

Sir Denis Mahon Sculptural Award 2021/22
End of Project Report

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BA fine art (Hons) year 3

Academic Year 2021/22

City & Guilds of London Art School

The support received from the Sir Denis Mohan sculpture prize allowed me to have the freedom in any chosen material, giving me the financial freedom and the encouragement of a big idea. From receiving the grant I was given a lot of encouragement in what my work stood for and the possibilities my work could take. For my final works I had the freedom create work about 'products of art school' as they were titled, working in response to the marks left behind on the table tops, left as a byproduct of creative labour, sharing a auto ethnographic of the experience of leaving the art school, attempting to capture the marks left by others by depicting a weaving working in response to the marks directly behind the weavings. Building my own looms became vital to the work, placing clunky hand made looms onto a plastic table created a contrasting composition that had evidence of a referential marks to the table, translated into a different material in which I allowed the material to do what it wanted, with the weft bulging out creating a dense concentration of material. The other work 'product of

art school no. 2' is a bit more refined bar weaving placed on a similar table, woven on a oak loom that wraps around the sides of the generic table, using mitred joints to connect the continuous loop of oak, A coat of Danish oil was applied to make the grain pop. Within the framed wood is a short elongated weaving with the warp bouncing around the composition held on by copper nails driven into thin hard wood, creating a natural musty colour to oppose the bright colours going on in the refinement of the weaving. Colours continue along the composition of the weaving and the table, leaping cross dimensions, giving a symbiotic relationship cross material, the Sir Dennis Mohan prize played a huge part in the confidence of putting the two differing materials together, reuniting the marks to their origin and putting the typical art school table on the wall converted the throw away material into a interesting composition work of art.

On the brick wall hangs a blue plaque commemorating the work done by the artist, stating 'nobody of any importance worked here 2021 – 2022' in reference to the auto ethnographic experience of the art school, capturing the experience of shared marks passed down through the art-school, having the confidence to learn newer skills in ceramics through financial and confidence to create works. My first attempt of making the plaque exploded in the kiln, through the aid of the prize I had the encouragement to make the work again luckily it didn't.

As apart of the proposal I had to plan out what it was that I was doing at the start of the year, this was something I found hard but taught me skill in planning and organisation. Although my project ended up not looking exactly the same as my originally planned project I picked up skills in organisation and flexibility. The work 'meet me at the table' took a lot of organisation and planning and each method had to be considered in its timing. The side frame added onto the table is very fragile and at risk of shattering, knowing this I knew I had to complete all the tasks needed to assemble it protruding off the wall previous to building the additional frame onto the table and weaving the image onto the table top and frame.



