

021 CATERINA DE NICOLA *Selected works*

16.12.20 21H M.F.G.A.H.E.X.F.M

Caterina De Nicola

A HOLE WITH A VIEW

Performed with
Valentina Demicheli
Yesh

Dominic Michel

Ronja Varonier

Urban Zellweger



020 A hole with a view

A hole with a view - 2020 - 45 minutes performance for 1000 Spaces, Istituto Svizzero.

Curated by Gioia Dal Molin.

Performed with Valentina Demicheli, Yesh, Dominic Michel, Ronja Varonier and Urban Zellweger; in collaboration with Czarnagora, hosted by Megahex.fm.

[Link to the performance.](#)

[Link to the text.](#)

For 1000 Spaces, artist and musician Caterina De Nicola has created the new work *A hole with a view*. The four new tracks and text form the basis for the live jam session on MEGAHEX.FM, with other musicians and performers also adding new sounds and voices. The song and read text passages tell of an erotic encounter and a sexual desire and intermingle with the computer-generated sounds created through morphing and the instruments played live in the jam session.

Gioia Dal Molin

020 Fuori *FUORI - 17A Quadriennale d'arte 2020.*
Palazzo delle Esposizioni, Roma.
Curated by Sarah Cosulich and Stefano Collicelli Cagol.

Courtesy Fondazione La Quadriennale di Roma
Foto DSL Studio

Caterina De Nicola analyses cultural aestheticization processes, examining motifs and trends that are now emptied of meaning but circulate ideologically in society like, for example, the symbol of the heart used in merchandising, smartphone emoticons or pacifist demonstrations. The artist adopts the two-dimensional dimension of the icon by transforming it into a sculptural shape covered with jeans fabric and hanging it on the wall. Using waste materials and adapting them to her needs, she reveals the contradictory nature of the cultural symbols on the market.

Through the use of different languages such as sculpture, painting, performance and music she challenges the immediate perception of the works, aiming at stimulating opposite reactions.

De Nicola selects heterogeneous materials - images, symbols, design productions, quotes from texts or sound tracks - which are recomposed through the practice of mesh-up. Mesh-up mixes seemingly antithetical pieces to obtain a new sound, in which each of the original sources is distinguishable and blends into the other. Without tension or fractures, this technique is based on the immediate recognition of the combined elements and the emotional investment in them.

For the 2020 Art Quadriennale, De Nicola presents several works that rethink the expressive possibilities of sculpture. *Erotic Injury* (2020) and *Degrougth Depletion* (2020) are among the first works of the artist to bring together writing, painting and sculpture using the mesh-up method. The canvases hanging on the walls are made with found and recycled fabrics coming from second-hand markets selling designers products and textiles. On this support the artist applies writings deriving from a variety of contexts, from the gore music genre to porn, while maintaining the constant need to add fictional elements to it. While it is impossible to identify an author or a character, her texts always speak in the first person and emphasise the ambiguity through the fragmentary character of the quotes. The final result is a hybrid between a design object and a book, between a painting and a sculpture, an indeterminate definition upon which the artist makes no decision.

Having studied *Decoration*, De Nicola redefines its very idea in works that maintain ambiguity about her nature and function as, for example, the tip of an



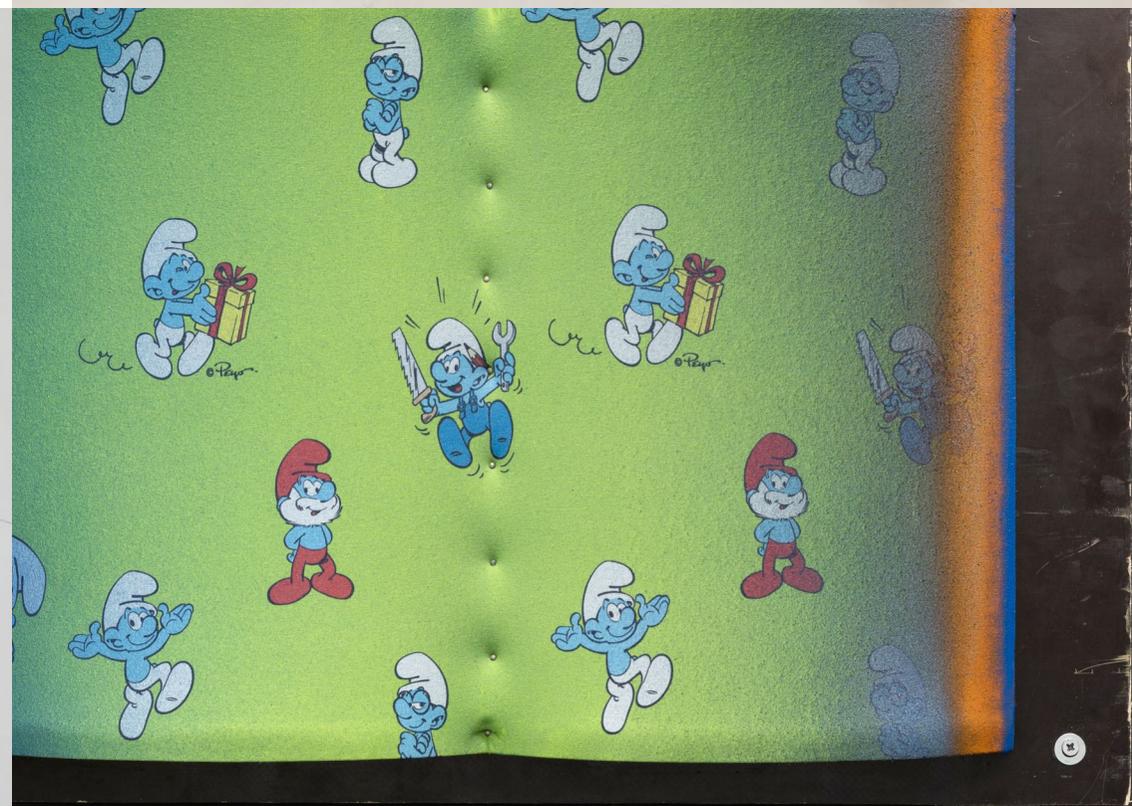
oversized fountain pen looming over the space, almost to emphasise, once again, the central role that writing and fiction play in her work. Or a sculpture formed by a coat hanger, erected on a base covered with synthetic grass dust, on the top of which thermoformed plastic flower petals are applied. Under her action, design undergoes a process of transformation that ironically highlights the tendency - which is common to both design and art - to fall fiction to recognisability, repetitiveness and predictability; in one word, to style.

