

Megan Sullivan
Artist statement
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Since 2007 my work has been centered on the representation of the male subject, often with an associative or fanciful reading. For example 'Compositions #1-4', where male models in a Berlin fashion show are displayed against a classical pedast, or 'The David Kennedy Archive', where a fan's internet-based collection of David Kennedy images are used as a starting point to explore the relationship between subject and image consumption.

In my work, I try not only to explore or redefine representations of men, but simultaneously to address the treatment of subject as such: how depicting men, as a female artist, allows for a simultaneous assertion of a (non-depicted) presence of the Other. It is this presence as inherent assertion which allows me, and the viewer, to potentially question the underlying meaning of image and representation as symbol, as mirror, as projection and carrier of beliefs. It asserts how the artist and the viewer, in their reading and reception of images, have the power to step beyond the roles we have come to know and accept.

My most recent work 'Cha-cha in Montmartre', inspired by travel to Seoul, is an example of my working process. A photo session with the singer of a local Rockabilly band serves as a platform for examining variations of the gaze, drifting from looking, being looked at, suggestions of cruising (a borrowed or projected gaze), to referencing the 'literati', an ancient painting style I discovered while in Seoul. An excerpt of the digital images was printed out and photocopied as a 'manuscript', and an excerpt of eight to ten of those translated into paintings.