

- 1. I believe that creativity is a quality that runs through the artist's blood from the day they are born, an innate talent that keeps them alive. Could you tell me about how and when was your first contact with art and how it changed your life?**

A: I totally agree that creativity is as much ingrained into one's personality as with any other trait, I am always thinking and applying creative ideas into every aspect of my life. I don't have any vivid memory of any specific experience however being brought up in England I was surrounded by grand estate houses filled with classical art and art from the arts and craft era. I was greatly influenced by such art especially William Morris and his floral decorative patterns. I have a strong love of the natural world and the way in which he was able to seamlessly catch these beautiful still life images then transfer them into wallpaper and other surfaces. Being surrounded by such rich visual influences I remember just being in awe of the scale and grandness of so many greats, whether it be of grand architecture or bold oil portraits hung above large fireplaces.

- 2. You use your work to examine, question, and criticize the relationships between gender, (homo)sexuality and societies' misconceptions surrounding these themes. What is the main reason why you decided to aim your art to this cause?**

A: My work is very much an extension of myself so in the beginning when I was still figuring out who I was my work was quite superficial. When I came out, I found great comfort and satisfaction in making work that was more personal. People can see when a work comes from a personal place and has feeling behind it. I was able to use my art to share ideas and stories that I hadn't felt like I could share otherwise. After I started making work like this others were able to connect with it and its narrative. I didn't intend to make 'gay' art and most of it isn't obviously gay, but it all has queer undertones, some more subtle than others. At the end of the day if I can make work that people connect with or makes people stop and question it then I have succeeded.

- 3. Some of your most outstanding pieces include the fruit bowls, which are white ceramic bananas presented in ceramic urinals, framed ceramic nipples in various colours, and a wide range of paintings and sculptures. Can you talk me through your creative process, from finding these ideas to materializing them?**

A: I am constantly thinking of ideas and how to develop my work and sometimes these ideas fit and other times they don't and go into my book of ideas to be revisited later to see if they have any value, because my practice is so broad I can look at an idea from so many different angles and experiment with what the best way to achieve it. I love the process of making and this is as much part of my work as the final piece. Much of my work references queer life so it's important to research and listen to others within the queer community. I love seeing the development of my work and following how one idea leads to another and so on, until you have this rich timeline of work that feeds the next. I am proud to say that I steal like an artist and am always looking for aspects of others work to apply to my practice adding to the narrative of each work and expanding the way I create. Trying new things is how I get new ideas; I rely on other artists and their work for many of my ideas to develop my practice.

- 4. You are part of the Nomadic Art Gallery, a contemporary art gallery based in Belgium with a unique story. How does it feel to have your art exhibited in art galleries and what does it mean to you?**

A: I am privileged to be able to show my work in different places and am excited to be part of one of the early exhibitions with the Nomadic Art Gallery. I've worked hard to build an arts practice and I am always excited when an individual or art gallery recognises my work and gives me the opportunity to share my story through my work. I am always looking for new ways to show my work and connect with others, galleries are a traditional way of doing this but I am also excited by finding new ways for artists to show their work.

- 5. We have been through rough times these past years, and I guess this situation must have had an impact on the way we think and the way we see life. How have these past years treated you and your art?**

A: The last few years have been difficult, frustrating and disruptive. Constantly having to change plans and adjust time frames due to cancelled/postponed events. I was planning to travel in 2020/1 and explore the art world further afield so I am still looking forward to making future connections and building relationships within the art scenes abroad. Thankfully I have been able to still create and show new work and am looking forward to 2022 and whatever it throws my way.