thrift shopping earlier in the week to get books, and I found one... - Yes, tell us what you found. - Well, I wasn't supposed to be really doing this, but I found this book, it's a yearbook from 1953. - I love it. - From the University of Southern California, and it is filled with gem after gem after gem, and my little heart just started racing, and I said I need to get this now, and so... - So we'll be working with this today? - We'll be working with that. - Here, let's give a little flip-through for people. - Okay, and so you work with found imagery... - I mean, come on. - All the

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time, but you give yourself a limit, right, so I think people get overwhelmed with too many options. - Yeah, whenever, oh my gosh, I mean look at that. Whenever I go to the thrift shop, I either give myself a dollar limit, I'm not spending over two dollars, or I only allow myself to buy three books, and then that way I don't come home with 20 things, and then I'm still in the situation where I don't know where to start. - Yeah, I have that problem. - Yes. - I'm like, I need all the things, and then I come home, I'm like what do I do with all these things? - Yeah, so if you just limit yourself from the get go, it's sort of a better situation. So we have all sorts of fabulous things to work... - Oh, that looks like he's proposing. (laughing) Maybe he's proposing to him. - Maybe, I like that. I like that. So yeah, we can, I mean we've got hundreds of pages here to even choose from, we have glitter, we have pom-poms, we have all the stuff. - And what do you say to people who are like, like right now, we're in the middle of a daily challenge of Faith and I taught where we're altering books, and people are like I can't cut a book up, I can't. - Oh, watch this. - What do you do? - Watch this. (page tearing) Ho ho ho, it's crazy right? It actually took me a long time to be able to do that. - Right, because you talk about preciousness and letting go of that, and so much of the stuff that we've been filming this week about a daily challenge with unblocking has been set yourself up to not feel like things are precious, right? - Right. - [Courtney] Make lots of marks on a page, have many pages, not just one, tear up things immediately. - Yeah, yeah, because as soon as you start getting precious and really, really worried that oh my gosh, this is the best page I've ever found in my entire life, you're not gonna do anything good because you're just too concerned with ruining it, so in those cases, I sometimes just ruin it right off the bat, I just will rip it in half, and then I'm forced to figure out now what to do with it. - Okay, I love that, so where are we gonna start? We've got a bunch of cards here. - [Danielle] Well, I think we kind of flipped through this and found things that we loved. - Yes. - One of the things I really love doing is making a narrative. - Oh yeah. - And so my collages rarely are just paper, I've recently started gluing gemstones in there and pom-poms and whatever, so when we decided to do this, I thought okay, well we need people. - Yep. - We've got people. But we need something for them to interact with so either paint or pom-poms. I even got some actual chocolate. - 'Cause Valentine's Day. - I think they're chocolate covered Oreos, we will find out. - Or it's a chocolate covered hockey puck. - Yeah, something. - Yeah. - So I think we're gonna integrate those into the card, and then there's a gift right in the card, and it's a collage. - I love it. - Win win. - That's awesome. - Yeah. - Okay, so, we've got our glue out, but I know we don't glue right away. - No. - What is our first step, just cutting? - This is my rule. I never let people glue right away because people get excited, they cut out one thing, they glue it down, and then you're stuck. - Yeah. - You've painted yourself into a corner, you've glued yourself into a corner. - Yeah. - So, we are just gonna, we've got a few pulls that we like, we're just gonna cut them out until we've got a pile of a couple of things to choose from, and then we'll work on our compositions, and then the glue will come out. - Okay. - Okay? - [Courtney] All right, we start by cutting. - Yep. - I just got regular scissors, but I know you said you have some favorite kinds of scissors. - [Danielle] I work with kitchen scissors. I have tried all sorts of fancy scissors, tiny scissors, special ones, these are my favorite. I also have, it's an X-ACTO blade, but it goes on your finger... - I love that. - Like a ring. - I love that. - And it gives you a lot more control, you can get in if there's little spots where you can't get with scissors, you can get right in there and cut out a triangle in an arm or under a knee or something, so I like to have those handy in case I ever need them. - [Courtney ] So those are your two best tools? - Yep, yep. - [Courtney] And you have a little cutting tip to prevent getting that little halo that can often happen with collage. - [Danielle] Mm-hm, you know I say don't be precious, but then I get super, super anal about cutting things out, so I really like to, it's tricky with people because you can't cut off a finger

