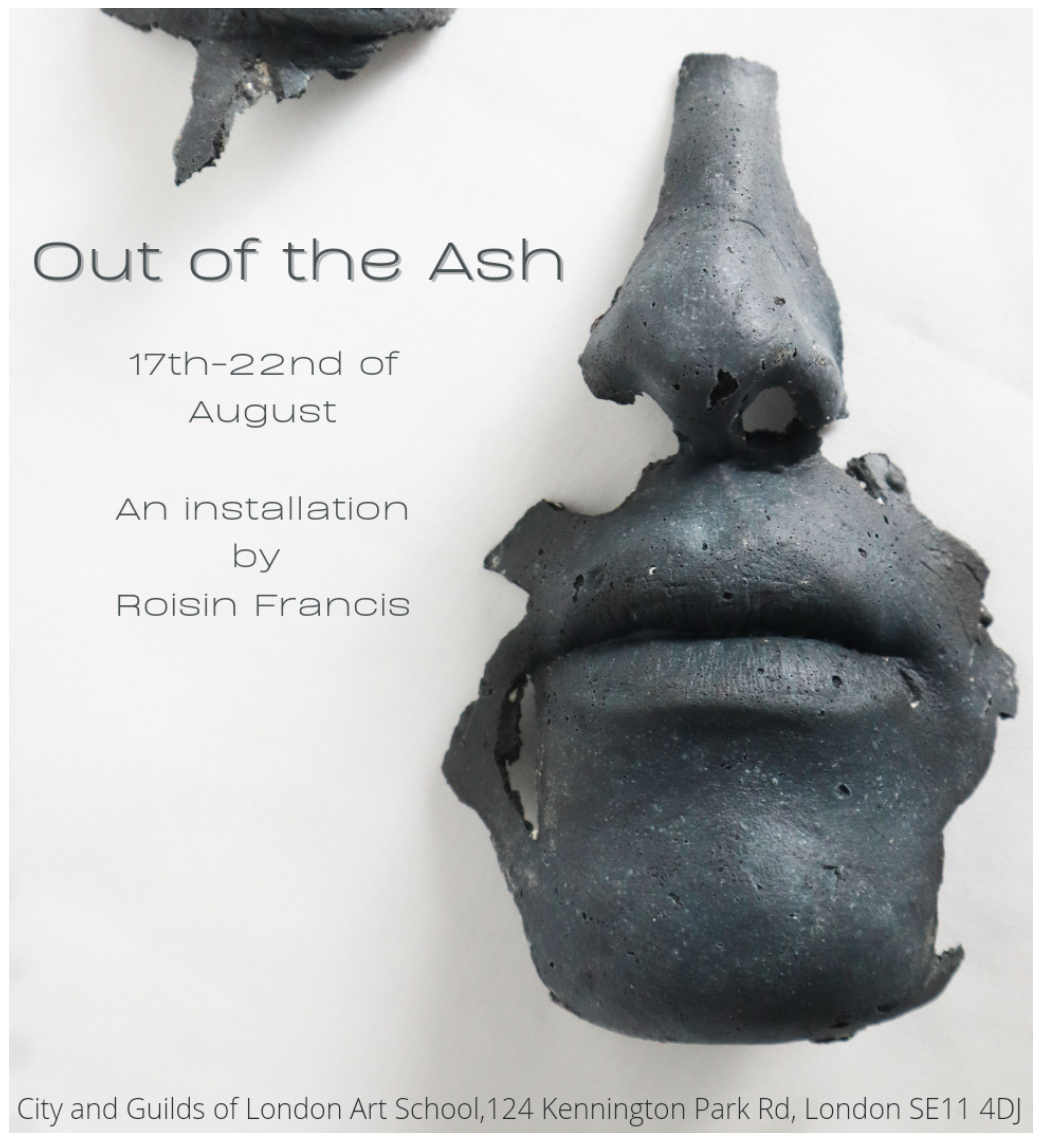


I am extremely grateful for the grant; my degree show was a great success and would not have been possible without it. My project also grew more ambitious in terms of scale and material after receiving the grant, as I knew it could actually be realised. I had 32 pieces of work in the show as well as many more I didn't have space for. The past year has been very difficult both financially and emotionally, having the grant meant I could buy the materials I needed to work outside of the school during lockdowns, and also have access to technical support. I could also have enough time with the model to make take the body casts I needed. I was able to create all the silicone moulds to create the moulds ready for the kiln on my return to the school. This meant I lost much less time with the full support of the school, allowing me to experiment and develop new techniques with pate de verre, to create more ambitious forms as can be seen in *I just want your shoes next to mine*, which was part of my works link to intimate objects relating to the body, such as clothing and grooming brushes. The grant also allowed to create a proper structure to show my work, which had previously felt incomplete without a display method, so I created a series of frames, which can be seen in the installation shots. This also helped me keep some form of interactivity (my interactive wall was not allowed by the school due to covid) which I highlighted in my initial proposal, as people were able to move around them.

