

ZACHARY EASTWOOD-BLOOM
DIVINE PRINCIPLES





Venus Celestis
2017, Marble
Edition of 3
80 x 58 x 40 cm

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Asteroids, one of the blockbuster arcade games of the 1970s, starts with a triangular spaceship located at the centre of the screen. The screen is as black as the emptiness of space. But it is not empty for long because soon asteroids drift across the screen towards you. The simple aim of the game is to avoid colliding with them while destroying as many as possible. This being a game created in the early days of computing, the asteroids are geometric shaped objects constructed from straight lines. Everything in this model universe has a geometry built up of straight lines, and undoubtedly part of the appeal of the game is its simplicity, you can lose yourself in this two dimensional simulated world – a place that is so much simpler and easier to comprehend than ours. The ancient Greek philosopher Plato might have found this computer game appealing too, because he also invented a model of the universe made from a limited set of geometric shapes. These are now called platonic solids and are similar in form to Zachary Eastwood Bloom's *Sacred Geometry*, featured in this exhibition.

A cube is a platonic solid, it is one because it is constructed from equal sized and shaped squares, and which meet at identical angles. If you change the shape from a square to triangle, you get another platonic solid called a tetrahedron. Plato noticed that only five such solids exist, the tetrahedron, the cube, the octahedron, the dodecahedron and the icosahedron. He associated these shapes with the classical elements that were thought then to make up the universe: earth, air, wind, fire, with aether added later. Others throughout history have tried also to fathom the significance of the platonic solids, their uniqueness seeming to hint at a hidden truth about the universe. That the universe might be understood at all - that the apparent complexity and messiness of our everyday experience might boil down to something as simple and symmetric as the platonic solids is an assumption that has driven Western thought in particular.

If you look up into the night sky, the pattern of stars seems random. You have to have a pretty active imagination to join the dots to get the signs of the Zodiac. In fact pattern and order are rare in the universe. The sun rises in the East and sets in the West. Common sense tells you that it is the Sun that travels around the Earth. This is the simplest explanation and if someone asked you to prove otherwise

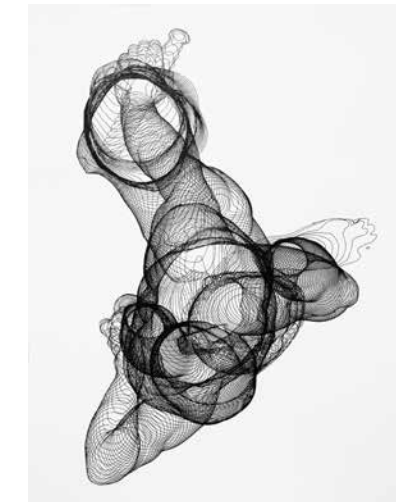


Sacred Geometry (details)
2017, Ceramic & Graphite
Unique
150 x 300 x 25 cm

you would have a very hard time pointing to real evidence to the contrary. Likewise the stars seem to revolve around us at night, seemingly confirming our special place in the universe. But look carefully and a few of those tiny bright dots do something odd: they deviate and wander – these are the planets of our solar system, they reflect light and don't emit it; planets being a Greek word meaning 'wandering star'.

The Romans knew about the planets and named them after their gods, Mars after the god of war, Venus after the god of beauty, Saturn after the god of agriculture, Jupiter after the king of the Roman gods. But the Romans couldn't work out why the planets appear to wander around the sky. It wasn't until the Renaissance that astronomers such as Copernicus and Galileo started to propose a new model of the universe in which it is the Earth that goes around the Sun rather than the other way around. This still of course allows the sun to appear to rise in the East and set in the West because the Earth rotates, but it also explains why the planets wander around the sky because they are not orbiting the Earth and so don't need to travel in a circle around us. Instead they orbit the Sun and so to us looking up at the night sky they appear to wander in strange patterns as they get further away and then nearer as our relative orbits around the Sun go in and out of synchrony.

