

Statement

Investigating the process of how we remember translates into a personal metaphorical painterly language connecting a subconscious link to places from my past and one that questions land and identity as the sum of individuality.

Being an emigrant from South Africa, living in England away from the land I know directs work that engages memory, feelings of loss and longing in a sense of suspended reality. Being in two minds in two places, the collision of land and sea is an implacable energy of two forces which echoes my duality and restlessness.

This results in paintings that have their own energy, force and inner turmoil.

An uncertain foundation questions everything.

Boundaries, borders and limitations find their way into my work. Living beyond my natural self denies that which is an unspoken code of belonging.

Nostalgia is difficult to capture without sentimentality. Developing a personal language in the marks I make has evolved in an abstract metaphorical language and a process which underpins remembrance. This includes a subconscious engagement of loss, allowing for chance and accident so that paintings also make themselves. It is a balance of freedom and control.

Influenced by film; time and timelessness is an important part of the visual connection with memory being a moment in a continuous narrative. This is why my paintings have a sense of incompleteness, energy arrested, that there is something before and after, creating slippage and flux in fugitive marks.

Often my best work happens when I am so frustrated with a painting that I am prepared to let it go. I paint over it as if to erase a memory. This is when true engagement takes place on a subconscious level and I take risks which often results in a much stronger visual and conceptual statement having depth both physically and conceptually.

A photograph taken on a reunion home becomes a way into a painting, one that triggers a memory and a sensation of being there.

Aerial views or beneath sea level are contrasting points of view, often seen at the same time creating ambiguity and uncertainty. A rock pool can suggest a

micro community as seen from above whilst beneath sea level tumultuous collisions of force are happening in an energetic struggle.

Symbolic references such as the drowning of my old beach dress in an attempt to let go of the past, exploring the concept that land and identity are closely tied.

Painting on large canvasses enables an uninterrupted engagement in making and viewing my work. My process of painting echoes the way we remember in a metaphorical sense in an investigation of a new way of seeing. Layering, erasing marks, redefining, and mixing opposites of oil and water are part of an evolving painterly language of remembering and forgetting.

The titles of my work anchor a particular memory. Identifying with loss is a universal truth the viewer can be involved with on their own terms.