

VITAMIN
P

NEW
PERSPECTIVES IN PAINTING

PHAIDON

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FRANZ ACKERMANN
NADER AHRIMAN
HALUK AKAKÇE
BRIAN ALFRED
LAYLAH ALI
KAI ALTHOFF
FRANCIS ALYS
GHADA AMER
CAROLE BENZAKEN
SIMONE BERTI
PETER BONDE
CECILY BROWN
GLENN BROWN
JANE CALLISTER
MERLIN CARPENTER
DENIS CASTELLAS
ANGELA DE LA CRUZ
JOHN CURRIN
STÉPHANE DAFFLON
IAN DAVENPORT
VERNE DAWSON
GABRIELE DI MATTEO
DING YI
MARKUS DÖBELI
ATUL DODIYA
PETER DOIG
VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV
HARLENE DUMAS
CECILIA EDEFALK
GIA EDZGVERADZE
INKA ESSENHUGH
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BERNARD FRIZE
ELLEN GALLAGHER
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GARY HUME
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BHUPEN KHAKHAR
TOBA KHEDDOORI
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MICHAEL KREBBER
UDOMSAK KRISANAMIS
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LUCY MCKENZIE
JULIE MEHRETU
BEATRIZ MILHAZES
YAN PEI-MING
MIGUEL MONT
SARAH MORRIS
MUNTEAN/ROSENBLUM
TAKASHI MURAKAMI
YOSHITOMO NARA
CARO NIEDERER
MANUEL OCAÑO
CHRIS OTILI
LAURA OWENS
ELIZABETH PEYTON
RICHARD PHILLIPS
BERNARD PIFFARETTI
AVERY PREESMAN
MONIQUE PRIETO
ROB PRUITT
MANTALINA PSOMA
CHATCHAI PUPIA
TAL R
MICHAEL RADECKER
NEO RAUCH
DANIEL RICHTER
MATTHEW RITCHIE
PETER ROSTOVSKY
MURAT SAHINLER
WILHELM SASNAL
THOMAS SCHEIBITZ
ADRIAN SCHIESS
DANIEL SCHLIER
GEORGE SHAW
GULAMMOHAMMED SHEIKH
KATE SHEPHERD
JAMES SIENA
DIRK SKREBER
MIHA ŠTRUKELJ
HIROSHI SUGITO
DJAMEL TATAH
JOSÉ TOIRAC
FRED TOMASELLI
JOHN TREMBLAY
LUC TUYMANS
ADRIANA VAREJÃO
RICHARD WRIGHT
YEK
LISA YUSKAVAGE
ZHOU TIEHAI

GLENN BROWN Since he began exhibiting in the early 1980s, British painter Glenn Brown has inspired controversy. His practice, which is considered by some to be provocation for its own sake, essentially involves the reworking of works by other artists. He takes as his models paintings by artists as diverse as Rembrandt, Fragonard, Frank Auerbach, and Willem de Kooning among others, reinterpreting and abstracting the works into shadows of their former selves. Although this strategy of appropriation has many established adherents that can be traced back to at least the 1980s (in the output of such artists as Sherrie Levine, Richard Prince, and David Salle), Brown has been a vexing figure for many observers, and his "interventions" have continued to be viewed as a subversion of traditional notions of artistic integrity. **000** What Brown aims to dispel is the Modernist myth of originality and the presumed genius of the individual artist. Working from photographic reproductions (he has admitted to not always seeing the real paintings), Brown turns the impasto surfaces of postwar European abstraction into smooth-surfaced pictures, effacing the painterly gesture completely. Sometimes the resulting works are drastically distorted. Portraits become unrecognizable blobs as in the face of *The Marquess of Breadalbane* (2000). Elsewhere his alterations are subtler: heightened colors, added details, and so on. In *I Lost My Heart to a Starship Trooper* (1996), a Rembrandt portrait is a significant choice, since historically there have been many questions about the authorship of the Dutch master's works; it is still immanently present behind the wildly incongruous title and reinterpreted brushwork. The result is neither, strictly speaking, a Brown nor a Rembrandt, but a kind of postmodern mongrel. **000** The surfaces of Brown's reproductions of reproductions are disconcertingly uniform and air-brushed. One critic described them as "involut-ed." The medium, and hence the image, seems to have been sucked into the surface rather than existing on it. Brown's work is also a commentary on the fact that most people don't actually see real paintings, as they are more likely to experience art as a silk-screened image on a coffee mug. He is particularly drawn to commercialized or what he considers "vulgar" works, like those of Salvador Dalí, and has also used popular science-fiction imagery as a starting point. One painting, *Ornamental Despair* (Painting for Ian Curtis) After *Chris Foss* (1994), is based on such an illustration by well-known science-fiction artist Chris Foss. The work is a double assumption: The title refers to a painting by Julian Schnabel made after the death of Ian Curtis, the lead singer of the group Joy Division. Brown invades Foss's small-scale rendering of intricate spaceships and asteroids floating in the galaxy and blows it up to wide-screen proportions. Likewise, his massive *Dali-Christ* (1992) is an adaptation of the relatively small *Soft Construction with Boiled Beans, Dali's Surrealist Icon* of 1936. Brown's result is even more outrageous than the highbrowish original. Indeed, Brown reveals in bad taste, but says, "My taste for kitsch is a taste for subversion." Perhaps, but Brown's critical project is serious enough to keep his work from slipping completely into nihilism. **000** Meghan Dailey

