

QUALITY (TIME)
FOR
100% WOOL

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by
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CHARACTERS

- MAN 1 A man, 72. Suntanned. Wears a worn but well-fitting linen suit with suede loafers. His sunglasses are pushed up into his salt-and-pepper hair.
- MAN 2 A man, 70. Wears fine light fabrics and muted colors, with spotless designer sneakers and a neatly tied silk scarf.
- MAN 3 A man, 61. Wears a plain black suit, white T-shirt, and sensible shoes.
- MAN 4 A man, 48. Wears a brown collarless shirt, pale blue jeans, and colorful sneakers.
- NEW MAN A man, 27. Wears an oversized blazer over a sheer top, with baggy shorts and chunky leather boots.

SETTING

A repurposed laundromat, now an exhibition space, in a small city in the Flemish region of western Belgium, near the French border.

TIME

Afternoon, with natural light streaming through the large storefront window.

ACT I

SCENE 1

Silence. A white-walled exhibition space with a concrete floor. Four men stand apart, each facing a different artwork.

MAN 1

(breaks the silence, turns to the other men, and waves an A6 invitation card bearing an image from the exhibition.)

The invitation led me to believe these were going to be paintings.

MAN 2

(faces MAN 1. Behind his back, he fingers the keys of his expensive car.)

I just saw the *RIOT* piece on Instagram. Didn't look closely. I actually came for Christopher. But clearly... (raises arms and gestures at the wall works, keys jangling)

MAN 2 (cont'd)

these aren't his works, are they?

MAN 3

(chuckles knowingly, turns to MAN 1 and MAN 2, he holds an exhibition text rolled up in his right hand)

Afraid not. If you'd received the email invitation like I did, it would've been obvious. This is someone else entirely. One of those artists for whom the para-exhibitional is as important as the exhibition itself.

MAN 4

(turns towards group with quizzical expression)

The para-exhibitional what now?

MAN 3

You know, all the contextual material—posters, flyers, wall texts, press releases... Not artworks per se, but

they shape how we read the work.

MAN 2

(perks up)

Collector's items! I recently donated thousands of old flyers from my collection to the Archives of Contemporary Art. I kept hold of the ones linked to works I own, of course.

(men nod and mumble in agreement)

MAN 4

(addresses MAN 3)

Do you know the artist personally? Can you tell me more about his practice?

MAN 3

Sure, he studied photography at The Royal Academy of Fine Arts in Ghent. Photography's still central to his work. I bought one of his thirteen *George Clooney* portraits—silkscreens printed with ink made from all thirteen Nespresso flavors.

MAN 1

(enthusiastic)

I almost bought one of his *Grand Cru* pieces — photos of rare wines, printed on old darkroom paper he'd left unfixed, so they'd gradually turn black when exposed to light. Each one was set inside a wooden wine box. I tried to explain to my wife that they'd age beautifully over time — if the box was ever opened.

(he pauses, shoulders slumping)

MAN 1 (cont'd)

She refused to lend me the money. Just laughed and went to the sauna with her friends.

MAN 3

(consults his smartphone)

According to the bio on the organizer's website, he:

(reads aloud from his smartphone)

MAN 3 (cont'd)

"explores the role of brands, consumer goods, and digital imagery in shaping contemporary culture. His installations dissect how products are displayed and

promoted, revealing the mechanisms behind their visual seduction."

MAN 4

(addresses MAN 3)

Do you know about the production process? How were these made?

(gestures at the works)

MAN 3

(begins pacing slowly around the room like a museum guide, alternates his gaze between the works and the other men)

When I met him a few months ago, he'd just been invited to do this solo exhibition, and had started collecting high-res images from auction sites like Christie's and Sotheby's – the kind you can zoom in on but not download. He was selecting iconic Christopher Wool works from the '90s and early 2000s, and planned to reproduce them as carpets. He first came across Wool's work during his photography studies.

MAN 4

(smiling)

100% WOOL. That's actually kind of great! 100% fake Christopher Wool, 100% real wool. Production must've cost a fortune. Anyone know more?

