

COMING OUT FIGHTING

Natasha Hoare and Marc Valli look at how different artists have managed that difficult awakening, from the protected and carefully monitored environment of the art school to the harsh realities of the art world and the daunting prospect of having to build a 'career as an artist'.

Having come out of an MFA course at Slade, artist Julia Vogl describes her experience as: 'The greatest resource any college can offer is time. Time to think, time to take risks and fail, time to read, see, question and, most importantly, time to create. When you leave college, there is a wind tunnel of pressure, and that time dissolves. Suddenly you have to have a plan, you have to think on your feet, you have to jump on opportunities, you have to make things financially viable, and you can no longer tell the world you are a student – you need to be able to explain what you do.'

University is a close-knit and supportive environment where studio space is provided, deadlines and goals set, and a network fostered. There are no such clear targets or rules or marking methods in the world outside and leaving education can be a disconcerting experience. Our guide into the purgatory of these early years is Justin Hammond who, as the curator of the Catlin Art Prize, rewarding recent graduates and emerging artists, has been in the ideal position to observe the challenges and the trappings of this tricky period.

Justin Hammond

Standing out Something fresh will stand out – so much supposedly new art is just retro. I'm searching for someone with a unique angle, a new idea and the potential for thousands more. I'm not necessarily looking for the finished product: there's no fun in working with an artist with little inclination to progress.

Less is more Most degree shows aren't really curated and artists are fighting for the best spot in the shop window. Sometimes it's difficult to look – to really look – without being distracted by something totally unrelated.

How to make a curator's life easier The main thing is to avoid acting like a dickhead. It's pretty simple.

Pricing work New grads shouldn't stray too far from their degree show prices and aim for a gradual increase. Prices shouldn't fluctuate, and should never come back down. For artists represented by a number of galleries or making their work available online, it's imperative that prices remain equal throughout. It's down to the artist to manage that and facilitate communication between various galleries. Good dealers will help to build demand and manage prices, but I'd like to see more advice made available as part of the curriculum. I'm not suggesting that art schools should concentrate too heavily on that side of things, but it's terrifying just how ill-equipped some new grads are when it comes to selling their work.

Catalogue or wall text I don't advocate dumbing-down, but artspeak can be excruciating. Certain works may benefit from a written explanation or rely on a backstory, but it should be kept to a minimum. This is especially true at degree shows where visitors will spend just a few seconds (if you're lucky) with each piece of art. An impenetrable wall text won't do the artist any favours. I don't think an artist is best positioned to write about their own work: they are too immersed in the process of making, in microscopic nuances, to deliver a lucid assessment. They're always likely to miss out the

best stuff. Commission a catalogue essay. There are some good writers out there if you look hard enough.

Overnight success Each year there will be a small clutch of artists that everyone seems to focus on, invariably from the same two or three art schools, but that intensity is transient. In twelve months it's someone else's turn to be talked up. It's the search for 'the next big thing', isn't it? But I don't think anyone really believes that someone will come straight out of art school and set the world on fire. It's a long haul. Just working in London and making a living as a full-time artist is an achievement. I'm reminded of the Bob Dylan quote, 'A man is a success if he gets up in the morning and goes to bed at night and in between does what he wants to do.'

The press If you find yourself in the rare position of talking about your art to the mainstream press, just remember that they won't be remotely interested in obscure influences or references. They'll just want to know if you're destined to be the next Damien or Tracey. It's lame, but that's how it goes. Save the subtle stuff for the specialist art blogs.

Are curators snobby about where you trained as an artist? Most curators are snobby about everything, aren't they?

Do you need to do an MA to be taken seriously? Absolutely not, though the process suits certain artists and I've seen BA grads benefit from a return to the art school environment. Two of my favourite artists from the last book were BAs, both make art very instinctively. I've witnessed Tom make a quite beautiful painting without really contemplating the canvas and I'd hate to see either of them conform and lose that rawness.

The Catlin Guide 2013: New Artists in the UK is launched at the London Art Fair 2013 and will also be available from Culture Label and selected book sellers. www.artcatlin.com



Adam Dix

Adam Dix was shortlisted for the Catlin Art Prize in 2010, and has since gone on to exhibit with Haunch of Venison, Charlie Smith and Beaconsfield. His interests range from science fiction and Cold War politics to shamanic rituals and coalesce in disturbingly contemporary images.

