

KEIJI HAINO

JAPANESE MUSICIAN BORN 1952 IN CHIBA, JAPAN

IN 2012 JAPANESE MUSICIAN KEIJI HAINO HAS BECOME SIXTY YEARS OLD. HIS LONG, LANK GREY HAIR MEASURES ABOUT THE HALF OF HIS TOTAL BODY-LENGTH, WHICH IS IMPRESSIVE IN GENERAL BUT EVEN MORE WHEN HE BANGS HIS HEAD IN THE WILDER MOMENTS DURING CONCERTS. THE MUSICAL GENRES KEIJI HAINO AND HIS OCCASIONAL BAND FUSHITSUSHA (SINCE 1978) PLAY ARE REFERRED TO AS FREE IMPROVISATION, BLUES, JAZZ, FOLK, NOISE, MINIMALISM, DRONE OR FOR LACK OF ANYTHING BETTER 'EXPERIMENTAL'. HAINO AND FUSHITSUSHA PLAY INDEED ALL OF THESE AND ULTIMATELY THEY ALL SOUND LIKE MUSIC IN THE MOST GENERIC AND GENEROUS SENSE OF THE WORD. MAYBE HE IS - REGARDLESS OF HIS AGE - A FIGURE OF OUR DAYS IN WHICH STYLES OR GENRES ARE FREE-FORMATS, DETACHED FROM A SPECIFIC LIFE-STYLE/IDEOLOGY: ALL IS GOOD AS LONG AS IT IS GOOD. NEVERTHELESS, THE TITLES OF THE RECORDS AND THE SONGS, AS WELL AS THEIR LYRICS, CONTAIN A TYPE OF METHODIZED, DRONE-LIKE MYSTICISM AND ZEN MISANTHROPY (IF THIS IDIOM WOULD MAKE SENSE). IN A CERTAIN WAY HE DESCENDS IN A STRAIGHT LINE FROM ANCIENT TROUBADOURS. THE DRAMA THAT HE SINGS IS ONE OF COMPOSED SOUND-EXPRESSIONISM AND MILLIMETER-SILENCE.

THE LADY OF BRUSSELS

STATUE OF A STANDING WOMAN (THE LADY OF BRUSSELS)
PROBABLY LATE DYNASTY 2 (CA. 2695–2649 BC)
PROVENANCE: UNKNOWN; PURCHASED BY G. HAGEMANS, 1861
LIMESTONE
H. 74.5 CM, W. 18.6 CM, D. 16.5 CM
ROYAL MUSEUM OF ART AND HISTORY, BRUSSELS

