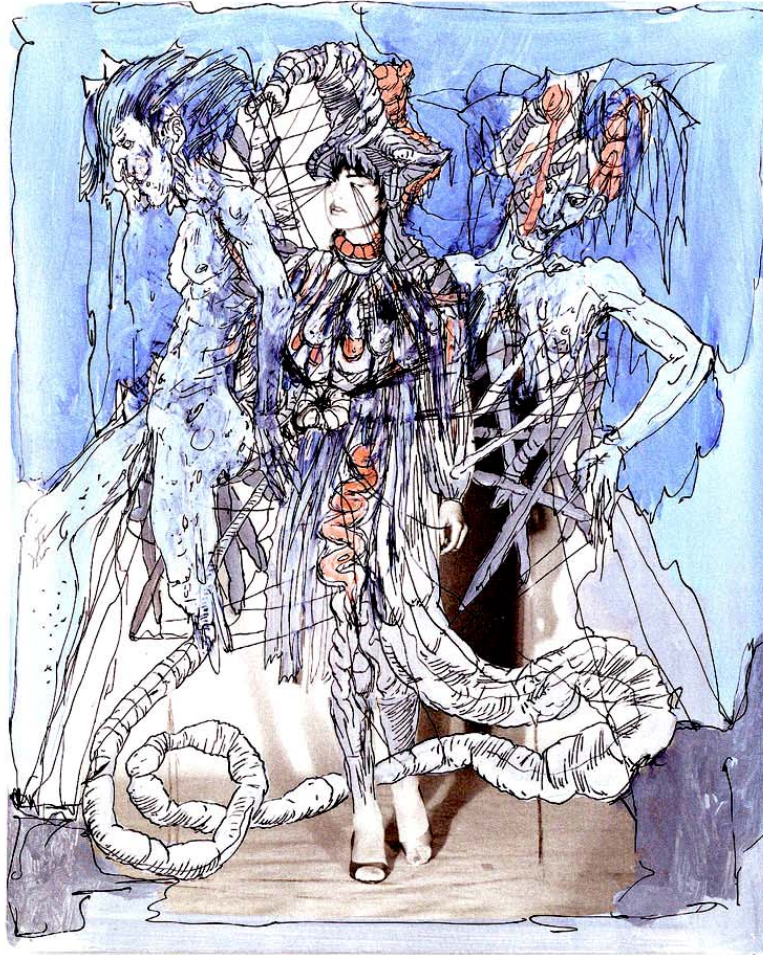


'Kim Jones; Picture Perfect', *Fantom* – photographic quarterly, issue 06, winter 2011, p.61-65.



