

K M Bosy

Bio

The way in which the body is positioned in the landscape is affective and of the moment and my video practice documents presence in the open-ended landscape to establish a location. While, my practice can be thought of as a process of radical documentary, in that it doesn't usually include any narrative, my images are investigative of the traditions of landscape works and re-imagine the 'establishing shot'. I draw on structural film and materialism in film to acknowledge the sense of instability I find in the material landscape and to open a space between the images and the viewer. While this may seem abstract, it is a way of working that affords the viewer their subjective position and this is supportive of being mindful that our choices are impactful. This is very relevant to local and international communities, in this time of climate anxiety, and in view of the new experimental advances in technology.

kmbosy@gmail.com

07803084012

instagram: @kmbosy

LinkedIn: K M Bosy

<https://www.kmbosy.com/blog/>

Currently I move between northern Ontario, Canada, and London, England. My formative years were spent studying science and then painting in Toronto and London and my artistic project has naturally inclined to materiality and presence and the function of artworks in the online space. I recently completed a PhD in the School for Arts and Humanities at the Royal College of Art, with a thesis progressing from my analysis of Joyce Wieland, Robert Smithson, and Sophie Calle's experimental film practices. My installation, 'the sky is taught by falling', was screened during the RCA Research Biennale, Hangar Space, Battersea Campus in 2025. As a founding editor and issue editor of itinerant-space.co.uk, at RCA from 2020 and issue editor (2021-2024) I worked towards developing a platform supportive of practice-based research. *itinerant space* is a journal publishing PhD research in the form of moving and still images, sound works and writing.

Exhibitions in 2025 also included: 'Making Space' event for Osman Yousefzada's exhibition at Cooke Latham Gallery in May, screened my video installation 'green as grass' (2025) and *Lingering* a closing event for 'She Paints Still' at Tiderip Gallery in October, screened my installation 'stick' (2025). My still photographs were included in invitational exhibitions at Fitzrovia Gallery, curated and supported by the London Art Collective in October, and then at Espacio Gallery in November. My creative writing was included in *Bleet!* zine and an artist book by Wild Parlour which was instigated by a discussion on moving image practice. Both were at GLUE, Publishers Fair at ICA in Sept 2025.

My practice of videoing through water while moving in the landscape is a form of performative frottage and includes using found objects as containers. Although they are not always identifiable in the shot they frame the video image. This work is in a progression from my research practice 'water drawing' ([link](#)), exemplified by the plastic bag in 'the time it takes' (p. 4), and in 'waste material' shown here (right). In 'waste material' a camera is positioned in the bottom of a plastic container and the image is of the upwards view through water. In this work, I also video through the hollow centre of a tube-shaped toy. The landscape, as an actor, or agential in this sense, is acknowledged in my practice. The wind brought the child's lost toy, a buoyancy aid, to this site and when I videoed near the end of a hot day in summer, the cooling landscape instigated an early evening breeze. This is documented in the unstable pan that is at the heart of the image.



We walk for a long time along a track through a wetland forest. You know what it's like. This is about the move from one side to another, taking the time, the shift from one foot to another, the summer sun in your eyes, until you are there, until you feel it blurring your vision.

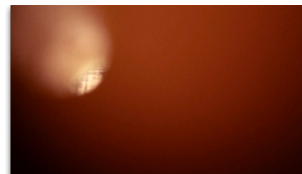
Your mother thinks she sees something yellow. Maybe a patch of black-eyed susan? Hopefully it isn't yellow iris? Instead we find a pool toy, the plastic material holding tiny sealed pockets of air, a bouyancy aid, pushed here by the winter winds.

'waste material'

2026

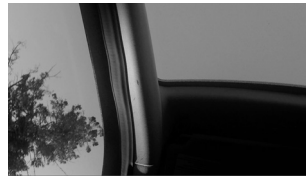
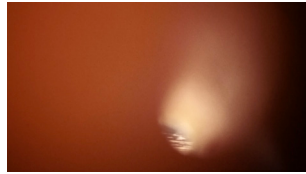
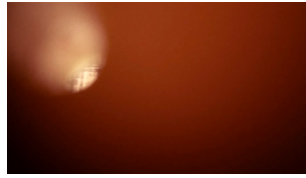
Digital video with sound

Duration: 5 min



<https://vimeo.com/1160592604?share=copy&f=sv&fe=ci> p/w Bosy

kmbosey@gmail.com



'waste material'

