

Much of my performance practice explores contradiction, and theoretically posits concepts of multiplicity; of self/ves, escape from categorisation and Otherness. Society categorises mothers; 'good' or 'bad', denying them individuality and subjecthood. Performance practices explore subjectivities through conscious and unconscious action, writing and visual language. Recent sited collaborations with Nigel Bispham, add movement and sound to my visual performance practice which embraces ritualised action, colour and form, objects, text, and dialogue.

I think of my painting practice as a performance practice, shifting between sensual, emotional and conceptual and aesthetic references, I drip bitumen paint as a meditation on language, form, control and chance. There is calligraphic fluidity in body-gesture, the figures and pattern are made by body – hand, articulating thought.

Palimpsest is a term applied to medieval manuscripts; the act of removing and replacing images and texts; layering up meaning and history. Bitumen paint can be used to create depth and tactile surfaces on a flat plane, and over time, figures or bodies that emerge appear 'written'.

Painting makes automatic and deliberate aggregates of vernacular imagery, myth and archetype which creates modes of escape and becoming for all the people we are and can be.

There is always a tension between flowing and estrangement. Painting is a profound pleasure, when I paint, it is like performing and I find 'time collapses and layers of life flow simultaneously into a mesh of memory and dream' (Eleanor Antin).