

Meat for art's sake

Meat, that substance of human carnality, has been a subject with which many artists have been pre-occupied.

The lurid carcasses which Francis Bacon has painted into his figurative works allude to the most human of weaknesses associated with the naked flesh.

Ivan Durrant, protesting his abhorrence of abattoir slaughtering practices, himself put to death a cow, the carcass of which he layed

Art review by Pamela Ashcroft

out at the entrance to the National Gallery, a ritual sacrifice committed in the name of art.

This same artist followed this act by constructing a butcher shop window featuring realistically modelled meaty bits, thus expressing the relationship to living animals and morsels for consumption, this time succeeding to get his statement inside the front door of the gallery, where it remains in perpetuity.

In a set of prints titled the "Delicatessen Series" currently on show at Works Gallery, David Turner focuses his attention on the retailer's methods of packaging and displaying dissections of animal anatomy to attract the compulsive consumer.

"Legs" having a relevant scale to actual legs of lamb take on the appearance of the real thing, hanging from their lethal hooks at the

back of the butcher's window.

There is no pretence with these to disguise the nature of the object and its origins or its conversion come Sunday to a satisfying supper liberally sprinkled with mint sauce.

Dressed lamb "Chops" are simply stunning, and look good enough to eat. Arranged in orderly rows, the meaty morsels glisten from their tray as do the real thing, highlighted under a fluorescent glow, lending artificially a

most attractive and desirable redness.

Turner, in capturing this quality, has attained the full powers of his remarkable technical ability and deft and sensitive drawing skills.

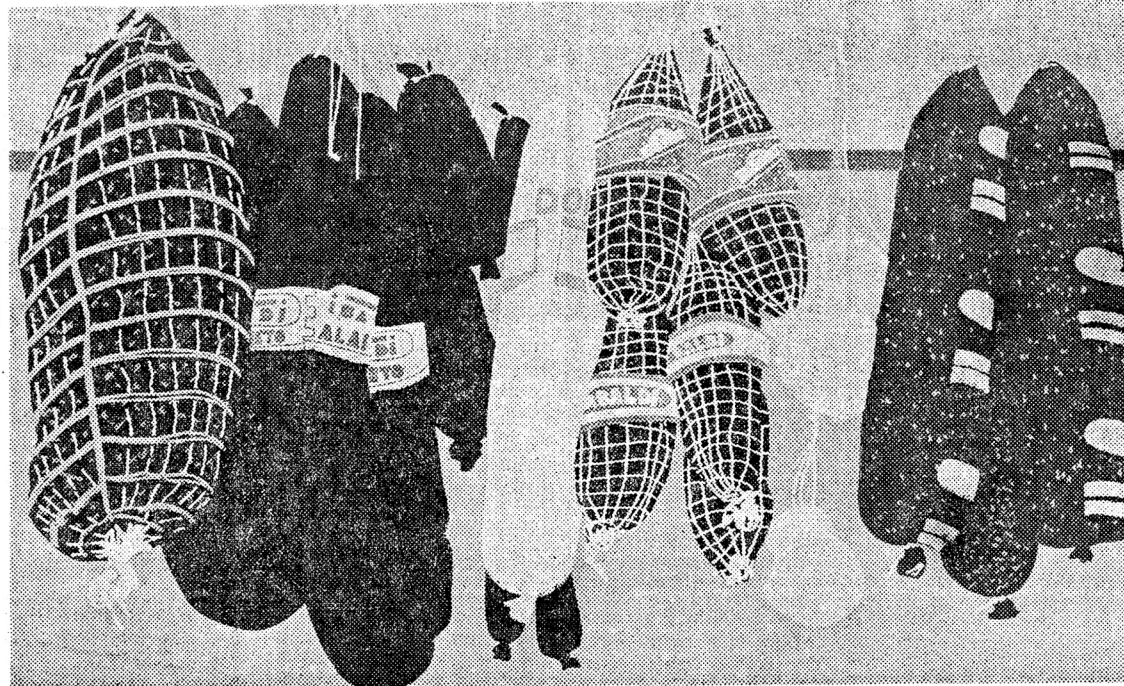
The marvellous "Hanging Salami", wittily suspended against a bold mediterranean sky, sea and golden sand, reminiscent of carefree continental summers and culinary delights, would titillate the most discriminating of gourmets.

Here Turner's eye for detail, command of the medium and considerable craftsmanship are given full expression. The colors and textures of the skins and their net covers are brilliantly handled lending a realism to the forms which is seldom achieved in the essentially flat process of silk screen printing.

"Chinese Ducks" glow tantalisingly from a jade back-drop, sumptuous and atmospherically festive, and "Sausages", plump and speckled with spices, are a delight.

Turner's unquestioned talent and skill as a silk screen print-maker is eloquently demonstrated in these handsome works. He has interpreted the meat marketer's art successfully transforming the raw goods into palatable delicacies.

David Turner Prints
Works Gallery: 210



• Hanging Salami