

**DÉBUT**



This is Début.

Début is the first cut of a triple box set. Each contains a collection of Redux prints: a 'torn in half' artwork concept that joins two juxtaposing styles with a distinctive visual tear down the middle.

The overarching theme of this collection is the reimagining of my artworks in the style of other artists as an **HomEage** to their influence on me and the art world in general.

Some artists are chosen because they are my personal favourites, some because they're too important to ignore and others are simply fun to recreate.

I hope you enjoy this study of art history.

*FnDac*



Shukumei Redux, Début boxset, 2023



*Symphony in Black*

1933, colour serigraph, 76.2 x 55.9 cm

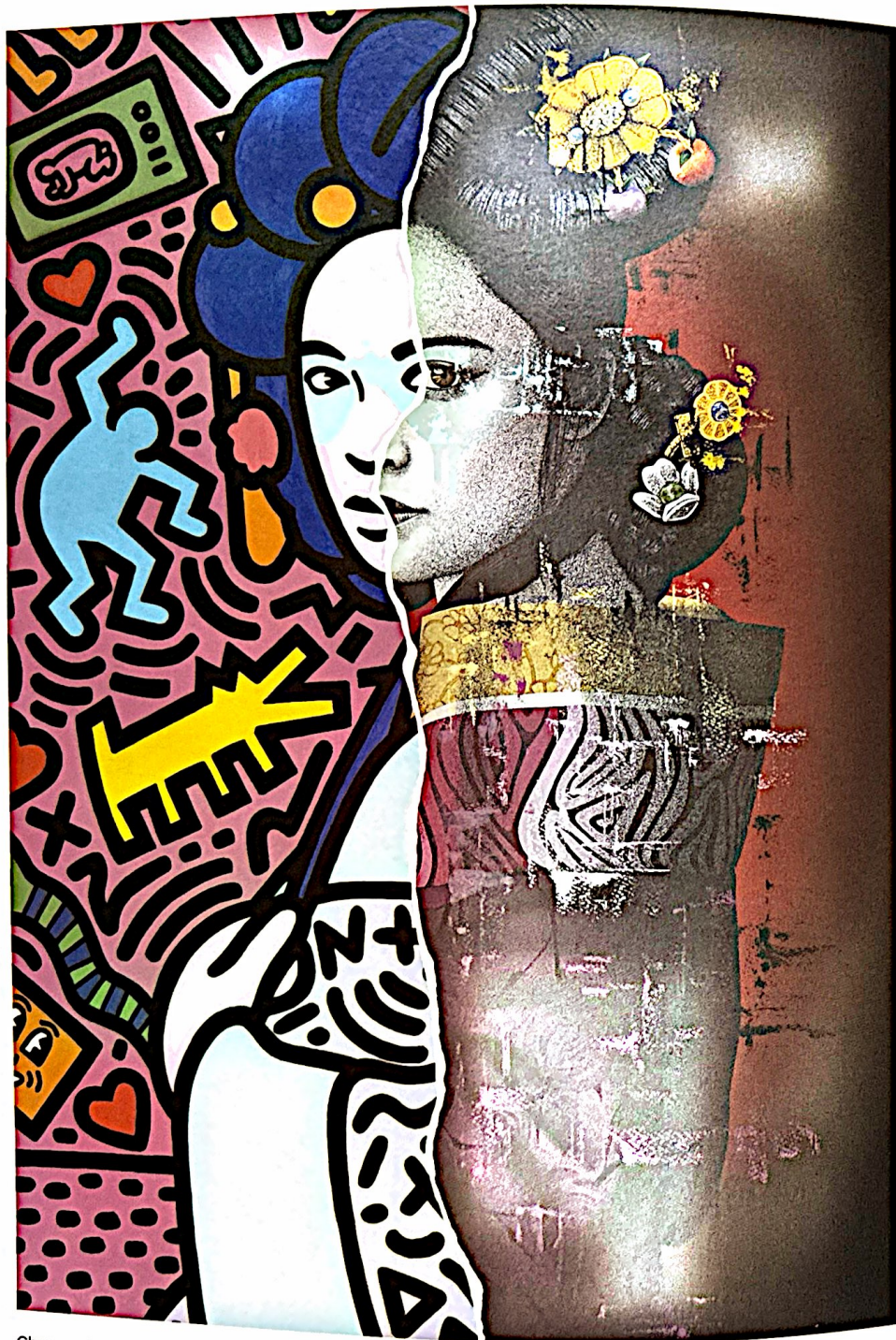
*Le Harem Moderne I*

1990, serigraph, 34.25 x 23.75 cm

**Romain de Tiroff** (1892 - 1990), better known by his pseudonym Erté, was a visionary artist whose work epitomised the elegance and glamour of the Art Deco era. Renowned for his exquisite fashion illustrations, set designs and costume creations, Erté's distinctive style combined intricate detailing with a sense of opulence. He drew significant inspiration from Japanese woodblock prints - his admiration for the graceful lines, refined compositions, and elegant motifs of these prints is evident in his creations, where he seamlessly merged Eastern influences with Western modernism. Erté skillfully captured the essence of the Roaring Twenties, leaving an indelible mark on the world of art, design, and entertainment.

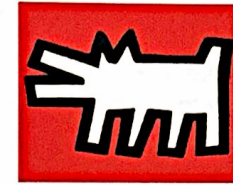
Erté is yet another artist whose depictions of statuesque and stylish women were more than a small influence on my work, even if that influence was subconscious for the most part.

My original artwork "Shukumei" was always going to be the perfect foil for a reinvention in an Erté style. And, for this **HomeEdge**, I referred to one of his most well-known depictions "Symphony in Black" for the overall colour scheme and costume but also took a fur collar element from his "Le Harem Moderne I" to make the two halves blend more seamlessly.



Changsegi Redux, Début boxset, 2023

Keith Haring (1958 - 1990), an influential artist of the 1980s New York art scene, was renowned for his vibrant and instantly recognisable style that seamlessly merged street art with social activism. His artwork is characterised by bold lines, vivid colours, and simplified figures, often depicting themes of love, unity, and LGBTQ+ rights. Haring was known for his unique ability to bridge the gap between art and public spaces, using his creations to communicate powerful messages of inclusivity and awareness during a pivotal era of cultural change.



