

ANDREW WEBB: SECTION D'OR; GILDING THE LILY

The work of Andrew Webb consists principally of conceptually based objects. They take many forms and use a large variety of materials. Although influenced by Dada and Surrealism it is absolutely contemporary and deals with issues of language, humour and eroticism. Interestingly too, the work also concerns itself with certain unfashionable questions such as beauty.

Jean Fisher writes: "Webb works, through the visual-verbal pun, the anagram and the portmanteau word which more often than not conceals a sexual meaning. They are the hinge; what Duchamp called a 'corridor of humour' by which our expectations of language and meaning are defamiliarized and experience is opened to the play of phantasy."

Section D'Or : Webb refers to these objects as 'doors'. As he writes in an essay: "Thinking of the doors that I make specifically: they lean against the wall because their frames are absent.

And I think of the absent frame as a form of metaphysical bracketing. Even though it is no longer present it nevertheless continues to frame the door simply because the door is a door.... albeit a door that can neither be opened or closed.

Beyond this they are exactly what their names - in English - suggest. Gratuitous and tautological.

So why a door? Certainly not for reason of its material nature. Not because of its easily identifiable form. Not because it is made of wood... or metal. Not because it is ergonomically sound...hinged and hung...fastened and functioning. But because it makes possible passage between the inside and the out. It has the power to give or deny access; make or block our passing from here to there."The soul of the commonest objects," Joyce wrote, "the structure which is so justified, seem to us radiant. The object achieves it's epiphany."

These sections of doors, then these facts and fissures, can only be radiantly what they are when they are named.

As Broodthaers said: "The language of forms must be united with that of words."

The obvious pun, reference to the Divina Proportione of Luca Paciolo, an outright intention to anchor them in the art of the past. These, my doors, are my attempt to enrich by illumination, that visible thing which is hidden within their inner darkness."

Brussels, 2004