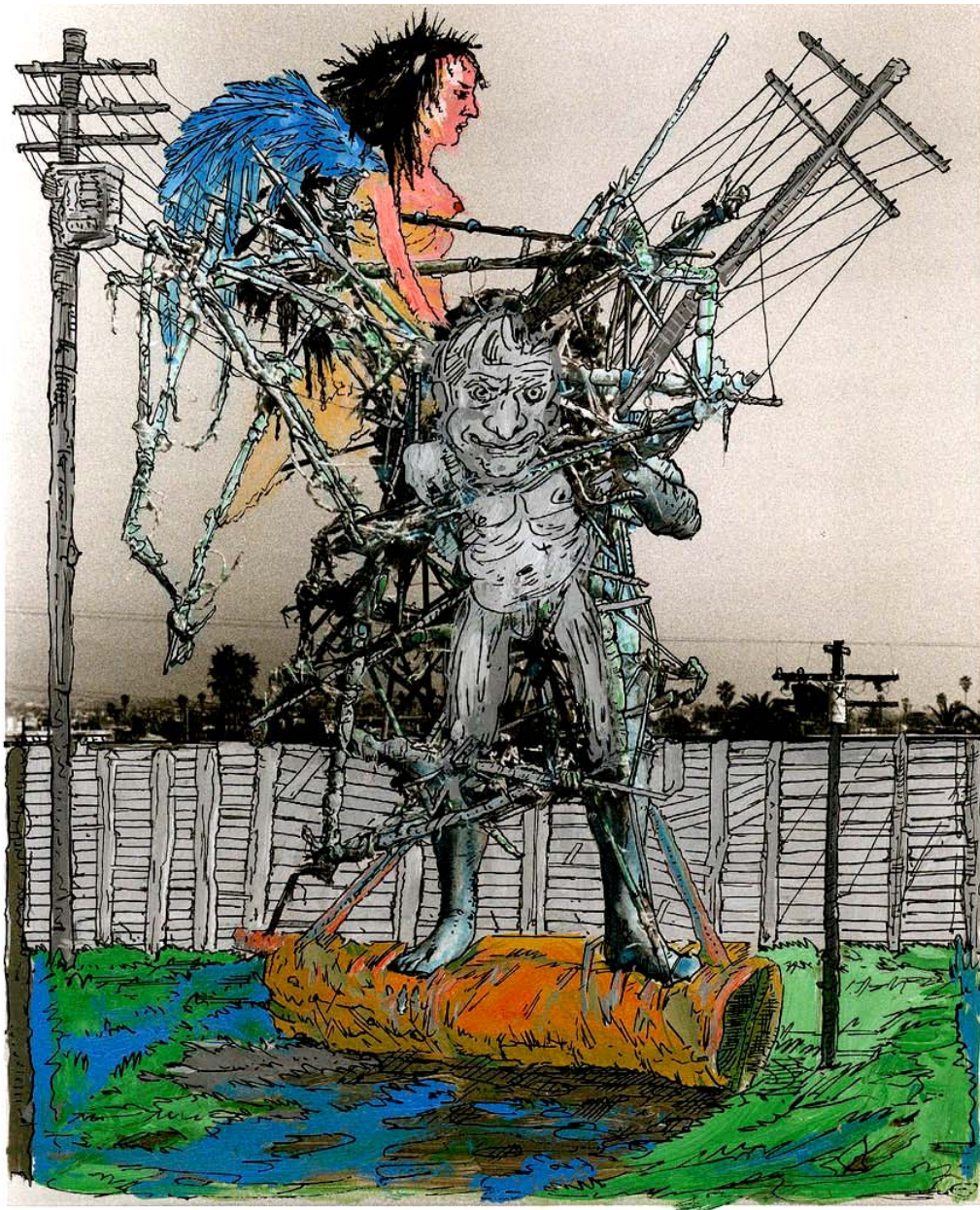
KIM JONES

War drawings, rat sculptures, combat vehicles, performances: everything in the work of Kim Jones originates in his experiences, from his participation as a Vietnam War soldier, to the illness that kept him in a wheelchair between the ages of seven to ten. War permeates all of his work, as in the series of fashion photos he found in 1983, in the trash on 6th Avenue in New York. These elements are arranged with undertones of conflict and mutation, sexuality and violence: young men and women change into skeletons, androgynous figures and organisms. His works are shaped along the years, recycling materials and motifs, reworking figures, installations and performances. Limbs are extended and adapted, faces hidden and backgrounds transformed into even stranger creatures. These enigmatic figures also become studies for Jones' alter ego, Mudman, who he first embodied in the mid 1970s. Covering himself with sticks and mud, this compelling creature engaged with the streets of Los Angeles and, later, New York, conveying the material expression of an interior landscape. Born in California in 1944, he's currently based in New York.



KIM JONES PICTURE PERFECT





Page 61 Untitled, 1984-2004-2005, b/w photograph, acrylic and ink, cm 35.3 x 27.7. *Page 62* Untitled, 1974-2006, photograph, acrylic and ink, cm 45.6 x 30.4. *Page 63* Untitled, 1974-2006, photograph, acrylic and ink, cm 25.8 x 20.2. *Above* Untitled, 1974-2006, photograph, acrylic and ink, cm 25.8 x 20.2. *Right* Untitled, 1983-2006, photograph, acrylic and ink, cm 25.8 x 20.2. All images © the artist, courtesy Zeno X Gallery, Antwerp

