

Joe Jowitt's *Almost Completely (finished)* investigates what happens when we lean into failure, loosen the grip on optimisation, and let mischief steer the making.

Jowitt's playful and comedic approach to artmaking seeks to interrogate our relationship with technology, language, and materiality. In the face of continual emergency and myriad pressures on environment, culture, and meaning itself, Jowitt asks, can laughter create momentary communities of understanding?

His rudimentary object-making, diagrammatic drawings, and rickety animatronics, render familiar 'meaning-machines'—such as radios, remotes, signposts— as laconic stand-ins. Through a seesaw of recognition and ambiguity, these objects push the rudimentary approach of a comedy 'sketch' into sculptural and drawing processes. In this way he proposes play as a serious philosophical stance: a mode of thinking that scrambles habitual frameworks, embraces erratum, and proposes speculative possibilities for holding things lightly in an unstable troubled world.

Philosophical scaffolding for the project comes from Henri Bergson's treatise on humour and his ideas around the tension between the mechanical and the vital. Alongside this, Jowitt's practice draws from a range of thinkers, from Alva Noë's entanglement of art and life, to Bernard Stiegler's technics as prosthetic thought, to Donna J. Haraway's notion of 'kinning'. Together, they frame humour as a connective force—a way to reorganise ourselves in the 'thick present'.

This exhibition marks the completion of Jowitt's MPhil studies.

PUBLIC PROGRAMME

All welcome to attend a public talk in collaboration with the Art & Performance Research Group, a conversation between Jowitt and Stephen Cleland. This will be a relaxed and informal discussion about his practice as an artist, and his exhibition *Almost Completely (finished)*.

12pm, Wednesday 20 May, 2026



Exhibition Guide

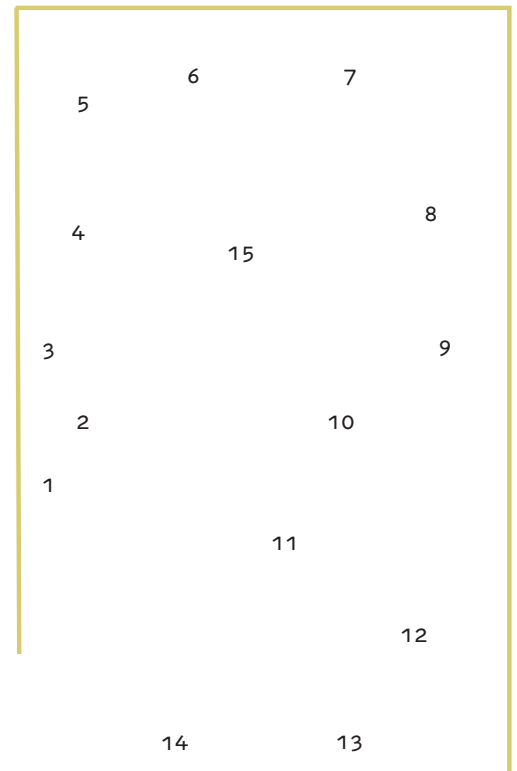
Te Wai Ngutu Kākā Gallery
Auckland University of Technology
2026

Wāhi

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1	<u>WORKING III</u> , 2025, 12 min 36 sec, custom wooden plinth, 1250 × 350 × 350mm	10	<u>RUGGED MEANING II</u> , 2026, hand tufted rug, 600 × 550mm
2	<u>DESCENDING, ASCENDING, REGULAR, IRREGULAR (TWO-OUT-OF-THREE)</u> , 2026, 4 min 21 sec, custom wooden plinth, 1250 × 350 × 350mm (courtesy of Circuit Artist Moving Image)	11	<u>SUIT (SALARYMAN)</u> , 2026, suit, tie, custom timber hanger, dimensions variable
3	<u>BROKEN NEWS</u> , 2026, 14 min 43 sec, custom wooden plinth, 1250 × 350 × 350mm	12	<u>LONG PLAYER</u> , 2026, timber, custom knitted blanket, custom table 335 × 400 × 580mm
4	<u>RUGGED MEANING I</u> , 2026, hand tufted rug, custom trestle, 550 × 650mm	13	<u>RADIO EPISTERNITE</u> , 2026, wood, bronze cast dial, marine epoxy, 100 × 450 × 550mm
5	<u>RADIO PROMETHEUS</u> , 2026, wood, tufted wool, bronze, marine epoxy, 350 × 350 × 650mm	14	<u>DISTRESSINGLY DISCURSIVE DISCOURSES</u> , 2026, printed Risograph newspaper stack, Eco100 90gsm paper 29.7 × 420mm
6	<u>DOOM SCROLLER</u> , 2026, Pinkysil, wood, motor, iPhone, scanned drawings, custom wooden plinth, 600 × 600 × 200mm	15	<u>DISTRESSINGLY DISCURSIVE DISCOURSES</u> , 2026, printed Risograph newspaper stack, Eco100 90gsm paper 210 × 420mm
7	<u>THE MATTER WITH THINGS (TABLED)</u> , 2026, variable materials, rotating display stand, custom table, 900 × 750 × 650mm	HERE AND THERE	<u>SIGNAL GANG</u> , 2026, various signs, found timber, various dimensions
8	<u>TALKING BOOK</u> , 2026, found book, Arduino, motor, custom wooden plinth, plaster, found rope, 350 × 350 × 550mm		<u>POWER AND CONTROL</u> , 2026, plugs, remotes, extension cables, variable dimensions and materials (bronze/ceramic/ wood)
9	<u>TV DINNER</u> , 2026, wood, bronze cast dial, rotating display stand, marine epoxy, knitting needles, 300 × 100 × 100mm		<u>MATTER WITH THINGS</u> , 2026, various floating and jettisoned objects, variable materials and dimensions