So thank you for all your support.

I create sets of indexical objects and imagery in order to investigate ideas of absence. My casts display the duality of growth and deterioration, as they are only fragments, they are stuck between something about to fully disintegrate or grow into its complete form. Cyanotypes allow me to capture imprints and traces - making sketches by using my own body to draw with light and creating crouching, contorted figures. The various works are displayed on a grid-like structural support, encouraging a rhizomatic form of reading without beginning or end. As a whole the installation holds the traces of something familiar, but just out of reach. The works within bear a somewhat transient quality, giving the feeling that they could perhaps suddenly morph or disappear. In their temporality, they capture moments between events, a time out of time. Out of the Ash, structured by charred wooden frames, has been made to highlight destruction and loss but also the hope of renewal.





*Out of the Ash*, (installation detail), charred wood, steel, LED lights, glass, mirror, cyanotypes on paper, cyanotypes on fabric, zinc, copper, rosin, 2021, dimensions variable

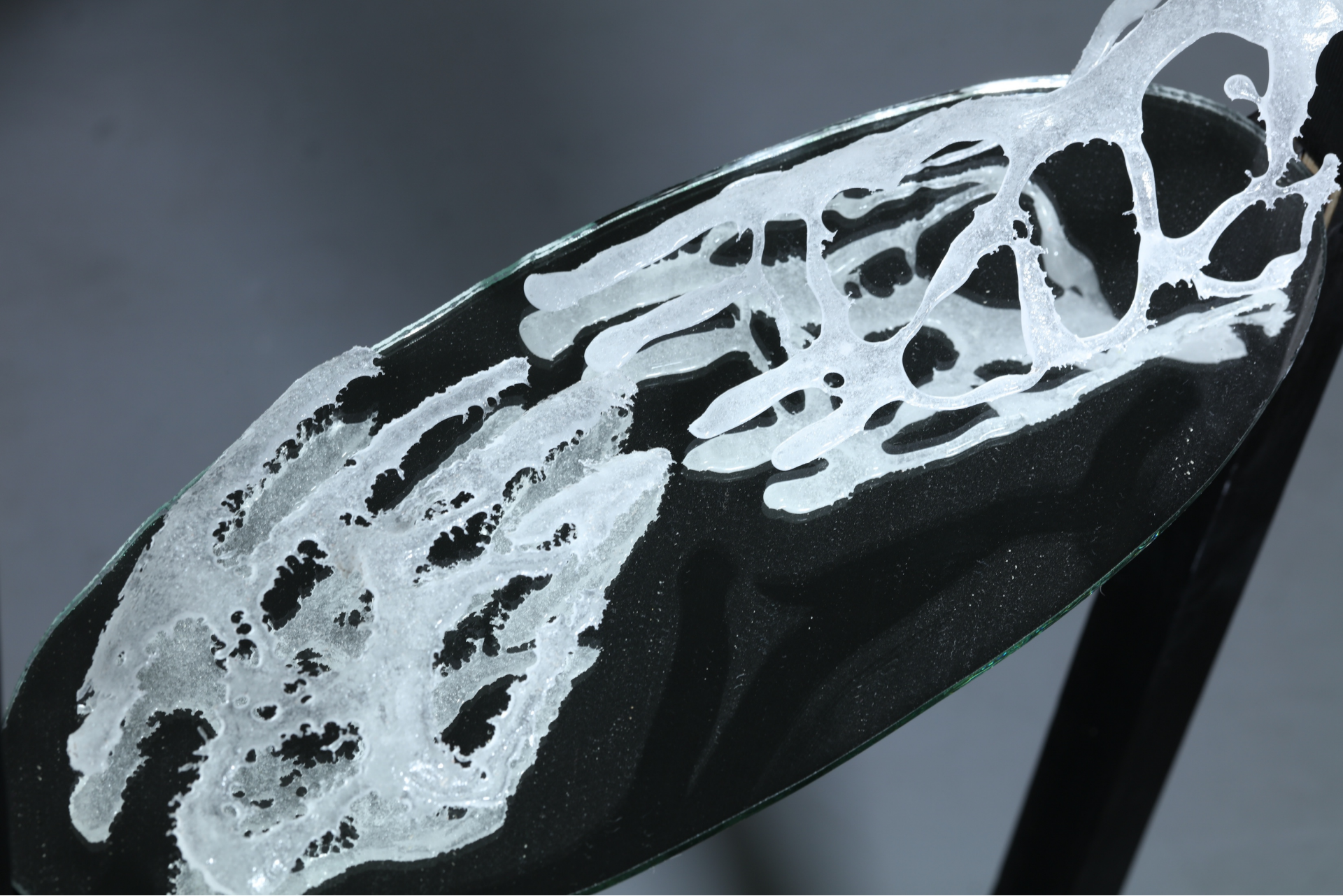




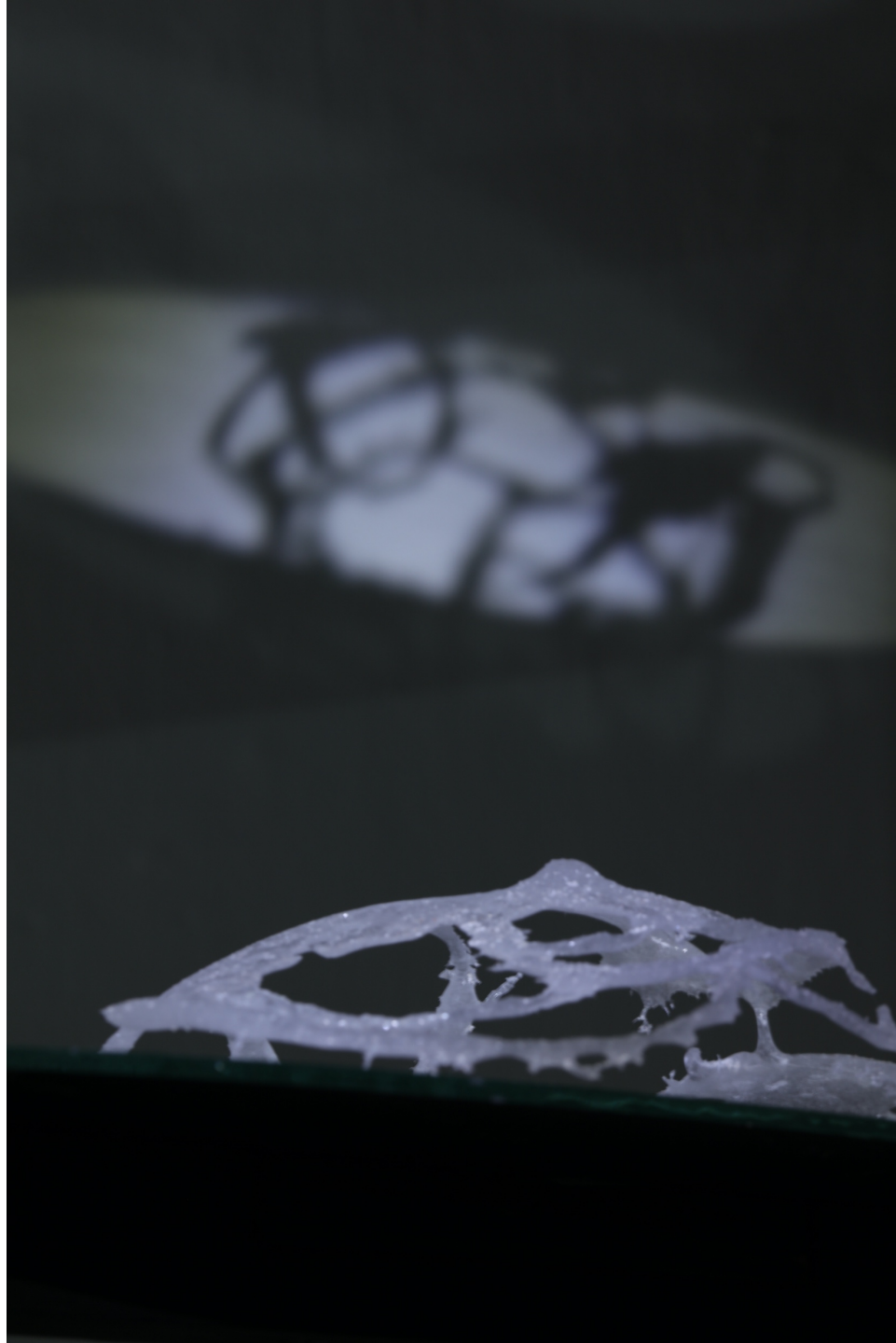
Waxes being prepared to be  
put into glass molds (above)  
Mold ready for the kiln (right)  
During the lockdown this year.







