

Patrick LoCicero

Carol McCranie: Having worked and exhibited principally in San Francisco, has your mindset and approach to your painting differed in any sense with your recent move to Manhattan and your first show in the city?

Patrick LoCicero: Absolutely, although I exhibited in the Bay area and Los Angeles for the last ten years I had a growing awareness that my work felt regionally more "East Coast". My paintings emerge out of my experience with the subdued grayness and grit of having grown up in the steel towns of the midwest. It was a natural progression for me to move to Manhattan, and of course the intensity of the city inspires me as it does for many artists. The use of overlap and collage in my paintings is directly related to the surfaces I find in the city; on buildings, subway walls, old billboards, etc. I would have to say that at this time my imagery probably has not changed.

CM: Your focus on childhood toys (tricycles, monkeys, sleds) and your reference to use of store catalogue advertisements from the 1930's and 1940's have been said to elicit feelings of lost innocence. The object selections seem to often reference more common material goods as symbols of a culture. What are your larger concerns in their presentation to us?

PL: I work with the symbolism of nostalgic imagery. Particularly issues surrounding childhood. I explore stereotypes of youth and the myths of adolescence by presenting objects that represent specific past experiences or memories, many of which are not always pleasant. I do this by choosing universal images from Sear's catalogues from the 1930's and 1940's. However, on a broader level, the images culturally become symbols for a time period when consumer goods were affordable, "made in America" and yet durable and long lasting. Every one had a Sear's catalogue and everything was available whether you were a farmer ordering dairy equipment or a business man buying a new suit. The catalogue sold dependable, practical necessities and fashionable luxurious dreams and although many of the objects may be fifty or sixty years old, today they can still be found in many households across America. I grew up with many of these objects in my home and they are the basis for many childhood memories. Presently, I use the catalogues for what the pictures represent but I am also intrigued with the actual feel of the pages and the tonal quality of the illustrations.

CM: Do you feel a strong affinity toward any particular artist(s) who have worked with isolated or repeated objects? In My Collar, nine formal men's collars are spaced equally apart from each other. Three of the collars in the group have more closed and straight corners than the other six which conform with their rounded and slightly open positions. One can't help but associate the use of

image repetition with its slight variations, to say, Warhol's coke bottles and their varying degrees of fullness and emptiness. Your bouquet of blue roses that floats above the collars sends messages of elegance, romance and humor much like Warhol's early work in the world of fashion advertisement.

PL: In 1982, as an undergraduate student at Ohio State University, I remade the remake of Duchamp's bicycle wheel and it sits today in my brother's kitchen next to the

stove, I have always been interested in the common object and having grown up with Rauschenberg's combines/ Johns's targets and Warhol's soup cans, it feels natural to me to depict the simple objects around me. I also use repetition as a tool for comparing objects similarities and dissimilarities. Repetition sets up compositional patterns with which I am visually intrigued as well. I incorporate collage and texture into my paintings as a way of bringing my interest with the object to its ultimate conclusion, for I consider my paintings objects themselves and not visual illusions of the images I depict. Robert Irwin, in his book. *Seeing Is Forgetting The Name Of The Thing One Sees*, talks about spending as much time with the backs of his canvases where no one can see the results, as he does on the surface where the art is. The painting becomes an entire object itself - more than just a picture. I bring this awareness to my work. The collage, the surface and the texture all become elements that make the painting an object itself.

CM: Jackson Pollock stated once that "Every good artist paints what he is". If you were to apply this theory to yourself, what elements in your painting most mirror your sense of identity?

PL: I identify with the common object. Objects overlooked or taken for granted, objects with a sense of time-worn character. My grandfather's old watch or my father's tools, an old hat found in the attic or a broken, paint-chipped chair in the basement. They are all me.