

STAN BUGLASS

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London, UK, Studio
29 - DEC - 2023

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BIO:

Stan Buglass (b. 1999, London, UK) lives and works in London, UK, and Phoenix, USA. His work investigates new industrial materials and forms to offer a study of the manmade and our ever-changing relationship to the objects and ecologies that we create. Buglass combines the commercially made with a sense of human trace, through autographic markings on reanimated manufactured materials and surfaces.

Recent exhibitions include; A Slash of Blue, Gerald Moore Gallery, 2023, Memories Of A Social Club That Doesn't Exist, ZÉRUÏ, 2022, Silver Sunsets, Usual Business, 2022, Latent Traces, Changing Room Gallery, 2021 and Vestige Astray, 213 Kupfer, 2021, London. Buglass received his BA from Central Saint Martins, 2021, London. He is currently studying for his MFA in sculpture at Arizona State University and is due to be graduating in the summer of 2026. Buglass was also awarded a place on the Associate Studio Programme, upon graduating his BA, hosted by Double Agents and ACME, London.

STATEMENT:

This has become a speculative practice of seeking out and remodelling estranged parts of tired machines and appliances, left lost or dumped. New mechanical forms are reverse-engineered into aged and dirty structures, displaying a sense of manmade false functionality. Industrially designed objects become sculpture's with a luminescent operational possibility, like a device left on standby. Layerings of dust, graphite, spray paint, and oils become the entropic surfaces of paintings, on weird found items and walls. Photography turns these material forms into beacons of light, colour, and texture. Remains or cast-offs from obsolete environments become something new again. A fictionalisation of existing objects allude to new forms with a sense of human interaction and material potentiality. These things are found in the landscape of a second-hand industry, on the gritty and oil-perspiring soil of the scrapyards, landfill, or pavement. They are from the present, as remnants of a recent past, yet seem to become objects of the future.

stanbuglass.com - @stanbuglass - stanleybuglass@gmail.com

- Exhibitions & Publications

- Gerald Moore Gallery - A Slash of Blue - 3rd March - 8th April 2023

- ZÉRUÏ - Memories Of A Social Club That Doesn't Exist -

Including catalogue - 13th - 27th May 2022

<https://www.stanbuglass.com/zerui-social-club-catalogue>

<https://www.zerui.gallery/memoriesofasocialclubthatdoesntexist>

- Usual Business - Silver Sunsets -

7th - 11th April 2022

<https://kubaparis.com/archive/silver-sunsets>

- Associate Studio Programme - Open Studios -

11th March 2022

- Changing Room Gallery - Latent Traces -

29th - 30th July 2021

- conversations. Artists zine, - Introduction by Hector Campbell

2021

<https://www.stanbuglass.com/conversations>

- 213 Kupfer - Vestige Astray -

18th - March - 2021

<https://kupfer.co/213/vestige-astray/>

- Copeland Gallery - Interface -

16th - July - 2019

CV

- Residencies / Awards

- Associate Studio Programme - Organised By -

Double Agents

December 2021 - July 2023

<http://www.doubleagents.org.uk/>

- Education

- Foundation Diploma - Central Saint Martins, UAL, LDN UK

2017 - 2018

- BA (Hons) Fine Art - Central Saint Martins, UAL, LDN UK

2018 - 2021

- MFA Art - Herberger Institute, ASU, AZ USA

2023 - 2026

- Featured

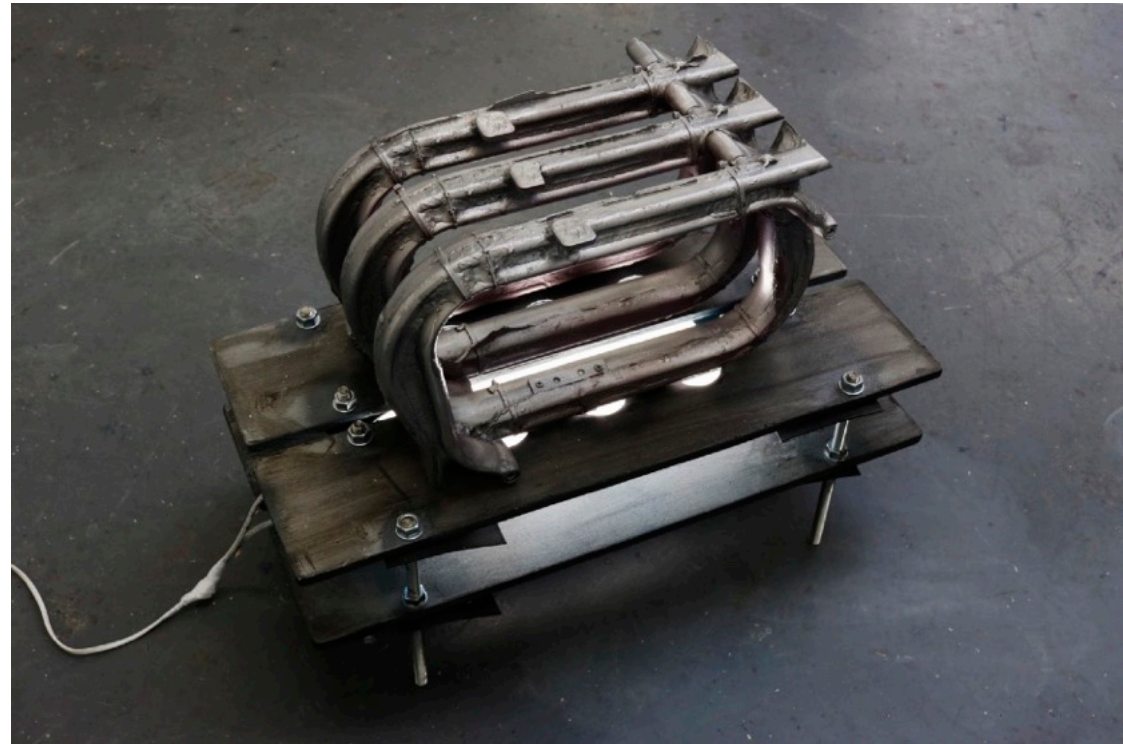
- ACME - <https://acme.org.uk/acme-50/50-opportunities-for-50-years/50-opportunities-18/>

