

Zuleika Connolly-Jones

We speak many languages—not all of them come from our mouths.

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Artist Statement:

The ways in which we move through the world—a world built for the able body and mind—are alive for me and form the core of my practice. Through visual language I use the body to explore the dialogue between our movements, interior states and functions, external restrictions and outward expression.

I refer to the body and senses through wearable and interactive pieces using materials as my primary source of research. Steel, concrete, wool and wood are materials which when placed in conjunction with the body, are uncomfortable. Steel is heavy, cold and sharp, raw wool is hot, scratchy and oily, however the softness of wool also resembles the body.

These explorations culminate in playful intriguing and uncomfortable objects and images. This relationship between material and body takes place in my photographs, physical sculptures and hopefully in the mind and body of the audience. When looking at or touching a garment or body shaped sculpture, the suggestion of wool or steel on skin can come alive.

Shapes and formal language are also important aspects of my practice. Stubborn shapes that jar and fit oddly with the body, altering its movements and obscuring its natural, soft forms and curves and obstructing the senses.

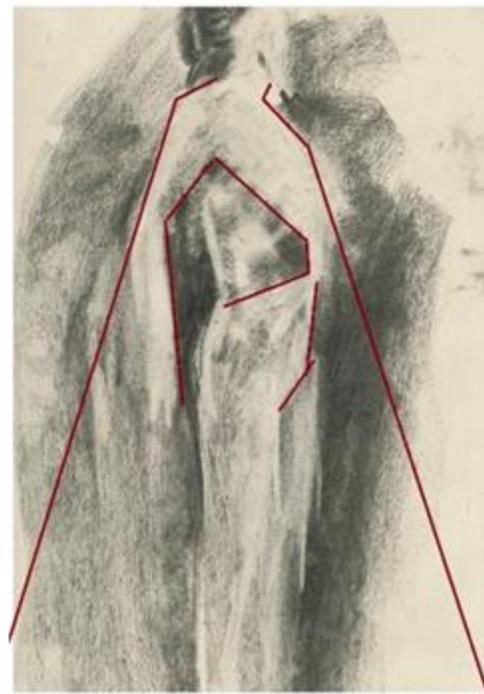
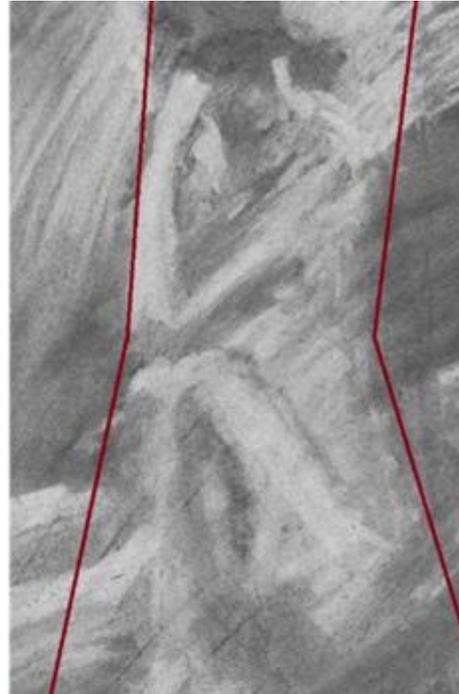
I hope that my practice may stimulate personal questions around how we all have a unique dialogue with the world, expressed through our remarkable, individual bodies. For me, these dialogues are driven by my relationship with dyslexia, physical disability, social anxiety, and depression.

This document is a selection of research, research-drawings and some final works.

