

inspiration & technique

Figurative artists throughout history, from Rembrandt to Gerhard Richter were early influences, as well as Vermeer, of course, whose work has inspired the series The Mauritshuis Girl. (See the statement, from Vermeer to Balthus for more information on this.)

I've always been moved by atmospheric imagery, whether in photographs or painting. An obscure, diffused technique seems to accentuate any enigmatic qualities of a subject and thus, the deeper my interaction with it. The *sfumato* elements in much of my current work developed as the best means of unearthing a mood. When I began painting, my work utilized a more wet on wet technique – one I still employ from time to time (as seen below: Blanche 2010) and then evolved to become more fresco-like, utilizing a dry brush technique using soft, flat colours and a very definite linear quality.



Blanche 2010



Two Women 2004



Confessions 1998

In the past, I was concerned with more complex narrative elements (see: “Confessions” 1998) whereas now, with exceptions, my figures are often devoid of context, wherein the “narrative” is distilled in the expression of a face.

I'm motivated by an interest in the complexity of feelings and thoughts (the heart versus the mind) and how these two aspects – emotions versus reason - are inextricably intertwined within us all. That is the basis of my work, past and current. I've an ongoing infatuation with the interiors of a moment and the dichotomies they present.



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