

Jason Penney - superjalifrasonlisticexpennialeydocious

By referencing and in his own words 'basterdizing' objects seen in the artificial world of films and videogames Penney tries to solve the dilemma these alternative realities pose for him; trying to come to terms with what he sees on screen and what can be experienced in the world off screen. The convincingly functional objects of the manufactured world of films and games would prove useless when applied in real life situations. By attempting to appear real these objects becomes neither real nor unreal. Penney takes these objects, and uses them as inspiration for his artworks. While these works may not appear functional or realistic for their purpose they are more applicable then their artificial twins. A certain level of confusion clouds the reference and obscures the original object. Penney does not aim to appropriate his sources of inspiration instead he retranslates them.

In the creation of the work Penney is more than just a maker, he takes on the role of active participant in the now disguised narrative of the work. The work starts when the first materials are found and while this seeking part of the creation is now finished and cannot be repeated its influence on the eventual outcome of the work should not be underestimated. Now seen in the gallery space the function of the object changes, or does it? While still functional it is now surrounded with an air of intangibility and perhaps becomes as obsolete as its artificial twins.

Julie Gaspard aspiring curator, is currently completing an MFA in Visual Culture at Edinburgh College of Art