In my work, I try to challenge the fact that an image is immobile, or rather, that it does not exist in time the way a book or a film does. By making paintings where the process is evident, where the strokes are visible, and not all mistakes are taken out, I hope to make work where the struggle of creation is apparent in the end product. When applying this process to portraiture and figurative work, the result is an image that appears to solidly exist, and at the same time be extremely fragile. Emotionally, this may remind us of our own fragility and essential impermanence.