

~~Christian~~

~~Rembrandt:~~
a Genius and his impact

a series of irreverent collages

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Most of the original images are from the book

Rembrandt: A Genius and His Impact.

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Introduction/ foreword

I don't believe in academic introductions. I have a very big book called "Max Ernst: Collages" – the majority of which is some expert rambling about Ernst's work, its significance, its meaning, etc. I never liked that kind of thing. The images mean what they mean, they are what they are. Yes there may be some unconscious message there – but then again, there may not. Does it matter? Will it make the picture better or worse? (What does a steak prepared by a butcher *mean*?)

Think of it this way: as a kid in Hungary, I used to sing along with the radio, phonetically. I didn't speak a word of English, so I had no idea what the songs were about. They weren't any less enjoyable - and once an adult, upon finding out what some of the lyrics actually were, kind of made them not as good. Some mystery was gone. I couldn't read when I saw my first Dalí painting in a magazine, so I didn't know its name or its "interpretation". It is still my favourite Dalí painting – I've read the interpretation but the mystery remained. (The painting in question is *One Second Before Awakening from a Dream Caused by the Flight of a Bee Around a Pomegranate*).

My collages are always stories, I am aware of the dada method of collage composition (ie: utter randomness of images), and I have experimented with creating "abstract collages" where I was aiming to make eye-catching shapes that weren't anything more – kind of like Pollock throwing paint at a canvas. Blobs glued to paper. But that's for another book, coming soon.

So shall we translate some of these collages then? How 'bout instead I tell you I've been making collages since I was about seven or eight. The first one I made was a picture of a bearded man waving his arms around frantically, on whose head I stuck some luscious blonde locks. Mum suggested I name it "Hair regrowth shampoo? Never again!"¹ I put it in an exercise book along with some other pix and hung it on the wall in school, hoping to impress my classmates. My cute teacher liked it, and thus my artistic career was launched.

Fast forward to this book. These images were born out of my surprise at just how boring Rembrandt's paintings actually are. Don't get me wrong, his technique is amazing (especially when you see the real thing and not a photograph), but the subject matters are largely heads, heads and more heads, some people, heads, some religious theme you've seen a million times already, and some more heads.

So I decided to improve them.

Which is not entirely true.

¹ It is definitely funnier in the original Hungarian. See what I mean about translations/ interpretations?

I've collaborated with artists from around the world before, so why not with a dead one? I was driven by the ideas of "jamming" with Rembrandt (and contemporaries), with improving his works, but also with destroying them! I wanted to foul up his lovely brush-strokes, and in the process create something way more interesting to look at!

The process was pretty much what you'd expect and if you're hanging out to discover trade secrets, or insight into the creative process, I'm afraid I've got nothing. I would look at a picture, then dozens of other pictures and eventually something would click. Snip-snip, glue.

I believe sometimes collageing can be nailed down to some simple Gestalt Psychology. If you ignore the content and simply focus on shapes and composition, you'll find awareness of Gestalt helps a lot. Then again, knowing how the rules of Gestalt Psychology work also helps you bend or break them. Knowing the eye/ brain *wants* to see something in a specific spot on the page and then denying that spot from being filled can create some wonderful imagery (something Japanese artists were well aware of with the concept of "negative space"). (Having said that I will point out I love collageing like nuffin' else! Nuffin' else you hear?!)

But back to this book.

I made most of these images in or around 2004 and have exhibited them before, this is the first time they are published in a book. I hope you like what you see, I have my favourites for whatever reason and I hope you'll have one or more too.

ENJOY!

