

# Cameron Bridgeman

*MFA – Brighton School of Art  
Concise Digital Portfolio*

*2021/2022*



## **Artist Statement**

*I set out to create a sculpture, or set of sculptures, using a selection of discarded materials, or found objects. More specifically, materials where I feel that I can extract the life of the object while preserving the essence of it while breaking it down and restructuring it.*

*I usually source discarded remnants of the manufacturing process, the unwanted remains of a post-industrial society. Materials which have exceeded their life and purpose. I work intuitively with these objects, taking them apart and reformatting them, experimenting with the different forms and textures that the natural objects possess. I place and attach objects that I think complement each other. This process has come from a childhood fascination of taking things apart to find out how they work. I am attracted to the patterns, the rhythms, and the sequences the objects reveal. My interest stems from not knowing about the object's past life and the potential narratives hidden in the marks, textures, and forms. My job is to bring out these hidden stories using the original footprint of the object while creating something new in shape, form, and spirit.*

*All the work created on this course has stemmed from the process of working on the rubber tyre sculpture. It has become a catalyst for ideas. Each strand of work created using a variety of materials. Finding out what works together and what doesn't. Working with new processes and discovering new techniques along the way.*

*I have created a body of work that has been building up throughout the year. I plan on using a large variety of the materials to create an atmosphere in the space. Using the variety of scale to play with the perspectives and narratives. Depending on their placement in the space, viewers may form different perceptions of the installation.*

## **Cameron Bridgeman    Artist CV**

Born Cayman Islands, 1997

Email: [Cameronbridgeman1997@gmail.com](mailto:Cameronbridgeman1997@gmail.com)

Behance Portfolio: [www.behance.net/cameronbridgem](http://www.behance.net/cameronbridgem)

Instagram: [c.bridge\\_art](https://www.instagram.com/c.bridge_art)

### **Education:**

Leith School Of Art, Foundation Year

Glasgow School Of Art, BA Honors, Sculpture and Environmental Art 2:1

Brighton School of Art, MA Fine Art

### **Qualifications**

BA (Hons) Fine Art - Sculpture and Environmental Art

### **Group Exhibitions**

- 2022 Unlimited Space: Reality and Fantasy Collide. MFA Brighton
- 2021 Binding pieces, Edward st Gallery. MFA Brighton
- 2020 Reimagined Futures, Biennial. National Gallery of the Cayman Islands
- 2020 Cayman Art week Exhibition / Open Studio
- 2019 GSA online Degree show
- 2019 House For an Art Lover, End of year show
- 2019 Cross Currents, National Gallery of the Cayman Islands Biennial
- 2017 Better places, The Vic GSA, Glasgow
- 2016 Leith School of Art, End of year show

### **Awards**

- 2019 Certificate of Commendation: Emerging artist award
- 2016 Leith School of Art, Most resolved piece of work

### **Professional Development**

- 2022 Volunteer, Rockets artists, Brighton
- 2020 Metal Fabrication, Artisan Metal Works, Cayman islands
- 2019 Assistant in mounting the satellite exhibition, Cayman Brac
- 2019 Volunteer, Project Ability Glasgow
- 2018 Studio Assistant for autistic students, National Gallery of the Cayman Islands
- 2015 Work experience, national Gallery of the Cayman Islands

### **Articles:**

- 2018 GSA BA Show, The Scotsman
- 2019 National Gallery's First ever biennial, Cayman Times
- 2019 GSA Project: Project ability Blog
- 2019 Cross Currents, Publication of the Development of contemporary art in the Cayman Islands
- 2021 Reimagined Futures Exhibition, Publication

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# **Binding Pieces**

**30<sup>th</sup> Nov – 3<sup>rd</sup> Dec**

@mafineartbrighton

**Bobby Higginson**

**Athena Nemeth**

**Cameron Bridgeman**

**Maria Sahy**

**Edward Street Gallery  
University of Brighton**

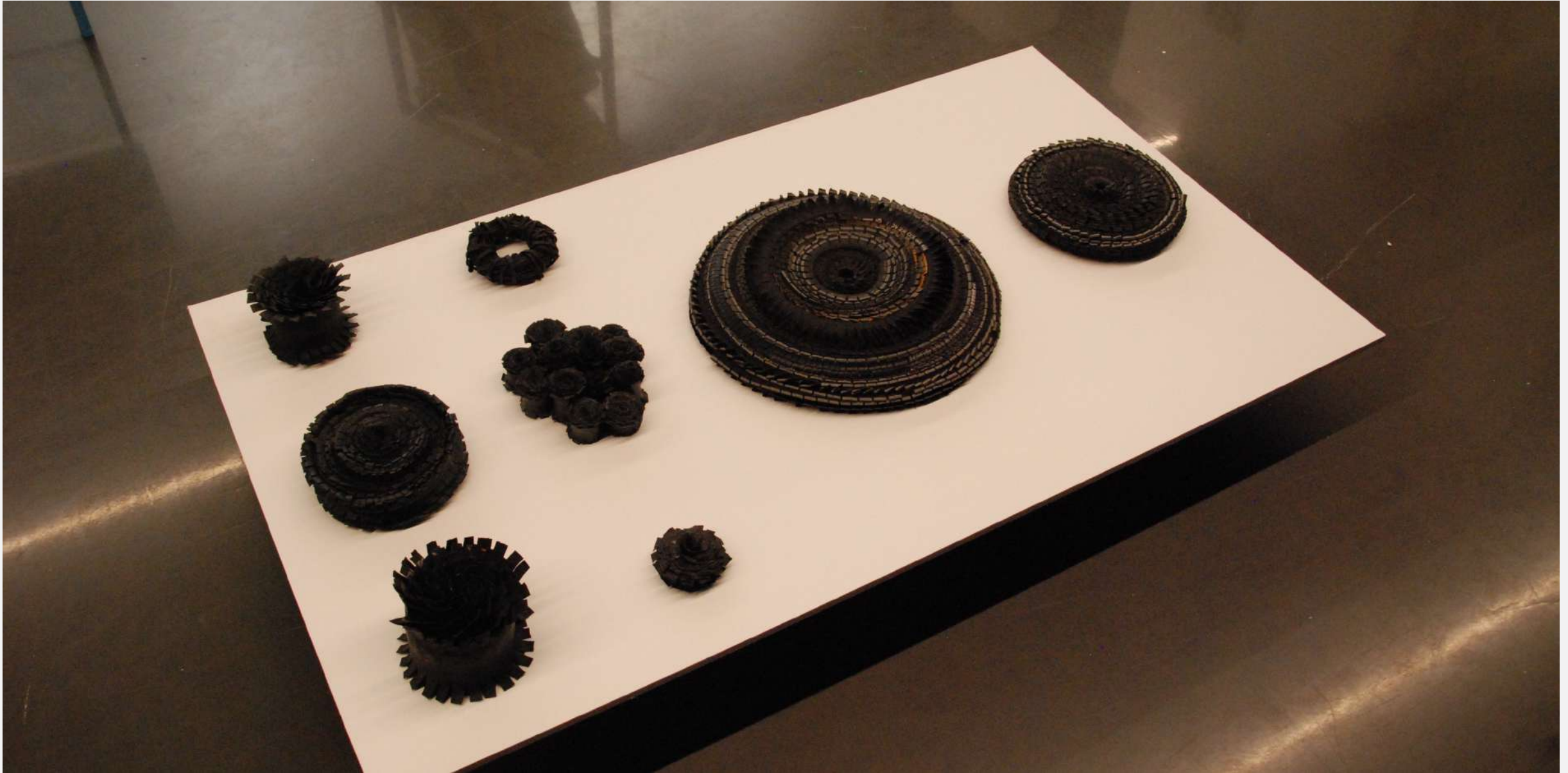
154 – 155

Edward Street Brighton BN2 OJG

**Binding Pieces Exhibition, 2021**







*Manipulated Bike Tyers – Dimensions variable*  
*White Table - (30 x 100 x 150cm)*



*Manipulated Bike Tyers – Dimensions variable*  
*White Table – Dimensions (100 x 150cm)*





*Manipulated Bike Tyers – Dimensions variable*  
*White Table – Dimensions (100 x 150cm)*





*Manipulated Bike Tyers – Dimensions variable*  
*White Table – Dimensions (100 x 150cm)*



*Manipulated Bike Tyers – Dimensions variable*  
*White Table – Dimensions (100 x 150cm)*



*Dimensions Aprox (91x91x7.5cm)*





*20 x 7 x 7cm*



*15 x 12 x 12cm*



*Video installation, Edward St Gallery. (Binding Pieces Exhibition)*

*Duration of Film: 2:50min*

*URL :*



# Unlimited Space: Reality and Fantasy Collide

22 – 24 March 2022

@mafineartbrighton

Cameron Bridgeman

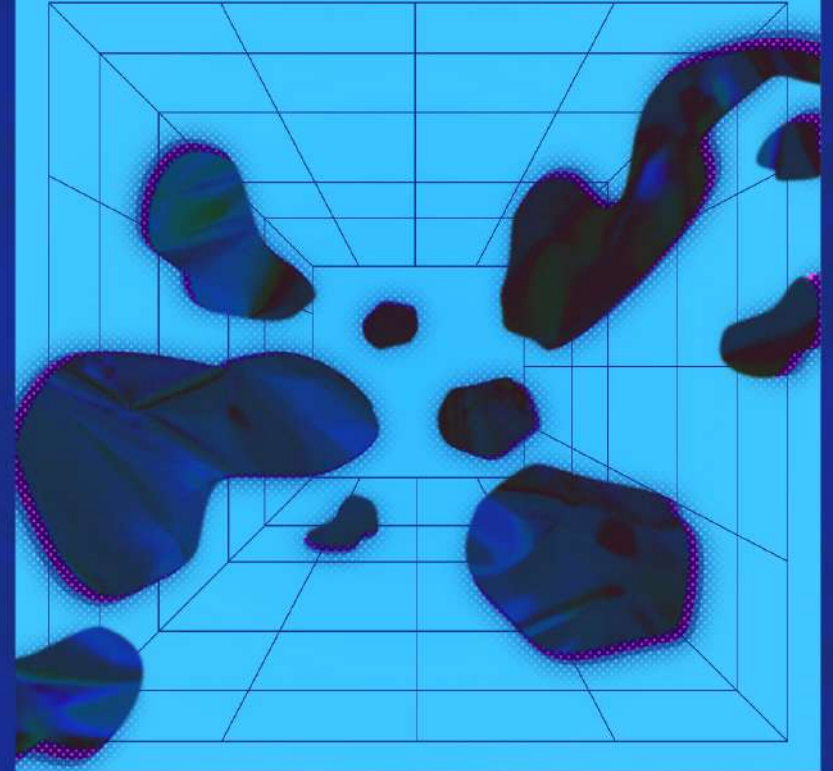
Eva Qing Yu

Gaia Segattini

Valerie Savchits

Unlimited Space:  
Reality and Fantasy Collide

@mafineartbrighton

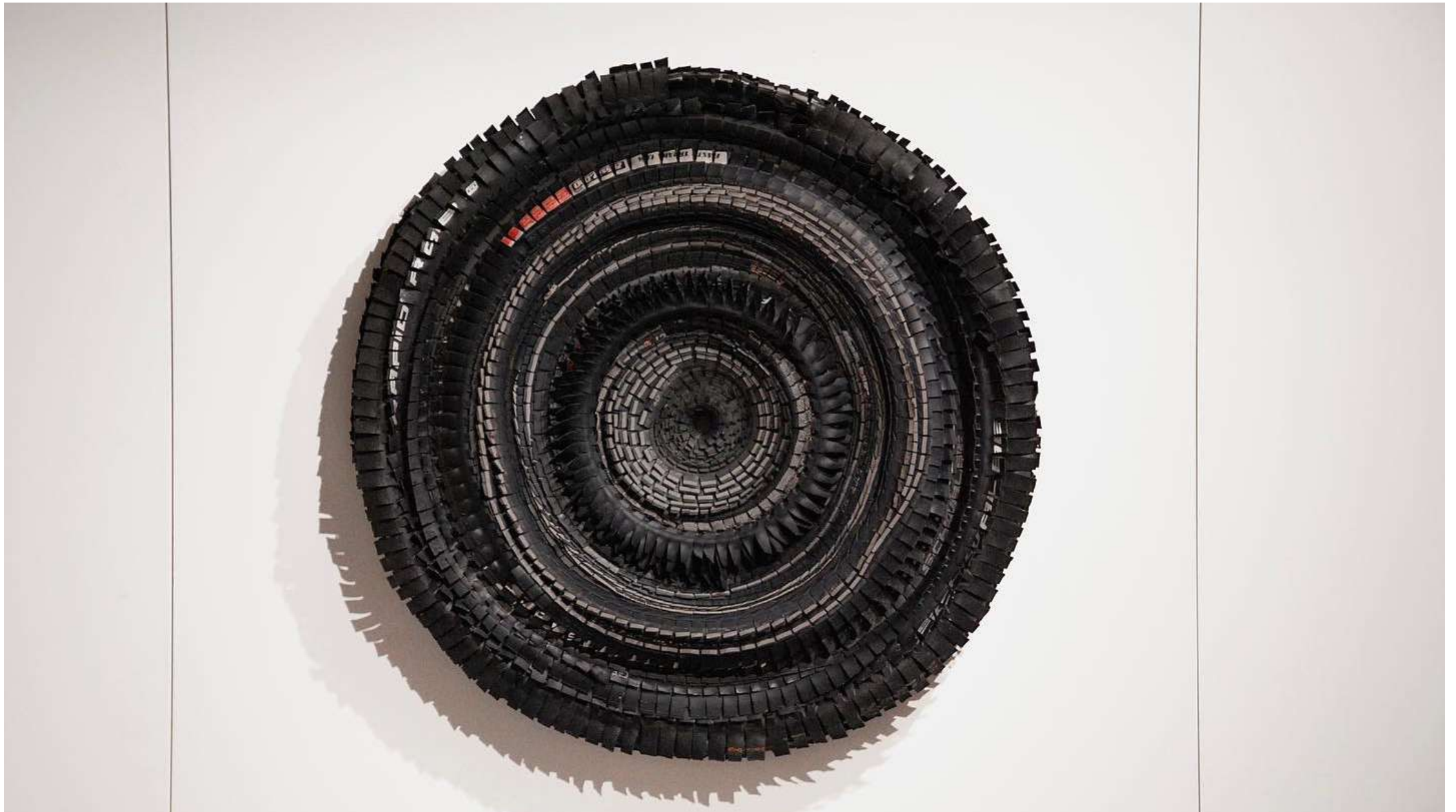


Cameron Bridgeman  
Eva Qing Yu  
Gaia Segattini  
Valerie Savchits

22 – 24 March 2022  
Edward Street Gallery  
154 Edward Street  
Brighton BN2 0JG

**Unlimited Space – Reality and Fantasy Collide**  
**2022**



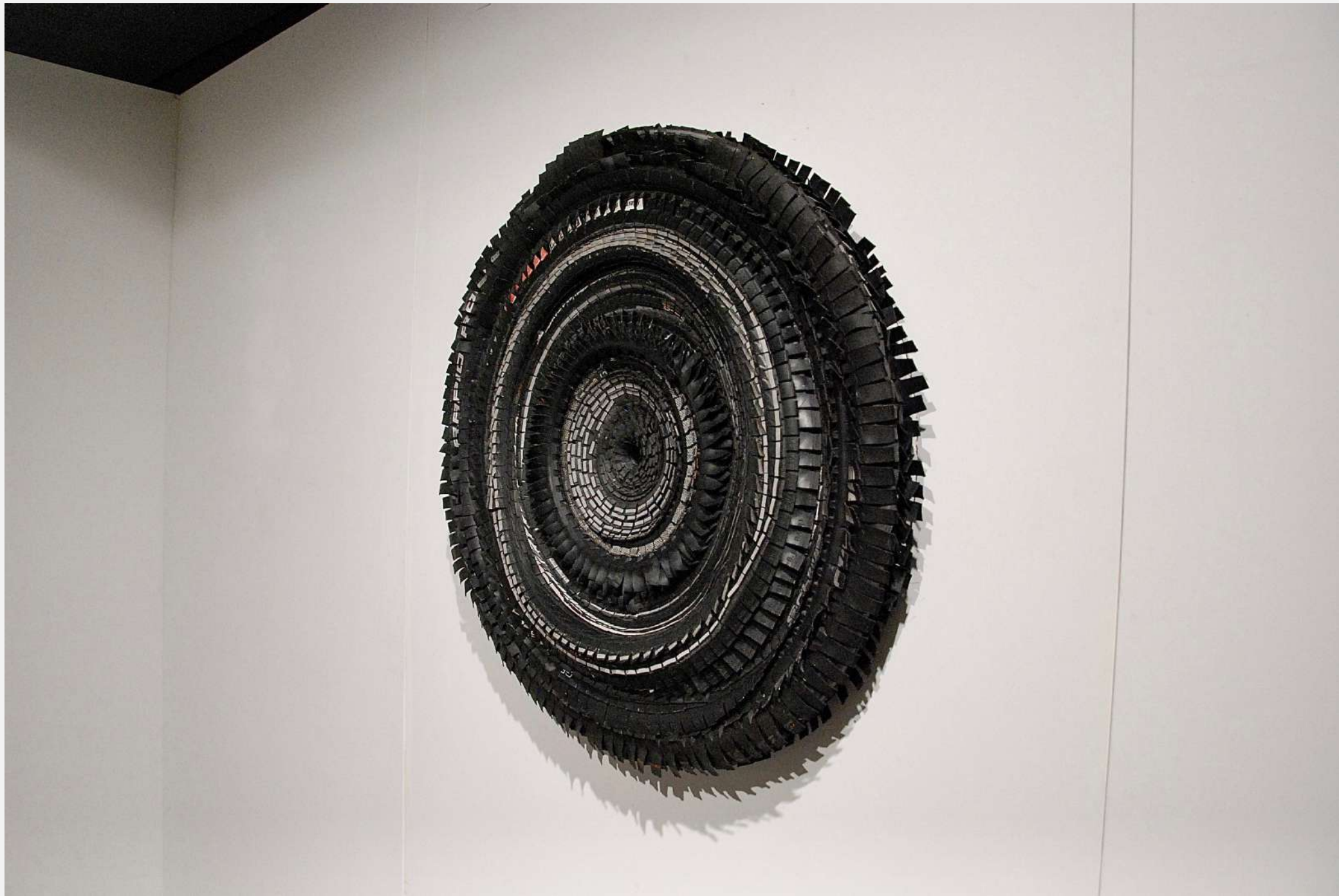


90 x 90 x 15 cm





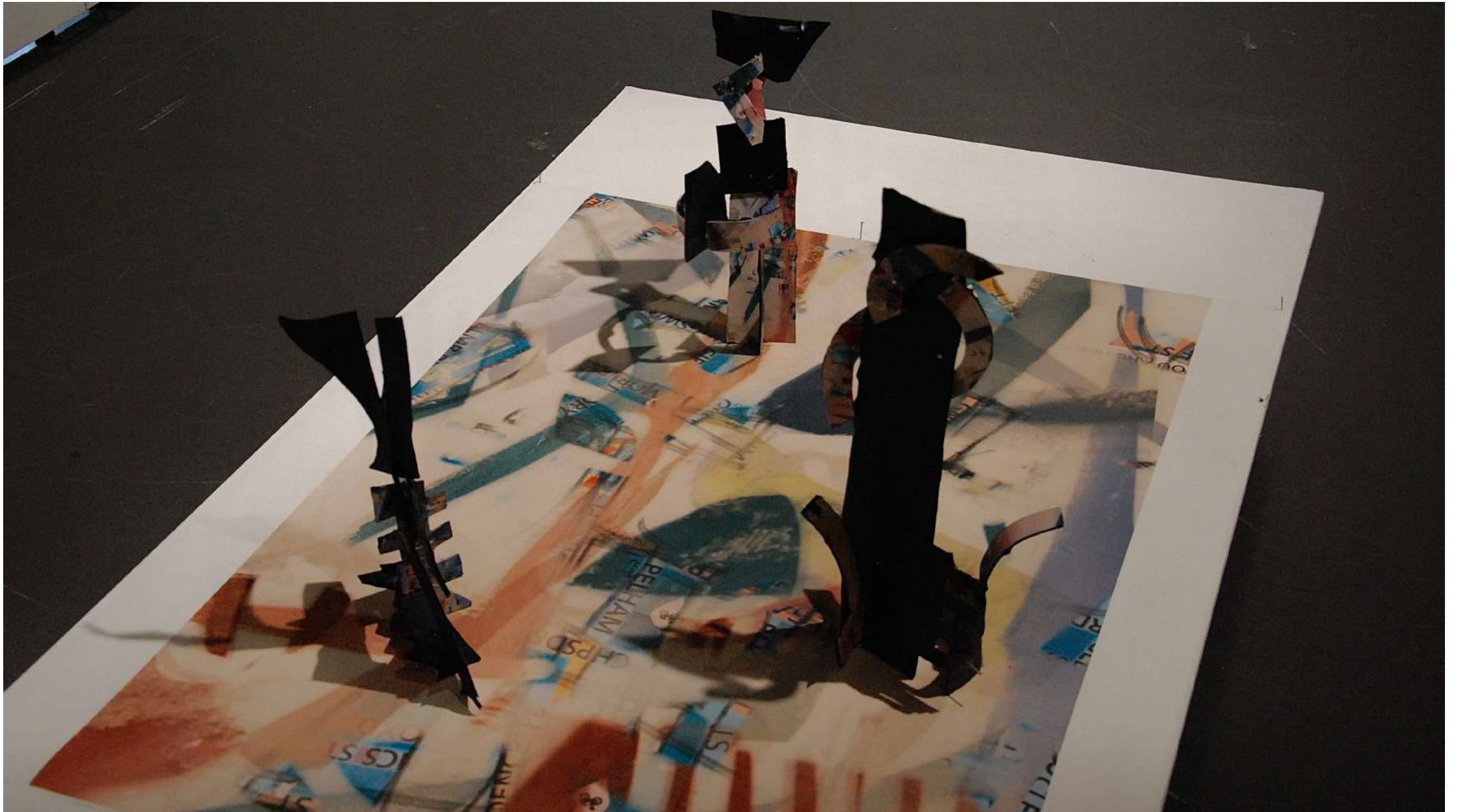
*I wanted to present these in a way that looked as if they were growing out of print. I wanted to have the objects scattered along as if they were moving lifeforms on an open plane. Doing this on a small scale has encouraged me to think about adding size to these objects as time goes on.*



