

## Artist Statement

My work is energetic, gestural and centred around mark making and the female form. The movement and fluidity I express in my drawings and paintings is something I am proud of and want to enhance as I move forward.

The process of mark making, and the rhythm of drawing is something I have considered within my latest work, as well as how words and writing can be incorporated as a form of drawing, providing texture, pattern and structure to my more abstract pieces. This way of drawing with words is something I have been experimenting with, I have really enjoyed the pieces I've produced.

The life drawing sessions I had in Budapest during my Erasmus semester abroad enforced a structured and disciplined approach to the way I work. I really saw an improvement in the accuracy of my drawings. I also saw an exciting style developing in both my paintings and drawings, having learnt the transferable skills of observation.



*Gaze, ink and oil pastel on paper, 20 x 21 cm*

I have developed skills in printmaking throughout my degree and it is something I look to develop further. I have practiced screen, lino and mono printing, all of which I have thoroughly enjoyed and have provided exciting ways to test out different ideas, colours and textures. Printing has allowed me to explore different compositions and styles of mark making which have fed through to my paintings, but also become stand out pieces on their own. The ability to repeat images and create variety within my work through colour and texture has been really interesting and enjoyable.



Screen prints, 59 x 84 cm



Much of my recent work has been influenced by the female form and derives from life drawing as well as other artists' drawings and paintings. Some of the most impactful pieces of art for me have been simple line drawings, such as those by Jean Cocteau and Matisse as well as more current works by artists such as France-Lise McGurn and Faye Wei wei, whose style is beautifully fluid and simple. I have wanted to interpret the female form in a way that is empowering and representative to me as a woman. I have looked to create work that does not sexualize or objectify the female form but celebrates femininity and its strength.



*Female*, acrylic paint, oi pastel and ink pen on paper, 59 x 84 cm

My work is very situational, reflecting both mood and circumstance. Due to covid-19 I have been working from my bedroom for the majority of the year. This has allowed me to create a sense of other worldliness in my paintings, as a form of escapism. Without access to canvas stretchers, I have taken inspiration from wall hangings and tapestries, using unstretched canvas to paint on. This allows the completed paintings drape and hang over the surfaces on which they are displayed. I really like the texture and fluidity this allows, it works particularly well with paintings such as *Floating*, oil paint and drawing ink on canvas, 200 x 150 cm, reflecting the suspended and drifting nature of the painting.





*Floating*, drawing ink, oil paint on canvas, 200 cm x 150 cm, 2021

On the other end of the spectrum, I have worked on a much smaller scale, creating little handmade sketchbooks with an array of mixed media drawings. I have loved working this way because I can encapsulate detail and style easily and immediately. I created a series of sketchbooks throughout the year, which I then made into one, following my work processes throughout lockdown, March 2020 - April 2021.





*Damsel*, graphite, ink pen and oil patel on paper, 14 x 21 cm



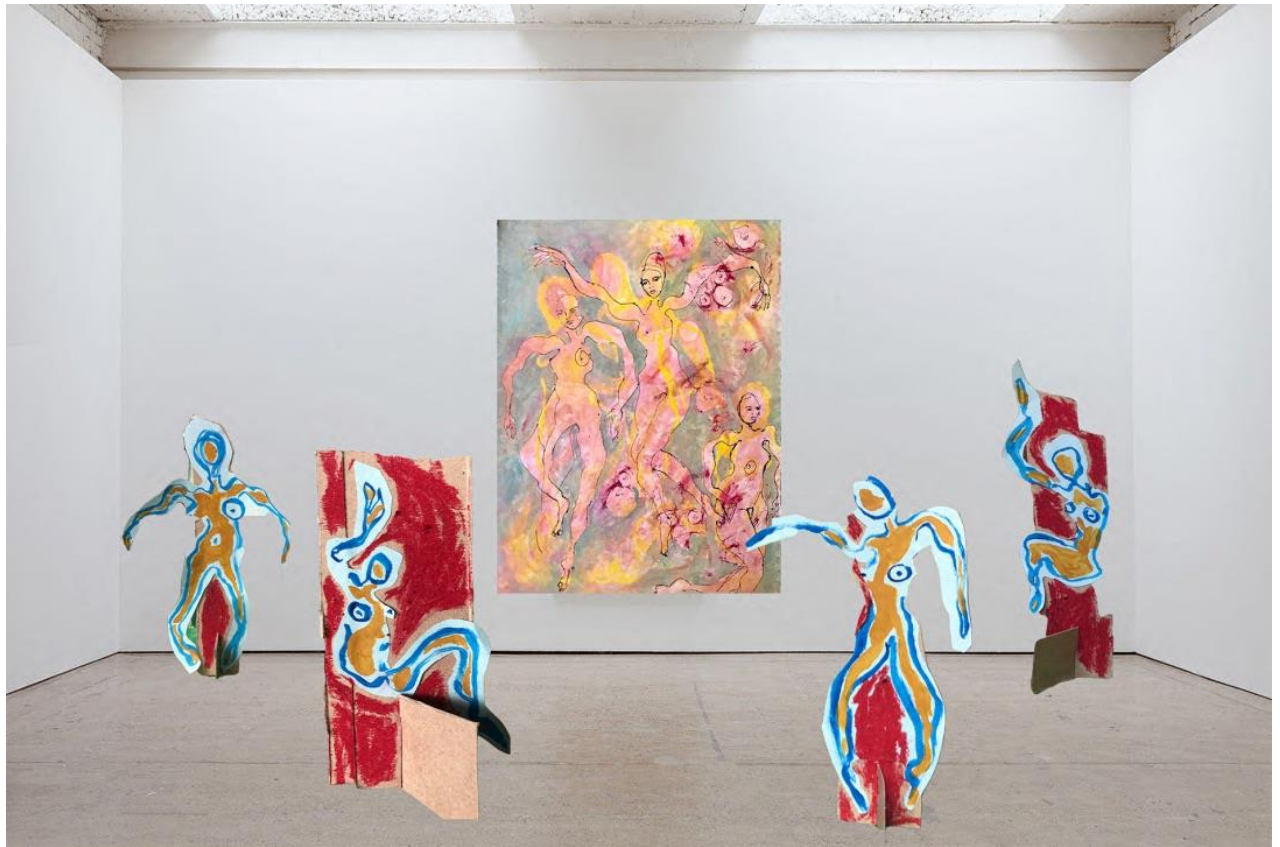
*Joy*, mixed media on paper, 14 x 21 cm

I have also experimented with installations and projections, adding 3D cut outs of my figures and music to paintings to create a more immersive experience. This is something I look to develop more and am excited to see where it takes me.



*Projection of the painting Spring on my bedroom wall*





Installation plan, life sized card cut out forms, backdrop is  
*Floating painting.*