

My project application for Can Serrat was primarily based upon two objectives. A physical relocation of practice, in order to assess what and why I make, and to re-establish a dedicated time of making, uninterrupted by the necessities of the everyday. On a purely theoretical level, I spent a lot of time at Can Serrat, challenging my making habits and encouraging conversations about the how's and why's of arts practice. This has resulted in a plethora of alterations that I intend to make in my everyday practice, including a reimagining of my concept of 'the studio' and encouraging a more open and engaged practice. These ongoing processes, although not physically apparent, are perhaps the most valuable outcome of my time spent in residence. On a practical level, I initially found it challenging to be outside of my comfort zone both in terms of materials and equipment. However, over the course of my stay this became an advantage, by facilitating a questioning of how I make things and my material values. Over the course of the month I made a selection of objects, paintings, and written verse; much more than I would usually make in that time period. All works created were conceived as prototypes, sketches for future work.





Drinking for two, a vessel for the blues. Clay, wood, felt, paint.



Another thorn in my side. Wood, canvas, paint, silk.



A room for two. (Hidden from view, hidden for you.) Wood, canvas, paint.



A man and a woman walk into a bar ... Wood and paper.