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or something, but I always go just a touch inside the line of whatever I'm cutting out 'cause otherwise, if you go a little bit outside of it, you're gonna get this white, funny halo around it, so I go just a touch inside and hope that I don't cut off this guy's nose or anything. And then I just keep going. It's really nice when you're cutting out organic things where nobody's gonna know if you cut a rose petal off, it wouldn't matter, but it gets a bit trickier when it's people. - When it's someone's eyebrow? - Yeah. How's it going over there? - I think okay. - Yeah. - [Courtney] I am gonna have a little part where I might need to come in with the pen knife thing. - [Danielle] I'm not being particularly fussed about his hands. - Oh yeah. - Because I have a feeling I am going to glue a chocolate or a pom-pom on there. - I love it. - So, I'm not gonna stress myself out by trying to cut those fingers out perfectly. - Okay. - 'Cause chances are something's going on there. - [Female] What brand is that X-ACTO ring? - It's a Fiskars. - It is? - Yeah. - People are asking. - People are fascinated. - [Danielle] Oh, okay, they're asking, and there's also one that has a smaller knife and a swivel head. - Okay. - And so you can, you don't even have to lift your knife off, you can go around corners, seriously, life-changing. And I haven't mastered the swivel one yet, it takes some time, and I've cut off a lot of people's fingers and noses because I can't quite master it. - Not real fingers and noses. - Not real, yeah. - Paper fingers and noses. - Paper. So I've gotten good at this one, and I really like it, but some people swear by the swivel head. - [Courtney] But you seem to get quite a bit of detail out of just your kitchen scissors. - I do. - It's impressive. - I don't know what it is about these things. I think they fit my hand nicely. I have actually quite bad arthritis in my hands, and so I think these are really comfortable on my hands so that might factor in too. - Oh yeah, so that helps. - Yeah. (paper cutting) - [Courtney] I'm gonna cut out one of these scenes, these group scenes, this might take me a minute. And I notice that you're really rotating the paper. - [Danielle] Yeah, instead of lifting my knife or my scissors on and off of the paper, 'cause sometimes it's really hard to find the cut line that you were on, and then you end up getting these sort of little jaggedy bits, I just hold the knife or the scissors where they are and rotate the paper around it, and it just seems to be smoother. And, again, this is just, I don't even think about it anymore, this is just years of doing it. Very often if I've scheduled studio time, and I'm very adamant that if I have scheduled it, I go in, but sometimes I'm just not in the mood. - Right, to make stuff. - I'm just not creative. - Yeah. - Yeah so I spend that time just cutting things out because eventually, I'm gonna need this guy with his arms wide open, I don't know why or when, but one day I will need them, and then at least it's just cut out. - [Courtney] And so how do you organize all of your little cutout bits? If you spend a lot of time cutting things out, you probably have a lot of cutout things to store. - [Danielle] Yeah, for a long time I just had piles like a crazy person that I knew kind of where everything was, but it was getting a little bit manic, so I'd be digging through piles to find one tiny, little lady that I knew that I had. - She's in there somewhere. - She's in there, but then I'd spend an hour in the studio searching for the one little lady, and then she wouldn't even end up being right, so I got a bunch of plastic envelopes at the dollar store. - That are see-through. - That are see-through, so I could see, and then I've just got them labeled, tiny people, I also have big ladies, big men, couples, Hawaii, roses, cool textures, and then that way, it's just much easier for me to find what I need in the moment. - How many Liz folders do you have? - Oh well, I have a royals folder, and it is so thick, I can barely zip it up. - You might need an extra. Maybe you need to make a little Buckingham Palace file folder. - I do. - Like drawers... - That's right. - Like an actual palace for Liz and all of her people to be in. - Yeah, well I should separate it, I should have a Phil folder, a Chuck folder. - Yeah. - A Liz folder. - Yeah. - Okay, I've got my guy. - And I'm just cutting these, I don't know how they're gonna go together yet. - Oh I love your guy. - You know what I was gonna say about your group people. - Yeah. - So let's see, let's

