

TheObserver
THE NEW REVIEW
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LIU BOLIN



▲ **BULLDOZER**
Part of the *Hiding in the City* series, 2008. "I started doing these works to protest against the government for forcibly dismantling the arts village where I lived."

◀ **WALL STREET BULL**
Part of the *Hiding in the City* series. A single movement and I could potentially ruin the work."

▶ **MAGAZINE BACK**
Hiding in New York. "My hands ache, my feet swell... recovery is slow."

◀ **KENNY SHARP MURAL**
Hiding in New York. "It isn't hard to get the paint off my face - I wear a mask - but it takes half an hour to clean my hair."



SPOT THE ARTIST

Camouflage art, the act of painting oneself into an environment or canvas is taking hold with the work of two remarkable artists. Here, we showcase two: Chinese artist Liu Bolin, dubbed 'the invisible man', and Australian former makeup artist Emma Hack, whose delicate skin designs give 'wallflower' a whole new meaning

BY TOM LAMONT

Cheerily looking forward to a "golden age" during his 16th-century papacy, Pope Leo X ordered a Florentine youngster be daubed in gold paint from head to toe. The boy died, done for, historians suspect, by lead poisoning. It was not a happy episode in the practice of body painting.

Such ill fortune has not yet befallen the Chinese artist Liu Bolin, who has spent years strategically painting himself into locations around the world to stunning effect. There has been the odd hiccup, though: patches of the skin on his face still peel away after early experiments using highly toxic paint to camouflage himself for his art in his native Beijing and a few years ago he stood too long in a downpour painting himself into a scene in Liverpool and ruined all his camera equipment.

Currently exhibiting photographs of his work in New York before a trip to Europe, the 29-year-old drew crowds in Wall Street and at Ground Zero this summer when he painted himself to blend into (respectively) the financial district's landmark bronze bull and the half-built Freedom Tower. "Painting my body isn't the most difficult part of the process," he tells the Observer via

