

As a painter I have always been drawn towards the fine line that separates figuration and abstraction.

Time, place, perception and light, alongside gesture, glimpse and memory.

It is this space "in between" that engages my studio process and practice.

Exploring the potentialities of paint to create a visual dialogue.

I have no interest in the literal, I'm working within the language of abstraction

Colour, texture, line and form fold back into one another whilst

mark making, erasing and working the surface ensue a battle with keeping faith in the process.

Mistakes must be made, risks must be taken and that keeps it free and honest.

Reoccurring motifs and remnants evoke possibilities as I work on a series in the studio.

It's like a slow searching on an invisible map to discover something poetic.

The Spanish have a word for this feeling "*Duende*".

Relating to music and poetry "*Duende*" is an elusive presence.

Holding something of the sublime within its language of longing and the eternal cycles, the dance between shadow and light.

The Australian landscape has its own *Duende*, within the spirit of the land and the water, the elements relating to myth and language.

Growing up on Wurrenjerri country, by the river at Heide in Melbourne I carry that story within me.

As are my travels and artist residencies in Spain and overseas visually strong within me too.

Experiences coalesce becoming a rich inner library loaded with feeling and an ongoing source for work.

Music, literature and myth are always present in my studio, in my life, in my dreams and travels.

It's a type of alchemy really, what I get up to here in my studio in the Byron hinterland.

Surrounded by waterfalls and ancient forests the land here gets in your blood and lays a type of claim on you.