

<https://youtu.be/sTh8lxDj7ZI>



#### Statement

My art looks at people, people as they are, or so it attempts to. Sometimes, it may look at a place or a thing but this philosophy remains unchanged. Honesty is as the forefront of what I produce in any serious capacity, and therefore an essential step in my practice is to ascertain the truth of a subject before production is cast underway. This process may involve conversation, extended investigation, or sometimes simply prolonged acquaintance with a space and its mood. To be truthful is to not deceive; to not present falsehoods. Every element I present in my work therefore must exist for a reason without unnecessary connotation. This is not to say that my output cannot be maximalist, only that such a decision demands justification. Honesty without redundancy.

I am in particular drawn to underrepresented subjects, as I believe that art is at its best when acting to document and educate. I remember being introduced to the photography of Walker Evans toward the end of sixth form: how he captured humanity, no matter its appearance, so frankly and candidly is of great inspiration to me. Because of this desire to communicate truthfully, effectively, I find myself not so much slow to create, but cautious. Generally, in my primary medium of oil paint, I work thin for most of the process, constantly layering and wiping off pigment in order to rework and plan. This may be subconsciously influenced by the obsessive methods of my favourite artist, Frank Auerbach, although his application of paint in such redevelopment phases was broadly, inversely, thick. A painter I am more consciously influenced by is Edouard Vuillard- his approach to reality as a source of pattern has encouraged me to consider form more deeply, and how mundane textures may be elevated in my own practice.