Despite the success of the heliocentric model of our solar system, the platonic solids still held their appeal. The connection between the planets and the platonic solids was postulated by the astronomer Johannes Kepler in the 16th century as a new model of the universe. He proposed that our solar system comprised of concentric spheres on which the planets were attached. The size of each sphere was determined by its geometric fit to one of the platonic solids and each one corresponded to one of the six planets known to exist at the time Mercury (icosahedron), Venus (dodecahedron), Earth (octahedron), Mars (cube), Saturn (tetrahedron) with Jupiter being on the outermost



Orphan of Apollo / Mars
2017, Iron
Edition of 3
98 x 37 x 34 cm

Study of Mars
2017, Plotted ink drawing
Edition of 10
81.4 x 60.5 cm

sphere enclosing them all. It was a neat idea, but it was wrong. The planets do not orbit the Sun in a circular way as implied by them being located on rotating spheres. On further examination of their movements in the sky, the planets move in ellipses, as Kepler later discovered. But what he missed was the other planets, planets that were so far away that the telescopes of the time missed them, these were the planets Uranus and Neptune.

So in the end, despite their appeal, the platonic solids don't seem to help us understand our place in the universe which brings us back to the computer game Asteroids. Asteroids is an alternative universe, a simpler one, and one which in we really are at the centre. Faced with a complex universe in which we are not seemingly significant, a universe in which the ancient gods don't exist and don't look after us, a universe in which astrology makes no sense – why not invent a new universe, with new truths, a virtual world to suit our tastes and soothe our religious insecurities. And this is what Eastwood Bloom's work does so well - to realise the power of the digital to undermine physical certainties. With these sculptures the philosophy of the ancient Greeks is brought up to date by exquisite casting, 3D printing, CNC milling techniques. But simultaneously they are undermined by the digital element of ambiguity programmed into the silver, bronze, and marble models, begging the question whether the digital will in the end overwhelm our messy and hard won scientific truths.

