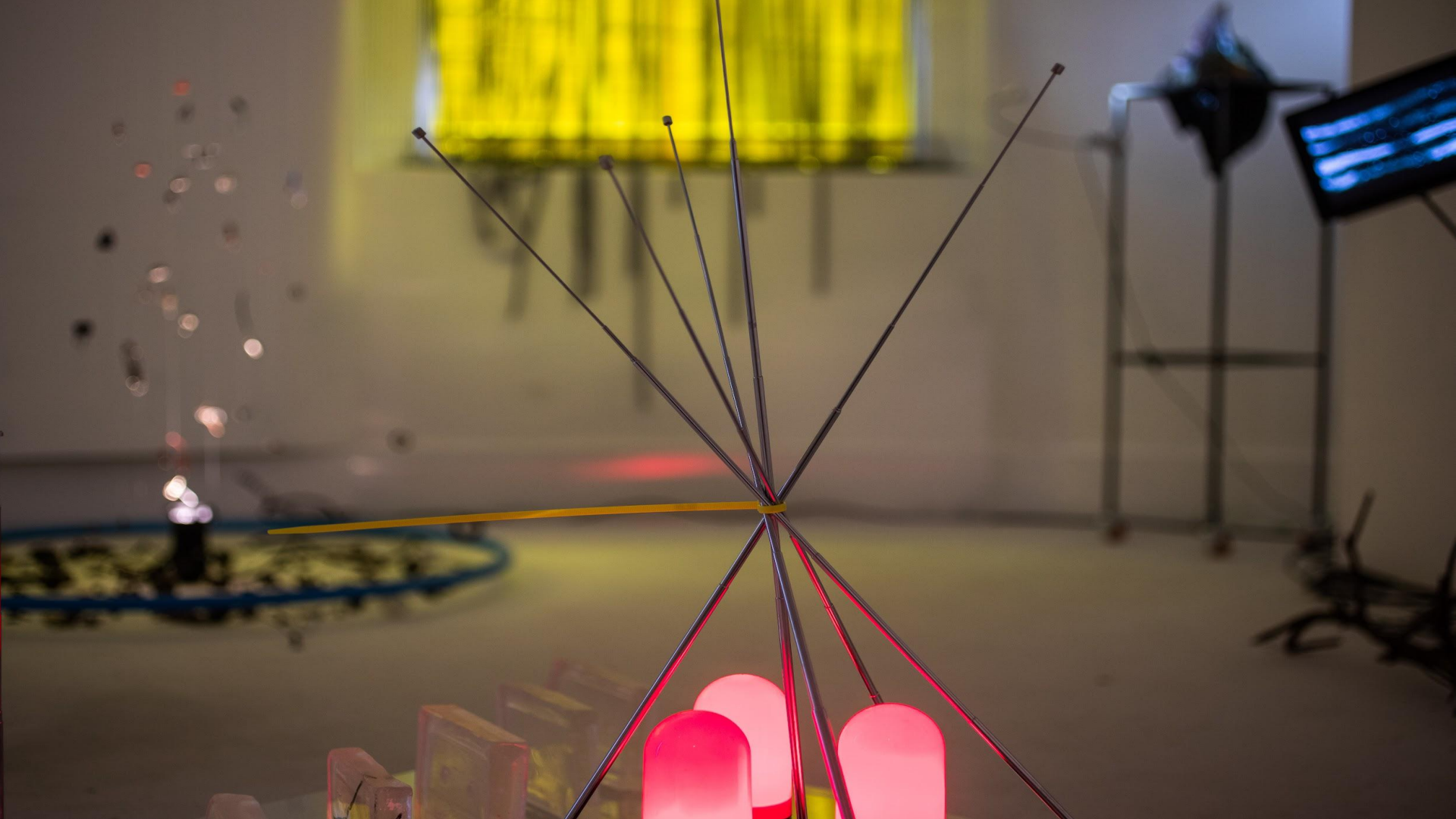


Bad Pinch Rollers

Martina O'Shea

CGLAS, London 2021







Bad Pinch Rollers explores the glitch as a sculptural and sonic strategy, an accident that becomes a site of awakening, transformation, and alternative evolution. Across installation, sound, and moving image, the work plays with connection and disconnection, circular motion, shadow, vibration, weight and weightlessness. Material elements reference infrastructures of transmission: cassette tape, aerials, radio components and how information becomes unstable as it travels. Field recordings from “becoming spaces”: the nightclub, the building site, and the darkroom are layered into a 14-minute soundtrack, while concrete trays from the darkroom become tactile paving underfoot a corporeal code for moving through space.

Influenced by Erin Manning’s “crafting holes to create a movement through” and Édouard Glissant’s circular nomadism, the work examines how bodies navigate uncertainty, where glitch functions as poetic interruption, playful, frustrating, resistant yet full of potential for new forms of sense-making

Sculpture, Soundtrack, Moving images,





[Full Video](#)

[Soundtrack](#)

