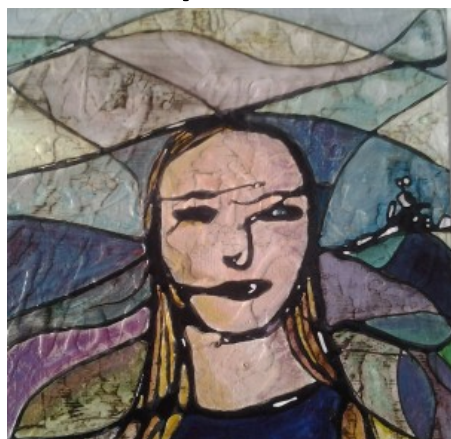


# Palimpsest – layerings



Palimpsest is a term applied to medieval manuscripts; the act of removing and replacing images and texts, one on top of another. It has become a term that contains notions of layering up meaning and history. Bitumen paint can be used to create depth and tactile surfaces on a flat plane, and over time, (and many re-cycled canvases), I have developed a practice of layering up patterns and text underneath a final image. Depth of field and tactility, becomes an additional metaphor as the figures or bodies that emerge, appear 'written'.



There is a continual shift between sensual, emotional and conceptual and aesthetic references, working with bitumen paint is a meditation of language, form, control and chance; there is calligraphic fluidity in body-gesture, the figures and pattern are made by body – hand, articulating thought.

Drawing on various established pictorial codes, figurative residues, hybrid weapons with which to invent new form, and yet to use preconceived ideas within gesture

moment and form; re-creating pre-existing mental pictures, translating them into graphic forms which move between contradictory positions; automatic and deliberate aggregates of vernacular imagery, grandiose idioms, myth and archetype; tension between flowing and angular forms.



Paint reveals estrangement and otherness as...profound pleasure, when I paint I find 'time collapses and layers of life flow simultaneously into a mesh of memory and dream' (Eleanor Antin). 'To scrape it, move erasure, obliterate it, push it around', (Amy Silman). Whilst they tell stories of the body – a single figure (if multiple, often a madonna with child) has its own stories – the story/my is bound up with the figure, the gesture. Latest work has specific text which relates to me-now, but the universal need for us to create stories and narratives of what could be: 'art creates the possibility of change'. (Cath opie)



*Waking Woman,*

*After-text*