Professor Mark Miodownik
Institute of Making, University College London



CATALOGUE

Timaeus / Plato
2017, Bronze
Edition of 8
60 x 35 x 35 cm

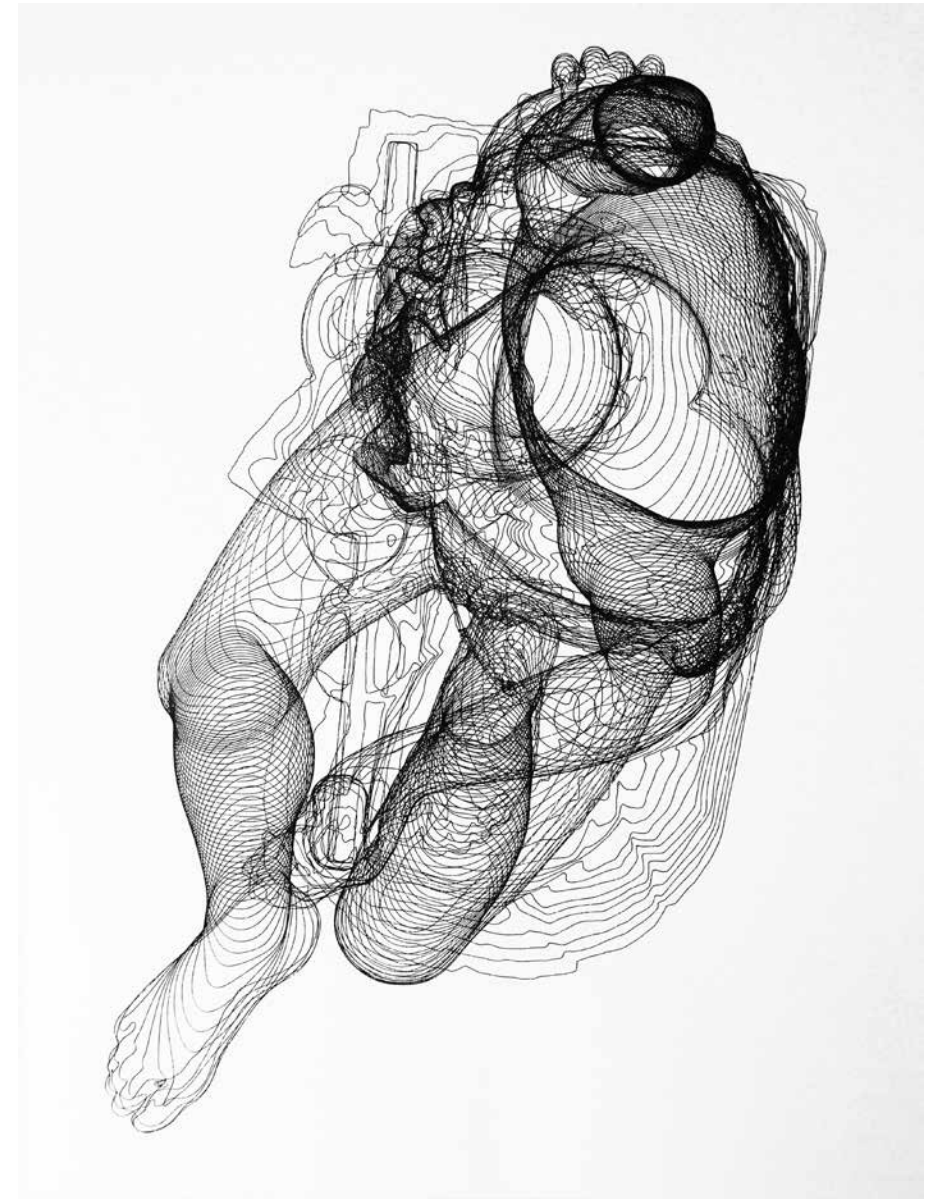




MSNGR / Mercury
2017, Sterling Silver
Edition of 8
19 x 14 x 14 cm



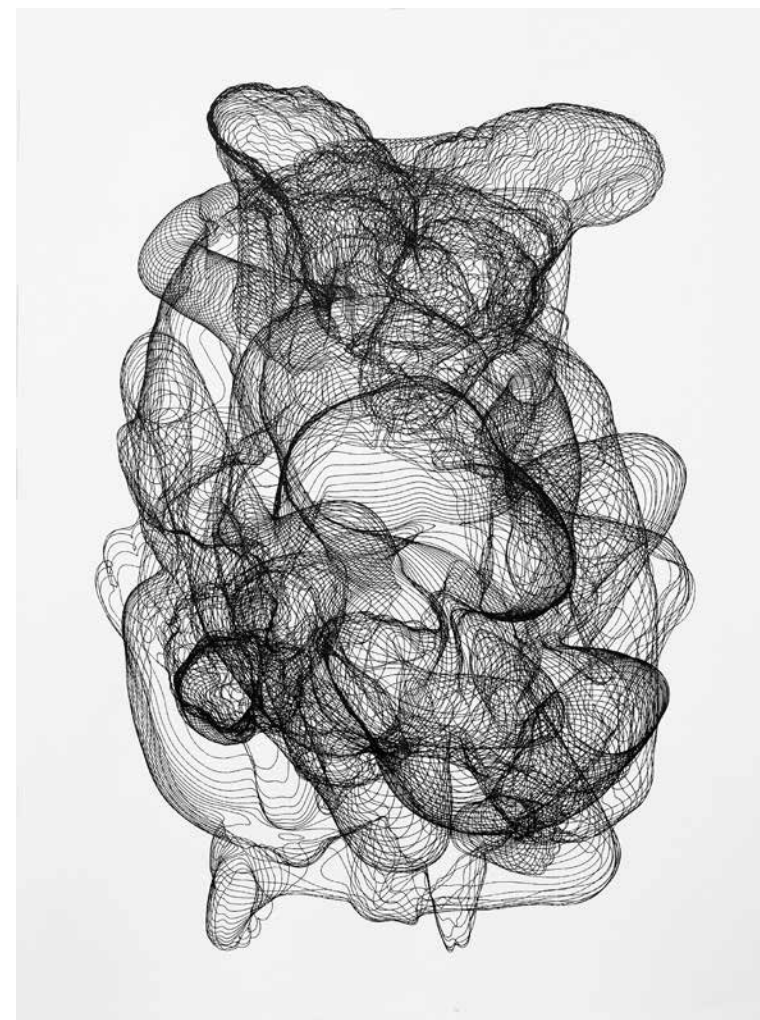
Study of Mercury
2017, Plotted ink drawing
Edition of 10
81.4 x 60.5 cm