— *Was leaving your art degree an intimidating prospect?* No. I worked freelance as a gallery technician through my degree and just thought that I would carry on juggling time between the studio and technician work.

The gap between art degree and independent practice I was lucky to have had a successful final degree show and it gave me the confidence and finance to spend some unexpected time in the studio. This was followed by going back to technician work part time, but I was also lucky to be selected for Future Map, Catlin and a group show called 'Black Dog Yellow House'. All were good platforms. Future Map and Catlin I found essential in helping to bridge that gap between college and the professional

art world and 'Black Dog Yellow House' was my first professional gig.

Routine The routine has slightly changed now as I've been able to be solely in the studio, where as before it was a juggle between work to pay the bills and grabbing what hours I could to do the painting. Now I'm in four to five days a week, from about ten after dropping my kids off at school. The day starts in the studio with a large jug of coffee, which I steadily make my way through whilst going through emails and writing up work notes. The studio has been divided into different areas for different stages of the work, which has been rather dictated by my work process. I work on the flat and build up layers of ink and oil glazes. It's quite a me-

thodical and slow way of working and so I go from one work to another. The maximum I can work on is about three pieces per day as the studio is not that big. The day goes quickly as I don't really stop for lunch and depending if I have to collect my kids from school, I tend to finish by seven.

The return to figurative painting Figurative painting is continually evolving, so to say there has been a return would be wrong; it's just readapted. The shift in figurative painting has not been hindered by traditional criteria, but has accepted conceptual ideas whilst being aware of its past; this makes it an attractive and malleable platform. For me personally, the use of the figure is a starting point. I am not interested in the figure in the classical sense of figurative painting, merely as a prop to be included within my other ideas. The figure is naturally present by default within my work, as a motif of osmosis in its relation to the subject matter.

The past The original source for inspiration was to appropriate characteristics of lithographic printing from printed material of the 1950s Cold War period. The idea being that by emulating the nuances of print within my painting process this would refer to a 'spike' in history where there had been a huge technological advance in communication, that would subsequently imply a historical timeline to the origins of devices used today. This, coupled with the character of traditional or outmoded forms of dress, does imply an interest in the past. So, the anachronism is a visual device to evoke contrast between an attentive recipient and their response to the contemporary form of communication.

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Talisman, 2012, American black cherry, turned aluminum, nickel inlay, paint, placed on black cast acrylic plinth, 33 x 11 cm



Do You Receive Me, 2012, ink, fluorescent pigment and oil on canvas, 65 x 90 cm





Trompe l'oeil, 2012, C-type lambda print, 77 x 57 cm. Courtesy the artist



Un-seeing, 2012, C-type lambda print, 112 x 177 cm. Courtesy the artist

Jonny Briggs

Jonny Briggs was a finalist at the Catlin Art Prize 2012. He previously won first prize at Saatchi's New Sensations, and has gone on to exhibit at the Saatchi Gallery, FaMa Gallery, Verona, and Simon Oldfield Gallery in October 2012. His work mixes photography, film and sculpture with breath-taking vivacity.

