

A bit more Jo Bellamy...

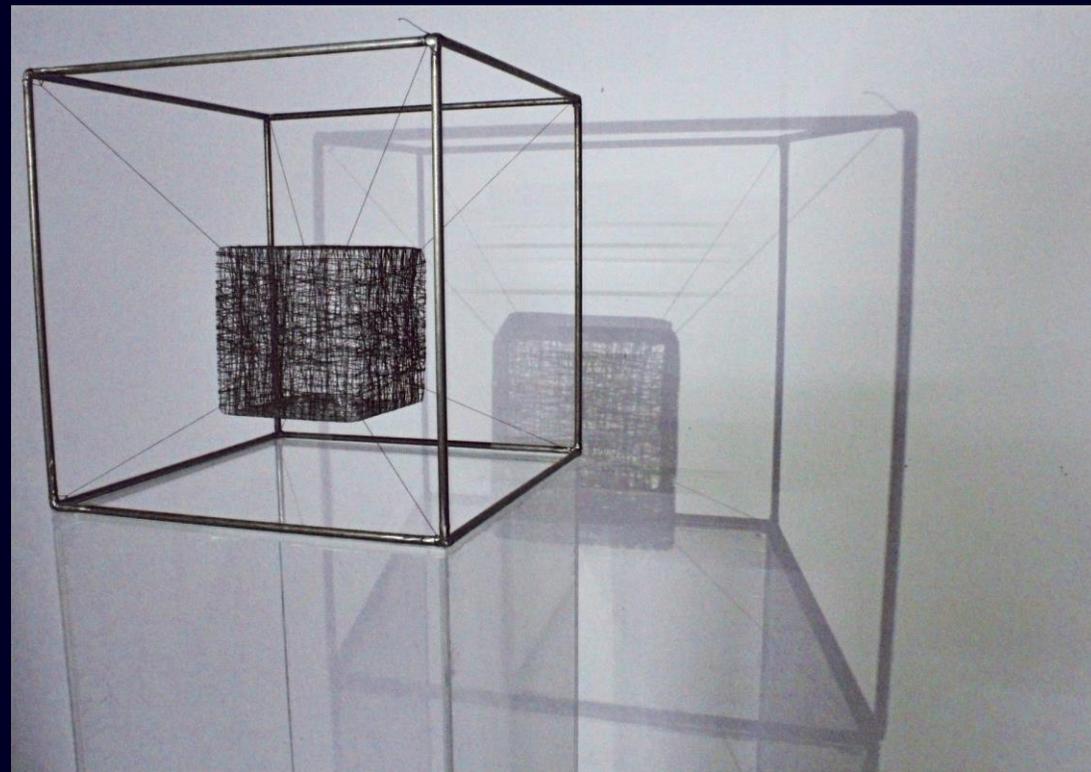
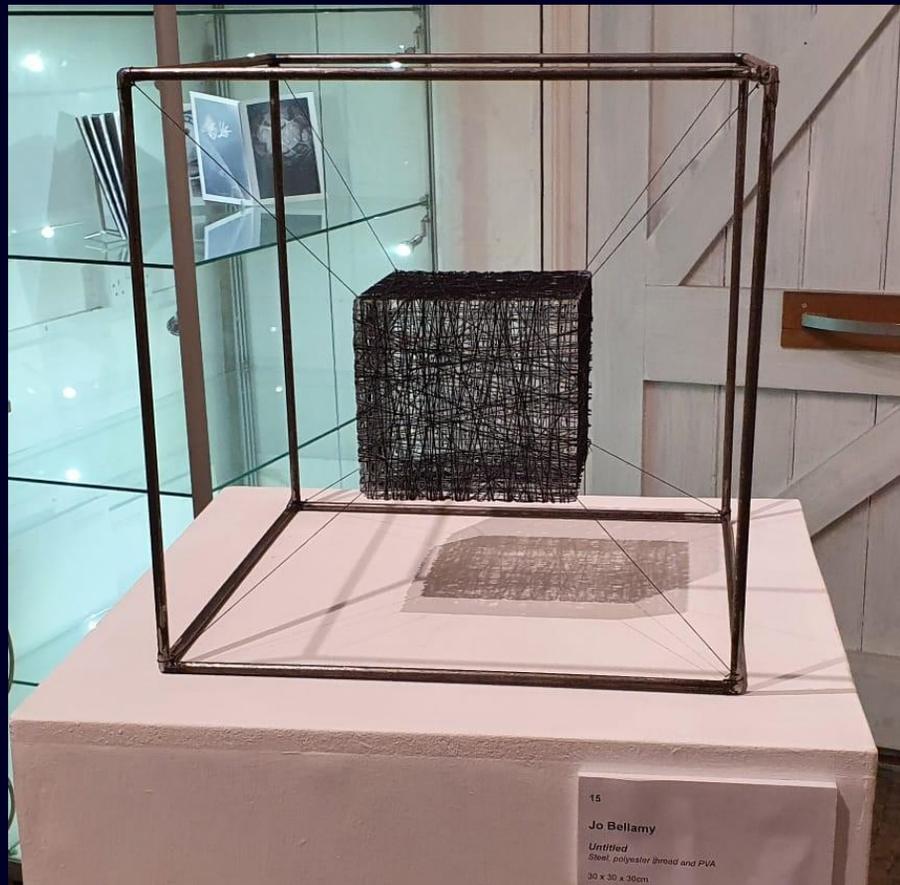
As I progressed the experimental bronzes I understood that it is the point where the casting process fails, the visibility of failure and evidence of process and how it speaks in the work, that resonates and gives the pieces energy.

Chance is a key part of my practice, chance combined with control and manipulation. This combination drew me to write about John Cage's print experiments in my extended essay. Cage bought chance and experimentation to printing. This approach is echoed in my casting experiments - like Cage, I start off not knowing what will emerge, and then repeat and revise the experiment to find the edges of the process.





Interesting stuff happens at the peripheries of practice, the accidental detail, the 'out of the corner of your eye' things. Trying to take hold of the point where its all about to fall apart and exert some control over it creates energy and tension.



