

The painting process is not dissimilar to the road trip, and must be met with a sense of adventure, curiosity and wonder.

In each instance the destination is not a given, so tangents must be explored, and paths taken that lead you somewhere unexpected.

In this series of works I had ideas about exploring my backyard and further afield; day trips and over-nighters. However, with the constraints that manifested in 2022, I had to delve into my own sense of self and appreciate what was close to hand.

On the farm in which I have spent most of my adult years we overlook a wetlands area. It is ever-present—the light, moods, reflections—change both by the season, and by the minute.

My springboard to new works was to start at home base and to go from there.

Accessible places that I could easily return to. More exciting places called to me

but I had to sit with this notion and let it reveal itself to me.

I am drawn to these coastal heathlands, inlet, estuary and wetlands on my doorstep.

Small sketches reminded me about form; on-site works allowed me to soak in the atmosphere. In the studio I had to trust the process; that I had within me whatever the work needed to progress.

On the canvas I wanted to incorporate a variety of texture, speed, transparency and opaqueness. To shift in gear between calm and meditative, and physical and robust. Some works revealed themselves to me gently, others took me to the edge and back.

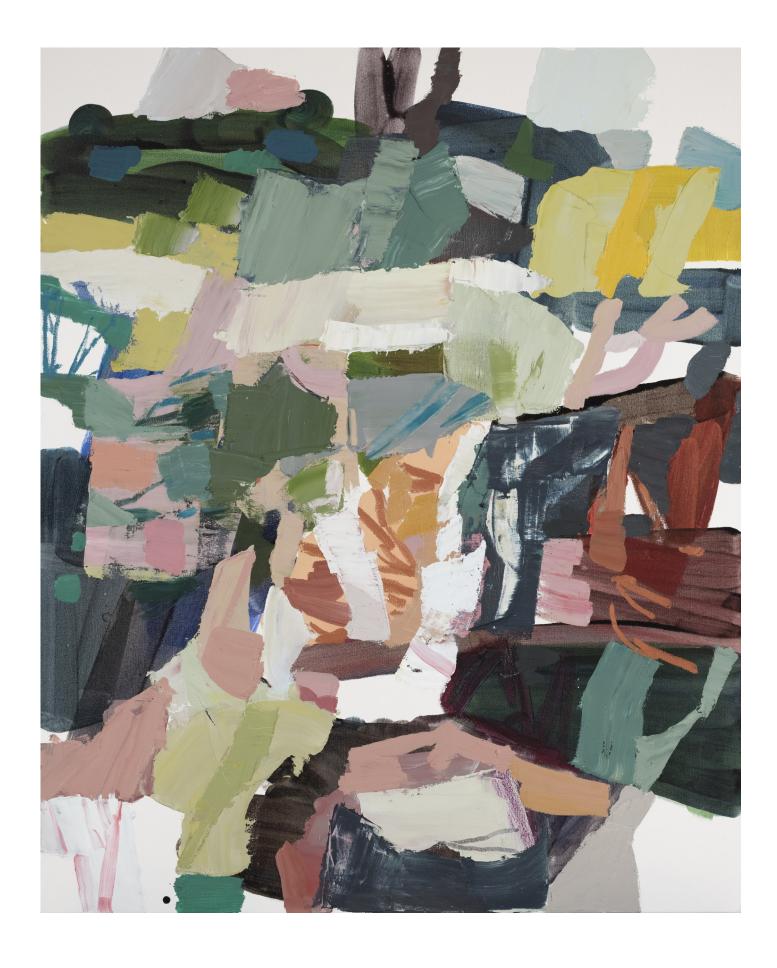
Without an endpoint in mind, the destination was unknown.

And this was quite liberating.





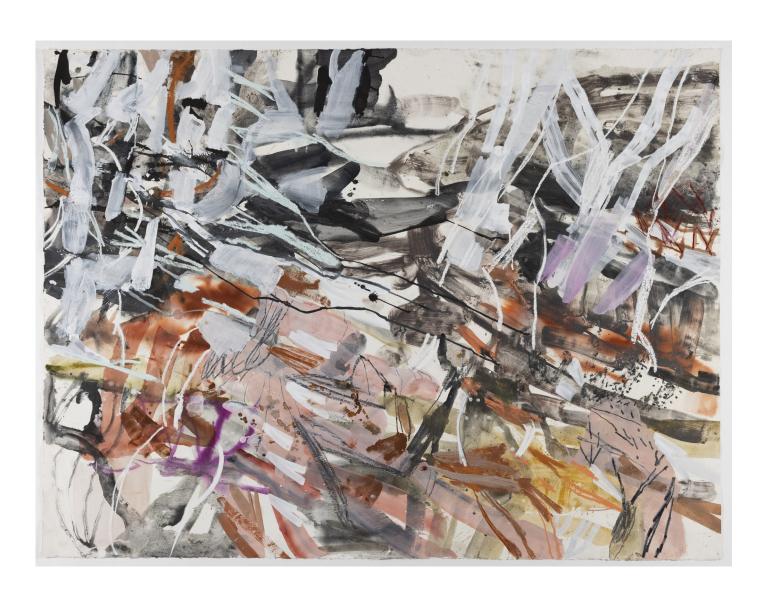




Coastal Heath (Inlet Kordabup), 2022 Oil + beeswax on canvas 135cm x 110cm Framed in oak \$6500





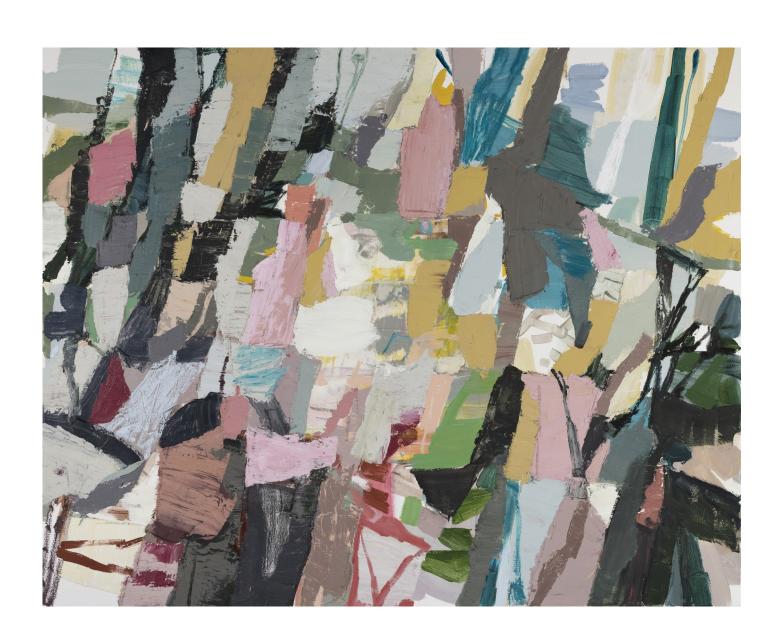


















Images: Bo Wong



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