

*Hey Kris, We are huge fans of your videos and performances-BUT-could you tell our followers a little bit about your work? Our favourite part of your practice is the live aspects that accompany your video work: They teeter on the farcical and leave us feeling awkward in the unknowing of whether we laugh at you or cry with you. This combination is the road less travelled-what drew you to this amalgamation and why did you start using this couplet?*

KA: I think I started to think about comedy and horror in the live through my experiences at the movies. You know when you go to the cinema to see a scary flick and the audience gasp, jump in their seats or popcorn goes flying in the air at a suspenseful moment? I always notice that immediately afterward you hear a series of chuckles in the audience. I think it's interesting that we react to our own fearful experience in the cinema by laughing. Why would we? I think at the movies as an audience we expect to purely be spectators, we look at the screen and it doesn't look back at us. When we gasp or make a scene, we accidentally interact and maybe that makes us uncomfortable and we become self conscious performers. Laughter is our exit back into the role of spectator.

For this reason some of my installations incorporate both video and the live in order to stage a cinematic experience, where the screen and audience can have a dialogue in both directions. I am also interested in playing with this environment in scenarios outside of the cinema as seen in my piece *Stand Up Tragedy*, which took the form of a comedy show set. This piece was purely live but there was still a stage and audience relationship that operated similar to the screen and audience in the cinema.

*Most people will have seen Party Pooper, 2015 at your Royal College final show or in a film reel since which point (and if you haven't-check it). This is a great example of the aforementioned and it's obvious from this multi media installation that the facial macro is key to you. Would you agree and if yes why?*

KA: Yes totally. My research is very focused on the facial close-up in film, particularly horror film. I love to play with the relationship of cause and effect by isolating the face and failing to provide the audience with a visible cause to the characters expression. I am really interested in what the face can do and if it is possible to put the audience in the place of the antagonist. Could it be us who are the cause? This is something I am constantly looking at.

*Although not by any extent monochrome-your work from 2016 onwards (STAND UP TRAGEDY, HORSE HOSPITAL, LONDON AND DONT LOOK AT ME, ASHLEY BERLIN, 2017) seems to burst into Technicolor. Was this a conscious decision?*

KA: You mean the yellow phase? Haha. Yellow blatantly signifies optimism and I wanted to be literal so I went through a period of dressing my horror themed installations in yellow to nod at comedy and tragedy. Once that got old I started to mix up my colours but continued

to work with a bright and exaggerated pallet. Colour has become increasingly important in my films and sets. I like to match colours in attempt to blur both the world of the video and audience space and paint everything so the cinema feels like a set or a cartoon.

*On which note: Whatsup with the clowns??*

KA: Clowns have always been an important symbol to me, especially the sad clown depictions, such as Emmett Kelly. I think I am drawn to clowns because they also embody comedy and tragedy in a literal way that I find beautiful. I think I have started to outgrow clowns but they still appear in my work from time to time and I don't see that changing.

*Slapstick, horror or farce we love love LOVE the way each genre that we sense you may be pushing us toward, systematically kinda feels like we should also be experiencing the antithesis. Are we alone in thinking this or was that what you were going for?*

KA: Haha I would say that my intention would be for the audience to not expect or be able to anticipate an antithesis to what they are being presented with but I understand how this becomes inevitable after experiencing the work. When the audience starts to see a pattern they might be able to understand the formula, which might make it less exciting. This is definitely a challenge but there are so many ways to stage a farce I don't see myself running out of ideas anytime soon!

*So so-we will be sending you on our SILFF (aka SHELF, Snowdonia, Wales residency program) in the New Year. These two weeks are set out to give our residents a rest bite from the stresses and strains of city life and a refocus on their practice, or just a breather so that they can return to the studio 'all guns blazin'. We always try to tailor everyone's stay too. So far residents have been interested in (and not limited to) dry stone walling, welsh cooking, hiking, and Quarys. We always get the heads up in advance so that we can set up practical, intranet or book based research on everyone's chosen vibe. What would you like to get out of your retreat to SILFF?*

KA: I am interested in taking some space from the city and wandering around the country and discovering new things, checking out second hand shops and gumtree for props and materials, mingling with locals and hopefully meeting potential actors, non actors and wanna-bees that I could work with. During the residency I'd like to work toward the staging of a piece that consists of an outdoor screening with a set. Its going to be all things excessive; cheesy, romantic, hilarious and hopefully a bit scary!