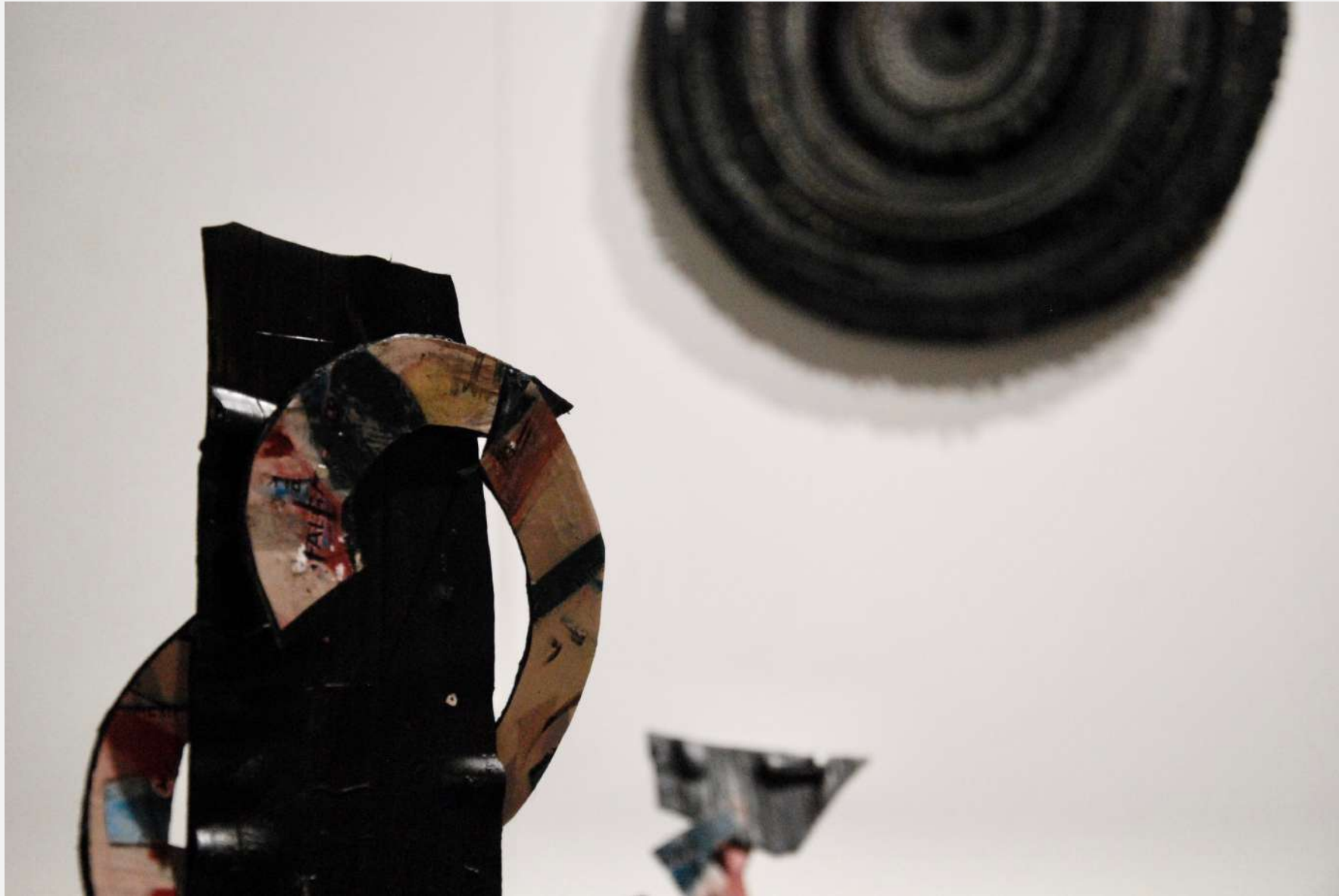








*Table Dimensions (30 x 100 x 150cm) Sculpture Dimensions Variable*

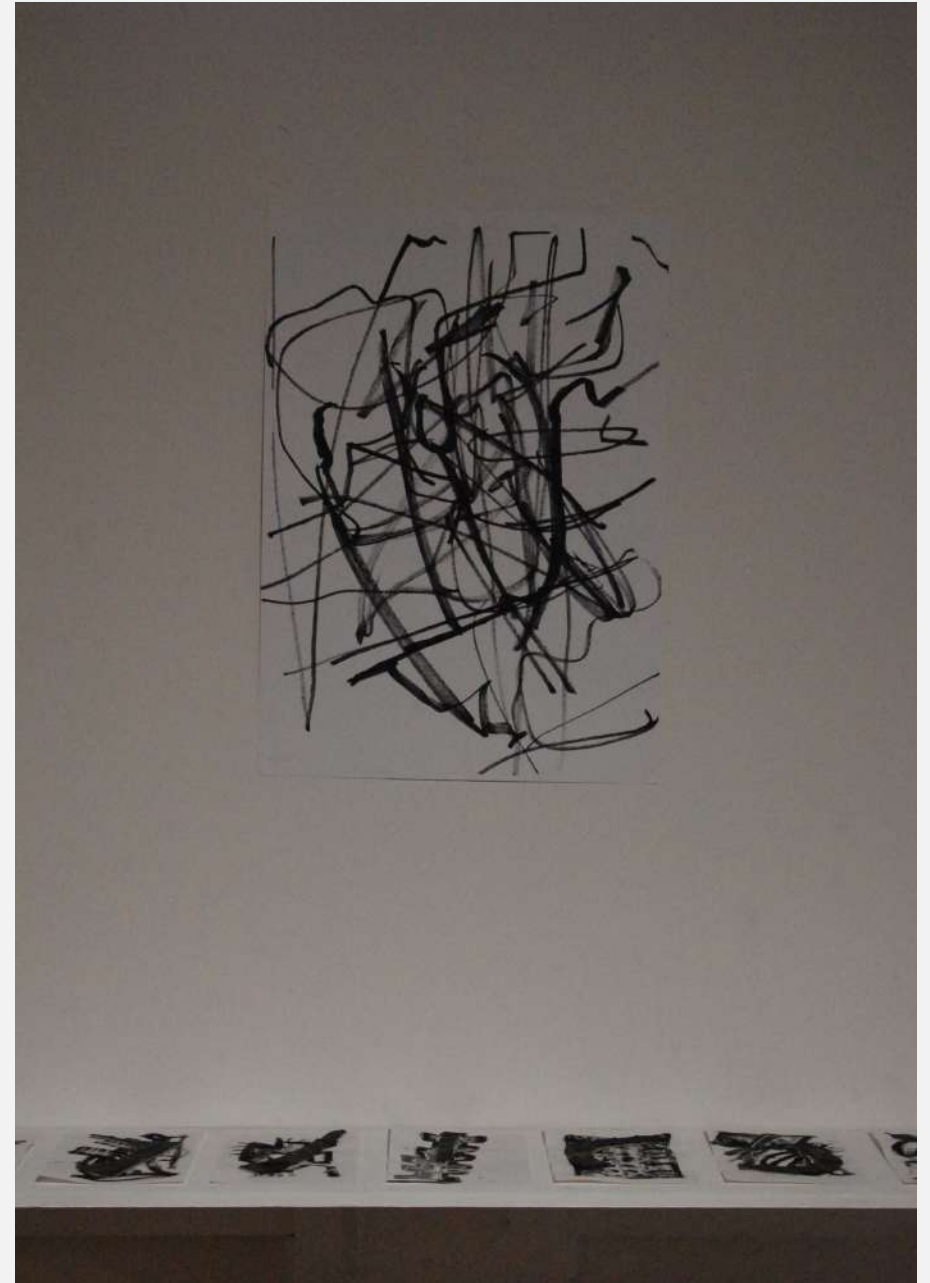


*When you crouch down so you're on the same level as the material it seems larger than expected, especially when taking photos with your camera. It looks as if these objects are from some dystopian planet, and they seem to be walking across this landscape with the planet in the distance.*





15 x 21cm

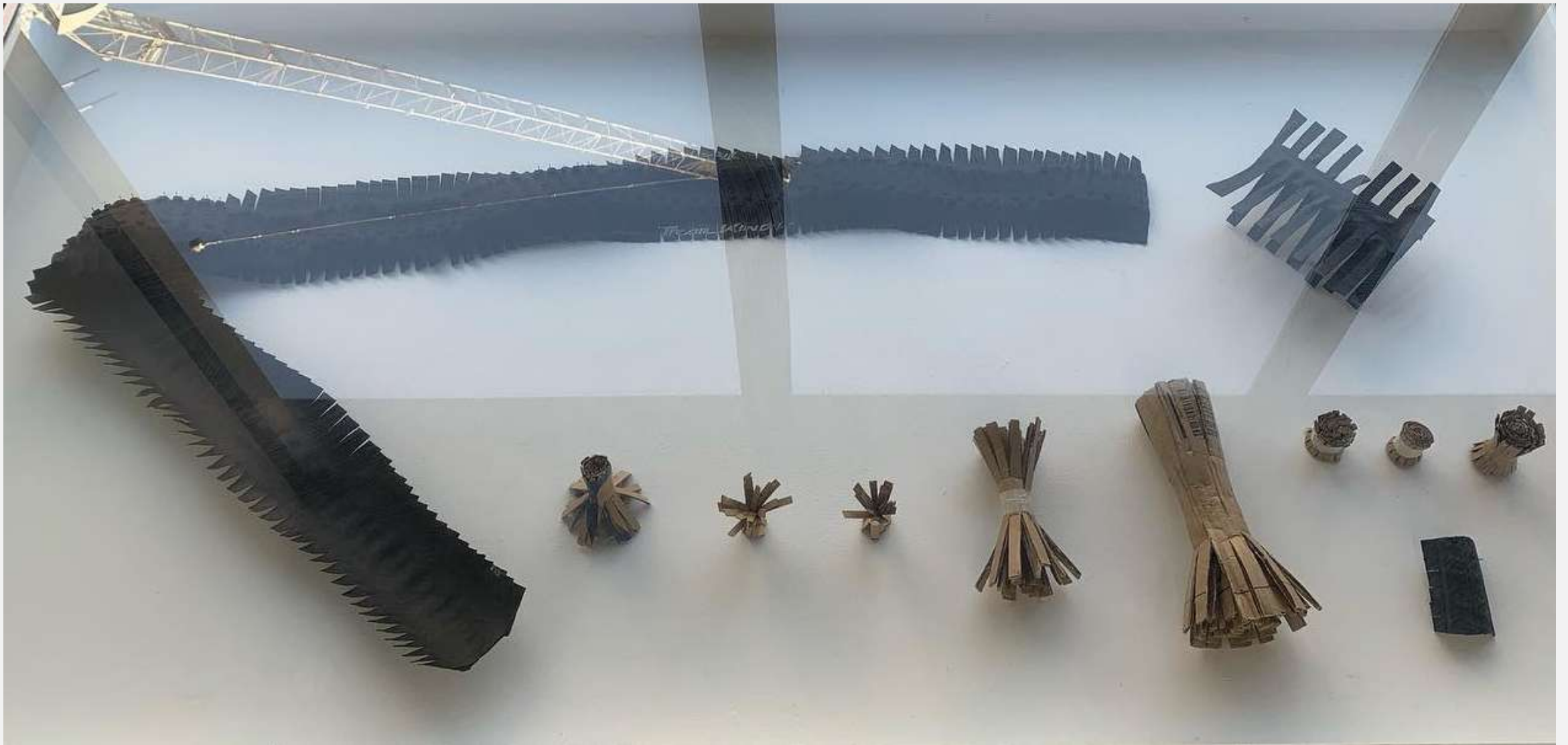


29.5 x 49cm





10 x 15cm



*Glass Box  
Cut Tyer and Carboard Sculptures  
Dimensions variable*





Dimensions Variable

**Poster 3 – Interim  
Exhibition Open Studio**

**MA Fine Art**  
**Interim Exhibition  
Open Studios**

**2 - 6pm**  
**8th - 9th  
February  
2022**

University  
of Brighton  
Dorset Place  
Brighton  
BN2 0JG

@mafineartbrighton

\*Please make sure to have a negative lateral flow test before visiting and wear a mask whilst in the exhibition (unless exempt).





Studio View – presentation of works in progress







**Edward St Gallery Open Call Exhibition - Exhibition Title: 'Traces of an Open Studio'**  
Monday 9th - Thursday 12th May 2022



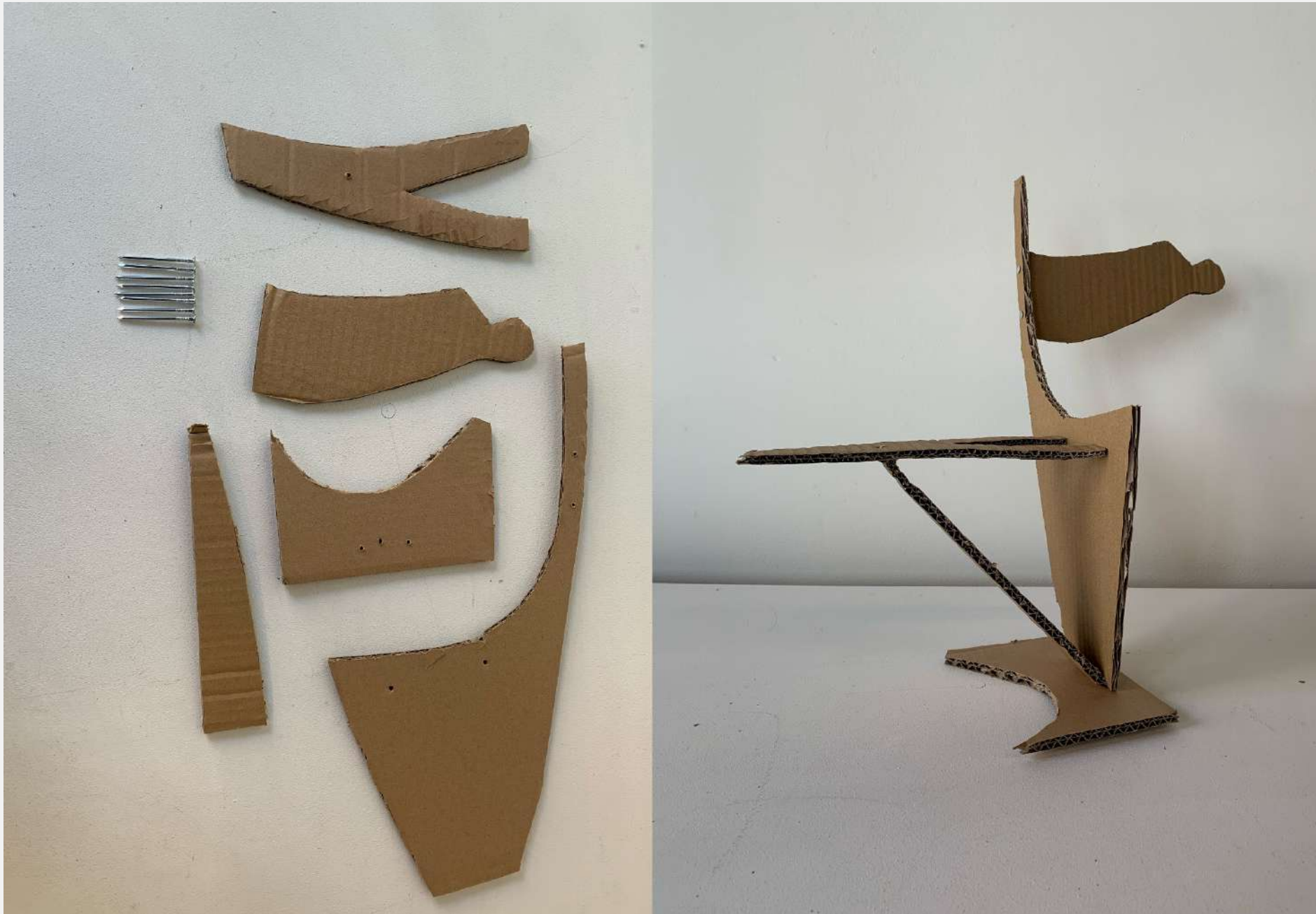


*Using the three-day open studio space as an opportunity to continue with current works in progress and discuss ideas and plans with other artists in the space.*



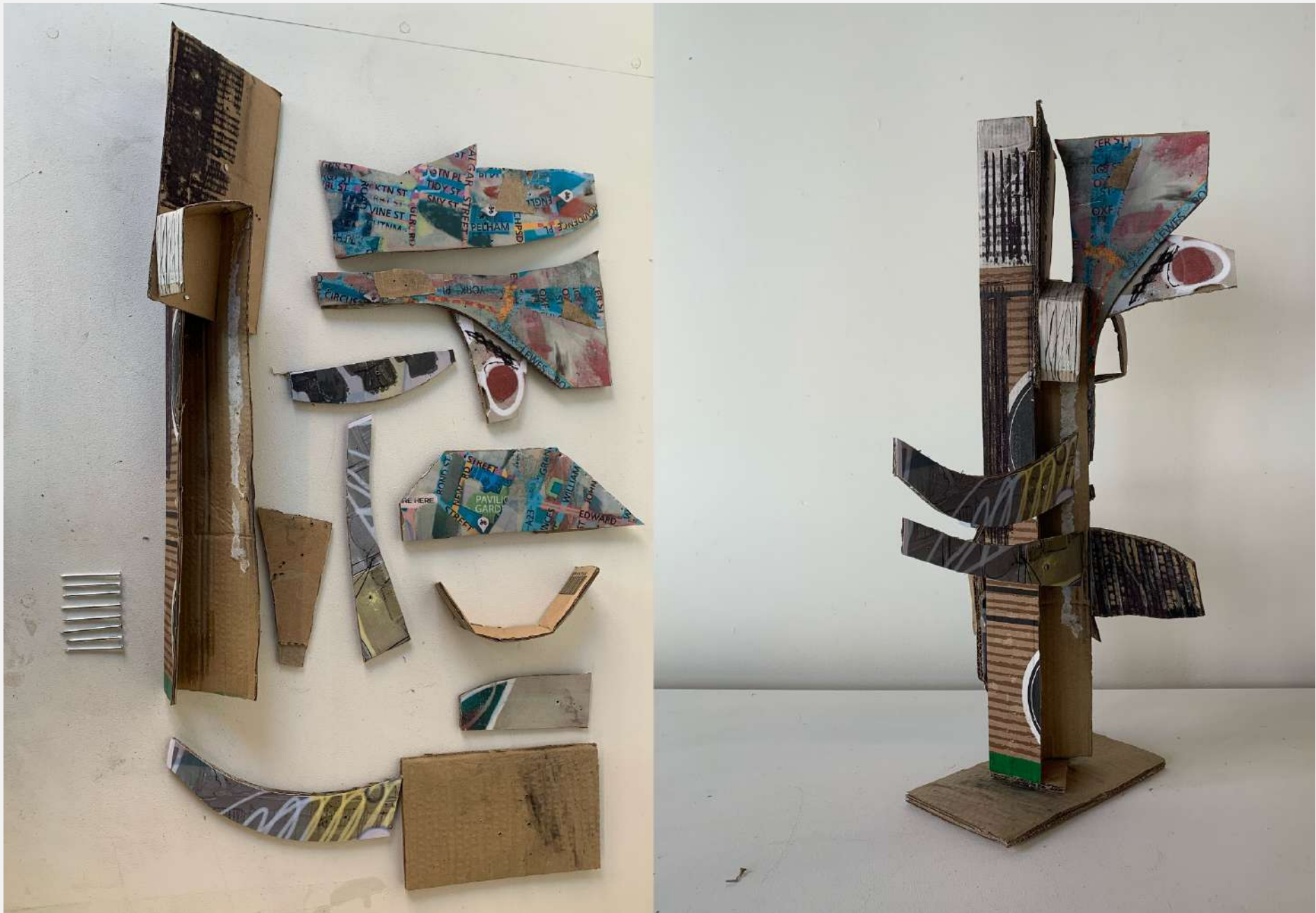


Creating a series of maquettes, experimenting with the shapes and forms.



*Assemblage Process 1*





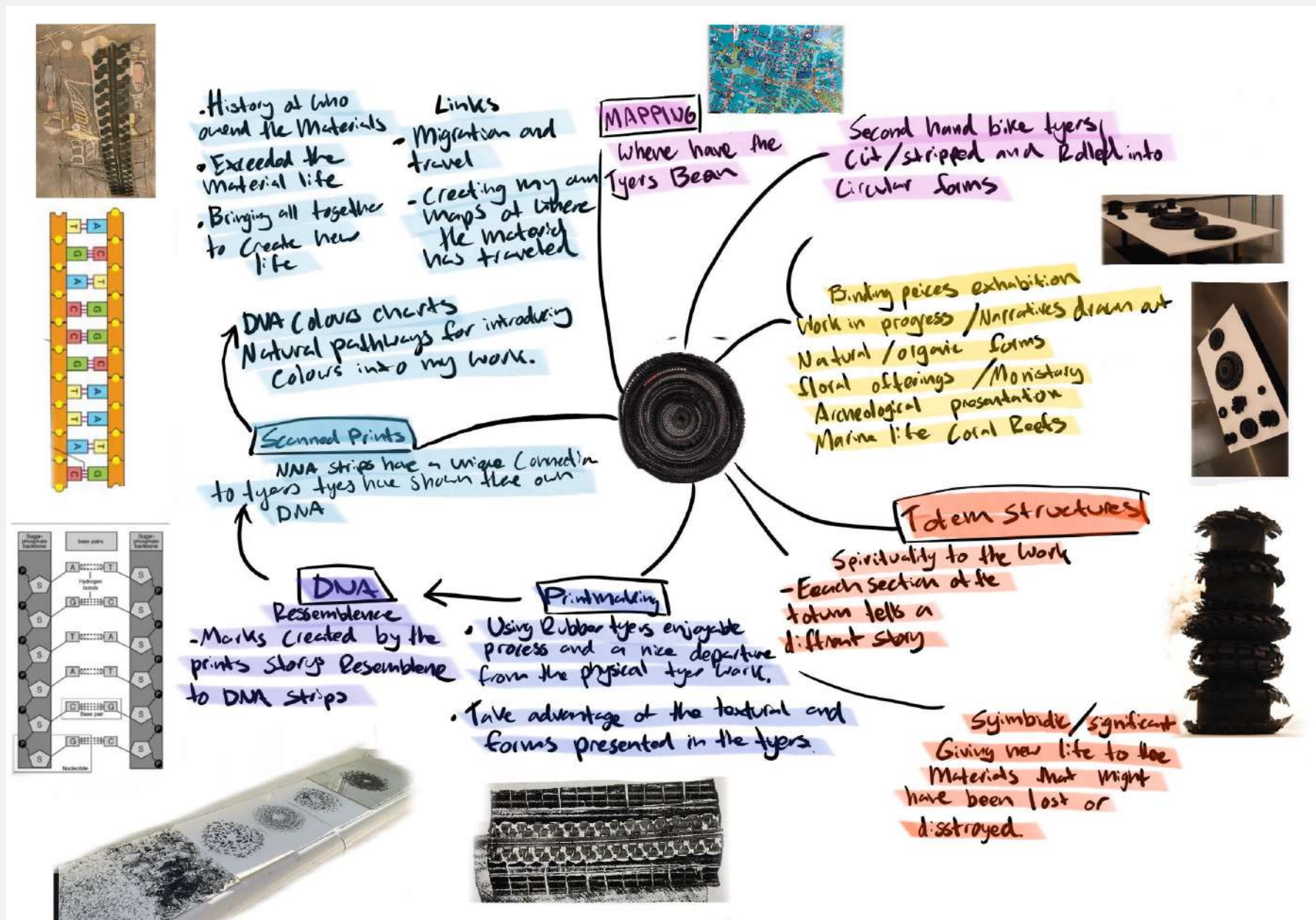
Assemblage Process 2



Assemblage Process 3

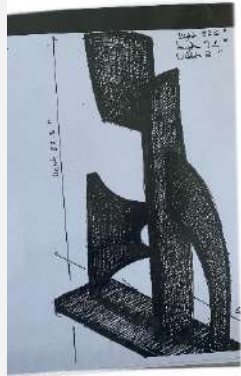


# Mind Map 1, 2



All the work created on this course have stemmed from the process of working on the rubber tyre sculptures. It has become a catalyst for ideas. Each strand of work created with a variety of materials. Finding materials that work together and those that don't. Working with new processes and discovering new techniques along the way.





Creating an atmosphere in the space

Angles and positions to place yourself into different Narratives.



### Mapping Project

Creating my own system drawings at where all the tigers have been

Each one having its own Materials life / traveled / Distinations



Turning these into 3D Works / Models.

Gram out of the prints Ret: Citys / Distopia / future



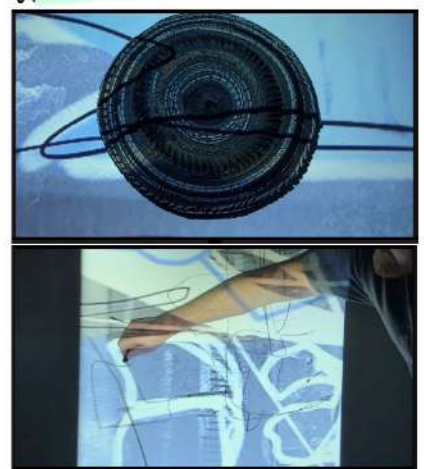
### Collage Works

Creating Collage works of shapes and forms that have appeared in the digital prints



### Digital Collage

Images of brighten City bike paths layered with drawings and DNA Coded images to create Dense interesting Digital Prints

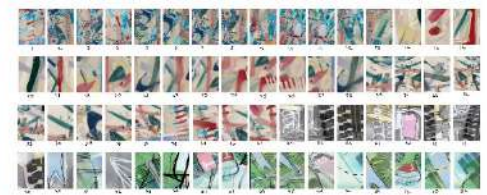
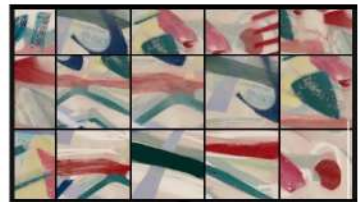


### Projection onto sculptures

### Projections Drawings

### Projection Cross Sections

Created Bunnny slides of moving images that play on a Loop.

