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exhibition with a gallery
in London.

the gallery deinstalled
the exhibition without
my permission or
knowledge and all of the
work was destroyed.

Sound System for Ghosts

2016

MDF

102" x 54" x 24"



I have family members who were actively engaged in UK sound system culture in the 70s and 80s (as well as Rastafari). The culture was alternately professionalised or became unpopular. The methods for the construction of sound systems and speakers were not passed down and so whilst I grew up around these speakers I did not know how to produce them. I was interested, at the time, in this as a model for cultural erasure and so, in some respects, this work served as a grave stone to a culture being steadily eroded. MDF is a fascinatingly consistent material. It must be one of the most consistent things one can buy. It is almost like a Platonic ideal. And yet, despite it's consistent perfectness, it is incredibly toxic. I am fascinated by the potential for interplay between cultural erasure and the toxicity of perfect ideas.

Lovely Brothers

2016

wax, clothes, plastic, cloth, orcish forms
dimensions variable



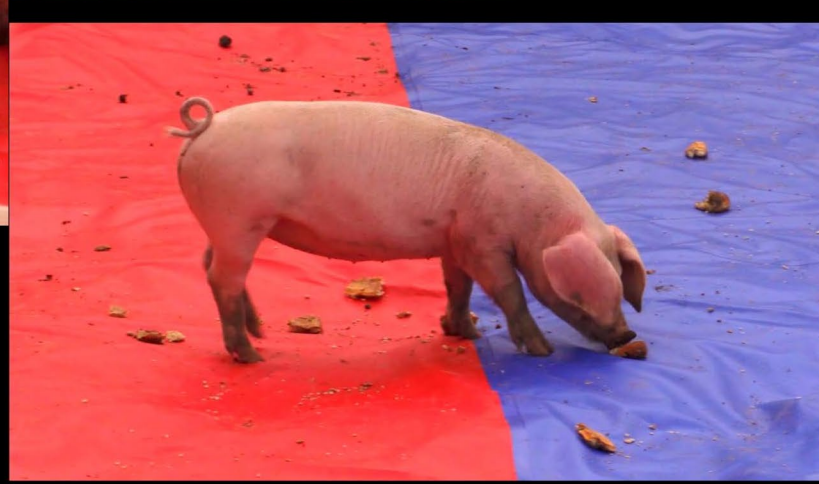
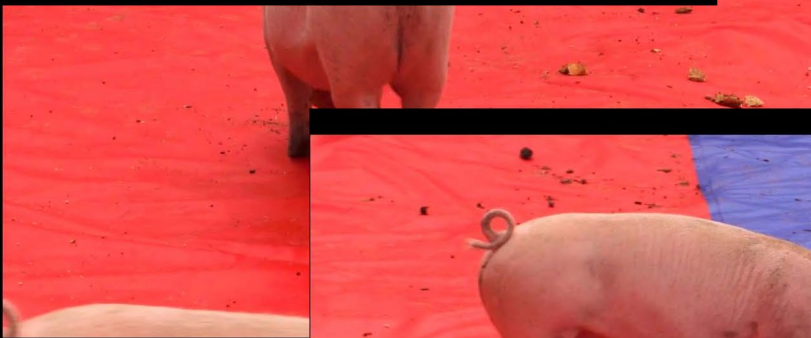


‘Lovely Brothers’ was a sculpture comprising of three figures with waxen heads and hands and feet and cloth bodies. Produced in a manner consistent with the creation of scarecrows and Guy Fawkes effigies, the sculpture also evoked recently slain or sleeping individuals. Cast from my own hands and feet, with cast sculpted heads, the sculpture took cues from Tolkien’s Orcs - beings stolen as elves by the Dark Lord Morgoth, transported across continents, and then tortured into monsters (in an unintended echo of the Transatlantic Slave Trade). The work was a deliberate attempt to mine and question the mechanics of dehumanisation as it exists in history, contemporaneity, and fiction.