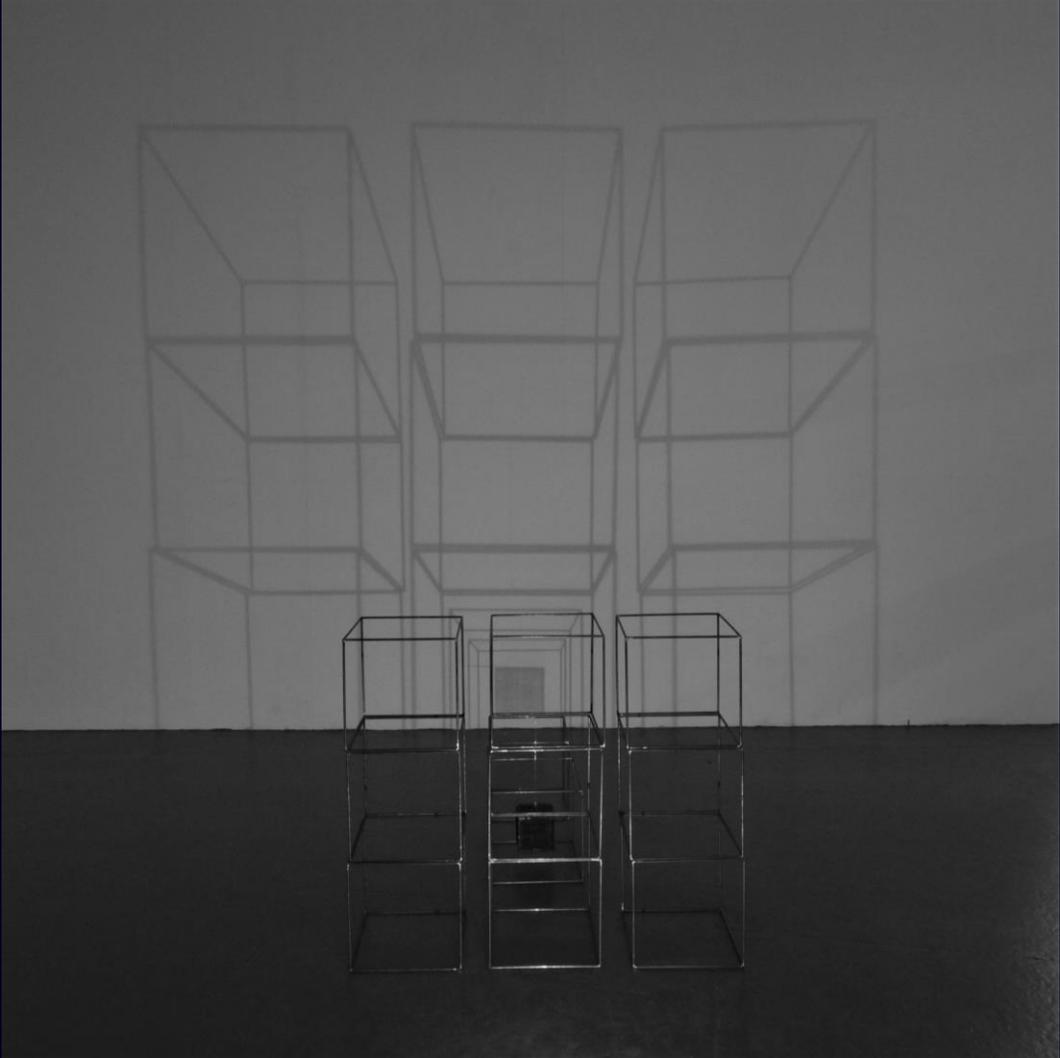
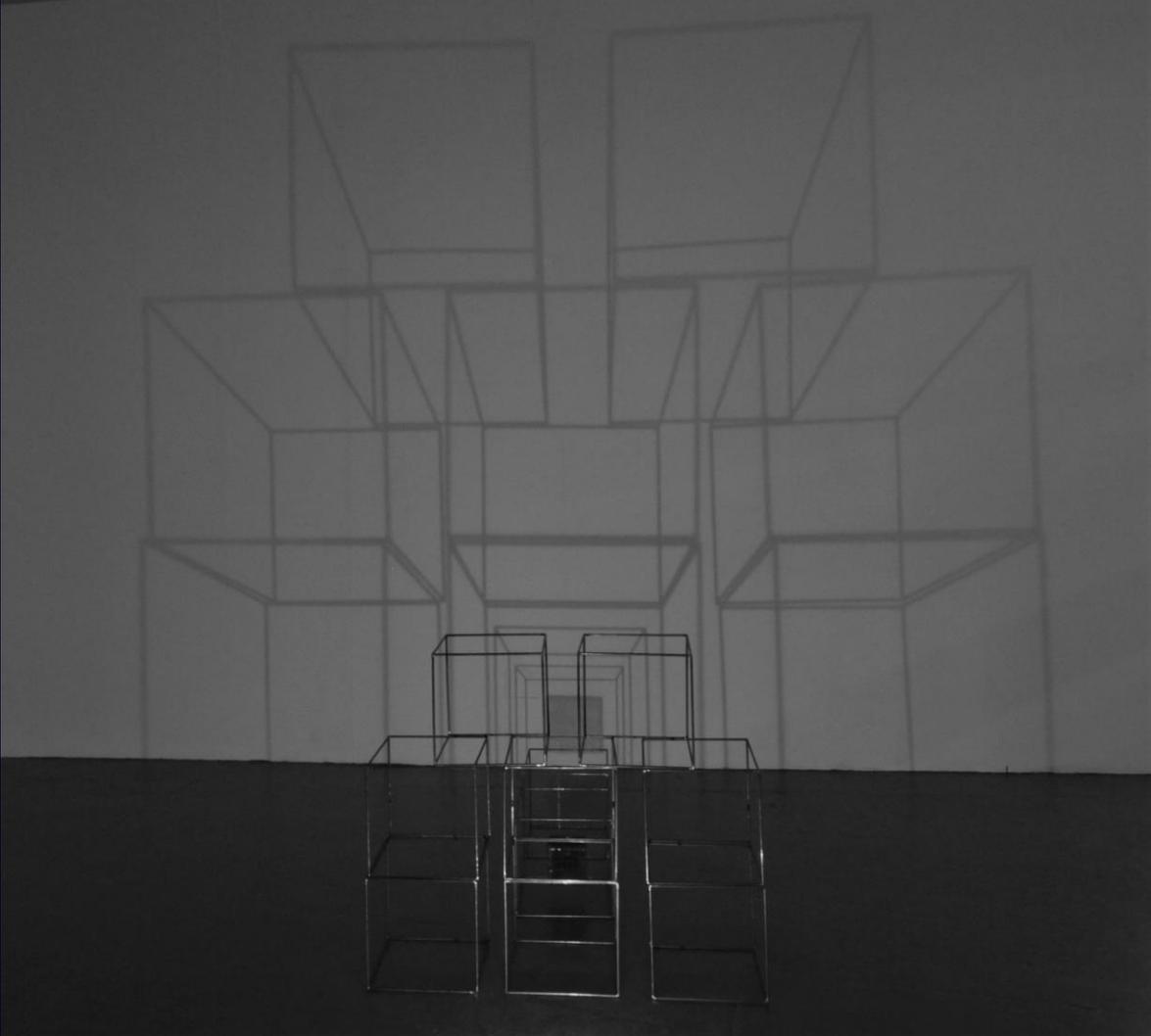


