

Max Bellamy

Dunedin, New Zealand
www.maxbellamy.com



My interdisciplinary art practice utilizes sculpture, installation, video and photography. The subject of my work draws on social fantasies and references cinema as a place, device and way of thinking. I am informed by a cinematic aesthetic in executing my work.

While artist in residence at the Montello Foundation, I created a series of sculptural and performance improvisations recorded in the form of video loops. This suite of new work attempts to materialize forces that are overlooked or passed by. I was interested

White Line Fever (working), video still, 2015



Surrender (working), video still, 2015

in making images that take accountability for the resources that are included in constructing them. I achieved this by working with found material that happened to be at the residency and by reconsidering framing conventions, including normally externalized apparatus on screen.

The extreme isolation of the residency was both a challenge and an opportunity. I embraced the chance for complete immersion and took two weeks of supplies into the desert, planning to not to travel the entire time I was there. Feeling so stationary, after an extended period of touring the western USA, was dissonant and difficult at first, but after taking time to understand the rhythm of such an unfamiliar studio environment, I was rewarded with solace and focus. In an unexpected way, I was able to gain understandings about what factors my regular studio practice thrives on, by removing almost all of the facilities and research tools I would normally have access to. To be alone in one place for so long gave me a great appreciation of the sagebrush clad Great Basin, the rich heady smell of the over-ripe flowers, the luminous twilight that yielded an awe inspiring night sky, and the accompanying howls and silent swooshes of night wanderers. I took a piece of the desert with me, and left a piece of myself there.