



ROBERT SIM

ARTIST PROCESS

In general, I prefer to let my work speak for itself, rather than attempt to explain it. It seems to me that art is a language of its own, much like music or mathematics, and as such can really only be understood visually.

Art, in fact, may not need to be understood at all. As Picasso said, we can love the night, a flower, a bird song, and everything around us without understanding it. In the same way, art does not need to be understood to be appreciated.

My subject matter is found around me. I prefer to work from life either directly in a landscape or with a model, although I also work from sketches, photographs, and/or memory, and on occasion simply from imagination. Inevitably, the work will differ from what I see or have seen. Changes are made to simplify and strengthen the image either by adding, subtracting, or altering certain elements. Things might be made smaller or larger, lighter or darker. Buildings, trees, clouds, or people might appear or disappear, all in effort to strengthen or clarify the impression that I am hoping to convey, which is more or less simply an impression of what I see.

I will often do a number of small sketches, either drawn, painted, or modelled before beginning a work. Much to my dismay, these sketches are often stronger than the final work. And as far as the final, completed work is concerned, I almost always think that I could have done better, whether or not this is actually the case.