

sleek

Magazine for art and fashion

WY

*An issue about genetic predispositions and what we make of them.
Featuring exclusive contributions by GENESIS BREYER P-ORRIDGE,
KRIS VAN ASSCHE, MING WONG and others.*



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MARK MORRISROE



MARK MORRISROE, *Untitled*, c. 1983; *Untitled [Pat]*, c. 1982; *Untitled [Self-Portrait]*, c. 1985; *Untitled [Kacie]*, c. 1984; *Untitled [Lynelle]*, c. 1985; *Untitled [Lynelle]*, c. 1985; *Untitled [Pia]*, c. 1984 (from top left). All images Polaroid (T-665, and T-108), 8,5x10,7/10,7x8,5 cm each. ©The Estate of Mark Morrisroe. The Estate of Mark Morrisroe (Ringier Collection) at Fotomuseum Winterthur. For an overview of Morrisroe's work see the monograph *Mark Morrisroe*, JRP Ringier, 2010. Fascinated with the role-playing and gender-bending youths of the Boston art and punk scene in the late 70s and 80s, Morrisroe took on his own second identity as a down-on-her-luck drag queen named Sweet Raspberry and was later identified as Boston's first punk. His photos don't just record those times, as an artist he managed to fuse documentary-style immediacy and artistic abstraction.

BRICE DELLSPERGER



BRICE DELLSPERGER, *Appearance of Nina Hagen on the Eyes Wide Shut set, Babelsberg*, summer 2007. Model: Jean-Luc Verna. Brice Dellsperger re-enacts scenes from cinema classics while scrambling gender. His rendition of Stanley Kubrick's final movie shows Verna playing every single character, from the antiseptic protagonist down to the call girls at the masked orgy held by the all-male cult. Seeing Verna double as Nina Hagen gives the punk rocker/talk-show guest some of her long lost edge back.



Marie Canet, *Brice Dellsperger. Body Double*, Sternberg Press/Toastink Press, Berlin/Paris 2011.



Taking its name from Brian de Palma's 1984 psychological thriller, Brice Dellsperger's ongoing series of cinematic remakes, »Body Double«, was started in 1995 and now numbers some 30 films. Together with his performer and muse, the heavily tattooed and pierced Jean-Luc Verna, Dellsperger re-enacts iconic film scenes, faithfully following the original scripts line by line and gesture by gesture, while substituting the cast, mostly with a wig-clad Verna in prosthetic breasts. Modelled after Kenneth Anger's *Hollywood Babylon*, the first monograph on the Swiss artist's output invites the reader to explore the camp Dellspergian film factory.

Barbara Davatz, *As Time Goes By*, Edition Patrick Frey, Zurich



In the foreword it reads, »Every picture is the record of a relationship. The sum of the pictures is a record of time.« Indeed, we become aware of how the passing of time affects us only through relationships with others, as we see our children grow, our partners age, our parents die... Over the course of 15 years, from 1982 to 1997, Barbara Davatz photographed twelve couples against a blank backdrop: lovers, close friends, relatives and co-workers. Her portraits don't just expose the ebb and flow of trends and the evolution of self-image and style, they also reveal that we might be free to choose how we want to look and live, but that despite our efforts to appear as individuals, we would be nothing without relationships.

Glenn O'Brien, *How To Be a Man: A Guide To Style and Behavior For The Modern Gentleman*, Rizzoli, New York 2011.



For over thirty years, Glenn O'Brien dispensed well-honed sartorial and etiquette advice in his *GQ Magazine* column »The Style Guy«, helping men of all ages on issues as varied and crucial as how to throw the perfect cocktail party or how to have a vice without losing face. This book is the culmination of O'Brien's career as mentor, penned with his signature wit, sarcasm, and insight. It leaves no question unanswered, advising even on how to leave this world in style, accompanied by Jean-Philippe Delhomme's suitably elegant illustrations. As Lauren Hutton is quoted in the overture: »Read this book, you'll be better in bed.«



Walter Pfeiffer, *Cherchez la femme!*, Edition Patrick Frey, Zürich 2007.

