

i. In his 1966 essay 'Art as Idea as Idea' Joseph Kosuth outlines the character of a *prop man*, a mindless producer of formal objects upon which critical value is retrospectively bestowed by a second thinking character, that of the critic. Kosuth's argument for an artistic producer who can embody the role of the latter must be at the expense of the former. However this position is compromised by the fetishised nature with which conceptual art's supposedly non-aesthetic materials are now handled. The intersection of an artwork's formal characteristics and conceptual function is a space that must be actively problematised.

ii. Artworks could be described as barriers that as much block the artist's intentions from the viewer as much as communicate them. Diagrammatically in this relationship the artwork obscures the line of sight between viewer and artist.

iii. I regard my practice as often dealing with a history of performative, infinitely reproducible, actions. You can no longer push your finger down on a can of spraypaint without being aware that by doing so you have automatically entered into a ongoing continuum of precedent. Another full stop.

iv. The patenting and initial production of Gibson's "modernistic" guitar series in 1958 is separated by well over a decade from its subsequent adoption by musicians dramatically different from those to which it was originally marketed. There is a very particular satisfaction to be gained from watching the shifting play of context on objects that once aspired to be timelessly modern.

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