

I use costume, collaboration and installation to make work about shared histories, dress, place, and memory. I work with collective memories, personal stories, and postcolonial and multicultural realities. My art practice is both creative and interventionist; the artwork is never divorced from the social histories, dialogues and contexts that produce it. Costume is used as enticement, spectacle, and also a familiar territory of dress and identity; iconic, iconoclastic and unfamiliar, simultaneously. Pattern and embellishment provides key markers of shared histories and identities, radical familiarities as motifs are recognised across cultures and the tailor's needles are embroidered into a symbol of dandy chartist resistance. Pattern and dress strategies are seen as both repository and catalyst for the production of culture, from recognising shared motifs across culture to creating a subversive intercultural pattern of implication and collaboration.

Seeking meeting points through artwork becomes a radical strategy: recent works include 'Convivium', a feast, exhibition and event in St Thomas Church, Bristol. It created a spectacular but reflective space; with a feast, gospel singing, exhibition and performance. We focussed on commonalities to attack persistent fictions of race and community, investigating the archives from the perspective of what a shared history might mean. Our collaboration became a radical revisitation of the historical archives through contemporary experience of shared cultures, as we dined on a long table built from traditional African indigo cloths, teadyed muslin, and Swiss lace, sharing contemporary African-Asian food, English nostalgia crumbles, and a new shared space of resistance across domestic dining patterns and sugar trophies.

My current project 'Shade' is about influence and exchange, beautifully tailored suits acting as passports; wearing the suit, dressing to pass across border and identity. Shade suits bear their allegiances on their sleeves, rather than subtly hidden in social codes and exclusive invitations, and become a carnival cartel, exposing the deeply traditional codes inherent in the fabric of the suits as the wearers do business, their mob allegiances embroidered on their backs..... Their umbrellas, based on traditional African royal umbrellas, are used as regalia, a statement of presence. 'Shade' envelopes you, becoming a literal metaphor for influence and power.....

You can see more about my work at

http://www.artbathspa.com/research/doctoral-students/Jacky_Puzey.htm

http://www.eastonartstrail.co.uk/kerbscrawlers/?page_id=12 (or go to eastonartstrail.co.uk then Easton Art Gallery, then click on Shade)

For the Easton Arts Trail 2008, Shade was a performance piece which toured a few specific locations in Easton, comprising 3 performers wearing immaculately tailored suits, carrying umbrellas, leading a group of people to different locations: an investigation into territory, influence, and how to make positive connections across places and communities.