XTIAN, 2010

The Images

untitled



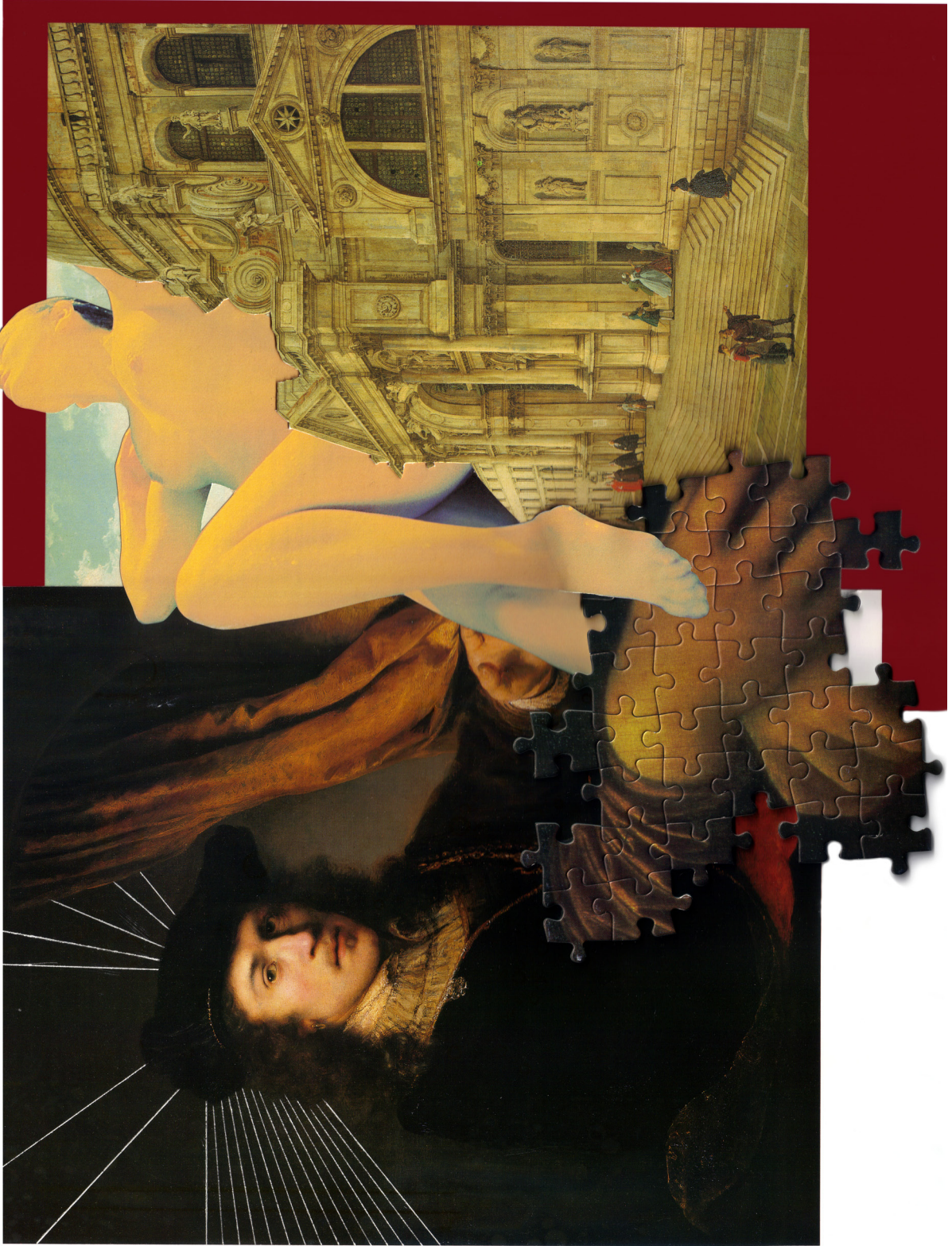
Almost Statistical Representation
(of How Life is the Only Joke[R] There Is)



untitled



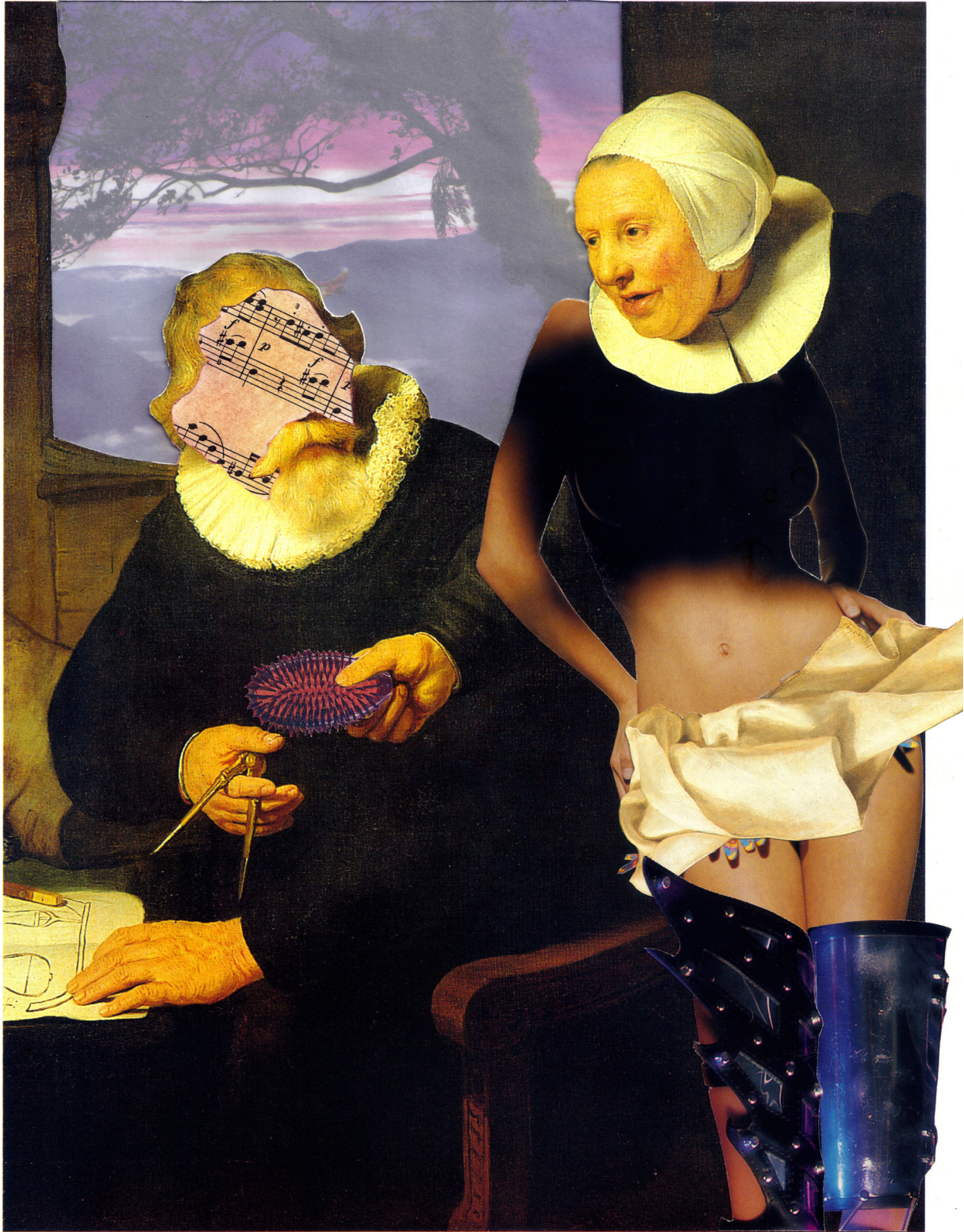
Man, Wife, House, Man Doing:
Still Life with Bourgeois Concepts