Kronos / Saturn
2017, Bronze
Edition of 3
80 x 70 x 40 cm

Study of Saturn
2017, Plotted ink drawing
Edition of 10
81.4 x 60.5 cm





Kronos / Saturn
2017, Bronze
Edition of 3
80 x 70 x 40 cm



Venus Celestis
2017, Marble
Edition of 3
80 x 58 x 40 cm



Study of Venus
2017, Plotted ink drawing
Edition of 10
81.4 x 60.5 cm

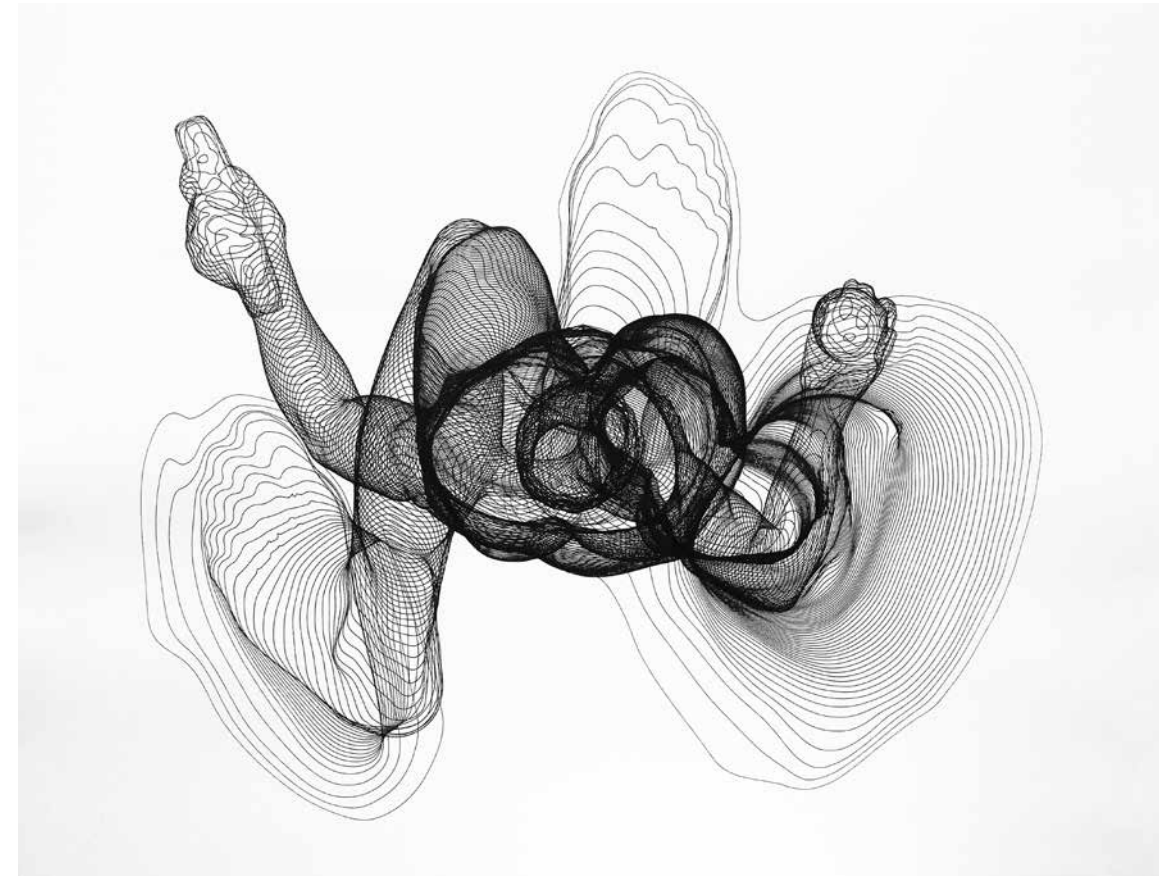




Father Sky / Uranus
2017, Bronze
Edition of 3
195 x 121 x 121 cm



Study of Uranus
2017, Plotted ink drawing
Edition of 10
60.5 x 81.4 cm

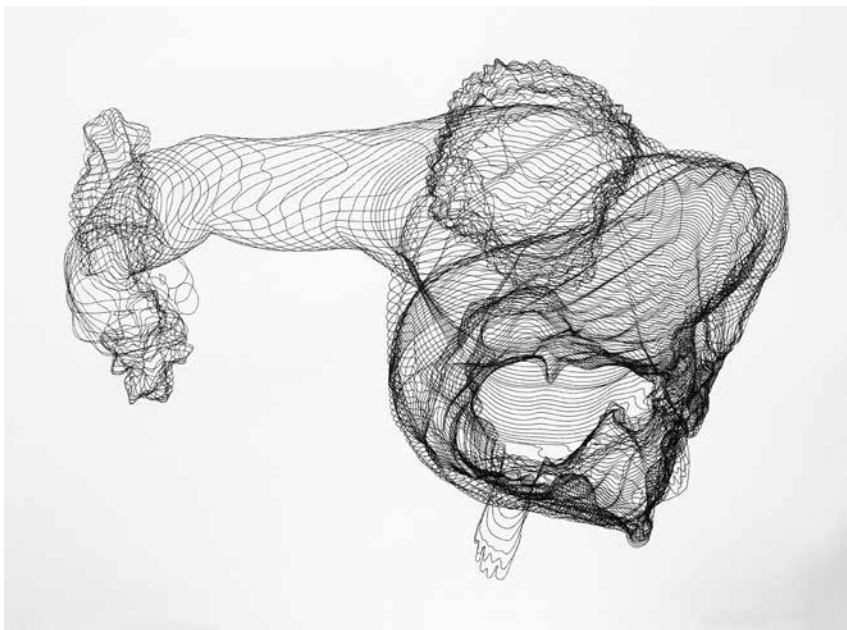


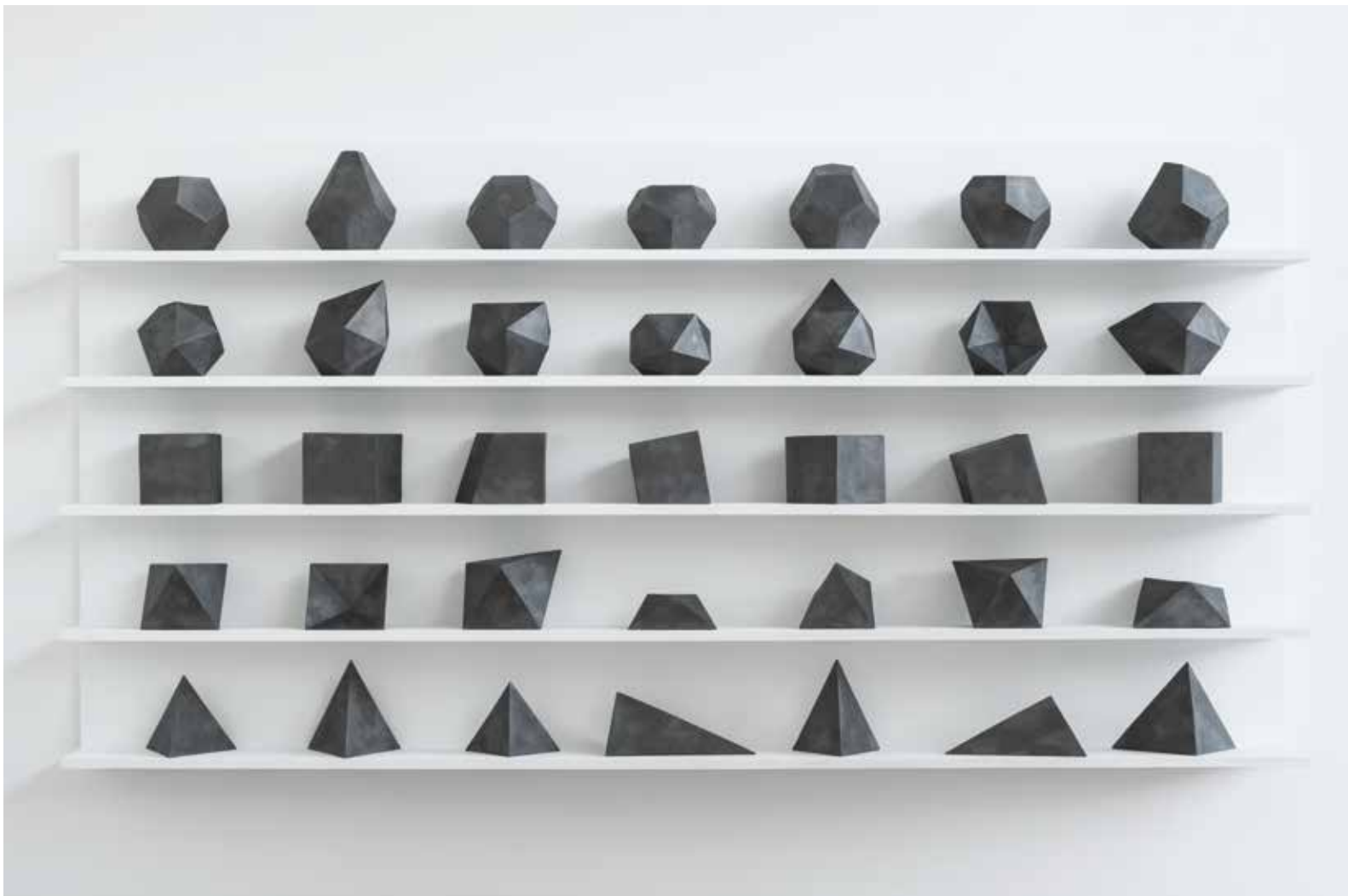


Cloud Gatherer / Jupiter