(looks at the other men)

MAN 2

I saw a credit to B.I.C. Carpets on the Instagram post. Big international name, based in Wevelgem. I think MoMA even commissioned a lobby carpet from them in the '80s.

MAN 3

(interrupts)

Although some of their production is now overseas. These works were tufted in Portugal by robots on rails, then manually retouched. Shipped rolled up in cardboard tubes.

MAN 4

Efficient for storage, if nothing else.

(NEW MAN enters through the front door. The group turns to look at him)

NEW MAN

(scrunches his nose)

What's that awful smell?

MAN 3

(grinning)

As delightful as fresh oil paint, isn't it?

NEW MAN

(glances around the room)

Are the works for sale?

MAN 3

I hope so — for the artist's sake. These probably cost more to produce than the original paintings.

MAN 1

(takes photos of the works with his phone)

I'll send these to my wife — see if she thinks one might work in the new living room she's decorating.

MAN 2

(calm but excited)

I'd take *RIOT*. That painting sold for almost \$30 million in 2015. Those were the days. After that, the market tanked. Reached saturation.

MAN 1

(addresses MAN 2)

Didn't you buy that oceanfront house in Portugal with the profits?

MAN 2

(grins triumphantly)

And our place in Greece, too. Nothing ever topped that sale. My wife hated the text. We didn't even argue when it left the living room.

MAN 1

(in agreement)

Right! *SELL THE HOUSE, SELL THE CAR, SELL THE KIDS.*
Pretty brutal.

MAN 3

(interjects)

That's from *Apocalypse Now*. I liked that piece. The aluminum plate made it feel like a sign. I remember Wool saying he needed a flat, hard surface for his text works. Then later, he went back to linen.

NEW MAN

(addresses MAN 3)

Do you think Christopher Wool knows about this project?

MAN 3

(ignores NEW MAN's question and continues
talking enthusiastically)

I assume the show is about misreading. About how we experience art online. The curatorial challenge probably lies in the distribution of the documentation images. You...

(addresses MAN 1)

MAN 3 cont'd

thought they were paintings!

NEW MAN

Isn't the artist worried about being sued for copying Wool? Isn't this plagiarism?

MAN 3

Did Coppola sue Wool for quoting *Apocalypse Now*? I doubt Wool would damage his reputation over this.

MAN 1

(joking and pointing at the work)

To quote the work: *IF YOU CAN'T TAKE A JOKE...*

MAN 3

The past 50 years of art have thrived on appropriation. Think Sherrie Levine. Sturtevant. If the Pictures Generation can't allow younger artists to continue

exploring transformation and the loss of quality through reproduction, where are we headed?

MAN 2

Wool's best pieces are copies of copies. That's been his game for years. I'm sure he knows this kind of homage only strengthens his position in art history. The more your work gets reproduced, the more likely you are to enter the canon.

MAN 3

Exactly. That's what Walter Benjamin argued in *The Work of Art in the Age of Mechanical Reproduction*. He talks about Raphael's Vatican tapestry designs – how they were engraved and widely circulated across Europe, which helped cement his fame.

NEW MAN

Do these works have titles?

MAN 3

(unfolding his rolled-up exhibition text)

Yes. Same as the original Wool paintings, followed by the year they were created.

NEW MAN

Ah, you found the exhibition text?

MAN 3

Well... not exactly. It reads more like a short theater piece.

(he lifts a page. Pauses.)

MAN 3 (cont'd)

Here – let me read it aloud.

(lights fade)

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EXHIBITED ARTWORKS

Untitled (RIOT), 1990
2025, wool carpet, 274 x 183 cm

If You, 1992
2025, wool carpet, 274 x 183 cm

East Broadway Run Down, 1999
2025, wool carpet, 274 x 183 cm

He Said She Said, 2001
2025, wool carpet, 274 x 183 cm

Minor Mishap (Black), 2001
2025, wool carpet, 274 x 183 cm

SOURCES

<https://www.myartbroker.com/artist-christopher-wool/record-prices/christopher-wool-record-prices>
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