

FOR IMMEDIATE RELEASE

ZACHARY EASTWOOD-BLOOM

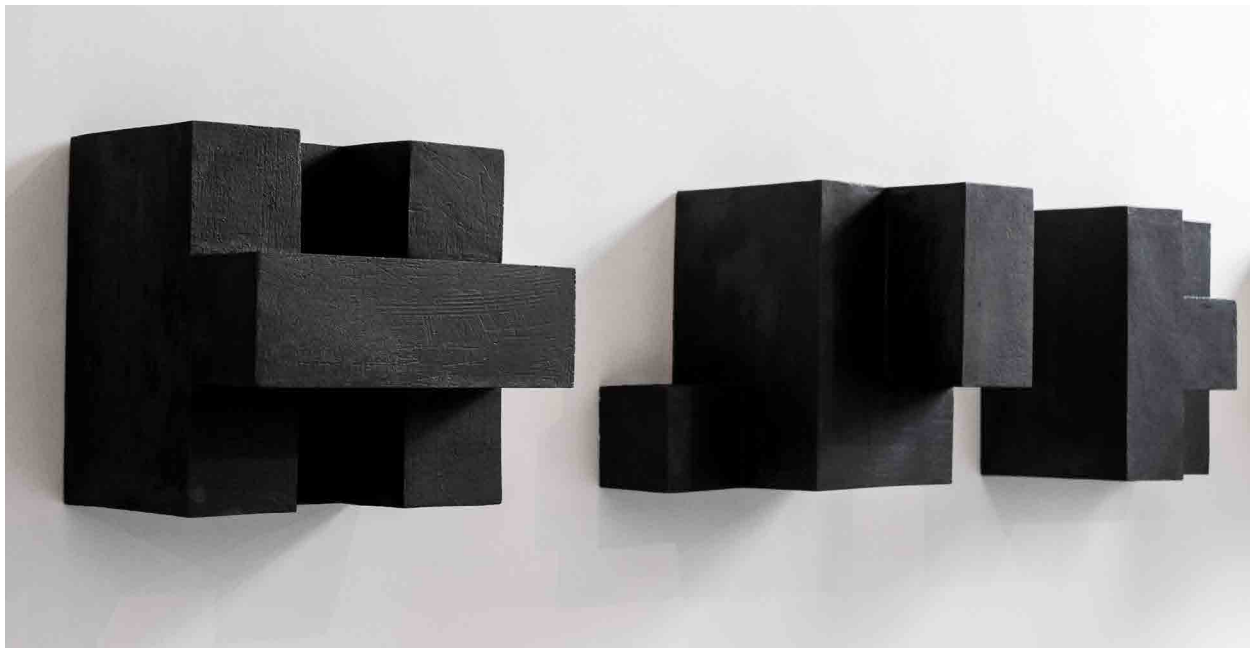
REWIRING

PANGOLIN
LONDON

17th July - 23rd December

This collective body of work is akin to 'Rewiring', taking things apart, trying to work out where things go, what they do and then putting them back together again.

Zachary Eastwood-Bloom's new exhibition marks a significant departure from his previous work, offering an intimate exploration of loss and the quest for understanding in the wake of profound life changes.



Renowned for his innovative fusion of digital technology with traditional sculptural techniques, Eastwood-Bloom continues to push the boundaries of contemporary art. His work delves into the complexities of human progress, weaving historical, scientific, and technological threads into a cohesive narrative that seeks to decode the world around us.

'Rewiring' is a deeply personal exhibition, spanning a tumultuous four-year period encompassing the two years before and after the death of his father. This collection is a cathartic response to this time of self-evaluation and emotional processing, revealing a raw and honest portrayal of the artist's journey through grief and reflection. The result is a body of work that resonates with universal themes of loss, memory, and the search for meaning.



Eastwood-Bloom describes the act of making in clay as a ritualistic process, a methodical sequence that brings order to chaotic thoughts. Clay, with its capacity to retain marks and memories, becomes a vessel for his introspection. *ZXY* is a compelling wall piece featuring fifteen black ceramic sculptures arranged in a linear sequence, creating a visual rhythm across the wall. These textured geometric forms serve as Eastwood-Bloom's 'internal alphabet,' a language of shapes and symbols through which he explores and conveys emotion. "ZXY is like trying to define a code (...) It contains something I am trying to decipher".

