

MILO KESTER AND ALEXANDER CAREY- MORGAN

Chris Erik Thomas

There are three vital facts to know about Alexander Carey-Morgan and Milo Kester. They both create incredible sculptures. They can jump from discussions on Carl Jung's concept of the collective unconscious to recommendations for documentaries on Egyptian cities buried under the sand with ease. And, as becomes immediately apparent when they call in for our video chat, they have both perfected the "wild-haired artist who moonlights as a model" look, which explains why their first and only meeting happened in January 2020 as models in a Vetements fashion show.

Besides this chance encounter and a brief phone call the day before our interview, Alexander and Milo had been parallel lines — existing in similar spheres but never quite intersecting. Both had taken the London art school path, with Milo at Goldsmiths and Alexander ten kilometres away at Central Saint Martins. Even the most cursory glance at their Instagram profiles gives the impression they've been separated at birth and destined to connect. Photos of strange objects protruding out of or disrupting the natural environment dot their feeds, intermingling with art pieces crafted from concrete, metal, and burnt wood, and interspersed with the occasional fashion shoot or runway shot.

Like so many connections in our internet-addled age, it was through social media that I came to know both artists. In 2018, Alexander's concrete-cast ashtrays, incense holders, and bookends, and the mix of terracotta totems, motorcycle handlebars, and sculpted steel that found its way into Milo's degree showcase collection transfixed me. In the years since, those early works have evolved and grown as the young artists settle into their practice. Milo has produced increasingly more intricate totems as tall as 249 cm and etched with mysterious patterns, giving his work the illusion of found objects transported from another era. Alexander has expanded his craft to include painting, furniture, and site-specific pieces, as he experimented with brass, wax, sand, and other materials. In 2019, he joined the Rick Owens team to manufacture objects for the famed Carpenters Workshop Gallery, and in 2020, he manufactured a jewellery cabinet out of 12 separate mouldings for the Soho concept shop Machine-A.

The trajectory of their careers was brightly burning until last year when the COVID-19

pandemic seemed to grind the entire Earth to a halt. As vaccine rollouts now help us envision an end to the virus, it felt like the right moment to see how Alexander and Milo had been bidding their time. In a nondescript living room in London, Alexander sat framed by mysterious objects strewn on a couch behind him which included a very large white hat. And 147 kilometres west in Stroud, Milo had just finished stapling bits of paper to a wall in the Stroud Valley Artspace's gallery for the first day of a collaborative drawing residency. After an inevitable bit of banter about the Brexit situation, and with a palpable sense of excitement in the air about talking to someone outside of their "pandemic bubbles," they settled into to chat about their art, inspirations, and how everything in their world has changed.



015



016

0015 Milo Kester, Illustration, 2021, Jü Storai

0016 Alexander Carey-Morgan, Illustration, 2021, Jü Storai

What have you two been working on lately?

MK: Around Christmas in 2019, I'd started on a new body of work and finally felt that things were starting to fall into place with what I was working on.

ACM: Were these the totemistic sculptures?

MK: At that point, it wasn't those. I had made the first totem, which I really didn't like, but I felt that it could go somewhere. I'd also done some concrete casts that stood on these little legs, and I liked the way they were going because they were teetering all over the place and quite animated. I was exploring sci-fi and comic books and things like that, which I find really interesting.

With the very first lockdown, I came back to my mom's [in Stroud], and because I wasn't working, it meant that I could focus and really pursue what I was working on. In a way, as sucky as this has all been, it's allowed me to explore.

ACM: Yeah, I feel that. The lockdown has given a pause on work. There was a brief period of me manufacturing loads, but then the workshop shut down when we went into the bigger lockdown. That gave me more time to think about the theory behind my work; the conceptual side of what the logic is. That helped to push my work in a new direction, which I will hopefully be able to show in the summer. Milo, when did you start the bigger sculptures?

MK: I'd made a couple of smaller ones when I was still in London, and then I went back home last summer. Perhaps opposite to you, because I wasn't working and I had this intense focus period in a workshop, I was able to just make and not think about it. I enjoyed doing that, just developing an idea and running with something without overthinking it too much. Also, I think not seeing people allowed me to be less self-conscious about it.

ACM: Yeah. You could just power through and start to build a body of work. Do you find that once you have

one thing made, the ball starts rolling?

