



ZABLUDOWICZ
COLLECTION

Invites

MILO
CREESE

13 JULY–
13 AUGUST 2023

Milo Creese interviewed by curator Julia
Greenway, 24 May 2023

Artist Presentation: Thursday 3 August,
6pm. Milo Creese is joined by performers
Teddy May de Kock, Jack Catling and DJ
Ben Dawlatly. Please check website for
further details.

Zabludowicz Collection Invites is dedicated
to solo presentations by UK-based artists
who do not currently have representation
by a UK commercial gallery.

Image: *People Open Up All Over*, 2023.
Digital collage. Courtesy the artist.

Julia Greenway: Let's start by having you introduce your animation work. Could you describe your film-making practice and how it has evolved?

Milo Creese: When I began studying in 2012, it was a special time for video and time-based media in the UK. I didn't know much about contemporary art, and I was really influenced by the emerging practices of Heather Phillipson, Elizabeth Price, Ed Atkins and Benedict Drew. Their work really blew my mind and expanded my understanding of what art could be. Moving image was, and still is, a space of untapped possibilities for me. I have always been a musician and I am proficient in music technology, so I had a pre-existing connection with computers. Expanding on this foundation, I began experimenting with video and animation software, treating it as a collaborator.

JG: At what point did you start using found and/or stock footage?

MC: I started using stock footage early on. I enjoyed the process of collecting content and clips from the internet. My latest film, *Super Special Garden*, is made exclusively from stock footage. There was a time when I used to film my own material, but with the incredible quality and variety of stock footage commercially available today, it's quite fun as a self-imposed limitation.

JG: Is it a decision of convenience, or is there a conceptual underpinning for working with found footage?

MC: Yes, it is definitely convenient! I have had people tell me that they recognise clips in my work from YouTube adverts, which is in equal parts interesting and annoying for me. I am happy for viewers to experience a feeling of familiarity with the work, as if it's a distant memory that they can't quite place. Conceptually, the use of ready-made footage reflects the overwhelming influx of content we encounter on a daily basis. It speaks to the sheer volume of information and images we consume, particularly through social media.

JG: There is a quality to this footage that feels hyper-fake, almost as if it's a placeholder for reality. You aren't staging or crafting these scenes; you're adapting and animating them in a way that makes them more meaningful. What is your process of collecting video content?

MC: When I assemble footage, I purposefully seek out scenes that possess a certain generic quality, devoid of specific markers of time and location. I'm interested in their timelessness as if the places and landscapes depicted exist in an eternal state. They become universal spaces, accessible to anyone, that the viewer can

enjoy and connect with.

JG: Can you describe the film in this show, *Super Special Garden*? How did this work come together?

MC: When the pandemic happened, I immersed myself in my practice. I made a film entitled *Fields of the Bygonese* and it felt successful, but it was clear that there was more I needed to learn in terms of working with sound and enhancing the animation.

I decided to make a change and really commit myself to the work, so I left London, moved in with my mom, got a part-time job at Tesco and started making *Super Special Garden*.

I experimented with new techniques, pushing the boundaries of what I believed the film could be. The nature of my work is such that I never have a clear idea of how all the elements will come together until I'm actively working on it. I approach my projects as a series of layered technical experiments, exploring music and narrative alongside visual effects. Each trial and experiment builds upon the previous ones, gradually evolving until I achieve a desired outcome. Ultimately, my films are the culmination of these iterative processes, where I continuously test, refine and layer elements to create a cohesive, compelling final product. It's all very intuitive for me – I

allow myself to be led by the work.

JG: There is a surreal, other-worldly visual quality to your animations that emulates the experience of a dream or an alternative reality experience. Was this your intention?

MC: The reality of everyday life can often feel overwhelming, and there are times when we want to escape and be somewhere else. With *Super Special Garden*, I wanted to create a soothing atmosphere that would draw in the viewer. I work with cinematic techniques, such as darkened edges and cooler colour tones, that are used in traditional film-making to convey a dream sequence or memory. Incorporating these elements is a way for me to blend quite disparate parts, as if placing the work itself in a dream. I want the animations to elicit pleasure and have an emotional effect, in a strange and unusual way. It's about creating a sensory, emotional connection that transcends the boundaries of our everyday lives, like a peek into another dimension.

JG: What's your approach been to developing the installation? Why was it important for you to create an environment?

MC: With this exhibition, I wanted to create an immersive experience where people could navigate the space

while music and narration from the film played, allowing viewers' movements to shape their own unique encounter. The centrepiece of the exhibition is the film *Super Special Garden*, which is displayed on a monitor close to a bench where viewers can sit and engage with the work. The audio from the film permeates the entire space, immersing visitors in an ambient environment. I also present a series of prints and sculptures that serve as visual extensions of the themes explored in the film. To be honest, I don't have a preconceived notion of how all these elements will come together in the exhibition. Just as in my animation work, I need to spend time in the physical space and allow it to guide me in understanding how it wants to exist. It's an opportunity for me to explore the interplay between my digital and physical practices.

JG: Can you describe the sculptures in more detail?

MC: I've made a series of tree-like sculptures. They're made from stackable moss poles that are used for climbing house plants. I've stacked the poles to emulate a tree trunk, sprouting an array of blooming artificial flowers and leaves. They are very strange, and fabricated using ready-made garden materials. Like in the film *Super Special Garden*, all the objects and figures are confused and extend from

an alternative reality.

JG: I also want to ask you about the seasonality of your work. It feels very celebratory and appropriate to present it during our summer programme – it has such a summery energy.

MC: Look, I'm English through and through, and a good time for me is sitting in the sun drinking six to nine beers.

I have all these happy memories from summer, particularly in London – it's just so beautiful here this time of year, and I want that celebratory, nostalgic feeling to come through in my work. I want people to love their experience of the work in the same way that they love the summer season.