



Professional



Practice



Portfolio



Jake Wood

Artist Statement

“he is both artist and material”

Dan Graham *‘Subject Matter’* (1993)

My work is concerned with de bunking the idea of fitness and exercise. My art practice explores this by integrating my own use of the gym, and my own physicality. I portray this through performative works which use humour, tongue in cheek and slapstick comical gestures. As part of this I make sculptural props for these performances. In addition, consider my practice and inherently intrusive, where I intrude into different kinds of zones and environments. I am interested in having one foot in one camp, and one in the other. Documenting this has become central to the development of my work.

I am interested in intentionality, and my own capacity for action. I am exploring the real world by performing in the public domain, including the gym or street. I aim to use transgression as a rule setting exercise that test the tolerance levels in these environments. Through performance methods I seek to push the boundaries of ‘where art sits’ beyond the institution. Disseminating my work beyond the gallery space, has allowed me to not only make work in the public domain, but also think curatorially and display my work to different audiences.

I enjoy the unapologetic attitude and approach that performative work offers - Turning up to a place, doing what you need to do and then exiting again. Creating a casualness and informality that interrupts and interferes within a space, and also where the general public become unwilling participants, captured on video. I play with this conceptually, and this sets the atmosphere for my work. A recent work sees me subvert the situation, where I am drinking excessive amounts of champagne whilst others are trying to burn calories off.

My performance works are similar to Bruce Nauman's early performances in the 1960s. In relation to Nauman, I am using my body as the material. I am a live performing object. I enjoy disrupting and playing with ideas of the ‘opposite’ and the ‘unexpected’ in the public domain. Other important references for my practice are Dom Joly *‘Trigger Happy TV’*, (2000) and Steve Sullivan’s film *A Heap of Trouble*, (2001). The threshold between art and comedy is the territory I am currently working with.

Reference from quote used:

Graham, D. (1993). *Subject Matter*. In Graham, D, *Rock My Religion: Writings and Art Projects, 1955-1990*, ed. Brian Wallis. Cambridge, Mass.: MIT, pp. 38-51.

To watch my performance works and documentation footage, I have made the titles of my work into ‘Hyperlinks’ Click on the titles of the work and it will take you to the performance/ documentation footage on Vimeo.

STILL HERE...

JAKE WOOD
JOAN HEASMAN
ANNIE BROWN
DAN ANDREWS
CHLOE MCGEE
SIAN MAPLE
DARCY FOX-WILLIAMS
EMILY BRISTOW
AMBER LEWIN
MEGAN GIBSON
CORAL PRYKE-SYRETT
MANON BURFIELD
ROSA MAROUANE
BARBARA ANTINORO

AN EXHIBITION
BY THIRD YEAR
BA FINE ART STUDENTS

19th - 24th May

10AM - 3PM

EXTENDED OPENING

FRIDAY 21ST 10AM - 8PM

BREWERY TAP UCA PROJECT SPACE

53 TONTINE ST, FOLKESTONE

CT20 1JR



'Still Here' Exhibition Poster at Brewery Tap UCA Project Space. Created by **myself**. The poster shows elements of artists works that were in the show, along with the list of participating artists. Was also featured on the 'CreativeFolkestone' instagram page.

This was a hand out sheet created by **myself** about the context of the show that the public could take away.

STILL HERE...

**An exhibition by third year BA Fine Art students at
Brewery Tap UCA Project Space in Folkestone 19th -
24th May 2021. Tontine St, CT20 1JR**

Normally, if COVID wasn't a thing we would be having a live degree show where 5,000 people would be coming to see our work, and we would also celebrate three years of hard work with a glass of wine in our hand. However due to the impact of COVID we won't be having a degree show, and our final submission will be submitted online.

However, I have taken the initiative to find a space myself to create an exhibition of my work along with 13 other students from my year who are very driven artists. The title of the show 'Still Here' meaning 'still' being 'present' and 'here' meaning the act or the intention of doing something in a place.