**Icons 2**  
1990, silkscreen with embossing,  
53.34 x 63.5 cm



**Pop Shop II**  
1988, silkscreen, 30.5 x 38 cm



**Untitled**  
1982, acrylic on canvas

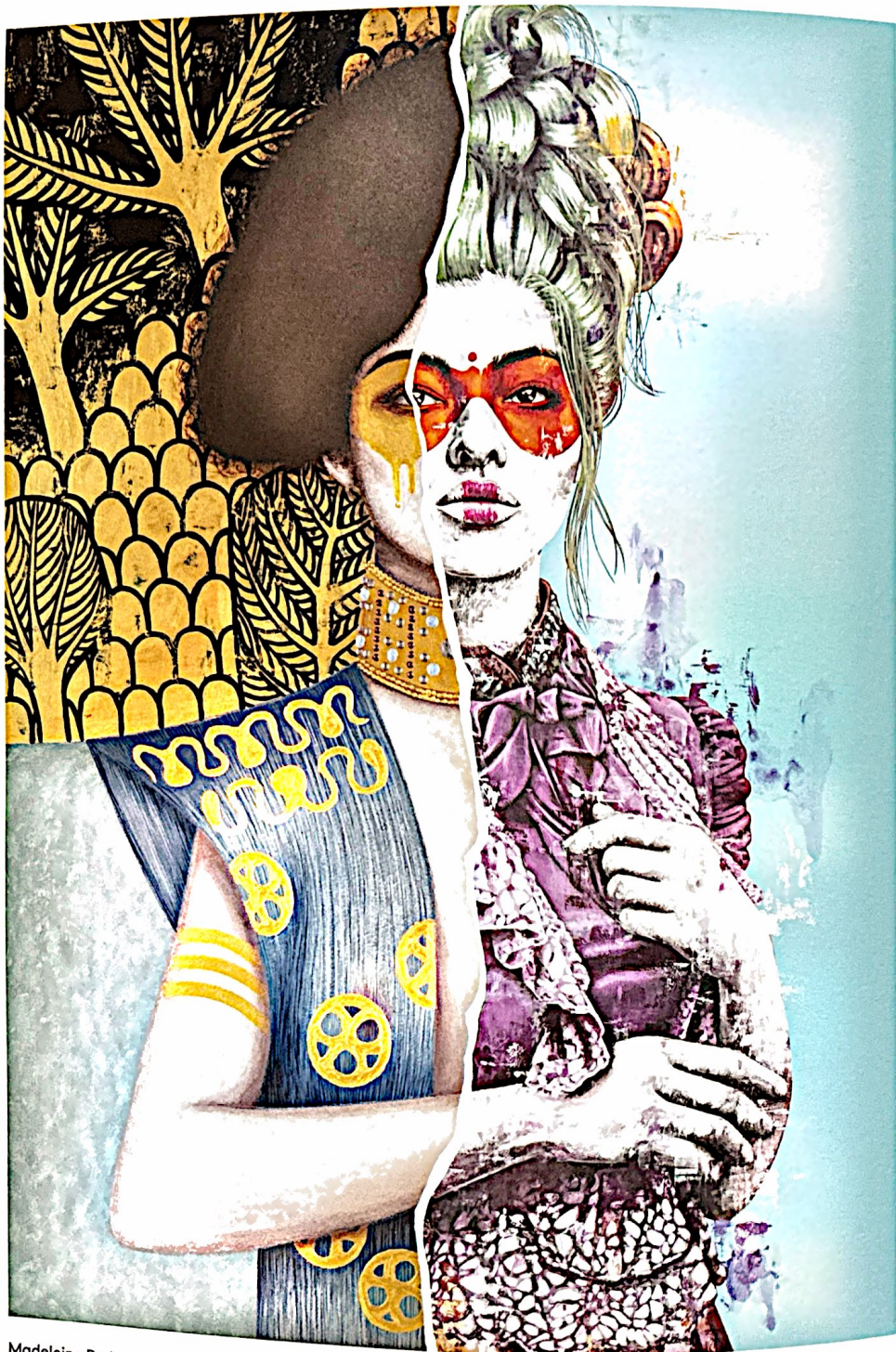


**Radiant Baby**  
1990, Icons series, silkscreen,  
53.34 x 63.5 cm

© The Keith Haring Foundation

Despite my love for Haring and his tangible connection to street art, he wasn't an obvious choice for a Redux with my work. The lack of foundational similarities between his work and mine meant it wasn't going to be easy to match our styles.

And indeed, that proved to be the most tricky part of this. In particular, a lack of facial features in all of Haring's work meant a little sleight of hand was required to make the two halves match in some way. That said, Haring's iconic illustrations mean there's no mistaking who is the inspiration for this piece.



Madeleine Redux, Début boxset, 2023

Gustav Klimt (1862 - 1918), an Austrian Symbolist painter of the late 19th and early 20th centuries, is celebrated for his distinctive blend of ornate patterns, sensual subjects, and intricate symbolism. His work, often characterised by elaborate gold leaf embellishments, explores themes of love, eroticism, and the human psyche. Klimt's fame arose from his masterful ability to merge traditional academic techniques with a visionary and avant-garde sensibility, producing iconic pieces like "The Kiss" and "Portrait of Adele Bloch-Bauer I", which continue to captivate audiences with their ethereal beauty and psychological depth.

