

Short:

A playful, whimsical and light hearted outfit openly questioning confronting social constructs.

Long:

Every once in a while, you are confronted with artwork that possess a strangely playful but vital presence. This work bears a certain physicality and push's the boundaries between conceptualism and post-pop art. Appropriated everyday objects transform stereotypes and references become twisted. As proud member of the queer community, the artist uses this work to examine, question and criticize the relationships between gender, (homo)sexuality and societies' misconceptions about those themes. But, despite what it might look like to the contemporary spectator, a purely erotic and gendered/queer reading of the work would be misguided. There is an universal profundity at play revealing itself slowly for those willing to look and feel.

First of all, formally there is an incredible dualism at play. Although the installation undoubtedly stems from personal experience, the work conducts a broader conversation between avant-garde artistic production and human perceptions about queer sexuality. Tapping into fears and desires regarding the taboo and profane and underlines art's capacity of cultural communication and questioner of social constructions. Moreover, the clinical setting of the polished and shiny fragile ceramic look, plays into the notion of the clean/unclean spaces used and experienced by the queer community. A reflection of gay cruising culture and party culture. Shown in a way that is almost cleansingly clinical compared to the idea of sex or public sexual experiences.

The playful banana's point to what is sexually happening in these public spaces of pleasure and rendition. When we see the bananas gaping from all sides, the installation transforms into a party of phalluses that, without referring to any particular person, emphasize the anonymity, transience and promiscuity of sexual queer life. In our hyper-sexualized society, bananas almost refer to the body (with sex as a natural extension) as a commodity, to a fruit that is tasted, eaten and thrown away. The viewer's voyeuristic position sets the scene as an openly interpreted performance, which brings to life the scenes the sculpture tries to suppress. Making it neither masculine or feminine with this mix of male shapes and female form.

With its insistence on the soft erotic but strong carnal desires the work seems to slide from a representation of queerness to an object of the straight gaze. However, to prioritize one reading over the others would be an injustice, a smoothing over of the very complexities that both enrich and frustrate queer histories. Far more difficult for a queer interpretation of the work is its fetishistic portrayal. It asks in an accessible manner where the line between fetishism and representation stands?

Not giving answers but only states that what must be overcome is not homosexuality as such, but the public opinion that hinders living homosexuality. The answer is simple, homosexuality should be described by homosexuals and not by judging heterosexuals. Homosexuals should speak and that is exactly what the work does, it talks about an activity that many of the gay community are ashamed of. But his message sounds much louder than that, the visual talent shows that Freudian dreams are inherent to our human DNA.

A visual performance of rebirth as the skin peels back to reveal a more self-assured individual, free to be oneself.

Garment Story:

This garment was born in response to other very important artworks that have been created in the past few years. As an artist I work in many mediums and like to express ideas using these different ways of making. As well as enjoying making a material look like another. I wanted to make a dress that looked like it was made from solid ceramic and that tied into works of mine that reference aspects of queer culture. I achieved this by constructing the outfit from thin plywood and fiberglass then covering it in polystyrene bananas, then sprayed with automobile paint to get the high gloss finish to the look.

It took a few weeks to figure out how I was going to make such an outfit that would be feasible to be worn and performed in. Eventually the final idea of construction came about and work began on making this outfit that grew and grew over the coming weeks as more components were added. I was able to try new methods of making and tried my hand at fiberglass to reinforce the outfit for strength and weight.