*Retreat (hand and foot), kiln formed glass, mirror, 2021*



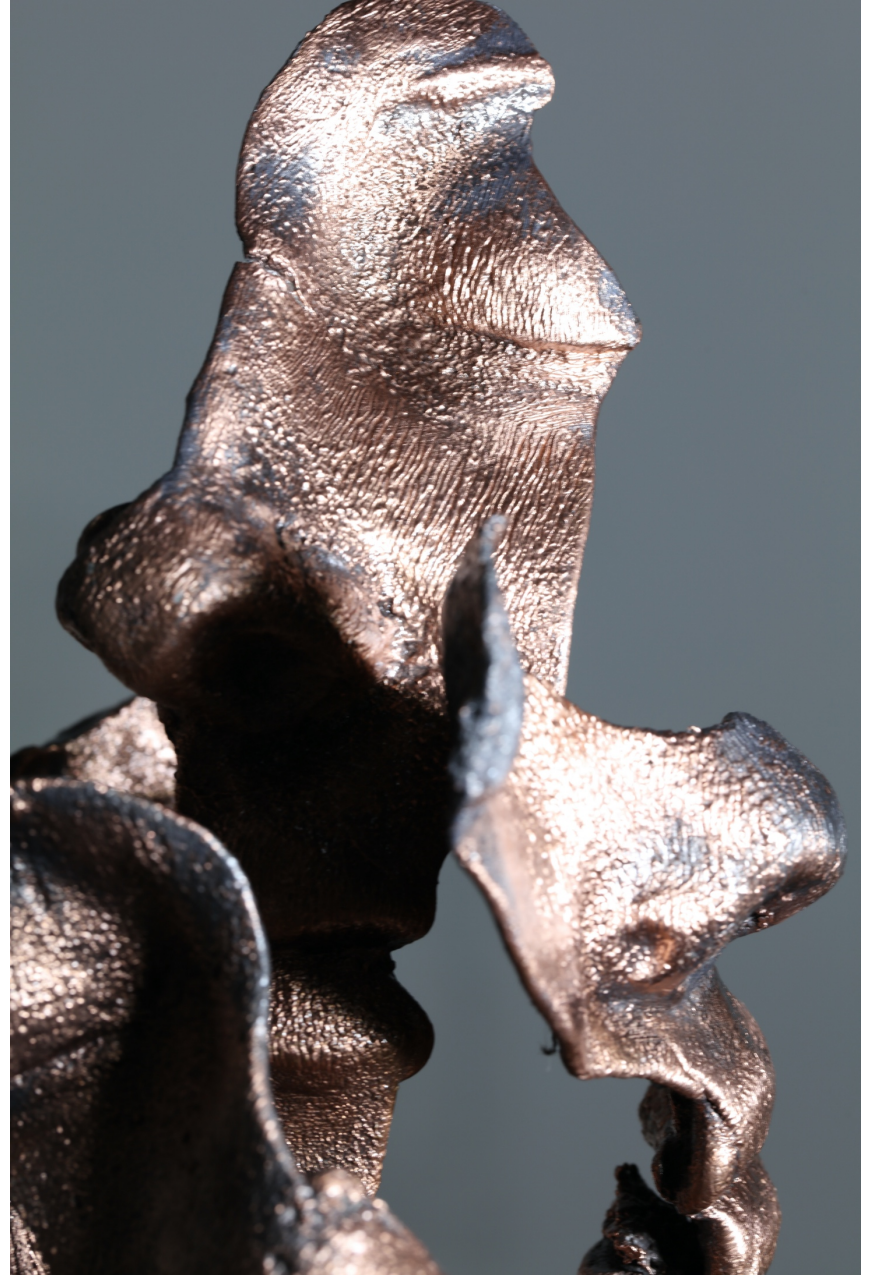
*Retreat (Breast)* installation  
detail, kiln formed glass,  
mirror, 2021





Various stages of my copper piece being created in the school's foundry.