The work in the exhibition includes a variety of different media from painting, sculpture, installation, process along with performance and film pieces.



Curated by Jake Wood

MEET THE ARTISTS



Jake Wood

Title of work: *Bar Bell*, 2021.

Mixed media sculpture installation with time-based performance pieces on monitors

Instagram: @Jake_wood_artist

Website: www.jakewoodartist.co.uk

I am interested in being an intruder for practice. In addition, I am interested in intruding into different kinds of zones and environments, and what it is to have one foot in one camp and one in the other, and how I then document that. The majority of my work is concerned with de bunking the idea of fitness and exercise through using humour, tongue in cheek and comical gestures. I also make props for my performance works. It's the performative unapologetic, attitude of turning up to a space doing what you need to and then exiting again, that I play with conceptually in my practice.



Joan Heasman

Title of work: *Memory enclosure*, 2021.

Mixed media tent installation

Instagram: @artist_joan

I work with memory and ideas around nostalgia with a wistful affection for a period in the past. In my tent I aim to revisit memories of the fairground and my youth.



Dan Andrews

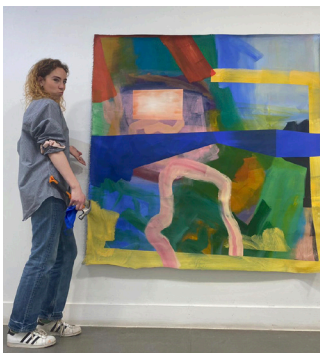
Title of works: "*Y15/1292/SH*", 2021. & "*untitled*" *Four cut bricks*.

Soil, paper, and framed ink-jet print (Varying dimensions)

Instagram: @dandrews_contemporary

Website: andrewscontemporary.com

My wider practice concerns itself with the uniqueness in the mass produced object. As well as how simple manipulation can turn the mundane into art. The small installation constitutes a museum style showing of 2 bricks and 2 prints. Using soil collected from a site where new and expensive houses are being built, and shredded planning applications from the same site, I have made 2 bricks here at the gallery space using the traditional "Adobe" technique. The work is an observation of how many vastly expensive housing estates have been developed in Kent in areas that don't need them, and don't have the infrastructure for them.



Annie Brown

Title of work: *Pink and blue*, 2021.

Acrylic paint & spray paint on canvas

Instagram: @anniebrownart

A negotiation of painting to challenge the qualities of the canvas surface; the rectilinearity, the flatness, the object is a more challenging proposal than having a subject matter to represent. Each area of the painting is treated as an event or drama, theatricality must exist within each part. The parts push and pull out of an illusionary pictorial space with a background, midground, and foreground. Therefore, although I am not a representational painter, I have to take reference from a memory of space that I have experienced.



Barbara Antinoro

Title of work: "*Re-emerge*".

Artist Laboratory (research performance)

Instagram: @miss_intrepretable

My practice is influenced by a desire to re-indigenise our culture. The in situ is called "Re-emerge" And is a response to her time spent exploring The Warren and researching the history of the landscape while occupying the space at the Brewery Tap Gallery.



Sian Maple

Title of work: *"Untitled" house*, 2021.

Sculpture installation

Instagram: @smghost92

I explore personal narrative through sculptural and pictorial representation. Photography and sculptures within the context of abandoned environments is a continuous component within my work, resulting in the themes of personal narratives absence, time and documentation.



Darcy Brenna Fox-Williams

Title of work: *The observer*, 2021.

Mixed media spinning sculpture with flour

Instagram: @darcybrenna.foxwilliams

Website: darcybrenna.com

I am a multi disciplinary artist, using sculpture, video, sound and painting. My practice often manifests itself as sculptural 'beings' created from visceral and found materials of which become 'deities of the self'..an exploration of the many layers of human sentience. The beings sit within heterotopian spaces and have a presence of omniscience as they observe their surroundings. I'm inspired by the liminal, the abandoned, ephemerality and particularly the notion of play which in turn creates a dichotomy between the pieces physicality and their original cathartic motive.