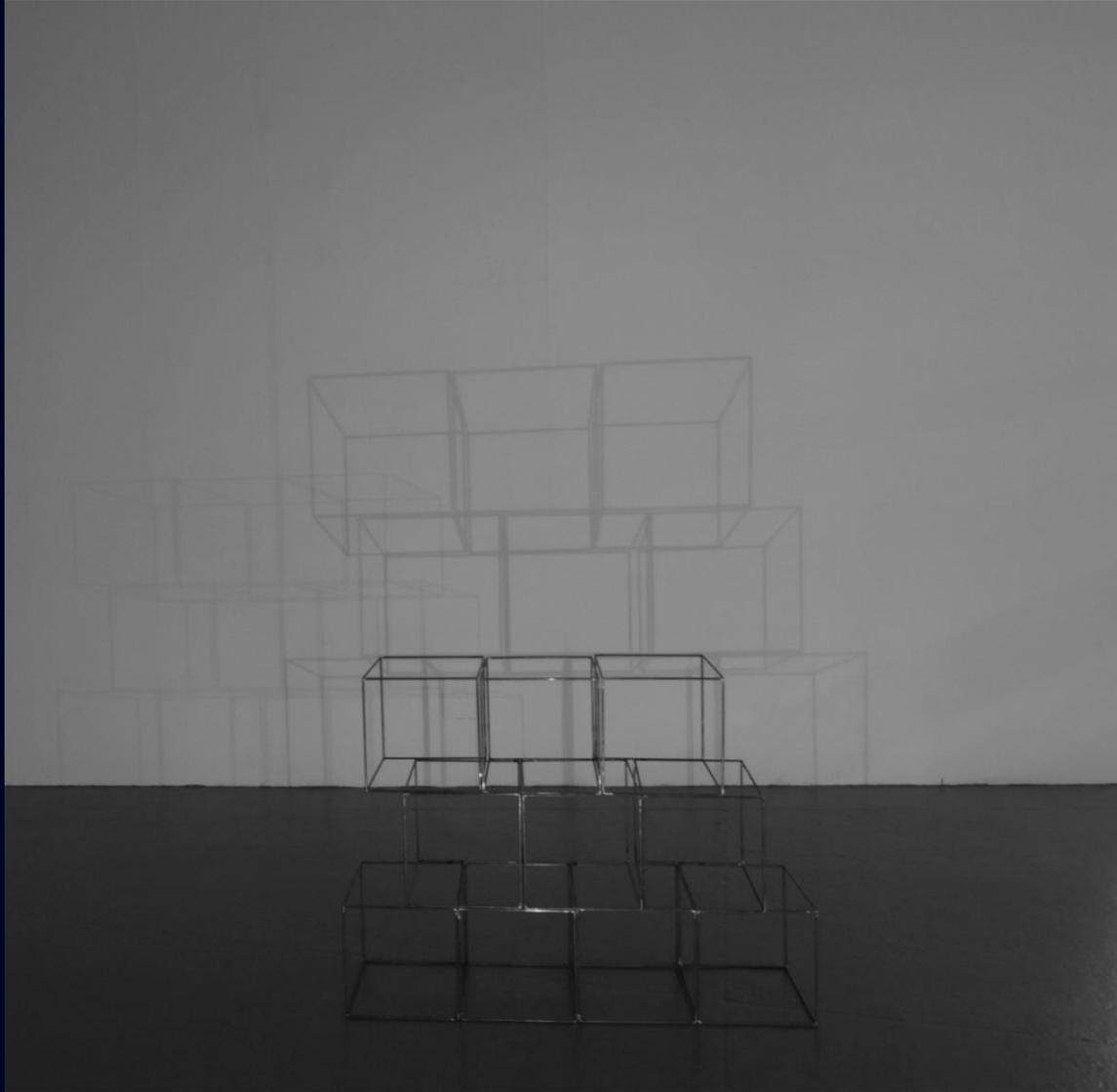
Between Borders

Bronze 73 x 51 x 20mm

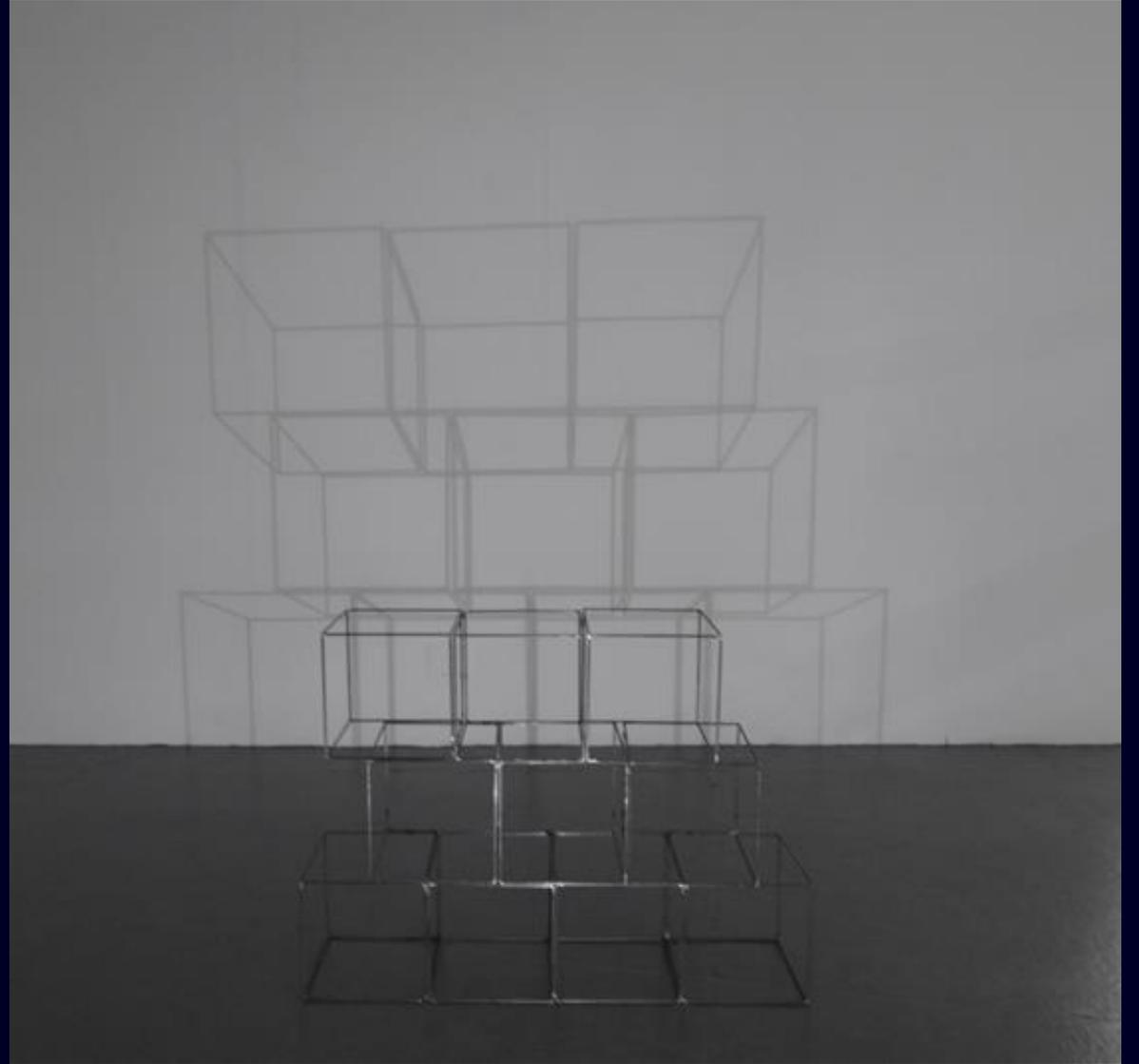
BAMS Student Medal competition entry - Award achieved: Merit

Further iterations of the modular steel cube sculpture:

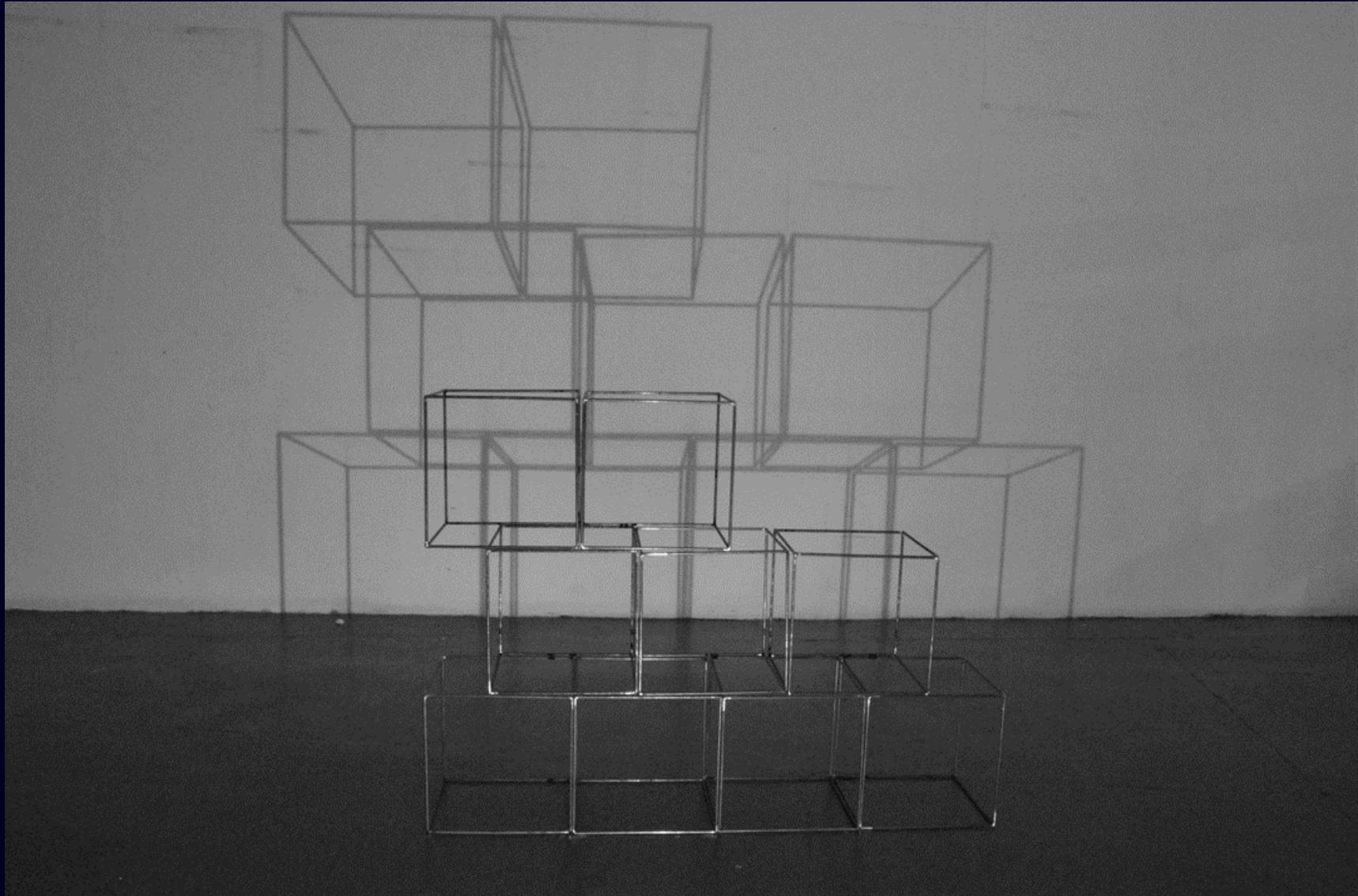


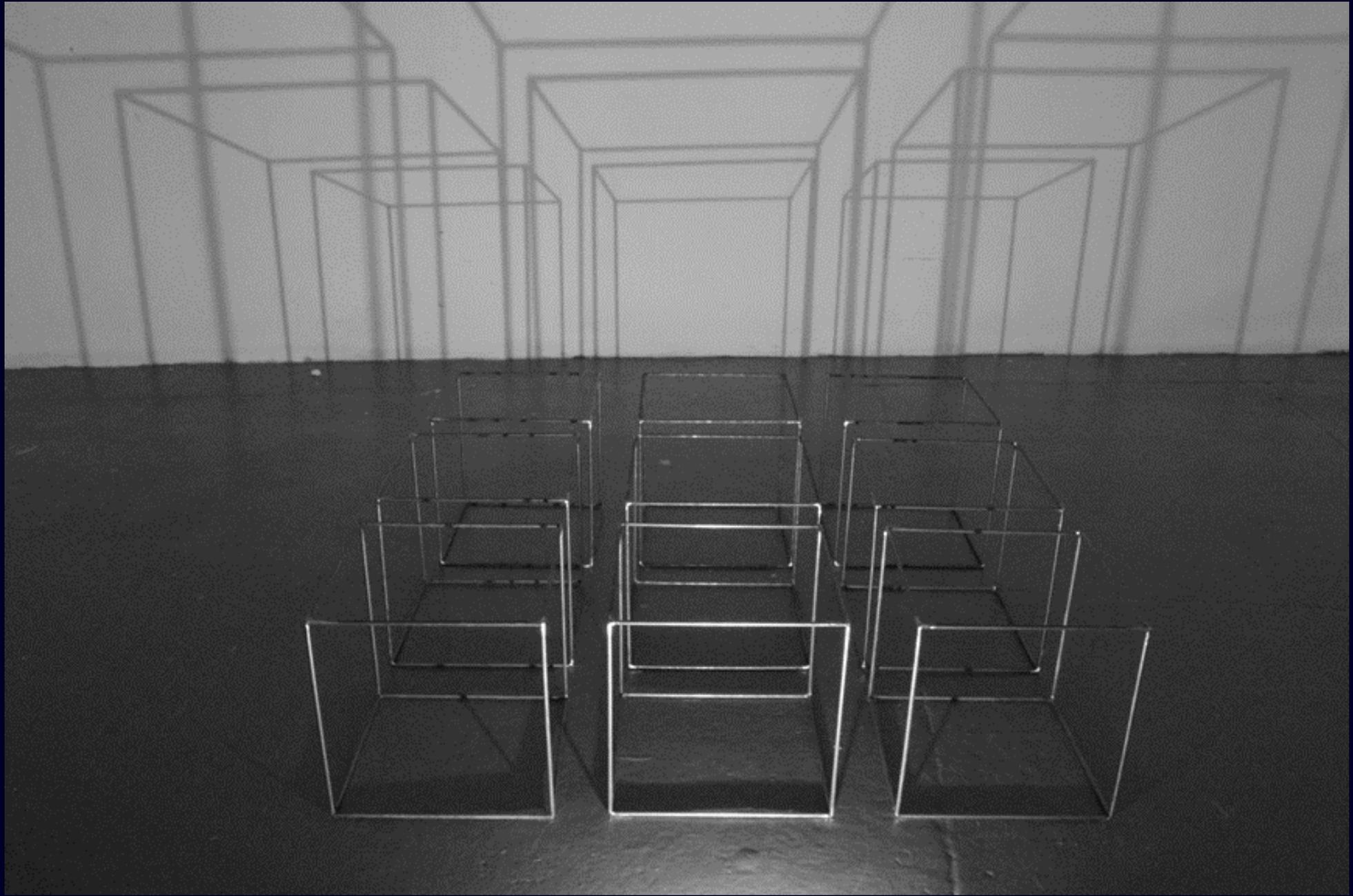