untitled



untitled



Woman with Underpants on Her Head

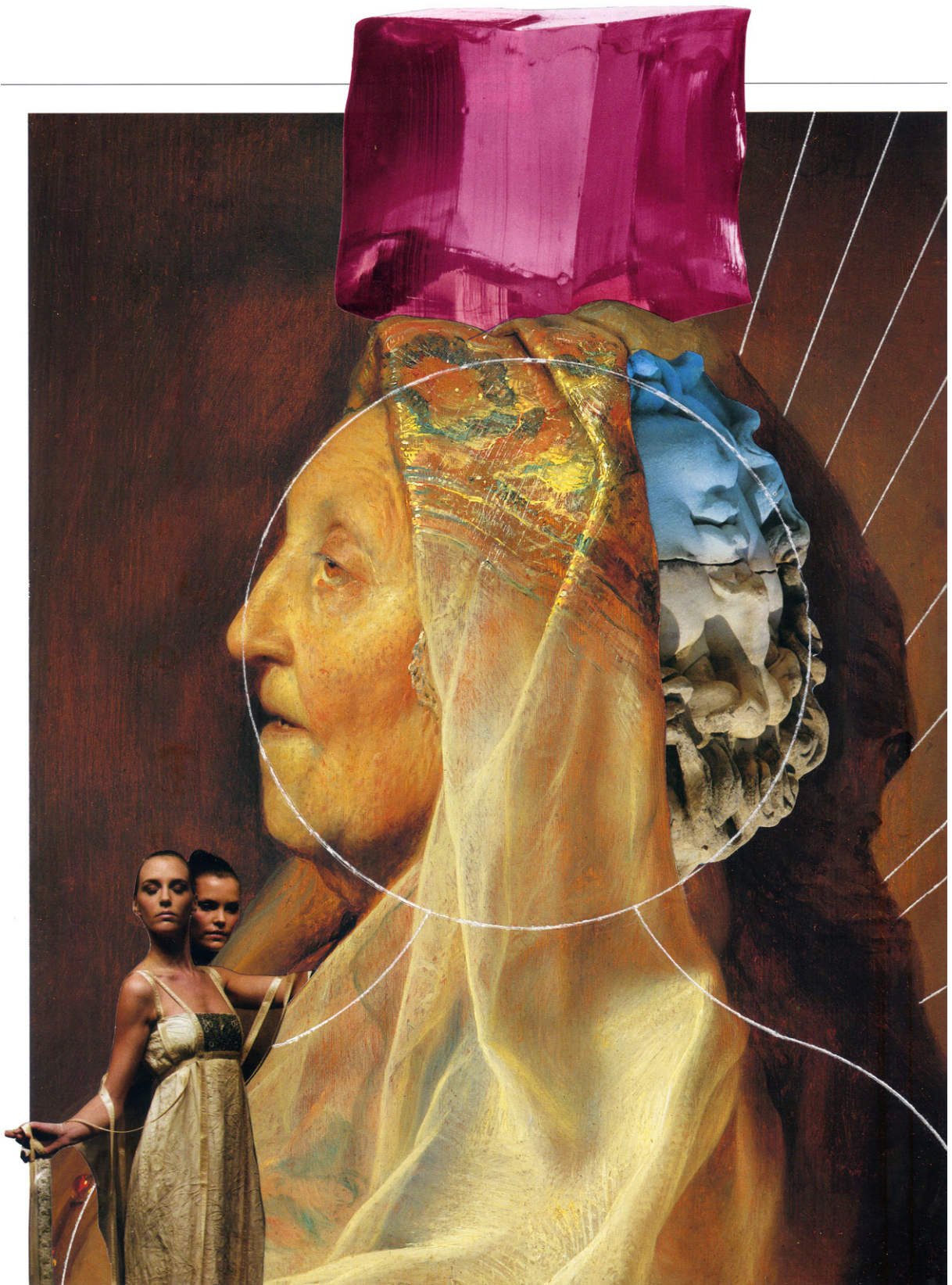


FIG. 18

untitled



untitled

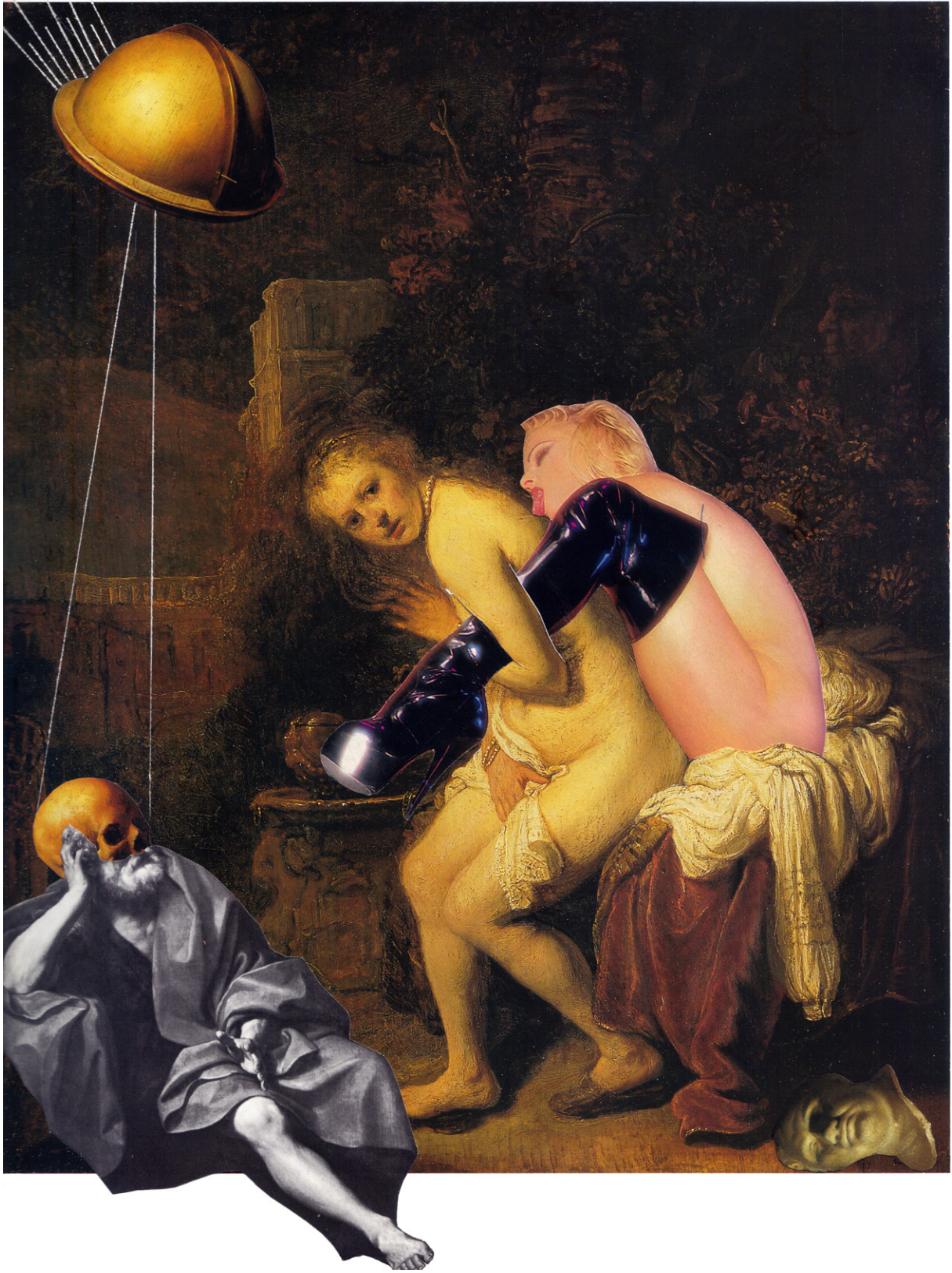


untitled

¹⁰ In the modern literature, theme and composition, fleeing the burning city, may best be compared to his hands, from the same period,



