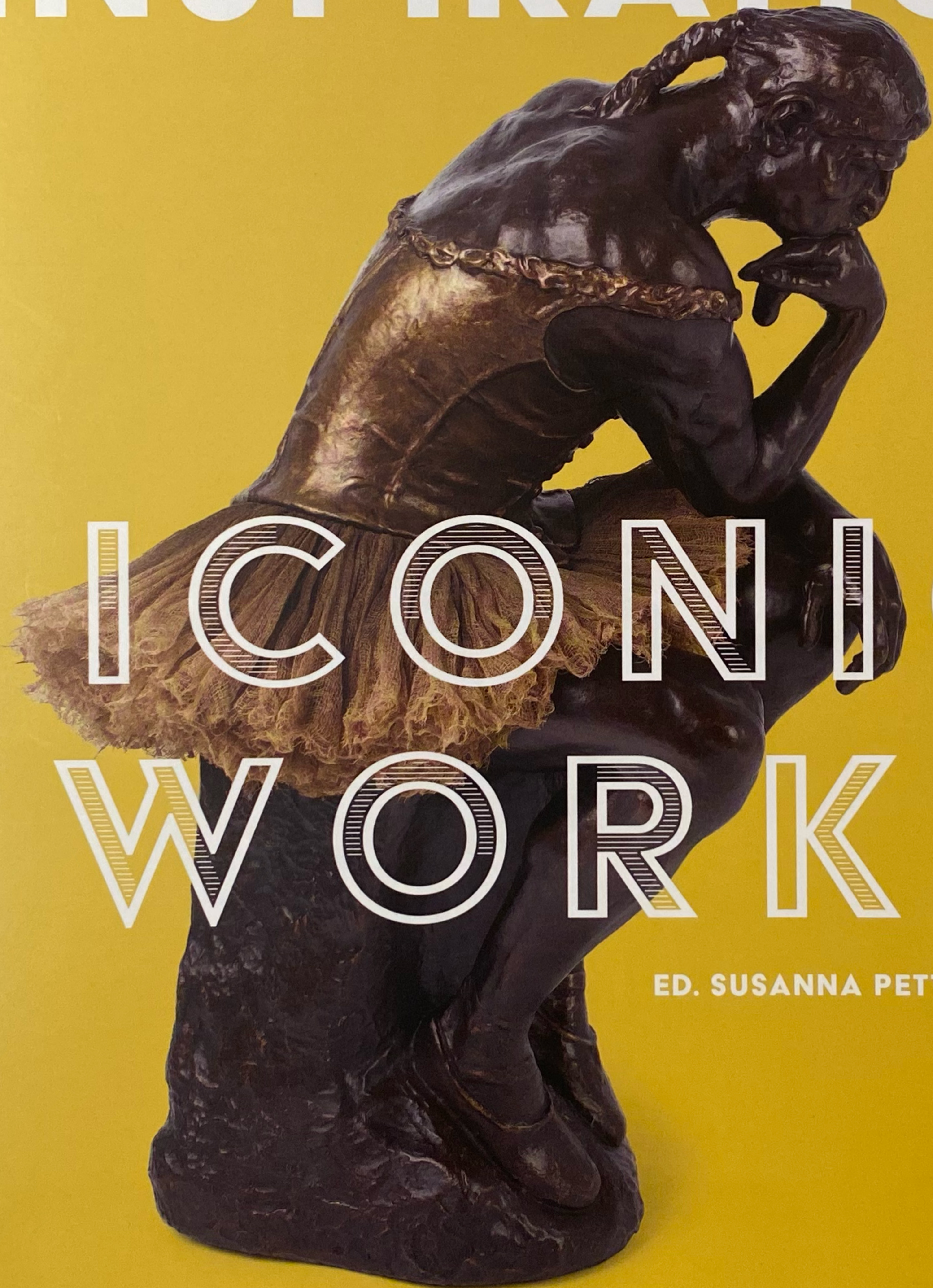


INSPIRATION



ICONIC
WORKS

ED. SUSANNA PETERSSON



