

Professional Practice Portfolio



Joseph Drew



Untitled (City 1) Plaster and Wood. 2019-21



Untitled (Construction 5)
Plaster. 2020-21



Untitled (City 3)
Plaster and Wood. 2020-21



Untitled
Plaster. 2021



Untitled
Plaster. 2020

Artist Statement

My work is focused on physical 3D shapes. This has remained a constant. Creating small, maquette sized sculptures to larger more dominating pieces, I directed my efforts into sculpting contextually, always holding a fascination for how to referentially view the work. Introducing regular geometric shapes and organic objects to the collection of work allowed them to be observed dependant on the context created by the space around them. I perceived this space that the object occupied, to alter the space around it and vice a versa.

Therefore, the space in which my creative output is actualised is very important. To be specific, the architecture of the room that my work and I are surrounded by, bears heavily in my hierarchy of the making process. I have been able to make this distinction by the simultaneous growth of my physical studio space and development in the effectiveness of the objects.

Throughout the course I have maintained a 'city' concept when all the work is together. Architecturally inspired, each piece attains narrative and takes the subtle roles of different areas of the city. With their edificial nature, the comparison to buildings has been unwavering throughout and only now with the work united can the idea be actualised. Individually each sculpture is resolved, but when perceived as a whole is when the completeness of the work is to be considered. There are factors that affect this in work/viewer proximity, positioning and my role as the artist.

Determining the importance of these factors results in the completeness of the work. Placing importance on the scales of autonomy that the work and I share. Albeit by my hand and idea that the sculpture is created initially, I have been understanding to what extent my role as the artist plays on the object becoming complete. Whether it is the resistance of the plaster/concrete as the geometric block is broken by the first strike or as it continues to be laboured over searching for a finer, more complete finish. Arriving at this conclusion isn't a priority but I found that just in valuing the objects as more autonomous than I had previous, is where they find more narrative and worth as sculptures rather than mere

components of my practice. This idea of blurring the works internal distinctions of completion is symbiotic with the space that they inhabit. Questioning our perceptions of what is a complete, demarcated or fractured space is an ongoing attempt to test the lengths of how far I can skew the attention and understanding of the viewers as well as how to find those extremes.

My intention is to create an interrelation between the constraints of the space and the possibilities it affords to enable communication of one piece to another, to the pieces as a whole and to the space itself. The sculptures sovereignty is responsive to an exhibition context and despite the unavailability of exhibition settings, this is something I consider whilst making.

The collectiveness of the work is where the manipulation of viewer, form and space is evident. The 'strength in numbers' of all of the work together considers the viewer with the height and positioning of each piece (eye level), space by creating moments of dense/open areas and the forms themselves by using my subconscious relationship with the work to discern where and how they should be seen i.e. stacked, separated, different sizing and shape. As when exhibited, my work is concerned with not just itself and the viewer, but simultaneously with the space it and the viewer occupy. Obviously, a successful exhibition must recognise that there are boundaries and constraints i.e., the gallery's four walls. But acknowledging these controls does not place a limit on creative work. If anything, they constitute the foundation for my work which has at its core that the division of space, and more importantly our perception of these divisions, are fluid, flexible and malleable as opposed to being fixed and permanent.

There is an inertness in the aesthetics of the sculptures, which amplify the interrelated language of the works as a whole. An overall connection between work and space is established by the intention of the plaster. By highlighting the connections between the work and the space, the autonomy and agency in myself and the work and the perceptions of the completion of an exhibition, the sculptures primarily have been and will continue to be the focus in my practice.



Untitled (City 2 - Residential district)
Plaster and Clay. 2020-21



Untitled
Plaster. 2021



Untitled
Plaster. 2021



Untitled (City 4 - Community Space)
Plaster. 2021



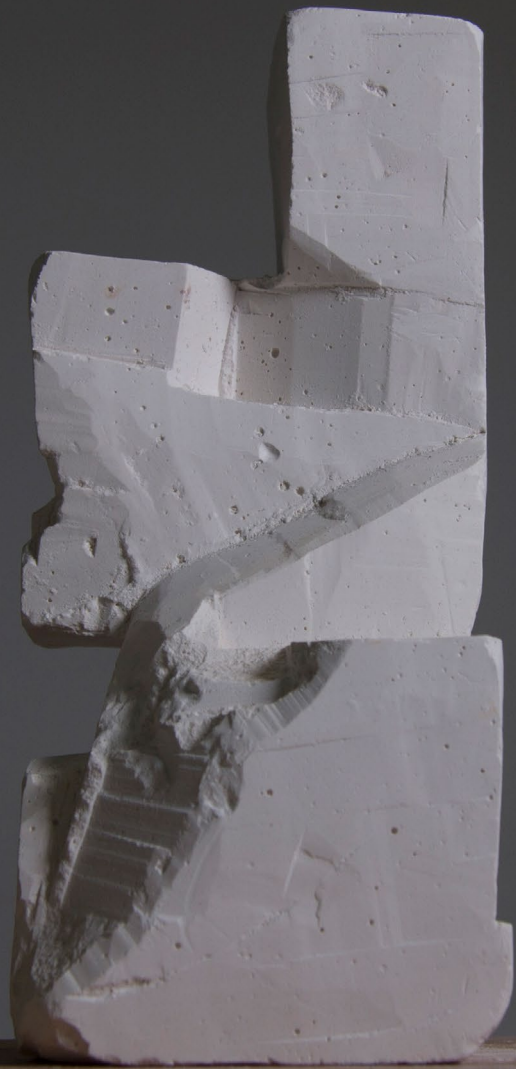
Untitled (City 5 - Under Construction)
Plaster and Wood. 2020-21



Untitled
Plaster. 2021



Untitled (City 6 - Inhabited)
Plaster and Wood. 2020-21



Untitled
Plaster. 2020



Untitled (City 1 - Residential District)
Plaster. 2021



Untitled
Plaster. 2021



Untitled (City 3 - Downtown)
Plaster. 2020-21