

Photographs by **Michael Birt**

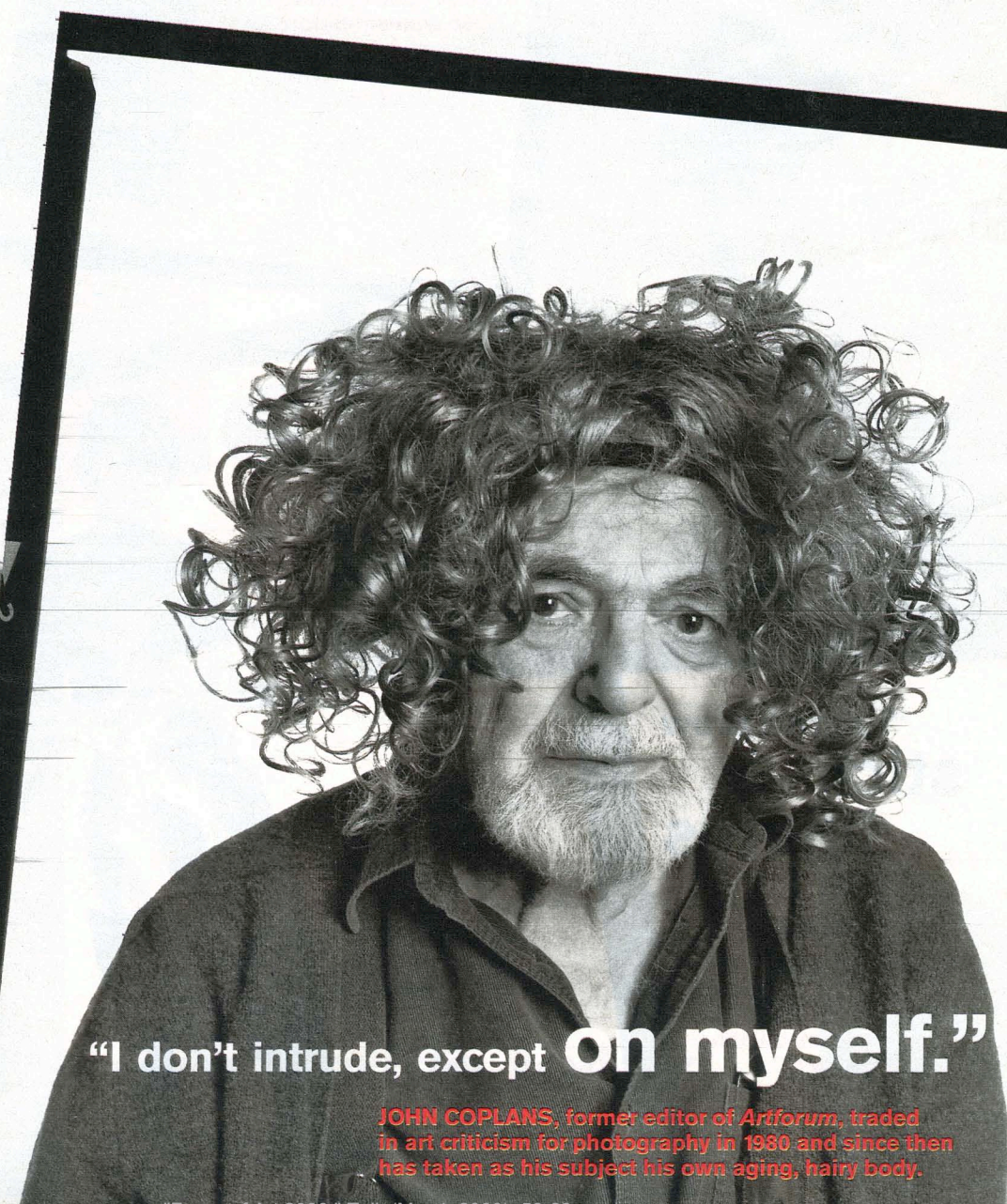
# **“You have to use art to preach.”**

**THORNTON DIAL**, critically discovered in 1987, says he didn't know what art was when he began making sculptures from metal scraps and other found materials over 50 years ago.



# FACES OF ART 2000

It's usually their art on display, but this month we turn our gaze on 10 artists whose work is in the Whitney Museum of American Art's Biennial exhibition, which opens March 23. They create, they deconstruct, they're remaking the aesthetic landscape. Thornton Dial gets meditative; John Coplans tests a new look; Lisa Yuskavage meets her muses; Vanessa Beecroft shows she too can stand at attention; Rina Banerjee takes flight in chicken feathers; Vik Muniz goes crazy for chocolate sauce; Jem Cohen takes a closer look; Darcey Steinke navigates blind; Mandy Morrison bends John Wayne's gender; and E.V. Day blows it up.