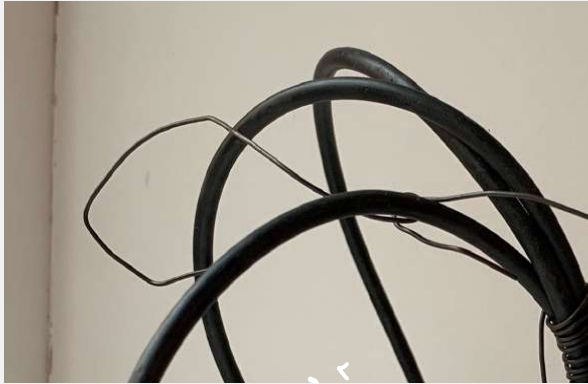




## Material Studies



*Combined bike parts sculpture, (25x17x15cm)  
Attached discarded bike parts / wires to create  
one form*



*Cross sections of interesting parts  
Breaking the sculpture down into separate parts which in  
themselves can be recreated in different mediums.*

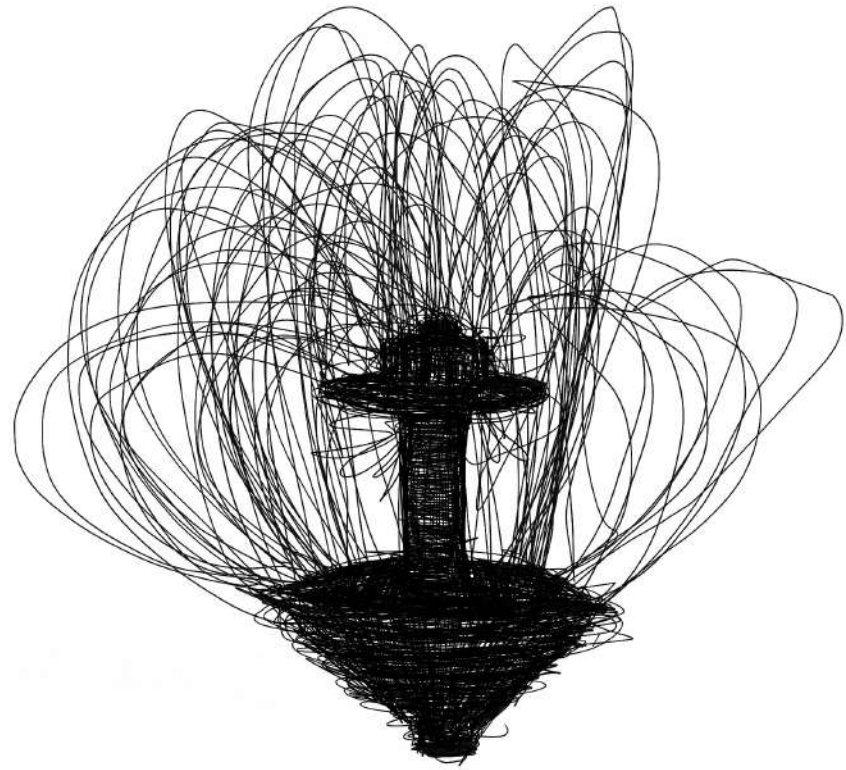




*Stills, Short film. Shadows*

*Viewing the work as a shadow helps to visualise it as a whole object.*

*URL: <https://vimeo.com/669397589>*



*Manipulated bike parts  
Digital sketch (Dimensions variable)*







*Experimental works, Bike tyre and rubber tubing (10 x 10 x 3cm)*



*Material studies*  
(11 x 11 x 4cm)



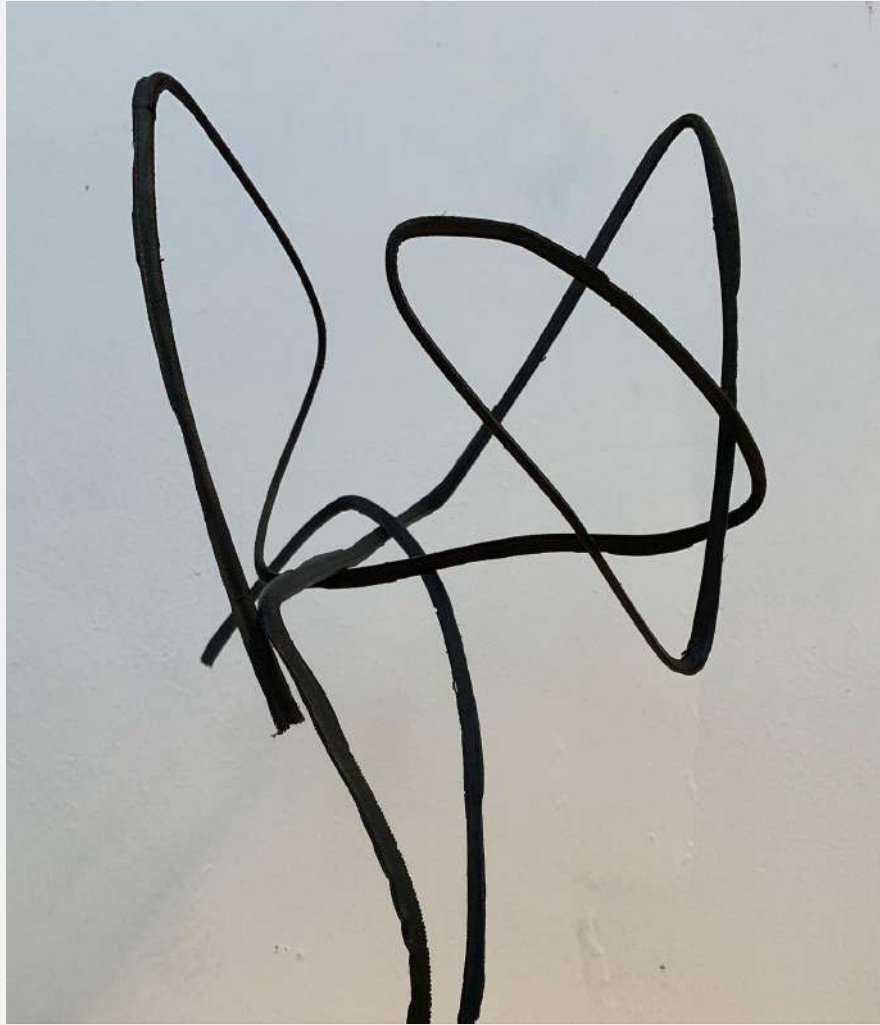
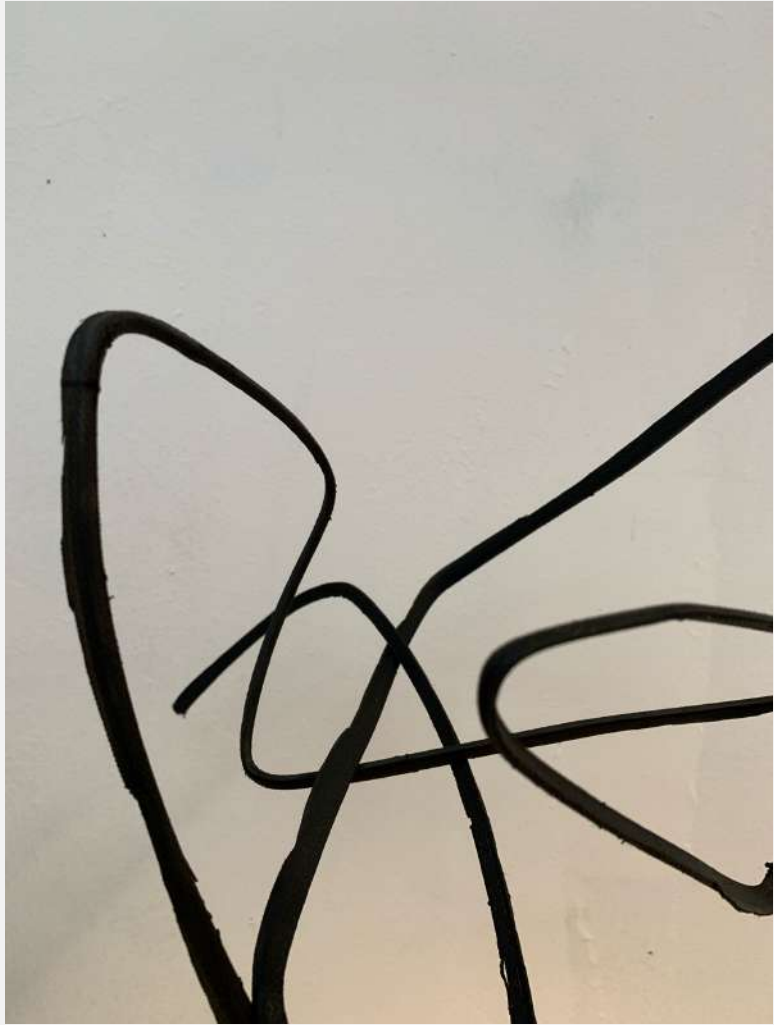


*Material studies*  
(91 x 91 x 7.5cm)

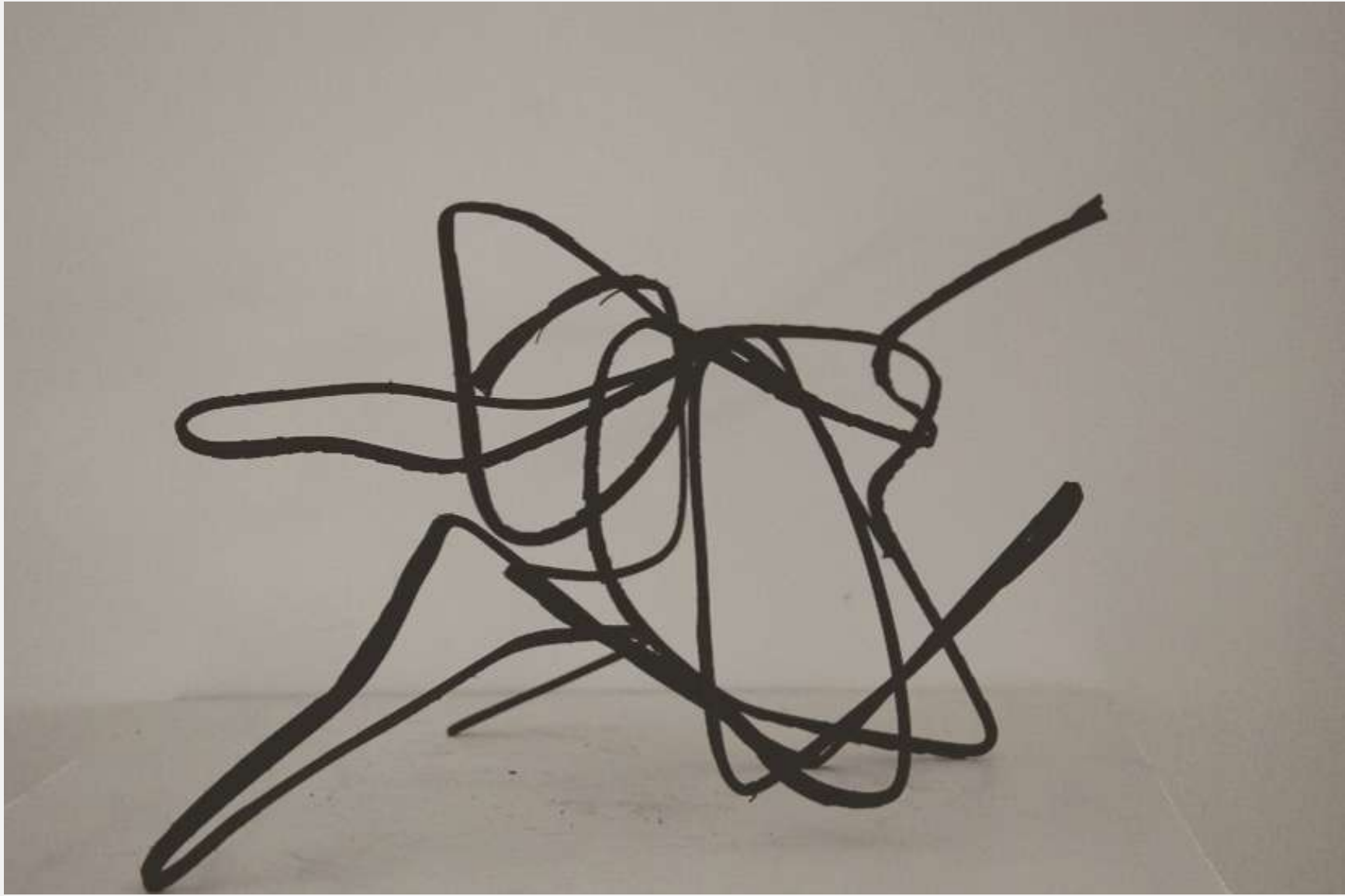


*Experimental works, Bike tyre and wire.  
Using wrapped bike tyres to create a stand and wire  
to add interesting forms that can be viewed from  
Multiple angles.  
(30x20x12cm)*





*Close up, Specific sections.*



*Experimental works, Bike Wire Forms*  
*Dimensions variable*  
*(20x15x17cm) Aprox*



## Sketchbook Experimental Drawings



Summer project drawings, Mixed media, Cardboard and Pen (15x10cm)  
Inspired works from constructions and demolition sites.



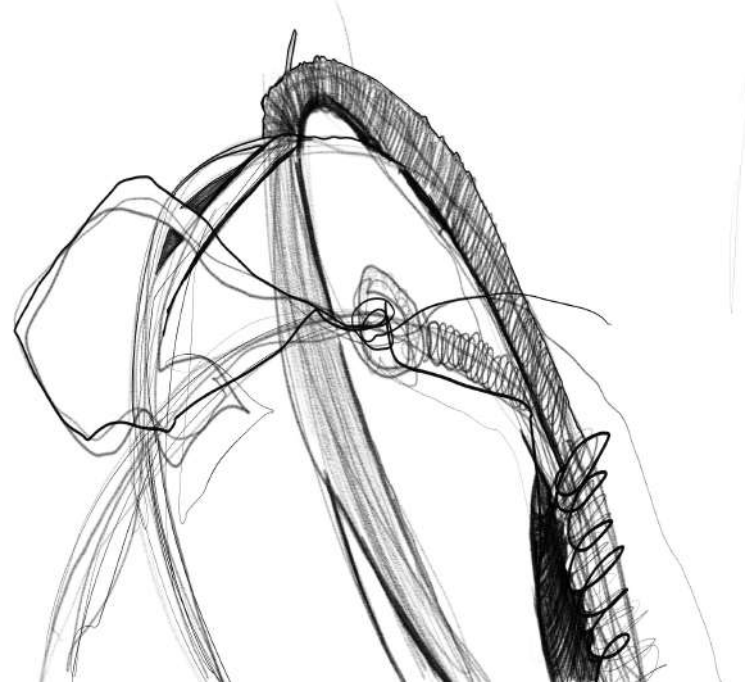


*Summer project drawings, Mixed media, Cardboard and Pen (15x10cm)*





*Summer project drawings, Mixed media, Cardboard and Pen (15x10cm)*







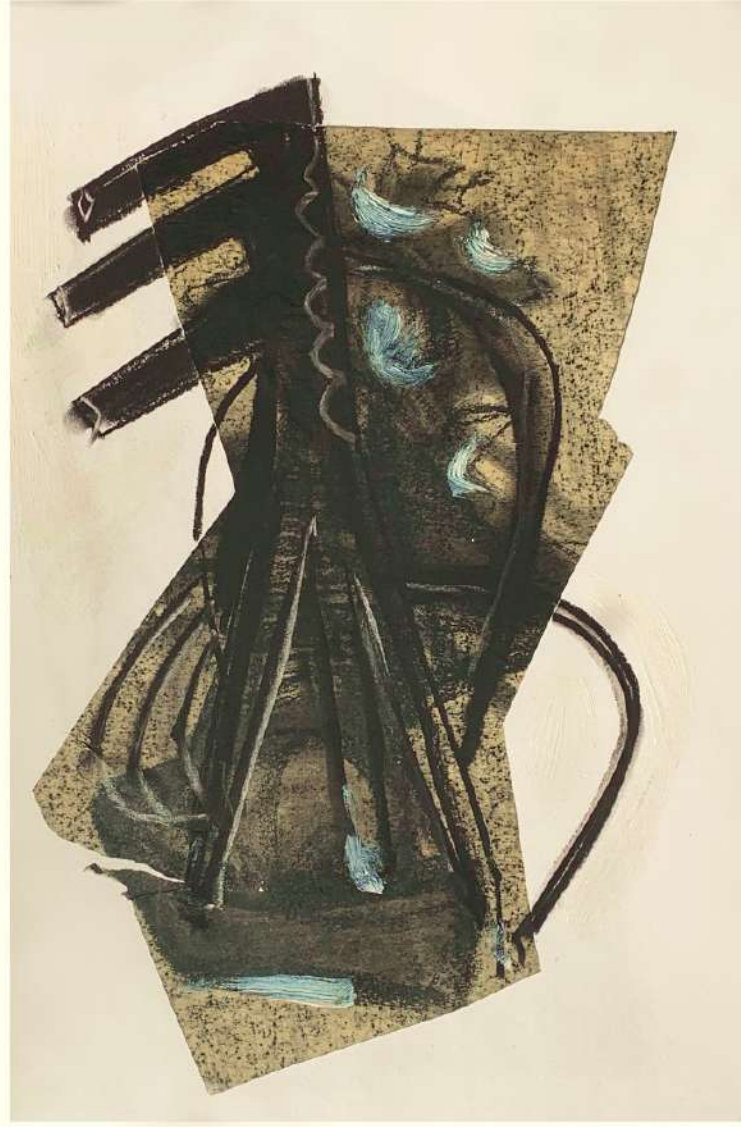
*Charcoal drawings, (35 x 20cm)  
Inspired by the object Silhouettes*





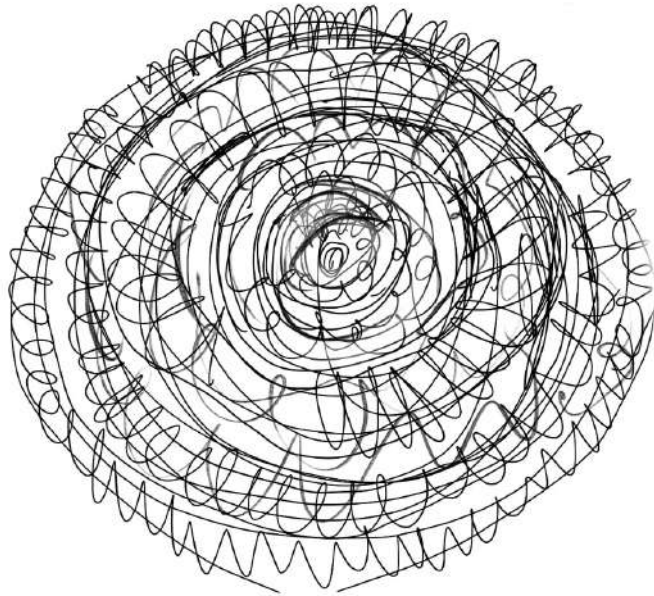
*Close up, Cross sections*





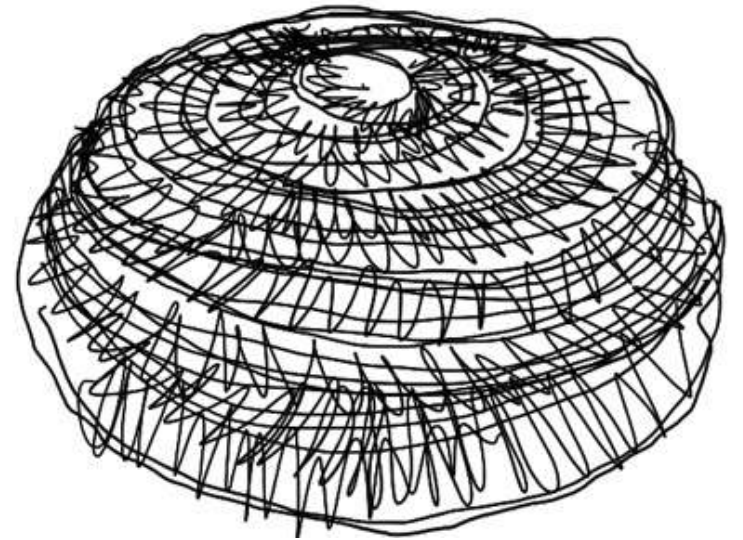
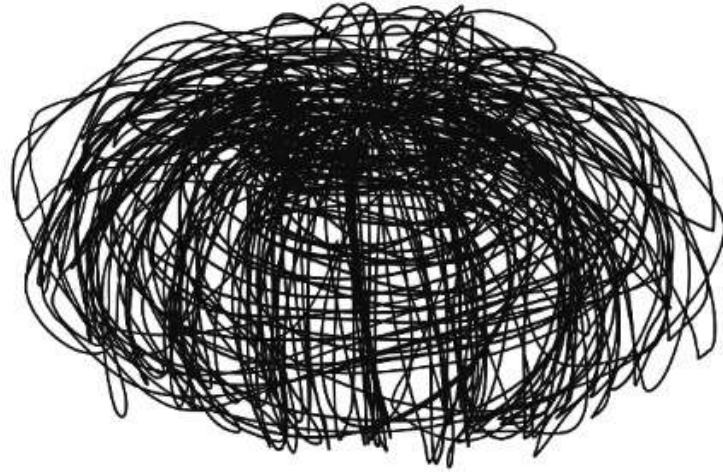
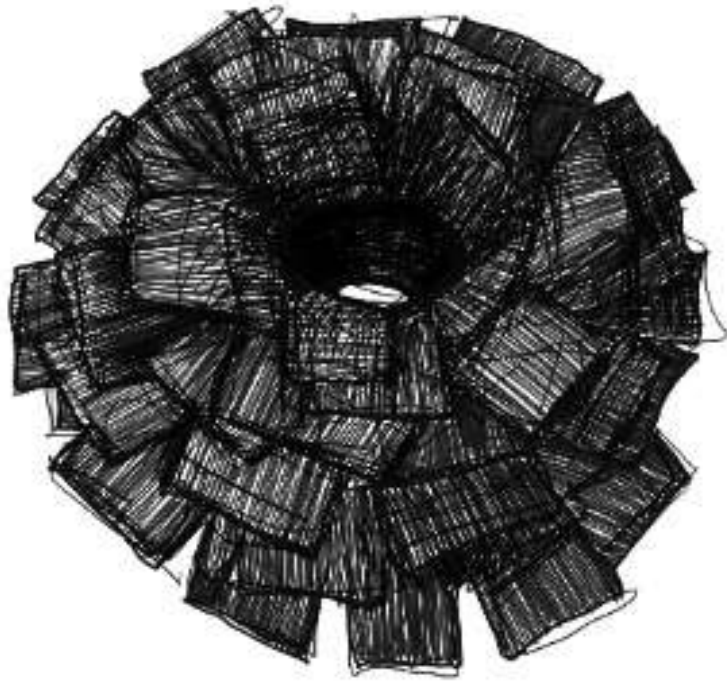
*Charcoal Drawings / Collage*  
(29.7 x 42 cm)



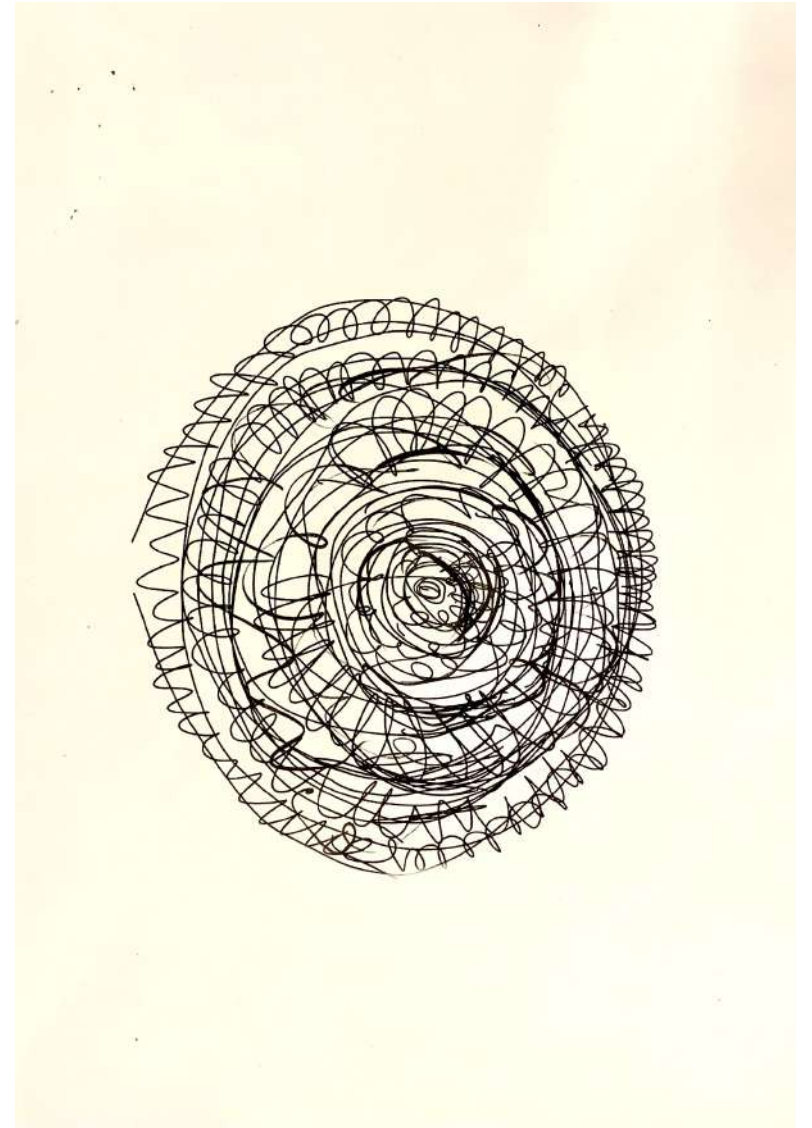
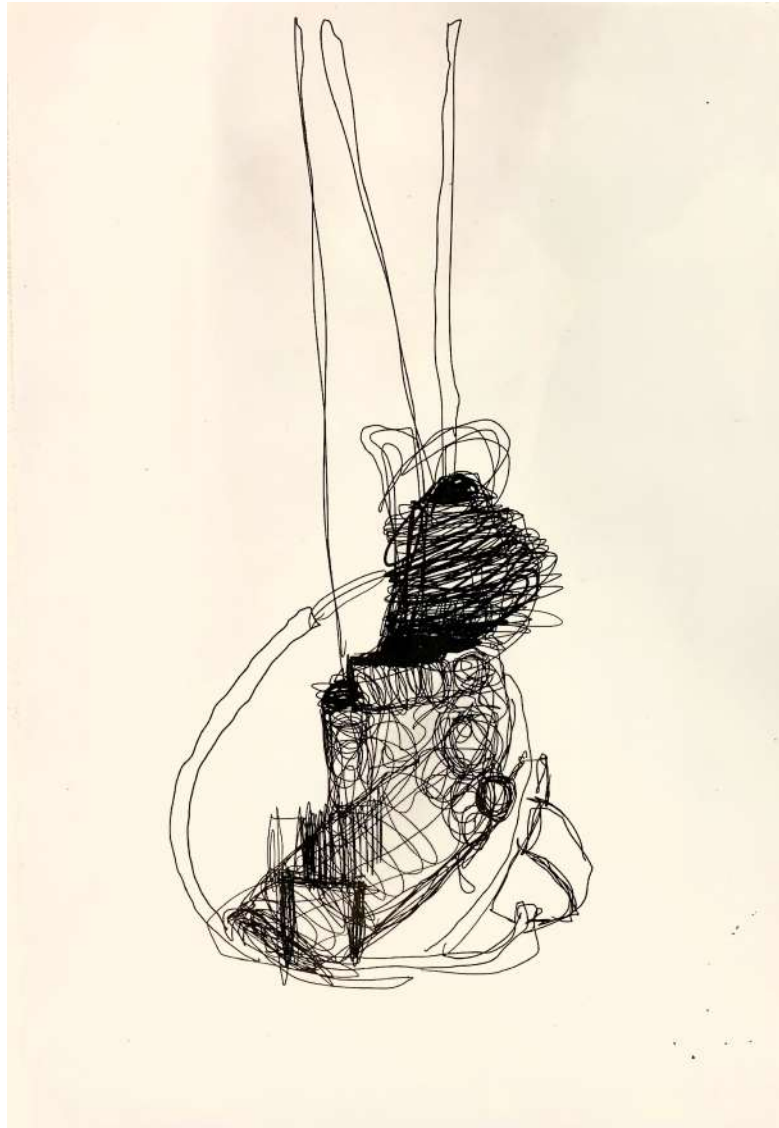