MK: Yeah, with this definitely. In the past, I've worked on concepts or ideas, whereas with the totems, aesthetically, it works for me, and it works with my interests. When I did the first one, I was like, "Oh, yeah, I can see that going somewhere," and I got really excited about it. Even though when I looked back at that one, I thought, "Oh god, that's horrible."

ACM: It sounds like you've hit a point of direction that is very you. You're putting your interests into your work, which is super nice to hear. I definitely get that about working on a piece and thinking, "Yeah, this is great. It's going to start leading into something," and then, a couple of months later, you look back on it, and you're like, "God, this was a complete piece of shit."



017

Can you expand on what media has inspired you over the last year?

ACM: I've been reading a lot of Carl Jung's theories on the conscious and the unconscious, and the shadow. That brought a new element into my work. Art has to have this element of mystery or this element of questioning.

I've also been backing up my own research on other artists. I'm a huge Anish Kapoor fan, so I've been reading into his work and the thinking and theory behind it. I've been looking at a lot of performance artists, which I wasn't particularly interested in before the pandemic. During lockdown, I've gained a massive appreciation for it and started to understand that it's actually really genius — how real and pure it can be.

MK: Yeah, it's very immediate in the way that making an object or doing a painting isn't. It can be quite intense.

ACM: 100 percent. One of my friends, Hazel, is a performance artist and taught me so much about it and got me interested in the pressure people put on their bodies. Milo, can I ask you a question? Are you a massive H.R. Giger fan?

MK: I'm definitely a fan. Some of the sculptures he's done, like the set and props that he did for Alien, are pretty fantastic. I do like his drawings, too. I love Pinterest for finding concept art. There's a lot of concept art for sci-fi films that are just amazing. I get really nerdy about them. I like looking at them and dreaming about them; I like thinking about them when I go to sleep.

ACM: The reason I ask is because, on some of those burned pieces, the symbols have an alien temple tomb aura to them, which is something that's really encapsulated in your work.

MK: Yeah, definitely. I love Mesopotamia and ancient Persia and the buildings that come out of the sand there and appear over time. There's this amazing documentary, Egypt's Lost Cities, about using satellite imagery and mapping to find cities and pyramids that are buried under the sand in Egypt. The pyramids of Giza are incredibly evocative and famous. Of the original Seven Wonders of the Ancient World, they're the last surviving one. But they're finding more and more of these pyramids which are completely buried underneath the sand. What I love is that it's not just about these amazing sites with the temples and the tombs; it's also about the cities and the towns that built them.

ACM: I'm super intrigued by the tombs and ancient crypts of North Africa and the Middle East. This meeting point between nature and man, and how that all works intrinsically together. The rock that it's built into is such a beautiful connecting point.

MK: And those structures that are carved out of the rocks are amazing. It's such a contradiction, because they're so beautifully carved, and it's so controlled, and the lines are so perfect, and yet it appears out of this rough thing.

I want to talk about the theme of genesis. How does the concept of genesis relate to the work you're doing?