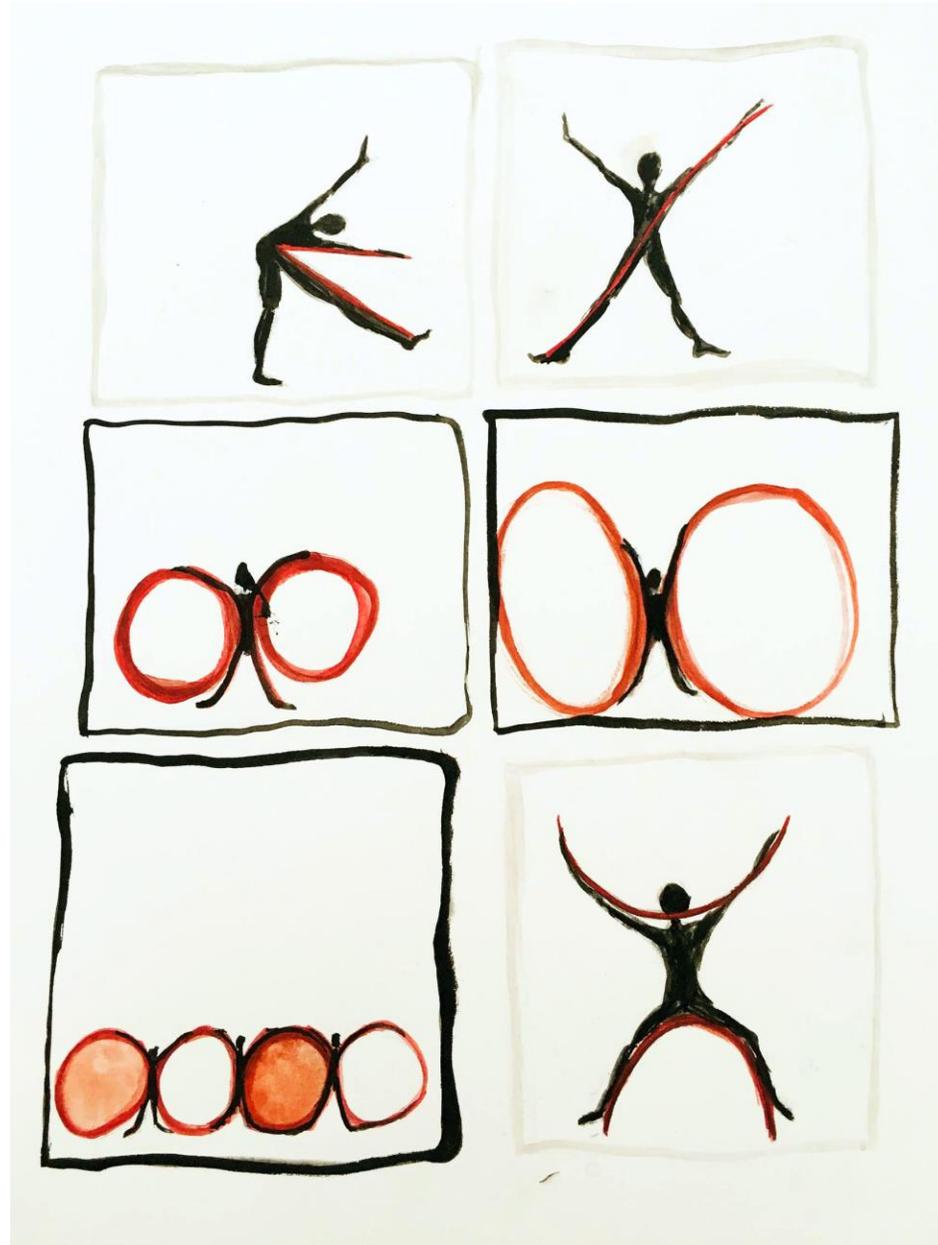


Life drawing. Charcoal.





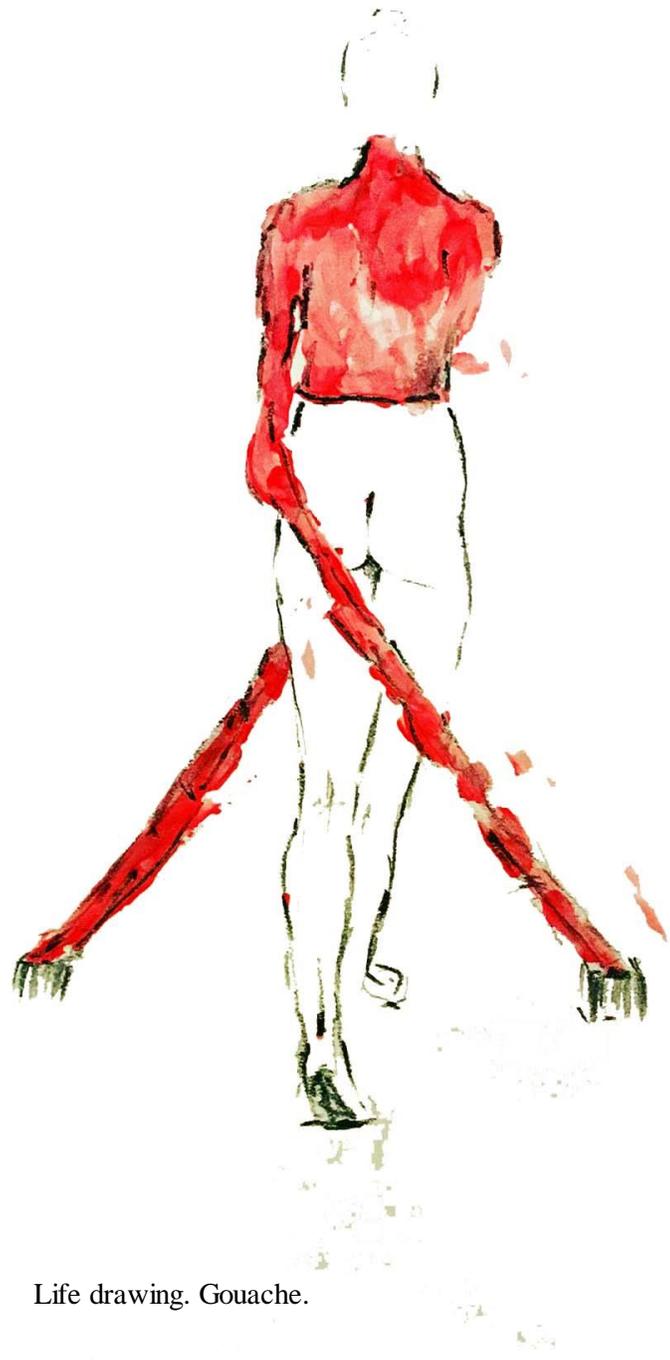
Life drawing. Charcoal, digital.



Research drawings. Gouache.



