

FORGOTTEN HÉRÓS

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Hērōs -

Protector or Defender

Originally used In Ancient Greece

Refers to clan ancestors

Who would then become mythical heroes

Portrayed in Epic narratives to inspire and shape the lives of people
who heard and encountered them at religious shrines.

The death mask -

A sculpture made in the likeness of a person's face after their death.

It was used as a means of honouring The dead.

It is believed that these are the precursors to the Western portraiture busts.

The human figure has held prominence in the canon of art history. Through the lens of the Western canon, or by anthropological artistic depictions, it is evident that the human form is a deeply rooted aspect within the visual arts landscape.

In my work I use the symbolic meanings behind sculptural busts. Using it as a tool to give voice to forgotten and lost histories while undermining set notions of power and superiority.

In the history of sculpture, busts stand in as a representation of power, wealth, wisdom, youth, vitality and esteem of the notable persons of a culture they are created under.

These representations are accomplished through the use of idealized ratios, proportions, with a focus on specific details and attributes that reflect the cultural values and beliefs of the peoples that created them.

Ever changing and never remaining stagnant. Culture and narratives are constantly shifting through time - whether it be from war, conquest, or revolution.

During the Era of colonial expansion, the world views of the European colonizers were asserted over the conquered and subjugated peoples. In the process they overshadowed and, in many cases, eradicated the culture and stories held by the native populations.

Stories that were passed down over generations. Colonial expansion left the stories of the colonized lost and forgotten to time. Attempts to unearth them left with much mystery.

There is a long tradition and history of wooden sculpture.
Much consisting of wood carvings.

My works are built.
Formed through combining fragmented pieces of wood.
Positioning them in such a way
That it allows them to work together
to form the suggestion of the human.



Untitled (Mounted Wooden Head 1), Found wood.



Untitled (Mounted Wooden Head 1), Found wood.



Untitled (Mounted Wooden Head 2), Found wood.



Untitled (Mounted Wooden Head 2), Found wood.



Untitled (Mounted Wooden Head 3), Found wood.



Untitled (Mounted Wooden Head 3), Found wood.

Clay is an earthly substance.
With a long tradition of sculptures being made from the material.
The heads made from the clay appear as strange figures.

Their proportions distorted and exaggerated.
Their form determined and moulded by the clay as it was being worked on.
Although holding a figurative form,
the viewer may still recognise human characteristics within each of the works.



Untitled (Ceramic Head 1), Ceramic Stone-ware.



Untitled (Ceramic Head 1), Ceramic Stone-ware.



Untitled (Ceramic Head 2), Ceramic Stone-ware.



Untitled (Ceramic Head 2), Ceramic Stone-ware.



Untitled (Ceramic Head 3), Ceramic Stone-ware.



Untitled (Ceramic Head 3), Ceramic Stone-ware.



Untitled (Ceramic Head 4), Ceramic Stone-ware.



Untitled (Ceramic Head 4), Ceramic Stone-ware.



Untitled (Ceramic Head 5), Ceramic Stone-ware.