The Zombie is Tempted in the Woods



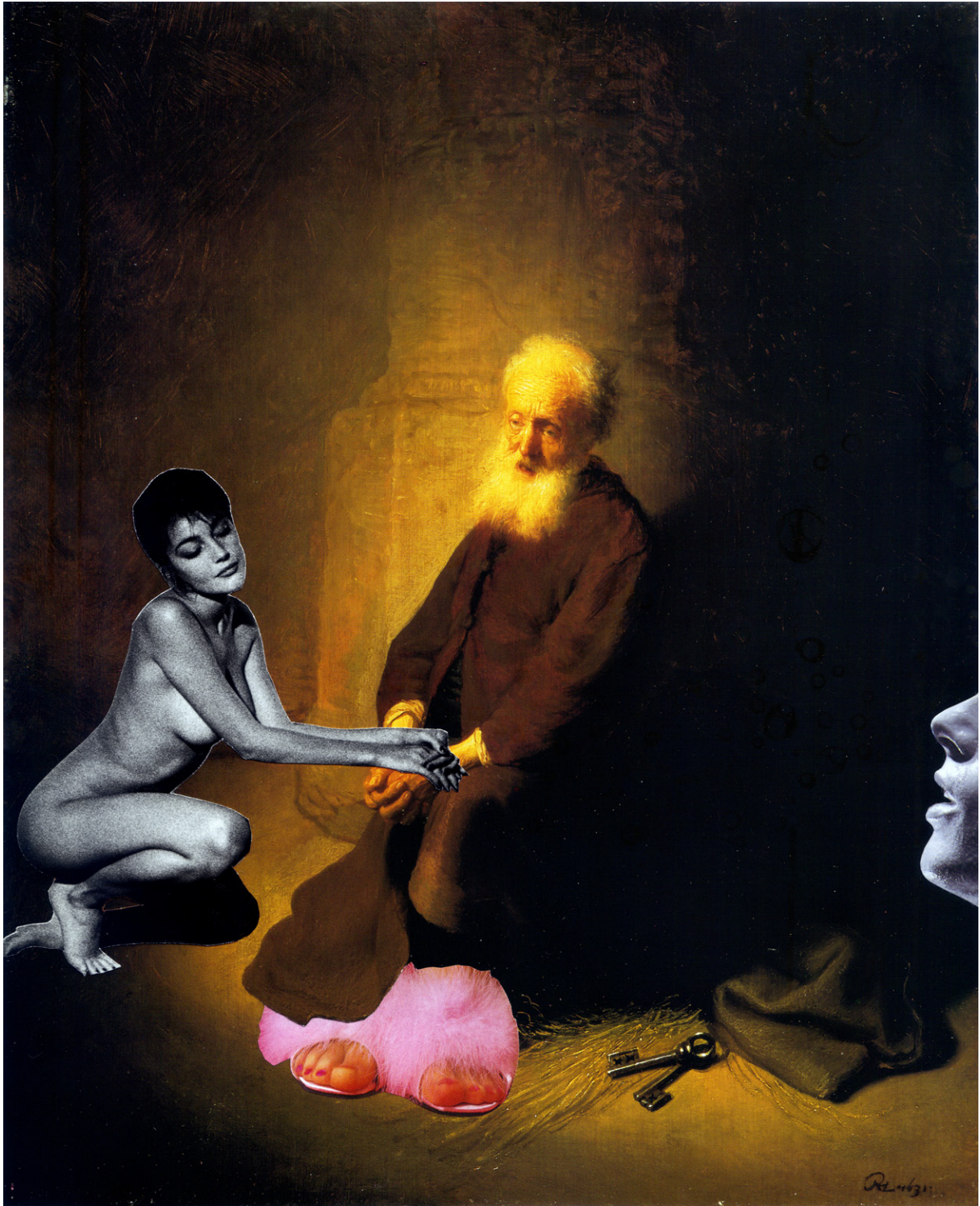
Mr. & Mrs. Jarry



Dreamer Man



St.Paul's Slippers



Pinocchio's Dream



