

***From Pillar to Post* explores several juxtapositions that concern themselves with the pursuit of stability and a desire for freedom. I find it interesting that the idea began while you were in Seoul, South Korea, back in 2018. Four years on, after seeing the world change so quickly in those short years, how has the idea developed since then?**

The past four years have been much more significant and unpredictable than I ever anticipated. As a result, I've felt like the ideas I was exploring in this work have become really confronting issues for everyone. I have had to learn to sit in discomfort and release control, to be able to respond to the things out of my hands. The ideas have developed into more internal pursuits and the work aims to document this redirection.

In this collection, *Inner Peace (2020)* and *All This Mayhem (2020)* explore the contrast of peace and chaos. Could you tell us about these individual paintings and how they sit in the collection?

Both of these paintings explore the same ideas surrounding stability and freedom with a focus on how our environment and choices cause impact. Peace might be our natural state and chaos seems to be everywhere. In this collection they both have a more autobiographical side to them while exploring the same ideas about our world being shaped from the inside out.

In *Snowflakes & Avalanches (2020)*, a figure lays on a couch and appears miserable while looking at a cracked phone. Tell us more about this painting and why you chose *Snowflakes & Avalanches* for the title.

I read something once that said, "In an avalanche, no single snowflake feels responsible." I did this painting at the end of 2020. At the time everyone was celebrating what we thought was the end of a pandemic and I felt a presence of underlying issues that were surfacing as a result of such a difficult year for so many people. This painting considers human resilience and fragility.

You've previously used other materials in your artmaking practice, such as ink, screen-printing, and ceramics, why did you use oils and acrylics in this collection?

At the beginning of this series, I was using mostly acrylic on loose canvas as I didn't have a stable home at the time and was travelling around a lot. I was painting anywhere I could set up at that point and the first few works were done on a roof of a place I was staying at in Seoul. It was during winter so the conditions were very temperamental and I had to use what I could manage with best. Once the pandemic started and we were in lockdowns, I was in a studio so I began to work with oil paint as I had time and space that allowed for it. The reason this collection is only paintings is mostly because it is what I had access to and at the time it felt like the most powerful way I could respond and communicate the way I was feeling.