*Concept Textural Drawings*  
(15 x 21cm)



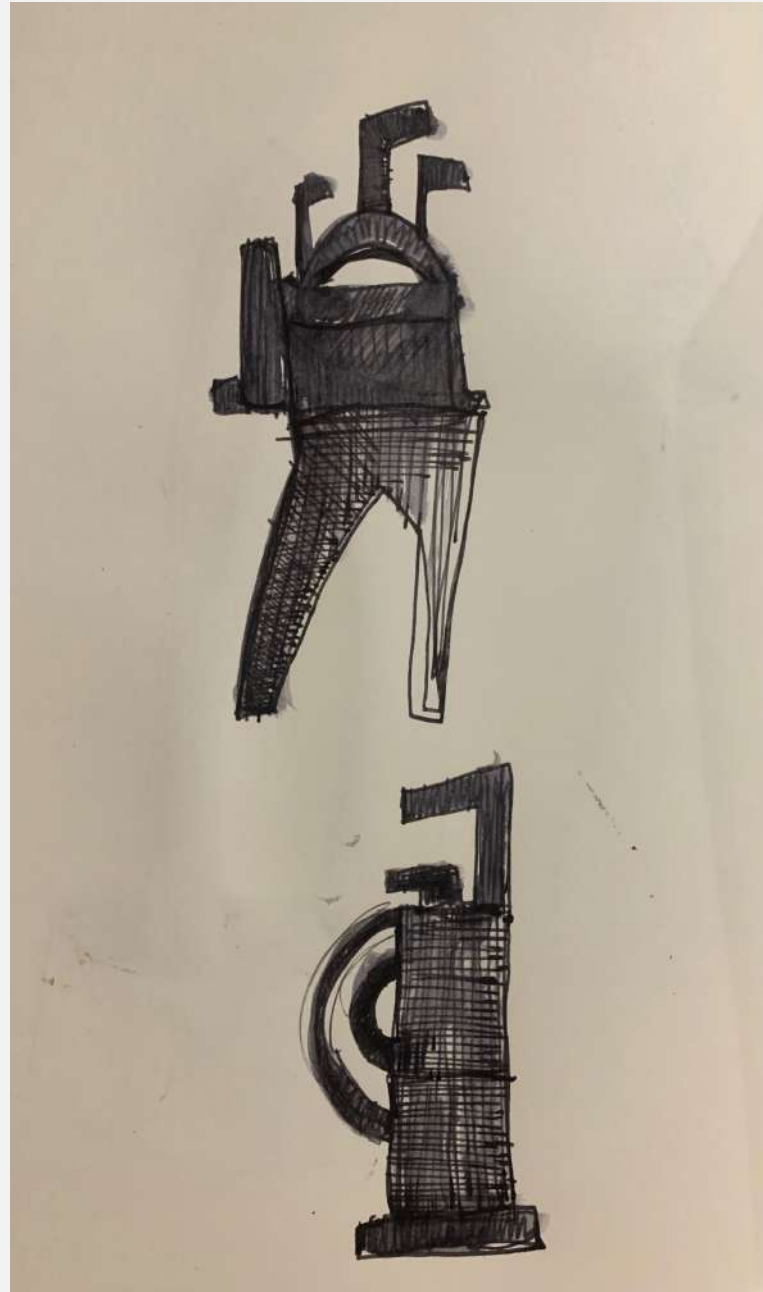
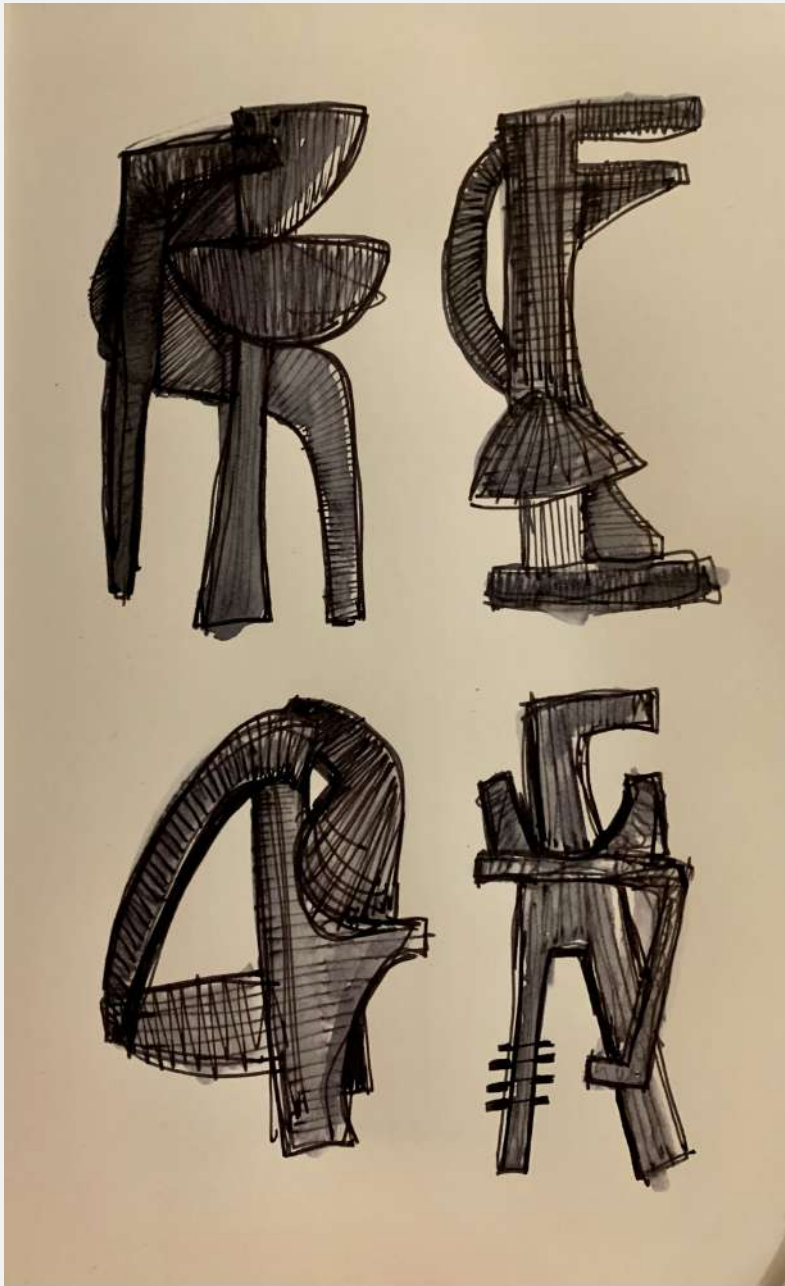


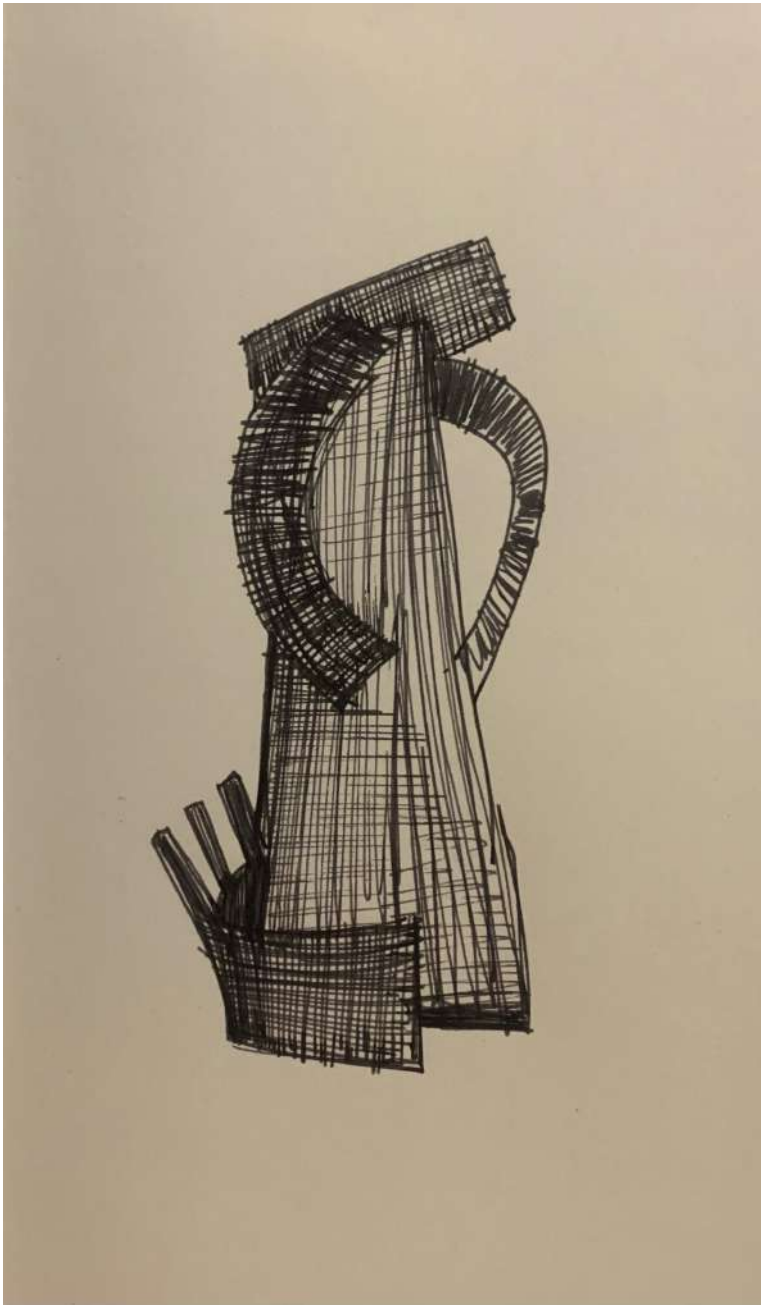
*Concept Textural Drawings  
(15 x 21cm)*



Sketchbook drawings  
(15 x 21cm)







15 x 21 cm





Front

Like Rubber in her  
tyles spray Glued  
to the hand of  
the Card.



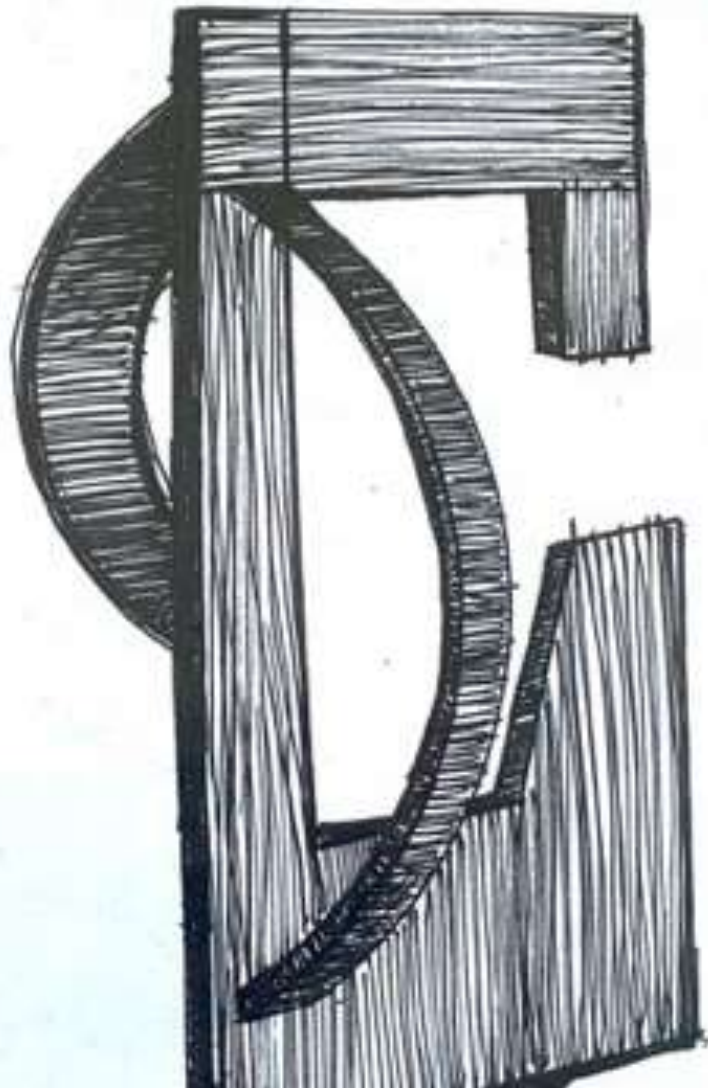
Middle

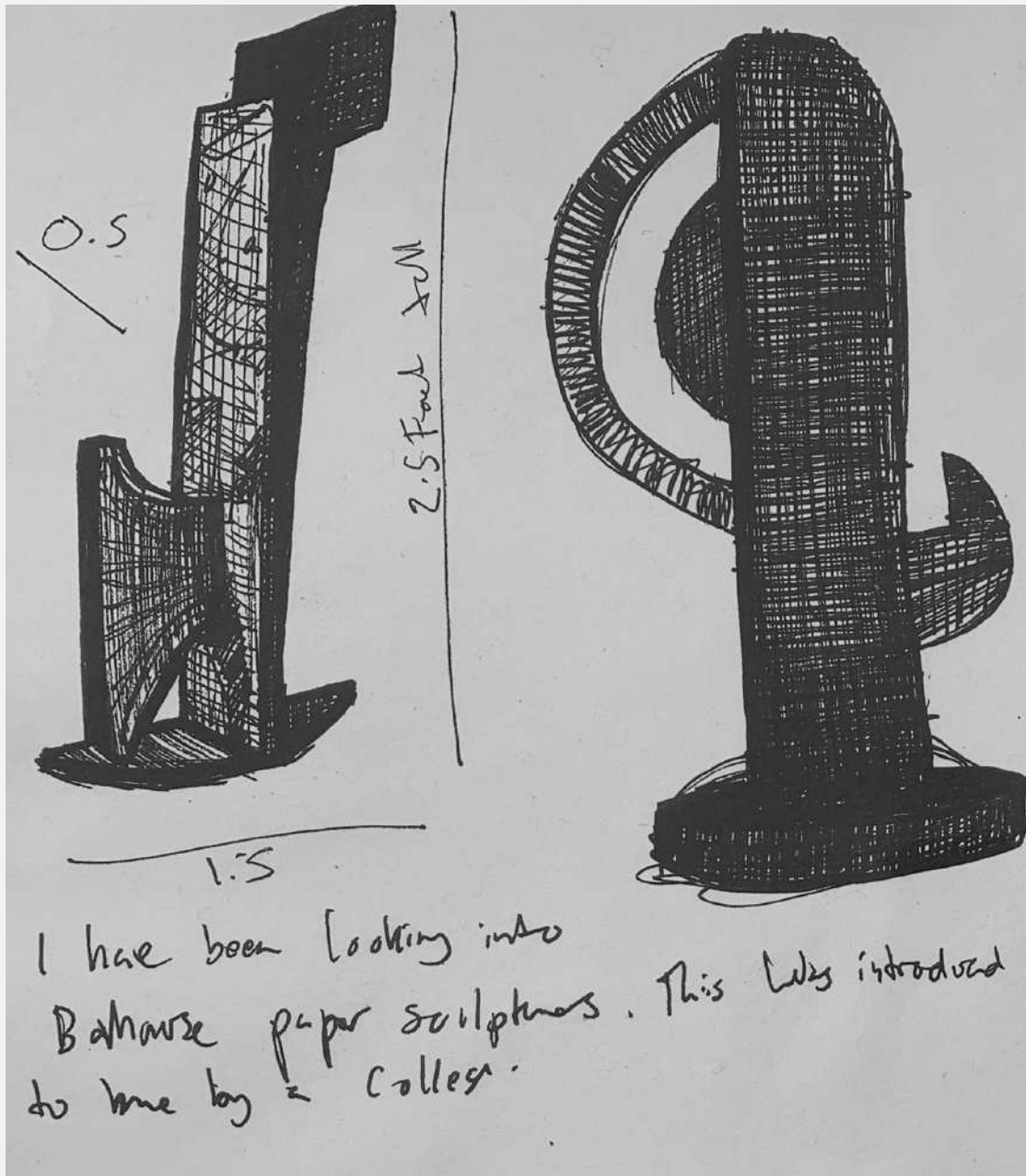
Black Card  
positioned  
into the middle  
add strength and  
density to the  
objects.



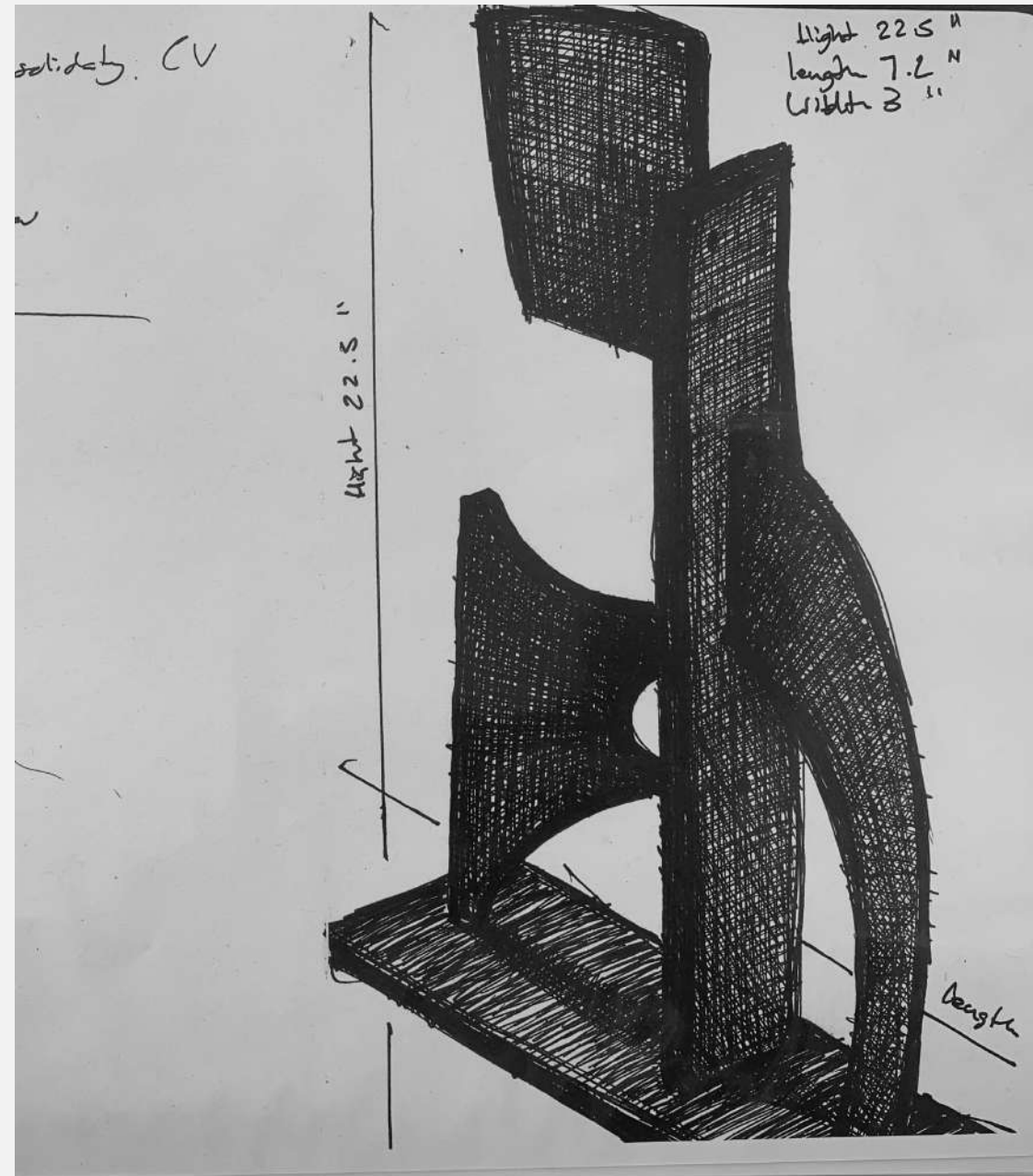
Back

printed back  
and Glued  
print on the  
Back





15 x 21cm





## Process Led Work



*Sourcing materials from bike shops, I collected tyres that were worn, having exceeded their life and purpose. A large part of the work uses the repetitive process of stripping, extracting and reshaping the tyres in a repeated three step process.*





*Tyre sculpture  
Dimensions variable as changing weekly*





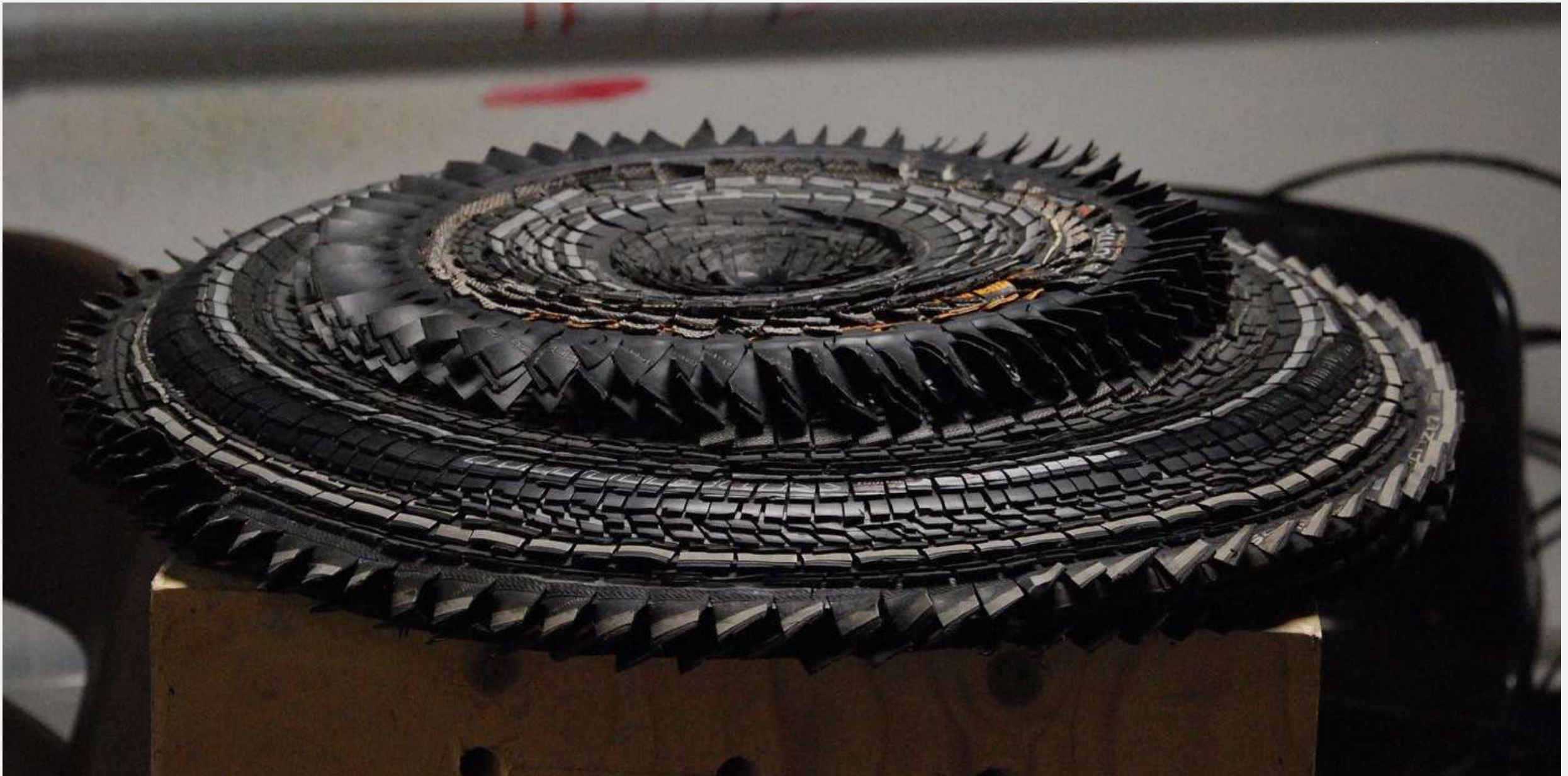


Tyre sculpture. Still from film

Duration 2 min .8s

Link URL: <https://vimeo.com/668933274>







*Close up images , Patterns and textures*

*The process I adopt is not dissimilar to that of a textile sculpture, which is about getting into the rhythm of repetition and pattern, complex colours and contrasting textures.*













*I discussed with the technicians the possibility of hanging the sculpture as it would allow the viewer to navigate around the work without any distractions of a plinth or stand. Now that I had added a firm structure to it, I thought about adding to the opposite side. I'm still experimenting with the shape and form of this piece and how it will come together in the space.*







**Photoshop Edits, Hypothetical Exhibitions**



*Adobe photoshop edit, potential exhibition  
Experimenting with visualising how the work could be viewed by the public.*



*Adobe Photoshop edit, potential sculptures*

*The totem structures also indicates a significant departure from the earlier work. It is at this point that I begin to consider the narrative of the piece. I feel that my pieces have a certain spirituality to them because of the narratives in the tyres themselves. Each part of the sculpture has a different story but together they make something that is rather like a totem, in that together, the whole object becomes symbolic and significant. I feel as though I am giving new life to material that would have been lost or destroyed.*





*Experimental Exhibition Proposal Edit. Walk over a floor from the future*

*Adobe Photoshop*

Filling a gallery space with a variety of bike tyre sculptures. Creating a field of organic sculptures that grow out of the floor. Having a variety of size and shapes to the works. The forms organically growing as if from the same species however each one having its own individuality.