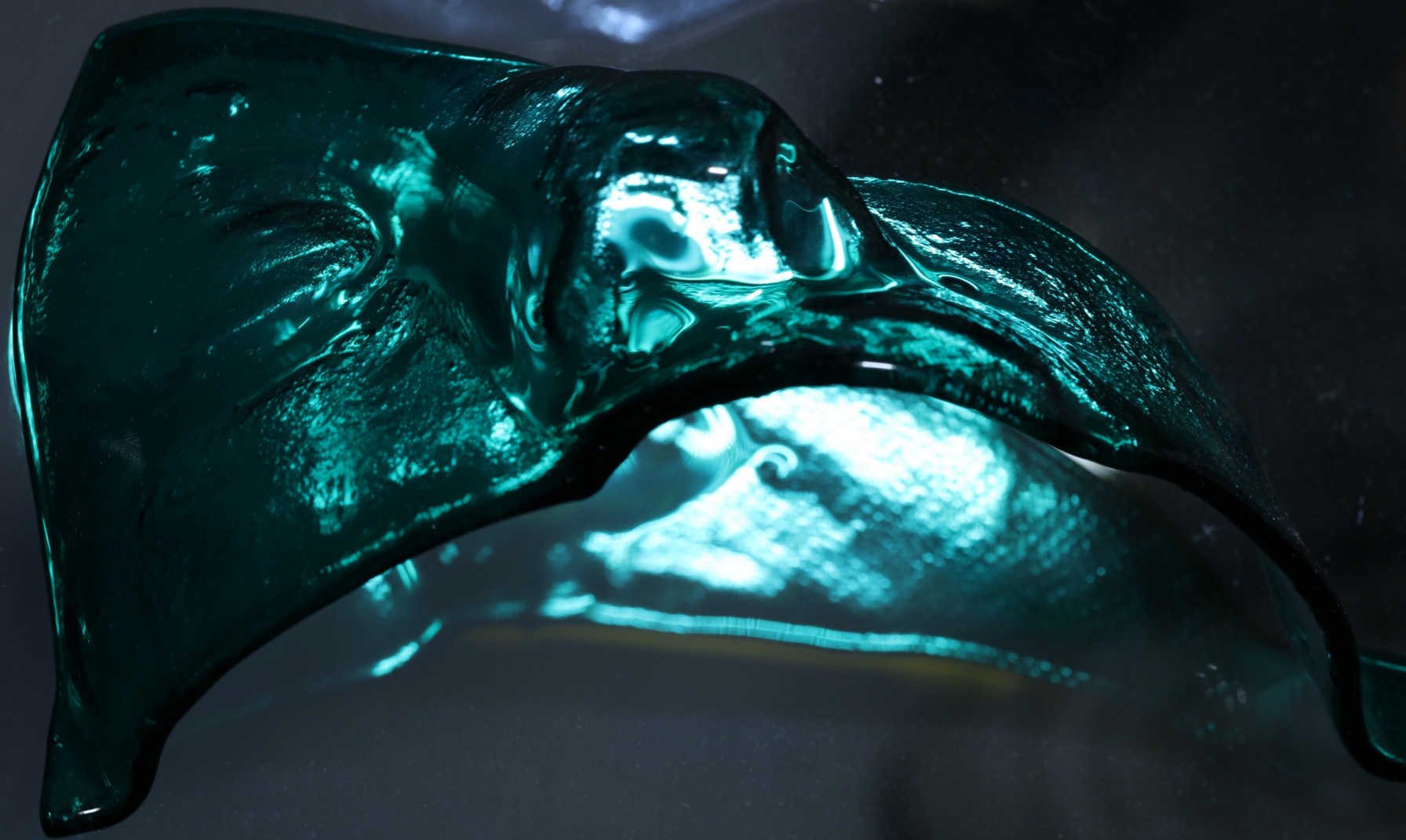


*Untitled*, copper and zinc, 2021, 22x14x14 aprox



Creating the face mold, from the initial alginate cast to the final reusable silicone one.





*Slice*, slumped glass, 2021, 24cm (length)





*Out of the ash (foot), Pâte de verre, 2021, 9x13x23cm*



*Uprooted*, Kiln  
formed glass,  
2021,  
12x12x12cm  
approx





*I just want your shoes next to mine*, pate de verre, wood and LED lights, 2021, overall size: 38x56x31





*I just want your shoes next to mine* (detail), pate de verre, wood and LED lights, 2021





*Love Objects*, kiln formed glass and copper, 2021

Here is another example of technique I was able to develop.  
I've combined copper wire into the pieces, which took a lot  
of experimentation.

Installing the frames







*Out of the Ash*, (installation detail), charred wood, steel, LED lights, glass, mirror, cyanotypes on paper, cyanotypes on fabric, zinc, copper, rosin, 2021, dimensions variable



