

SEEC
OND
SKIN



David Armstrong

Hrafnhildur Arnardottir aka Shoplifter

Mark Borthwick

Philip-Lorca diCorcia

Judith Eisler

John Giorno

Katerina Jebb

Sarah Lucas

Joe Maloney

Adam McEwen

Jessica Mitrani

Jack Pierson

Genesis Breyer P-Orridge

Ugo Rondinone

Collier Schorr

INPUT #4 SUMMER 2012

The Body Beautiful/the Body Ugly/the Body, Ours.

Chris Townsend

How fragile it is, this vessel, this barely sealed cup that carries our essence, our soul, our being, our "our-ness", an identity that is at once unique – it's about me – and collective – this is who we are. A certain art for centuries insisted on the body: our originating mark of beauty in the west is still the marble statue of the naked youth or diaphanously-draped maiden, who once gazed from a bleached-white headland over a wine-dark Mediterranean. Most often that beauty is damaged, comes without head, or arms, or with surface scalped, rough marble grown like scar tissue where smooth skin was. That body is nonetheless our ideal or our enemy, what we cannot be even if we want it. It is beautiful because it is mortal, not because it's perfect; beautiful because it is sensate and reminds us that we are sensory, tactile beings – we taste, touch, see, smell ourselves and others. Sometimes, too, we hear voices... Above all it's beautiful because it's temporary, gets damaged easily, gets worn, and we cannot, eventually, evade the experiences that it will bring us.

Conceptual art hid all this: loathed touch and experience, and at the same time performance art recalled it, with excess. If conceptualism yearned for pure infinity, its alter ego ugly as Expressionism promised finitude and feeling. Fashion, as a modern art, and as its own performance, similarly calls to attention imperfection and sensation, for all the freakishly imperfect perfect bodies used to model it. Fashion, as Leopardi noted in *The Moral Essays* (1824) comes with death built in: "Madame Death! Madame Death!" her sister called, and it took Death a while to recognize their shared sorority from decay. Style and mortality go hand in hand, and Fashion knows this. Fashion calls to heed our beauty and our transience, the inevitability of experience, whether that is sexual passion or its gentle morning aftermath, the scar of accident or design, the smell of animals or trees in country or smoke in city. Yes, affirms art, in the call and response: this is *our* body, *our* experience, because it is *mine*. This is the body in which we live and die.

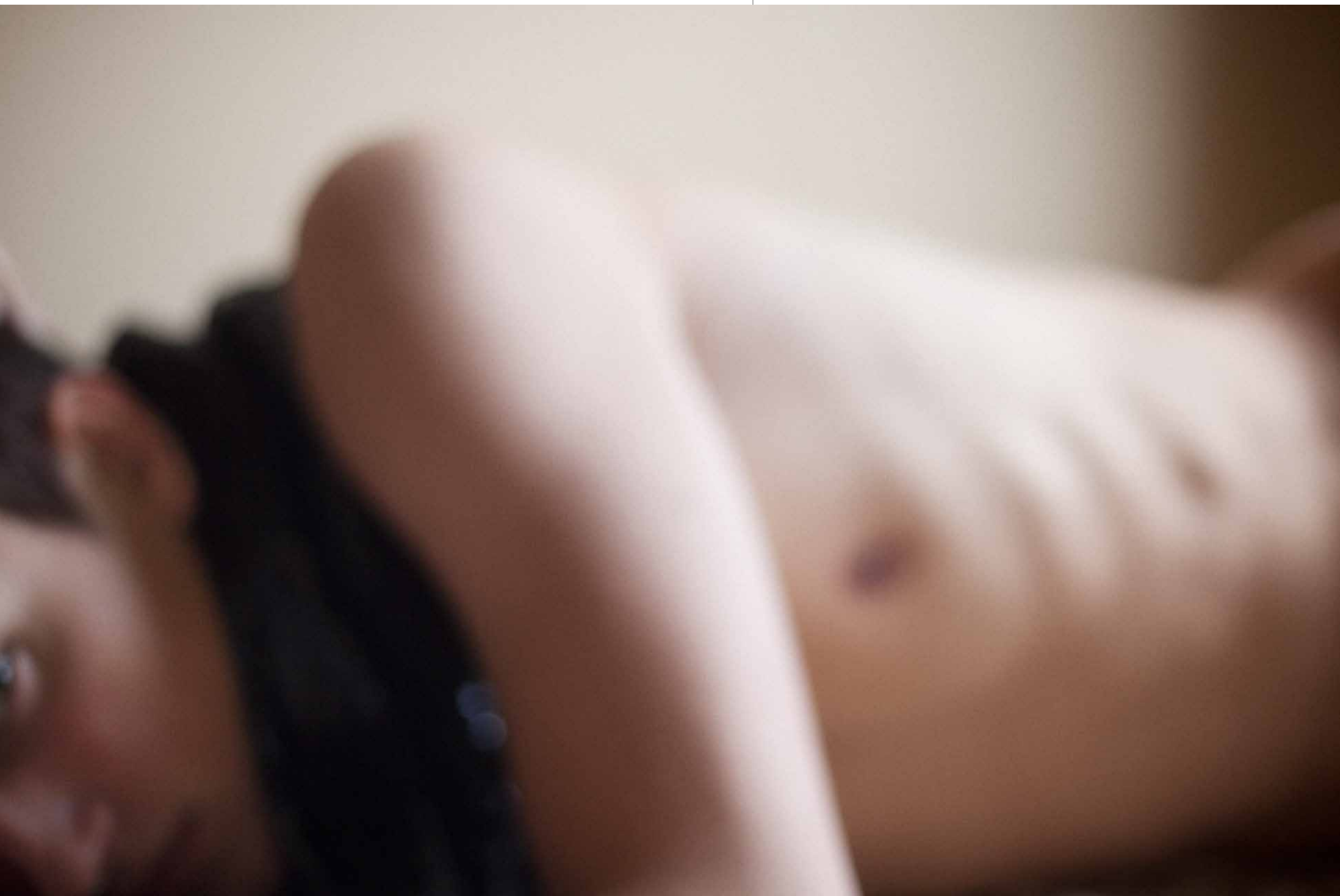
Live with it.

