

Alex Young

Sculptures

&

Paintings

Memories In Metal

# Alex Young

Born in 1996

Lives and works in London

[www.alexyoungart.com](http://www.alexyoungart.com)

[@youngmetal\\_alchemist](https://www.instagram.com/youngmetal_alchemist)

## Education

2023

Royal College of Art, MA Sculpture, London, U.K.

2022

Glasgow School of Art, BA (Hons) Fine Art: Painting & Printmaking, Glasgow, U.K.

2018

Camberwell College of Arts, Foundation Diploma in Art & Design, London, U.K.

## Art Teaching

2023

The Garden Museum, *Clay for Dementia volunteer*, London, U.K.

South Thames College, *Visiting tutor*, London, U.K.

UCA Farnham, *Visiting tutor*, Farnham, U.K.

## Selected Exhibitions

2023

Ugly Duck, *The Brink*, Group Exhibition, London, U.K.

Royal College of Art, *Omnimatter*, Group Exhibition, London, U.K.

Royal College of Art, *Monophony*, Group Exhibition, London, U.K.

UCA Farnham, *Heterotopia*, Exhibition and performance with Maija Liepins, Farnham, U.K.

Gallery no32, *Winter Sculpture Park*, Group Exhibition and performance with Sharon Gal, Nouria Bah, Garance Paule and Gaia Debuchy, London, U.K.

3Locks Brewery, *Everything is Temporary*, Group Exhibition, London.

## 2022

New Glasgow Society, *Labyrinth: How many times?* Group Exhibition, Glasgow, U.K.

Glasgow School of Art, *Degree Show*, Group Exhibition, Glasgow, U.K.

The Old Hairdresser's, *Living Room*, Group Exhibition, Glasgow, U.K.

Rogart Street Campus, *A Storm is Coming*, Solo Exhibition, Glasgow, U.K.

## 2021

The Glue Factory, *Stuck*, Group Exhibition, Glasgow, U.K.

The Rapid Transition Alliance, *COP\_ART26*, Group Exhibition, Online.

## 2020

The Glue Factory, *Rabbit Skin*, Glasgow, U.K.

## 2019

Green and Stone, *Staff Show*, London, U.K.

## Commissions/Awards

### 2020

e9, Mural, London, U.K.

### 2017

Royal College of Art, Young Art: Rector Prize, London, U.K.

## Technical Skills

Welding, lost wax casting, foundry work, mouldmaking, etching, screen-printing.

## Artist Statement

My practice oscillates between sculpture and painting, questioning how contemporary art defines these fields. I collect discarded leftovers and remnants of nature: twigs, tin cans, prescription pills, earth dug up from an industrial ruin. My work repurposes these remains, alienating them from their past to form new narratives. Growth, transformation and the inevitable decay or destruction of matter generate my sculptures. Fragile and fleeting forms are transmuted into relics and portals, as I aim to portray the flux and uncertainty of life.

My aesthetic seeks to question the values of industrialised society and portray its inherent grittiness. Craft, gesture and the handmade are emphasised in an attempt to confront fast-paced throwaway culture. Surrealism and arte povera continually inspire me, particularly the work of Mona Hatoum, Giuseppe Penone and Janis Kounellis - their assemblages of mundane, organic and artisanal materials, and fixing of time in transient materials is what I strive for.

Materials help me to make sense of time. I'm interested in how they can reference personal, ecological and archaeological histories. My art incorporates ancient and modern metals: bronze, copper, aluminium and steel; blurring distinctions between past, present and future. I work with metal because it's durable, forgiving and flexible. For me this process is like healing trauma - memories and scars remain, but the metal transforms into something more interesting than before.

Lately I've been reflecting on feelings of hope and shame. Medieval music and folklore led me to the shame flute, an instrument of public humiliation that tortured "bad musicians". Throughout Britain people tie colourful rags to wishing trees, in the hopes of curing themselves of disease. I began casting contemporary medication in archaic bronze, exploring the value attributed to pharmaceutical drugs. My experience of medicalisation drives my fascination with materials, which is further informed by the writings of Tim Ingold and Jane Bennett.

Materials mutate and deceive in my work; sometimes physical media are blended with digital film and sound. For *Heat Rises* and *Dust Collects* I created an eerie soundscape combining birdsong with elements of wind, fire and rain. Contact microphones have enabled me to listen to my metal sculptures and I've crafted compositions using these to explore hidden voices of objects. The vibrancy of materials and animacy of objects fascinate me, as they exist within spaces that humans cannot fully access. I am interested in connecting with this unseen realm, where uncanny things can be discovered.



## Wishing Tree, 2023

0.72 x 0.77 x 1.35 m

Gold leaf, log, copper, cast bronze pills, medical bracelet, recycled cotton, brazilwood dye.



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## Abnormal Activity, 2021

0.91 x 0.53 x 0.066 m

Resin, oil paint, sodium valproate, mdf, welded aluminium frame.

Link to vimeo: <https://vimeo.com/505859492?share=copy>



Déjà vu, 2021

1.02 x 1.51 m

Oil paint, ash, canvas, digital film projection, sound.