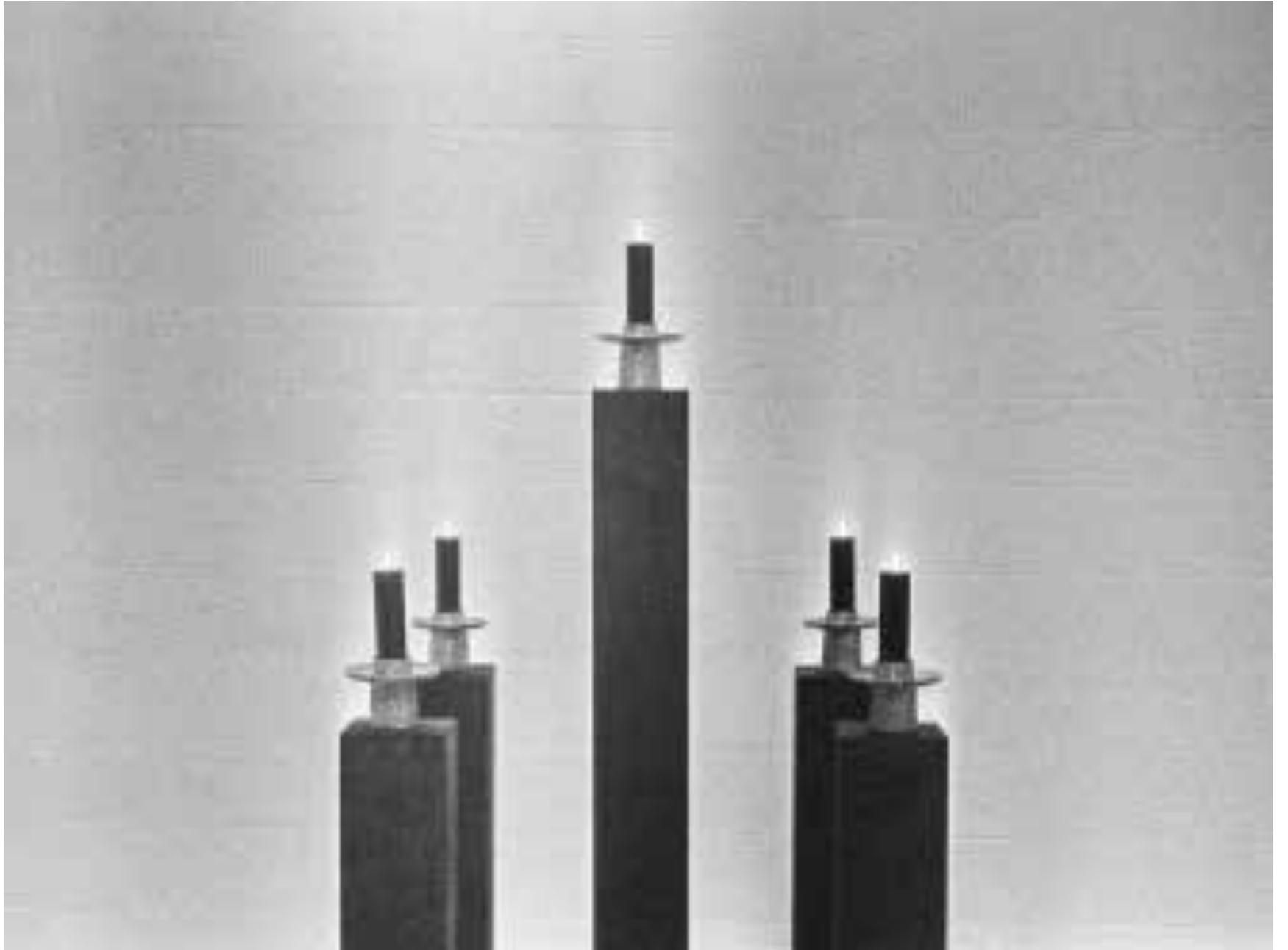
ACM: I have this idea that the works that I make aren't made by me. They're more like found objects. Maybe they're being uncovered within these tombs. Genesis is the start of a timeline, and when you have this idea of a timeline, something has to exist within it. If I found these objects, they're either part of a past timeline or, for Milo's stuff, part of a future timeline.

MK: I don't really know where my sculptures exist. I feel like they could be objects from the past, artefacts that have been found hidden in a peat bog. There are ancient forests off the coast of Wales that get uncovered every few years by big storms, and they've been preserved from the saltwater. The water blackens them, almost like they've been burnt. I like the idea that maybe my sculptures are objects that have been in a peat bog for thousands of years and have been preserved, or they're something from the future. I also don't really know in my head if they are artefacts or if they're the actual beings that would've created the artefacts, and they've been frozen in time.

ACM: It's awe-inspiring. It's monumental, but then the actual craftsmanship seems almost impossible. Even in our age of technology, it even still seems like an impossible task, you know? It's inspiring.

MK: Yeah, definitely. There's this rock [called Mada'in Salih in Saudi Arabia]. You might have seen it. It's a huge, freestanding boulder that had this temple built into the side of it.

ACM: Yeah, so cool. Chris, Milo and I had a conversation yesterday about these tombs and discovering objects from the tombs. The best thing about finding these hidden places is that you discover the objects of that period which were unknown to us. What were they being used for? What were the rituals that they were a part of?



018

There are these formations called stromatolites, which are mineral structures left behind by communities of microorganisms. They're these mineral cities, and they're these towers that get built up and built up. These communities exist today, and there are fossils from the beginning of life on Earth three and a half billion years ago. They haven't really changed, and I just love that there are these incredibly simple forms of life, these anarchic cells that are constantly battling against each other. The very first forms of life on the planet, and they still exist now.

ACM: They've created a relic from the origin of life, and they still have that date stamp. With paintings and objects, that's something we want to have; this idea of a relic that's survived this length of time.

