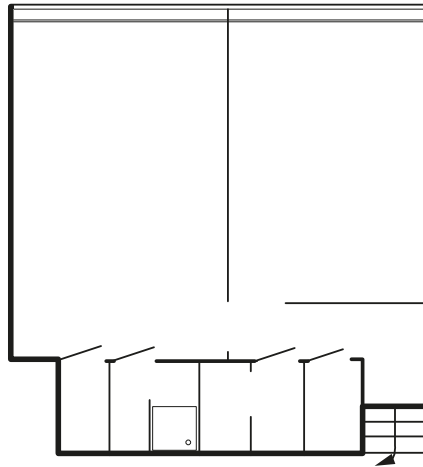


# FRONTS (a)

## SOUTH FACING

Tosca Monteyne, *Echo*, 2023

Oil, collage, alluminium and cardboard on canvas.



## EAST FACING

Works from the collection of Mme de Samblanx.

Painted glass ornaments, ca. 1930s.

## WEST FACING

Otto Wolf, '*Narrenfamilie (Biss und zwei Gschell)*', 1910.  
Watercolour on cardboard.

Otto Wolf, '*Gschell, Schantle und Kinder-Fransenkleid*', undated.  
Watercolour on cardboard.

## NORTH FACING

Sean Crossley '*Life drawing*', from the manuscript of "*Nietzsche et le cercle vicieux*" by Pierre Klossowski, 2018

Graphite on paper.

From whatever side one approaches things, the ultimate problem turns out in the final analysis to be that of *distinction*: distinctions between the real and the imaginary, between waking and sleeping, between ignorance and knowledge, etc. — all of them, in short, distinctions in which valid consideration must demonstrate a keen awareness and the demand for resolution. Among distinctions, there is assuredly none more clear-cut than that between the organism and its surroundings;

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