

THE CRYSTAL METHOD, IGGY POP, DANNY WAY, CLOAK, OMAR EPPS, DREAM TEAM, MICE PARADE  
FLAUNT'S SPECIAL EDITION, FEATURING

# MAN'S BEST

## HYGIENE: A MANIFESTO

CLEANLINESS IS NEXT TO GODLINESS, AND MEN SHOULD BE DANCING WITH THE DEVIL

## THIS BUTLER DID IT!

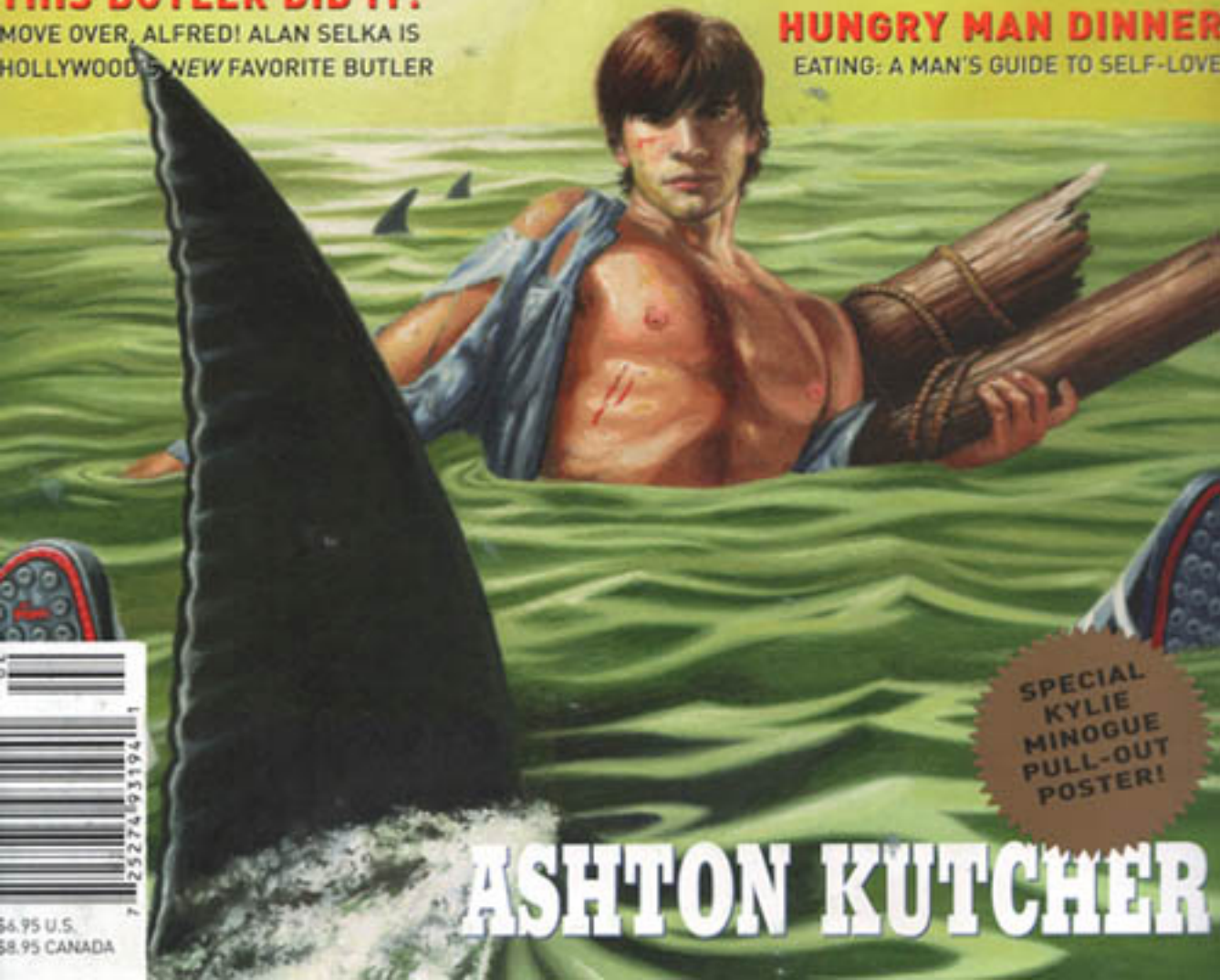
MOVE OVER, ALFRED! ALAN SELKA IS HOLLYWOOD'S NEW FAVORITE BUTLER

## COMPENDIUM OF ESSENTIAL MALE KNOWLEDGE

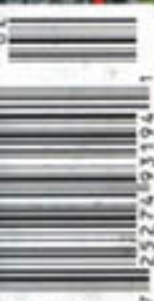
A COMPLETE LIST OF EVERYTHING A YOUNG MAN NEEDS TO KNOW! EVER!

## HUNGRY MAN DINNER

EATING: A MAN'S GUIDE TO SELF-LOVE



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PULL-OUT  
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# ASHTON KUTCHER



Artist M. Corbett Miteff said: "The artist's responsibility is not so much for achieving a portent of ability, as for changing the world's internecline lifestyle to a more complete and balanced altruistic environment."

**John Waters: Change Of Life** runs through April 15 at the *New Museum of Contemporary Art*, 583 Broadway, New York, NY. (212) 219-1222 or [www.newmuseum.org](http://www.newmuseum.org).

John Waters has not so much carved a niche for his films as wielded them like incisors tearing bold swathes through the cultural monolith, sculpting classics like *Polyester*, *Pink Flamingos*, and *Hairspray*, that have come to define cult "trash" humor for generations. Waters turned his attention to still-photography in the early 1990s, inspired by films he found fascinating: from *Cleopatra* to *Baby Doll* to *The Bad Seed*. Waters photographed these images off his television screen, then edited these sequences into "little movies" providing a fresh spin on content, while pointing out cool references to the original (a lot like playing with Russian nesting dolls). Whatever the case, in much the same way that Spanish auteur Pedro Almodovar knows how to handle female characters