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find a group shot here. So if you've got a group, here comes the crazy ripping again. If you've got a group shot, that would take forever to cut out. - Right. - I can't even, I don't even want to think about cutting that out, so what I would do, this is why I love collage. I just feel like it's so flexible. I would kind of probably do a good job cutting around the top heads, but all those feet, I can't even deal with that, so I would just rip it, and then this image would just float in the middle of my piece, so it's kind of cut out, but it's not really. - Yeah, okay. - Cut out. - Let me try that. - [Danielle] Yeah because... - [Courtney] Where should I cut them off, at the knee? - [Danielle] I would cut off their legs, so they are just shorts. - Entire legs? Just shorts? - Yeah, so they have no legs, so it just ends with their short shorts. - Okay, I love it. - And then it's hilarious. - Then it's a mystery. - And... - What's under those shorts? - Yeah, and then you can save yourself all of that tiny cutting that you don't want to do. - Yeah. - [Danielle] You want to get to the chocolate. - I definitely want... - Right? - To get to the chocolate. - Yeah. - Or at least the glue. - Yeah. Exactly. - I love it. - Where did my guy go? - And I know I love that you, it's so funny because you, sometimes you'll work on something that seems abstract or what have you, and then you add a little person to it, and it totally changes how you view the piece, and then titling is a big thing with your work, right? - Yeah, titling is a, and these are personal stories because of how that came to be. I was told in university never to paint again. - In your last five weeks... - Yeah, with five weeks left to go, I was told, you should never paint again by my painting prof in front of my painting... - Peers. - Classmates, yes. - Crazy. - So that was fun, and unfortunately I listened, but the other thing that they told me was, 'cause I was trying to be funny, I was working humor into my work, and they said, well you'll never be taken seriously. He said it's bad enough that you're a woman, but if you actually try and bring humor into your work, you for sure won't be taken seriously, so I just at 20, I just stripped any kind of humor out of my work altogether, and for years, I avoided it, and it wasn't until I was interviewing Wayne White, who's hilarious. - Yes, amazing, I love his work. - And I was interviewing him on the podcast, and I said you know, how do you deal with that? And he was like, who cares? - Yeah. - Although, there was more swearing than that, and I said, oh yeah, why was I? - Who does care? - Who does care? And so I planned to do a 30 day collage challenge for myself, just to be making everyday, and I decided I was going to bring in paint because I had been told never to paint again, and it'd been 20 years, and I thought, no I am going to paint again, watch this, and I thought I'm gonna bring humor in too, and so when my little people and their blobs of paint are the right combination, a hilarious title pops into my head, which it had before... - I love it. - But I would never tell anybody. - Right, right, right. - And now I make those the title. - I love it. - And I just embrace the fact that I am hilarious. - You are. - And I'm a woman, and I'm allowed to paint whatever I want. There's a homecoming queen right here. Seriously, how can I not? - Oh my gosh, I love it, look at that crown. You have a thing for crowns. - Oh my gosh, I do. - Do you own any tiaras? - No. - Not yet. - I was the second runner up in the pageant. (gasps) The Miss Summerland Blossom Pageant. I'm not even kidding. - Summerland Blossom Pageant? - Mm-hm, 1989, 90. - Oh my gosh. - I didn't win. (gasps) Michelle Nielson won. - Oh, Michelle. - Oh no, sorry, excuse me, Michelle was the princess, Amber Webster was the queen. - Do you think Amber has a tiara? - She probably does. - I think you need a tiara. - [Danielle] I do too. - [Courtney] Could you make one out of paper? - [Danielle] That doesn't count. - Oh you need a diamond tiara? - Yeah, yeah. Really some sort of crystal, really something sparkly. - [Courtney] We could show you how to make one out of pipe cleaners, I believe that was a live shoot. - [Danielle] I'll take it. - [Courtney] I love it. His little tiny fingers. - I know. Well see, don't worry, you're gonna glue something on it. He's gonna be holding something, so don't stress about it. - He's gonna be holding a heart, I think. - Yeah. See sometimes those decisions are made out of laziness. I call that efficiency