“THE LADY OF BRUSSELS” RAISES SOME VERY PROFOUND QUESTIONS ABOUT THE STATUS OF WOMEN IN ANCIENT EGYPT. IT ALSO POINTS TO OTHER DISTURBING TRENDS OF SOCIAL ORGANIZATION AS THE PRE-DYNASTIC PERIOD CAME TO AN END. BY THE TIME THE STATUE WAS SCULPTED, THE FIRST DYNASTIES OF THE PHARAOHS HAD EXTENDED THE REACH OF THEIR DIVINE RIGHT AUTHORITY THROUGHOUT EGYPT. THE GREAT MAN AS RULER WAS NOW THE RULE. STATUES OF INDIVIDUAL WOMEN ARE VERY RARE IN EGYPTIAN ART. OFTEN THEY ARE POSED NEXT TO THEIR HUSBANDS, EITHER KNEELING OR IN A REDUCED SIZE AS A TOKEN OF SUBSERVIENCE. EVEN WHEN THEY ARE OF EQUAL HEIGHT, AS IN THE CASE OF THE WONDERFUL STATUE OF KING MENKAURE AND HIS WIFE, C.2460 BC, IN THE COLLECTION OF THE MUSEUM OF FINE ARTS IN BOSTON, THE WOMAN SELDOM STANDS ALONE. INDEED IN THE CASE OF THE BOSTON STATUE, THERE IS A WIDE-SPREAD BELIEF THAT THE WOMAN PORTRAYED IS THE GODDESS HATHOR. A SIMILAR STATUE OF HATHOR POSING WITH MENKAURE IS IN THE EGYPTIAN MUSEUM IN CAIRO. GIVEN THE LOWLY STATUS OF WOMEN IN ANCIENT EGYPT, ONE CAN ONLY WONDER WHY THERE IS NOT A “LORD OF BRUSSELS” TO MATCH THE “LADY.” THE HEIGHT OF THE “LADY,” 29 INCHES, SEEMS SMALL FOR AN INDEPENDENT STATUE. BUT IT IS AN APPROPRIATE SIZE FOR ONE IF POSITIONED NEXT TO A MUCH TALLER STATUE OF A HUSBAND OR KING, ACCORDING TO THE CONVENTIONS OF EGYPTIAN ART. GIVEN THAT THE “LADY” HAD TO BE RESTORED FROM FRAGMENTS, COULD A MATCHING MALE STATUE HAVE BEEN SMASHED TO BITS IN A POLITICAL PURGE? SUCH AN EVENT OCCURRED AT THE END OF THE 18TH DYNASTY WHEN THE MILITARISTIC PHARAOH, HOREMHEB, C. 1306 BC, DESTROYED THE MONUMENTS TO HIS PREDECESSOR, AKHENATON, BUT DID A LESS THAN THOROUGH JOB ON THE IMAGES OF HIS QUEEN, NEFERTITI. WE ARE NOT LIKELY TO HAVE AN ANSWER TO THIS RIDDLE, AS THE PROVENANCE OF THE “LADY OF BRUSSELS” IS NOT KNOWN. BUT THIS ENIGMATIC STATUE AND A NUMBER OF OTHER UNSETTLING PIECES IN THE DAWN OF EGYPTIAN ART CERTAINLY SHOW THAT THE BIRTH PANGS OF ANCIENT EGYPT WERE A VERY PAINFUL ORDEAL. IN POLITICAL TERMS, THE THREE PHASES OF NAQADA ART COINCIDED WITH THE “ERA OF STATE BUILDING.” QUITE A FEW SCHOLARS HAVE TRIED TO PUT A POSITIVE GLOSS ON THE PROCESS BY WHICH EGYPT, THE FIRST NATION-STATE, WAS CREATED. BUT TOBY A. H. WILKINSON IN A BRILLIANT RECENT BOOK, THE RISE AND FALL OF ANCIENT EGYPT, CONTENDS THAT THE CREATION OF THE EGYPTIAN STATE WAS MARKED BY INTERNECINE WARFARE LEADING TO THE INSTALLATION OF AN AUTOCRATIC CENTRAL GOVERNMENT.

ARMAND SIMON

BELGIAN SURREALIST (1906 - 1981)

‘HUMAN, MUCH TOO HUMAN SIMON, AS IF YOU WERE NOT ABLE OF SEEING THE MOST BEAUTIFUL SEASON, THE TALL TREES IN YOUR PARC, ITS THOUSANDS FLOWERS, ITS STARLINGS SHINING IN THE SUN. AS IF THE WINTER OF THIS DISGUSTING AND IMPERFECT WORLD, WITH A HAND ON YOUR THROAT, FOR EVER HAS DEFOLIATED THE TREES, FADED ALL FLOWERS AND BLACKENED THE STARLINGS. AND NEVERTHELESS ALL THIS HORROR YOU PRESENT US SO WELL, EQUALLING TO WHAT IT IS AND THAT IT WANTS IT TO BE, YOUR WORKS BREATH CHARM AND SWEETNESS. THAT’S BECAUSE WHILE THIS HATEFUL UNIVERSE IS FULLY PRESENT, YOU YOURSELF ARE THERE TOO, FULLY WITH ALL YOUR REGRETS. YOU WHO SHOULD BE BELOVED.

