

1. INSIGHT INTO THE ARTISTIC PROCESS. IS THE WORK PRE-PLANNED OR CREATED INTUITIVELY? HOW LONG DOES EACH WORK TAKE TO COMPLETE?

The majority of my recent body of work has consisted thematically of seasonal native flora. Since I work from life, for example, I often get fresh flowers from the Sydney Flower Markets. There is always an element of surprise as to what precisely I will find, so this unknown makes it exciting and pushes me to work creatively within some kind of boundary.

I use the flowers in my still-life setup along with various pieces of glass and more recently pods, both of which I find to be interesting. Setting up a still-life can take a day in itself in order to take the time to find the right relationships between objects so that an interesting composition emerges.

The 84cm x 92cm format takes me about 5-7 days working 8-10 a day. I have noticed that my compositions are becoming more complex so they require more time. I always begin with recording the visual information as I see it and then I proceed with a more intuitive approach.

2. CAN YOU EXPLAIN YOUR TECHNIQUE; HOW YOU MANIPULATE THE MEDIUM?

I work primarily in oil on linen and I work directly from life. I begin the painting with a loose underpainting in order to establish structure. I then begin painting alla prima or directly, targeting the bits of the composition that are most likely to fade first, so there is an element of urgency about the process.

Early on it is about information gathering, here I am concerned with details and I typically use a brush. Later I work with a palette knife which allows me to withdraw from minutia and focus more on an expressive quality. I am becoming very much interested in the paint itself as part of the work. There is so much to explore, opacity verses translucency, thick verses thin, dry verses oil heavy and so on.

3. DO YOU KEEP SOME KIND OF ONGOING DRAWING BOOK OR DIARY? A COLLECTION OF IMAGES OR PHOTOGRAPHS FOR INSPIRATION?

I used to keep several accordion style files of images, fabric swatches, whatever caught my eye from the time I was around 15. When I moved to Australia I had to brutally simplify what I was bringing with me and I had to get rid of it. Before I got rid of it I spent hours going through it, basically twenty years of my creative life. It was fascinating but I had the impression that these things had served their purpose.

Since coming to Australia I became a member of the Royal Art Society and I do a lot of life drawing from live models at their Lavender Bay studio space. In terms of drawing I have focused primarily on the figure or portrait. I also keep a small sketchbook in my bag to do studies of people on the train. This year due to Covid restrictions, home-schooling and preparing for two solo shows I haven't been able to participate as much in this practice as I did earlier. I have used this time of isolation to focus on painting.

4. WHO ARE YOUR FAVOURITE ARTISTS? WHO DO YOU DRAW INSPIRATION FROM?

I cannot say that I have one favourite artist because as an artist I tend to break things down visually and technically so I appreciate artists for different reasons. I will say this though; Vincent Van Gogh was never on my list of favourites, but when I saw his work in the flesh in the Musee d'Orsay I was blown away and was forced to rethink him. This experience has stayed with me and I feel very strongly about trying to see and experience original works of art. For the purposes of this show I will limit myself to four who currently inspire me: Kent Williams (American), Olga Grigorieva- Klimova (Russian), Anselm Kiefer (German) and Abram Arkipov (Russian). I have gone through periods of intense interest in various artists, but for now these artists offer me inspiration through their use of line, colour, texture and content.

5. SOCIAL MEDIA ACCOUNT TO PROMOTE.

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