

The 'painting' of the gif frames in sequence is not a description of 2000s online aesthetics, nor is it a commentary on the tools used to communicate online – instead it is an exploration into how painting can be used (and fails) to depict time, temporal contingency and order. The gif is chosen because it is a ubiquitous mode of communication, and largely conceptually hollow – more often than not it displays what it **is** through what it **looks like**, e.g. a gif of a fisherman on a website is likely indicative of something to do with fishing. The gif loops eternally, so to remove it from this lifecycle and isolate one section on canvas is to reduce its function as designed on the web. It now becomes a series of images, previously unlocatable by the human eye. It is arranged on the canvas in order, and yet its primary function of **movement/animation** is entirely stripped from it. It still retains some communicative power, however this is diminished by the medium and lack of form surrounding the gif, which likely sits at the top of the canvas. This work, as with most of my recent practice, is about locating and portraying redundancy and insignificance; the content of the work must be unable to match up with some predetermined function, enabling it to adopt a new, looser form – think of how a ceramic mug might shatter, relieving it of its liquid holding duties; what is left is a reminder of insufficiency in its new form as it retains some degree of recognisability of what it used to be, yet it cannot continue to be what it is now and also regain functionality. In situating this work within the lineage of post-conceptual painting, it is able to question the functionality (or lack thereof) in painting, whilst also pointing to an inherent fallibility in image reproduction. Repetition and recreation on the canvas cannot save the media. The painting is designed to fail from the beginning.

