


# THE ARTIST'S WAY

Photographer **CARRIE MAE WEEMS** is seriously witty. Her *Blue Black Boy*, from the series *Colored People*, uses ironic wordplay and candy-colored tints to define and redefine beauty and "to get at complex issues of race and identity." Weems wears diamonds, dresses, and heels even in the darkroom. She's not a fan of fashion trends—"It's about the status quo"—but embraces authenticity: "When the women in Senegal put together 19,000 colors, that's real style." Weems also praises the transformative powers of African silver jewelry. "Beautiful jewelry brings you out." Weems's gallery: PPOW, New York City. Next show: *Hampton Project* at the Nelson-Atkins Museum, Kansas City, Missouri, opening October 20, 2001. What she's wearing: "I like the shape. Tailored clothes that fit close to the body are sexy." Silk-denim dress, Peter Som. Silk pants, \$210, Cambio. Necklace, Craft Caravan. Shoes, Manolo Blahnik.



CREATING ART REQUIRES A SENSE OF COLOR, FORM AND WIT. ACCORDING TO THESE NINE ARTISTS, THE



**ANH DUONG** can hardly be said to lead the unexamined life. Seen here with three self-portraits, the painter says the repetition deepens her vision: "I have to look at the same face and find something new." A former ballet dancer and model, Duong, 40, views fashion as one more opportunity for creativity. And being an artist and having a personal style, she notes, is not unusual: "Look at Frida Kahlo and Georgia O'Keeffe." Duong grew up in Paris, the child of a Vietnamese father and Spanish mother ("I got my style sense from my mom"). She has no fashion formula ("My clothes follow my mood"), but she hates to be underdressed—"the worst!" Duong's gallery: Tony Shafrazi, New York City. Next show: Galerie de Noirhomme, Paris, through October 30, 2001. Her book: *Anh Duong (Self) Portraits* (Assouline). What she's wearing: "It's slightly off-kilter, not too perfect or fashionable. I'm not wearing the T-shirt that matches the skirt and I have on boots instead of heels." Cowleneck merino wool halter top, \$48, J. Crew. Army skirt, John Galliano. Ring, Peggy Stephaich Guinness. Knee-high leather boots, Christian Louboutin.

BALANCE, AND A GOOD SUPPLY OF RISK, PASSION, SAME COULD BE SAID OF GETTING DRESSED.

PHOTOGRAPHS BY TIMOTHY GREENFIELD-SANDERS

PROD. STYLIST: LANCE BOYD FOR ART HOUSE. PRODUCER: MARC HANAU. 5



"I don't normally dress in wild colors," says painter Karin Davie.

"My pieces are very spontaneous," says **KARIN DAVIE**, 36. "They happen in rigorous three-day spurts: I'm on a stepladder and I get covered with paint. It's like gymnastics." The painting here, still unnamed, is part of the *Interior Ghosts* series: "I'm doing these very, very tight curvilinear forms, almost funhouse-mirror images, as if something is being squashed within the canvas." Her sensuous, vivid work doesn't spill over into her "subdued" personal style or her apartment, which is white. "I don't want color around me even though I love it." Davie collects sixties clothing—"I'm sort of a pop girl: Balenciaga, Courrèges, Catherine Deneuve's look in *Belle de Jour*." Davie's gallery: Mary Boone, New York City. Next show: *Against the Wall* at the Institute of Contemporary Art, Philadelphia, November 2001. What she's wearing: Wool tunic, \$1,050, and tights, \$470, Prada. Cashmere turtleneck, \$525, Helmut Lang. Boots, Guess Footwear. Davie's own jewelry.