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inspired by laziness 'cause it's like I don't want to do that, so let's get creative and figure out how I can not do that. - Right? - Yeah. - [Courtney] So I'm just gonna cut a heart to see what that looks like, do you cut shapes like that or do you try to mostly find your shapes? - [Danielle] Sometimes I use colored paper and things, yeah. Even, yeah, like you're doing, colored paper that I find in the book. - Just to try it. - Aw. Come on. Let's see. Oh that's so cute because you did cut out the fingers, you could actually tuck... - Tuck something in, yeah. - [Danielle] Yeah, tuck the corner into part of his thumb, and then it's like he's actually holding it. There you go. - Yes, oh yeah, and have it come down like that. - Yeah. Oh my gosh, that's so cute. - [Courtney] Is that too sharp, does it look like he's stabbing his eye out with the bottom of his heart? - [Danielle] Maybe, maybe turn the heart the other way. - Somethin'. - We don't want a Valentine's related injury. - That's right. I love it. - Can I cut right on here? - Yeah, yeah, go ahead. - Okay. - Use your ring knife. - I don't have my mat, but yeah, so because I'm putting this guy on pink, I don't care about his hands 'cause I'm gonna glue stuff there, but that kind of bugs me... - Right. - That white. - That little tiny... - Yeah, if he was going on white paper, it wouldn't matter, so this, and this gives me an excuse to use my little ring knife, so you can get right in there. I couldn't do this with scissors, but I can do it with this knife, and I hold the knife in place, and I rotate it, sort of pivot it 'cause if I lifted it off, there's, oh, I lifted it off, see, and then I'm gonna wreck it, oh well. Don't be precious, don't be precious. - Yeah, it's just like a learning. - I have 12 other guys that are jumping in the book, I can... There we go, got it. - Oh it's looking good. - And then when I put it down. - So you also pivot it in that same way... - Yeah. - It was kind of drawing toward yourself with the knife. - Yeah. And the tricky thing is it depends on the paper, right, some magazines will rip really easily. - Yes. - Older femora rips really easily. - Yes. - [Danielle] But then cookbooks, for example, cut really nicely. - Yeah, 'cause they're thick. - They're thicker paper. - Coated pages, yeah. - [Danielle] Yeah, so it depends what you're using, this ripped a little easier than I thought it might, but I feel better that there's not a little white triangle. - Yes. - So, see I want to do... - I want a... - He looks like he's flying. Is that good? - Yeah, he's in love. See I want to glue on a giant chocolate. - [Courtney] Oh my god, I love it. - [Danielle] And then he, this Valentine, he's showing the love, and he's also giving you a giant chocolate. - I love it. - Okay. - It looks so good, that's perfect. - But do I do need to cut out his hand then. - Once you're ready to glue... - Yeah. - You only use white glue, this is PVA. - Yeah. - Which is polyvinyl acetate, it's a pH neutral white glue. People will ask, can you use Elmer's, the answer is no. Right? - Well. - Too much water? - [Danielle] Something like that, and this is considered archival, but I mean. - Yeah. - Is this archival? - No. - No, is this chocolate archival? No, so I mean while you're learning, I didn't start using this until I was actually showing and selling, but while you're learning, you can just use white glue. - Whatever. - Yeah. - Yeah. A lot of really amazing collage artists use glue sticks. - Yeah. - I just get more glue on me than on anything else, so I just don't use glue sticks. I use the white PVA and a paintbrush, and it just gives me, then I can get right in there with tiny little brushes and do those fingers and those feet without getting glue everywhere, so it just gives me a bit more control. Are you ready to glue? - I don't know. - You've got you're... - You know what I think? - Oh my gosh, I love you've got the team down there. - You know what I think I need to do? I'm actually going to cut apart his arms and then stick the heart in there, maybe. - Okay. - Let me just look. - Oh yeah. - [Courtney] Let just look, let me just see. Is that better? Like that. I feel like that's better, does that feel more believable? - [Danielle] Yes, he's shooting the heart. - Yeah. - Yeah. - Yep. Something like that. - That's really, really cute. - [Courtney] Good, oh and then I should UCLA because my dad is obsessed with UCLA, and I can send this to my dad. I was gonna make this for my boyfriend 'cause I don't have a Valentine for him, but my dad wins, so... - [Danielle] Depends who's watching live right

