

*How does working from photographs influence your approach?*

It's an easily accessible, virtually unlimited source of images. It enables me to explore the friction between paint and photography – between the imaginary and the real. The one contaminates the other.

*Why do you create a lack of clarity or opacity in your images?*

For me, art is not about definition, but more about the opening of possibilities and significations. This is where the lack of clarity comes into play as a crucial component of my work process.

*What draws you to your colour palette?*

I limit my palette to white, black and red, focusing more on matter, paint, texture and thickness. I see my paintings as vectors. I try to build an ever-growing body of work enriched by the sparse addition of new colours and subjects.

*What interests you about narrative in your work?*

I am interested in those narratives that offer the spectator and the painter different levels of reading and interpretation. I am attracted to a certain degree of narrative blurriness. In that sense my work is closer to moods than stories. What interests me is that through these moods, new narratives unfold, enabling a variety of interpretations.

*Tell me about the relationship between your paintings.*

I like the idea of visual conversation. When my paintings are taken collectively, even though nothing is clearly articulated, one can sense that some kind of a common language is shared in what echoes from one painting to the next. I like that these works can address questions about the essence of painting, such as: What can painting say? What can it say in connection with its own condition and of that of the artist who uses it? How is it relevant today?

*Are you interested in rituals?*

I am very much interested in their depiction. A ritual is based on rules and obligations. Through paint all this seems to be broken down into a much more freewheeling thing. The ambiguous nature of the depiction of rituals enables me to work with the deconstruction of both image and sense, in a very spontaneous way.

*It is often hard to tell if your paintings show violence or pleasure. What do you like about that boundary?*

I guess it is a way for me to emphasise the sensuality of paint and what sets it apart from other media.



