

DAN DEVINE, collagist

Boston Globe (1960-); May 8, 1981; ProQuest Historical Newspapers: The Boston Globe
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In my collages, images and symbols overlap. Pictures of pollution, crowds, cars, cities, military equipment, and personnel are the destructive elements. They mix with calm metaphoric images of civilization. My pieces are built with snapshot series, layers of images, and rusted steel.

Originally I did nothing but make photographs. But I did not want to be confined. I had worked with steel all my life. I had been a mechanic and had raced motorcycles for nine years. So I looked at steel differently than most artists. I realized it as a medium to express
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the passage of time. Eventually, these became sculptures, or large collages in boxes and required a real studio.

My first darkrooms were in bathrooms in my apartments, the type where you seal yourself up with your enlarger balanced on the toilet seat and the chemical trays on a board spanning the tub. This is limiting, especially if you have roommates. The collages, photographs, and metals were spread all over beds, tables and counters. They would all have to be moved before I could eat, sleep or do anything in my apartment.

I had to work my schedule around jobs as a mechanic, carpenter, or waiter. I hated waiting, and escaped only when I became manager of the restaurant. I found that to be even worse, taking up my time at all hours of the day and night. The increasingly professional level of motorcycle racing I was doing also began to take too much time away from my artwork and had to be dropped. I finally had to move into an industrial space with adequate plumbing, electricity and ventilation for darkroom work and construction of collages. After having studios in 12 locations over the past 20 years, I'm now an artist of Fort Point, Boston.

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slow destructive change and movement. I started to combine steel with a series of snapshots showing