

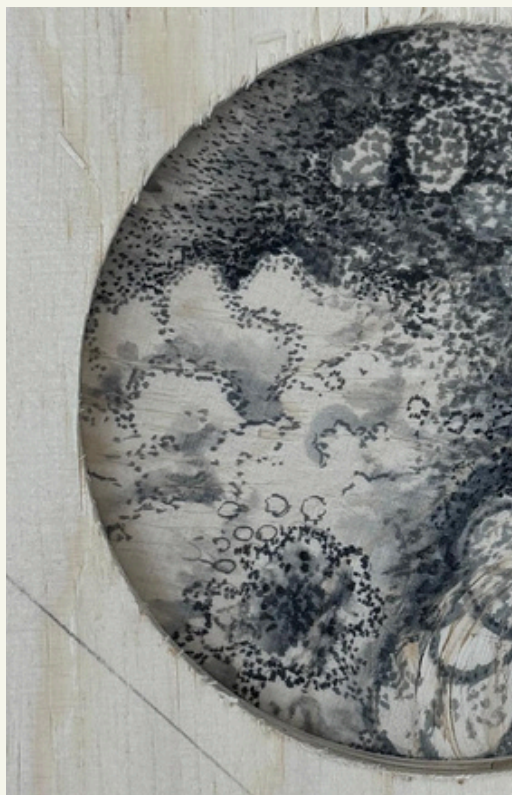
ARTIST STATEMENT

I work with texture as one might with memory- layered, fragile, and elusive. Each mark is a small excavation, a gesture of curiosity. Rather than render life as it appears, I seek to reveal the undercurrents that sustain it; the subtle push and pull between growth and decay, fragility and strength, stillness and transformation.

My process is intuitive and contemplative, unfolding like a slow conversation with the unknown. In this act of making, I search not for perfection, but for moments of raw clarity; the intimate spaces where imperfection breathes and meaning gathers. Identity, for me, is not a fixed portrait but a shifting terrain, alive with contradictions, soft ruptures, and unfinished truths.

The works submitted come from my ongoing investigation into the relationships between the human body, natural systems, and inner emotional landscapes. Across these paintings, I use forms drawn from microscopic, anatomical, and organic structures to construct spaces that hover between the figurative and the cellular, the personal and the ecological. Shifts in scale, texture, and colour allow each work to move between stillness and transformation, suggesting processes of growth, erosion, and becoming. Rather than illustrating specific scientific imagery, these works use its visual language as a metaphor for identity, interdependence, and the fragile architectures that hold living systems and selves, together.

Ultimately, my practice is an invitation to pause, to feel, to wander. It is a space where questions grow wild and answers dissolve, where the visible and the invisible hold hands. Through these quiet, intricate worlds, I hope to offer a mirror to the unseen, to evoke not only the fragility of what connects us, but the quiet resilience pulsing beneath it all.



Process Detail of "Aterra" 2025, Acrylic on Plywood

In the hush between heartbeats, in the stillness where breath folds into silence- I begin. My work emerges from these suspended intervals, where time loosens its grip and the invisible becomes audible. It is in these liminal spaces that I gather fragments of quiet and thread them into form, tracing the delicate seams that tether our inner lives to the outer world.

Painting, for me, is a form of listening. I listen to what is hidden beneath the skin of things: the silent negotiations between cells, the murmurs of unseen ecosystems, the choreography of change in all its tender, unruly forms. Rooted in both art and science, my visual language combines anatomical and microscopic vocabularies to map the intricate symbiosis between the human body and nature; a field of entanglements that is always in motion, always evolving.