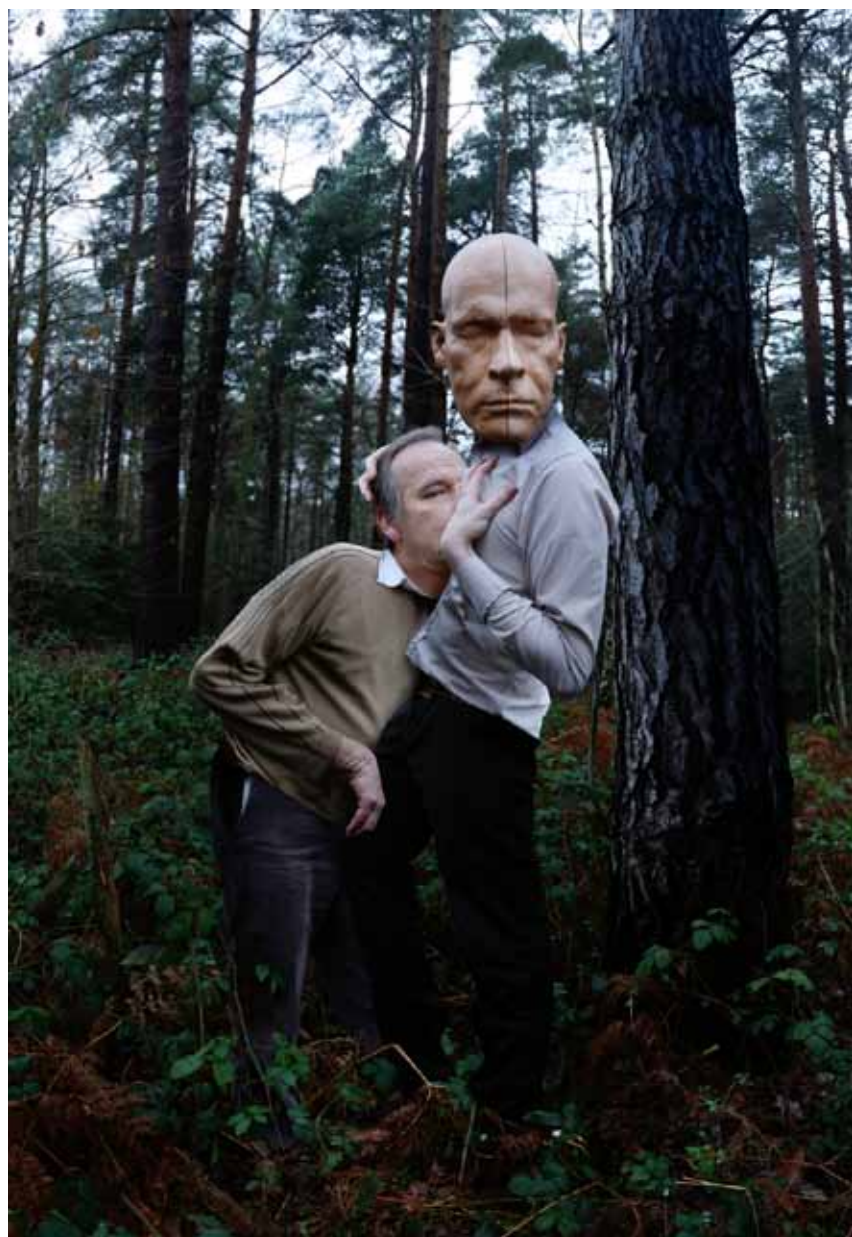
Leaving university It can be daunting leaving a bubble you've gotten used to being in. After finishing my BA I was worried about the outside world, it felt like after all that hard work I was suddenly in a wilderness. It was difficult finding a job – let alone in the Berkshire village where I lived – and so I started washing dishes in a local restaurant, alongside a varied mix of clinical trials. These helped me to keep afloat, yet I had little funds or time to make the work, or even socialize. I missed being around people creating, and started volunteering at Ravenswood Village, teaching ceramics and weaving to adults with learning difficulties. Yet still, I felt like an outsider in my own lifestyle. I knew that my mind worked in a different way to the people around me, and I didn't know how to adjust. Getting in to the RCA [Royal College of Art] was a lifeline for me.

Two years later, I graduated from the MA, and wondered if the same situation from my BA would occur. Yet this time it was different. There were opportunities that allowed the work to keep going and developing, and starting to sell work allowed me to spend more time on

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it, and to be more ambitious with the work I made. When at university, there were thoughts coming from every angle about the work, from crit groups to tutorials to seminars, and it encouraged me to think about the ideas, and to overthink them. Yet now outside of the institution I feel the ideas more, it's become more intuitive. And I find this mindset suits my practice more. I often liken it to play, which is in its nature intuitive and felt, yet the moment it's thought out and each part of it reasoned, is the moment it loses its magic. The same applies to comedy – the moment we think about the practicalities, and analyze why it's funny, is the moment the comedy loses its spark.

The gap between art degree and independent practice During my final year at the RCA, I decided to detach myself from the thoughts, barriers and doubts about the work, and just make things that felt right. Things that I liked, that I found interesting, without necessarily knowing why. I tried to make things differently to the way I'd made them before, and it's as if something inside me became unhinged. I opened up and took huge risks, and I felt the work become more interesting and unpredictable then, and I had real fun with it. The work I've made with that mind-set is what I like best, and I feel this has helped me to be more independent from the institution. If money comes in, then I invest it back in to the work, which can enable me to realize ideas that I couldn't before. So it's like each piece of work is a stepping stone to the next, both conceptually and financially.



