

SURFACE

ARTIST STATEMENT

A Fantastically Frenzied Mosaic of Nostalgia, Faith, and Tragedy

A highlight of Cameron Welch's latest solo outing, the monumental "Fugue State" collages Renaissance masterworks with pop culture to recount epic stories about the ups and downs of contemporary American life.

BY RYAN WADDOUPS

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Here, we ask an artist to frame the essential details behind one of their latest works.

Bio: Cameron Welch, 31, Brooklyn ([@welch_cameron](https://www.instagram.com/welch_cameron))

Title of work: *Fugue State*.

Where to see it: [Yossi Milo Gallery](https://www.yossi-milo.com/) (245 10th Avenue, New York) until May 7.

Three words to describe it: Collision of contexts.

What was on your mind at the time: I'm interested in employing gestalt as a means of interrogating notions of identity with a great weight given to process and material significance.

Each work is littered with a myriad of characters populating fantastically frenzied scenes assembled with thousands of hand-cut, inlaid pieces of marble, ceramic, and glass.

An interesting feature that's not immediately noticeable: The central figure is a reference to Michelangelo's Pieta. Here, the deity is wrapped in a garb of Burberry made of various colors of marble and glazed ceramic. The gold pieces surrounding the figure are hand-gilded in the studio with 24 karat gold leaf.

How it reflects your practice as a whole: Most of my work is wholly invested in the practice of mosaic making. The works are often laden with culturally significant materials.

One song that captures its essence: "[Into the Void](#)" by Black Sabbath.