 2017, Bronze
 Edition of 5
 74 x 40 x 30 cm



Study of Jupiter
2017, Plotted ink drawing
Edition of 10
60.5 x 81.4 cm





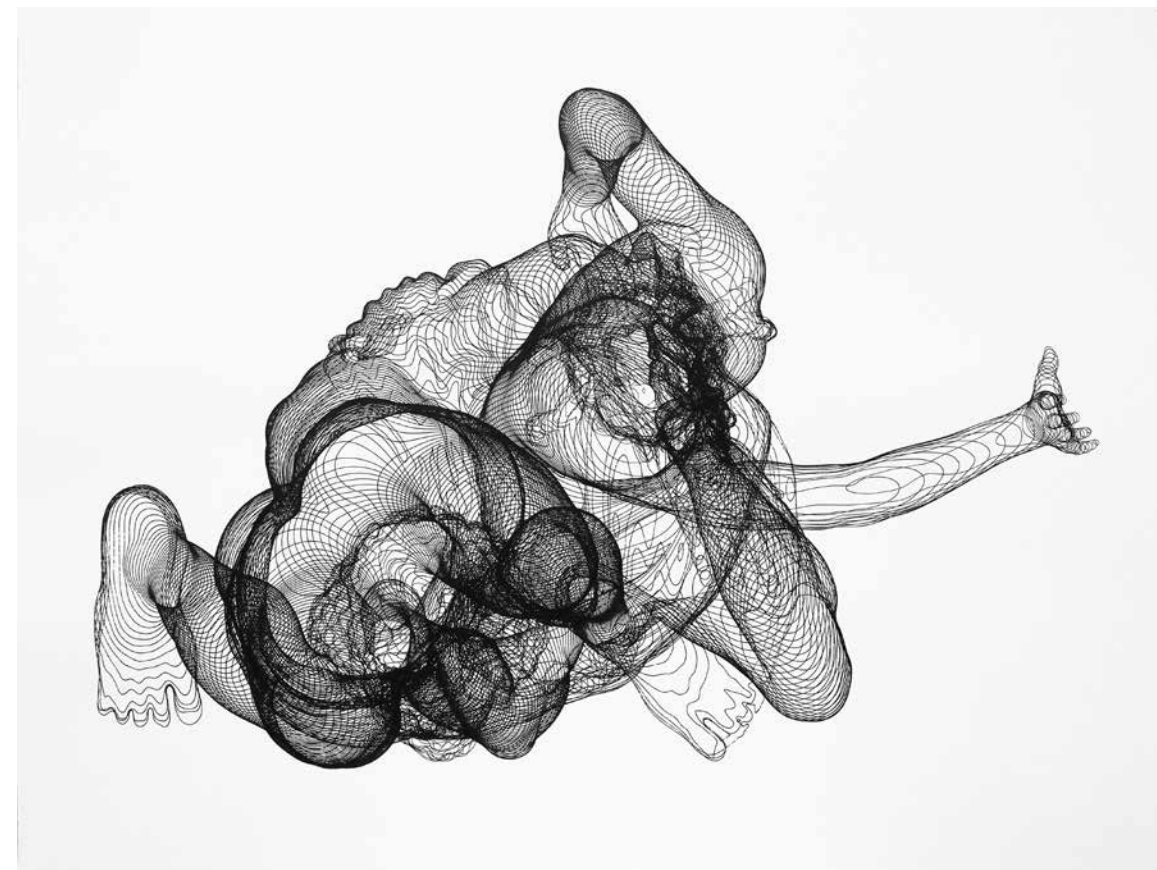
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Orphan of Apollo / Mars
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98 x 37 x 34 cm