"I'm pretty subdued. I let all the color be in **MY ART.**"

"My work is informed by Buddhist philosophy and Eastern iconography," says sculptor **ARLENE SHECHET**. "but I'm interpreting them in an unpredictable way." Her *West Buddha* (1999), made of plaster, paint skins, and concrete, is a case in point. "Often I do whole installations involving many forms and materials—plastics, cast metal, glass," Shechet explains. "In my clothing I combine things in the same way." She doesn't like to look too put together, so there's always

one thing that's quirky, unpredictable—maybe shoes in a clashing color. "The most heartbreaking part of this photograph is that I have a shoe fetish—and here I'm barefoot." Shechet gravitates toward a key component and builds from that. "It's almost like making a collage," Shechet's galleries: Elizabeth Harris and A/D, New York City; Shoshana Wayne, Santa Monica; René Blouin, Montreal. Next show: Elizabeth Harris Gallery, April 18 through May

25, 2002. What she's wearing: Shechet doesn't like to hide the process in her art; similarly, she's drawn to clothes that reveal how they're made. This jacket was designed using "interesting technologies" to create puffed circles in the fabric. "They look decorative," says Shechet, "but they are literally how the jacket was built." Coin-pleated silk jacket, \$1,150, Issey Miyake. Stretch-silk top with ruffle hem, \$145, and silk crepe twill pants, \$240, Anne Klein.





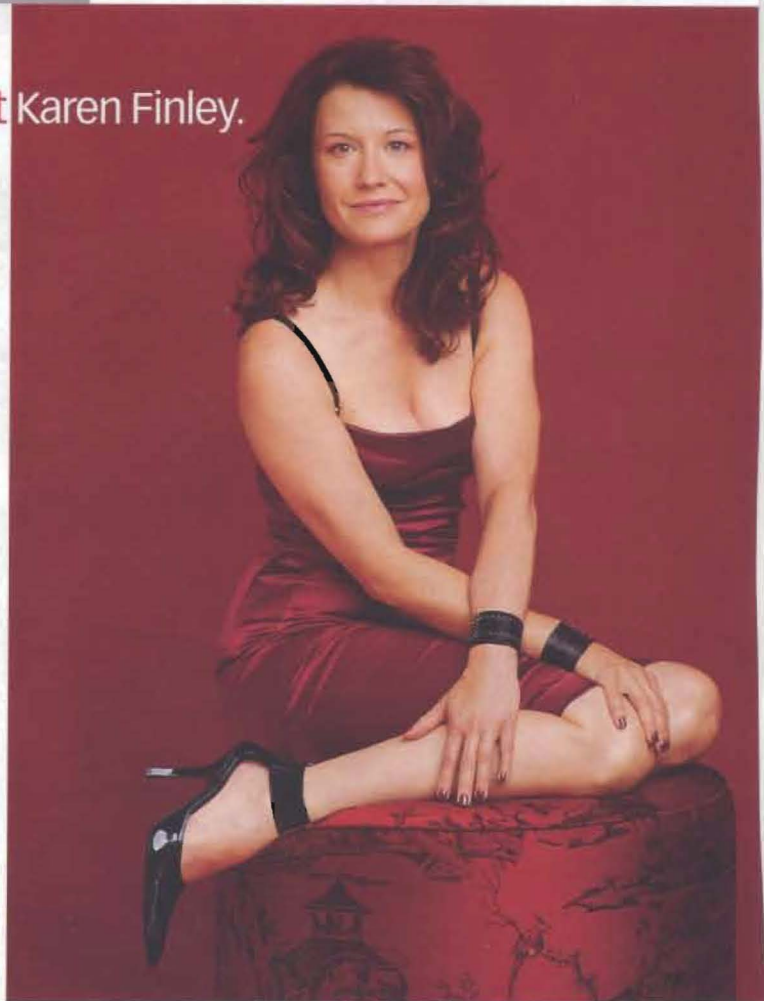
When you walk into one of 40-year-old **LORNA SIMPSON's** large installations, it's not like going to the multiplex: You might see photographs with text and one or more short films, often in black-and-white. The prints here are details of a work in progress, not yet named, but here's a clue: **Memory**—personal and cultural—is a theme in her art. Instead of buying complete designer ensembles, she likes "edgy, interesting" things and loves to mix vintage clothes or shoes with new ones. "I like geometric patterns and fabrics that sheathe the body. I hate flowery, frilly clothes. Mine are