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now, that's who gets the card. - Right, exactly. Totally. - Okay, I'm just gonna get rid of that bit of white. - Okay, I love it. - There. - [Courtney] Ah, so good. I feel like he's singing a love song. - [Danielle] Yeah. - You know that, what is it a big piece of pie, the moon and the eye... - Yeah, yeah, yeah. - [Courtney] Amore, that's amore. 'Cause it's like a moon. - I know. Oh well I could, should I, that's cute too, but I'd rather give somebody a chocolate. - I know, I love... - Okay. - The chocolate idea. - Okay, let's do that. - Okay. - Okay, you ready to glue? - [Courtney] Yes. - [Danielle] Mm-Kay, let's start, you should start with your gang... - These guys? - [Danielle] And then that way, you can practice on that before you get to the... - Okay, so... - The difficult part. - This size brush okay? - [Danielle] Yeah, I'd maybe go a tiny bit smaller 'cause when you get to those, to their heads, you're gonna wanna, yep that's good. - So right in our PVA. - Yep. - [Courtney] And just wiggle it around and don't go right to the edge you said. - Yeah, don't go right to the edge because when you press it down, all the glue will squidge out onto your paper, and you don't want that to happen, so yeah, there you go, and you can just move that around. Yep. - Cool. How many gallons of glue do you think you've used in the last few years? - [Danielle] I don't know, I don't think that much because all of my little people and stuff, they're quite small. - Ooh. - [Danielle] I bought a huge jug thinking I'm gonna be a collager, I think I still have that same jug. - Oh that's great. - Yeah. I've gone through a lot of paint though. - Ooh. - Which is great for somebody who should never paint again. - That's pretty impressive. - Yeah, right? - [Courtney] I like working with this yearbook 'cause the older people, or the older femora tends to be thicker, too. Unless it's that spongy thing, but it's not spongy, so that's good. - Okay, sorry I'm catching up. - Oh, you're fine. So for my flying guy with the heart here... - Yeah, I... - Would you? - [Danielle] I would glue the heart to his hands before you glue the whole thing down. - [Courtney] I love it, so I get my positioning right. - [Danielle] Yeah. - So I'll just pull back his hand and glue it to that? - Yep, and just put - Okay. - [Danielle] A tiny bit of glue on his hand. Pat it down so that you know that it's all connected. Sometimes with really complicated layered pieces, I'll do that, I sort of build all the layers off of the main page so that I know I've got all, and then I glue the whole giant thing down. - Okay. - I find that incredibly stdressful. (laughing) I'm not a fan of gluing day. - [Courtney] Yeah, so it's interesting that you work in stages like that. - Yeah. - [Courtney] You spend 15, 20 minutes just cutting, cutting, cutting, not knowing what you're up to necessarily. - Yeah. - Collage wise, and then you're doing a lot of composing, and then once you have what, two, five, ten, what do you, then when do you, when is it gluing day? - [Danielle] Yeah, I'll usually have two or three that are waiting to glue, and then do glue day, but that's really just procrastination and really not wanted to do the thing. - [Courtney] The thing that you like the least? - [Danielle] Then I do it all in one go, and I'm done. - [Courtney] But you have a 12 year old son, can you pay him in chocolate to glue your pieces or is he not precise enough yet? - [Danielle] He's not precise enough yet. - When can you make him your collage minion? - I don't know. I should think that through. - From the Krysas studio. - Yeah, that's right. Oh my gosh, that would be amazing just to have a glue intern. - Yeah. - Like you know those people back in the day that would paint the skies, you know? - Yeah. - For the historical painters? I just have somebody come in on Tuesdays and Thursdays and glue. - Yeah. Yeah, well why not? I mean your newest book, right, A Big Important Art Book Now With Women. - Yes. - I mean so many male artists that we study in school from the Renaissance forward have that, they're like of the studio. - Yeah, yeah. - Right? So they do the basic thing, and then someone comes in and paints all the little trees or whatever. - Yeah. - So you gotta do that. - I do have to do that. - The glue intern. Danielle's accepting applications. - That's right. Okay. - Oh my god, I love it. - There. - That is so cute. That's not even gonna fit in your envelope, it's so much chocolate. - I know, you can give that one to your boyfriend.