LOUIS SCUTENAIRE

BOOKLET OF THE ARMAND SIMON SHOW IN THE GALLERY LA MARÉE, 1975

ECHOS AUS EINEM DÜSTEREN REICH

DOCUMENTARY, 91', 1990, BY WERNER HERZOG

ECHOES FROM A SOMBER EMPIRE IS A DOCUMENTARY FILM BY
WERNER HERZOG ABOUT JEAN-BÉDEL BOKASSA.

UNLIKE MOST OF HERZOG'S DOCUMENTARIES, THE MAIN BODY OF THE FILM DOES
NOT PROVIDE ANY NARRATION OR COMMENTARY BY HERZOG HIMSELF.

INSTEAD, THE FILM FOLLOWS JOURNALIST MICHAEL GOLDSMITH
AS HE REVISITS THE CENTRAL AFRICAN REPUBLIC, WHERE HE WAS
IMPRISONED AND TORTURED BY BOKASSA'S REGIME.

GOLDSMITH INTERVIEWS TWO OF BOKASSA'S WIVES, SEVERAL OF BOKASSA'S
CHILDREN (INCLUDING THE "TRUE" DAUGHTER MARTINE), TWO OF BOKASSA'S
LAWYERS, AND CENTRAL AFRICAN REPUBLIC PRESIDENT DAVID DACKO.

BOKASSA HIMSELF APPEARS ONLY IN STOCK FOOTAGE. GOLDSMITH WAS WORKING
AS A FRENCH JOURNALIST WHEN HE WAS IMPRISONED AFTER REPORTING ON
BOKASSA'S ELABORATE CORONATION. IN THE FILM, HE SAYS THAT HE HAD WRITTEN
HIS REPORT AND USED A TELEX MACHINE TO SEND IT TO HIS EMPLOYER. THERE WAS
A POWER FAILURE DURING THE TRANSMISSION, CAUSING THE TEXT TO BECOME
JUMBLED. THE MESSAGE WAS INTERCEPTED BY THE GOVERNMENT OF THE CAE, WHO
DECIDED THAT IT WAS A CODED MESSAGE, AND THAT GOLDSMITH WAS A FRENCH SPY.

GOLDSMITH WAS TAKEN TO A PRISON, WHERE HE SAYS THAT HE WAS BEATEN
PERSONALLY BY BOKASSA, ALMOST TO DEATH.

HERZOG WISHED TO INTERVIEW BOKASSA HIMSELF, WHO WAS IN PRISON DURING
THE MAKING OF THE FILM. THE FILM CREW OBTAINED OFFICIAL PERMISSION FROM
THEN-PRESIDENT ANDRÉ KOLINGBA, AND BOKASSA WAS REPORTEDLY WILLING TO
GIVE THE INTERVIEW. JUST BEFORE GOING TO THE PRISON, HOWEVER, HERZOG AND
THE FILM CREW WERE ARRESTED AND EXPELLED FROM THE COUNTRY BY THE
MINISTER OF THE INTERIOR. THE FILM BEGINS WITH HERZOG READING A STATEMENT
FROM GOLDSMITH, WHO HAD DISAPPEARED IN LIBERIA BETWEEN THE FILM'S
SHOOTING AND ITS COMPLETION. THE STATEMENT DESCRIBES A DREAM THAT
GOLDSMITH HAS, ACCOMPANIED BY IMAGES OF THE MIGRATION OF THE CHRISTMAS
ISLAND RED CRAB.