subtle, understated. They don't scream." Simpson's gallery: Sean Kelly, New York City. Next show: *Six Contemporary Artists* at Colgate University, Hamilton, New York, through November 17, 2001. In fall 2002, she has a solo exhibition at New York City's Whitney Museum of American Art and one at Harlem's Studio Museum. What she's wearing: Wide-leg drawstring pants are "quite wonderful" and a dark slate blue shirt—"nice, because it isn't your traditional black." Ultrasuede western shirt, \$385, See by Chloé. Suede drawstring pants, \$595, Sold by Jenisa Washington. Hoop earrings, M+J Savitt.

"Women are constantly being **UNCLOTHED** by the male gaze," says performance artist Karen Finley. "How I dress onstage comments on that."

"I like to be artwork when I'm dressed," says 45-year-old **KAREN FINLEY**, best known for her provocative one-woman shows. Her current performance art piece is *Shut Up and Love Me* (in Chicago then Houston this month), which is about "turning pain into compassion, somehow enjoying life even when it sucks." For the show she wears a sexy red dress and black pumps with black thigh-high stockings, a comment on how women are constantly being "unclothed by the male gaze." Offstage she is no less flamboyant. "I will dress up even when I'm alone. I like red a lot, and purple." She buys couture lingerie, loves outlandish coats, and in general wears

"things that other people couldn't get away with"—like a macramé skirt, copper bodice, and gold lace-up boots for an appearance on ABC-TV's *Politically Incorrect*. Her book: *Aroused: A Collection of Erotic Writing* (Thunder's Mouth Press/Nation Books). What she's wearing here: "The dress is beautiful, but there's a hyperness to it. It's so tight and so red that it becomes a commentary on how, historically, women have used this color and what it means." Stretch-satin corset dress, Dolce & Gabbana. Ring, M+J Savitt. Leather wrist cuffs, Nikki B. Patent-leather stiletto heels with jeweled cuffs, Cesare Paciotti. Toilette ottoman, Up roar Home.

