

Using sunlight and it's lingering patterns as an entry point into my work, allows for a situated narrative. Light allows for a situated narrative, as it sets a time of day, and weather, so probably an emotion. Light can create focal points and help build an image. I see my as similar to the Impressionist tradition in that the use of light builds three-dimensional space for the viewer. Using reductive design and economic drawing methods, I engage the viewers eye and allow an easy access route into my work.

Pencils drawings in my practice allow me to be brief, almost non-descript. Light and pattern therefore help me build images up and create scenes that the viewer can engage with and relate to. I don't want my images to be bogged down in layers of colour when simplicity in my practice is a quicker and more economical method to create and be more intuitive. Light and pattern stops me from needing to be overly descriptive.

Ultimately though, my work is centred around relationships and a sense of safety. I want to explore private but loving dynamics within different settings. Be that between friends, a girl and her grandmother, brothers and sisters etc. My work is exploring the relationships that we tend to take for granted. Delving into their subtleties and nuances.

## **Education**

*2017 - 2020* Fine Art: Painting BA Hons. at Wimbledon College of Arts, London  
*2016 - 2017* Fine Art Foundation at Working Mens College, London  
*2014 - 2016* Fine Art & Textile Design at St. Marylebone Sixth Form

## **Exhibitions**

*2020* Copeland Gallery 'Penultimatum'  
*2017* End Of Year Show, Working Mens College  
*2016* End Of Year Show, St. Marylebone Sixth Form  
*2015* End Of Year Show, St. Marylebone Sixth Form