DIE KLEINE BUSHALTESTELLE (GERÜSTBAU)

FILM, 60', 2012, BY ISA GENZKEN

'IT SEEMED LIKE SUCH A GOOD IDEA WHEN TWO OF THE ART WORLD'S MORE ICONIC CHARACTERS, ARTISTS ISA GENZKEN AND KAI ALTHOFF, DECIDED TO FILM THEMSELVES AND PUT TOGETHER A SERIES OF FILMIC EPISODES UNDER THE TITLE DIE KLEINE BUSHALTESTELLE. THE FILM WAS MADE BETWEEN 2007 AND 2010 APPARENTLY, BUT ONLY PREMIERED THIS WINTER IN 2012 AND IS CREDITED TO ISA GENZKEN. THE ACTING OF THE TWO MAIN CHARACTERS IS FLAWLESS AS THEY PLAY THEMSELVES, BUT ALSO A SET OF DOCTORS, PROSTITUTES, PRIVATE INVESTIGATORS, AND INFANTS. THEY SOMETIMES USE THEIR REAL NAMES AND SOMETIMES INVENT NEW ONES FOR THEMSELVES, THEIR OUTFITS, AGES, AND GENDERS ALTERNATE WITH COMPLETE FLUIDITY.

THE FILM IS FILMED IN BERLIN, COLOGNE, AND NEW YORK IN FOUR-STAR HOTEL CORRIDORS, IN THE ARTIST'S STUDIO AND OFFICE, OR WHILE SLUMMING IT, HANGING OUT ON THE PAVEMENT OUTSIDE A BERLIN DEPARTMENT STORE.

WHILE SITTING ON A BALCONY, TAKING A BREAK FROM THEIR WORK AS PROSTITUTES, "KAI" SERENADES HIS FRIEND WITH A HAUNTING MELODY THAT WILL STAY IN THE VIEWERS' HEADS FOR THE REST OF THE SCREENING.

WE CAN ALSO SEE THEM IN A NEW YORK SPORTS BAR, HERE AS THEMSELVES WHILE DISCUSSING THE POSSIBILITIES AND INTRANSIENT FAILURES OF POLITICAL ART, WITH A LOUD FLAT SCREEN MONITOR BROADCASTING SPORTS EVENTS IN THE BACKGROUND. TOPICS VARY EQUALLY WITH THE SETTINGS, THE UNPREDICTABILITY OF BERLIN WEATHER REPORTS COMPARED TO THAT OF NEW YORK ONES. THE NECESSITY TO HAVE MONEY, AND LOTS OF IT, OR THE KIND OF ANGST INVOLVED IN BEING AN ARTIST AND A SEMI-PUBLIC PERSONA.

THE FILM OBVIOUSLY WILL BRING EVEN MORE EXPOSURE TO THE TWO ARTISTS.

ISA GENZKEN IS SAID TO HAVE WISHED FOR THE DVD COPY TO HAVE MASS DISTRIBUTION AND TO BE AVAILABLE AT EVERY LOCAL SUPERMARKET COUNTER. IT SEEMS NO MATTER HOW MANY ROLES, VOICES, AND DISGUISES THEY ADOPT, THEY ALWAYS COME OFF AS THEMSELVES. GENZKEN'S BIG, DARK EYES AS SHE'S TRYING TO FIGURE OUT THE CURRENT MOOD OF HER COLLEAGUE HOLD A WORLD OF EXPRESSION. SHE'S ALSO EXTREMELY CONVINCING IN A CLASSIC WHITE LAB COAT PLAYING THE DOCTOR, AND SHOWING BOTH HER PATIENT AND US IN THE AUDIENCE AN EXAMPLE OF EXTREMELY STRONG SELF-POSSESSION. KAI ALTHOFF, ON HIS END, IS PERHAPS AT HIS MOST ALLURING WHEN PLAYING A TEENAGE DELINQUENT IN THE

SKETCH THAT HAS GIVEN THE FILM ITS NAME. AS HE COMES STROLLING DOWN A BERLIN STREET CARRYING HIS FAVORITE PILLOW WITH HIM, HE COMES ACROSS A SEVERE LOOKING MIDDLE-AGED LADY HAVING DECORATED A BUS STOP AND SITTING THERE OBSERVING HER TURF.

