

BL What would be your expectation when someone walks in to the Freud Museum to see this exhibition of your work? What should they take away from this experience?

MW In this exhibition visitors will see the first year of *The Case Histories* along with several relevant additional works.

I would hope that they will share in the sense of excitement in experiencing a body of work that exists between the disciplines of psychoanalysis and art. The works themselves are the result of a process that begins with an individual reflecting intensively over the course of a particularly circumscribed relationship with me.

My hope is that the audience will find these works interesting not only because I'm an artist with the unusual day job of being a psychiatrist. There is something very unusual in my work in that it applies Freud's basic principles of psychoanalysis in a new way. Applied psychoanalysis is a field that is very prevalent in critical theory today in thinking about art, literature, and history. Essentially, it utilises the principles of psychoanalysis to develop greater insight and understanding of both the creative process and the creator.

What I'm doing is a reversal of these academic pursuits. I'm taking the principles, the ideas, the basic rules of psychoanalysis, the resistances that people deploy, the process of free association, and sent to me and utilising it to hear the connections, to see how things develop in a person's mind, and then to deploy that in relation to my own mind, my own imagination, my own free associative process to create the resulting work. In this way, psychoanalysis in effect becomes a medium, like pen and paper, to allow for the artistic synthesis that making art – in this instance, drawing – requires.

A great mentor of mine during my psychiatric residency, Hy Bologan, upon expressing to him my interest in beginning my own analysis, said to me, 'it will be the most remarkable journey of your life. But you will never be the same person again.' In many ways he was correct. I would hope that people who see this body of work would experience it as a great journey that can have some transformative effect as well.

BL Given your background in psychiatry, when did you start to draw?

MW I drew as far back as I can remember. As a child, I would sit in the back of my classrooms and doodle. I looked at comic books and magazines and learned to draw from what I saw.

BL If you were looking at comics, was it the storytelling or the figuration that interested you most?

MW I think it started with the characters, but then it clearly became more about the stories. For me art was always about narrative and storytelling, whether it was in comic books, other texts, or paintings in museums.

BL Like myself, you also have a background both in science and in humanities. How did you manage to keep both of those things active in your life?

MW I was a pre-med undergraduate at Columbia University. I always had the sense that I was destined to be a physician, and probably a psychiatrist in particular, but also in the back of my mind imagined I was going to be an artist.

I did take a few painting classes as an undergraduate at Columbia University. It was so far from my experience that you could actually study these things. It was very informal. The only formal part of the class was a sheet of paper that listed all the art supply stores and supply recommendations.

BL Were there artists that you saw during that period of time who managed to bridge the divide between art and science?

MW Very few. I was remotely aware that they existed. One of the earliest instances of seeing people who worked in the arts and were related to science and medicine was the discovery of medical illustrators. As a first year medical student studying anatomy, I admired the early illustrators like Vesalius. But it was frustrating because I was so immersed in trying to learn medicine that I didn't really see how I would have the time for art. I remember working in the dissection room of our anatomy class, stewing in formaldehyde, wishing I could be wielding a pen rather than a scalpel. It was disheartening.

BL As you went through medical school and started to hone in on the field of psychiatry, were you able to make art?

MW That was when I first discovered that somehow I had to bring this all together. As a first year medical student, I stopped making art because of time commitments to classes like anatomy and biochemistry. I didn't have time to paint or draw. I became depressed and almost flunked my first anatomy exam. But I had the presence of mind to realise that the source of my unhappiness was that I wasn't doing anything with my art.

I wandered down to the School of Visual Arts on 23rd Street and picked up their course catalogue and signed up for a night painting class. That's what sustained me through medical school. That and writing music reviews of late-night club gigs. After I studied, I'd go to the Ritz, the Peppermint Lounge and all those places on Lower East Side to hear music.

BL Who were you writing reviews for?

MW For the medical school newspaper, which was read by half a dozen medical students who thought I was completely insane both for taking time to write these things and for going to clubs at one o'clock in the morning to hear everything from Elvis Costello to Richard Hell to Grandmaster Flash and the Furious Five.

BL Interesting. I knew that you like to listen to music and see live shows but I didn't know that you wrote music reviews. That does explain a bit more about why music has played such an important role in your art over the years.

MW I do not play an instrument, but music has always been very important to me. I've always thought of music as an entryway into visual art for me, at least personally. I always listen to music when I draw, and that creates an access point for me, and a portal where I can engage my imagination. I've always thought about music and art as working together.