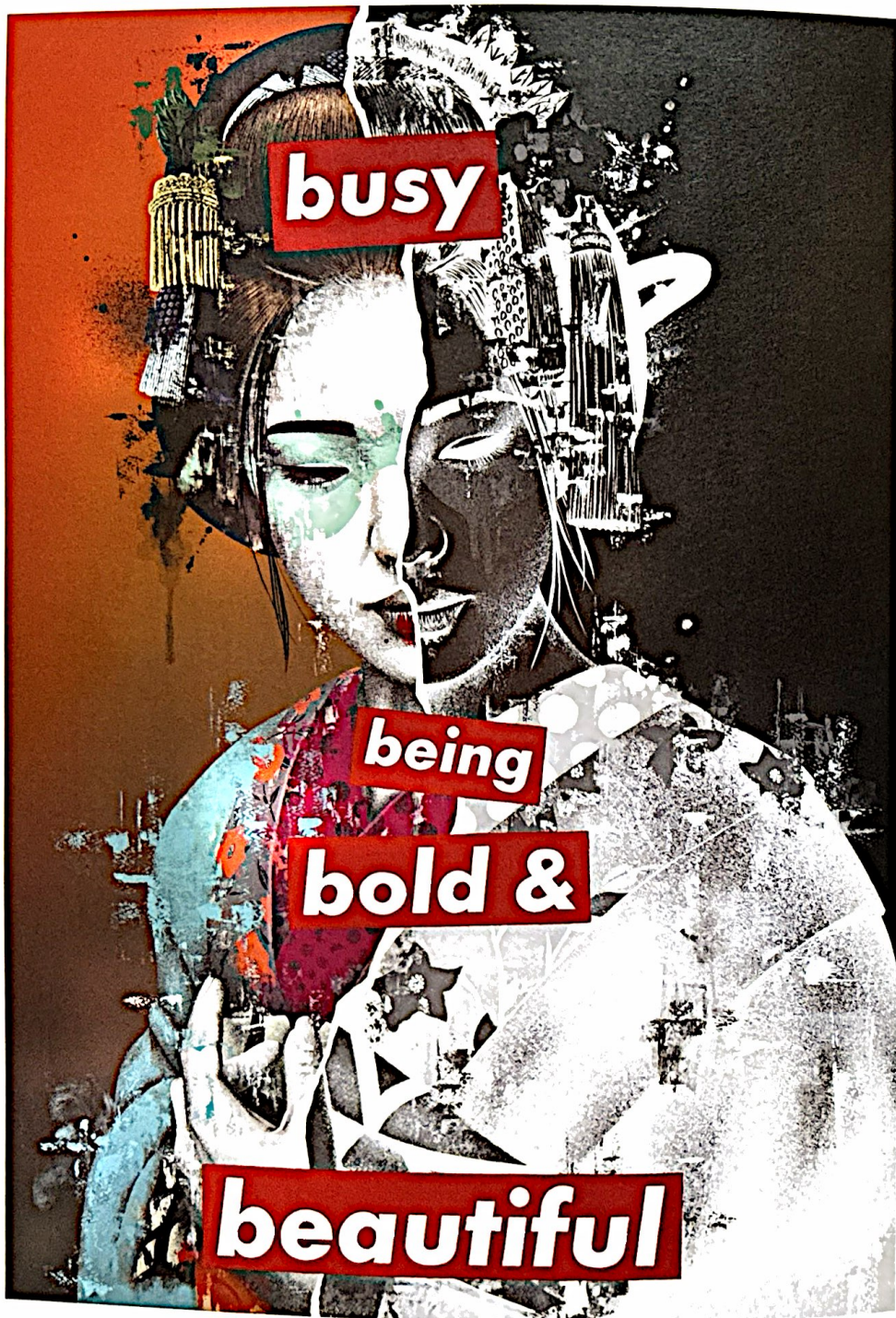


Judith and the Head of Holofernes  
1901, oil on canvas, 84 x 42 cm

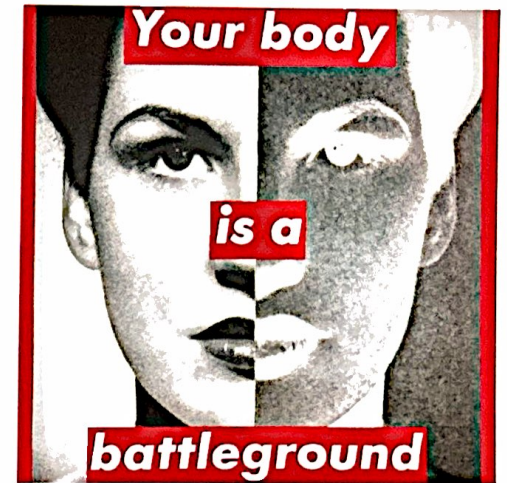
Another favourite artist of mine because of his strong and sensual female depictions adorned with lush garments and jewellery. I assumed recreating Klimt's style for a Redux would not be so easy but it ended up being one of the most rewarding pieces in the box set.