THE YOUNG MAN PROCEEDS TO PLACE HIS PILLOW ON THE LADY'S SHOULDER AND ACTS AS IF HE'S ABOUT TO SETTLE IN BEFORE HE GETS A SHARP REPRIMAND FROM THE LADY, WHO WILL HAVE NOTHING OF IT. THE LIST GOES ON WITH WAITERS, INMATES, A CHAIN-SMOKING PIANO TEACHER WITH HER ASTHMATIC PUPIL, FAMOUS ARTISTS, AND DOG WALKERS, ...RATHER THAN ILLUSTRATING IN ANY WAY THE RESPECTIVE ARTISTIC PRACTICES OF THESE TWO ARTISTS, THE FILM GIVES A SENSE OF THE EVER ABUNDANT IMAGINATION THAT GOES INTO THEM AS WELL AS INTO THIS VERY FILM. I WILL WANT TO VIEW IT MANY TIMES AND THEN, I JUST CAN'T WAIT FOR THE SEQUEL!'

KARL HOLMQVIST

BLUMEN

EXHIBITION OF BERND LOHAUS INSTALLED BY MANFRED PERNICE IN FALL 2012
LLS 397, ANTWERP

BERND LOHAUS WAS BORN IN DÜSSELDORF IN 1940. FROM THE 1960S UNTIL HIS DEATH IN 2010 HE WORKED IN ANTWERP.

LOHAUS BELONGED TO THE FIRST GENERATION OF STUDENTS OF JOSEPH BEUYS AND HIS ARTISTIC ORIGINS ARE THEREFORE ROOTED IN THE FLUXUS MOVEMENT. IN HIS MONUMENTAL SCULPTURES IN WOOD, STONE AND LATER IN BRONZE – AND CERTAINLY IN HIS WORK AS A POET – FLUXUS ALWAYS PLAYED AN IMPORTANT ROLE IN HIS OEUVRE.

WHAT IS LESS WELL KNOWN, HOWEVER, IS THAT FROM THE 1960S ONWARDS BERND LOHAUS PRODUCED DRAWINGS (AND LATER WATERCOLOURS ON PAPER) OF FLOWERS IN GENERAL AND THE AMARYLLIS IN PARTICULAR. COVERING A SPAN OF FIFTY YEARS, THESE WORKS ON PAPER SHOW A CONTINUITY IN GENTLE OBSERVATION. MANY OF THEM WERE MADE IN THE SUMMER MONTHS, WHEN LOHAUS WAS STAYING IN WEERT ON THE RIVER SCHELDT.

LLS 387 SHOWED THE FIRST COMPREHENSIVE EXHIBITION OF BERND LOHAUS'S DRAWINGS, GOUACHES AND WATERCOLOURS OF FLOWERS.

THE EXHIBITION WAS PRESENTED BY SCULPTOR MANFRED PERNICE. HE MADE A SELECTION FROM THE REMARKABLE AMOUNT OF PAPERWORK'S, SHOWING THEM IN CHRONOLOGICAL ORDER, DIVIDED INTO THREE SECTIONS – FIRST THE 1960S, 1970S AND 1980S, THEN THE 1990S AND FINALLY THE PERIOD 2000 TO 2008. THE FRAMED FLOWERS ARE WORKS THAT HAD ALREADY BEEN EXHIBITED OR WERE OWNED BY A PRIVATE COLLECTOR, FRIEND OR RELATIVE.

THE LOOSE SHEETS NEVER LEFT BERND LOHAUS'S STUDIO BEFORE.

THE EXHIBITION'S STRICT CHRONOLOGY REVEALED THAT OVER THE YEARS, LOHAUS EXPLAINED MORE AND MORE THROUGH HIS FLOWER THEME. IT CAN ALSO BE SEEN THAT THE VARIOUS PERIODS ARE CHARACTERIZED BY A PREFERENCE FOR A PARTICULAR FLOWER – THE HYDRANGEA IN THE 1990S, FOR EXAMPLE, OR THE GLADIOLUS FROM 2000 ONWARDS. BUT THE HIPPEASTRUM, COMMONLY KNOWN AS THE AMARYLLIS, WAS A CONSTANT, THE SUBJECT OF SPECIAL ATTENTION THROUGHOUT THE YEARS. SOMETIME LOHAUS ALSO COMBINED A FLOWER DRAWING WITH TEXT. THIS MIGHT BE A POETIC EXPRESSION SUCH AS 'KLANG AUS DEM KÖRPER', OR THE TYPICALLY LOHAUSIAN PREPOSITIONS AND PRONOUNS ('VON', 'ZU'; 'DU', 'WIR').