BL You had your first solo painting show in 1999, right?

MW Yes, I had my first painting show at Stephen Schlesinger's gallery on the Upper East Side in 1999. They were figurative paintings, portraits of the other artists that I had met over the preceding years and a few other friends. There was even a painting of my dog thrown in. The show was entitled

'The Brilliant Mistakes', after the Elvis Costello song, of course.

BL Why did painting become the way to express yourself? It would seem to me that drawing was more foundational to the way you think. Did you think that being a painter was the way to become a 'legitimate' artist?

MW To be honest I had no idea what would make me an artist. I knew how to be a physician; I knew how to be a psychiatrist. I had no idea how the art world operated, how one 'becomes' an artist. I didn't go to art school and as I began to meet artists after my psychiatry residency, I would ask them about art school and the most memorable thing about their views was that every one of them said the most important thing to do after going to art school was to try to unlearn everything they had learned. This was very different from advice you would hear from physicians about medical school.

It did seem that people considered painting as something more serious than drawing. Drawing was relegated to the level of sketches or preparatory work and so I thought, 'Well, if I want to stop preparing I have to do the real thing.'

Fortunately, early on, I was introduced to the gallerist Jack Tilton, who came to my studio in Soho. He said, 'I'm going to tell you something, I don't want you to take this the wrong way, but your work is really about drawing. It's not really about painting. Don't misunderstand me.' Of course, I did misunderstand him initially. I thought, 'Oh, I'm still preparing, I'm not making the real thing,' but then at the end of the visit he surprised me by purchasing one of the paintings. I realised that I needed to take his observations to heart.

BL When did you start to work on the drawing series that you call *Journal of Evidence Weekly*?

MW I started working on *Journal of Evidence Weekly* in 1998 and have continued to work on this series right up to the present day. I am currently working on volume 171.

BL Can you describe this body of work?

MW The *Journal of Evidence Weekly* is a series of volumes of drawings I make while commuting on the subway. The conditions of the project are the setting, the subway, and the length of my trip. I draw the things that I see, so in a sense it's representational work. But when you look at it, you're not going to say, 'Oh, that looks like my experience on the subway,' because there is an idiosyncratic combination of elements – fleeting glimpses of people, in part or in their entirety, composite figures commingled with overheard conversations, announcements, the music of the subways, the sound effects of the trains, and so forth. It's a kind of improvisational thing. I think of it as a kind of visual jazz. I don't take these drawings back to my studio and modify them or change them in any way – they can only be worked on when I am on the subway.

The project began with some small spiral-bound notebooks and evolved into primarily accordion-fold leporello books that are well suited to the improvisational and locomotive narratives they contain.

BL The *Journal of Evidence Weekly* seems to have established some fundamental concepts that have guided you throughout your career. The setting of specific working conditions and time constraints is something you are still doing today in series like *Making History* and *Case Histories*.

MW Yes, that is true. Drawing from my experience as a psychiatrist, I realised that one has to create a work environment regardless of what sort of work one does and regardless of what sort of art

one makes. I realised that for me, creating specific parameters that delimited my working methods would be helpful. Time became an important element of my work situation. Time has always been a consideration for me, and a struggle for me in many ways psychologically.

With the *Journal of Evidence Weekly*, I thought, 'I will do this open-ended series of books whenever I'm on the subway.' That will be the setting, that will be the source of the visual stimulus that will create the work, but it'll also be the place where it happens. It won't happen in my studio, it's going to happen there and it'll be time-limited based on the duration of every trip.

Establishing parameters was very much akin to clinical work as a psychiatrist. You have time considerations and setting considerations for the work when you treat patients. You have an office. You don't treat people in the park, you don't treat people on the subway. Establishing the space and time parameters of psychotherapy is therapeutic in itself. You want patients to feel that this is their time and space to be with you for the purpose of a treatment that alleviates their symptoms, that helps them think about conflicts and attempts to address and resolve them.

BL I think it's important to see that link between your professional life as a psychiatrist and the ways you work as an artist. Are there other ideas that have crossed over from one field to the other?

MW As a clinician and as an artist I think the ideas of narrative and storytelling are overlapping concerns. The premise that I operate from always is that there is a story. We all have a story. Psychotherapy is trying to create a shared narrative between the therapist and the patient. A patient comes to my consultation room in distress. After initially dealing with the most pressing symptoms, you're left with a person who has a story. More often than not the story has to be addressed to some degree and in some fashion in order for the person to both prevent what happened from happening again and to move forward in a more constructive manner.