- Kuba Paris - <https://kubaparis.com/archive/silver-sunsets>

Born: London - 1999

stanbuglass.com

SCULPTURE



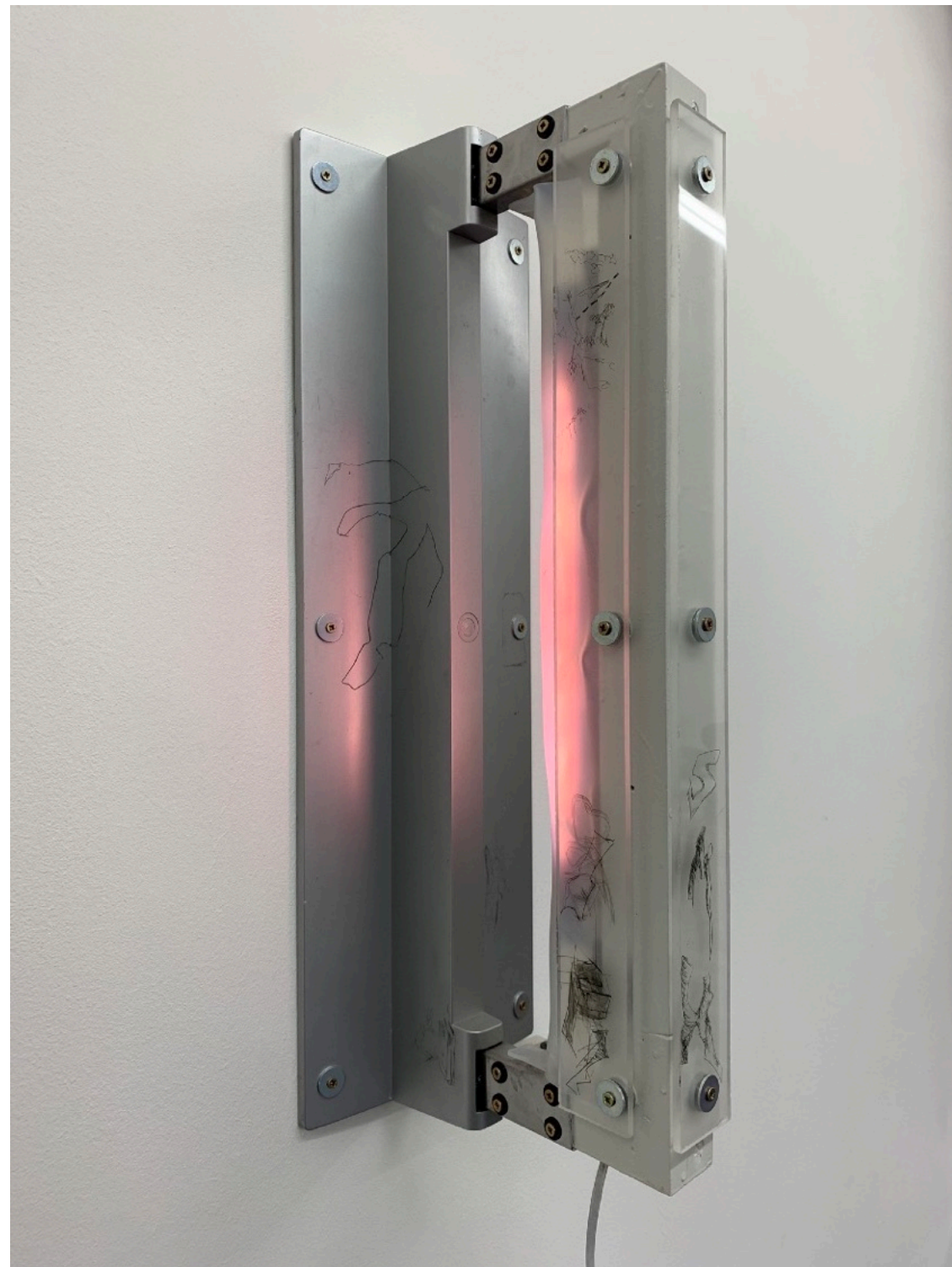
Interlinked, 2021
64 x 31 x 50 cm
Jesmonite, steel, plywood, LED lighting element, enamel spray paint, rubber.



Nocturne, 2022
72 x 40 x 75 cm
Acrylic, steel, enamel car paint, MDF and LED lighting element.



SMX Orchid, 2021
Approx. 31 x 26 x 61 cm
Repurposed TV mount, wood, oil paint, steel, acrylic, fluorescent tube fixture and engraved drawings.





Red Drawing, 2021
40 x 15 x 33 cm
Sculptural light drawing on aluminium & acrylic light element.
(NFS - Located in Phoenix, USA)



Arm Rest, 2022
60 x 25 x 9 cm
Acrylic, steel and synthetic leather with halogen lighting element.

PAINING



Xanthoria, 2023
170 x 140 cm
Oil, acrylic and sand on linen.

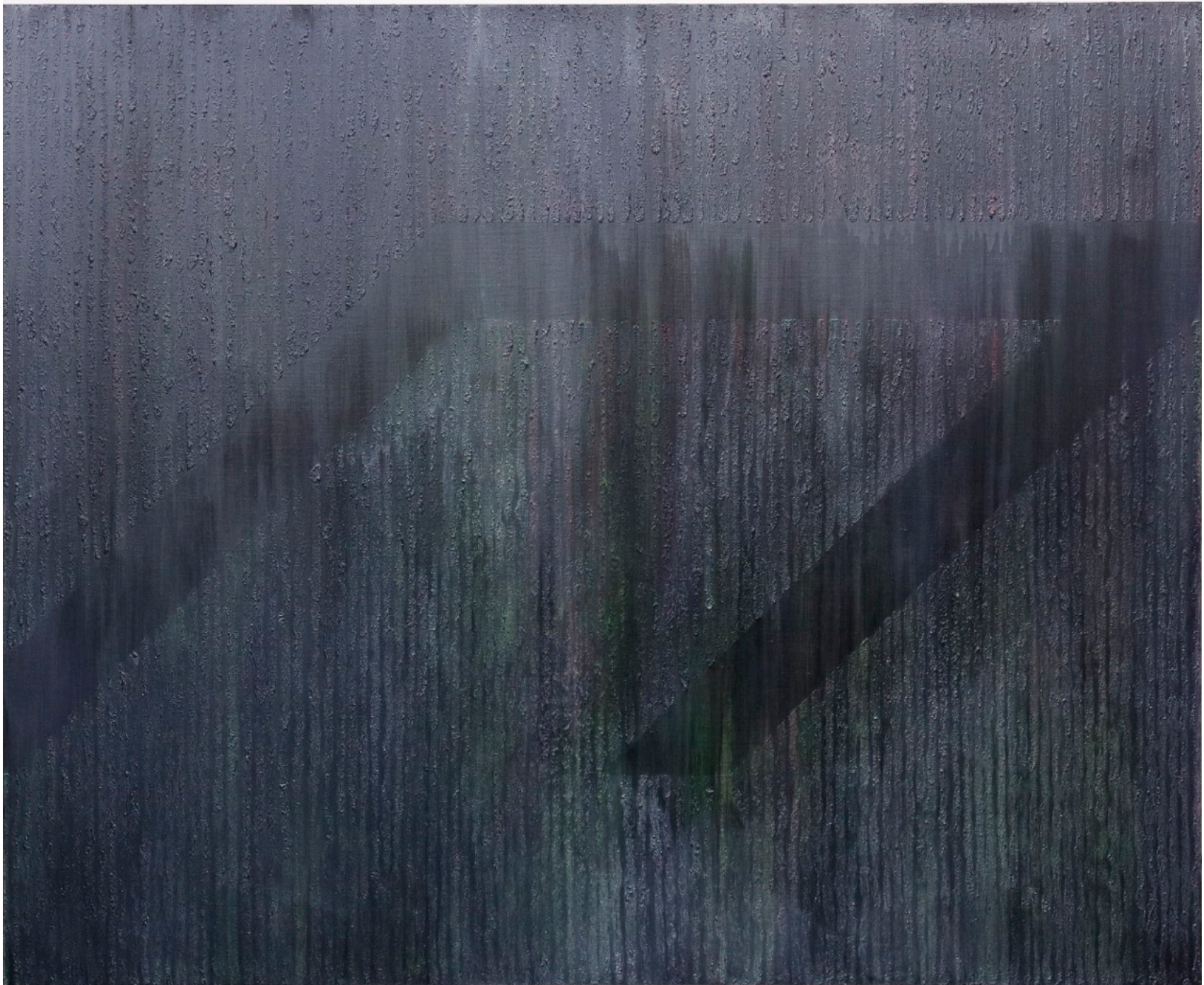
Fitting, 2022
66 x 10 x 50 cm
Oil on cotton with repurposed plastic backing.





