

Piero Spadaro

ARTIST STATEMENT

I was watching antiques roadshow and was introduced to the idea of dazzle camouflage, also referred to as *Razzle Dazzle*. I quite enjoyed this name, and naturally it became the show title and a guiding force.

Razzle Dazzle led me to a google search, providing an unexpected 'urban dictionary' definition, in brief meaning flashy, with respect to overly jeweled, and *blingy*.

Razzle Dazzle originally had reference to Navy Nautical warfare in WW1. Ships were painted topically in efforts to disguise the bow or stern of the ship. In theory the direction of the ship was disguised, in hopes that if assaulted a hit would be less critical. Ultimately, it was deemed unsuccessful. Cubism developed in this period also and some research suggests that the cubists felt they should be attributed to developing Razzle Dazzle.

Initial works in the series began with patterns, focused on optical allusion, simpler line pattern and repetition. I quickly moved away from organic pattern, to a more systematic geometry. The natural choice was to look into the geometric structure of stone cuts, Bling! Patterns and ultimately color schemes of gemstones found themselves as a vehicle for my Razzle Dazzle collection.

These camo-paintings are a cheeky acknowledgement of a paintings effort to disguise a wall. They are loud, upfront, and at times disorientating. Some of the them have no set orientation.

Material choices remain rooted in yesteryear, of childhood play, and ultimately craft. I am drawn to a period of creation, largely within design referred to as pattern and decoration. This informed a lot of the ideas of repeating patterns and elevations. When considering the paintings cues from jewelry/craft, an effort to maintain tight and pristine surface characteristics of the subject were an arduous but necessary undertaking. Choices such as glitter, and resin provide a necessary vehicle to mimic the light absorbed and reflected in jewelry.