

Don't change,  
beautiful  
boy









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*'Don't Change, Beautiful Boy', is a response to a letter I wrote my adult self when I was a boy.*

*It represents how I have been feeling about being an artist lately, as I delve into new and vulnerable territory with my work. It's a quiet response, a love letter, to that little boy to not change, to continue to navigate my practice and life, trusting my intuition, following my instincts, and accepting the process.*

*The approach I've taken is stripped back. Countless moments, conversations, and decisions that led me towards what I thought was the right path, only to realise at the last moment that I needed to let go and allow the process to guide me, often in unexpected directions.*

*I began by collecting materials and objects, creating samples, and making purely abstract studies for months. Trying to realise an idea in my head about work I have wanted to make for years. Eventually, it became evident that, like all the work I create, I'm not directly making paintings. Instead, I'm making objects that manipulate light, and that's how I have been viewing painting all along.*

*There were various elements that needed to come together, and I had to relinquish some control to see where the work would take me. The intended destination of the combining elements changed, as did the orientation, and mode of delivery, even on the day of documentation. Anything that reminded me of a direct reference was removed. Any time I was stuck, I trusted my intuition and followed the younger me inside.*

*As these works took shape, their material language defined them. They change from every angle you looked at them. Some parts obscured, some parts to look through. Some things to notice, some things to hold on to. Opening myself to see things from a different perspective.*

*Never growing up, like my sister told me.*























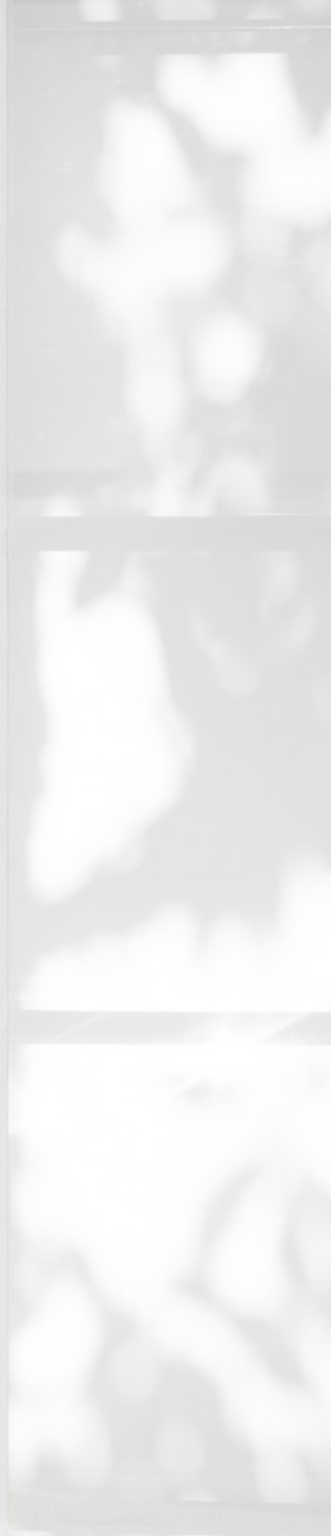
















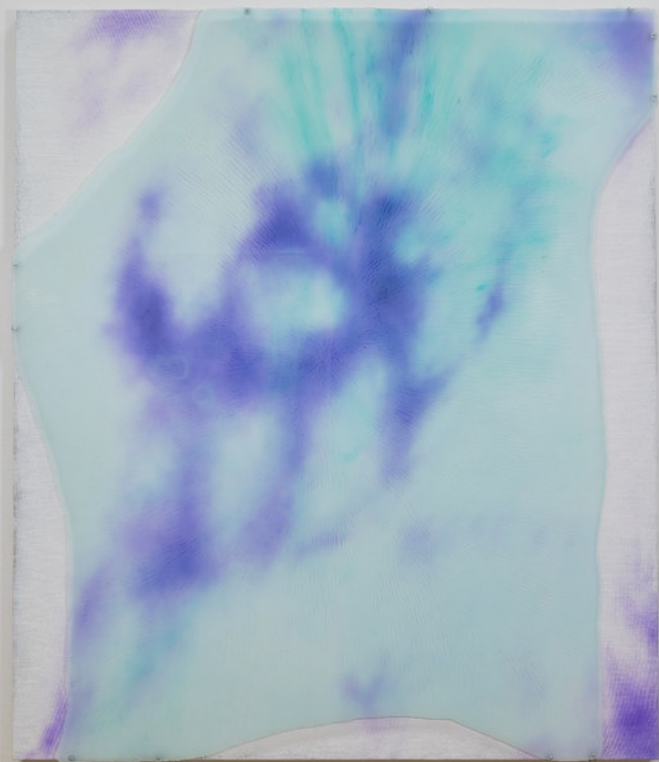
*I whisper a name into the cold evening air, it turned to steam and disappeared*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws,  
on hardwood support

