

As an artist I am interested in the shapes, maps and patterns, aesthetically, biologically, resonantly and historically across the various surfaces that I work with - with human skin as a Make-up Artist and drum skin as a Drummer.



Through Make-up Artistry, I have spent several years with the preoccupation around how to increase my understanding and connection with the objects I work with: the ingredients, the peoples they are from, and how these objects relate to the physical surface of the earth's crust, mining practices, symbiosis, surface residues, and the irony of the impact left by what we do in relation to Make-up and beauty. This has informed my stylistic approach, and had a massive effect on how the physical surface - human skin - looks. This process has been public, dialogical and evolving, an exploration rather than a static space that could be inhabited - it's also been really confusing.

As a Drummer working with skins on round resonant objects is something that is essentially private space of self-care and ritual. The work becomes public through projects or concerts - there is a deliberate limitation of the amount of concerts and of the people attending - so I can explore attempts to self-heal-care-enjoy acts of skin exploration and try to personally, and occasionally communally, understand what I am doing - it's also been very confusing.

Both practices are linked through the ethos of public and private exploration of 'physical surfaces' but trying to centre on 'meaningfulness' within the confusion of exploring a meaning and battling against a lack of one. Listed below are just some of the dual explorations and parallels between these two surfaces, one living (human skin), one dead or never alive since 1957 (when plastic replaced hide in drum sets).