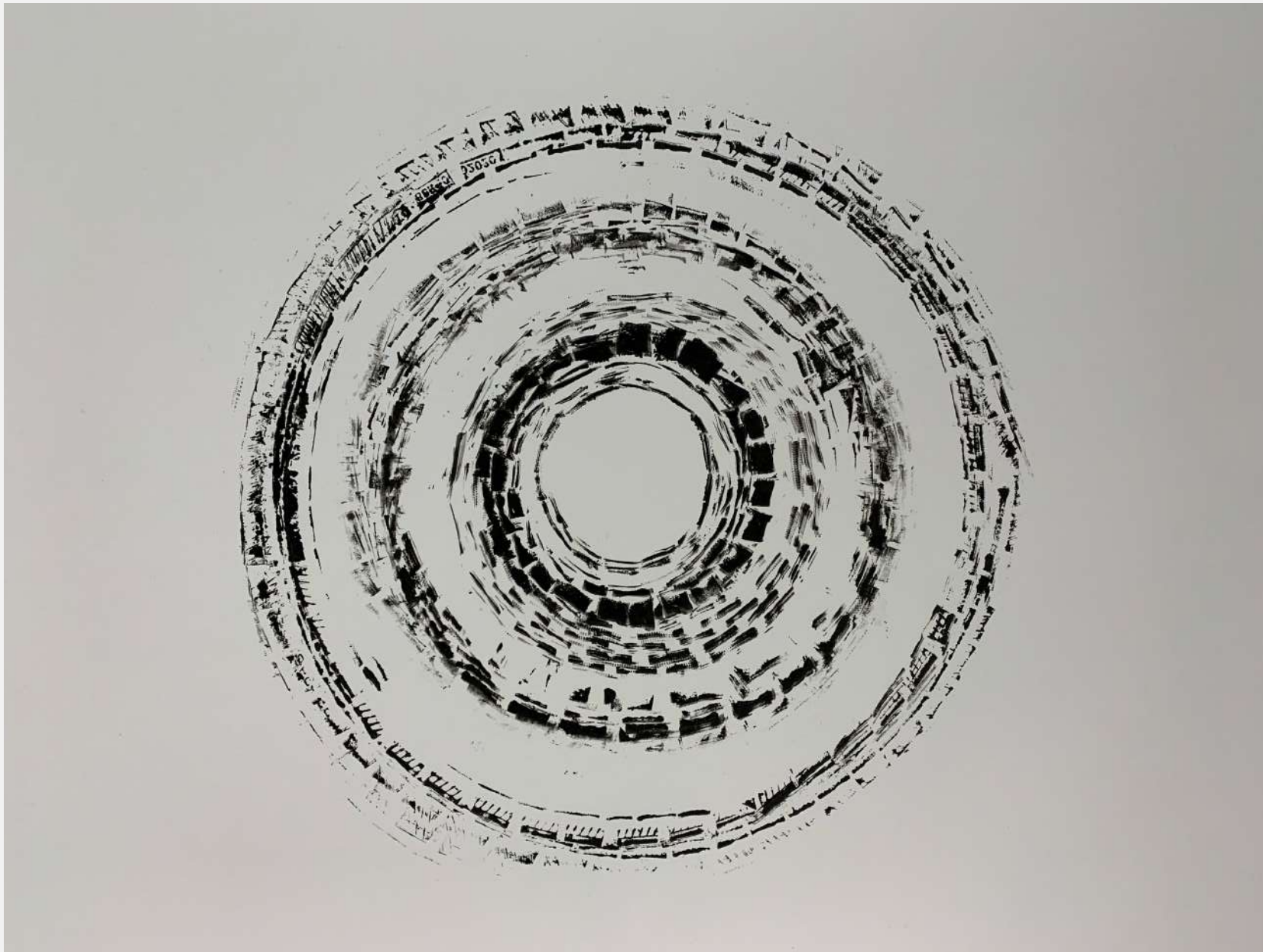


## ***Print Making and Process***



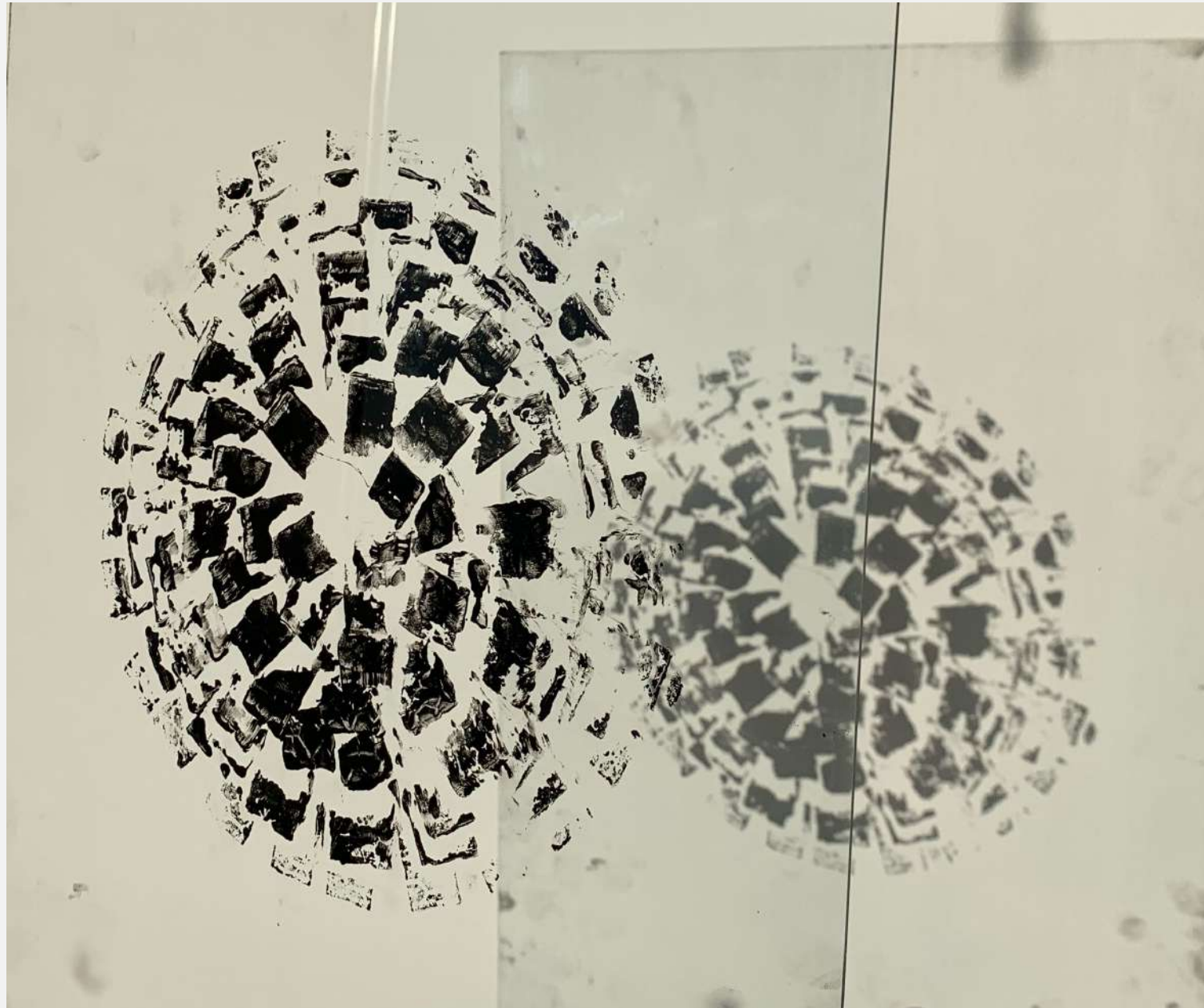
### ***Printing Process***

*I have been currently experimenting with printmaking using the rubber tyres. This has been an enjoyable process and a good way to take advantage of the texture that the tyres produce.*

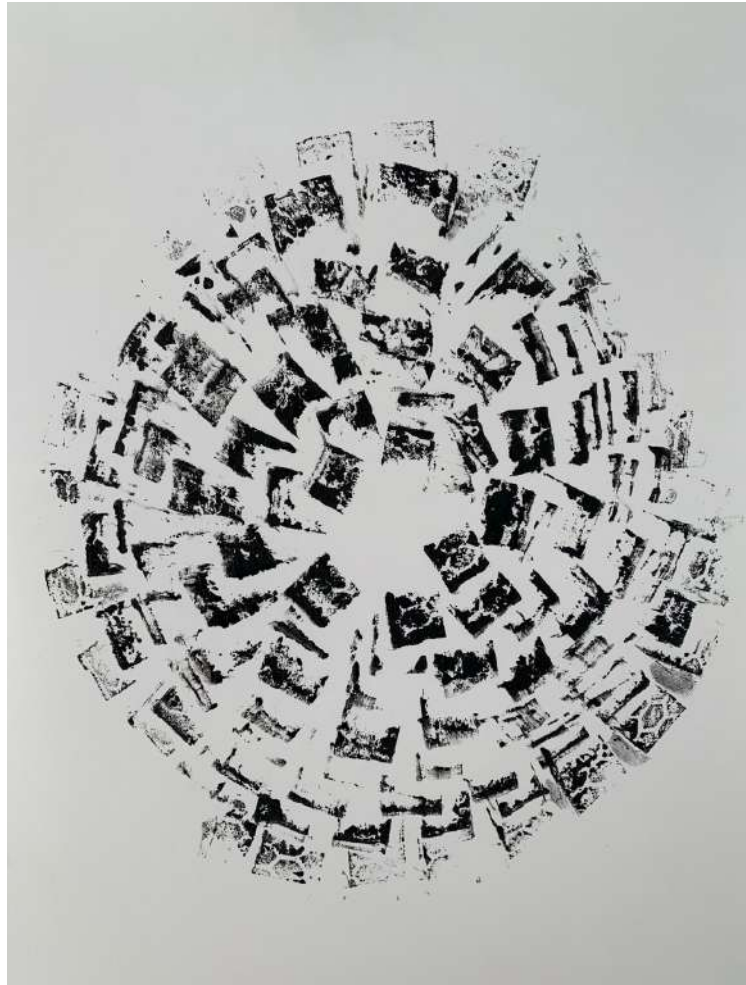


*Sphere tyre print I*  
(58.5x46cm)



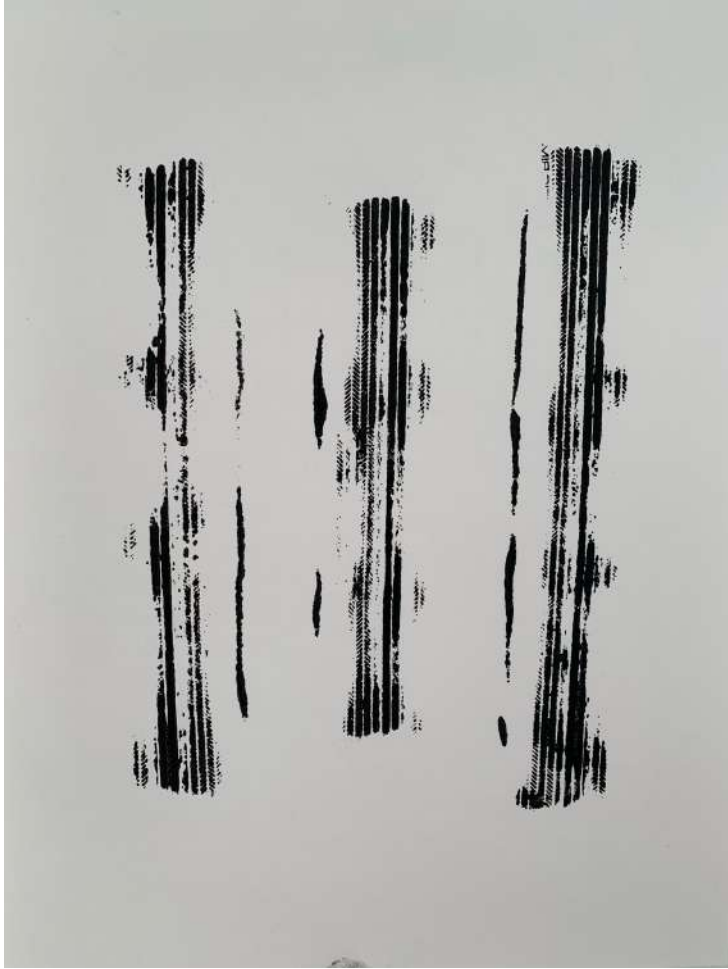


*Glass print*  
(30x20cm)



*Sphere tyre print series 2*  
(21x 29cm)



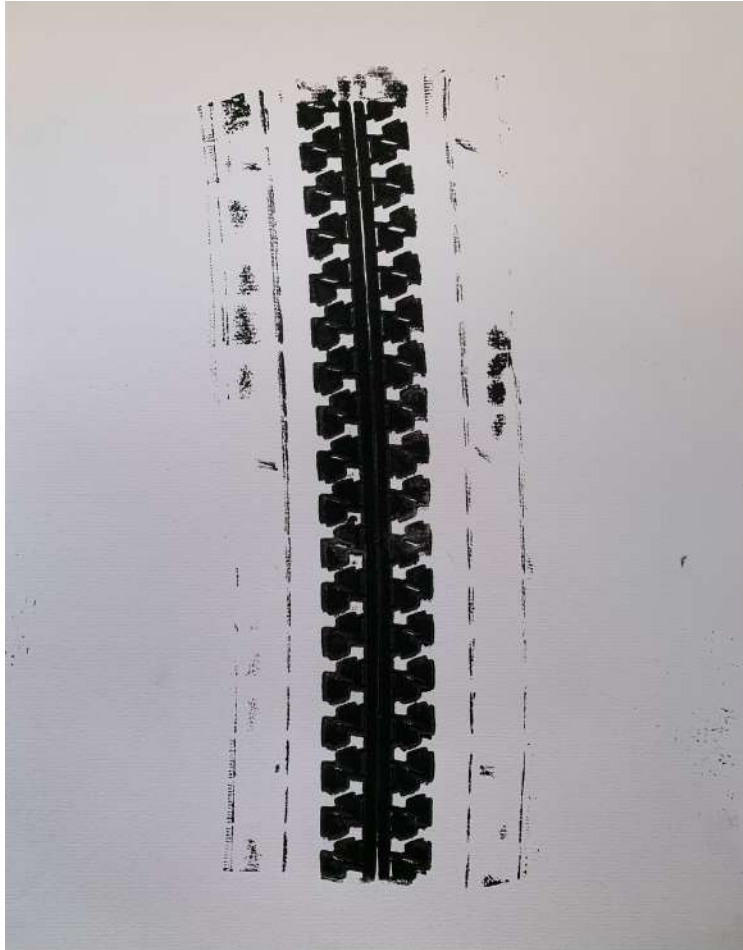
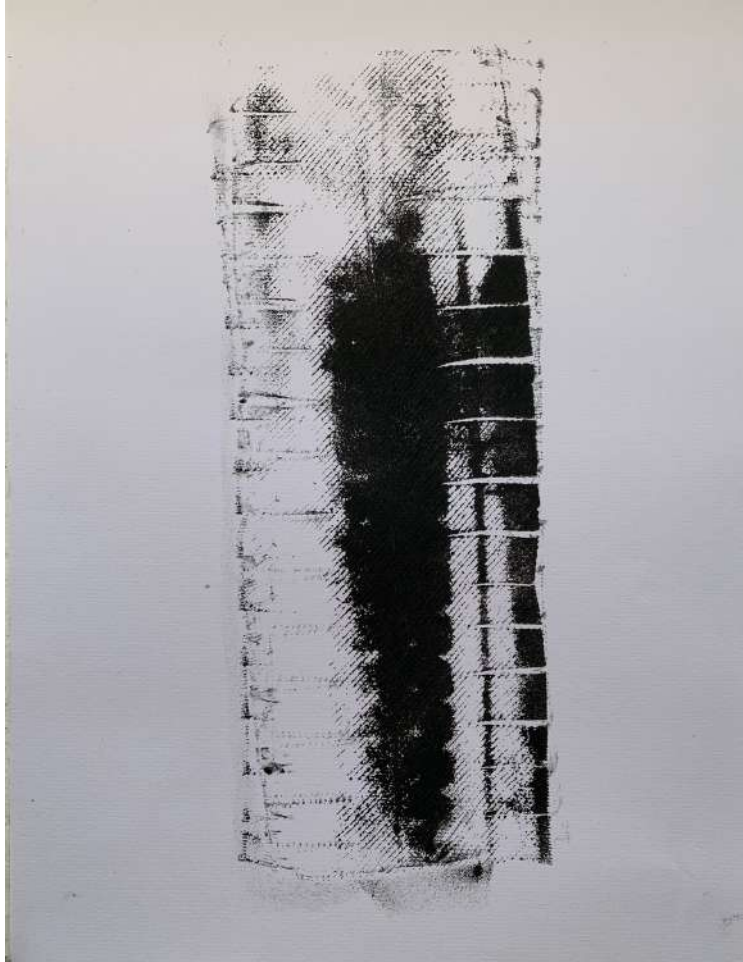


*Tyre strips print  
(21x29cm)*

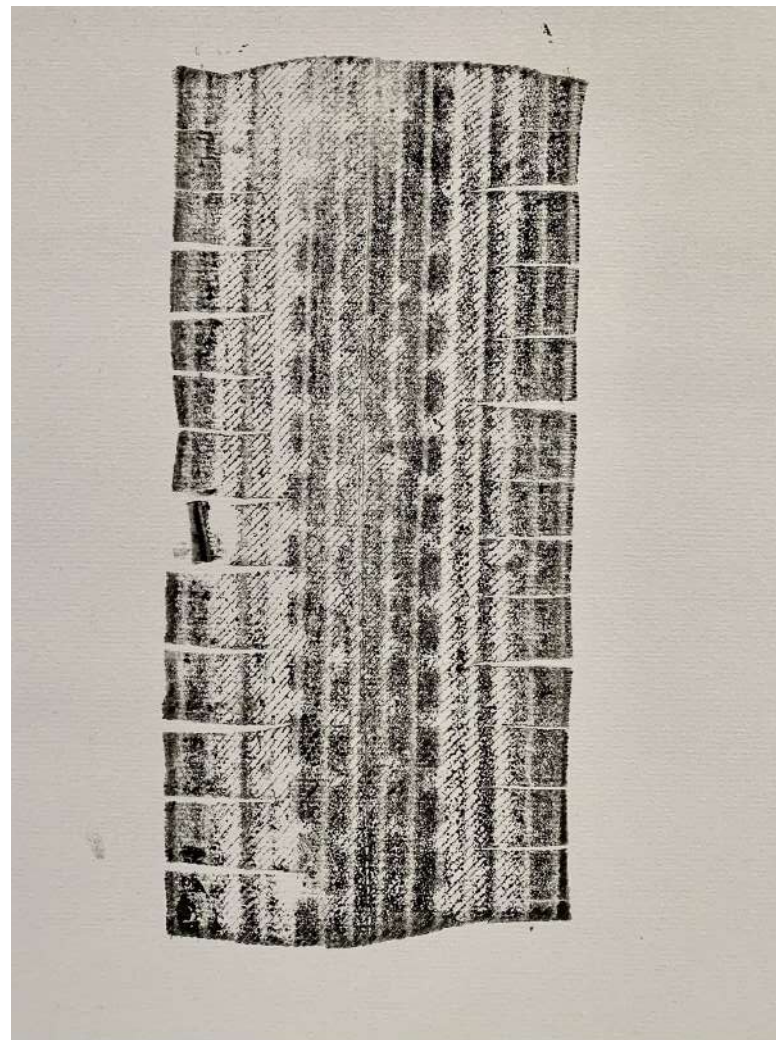
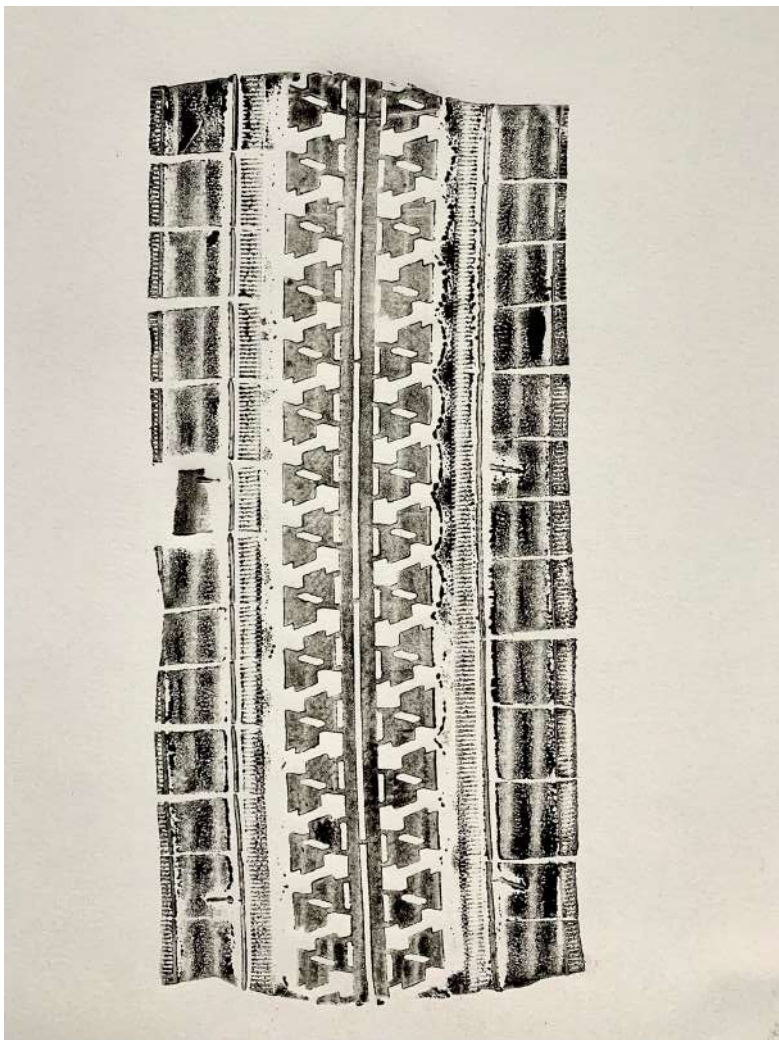


(21x29cm)



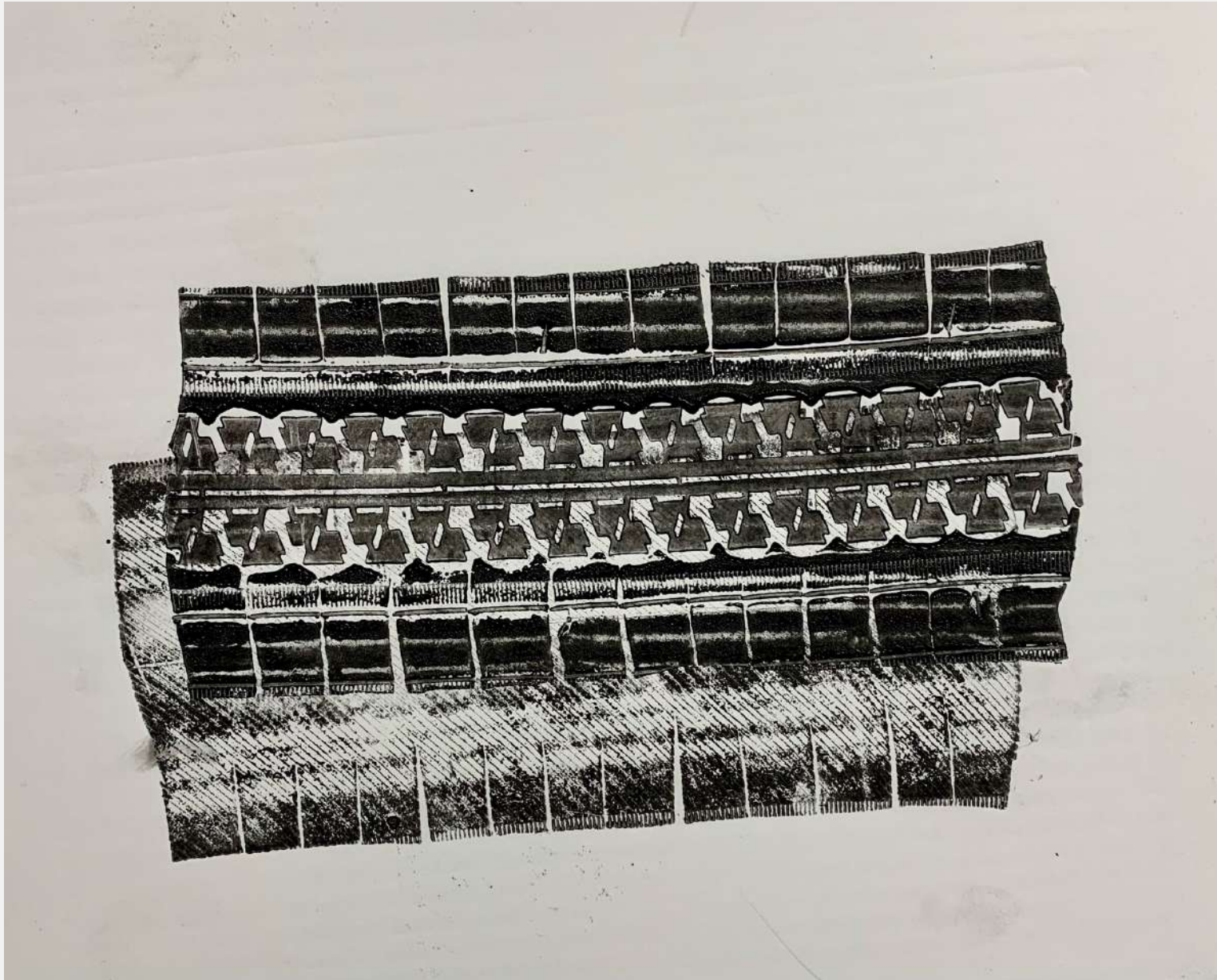


Tyre print series I  
(21x29cm)

