

DUNE

JODOROWSKY'S UNREALISED VERSION OF THE SCIENCE-FICTION NOVEL INSPIRES A NEW EXHIBITION

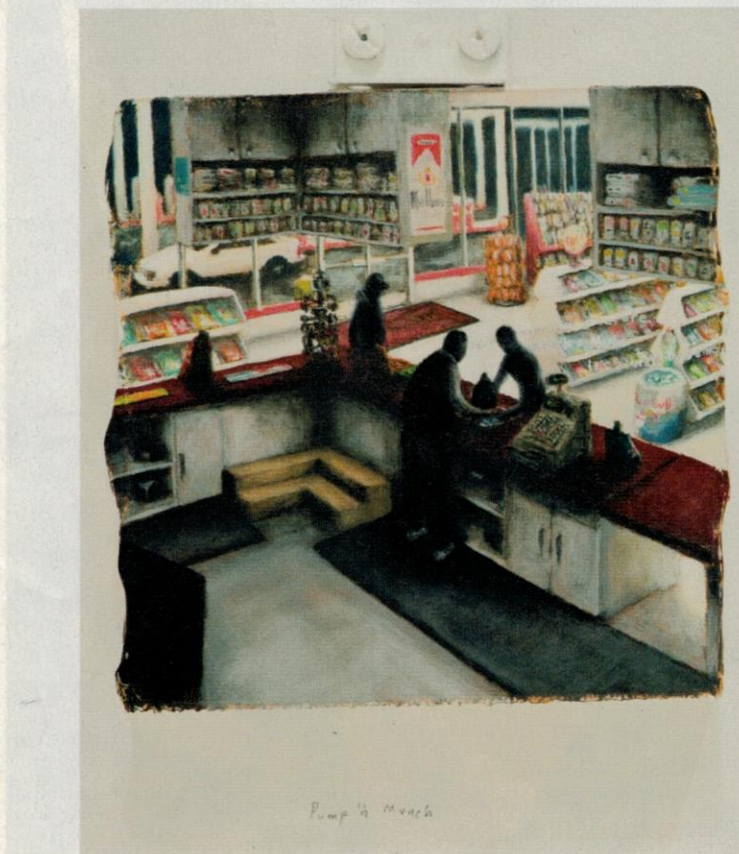
Sometimes failure is far more interesting than success, and Alejandro Jodorowsky's unfinished film version of Frank Herbert's sci-fi classic *Dune* sounds like the best film never made. "Jodorowsky mentions in his production notes his desire to assemble a group of 'warriors' to help him bring the film to life," says curator Tom Morton, who has made the unrealised masterpiece the basis of an exhibition. "He wanted Chris Foss, HR Giger and Moebius, with Pink Floyd banging the war drums on the soundtrack. My idea was to assemble a second generation of warriors – Matthew Day Jackson, Steven Claydon and Vidya Gastaldon." With this in mind, Morton shared Jodorowsky's production notes and images of Foss's starships, Giger's buildings and Moebius's costumes with each of the artists. However, Morton's interest wasn't in the novel – "Like a lot of sci-fi, it's unremittingly humourless; the themes, though, are pretty pressing – jihad, messianic cults, resource war, environmental depredation. Like Jodorowsky, I didn't want to respect the novel, I wanted to recreate it."

For British artist Steven Claydon, the show provided a chance to explore his interest in the cult director. "*The Holy Mountain* remains a big influence," he says. "In particular, the focus on multiple layers of spurious fictions and ritual that bind the narrative, which are systematically stripped away to reveal the camera crew and the ultimate deceit of fabrication."

French artist Vidya Gastaldon's interest in the project took longer to develop. "I fell asleep during the (David Lynch) movie the first three times I tried to watch it," she says. "The book fell from my hands as well, until I found the very substance of Herbert's message." Gastaldon is exhibiting drawings quoting the sacred texts in *Dune*, gems like "*The mystery of life is not a problem to solve, but a reality to experience*" (attributed to Soren Kierkegaard). The unfinished nature of the film is what makes the project so interesting. "If Jodorowsky's *Dune* had been made, it would have been released at the same time as *Star Wars*, a film that gave us the Hollywood we have today," says Morton. "What would the world have been like, I wonder, had Jodorowsky's *Dune* been there to provide a counter-voice?" *Francesca Gavin*

Dune exhibits from Sept 17 – Oct 25, The Drawing Room, Brunswick Wharf, 55 Laburnum Street, London E2 drawingroom.org.uk

Right: (top to bottom): *When Fears*, 2008, Vidya Gastaldon; *The Lasting Conquest Of The Light*, 2008, Vidya Gastaldon, courtesy of the artist and Art: Concept Paris



DAN ATTOE

DRAWING EVERY DAY KEEPS THIS AMERICAN ARTIST SANE

Dan Attoe employs his influences and experiences to create a surreal collision of the grandiose and everyday in small but incredibly intense paintings. Combining psychology with metal imagery and the hint of violence, his latest work consists of his daily drawings turned into more studied and complicated paintings. Here, he discusses his unique process.

"I used to do a painting every day, but now I do a drawing. It started as a way to chart my own development when I was studying art and psychology. I was creating a new image every day with the idea that if I'm having some kind of interest in the moment, it'll come out in the image, and that will be an indicator of where I am. If I'm having a bad day, for example, the image might suck or be angry.

There's one painting called "I'm Done Worrying About Shit" and there's another one called "Dumbfucks At The Beach". The image of the beach is a simplified version of the place I usually go surfing out here on the Oregon coast. I don't necessarily think that about everybody at the beach, but it's about that feeling when the sun's out and you don't really need a reason to be out, and it's just this dumb little animal instinct that draws you out. It's about embracing this willing stupidity." *Tom Giddins*

A monograph of Attoe's work is published by Peres Projects this autumn and the exhibition runs from September 12 – October 24, Peres Projects Los Angeles, 2766 S. La Cienega Blv, LA peresprojects.com.

Left: *Come And Go*, 2009, courtesy of Peres Projects, Berlin, Los Angeles