Another thing I think is super interesting about genesis is the idea of birth or rebirth. Coming from, perhaps, the unconscious realm, and then being born and becoming conscious, and then going back into death and going back to a great unconscious void again. There's something super beautiful in that. The origin becomes the end at the same time. A beginning can't exist if there isn't an end. Otherwise, it would just be one constant existence. Milo, it's also like your thing with time and how time itself isn't just a singular plane. Time is a concept that can be manipulated or looped.

In that sense, the pandemic started a new origin of time. There was everything before, and now that everything completely stopped, the future will be completely different.

MK: Yeah, yeah, for sure.

ACM: 100 percent. It is a new start, like a new way of life.

MK: Has all of this changed the way you work, Alex?

ACM: It's just the thinking behind my work that has changed. What's been great is it's given me time to take a breather, because I haven't been as busy with other work. I've been able to think and start to plan

everything out. We've had a pause on life, and now we're about to go back into life when the pandemic relaxes, and the vaccines are rolled out. I've got a good plan coming out of this to have everything prepared and do shows, and do a lot of projects this year.

Also, opening up and collaborating is a big thing that's changed for me. Before this, I was very kind of closed off and, while I'm still a bit of a perfectionist, I was like, "I'm just going to do this and do this my way." Now, I'm thinking, "Oh, shit, I've been doing this wrong." I need to open up in general and say: "I like your stuff, and maybe we could work on something together." Getting help with things and helping other people with things is



018



019

018 Milo Kester, *Crypta*, 2020. Wood, steel. 71cm019 Milo Kester, *Untitled (figure)*, 2020. Steel. 17cm

something that has changed a lot. How about you?

MK: Before we went into lockdown at the beginning of summer, I was already embarking on this project I've been working on. So I don't know how it might have changed. One thing I never used to do, that I was scared about doing, was drawing. I don't know why I've been terrified of it. It might have just been the blank page, but over the lockdown, that is something that I've started doing, and I love it. I've been using it to provide a context for the sculptures — to create this world that they live in. Now I'm on a drawing residency for two weeks, which is kind of funny. But it's quite fun. Like you were just saying about collaboration, this is the first collaborative thing I've ever done, and it's been so much fun. My drawing has completely changed, because before I was very controlled with it. Partly because I don't have much experience in it and was still scared of the paper, but now we've just been throwing ourselves at it. Collaborating with people and working with people on stuff is definitely something I want to continue doing more of.

ACM: There's something nice about sculptures that also have sketches and paintings, which depict a vibe or a way of thinking about the sculpture. You see it with a lot of big sculptors or conceptual artists. They have their big sculptural piece, and they also have these little paintings and sketches. It helps put their work together and make sense of things.

MK: And quite often, they're nicer. (Laughs)

ACM: I haven't really shown it, but my work has progressed so much. When I think about the lockdown and how I've improved, I'm only thinking of the past four months or five months, but shit, it's actually been nearly a year now.

MK: I know. It's disgusting. When you come out of this with exhibitions, will that form an end to it and you'll start on another project? Or are you just going to keep evolving what you've been working on?

ACM: It'll be a constant flow. I think now I finally got to the point where I can just keep working and keep working. I want to know that what I'm making is the shit. I still have so many ideas based on this central core belief which need exploring and need actual manufacturing. Once I've made one piece, another piece will evolve from it naturally.

I still have so many ideas based on this central core belief which need exploring and need actual manufacturing.

MK: That's something I've found out with what I've been working on. It's provided a context and a focus I never really had before, and it's something I'm really enjoying. Like you were saying, it can continue to evolve.

ACM: That's the thing. It's one movement, and it's all based around this core belief or feeling. It sounds like you've really got this now with this vibe you're in. It's just an evolutionary thing. It's not like, "I did this, and I'm going to do this." It's evolved, and this will be shown throughout my work. Maybe it will reach a point where it's about exploring through other means, like performance. But the core belief will always stay, and you'll be able to see that cemented throughout all of the works.

ALEXANDER CAREY - MORGAN

What inspired you to start making art when you were kids?

The core belief will always stay, and you'll be able to see that cemented throughout all of the works.

2021

MK: Both of my parents are artists. My dad was a sculptor, and my mom draws and paints, and my sister is an artist. It's kind of the family trade. I went to a school that very much focused on pushing people towards academic subjects, and if you were going to do anything creative, then it was going to be engineering or something like that. So for my A-levels, I did maths and physics and geography and art. I held on to art but was heading towards engineering, and towards the end of A-levels, I thought, "fuck this." I ended up doing an art foundation, and that was the most liberating, amazing thing ever.