Alloy Wildflower, 2020
143 x 95 cm
Oil and cotton on steel.





Junction, 2023
170 x 140 cm
Oil, iridescent oil, acrylic and sand on linen.



Access Cover, 2022
120 x 95 cm
Oil on linen.

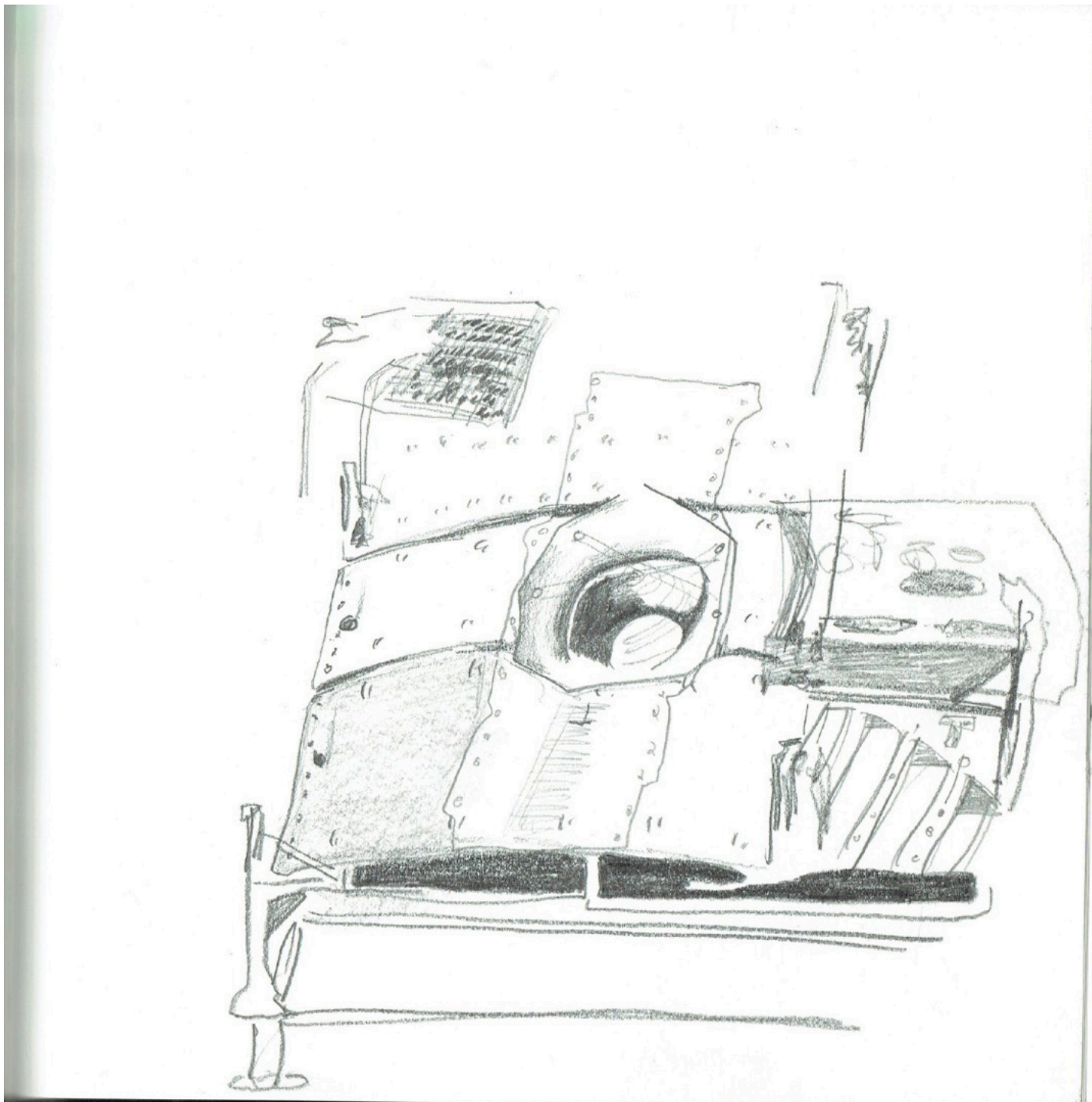


Yellow & Red Tubes, 2023
Approx. 40 x 51cm
X2 (SET)
Oil, acrylic and sand on panel.