**"I don't intrude, except on myself."**

JOHN COPLANS, former editor of *Artforum*, traded in art criticism for photography in 1980 and since then has taken as his subject his own aging, hairy body.

"Faces of Art 2000." *Talk* (March 2000): 58-63.



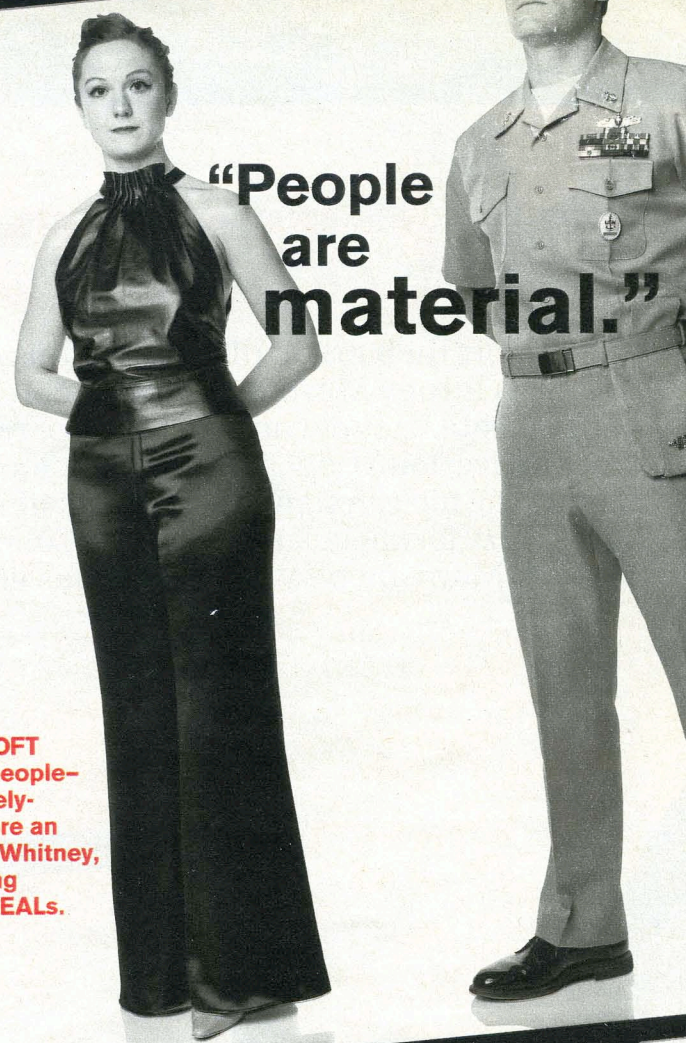
## "I wasn't breast-fed."

LISA YUSKAVAGE paints surreal images of women, with breasts and behinds so exaggerated that even a plastic surgeon couldn't have created them.



"I didn't draw stick figures when I was growing up."

RINA BANERJEE's mixed-media installations explore issues of migration and identity.



"People are material."

VANESSA BEECROFT poses groups of people—often nude or barely-clad women—before an audience. For the Whitney, though, she's using uniformed Navy SEALs.





# “Seeing

is not  
enough—  
you have  
to have

# vision.”

VIK MUNIZ copies well-known  
images like *The Last Supper* using  
materials including chocolate  
sauce, thread, and cotton puffs,  
and photographs the results.





**"Life's danger  
lies in its emotional  
blind spots."**

Novelist **DARCEY  
STEINKE** bytes into  
the emerging Internet  
art world with  
"Blindspot," a short  
story told through  
hyperlinks rather  
than linear narrative.

**"Even  
my  
loud  
films  
are  
quiet."**

**JEM COHEN's** film  
*Instrument* is a  
portrait of the D.C.  
indie band Fugazi.



"My **John Wayne...**  
the ambiguity  
is terrifying in a  
**beautiful** way."

MANDY MORRISON donned a John Wayne mask for her video *Desperado*, which ruminates on gender and the American drive for conquest.

"The bombshell  
drops the  
**bomb.**"

E.V. DAY's installation series includes *Bombshell*, in which she takes evening gowns, cuts them up, and suspends them in the air, as if in mid-explosion.