A Unified Theory for Love
2016

floor paint, custom made tarpaulin, pigs, bread, feed, video

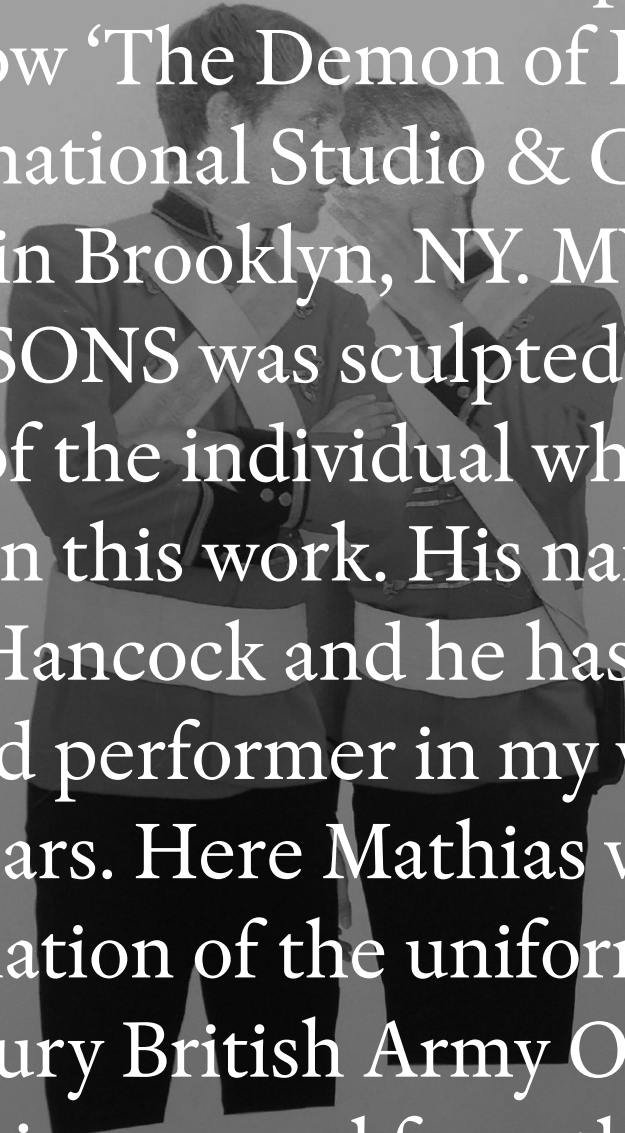
floor paint: d/v, tarpaulin: 4.5m x 8.5m, pigs: 11 weeks, feed: 1 bucket, bread: 2 loaves, video: 13m 18s



video here

This work featured pigs (which were eventually slaughtered for food) filmed upon a custom made tarpaulin lain out by my best friend, my father, and the farmer of the pigs. The pigs were filmed eating feed and bread. My own directions, questions, and conversations with the participants are included in the audio. Once the video component of this work was shot: the tarpaulin was transported to the gallery, lain upside down upon the floor (now painted bright red and bright blue in heraldic embattlement division), as the video played upon a monitor. The colours red and blue in this work come from several different places. The ur- reference is, ultimately, of redshift and of blueshift of which this work stands as a crude, essentially abstract, illustration. My father did not raise me but has raised pigs in the past. This work was a meditation upon the complicated relationship I have with him but was also existed as an attempt to crush together, and consider, different frameworks for care: farmers and pigs, friends and friends, fathers and sons. My 'Unified Theory for Love' is imperfect. It will probably be continued, to be iterated through different means. The video is available here.





This work was a prequel to the work MY CLONE SONS which appeared in the show 'The Demon of Regret' at the International Studio & Curatorial Program in Brooklyn, NY. MY CLONE SONS was sculpted from the likeness of the individual who appears doubled in this work. His name is Mathias Hancock and he has been a model and performer in my work for several years. Here Mathias wears an approximation of the uniform of an 18th century British Army Officer. The Mathiases scowl from the wall as if clique-ishly lambasting viewers of the show. At time of writing we plan on working together further. He has been cast in the lead role in the feature length remaking of my 2015 work 'At the Auction of the Last White Girl in the World'.

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