

2015

My practice begins with the materiality of paint, and the history of the medium. I have always been fascinated by how the meaning of painting has changed throughout different contexts, time periods, and cultures. The current climate in contemporary art has left painting being labelled often as hermetic, or too expansive (if everything is painting, does it even exist?). These dilemmas fascinate me, seduce me, and shape the way I understand life. I feel that the fluid meanings behind painted images, the rectangle, and the functional uses of painting (ex. signs, painted walls, decoration), are omnipresent in our everyday encounters, perhaps to the point where they become unnoticed. I am interested in making 'paintings' that bring the peripheral nature of the medium into focus, and to reconsider the current context of painting and its connections to architecture (windows), technology (the screen), and the everyday urban landscape.

2018

My recent work expresses my interest in the way in which colour can alter the way we feel and perceive the world. I have mostly used Magenta and Rose Madder in my latest paintings –although my work is not entirely limited to these colours– as I find pink a culturally significant colour, particularly due to its associations with stereotypical ideas of femininity and sex. I usually have a strong connection with the subjects of my paintings, whether inanimate or human, and I use colour to bring forth and evoke underlying psychological aspects. I have found that monochrome in painting, is extremely rich. I am attracted to the tones and subtlety found in a single pigment mixed with white or black.

I believe that the exploration of colour is one of the fundamental aspects of painting in its contemporary and historical forms. The way in which humans have experienced colour has dramatically changed over time - from the earthy, natural pigments used in cave paintings, to the vibrant colours used during the impressionistic era, the introduction of synthetic colours chemically made in labs in the 19th century, or to our latest experience of colour - that of the glowing screen. Colour is as culturally and socially significant as ever, as we use its symbolic meaning to navigate through our world, to categorise, and divide people, places, and things. Painting has been the arena where colour can transcend its current meanings, transform its subjects, and help people see something new. My aim is for my paintings to allow people to see further into their understanding of our world and ultimately themselves.