

Bricoleur

In Alexandrian Greece a cento was a poem made up entirely of lines quoted from other people.

My practice exists entirely within the realm of available art imagery. Works often evolve from a close reading of cultural objects such as Renaissance paintings, European decorative objects, Medieval manuscript marginalia, etc.

This intimate involvement with art images sometimes yields possibilities for new art, through a process of combination or reconfiguration. These source images already have clearly defined identities as art which they must be coaxed out of before they can assume new ones.

The transformation at the heart of this process is dependent upon an assumption that things are not fixed in their identities but are mutable and can be changed into other things.

Cultural heritage is a rich resource to be mined. For me the most interesting images to play with are the ones that provide the most resistance. That is, they have the most highly defined identities, therefore any change is noticeable and significant.

Picasso's work provides the perfect foil because it is so iconic and identifiable. His paintings are considered masterpieces, no aspect of which can be altered.

In the Picassoid collages I have altered Picasso's images by combining them and creating an interplay between two images; a simple procedure that, for me, yields complex and interesting results.

Working within pre-existing conditions, I cobble hybrids.

Picasso said, "Art is something subversive".

About the work of other artists he said, "When there is something to steal, I steal".

To Matisse he once said, "As long as some painters continue to be interested in our ideas or our works, we will not be dead".