

Time in My Paintings – Autumn 2026

My work has always been concerned with **memory, absence and the passage of time**. I am interested in what remains when something, or someone, is no longer there, and how the traces that are left behind can continue to carry meaning.

I find myself drawn to old walls, abandoned buildings and surfaces that have accumulated their own history. Layers of paint, scratches, cracks, holes and marks all suggest something that happened before. We don't necessarily know what happened, or who was there, but there is evidence of a previous existence. I find that uncertainty interesting. This has increasingly influenced the way I make my own work.

Layers, Marks and Traces

My paintings are built up slowly through layers, which are then partially removed, covered, scratched into or disrupted. Shapes appear and disappear. Marks that initially seem important can become almost completely obscured as the work develops, leaving only a trace of what was there before.

This process is central to the way I approach **contemporary abstract painting**. Rather than treating the surface as something that needs to remain intact, I allow it to change and accumulate. Each layer becomes part of the history of the painting, even when it is later concealed.

I tend to work with a relatively muted palette: warm whites, greys, earth colours and blacks. Colour is important, but I don't necessarily want it to dominate the work. I am more interested in the relationship between the surface, the marks and the spaces between them.

Between Abstraction and Minimalism

Although my work sits somewhere between **abstract art, minimalism and contemporary painting**, I don't particularly think about those definitions while I am working.

I am much more interested in creating something that feels quiet and contemplative, but which rewards being looked at for longer.

There is often a tension between order and deterioration. Repeated geometric forms provide structure, while scratches, cavities, fragments and irregular marks begin to undermine it. Some things remain clearly visible; others gradually disappear.

That contrast between structure and disruption is something I return to repeatedly.

Painting as a Reflection of Memory

The process has become increasingly important to me because it mirrors the way I think about memory.

Memories don't simply exist unchanged. They fade, become fragmented and are reconstructed over time. Eventually, we may be left with only fragments and traces, and even then we can't be entirely certain how closely they resemble what was originally there.

This relationship between **memory and abstract art** is not something I try to represent literally. The paintings aren't illustrations of particular memories or events. Instead, I want them to create a space in which those ideas can exist without being resolved.

The layers, erasures and marks allow the surface to suggest something without explaining it. What has disappeared remains present in some form, even if only as a trace.

What Remains

For me, the work is less concerned with endings than with what remains: **traces, fragments and echoes.**

A painting can hold evidence of everything that has happened during its making. A mark can be covered but not entirely erased. A shape can disappear while leaving something behind. A surface can become damaged, altered and rebuilt, yet still retain the history of those changes.

That is what continues to interest me.

I want the paintings to remain open rather than provide a single interpretation. They are quiet works, but hopefully ones that reveal more as they are looked at over time.