Reclaiming, 2011, C-type lambda print, 152,4 x 101,6 cm. Courtesy the artist.

Studio I've a studio in V22 Bermondsey, a converted biscuit factory that made bourbon creams and invented twiglets. There are loads of artists there – a real community of creatives with varied ideas and skills. I've made some domestic scenes there, and different props and fabric works. I also make work at my parents' house in Berkshire; it's a real cocoon of a place there, with a half-hour walk to the nearest shop.

Advice to graduates One frame of mind that has helped me with this is seeing the work as a conversation I'm having with myself. It's introverted in this respect, a relationship between myself and myself, perhaps a relationship between my thoughts and intuition. The thinking side has boundaries, words, explanations and theories for what is happening in the work. And the unbounded, intuitive, feeling side of me is often the provider of the ideas, and feels like it comes from somewhere else, like I'm being guided.

Key influences I'm influenced by the childhood mind-set: the fantastical, the otherworldly, the ability to think outside of what's normal and what's absurd, what's real and what's dummy, what's socially acceptable and what's not. Their fresh eyes can see outside of our constructed culture, and see things for what they are; outside of the comfortable categories, rules and traditions we've made.

London for emerging artists My studio being in Bermondsey, it's easy to transport the work to different exhibitions, and to show people round. The population of London helps the work to spread, to get our ideas out there to as many eyes as possible. It's like a domino effect of opportunities. But the hustle and bustle of the city isn't for everyone. I like to make work in an introverted way, to be in my own bubble and peace, and therefore I live in Berkshire around the woodland, and travel up to use my studio when I need it. As it happens I'm writing this while travelling up to London now, and it's in these moments that I realize how much more relaxed I feel around nature. The clarity helps me to get the ideas.

— *Is the art world too 'London-centric'?* The art world is happening all over the UK, yet I do feel a need to be close to London. Not only is it where I've lived and studied, but when I need to use a foundry, printers, framers, mounters, kiln or art warehouse – I know where to go, and it's all in easy reach. If you want your work to be seen by as many eyes as possible, it's the place to be. I doubt I'd have as many studio visits if my studio were in the woods.

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The Kiss, 2011, steamed pear wood, 30 x 30 x 25 cm. Courtesy the artist.



Julia Vogl

Jonny Briggs was a finalist at the Catlin Art Prize 2012. He previously won first prize at Saatchi's New Sensations, and has gone on to exhibit at the Saatchi Gallery, FaMa Gallery, Verona, and Simon Oldfield Gallery in October 2012. His work mixes photography, film and sculpture with breath-taking vivacity.

Peckham in the Olympics My project is an investigation of what 'home' is. To get a proper understanding, I felt I needed to talk to as many different people as I could. Peckham is exactly that: home to a multi-cultural community, rich and poor; a community that has been there for generations, including several waves of immigrants who have settled, even as late as last week. While Peckham is unique, it is also reflective of similar neighbourhoods in any major city. As I am painting a portrait of what Peckham residents think about home, I thought it important to reflect that at this historic time, in conjunction with the Olympics. I am well aware that many in Peckham will not be attending the games, nor leaving the city to escape the chaos of visitors, so I wanted to make something celebratory that was local. It is also timed to mark a year since the riots of

last summer. I thought it important, amid all this governmental pressure to have pride in London, to consider if those who live in Peckham really are proud of where they live – why, or why not?

'Social Sculpture' I am not a sociologist, nor a statistician, an architect, or even a visual data analyst – I am an artist who is motivated to create aesthetically rich works that provide a meaningful experience for the public. My 'Social Sculpture' works are primarily oriented around the action the public has to take rather than the sum product. In Button Business (where I designated roles in the art world to different coloured badges, and invited people to wear a badge that suited them), sure, I wanted to know who was an art critic and who was a collector, but I was actually more interested

in the process of how, at a private view, one would choose to define themselves in that context. A mother of two was very happy to deem herself a collector – of her children's artwork. A 70-year-old man was proud to say he was a critic of the government. The work created an icebreaker allowing complete strangers to connect, and by the end of the night perhaps it was irrelevant which badge was most popular. Hopefully people walked away with the experience of either having had an encounter with a stranger, or a personal moment of reflection on where they fit in the art world. At the root of these works is the desire to create social experiences that propagate contemplation, anecdotes and, perhaps, new insight.