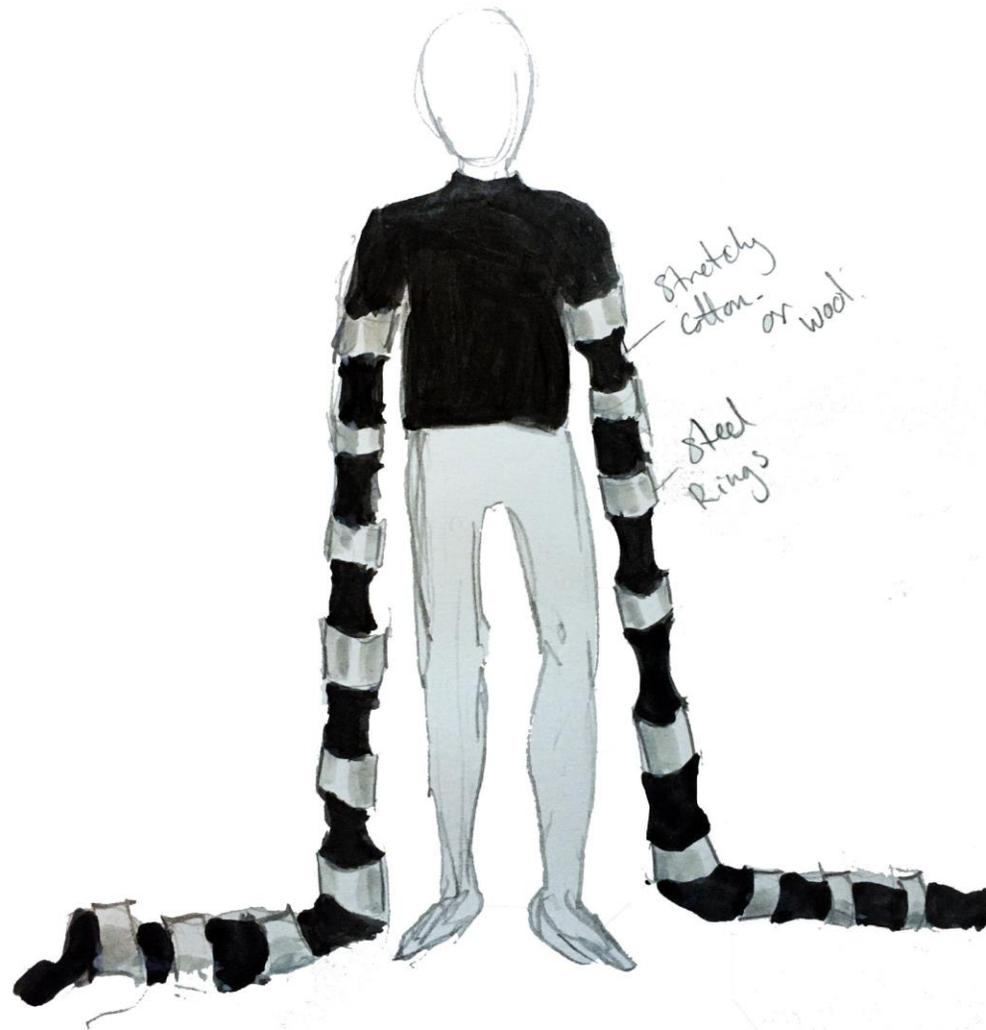
Research drawings. Gouache.



Life drawing. Gouache.



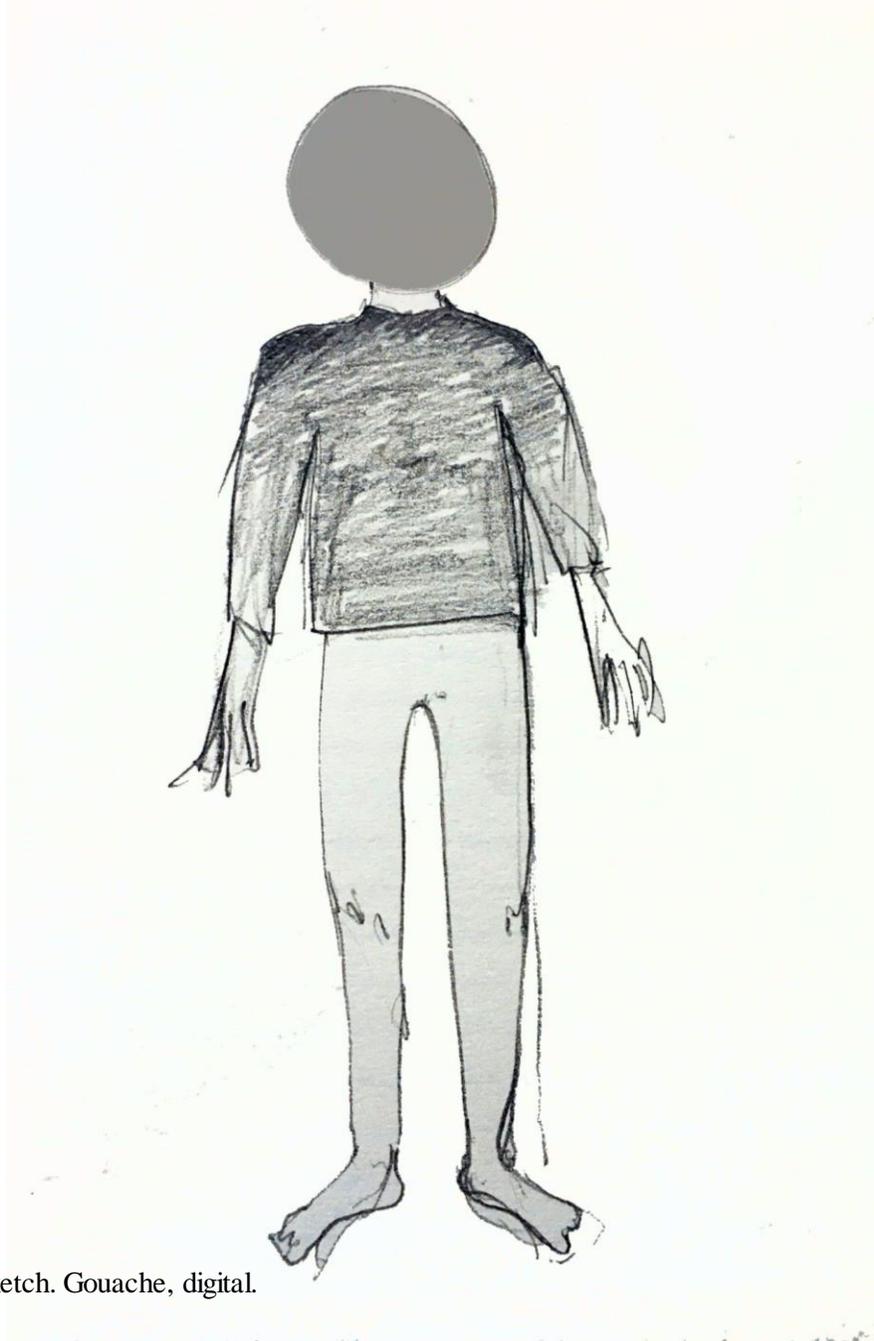
Bottomheavytop
Performance piece. Wool, concrete.