Since then, I haven't thought about doing anything else. Also, because I grew up with parents who were artists, I don't have that fear about it not working. I've seen that even though they never made piles of money, and they were always working other jobs, they were both still able to pursue their art. It's been amazing because we've always had stuff in common. I've always got someone to talk to about it, and an acceptance there. I've talked to friends who are artists and whose parents aren't, and they don't really get it. They always struggle with their parents accepting what they do as a career. I feel very lucky that I've never had to worry about that.

ACM: Yeah, my parents are super accepting, but they're not artists. My dad does interior design, so he helped get me into art and design. He gave me this idea

of how space works and the flow of spaces just from going around and visiting projects he was working on. One thing that was super important to me in my youth was that he took me to see Anish Kapoor at the Royal Academy of Arts in 2008.

MK: Was that the cannon?

ACM: Yeah, with the cannon. This was the first time a contemporary artist had ever been given the whole of the RA to work with, and fuck me, he did well. I remember going there, and I must've been like 11? Maybe younger. I remember it being mind-blowing and thinking, "oh shit, this art stuff is pretty cool." Also, when I was around that age, I was lucky enough to go to St. Ives to see the Barbara Hepworth Museum and Sculpture Garden on a middle school trip, which is super great. Then it just developed and progressed.

I'm studying product design, but my practice ranges from products and furniture to sculpture and painting. In my teen years, I was super into design and furniture, and that was the route I started to take. Like you, Milo, the engineering aspect of things was there. I was studying physics. In recent years, it's taken more of a swing back into art, and I've been reconnecting with that side of things, but product design and furniture design are still very relevant.

Can you talk more about furniture design and how that differs from creating sculptures or paintings?

ACM: With furniture, there has to be a function. Not to say that art doesn't have a function, but the function may not be so much on the practical side. The function is much more about how the art piece creates feelings within the viewer, whereas furniture works more within a boundary or confined box. Furniture design is about pushing that boundary and seeing what you can come up with. The really interesting part is where furniture and sculpture meet to make a sculpture with a purpose. That's what the Carpenters Workshop Gallery does well. Displaying something there is a big goal for me, and they are a big source of inspiration.

MK: There's this fantastic furniture maker named David Gates. He had a show in Stroud, which is the town that I'm staying in while I live with my mum. His furniture is amazing because, sculpturally, they're stunning. The craftsmanship that has gone into them is stunning as well. They have all these drawers and bits of wood. They look like they've either come together on their own, or these bits of wood have been drawn to each other and are stuck there. They sit on these very fine metal legs, and they're drawers and cabinets and things. The scale of them is nice as well. I'm such a big fan.

ACM: The interaction with the person and that connection is something that's very special with the furniture, which you don't get with art as much because there always seems to be a boundary. I like this idea of creating a whole world, my world, that you can live in. You'll have my products, my incense burners, and my furniture, tables, beds, sofas, and benches, and then on the walls and placed around the house are these sculptures



020

and pieces of art, which all flow in one contingency together. They are all part of this artistic process, and each one uses a different part of my brain. Art is a deeper, more conceptual way of thinking about things, and furniture is the middle point where you have to balance conceptuality with function.

MK: It's a spectrum. There's this guy who makes these beautiful one-off bits of furniture, like tables and chairs and things, that he carves out single bits of wood. They become so thin and spider-like, and they're really beautiful.

Milo, have you ever thought about branching out into furniture design?

MK: Yeah, definitely. I'd love to do that. The guy, by the way, is called Wendell Castle.

ACM: Oh yeah. Bro, I've got his book right here.

MK: Have you? There you go.

ACM: Castle is the GOAT. He's the greatest of all time, and his way of thinking was great, as well. The other day I was going through my notebooks with a friend and showing them things and explaining ideas, and they said, "what's this one," and I said, "I don't know yet, but I know that if it's in my notebook, it has come out of me and I'll be able to make sense of it." Castle had the same belief that whatever's coming through his head, he would write it down and sketch it. It may be crazy or abstract at the time, but he knew that, at some point, it was going to be relevant. I'm a big believer in that. There is some part of you that created this and, even though it may not make any sense, it will make sense. Give it some time. Maybe you just haven't unlocked that part of your brain yet.