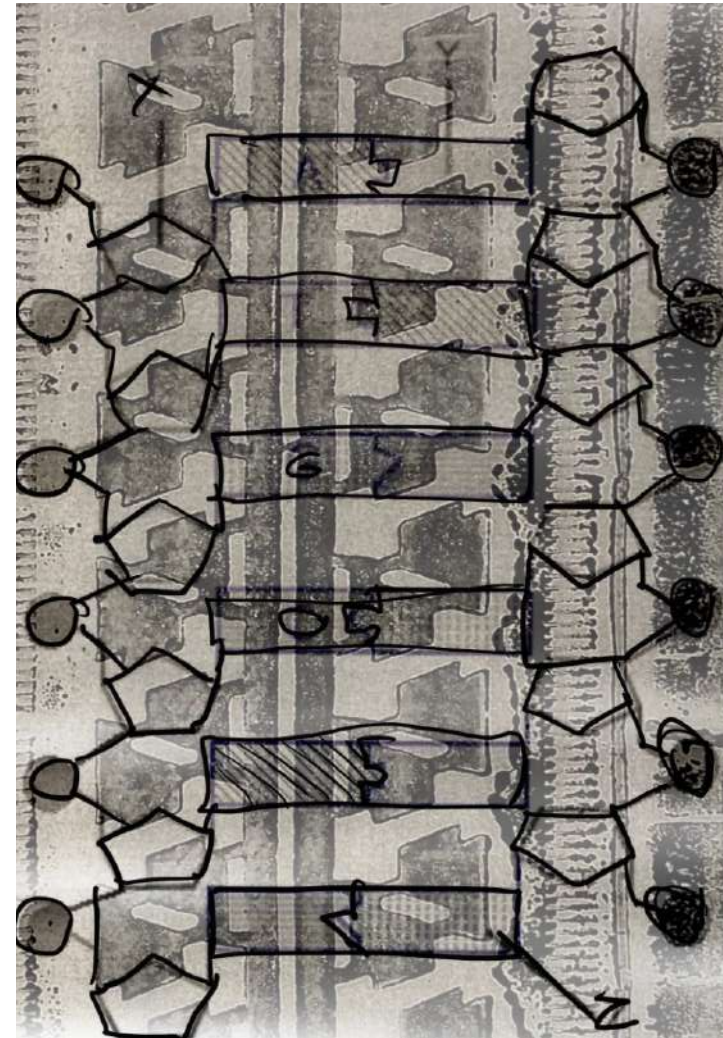
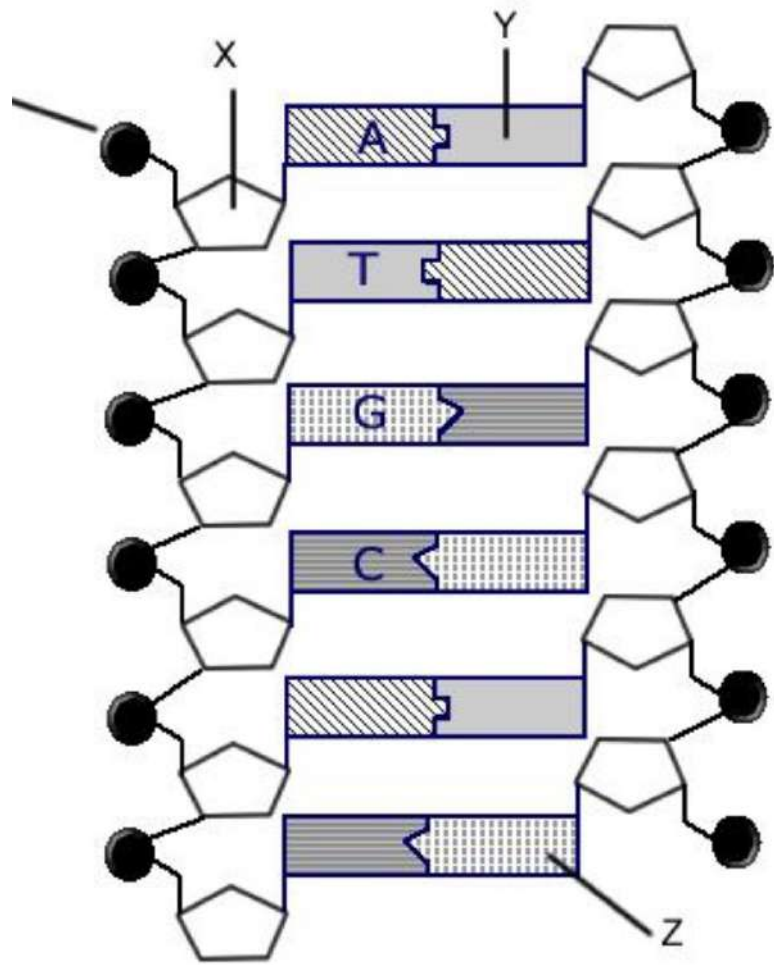


Tyre print series 2  
(21x29cm)



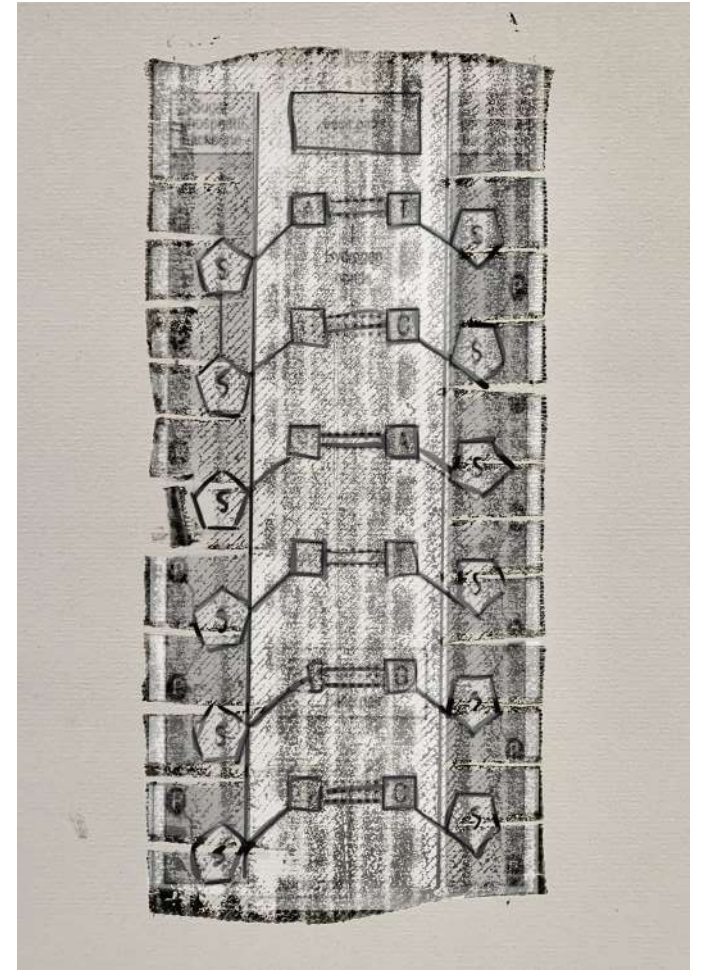
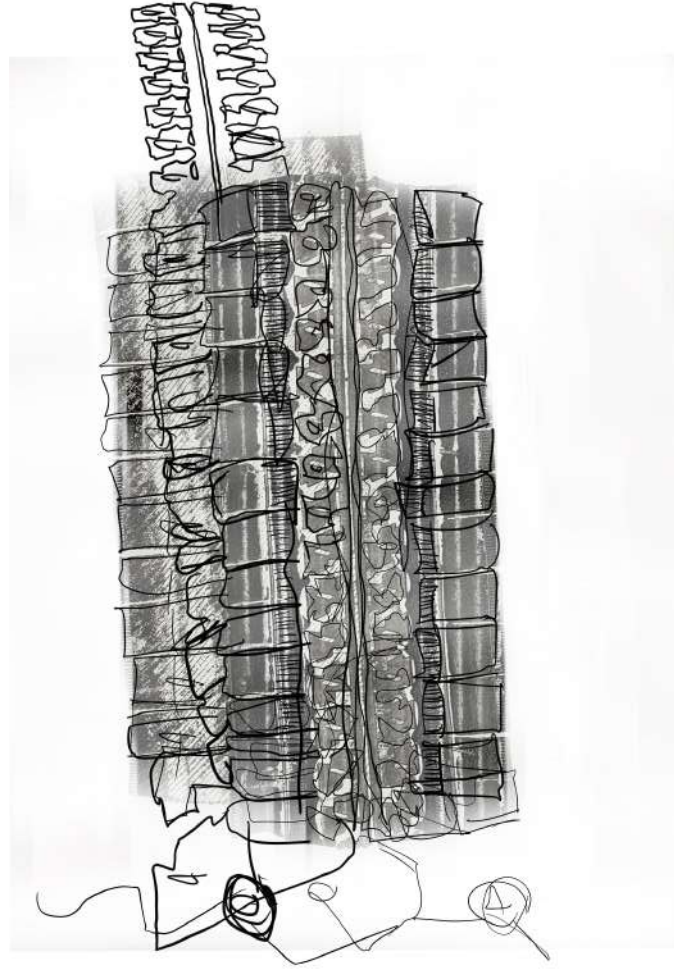
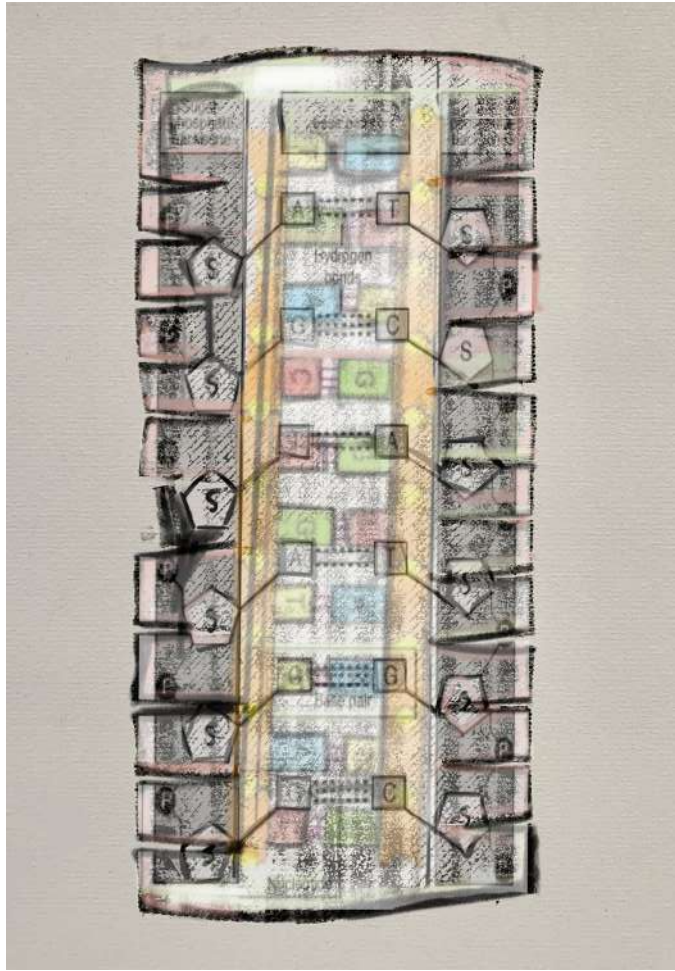


*Tyre print series 3  
(21x29cm)*



*The marks created by the prints have a strong resemblance to DNA strips. I then moved on with a process of scanning the prints and layering them with the DNA strips to create digital copies.*



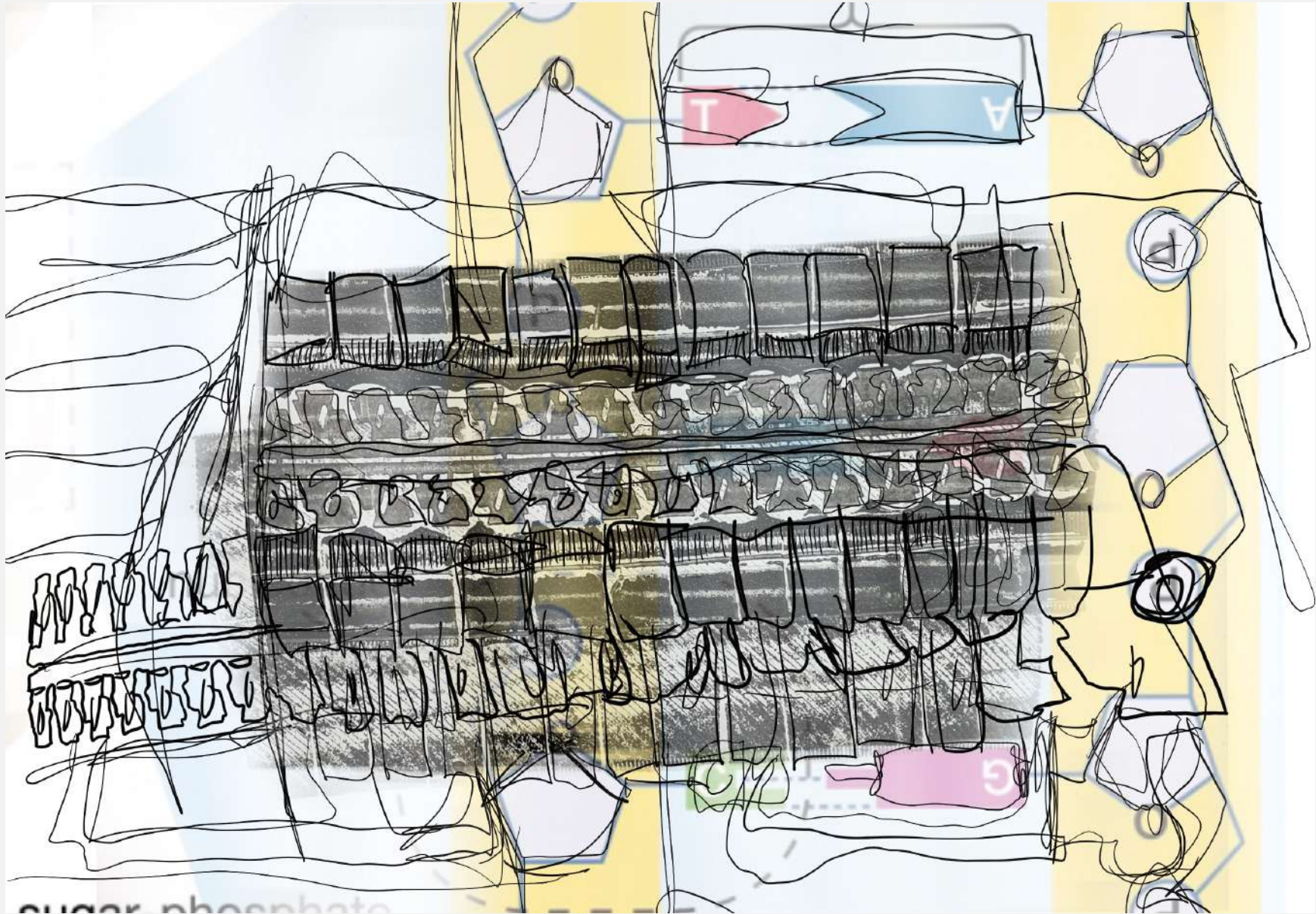


Digital layered drawings

I found that the DNA strips and the tyres have a unique connection. The detail in the tyre prints is almost as if its showing its own DNA. Each tyre presenting where it has been and where it is from.

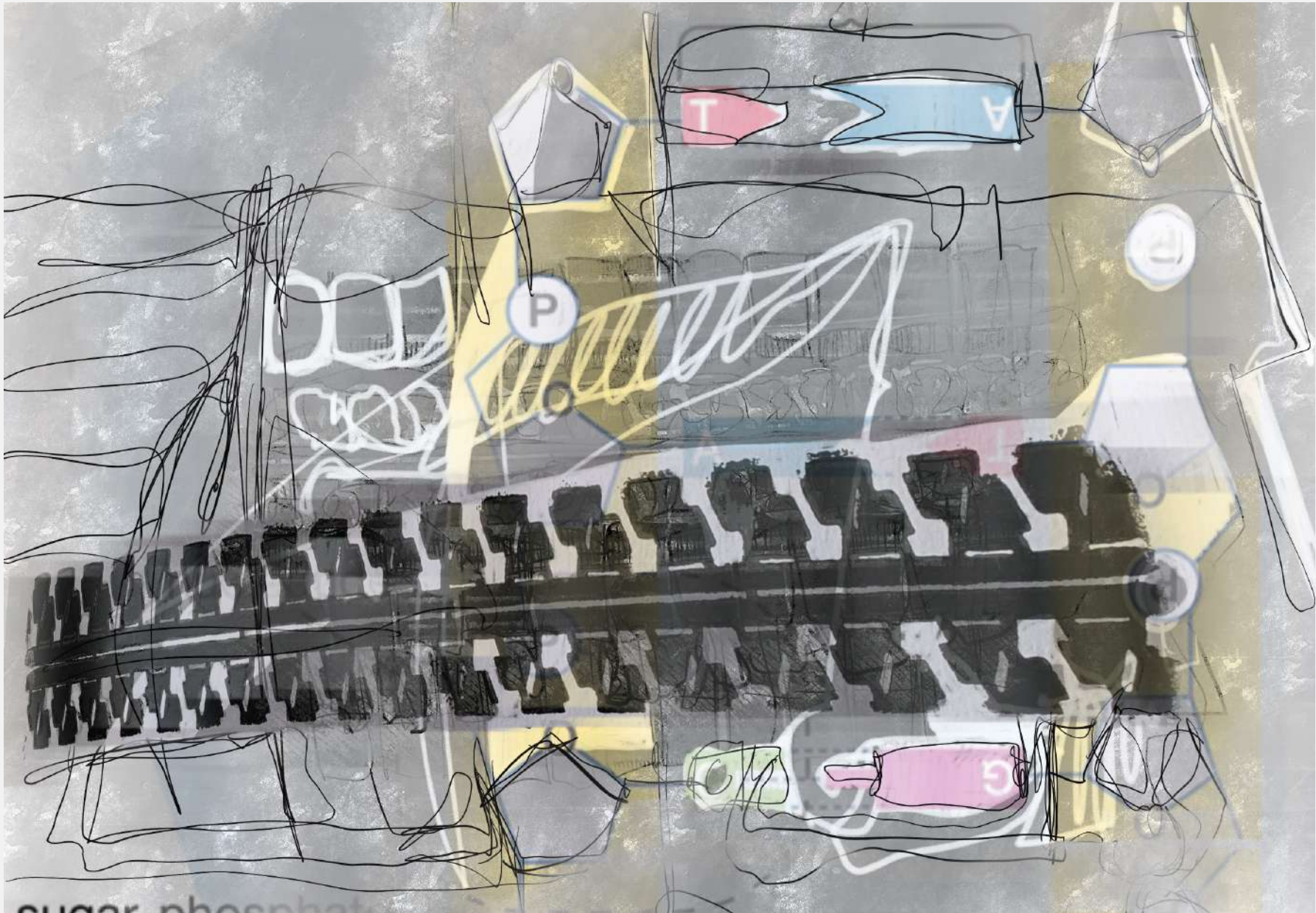
Dimensions variable



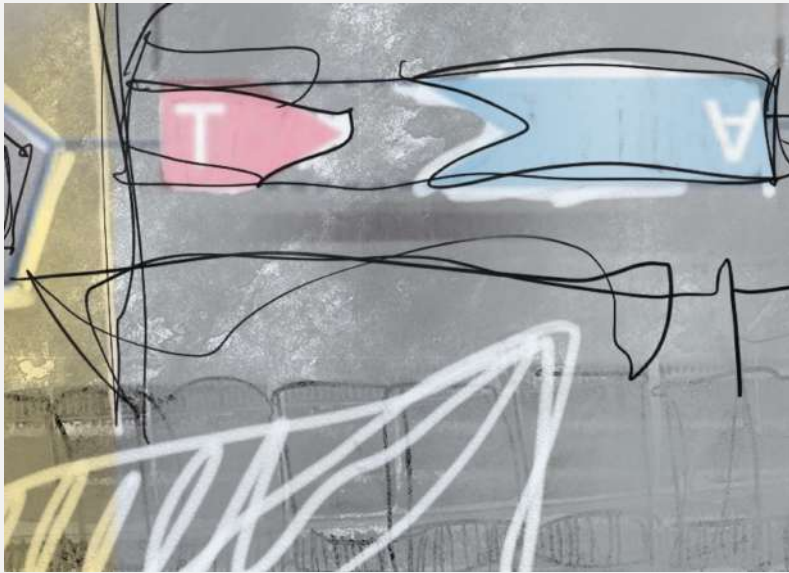


*Digital print studies, Due to the DNA strips it has introduced colour into my work.  
Dimensions variable*





*Digital print, Dimensions variable*



*Digital prints close up sections  
These sections can be expanded into separate works involving  
collage and painting and can then be explored further.*



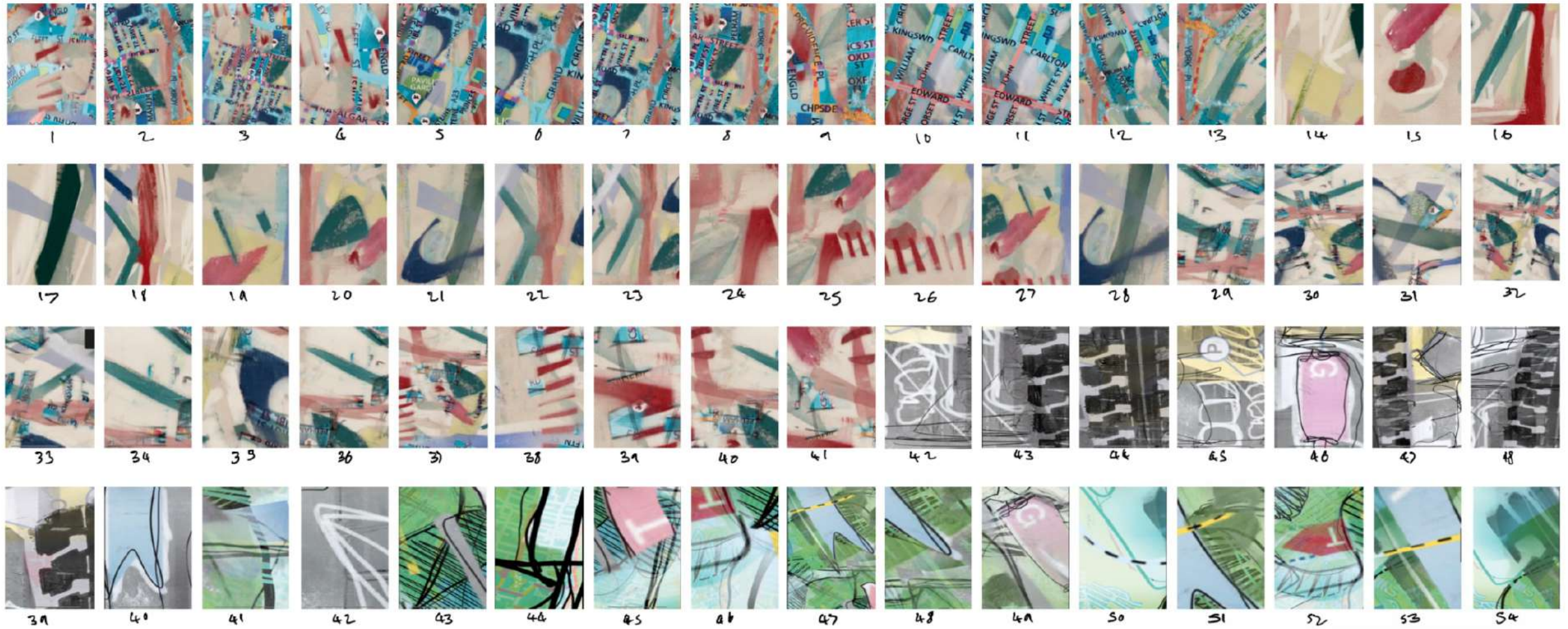
## Reflective Surfaces - Still



Still from short film - Testing the reflective surfaces presented on the tyre with the street and car lights (<https://vimeo.com/716837576>)