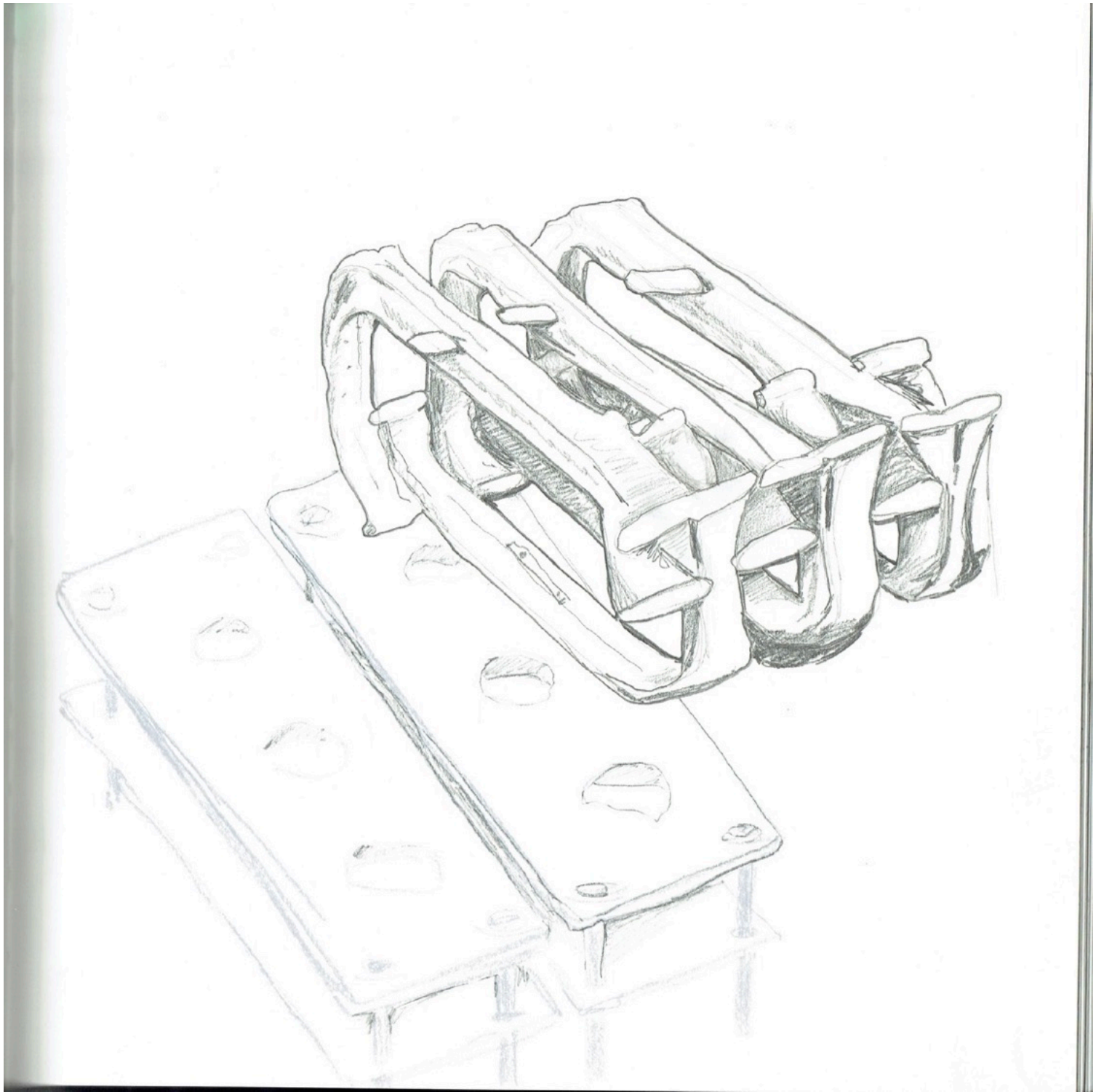


Brake Dust, 2023
170 x 134 cm
Oil, acrylic and sand on linen.

