

## Artist statement for *Annotations* series, 2018-2020

With this suite of annotated diagrams, I continue to plumb the depths of my pop-culture fandom. As with many avid fans, I have a propensity to analogise, recount or explain my day-to-day life in terms of the various fictions of popular culture. In my household, rarely a day goes by without some small incident being framed or augmented by a quote from *The Simpsons*. Similarly, a real-world event such as a stubbed toe is most likely discussed in terms of *Dungeons and Dragons* rules mechanics, with commiserations around rolling a 1 on the Dexterity check and the weighing up of how many Hit Points were lost due to the injury. The *Annotations* series takes this tendency to a logical (or perhaps illogical) extreme. Here, a range of found images (including film stills, advertising images and artworks from the Western canon) are obsessively annotated, ascribing a fictional provenance to their component parts.

In this alternative reality, the soup cans that populate Warhol's iconic work do not hail from the Campbell's cannery but rather from 32 different filmic, science-fictional and comic books sources. When viewed through this lens, I am less interested in the bishop's ability to move along a diagonal axis in game of chess, and more in how it might be correlated with any number of literary or mythological clergymen.

This, like so many of my other odes to fandom, is intended to be both a celebration of the scope of human storytelling (through films, books, games, and myths) and a humorously self-deprecating look at my all-consuming enthusiasm for make-believe.