

## Photorealism in the Digital Age

For photorealist painting to be avant-garde it must re-define existence and not imitate known conventions for representation. It must be post-photographic and dismiss the fixed algorithms that define photographic space. To this end I reject all mechanical interventions in the construction of space and form. I reject the pictorial space of CGI for a world that is created in the studio through the manipulation of materials in real space. Photographic and virtual realities which abound in our common culture have no relevance to the rare and extraordinary realities that paintings can offer us in parallel to our mundane existence.

My paintings demand the human act of drawing to create credible space. I reject the flat homogenous surface of the photograph for a diverse articulation of painted marks which transcend their materiality to create multiple spaces. I continue to document the world using a camera and sketchbook but I reject the stationary viewpoint imposed by photography. Our world is in a perpetual state of flux and the human condition is transient. Art resolves this chaos but it cannot be based on the false act of stopping and selecting within our world. Increasingly my work attempts to invent a visual stasis from my experience of moving through and around the urban landscape over a period of time. I do not paint an existing view, only the experience of being in the world. I describe my recent paintings as “inscapes”, an opulent and seamless cubism which seems fitting to the fin de siècle.

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