

W T	A O	T B	E I	<div data-bbox="1929 189 2166 661" style="border: 1px solid black; padding: 5px; display: inline-block;">8</div> <div data-bbox="2315 189 2760 346" style="border: 1px solid black; padding: 5px; display: inline-block;">7</div> <div data-bbox="2700 357 2923 493" style="font-size: 2em; font-weight: bold;">10</div>
R A	L S	I M	L A	<div data-bbox="1780 672 1914 808" style="font-size: 2em; font-weight: bold;">6</div> <div data-bbox="2315 514 2760 661" style="border: 1px solid black; padding: 5px; display: inline-block;"></div> <div data-bbox="2463 672 2597 808" style="font-size: 2em; font-weight: bold;">9</div> <div data-bbox="2315 829 2760 976" style="border: 1px solid black; padding: 5px; display: inline-block;"></div> <div data-bbox="2463 987 2597 1123" style="font-size: 2em; font-weight: bold;">5</div>
I D	E I	S S	O N	<div data-bbox="1780 1113 2107 1260" style="font-size: 3em; font-weight: bold;">WC/</div> <div data-bbox="2166 1396 2300 1543" style="font-size: 2em; font-weight: bold;">2</div> <div data-bbox="2315 1396 2597 1963" style="border: 1px solid black; padding: 10px; display: inline-block;">1</div> <div data-bbox="2789 1627 2923 1774" style="font-size: 2em; font-weight: bold;">4</div>
<div style="background-color: black; color: white; padding: 5px;"> TITLE </div>	<div style="background-color: black; color: white; padding: 5px;"> YEAR TECHNIQUE MEASUREMENTS </div>	<div style="background-color: black; color: white; padding: 5px;"> TEXT </div>	<div style="background-color: black; color: white; padding: 5px;"> NOTES </div>	<div data-bbox="2166 1900 2300 2047" style="font-size: 2em; font-weight: bold;">3</div> <div data-bbox="2686 1900 2938 2047" style="border-bottom: 1px solid black; margin-bottom: 2px;"></div> <div data-bbox="2686 1942 2938 1984" style="border-bottom: 1px solid black; margin-bottom: 2px;"></div> <div data-bbox="2686 1984 2938 2026" style="border-bottom: 1px solid black;"></div>

Waterlilies	<p>2024</p> <p>Embossed plastic strip on cardboard, passe-partout, laser-printed text</p> <p>Six parts:</p> <p>50 cm X 65 cm 50 cm X 65 cm 50 cm X 65 cm 50 cm X 65 cm 74 cm X 56 cm 29.7 cm X 42 cm (7 pages)</p>	<p>NOBODY WANTS TO SEE A MOVIE WITH TOBIAS MADISON IN IT</p> <p>I NEED TO HAVE SEX WITH SOMEONE WITH BLUE EYES SO THAT MY BABY CAN HAVE BLUE EYES</p> <p>GIRLS, GIRLS, GIRLS, LOOOOOOOOOOOONG GIRLS</p> <p>UNE PUCE, UN POU, UNE ARAGNEE, UN ABCD, UN MONGOLOID, UN MONGOLOID</p> <p>WATERLILIES</p>	<p>See text by a writer called Ian.</p>
Materwelons	<p>2022</p> <p>Epoxy and collage on mylar, tape, artist's frame</p> <p>110 cm X 97 cm</p>	<p>AMENONES</p>	<p>The word Anemones, misspelled.</p>
THE RULE OF LAW	<p>2019</p> <p>Collage and tape on coloured paper, artist's frame</p> <p>60 cm X 54 cm</p>	<p>IT IS OUR HOUSE STYLE NOT TO USE I.E. (FOR ID EST) OR INDEED TO USE ANY OTHER ABBREVIATION OF LATIN PHRASES SUCH AS ET AL. (FOR ET ALIA), E.G. (FOR EXEMPLI GRATIA), VIZ. (FOR VIDELICET), I.D. (FOR IDEM), IBID. (FOR IBIDEM), C.F. (FOR CONFERRE), OR N.B. (FOR NOTA BENE). OUR ONLY EXEPTION IS ETC. – WHICH WE DON'T ITALICIZE – FOR ET CETERA.</p>	<p>From the internal style guide for writers by the Sci-Fi publisher Ace Books, New York, 1962.</p>
THE RULE OF NEW YORK STRIP STEAK	<p>2019</p> <p>collage on coloured paper, artist's frame</p> <p>70 cm X 65 cm</p>	<p>LSD OCD ABCD</p>	<p>The best literal description of Psychosis I have heard so far:</p> <p>A man walks into a diner.</p> <p>Sits down and takes a look at the menu.</p> <p>Reads: New York STRIP steak.</p> <p>The man breaks down and starts screaming:</p> <p>“They are gonna STRIP me off my assets!”</p>

