



Barbara Kruger, *Untitled (Help!)* (detail), 1992

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Politics and Art

February 7-20, 2007

In response to wartime crisis, widespread government corruption, and ongoing race and gender inequalities, [contemporary artists](#) are inventing subversive methods of confronting political issues. Blue Noses and Banksy use cheeky satire to undermine authority figures, while Emily Jacir and Alfredo Jaar build poignant installations about genocide and displacement. Our artists to watch, the [Yes Men](#), wreak havoc in the corporate world by successfully imitating political and business figures, and the artists in [Graphic Agitation 2](#) reinvent political posters for the digital age. We talk with [Lisa Farjam](#) of *Bidoun* magazine, which covers art and culture in the Middle East, and we survey less politically charged work across the globe, from [Brian Jungen](#) in Rotterdam to [Jean-Paul Goude](#) in New York.



Bursting with carnal sensuality, eclectic multicultural references, and an undercurrent of humor, the photographs of French artist [Jean-Paul Goude](#) reflect a feverish imagination and an easy appreciation of the female form. Goude, whose career spans the fields of fashion photography, cinema, and graphic design, used a rudimentary X-Acto knife to create elaborate set pieces that foresaw surrealist digital shutterbugs like [David LaChapelle](#). Goude's iconic pictures from the '70s and '80s variously transform singer and former wife [Grace Jones](#) into an ebony sculpture, naked [androgynous twins](#), and the glistening performer of an unbelievable [arabesque](#). *So Far, So Goude*, his international gallery debut, aptly showcases Goude's unique vision and avant-garde artistry. (SH)

[Jean-Paul Goude: So Far, So Goude](#)

New York

Hasted Hunt

Now through February 17