BL The next big project that you embarked on was the *Making History* drawings that you made for over a decade from 2002 to 2012. Can you talk about the genesis of this body of work?

MW By 2001 I had already been weaning myself from painting, beginning to realise that drawing was my primary manner of expression. I began to think about a companion project that would work alongside and bounce off of *Journal of Evidence Weekly*.

I started to look at comic books again as a way to better understand how one can convey time through visuals. If you tell a story in a graphic novel format, you telegraph time in that way, and incorporating the passage of time felt important to me. I read the newspapers daily and I was particularly concerned about environmental issues and conflict zones in the Middle East and other parts of the world – the fact that we were living on a fairly war-torn planet with diminishing resources – and was interested in how that would impact our lives in the near future. I thought there might be a way to convey that, to do drawings every single day in some fashion that would communicate something about these concerns.

Then 9/11 happened just outside the window of my studio. This event lent urgency to my plans. Things were scary during that time in the neighborhood. For the first time, I found myself living in a toxic, smoked-filled, quasi-military zone and I thought, 'What do I do?' Then one day in early January 2002, it hit me like one of R. Crumb's meatballs out of the sky, that I should use the Roman calendar as a compositional device for these drawings. It's a readily understood two-dimensional convention for representing and telegraphing the passage of time. Also, it's related to comic books as it is a kind of a page with panels.

I would read the *New York Times*, the *Wall Street Journal* and other online media sources. If I travelled, I would read local newspapers. I would choose something of interest to me every single day and then that day render a drawing based in some way upon that narrative. Over the course of the month, the 30 or 31 different events would coalesce into some kind of composite. That would be my experience of that month and that would be that month in time. Time would be a variable just like the pen and the ink were a variable in producing the work. For me it became a way of flattening and capturing time.

I didn't think of it so much as a self-analysis at the time, but it was. It was a way of accessing my own unconscious by sneaking around my own resistances. Rather than saying, 'What am I thinking about today?' – which in some ways seemed too personally revelatory, especially as a psychiatrist – I approached my inner world via my interests in the daily news. But I'm the one choosing. These stories are relevant to me. If I choose a story about the Holocaust it's because, like Art Spiegelman, my parents are Holocaust survivors and these things are unusually resonant for me – I can't turn away from them.

BL How did the title *Making History* come about?

MW Well, first of all it is a reference to Linton Kwesi Johnson's song 'Making History' – 'It is no mystery, we making history.'

But also, I saw some irony in the title. Here I was, a relatively unknown artist documenting a kind of visual history and somehow hoping that it is going to matter and be relevant.

BL Did you allow the images to slip from the pictorial reality of the events themselves? For instance, would you draw Mickey Mouse in place of a political character that you were reading about because that is what it made you think of?

MW Yes. Sometimes other images would come up – I was not interested in this project being totally tied to literal representation. One of its parameters was that it would involve an associative process, again drawn from psychoanalytic principles. If a story was about someone who reminded me of Mickey Mouse, or looked like a mouse, or reminded me of the Holocaust, which brought to mind Art Spiegelman's *Maus*, then there very well could be Mickey Mouse.

As the *Making History* series developed, my visual vocabulary developed further and new forms of representation became a part of this process. Typography and micrography became important elements of the work. I used cartography as a visual method to tell stories. I realised that by drawing a map of a region I could reference an event that interested me. This allowed me to create a new kind of map that wasn't about latitude over longitude but one that represented events over time.

After exploring maps for a while, I introduced forms of musical notation as another way of drawing the narrative in time. I would appropriate parts of songs that I associated with events I read about and drew the musical notation. I have always appreciated the visual appeal of musical notation, especially original scores notated by the composer. Some of them are unbelievably beautiful. I also developed a code where I assigned note values to every letter of the alphabet, every numeral, every symbol, so that I could actually compose music. I became a draughtsman composer creating soundless music that encapsulated my view of events over the course of that month. You would look at and it would tell that month's narrative in musical code.

BL The next series you worked on was *Case Histories*, which began in 2012. Can you describe the



transition between *Making History* and *Case Histories*?

MW I had been creating the *Making History* works for a decade and at the end of 2011 I sort of had this wave of anxiety about what would come next. I always wanted to push the envelope a bit further. It occurred to me that inviting people to participate in this process would allow for new challenges and growth. Rather than continuing to make my own daily selections, I would have someone else choose what is interesting to them and see what happens to this process under those conditions.

