

## ARTISTS STATEMENT

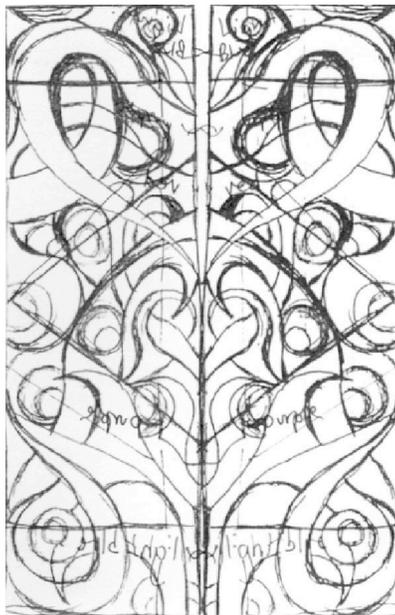
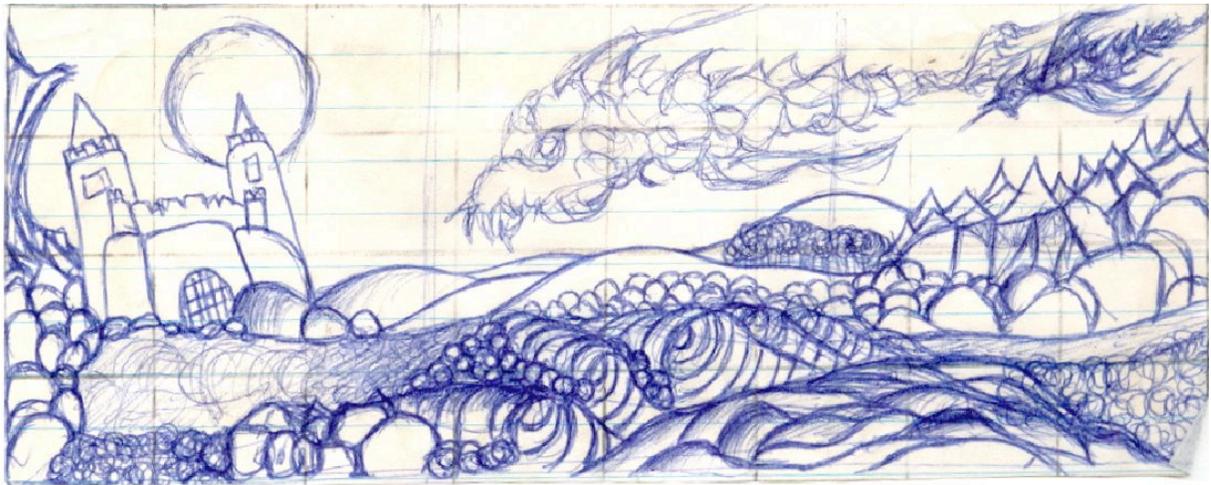
I like to study how ideas are conceived and how they evolve. There is always some design and some accident that go in to making the final picture. In some ways the accidents or randomness that occurs is the most interesting part of the process. Despite all my intents these accidents can occur at any stage of the picture making. Depending when they occur can have either a small or large impact on the final outcome. This combination of selection and mutation is behind my creativity and so I like to say the pictures evolve.



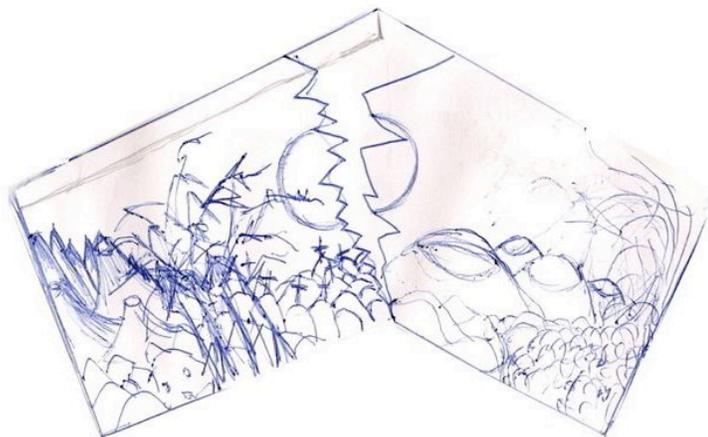
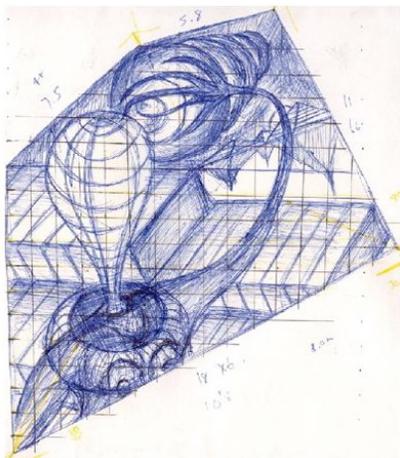
My paintings tend to capture the patterns of my thoughts both at the time they are conceived and as they evolve. These thought patterns can be both conscious and subconscious in nature.



