

‘shed a layer’ JASMINE BRADBURY

FIELDWORKS GALLERY
274 Richmond Road,
London Fields,
London, E8 3QW

Opening Preview: Thursday 12.10.17 [6 - 9pm]
Duration: 13.10.17 - 05.11.17 [Mon - Sat 10 - 6pm]



Jasmine Bradbury's first London solo exhibition 'Shed a Layer' highlights the underpinnings of life's monotony. Delicate or strong, malleable or rigid, comforting or banal - these sculptures are full of contradictions that explore feelings of stability and instability through their substance and structure.

The balancing of material solidity and fragility uses multiple layers of industrial materials including plaster, lead and resin, to express a facade that smothers the underlying everyday anxieties. Bradbury chooses forms such as the pillow, bath or mattress to juxtapose the illusion of domestic familiarities and their relation to the self. Figurative metaphors filter through these somewhat stark sculptures. Take 'There is no ceiling- Let the water rise, Tomorrow I will come' (2017), with the weight and stagnancy of the lead implying a state of an anxiety-ridden body. The antique properties of this piece provoke an aged and evolving depressed state in which we frequently waver in and out of. The sand-casted lead ladder that ascends from the bath's core seems like vital support, and yet is false hope, jelly-like when touched. Is this a way in or out?

'Denial or is it restraint' (2017) is another paradox. The fragile forms of the white pillows cast in plaster are suppressed in-between a stack of lead bricks. The plaster mimics the softness of pillows, when in reality they are weak and stiff. Conversely, the bricks suggest strength and structure, however, the lead in its metal state is left soft and easily manipulated. The two materials are folding around one another, balancing in a column of unease, yet remaining standing.

Jasmine Bradbury (b 1994) is a British sculptor based in Norwich. She graduated with first class honours in Fine Art at Norwich University of Art (2015). She has previously exhibited at the Anteros Gallery, Norfolk (solo) and Waveney Valley Sculpture Trail, Suffolk. Bradbury's works primarily with large sculptural forms. Her work is often based on feminized interpretations of life incidents, alongside the psychological theories of Sigmund Freud and the later writings of Meliëne Klien in relation to the expressions of anxiety and depression. Bradbury has been exploring materials that reflect her expanding sculptural vocabulary since working with a member of the Royal Society of British Sculptors, Brian Alabaster, from March 2016.

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