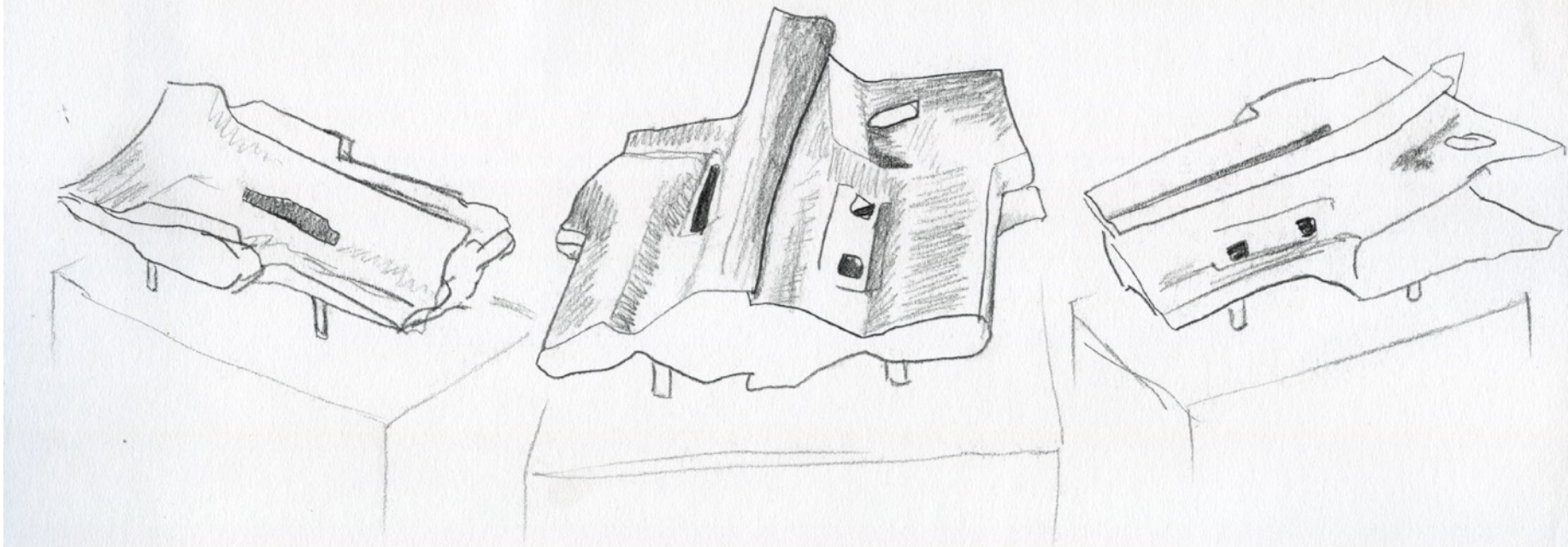
DRAWING



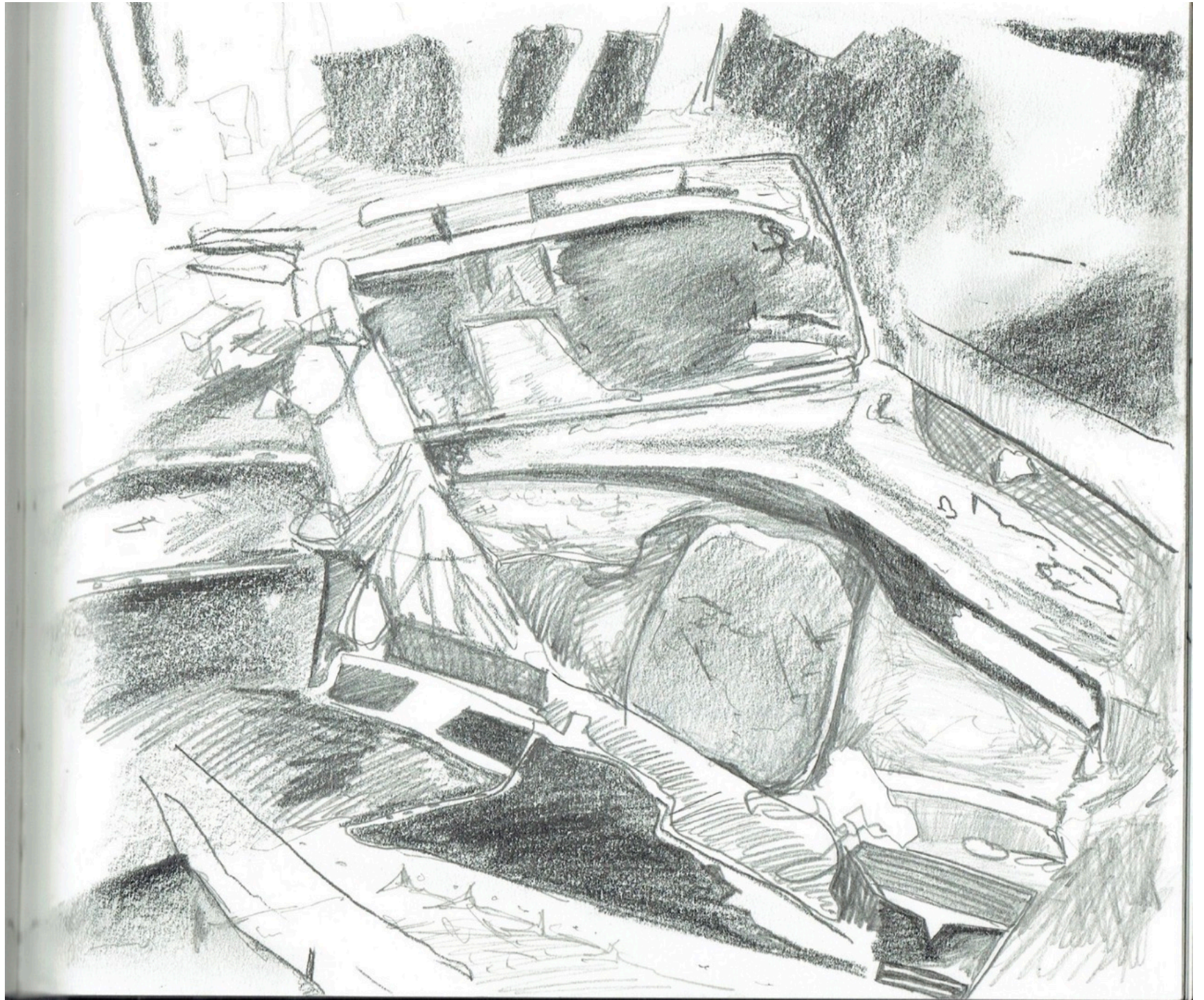
Untitled, 2021
25 x 25 cm
Graphite on paper.



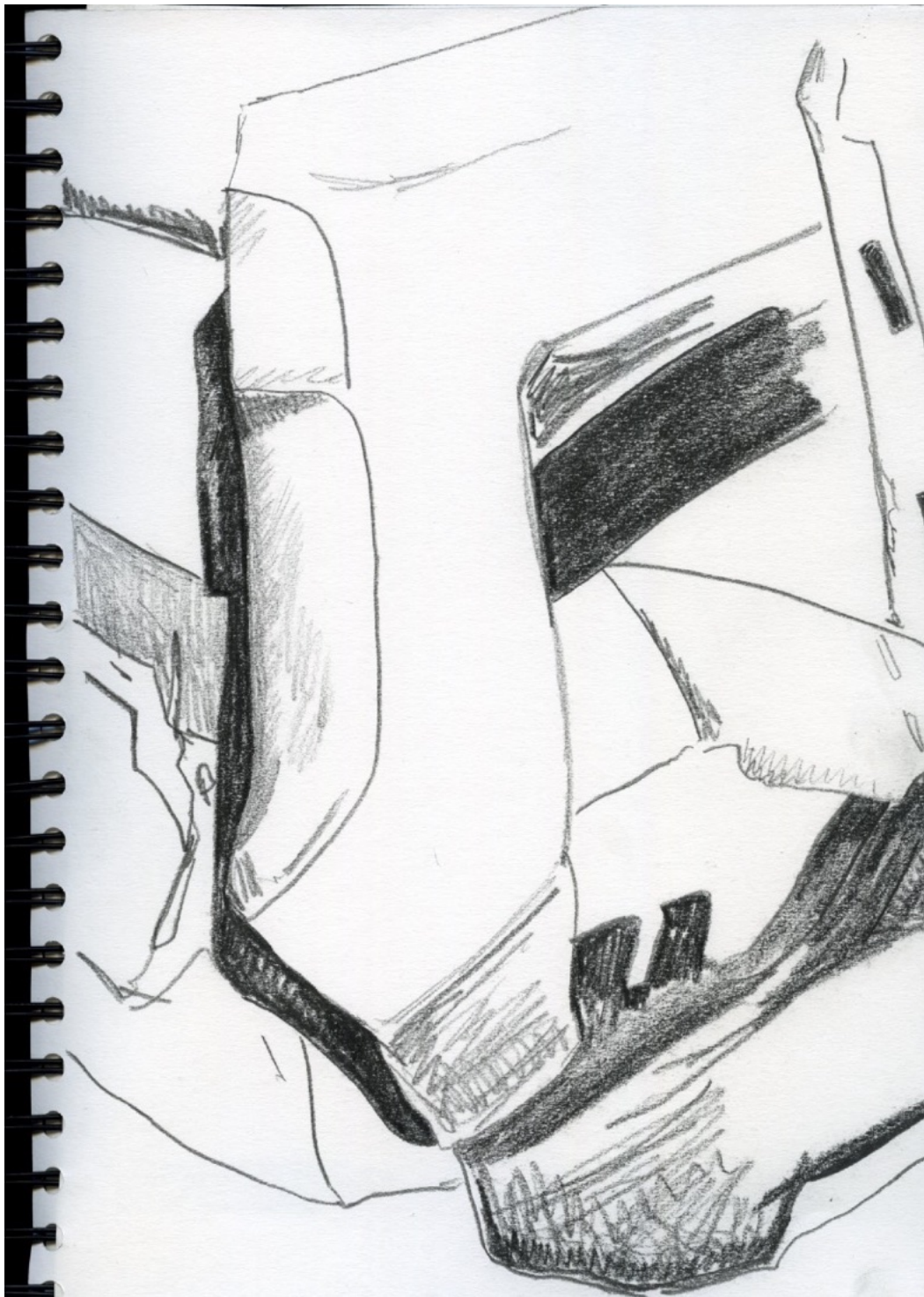
Untitled, 2021
25 x 25 cm
Graphite on paper.



