

VAL OCTOBER



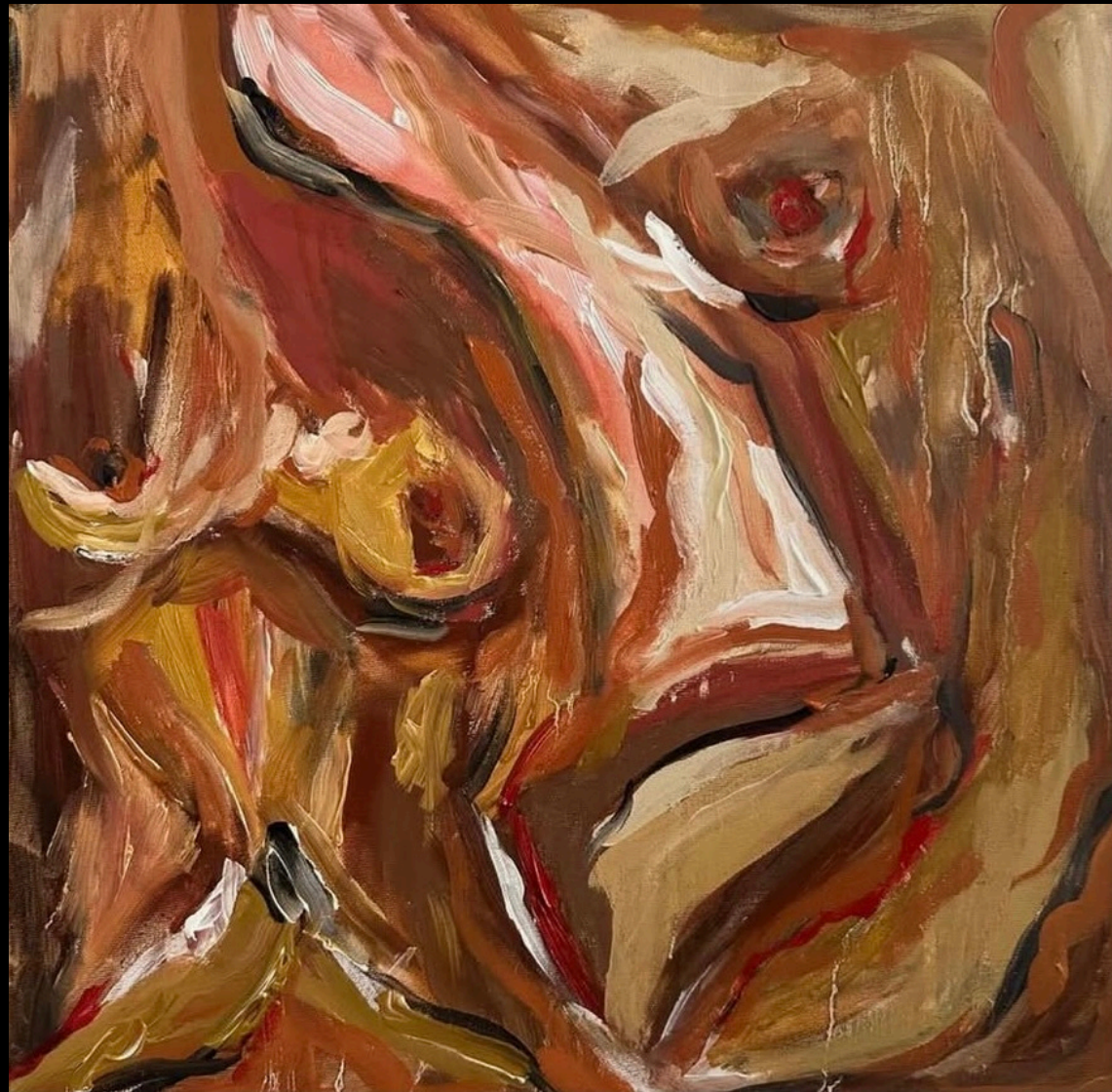
ARTIST PORTFOLIO

CONTEMPORARY PRACTICE

My work explores the human condition through memory, emotion, vulnerability and lived experience. I am interested in the tension between what is felt internally and what can be expressed externally, the spaces where identity, desire, fragility and resilience intersect. Painting becomes a way of giving form to experiences that are difficult to articulate. Rather than depicting a specific narrative, I work intuitively, allowing images to emerge from sensation, memory and psychological states. The resulting figures and forms exist somewhere between the personal and the universal, inviting a reflection on what it means to inhabit, experience and understand oneself.



