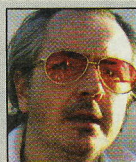


44 Features

Flotsam

Is that an “original” original?

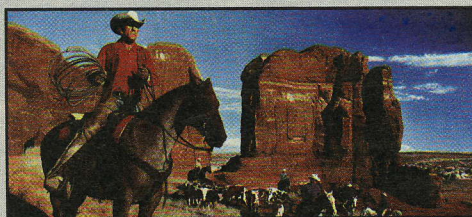
Can't afford Richard Prince? Here's an alternative...



NEW YORK  
DIARY

ADRIAN  
DANNATT

Get the cowboy, scrap the concept



Hannes Schmid, one of the world's top rock, fashion and advertising photographers, was at the Venice Biennale in 2003 when, to his utter amazement, he walked into a room full of his very own photographs upon the walls. Astonished, he called his agent who suggested he check to see if there was a wall label and thus it was Schmid who first saw the name of Richard Prince. For Schmid's long-running, eight-year stint as photographer for the Marlboro Man campaign had made him the favourite of not only Philip Morris but also of Prince's oeuvre. Schmid's images were so well known that they counted as “public domain”, so he could not sue. “I was told Prince's art is his concept, not my image—so why doesn't he just remove my image and see what he can sell the work for then?” said Schmid. Now he has created meticulous photorealist paintings of his own Marlboro photographs, for purchase at a mere \$55,000 at Mitchell Alpus Gallery, a snip compared to Prince's \$1.1m.

The young and the restless

A massive party in the Meatpacking District unveiled the Standard Hotel, a towering neofifties block perched on precarious Corbusier piloti. Hosted by *Interview* magazine, in celebration of their forthcoming art issue, the astonishing 18th floor top level was given over in all its raw concrete majesty to pounding social pleasure. Much to the fore was owner

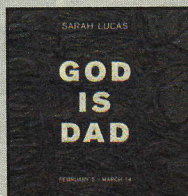


Peter Brant and his lovely leading lady Stephanie Seymour, art folk aplenty from Tom Sachs to Tony Shafrazi, the Marden daughters, Stella Schnabel, Rita Ackermann, Elizabeth Peyton, Agathe Snow and a dressed-down Terence

Koh, not to mention an Olsen twin, Lauren Hutton, Donna Karan, Mike Ovitz, Diane von Furstenberg and Tommy Hilfiger. Flotsam's favourite guest was Taylor Momsen, star of TV's tortured-teen high-life saga “Gossip Girl”, (below, with your correspondent) who despite her tender 15 years can deftly dish the dirt with the rest of us hacks.

Ads in oils

*Artforum's* highly distinctive, square adverts were designed by Ed Ruscha (under the pseudonym Eddie Russia) in the 1960s and for more than two decades artist Simon Linke has been making lush oil paintings out of them. The earliest and largest paintings in his current show at Mireille Mosler, Ltd (until 25 October) are from 1988 and capture such vanished names as Richard Milani, Martha Jackson and Kevin Moss. By comparison with *Artforum's* advertising rates—\$5,000 for a full



page—Linke's paintings seem relatively cheap at \$12,000 for the same size and format. Naturally the gallery did take out an *Artforum* advert for the show and doubtless Linke will turn it into a painting.

Up close and personal

*Artforum* may be willing to run almost any advert but when they saw the full-page ad proposed by Herbert Lust, with an extremely graphic 1946 photograph by Hans Bellmer entitled *I Am God*, below, they forced him to pay for special packaging to overcome pornography restrictions. At *Art In America* the same advert was nearly pulled by the printer and will never be run again. Likewise, the same image was removed by the Whitechapel Gallery when they hosted the Pompidou Bellmer retrospective specifically for fear of offending their local Muslim audience. Lust ran a French-language bookshop before becoming a successful investor and banker.



Lust next committed himself to writing, everything from *A Dozen Principles for Art Investment* to catalogue raisonnés of his best friends Giacometti, Bellmer and Enrico Baj. There was also his own outrageous experimental novel *Violence & Defiance*. Now 82, Lust still loves to shock; his latest book *Octopus Time* denounces contemporary curators as lazy and pointless. And he has even received two offers for his scandalous Bellmer photograph, if not quite the \$1.8m he asks for in the advertisement but still a solid \$1m. ■