## Film and Projection Studies

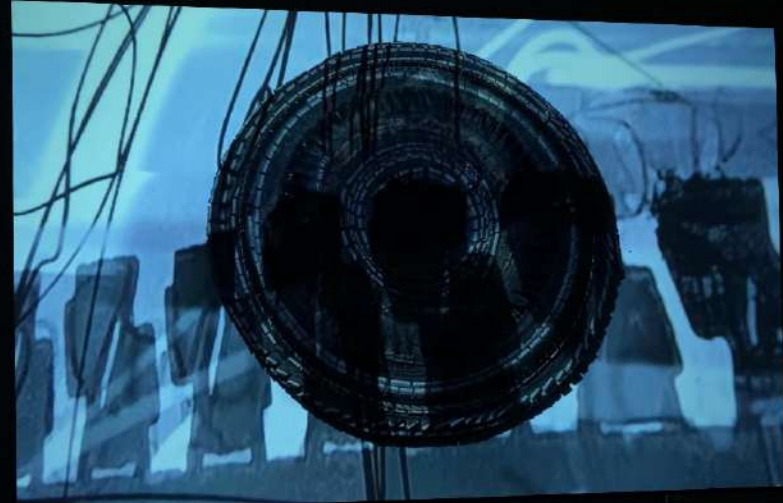
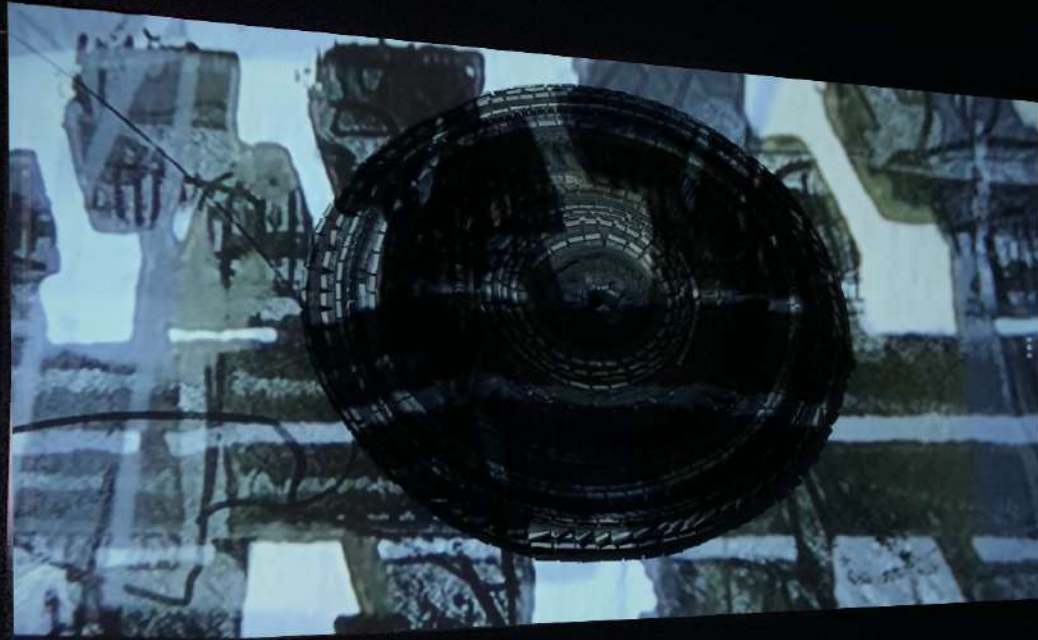


Duration – 5:00 min

54 Slides Played on a Loop

*Taking a large number of cross sections from the digital prints I was able to order them in a fashion so that they play through moving slides to create a short experimental film.*

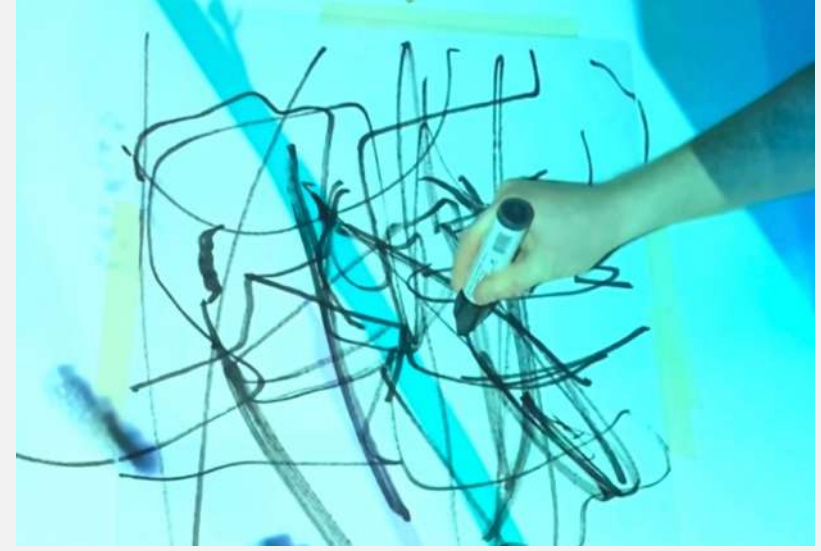
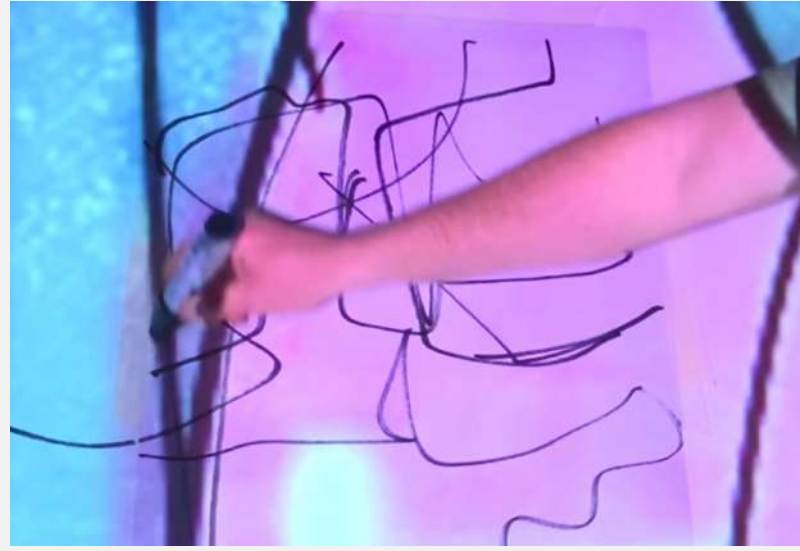




*I had then begun to experiment with projecting this film over the sculptures in my space. In a dark space this worked well. It brought out the texture of the sculpture and drew you into the work, inviting you in to get closer.*



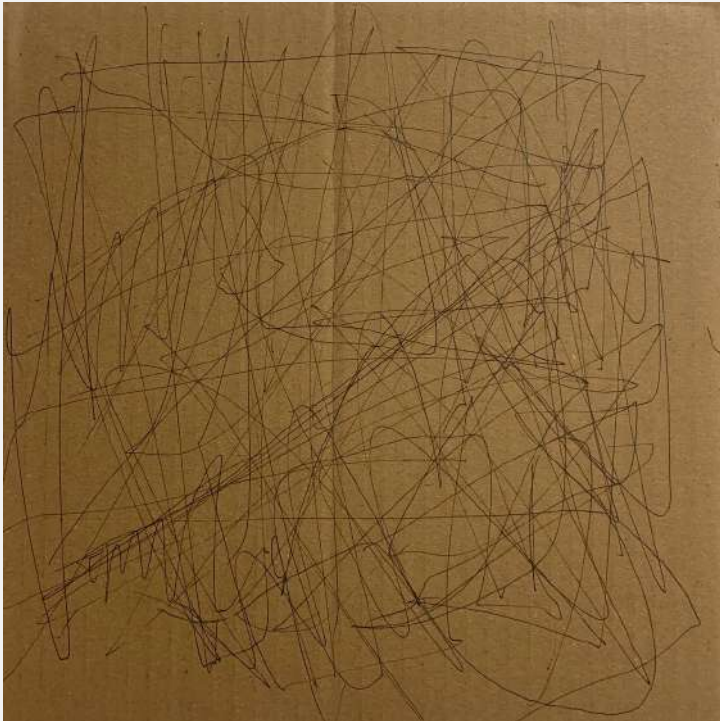
*Pen on Paper*  
42 x 59.4cm



*I begun to create these images that were not too dissimilar from maps. This happened by accident but linked in quite well with planning out my own system of where all these tyres have been.*

<https://vimeo.com/679093468>





*Pen on Carboard*  
40 x 40cm



*Paint on Paper*  
42 x 59.4cm



*Charcoal on wood*  
84.1 | 118.8cm



## Digital Prints



Mixed Media Collage / Scanned Prints  
Dimensions Variable until printed  
Sketchbook App

Using bike trail maps of Brighton combined with the colors of DNA charts and the symbols of street signs to create these layered digital prints.









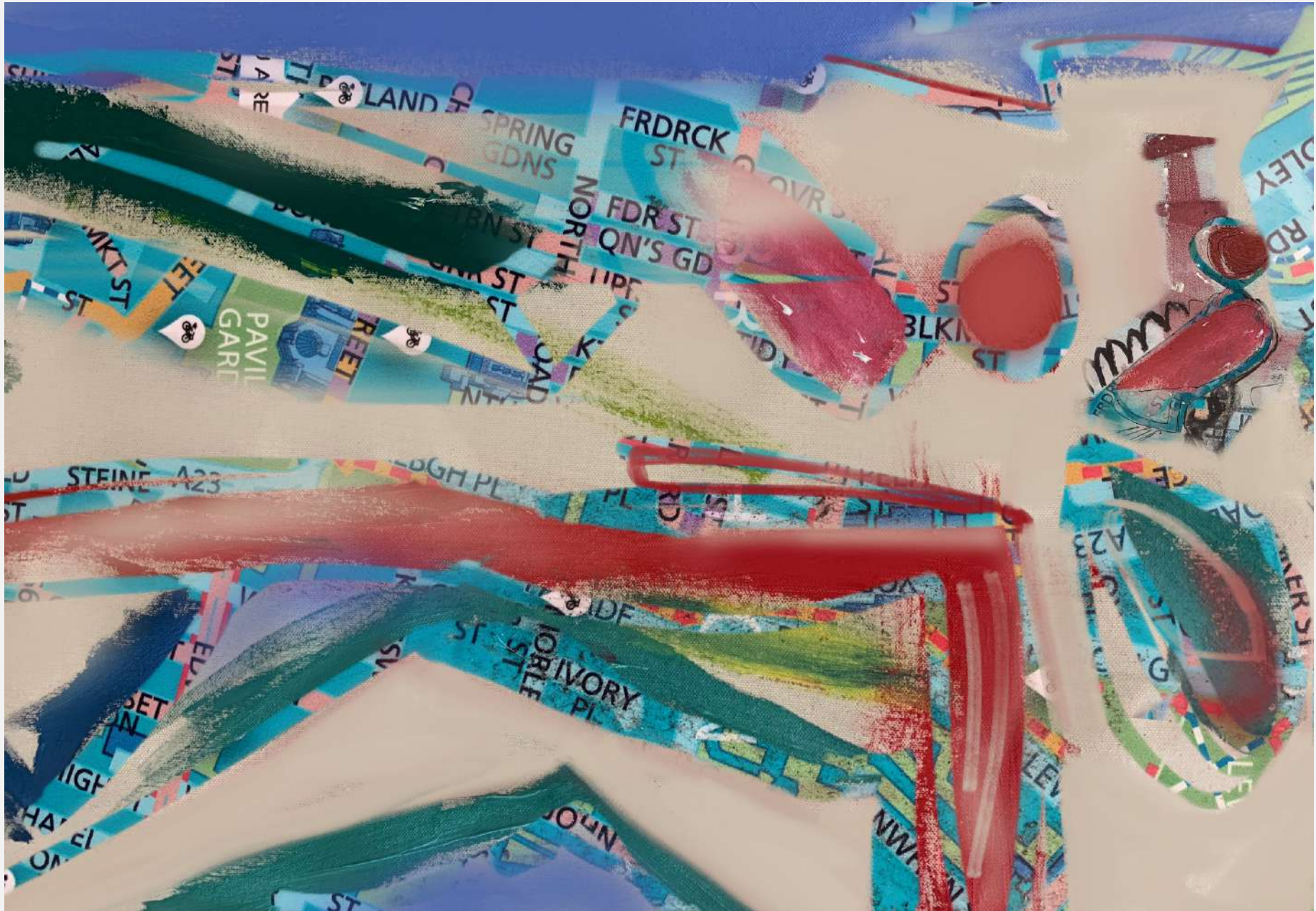
*Digital, Dimensions Variable*





Digital, Dimensions Variable





Digital, Dimensions Variable





Digital, Dimensions Variable

## Collage Studies



81 x 118 cm

75 x 110 cm

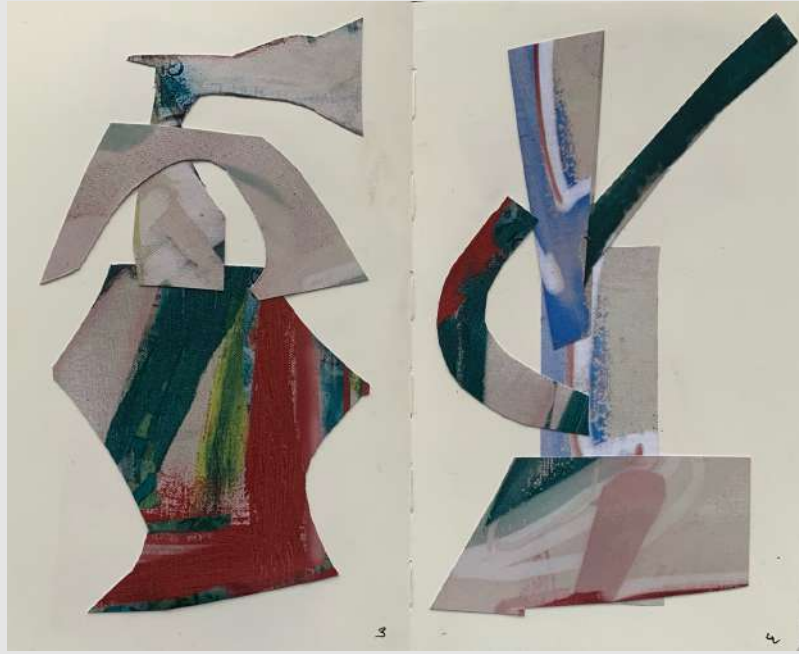


*I had these digital copies printed on OA poster paper. Having them on a large scale I was able to visualize these objects that were taking place within the work. Using a sketchbook app, I was able to cut out and manipulate the shapes that I found most interesting. Beginning to start forming them into 2D collages and then into a whole object.*





15 x 21cm



15 x 21cm



15 x 21cm

*I experimented with mixed media collage, attaching copies of the prints and bike inner tubes to thick cardboard.*



*Collage on Card*  
29.7 x 42.0 cm







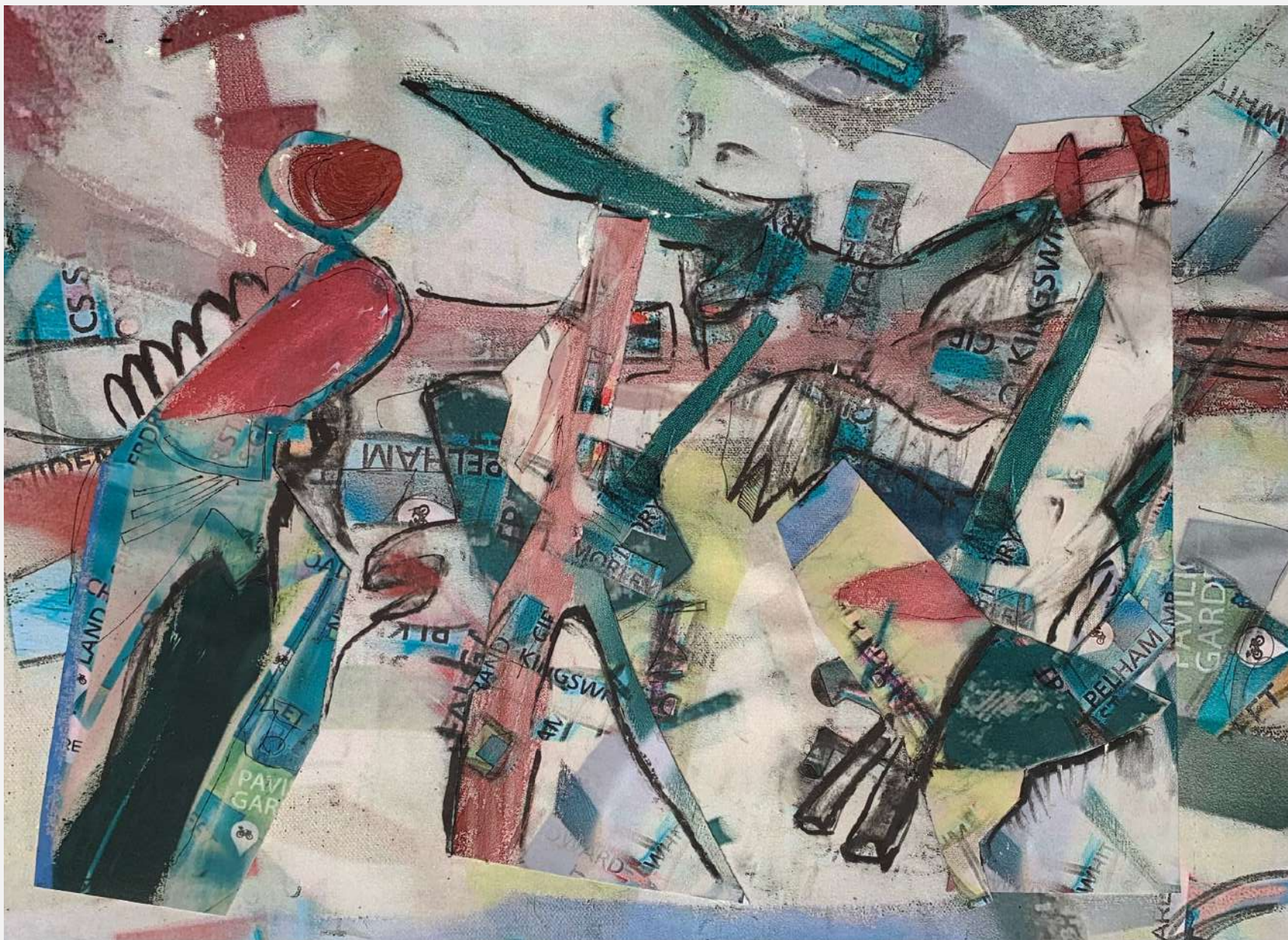
Collage on Card  
29.7 x 42.0 cm





Collage on Card 29.7 x 42.0 cm





Mixed Media Collage / Charcoal on Card  
29.7 x 42.0 cm





Mixed Media Collage / Charcoal on Card  
29.7 x 42.0 cm





*Mixed Media Collage / Charcoal on Card*  
29.7 x 42.0 cm



## ***Small Sculpture, Documentation and Process***



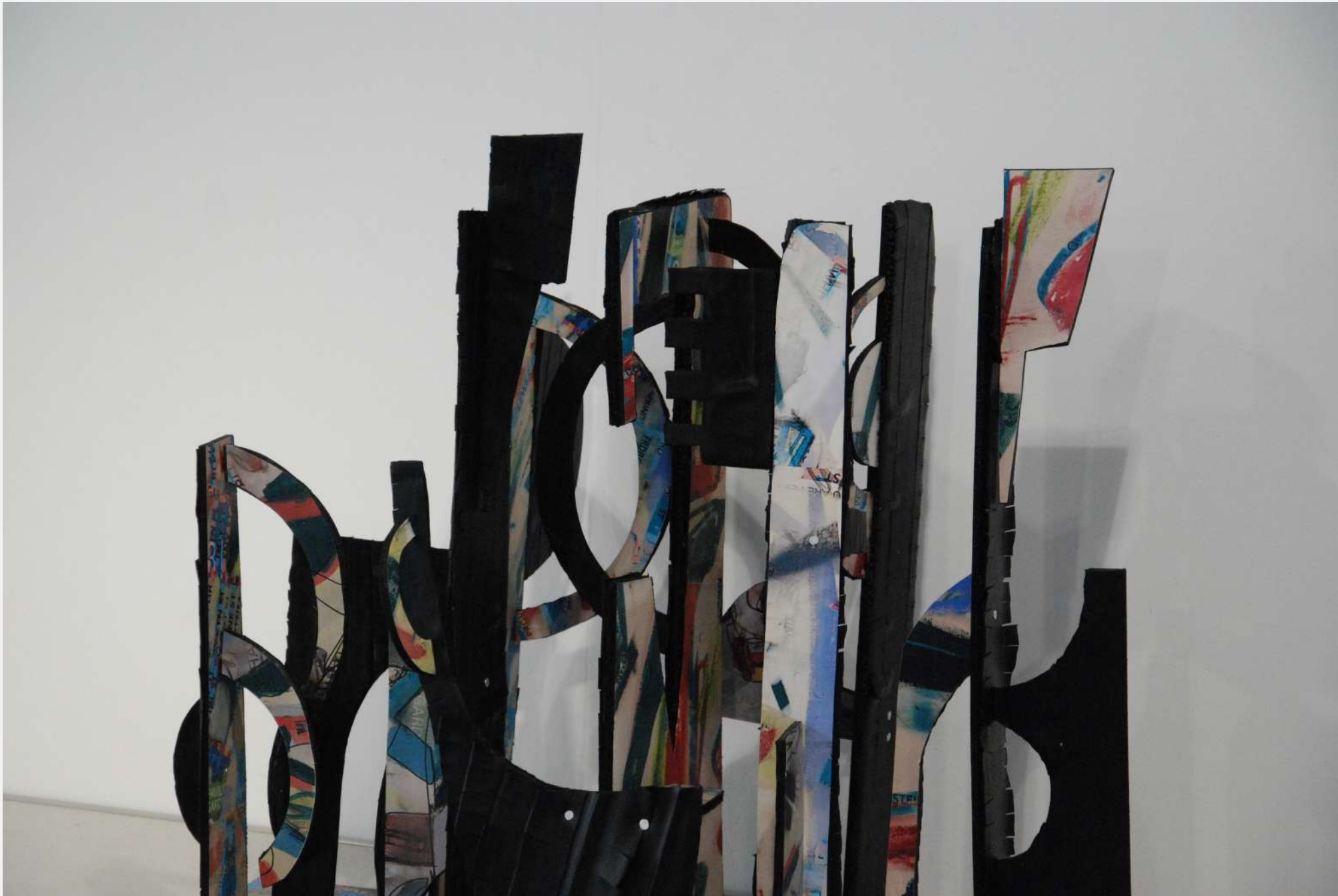
Small sculptures on a floor gives references to a dystopia city. Futuristic objects raising out of the prints beneath them.. growing out of the work twisting and protruding in different directions. Contrasting colours made with a mix of materials. Collage, rubber tyres and foam board.

*Dimensions Variable*

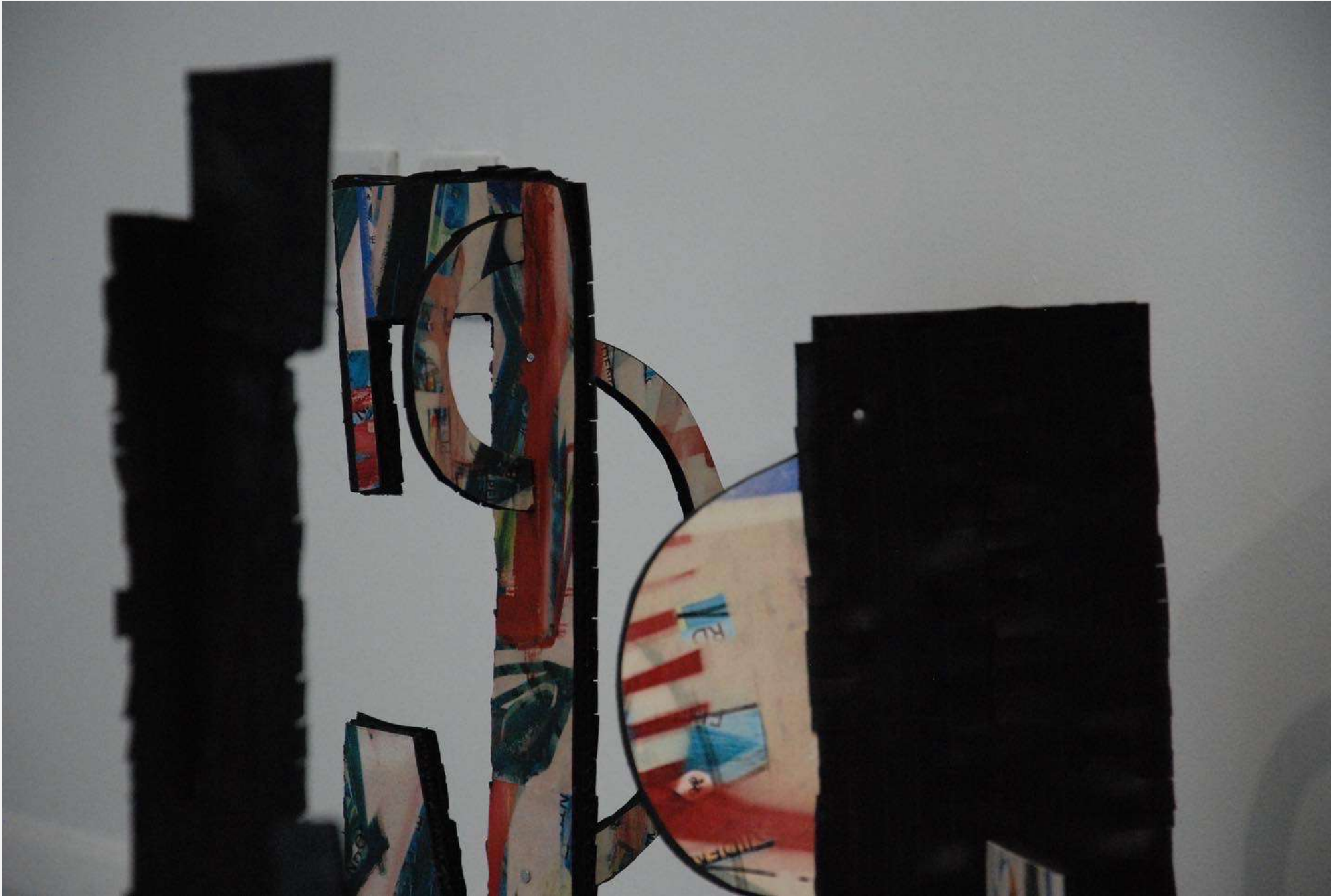


*Dimensions Variable*





*Dimensions Variable*



*Dimensions Variable*





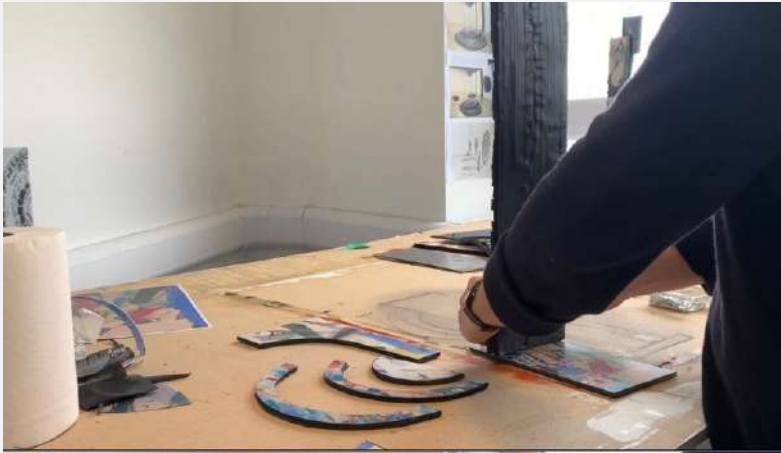
These works will be placed on floating boards so that they are not flat on the floor. This giving a reference to the wok not staying there for a long period of time. A floating table that could move or disappear at any moment.