Navigating between London and New York Being an artist in London has several advantages: 1/ the NHS (National Health Service), 2/ Arts Council funding, 3/ many incredible art schools that generate a rich and diverse contemporary art scene that with faculty seem to bridge the established and emerging art world. Sometimes the art scene in London seems very small – as if everyone knows each other. As an artist in NYC: 1/ you don't have as many health and safety hoops to jump through when you make work, 2/ America is just a bigger country, and as a result you get a much longer thread of types of practices that are trying to co-exist in NYC – from the inane wacky folk art to the redundantly contrived. While the spectrum is present in London, the NYC art scene is much more spread out in concept and in geography and sometimes socially disparate, with not as much overlap between different genres. 3/ You have 24-hour diners so you can work through the night, knowing that at 2am you can get some fries and milkshake to rejuvenate you!

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Tom Howse

Tom Howse (born 1988) finished his BA (Hons) in Fine Art Painting at the Wimbledon College of Arts in 2011 and was featured as part of the Catlin Prize in 2012. Based in Tooting and with a studio in Brixton, he seems to have been taking things in his stride.

Leaving college I couldn't wait to finish – not because I didn't enjoy my degree – but I couldn't wait to get going on my own. For the first month or so after finishing I had to do things like getting a job and sorting out enough money coming in to still allow me enough time for making work. I had already begun looking for studios, but after I found out that I had got into the 'New Sensations' show I was urged to get things sorted much quicker.

Studio I share with two guys I graduated with. I much prefer it. I love my own space immensely, and it's important for me to honour that, but I think it could develop a negative aspect in my practice working in isolation. Without my boys to question what I'm doing, I think I would end up going round in circles and going mental.

— Is it a distraction to do too much upon graduating? Everyone has a different way of working, some people desperately need a chunk of time just to disassociate themselves from what they've been doing; for some people it may be weeks, for others maybe years. I find it hard to dip in and out. Personally, I need to keep the momentum going. It's rare for me to not go to the studio whenever possible, even if I don't get any work done when I'm there, it still sustains proximity to the work; I like that feeling of being submerged in that world.

Subjects Whatever mystifies me. I don't really have that many different subjects, I keep painting the same things. I guess there must be something about these subjects which compels me to continue drawing and painting them, I don't clearly know what it is they possess, but it is for this very reason that I feel the urge to keep focusing on them. I've been drawing these same pictures of elephants again and again. I think it's their size and shape, and the trunks are fun to paint, they're a very malleable appendage. And they've got great ears.

An interested in the past I love ancient mysteries. I like the confusion which surrounds the past, that we can't explain, and it drives us mad. So we conjure up hypotheses, and sometimes these just go way too far in their attempts and get ridiculous – that's when it gets really exciting.

Influences At the moment? *Ancient Aliens* on the history channel.



Gummy Love, 2012, oil on linen, 180 x 130 cm



Lemuria, 2012, oil on linen, 35 x 30 cm

Adeline de Monseignat

Adeline de Monseignat was born in Monaco – ‘a lovely and safe place to grow up in, but somehow too small to contain my ambitions and aspirations’ – but since coming to London things seem to have ‘kicked off rather nicely’. She took her degree show down on a Monday and was on a flight to the U.S. on the Tuesday. The trip was for the launch of the large Art Prize event, which happens every year in Grand Rapids, Michigan, and where half-a-million people came to visit and absorb all the art that had taken over the city. She had two sculptures on show there, while another show was happening in London.

The gap between art degree and independent practice The transition is smoother than one would think, if one is sufficiently proactive in starting to take on projects and exhibitions while still at art school. During my MA at City & Guilds in London I accepted the challenge of putting on a solo show at a York-based gallery, for which I made 32 pieces including two large site-specific installations. These took six months of preparation and one week of installation with a team of ten great assistants, all under the watchful eye of curator Samia Calbayrac. This was only one of the many other projects I was involved in during my degree that fed directly into my research for the MA thesis, which I thoroughly enjoyed writing. The boundaries between art degree and independent practice are quickly blurred if you take

the best from of both worlds. Now that I am a full-time practising artist I still stuff my nose in books and take the time to read and write about my research.