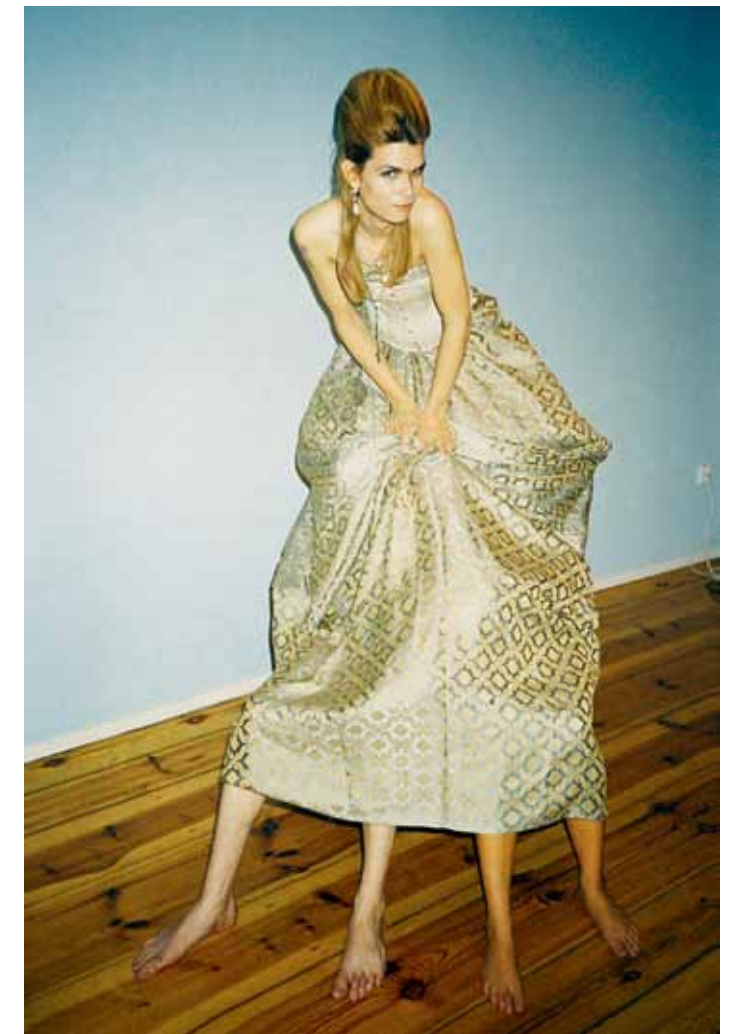


Alexandre Dumas once wrote, »Il y a une femme dans toutes les affaires: aussitôt qu'on me fait un rapport, je dis: »Cherchez la femme!«« The phrase »cherchez la femme« later became a trope in detective pulp fiction and pop culture. Walter Pfeiffer's uncanny images of playfulness and troublemaking show a new perspective on female culpability. Whether as reinterpretations of historically female acts such as applying lipstick, taking a bath or cleaning the house, or as nonsensical imagery that weds whimsical fairytale with gritty reality, these representations of femininity question the depth and artifice of societal standards of sophistication and glamour.

Robert Crumb, *The Book of Genesis According to Robert Crumb*, Carlsen Verlag, Hamburg 2009.



There is, and probably always will be a good deal of debate about how humans came into existence. But whether you believe in creation, evolution, or aliens coming down and concocting the human race, Robert Crumb has helped simplify things by illustrating one of the most cited creation myths – the *Book of Genesis*. Though he translates the sacred story into comics, Crumb doesn't debase or simplify it. In fact, he includes every single word of the original, beautifully rendered in profoundly life-like characters that help to update one of the world's oldest stories, and doesn't shy from all that sex and scandal that made the Bible the world's number one bestseller.



Platon, *Power Platon*, Schirmer/Mosel, Munich 2011.



With this candid, insightful book of portraits, Platon proves that the alpha male (or female, in a few cases) doesn't come in any particular size or shape. Shot within a twelve-month period in a tiny studio off the floor of the General Assembly at the United Nations, these images function as a fascinating exercise in power. As the mighty political leaders (presidents, prime ministers, kings, dictators...) sit before his lens, Platon gains control over their image. His eye, however, doesn't judge; he brings out every last detail in these faces, but we don't detect anything to support the theory that the will to rule comes in the genes.