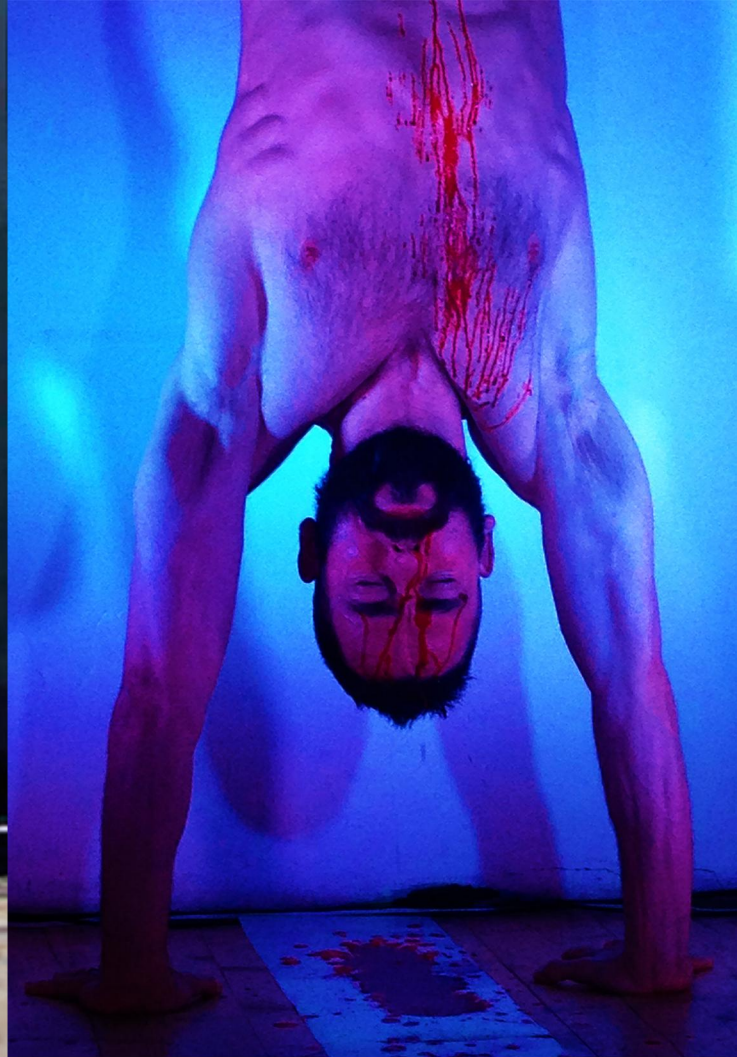


A photograph of a muscular man, Philip Bedwell, from the waist up. He is wearing a white lace mask that covers his face and extends down his neck. He is shirtless and wearing purple briefs. His arms are outstretched to the sides, and he is looking upwards. The background is dark, and the lighting is dramatic, highlighting his physique.

PHILIP BEDWELL

“ Philip Bedwell teased the limits of human form and material... (he) focuses on physical practise to expose and destabilise constructs of masculinity. ” Maggie Kuzan







Philip Bedwell is a London based live artist with a background in martial arts, physical fitness, and has performed as a professional wrestler for 22 years across Europe. Towards the end of his wrestling career he started to transition into live art as he found some of the performance similarities intriguing, such as displaying the body in certain poses to draw emotion from an audience. Bedwell discovered that live art could lend an authenticity to his work which couldn't surface through the theatricality of wrestling.

Philip Bedwell's work currently foregrounds the uncertainty of masculinity in today's society. Masculine identity, both in form and persona, is in crisis. Expectations of the role are in a state of flux. His work questions what are now the culturally and socially accepted ideals of masculinity? How do we judge and construct ourselves against these ideals?

Bedwell's work has explored traditional gallery settings as well as outdoor performance and club settings, with an approach that is multi-disciplinary utilising body, voice, sound and text to texture his work. His work has been shown throughout the UK, collaborating with internationally established performers such as Jordan McKenzie, Nicola Hunter, and Noemi Lakmaier. Bedwell's 'Union' performance was developed with Hellen Burrough and has been presented at Tempting Failure, London's Biennial Festival of International Performance Art and Noise, at Bristol's Submerge Festival, and in Scotland at Buzzcut Performance Festival. He has performed alongside Broderick Chow for his event "The Dynamic Tensions Physical Culture Show" at Kings College, London and has exhibited at Berlin's Luisa Catucci Gallery among other venues.

“ It’s Phillip’s disrupted identity which captures the mind. His body is a form of hyper-masculinity, he is a Roman legionnaire, swelling and muscular, a demonstration of the power and strength conceptualised to the male form. Yet, in his struggle, he exposes his frailty, his vulnerability, his weakness. These are the antiseptic of conditioned manhood, that we have been told to be so afraid to admit. ”
Daniel Holmes

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