BL What are the parameters for someone to engage with you on a *Case History*?

MW Over time it has crystallised into a pretty clear situation. Basically I explain to prospective subjects: 'What I'm going to ask you to do for the month, if you choose to participate, is that each day you take a moment to think about something of compelling interest to you. It can be something you read, something you saw, something you heard, something you ate, something you smelled, something you tasted, something you dreamt or imagined. Then I'm going to ask you to put it in an email, or a text message of whatever length you choose. I will acknowledge receiving your message. You will get a reminder of it each day unless you ask me not to remind you. When the work is done, you're welcome to come and see it, and to give me feedback about both the process of doing this and the resulting work.'

The subject's daily message could also include images, video, audio or any other additional material they would like to share. When I receive their response, which hopefully comes not too late in the day, I start to visually interpret it into the appropriate slot in Roman calendar grid.

BL Given that in your line of work as a psychiatrist, a patient's privacy is one of the most important aspects of your work, were you worried about how this would unfold?

MW Well, as a person who operates in two realms – psychiatry and art – I've worked very carefully to keep them apart and to protect my patients' privacy. One memorable lesson in this regard was back in the mid 1990s when the *New York Times* did a photo shoot of a dozen psychiatrists' offices. My consultation room was included in this spread. I was surprised and enlightened to discover how affected my patients were by what they experienced as a violation of their personal space. Many of them were uncomfortable with 'their' chair or couch appearing in the magazine.

My subjects in *The Case Histories* understand that this is art and is not intended as a form of therapy. Part of what this means is that the burden of privacy is upon my subject. Each of them makes a daily decision as to what is they wish to share with me for the purpose of this work. This sort of engagement can have inadvertent consequences that are therapeutic. They might also spark creative projects in subjects as well. That is true of most worthwhile life experiences.

I initially approached people who knew my work to participate in *Case Histories*. While some of the early subjects modelled their messages along the lines of my own methodology in choosing stories from media sources, some, like the filmmaker Darren Aronofsky, said right away, 'I'm not going to send you stuff from the newspaper. I'm just going to send you what's on my mind each day.'

There I was, in the thick of it, and he was talking about lots of things in his life, and his career, and I couldn't just say, 'Thank you for sending me that message.' At times I would notice something, a pattern, for example, that might be worth drawing to his attention. I would have to make a decision. Do I share this observation with him or do I keep it to myself? Would it be helpful for him to hear it in some way or would that be provocative? Would it be helpful to the process of the drawing? Would it advance the process and do I have the right to make an observation for the

sake of advancing the process? I have to wrestle with these things every single day and the more this process develops and unfolds, the deeper and more challenging it becomes. And that is a very good thing.

BL Well, I know from personal experience after participating in your December 2014 *Case History* that, as part of the process, you transcribed the messages I sent to you onto the verso of the paper. Sometimes it is a little bit difficult to read, but it is definitely there.

MW The versos are encrypted, often micrographic text drawings that serve the dual function of record-keeping and offering an alternate, almost transitional take on this process. There is a transformation from written verbal communication to text drawings to the final drawing. And the versos are a way of documenting this bit of alchemy.

What I became aware of and felt was worthy of documentation was that I was using the principles of psychoanalysis in an unusual way. I was taking the same ideas, the same tool kit that I would use in my office to help patients, to make art.

My hope is that each participant finds the project interesting at least at the level of being a sitter for a portrait. By engaging in *The Case Histories*, they have a chance to reflect, to focus on what's on their mind and what matters to them. That in itself is interesting. Some people have started diaries or projects of their own as a result of this process. People have found my replies interesting and thought-provoking. Part of what is very gratifying for me is that subjects inevitably engage at a level that is comfortable for them and derive something experientially in proportion to that engagement. As someone who has been a subject and who asked to participate in this unusual process, I would love to ask you what drew you, no pun intended, to want to participate?

BL Martin, as you probably remember, I was working on organising an exhibition with the collection from the École Des Beaux Arts in Paris focusing on portraiture during the time I did *The Case Histories* project with you in December 2014. I took this exhibition as a way to question what portraiture does, how it operates in contemporary society, and to try and map out different material culture criteria – hair styles, representations of gender and different economic classes, clothing, and the idea of finished versus unfinished – as ways of understanding how to evaluate whether or not a portrait was successful. In the process of my research, I had interviewed for my catalogue for the exhibition the artists Alex Katz, Will Cotton and Ellen Altstadt on their ideas about portraiture. This was a very interesting dialogue in which all of the participants disavowed that they make portraits.

