

## Risk taking and chance in painting

There are processes I have developed in my studio practice, some which I might repeat, yet in each painting, each sculpture, I try something new. This often leads to failure. Deciding on whether the failure is aesthetic, or the meaning is somehow lost is difficult, as the two factors often meld. The aesthetic form (whether beautiful or grotesque) must in some way inform the idea of what might be communicated. Metaphor and possible meaning is everything. I want people to sense there is more going on, than a beautifully executed painting or sculpture. I do not want clinical academic precision. I deliberately work against it.

There are moments of deliberation, usually in forming the ideas of the piece. The idea can be very elaborate, and is always intensely researched. Then impulse follows, even if I draw it or paint it elaborately beforehand.

Using bitumen aids the process of creating accidentally, of flawed or unusual forms, which can never be entirely copied or repeated. With clay I have often gone too far creating detailed heads and limbs and then had to break or pull them off. I am not looking for something perfect, or whole. Beauty is in colour, surprise, and the broken, and twisted. Lets not make art that is completely repetitious, categorisable, or instantly recognisable.

Close-up of *Hold* – when the face was dripped clumsily. It created a *trompe l'oeil* effect, and be can be seen instead as a side profile of a woman *and* a man holding a child.