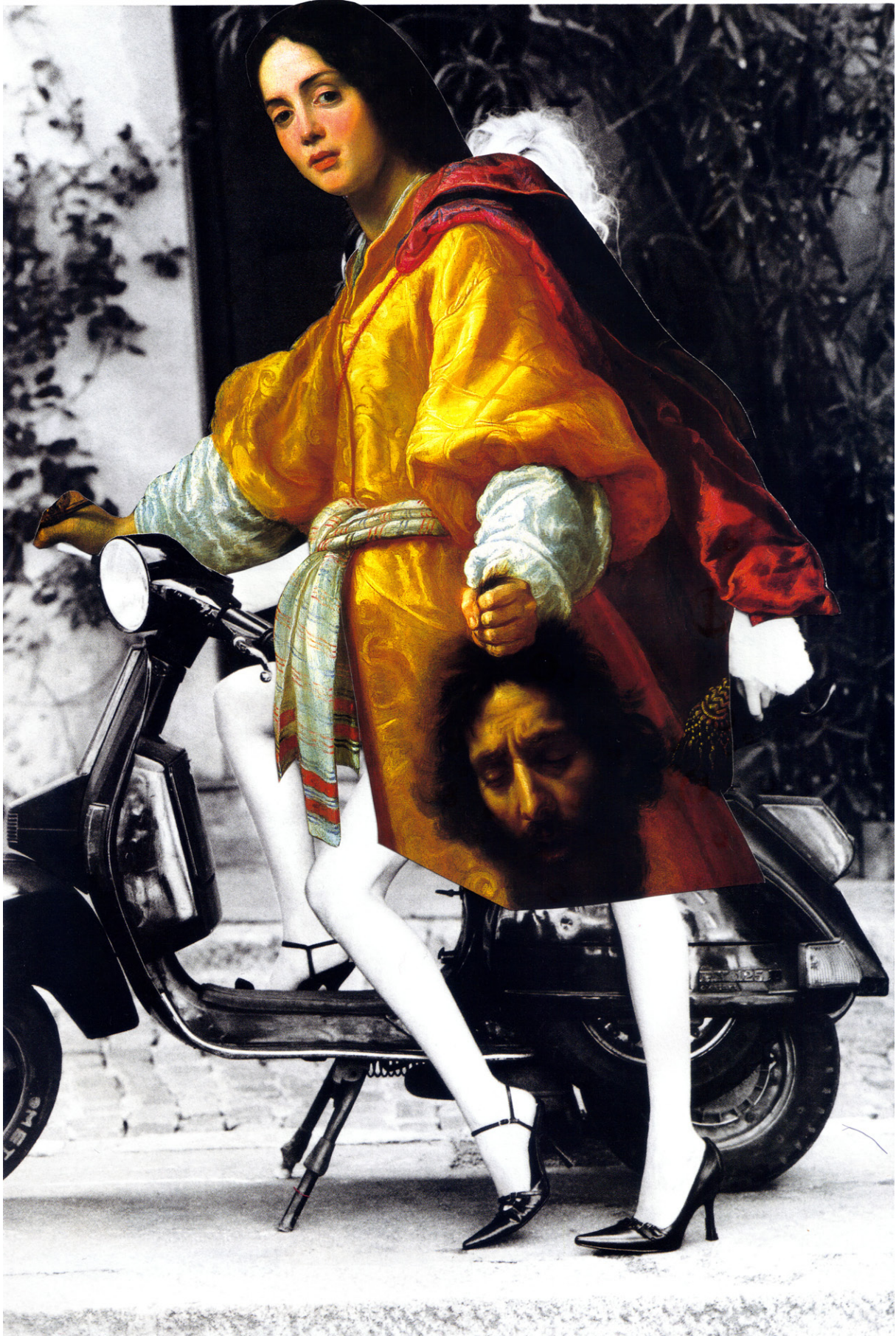
Renaissance Man



untitled



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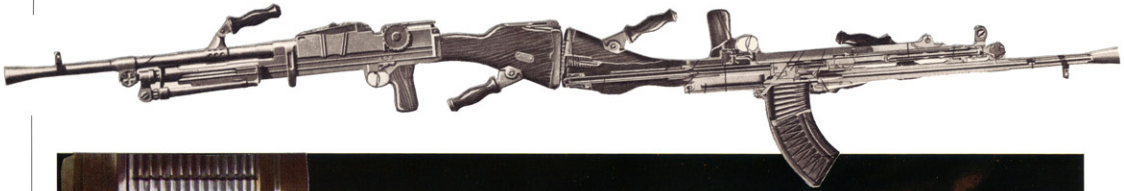
Woman with Mirror Face



