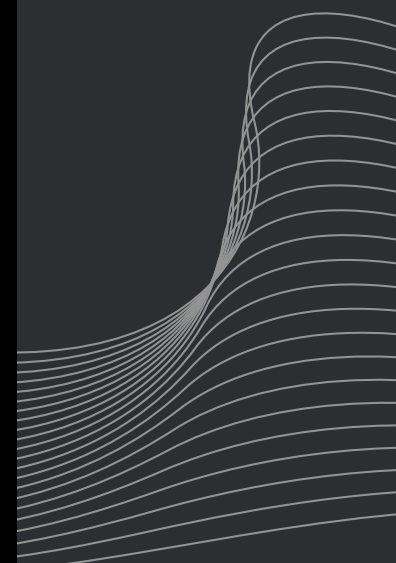




SHARON FOLEY

Please don't step on the Mat, 2007

Neon glass with kiln formed
glass, coir matting and bricks



SHARON FOLEY



I am a gatherer of images and articles from newspapers. It's my sketchbook, but instead of turning a page and exploring ideas on clean paper, I paste my chosen newsprint to a roll of wallpaper and build a continual, living collage. When I step back from months of gathering, I see theme and connections and my work grows from there.

A theme that developed from my last wallpaper was of home, not so much to do with buildings but the way in which many people in this poverty stricken world live. Further research demonstrated to me how much the world has changed. For the first time in history, more people live in urban environments than in the countryside. Cities, mega cities (populations greater than 8 million) and hyper cities (populations greater than 20 million) are developing at an extraordinary pace and many people are forced to find suitably extraordinary ways of living in these places. For example, in China, the "caged men" cover their mattresses and sparse belongings with wire mesh to ensure they are not stolen when out working. In Hong Kong a quarter of a million are roof top dwellers. Cairo is famous for the "city of the dead," the epithet for a million tomb dwellers

and 'garbage slums' are found on the outskirts of Beirut, Khartoum and Mexico City.

My challenge was how to explore this subject using glass. The medium of glass with its seductive, transparent, light-catching qualities seemed far removed from the materials used in slum building like in the infamous 'favelas' of sheet metal, wood, mud and straw. This elegant material seemed to contradict the shameful conditions people live in, so I confronted this "contradiction" in order to make it tangible.

Sharp contrasts can be drawn between the almost exponential expansion of slums and the development of private gated communities, sometimes sitting adjacent to each other. Fences, barbed wire and security cameras surround homes in an attempt to make the inhabitants feel safe. Alternatively, the 'architecture of fear' can be viewed as an expensive cage with barriers keeping the residents locked in, living under strict rules and regulations, rather than keeping others out. I focused on this paradox and began to explore the contradictions of using glass to replace the materials used as barriers.

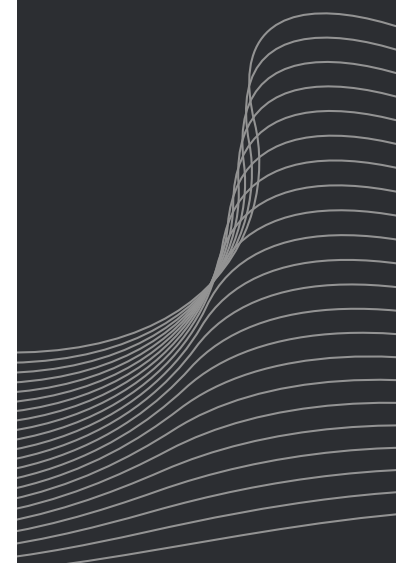
SELECTED BIOGRAPHY

EDUCATION

- 2007 MA Art and Design: Glass, University of Wolverhampton
- 2003 Open College Network Architectural Stained Glass, Filton College of Art, Bristol

EXHIBITIONS

- 2007 'Homecoming' exhibition, Grant Bradley Gallery, Bristol
- 2007 MA show, Wolverhampton University, Wolverhampton
- 2006 'The Batch' glass exhibition, Stourbridge
- 2006 Artist in residence, Twigworth Nature in Art Museum, Gloucestershire
- 2005 'BOTH' silver glass jewellery with silversmith P. Lillico, 'Ginger Gallery', Bristol



SHARON FOLEY



我喜欢收集报刊上的图片和文章。

这是我的速写本,我将摘选的那些新闻印刷在一卷墙纸上,制造出一个连续的、活生生的粘贴画。

最近的一个主题是家。这个主题并没有太多的提及楼房建筑,而是关注许许多多贫困人民活生生的处境。历史上第一次城市里的居民数量超过了乡村,城市正以非常的速度发展着,而许多人也被迫在城市里寻找非常的方式来生存。例如,开罗以“死亡之都”闻名,这个绰号来自于数以万计的“墓地居民”和“垃圾贫民窟”。这样的人也同样可以在贝鲁特,喀土穆和墨西哥城的郊区找到。

对我的挑战是如何用玻璃来表达这个主题。这种优雅的材料似乎与人们不体面的生存环境格格不入,所以,我直面这个“矛盾”,使之真实。

参展作品

请别踩着席子,2007年

霓虹玻璃与窑制玻璃,带刺铁丝网,席子和砖块。

70cm x 48cm x 16cm