Emily Bristow

Title of works: *'Naive Vision' & 'DEDIONSIDE PILLS'* 2021.

Sculpture installation with film projection

Instagram: @emilydoodlesart

'Having said goodbye to my brother in a closed casket, I realised quickly the corpse is given no place in society. Instead, capitalism seeks to abolish death to push the pursuit of commodified accumulation. In using felt to depict a decomposing body, the abject corpse becomes warm once more and even tactile enough that a child would like to engage with it tangibly. I use costume to satirically explore the idea of the corpse living among us as a fully intergrated citizen. While logistically flawed, this notion highlights the inaccessibility of death on an individual level; even to those who have experienced loss and grief.'



Amber Lewin

Title of work: *Mind your step*, 2021.

Concrete sculpture installation

Instagram: @jpegpuppet

The roads you travelled on to get here, the windows you look out of daily, the building you are standing in and the phone in your pocket all have one thing in common they are all dependent on sand. We use enough sand every year to build eight New York cities. The sand crisis is an ever growing issue that goes ignored. Mind your step discusses the major environmental impact we have as humans. To find out more about the current sand crisis read 'the world in a grain' by Vince Beiser.



Megan Gibson

Title of work: *Go Ahead, Make a Splash*, 2021.

Digital Painting displayed on 180gsm Paper, A0

Instagram: @mgibsonart

Working in a variety of mediums from painting, digital and textiles these works are representative of an emotional state. Without a strong subject, the works aim to draw something from within the audience, whether that be calming, overwhelming or something deeper. I see these pieces as a window into another space, somewhere between cellular and oceanic. I enjoy using harsh, bright colours that borderline on distasteful. Pushing boundaries on what is typically seen in abstraction. Inspired by works created during the Kapitalistischer Realismus, or Socialist Realism, movement which are created through repetition of a technique or motif, my work holds strong imagery that translates through all mediums.



Coral Pryke-Syrett

Title of work: *"untitled"*

Sculpture installation plaster, dye

Instagram: @coralprykesyrett

Compressed 'sediment' from monotonous rehearsals in the exploration of realities are isolated in paused outcomes caught in the collection of colour experience from natural dye. My practise observes me as I observe the world; it's so much an extension of my body, a limb; a complete conversation between entity and vessel.



Manon Burfield

Title of work: *"Josh (Tiled)", sol (Tiled)", "Tuck and "Slump" & Fig 1, Fig 2, Fig 3, Fig 4, 2021.*

Tiles and ceramic sculptures

Instagram: @manonburfield.art

My work is concerned with the lines and shapes that make up the human form. After some time spent in Portugal, I was inspired by the use of the Azulejos tiles that adorn the buildings and wanted to include that materiality into my own practise.



Rosa Marouane

Title of work: *Marble pages (inside out) 2021.*

Sculpture, photography installation

Instagram: @larger_shandy

Bringing the outside in and the inside out, these bricks/blocks/bundles of marble/plaster/concrete occupy the inside and out of the gallery within and without the photographic images that document their uncertain histories.



Chloe McGee

Title of work: *Waiting, 2021.*

Sculpture installation, paint, paper

mcgee.chloe@gmail.com

My practice is the exploration of the everyday, particularly how it exists spatially and how its identity and purpose can be challenged through different contexts and actions. Its mundanity is paramount to its existence as the everyday, by manipulating our expectations and social connotations of the everyday, I'm trying to bring attention to the small aspects of our lives we normally wouldn't care to notice or want to notice. From the transient non-places, which exist in a realm of purposeful non-identity and inoffensiveness, which are a contradiction to the very aim of their design and purpose. To the forms and shapes we come to expect from everyday objects. My practice is the distortion of these aspects of everyday life we've come to expect. It brings into question our relationship to the environments we inhabit and makes us question the materiality of the everyday. I use the things we no longer want, need, the things that exist as throwaway or irrelevant in its everyday existence. (Whether that be physically or ideologically). For me to challenge the very boundaries these objects have in society, I treat every object as if I am seeing it for the first time, I want people to experience an environment rather than just see an object.