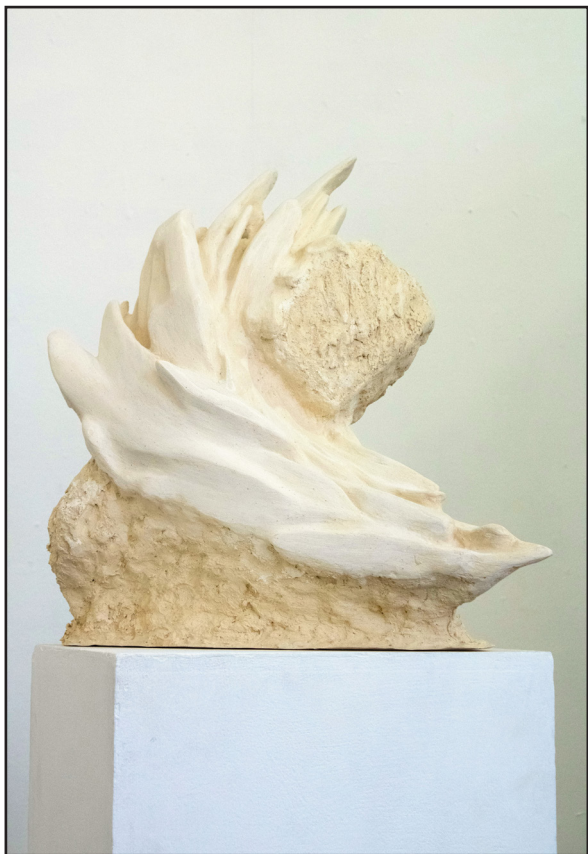


Untitled (Ceramic Head 5), Ceramic Stone-ware.

A material used to plaster walls.
Holding many connotations with labour – and labour that has gone unrecognised.
The material has a stone texture to it, giving the sculptures an archaic look to them.
As if they had been excavated from the ground.

Unlike stone carvings, which carve away to build a form,
they are built up and moulded to form their structure.

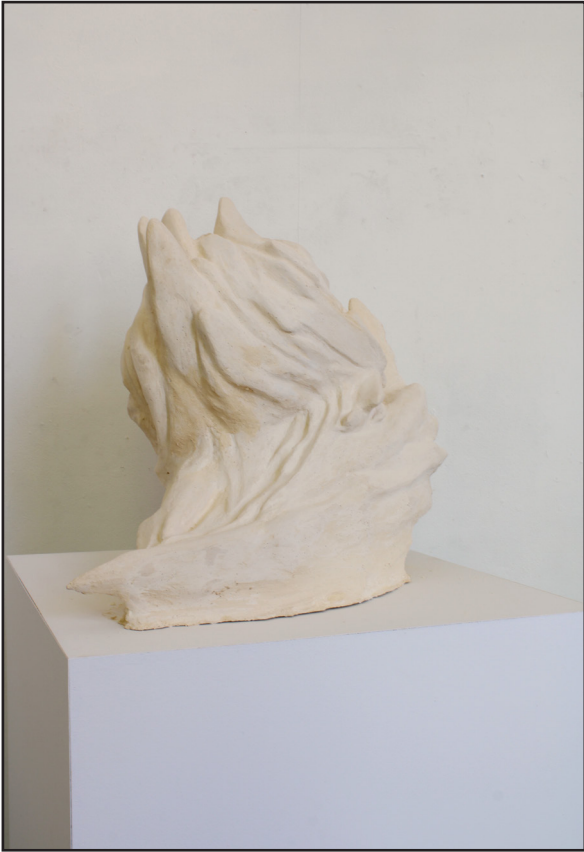
They are removed from any naturalistic elements,
any features resembling a human are almost impossible to see.
However, enticed by the dynamic forms, the viewer may in their viewing
come to recognise the underlying human qualities and structure that has guided the form.



Untitled (Cretestone Head 1), Cretestone and Polystyrene



Untitled (Cretestone Head 1), Cretestone and Polystyrene



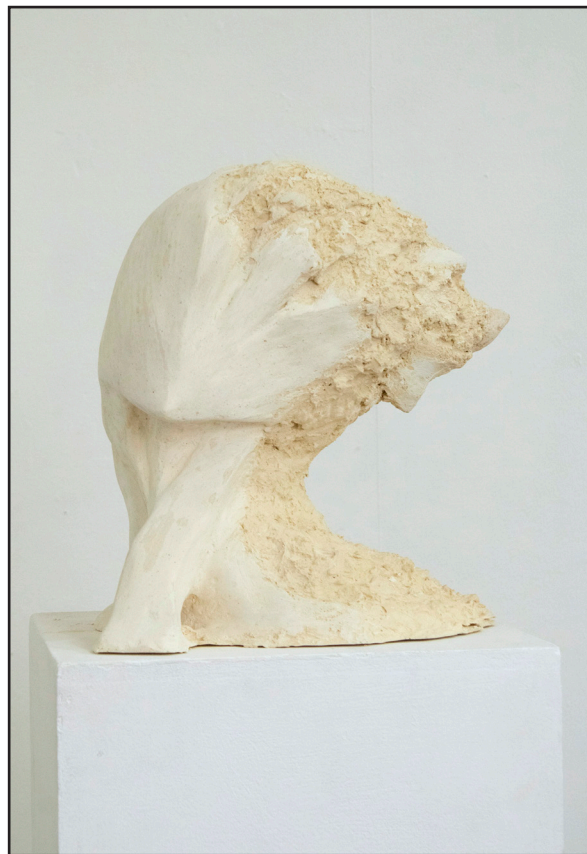
Untitled (Cretestone Head 2), Cretestone and Polystyrene



