

A show curated by Pauline Daly & Brendan

Rock my World

Devon Dikeou

Christine Hill

Sam Samore

Frank Schroder

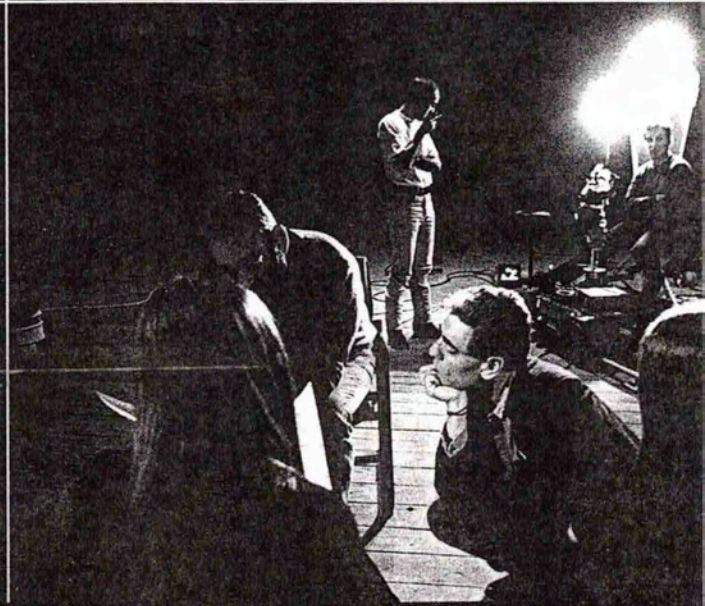
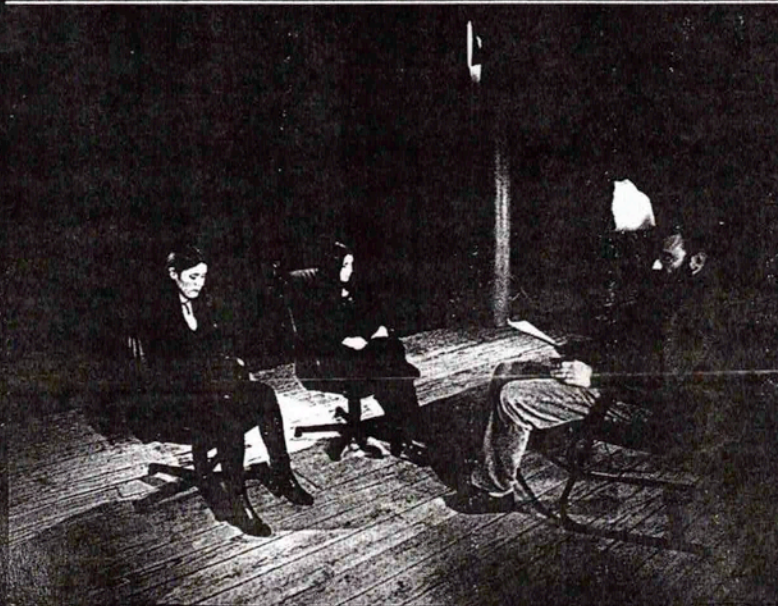
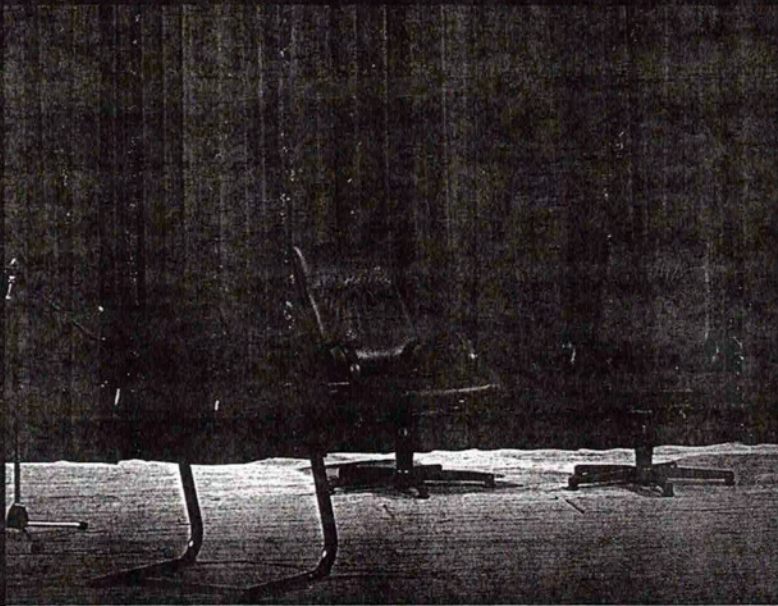
UNIVERSAL