'Still Here' Exhibition at Brewery Tap UCA Project Space - curated by **Myself**. (Wide angle shot)

Bar Bell, 2021. Mixed Media
Installation with monitors
showing *No Pain! No
Champagne!* performance.

Part of 'Still Here' exhibition at
Brewery Tap UCA Project
Space.

It has come from the gym to be
reconfigured for a gallery
setting.





(Side View)



(Back View)



(Close Up Detail)



(Audience Focused Shot)



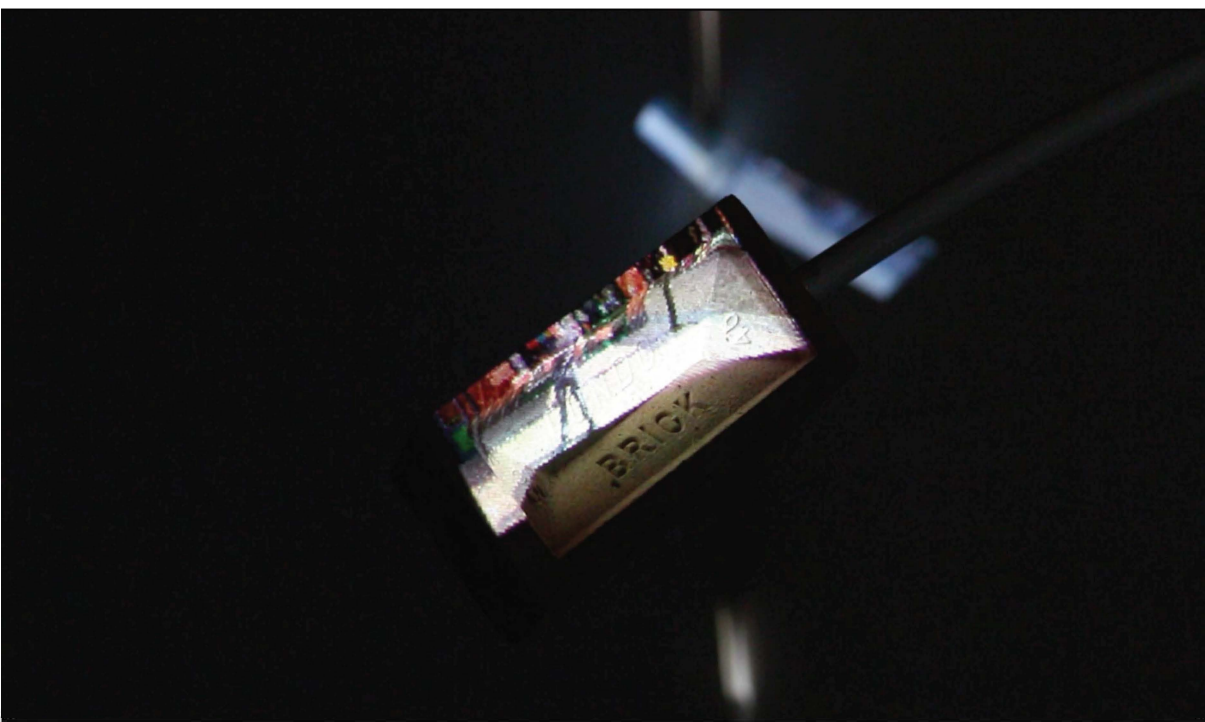
(Overall space shot) Taken on the Friday extended opening evening. - Great turn out including visits from tutors, ex students, local artists and curators from the Folkestone Triennial.