What I found immensely enriching at art school was how my tutors treated me like an artist from the word go, rather than like a student. We had seminars rather than lectures, where everybody's opinion had the same weight. All of this made me feel like a practising artist whose studio was in an art school and who had the luxury of having fascinating weekly crits and debates. These days, it simply takes more initiative to keep such things happening. We regroup quarterly with my fellow artist friends from C&G and have deeply engaging crit sessions followed by dinner and catch up.



Mother in child, 2012, Vintage Fur, pillow filler, glass, transit blanket, steel, wood, mirror, Glass Sculpture: 50 x 19 x 18 cm, Table: 90 x 62 x 80 cm, Cell: 110 x 110 x 160 cm. Courtesy of the artist and Ronchini Gallery.

FRAGILE
GLASS



Armadillo, 2011, Vintage Fur, pillow filler and glass on wood, 33 x 33 x 22 cm. Courtesy of the artist and Ronchini Gallery.

But even though I now find myself out of college, my urge for research is such that interest in starting a PhD is seriously haunting me. A part-time PhD would be the perfect way to carry on the fundamental core of my written research while still making work full-time in the studio. After all, one never stops learning, so in a way we're all eternal students.

Studio My studio is based in South London, Waterloo area, which is a lovely location. Mine is one of 70 artist's studios situated on a terrace alongside the train tracks. From the train you can see the gigantic red letters of MAKE SPACE STUDIOS perched on top of the building. This space is like my little creative den, which I have set up in the cosiest of all possible ways. I certainly spend more time in here than at home, which is five to six days a week. Most of my meetings with collectors and curators happen here. It is essential for people interested in my work to understand the environment in which the work is being created. My studio is somehow a work of art in itself.

Touching and working with one's hands as a reaction against the conceptual It is possible that I might have unconsciously responded to the lack of a physical presence in conceptual work. That being said, I wouldn't want to discard the power some conceptual pieces have. In one of my most recent pieces, *Mother in Child*, I have made the deliberate decision to make a 'creapture', (as I call them: creature-sculpture), that corresponds to my own weight and size at birth. Not only does this information provide viewers with a different feeling towards the sculpture, but it also enables them to experience art in a different, more lifelike way. Some objects aren't just inert matter: they can be things that actually hold a real sense of life. When holding *Mother in Child* in your arms, you have a strong feeling of being responsible for taking care of something precious and fragile, just like when holding a baby.

Fur I was interested in the interaction between inert objects and human beings. At that moment in time I made cocoon-like structures lined with fur, which the audience was encouraged to penetrate with their hand. The fur was so dense that one couldn't see the insides of the sculpture and, because of that, fear of the unknown would arise. Most people were too terrified to undergo the sensorial experience for fear of having their hands bitten or chopped off. This is when the idea of making 'creatures' emerged, first with the various *Hairy Eye Balls*, where the viewer is invited to experience 'touching with their eyes' rather than with their hands.

— *How would you describe what you do?* I would call it 'testing life'.



Expansion, 2011, Crimson drawing ink on paper, 76 x 56 cm each.
Courtesy of the artist and Ronchini Gallery.



Mother HEB/Lalera, 2012, Vintage Fur, pillow filler, glass, motor, wood on 2 tonnes of sand.
Main glass sphere: 380 x 180 x 244 cm, Room: 380 x 180 x 244 cm, Variable installation.
Ten smaller spheres: 68 cm. Courtesy of the artist and Ronchini Gallery.



Popcorn Venus, 2011. C-type photograph. 60x35" © Juno Calypso

Juno Calypso

Juno Calypso tells us it felt 'good ending to a chaotic journey through art school.' After a Foundation course at Chelsea, she began a BA in Photography in Leeds. Two years into it she transferred to LCC. She says she wasn't aware the course taught a certain style of photography, placing emphasis on critical theory. Before she joined she had been more concerned with photographic technique, but she feels it now gained a new theoretical depth.

