



THE NEW YORKER

FEBRUARY 5, 2007

GALLERIES—CHELSEA

JAMES BIDGOOD

Bidgood's garishly artificial photographs of nearly naked satyrs, fauns, toreros, and toughs were made in the nineteen-sixties for magazines like *Young Physique* and *Demi-Gods*, whose readers were under no illusions about their artistic or erotic intent. Working out of a tiny midtown apartment and using the name Les Folies des Hommes, Bidgood created underwater fantasias, aluminum-foil grottoes, and papier-mâché glades as settings for lithe, pretty boys dressed in nothing but white go-go boots or draped netting. Rescued from obscurity over the past decade, these pictures provide obvious inspiration for Pierre et Gilles and hilarious counterpoint to the far more earnest staged work of everyone from Justine Kurland to Gregory Crewdson. Bidgood's unabashed kitsch has never looked so contemporary. Through Feb. 17. (ClampArt, 521-531 W. 25th St. 646-230-0020.)
