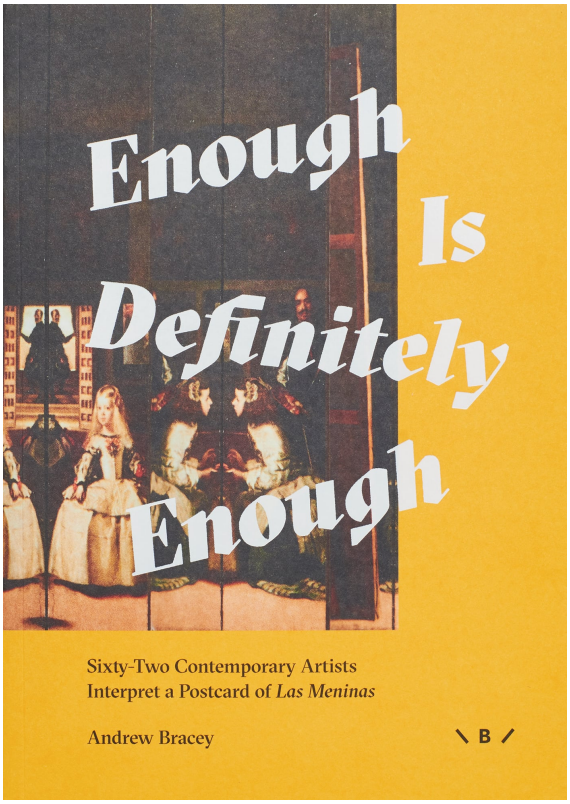
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Enough is Definitely Enough

Sixty-Two Contemporary Artists Interpret a Postcard of Las Meninas

Edited by Andrew Bracey

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- Sixty-two contemporary artists respond to Velázquez's *Las Meninas* in a richly illustrated exploration of artistic interpretation, reproduction and the continuing life of one of art history's most influential paintings
- ***Enough Is Definitely Enough*** introduces the relative art novice to the links between contemporary art practice and art history, while allowing the expert to find alternative ways of looking at one of the world's greatest paintings
- Author Andrew Bracey is an experienced lecturer, artist and curator and provides a hugely insightful, entertaining and educational text that relatable to different generations of artists, enthusiasts and curators

Enough is Definitely Enough explores the enduring influence of Diego Velázquez's *Las Meninas* painting through the responses of sixty-two contemporary artists. Beginning with a simple invitation to work from a postcard reproduction of the celebrated painting, Andrew Bracey assembles an expansive conversation about looking, copying, interpretation and artistic process. The book combines color illustrations of each artist's contribution with Bracey's reflections on recurring themes including reproduction, repetition, scale, mirroring, time, memory and authorship. The book examines how a single image can continue to generate new meanings across contemporary artistic practice. Richly illustrated throughout, it offers readers insight into both the participating artists' work and broader questions surrounding visual culture, originality and the afterlife of canonical artworks. The publication will appeal to artists, students, researchers and anyone interested in contemporary art, painting and the ways artworks evolve through reinterpretation.

Andrew Bracey is a British artist, curator and academic whose practice explores painting, reproduction, collections and the reinterpretation of historical artworks. Alongside his studio practice, he has organized collaborative exhibitions and research projects examining the relationships between contemporary artists and historical collections. His work frequently investigates the afterlives of images, particularly through the lens of art history and museum culture. ***Enough is Definitely Enough*** extends this ongoing research.







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