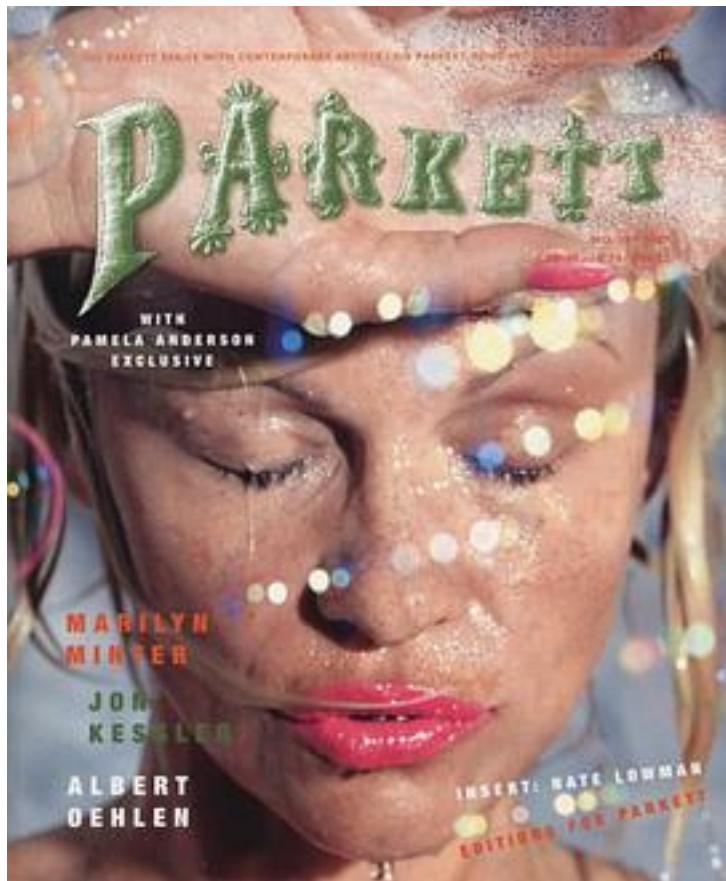


Parkett No. 79



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Volume 79 of the influential international art journal Parkett features Jon Kessler, Marilyn Minter and Albert Oehlen. In the tinkered gadgetry of Kessler's retro sci-fi installations, we peek through surveillance cameras to see our own image among his analog programs crammed with detritus of all kinds. Kessler's vista of (d)evolved cyberstuff is in a manic state of accumulation, as this data-diving artist masters the

ecology of pure information. Within Marilyn Minter's fetishistic, flawless pictures, we find a painter obsessed with the clear articulation of magnified sweat beads and pore-smeared glitter. In each successive lip-smacking painting, Minter sets out to perfect beauty's disguise, affirming both her pleasure in fashion imagery, and an appreciation of its vulgar mishaps--say, a drag queen's eyelashes clumped together with too much mascara. According to essayist John Kelsey, Albert Oehlen's collage-paintings "seem almost bored of their own shock-value." And yet this artist, one of the most significant German painters of the past 20 years, can make boredom look like a rigorous, if not delirious experiment. Also featured: Spencer Finch, Gelitin and Mark Wallinger, as well as essayists Paul Bonaventura, Mark Godfrey, Glenn O'Brien, Katy Siegel, Andrea Scott and Pamela Lee, to name a few.

作者介绍:

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