AT THE START OF THE SECTION DEVOTED TO DRAWINGS AND WATERCOLOURS FROM THE 1990S A NUMBER OF WORKS HAVE BEEN BROUGHT TOGETHER THAT HAVE THUS FAR SEEMED IMPOSSIBLE TO DATE, NOTWITHSTANDING THE CLEARLY VISIBLE FORMAL AND STYLISTIC EVOLUTION BETWEEN THE FIRST SHEET FROM 1963 AND THE LAST WATERCOLOUR FROM 2008: THE CAUTIOUS RESULT OF GENTLE OBSERVATION IN BEGINNING GIVES WAY TO POWERFUL COLOURS APPLIED WITH AN ASSURED BRUSH.

DANIEL CRAIG

ACTOR, BORN 1968 IN CHESTER, ENGLAND

SKYFALL IS A FILM THAT WAS SPOILED BY LOOKING FORWARD TO SEE IT TOO MUCH AND BY A CERTAIN SELF REFERENTIAL REDUNDANCY IN TERMS OF THE MAIN CHARACTER'S PERSONAL RESURRECTION FROM HALF-DEAD AUTISTIC TO WHOLESOME UPPER CLASS ORPHAN. BUT THE RATHER TIRED STRUGGLE TO FIND BACK HIS FORMER POWERS IS PLAYED IN AN EXTRAORDINARY WAY. HANGOVERED AND WEAK DANIEL CRAIG TURNS THE SPECTATORS INTO FELLOW UNDERACHIEVERS, WHO LOST THEIR SPARKS ALREADY YEARS AGO. THAT'S ALWAYS NICE TO SEE AND FEELS GOOD AND GOES WITH THE TRADITION OF THE EMPATHIC KILLING MACHINE, WHO WOULD UNDERSTAND THE VIEWER'S UN-DESTROYABLE MALE SADNESS FROM HIS LONER'S PERSPECTIVE. WHEN BOND'S HANDS SLIP AND TREMBLE, WHEN HE HAS CRAMPS AND COLLAPSES DURING HEALTH TESTS AND TRAINING SITUATIONS, HE IS THE MOST SUITABLE PERSON TO REENTER THE WORLD OF DISTRACTING NEON SIGNS, KOMODO DRAGONS AND RATHER BAD TEXT LINES ON SURVIVAL. ALREADY CHALLENGED BY THE ELEVATOR HE FINDS HIMSELF BACK IN A CONFUSING ASSASSINATION SITUATION NOBODY ELSE COULD ENTER IN THAT FRAGILE WAY. HE CAN NOT RELY ON HIS FORCES ANYMORE. MAYBE THE FIGURE SUGGESTS THAT IN POST-NATIONALISTIC TIMES ANYBODY IS RUNNING ON LOW ENERGY ANYWAYS AND NEEDS TO FIND BACK ITS ROOTS. ABOUT THIS PERSONAL HERITAGE THERE ARE WORSE LIARS AROUND THAN BOND, FOR EXAMPLE THE WIGGED VILLAIN, WHO SPEAKS IN THIRD-WORLD METAPHORS OF GRANDMOTHERS, RATS AND COCONUTS. BONDS ROOTS ARE IN SCOTLAND WHERE HE BURNS DOWN HIS DEAD PARENTS HOUSE IN SELF-DEFENSE WITH THE HELP OF A HARDBOILED SCOTTISH BUTLER, STILL KILLING WITH CORNY PASSION, DESPITE HIS AGE . BY THEN EVERYTHING IS ALREADY BACK IN PLACE AND YOU COULD SPEAK ABOUT THE LIGHT DESIGN IN THAT CHURCH SCENE. BUT THE OTHER END OF THE SPECTRUM WHEN BOND ROAMS FROM HIS CASUAL SEX BUDDY TO THE CROWDED SCORPION BEACH BAR IS WORTH REMEMBERING, CURRENT EXPECTATIONS TOWARDS THE WEAK AND THE STRONG MEET.