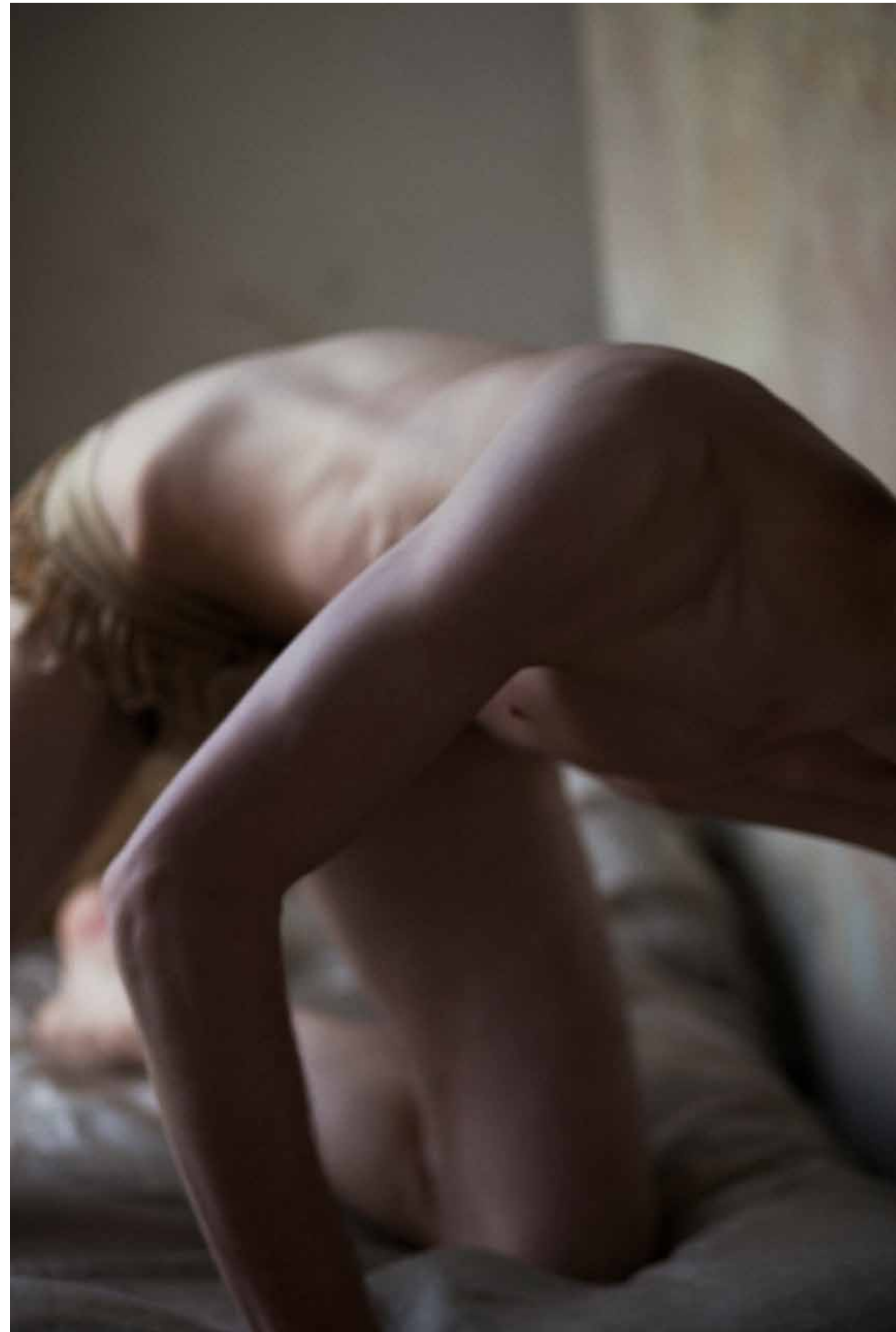


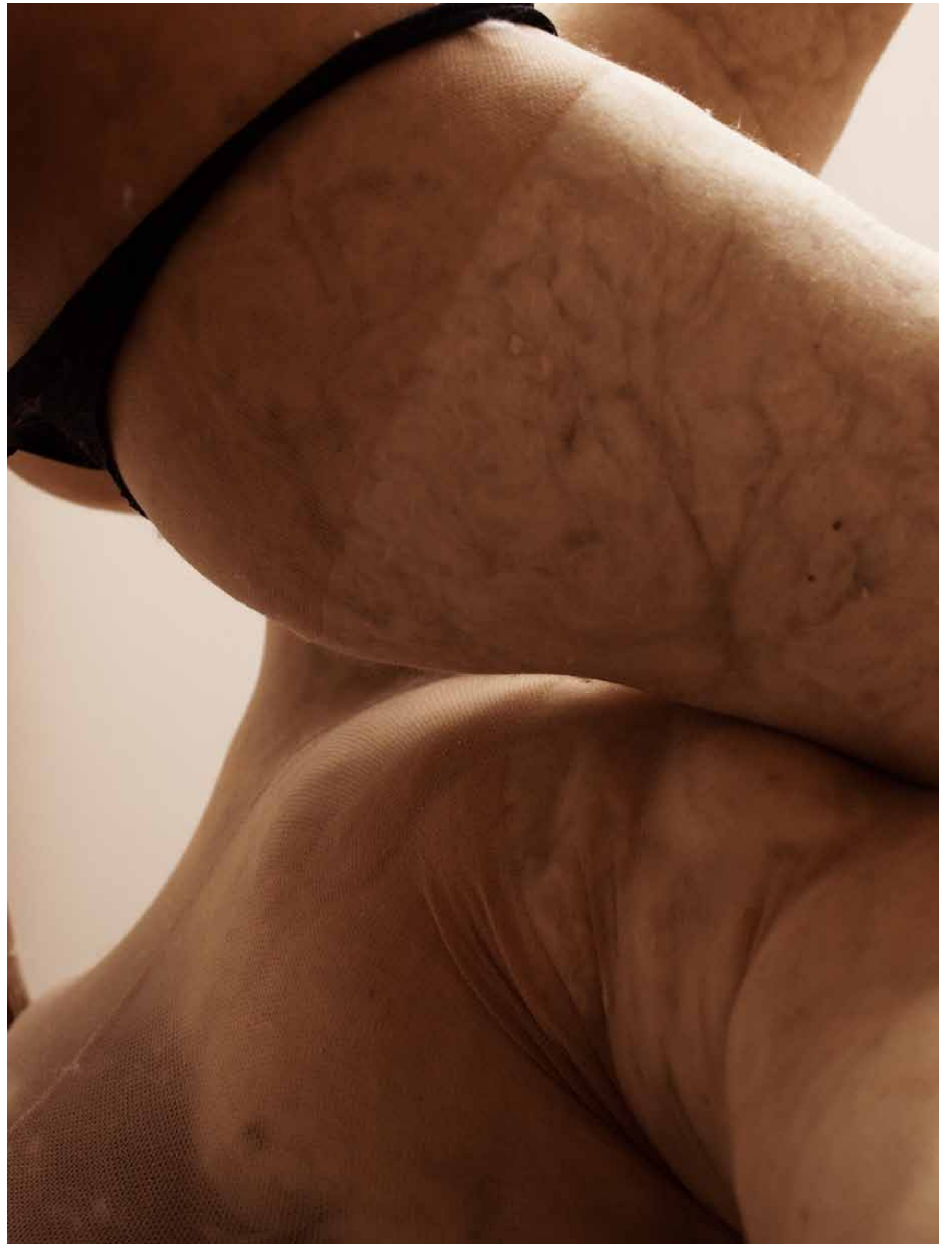


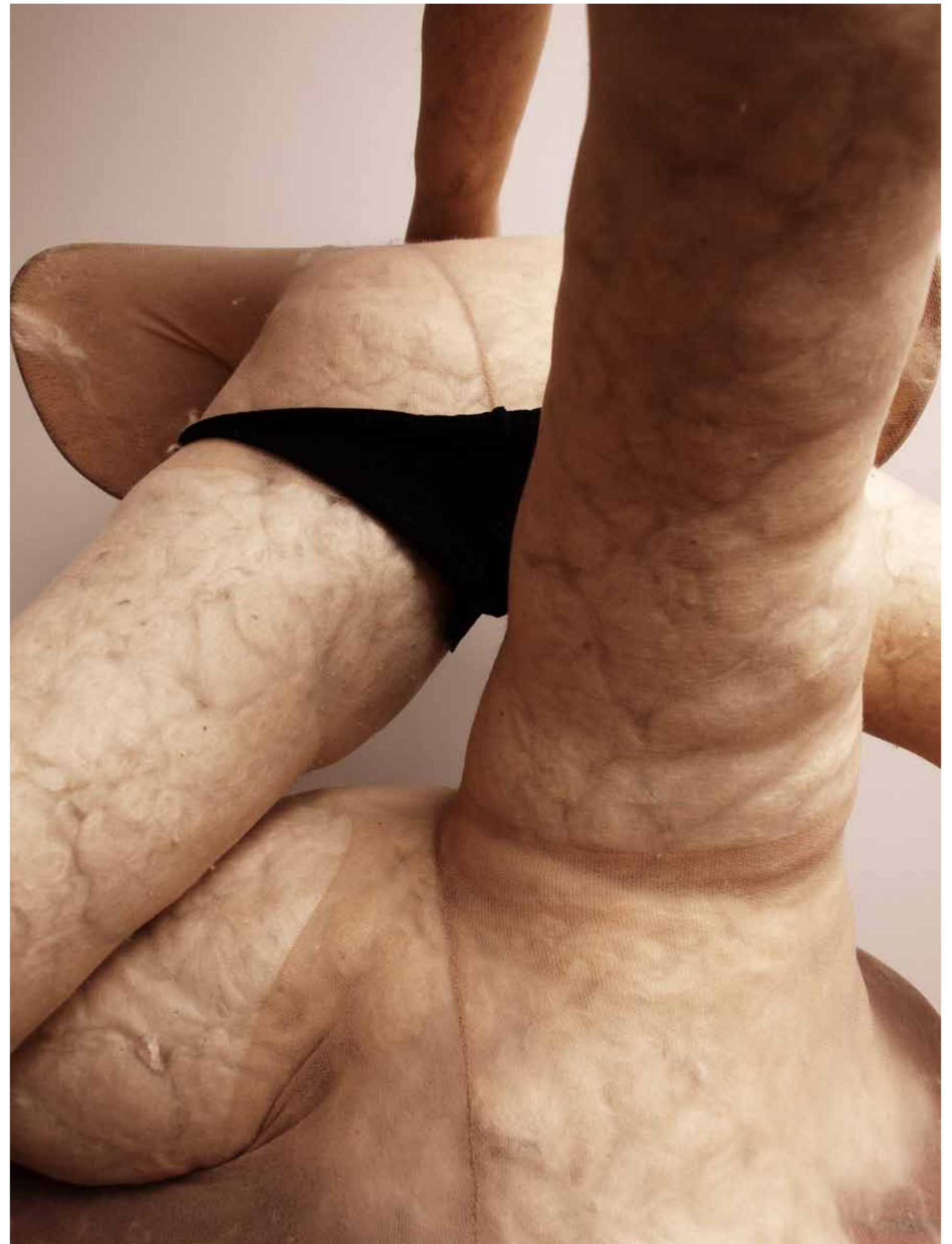


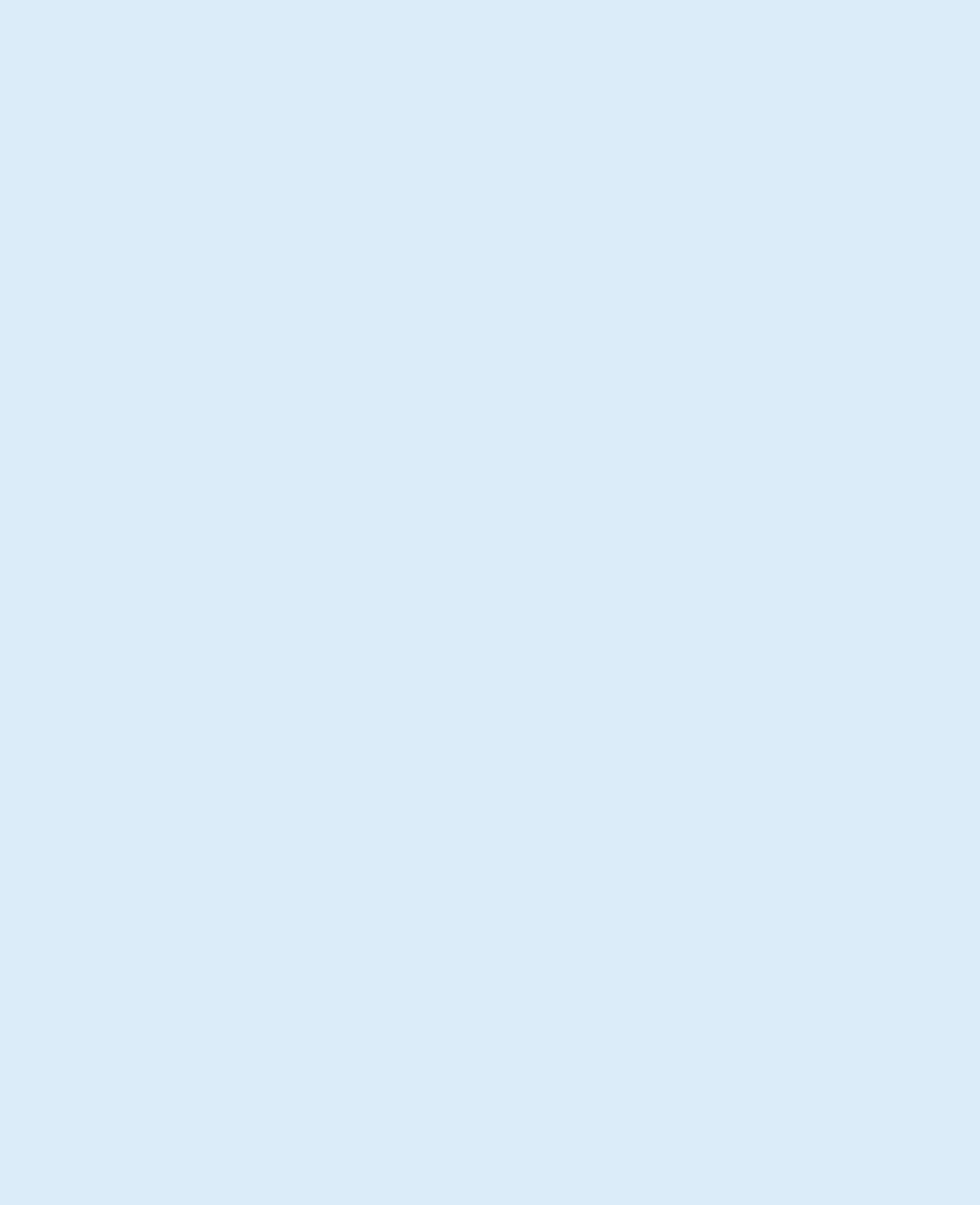














"cork's out in spring"

So never the lest of this man'rd jest
ey'l confess among all this mad'ness
eye am one whom lay's are no'naked un'aware
as ey'm rendering this fest in hand
ey'm drawn from nature's gland
so proud to gallivant an explore
whist more'ing grant's me all the more
so to escape me dear nature you rape me

So to luce me seduce me
is to light thee' all night thee'
is to awake thee' an lay in thee'
is to caress thee' your sweet
sweet genital you
nature's bode'ly glue

For it's your star lu'ci'far
so lucid from a'far
a'jar were inna place that's bearyl known un'known
us drawn onna stone
among truth's truest prizum as an izum
an illuminous oblivion
so to reflect where your truest feeling's dwell
one yell's
"ahhh"
sweet sweet lucidity

An illuminous awakening
through sensual illuminocity's
whom's fertility your sweet'est fluency
an' intangible clarity

"ahhh"

An your' smell's
an air anna rose to petal till dawn
so to digest me conquest me
to luce me seduce me
so to touch me agile my'n touch
as one touches one touches to be touch't
by what's know un'known:
is to touch upon one's soul's artistical gestation
an illuminous sen'say' shone
an inva'tion to sur'ender
your voices whom shadow one's choices
so to jeer one's expression
cheer's one to listen

Inticing
desiring lover lies'in
empathizing your love'ing eye'z in
reflect's never to question why'z
ones wize to celebrate lifes never
never never with'out doubt
never with'out

"with'out love"

Need'less to say
ey'v wonder'd out loud
among these ti'dal sound's
whom cork's me out till cok's will spring
my'n fiddle willing
to love whom mark's my'n will

"singing"

So to bay'th me by night me
to the terrace midnight me
whom rituals delight me
to light me my'n spasm'
an blast me your cum

For your hair is my'n golden
your pond is my'n globe
whom wills your reflection
till echos an'fold
among story's un'told

