

My practice centres around my personal faith, the projects I undertake all having their root in the exploration of my Christianity, acknowledging the history of Christian art, from Da Vinci, to Caravaggio, through to modern artists like Rouault and Chagall, while bringing a new visual language to Christian discussion within art.

Drawing is integral to my way of working, often as a devotional process, that can be prayerful, or cathartic. I create drawings based on my personal bible study, using the drawing process to spend an extended amount of time meditating on those scriptures; the physical act of putting pen to paper working as in a journal, creating a space for personal reflection and digestion of ideas. I draw with simple lines, often methodically repeated, similar to the work of Waqas Khan, whose large-scale drawings are constructed in a web of tiny lines, focusing on the meditative process of making, which I similarly want to explore within the framework of my faith. I enjoy working within limitation, allowing every element within an image to have a carefully chosen reason and meaning. Restricted or monochromatic colour, influenced by modernism, allows colours to signify specific ideas, and assigning repeated lines or motifs symbolic value references Biblical numerology.

If drawing is a way for me to find ideas, open up stories and develop ways of mark-making, then printmaking is a conclusion to that process. I work with linocut, which involves drawing, tracing, drawing again, cutting, then printing repetitively. The laboriousness becomes a kind of repetitive, devotional practice. The time and attention focused on cutting away any unneeded material from the surface of the lino slowly reveals the image to be printed, which embodies a similar stripping away of information to reveal a spiritual message in the images themselves. Risograph printmaking has become a new interest of mine, which allows for greater experimentation with colour and texture, and to bring elements of my drawing practice into play with linocut work. Additionally, the contrast of labour with the immediacy of risograph creates an interesting juxtaposition of ideas, mirroring the duality of materiality and spirituality within my work.

Recent work has taken on an element of didactic story-telling; I'm interested in visualising scripture to open up discussion of the ideas shown in the images, that could facilitate the communication of the gospel. My final year studies were disrupted as a result of the covid-19 pandemic, so my practice became even more focused on drawing. I created a collection of handmade books, some drawn on tracing paper pages and sewn together, others printed using risograph and lino print and turned into zines and accordion books. These books reference the idea of church literature, leaflets and books that are familiar communicative and devotional tools within Christian circles. I've created a collection of books out of the 13 letters of the Epistles of Paul, bringing to life the idea of these letters being sent from one church to another in early Christianity, at a time of persecution and without the freedom to practice their faith. Paul wrote these letters for their encouragement, teaching or correction, and today they can demonstrate the personal and very relevant messages within the New Testament. Bible illustration and devotional drawing and printing will form a major part of my future practice, and I hope to take on fully illustrating the Bible, with a dream to one day create my own books and stories that work with Biblical narratives.