

## Can you give us an insight into your artistic process?

My works are generally always planned, and various stages of my process are well thought out beforehand. But once commenced yes intuition does play a big role especially while cutting. My work is very labour intensive, so I really need to be confident of the end result. As a result, preparatory drawings, prints, photos are part of an initial process. Strangely enough this two-dimensional work must be transferred into a process that creates what I call an “indescribable volume” A typical example of this was the Gallipoli Prize winning work Rays Room, where an evolution of maybe twelve stages were passed through on a very small scale, before commencing a larger work. The subject matter on that work was specific to the Prize. But will generally follow themes that overlap.

## Is your work pre-planned or created intuitively? How long does each work take to complete?

As mentioned above my cut works are labour intensive. The larger works 120 x 240 as a single sheet can take 3 to 4 weeks just in cutting. But often I will use 3 to 4 sheets. From start to finish, preparation, drawing, cutting, surface treatment could take up to 8 weeks work.

## Can you explain your technique; how you manipulate the medium(s)?

I see my technique as pure drawing, where I draw with a sharp blade to take away, reduce, erase. Similar to where orthodox practise will use an eraser to take away charcoal or pencil. Except that what I strive for is not a negative space, but a volume. The cut works can be multi layered creating dense and complex images. Searching for a complexity of space. My sculpture work or installation similarly searches for that complexity of volume.

## Do you keep some kind of ongoing drawing book or diary? Or a collection of images or photographs for inspiration?

I do have notebooks, drawing books, but not in any chronological order. Sometimes it is the back of an envelope. But drawing is the essence and if time allows quick sketches are always invaluable, away from the studio.

My practise is studio based, so most of the work is thought through and constructed there. Lino printing is integral to my larger work. It seems to set the brain into a positive negative way of seeing. As a result, much of my drawing is destroyed, as I will sketch directly onto lino. While travelling I will always take sheets of lino and a couple of knives. Just some quick charcoal marks and then cut later. The same could be said for the larger work where marks are destroyed to create the final result, something new.

Life is so fleeting; moments come and go. We are now geared to documenting our important moments digitally. So yes, while travelling, those moments I do photograph for further consideration. Although I never work directly from photo. There must be an evolution through the process. Also, I tend to carry notebooks to document thoughts and lightbulb moments especially while travelling.

## Who are your favourite artists? Who do you draw inspiration from?

William Delafield Cook was an influence in my very early adult years. A retrospective at the AGNSW firmly set my path forward in mono chrome work. It was said to me, that my early work was following a social, gothic realism

pathway. Which was influenced by the Chinese and European socialist woodcuts of the early 20th century. Kathe Kollwitz for instance. I think you can still see that today in work like “The Ruins, Juukan Gorge “

I have had the chance to exhibit overseas at art fairs, where in recent years I discovered the artist Lucio Fontana, who founded the Spatialist movement. He was known for cutting or slashing monochrome canvases and piercing the surface of his work. The origins of performance art, where the slash or the stab, transformed an otherwise unassuming monochrome surface into something very different. Yves Klein was heavily influenced by Fontana, especially with his performance pieces ....and then to Jackson Pollock. Researching his work, I was fascinated to see a similarity in reasoning with my own creation of process.

While in London 2019 I attended an exhibition of Cy Twombly’s sculptures at the Gagosian Gallery. This provided one of those eye-opening moments for me, that reinforced the “worth” of the simple constructions that I have always, quite simply put together in fleeting moments and then left behind. I have since vowed to continue these.



*The artist experimenting in his studio with offcut bits dropping into a vase with a red water colour cartridge turning the water red over a period of time 2020.*



*The artist In the National Art Museum Beijing 2019, with his contribution to the Beijing Biennale.*





*Construction of "The Fallen Angel" during the first covid lockdown in Sydney, 2020*



*The artist plein air painting, Lake Munmorah 2020*