

In my work, I'm interested in some Big Themes. Value. Infrastructure. Equality. Democracy. Disagreement. Desperation. Politics. Anger. Desperate Anger. Honesty. Shame. Honest Shame. Having an Identity. Being Made to Have an Identity. The Affairs of the Human Heart. The Laughter in the Affairs of the Human Heart. The Punchlines and Timing We Kind Of Mess Up, But Also Kind Of Get Just Right. The Mind and Heart of the Very Real and Varied and Fallible Person Caught Amongst Those Pressures That Make Them Into a Very Limited Yet Often Unintentionally Funny Version of Themselves. The Materials We Rely on For Such Pressure and Release.

I usually begin my projects with something that I think is funny. If it makes me laugh, then it seems to me an idea worth following. I then try to warp this funniness. Sometimes this involves clashing the thing I find funny with something that isn't very funny but seems to be in the same area. Usually it's something that's really cold, institutional, sad, or bitter. This opens up the funniness in interesting ways. Sometimes it makes it more funny, sometimes it channels the humour into new emotions. You don't have to find my work funny. What I really want to do is present you with a tension that I hope will open a new, unexpected path for your thinking. And actually, I don't mind too much if it leads you to think about things that are distinct from the Big Themes that I'm focused on. If you enjoy the feeling of doing some unexpected thinking whilst looking at my work, I would be very happy and, through a mist of tears, give you a wavering thumbs-up.

I don't really work in a specific medium. I like to let the tensions I'm interested in dictate the material I choose. However, I do find that most of my work begins in language. I like the unexpected energy you can generate by putting words together. I like the big ambitions we have whenever we open our mouths, and the fact that, a lot of the time, we only sort of manage to grasp their true size. I especially like apologies, declarations, insults, and name-calling. If you can't tell, I love lists. Titles are also very important to me. They should be understood not as optional appendages, but as core parts of the piece. Sometimes it's necessary to leave the work as writing. But often it's necessary to transform language into a drawing, an object, a film, a performance, or a painting.

My practice is made from fragments of all the artists who inspire me. In no particular order (and left open to accommodate more): Stanya Kahn, Emily Jones, Lawrence Weiner, Ghislane Leung, Richard Foreman, Stuart Middleton, Ima-Abasi Okon, Tim Heidecker, Bruce Nauman, Jenny Holzer, Tim Etchells, John Gerrard, Alexander Wissel, Michael Asher, Lubaina Himid, Andy Holden, Gertrude Stein, Jessica Stockholder, Jeremy Deller, Keston Sutherland, Conner O'Malley, Tess McKenzie, Helen Marten, Ed Atkins, Bertolt Brecht, Brad Troemel, Thomas Hirschhorn, Jasleen Kaur, Rene Pollesch, Birgit Frietman, Frank Castorf, Pieter Bruegel the Elder, Jean Luc Godard, Alan Wagner, Elizabeth LeCompte, Slavs and Tatars, Ryan Trecartin and Lizzie Fitch, Adrian Piper, Cameron Rowland, Bedwyr Williams, Renee Green, Slavs and Tatars, Liam Gillick, Daniel Buren, Jordan Wolfson, J. H. Prynne, John Cassavetes, Jean Siméon Chardin, Taskmaster, all manner of anonymously produced memes, and so on.

A final word on one thing that people sometimes ask me about. In my professional life, I'm a philosopher who writes about art and aesthetics. So does my art illustrate my philosophical work? Sort of. Philosophy is a good place to nail down inchoate ideas that I have when making art. Using the tools of philosophy (specifically aesthetics and epistemology), I've long tried to capture how art can lead audiences to productive new ideas. I want to really clearly capture the open-ended feeling of exploration that I get from my favourite art, and which I hope I can get other people to feel. But philosophy can sometimes nail things down too tightly, and art is a good place to pull up some of those nails, make a mess, do something silly, and, sometimes, open up some new and pressing problems. Sometimes the two practices work together, mutually clarifying and expanding each other. Often, though, the relationship isn't so clear to me, and I'm very happy with that. I'm happy for my philosophical work to go down its own paths, and my art stuff to do the same, but also happy when they meet up.