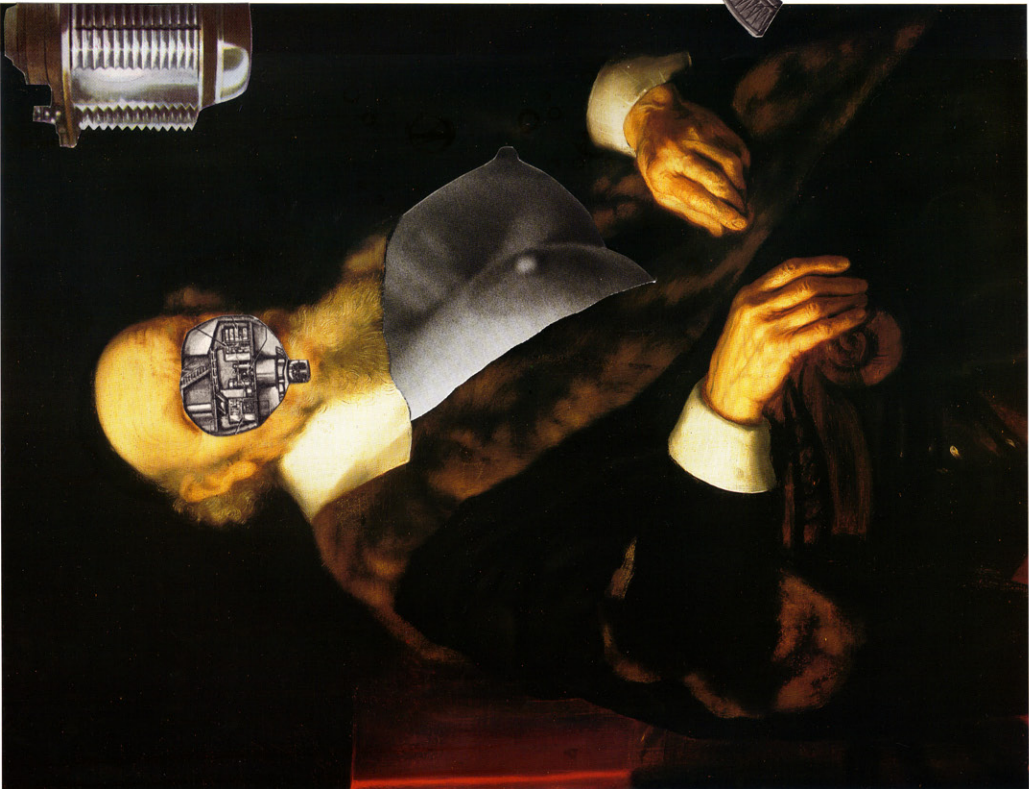
Numerous attempts have been made to identify the people in this picture:

Monty & Python

NICOLAES MAES (CAT. NOS 67, 68)



REMBRANDT: A GENIUS AND HIS IMPACT



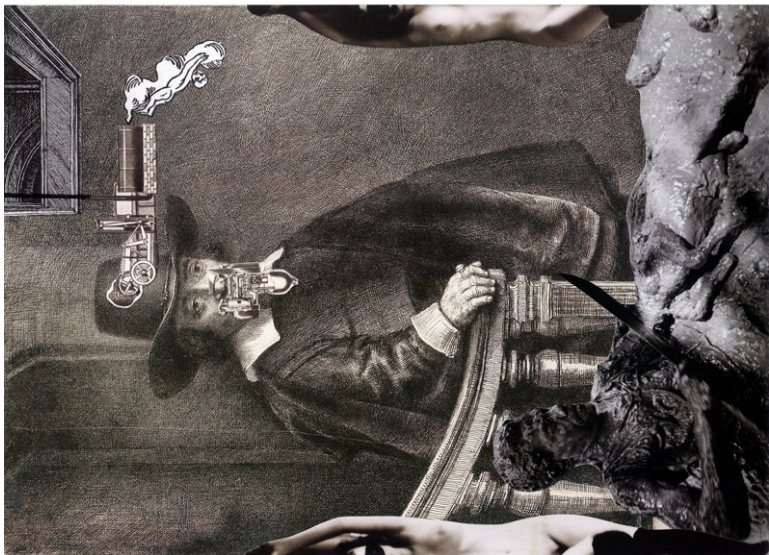
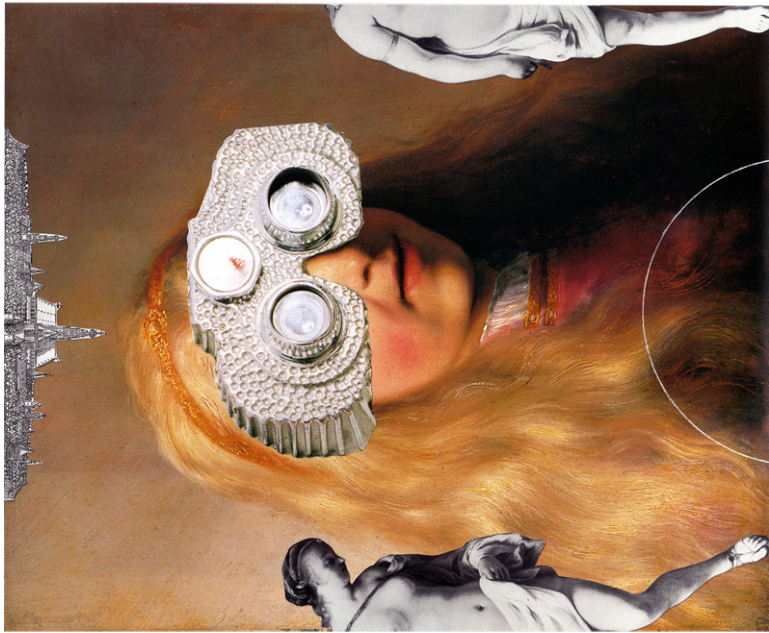
Monty & Python
[left panel]