*Dimensions Variable*



Video Process Documentation  
<https://www.youtube.com/watch?v=O3gHlw3ZSdA>





**Pre Degree show documentation**



Dimensions Variable





Dimensions Variable



Dimensions Variable





Experimenting with seeing the work in symbiosis. How do the sculpture work together in the space. Dimensions Variable





Dimensions Variable



# Risk Assessment and Project Proposal I

<b>Name of the risk assessor</b>		<b>What School or Department are you in?</b>		<b>Authoriser's signature</b>	<i>Normally your tutor, PI or other staff member responsible for the project.</i>
<b>Assessment title</b>	<i>Binding pieces</i>	<b>Date of assessment</b>	30 <sup>th</sup> – 3 <sup>rd</sup>	<b>Location of the activity</b>	Edward St Gallery
<b>Description of the work area or activity being assessed</b>		Group show of a variety of works (paintings/collage/sculpture/film)			

What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating		
			S	L	R		S	L	R
<i>Tripping into plinth</i>	<i>students, staff, visitors, or other groups.</i>	<i>The artwork will be thoughtful spread out so that there is enough space to navigate around the space</i>	1	1	1	<i>Only fill this out if additional controls are required</i>			
Wet floor	Students, Staff and visitors could slip over and be injured	Wet floor signs placed at entrance to corridor	3	3	9	Floors will be cleaned early in the morning, to allow time to dry before students, staff and visitors arrive on site	3	1	3
Falling from a ladder	Students, Staff could be injured due to falling from height whilst installing work	Ladder training to be undertaken before the activity	3	3	9		3	2	6

The work will be fully sterilised	Students staff and visitors	The work will be fully sanitised before installed in case people want to interact with the work	2	2	2				
Dirt and dust on the material	Students and staff	The work will be cleaned prior to the install	1	1	1				

### **Exhibition Proposal Checklist:**

- 1. Cameron Bridgeman**
- 2. "Together as one" Series**
- 3. My work is very intuitive and begins with a selection of materials. I create a lot of work through using found/discarded objects. I am interested in the breakdown of the material and how far the materials can be pushed, broken down or restructured.  
This is a body of ongoing work in progress looks into the repurpose of abandoned materials. Creating works with hidden narratives for those who look to find them.**
- 4. Sculpture Installation/ Video Timelapse**
5. Image of the work or previous similar work
6. Diagram/drawing with measurements, duration if sound or video.
7. Proposed position of the work in the space physical. Is it floor-based,





"Together as one" 4 Series  
Dimens:

These dimensions will be ongoing with in this week as I am still working on expanding the material this week.

(20x10x10cm)



"Together as one" 1. Series

(12x45x45cm)



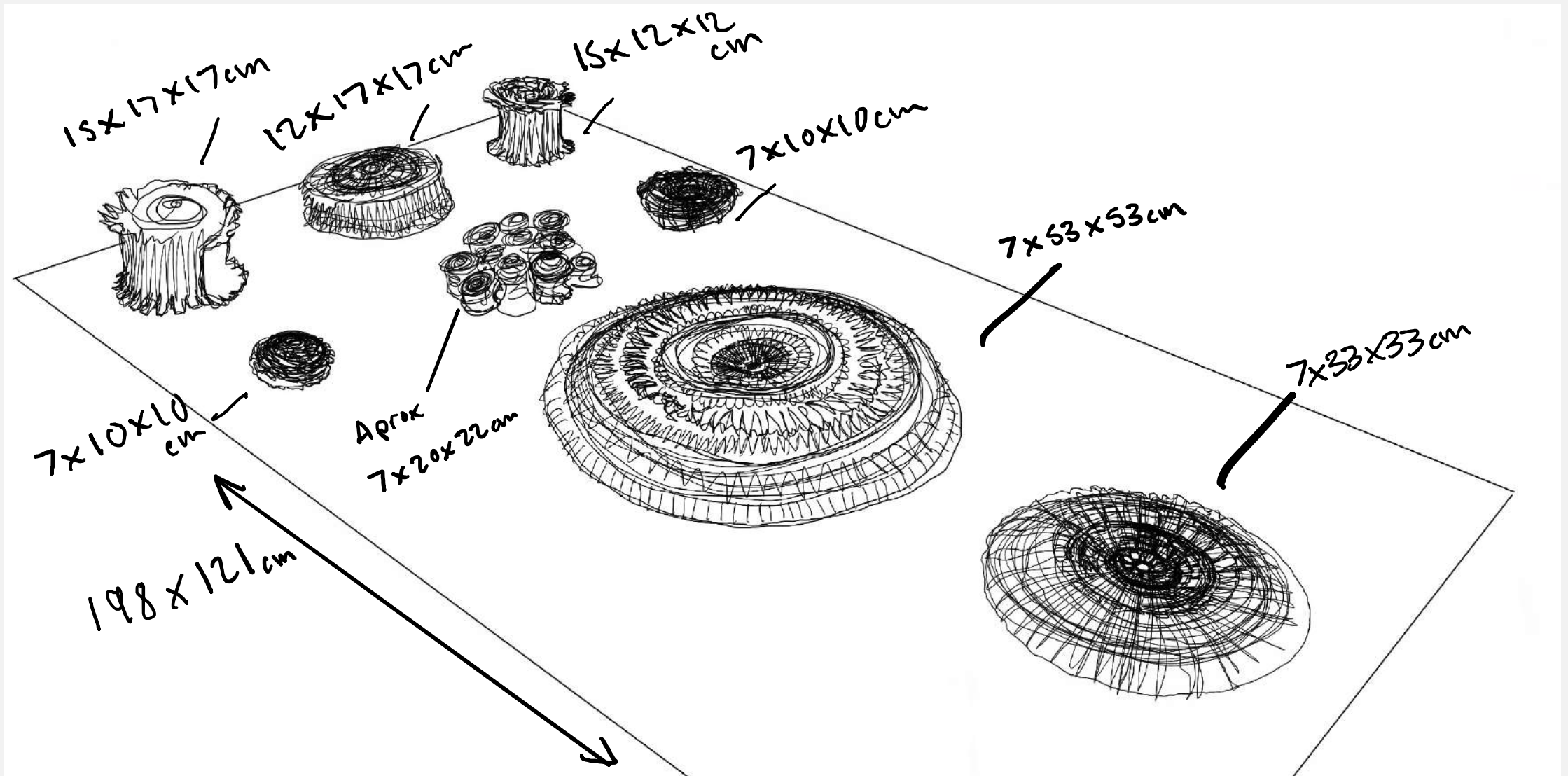
"Together as one" 2. Series

(7X30X30cm)



Screen shot of short film (if possible to be presented on screen in reception)  
Time 3min





Exhibition set up drawing to help visualise the work in the space.





## Exhibition Proposal Checklist:

**Your name:** Cameron Bridgeman

### **Title of work(s)**

Refashioned materials

**Brief description of work/curated show. 1 or 2 sentences** - The work will consist of a sculpture made from rubber tyres hung on the wall with a projection of a film with moving stills played onto it. This work will be accompanied by a set of drawings and some objects placed into the class boxes by the windows.

**Indicate Format(s): painting, print, sculpture, installation, audio, video. Drawing, Sculpture, Video (Projection) Installation.** Diagram/drawing with measurements, duration of video. Fig 1

**Are you proposing an idea for a curated group show? Please provide details of the format/media/number of artists involved** - As a group we will curate the space together. Planning were to present our work and how it all works together.

**Technical requirements: Can you install work without technical assistance? Do you need any technical advice with regards creating you work?** - I will need technical assistance when hanging the sculpture on the wall. Louisa and Helen have created a wooden hanging system for the sculpture.

**Will you be using any AV equipment such as a projector or flat screen monitor?** Please list: Will you bring your own equipment, or do you need to borrow any AV/equipment? I - will be providing my own Projector for the space.

There are 4 artist in total who are involved in the group show. The artist have given consent for the work.

**Are you using copyright material that requires you to seek permission?** - The work does not contain any copyright material | 3.

**Titles of works (decide as a group whether you will have titles near the work or a separate sheet/map with list of works).** - There will be a separate sheet/Map. Presenting where the works are positioned in the space with a description of the work.

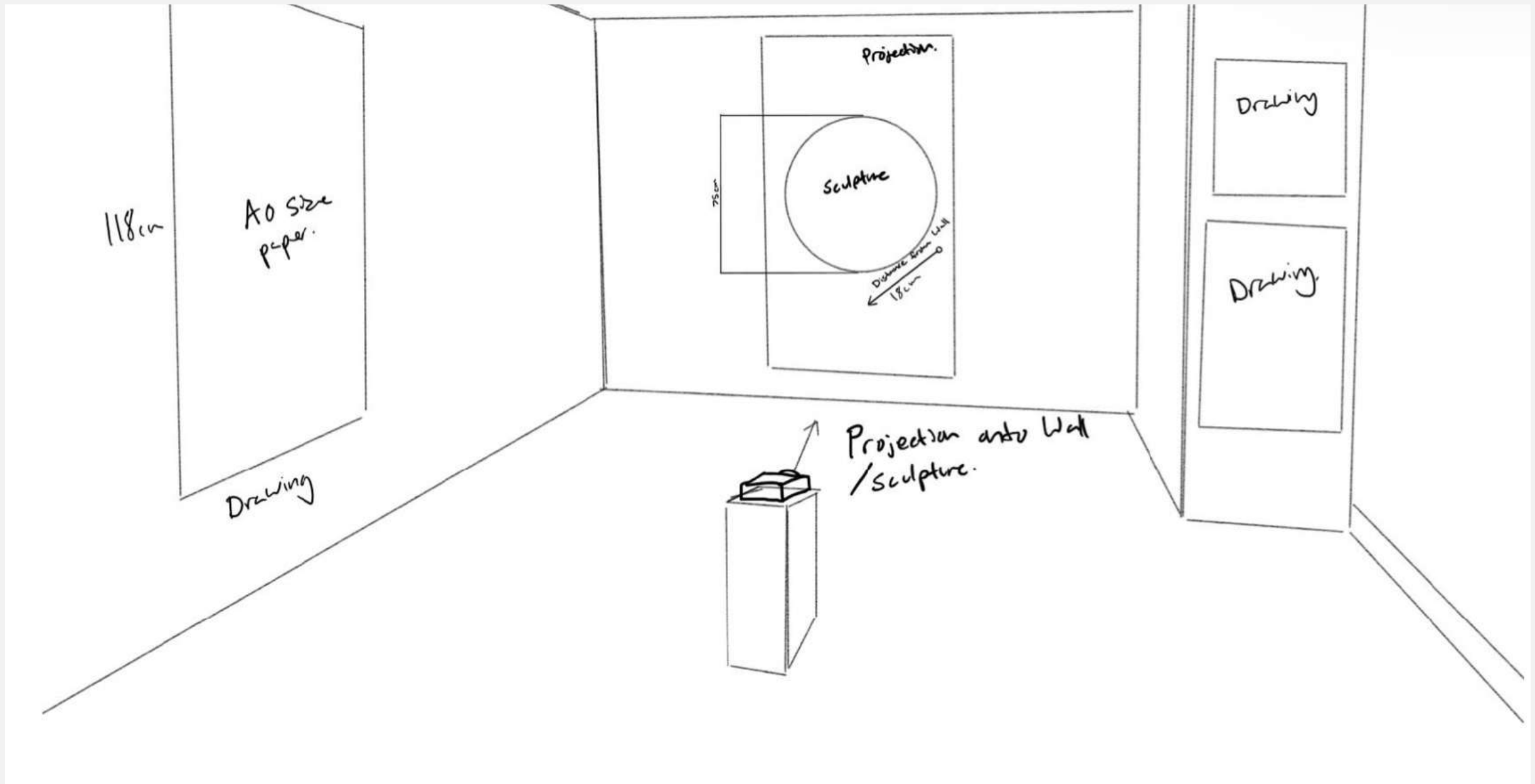
## Cameron Bridgeman

I enjoy searching for a variety of materials that interest me. These are usually found objects and discarded materials. I like to take objects that people have discarded and no longer have use for. I want to give new meaning by reimagining an object or materials and creating something new. Creating works with hidden narratives for those who look to find them. I believe that these can be explored in the way the work is presented to the public. I have been using this exhibition as a chance to test out works in progress in a gallery setting.

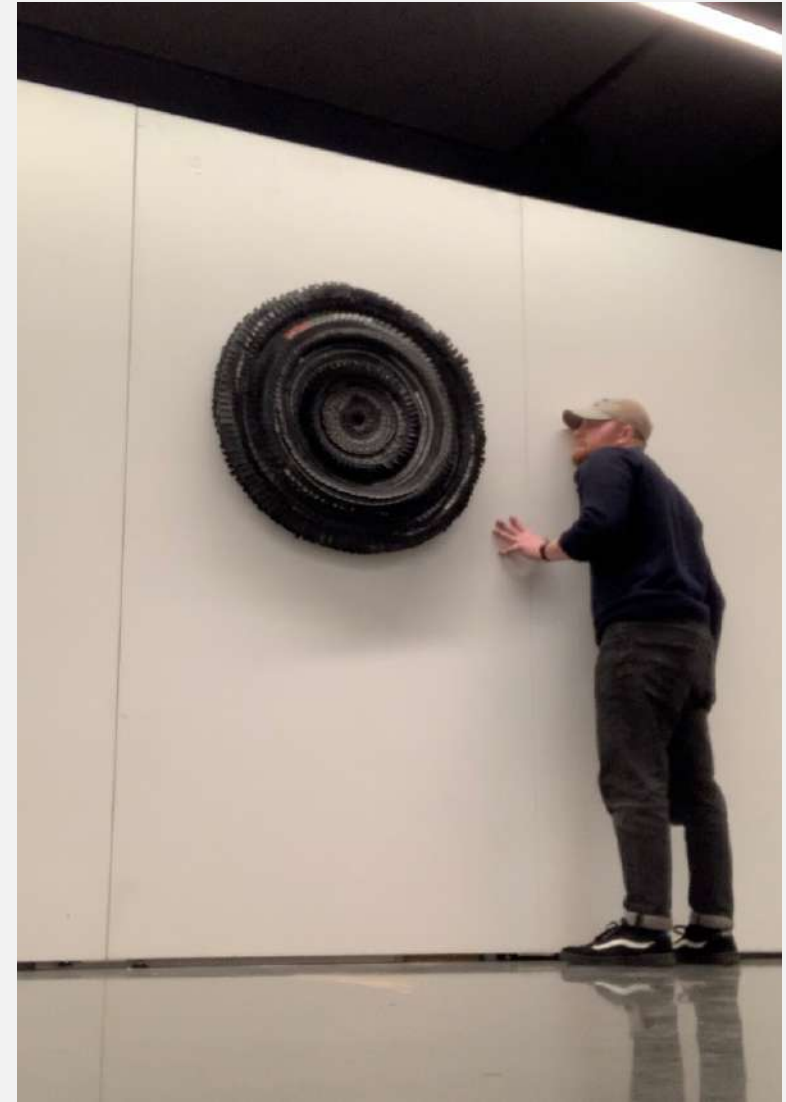
### “Refashioned Materials”

1. (23 x 15cm)
2. 2. Dimensions Variable
3. Dimensions Variable
4. (84cm x 118cm)
19. Experimental Works





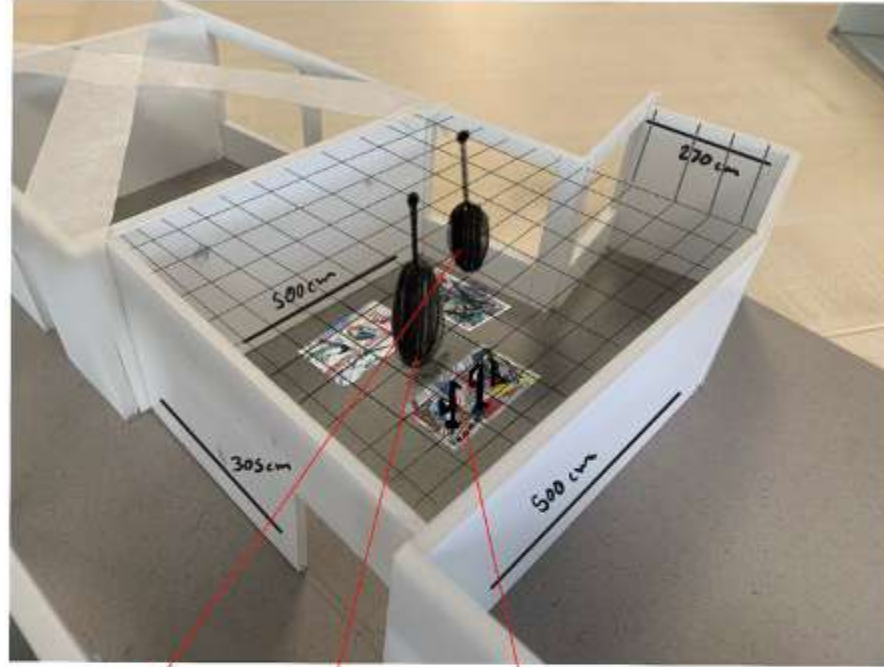
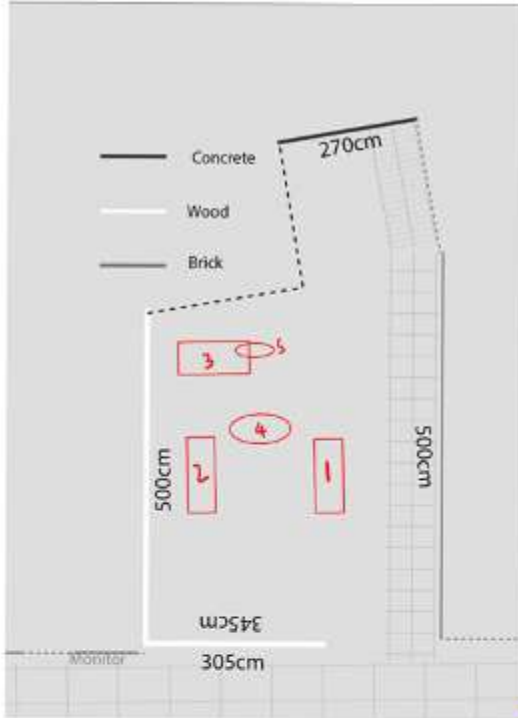
The position of the works might change depending on how it works physically in the space.



*During the installation process I found that the projection onto the artwork became a distraction. There was not enough space to navigate around the space. I decided to experiment with this work at a later date.*

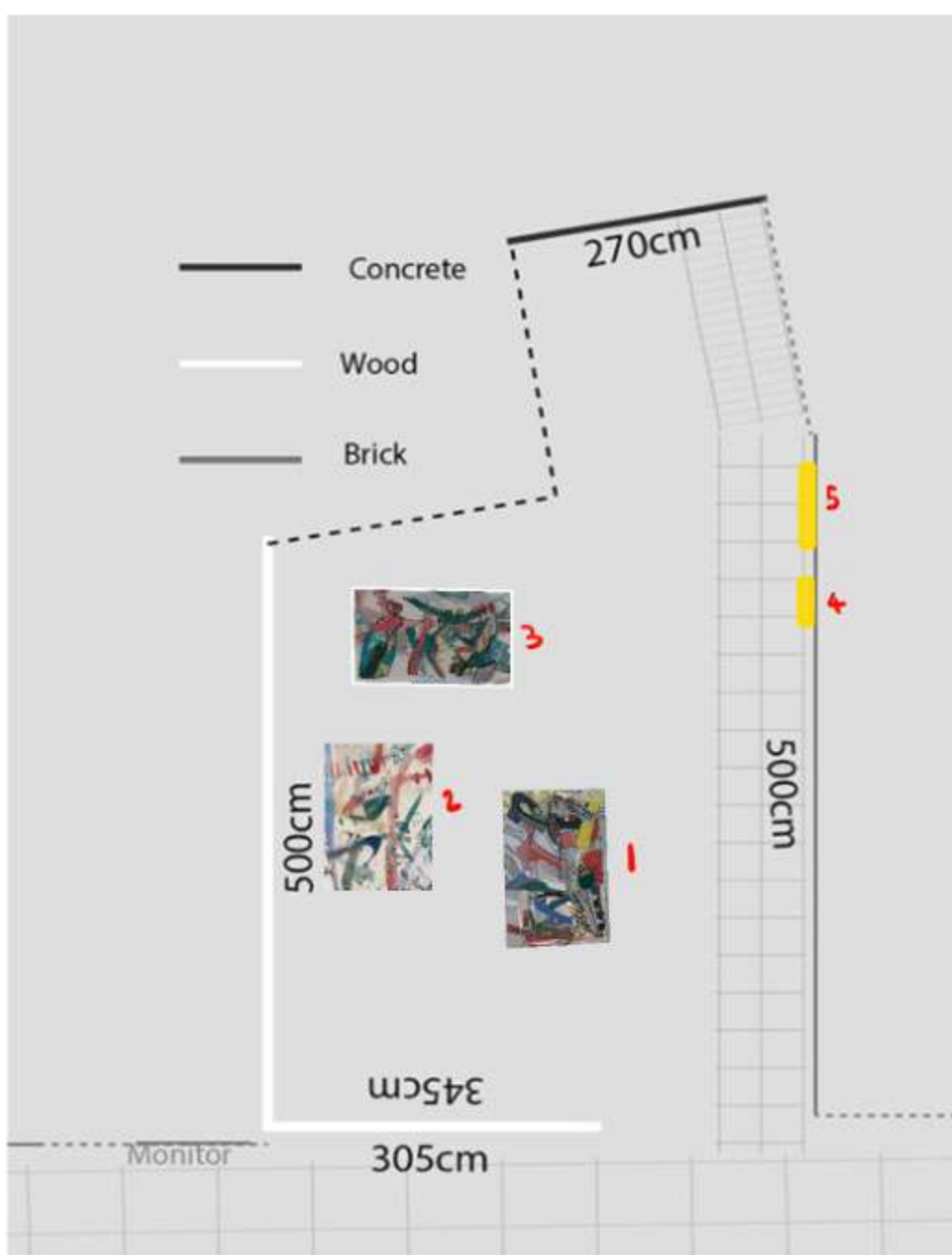


## Risk assessment and Project Proposal 3



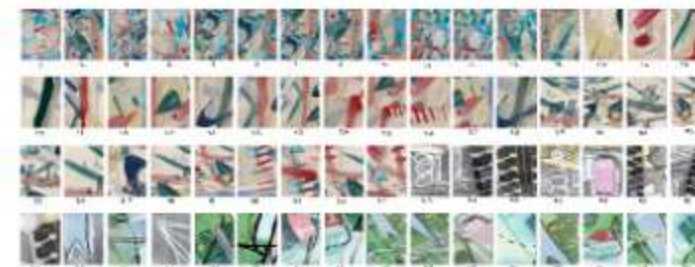
1. Table (120 x 85 x 30cm) Print (84.1 x 118cm)
2. Table (120 x 85 x 30cm) Print (84.1 x 118cm)
3. Table (120 x 85 x 30cm) Print (84.1 x 118cm)
4. Tyre Sculpture (95 x 22 x 95cm)
5. Rubber / Wire Sculpture (95 x 11 x 95cm)

Table Sculptures x 12 (Dimensions Vairable)



4. TV Monitor  
Video Duration 5:00min

5. A0 Print (84.1 x 118cm)



Video Duration : 5:00 Minutes  
54 Stills  
Played on a loop over the sculpture.





### Risk Assessment Form

<b>Name of the risk assessor</b>	<i>Cameron Bridgeman</i>	<b>What School or Department are you in?</b>	MFA Brighton	<b>Authoriser's signature</b>	<i>Normally your tutor, PI or other staff member responsible for the project.</i>
<b>Assessment title</b>	<i>MA Grad Show</i>	<b>Date of assessment</b>	13 <sup>th</sup> June 2022	<b>Location of the activity</b>	
<b>Description of the work area or activity being assessed</b>					

What is the hazard?	People affected and how they might be harmed	Measures in place to control the risk	Risk Rating			Additional controls required and by whom	New Risk Rating		
			S	L	R		S	L	R
<i>Hanging work could fall</i>	<i>Visitors, Students, Staff</i>	<i>Both the sculptures that are being hung from the ceiling are attached with secure carabiner clips and hung with industrial weight bearing cables.</i>	3	3	4	<i>Technical Staff have provided the cables for install. Tables can hold the weight of the work and heavier.</i>	3	3	4
Hanging work being touched or pushed	Students, Staff and visitors	I will present a notes reminding viewers to not interact with the work that is suspended from the ceiling.	2	2	2				
Falling from a ladder	Students, Staff could be injured due to falling from height whilst installing work	Ladder training to be undertaken before the activity	3	3	3	I will have additional Help front he technicians in the install of the works.	3	3	3
Floor based work becoming a obstruction	Students, staff and visitors	Thin taped line so that the viewer knows not to get to close to the work	2	2	2				