

The titles are all - ***Detail from Infinite Bodies series*** - graphite, Indian Ink, watercolour, collage and gold pigment on paper - 59.4cm x 84.1cm

Inspired by reading various versions of *The Ruba'iyat of Omar Khayyam* on and off over the years I have been developing a series of drawings, using graphite and Indian ink, watercolour, collage and gold powder, that explore notions of body in relation to those 'potter' verses in the *Ruba'iyat*: cups, jugs, bowls, vessels, gourds, touching, pouring, liquids, fluids, flowing, lips, circles, cycles, spinning. Body as apeiron – infinite and indefinite, limitless and without end.

The idea here is one of the body as a pot or vessel made out of the 'clay' of others bodies, of other beings and other celestial bodies even, of cycling and recycling of our being. Our body as receptacle, vase, gourd, cup, to contain the 'wine' or life force or spirit or whatever mysterious 'substance' that connects us to each other and to the world and to eternity.

But this is all part of a bigger project in my practice to explore my own body and its pains, traumas, affect and sensations - these images I make are to me what my body feels, how it engages with the world that enters my body and how it creates these patterns, shapes textures sensations and how my body enters the world of stuffs around me (where body is bodymind).

And a notion of the body as being 'made' of all the objects, materials and beings that it touches or that touch it. How deep body sensations and proprioception work to make us feel our being is out there in the world or how we touch something and it seems to become part of our flesh and our affect. How this can create metaphors - physical material embodied thought as sensation.

I am intrigued by how an 'image' is created by my body, an 'image' of itself and what it feels deep inside the body. As an artist I want to explore how drawing is an embodied practice beyond the accepted notions of gestural marks or psychological 'moods'. not that it is not also these things. The idea that the 2D drawing or painting of forms that I make are live embodiments of shapes spaces and textures of deep interior body sensation as 'imaged' in the mind and inseparable from thought and affect.

I come from an 'Eastern' ornamental viewpoint where ornament is touch and sensation and affect and where body and mind are inseparable, so my work does not easily fit within Western modes of seeing/categories of art making. I am not sure if this makes a lot of sense yet to anyone when I try to explain, but it is founded also in my medical background, studying the physiology of the body and interest in cognitive science as well.