Link to vimeo: <https://vimeo.com/824834794?share=copy>





Inorganic Daemon, 2022

0.50 x 0.34 x 0.04 m

Cast bronze, ferric nitrate.



The Forest, 2022

0.30 x 0.14 x 0.13 m

Cast bronze, copper nitrate.



The Forest, 2022

0.30 x 0.14 x 0.13 m

Cast bronze, copper nitrate.



Scarecrow, 2023

1.93 x 0.49 x 0.48 m

Cast bronze, forged steel base.



## Crows Descending, 2023

Cast from a limited edition of 12, welded to a unique forged steel base.

1.7 x 0.46 x 0.68 m

Cast jesmonite, cast bronze, forged steel base.



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## Skeletons Cling to Moonlit Dew, 2023

3.6 x 0.92 x 0.78 m

Cast bronze, forged steel hooks and bar, sound.

Link to sound: [https://soundcloud.com/alexandra-young-818990621/sigil-bells?si=0d2547f1b-56b4474812cb793218cef51&utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/alexandra-young-818990621/sigil-bells?si=0d2547f1b-56b4474812cb793218cef51&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)



## Shame Flute, 2023

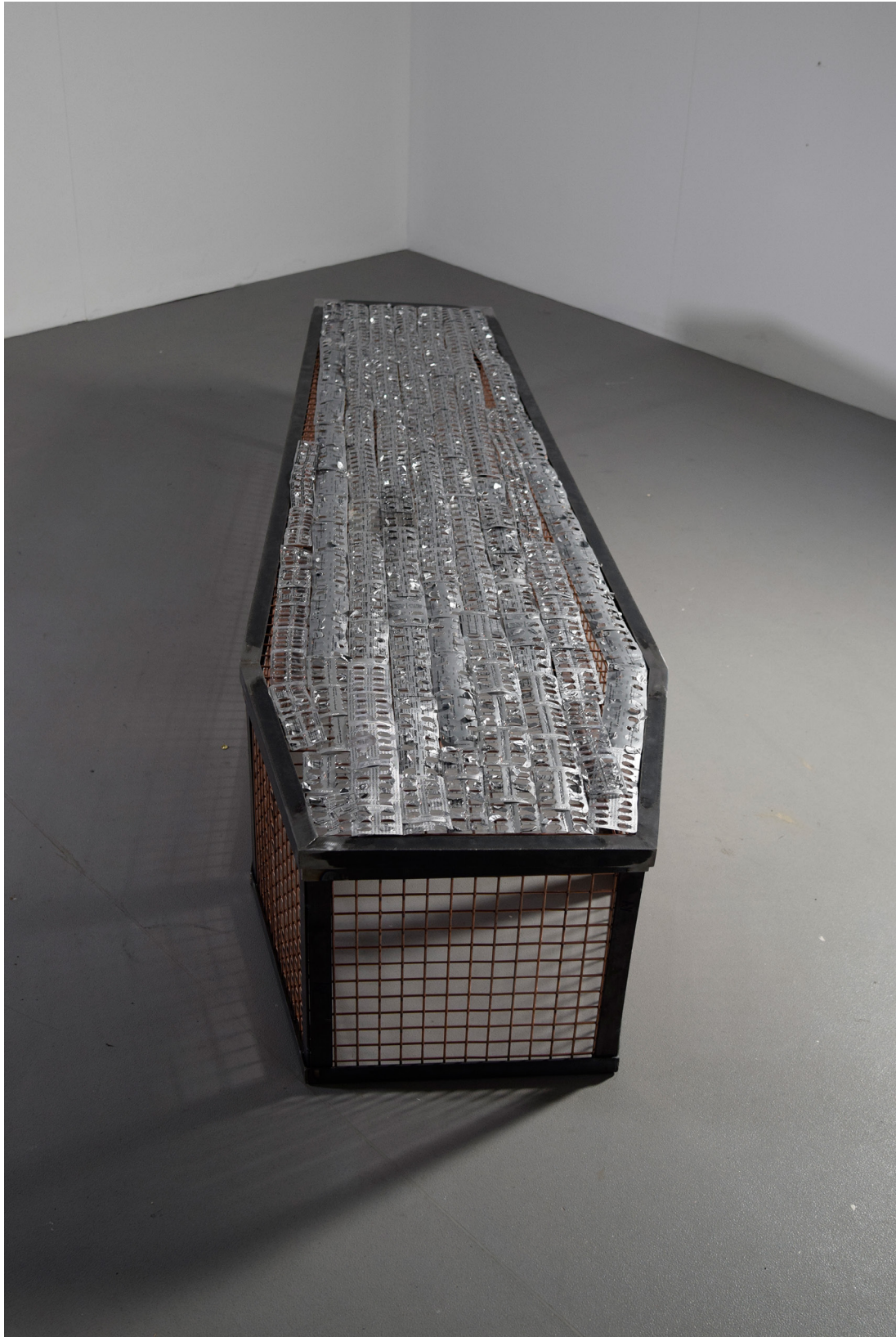
Dimensions: 0.05 x 0.28 x 0.46 m

Cast bronze, liver of sulphate, copper neck-ring, digital sound.