Sketch.
Gouache, graphite.



Work in progress.
Steel, cotton jersey.



Sketch. Gouache, digital.



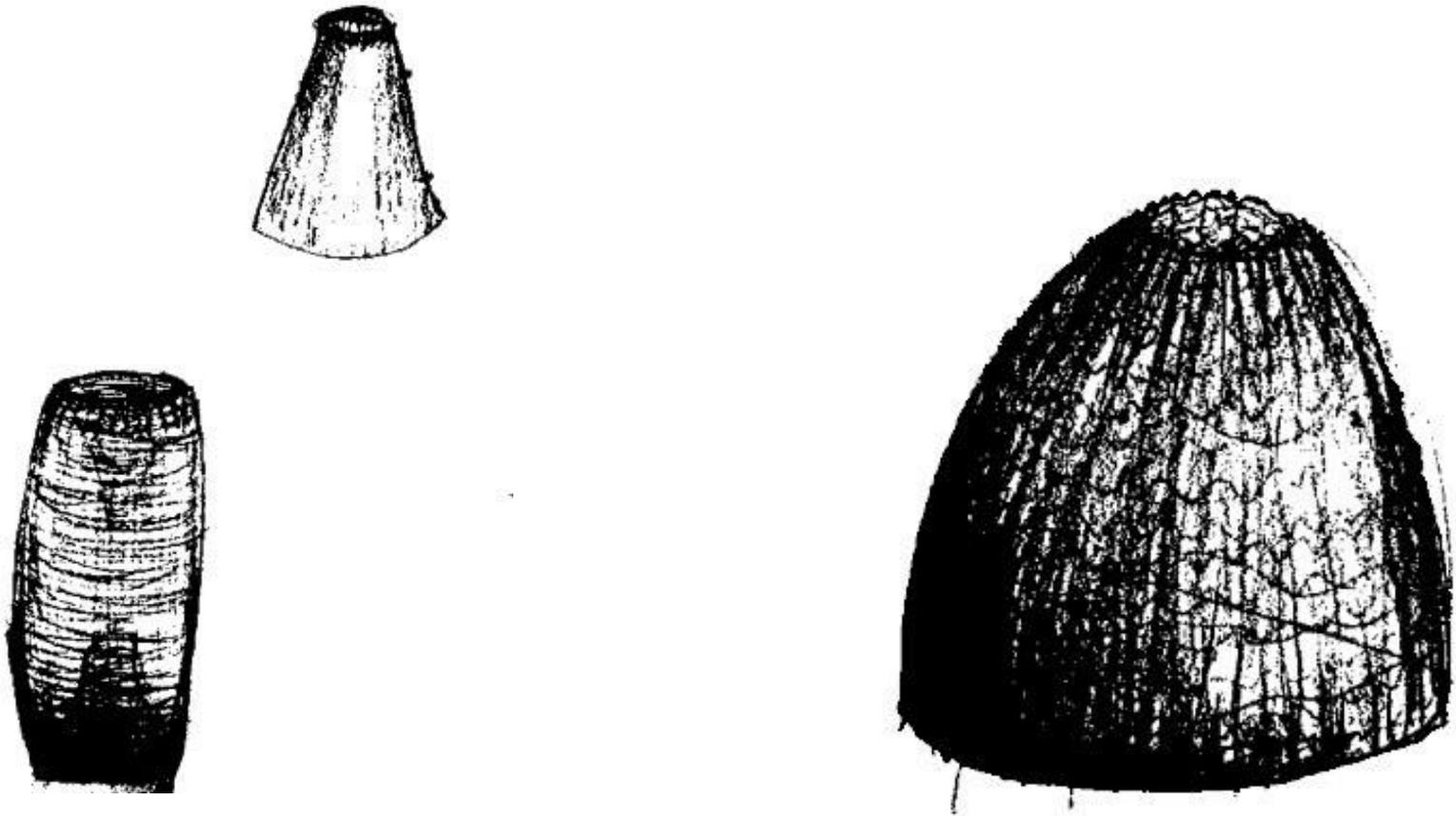
Headhunghigh sketch.
Gouache, digital.



Headhunghigh.
Steel, hook, steel rope.



15th and 16th Century painting details. Research materials.



