



The Dawn is Already Born. 56 x 76 cm.
"When they are finished most of my works are displayed on the walls of my personal gallery. A significant number of them are promptly sold. Maintaining a consistent output on a daily basis can be challenging. In 2021, I curated an exhibition titled 'immobil' comprising approximately 40 pieces, including watercolours, fine art prints, and photographs. The aim was to capture the fleeting nature and the beauty found in decay and how, over time, nature invariably reclaims its space marking the commencement of a new cycle."

"The best paintings come to me along the way rather than starting out as an idea."

Time of Light. 76 x 56 cm.
"I have an exciting project underway centred around an exhibition inspired by music. In short, songs, lyrics, artists and even pure nostalgia and memories give rise to paintings. This exhibition scheduled for the end of next year will primarily feature large acrylic paintings, complemented by a variety of watercolours."

about. When I finish a piece of work, I am done with it and feel no "ownership" of it afterwards. I have already started a new one. Whoever takes over the picture is allowed to finish it completely in their mind. The best feedback is when a buyer of a work comes back to say that the image gets better as time goes by.

Painting landscapes from the studio

I have never painted outdoors, at least so far, but I try to spend some time outdoors. The small town I live in is located by a large salmon river and a steep mountain; I have nature close to me almost all the time. I photograph a lot and observe weather phenomena and moods. Reproducing this in the studio can be challenging. No matter how much you try to dramatise the subject, it takes a lot to surpass nature. You have to abstract and force yourself to be bold – preferably to the extent that errors occur. These errors bring the painting forward and create something new in the image that matches what you experienced outdoors. It can be quite a memorable experience.

Creativity in action

I seek inspiration from several quarters, but nothing beats turning up at work. I have discussed this matter with other artists, writers and composers; there are often quite similar approaches when it comes to creating. The biggest inspiration comes from starting the job. Running out of ideas can be both unpleasant and difficult, but when you get down to work the creative juices start flowing. Influence and inspiration are already in place in the subconscious, you just have to retrieve them from the archives.



My approach to colour in 4 key points

Touch of light 57 x 76 cm

1 Colours and pigments are partly based on experience, i.e., a process of trial and error. I have built up a palette that helps me to create the mood I'm looking for. I keep pre-mixed colours in containers with lids – these mixtures are quite thick. It is difficult to create texture and viscosity in watercolour, so I prefer rough paper and granulating pigments.

2 Each individual watercolour paint colour has unique properties. The pigments behave differently and can create exciting combinations when are mixed. Some pigments can create texture – something I like to look for. Some colours are more opaque and some transparent. I use tube paint and make ready mixes. The thickness of the colour mixture really influences the final result.

3 Colours are mixed directly on the paper, either wet on wet or layer upon layer. It is important to remember that the paper creates the light. You have to carry this with you all the way - you don't paint in the light as you do with other painting techniques.

4 At the same time, my experience is that you can actually liven up and bring more light into a dull, dark and dirty grey sky by adding more pigment (preferably from another colour).

