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SPECIAL ISSUE • FALL '04

Conservative Skirts
for The Working Man

The Importance of
Chevalier de St. Georges
before Beau Brummell

Real Men Wear Makeup:
How-To Tips Inside
What Is The Average Man's
Penis Size? Find Out

Hot New Designers



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EXKLUSIV 2000

**DENKMAL ZU EHREN
JESSE OWENS
IN BERLIN**

EXKLUSIV:
Verleger Benedikt
Taschen als
Pornokönig geoutet

UMFRAGE BELEGT
Ossis nicht modisch
genug um Deutsche
zu sein!

**KATHOLISCHE
NONNE GESTEHT:**

Verkaufe führenden
rechten Politikern meine
schmutzige Unterwäsche

VIBE

Homosexuality
Thrives Behind
Gangsta Rap Machismo

Michael Jackson
may buy copyrights
to Tupak & S.I.G. Songs

Rappers,
Getting tired of
Baggy Uniform,
Opt for Minimal Chic

Nation of Islam
Urges Rappers to
Read, Write and Invest

Check out the
Top 10 Classic rap

Grand Master Flash,

Marilyn, Pavarotti,
Millie Jackson to Record an Album



IKÉ UDE

IKÉ UDÉ. 'HI, THIS DAMIEN. I'M 6'2, 200LBS., DARK HAIR, BLUE EYES, TANNED AND 23 YEARS OLD. I'M LOOKING FOR A BEAUTIFUL WOMAN. I LOVE TO GO DOWN ON A LADY FOR HOURS. WRITE BOX #1009.' // IKÉ UDÉ'S LATEST SERIES OF PHOTOS, *BEYOND DECORUM, LE BOY SERIES* (2001), SHOWS A NUMBER OF ROMANTIC-STYLE SHIRTS, BATHED IN SOFT, BLuish VIOLET, WITH PERSONAL ADS SEWN INTO THE COLLARS INSTEAD OF THE USUAL LABELS. BRAND NAMES ENDOW THE WEARER WITH A CERTAIN IMAGE; THE LABEL, GENERALLY HIDDEN FROM VIEW AT THE BACK OF THE NECK, ASSURES THEM OF THIS GIVEN IDENTITY. IN *BEYOND DECORUM*, THE LABEL YIELDS A SIMILARLY INTIMATE, SURREPTITIOUS SELF-ASCERTAINMENT: THE ENCODED REPRESENTATION OF THE (SEXUALIZED) SELF - AT LEAST FOR THE DURATION OF NOT BEING UNDRRESSED IN FRONT OF THE OTHER. '*BEYOND DECORUM* ESSENTIALLY TRANSFERS PORNOGRAPHY FROM THE TRADITIONAL REALM OF PRINT AND ELECTRONIC MEDIA INTO A MEDIUM THAT CAN BE CONVENIENTLY WORN: OUR SECOND SKIN, CLOTHES,' UDÉ COMMENTS SUCCINCTLY ON HIS WORK.' BUT THE STOCK EXCHANGE OF LONELY HEARTS ONLY SELLS SHARES THAT ARE VIABLE ON THE MARKET. LIKE THE SUPPOSED EXCLUSIVENESS OF A LABEL, THE REPRESENTATION OF ONE'S OWN SEXUAL FANTASIES AND IDEAS OBEYS A COMMON PATTERN: CONVEYED BY THE MASS MEDIA, STANDARDIZED BY SOCIETY AND CONTROLLED BY INSTITUTIONS, INDIVIDUALITY IS ASSIMILATED BY THE SOCIAL LOGIC OF REPRESENTATION. // AS FOUNDER AND PUBLISHER OF *ARUDE* MAGAZINE - A COSMOPOLITAN CROSSOVER OF MUSIC, FILM, ART, CLUBBING CULTURE AND FASHION - IKÉ UDÉ REACTS ARTISTICALLY AND CRITICALLY TO THE CULTURE OF GLOSSY MAGAZINES, JUST AS HE FORMULATES ANTITHESES BY WAY OF VEILED ALLUSIONS TO THE WORKINGS OF THESE MEDIA IN HIS *COVER GIRL* SERIES. UDÉ REGARDS FASHION AS A GLOSSARY OR INDEX OF POWERFUL SYMBOLIC REFLECTIONS OF THE TIMES. ON THE FACE OF IT, THERE APPEARS TO BE NO CLEAR DIVIDING LINE BETWEEN ART AND FASHION, COMMERCE AND CONCEPTUALISM IN HIS WORK.

