

Alison Jones

4 Unframed black watercolours from the series *Art House*

The last de Kooning Woman still in private hands/ She enters in a dappled red dress which manages to be both attention-getting, yet demure, casual even, 2011

Watercolour on Paper 150 x 123 cm

The work takes the art and culture sections of the luxury magazine as its subject matter. Considering the persistent asymmetry of women's relation to power, as ongoing object of the gaze, the works explore woman's image in artworks by Picasso, De Kooning, Barney, Newton, Ruff, and take note of the artworks' situations, in plush interiors, with exquisite objets d'art, where little black dresses and black tie dress order sexual difference.

Josephine Meckseper

Contaminator, 2010

Video, colour, sound, transferred to Blu-Ray. 3:11min

Courtesy of Timothy Taylor Gallery. London

A video from the photo shoot of expensive accoutrements Meckseper did for *W* magazine's Art Issue, November 2010. The studio with photographic equipment, lights, technicians, dry ice, and reflector panels is filmed to deconstruct the advertising image by turning the camera on the machinery behind the dreamscape of consumerism. Riots are alluded to through the fake smoke rolling over the shop fittings and commodities to a soundtrack of industrial noise.

Martha Rosler

Martha Rosler Reads Vogue, 1982

Video, colour, sound. 25:45 min

Courtesy of Electronic Arts Intermix. New York.

Martha Rosler Reads Vogue is a live performance for Paper Tiger Television's public-access cable program in New York. Rosler deconstructs the messages in *Vogue* and its advertising. She reads from the magazine ads quoting Robert Louis Stevenson, "To be what we are and to become what we are capable of becoming is the only end to life," and an article about *Conde Nast*, the "cunt crazy" publisher of *Vogue* side by side with her own text. Through these juxtapositions, Rosler underlines what is operative in *Vogue*'s text, ironically drawing out the magazine's ideological significance, the institutional slants of the magazine industry and the fashion industry's reliance on sweatshops.

Milly Thompson

Romance Posters, Series II, 2012

Digital Prints, wallpaper paste, hardboard, wood 245x122cm

Milly Thompson's graphic billboards are aestheticised utterances reiterating the subliminal messages of desire and rejection (consumerism/solitude). Spoken in different registers and modes of address, the electric pulse of neon signs glow through pouring rain on urban streets.

Nicole Wermers

Suite 2, 2011

Upholstery, painted steel, zinc coated polystyrene, lacquer, stainless steel chain
dimensions variable

Courtesy Herald Street, London.

Suite 2 is a composite comprising a couch-shaped upholstered sculpture, a black polystyrene zinc-coated mascara chained to a magazine page made of metal, and screwed up into a ball. The work fuses formal aspects of modernism with the glamorously superficial aesthetics of consumer culture, furthering Wermers' investigation of the corporate strategies that shape society's behavior. Repositioning the visually seductive language of design, advertising and architecture within an elegant modernist aesthetic, Wermers uses the vernacular associated with commerce to comment on Western culture's obsessions and desires.

Alison Jones & Milly Thompson

ÉVASIONISTA, 2012

Live sculpture and creation, glass table top, magazines, champagne cooler, bottle and glasses, Kristalla Planar chair, iPhone 4, MacBook Pro

ÉVASIONISTA is a live sculpture and creation by Alison Jones and Milly Thompson. The magazine VUOTO is used to construct an environment which realises the function of the gallery. Four stacks of the magazine make table legs supporting an excessively elevated plate glass reception desk. A glamorously dressed young female gallery assistant (the Évasionista) sits at the desk on a Kristalia Planar chair raised on a platform built of magazines. The Évasionista performs her fonction mystérieuse activating the cultural context for the objects on display.