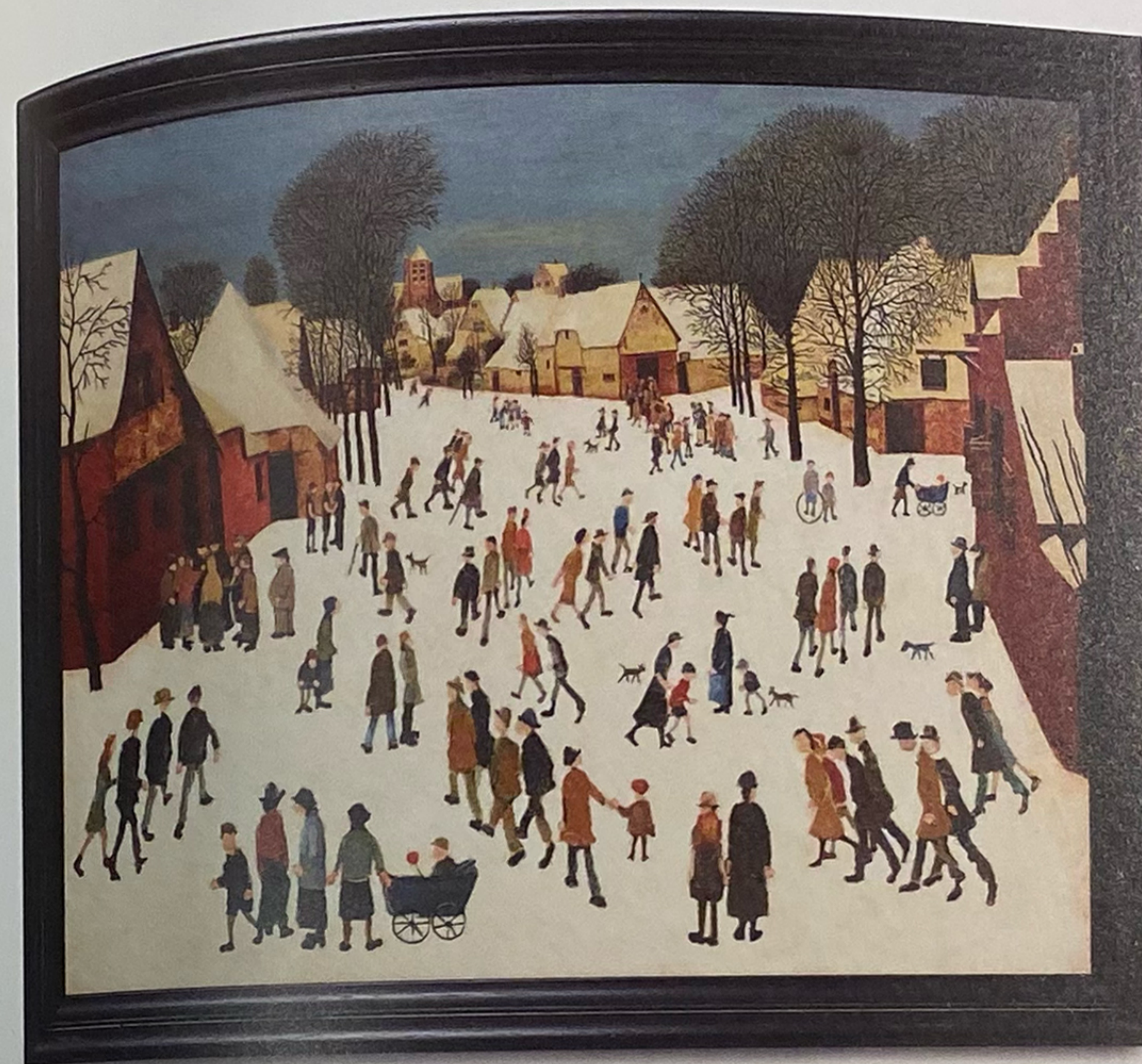
WOLFE VON LENKIEWICZ
Werewolf, 2011
 oil on canvas
 100 × 73 cm
 Olbricht Collection,
 Berlin