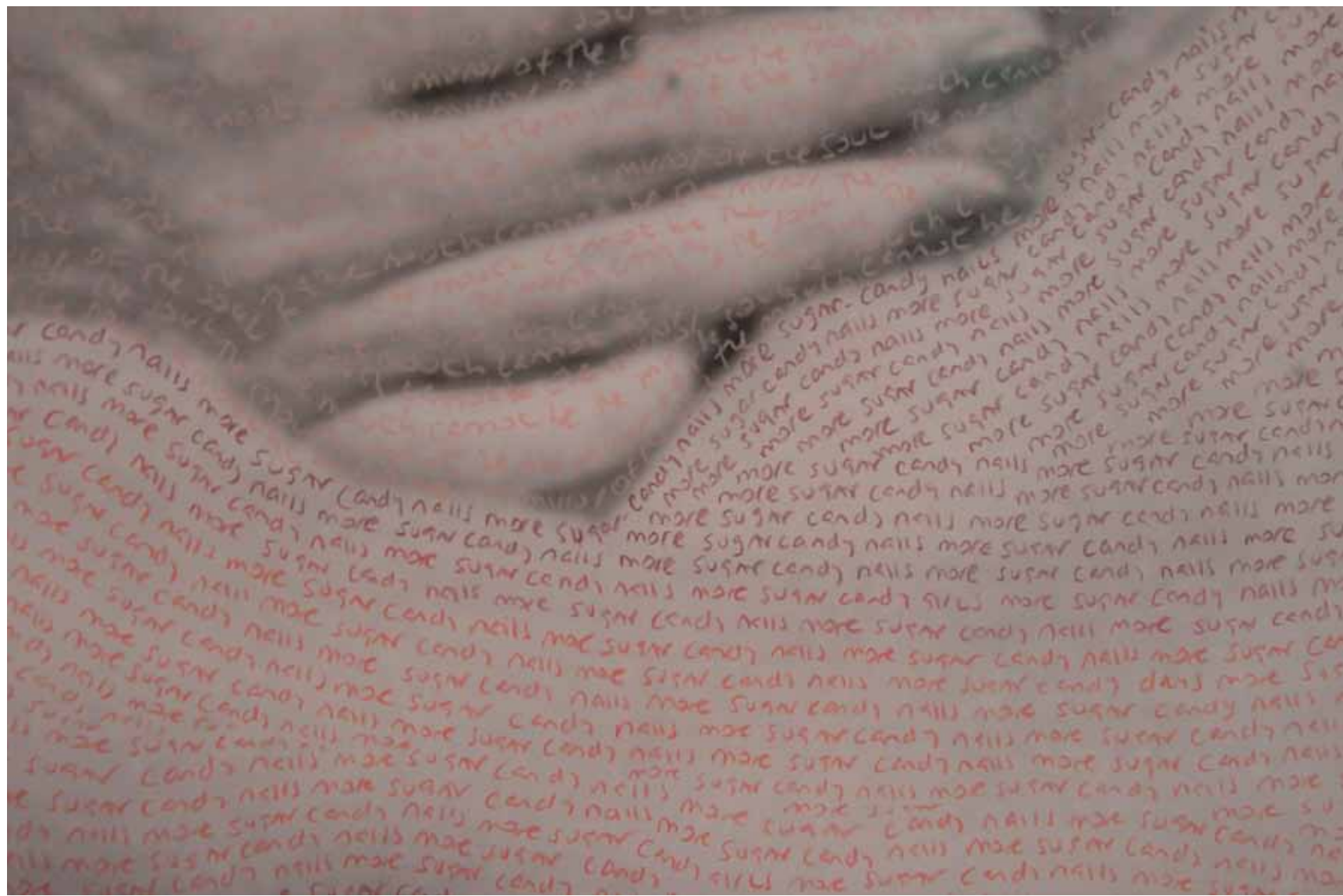
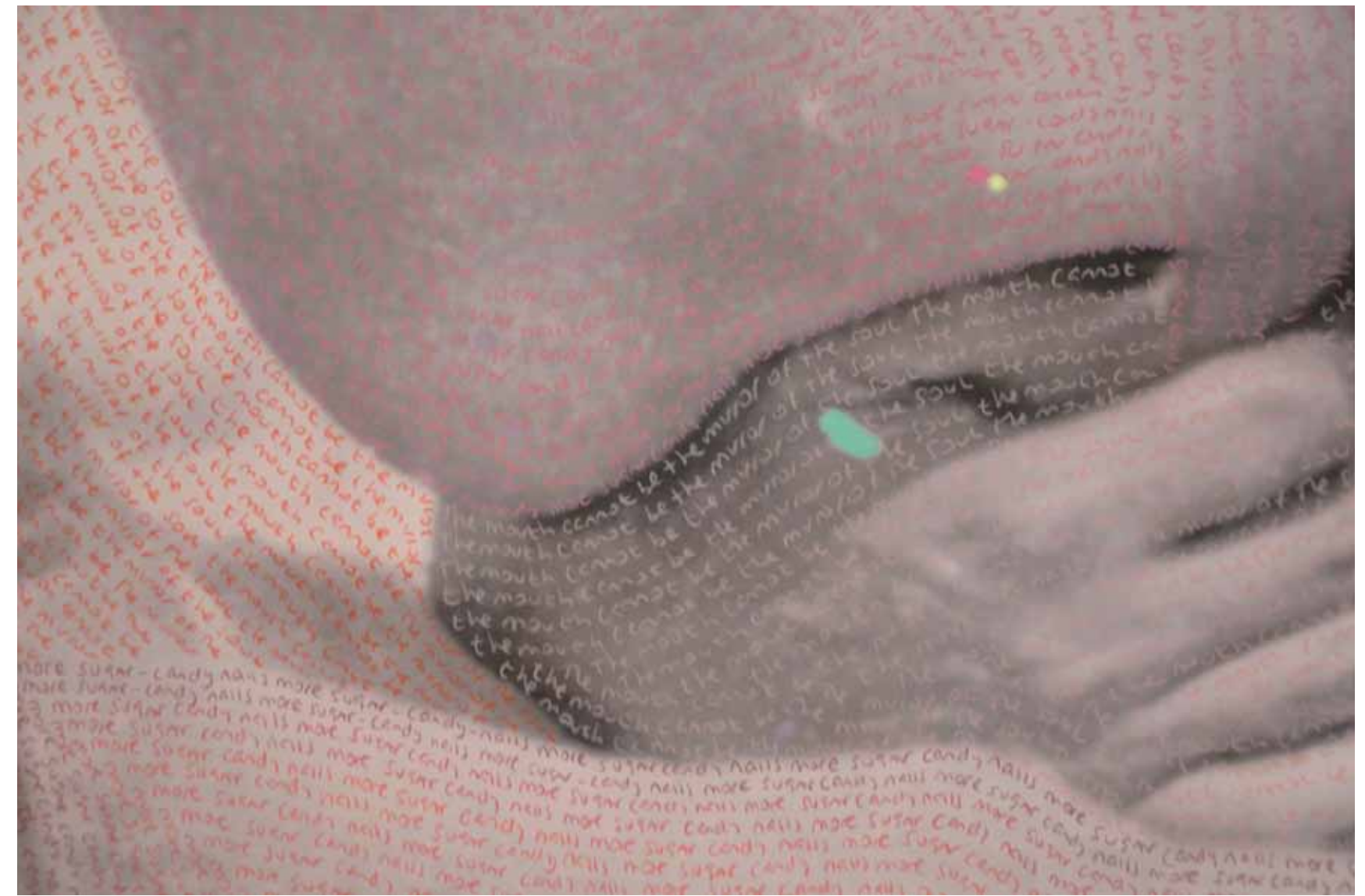
For your souls whom's reflection,
jeers ones expression,
so to voice'ing ones choices
enticing ones vice'ing

So to breast me digest me
un'dress me conquest me
to blues me seduce me
is to un'dress you caress you
in fest you

So to balm me an ocean
by'n roving by'n joving
whom weaves me ey'm woven
by'n joving by'n roving
so to weave you an ocean

So to noze me my smell
is to blast me your cum
is to bellow my'ne chara,
hath sparkle begun