MK: That's also part of the creative process. The way



021



things that you work on develop and constantly evolve and snowball. You've made something which looks like a load of crap, and you hate it, but then, in a few years, it's beautiful and huge. With Castle's work, function and form kind of blurs, because with some of them, you're like, "how on earth does that work?"

ACM: Yeah, it's a sculpture with a purpose at that point. It's blurring that line.

Milo, you touched on it, but I wanted to ask both of you to talk more about your creative process, especially nowadays. Is it easier or harder to focus on making art?

MK: I've had some very big dips in motivation and inspiration. Another thing is that I've got my dad's old workshop at my mum's, so I'm very fortunate to have been able to continue to make work. When I've had these big losses of motivation, I'm also hit with this massive amount of guilt that I've got this fantastic space, and I'm not making the most of it.

With the actual conception of these sculptures, with the ones that I'm working on at the moment, I start to draw things out. I've got this big, blank book that's probably got like 900 pages in it. It was never printed on, and the paper in it is absolutely horrible, but I've committed to filling it now. It's got all of my ideas and workings out, and most of it is a load of crap, but I start off projects in it. Generally, I draw sections of the sculptures before I make the whole thing — especially the bigger ones. I'll map it out on the bit of wood and carve into it, but I won't finely carve into it. I'll rough it out and see what works. I find that's generally the easiest way for me to make stuff. Sometimes I'll draw something out completely and make it, and then I'll be like, "God, that just didn't work at all." Quite often, it doesn't translate into 3D.

ACM: I like the idea of this book being 900 pages. It's kind of like the Milo Bible.

MK: Yeah. The first two or three pages of it are of my dad's stuff. He died probably about ten years ago now, so the beginning of it is his work, and then it goes on into my work. And I quite like that.

ACM: That's way cool.

MK: I just wish there was more of his work, because you only get this tiny little taste, or teaser, right at the beginning.

ACM: I don't know if you're a Lord of the Rings fan but —

MK: I love Lord of the Rings.

ACM: I think there's something super beautiful about having your dad's work in the beginning. That also relates to genesis and the idea of things being born. Your work is a new beginning, but there's still that continuation flowing through the book with your dad's work and your own.

MK: Yeah, sure. With all of it, you don't make work in a vacuum. You don't suddenly spring into being from nowhere. I used to find that annoying, because family friends that knew my dad and my dad's work would always be like, "oh,

yeah, this is nice. It looks just like your dad's." And I'd be like, "Fuck off, it looks nothing like my dad's." That's been happening less and less because I think, as I've gotten older, I'm coming into my own with my work. Now, with my drawings, people are going, "oh, yeah, I can see your mum in this," and I'm like, "For fuck's sake." I do love it, but it's also like, can't you just see it as me?

ACM: I think that's a difficulty with having your parents or older siblings also be artists. You're always gonna be compared to them because they came first.

MK: Yeah. I've got a younger sister, and she feels that. I think she's quite annoyed that I ended up doing art instead of engineering, because she was always going to do art, and then I went and did it and got in there first.

ACM: You got in there and snatched it. Tactical move. So are there mainly sketches in your book?

MK: I wish it were just sketches because then it'd be a nice book to have, but a lot of it is like a square with a bunch of numbers next to it. It's me working things out, and some of the pages are just numbers. It's a real mix. I've nearly got to the end of it, and there's probably about a handful of pages that I actually like; the rest of it is just trashy little workings out.



It's one of the only places in London where you can see things stretch that far uninterrupted. It's quiet, there are very few people, and you've got all of these relics of the old industry down there.

ACM: I think that's cooler than it's not so neat. It's all projections and figuring things out. I have these little black notebooks, and I must have like 20 or 25 of them now. It's the same thing, you know, where it's messy scribbles or notes or ideas, or just getting things out of my head. But I love the idea of when I die — or maybe when I'm alive, who knows — of having this archive of them and having them be displayed on a

wall somewhere with one page open on each.

MK: It's like your brain is out there.

ACM: Yes, like "This was his thinking throughout all of his life."

Are there any projects or ideas you want to work on that you're unable to start because of the pandemic?

MK: I'd quite like to make films. I think about the kind of world that all of my work exists in; I haven't decided if I'd want the actual sculptures in it or if I want to create a sci-fi film. I just really want to make the props and work on the sound with someone.