Two lights deployed



Single light deployed

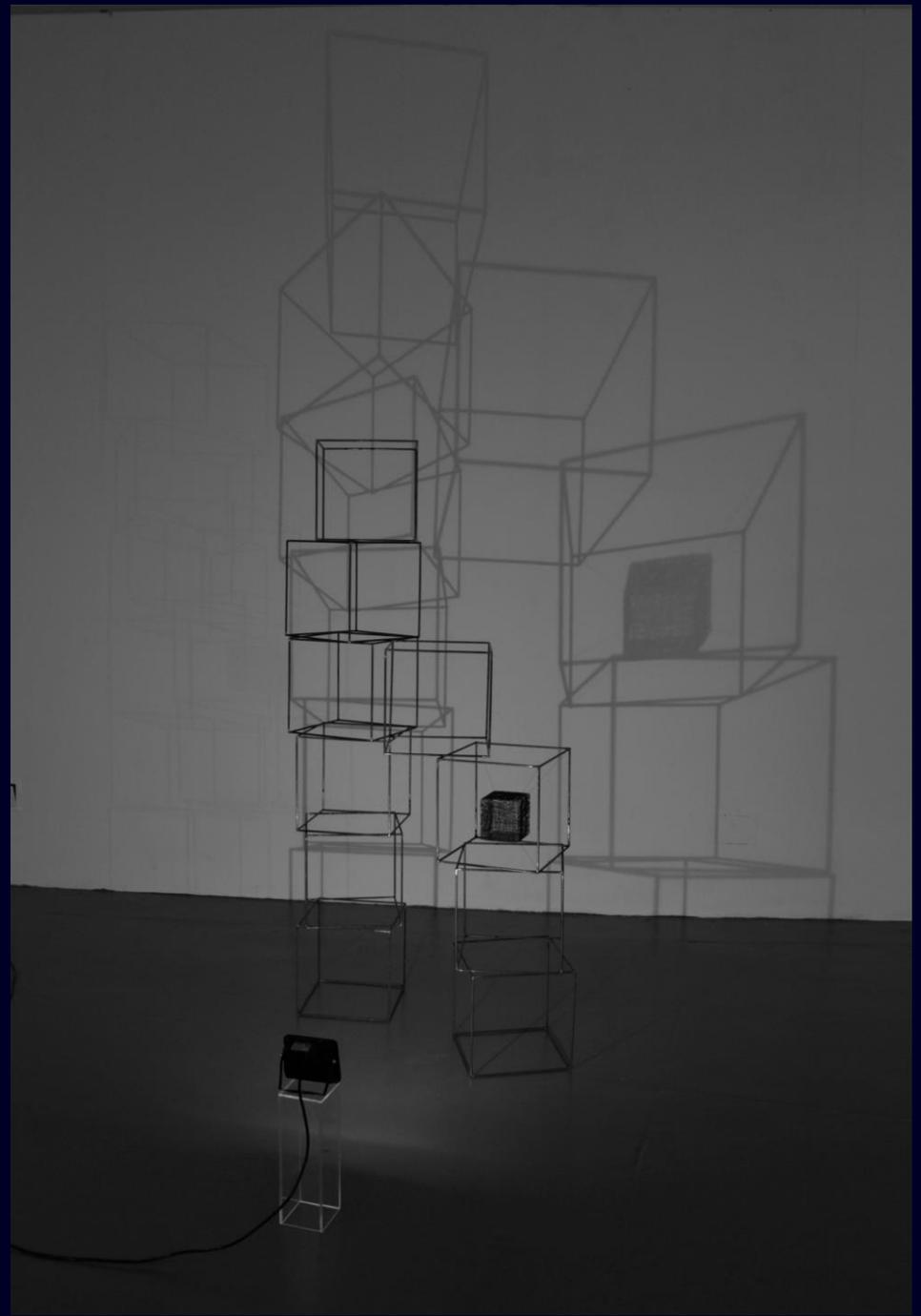
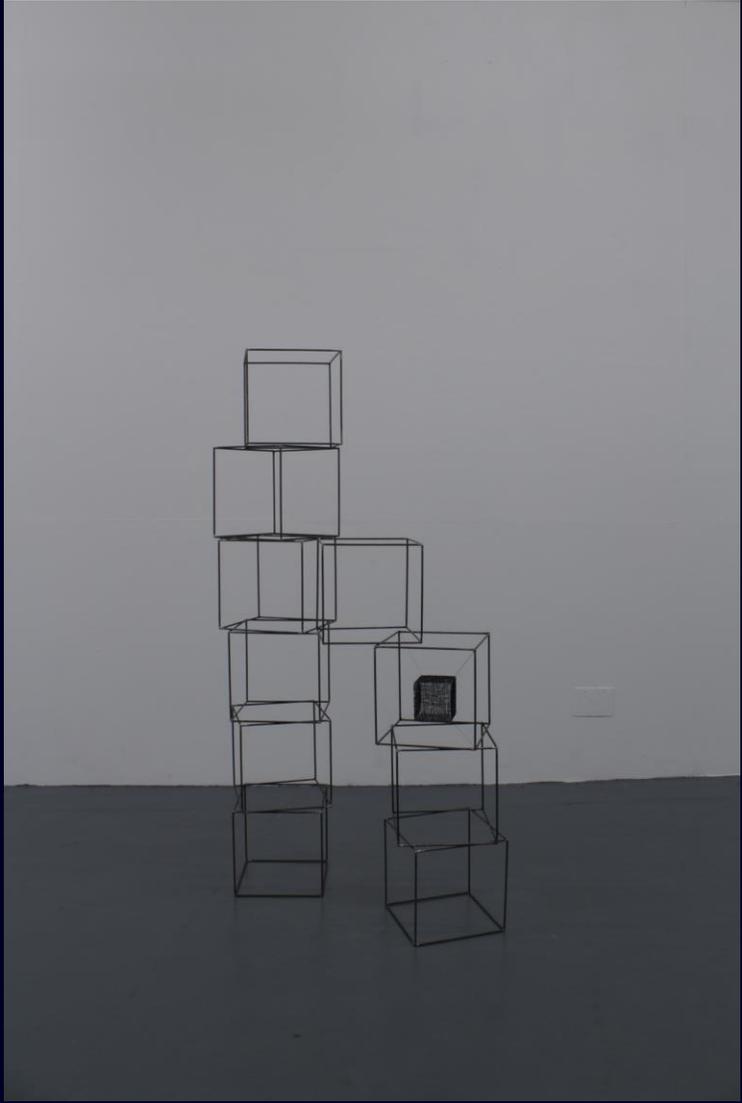


