

The Imperceptible Cosmos, 2020

When I produce large numbers of small paintings, as I have over the past 2 or 3 years, the linear progression of these represents a conversation I am having with myself. Each time I go through this exercise I am trying to express some sense that is hard to fully transcribe with words, and every iteration of this inches me closer to what I am seeking. The repetition of the same form again and again, almost achieving what I want but not quite, is both therapeutic and addictive.

The use of a grid seemed like a good way to organise these, since they can be scanned like lines on a page, reading from left to right, right to left, or top to bottom, depending on which language the viewer habitually uses. I used plastic covers that are lens-like to make a more eye-like form, the eyes reveal the emotion within, and to draw focus to each individual circle.

For *The Imperceptible Cosmos* I revisited one of my past projects *Apertures*, 2010, which consisted of oculi of varying degrees of light to shadow. The *Apertures* always seemed like eyes to me, outlets representing shades of hidden emotion. When grouped together at a small scale they appear as tiny worlds, which function both separately, and as part of the larger conversation.