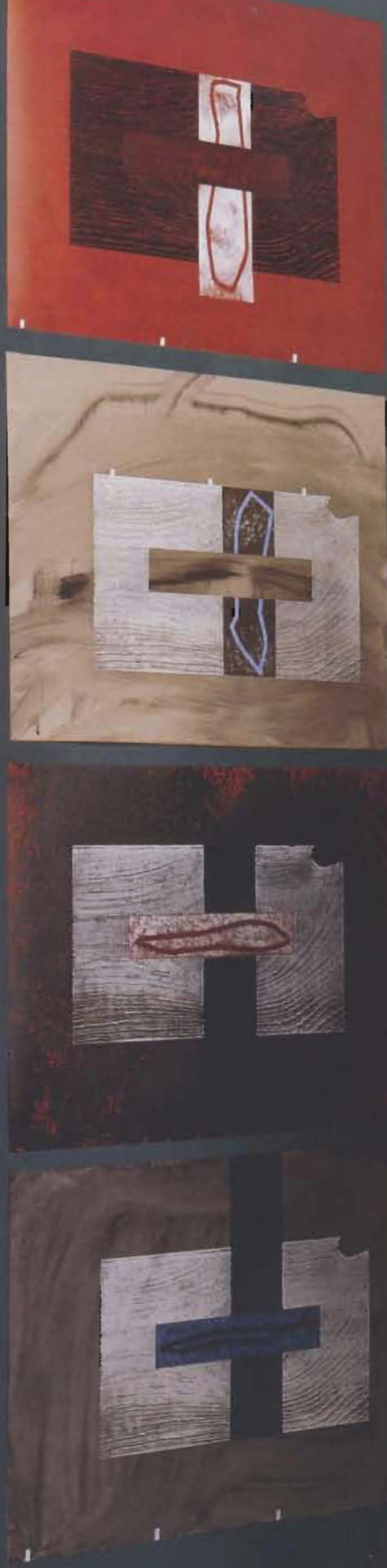




To make this piece, *Stinky and Baby Tommy II*, 22-year-old **ISCA GREENFIELD-SANDERS** used computers, photographs, ink, and at least three types of paint. "My images are based on photographs, but the colors are very heightened and the proportions distorted. I like to think of them as images of the way you would remember something, as opposed to the way it really was." Greenfield-Sanders's work is about transferring images from one medium to another, and that's reflected in the way she deals with clothes. "I use my mom's beautiful old sewing machine to add geometric patterns to things I've

bought." There's a color link as well: Her paintings stay in a blue-to-green range, with occasional reds; her clothes are mostly blue, black, and gray, with, yes, a red tank top thrown in. "So actually I look a lot like my paintings!" If she makes an image that especially interests her, she sometimes silkscreens it onto a shirt. Greenfield-Sanders's gallery: Galleria In Arco, Turin, Italy. Next show: *Vice Versa* at the Rare Art Gallery, New York City, through November 3, 2001. What she's wearing: Rayon-cashmere-blend babydoll shirt, \$119, Tom K. Nguyen. Asymmetrical leather skirt, \$896, Plein Sud. Mary Janes, Robert Clergerie.

"Dressing is one way of having fun—like going out and



You could call 47-year-old **NANETTE CARTER**'s pieces landscapes—one of her intentions is to celebrate nature—but they're scarcely conventional. Over the years her work has explored wars in terms of land struggles, presenting maplike aerial views of the way territory is divided. The four pieces shown here (a series called *Slices*—monotype woodcuts and rubbings done on Mylar) offer an intriguing variety of surfaces. "I love texture," says Carter. "And I like the dress I'm wearing because it's very tactile—you want to touch it." Carter likes to have fun with clothes: "Getting dressed is like going out and dancing or going to hear jazz. It's a release." Carter's galleries: June Kelly and Barbara Greene Fine Art, New York City; G.R. N'Namdi, Chicago and Detroit; Sande Webster, Philadelphia. Next show: *Statements: Prints and Paintings* at the Sande Webster gallery, Philadelphia, November 2 through 30, 2001. What she's wearing: "The color is vibrant. There's a graphic quality but also a feel of water very much like my paintings." Dyed knit wool-blend dress, \$825, Missoni. Earrings, H. Stern. Bracelet, Stephen Dweck. Shoes, Guido Bruno.

dancing or going to hear jazz," says painter Nanette Carter. "It's a form of **RELEASE.**"



This photograph, *Commander*, is "the nucleus of a high school moment," says **DANA HOEY**, "an exploration of popularity and the social pecking order among beautiful girls." She's interested in whether women can compete openly, how power relationships form—partly because of her own "social terror." Hoey, 35, has her subjects wear their own stuff—"fashion is a language that describes who you are." She's "nuts about shoes" but doesn't spend much on clothes. "I like boy clothes worn with one girl thing"—say, jeans with a red bra showing under a tank. Hoey's gallery: Friedrich Petzel Gallery, New York City. Next show: Solo exhibition at Tache-Levy Gallery in Brussels, opening November 8, 2001. What she's wearing: "I thought the color of the skirt would look good against my photo. Also, I liked the boots. I'm not interested in fashion, but sometimes you just have to surrender." Cotton top, \$38, Emporio Armani. Cashmere-angora skirt, \$825, Michael Kors. Ring, Peggy Stephaich Guinness. Boots, Sigerson Morrison. Fashion editor: Sibilla Patrizi. Hair: Yusuke for Bella Gente Salon/Artists. Makeup: Tatjana Shoon. Manicurist: Dora for Warren Tricomi. For details see Shop Guide.