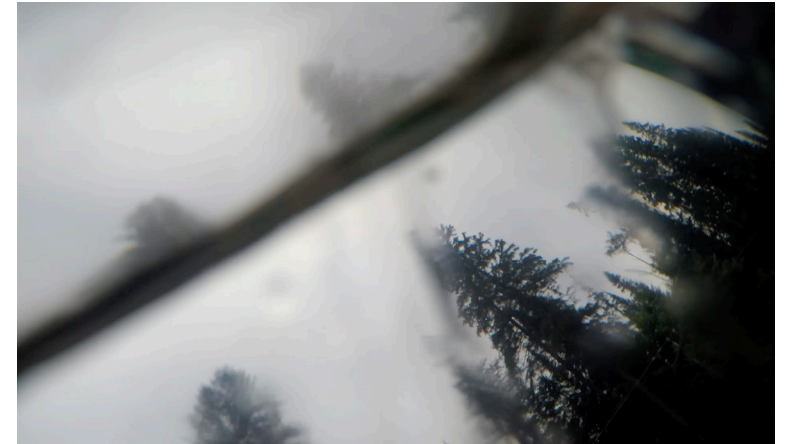
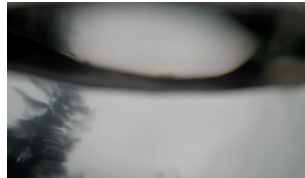
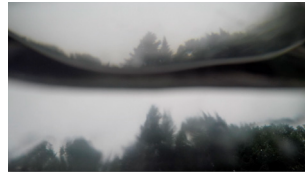
2026

Digital video with sound

Duration: 5 min

<https://vimeo.com/1160592604?share=copy&fl=sv&fe=ci> p/w Bosy

kmbosy@gmail.com



'the time it takes'

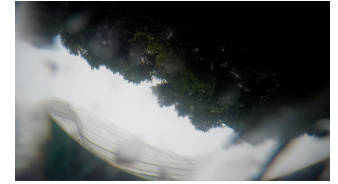
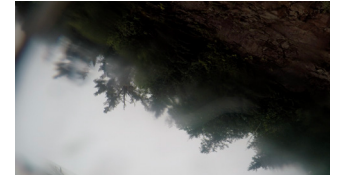
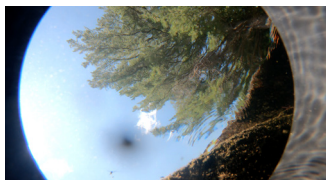
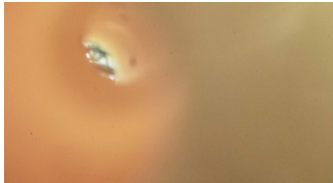
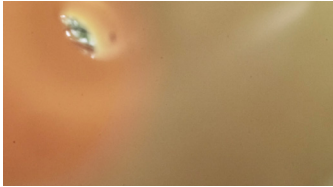
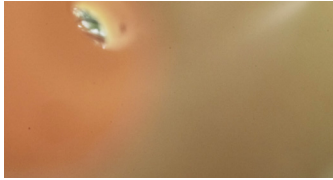
2026

Digital video with sound

Duration: 10 min

<https://vimeo.com/1148923303?share=copy&fl=sv&fe=ci> p/w Bosy

kmbosy@gmail.com



'the way it is'

2025

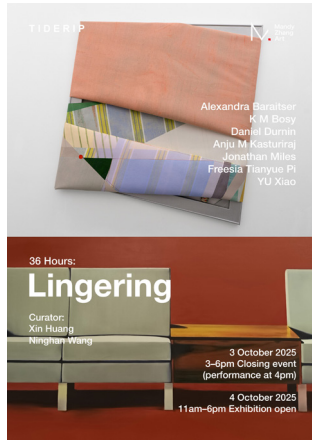
Digital video, looped, fragmented installation

Duration: 1-3 min, multiple videos

<https://vimeo.com/1161143636?share=copy&fl=sv&fe=ci> p/w Bosity (right)

<https://vimeo.com/1161148196?share=copy&fl=sv&fe=ci> p/w Bosity (far right)

kbosy@gmail.com



'stick' (2025) video installation during *Lingering*, the closing event at Tiderip Gallery, Battersea, Nov 2025.
 Link: <https://vimeo.com/1123875677?share=copy&fl=sv&fe=ci> p/w Bosy



'green as grass' (2025) for the Making Space event during Osman Yousefzada's exhibition at Cook Latham Gallery, May 2025.



K M Bosy



The Wild Parlour artist book included in GLUE, ICA London, in Sept 2025 was a collaboration and included my photographs and writing *Freeze frame*. This book was instigated by my discussion on moving image practice and the table display included a video showreel. Bleet! zine included my writing, *Double image* and *Martini shot* (the final shot of a day on a film set).



My medium format photographs 'the sky is taught by falling' included in two invitational exhibitions at Fitrovia Gallery and Espacio Gallery, Oct - Nov, 2025.

