

JOHN ISAACS

ARE YOU LIKE ME FULL OF HOPE AND FULL OF FEAR

M52 June 24th - July 31st 2005

Museum 52 is proud to present an exhibition of new sculptural works by renowned artist John Isaacs. Best known for his large-scale human figures, Isaacs produces warped versions of the human body that reveal a 'world of ugly and uncomfortable truth'. John Isaacs has made three new sculptures for the exhibition.

Let the golden age begin is a full size, standing self-portrait. Isaacs has depicted himself with an illuminated head, drinking a beer, standing in a metal bathtub full of water and bottles of beer. The bath tub is on wheels and has a stylised head of a swan at one end, mimicking an abandoned fun fair ride in Treptower Park, Berlin, whilst also instilling the piece with a sense of half hearted merriment. The standing figure is a portrait of the artist, or indeed anyone else, lost in a kind of reverie, a hopeless dream induced by alcohol where all things are possible and visible. The glowing head becomes a kind of false enlightenment, or a sham eureka moment.

Adjacent to the bath on the wall Isaacs has installed a life-ring made from soft cushioned fabric with the word LOVE written three times in a circle around it. *Are you like me full of hope and full of fear* could be seen to allude to the universal romantic belief in the 'life saving' potential of love. However, this particular life preserver may not function, in the same way love may fail resulting in jealousy and hate. Together these two sculptures explore fragile gestures of love and the human need, and resulting search, for love. The ring offers it, but the portrait, laden with gifts of beer, appears to want love.

The final piece *Let's dance* is a mirrored hand, resembling a disco ball, in the fuck off gesture rotating on a table. The work is more egotistical than the others. The space is literally a disco, a place to pick up, show off your moves, get drunk and lose the normal barriers of inhibition, though sometimes violence ensues. However, the hand is also a more cosmic FUCK YOU from the cave. The hand of power, or god transformed into a more honest, upfront version acknowledging that the commanding hand, whose ever it be, has the final say and that anyone else can fuck off. Isaacs' work examines the notion of our ability to follow the normal path of life laid out by culture, yet feel able to believe we are the first, the most significant. He asks for the overview, the lost utopia of history and future that slides behind the sofa of the everyday.

John Isaacs is currently exhibiting new works in Grande Spectacle Museum of Modern Art, Salzburg, Austria, Boost in the Shell, Bruges, Belgium, with a forthcoming solo exhibition at Feigen Contemporary, New York, in October. He lives and works in Berlin.