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I make forms that echo the props of social order; the shapes and objects through which we conduct and arrange our civil space. These conventions often default to a neat geometry, to suggest an appearance of control, to mitigate the threat of a subsidence into disorder, into the unknown -the collective fear of the Other.



I see this as an externalization of the inherent conflict that defines us as humans. But it is not a simple binary of opposition; it is an uneasy symbiosis, an interdependency that hosts an incessant struggle for power.

As such, I look for an ambiguity of intent in my objects.

Their form must follow an aesthetic of purposeful functionality, of order.

In recent years some work has engaged with the architectural features of a building, where it fuses with its context, as with the following:



Concrete stage and partition wall

The wooden platform was an original feature of the exhibition space.



Raised tiled unit

The goods lift was an original feature of the exhibition space.



Wrong Like The Ground

These piece was installed in a window display in Whitechapel

Other pieces sometimes appear to offer themselves for our use, designs familiar to our bodies, such as barriers for dividing or marking territory, steps for climbing, etc., as with the following works:



Divider



Rhombus

These piece was installed in the former Bank of Japan in Hiroshima, one of the few buildings left standing after the dropping of the atomic bomb.

But this impression of ergonomic familiarity is short-lived, as I seek not to give a resolution to their ontology. Yet their surfaces often show evidence of repeated use, and this emphasis on actual utility accentuates their inscrutability by coaxing us to resolve the obscurity of purpose.

Other works are less engaged with the immediate context, but their aesthetic and formal character still suggests an incongruous meeting of wider cultural references. Here, their propriety of form is undermined by a quality of surface, often an element of abjection that repels and fascinates, as with the following:



Tuko Manora



Bagory Black

More recently, the work has evolved to blend previous strategies. One piece uses the element of the mat, a tool to provide a barrier between it and the dirt of the ground. However, that role is called into question when the surface of that barrier, stained and greased as if from habitual use, appears more abject and spoiled than the surface it proposes to protect us from. The mat is padded to give comfort, but yet the rigidity of geometry in its design is ergonomically unwelcoming. Again, we are left with a vague idea of awkward purpose.



Padded activity mat

In an absurd attempt to control the unfathomable, it is unwittingly given form, and what results is often an order against itself.





Humper