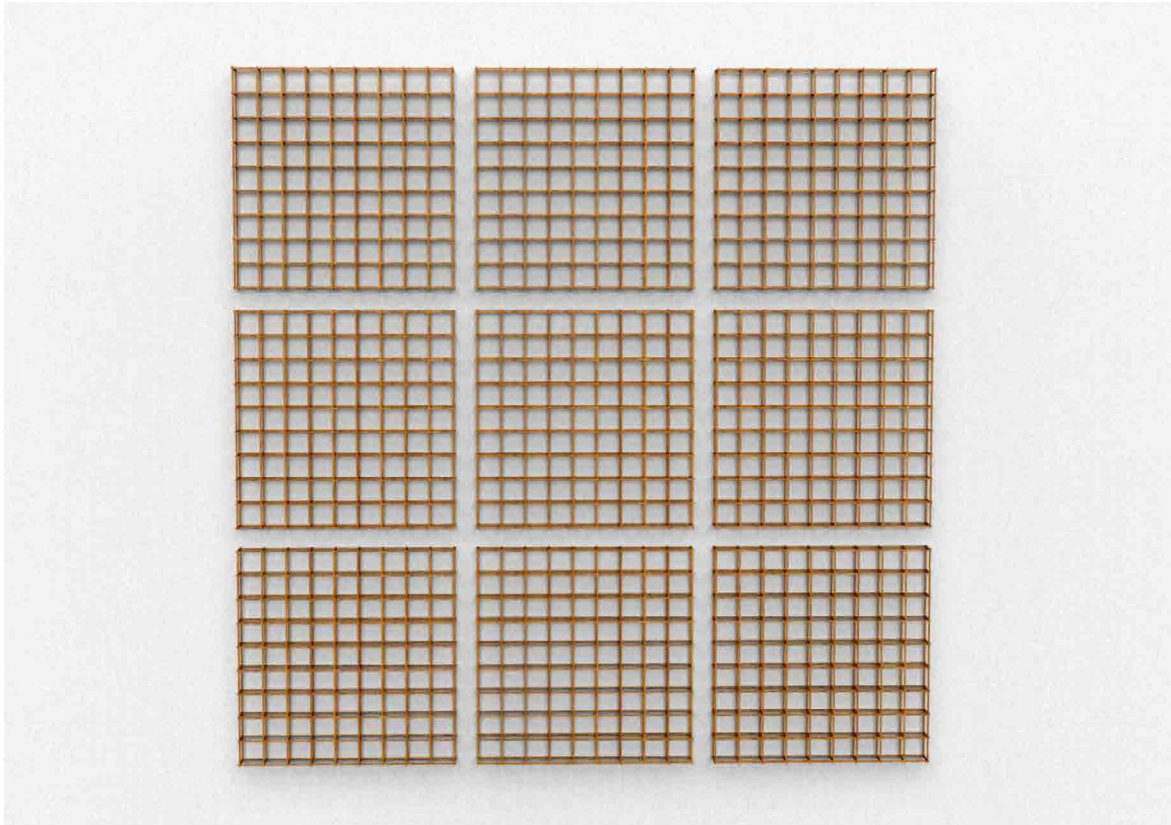
Another significant ceramic wall installation in the exhibition is *Dark Matter*, a collection of sculptures mounted on board and coated in ultra black paint. This piece grapples with the concept of trying to understand something that is present but difficult to detect—perhaps a thought, a vibe, or something unsaid. Eastwood-Bloom explains, "I am trying to quantify it in some way, to give structure and mass to something ephemeral and shapeless but impacting. Dark matter, after all, is thought to account for approximately 85% of the matter in the universe. It is dark because it is difficult to detect, but there is evidence of its presence."

Similarly, his work with raw wood echoes this meditative approach, offering a repetitive, tactile means of contemplation. Comprising nine Walnut grid panels, *CPU* (Central Processing Unit) juxtaposes classical and contemporary elements to create a formal, structured aesthetic.

Offering a stark contrast to the hand-finished elements in this piece is *Heat Sink*, a striking wall sculpture comprised of twenty-five meticulously arranged isometric panels, each coated with a clean white finish. These panels have been designed to emphasise negative space, creating a sense of depth and dimension through their clean, precise lines and uniformity. The interplay of light and shadow across the surface of

Heat Sink adds a dynamic quality, as the geometric forms cast subtle, shifting shadows that enhance the sense of three-dimensionality.

The exhibition will also include etchings and drawings on isometric paper. 'Rewiring' is not just an artistic endeavour but a poignant tale of personal and universal exploration.



NOTES TO EDITOR

Zachary Eastwood-Bloom studied ceramics at Edinburgh College of Art, followed by a Master's degree in ceramics and glass at the Royal College of Art in London. His exploration of digital technologies has since become a hallmark of his practice, manifesting in a diverse array of materials and forms.

Zachary has exhibited widely in the United Kingdom and across Europe, including at the V&A, the Royal Academy of Art, Jerwood Visual Arts, and the British Crafts Council. He has also undertaken a number of public and private commissions, for clients including Adobe, Cambridge University, Aviva, and the 2012 London Olympics. His work is held in public and private collections across the United Kingdom, Europe, the Middle East, and Asia.

Zachary Eastwood-Bloom was Pangolin London's third artist in residence in 2017.

A catalogue will be available on request.

For further enquiries contact: Melonie Gault | gallery@pangolinlondon.com

Images: ZXY, Ceramic, 30 x 30 x 30 cm (each), Unique; Zachary Eastwood-Bloom in his studio; CPU, Walnut Grid Panels, 3 x 3 metres (total size)