

Debra Fear Artist Statement & CV



Nationality: Irish
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2014 MA Painting at Royal College of Art, London, UK

2010 BA (Hons) Fine Art in Time-based Media at Wimbledon, UAL, UK

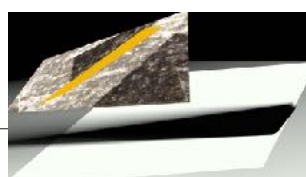
2007 Foundation in Art and Design, Camberwell, UAL, UK

Moving Image/Sound

My practice inflects experimental fine-art moving image and sound with poetic sensibilities and sci-fi vibes. I tend to film opportunistically, so that the footage I acquire necessarily embodies its flaws. I have come up with the term *arte difettoso*, which I consider a bastard offspring of *arte povera* in its reference to poor quality materials. The footage is then subject to reframing to produce immersive audio-visual installations. This process is at once literary and scientific, with observation and invention informing one another. Observation becomes poetic inquiry, a means of seeing potential, while invention is informed by philosophical research and material interrogation. The intention is that any verbal representation of a work would necessarily acknowledge this multiplicity and avoid simple description of image and effect. Film cognition theory, technological advances and philosophic discussions of the digital context are vital to my practice, since they affect and express collective and individual understandings of moving digital imagery in the gallery and out in the world. My ever-increasing archive facilitates re-appropriation internally; audio is subject to frequent reconstitution into different works. I refer to these remixes as 'circuits - C', which can be considered analogous to echoes within experiences of time and memory. They are sculpted to absorb the viewer in subjective and intuitive experiences of duration, as qualified by Henri Bergson's concept of *durée*.

The works are highly structured, edited compositions with layered timelines that challenge limits of reality, in that their hyper-realistic appearance might be fabricated through entirely fictitious means. In this way they are obviously a digital form of painting, albeit extending out of avant-garde film history and using cinematic archetypes. Films, for me, are not only philosophic, cognitive instruments, but should incorporate aesthetic enjoyment; an absence of traditional characters or plot necessitates a different sort of absorption and identification.

Limited Edition digital Video for sale via Blockchain Art Exchange : visit [OpenSea](#) store and search 'baeteam' account. A selection of 'sketch' moving image work can be seen on [YouTube](#) and [Vimeo](#) or on request as many works are not in the public eye. See below still image selection of work up to 2017.



Painting

From 2016 the artist collector Debbie gathered seaborne rubbish off beaches and tried to extrapolate, in her unique way, the implications of humanity's discards and despairs at the impact on the planet. Identifying patterns of ironic fascination grows from the direct correlation between the synthetic and nature. Seductive colours, forms and textures of twine, rope and degraded cabling mimic seaweeds and bottle caps accumulate with seashells in clusters. An ability honed from experience reads the tidelines like a sea witch reading the sea and wind. A connection to Jung's collective unconscious is acknowledged. The work projects a future seeded by research: the history and science of plastics polymers, tracking of environmental news and tries to form a philosophic contract from the illustrative incarnation of the simplistic composites. Delivers into the mainstream its own unique message as environmental artist addressing social and political issues relating to the natural and urban environment but with added sci-fi motifs into the alchemy. Now plastics in our ecology is a hot topic Debra will still be a beach guardian but is moving on to anticipate and respond to other contemporary concerns in order to evolve as an artist.

Overview - for further details see Client Portfolio Catalogue

UK

Project 'Politics of Interconnectedness

Soldier Freighter Assemblage #1



'From the Maelstrom Repurposing Occurs', acrylic on canvas, 46x36x4cm, 2018

PORTUGAL

The Gull and the Squall, acrylic on deep edge cotton canvas, 60x60cm, 2018



Portland to Preston the Sea Morphs, acrylic on deep edge cotton ,canvas, 37x46cm, 2018