<p>Formative Experiences in Language: A\$\$ 2 M0uth</p> <p style="text-align: right;">5</p>	<p>2023</p> <p>Collage on Chinese joss paper, leaf gold, artist's frame</p> <p>110 cm X 110 cm</p>	<p>I WANT TO GO TO MEXICO!</p> <p>MY NOSE KNOWS INSIDE OUT THE SCENTS OF ITALIAN MONKEY QUADRUPLTS SEASONED IN SUNNY GRASS & GRIME WITH A GENTLE TOUCH OF PLUM</p> <p>SEARCHING FOR LIZARD STICK ANYWHERE STICK IN MY IMAGINATION</p> <p>I WANT TO BE A VIP!</p> <p>I'LL BE YOUR DOG TOY TEENAGE HARVEY SO READY TO CONFESS</p> <p>I SLURP EUGENIC PREESCHOOLER BLOOD FOR GROSS MOTOR SKILLS</p> <p>I KNOW NO LOVE & LOVE PRINCIPLES.</p>	<p>Tobias Madison: I grew up in Basel, Switzerland. There were two public bathrooms that were significant in my childhood. One close to the university, the other on a square in the city center. My parents told me to never enter these bathrooms.</p> <p>I clearly remember entering the public bathroom close to the university when I was 7 or 9 years old. The cavernous latrines were tiled out in beige- a very Fassbinder type of space. No one - *</p>	<p>* - was in there. But the tiles were inscribed with felt-tip markers: Phone numbers, Desires of a sexual nature. A wall of <u>Confessions</u>. Having just learned how to read this was fascinating stuff.</p> <p>A few months later, or maybe years, I entered the other public bathroom, which descended in a spiral staircase. This space had white tiles and a curved ceiling. At the end of the space there were three men. One of them was standing upright, with another man fellating his penis. The third man had his mouth buried between the butt cheeks of the fellating man, seemingly licking his anus. Fascinated I stood there and watched until this arrangement of people took on the shape of a <u>Hieroglyph</u> that was now slowly burning itself onto my yet to be formed brain.</p> <p>Somewhere in there there would probably be a tale of one bathroom being the sign and the other the signifier and LA-DI-DA-DI-DA. Or the other way around.</p> <p>But with this work I explicitly try to reproduce the most important experience of my early childhood:</p> <p>Language can be bent around the constraints of it's own rules.</p> <p>Desires can be fulfilled and fantasies be made reality.</p> <p>People can become language.</p> <p>Language can become people.</p> <p>Shit can be turned into Gold.</p>
<p>THE RULE OF DIPPY DAWGS</p> <p style="text-align: right;">6</p>	<p>2024</p> <p>Collage on coloured paper, artist's frame</p> <p>50 cm X 180 cm</p>	<p>XXXXXXX XXT'SXXXX XXXXSXX XX</p>	<p style="text-align: center; font-size: 2em;">GAWRSH!?!</p>	<p>But with this work I explicitly try to reproduce the most important experience of my early childhood:</p> <p>Language can be bent around the constraints of it's own rules.</p> <p>Desires can be fulfilled and fantasies be made reality.</p> <p>People can become language.</p> <p>Language can become people.</p> <p>Shit can be turned into Gold.</p>
<p>THE RULE OF ITGIRLSINTHEWAYLONGSHIRT</p> <p style="text-align: right;">7</p>	<p>2022</p> <p>Collage on coloured paper, artist's frame</p> <p>135cm X 40 cm</p>	<p>ITGIRLSINTHEWAYLONGSHIRT</p>	<p>I don't even know what to say.</p>	<p>But with this work I explicitly try to reproduce the most important experience of my early childhood:</p> <p>Language can be bent around the constraints of it's own rules.</p> <p>Desires can be fulfilled and fantasies be made reality.</p> <p>People can become language.</p> <p>Language can become people.</p> <p>Shit can be turned into Gold.</p>
<p>Disambiguation</p> <p style="text-align: right;">8</p>	<p>2020</p> <p>Epoxy and collage on mylar, tape, artist's frame</p> <p>87 cm X 70 cm</p>	<p>FIN DE RACE (DISAMBIGUATION)</p>	<p>Composé de <u>fin</u> (arrêt d'une chose) et du mot <u>race</u> qui prendra ici la notion de descendant et en particulier de la lignée des rois et dans un sens plus large et de façon péjorative la noblesse.</p> <p><u>Locution adjectivale:</u></p> <p>Qui possède le raffinement de ses prédécesseurs, avec l'étiollement ou l'appauvrissement des choses qui ne se renouvellent pas. - *</p>	<p>* - <u>Locution nominale:</u></p> <p>Personne qui n'a pas de descendance.</p> <p>Enfant dégénéré d'une lignée noble consécutif à des mariages consanguins. Note d'usage : Parfois employé au masculin quand on réfère à un homme.</p> <p>Noblesse à l'époque de sa décadence.</p> <p>(Par extension) Période de décadence marquant la fin de certains privilèges.</p>

THE RULE OF

2019

collage on coloured paper,
artist's frame

54 cm X 58 cm

9

**AND TURNED HIS HEAD AND
STARTED TO DANCE**

"I saw in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also, and to leave me all on fire with a great love of God. The pain was so great, that it made me moan; and yet so surpassing was the sweetness of this excessive pain, that I could not wish to be rid of it. The soul is satisfied now with nothing - *

* - less than God. The pain is not bodily, but spiritual; though the body has its share in it, even a large one. It is a caressing of love so sweet which now takes place between the soul and God, that I pray God of His goodness to make him experience it who may think that I am lying.

During the days that this lasted, I went about as if beside myself. I wished to see, or speak with, no one, but only to cherish my pain, which was to me a greater bliss than all created things could give me."

The Life of St. Teresa of Jesus (XXIX.17, 18)

**THE RULE OF
B.L.A.R.G.H.**

2024

Collage on coloured paper,
artist's frame

75 cm X 125 cm

10

BRAIN VOMIT

BLARGH!

OFF

WITH

HER

WHO

**来呀来呀
互相伤害呀***

* Hurry, Hurry, let's hurt each other!