

1. What made you choose these pieces for pulp MAG?

I selected *Quivering Heart* and *Awakening* because both reflect emotional states shaped by imperfection and quiet resilience. They invite a conversation between the viewer and the artwork - one that unfolds slowly, through observation.

Quivering Heart (oil on canvas, 36 × 48 in) is a delicate exploration of emotion. Every petal seems to tremble with life. The painting holds small secrets—a hidden beetle, wilted petals—and embraces imperfection as part of being alive. Together, these elements reveal the fragile beauty and pulse of living things.

Awakening (oil on canvas, 30 × 24 in) is part of my *Flowers Speak* series and is dedicated to cancer survivors. The hydrangeas are bitten, uneven, and asymmetrical, yet they reach upward—alive and resilient. The work reflects the core of the series: even in damage and chaos, growth persists. It holds space for what remains open, tender, and beautiful, carrying light and hope through pain and loss.

2. Is there anything you're particularly proud of about these pieces, or that you learned while creating them?

These works taught me the importance of attention—of noticing nuance. Imperfections are often overlooked or smoothed out, yet the smallest detail can carry the entire story. When highlighted, it can reveal a whole universe beneath the surface.

3. Where did your individual inspiration for these pieces come from? What are their “stories”?

I’m drawn to imperfection—uneven compositions, asymmetry, and subtle disruptions. We often expect paintings to be polished, sculptural, and idealized, but my work reflects lived experience: things that are broken, weathered, and still standing. These paintings are about endurance, vulnerability, and survival yet carry beauty within.

4. Are these pieces connected somehow, thematically or otherwise?

Yes. Both belong to my *Flowers Speak* collection. The works are botanically accurate—shaped by my scientific background—but touched by life. They explore emotion, curiosity, and quiet symbolism. There is always something hidden within them, like a message waiting to be discovered. They invite the viewer to pause, observe, and reflect.

5. What messages/themes do you want viewers to pull from your pieces?

Art is a conversation. It isn't passive—it responds, questions, and supports. For me, its value lies in its ability to slow the viewer down and create an emotional connection that words often can't.

6. What does your creative process or practice usually look like?

It begins with nature—its shifting light, colour, details, and rhythm. From there come photographs, compositional studies, sketches, and storylines. Painting is the final stage, but every step is an act of slowing down and listening until the story feels honest and complete.

7. What sorts of things inspire you?

I'm inspired by details others might overlook—the curl of a dry leaf, the shimmer of a beetle, a petal's imperfection. Asymmetry, decay, and small traces of life are what make things feel real, unique, and beautiful to me.

8. How long have you been creative?

I've been creative for as long as I can remember, but my practice became focused and intentional after formal training. My background in biology deeply informs my work, shaping how I observe, analyze, and understand natural forms. Art became a way to merge scientific precision with emotional storytelling.

9. Have you ever been published before? Where can we find your work?

Yes. My work has been featured in exhibition catalogues and publications, including FCA, NOAPS and THALO.

10. Do you plan on continuing your creative pursuits into the future? If so, what does the next project look like for you?

Absolutely. I'm continuing to expand the *Flowers Speak* series, exploring larger-scale works that deepen the emotional and symbolic language of flowers. My next projects focus on resilience, time, and transformation—pushing both scale and narrative while remaining rooted in careful observation and painterly realism.