

1. What made you choose this piece for pulp MAG?

It's a thought-provoking piece. One with a message very relevant to our current times. This painting stirs up different emotions in people, depending on what they perceive. It creates conversation - and I love that. I felt it was a fitting piece in pulp MAG alongside other emerging artists and writers; our minds full of inspiration and wonder. I wanted to tap into that pool of creative energy.

2. Is there anything in particular that you're proud of about this piece, or that you learned while creating it? Anything you'd like to draw viewer's attention toward?

Every painting of mine is a journey and every journey I learn more and more; about the technical process and also about myself. Generally my paintings focus on a select colour palette to fit the mood.

Gore Breaching is probably one of my most colourful pieces to date - which required delicate layering to make all the colours work together cohesively.

I'd say my favourite part of the piece is the whale reflecting the fiery setting sun on one side of its body and the cold rising moon on its other side. As if this creature is polarized between two distinct, opposite sources of light - which perhaps should not co-exist. What narratives could be drawn from this, I wonder.

3. The piece "Gore Breaching" uses a very unique, almost haunting image—where did your inspiration for this concept come from? What is the piece's "story"?

I love that you described it as "haunting".

You know, I'm always torn on how much to describe my paintings. On one hand there are a thousand thoughts that go into every brush stroke. On the other hand, the beauty of art (and a principle I wholeheartedly believe in) is that it's more important to hear what a piece's story is from the viewer's perspective.

Gore Breaching fits perfectly with the 2024 Earth Day theme: Planet vs Plastics. Plastics are an absolute danger to our planet, humans, and all living creatures. The ocean is heavily polluted, destroying precious coral reefs, aquatic life, and poisoning our drinking water. By 2050, it's estimated there will be more plastic in the oceans than fish by weight.

Breaching is the act of whales when they jump out of the water as a form of communication. I envisioned a whale eating plastics instead of krill; becoming poisoned and malnourished that its flesh becomes weak and discoloured. Then when it emerges from the water, with a belly heavy with garbage, its thin stomach rips open which spills the trash back into the ocean.

4. I see a connection between your pen name, Dream Bleed Arts, and the themes of gore and blood presented in this piece. What made you choose these grislier themes for yourself?

I identify as a Dark Artist. My paintings incorporate dark surrealism, horror, macabre, and sometimes occult themes.

At the same time, there's a balance to this imagery. Bright colours or hopeful underlying messages of strength and transformation. To communicate there is beauty in darkness, and darkness in beauty.

I believe one cannot live without the other. There is no life without death. There is no pain without love. It's the very special and strange reality of how our abstract existence functions. The gift humans have of being emotional creatures and the curse that comes with that. I believe to live a fulfilling life: one needs to find peace with this dichotomy.

Even the most warm and bubbly people I've encountered seem to connect with my dark paintings. On more than one occasion, people have come to me to tell me about their dreams - specifically their nightmares. Perhaps they cannot comfortably express these dark thoughts openly with their established social circle. And I believe, because of the unapologetic way I express my own inner darkness, they find comfort in that and feel safe to divulge in me. And I find that to be just a beautiful thing. Everyone has a little darkness inside of them.

Dreams are powerful. Ever since I was young, I always wanted to be able to share my dreams with others. But not just verbally tell a story since the listener will simply visualize my dream with their own mental imagery drawn from their personal life experiences. No. I wanted to give them my exact imagery and feelings. How alien would that feel, do you think? To experience the perception of a stranger? You'd probably go mad. Empathy would have a whole new meaning! It's fascinating to think about.

And so my artistic vision is to "bleed" out my dreams into a visually communicative form. To transcend the boundary between the unconscious dreamworld and the conscious "real" world. Right now it's through painting - but it may not always be. I'll eventually be looking to expand into other artistic mediums to effectively accomplish my goal.

5. What messages/themes do you want viewers to pull from this piece?

As mentioned, it's a commentary piece about ocean pollution.

It just breaks my heart. How much humans are damaging the planet and the apathy that comes along with that. This painting is an expression of that sadness.

Perhaps if the viewer feels sad, disturbed, or as you say - haunted - that those thoughts will prevail beyond the viewing of the painting. May they linger long after and encourage

us to make better choices of our own plastic use. To be mindful of our own contributions to climate impact. And to inspire empathy for our beautiful, yet dying planet.

6. What does your creative process or practice usually look like?

Chaotic.

It's a messy process. Almost subconsciously driven. I'm a very emotional painter. I have a backlog of hundreds of painting ideas and I'm always working on 3-5 paintings at once. Then sometimes I get overwhelmingly inspired by a new idea that I just have to work on instead. My brushes, canvases, and supplies are always out - all over my apartment.

There's paint on my clothes and always on my mind.

I'm after a very specific feeling. And I'll work on a piece for months until that feeling is just right. Even if I have to paint over the whole canvas and start over.

I'll usually start with a couple pen sketches. I recently started using an underpainting technique which has been very helpful. Then I start to build up the layers one by one. But often at one point, I find new inspiration during the painting process and let chaos take the wheel. New ideas get added to the piece that it almost becomes alive. I rotate the canvas round and round like a clock as I work, getting lost in the small crevices of the micro details, then walk to the other side of the room and squint at the painting from afar.

7. What sorts of things inspire you?

Whatever emotionally impacts me.

I love animals - their different forms and personalities. They are often the central piece of my paintings. And I will pair their spirit or their unique behaviour with an emotional concept that either intrigues me or troubles me. I'm vegan and sometimes those principles play a part in my story-telling as well.

I enjoy creating provocative pieces with double meanings or suggestive themes. Some are more obvious than others. The viewer reaction and interpretation is always fascinating and enjoyable for me. So I guess you could say I'm also inspired by opening up the minds of others, making them uncomfortable, to make them think, question, or feel something unique.

8. How long have you been creative?

I believe all humans are creative. All children grow up drawing with crayons and chalk, singing and dancing, acting and playing. It's just a matter of when in one's adult life that act of being creative was discouraged or destroyed.

I protected my creative soul as best I could but wasn't able to nurture it until well into my adult years.

I've been oil painting for 6 years. Before that I did pencil sketches and some digital art.

But this is also why I say: it's never too late to pick up a brush - or any other creative passion. You are never too old. I will never accept that answer whenever I hear it.

9. Have you ever been published before? Where can we find your work?

This is my first publication! So thank you very much for featuring my Gore Breaching painting in your magazine! It's an honour.

You can visit my linktree website. It will lead you to my socials, my online print shop, online galleries I'm a part of, as well as upcoming events I'm participating in.

<https://linktr.ee/dreambleedarts>

10. Do you plan on continuing your creative pursuits into the future? If so, what does the next project look like for you?

Oh definitely. My journey as an artist is only getting more serious as time goes on.

This is the first year I've started selling prints of my paintings as well as attending public events. So far I have about 10 shows lined up for this year. One of which is an exhibition in the UK which I'm very excited about.

Aside from that I'm always working on multiple paintings. I have another ocean pollution commentary painting involving coral reefs that I'm preparing for. And in the near future, I'll be looking to gravitate towards the music industry by making artwork for artists' song releases, album covers, merch, and show flyers.