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- [Courtney] Danielle made you a valentine, Joe. - [Danielle] But I feel like, yeah, but you brought up that jar of red glitter, and I feel like I need to put it on. - [Courtney] What if you put googly eyes on this? - Do you have googly eyes? - Do we have any? - No. - No. - [Danielle] Somewhere in this building, but not nearby. - Not here. We have shell, we could do shell eyes. It's not gonna be the same. - No that's not the same. I'm gonna just do glitter. - Okay, is that gonna be edible after? - Well not on there. - Ah. - On here. - [Courtney] On him, okay, I love it. So how do you do, how do you like to do glitter, you put the glue down first? - [Danielle] Yeah. - Do it, go for it. - Yeah. Normally I would do spray adhesive if I want it sort of everywhere. - Yeah. - Or I do blobs of glitter, and so I would do a blog of glue and then pour my glitter right on that blob, so I don't really know how I'm gonna do this. You know what, new plan, see this is what happens when I don't know what I'm doing. - This is collage is flexible. - [Danielle] I think I'm gonna put a pile of glitter in this hand. - Oh I love that, it's balanced. - Yeah, so let's fill this hand up with just a blob of glue. - [Courtney] I gotta put UCLA on here for my dad. - [Danielle] There now he's holding... - [Courtney] Leanne also went to UCLA. (giggles) I know. - [Danielle] How do you, 'cause I was pinching glitter the other day, and you thought that was crazy, what do you do, do you pour it? - [Courtney] I would pour it, and then I put just a sheet underneath like a catchall sheet. - [Danielle] Oh okay. - [Courtney] And then you tap it off, I'll show you. But I don't know, that chocolate's huge, he might fall off too, but we'll hold him in place. - Okay. - So yeah, pour your glitter. - [Danielle] But then I feel like, oh I see, and then you pour it back into the jar. - Yeah. - Ooh. - [Courtney] It's the same with embossing powder. - Okay. - I love that. And then you know you can let it dry, but you can also just... - Ooh, love it. - And then... - Oh my gosh. - You recycle this back... - Yeah. - Into your jar with a little... Whoop. Although, a lot's sticking to this paper 'cause it's old, but, moist. - And me, but that's cool. That's how you know it's Valentine's Day. - [Danielle] Oh I love it. - [Courtney] That is so cute. - [Danielle] If Greg's watching, this is his, Greg, this is your Valentine's. - [Courtney] I know you're not even gonna be home for another couple days. - I know. I hope I don't eat this before it gets home. Yeah, what if you just took that off and ate it and then just gave him, be like, I don't, something happened. - I don't know, yeah, in customs, they seized it. - Yeah. - Yeah. That's the story, that is the story. - We're sticking to it. - Yeah. - Okay, so if you had one piece of advice for people as we're signing off here, what is your thing? I know you talk to hundreds, thousands of artists about their process, you give talks all over the world about unsticking the creative stick, right, unblocking the creative block, and people come and talk to you after these lectures, and talk to you about you've changed their lives and they're struggling through these things, what is the thing we're gonna send everyone off with? - Well you know, the thing that has come up repeatedly for me in the last little bit with promoting this new book about women is the idea of worth, and I know we've been laughing and having a great time, and this is a little bit heavy, but I think that it's so important, artists are particularly hard on themselves when it comes to self-worth, and especially female artists, and so my big thing lately has been to say you have worth. Your ideas have worth, your work has worth, and that means monetary as well, so if somebody says oh I love this, you know, how much is it, and you go oh um, you can just have it, right, no don't do that, realize that there's value to it, and also realize that there's value in the idea and the time that you put into this and all the years that have led up to this. - Up to that, right, right, right. - My work is really simple, and somebody said to me, one artist said to me once, sometimes a piece could take me 15 minutes. Look how quick this was, but this didn't take 15 minutes, this took 45 years and 15 minutes. - That's right. - And so, realizing that you have that worth, your work has that worth, and creativity is absolutely a worthy use of your time. It is not frivolous, it should not come below everything else because we always put it to the bottom of the

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priority list. So if I can leave everyone with that, just remember how important this is and to give yourself the time and space to actually live a creative life. - I love that. I think probably that a lot of people watching are already onto that tip and maybe struggling with that in their own life, so I think that's an excellent way to sign off. - Thank you. - Have a great Valentine's Day, thank you for being here in the studio this week. - Thank you for having me. - Danielle's classes are gonna be coming out later this year including a daily challenge on how to unblock that creative block and a collage class. There may or may not be chocolate featured in that, I can't remember. - I don't think so, I ate it. - Just today. - Yeah. - We'll see you guys on our next live shoot. (upbeat music)

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