

Area of exploration

I want to investigate how an event in our past can dictate who we are and how it can continue to affect oneself in the present. More precisely exploring a lack of control, in the context of losing someone to suicide. I do not want to create a piece of work that is directly about grief, however I want whatever my outcome is to evoke these emotions. The feelings of loss and misplaced anger, being a young boy with no father, no guidance. I want to create an abstract work, of systems or processes that would allow the viewer to relate or understand these emotions without needing to know directly my personal experience.

Interest

At the age of eight I lost my father to suicide. Growing up as a young boy, teenager and now at the age of 22, it has been difficult to know what I am meant to do without having that person there to guide me. This can be in the simple things, like learning how to shave, but also in much more complex questions about becoming an adult, relationships, responsibility and what kind of person I am meant to become. As I have grown older, I have become increasingly aware that losing someone at such a young age doesn't mean that their absence stays in the past. It continues to affect the present in ways that are sometimes difficult to recognise or control. Experiences or events that seem unrelated can bring back memories, questions or feelings that I have not consciously chosen to think about. There is a contradiction in wanting to move forward while still being influenced by something that happened many years ago.

Realisation

I want to explore ideas of memory, feedback (consequence, action) and equilibrium (peace, acceptance) within the work or "system". Previous interactions and environmental changes, such as presence, light or sound, could continue to influence the work's current behaviour. The system would therefore have a kind of memory, what has happened previously would continue to affect what happens next, like some kind of infinite chain reaction. I see this as being a sort of kinetic sculpture, hence relating to it as a "system".

Influence

Arthur Ganson – Machine with Concrete

This work, whether it may fall into my "cliche – avoid" category or not, it is a great example of trying to overcome the impossible, caught in a continuous cycle of effort, trying to exert control over something and one's effort being futile.

Andre Masson – Automated drawing style

Andre Masson's automated drawing style and surrealist work, although not in any way relating to kinetic sculpture, to me is a perfect way of looking at lack of control, not through machinery but the mind. His approach to drawing is something I would like to mimic, in the sense that his outcome was constantly developed by his process and not a predetermined conscious effort. I want to create a process or set of conditions for a system to have an output not predetermined but rather a result of the system itself.

Mark Tilden – BEAM (Robotics)

Biological Electrical Aesthetic Mechanics. These simple robots and circuits can produce complex and emergent behaviour. The behaviour emerges from the circuit's interaction between components and environment. Instead of relying on programmed instructions, they use relatively simple analogue circuits made up of passive components. They are particularly relevant to the idea of feedback and how a system may adapt and respond to any number of undetermined inputs.