**Talk for Creative Difference Conference**

***Looking Down The wrong End of a Telescope 2016***

Title slide 1

Title slide 2

Beginnings are difficult **Slide 3**

ALL beginnings are difficult

the first words my daughter learnt to say were me, mama and more

**(slide 4)**

with me she located herself

with mama she recognised the other

and with more she acknowledged her desire

her next words were WHY and What and when?

by inverting the letter m statement shifted into question

**(slide 5)**

why what and when are things that I get asked the most, why do you do it? what the fuck is it? and when will it be finished ?The answers to these questions are the same as my daughter’s first words

it is about me , mama and more

me- I make to locate myself in the world **(slide 6)**

**What is it?**

**It is me. It is my world picture.**

**(slide 7)**

mama- I make because I recognise the other I recognise you

**Why do you make it?**

**I make it for my mother. She represents you ,the audience, the other**

**(slide 8)**

and more – my desire for more searching always for something else nothing is enough so on to the next thing

**And finally how do you know when it is finished?**

**It is finished when there is no more time .**

**(slide 9)**

**My life is full of interruptions and contradictions-**

not many things remain constant in my life but there are some things that do and may explain in some way the what and the why in my work..

here are 4 of them

1. **(slide 10)** the first waiting for my father to return home (looking into a room interior)

2. **(slide 11 )**the second – my irrational fear of being invisible and inaudible (looking down onto a pyramid)

3.( **slide 12 )**knowing and enjoying the sound of myself (waving a flag)

4. .( **slide 13 )**trusting that imagination is the key to my survival (the back of an envelope)

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. *TO SUM UP all beginnings are difficult)“My work moves between material object, drawing, photography, video and text based works.*

**(slide 14 )**

*Although I consider my core thinking to be centred in the discipline of sculpture. Central to all the work is a sense of my physical body and events at the edge of consciousness that speak of those moments before and beyond language, and deal with primordial or transformed states of being.*

**(slide 15)**

*I draw equally on philosophical concepts and emotional responses, to pay testament to human experience through a formalised, invented language.*

*The work explores mortality, matters of the heart and notions of intimacy often playing on the relationship between measured and experienced time.* **(slide 16)**

***Most works are made in response to a specific location or to a particular event and draw on personal experience, despite my constant attempts to avoid this. Hence there is a personal narrative running along the work’s under belly, which forms a shadow beneath a more open and speculative interpretation.(* slide 17)**

*It is a purposefully purposeless demand that we account for our being with some kind of testament to experience.”* ***.(* slide 18)**

And it is only when I look back through the wrong end of the telescope at my time at college that I appreciate how much I was learning without knowing that I was actually being taught anything .at all. ***.(* slide 19)**

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