

My current work explores the concept of Continuity in the context of complexity, confusion and catastrophe. Exposure to these conditions leads to an altered state that results in beauty, strength and enlightenment. The meditative, ritualistic making process for both of these pieces is a key part of the work.

## 'Survival - (A Space for Contemplation on the True Nature of Impermanence II)'

Wood for this burnt sculpture has been salvaged from industrial sites, and each piece individually burnt in a fire pit to produce a charred surface layer with altered textural characteristics as it splits and burns in the extreme heat. Exposing the wood to fire in this alchemical process alters its state from vegetable to mineral and preserves it from further decay.



## 'Growth'

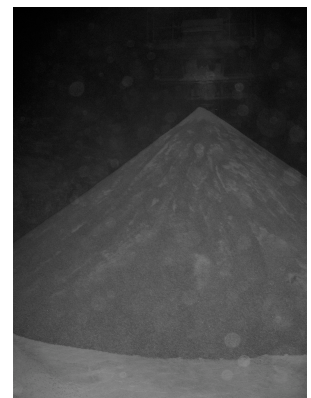
This paper sculpture alters drawing paper, that is normally used in a two dimensional format, to become an extended tangled mass of three dimensional sculptural material that is morphed by the process to become a sculptural form. Although it retains evidence of the trauma of confusion, it has emerged from this to an altered condition. Each sheet of paper is cut meticulously by hand using small scissors in a cleansing ritualistic, meditative process. The piece exploits the damp atmospheric quality of the basement location.

## Angle of Repose

Video (2 min 42 sec)

This short film pans a single image of a pile of rock salt inside a salt mine. The text alludes to the strength of the structure as a comparison to overcoming trauma. There is an accompanying soundtrack of 'found sounds' recorded inside a rock salt mine that creates a continuous eerie music. The conical shape of the pile is called the 'angle of repose' that forms when crystals slide down to create a solidified structure.

The concept was inspired by finding the pile of salt under a crack in a mining conveyor belt, where small grains of salt dust had slowly leaked and built into the angle of repose. Left undisturbed amidst busy mining activity, the grains had found the strength to hold together and create stability. The location of the basement broom cupboard offers a resonant space for the sound.



*I trained at London Road Studios at the Cheshire School of Art & Design, gained First Class Honours in Fine Art from Liverpool John Moores through the Wirral School of Art, and am studying an MA Fine Art at Chester. My influences are Miroslaw Balka, Cornelia Parker, David Nash and Wolfgang Laib. My current practice is mainly sculptural installation supported by charcoal drawing for research and visualisation. Much of my work is based on site specific research and uses salvaged materials and found sound. I have a particular interest in engaging with adults and older people with learning difficulties, and those who are coping with mental health.*