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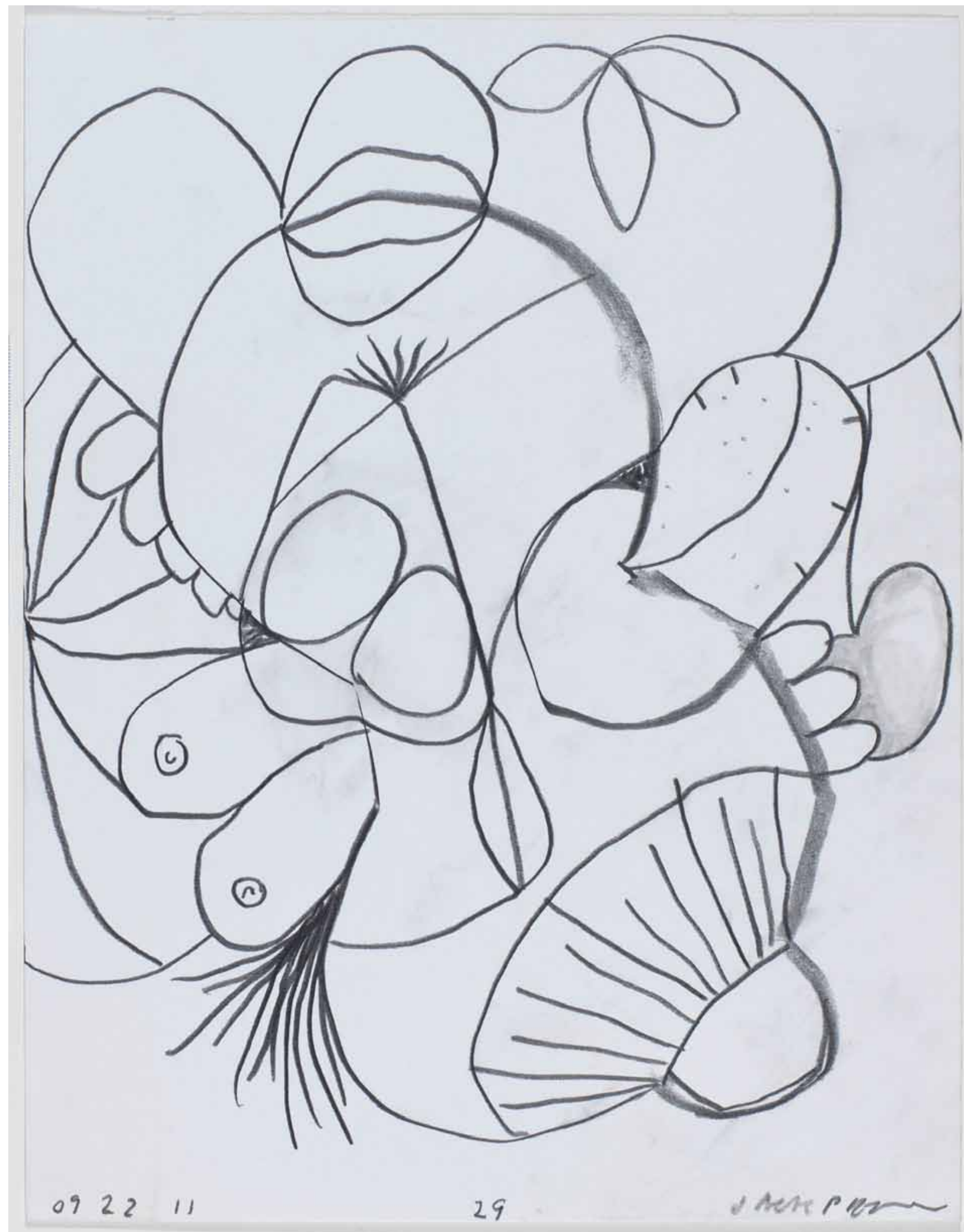
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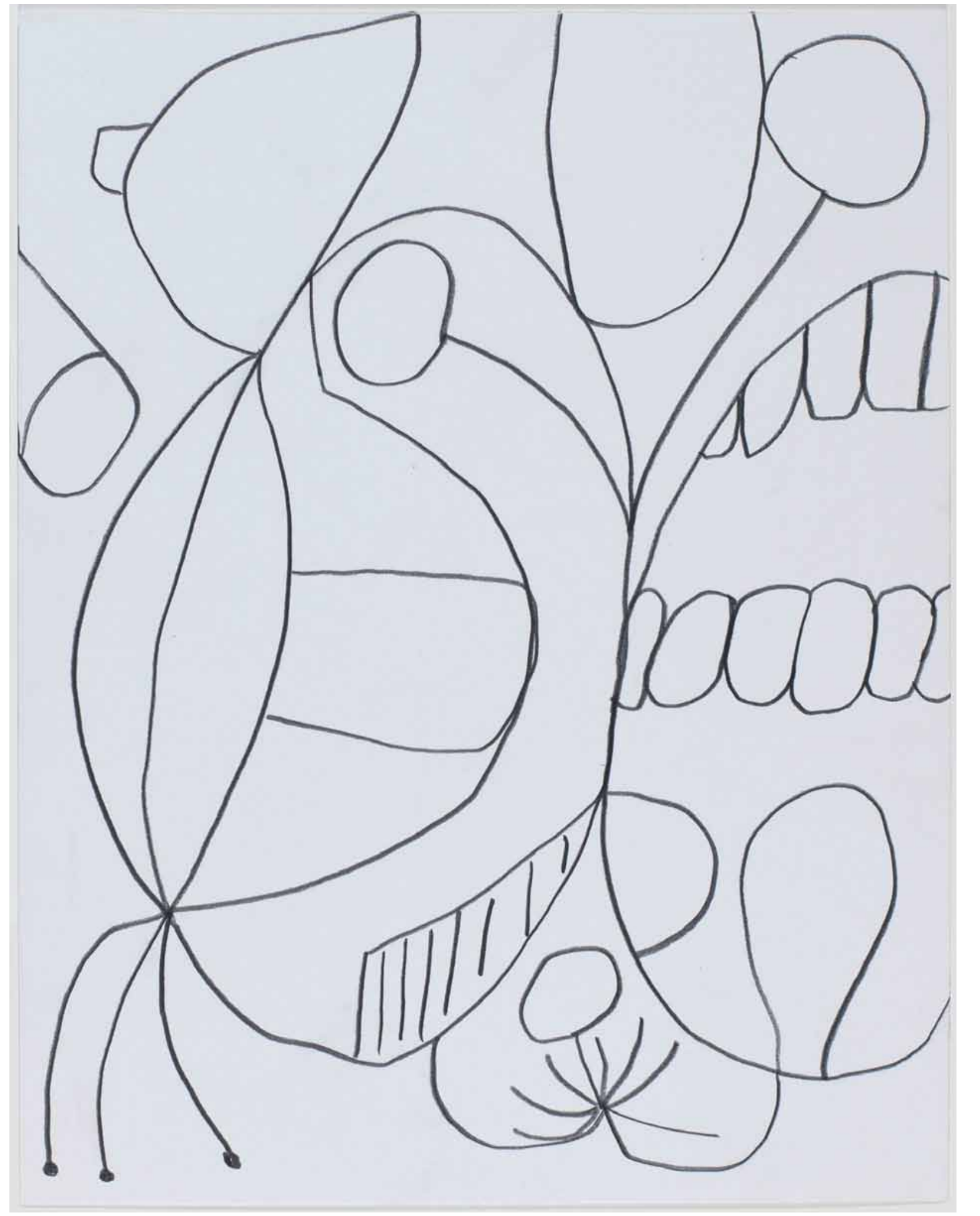
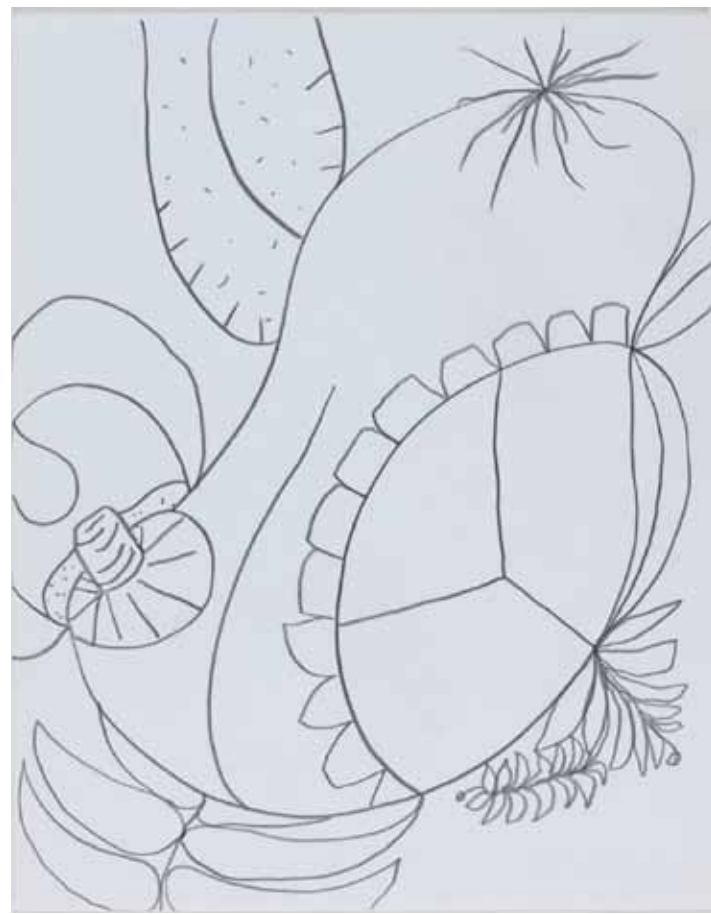