compositions and creates a montage using imagery he has sourced via digital manipulation that he translates into traditional academic oil painting. Von Lenkiewicz frequently combines elements from different iconic paintings to create a rich mix of symbolic elements like *Werewolf* (2011), his version of Albrecht Dürer's, celebrated *Self-Portrait*.

Nancy Fouts also creates hybrids of two different masterpieces like her *Bruegel Lowry* (2013) or *The Thinker* (2014) after Auguste Rodin and Edgar Degas. These fusions are both witty and aesthetically successful yet playfully

disrupt the respect we accord to iconic works. With *The Thinker* she combines two specific, instantly recognizable works that seem almost plausible, particularly since Degas and Rodin were contemporaries of each other. By contrast Pieter Bruegel the Elder lived some 400 years before L. S. Lowry and she takes more generic details from his *Hunters in the Snow* (1565) and adds Lowry's characteristic stylized figures often painted on a pure white background, that evoke his dreamlike quality.

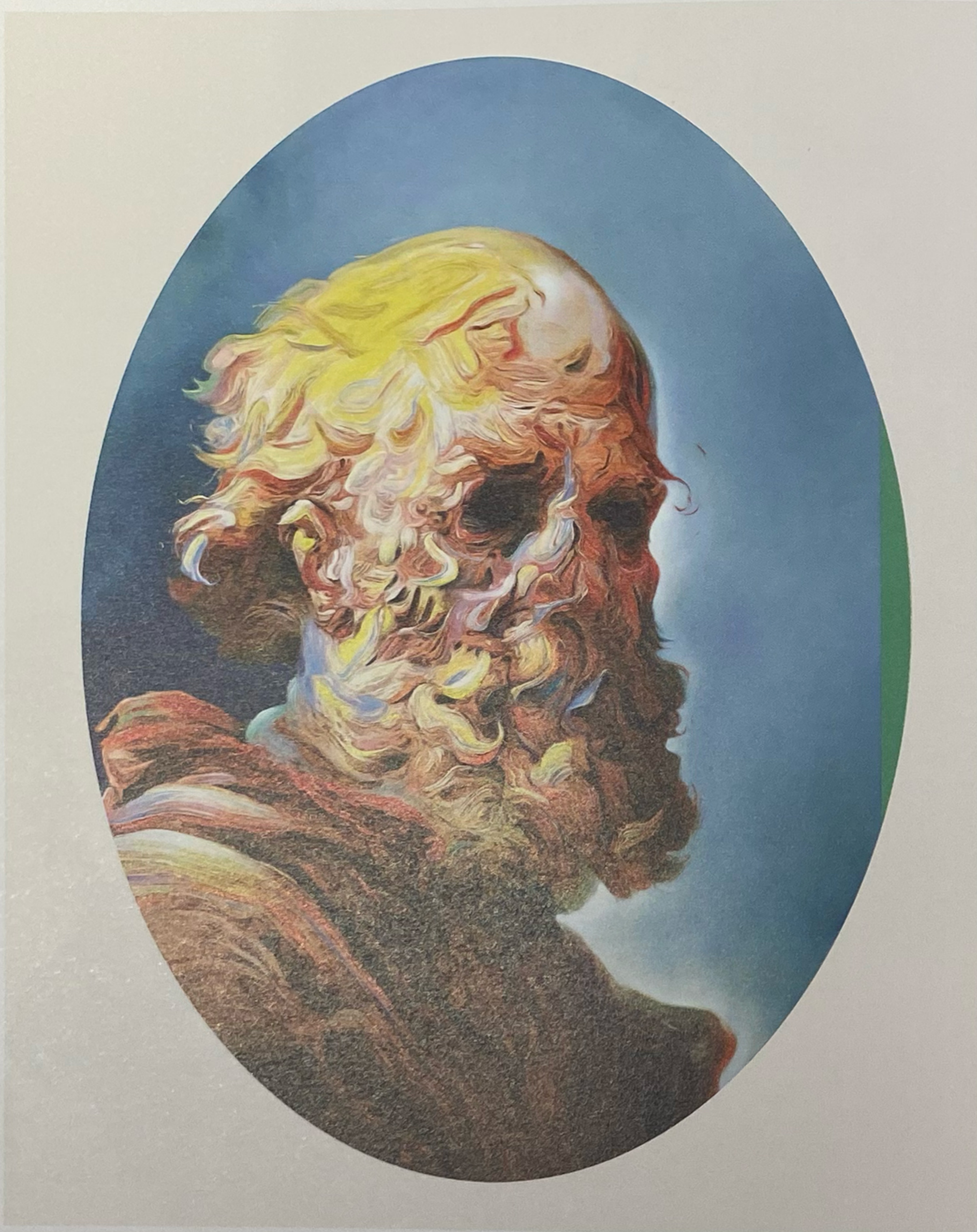
Glenn Brown also sources images from the Internet, books, and other printed materials that