Influences on the development of alter ego Joyce I relate a lot to the female humour of Sarah Maple and Oriana Fox; the references to TV and internet culture in Ryan Trecartin's video performances. Samuel Fosso's self-portraits are always inspiring. Aesthetically, I find myself drawn to the work of Alex Prager and Jeff Wall. And I guess I can't forget Cindy Sherman, can I?

— *What are you criticizing through Sherman?* It's a critique of my experience with contemporary rituals of beauty, seduction and the construction of modern femininity.

— *On whether the women who exemplify this kind of culture have any agency* I don't think of it as other women: I think we're all included. It's easy to point at heavily adorned women with acrylic nails and fake tan and assume that they have no agency. But we all enhance ourselves in some way, yet we still possess the ability to opt out – and many of us do. So in

that respect, in our short-term decisions, I believe we have control. But when I think of the long-term impact, then it may be true to say that the vice of the beauty industry has got us all tightly gripped.

Time spent staging each image It varies – *Popcorn Venus* took over a month – the cake itself took several weeks to make. Once all the food was set up it took another three days to get the shot I wanted – the smell was disgusting. Whereas *Artificial Sweetener* was done in about an hour, and *Empty Pleasures II* was shot in one take.

On what video does offer that you cannot achieve in photography A hypnotic feeling, and the ability to work with music. I listened to a lot of disco and 1960s lounge music during the project, which you can hear in the video piece *The Linda Evans Rejuvenique Facial Toning System*.



Agency, 2012. C-type photograph. 20x30" © Juno Calypso



Empty Pleasures, 2012. Video Still © Juno Calypso



Garden / and Garden 2 (detail), 2009, timber, fabric, rubber, sculpting compound, paint, aluminium, steel, flock, 145 x 60 x 250 cm

Nicky Deeley

New Zealand-born artist Nicky Deeley describes her experience at the RCA as 'kaleidoscopic' and her practice as being centred around the notion of the uncanny, a much overused notion, but which the artist describes rather uncannily: 'The uncanny is a place and there is a feeling it emits when it is present. I don't want to explain the mystery, I want to reveal it, to deepen it.'

Sculpture I don't think I would be alone in saying that I am not sure what the term sculpture really means anymore. I felt really supported in exploring anything at all and I never thought I would end up including performance in my work, which is really exciting.

Materials They are so varied, it could be anything, from fabric, timber, bronze to Poundshop bathmats. I know it when I see it; I know when it fits. I am loyal to particular colours, as my ideas will only sit on certain ones. Turquoise, bone-white and scarlet are my main palette, with top notes of pollen yellow and base notes of black. I dream rather detailed, epic dreams every night, which is also meaty material to work with.

Inspiration The first piece of art I ever saw as a child, which stopped me, and made me have that body feeling I spoke about earlier, was *Christina's World* by Andrew Wyeth. When I first saw it I thought it was made for me. Where I lived as a child was a pretty isolated place, but her skin felt like my skin.

Cadavers I can't recommend highly enough that every person should have a chance to see inside our bodies. The colours inside us are mind-blowingly bright. Muscles have strands like beautiful hair, fat is really knobby and bright yellow. I count myself extremely lucky to have done this and it made me really look, really observe, but also let go and let the paint do what it wants to do. I use watercolours, which have a very fussy, square reputation, but they are really hard to control, they have a life of their own.

Reference to nature One of my biggest inspirations are the memories I have growing up on our family farm (in New Zealand): we had a herd of cows and sold the milk, and our time revolved around the seasons and what the animals were doing. Death was really close to life; I could visit certain places on the farm over many months to see how a dead animal's body would decay, how they swell, flatten, and disappear into the earth. It is still very influential.

Between humour and horror I like the push and pull of it. Seduction and repulsion, it's a coin, isn't it?

Totemic elements, references to tribal forms and different cultures The Musée du Quai Branly in Paris is amazing. I don't want to remake anything – tribal works are honed, hugely weighted and span across place and immense time – what I am interested in is where all the stories that people tell come from. The great, big, bottomless, but shared space of myth. The true common space. I like digging around in this space. A good way for everyone to get there is through dreams, but it still amazes me that dreams often get written off as inconsequential and frivolous. We spend half of our time on earth in the dream space.



