

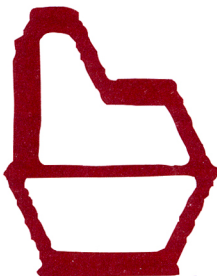
For the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility.”

- Walter Benjamin

Penguin: Masters and Slaves

Chris Bond
Australia 2004

Mixed media installation.(See Colour Plates 9 & 10).



Penguin: *Masters and Slaves* presents abstract paintings and classic Penguin paperback book covers in a mock historical set-up. At the heart of the installation sit the book covers, torn and stained relics of 1960's graphic design. Each book cover comes with its own 'master' painting, an original 1950's abstract painting that prefigures the design of the book cover, as well as a contemporary 'drone', a cracked and stained painting by the artist that exactly mimics the design of the book cover, but strips it of title, author, logo and blurb. The mock historical presentation of the three objects sheds new light on ideas of artistic influence and precedence, while revealing the narcissistic classicism that lies at the heart of modern abstract painting.

- Chris Bond.



Chris Bond is fascinated by the minutiae of large events and objects, mimicking authenticity and historical artifacts to construct false identities and author enlightening, mythical histories. Bond completed a Bachelor of Fine Arts (Honours) at RMIT University in 1997 and has since held solo exhibitions at Gertrude CAS; idspace Contemporary Art Gallery; 1st Floor, Latrobe Street Gallery, and TCB Inc. Art (all in Melbourne). His work has been shown in many group shows including ...*I heard it on the grapevine* at Heidi MOMA, and was toured nationally in the group show *Glacier* organized by RMIT Gallery.