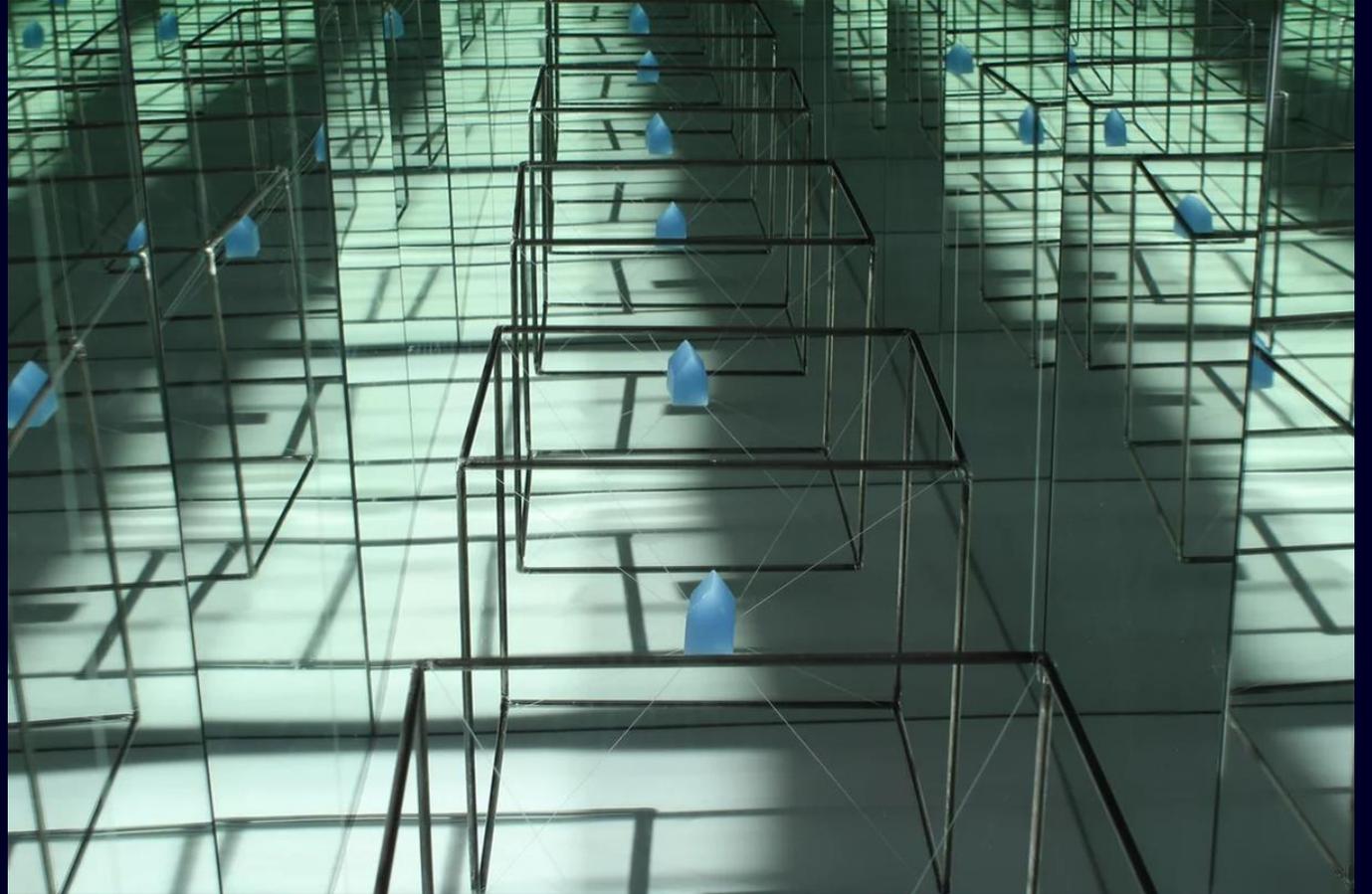


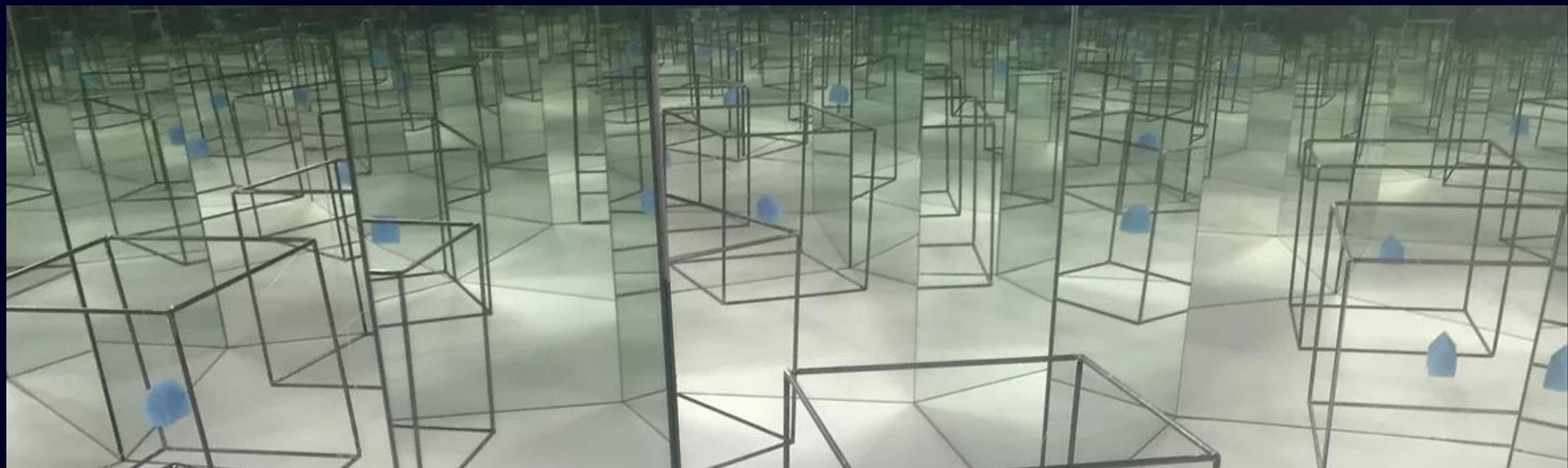
Steel and bronze

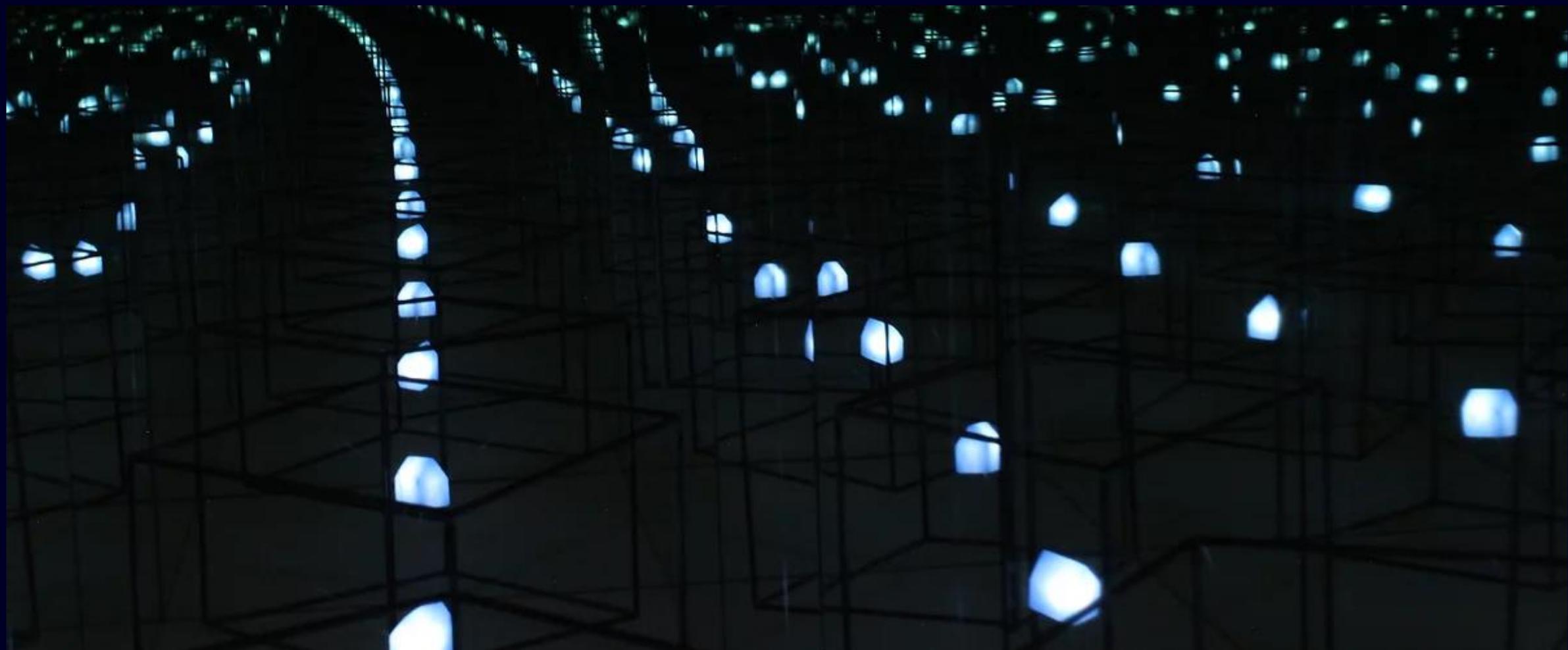












Socially engaged and collaborative practice is a key part of my work. A developing strand of my practice involves working with residents in a care home

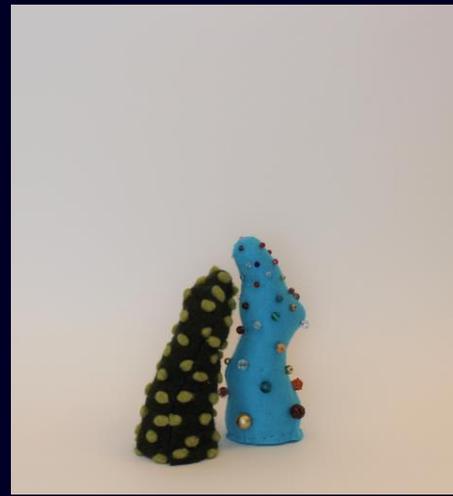
This event was originally planned as my individual contribution to a wider research project, Centenary of Caring - a response to the pandemic developed by NUA, UEA and the Norfolk and Waveney Healthcare Trust. Due to Covid the event was delayed until after the project concluded, but with the collaboration of the staff and residents, and a lot of mess and fun, the event eventually took place.





I developed and ran this collaborative workshop in which 13 students collectively created a 5 x 1.5m painting, this was then cut into 14 sections, each artist took ownership of a random section and reworked it to create a new individual work which they installed in an un-curated exhibition. The aim was to explore and experience issues around ownership and control.

And on a completely different note... I am part of a collective with
dada/surrealist leanings



The High Priestess
of the Exploded Art
Brain and her
Acolytes



Page 240 poem (cut up poetry through the mechanism of Teams)

Meeting in "General" started
[05/03 15:54] *****

dovetailing
[05/03 15:54] *****

Betty, this butter's bitter
[05/03 15:56] *****

This was the birth
[05/03 15:56] *****

the mighty power of the meek
[05/03 15:57] *****

pseudonyms really become characters
[05/03 15:57] *****

labyrinth of fever that runs through the body
[05/03 15:58] *****

He got out of bed and almost fell down
[05/03 15:58] *****

economic value in that wok
[05/03 15:59] *****

The dutiful ant
[05/03 15:59] *****

Mythologizing hand pop

Meeting ended: 1h 9m
+5



Poems • Cans • Collage.