At some point in my research I started to think that I wanted to sit for a portrait as another way of knowing what this genre means, not only to the artist but also to the sitter. I felt that your methodology, which was directly in contrast to drawing from life, would be an interesting way to explore my own personal thoughts and feelings about being 'drawn'.

MW How did your experience of participation compare to your expectations? And with that in mind, what was it like to see the completed work?

BL It was more difficult than I thought it would be. My initial thought was, 'Well, I am sure this will be relatively easy, to email you some thoughts or ideas every day for a month.' But as we progressed, the grind of the everyday, a holiday vacation to Key West and then to Cuba, where there was very limited internet, really slowed me down. Some days I didn't email you in the time frame that you had requested and I felt very guilty. Other days I really had to think hard about what I wanted to send to you. The stakes seemed high as I knew in the back of my mind that my monthly portrait was also going to be something that would be public eventually, and maybe even printed in a book

of your work one day. Looking back, I think I ended up sending you a lot of emails about music, police brutality and race rights, which were in the news, and short, pithy descriptions of things that were happening to me daily.

I cannot remember when you invited me to see the final piece – maybe it was February of 2015 – but I do remember being both excited and apprehensive. I probably didn't share with you too many deeply personal thoughts – that seemed too difficult – and my own aversion to therapy probably was something that stopped me from being totally transparent about my own feelings. That said, there were personal things that I sent to you and I wondered how you might visually interpret them and how that would reflect on me. I was very intrigued with some of the ways that you put together the recurring themes and the one image that really stuck out was the large black penis from the famous Mapplethorpe photo, which I hadn't discussed but for you somehow fitted into the overall narrative. In the end I have looked at the picture of the month several times since we completed the project and it continues to unfold for me each time – what I like most about it is that there are things that I can recognise and things that I don't. This is not something that is purely representative of me – but also includes your own interpretation of who I am and that makes it more interesting.

Can I turn the tables back on to you? Why for the first several years of *Case Histories* were most of your subjects creative people: musicians, filmmakers, writers, other artists, museum directors, and curators?

MW Yes, that is true – but also psychiatrists and physicians. These were the people in my world.

BL Okay, people in your world, but I would say a little bit more heavily weighted towards the creative community that is around you.

MW That's a sampling bias that I acknowledge. As this is a visual art project, I think I gravitate towards my co-conspirators. Art differs from science in that it is not bound by the same rules. This is not a double blind experiment. But that doesn't necessarily mean it cannot be or should not strive to be more like one.

BL In 2014, however, you started a residency at SETI and began to work with a group of collaborators who didn't know you at all. First of all, what is SETI, and how has it been to work with its members?

MW SETI is the Search for Extraterrestrial Intelligence. It's based out in Mountainview, California right between NASA Ames and Google's headquarters. They are pioneers in the search for life outside of this planet, which for many years was considered an unscientific pursuit.

These are not conspiracy theorists preoccupied with the secrets of Area 51 or Roswell. This is a very serious group of about 80 remarkable space scientists not just looking for exoplanetary life, but also asking how we get to other planets, studying the origins of life in universe, the role of comets and asteroids in the origins of the universe, exploring how to mine their mineral resources and prevent them, if possible, from destroying life on earth. These are the people that took us past Pluto and will bring us to Mars.

What's nice about working the way I do is that it develops very organically. Everything continues to fold and unfold, just like the leporello books. People participate, and they often introduce me to other people. In this case, I had met the sound and technology artist Charles Lindsay through his wife, the artist Catherine Chalmers, who, in turn, has spent much of her recent years studying colonies of leafcutter ants. Both of them have been subjects in *The Case Histories*. Charlie mentioned SETI

and I was intrigued to learn of the artist residency. He suggested I submit a proposal to the institute. I made a case for the merits of my psychoanalytically driven drawing practice in the context of thinking about what goes into communication when we consider the prospects of contact with extraterrestrial intelligence. Psychoanalysis brings to the fore the relational dimensions of language and communication that take us beyond simply words and syntax. They were interested in my project despite the fact that their primary art interests were in artists using scientific technologies such as robotics or artificial intelligence in their work.

