

I paint to better understand the world around me and my place within it. My current work explores my interest in the natural world through landscape.

Each work begins with imagery from my personal reference library of drawings, photographs and video footage that I have taken throughout the years. Most of these images in my visual archive have been collected during walks, either while travelling or at home in rural Grey County, Ontario. When walking, I am extremely tuned in to my visual experience. I stop at anything that catches my eye or intrigues me- these are split second decisions driven by intuition. I try to capture what I'm seeing in any way that I can. I love to make drawings from life, but because this is not always possible, photographs and especially video allow me to record something I've seen. Video is becoming my primary method of capture because it provides a more dynamic record. I am able to document multiple viewpoints of a subject, an ephemeral light effect, or even a recording of audio if there's something from a sonic perspective. An example of this is hearing frogs and crickets on a warm spring evening while walking through the local wetlands.

From the source material, I compose an image that represents a particular place and time. I'm interested in portraying a variety of atmospheric conditions, as well as a diversity of subjects within the genre of landscape painting. I'm also driven to occasionally push the edges of the genre by including figurative elements if a piece calls for it. The composition and framing within my images is informed by my own experiences, other painters I admire, through photography, and also film.

Once I have an interesting composition, I work to develop a limited colour palette to convey mood or atmosphere. My goal is to take each painting a step beyond the natural colour in my reference material into the expressive use of colour.

Even though I am working from a representational viewpoint, I spend a lot of time thinking about each painting as an object- a flat surface that colour is applied on top of. I love the idea that my chosen subject is presented as both an image that shows us a place, as well as a flat surface made of shapes of painted colour. I consider how each brushstroke of paint is applied- thinly, thickly, quickly, slowly, or even rhythmically. These formal considerations work together to immerse the viewer inside of a painted world or subject, but are also a reminder that the painting is simply a flat surface that holds an illusion. This duality is what brings painting to life for me every day in the studio.