detailed from commissioned portrait and companions' portrait 2018/19



Bluebird Brings Reform, acrylic on deep edge canvas, 46 x 36 x 4cm, 2018



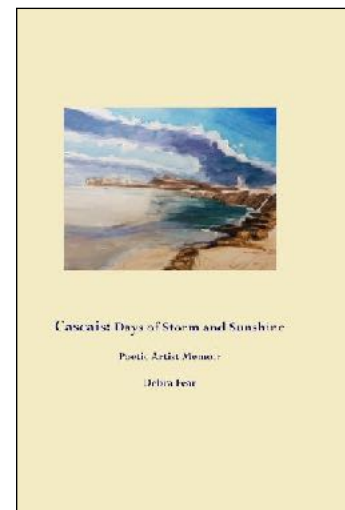
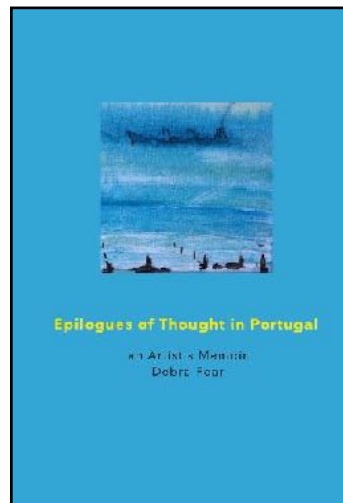
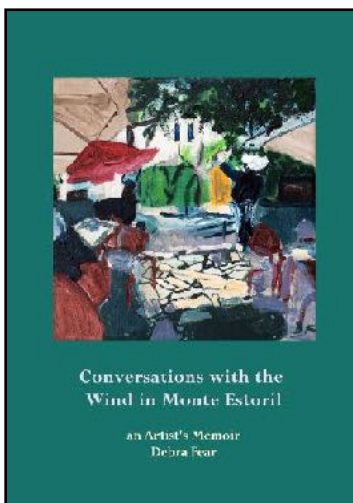
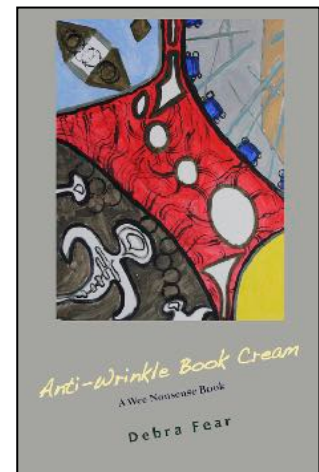
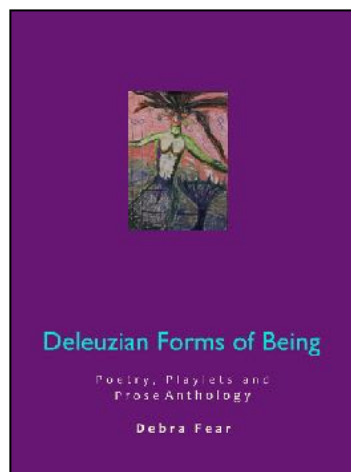
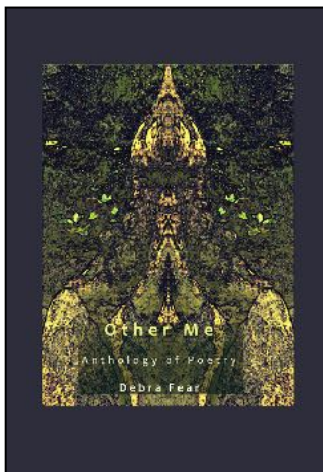
*Magically Bonds Loosen, Future Fossils, Seaweed on Twine
acrylic on deep edge canvas, 31 x 41 x 4cm, 2019*

Written

Check out my author's page [amazon.com/author/debzoid](https://www.amazon.com/author/debzoid) on Amazon.

After decades of accumulated writing languishing in archives the below published in 2019 for posterity.

All are an artist memoir encompassing life experience, philosophy and observation with additional creative fiction.



Timeline

- 2020 Blockchain Art Exchange - platform for sale of digital video via cryptocurrencies
all shows cancelled due to covid-19 only digital platforms
- 2019-20 Commissions: Portugal
- 2018 Commissions: Portugal and UK
- 2017- 100x100=900 on Google Cultural Institute - video representing the year 1942
- 2016 Exploding Cinema, Cinema Museum, London, UK
I don't wanna curate anymore, i just wanna accumulate content, online
exhibition hosted by Charlton Gallery, London.
Videtheque Art Stream
The Listening Booth - online
- 2015 TOAST - New Curators Collective, The New School House Gallery, York, UK
RCA Secret 2015
International Streaming Festival
- 2014 'videoART' Experiment - Szczecin European Film Festival, Poland
Graduate Show, RCA, UK
Hidden Door Festival, Edinburgh, UK
RCA Secret, Dyson Gallery, London, UK
International Streaming Festival
- 2013-16 Resident artist, Buddhist Army Records
- 2013 'Badly Natured', NEST, The Hague, The Netherlands
PNTG NOV, Henry Moore Gallery, RCA, UK
100x100=900, global tour screening project - still active
'Notes to Self' and RCA 'Secret', Dyson Gallery, London, UK
International Streaming Festival
WiP, Lower Gulbenkian Gallery, Royal College of Art, London, UK
- 2012-13 Collaborative project with Collectives & Curiosities, St Lukes, London, UK
- 2012 'Colour Blue' music video for *little horse*
International Streaming Festival
St Mungos -'Without Walls', Guardian, London, UK
Artists School - ICA/LUX Biannual Moving Image Festival, London, UK
Exploding Cinema, Cinema Museum, London, UK
Tooting Construction 'pop-up' Gallery, London, UK
- 2011 International Streaming Festival
Alchemy Film and Moving Image Festival, Hawick, Scottish Borders, UK
Royal Academy Summer Exhibition, Piccadilly, London, UK
Music videos- *Zook*, *Parkbench* and *Tommy Hinkley & Wandering Horse*
Optica TV Annual Screening, Bankside, London, UK
- 2010/11 Resident TBM Artist at Art Academy, London, UK
- 2010 'Erased Walls', Berlin, Germany
Degree Show, Wimbledon UAL, UK
'Outside the Box', UAL, London, UK
'Testing the Chains', Electricians Shop, Trinity Buoy Wharf, London, UK
High Five, Croydon, London, UK
Annual Optica TV Show, Bankside, London, UK
- 2009 International Streaming Festival - Student Edition
'Q-Art London presents', APT Gallery, London, UK
- 2008 'Reflections of Choice' - Camberwell Arts Festival, London, UK

Making Connections, Open screening, APT Gallery, London, UK