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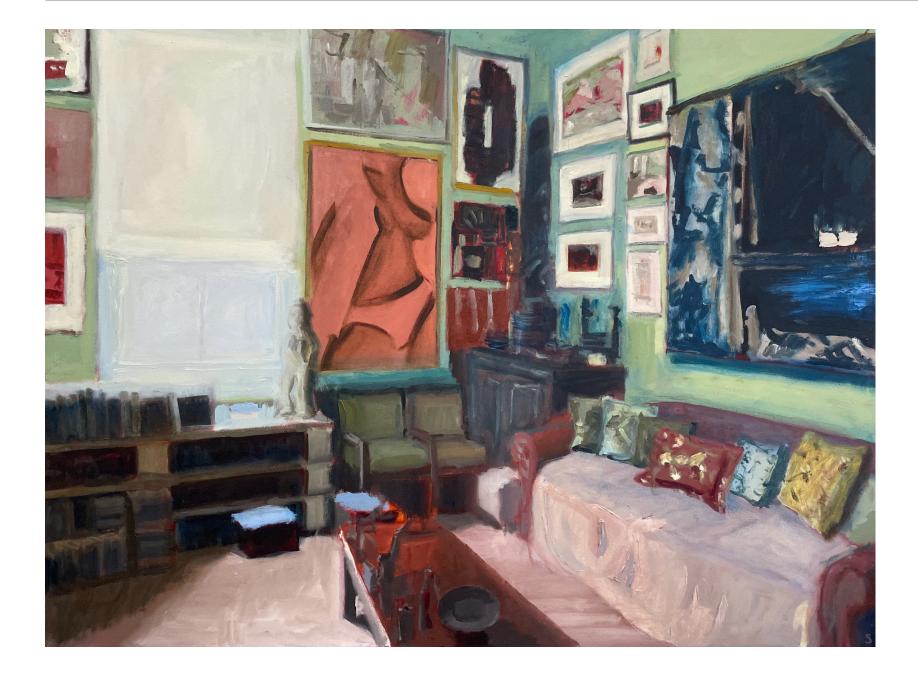
INTERIORSCAPES

I am particularly interested in exploring the line in painting between realism and abstraction. These works respond to place and express an emotional rather than literal connection to a space. This exhibition has been a chance to explore some key interests which may seem at first to be diametrically opposed but which, when played off against each other, can lead to interesting oppositions - line versus soft edges, realism versus abstraction, detail versus sketchiness. The subject almost came secondary to the painterly exploration of colour and pattern. Finding the balance between an emotional truth and a literal one, is for me greatly dependent on the process of painting itself. The slow build up of paint layers allows an element of chance to emerge and for the painting itself to dictate the required direction of the composition, enabling me to distance myself from the obligation of a literal rendering of the subject and make choices about colour and composition for their own sake.

My process adapts classical painting techniques to facilitate my interest in colour and abstraction. Beginning with a linear underpainting in ultramarine blue on a smooth chalk ground in pink provides me with an initial framework which echoes the role of the tonal underpainting employed in the classical tradition but with a heavy emphasis on colour and line rather than tone. The vibration between warm and cool in the underpainting and a strong linear design allow me to consider abstract compositional concepts early on which can then be built on in subsequent layers, sometimes showing through in the final painting and other times buried under the softness of subsequent layers of paint.

Following this, a colour block stage establishes broad colour relationships and introduces soft edges and a sense of atmosphere over the initial linear design. From here I can pick and choose areas to be worked up and leave others ambiguous or 'unfinished'. This slow build up of layers allows the painting a chance to develop in sometimes surprising directions, the later decisions informed by the earlier ones, and ultimately aims to allow room for the abstract concerns of colour, pattern and brushwork that I so love in the likes of Matisse, Vuillard and Bonnard.