Untitled (Cretestone Head 2), Cretestone and Polystyrene



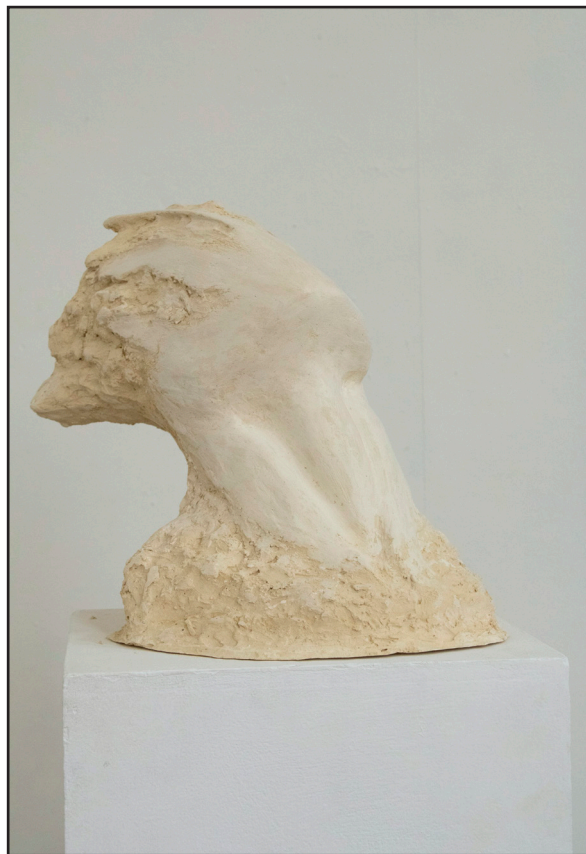
Untitled (Cretestone Head 3), Cretestone and Polystyrene



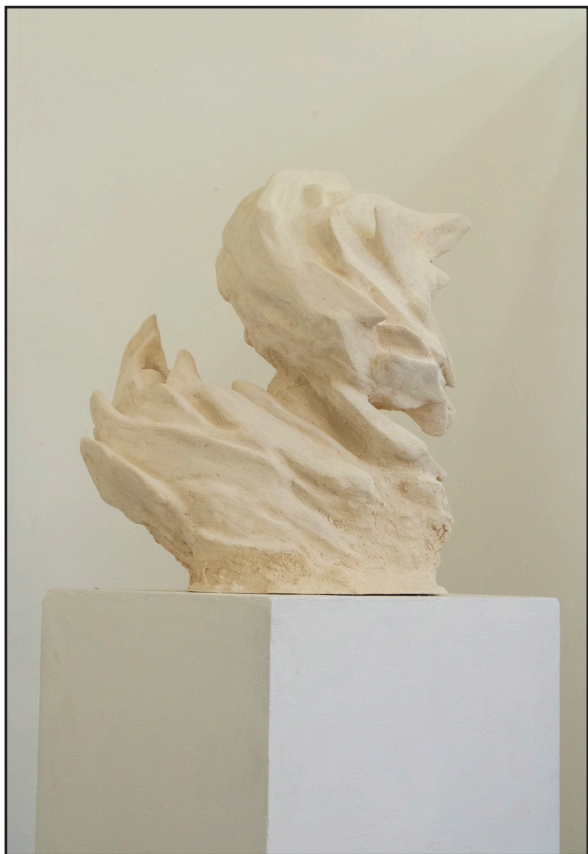
Untitled (Cretestone Head 3), Cretestone and Polystyrene