SELECTED WORKS



THE HUMAN CONDITION



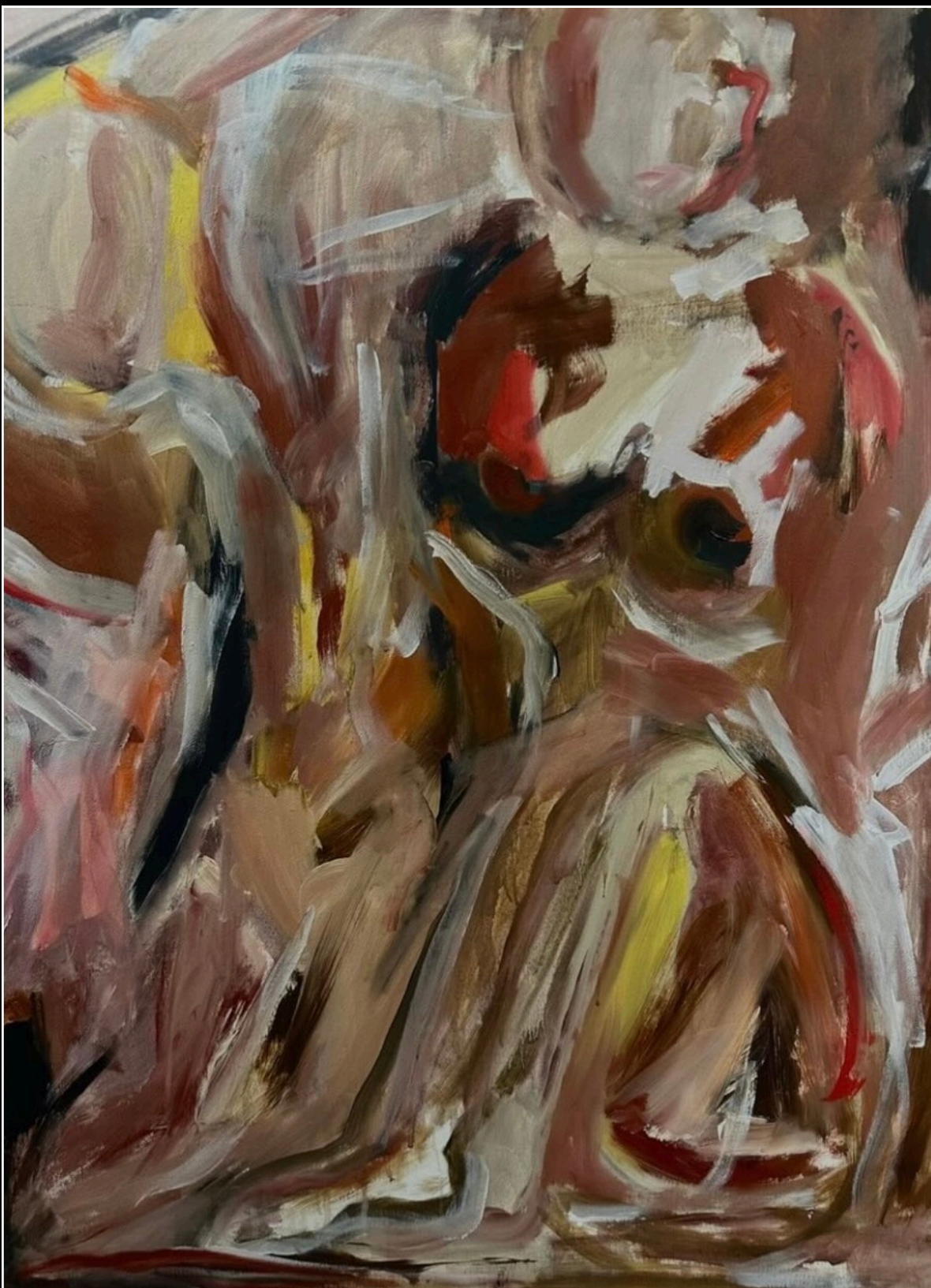
EMBODIED EXPERIENCE

My practice explores the human condition through the experience of inhabiting a body. I am interested in the space between the physical and psychological where memory, emotion, vulnerability and identity become embodied. Rather than depicting the body as an object, I use gesture, distortion and fragmented forms to translate lived experience into paint. Each work begins from something felt rather than simply observed.



PAINT AS A LANGUAGE

I approach painting as a language capable of holding experiences that resist direct representation. Through colour, gesture and the tension between figuration and abstraction, I explore the relationship between physical presence and inner experience. The figure becomes a point of departure rather than a fixed subject, allowing the image to shift between recognition and ambiguity, presence and absence. Meaning emerges through this tension, as the physical language of paint carries what cannot be fully contained by representation.



FROM INTUITION TO IMAGE

I begin without a predetermined image or a fixed idea of what the painting should become. The process starts in abstraction, through colour, movement and the accumulation of paint. As the work develops, forms begin to appear within the surface, sometimes unexpectedly. I respond to what emerges, allowing the painting to guide its own direction. The figure is discovered rather than imposed, and the final image is the result of this continuous process of looking, responding and transforming.