going crazy, Waters' style allows for breathable space where girls will be girls. This first comprehensive exhibition of John Waters' photographic works includes over 75 photographs, along with selected objects, scrapbooks, artifacts, movie props, and ephemera collected from the late 1960s through the early 1970s, in an environment designed by Vince Peranio, longtime set designer and collaborator. The exhibition also features the first public showing of Waters' extraordinary early no-budget films: *Hag in a Black Leather Jacket* (1964), *Roman Candles* (1966), and *Eat Your Make-up* (1968). Museum shows on a scale this massive can't help being simultaneously serious and fun.

**"Untitled Polaroid Project"** works by **John Evans and Flora** runs through February 21 at *The Ghetto Glass Gallery*, 2380 Glendale Boulevard, Los Angeles, CA. (323) 912-0008 or [www.ghettoglass.com](http://www.ghettoglass.com).

As self-directed as any young artist coming style-wise into his own, Evans handles challenging subject matter with a confidence so deft as to make one believe there's no such thing as mistakes, just room for improvement. Notable reactions to Evans' art sound vaguely similar to the one's Coleridge induced through his own special blend of alchemy and artistry. Even Benicio Del Toro weighs in on the poetic offering: "John Evans devours his work and his work devours the eye like a famous monster." Flora, *Ghetto Glass*' owner/producer/provocateur, who also fills the bill as Evans' publisher, describes the balancing act of this project thusly: "Bravery can be overlooked by those who cling to the outmoded. John Evans is not an artist pandering in shock values. He is himself...shocked."

**Happy Mondays** at *The Motherload* features 3D Art by **Eric Frassato**, 8944 Santa Monica Boulevard in West Hollywood, CA. (310) 659-9700.

Eric Frassato is an artist for whom the phrase "having talent to