Born in Northumberland (United Kingdom) in 1966, lives and works in London
Selected One Person Exhibitions: 2002 - Galerie Max Hetzler, Berlin **000** 2001 - Patrick Painter Inc., Santa Monica, California; Künstlerverein Malkasten, Düsseldorf **000** 2000 - Donal de Kerguelennec, Centre d'art contemporain, Bignan, France; Galerie Max Hetzler, Berlin **000** 1999 - Jerwood Space, London **000** 1998 - Patrick Painter Inc., Santa Monica, California **000** 1997 - Galerie Ghislaine Hussenot, Paris **000** 1995 - Karsten Schubert Gallery, London
Selected Group Exhibitions: 2002 - São Paulo Biennial, Brazil; Sydney Biennial, Australia; "Dear Painter, Paint Me...", Musée national d'art moderne-Centre Pompidou, Paris (travelling to Kunsthalle Wien, Austria; Schirn Kunsthalle Frankfurt, Germany); "Painting as a Foreign Language", Edificio Cultura Inglesa, Centro Brasileiro Britânico, São Paulo **000** 2000 - "The Turner Prize 2000", Tate Modern, London; "Glenn Brown, Julie Mehretu, Peter Rostovsky", The Project, New York **000** 1999 - "Examining Pictures", Whitechapel Art Gallery, London (travelling to Museum of Contemporary Art, Chicago; UCLA Hammer Museum, Los Angeles) **000** 1998 - "Abstract Painting Once Removed", Contemporary Art Museum, Houston (travelling to Kemper Museum of Contemporary Art, Kansas) **000** 1997 - "Sensation", Royal Academy of Art, London (travelling to Hamburger Bahnhof, Berlin; Brooklyn Museum, New York) **000** 1995 - "Young British Artists V", Saatchi Gallery, London; "Brilliant! New Art from London", Walker Art Center, Minneapolis, Minnesota (travelling to Contemporary Arts Museum, Houston, Texas)
Selected Bibliography: 2000 - Sarah Kent, "Artificial Intelligence", *Time Out*, 25 October **000** 1999 - Herbert Martin, "Glenn Brown", *Time Out*, 19 May; David Page, "Mixed Media", *Los Angeles Times*, 2 July; Mark Sledan, "The Day the World Turned Auerbach", *Art/Text*, n.64 **000** 1996 - Adrian Searle, "The Best of British Painting?", *The Guardian*, 11 November

1. Ride with the Devil, Sympathy for the Poor, 2001, Oil on panel, 28 x 22 inches, 71 x 56 cm
2. I Lost My Heart to a Starship Trooper, 1996, Oil on canvas mounted on board, 25 1/2 x 21 1/8 inches, 65 x 53.5 cm, Coll. Frac. Louvain, France
3. I do not feel embarrassed at attempting to express sadness and loneliness, 2001, Oil on panel, 24 x 19 inches, 61 x 48 cm
4. Ornamental Despair (Painting for Ian Curtis) After Chris Foss, 1994, Oil on canvas, 78 3/4 x 118 1/4 inches, 200 x 300 cm
5. Dali-Christ, 1992, Oil on canvas, 158 1/4 x 72 1/4 inches, 275 x 183.5 cm



