



## Operation Cork

further remarks on hope, faith and charity

*If we assume that the context for an art -'engagement' exercise can be readily understood by pointing at any news -paper, -programme, or- website, then we can leap confidently into the content of 'Operation Cork'. My immediate thought is that phrases such as 'Breakfast credit-crunch', BBC recession, 'The nightmare creation of Robert Peston' form a back-drop to our daily lives. The Economists of Journalism have prepared a glorious glossary of terms to inform us that without knowing it, someone somewhere has done something which has effect on us all. As with any theatrical production however, the back-drop does not hold the attention for long. Our interests are with the protagonists. It is their script we follow, even when the Protagonists refer to the back-drop itself.*

*Stepping out from the land of Metaphor, 'Operation Cork' is imagined as a remedy for the art world. During these 'tough times', the stagnating art-world is given an aesthetic 'shot-in-the-arm'. - Gratis, free. Art posted as charity.*

*Composite pictures are received as gifts, unwittingly. It is in the spirit of charity that 'Operation Cork' goes into battle.*

To battle with what?

*Each bullet is sent to an individual gallery. These bullets are all named, signed and dated, as every respectable artwork should be. Great attention to detail has been demonstrated in quick, expressively expedient 'improvements' to already 'finished' pictures. These have been selected from the 'end-of-the-line' arenas for objects, namely, charity shops.*

*Forgotten scenes and vistas, discarded like misjudged antiques have a value of hundreds of pence. They are not worthless, but no other pictures are worth less. Except perhaps for those pictures that we do not see...*

*It is in the spirit of the unseen that 'Operation Cork' seeks to connect the 'end-of-the-line' abundances of the charity shop with the shimmer of the gallery begging bowl. Starving of new-blood, 'Operation Cork' imagines a saviour in the form of a free-gift, re-born for Chelsea, Mayfair and beyond.*

*The pictures appear now with bolder more striking resonances. The painter has manufactured a new thing for a new age. New things for an age when slight 'improvements' to older or pre-existing pictures may be all that is required to create a body of work...*

Mission Accomplished, or not...

*It may be that the work is not the 'new object' at all. The titles seem banal enough to pass as adequate for even the most laboured reading of conceptual art. Therefore the work might not 'be' the objects or their titles. Potentially, as with sending any gift, the sender can expect a degree of gratitude from the recipient. But what if the recipient is a gallery on Cork Street? How do they respond, how will they respond? What will be the fate of these 'cured' artworks in the hands of those who invest in art? How will they deal with art, appearing unsolicited, literally on their doorstep...*

*In these times, staying alive becomes the be-all-end-all. As one simple act of generosity, 'Operation Cork' attempts to question the processes at work in the lives of objects by simultaneously adding a signature style and removing the ascribed protocol for announcing the arrival of an artwork fit for private consumption. How these artworks are received appears to be the work, and the subject of further operations. Hopefully.*