Also, I love going down on the bank of the Thames when it's low tide, because you get down below the level of the city. It's one of the only places in London where you can see things stretch that far uninterrupted. It's quiet, there are very few people, and you've got all of these relics of the old industry down there. You've got the piers that are crumbling into the river. You find things washed up, like bits of old electrical appliances where the plastic and the metal are all fused into one. There are bits of the armoured cable where the rubber outing and little layers of armouring all fuse into the copper wire and the metal. There are these really weird things that come out of the river, and I just love that.

ACM: Do you find it's kind of like the new city on top crushing the predated city?

MK: Yeah, it's all getting sunken down. Also, when they cut the tube tunnels and new sewage tunnels with those great big cutting, boring machines, it costs more to get them out than it does to remake them after they've used them. So they just do this "turn and die" thing where they turn off from the tunnel, and they just leave them there because they can't dig up. They can't move vertically; they can only move horizontally. Throughout the world, and these modern cities, there are these great big boring tunnelling worm heads that are stuck, and they're going to become part of the stratum.

ACM: It's very Matrix-esque.

MK: Yeah, it's kind of like mechanical Dune worms.

ACM: It reminds me of this idea of things continually being built on top of each other. Newer and newer worlds, and everything below is being crushed.

MK: There are amazing underground cities in the Middle East. They're huge. They could fit like 20,000 people down there, and they've been uncovered. There's a great book called Underland by a guy named Robert Macfarlane. I don't know what you'd call him, but he writes about walking and the land, and he's a fantastic writer. His newest book is about underlands and the catacombs of Paris. It's amazing. It's such a good book. There are so many little ideas in there.

Alex, do you have things you want to work on that you're not able to yet?

ACM: Well, mainly, I have a couple of exhibitions





023

023 Alexander Carey-Morgan, Trinity (black)

coming up. And I've got two projects that I just had some meetings over in the last couple of days. I don't want to disclose too much about them as they're still kind of building up, but if they work, it's going to be something really exciting. It's also breaking into that film and performance territory.

And then I'll continue making furniture and continue making these sculptures. Doing things on a bigger scale is a good route to go into. Yeah, just manufacturing things, really. I'm excited for that, because it's been very difficult to manufacture recently. Coming out of the pandemic, I'm going to be able to use workshops and link with manufacturers a lot easier.

MK: Are you interested in performing yourself? Or do you want to make objects and sets and stuff for other people?

ACM: No, performing myself but with an object. It's sort of creating this unison between the work and the maker. It's all connected in the same way. I like this idea of bridging the gap between a viewer and an art piece, and also a manufacturer and a piece.

I'm super excited for when COVID-19 is over. I think when summer hits, it's going to be unbelievable. Workwise, it's going to take off, and we're going to have a real buzz in all the major cities. Everyone's going to be like, "Well, fuck, we've got to do things. Now is the time to do it." We're going to see this real creative hub start to blossom and blow up, which I'm super excited about.

MK: Yeah, there's so much pent-up energy.

MK: Alex, do you want to talk about your paintings? You sent me some of them, and I'm intrigued about what those are to you. They almost look like they could be referencing those topographical maps with aerial shots that come out of the page.

ACM: It's kind of a mystery to me as well, exactly what they are. I like the idea of them being a found object and representing a vessel of some kind. They have this

hidden, uncovered relic aspect to them. They're meant to be found objects, not something that's been made by me. That's the effect I wanted to gain from them. They could be part of a ritual or a map, perhaps? I haven't quite figured it all out.

They're really about making people question and look into this connection between the vessel, the body, and the conscious and unconscious mind. Teaching this sort of spiritual practice and this peaceful way of life is something I want to push or have coming out of my art. How these deeper, deeper parts of yourself relate within our life and the one body we have at the moment.

MK: The trouble with how we think about life coming to a very abrupt ending is that you remove any responsibility for your actions regarding the planet. I'm very concerned about and care a lot about our

impact on the environment as individuals and as a species. We have to change the way we understand life. Even if you don't believe that you go on living, just understanding that after you die, there are other people, and there are other animals.

ACM: With the idea of the collective unconscious, it also relates to us all being connected in some way. There is this spiritual connection that everyone has. An example I gave to Milo the other day is this idea that you think about someone and then they text you. These weird phenomena of everyone being linked. We aren't so solo. If we're all connected to this central hub with some sort of spiritual thread connecting us, then you realize your life impacts others a lot more than you may think. We're all actually part of this same system, so you can't just fuck it up and then be like, "I'm out." It doesn't work like that.