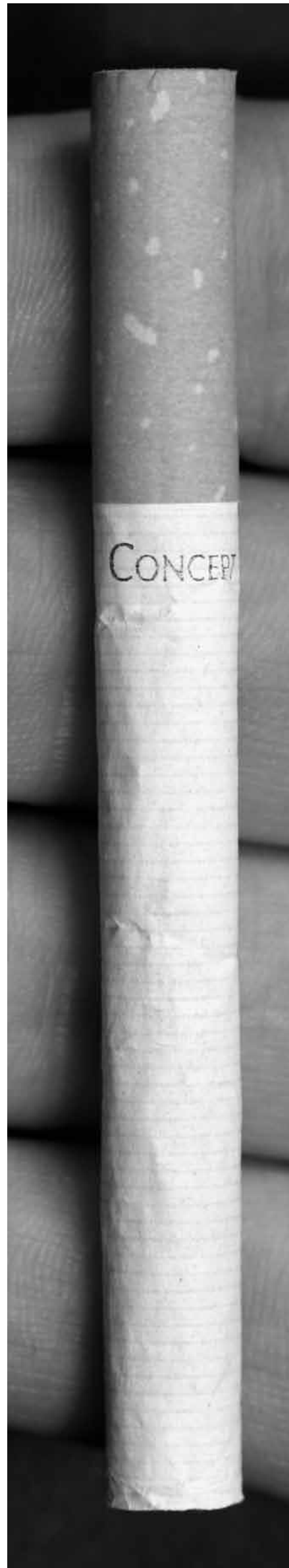




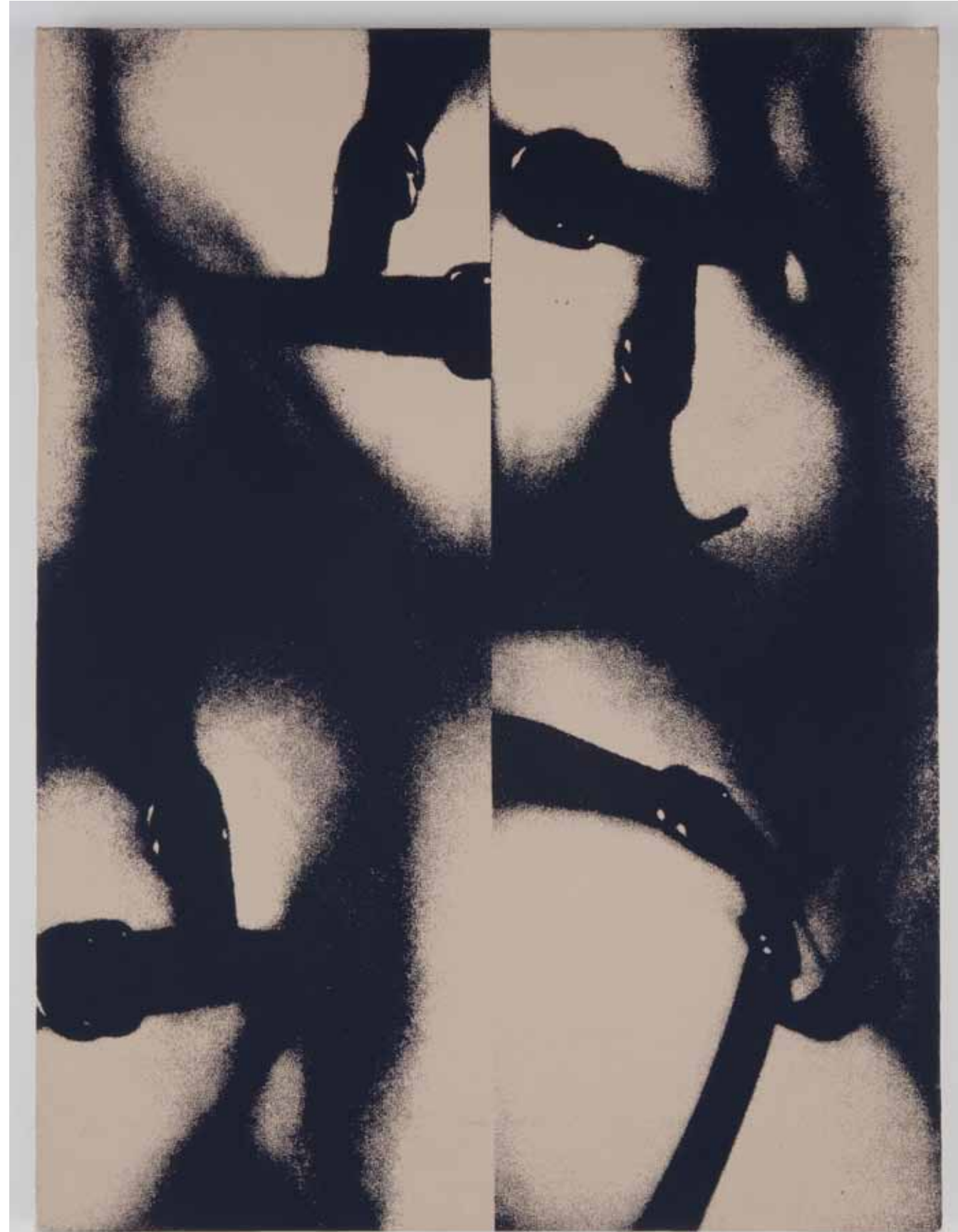


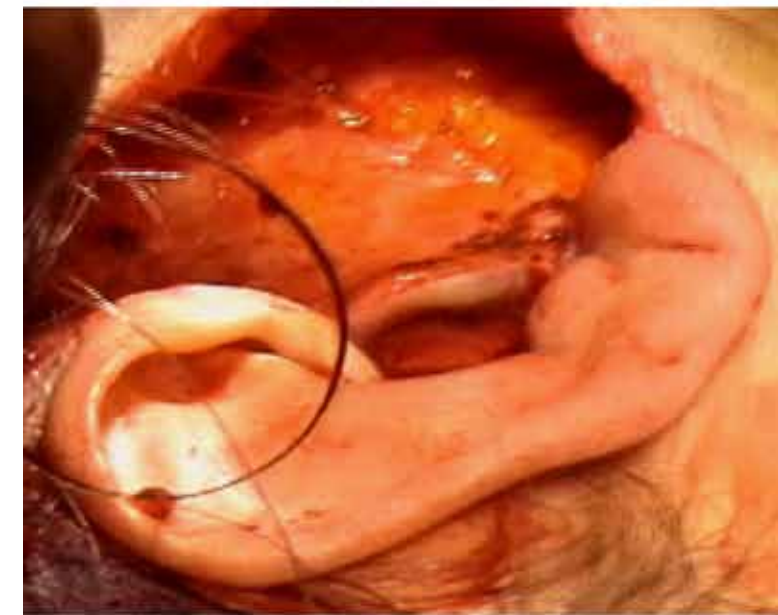
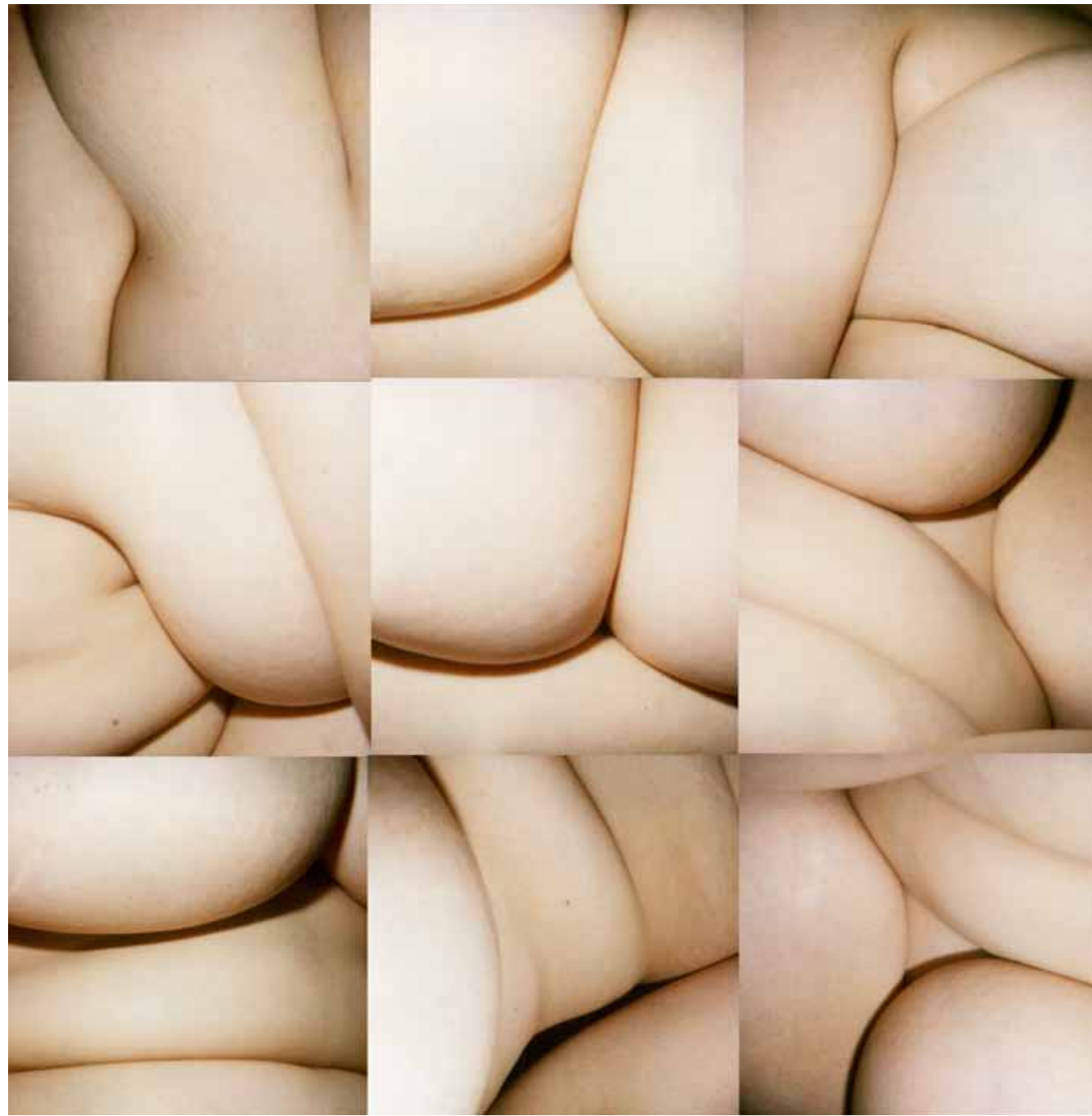
**I WANT TO
CUM
IN YOUR HEART**

**I WOULD CRAWL
THROUGH A MILE OF SHIT
TO SUCK OFF
THE LAST GUY
WHO FUCKED HER**











Katerina Jebb, *Real Doll Body Part*, 1999, digital print. Courtesy of the artist.



Hrafnhildur Arnardottir aka Shoplifter, *Sleeping Beauty*, 2012, artificial skull, synthetic hair, nylon sock. Courtesy of the artist. Photo: Michal Jurewicz.

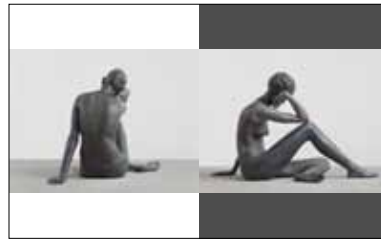


Katerina Jebb, *Mouth of a Sex Doll*, 1999, digital print. Courtesy of the artist.



Left: Hrafnhildur Arnardottir aka Shoplifter, *Raw Nerves*, 2007, dried grape vine, paint, wood stand. Courtesy of the artist.

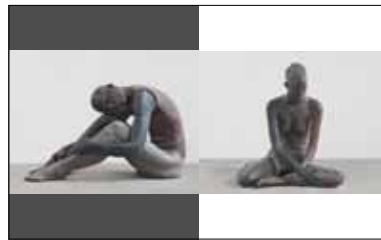