175 x 150 x 5.5 cm

2022-2023





*That's why I have been smirking this whole time*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

175 x 150 x 5.5 cm

2022-2023



*A love letter written in the shower fog*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

175 x 150 x 5.5 cm

2022-2023



*A mother's love is a mother's love is a mother's love*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

175 x 150 x 5.5 cm

2022-2023



*Every good boy has an old hat*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

102 x 84 x 5.5 cm

2022-2023



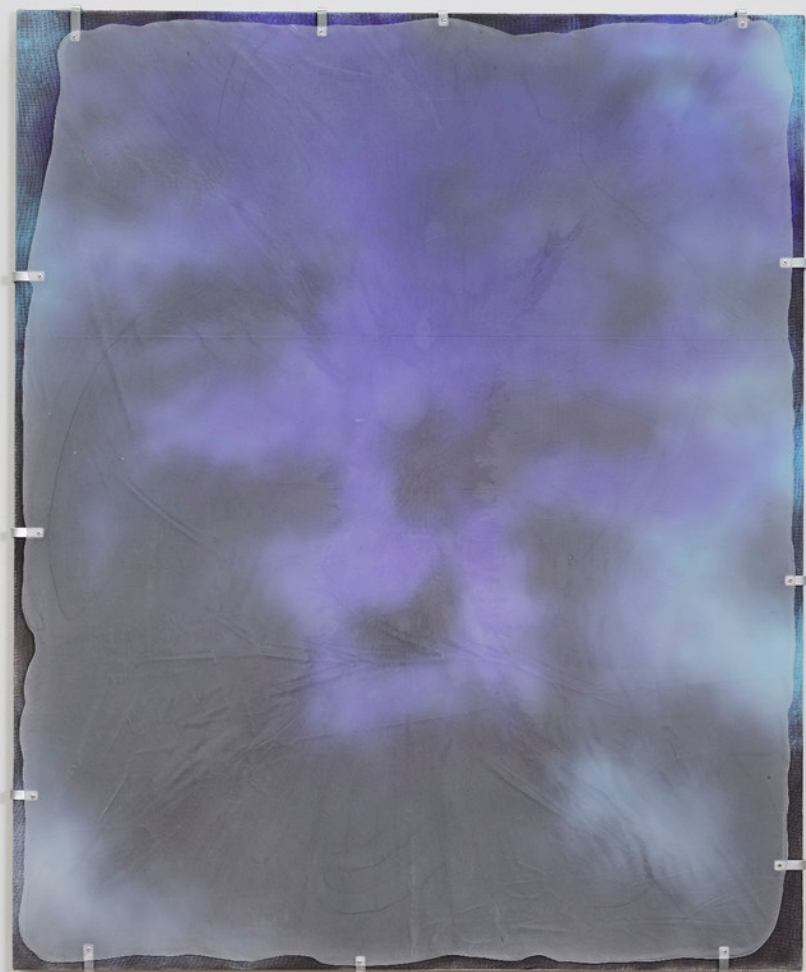


*All of your greatest fears are a not so bad*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

102 x 84 x 5.5 cm

2022-2023



*Trust your gut*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

71 x 56 x 5cm

2022-2023



*Eating wildflowers*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

34 x 29 x 5cm

2022-2023



*A little boy's rock collection*

Oil, gesso, glue size, linen, artist resin, alcohol pigment, aluminium, and screws, on hardwood support

27 x 23 x 5cm

2022-2023





First edition

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Exhibition: Liverpool Street Gallery, Sydney, 2023

Thank you to everyone in my life that made this show possible. I am thankful for all of the support and grateful to be making.

I respectfully acknowledge the Wurundjeri Woi-Wurrung People of the Kulin Nation, who are the Traditional Owners of the land on which I live and work. I pay my respects to their Elders past, present, and emerging.

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