NANCY FOUTS
Bruegel Lowry, 2013
 oil on canvas, 66 × 79 cm
 Executors of the Estate of Nancy Fouts



NANCY FOUTS
The Thinker (after Rodin/Degas), 2014
 bronze and gauze, 60 × 40 × 48 cm
 Executors of the Estate of Nancy Fouts



GLENN BROWN
The Shallow End, 2011
 oil on panel, 128 × 96 cm
 Collection of the Artist

he fragments and distorts. Iconic paintings by Rembrandt and Titian particularly inspire him and his work demonstrates the importance of gesture, using different types of lines, shadings, and strokes reminiscent of the linear cross hatching in Old Master sketches. He often introduces saturated hues of colour to his paintings that appear almost luminescent and his translucent brushstrokes seem to reveal the flesh and muscle beneath the surface and lend a visceral quality to his works. By using loud rather than subtle colours and by intensifying the soft facial expression of the originals, his figures take on a sense of mannered exaggeration.

MEMENTO MORI

The Dutch and Flemish genre paintings of the 17th century seem to appeal to some contemporary artists due to their expression of earthiness and humour since it is rooted in humanity. The traditional 17th Flemish theme of vanitas and the Dutch still life paintings of fruit and flowers are also particularly inspiring. Decay is a common theme with still life since it alludes to vanitas or *memento mori*, a reminder of mortality in the face of worldly pleasures. For example Hynek Martinec's hyperrealist monochrome oil painting *Speak The Truth Even Your Voice Shakes* (2013) plays with the archetypes of the devotional



HYNEK MARTINEC
Speak the Truth Even Your Voice Shakes, 2013
 oil on canvas, d. 64
 Private Collection, Courtesy Parafin, London

picture and the vanitas and includes traditional signifiers of mortality such as dead animals, skulls, candles and empty bottles that are mixed with contemporary references.

Sam Taylor-Johnson's *Still Life* (2001) takes the traditional subject matter of fruit and flowers, using digital technology to show them slowly decaying. It comprises a short film depicting a bowl of fruit decaying at an accelerated pace as a reflection on beauty versus mortality. Presented in a loop, the film suggests the cycle of life, death and resurrection as an endless repetition. As a modern reference she includes a supermarket peach and a Bic pen. In composition it relates more to Caravaggio's *Basket of Fruit* (c. 1595–96), than the Flemish genre of still life.

However Rob and Nick Carter have created a similar series of digital video works based on Dutch still life paintings that comprise small animations, on flat screens in traditional period