

# Daniel Craft

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## Education:

September 2020 – June 2023	BA (Hons) Fine Art – First Class University of Northampton, Northampton	Specialised into screenprint and use of digital sculpting. Dissertation: How was Virtual Reality used by art galleries and museums during the pandemic of 2020 to communicate with isolated audiences?
September 2013 – June 2020	A Levels: Fine Art (C), Mathematics (A), Music (B) The Cooper School, Bicester, Oxfordshire	Introduction to printmaking. Comparison in creative arts between music practice and fine art practice over time.

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## Achievements and Exhibitions:

July 2024 – September 2024	<i>"Whiteland's Art Wall August - September 2024"</i> <i>The Kitchen &amp; Bar at Whiteland's Farm, Bicester</i>	As a member of the Bicester Art Network, display of digitally sculpted prints for sale (and smaller greetings cards) exploring the everyday living of LGBTQ+ individuals.
May 2024	<i>"Amazing Art in Wonderful Places"</i> Weston Manor Hotel, Weston on the Green	As a member of the Bicester Art Network, displayed a selection of digitally sculpted prints for sale during Oxfordshire Art Weeks 2024, exploring the everyday living of LGBTQ+ individuals. Also oversaw the till for the purchase of artwork.
June 2023	<i>"Degree Show 2023"</i> , University of Northampton, Northampton	Video installation consisting of six tv screens and a series of digitally created still images conveying "the negative emotions felt by individuals who are a collective part of the LGBTQ+ community resulting from recent UK governmental actions, comments, and responses."
May 2023	<i>"CELEBRATE WITH COLOUR"</i> , Opulent Art (Digital)	Over saturated colour separated screenprint digitally presented in the galleries virtually curated micro-moment space.
May 2022	<i>"Forecast"</i> , Lampart Hall, Lampart, Northampton	Site-specific installation comparing the condition of Lampart Hall during the Second World War to now, exposing the manor houses lesser-known history that is shared amongst the public audience.
April 2022 - May 2022	<i>"Constellate"</i> , Vulcan Works, Northampton	As part of the curation team, responsibilities included designing the floor plan, responding to artists by created email and producing a database to record the artists and their artworks details for the show.
October 2021	<i>"Remnants"</i> , University of Northampton, Northampton	Appropriation installation analysing past memory by comparing thought and photography.
August 2020	<i>"Bicester Art Exhibition"</i> , Cinch Storage, Bicester	Asked to exhibit work and curate/install other paintings, drawings, and prints. Related by themes and medium.

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## Referees:

Referees are available upon request.

As a First Class BA (Hons) Fine Art graduate from the University of Northampton, I am continually exploring local communities of different locations to source work experience in any work opportunity available. At present, I am a member of the Bicester Art Network involving myself in several exhibiting opportunities with other local emerging artists members, including partaking in Oxfordshire Art Weeks. I am known for having an input in the curation (with support from art galleries Two Queens and NN Contemporary) of the exhibition entitled "*Constellate*" (2022) and working with the owners of the Grade I Listed House Lamport Hall to exhibit my work in a show entitled "*Forecast*" (2022). I am also known outside of this field of expertise in other aspects of the creative arts, most prominently performing in "*Music for Youth*" (2018) at the Royal Albert Hall with Oxfordshire County Music Service and later reprising this performance at Blenheim Palace (2019).

Currently my art practice, my work explores the negative emotions felt by individuals belonging to the LGBTQ+ community in response to recent conservative governmental actions, responses, and comments. Utilizing digital scanning and sculpting software, I am presenting a potential dystopia that people will want to avoid becoming reality.

The triptych of digitally created still images below entitled *Concealed by Blue* (2023) takes direct inspiration from another work of mine, *Fountain of Regression* (2022-23) but imagines the work with no literal visual movement. In contrast to *Fountain of Regression* (2022-23), photographs of drag and pride-related makeup have been collaged over the featured digitally scanned sculptures but obscured by a hardening overlay of 'Conservative Blue'. By hiding this element alongside the colours associated with Queer Anarchism, this represents the impact of conservatism attempting to overwrite an individual's identity into a singular opinion. This work also pays reference to digital sculpture by giving a nod to the creative process itself. This includes the orange selection highlight around the invading 'Conservative Blue' and the editing trackball from Blender which I have used to create the idea of a social construct. This helps people to work towards preventing this dystopia from becoming a reality.



*Concealed by Blue*, (2023) Digital Still Images