HOW TO BE MORE THAN ONE WITHOUT TURNING YOUR BACK TO FASCISM

ACRYLIC AND OIL ON CANVAS, 165 X 100 CM, 2012

A FUZZY IMPRESSION OF A MAN WITH A GIANT HEAD SITS CROSS-LEGGED IN A SHIRT AND TIE. HE IS MEDITATING WITH CLOSED EYES AND HANDS PURSED AND POINTED UPWARDS - TWO VERSIONS OF THE PLANET EARTH SHAPED AS CAT-EYES RISE FROM THE TIPS OF HIS FINGERS. HIS BRAIN PROJECTS AN INDEX OF FACIAL FEATURES - SEVEN PAIRS OF EYES, FIVE EARS, FIVE NOSES, AND FIVE SETS OF LIPS – A CAST OF PEOPLE IN FLUX AND SUBJECT TO CONSTANT RE-ARRANGEMENT WITHIN FUZZY-MAN’S MIND. WHILE THE BODY RECEDES INTO AN UNFOCUSED BACKGROUND, THIS INDEX OF HUMAN ATTRIBUTE IS ARRANGED AS A PLANAR FIELD (ALMOST AS A LIST), THE MENTAL PROJECTION OF THESE ELEMENTS OF SIGHT, SPEECH, HEARING, AND SMELL, FLOATING IN NEGOTIATION WITH ONE-ANOTHER. THE QUASI-HALLUCINOGENIC IMAGERY ACCOMPANIES A SLIGHT NOD TOWARDS THE ADJUSTED ROLE OF PAINTING AFTER THE ADVENT OF PHOTOGRAPHY 187 YEARS AGO – PAINTING AS THE CONFIDENT DIARIST OF THOUGHTS, COMPOSING A BACKROOM PROJECTION FOR THE DEPICTION OF SOMETHING REAL. THE IMAGE INFERS THE CONSTRUCTION OF A THING THAT IS DIFFICULT TO RENDER - THE CHOREOGRAPHY OF CONTENT, NARRATIVE AND TIME WITHIN A PSYCHO-INTERIOR SPACE DEVELOPED BY THE MIND.

NICOLE LEKKER POEPKE,
NICLOLE TASTY LITTLE ASS,
NICOLE SAVOUREUX
PETIT CUL

UNKNOWN FLEMISH MASTER, GENK, PROBABLY 20TH CENTURY,
A TIME WHEN ONE WAS ALLOWED TO SMOKE INDOORS

WHAT DO U SEE, DICK OR PIPE?
IN THE MIDST OF ALL THINGS BLACK AND COAL THIS MURAL WAS SPOTTED
DURING THE LAST MANIFESTA.
LOVES, DICKS, PIPES, OBSESSIONS AND JOYS. A POT TO ALL THE GOOD ARTWORKS
AND EXHIBITIONS DEALING WITH THESE ISSUES IN 2012 THAT HAVE BEEN TREATED
IN A STEPMOTHERLY WAY IN RECENT YEARS. A (K)NOT TO ALL THE REST.
BECAUSE WE SHOULD ALL KNOW OUR ART HISTORY BY NOW. AND YES THE WORLD
HAS ALWAYS BEEN A CRUEL PLACE. WE KNOW THAT TOO. AND-AND-AND.
AND ONE LAST DEATH TO POST MINIMALISM.