GENIEVE FIGGIS

"WOMEN ARTISTS ARE IN THE RING NOW"—WHERE PAINTER GENIEVE FIGGIS SQUARES OFF AGAINST HER 2015 INTERVIEW WITH BROADLY

"I have a keen fetish for other artists’ work myself. I want to possess them and experience remaking them."

"Why do you paint?"

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However, growing up in Ireland, I believed in the spirit world, the Catholic Church brainwashed us with the Holy Spirit concept. Look at the history of civilization as one example. Previous worlds had knowledge of the spirits and were much more connected to the Earth’s energy; they were outside and were at one with nature and the environment. Now that we all live behind walls, we have disconnected.

Painters copied and referenced one another’s work for centuries, but the practice is less common now. Do you think we’ve lost something of cultural significance?

You can take a look at any work through the history of Art and remake it. Fashion goes around in circles also. Ancient buildings are renovated and the character maintained. I like “The Last Supper” by Leonardo da Vinci but I also enjoy Salvador Dalí’s version.

When is an idea truly original?

Ideas that are created in the moment also mark that specific moment in time. Maybe this is what makes them original. You can’t go back in time or fast forward.

Figgis, in many ways, got her start on Twitter, when she followed Richard Prince, and was followed back. Prince then purchased one of her pieces, and thousands of followers later she found representation with Half Gallery in New York and Almine Rech Gallery in London (who is currently hosting a solo show of her work), and international acclaim.

Her unique brand of painting—which uses acrylics “slathered heavily” on canvas and often references works of the canon as viewed through a melted macabre filter—is at once classical and utterly contemporary.