Link to sound:

[https://soundcloud.com/alexandra-young-818990621/shame-flute?si=2e367f7bbe9a-4484b1abef73d4e65db5&utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/alexandra-young-818990621/shame-flute?si=2e367f7bbe9a-4484b1abef73d4e65db5&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

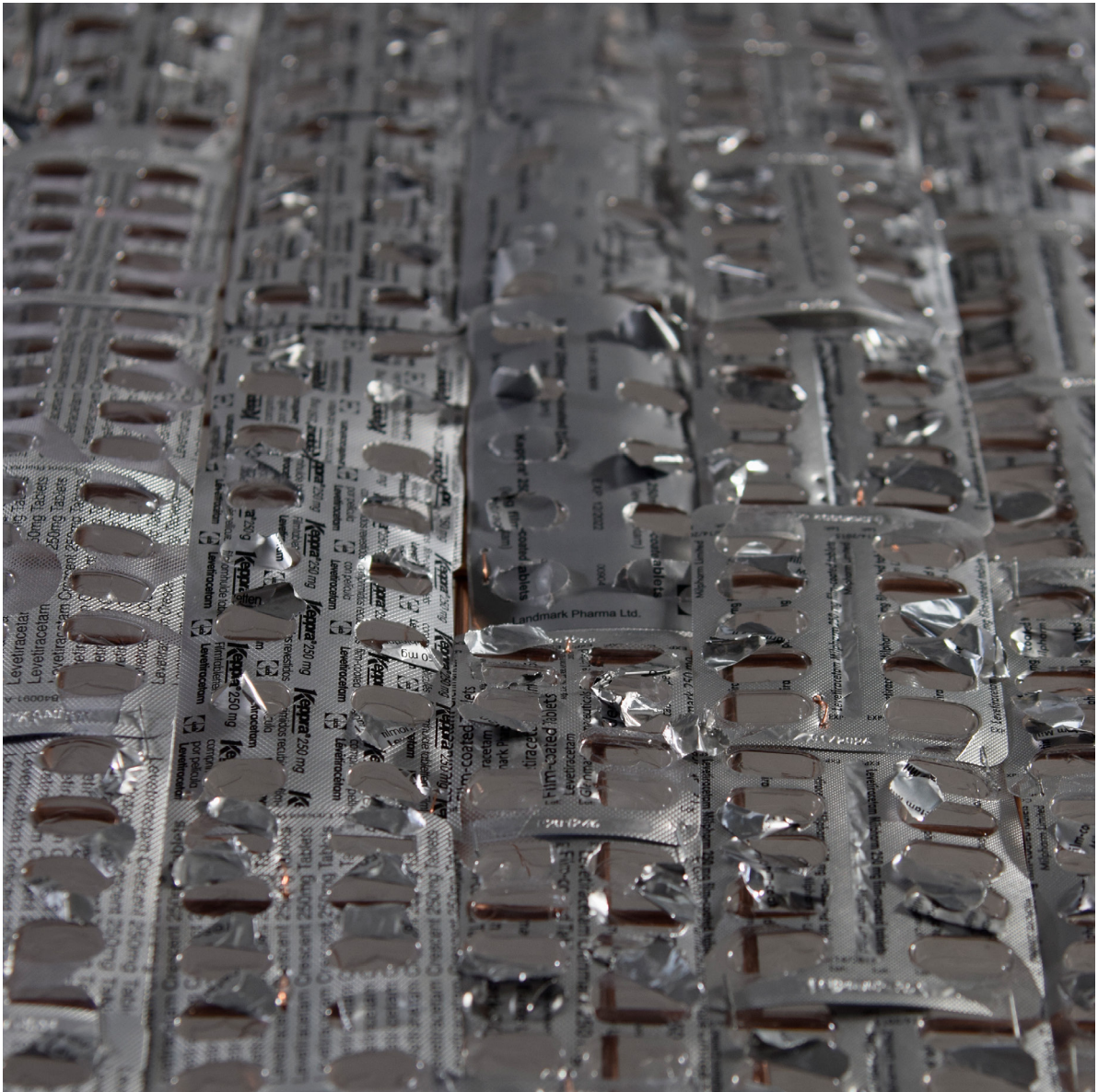




Rage, 2021 - present

0.38 x 0.72 x 1.71 m

Recycled keppra packets, copper mesh, welded steel.



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## Heat Rises and Dust Collects, 2022

3 x 3 x 4 m

Recycled tin cans, recycled plastic mesh, twigs, screws, magnets, clay, plaster, mdf, sodium valproate, copper powder, resin, oil paint, welded steel.

Link to vimeo: <https://vimeo.com/758426800?share=copy>



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## A Rupture in the Daisy Chain, 2023

1.85 x 1.03 x 0.90 m

Jesmonite, soil, ash, burnt twigs, tin cans, plaster, welded steel.



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