



In my practice I am interested in the possibility of painting as a basis for a platform of exchange. Jason Gaiger writes about painting in his 'Aesthetics and Painting' as being inexplicable in words; it is this 'undefined' space that I feel provides a valid starting point for experimentation, observation and disruption.

Painting for me has become a method of visual story-telling centered around an enquiry into the dynamics of identity with a particular emphasis on issues deriving from cultural belonging, transmission and architectural space. Coming from a mixed background, French-American and born and raised in Japan, I have continued to negotiate the complex experience of coming into prolonged contact with different cultures, using these experiences as a basis for enquiry.

I often choose to address this theme through miniature painting, a technique adapted throughout history for its possibility of telling a larger story. Although we find miniature paintings and illustrations dating back to such times as the Ottoman Empire or Ancient India, there is a certain timelessness about them, giving them a place in contemporary culture. In painting I am interested in using this technique to reference diverse subjects in art history and contemporary culture. As an object these small paintings (book-sized) have both a conceptual and esthetic meaning, existing on a kind of periphery between sculpture and painting, book and painting, text, image and song.

I am interested in painting extending beyond its own medium and into the realm of the 'painterly' in order to exist as a starting point for ideas, events and collaboration. As part of a contemporary dialogue, the works suggest an alternate approach to representing built environments and life within them. As objects they can become story-boards, moved around to form different readings. I am interested in connecting to particular periods of time and (architectural) space, using the works to create a kind of documentation or travelogue in which we are confronted both with our context and with ourselves. As objects representing an interchangeable story of architectural and social/lived space, they act as a metaphor for a theme of 21st century cosmopolitan identity.