\\ CHRISTINE FRISINGHELLI \\

ALL IMAGES FROM THE SERIES *COVER GIRL*, 1994- >1> *GO*, 1994 >2> *STERN*, 1994 >3> *VIBE*, 1994 >4> *W*, 1994. ALL IMAGES COURTESY MC MAGMA GALLERY, MILAN

W

Pink Heat

Beauty in Minimalism

Golden Enema: the New Straight Sport Alarms Doctors

Plus:

John Malkovich

Bella Freud

YSL

Lawrence Steele





IKÉ UDÉ BORN LAGOS, NIGERIA // LIVES AND WORKS IN NEW YORK // SELECTED SOLO EXHIBITIONS: 2001 'RECESS', MC MAGMA GALLERY, MILAN // 2000-2 'BEYOND DECORUM: THE PHOTOGRAPHY OF IKÉ UDÉ', INSTITUTE OF CONTEMPORARY ART, PORTLAND, USA; MAK CONTEMPORARY ART, VIENNA; OBORO CONTEMPORARY ART, MONTREAL; SERT GALLERY, CARPENTER CENTER, HARVARD UNIVERSITY ART MUSEUMS, MASSACHUSETTS; UNIVERSITY OF CALIFORNIA AT RIVERSIDE, CALIFORNIA MUSEUM OF PHOTOGRAPHY, CALIFORNIA // 2002 '(BEYOND DECORUM) MAUVE & SYMPATHY SERIES', ARCO SPECIAL PROJECT ROOM, ARCO, MADRID // FIFTY-ONE GALLERY, ANTWERP, BELGIUM // SELECTED GROUP EXHIBITIONS: 1994 'LET THE ARTIST LIVE!', EXIT ART, NEW YORK // 1996 'IN/SIGHT AFRICAN PHOTOGRAPHERS, 1940-PRESENT', SOLOMON GUGGENHEIM MUSEUM, NEW YORK // 'INCLUSION/EXCLUSION', STEIRISCHER HERBST 96, GRAZ, AUSTRIA // 1996 'INTERZONE', UPPASALA KONSTMUSEUM, SWEDEN // 1999 'DOUBLE LIVES', TEXTIL MUSEUM, BARCELONA // 2000 VII HAVANA BIENNIAL, // 2001 'TIRANA BIENNALE', ALBANIA // 2002-3 'CHIC CLICKS: CREATIVITY AND COMMERCE IN CONTEMPORARY FASHION PHOTOGRAPHY', ICA, BOSTON; KUNSTMUSEUM WINTERTHUR, SWITZERLAND; MAK, VIENNA; KUNSTMUSEUM, WOLFSBURG; FASHION MUSEUM, KOBE, JAPAN // SELECTED COMMISSIONS: IKÉ UDÉ & DIANE VON FURSTENBERG, 'TALKING LOOKS', *NU: THE NORDIC ART REVIEW*, VOL 11, NO 6, STOCKHOLM // SELECTED BIBLIOGRAPHY: 1995 MAURICE BERGER ET AL, *CONSTRUCTING MASCULINITY*, NEW YORK, ROUTLEDGE // 1996 OKWUI ENWEZOR, 'BETWEEN WORLDS: POSTMODERNISM AND AFRICAN ARTISTS IN THE WESTERN METROPOLIS', *ATLANTICA*, NO 14, GRAN CANARIA // 2000 IKÉ UDÉ, *BEYOND DECORUM: THE PHOTOGRAPHY OF IKÉ UDÉ*, MASSACHUSETTS, MIT PRESS // PATRICIA GRZONKA, 'BERMUDAS MIT KRAWATTE', *PROFIL*, VIENNA // 2001 KOBENA MERCER, 'POSTCOLONIAL FLANEUR', *CAMERA AUSTRIA*, NO 73, GRAZ // BARBARA POLLACK, 'THE NEWEST AVANT-GARDE', *ARTNEWS*, APRIL, NEW YORK // UMN, 'DER KLUGE KOPF HINTER DEM BILD', *SÜDDEUTSCHE ZEITUNG*, MUNICH // SHIRIN NESHAT, 'BETWEEN A DANDY AND HIS CHOICE OF CLOTHES', *FLASH ART*, MARCH, MILAN // CARL LITTLE, 'IKÉ UDÉ AT THE ICA AT MECA', *ART IN AMERICA*, APRIL, NEW YORK //

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