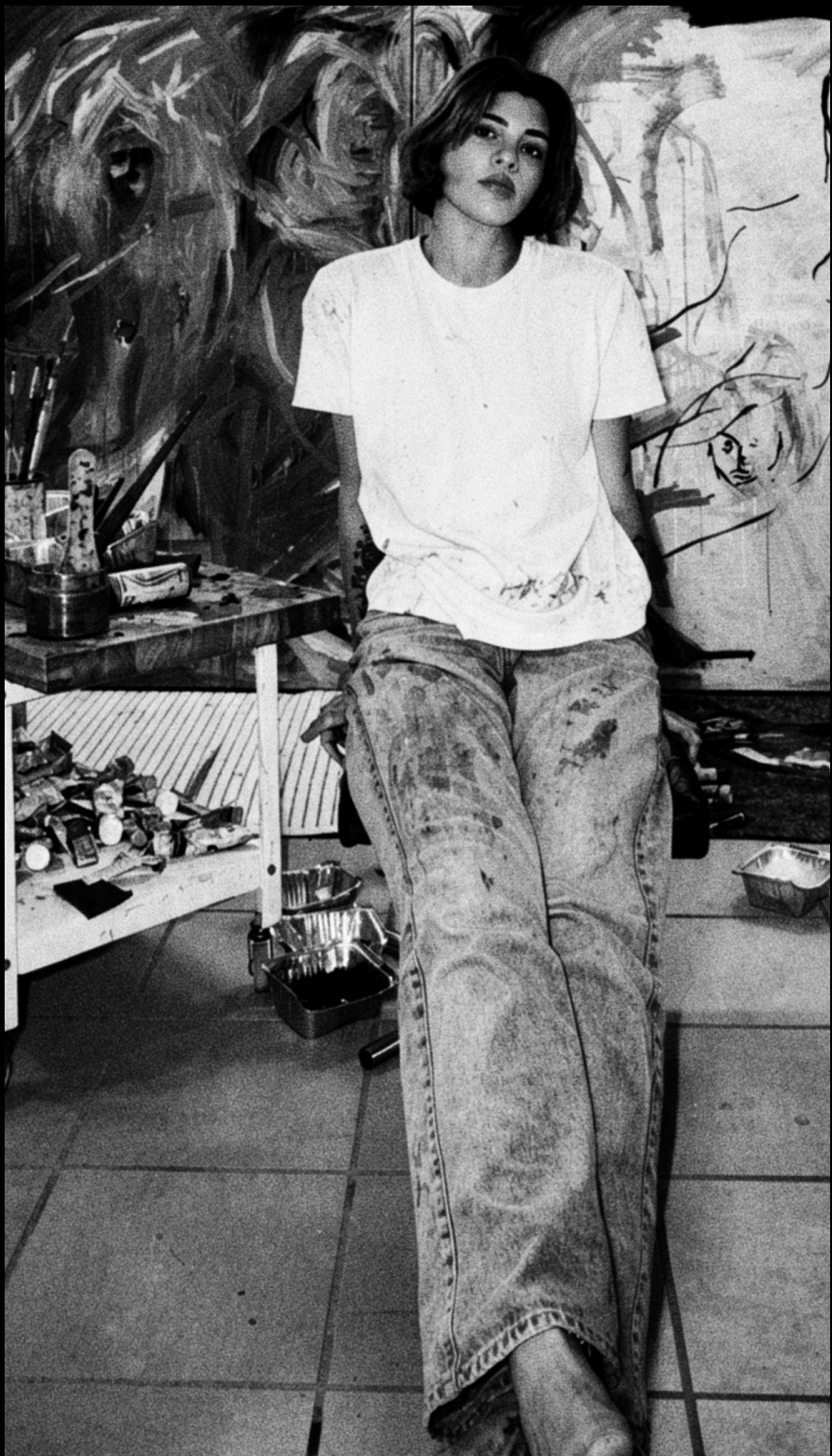
SKETCHING AND PLANNING

Sketching is an essential part of how I observe, think and process information. I draw frequently, not necessarily to prepare for a painting, but to understand what I am seeing, feeling and experiencing. Through repetition, movement and observation, drawing allows ideas to develop without the pressure of reaching a finished image. These sketches often become a space where forms, gestures and relationships are explored before they enter the paintings.

THE STUDIO

RECOGNITION & EXPERIENCE

Painting has been a constant throughout my life, developing alongside a long process of observation, experimentation and self-discovery. In recent years, this has evolved into a more sustained professional practice, with the studio becoming a space to develop and consolidate my work. Having a studio of my own has been a long-time dream, a place where I can pursue my ideas, deepen my practice and allow the work to develop over time.





LOOKING AHEAD

My intention is to continue developing a distinct voice as a painter and to allow the work to reach a wider public through exhibitions and other contexts. More than visibility itself, I am interested in building a meaningful body of work that can stand on its own and establish a lasting dialogue with those who encounter it. Painting is deeply connected to my experience and identity, and the work remains at the centre of this direction. As the practice develops, I want to protect the freedom and honesty that allow the paintings to evolve in their own way.

