

## ***Artefacts From A Timeline of Destruction*** **(Penang, Malaysia 2019)**

At this point in time, many areas of Penang, a large well-populated island of the North coast of Malaysia, are undergoing redevelopment. Strewn around the environment are flattened sites filled with demolished building remains. For me, this debris seems to resonate with its own parallel, and soon to be forgotten (tragic) history.

While living in Penang during 2019, I amassed a small collection of samples extracted from the rubble of demolished buildings. Fragments that were once part of a larger entity, but which have their own strange beauty when removed from the whole, and examined in isolation. I have always had a fascination for discarded items, and for the residues that are the byproduct of an event. These are generally thrown away, but I feel a compulsion to find value in things that others regard as worthless.

The work was created for the exhibition *8" by 6" Project*, which took place in Penang in late 2019. I used a pattern from a remnant of plaster moulding, which I had extricated from a demolition site in Batu Ferringhi, a town on the north west coast of Penang where I was living at the time. In its former incarnation it was probably part of a frieze or cornice decoration. The salvaged object can be regarded as a representation of the essence of the removed:absent building, and by transposing it into an artwork I strive to let this essence continue its journey, rather than dissipate. I regard this as an abstract documentation process. I have used plaster, paint, glue, foam, and varnish, as well as the 8" x 6" piece of wood provided for participants in the project, to make the works. These are very standard building materials that echo the origins of the piece.

Destruction does not always represent an end point, it can also form the foundation for rebirth, or regeneration, and this can take surprising forms, it does not always follow a predictable, linear path. By using a retrieved building fragment as the basis for an artwork, I seek to meditate on the nature of destruction, as part of an infinite, and fluctuating creative cycle, and also to show that if we re-examine an erstwhile discarded item, we may uncover its inherent latent potential.