

'The Tiger Chronicles' evolved through an investigation of 18th century conversation paintings by the English and French painters such as Thomas Gainsborough, Joshua Reynolds, Francisco Goya, Louis Leopold Boilly and Francis Boucher. I have reimagined the eighteenth and nineteenth century paintings of fashionably dressed women. Telling stories by transforming and modifying these historical portraits disrupt the familiar order and upturns conventions creating a fantastical alternate reality of our contemporary world.

I have employed the theatricality of the fashion of those times, the heavily ornamental hairstyles, beautiful costumes and bucolic gardens. The convention was of painting the female figures in formal passive poses, devoid of emotion and body language. They were socially and economically dependent on the man whose whose wealth and position they exhibited. My female figures are proud independent women acting in a dream world. Memories inform the present and the insertion of contemporary technologies disrupt reality creating a modern day fairy story.

Linking the real world to the fantastical I have used the tiger as a symbol of the mythical dreamworld. He sits proudly as observer, storyteller and truth teller. He recalls the colonial era where animals have long been feared, revered and employed as shamanistic links between this world and the spiritual realm. The hunting of exotic animals as trophies epitomised the patriarchal domination of nature. These paintings are peopled with magical and celestial imagery within the imagined landscapes.

Leonora Barrington Carrington once [said](#): "you may not believe in magic but something very strange is happening this very moment". (British born 1917-2011- part of the Surrealist movement. She lived and worked with Max Ernst until she fled to Mexico in 1942.)