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Artist's Statement

My early art education was mostly pre-20th Century: my art teacher looked like a French impressionist and painted like one, too. I learnt not to use black, to avoid outlines, to draw and paint from life and to avoid copying from magazines and photos. My technique was honed in life drawing classes.

Then I went to Goldsmiths and discovered modern art. It was a slap in the face: I reeled and withdrew into books and life drawing. Gradually I saw the beauty and wit of conceptual art and started to discover artists like Elizabeth Peyton, Marlene Dumas and Cecily Brown, who proved to me that painting was not dead. At the same time I realised it was the immediate and ageless drawings and unfinished pieces of the old masters that entranced me, rather than the 'proper' paintings. I began to combine the strong, fast line from my life drawing with the vibrancy and sexiness of paint to create a response to the images I felt bombarded by.

I now make a point of using second-hand material, often sourced from google image searches. The idea of recycling images and objects that are past their sell-by-date, trashy, quaint or nostalgic appeals to me: by painting them I hope to offer them up to a new audience. This applies to porn or the china figurines or the Boucher paintings.

My most recent work stems from an interest in the fetishisation of the artist and the artist/model relationship. From Vasari's *Lives of the Great Artists* to Anais Nin to contemporary celebrity culture we have been fascinated by the romanticised figure as much as their work. I have begun to realise this might now include me and that I should redress the balance with my "models". Until now I have been the Madame of the house and not one of the whores. I hope these quasi-self portraits are also a reminder of the humour in my work.