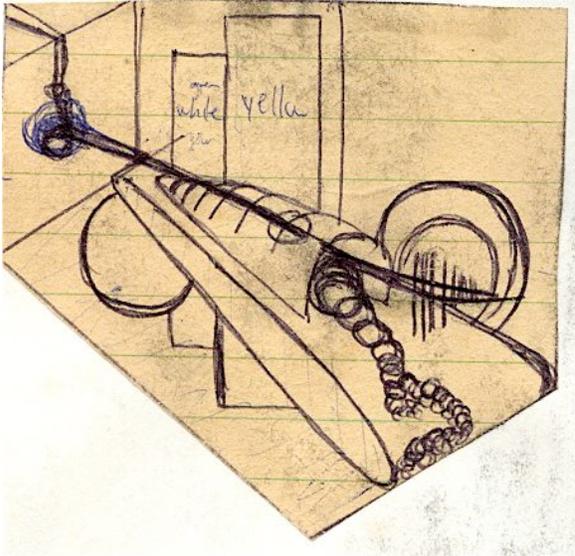
I never think of my pictures as representing something in the real world but rather as pictures of the ideas inside of my mind. Where the images look like real things it is probably better to think of them as metaphors that use objects from the real world to represent the patterns in my mind. Some metaphors, such as the sun, appear a lot and may represent many things such as time, creation, light or even more abstract notions such as the opposite of dark.



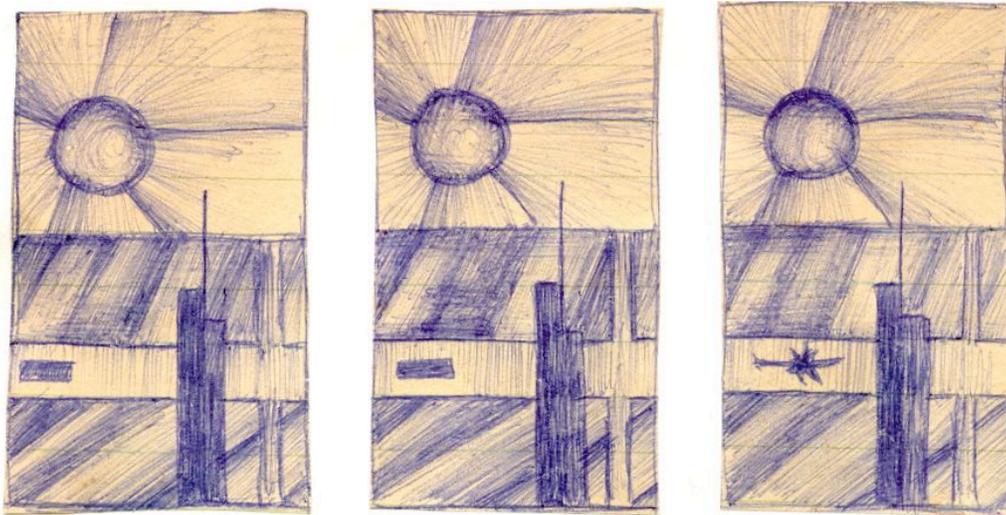
The pictures usually just appear inside my mind at unexpected moments and I sketch them down to be painted later. What I am left with in the sketch are symbols, shapes and lines laid out in space. Sometimes the images are rather abstract and only contain curved lines, straight lines and the relationships between them.



The space in which the picture is drawn is very important to me and sometimes I exaggerate this by using shaped canvases. Remember the pictures represent ideas in my mind and so the shape of the canvas represents the context, or viewpoint, under which the idea was created or evolved.



When I first began painting I liked to combine multiple different viewpoints into an image and called this “Juxtapositional Perspective”. Now I find that two viewpoints are just exactly the right number to use when modeling any idea. This is unfortunate because most people I meet seem to model their ideas from only a single viewpoint.



The colours in the picture are never conceived at the time the sketch is created. I simply dream the colours onto the canvas as the picture is painted. They evolve a little by design and a little by accident. I like to use contrasting tones and blend different colours into one another. So red may become yellow but looking at the picture it is very hard to identify where the transition occurs. This is something I used to do a lot as a child using colour pencils and since I am yet to grow tired of seeing these “colour fades” they are still a feature of my work.



### Sometimes I Dream in Blue

When the world is restless,  
and my feet just shuffle,  
to and through.  
My mind may wander.  
My heart alas,  
nowhere to go.

Now when I rest at home,  
my mind may sleep,  
and dream in monochrome.  
But when I was much younger,  
and my heart,  
would rest in slumber.  
Alone in bed,  
colours filled my head.

I don't know what it means,  
but now the fading rainbows,  
of my watercolour dreams,  
leave a single hue.  
Sometimes I dream in blue.

To try and help capture the thoughts that I am painting I like to also write a song. This tends to provide another viewpoint – perhaps from a different part of my mind. I find this different viewpoint can help me understand the patterns I am creating in the painting.