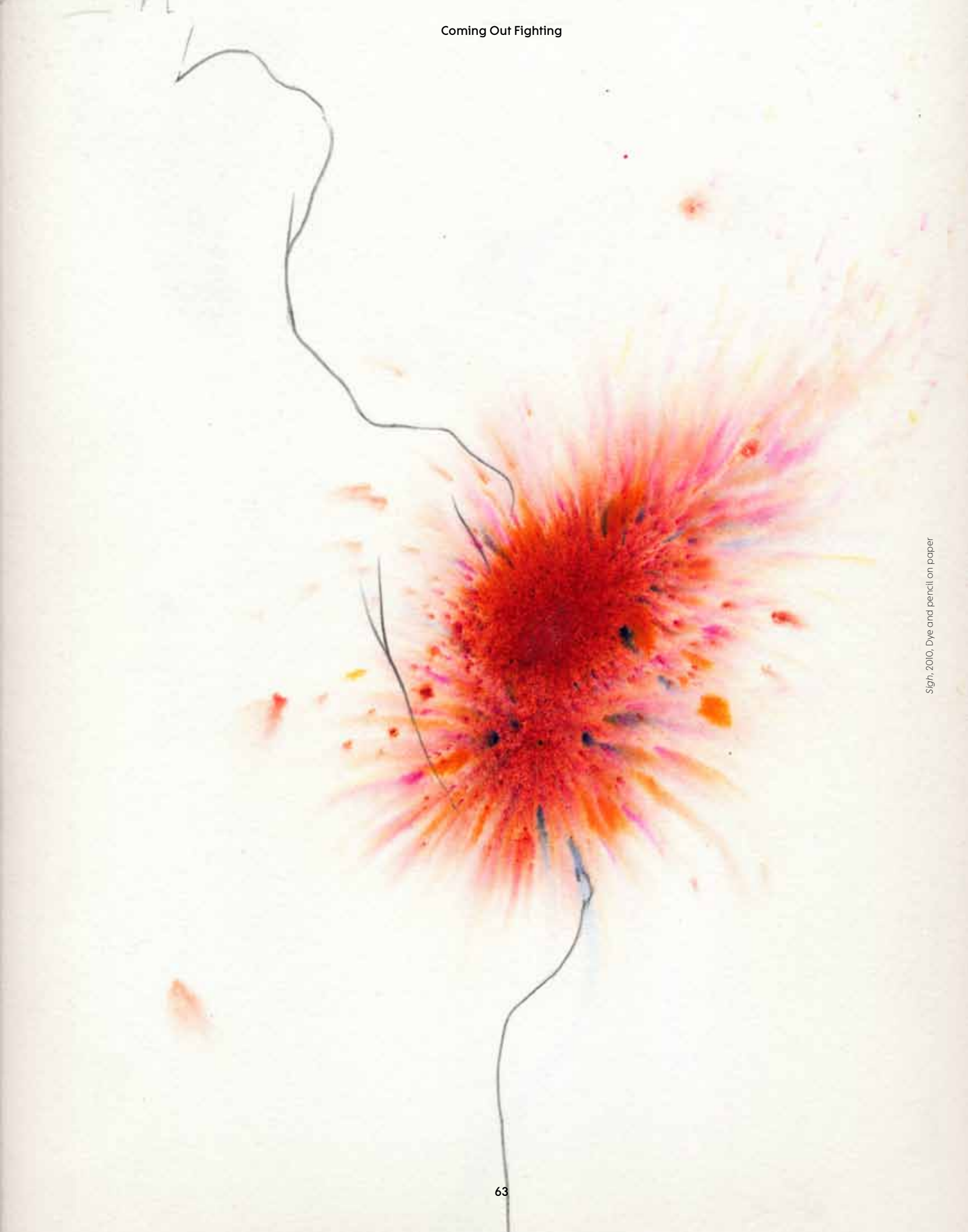
Battle Map, 2009, engraved plaster, synthetic rope, paint, wax, 100 x 15 x 8 cm



Body Garden (female, hand), 2011
Watercolour and pencil on paper



Body Garden (male, leg), 2011
Watercolour and pencil on paper



Sigh, 2010, Dye and pencil on paper