Untitled, 2023
29 x 21 cm
Graphite on paper.



Untitled, 2022
25 x 21 cm
Graphite on paper.
(NFS - Located in Warsaw,
Poland)



Untitled, 2023
21 x 29 cm
Graphite on paper.

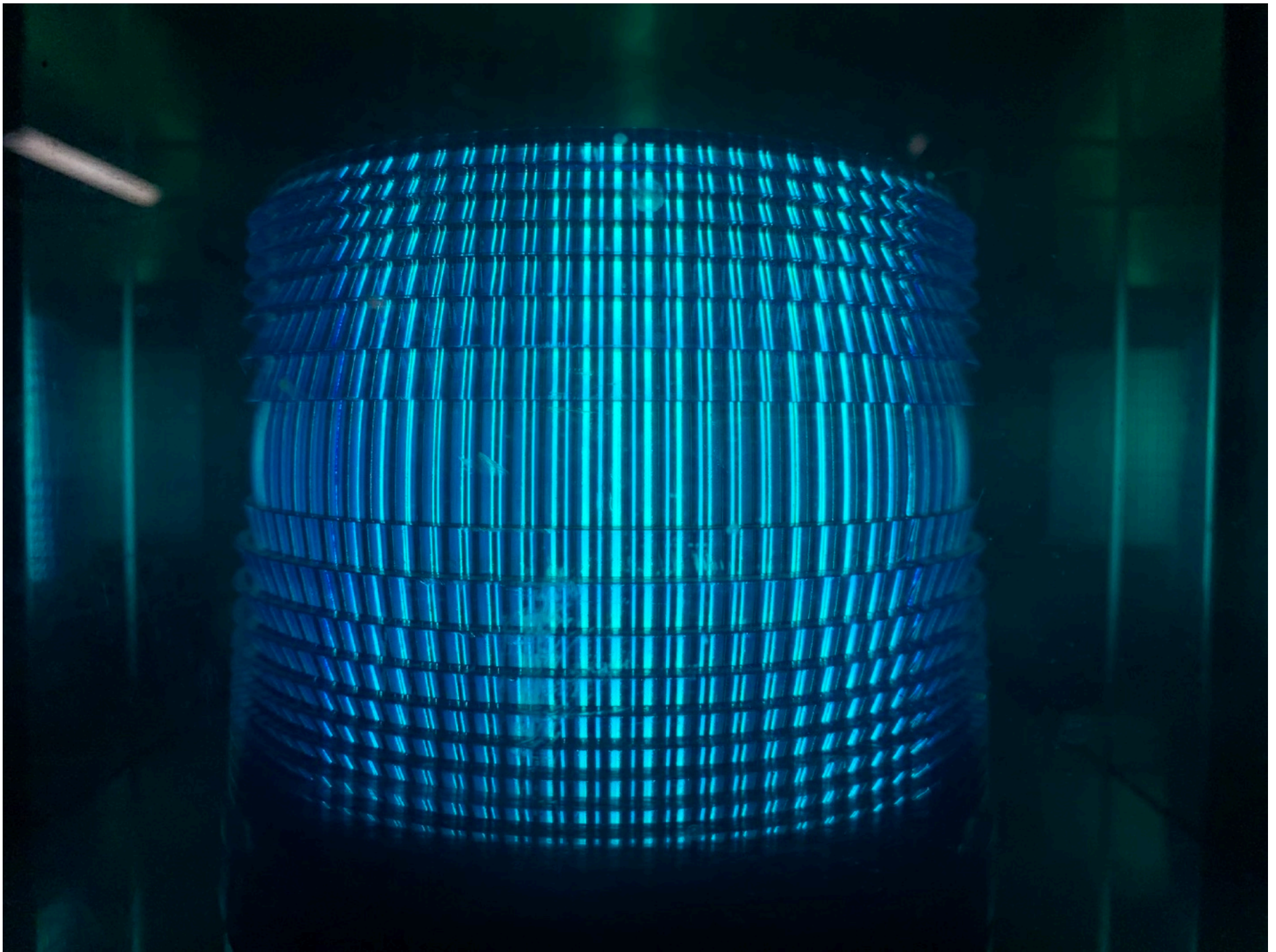


Untitled, 2022
29 x 21 cm
Graphite on paper.

PHOTOGRAPHY



404, 2022
Photographic digital - dimensions variable.



Blue, 2022
Photographic digital - dimensions variable.

Layer Cake, 2022
Photographic digital - dimensions variable.