I don't know an artist who doesn't love the effect of gold on an artwork and I'm no different. But, additionally, and no less importantly, there was an opportunity here to pay **HomEage** not just to the artist himself but to one of the most iconic muses in the history of art.

Klimt's "Judith and the Head of Holofernes" was perfectly suited to be combined with one particular artwork of mine, "Madeleine". Not just because Judith's pose was similar to that of the model in my original artwork, but also because there was an undoubted correlation in the strength that their stances elicited.



Akiko Redux, Début boxset, 2023



Untitled (Your Body is a Battleground)  
1989, photographic silkscreen on vinyl, 284.48 x 284.48 cm  
© Barbara Kruger

Barbara Kruger (1945 - ), a contemporary conceptual artist, is celebrated for her powerful fusion of text and imagery that critiques consumerism, gender, and identity. Her work is instantly recognisable for its bold, red-and-black colour palette and the use of provocative slogans, challenging viewers to question social norms. Kruger's fame rests on her ability to engage with pressing cultural and political issues through her distinctive visual language, creating a lasting impact on the realms of art and cultural commentary.

Looking to the 1980s New York art scene for inspiration, I could have easily chosen what would be classed as The Big Four: Haring, Warhol, Basquiat and Hambleton. But that would mean overlooking certain female artists whose work also had a major impact around that time.

Barbara Kruger was the clear-cut personal choice as her art had a huge impact on advertising as well as art, both careers I have participated in at various stages of my life.

For this mash-up, I chose to focus on artworks from her most famous period, in particular, the juxtaposition of the positive/negative concept of "Your Body is a Battleground" albeit with a slightly more tongue-in-cheek slogan.





Zuihou Redux, Début boxset, 2023



Marv, Sin City

Dark Horse Presents #57, 1991, Dark Horse Comics

Devon Aoki, Sin City (Frank Miller's Sin City) film poster  
2005, Dimension Films

Frank Miller (1957 - ), a trailblazing illustrator and comic book artist, has indelibly reshaped the landscape of graphic storytelling with his gritty narratives and innovative visual techniques. Renowned for his iconic works such as "The Dark Knight Returns" and "Sin City," Miller's distinctive style fuses film noir aesthetics with a graphic novel format, creating a new paradigm for adult-oriented comics. Miller's transformative impact on the medium, marked by his ability to blur the lines between high art and pop culture, has elevated him to the status of a visionary storyteller whose influence reverberates far beyond the realm of comics.

Quite possibly my biggest influence in terms of illustration and graphic novels.

One of my first forays into the street art world was itself an homage to his Sin City IP and in particular the Girls of Oldtown depicted in those stories.

Those early works of mine were done in a multi-stencil style utilising a greyscale colour scheme with blood red splashes. The Girls of Dactown were sexy, badass and not to be messed with; essentially Miller-esque in every way except with the objectification levels turned down a few notches.

For this particular **HomEage**, I reduced my original image down to Miller's very stark black-and-white comic book illustration style but kept the red splash that was more synonymous with the 2005 movie of the same name.





Tuileries Redux, Début boxset, 2023



**Princess Mononoke**  
Film still, 1997, Studio Ghibli

Hayao Miyazaki (1941 - ), a visionary animator and filmmaker, holds an esteemed place in the world of animation, captivating global audiences with his enchanting films that explore complex themes, ecological consciousness and that feature empowering representations of courageous and independent women. Renowned for works like "Spirited Away," "My Neighbor Totoro," and "Princess Mononoke," Miyazaki's unparalleled ability to craft intricate narratives and visually stunning worlds has redefined the possibilities of animated storytelling. His artistry, master storytelling and inclusivity have inspired generations.

Well, I just had to, didn't I? I've never been shy in declaring my admiration for everything Studio Ghibli and I loved the idea of taking a classic style artwork of mine and updating it to a modern Japanese illustration/cartoon.