Working with the SETI scientists allowed for a dramatic broadening of the sphere of my inquiry. Aside from the fact that it has been a privilege to work with a group of scientists that are creatively mining the interstices of scientific fact and speculative fantasy, these were individuals with whom I had no pre-existing relationship. It was one step further into my process and one step closer to replicating another aspect of my clinical work as a psychiatrist. My patients know me only in the consultation room and not in other contexts of my life. The scientists were told, 'This guy is doing this residency here and he needs subjects. Would you like to be a subject?' A group of them said, 'Oh, that sounds interesting, I'll be a subject.' They, in turn, introduced me to other scientists. And that is how it unfolded.

BL What have you learned from *The Case Histories*?

MW What I find fascinating about the process is that over the course of every month people become themselves regardless of how they choose to engage in this process. Even if they try to evade themselves, they're being themselves in the same way that when Pollock throws paint at a canvas and says, 'There is no narrative here,' the anti-narrative is the narrative. The absence of narrative in the unconscious is a narrative.

Everyone has a narrative and every narrative has the opportunity to unfold in this process. I don't just get 30 correspondences. I get 30 bits of information that all are inevitably interrelated. The intuitive leap that I make, and that I believe in as a psychoanalyst, is that, when people tell you things, there's a reason for it, and they make choices and there are reasons for the choices. If they tell you something today and they tell you something else tomorrow, it's unlikely that those things are completely unrelated because the person is still the same person, and if they happen to like hockey and they happen to like a certain kind of art, there's a relationship between those two things and you could begin to see at least hints of it if you follow a person closely over a period of time.

I was invited to give a Grand Rounds lecture at the Payne Whitney Clinic Department of Psychiatry a year and a half ago. I wondered how an audience of psychiatrists and psychoanalysts would react to my work process. Was I throwing myself to the wolves to discover that they would find little merit in this application of psychoanalysis, or would they engage with it? I was relieved and pleased to find that my medical colleagues were very intrigued by what I presented and engaged in my process with interest. They felt it constituted a meaningful contribution to the field. My chairman was so taken by the presentation that he offered me a promotion in the department.

One of the recurring fears among artists, and I've treated quite a few artists in my clinical practice, is that if you 'analyse' them, you're going to take away their creativity. They're going to lose something. What I'm doing in this process is quite the opposite. This work process clearly and continuously demonstrates that awareness of the unconscious and its derivatives enhances creativity. It's a radical approach. There have been a number of attempts by artists to tap into the unconscious using various technical methods. There are elements of abstract painting that seek to bypass the representational world. There are techniques like frottage and games of *Exquisite Corpse* deployed by the Surrealists, or cut-and-paste work by the Dadaists and the Beats. In my case, I

am actually using the basic principles of analysis to prospectively create my work. I feel a sense of kinship with Freud, who developed these very radical ideas and theories which are surrounded by controversy to this day. By allying my work process with his ideas, I am aware that I risk similar reactions.

Freud analysed himself and *Making History*, in a way, is my own visual self-analysis. I had no one to guide me in this process. Although Freud's theories may in some respects be limited by his own self-analysis, he was also self-aware enough to realise the limits of his inquiry and anticipated that advances in neuroscience would at times corroborate his theories or contradict them. But he clearly was confident in the significance of his ideas and his contributions to a new model of the mind.

I feel the same way about my work. It is my hope that I am producing a body of work that has meaning and significance even though I recognise that this, by its very nature, is a developing hermeneutic sort of process. It has enormous vitality for me, and my subjects experience the engagement as interesting and thought-provoking. I think it adds a new dimension to creating and viewing works of art that is different from much of what you might see in other art settings.

It takes me back to music – I can't help but think of an ad for The Clash's *London Calling* in the Village Voice when it was first released – it referred to The Clash as 'the only band that mattered'. I strive to make work that matters and has gravitas. For me, this is not just my art but life itself. It is where I live, breathe and think. That is the vitality which I hope to share with my audience at the Freud Museum and elsewhere. Like Linton Kwesi Johnson said, 'it is no mystery, we making history'.

Brett Littman has been the Executive Director of The Drawing Center since 2007. Previously he was the Deputy Director of MoMA PS1, Co-Director of Dieu Donné Papermill and Associate Director of UrbanGlass. He has contributed news and commentary to a wide range of international publications and critical essays to many exhibition catalogues. As a curator, Littman has organised exhibitions for The Drawing Center and other non-profits and galleries worldwide.