Right: Hrafnhildur Arnardottir aka Shoplifter, *Hringsola*, 2011, image from the performance of *Hringsola* in front of *Hellball* at the Textile Museum Boras, Sweden. Courtesy of the artist. Photo: Anna Sigge.



Ugo Rondinone, *nude (xxxxxxxxxx)*, 2011, wax and earth pigments. Courtesy of Gladstone Gallery, New York and Brussels.

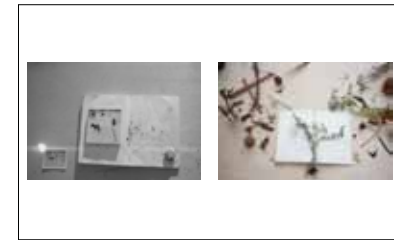


Mark Borthwick, *cork's out in spring, poem.* Courtesy of the artist.



Left: Ugo Rondinone, *nude (xxxxxxxx)*, 2011, wax and earth pigments. Courtesy of Gladstone Gallery, New York and Brussels.

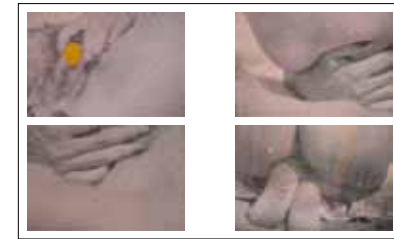
Right: Ugo Rondinone, *nude (xxxxxxxxxx)*, 2011, wax and earth pigments. Courtesy of Gladstone Gallery, New York and Brussels.



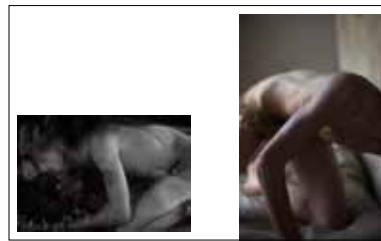
Mark Borthwick, *diary extracts*, 2010. Courtesy of the artist.