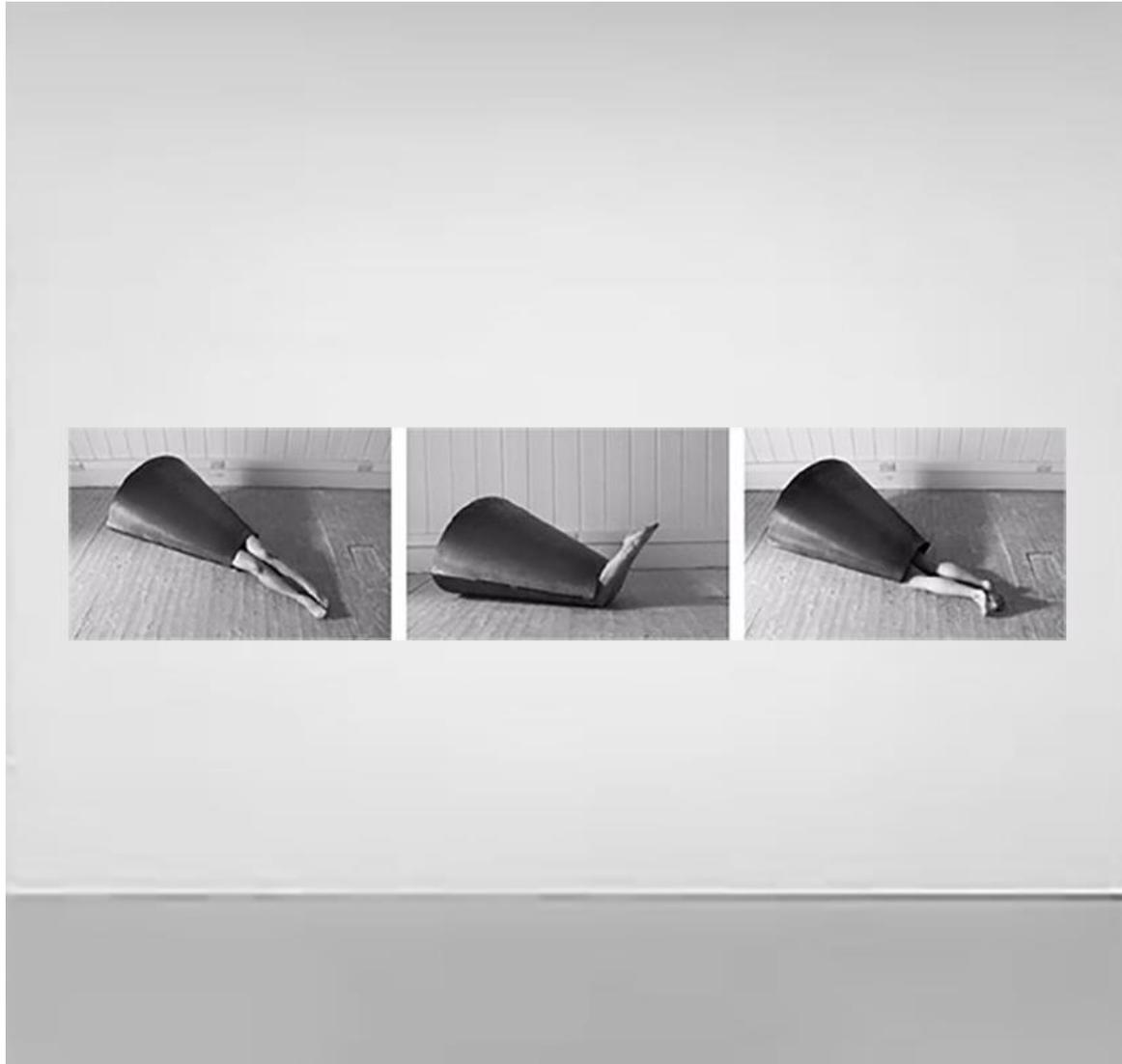
Drawings, ink.



Drawings, ink.



Gnosis: *do you know me?* Photograph.



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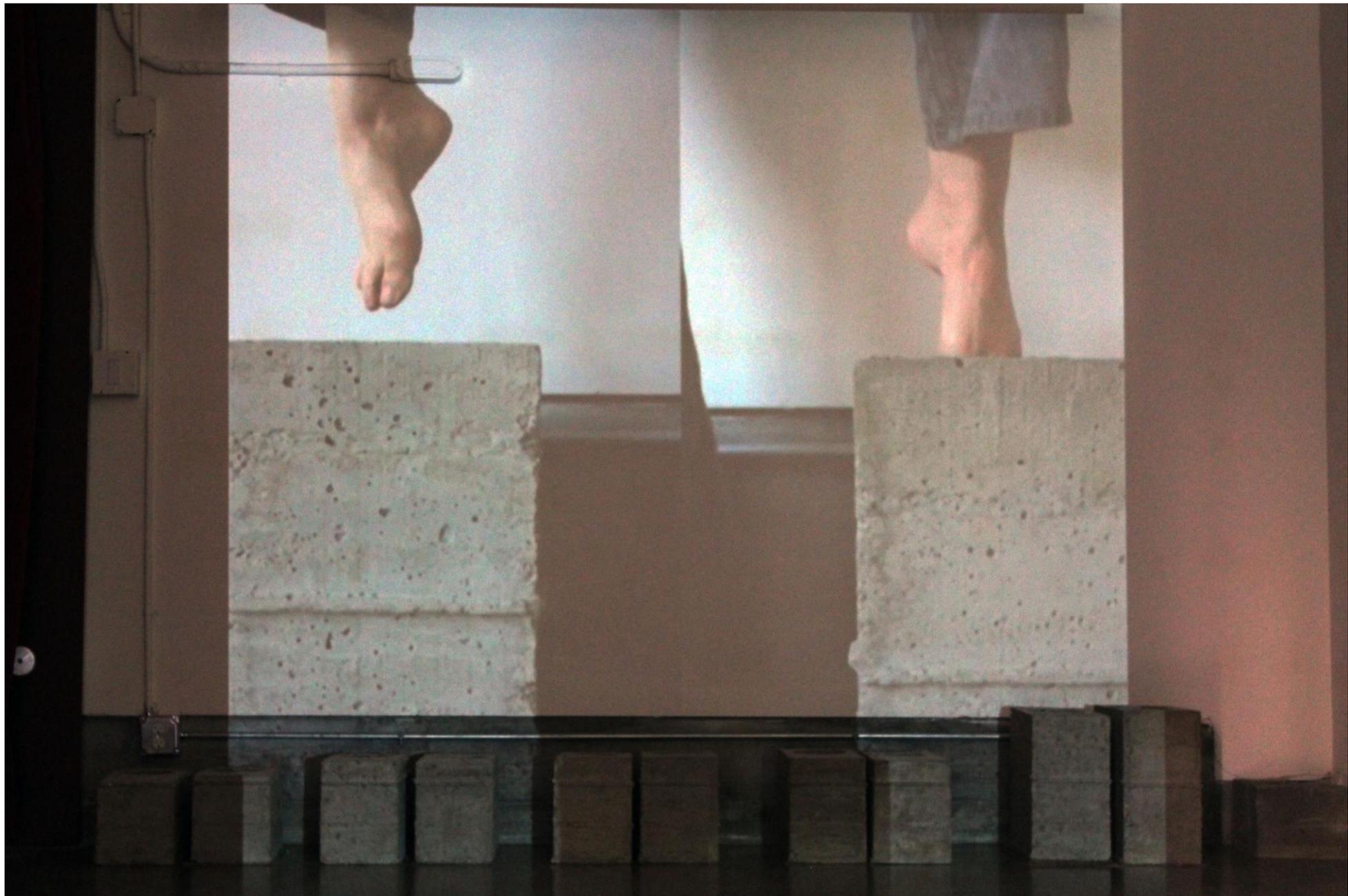
Gnosis: *do you know me?* Photograph, steel frame.



