

MARK DANCEY

Mining his strength through satire, Mark Dancey remains an unspoiled, incorruptible, underground Detroit original. It was his vision and visuals that made his self-published *Motorbooty* the king of fanzines. Sporadic, brutally funny and way too influential, it remains the only music magazine that doesn't give a shit about music—including Dancey's own band, the now defunct Big Chief.

Dancey's art has the feel of a '60s underground comic with hand lettering and meticulously planned, in-your-face imagery. His heavy lines often contain heavier meanings—but to call Dancey retro one would have to go back to the bold imagery of the Mayans. Though seemingly ancient in origin, the artist's modern style is all his own. Dancey's rock posters and custom lettering are legendary (check the Soundgarden *Badmotorfinger* album cover), and his popularity continues to expand. *Details*, *SPIN*, *Esquire*, and *Entertainment Weekly*, have all featured his thick-lined illustrations. Controversy also seems to follow the artist, whose ICP-slammimg cartoon featured in *SPIN*'s year-end 1997 issue garnered online death threats from the clown rappers.

When pressed to reveal the meaning behind his imagery, Dancey deadpans, "They're always supposed to be funny... well, at least to me."—Jerry Peterson
Contact *C-Pop*, 248 398 9999, for the art of Mark Dancey. Check out *Motorbooty* online at www.motorbooty.com.



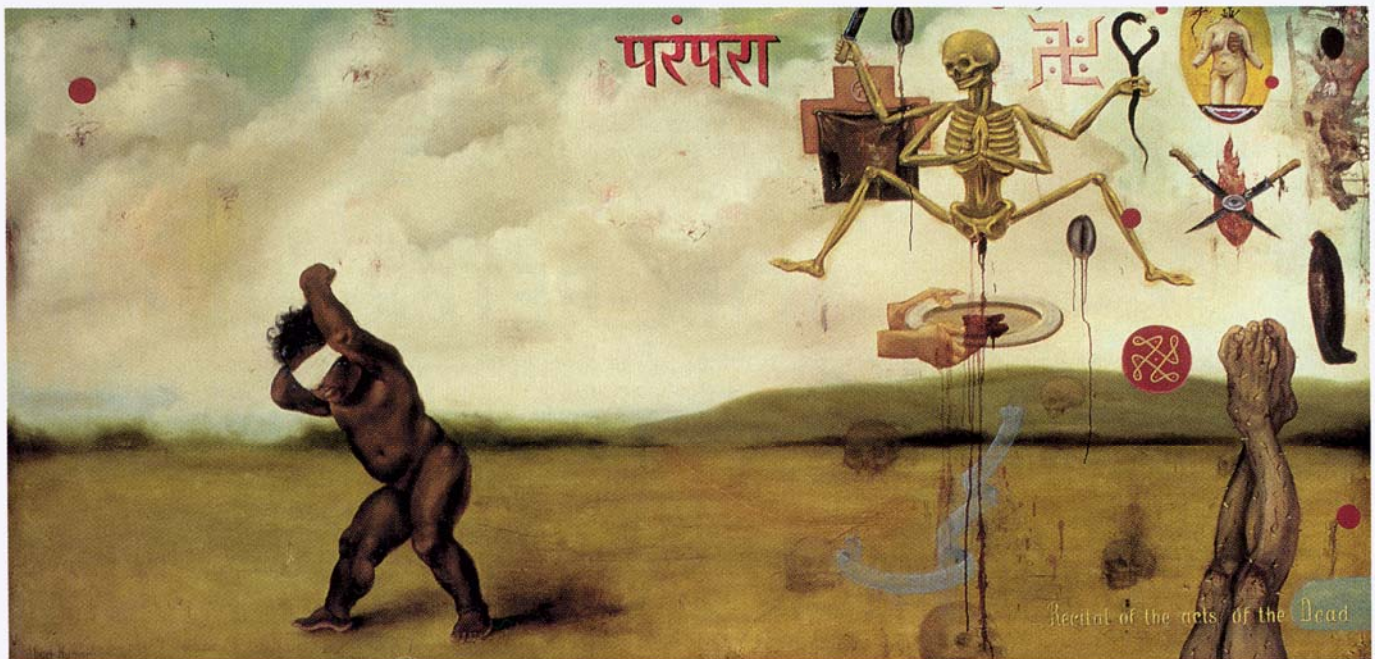
Big Blue Nothing, acrylic on panel, 10" x 10", 1997.

BARI KUMAR

Integrating text, figures, and symbolism from Western and Eastern cultures into his paintings, Bari Kumar artfully refers to his own life experience as well as the global trend toward cultural pluralism. Kumar's expressive and consistent treatment of symbols of joy and suffering and the thick and sexy texture of the paintings' surfaces charges his work physically and psychologically. Though Kumar's iconography is often aggressive and disturbing, his style of representation is quite classical. The painted surfaces, palette, and frames are heavy and masculine, evoking in both form and content the deep mysteries of the Dark Ages. His imagery simultaneously flirts with fantasy, reality, and the dualities of faith and nightmares, politics and religion, abuse and privilege.

Kumar explicitly blames the warlike tendencies of Western Imperialism for the tragic political and environmental circumstances of much of the planet. Yet, he also offers evidence of a sort of cultural common ground, reached through an unflinching examination and embrace of the dark side of human and divine nature. Kumar joins the ranks of artists working today who challenge the dominant paradigm of beauty, choosing instead to locate passion within the dark and hidden places of the soul and to find in those dark places the most haunting poetry of mankind.—Shana Dambrot

Contact *Patricia Correia Gallery* at 310 264 1760 for the art of Bari Kumar. Image courtesy *Patricia Correia*.



Tradition, oil on canvas, 48" x 96", 1996.