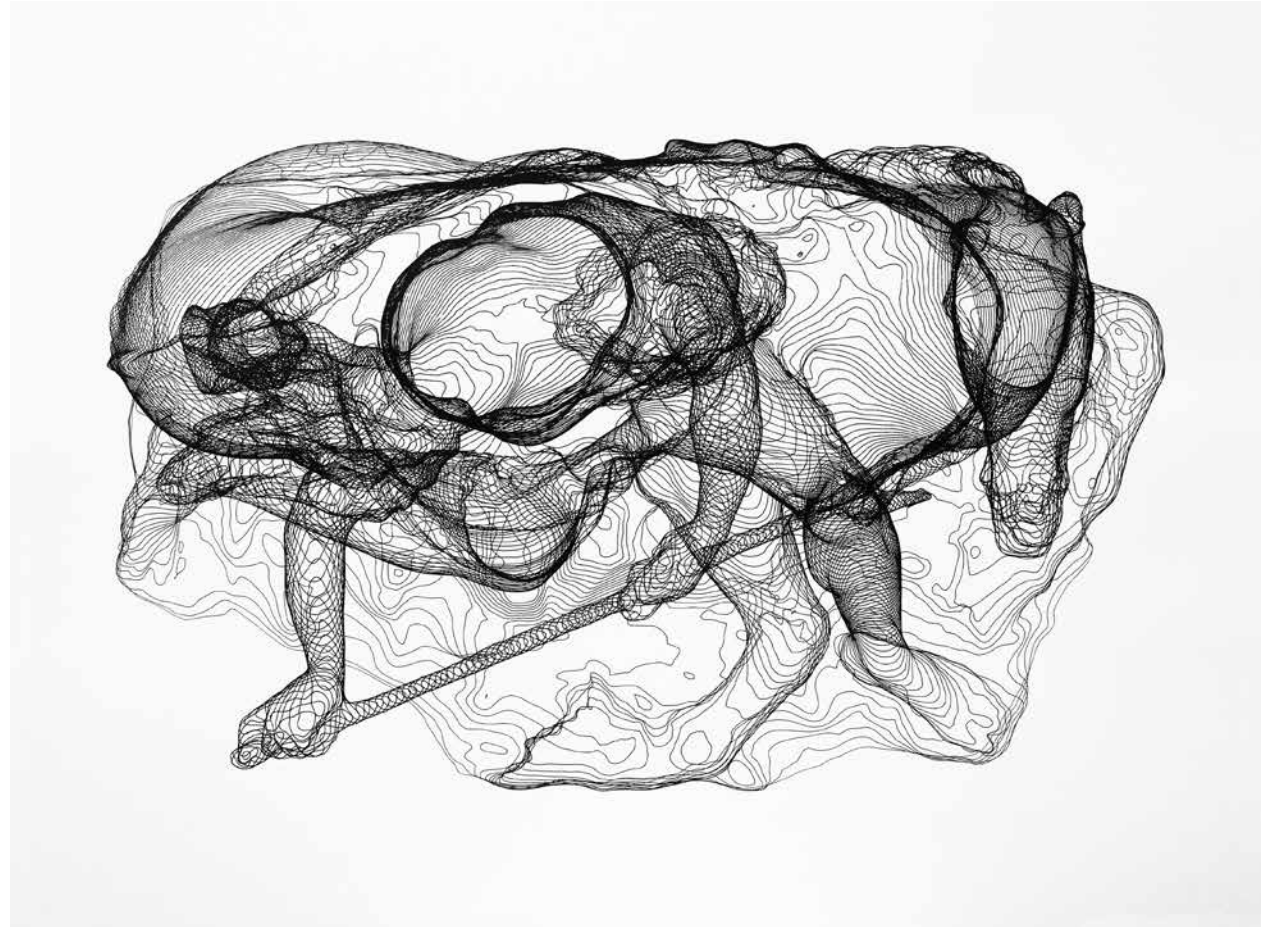
Study of Pluto
2017, Plotted ink drawing
Edition of 10
60.5 x 81.4 cm