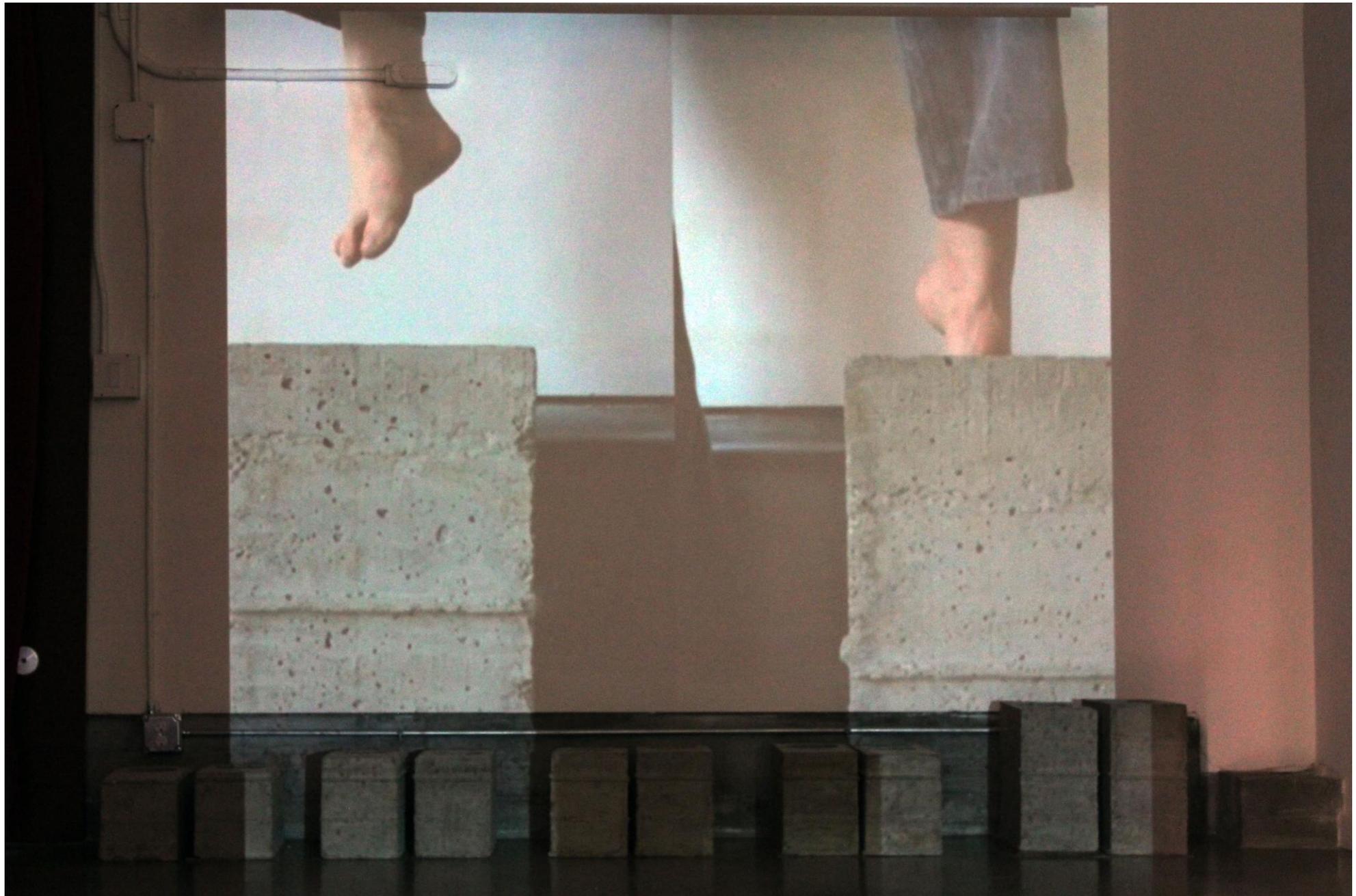
Immobility Plinths.
Concrete. 20 x 40 x 30