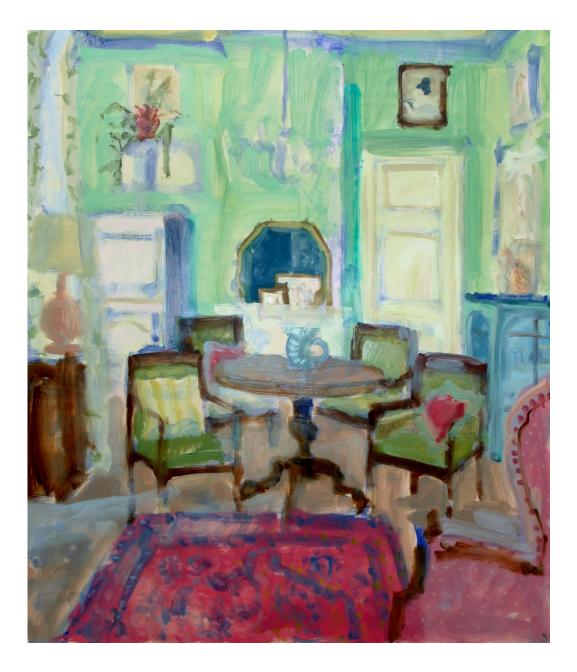
INTERIORSCAPES



Interior with Green Gallery Wall

> Oil on Canvas 111 x 141 cm Framed \$5875

INTERIORSCAPES



Four Chairs in Olive

Oil on Board

96.5 x 84 cm

Framed

INTERIORSCAPES



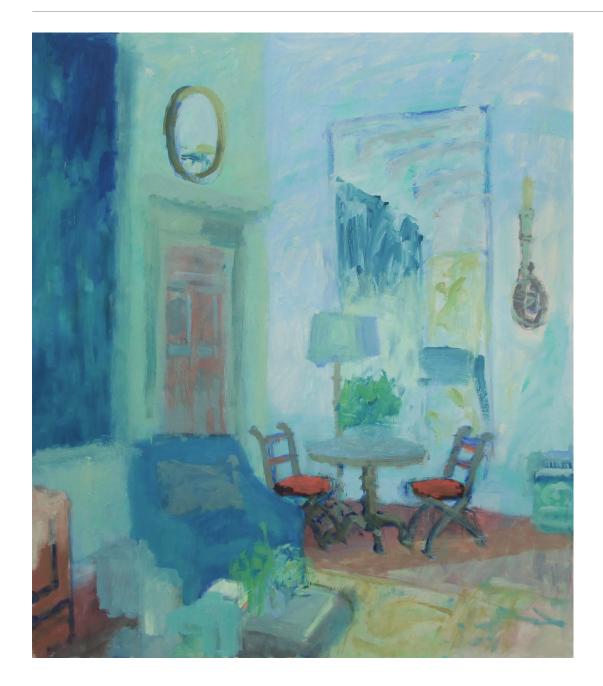
Two Red Chairs and Matisse

Oil on Board

96.5 x 84 cm

Framed

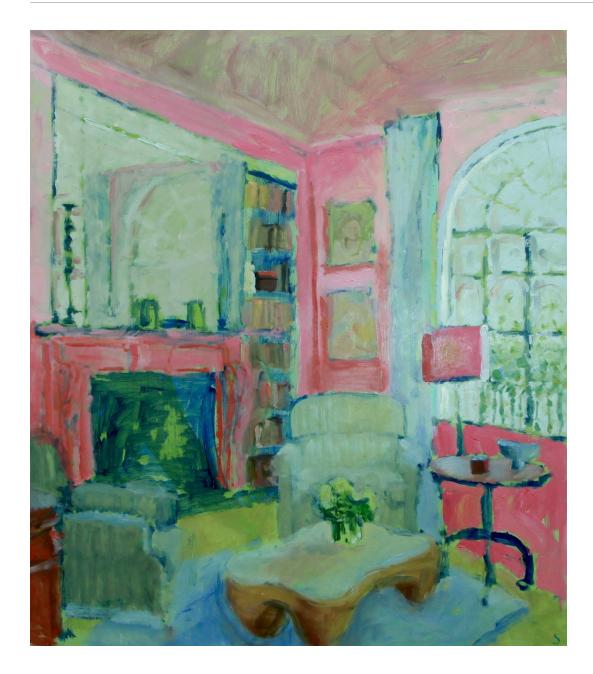
INTERIORSCAPES



Oil on Board 84 x 73.5 cm Framed

Blue Room

INTERIORSCAPES



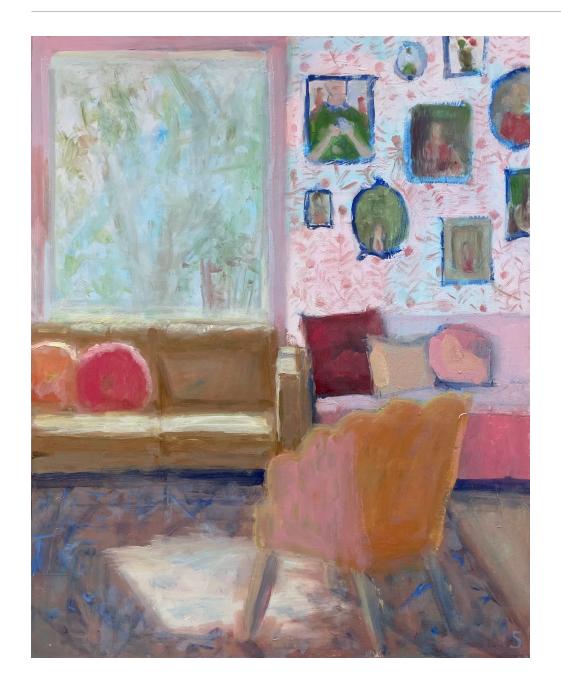
Pink Salon

Oil on Board

84 x 73.5 cm

Framed

INTERIORSCAPES



Gallery Wall in Pink and Orange

