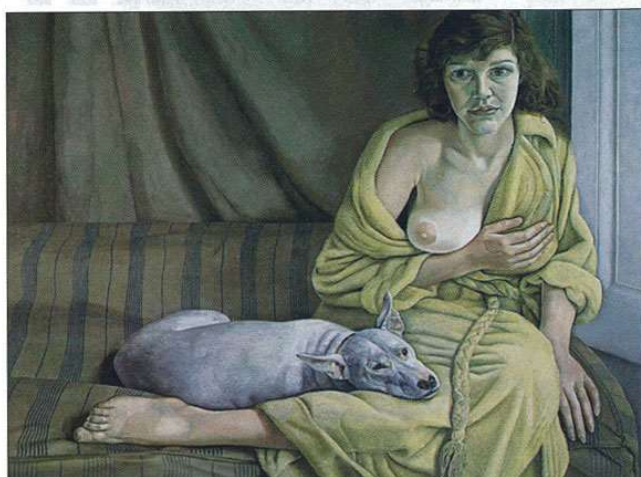


ARTtalk



COURTESY TATE BRITAIN

Lucian Freud's *Girl with a White Dog*, 1950-51, is now the top-selling postcard at the Tate.

Move Over, Ophelia

Lucian Freud's *Girl with a White Dog* tops the 2002 postcard-sales charts at Tate Britain, with 5,030 cards sold last year. The Freud image has pushed into second place the ten-year record holder—*Ophelia* (1852) by John Everett Millais.

Now Freud's 50-year-old portrait of his then-wife, Kitty Epstein, with breast bared and dog in lap, leads the standings. The huge Freud exhibition last year pulled three other Freuds into the postcard top ten: *Standing by the Rags* (1988-89) is third, *Naked Portrait* (2001) is fifth, and *Woman with Arm Tattoo* (1996) is ninth. Only two pre-20th-century images make it onto the charts: John William Waterhouse's perennial favorite, *The Lady of Shalott* (1888), and J.M.W. Turner's *Norham Castle Sunrise* (ca. 1815).

"The growing popularity of new and modern art is demonstrated by the Freud postcard becoming a best-seller," comments a Tate spokesman.

—Lucy Lethbridge

Around the World In 80 Minutes

Mexican painter **Gabriel Orozco** was recently trailed

around the world as he worked, exhibited, and gossiped. At the ripe age of 40, Orozco is the subject of an 80-minute documentary. Shot in film and video, color and black-and-white, with music by the electronic duo Tosca, it feels like an MTV spot—not surprising, considering that the filmmaker, **Juan Carlos Martín**, has made many music videos and commercials. It took him four years and a half-million dollars to make *Gabriel Orozco*.

The documentary debuted at the Guadalajara Film Festival last March, where it won best film, director, and sound awards, netting an invitation to the Toronto Film Festival. From there it went to a Mexico City film series and then to the prestigious International Documentary Film Festival in Amsterdam.

The film shows Orozco creating new works, including sculptures from junk pulled out of New York dumpsters, not to mention several loving shots of his famous streamlined Citroën DS. At one point, Orozco tells **Patricia Martín**, curator of the Jumex Collection in Mexico City, that "London is a suburb of New York," which is where "all the geniuses are." He adds that Henry Moore and Rachel

Whiteread are "completely derivative" and that no London artist holds a candle to Matthew Barney. Orozco pauses: "One day I might regret saying all this."

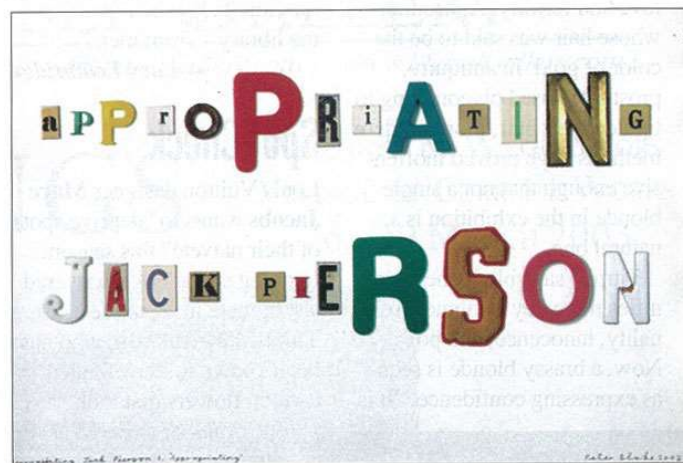
—Ken Bensinger

Appropriating The Pros

In a handful of galleries and museums, gallerygoers have been finding themselves in a time warp, confronted by reworkings and appropriations of artworks so recent that they were likely to have seen them the first time around. **Peter Blake** at Paul Morris Gallery created **Jack Pierson**-like collages, composed of found letters and spelling—appropriately—

first exhibited in Germany) to "critique Serra," he says. "By making the work movable, I got away from the endgame of *Tilted Arc*—that it was destroyed once it left the site." Serra had no comment.

Paul McCarthy, at Lühring Augustine, re-did **Jeff Koons's** 1988 *Michael Jackson and Bubbles*, rendering the porcelain sculpture of Jackson and his chimpanzee in raw, rough-hewn materials like fiberglass and foam. (Koons also had no comment.) The Los Angeles-based McCarthy says the work came out of a joke he made once—that *Michael Jackson and Bubbles* is the Madonna and Child of our time, and all artists should



COURTESY PAUL MORRIS GALLERY

Get Me Rewrite: Peter Blake's *Appropriating Jack Pierson 1*, 2002.

"Appropriating Jack Pierson." At Nicole Klagsbrun, **Dylan Stone** mounted dioramas that reproduced the interiors of **Sherrie Levine's** 1987 photographs—which are, of course, re-photographs of the **Eugène Atget** originals.

In the Whitney's outdoor moat, **Tom Burr** recast **Richard Serra's** 1981 massive steel installation *Tilted Arc* on a two-thirds scale and in bright purple wood, titling it *Deep Purple*. Burr used his portable sculpture (it was

remake it. "I was just trying to be funny," he says, "But later I looked at *Bubbles* and thought, 'What a brilliant work!'" McCarthy exaggerated Jackson's head and feet to the point of caricature, while at the same time he emphasized the classical arrangement of a mother and child. "It blurs the idea of appropriation," he says. "One layer is the Koons, and another layer is the work itself. At what point do you stop?"

—Melissa Gronlund