Monty & Python
[right panel]



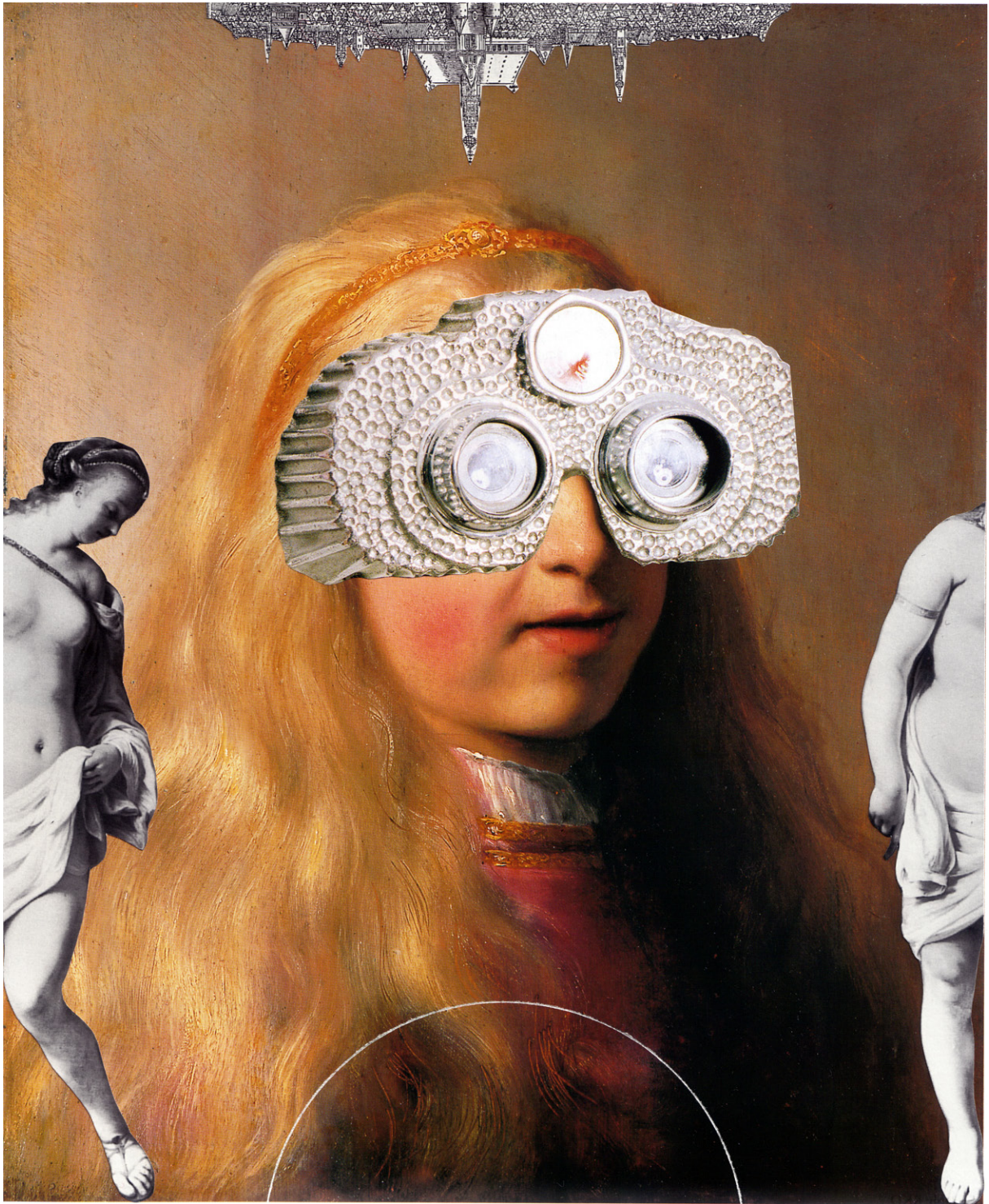
untitled triptych



untitled
[triptych panel 1]



untitled
[triptych panel 2]



untitled
[triptych panel 3]



About the author, etc.



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