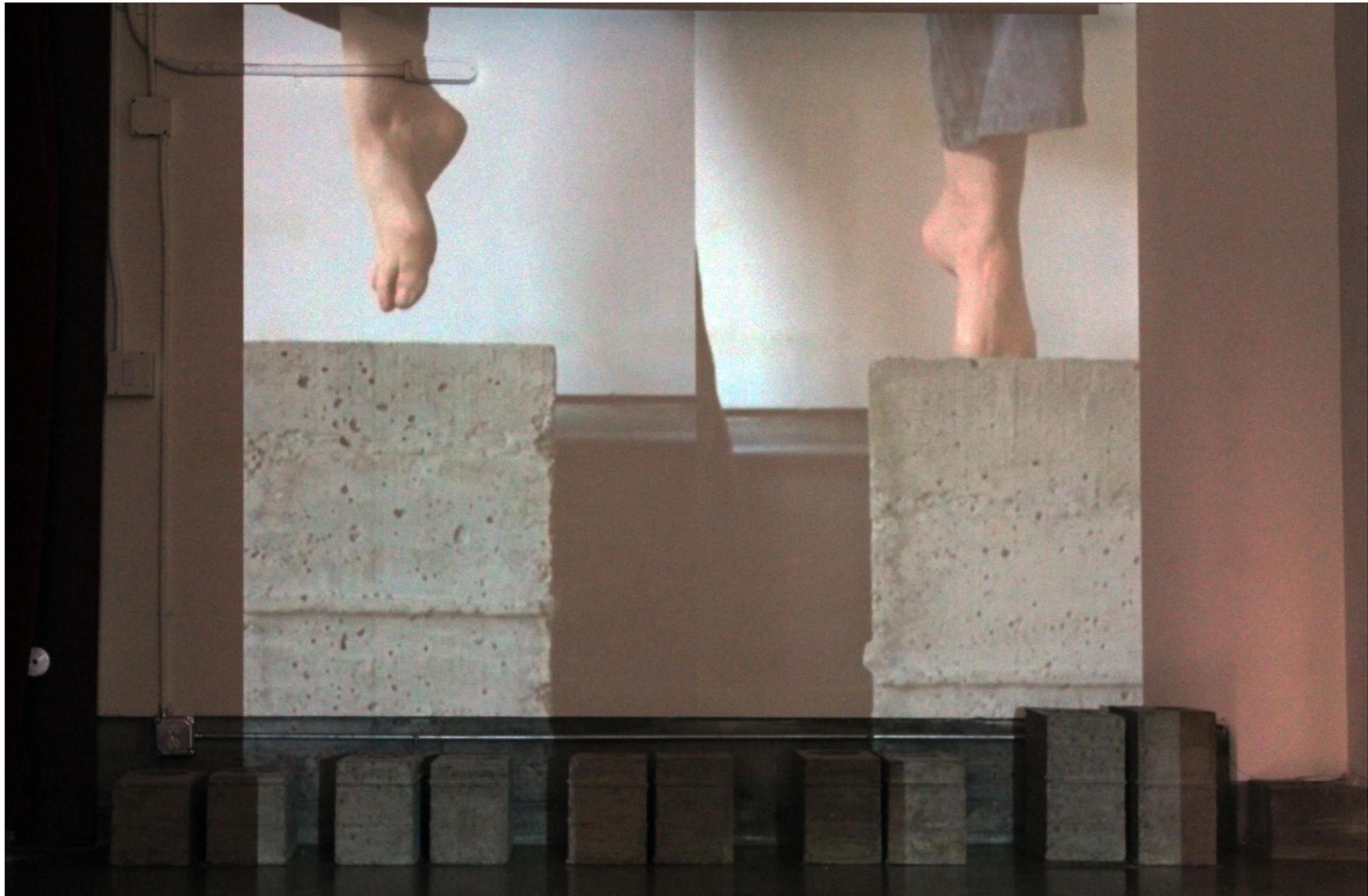
Immobility Plinths (in use).
Concrete. 20 x 40 x 30



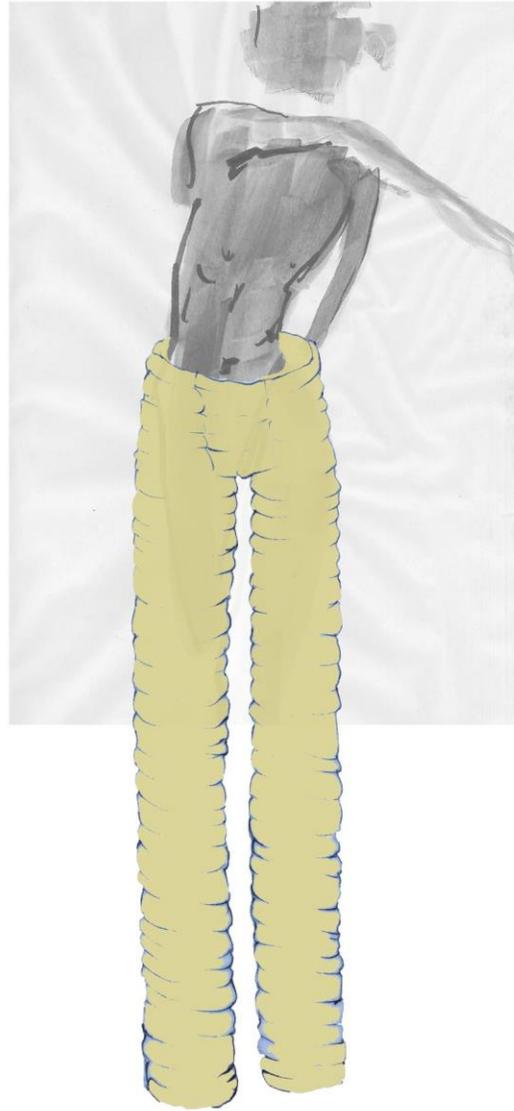
Immobility Plinths. Five pairs.
Concrete, projection. Each pair varies in size 20 x 40 x 28 - 42



Immobility Plinths



Immobility Plinths



Longlimbed III sketch.
Water colour, digital collage.