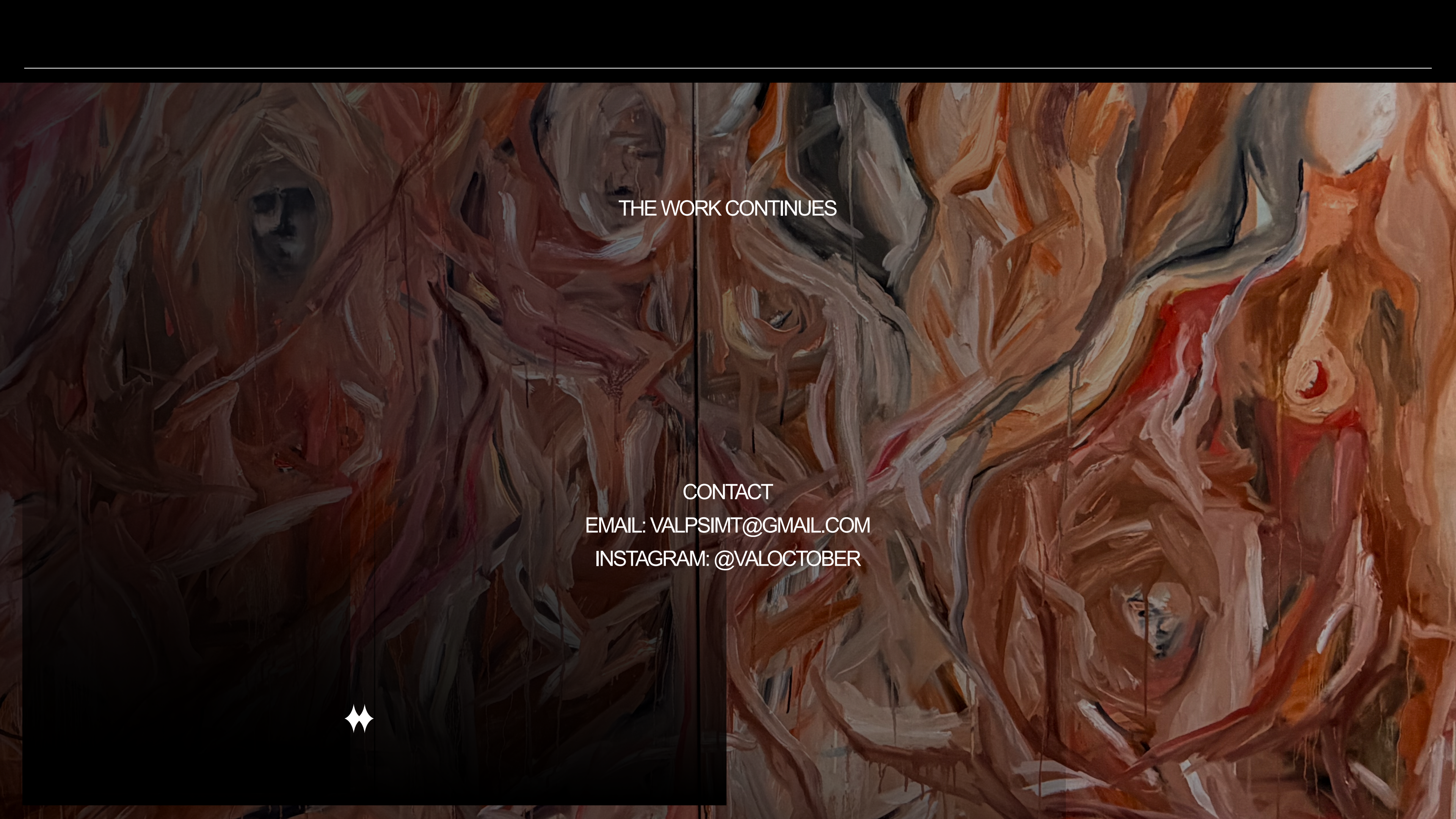


LIFE-WORK

Painting has been part of my life for as long as I can remember. For many years, it existed alongside everything else, without a clear distinction between making art and simply being drawn to it. Over time, painting became a way of understanding my own experience, not by illustrating particular events, but by allowing them to enter the work in less literal ways. The body, memory, emotion and the experience of being human are recurring elements in my paintings because they are inseparable from my own experience of the world. I don't begin with a fixed narrative or an intention to tell a particular story. Much of what I carry enters the work intuitively, through the act of painting itself.

I have spent the past years gradually establishing myself as a painter and developing a body of work that feels genuinely my own. The studio has become the place where this has taken shape, a space for looking, questioning, painting and continuing to discover what the work is capable of becoming.





THE WORK CONTINUES

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