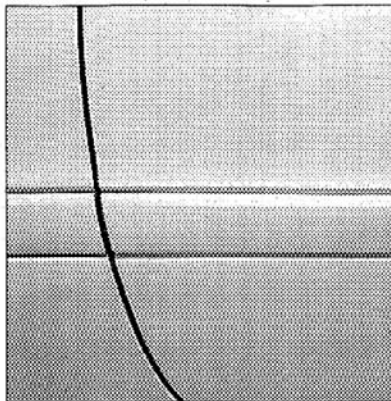


A minimalist antidote to car porn

Some petrolheads argue that cars were truly beautiful only when they were designed by artists wielding pencils; others are more sympathetic to the computer age, *writes Rebecca Feiner.*

Make, Model, Mark by Greg Jones is a photographic exhibition that might encourage a meeting of minds. Forget the shiny car porn of brochures and magazines; these large-scale, monochrome prints are more reminiscent of minimalist painting and reveal the artist's fascination with technology and the human compulsion to find individuality in a mass-produced world.

Choosing to photograph only silver vehicles, from a Peugeot 406 to a Mercedes CLK320, Jones challenges our relationship with cars and the branding that sets one above



another. The prints, mounted on aluminium, reduce the models to seductive, minimalist abstractions of pressed steel, a hypnotic, alien landscape where even panel gaps become strangely compelling. The flat images capture the essentially cold quality of metal and the anonymity of mass-produced products, while simultaneously inviting the viewer to celebrate the

industrial process that created them and develop a visual sense that can seek out, recognise and appreciate the slightest variation in detail. The metallic starkness has historical resonances too, of the Silver Arrows racers of the 1930s.

Classic-car lovers might insist that the work proves the necessity of human intervention to create something unique and beautiful; modernists can feel vindicated by the utilitarian beauty born of industrial precision. They might never agree, but Jones has at least provided them with an excuse to continue the debate.

● *Make, Model, Mark* runs from 12-6pm, Wed-Sat, until February 12 at the Standpoint gallery, 45 Coronet Street, London N1 6HD (Old Street tube); tel 020 7739 4921.