

# ARTtalk

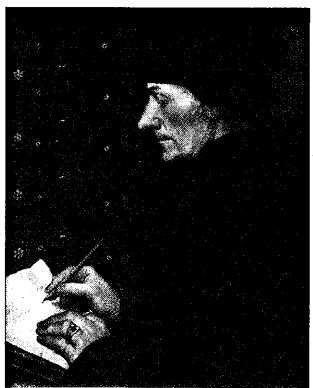
## Left My People Go

Grimaces, smiles, or furrowed brows—any emotional expression is more pronounced on the left side of the face than on the right. Perhaps this is why most portrait painters over the centuries, from **Hans Holbein** to **Pablo Picasso**, have favored their subjects' left sides.

Australian psychologist **Michael Nicholls**, who re-



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Portraits by Holbein and Picasso show their subjects' left sides.

cently concluded a study of leftward portraits, explains

developing new styles, and yet, they all stuck to the same thing," he says.

—Rebecca Paley

## Strange Bedfellows

Confessional art is **Tracey Emin**'s forte. *My Bed*, short-listed for Britain's Turner Prize, consists of her own bed stained with the detritus of a night of vodka and sex. Her famous *Everyone I Have Ever Slept With* is a small tent embroidered with all of those people's names. Recently, Emin sold a confessional novel to Sceptre, a British publisher. "The confessional has become the dominant cultural form, and Tracey is offering a real critique of this," says Sceptre editor **Nicholas Blincoe**.

Two Chinese visitors to the Tate Gallery, where the Turner finalists were on view, recently offered their own critique of Emin's work, when they amazed onlookers by leaping onto *My Bed*. The men, **Yuan Chai** and **J. J. Xi**, were wrestled to the ground after they had pummeled the sheets, naked from the waist up, their torsos covered with Chinese slogans. Chai, a London arts journalist, and Xi, an artist, said that they were making their own art, *Two Men Jump into Tracey's Bed*.

Onlookers applauded as the men tried to fend off security guards. After Tate officials called Emin in to rearrange the bedclothes, the museum issued a statement



COURTESY TATE GALLERY

Two Tate visitors jumped on Tracey Emin's *My Bed*.

asserting that "the work has now been restored."

—Lucy Lethbridge

## London Quarreling

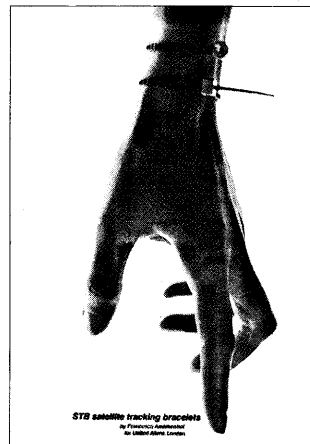
British art critic **Martin Gayford** thinks that British museums need to learn how to get along—or, at least, how to loan each other art. Writing in *The Spectator* about some London institutions' refusal to lend works to others for important shows, Gayford proposed that "an arts tsar should be appointed to rule over the quarreling feudal barons of the London museums."

## Faux Eau

British artists **Jake** and **Dinos Chapman** recently appeared bare-chested in the British magazine *Dazed & Confused*, the phrase "Homme: Eau de Toilet" played across the image. Had the duo sold out to a perfume company? No, they took part in a series of fake ads created by United Aliens.

Cofounded by designers **Roberto Henrichsen** and **Iko Ouko Preto**, along with photographer **Donna Trope**,

United Aliens' contributors include models, photographers, journalists, and artists such as the Chapmans, New York video artist **Dara Friedman**, and British sculptor **Gavin Turk**. Their ad-style art is on view this month at Geneva's Analix gallery, and has appeared regularly in *Dazed & Confused* and its French equivalent, *Citizen K*. The deadpan images have sparked calls to high-end retail stores Harrods and Colette from consumers seeking products such as "Vanity Supplement Serum" or "Mood



COURTESY UNITED ALIENS

A fake ad by United Aliens.

Responsive Polish."

Henrichsen admits there's something odd about fashionistas mocking their own industry. "It's good to criticize ourselves," he explains. Recently, the group launched Alion, a clothing line intended to support more fashion-mocking projects.

—Marc Spiegler