**Will’s Art Fair**

**What is your background?**

My background is pretty diverse and may be a key indicator in why my work touches on many subjects. Educationally, I began in architecture. I was quite young when I went off to study at the Bartlett, but I think it was an amazingly grounding preparation for a professional life and the realities of the creative world. I didn’t have as much fun as I would have liked though, so I did a Masters at the Royal College of Art, which would give me a hands-on opportunity to continue my growing passion for making and materials. During my time there I would always sneak off to other departments. I’ve kept that spirit of exploration.

However, my educational background is only one aspect. I am also a born and bred Londoner, with Caribbean heritage. I’ve grown up with a rich and diverse cultural exposure and cross culture appreciation that has been a constant source of personal inspiration.

**What drew you to creating such a variety of work, spanning both discipline and materials?**

My work is an expression of myself and my curiosity. I think there’s an obsession with creative disciplines which can actually be limiting to the artist. When I started making work, I considered it a form of play and a conversation with my surrounding world. I let my awareness and natural interest be my rudder through a journey of expression leading me through from architecture, product design and painting.

Any creative process is a personal journey and the cross disciplinary work I produce is one that is rooted in the inspiration of my background and my city.

**Can you tell us about your most recent work?**

I’ve been creating a body of work called “Things I May Forget”. After the success of my two prior collections, there were an awful lot of ideas and experimentation I wanted to explore. With the focus of layering in ‘Transitions’ and bold complementing in ‘Woman In Parts’, I wanted to merge the two and take on new forms, colour, layering and to continue stepping up in scale. I know as an artist you should never reside in comfort, and keep pushing the boundaries of what you think you know. There will always be things I forget, act on, or do - so why not embrace them? This collection marks the start of something new.

**What advice would you give to your younger self?**

Stay being true to you. When I started out, I had loads of energy and vision and self belief. It was actually that open minded approach that made me take on projects and continue looking for ways to express myself through my work.

**If you had to describe your work in three words, what would they be?**

Bold, feminine, sculptural.

**How much is your environment key to your practice?**

I would do my work in any space I have available, so when I think of a studio, I don’t try to be overly precious about it. I want to create work, and won’t let my surroundings hold me back. My wider environment may be more important. I feel at home in London and I’m lucky to call it my home. Its vibrancy is one of the things that fuel me and continues to give me energy to do what I do.

**Is there one item in your studio that you couldn’t live without?**

Every time I get a bigger brush, it’s my favorite. Right now I’d say my biggest brush is what I would miss most, that and the natural light I’m lucky enough to have.

**If you could exhibit or collaborate with anyone, who would it be?**

This is a long list, there’s a world of great artists out there and I’m touched by both 2D and 3D artworks. I’d love to share a space with Kara Walker, her temporary sculpture “A Subtlety” a warehouse sized sugar sphinx, is an epic piece. Working at that scale alongside an artist with such a clear voice would be amazing.

Ever since seeing the large scale collages by Lorna Simpson first hand on display at The Modern Museum of Fort Worth, I’ve felt her work speak to me. Her collages and my abstract presentations of the female form would be a wonderful dream come true.

**Can you tell us more about your creative process?**

I work across a few creative disciplines and I see myself as a farmer cultivating ideas and rotating the outputs. Each field brings something to my other works and shows me a different way of approaching self expression. When painting, I work in stages. I usually build up layers of overlapping colour and movement. A painting could have anything from two to ten layers. At each stage I’ll have to wait for the inks and paint to dry. This leaves a lot of time to reflect between stages and a work can evolve from what I initially intend or imagine. That’s part of the adventure and learning that takes place whilst making the work.

**Is there an artwork that you would specifically like to own?**

I would love one of Simone Leigh’s blue ceramic faces on my mantelpiece. It would be a joy to live with one of her works. I would say a bigger piece, but I’d have to get a bigger house to make that work!

**What would be a dream project for you?**

That’s a big question, the next steps for my work will see the dialogue between my painting and 3D sculptural pieces taking place. Long term, I would love to do a large scale public art project and have a piece of my work live in a space where it could be viewed by members of the public without having to enter a gallery space.