Untitled (Cretestone Head 4), Cretestone and Polystyrene



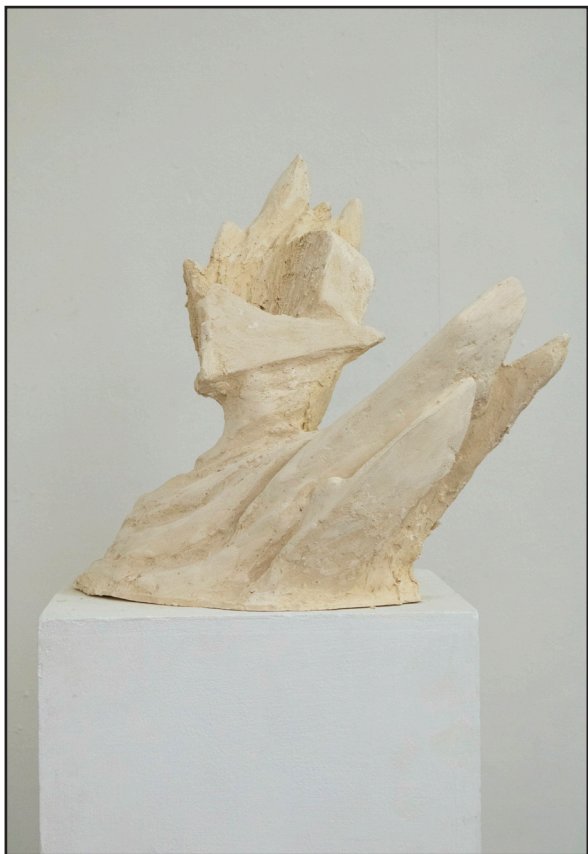
Untitled (Cretestone Head 4), Cretestone and Polystyrene



Untitled (Creststone Head 5), Creststone and Polystyrene



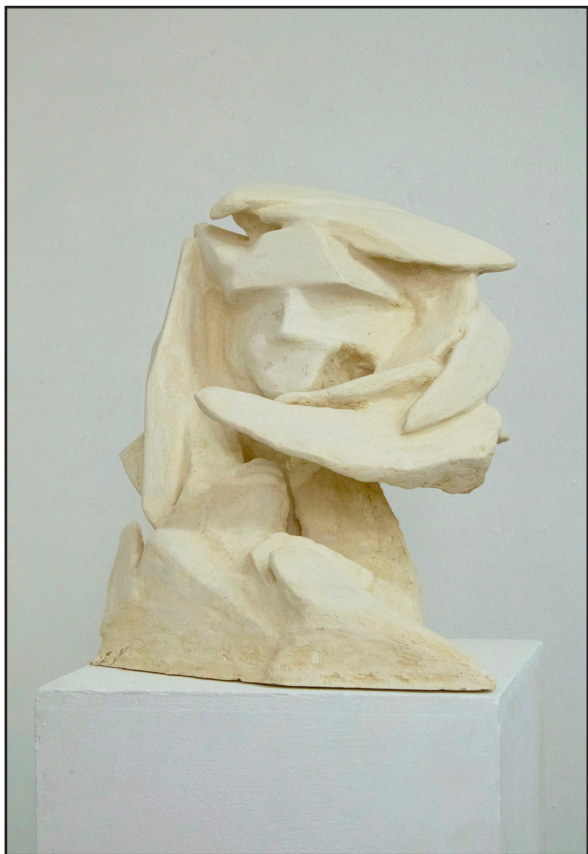
Untitled (Creststone Head 5), Creststone and Polystyrene



Untitled (Cretestone Head 6), Cretestone and Polystyrene



Untitled (Cretestone Head 6), Cretestone and Polystyrene



Untitled (Cretestone Head 7), Cretestone and Polystyrene



Untitled (Cretestone Head 7), Cretestone and Polystyrene

In my practice I have created busts
that speak to a forgotten and lost history.
Of a people lost and forgotten to time.

Each work giving voice to the lost.
They stand to offer the physical embodiment for the voices of the lost.

The essences of moving, shifting and forgotten narratives and cultures
Are captured in their forms.

They, like the statues of the Ancient Hérós, stand to inspire and remind those who
view them of those who have come before...