Oil on Board

52 x 42 cm

Framed

INTERIORSCAPES



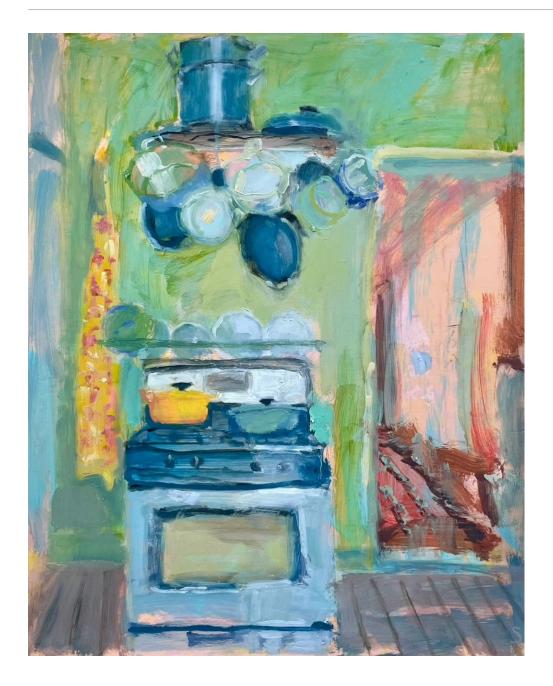
Mirror and Matisse in Red and Blue

Oil on Board

52 x 42 cm

Framed

INTERIORSCAPES



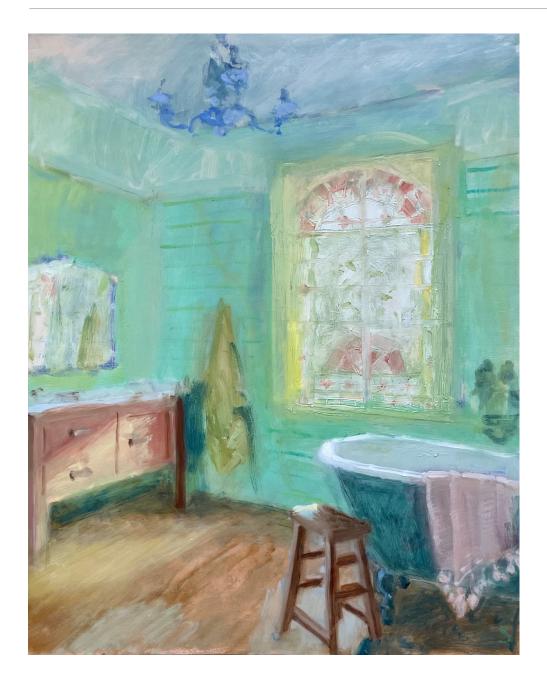
Cooking with Green

Oil on Board

52 x 42 cm

Framed

INTERIORSCAPES



Green Bath

Oil on Board

52 x 42 cm

Framed

INTERIORSCAPES



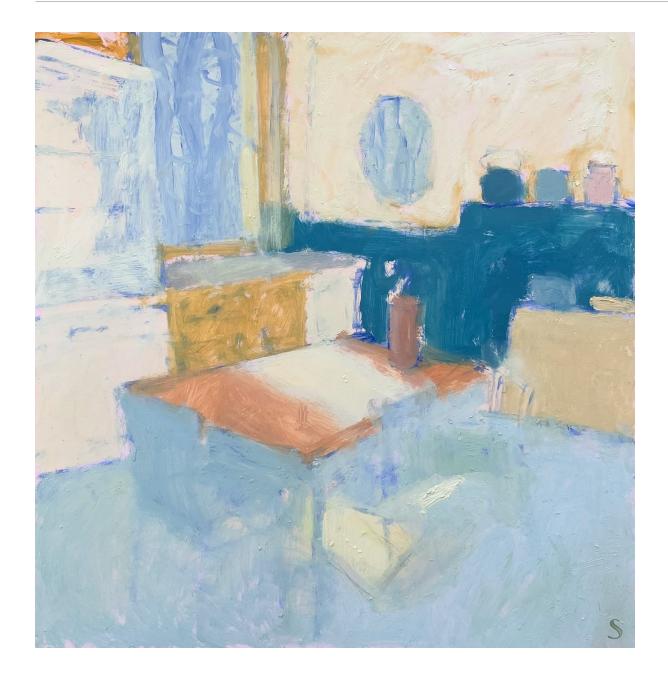
Green Bed

Oil on Board

42.5 x 43.5 cm

Framed

INTERIORSCAPES



Kitchen in Yellows

Oil on Board

43.5 x 42.5 cm

Framed

INTERIORSCAPES



Sofa in Blues and Green

Oil on Canvas

78.5 x 78.5 cm

Framed