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Brendan Quick



Chris Bucklow
Host (Potato-tomato Plant)





Rachel Evans
Plan For A Great Day Out No 3
(Ekow Eshun and Alison Kennedy)



Page 37, FACE 67, regenerated by mutation with backgrounds from "mudlarking" sections of *Rubberist* magazine.

Adam Chodzko
Slowdown Skin Shed



Background chewed with best sections of sky from FACE67, then swallowed
and regurgitated. Shot on location on page 11, Rubberist 13

Adam Chodzko
Secretingspace

THE ARTISTS

Sam Taylor-Wood

"My work", says Sam Taylor-Wood, "is about defining yourself as a sexual being and being proud of it." Hence the self-portrait, *Slut*, in which Taylor-Wood proudly displays a neck ravaged by love bites, happily overturning the word's status as an insult. In work of equally confrontational directness, Taylor-Wood has photographed herself in a T-shirt reading "Fuck, fuck, wank, spank" and videotaped herself dancing to the sound of machine-gun fire. Labels like post-feminist and riot grrrl spring to mind. Taylor-Wood fights shy of such categorisation. "What I do is about taking pleasure in being sexual. It's as simple, and complicated, as that"

Gavin Turk

Occupying a space between high art and pop culture, Gavin Turk's work is drenched in references to the past, the present, and himself. Donning a bull's head for FACE ART, he's presented himself as the cover star of *Minotaure*, the seminal Twenties French surrealist magazine, whose contributors included Dali and Magritte. This and other work - like the life-size sculpture of Sid Vicious singing "My Way" in the pose of Warhol's Elvis, bearing Turk's head - may smack of conceit. But his work is rich in insight, savvy and a gleeful sense of absurdity at the problematic position of contemporary art at the end of the twentieth century

Itai Doron

In the middle of Itai Doron's *Come In No 23...*, River Phoenix and his sister Rain busk in the street, snapped by a passer-by years before the actor succumbed to drugs and the pressure of fame. Gazing out of a cloud is Doron himself, and around him the friends he's filmed and photographed over the years to create his own world of Warholian would-be stars. Yet he's less interested in the sheen of celebrity than its grubbier, *Sunset Boulevard*-like underside of failure, isolation and cracked vanity. "My favourite stars are B-movie actors because they want to be loved so badly," he says. "Their desperation says far more about the star system than a performance by Meryl Streep"

Gary Hume

Given that the distinctiveness of an artist's style is often a key to their marketability, it's a brave soul who changes tack mid-way to making their name. Which is what Gary Hume did after a successful early career in oil painting. "I'd had enough of what I was doing," he shrugs. "For ages everything I did was crap. Now I'm a lot happier with my art." Determinedly down to earth, Hume resists the suggestion that with *Jam Boots* he's just created conceptualism at its most mystifying instead. "I made them so I could stride around and be a jammy sod. They're not much cop really, but then nor is Tony Blackburn, Patsy Kensit or anything else that's not quite right. That doesn't stop you from loving them"

Max Wigram

To Max Wigram's eternal regret, he is not, nor will he ever be, James Bond. Which doesn't stop him trying. In *Butterhook*, he grapples with an assailant à la Roger Moore in *You Only Live Twice*. Dedicating his artistic career to recreating perfect "James Bond moments" - one video showed him repeatedly trying to toss his hat on to a hat-stand in one graceful arc - Wigram explores themes of glamour, class and faded English glory: all framed within the immaculate, cool world of 007. "It's all about moments in my life when I feel like James Bond, even if," he acknowledges, "I'll never be perfect like him"