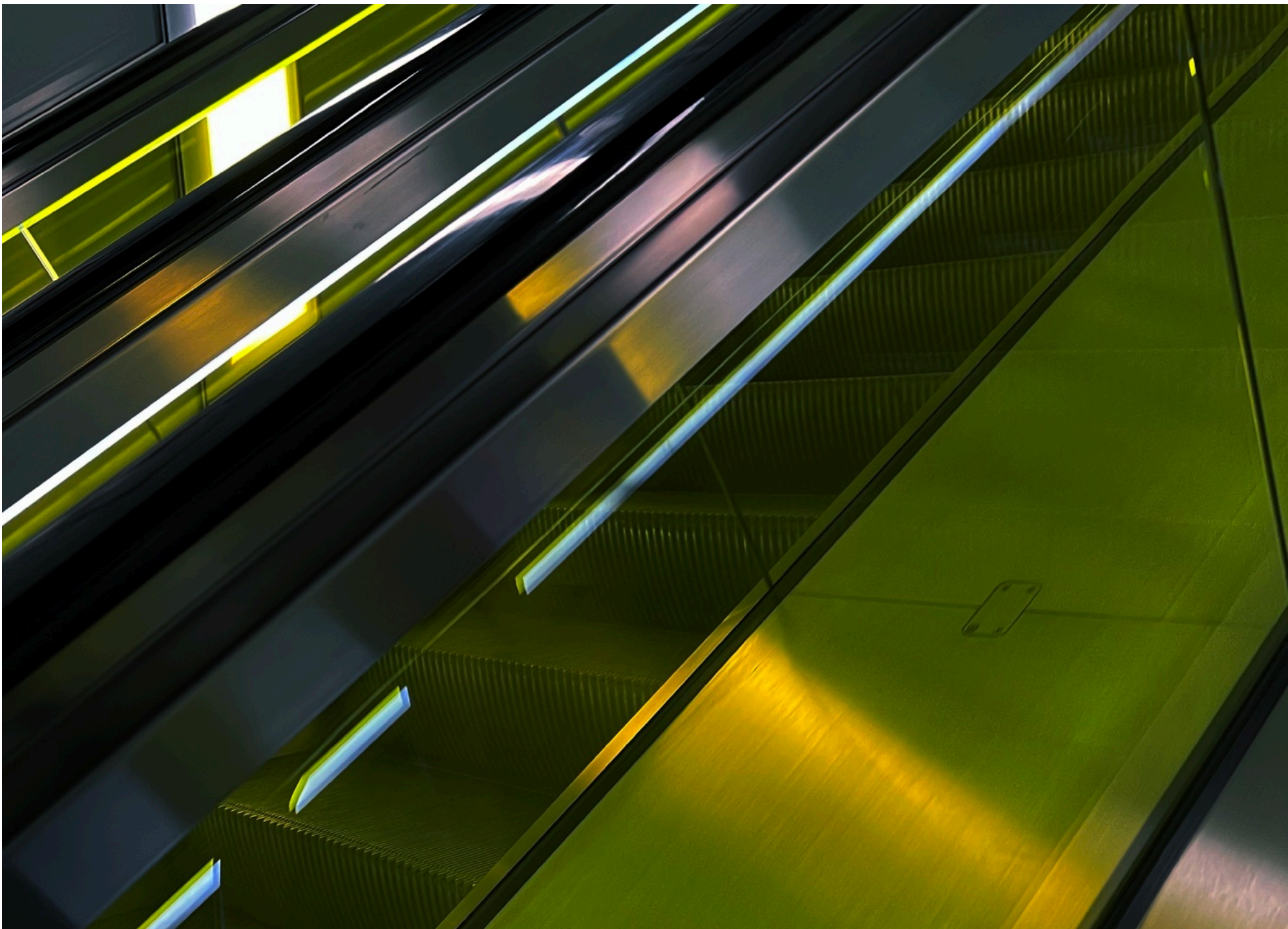




White, 2023
Photographic digital - dimensions variable.



Pink Layering Grey, 2022
Photographic digital - dimensions variable.



Elizabethen, 2022
Photographic digital - dimensions variable.



Ground, 2023
Photographic digital - dimensions variable.

New Works / WIP

Phoenix, USA, Studio
29 - DEC - 2023

Working title for new series - Auto Deco /
Hundred Mile An Hour Memory / Chicane



Pink & Grey Logo, 2023
177 x 132 cm
Oil, iridescent oil, acrylic and sand on canvas.



Blue Grey, 2023
177 x 132 cm
Oil, iridescent oil, acrylic and Xerox image transfer on canvas.



Corrugated Pink & Grey, 2023

15 x 26 cm

Oil, iridescent oil and acrylic on CNC milled plywood.



Deco Grey Pink Hue, 2023
16 x 28 cm
Oil, iridescent oil and acrylic on CNC milled plywood.



Grey Facade, 2023

52 x 30 cm

Oil, iridescent oil and acrylic on CNC milled plywood relief.

This is a test for a much larger piece to be milled at the size of 120 x 213 cm.