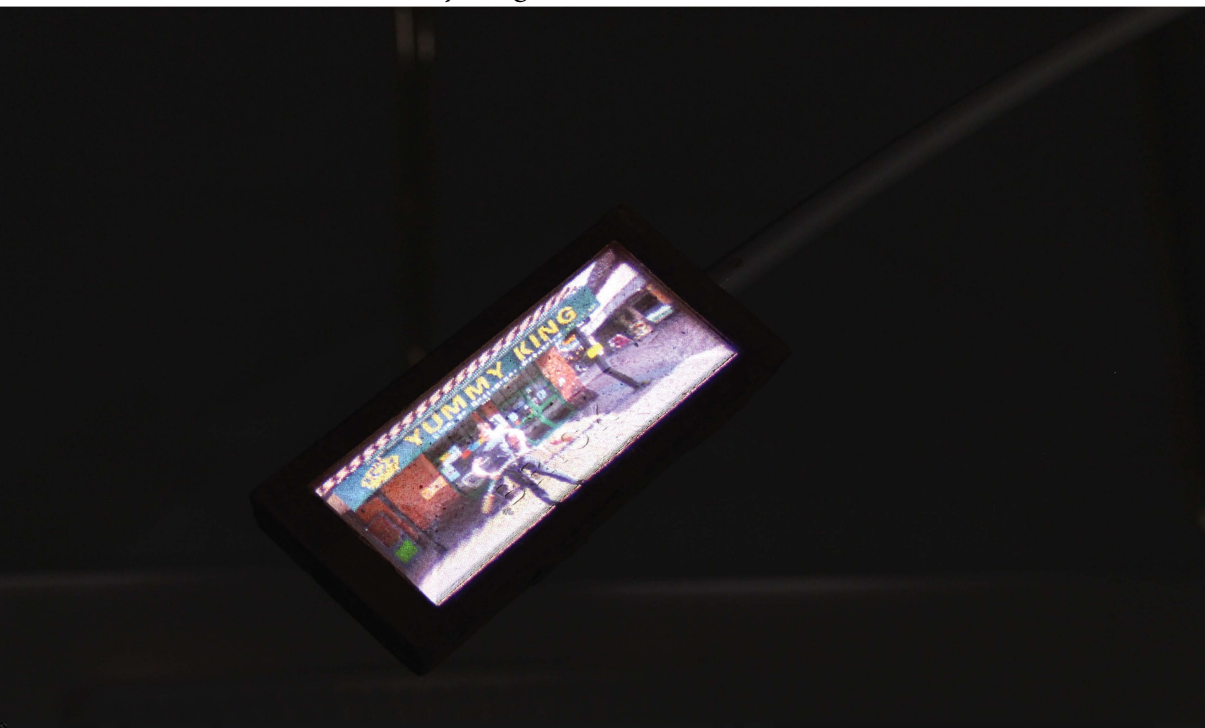
Click Here To Watch: Documentation footage of my monitors in sync with each other from *Bar Bell*, 2021 Installation part of 'Still Here' at Brewery Tap UCA Project Space. The monitors are showing the *No Pain! No Champagne!* performance but from two different camera angles. They play in sync but overtime they start to take on a life over there own and eventually go out of phase. I enjoy this as in relation to the Champagne piece it portrays a simialr scenario of two mates, going for a drink and after a few drinks they start to lose there inhibition and language starts to become fragmentary. A key reference to this idea of things going out of sync is Bruce Nauman's *'Good Boy Bad Boy'* (1985) piece.



Click Here To Watch: *The Yummy King*, 2021. Public Domain Collaboration Performance, with Dan Andrews. Dan made the prop out of bricks for me to use as 'makeshift' exercise equipment and then have a Chinese takeaway as my post workout meal.



[Click Here To Watch:](#) *The Yummy King*, 2021. under exhibition conditions. Documentation from White Project Space UCA Canterbury. (Stills from documentation footage)



They are both alive and play in motion with each other. The swinging motions portrays the actions I used in the performance. The footage becomes filmic and the bricks act as video screens.