

Writing about the THROUGH SERIES

(over 50, numbered small drawings made with dripped and sanded bitumen paint and gesso)

These works call upon a trans-subjective response. They embody experiences we have been 'through'; they address themselves no less to the body than to the mind (Sewell, E, 1971) encouraging an intimate partnership and embodied response.

The formality of the process calls forth and echoes unbounded experience. They indicate contours of the body that one inhabits; we dwell, are seduced and are caught, we FEEL and understand ourselves and others, through our bodies.

We are ceaselessly confronted with the mystery of the flesh and incarnation, caught between feeling and concept. These images explore the ineffable processes of translation between outer and inner realities. The simplicity of bodily outlines (figurative reverberations), and the formal properties (dripped, sanded, textured, layered monochrome bitumen and gesso) encourage unconscious modes, and a response between reciprocal thinking and feeling which we all experience but may be hard to articulate.

Interweaving between seen and seer, exploring metamorphosis *through* body and to bodily experiences, we come *through* the maternal body when we are born, we experience everything *through* our bodies, we come 'to be,' *through* the body, and meaning is made *through* expressive bodily movement in dripping paint on paper.

Ultimately there is also a reference to reaching the end of an experience, the sense that it is over, and that it has been endured.