David Armstrong, *Jacob, Bed-Stuy*, 2009, pigment print, edition of 12. Courtesy of the artist.

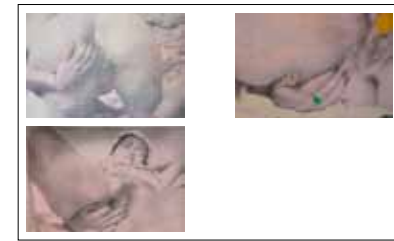


Jessica Mitrani, *nora on the beach (series)*, 2011, inkjet and colored pencils on watercolor paper. Courtesy of the artist. Photo: Britt Kubat.



Left: David Armstrong, *Marcel, Bovina*, 2011, pigment print, edition of 12. Courtesy of the artist.

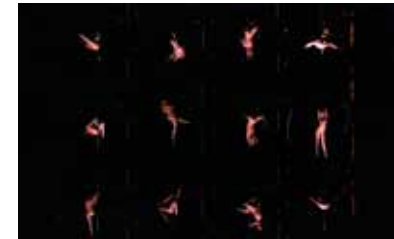
Right: David Armstrong, *Mattias, Bed-Stuy*, 2010, pigment print, edition of 12. Courtesy of the artist.



Jessica Mitrani, *nora on the beach (series)*, 2011, inkjet and colored pencils on watercolor paper. Courtesy of the artist. Photo: Britt Kubat.



Sarah Lucas, *Pepsi & Cocky*, 2009, C-print. Courtesy of Sadie Coles HQ London and Gladstone Gallery New York. Photo: Julian Simmons.



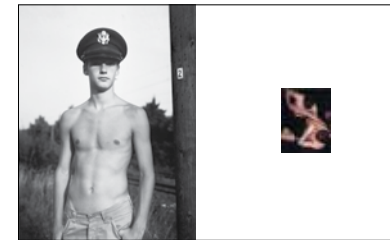
Philip-Lorca diCorcia, A contact sheet from the *Lucky 13* series. Courtesy of the artist and David Zwirner, New York.



Sarah Lucas, *Pepsi & Cocky*, 2009, C-print. Courtesy of Sadie Coles HQ London and Gladstone Gallery New York. Photo: Julian Simmons.

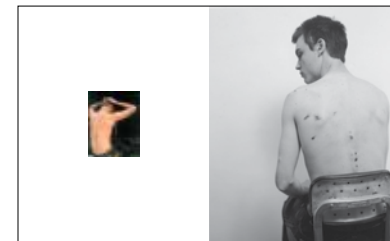


Philip-Lorca diCorcia, A contact sheet from the *Lucky 13* series. Courtesy of the artist and David Zwirner, New York.



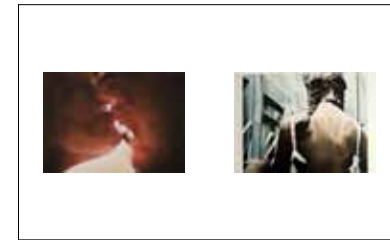
Left: Collier Schorr, *Andreas American cap, Köningstrasse*, 2002, black and white photograph, edition 3 of 3. Courtesy of 303 Gallery, New York.

Right: Collier Schorr, *dragon*, 2005, C-print. Courtesy of 303 Gallery, New York.



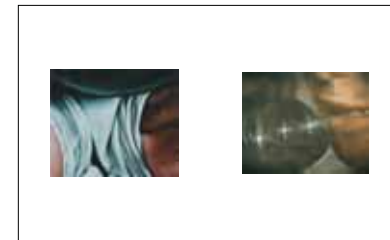
Left: Collier Schorr, *Steffen, Caught, Barbarossastrasse*, 2001, C-print. Courtesy of 303 Gallery, New York.

Right: Collier Schorr, *shrapnel*, 2005, black and white photograph, edition 2 of 5. Courtesy of 303 Gallery, New York.



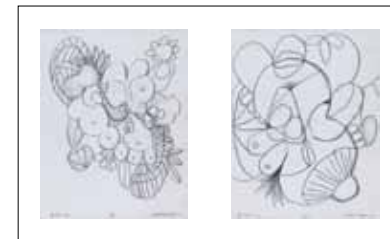
Left: Judith Eisler, *Faye & Steve 3*, 2007, oil on canvas. Courtesy of the collection of Cameron Martin, Seattle.

Right: Judith Eisler, *Back (The Tin Drum)*, 2003, oil on canvas. Courtesy of the collection of Gregory Papadimitriou, Athens.

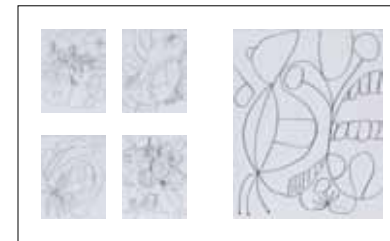


Left: Judith Eisler, *Tilda*, 2006, oil on canvas. Courtesy of the artist.

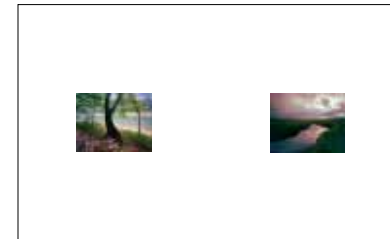
Right: Judith Eisler, *Julie*, 2006, oil on canvas. Courtesy of the artist.



Jack Pierson, *Untitled*, 2011, graphite on paper. Courtesy of Cheim & Read Gallery.



Jack Pierson, *Untitled*, 2011, graphite on paper. Courtesy of Cheim & Read Gallery.



Left: Joe Maloney, *Dark Eddy, Delaware river*, 1986, digital inkjet print. Courtesy of the artist.

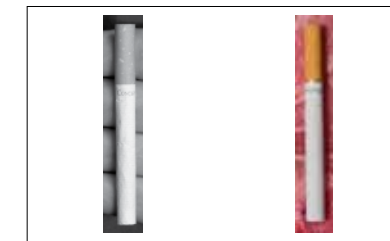
Right: Joe Maloney, *Odell Spring Creek, Montana*, 1996, digital inkjet print. Courtesy of the artist.



John Giorno, *I want to cum*, 2012, oil on canvas. Courtesy of the artist.



John Giorno, *I would crawl*, 2012, oil on canvas. Courtesy of the artist.



Left: Adam McEwen, *One Concept (Hand)*, 2007, C-print. Courtesy of the artist.

Right: Adam McEwen, *One Feeling (Steak)*, 2010, C-print, concrete frame. Courtesy of the artist.



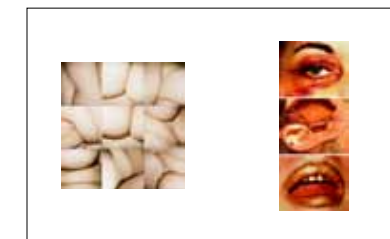
Left: Adam McEwen, *Woody Allen*, 2011, graphite on aluminum panel. Courtesy of the artist.

Right: Adam McEwen, *Twiggy*, 2011, graphite on aluminum panel. Courtesy of the artist.



Left: Genesis Breyer P-Orridge & Eric Heist, *Untitled (from Candy Factory series)*, 2001, acrylic silkscreen on canvas. Courtesy of the artists and INVISIBLE-EXPORTS.

Right: Genesis Breyer P-Orridge & Eric Heist, *Untitled (from Candy Factory series)*, 2001, acrylic silkscreen on canvas. Courtesy of the artists and INVISIBLE-EXPORTS.



Left: Genesis Breyer P-Orridge, *Amnion Folds*, 2003, C-print on plexiglass, edition of 5. Courtesy of the artist and INVISIBLE-EXPORTS.

Right: Genesis Breyer P-Orridge, *See Hear Speak No Evil*, 2004, three C-prints on plexiglass, edition of 3. Courtesy of the artist and INVISIBLE-EXPORTS.

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