Georgina Starr

Georgina Starr's *The Physiognomist*, a still from a larger video work, shows her meeting with a face reader she chanced upon in Japan. Had she followed his advice and given up work to raise children, her life would have taken an entirely new course. As it was, she probably learned more about him and his prejudices than he did about her. Fascinated by the infinite possibilities of such encounters, Starr's work suggests the richness of random, fleeting moments. She turns the wind into music and captures paper gusting in a breeze in photos of surprising reverie. "My work," she says, "is about trying to grab hold of things you can't grasp"

Brendan Quick

Less concerned with showing work than "making things happen", Brendan Quick's contribution to FACE ART is a flyer, advertising a show he's curating which he intends to follow with a rave for over a thousand people. "In the Eighties art was all about making money," he says. "Now it's all about communication." Much of his time is spent hustling money and pooling resources to shoot his own ultra-low-budget movies. The latest is an improbable remake of Passolini's *Salò* "on a Seventies suede bed". If ideas often take the place of execution, then better that than nothing. "Exhibiting work in a gallery is about as interesting as running a sweet shop. Beyond the art world even someone like Damien Hirst's nothing. It's more important to be out there doing something - that's real art"

Chris Bucklow

Contrary to appearances, Chris Bucklow insists he's not interested in nature. Odd really, when his art is cultivated in a greenhouse instead of a gallery. *Host* is his attempt to "improve on nature" by crossing a tomato plant with a potato. But although he's also married a pear tree to a hawthorn before and admits to "enjoying the cut of my knife into plant tissue", Bucklow's no mad scientist-type. "I'm interested in how hard emotionally it is to change something our culture tells us is already perfect," he explains. "The only kind of nature I'm interested in is human nature"

Jane and Louise Wilson

To create *Hypnotic Suggestion 505* (stills from a real-time video), identical twins Jane and Louise Wilson were induced into a hypnotic trance. A state of high suggestibility and vulnerability that raised questions about voyeurism, power and control. Similarly, much of their work, done primarily on video, explores aspects of space, territory and the issues raised by their potential violation. Through their eyes, even an empty motel room interior becomes a place of latent threat. "We are," admits Louise, "intrigued by the idea of being beyond control"

Rachel Evans

For her degree graduation show Rachel Evans produced a collection of 500 jam jars filled with mock strawberry jam, displayed in long rows like refugees from a country fête. Read collectively, one jar after another, the hand-written label on each proved to be excerpted from Nancy Friday's first-person accounts of women's sexual fantasies, *My Secret Garden*. If that was about exploring among other things (identity, desire and repression), then more recent projects, like her *Plan For A Great Day Out* series - faux-idyllic line drawings of real-life couples - are an attempt to measure the level and quality of intimacy between two people. "It is," she admits, "like measuring the unmeasurable. But the point is to get at least some way there"

Adam Chodzko

Last year, Adam Chodzko advertised for God lookalikes in small ads paper *Loaf*. The replies became an exhibition: a dozen photos of losers, egoists and would-be gurus. Fascinated by the idea of bringing together people who "probably shouldn't meet for very good reasons", Chodzko's pieces for FACE ART merge an out-take from issue 67's fashion pages with an image from fetish magazine *Rubberist*. The result, he says, is "a perverse mutation", where the very private world of industrial-strength fetishism literally invades the ordinarily pristine frame of fashion photography. *Proof*, if it were needed, that the strange and unsettling are often closer than they seem

Absolut

Absolut vodka and Absolut Art are part of a natural progression of quality, distinction and taste. Absolut has previously commissioned works by artists from all fields. Andy Warhol, the godfather of Pop Art was the first to be commissioned. Works then followed by Keith Haring, Ed Ruscha and Kenny Scharf. To date, over 300 artists have been commissioned in the US and across the world. Absolut's commitment to the arts continues to increase. Absolut also appreciates the time and energy of Sadie Coles and Craig Richards. Absolut is serious about vodka and art

CURATED BY MAX WIGRAM AND THE FACE