

A year ago I stopped making preparatory drawings. These sketches were made in complete privacy – whilst drawing I occupy a space somewhere between absence and presence, concentration and distraction. Often these drawings turned out to be 'better' than the following paintings. When I was painting I found myself trying to recall the mindset that I was in when I made the preparatory drawings. I came to realise the significance of the 'mindset'. The drawings became works in their own right. The paintings had to happen in the same way, in the very moment.

A lot of the time when I work I am not painting. In fact, when I work, I am not doing anything specific – the actual time spent painting is quite short. Some of this time is spent considering the surface: heating it with the heat gun for example. I enjoy observing the accelerated transformations that can be achieved with a heat gun e.g., changes in translucency and texture. Sometimes the surface starts smoking as the synthetic paint dries too quickly. I hang the work and leave it for a while, looking at it from time to time. I wait to see what happens, how it looks when I re-enter the room. (Ideally I have forgotten that it is hanging.)

After an action – a series of brush marks – I step away in order to re-evaluate what's there. Decisions are made: freezing, erasing, highlighting, doubling and castrating forms and marks. This pushes certain actions further. Make a mark, react on it, step out of it, value it and so on. Through limiting actions I emphasise them, which in turn puts me under a certain pressure. That said, I try to paint as if I'm not doing anything specific, as if the mark making were just happening aside.

The works deal with a certain type of concentration. It's about timing and maintaining tensions. I try not to get bored in moments of slowness, nor to overvalue moments of excitement. The surface becomes an area where thoughts, gestures and their motives are being indexed and captured.

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