Longlimbed III
Work in progress. Raw wool, cotton, shoes.



Longlimbed III and **Leadlight** models.
Wool, wire, paper.



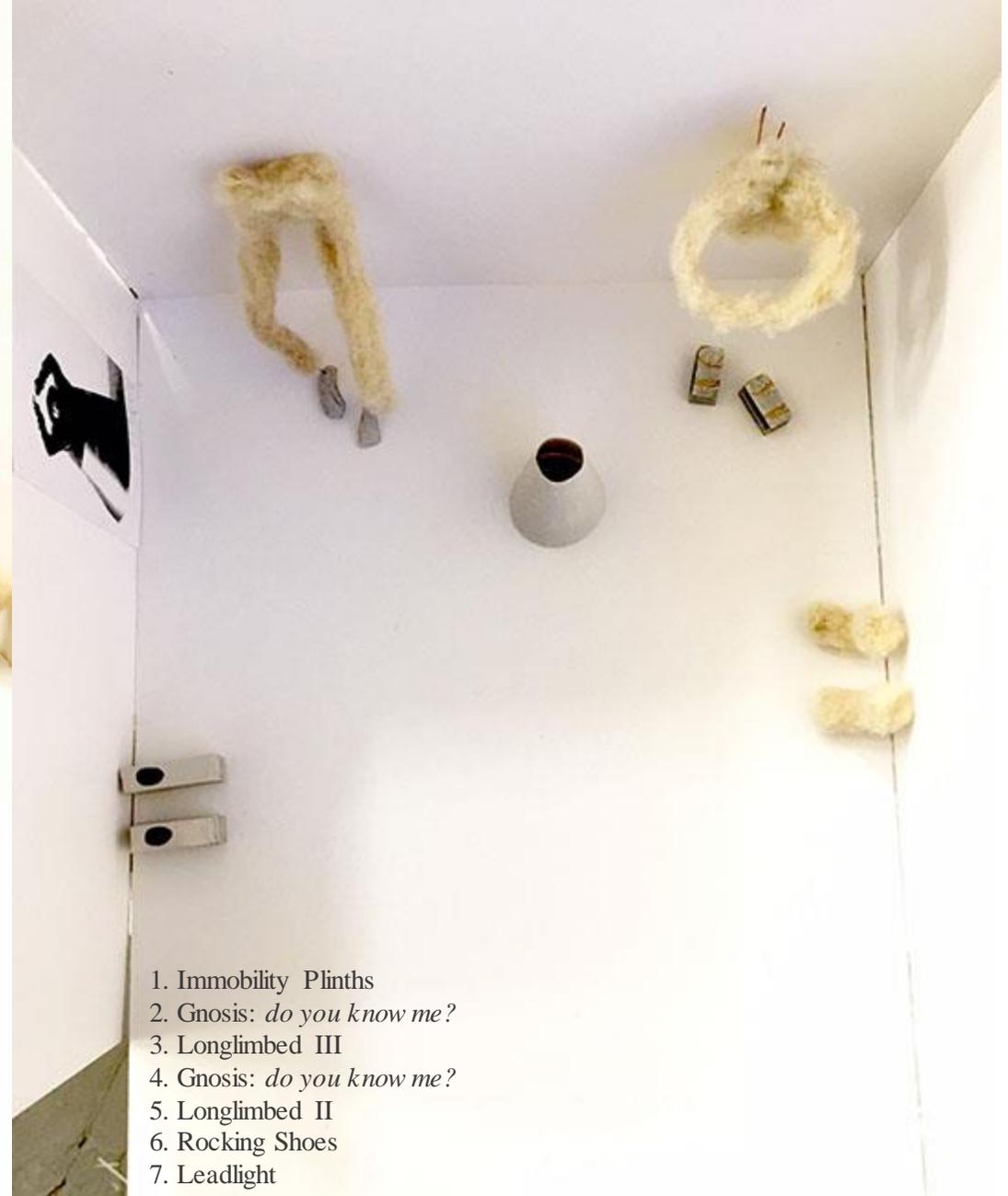
Longlimbed III model.
Wool, wire, paper.



Longlimbed II
Work in progress. Raw wool, cotton.



Longlimbed II sketch. Gouache, digital collage.



Degree show model
Paper, pva, foam board, wool, wire, acrylic.

1. Immobility Plinths
2. Gnosis: *do you know me?*
3. Longlimbed III
4. Gnosis: *do you know me?*
5. Longlimbed II
6. Rocking Shoes
7. Leadlight

To conclude:

Much of my research consists of facilitating active engagement with the human body through participation and encounter with my work.

Throughout my various forms of explorations, it has become clear to me that I strive to make our bodies into individual sites for one's own personal research, inquiry and play.

I believe that my work has the potential to create a context where one can reflect, be curious and examine how our own bodies move, feel and communicate within social and physical spaces.

Everyone can enter a space or interact with one of my sculptures and emerge with an individual experience. I may prompt questions and invite participation with my sculptures, yet ultimately each person's response will be different because everyone's biography is unique. The purpose of my artmaking is to encourage empathy through somatic experience.