

ARTIST STATEMENT

My practice is rooted in drawing and is concerned with drawing as an embodied and process led activity and drawing as a interface for public engagement. My practice explores a variety of drawing processes and methodologies including material investigation, drawing as performance, drawing as sculpture or 3D object. As a mode of thinking and doing, drawing offers myself as artist/researcher possibilities of gaining new knowledge through the materialising of the mark. From an intuitive process of drawing, a subjective dialogue of enquiry negotiates shifting and unpredictable conditions where drawing begins to draws itself. Taking an approach towards drawing that is open-minded, unknowing and inquiring, opportunities arise to generate conditions where the unfolding of unexpected knowledge can emerge. My drawing practice embraces a medial position that articulates and causes conditions where intuition navigates between control and chance at the very site of drawing itself. In this liminal space where conditions change and the trajectory of the drawing process is interrupted, limits or rules come into being, which are unknown in advance and which can be broken or bent. The rules are determined when a dialogue emerges and one force or rule prevails over another. Limited materials establish limits, create tension and encounter obstacles. The drawings are resolved only at a point of withdrawal. The drawings are evidence of a thinking and doing that simultaneously co-exist and are evidence of the history and narrative of their own making.

My practice includes public engagement practices and collaborative practices where I work *with* and *within* communities particularly the youth sector (15 yrs working with disadvantaged youth). I am interested in the role and authorial control of the artist within social practice and in the notion of authorship and authenticity which are problematic in both drawing and public engagement practices. Moreover, I am concerned with how drawing can become an interface and an expression for shared experiences? Drawing is a universal desire to make marks and as a mode for expression, drawing can facilitate and express the lived and felt experiences of the artist and participants alike. I am interested in the gaps in-between the inner workings of communities and the expression of the individual.