The intimacy of a photocopied image, where the subject matter is pressed against the glass, capturing pressure points and the raw detail of skin and cloth, is fascinating to me. The strong contrast of the bright foreground with the deep darkness behind, adds a mystery not unlike a renaissance chiaroscuro painting.

A large part of my visual work is the intuitive exploration of the relationship between the human body and cloth - how it informs and determines our responses at the most visceral levels, how the culture of cloth has shaped our perception of the human form, and how the power of its conventions affects our understanding.

I use an old fashioned photocopier, which has a particular quality, quite different to that of a photograph and my own wrapped body, to create live photocopies put together as collage. Once made, I transfer the images onto silk or canvas.

My love of detailed drawing drew me towards the photocopied image and the attention it gives to the intricacies of its subject. There is an immediacy about the photocopied image, no space between the subject and the lens, sharing a closeness with the viewer, as with an ancient handprint links the present with the moment the print was made.

I am interested in this concept of connecting with the specific moment that an image/imprint is made; in the same way as we may respond to images of the ‘bog people’ or the Turin shroud.

Recently I have combined my own body with the bodies of classical sculpture, highlighting contrasts of skin/stone, age/youth, female/male present/past etc.