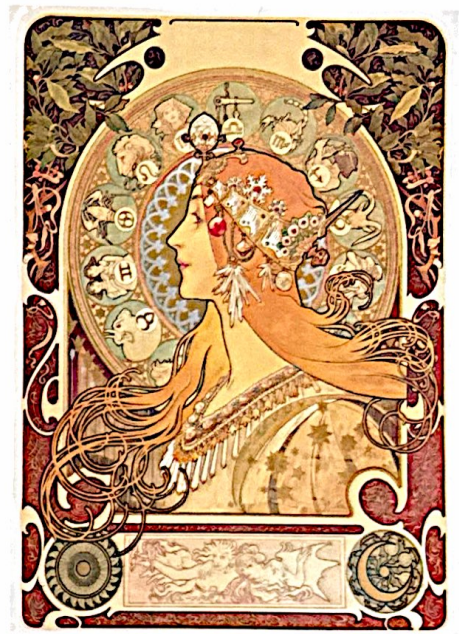
Miyazaki was the only artist I would ever have envisioned for this and in particular his film "Princess Mononoke". It was evident to me that my "Tuileries" artwork - a homage to Da Vinci's "Woman with Ermine" - and a movie still where Princess Mononoke is emerging from a forest would fit perfectly together. And, as you can see from the resultant artwork, that definitely turned out to be the case.

The fact that the model/muse for "Tuileries" was a huge Miyazaki fan with a "Howl's Moving Castle" tattoo on her finger and a dog named "Ponyo" was the icing on the cake.



Endian Redux, Début boxset, 2023

**Alphonse Mucha** (1860 - 1939), a pioneering figure of the Art Nouveau movement, was renowned for his exquisite and iconic decorative art. His distinctive style is characterised by intricate and sinuous lines, lush floral motifs and enchanting female figures, often referred to as "Mucha Women". Mucha's fame arose from his ability to seamlessly blend elements of beauty and nature into a harmonious whole, setting new standards for poster design and commercial art in the late 19th and early 20th centuries.



**Zodiac**  
1896, lithography, 65.7 x 48.2 cm

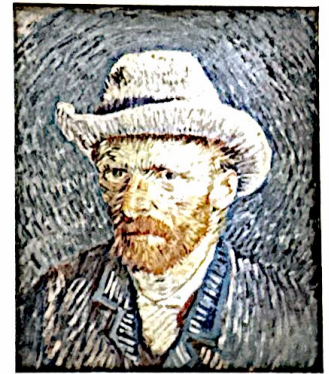
When it came to my depictions of the female form, I never really considered who or where my inspiration was coming from. In hindsight, it's very obvious that all the elements of Mucha's work are present in my own: the big hair, the flowing gowns, and the noble/ aloof women in an elegant stance.

The obvious differences are in style rather than substance. The lack of background decoration in my work was to ensure the focus of the viewer had no distractions from the female subject.

For this **HomEage**, background decoration was a necessity. But I didn't want to simply copy Mucha's work. Look closely and you'll see elements from my own Celtic background in the form of knots and even a dragon: a symbol that I used as a signature for my work in my early days.



Lucheng Redux, Début boxset, 2023



Self-Portrait with Grey Felt Hat, Winter  
1887/88, oil on canvas, 44 x 37.5 cm

A Wheatfield with Cypresses  
1889, oil on canvas, 73 cm x 93.4 cm

Vincent van Gogh (1853 - 1890), a Dutch Post-Impressionist painter, was renowned for his emotionally charged and vividly expressive artworks. His distinctive use of bold brushwork and vibrant colours captured the essence of his inner turmoil and intense connection to nature. Van Gogh's significance in the history of art is rooted in his ability to convey his inner turmoil and profound connection to nature through iconic masterpieces like "Starry Night" and "Sunflowers," influencing generations of artists and touching the hearts of countless admirers worldwide.

This was another piece that I was really looking forward to trying as I had no idea if I would be able to imitate van Gogh's distinctive brushwork style - an important element for this particular Redux.

Unlike other artist choices in this box set, this Redux was more of an **HomEage** to van Gogh's painting technique, rather than using an artist's stylistic elements or even a particular image as the inspiration or basis for recreation.

Adding some signature iconography including swirly clouds, fields of amber grain and an obligatory sunflower decoration seemed like the easy way to evoke collective memory of the artist.