The Hidden One / Pluto
2017, Sterling Silver
Edition of 8
19 x 12 x 14.5 cm

Study of Neptune
2017, Plotted ink drawing
Edition of 10
60.5 x 81.4 cm





Earth Shaker / Neptune
2017, Bronze
Edition of 5
39 x 39 x 27 cm





Divine Principles installation
Pangolin London



ZACHARY EASTWOOD-BLOOM

b. 1980, West Yorkshire

EDUCATION

2008 - 2010	MA Ceramics and Glass, Royal College of Art
2000 - 2004	BA (Hons) Ceramics - First Class, Edinburgh College of Art
1999 - 2000	Foundation Studies - Distinction, Batley School of Art and Design

SELECTED EXHIBITIONS AND PROJECTS

2017	Divine Principals, Pangolin London Future Heritage, Decorex, London Island of the Real, Gossamer Fog, Deptford ColLive with Silk Street Sinfonia Biennale internationale de Céramique de Châteauroux
2016	Pangolin Artist in Residence Pangolin London Summer Exhibition Shaped by Ambition, Blyth Gallery, Imperial College, London Superimposed, Architectural Commission, Camden, London Loves, Lives & Loss, Fenton House, Hampstead, London
2015	Jerwood Makers Award Sculptors Prints & Drawings, Pangolin London Many a Slip, Marsden Woo Gallery, London
2014	DONTDRINKTHEMILK #1, Tripspace, London Digital Museum, National Museum of Wales, Cardiff RA Edition for the Royal Academy of Arts, London Hand & Machine, Ontario Crafts Council, Toronto
2013	ALTER//SHIFT//CONTROL, Bermondsey Project, London Hanover Square Commission, Aviva, London British Ceramics Biennial Award, Potteries Museum, Stoke-on-Trent Unfold, Studio Manifold at Siobhan Davies Studio Under the Influence (curated), Studio Manifold at Siobhan Davies Studio

2012	This is how to Live, Studio Manifold at The National Trust, 2 Willow Road, Hampstead Heath & Red House, Bexley Heath Digital Earth, Walford Mill Crafts & Durlston Country Park, Dorset Synergies, New English Ballet Company, Sadler’s Well Theatre
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COMMISSIONS

2017	Public Art Commission - Woolf Institute, Cambridge University Architectural Commission - Superimposed, Barratt Housing, The Courtyards, London Public Art Commission - Isometric Metropolis, Aviva, 11-12 Hanover Square, London Private Commission - Adobe Customer Experience Centre, Old Street, London
2012	Public Commission - London 2012 Cultural Olympiad - ExLab, Dorset Private Commission - Marex Spectron, London

AWARDS & RESIDENCIES

2017	Jerwood Bursary
2016	Pangolin London Artist in Residence, London & Gloucestershire
2015	Jerwood Makers Award
2013	Residency at Siobhan Davies Dance with Studio Manifold, London

BOOKS

Digital Handmade (2017 Update) - Lucy Johnston, Thames and Hudson
Digital Crafts - Ann Marie Shillito, Bloomsbury Publishing
Making & Drawing - Kyra Cane, Bloomsbury Publishing
British Design from 1948: Innovation in the Modern Age, Ed. Christopher Breward & Ghislaine Wood, V&A Publishing

STUDIO

Zachary Eastwood-Bloom is a also a founder member of Studio Manifold, a group of artists and designers brought together by a shared enjoyment of material and process based in East London. He also has a studio at the Glasgow Sculpture Studios.
www.studiomanifold.org
www.glasgowsculpturestudios.org

ACKNOWLEDGEMENTS

We would like to thank a number of people for their help in bringing this exhibition and catalogue to life. Firstly to Zachary Eastwood-Bloom for all his hard work in creating his first solo show at Pangolin London. Our special thanks also go to the PJLF Arts Fund for supporting the Pangolin residency programme, to Mark Miodownik for a wonderful introduction to the catalogue, Steve Russell Studios for the beautiful photography, and finally to Pangolin Editions and Pangolin Digital for bringing Zachary's bronze, iron and sterling silver works to fruition as well as their help with the installation.

Published to coincide with the exhibition:

Zachary Eastwood-Bloom: Divine Principles

11 October - 11 November 2017

Pangolin London

Kings Place, 90 York Way, London, N1 9AG

T: 020 7520 1480

www.pangolinlondon.com

ISBN 978-0-9956213-4-3

Designed by Pangolin London

Printed in Corbel and Futura

Photography by Steve Russell Studios

Printing by Healeys Printers, Suffolk

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