

Sam's Desktop II



A New Exhibition of Paintings by Dan Proops

In association with Eric Franck Fine Art

Menier Chocolate Factory
51/53 Southwark Street
London SE1 1RU

17th – 26th May 2007

Private View: Wednesday 16th May 6 – 9pm

www.samsdesktop2.com

‘CONCEPTUALISM IS DEAD!’

Dan Proops slams conceptual artists as dead as dinosaurs with his powerful, vivid new show, Sam’s Desktop II.

In this sequel to last years show, ‘Sam’s Desktop’, Proops uses his trademark ‘digital’ painting technique to make a dark, rich mix of references to war, art, ‘reality’ and ‘fake’ and our ambivalent attitudes towards popular culture.

Tired, geriatric, conceptual ideology has been smited with Proops’ devious combination of time-honoured painting techniques and a cutting intellectual discourse.

In a show full of dynamic images, the standout piece has to be ‘*Caravaggio, Censored*’. In Proops’ take on Caravaggio’s portrait of John the Baptist, the mature artist’s love for his boy model is cruelly subverted. The original painting is a celebration of erotic beauty, as the smiling young man embraces a horned ram, his pose mischievously echoing the Michelangelo version. Proops re-works it with a fig leaf of pixels, the boy’s bright young flesh robbed of its honesty with a reminder that censorship creates obscenity.

In choosing to transcribe this image by Caravaggio, who 'borrowed' it from a Michelangelo Cistine Chapel 'ignudi', Proops is also reminding us that 'cloning' is not a new phenomenon in art; that classical painting was built on long apprenticeships of copying; and that as soon as art becomes a commodity, its saucy twin - counterfeit art - is born.

As Seurat used a field of dots to create shimmer, and Lichtenstein used the Ben Day dot technique to parody pulp-comic visuals, Proops uses pixels, the tiny dots of light which create a screen image, to get his 'points' across.

Robert Hughes, world renowned art critic has commented on the often vacuous and empty nature of British Conceptualism...

'...Damien Hirst, has certainly taken a terrible nosedive of late and I don't think the famous shark was all that great..... I think Tracy Emin's stuff is amateurish rubbish.'

Dan Proops goes one step further...

'Contemporary Art has been bashing its head against the brick wall of shock tactics, pure sensationalism and tedious gimmickry for the last 15 years, rehashing ideas instigated by pieces such as Duchamps' 'Urinal' of 1917.'

Influences: Vermeer, Ingres, Andy Warhol.

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