

Over the past decade, Richard Higlett's practice could be described as a series of *Act of Folly*. In 2005, he installed a 10 metre sign displaying the date in the futuristic *Countdown* typeface in the heart of a wood north of Cardiff. Constructed using bright annealed Stainless Steel, a process developed in 1933, it was a manmade or urban object lost in nature. Its mirrored surfaces reflected the trees and drawing the viewer away from itself. When confronted with their own image against the trees people became instantly grounded in nature; open to natural time and not constructed time. The signage was effectively mute.

In 2008, Higlett auditioned 50 dogs and created a choir for 8 dogs. These sang at a one off concert accompanied by a piece he composed for strings which resonated in the ear channel of the lead dog and encouraged them to sing. The dogs were individually recorded in a studio, a sample of their calls transposed to sheet music. A moment of spontaneity that could be echoed through replaying on conversational instruments.

These two works draw together a number of approaches that inform my current practice. Moving between drawing, creating typefaces, installation and sculpture I am becoming increasingly interested in ideas that look at how art can be embedded in the everyday experience.

In the last two years, I have been interested further in mark making and the uniqueness of the individual against the increasing acceptance of digital media as the new medium for veracity.

In 2012, I recreated El Lissitzky's 1923 work, 'Proun Room' using a 70kb image as my only reference to the original. The resulting scaled installation was made from discarded materials and while the documentation appears to be an authentic version of the 'Proun' work, once you physical step into the object elements are wrong as shapes were guesstimated from a single view point and a low resolution source. This interest in El Lissitzky's has allowed me to study print works in the Moma (NY) Archive and develop an interest in creating typeface of individuals such as 'teilo' a typeface copying the handwriting of the unknown writer which is currently the first example of written Welsh on the page.

In 2014, as part of a wider project, I created a series of paintings which again used on-line images as the only source material. These were paintings by elephants where the length of the trunk and the length of my arm was used to create a ratio to scale the work down. I recreated these animal works after studying the brushstrokes and process of layering colour. The works appear to have a sense of composition the original did not while they were simply framed for exhibition and operated within the human history of Abstraction.

*In 2015 at Chapter, Cardiff, I exhibited drawings which brought into conflict the hand drawn and digital. Masking tape that was left on a glass from the elephant works was re-drawn digitally, returning to an earlier theme in my practice of where does an artwork end or begin suggesting we are incidentally creative at all times as individuals. The show also featured grids which echo graph or lined paper but are intentionally incorrect, some drawn with our my glasses. Lines of different thickness and tone creating a sense things are not aligned, drawing the digital toward the moment of engagement and the individual. The show called 'le degre' looked at levels of engagement within and beyond the gallery with the gallery text only being printed in *The Big Issue*.*

Richard Higlett's work is consolidated on www.richardhiglett.com and as a blog/sketchbook on <https://richardhiglett.wordpress.com/>

Richard Higlett is also the curator and director of Goat Major Projects (www.goatmajorprojects.com) In October 2014, he curated 'Free Mountain' a space with a programme aimed at the passing public; a performance space, it was a respite from the routine of the city. www.freemountain.co.uk