Purple Facade, 2023

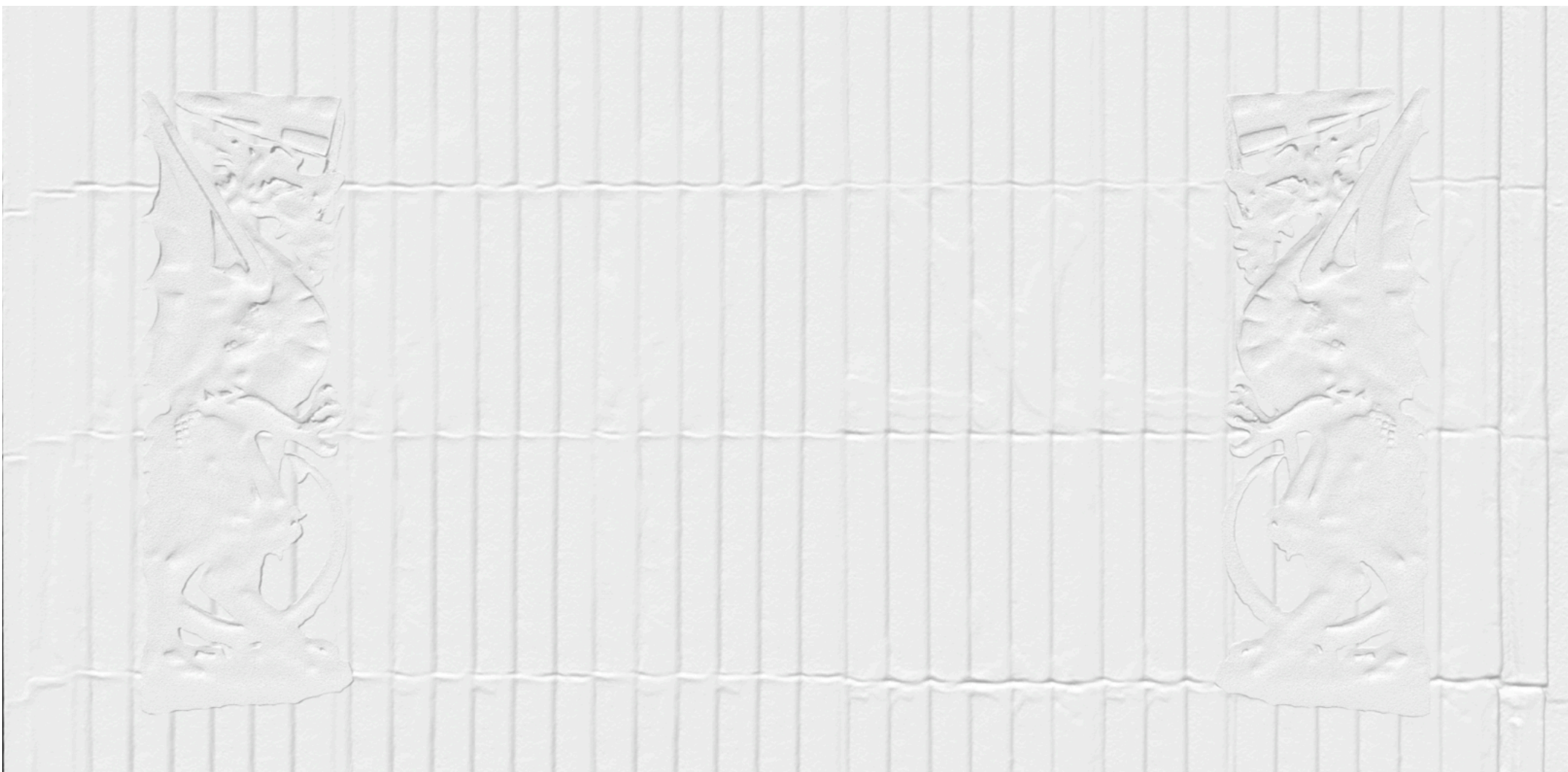
60 x 101 cm

Oil, iridescent oil and acrylic on CNC milled plywood relief.

My work takes refuge in the city as a form of re-articulation and re-mapping of the spaces we inhabit. Painting and relief are contemporary ruins of an aging infrastructure, layered with dust and grit. They display the material entropy of exterior walls with weathered faces, graphic markings, moss, and grime. Thick droplets of glazed oil run down the architectural facade and pool in its crevices creating a muddled three-dimensional sense of depth as the paint negotiates its surfaces.

The relief itself comes from imagery of the infrastructure our lives are built upon. They are digital photographic relics of architectural mouldings from the freeway, the underpass, and other strange corners of the city. These images, abstracted and manipulated, are programmed to become a freeze-frame relief or a hieroglyph of the sludge of the everyday. They are fragmented fictionalisations of walls and passageways with a certain type of motion blur. A distortion of uncertain memories of our surroundings, they are representational abstractions of reality, and highlight the depth of the materiality that constructs our concrete grey space.





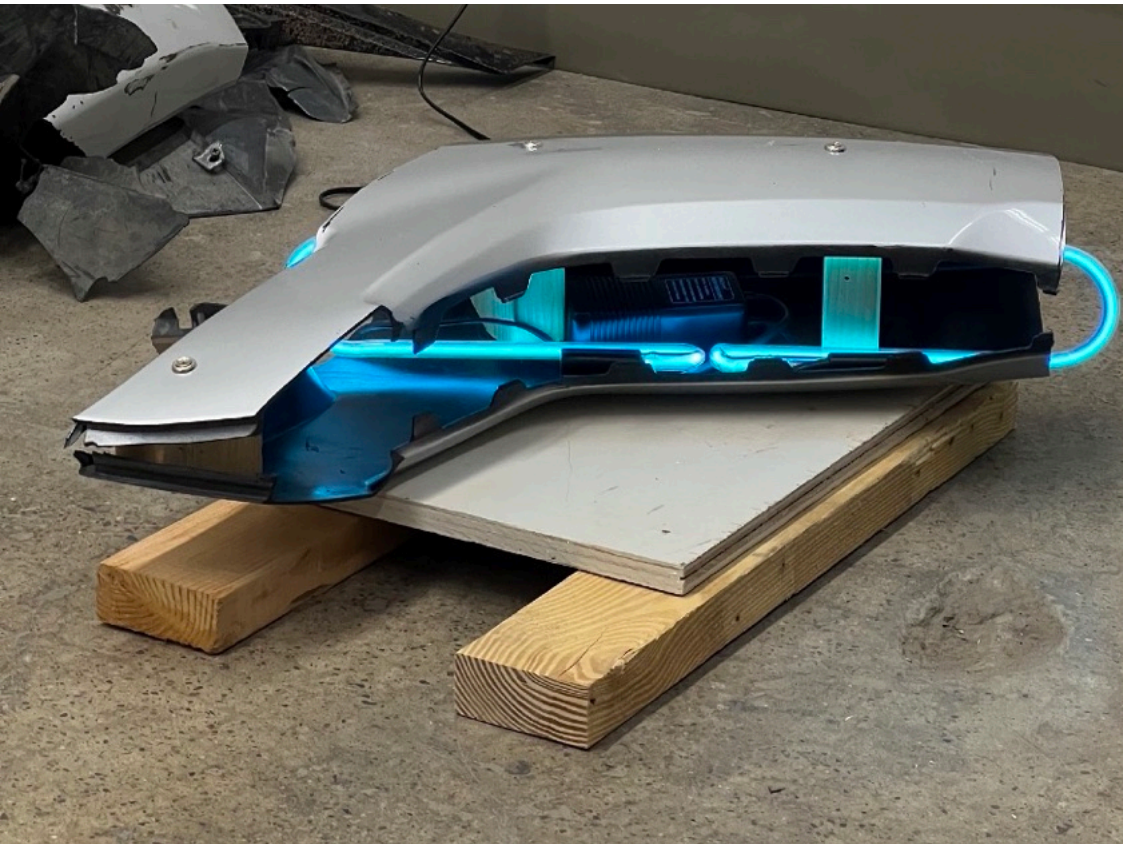
London Facade / WIP
240 x 120 cm.

Plan for new painting with CNC milled birch plywood resembling faux Art Deco architectural mouldings.



Deco Facade Recline / WIP
240 x 120 cm.

Plan for new painting with CNC milled birch plywood resembling faux Art Deco / Mid-Century architectural mouldings with obscured reclining nude.



Untitled / WIP
Approx. 45 x 30 x 20 cm

Car body panels from wreckage and neon - to be re-worked & extended using automotive clay. Then moulded and cast twice one in fibreglass and another in aluminium. Neon will be re-produced to fit the works interior and will be seen through sculpted holes / grills in the sculptures surface.



Chicane / WIP

Approx. 60 x 50 x 40 cm

Car body panels from accident wreckage - to re-work negative space using automotive clay (See above). Then to be moulded and cast twice in fibreglass and in aluminium. Neon will be introduced to fit the works interior and will be seen through sculpted holes / grills in the sculptures surface.

I work primarily with the discarded, industrially manufactured objects from appliances, cars, and other strange things from the street. Pieces of car body and other remnants of wreckage become new again, fresh but scarred. Through a process of reverse-engineering and re-articulation they turn into objects that follow the mechanical form, line, and anatomy of designed products. They are metallic objects made from various alloys that produce the best durability and finished surface, just like the machines they used to be. They are sculptures with a life, a past, and a vitality that seems to look towards the future. Integrated neon light produces an electrified glow from its interior. This luminous seepage becomes a material effervescence and feeling of operability, like a machine you can turn on.