

ARTIST STATEMENT #182:

Who Was the Candlelight Master?

Were there, indeed, *two* Trophine Bigots? As the shadowy figure known to posterity, handed down from art historian to art historian under the enticing moniker of *the Candlelight Master*,* this wielder of the two-sided brush of chiaroscuro has managed to retain an aura of ambivalence & controversy which has baffled even the most scrupulous of scholars to the present day.

From which side was the shadow cast? Upon which plane does the light fall? These are the substantive questions M. Bigot (pronounced *Bĩ-gō*, for those of you unsure as to the author's intention regarding the use of this potentially inflammatory homograph in our sensitive age) was careful to do all within his power to ensure would remain unasked. The light is not for nothing called the dispeller of falsehood and enemy of guilty consciences.

Trophine Bigot in Avignon. Trophine Bigot in Rome. Trophine Bigot's dark and cold remains interred in St. Peter's Church; two bodies of work, one for each side of the man. Various documents have been shown to exist which prove beyond a shadow of a doubt that M. Bigot left no heirs, and thus the name in its many variations (Teofili Trufemondi/Trofamonti/Troffamondi/Bigotti) must have belonged to him and him alone. Thus was the man united in darkness and light.

April 9, 2014

**Maître à la Chandell*