Matteo Binci

020 *EROTIC INJURY* *Erotic Injury* - 2020 - 6 canvases 46 x 72 x 9 cm each - Wooden frame, chipboard wood, screws, bricolage varnish, fabric, starch glue, acrylic paint, fabric medium, printed paper.

020 *LONG STORY SHORT* *Long story short* - 2020 - Four sculptures 100 x 25 x 25 cm each - Polished black iron.

020 *WE ADMIRE YOUR FORTITUDE AND SELF LOATHING* *We admire your fortitude and self loathing* - 2020 - 420x150x150 cm, chipboard wood, diorama grass, ponpons, magnets, stuffed frog, coat rack, plastic sheets, rivets.



**020 CAN SUBJECTIVITY BE
USED AS A TOOL TO
BUILD THEORY?**

*Can Subjectivity Be Used as a Tool
to Build Theory? - 2020 - Variable
dimensions - Rat prop, shredded
pages, plastic bag, wrappings,
tights, wax, fake hair, plastic.*

*Photo credits Kilian Bannwart.
Courtesy of Last Tango.*



020 **EROTIC INJURY** *Erotic Injury* - 2020 - 46 x 72 x 9 cm -
Wooden frame, chipboard wood, screws,
bricolage varnish, Vitra fabric, starch glue,
acrylic paint, fabric medium, printed paper.

020 **DEGROUGHT
DEPLETION** *Degrougt Depletion* - 2020 - 46 x 72 x 9 cm
- Wooden frame, chipboard laminated wood,
scews, nails, Kvadrat fabric, starch glue, paint,
fabric medium, printed paper, ribbon.

020 **I CREATED A FAKE
WORLD BECAUSE I
DIDN'T LIKE THE ONE
I WAS LIVING IN** *I Created a Fake World Because
I Didn't Like the One I Was Living
In* - 2020 - 46 x 72 x 9 cm - Wooden
frame, chipboard laminated wood,
screws, nails, Kvadrat fabric, starch
glue, paint, fabric medium, printed
paper, ribbon.
Stocked in Töpferstrasse 26, Zürich.

020 **DEGROUGHT
DEPLETION** *Degrougt Depletion* - 2020 - 46 x 72 x 9 cm
- Wooden frame, chipboard laminated wood,
scews, nails, Kvadrat fabric, starch glue, paint,
fabric medium, printed paper, ribbon.





There was once a man in Troublestorm Bay who liked to dress in black and spend time home alone everyday. I insisted that if he persisted, I would throw his head first in the mud.

Hurray! programs are not about altering highrisk conditions, nor about causing individuals or groups to desist from weather behaviour.

I would rather be wet outside, but at least I am alive - I said.

In the early spring night the weather was supposed to be as predictable as his drug addict brother. He could leave the house in a blue sky broken only with pois clouds, bare, no wind in the imperceptible breeze, and return in a rain storm low gusty and frigid even for an umbrella.

My head span between each change in status from lovely wet friend to annoying brat of whom I was nothing but embarrassed.

Climate porn suggests both that climate reporting is irresponsible and exaggerated in a way similar to the way pornography exaggerates sexual behaviour and that pornography sports of climate change effects appeal to a prurient impulse.

Degrowth advocates believe that the only way to save the Earth is to stop focusing on growth at all costs in favour of a more equitable redistribution of resources.

Degrowth sounds like deepthroat.

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mannequin



**020 EMBARRASSED AND CONCILIATORY,
BORED AND NONCOMMITTALLY.**

*Embarrassed and Conciliatory,
Bored and Noncommittally - 2020 -
84 x 43.5 x 50 cm - Iron chair, rust,
urine, pin.*

*Photo credits Kilian Bannwart.
Courtesy of Last Tango.*



020 BAY WEST IS TO YELD TO IT *Bay West Is to Yield to It - 2020 - 100 x 107 x 8 cm -
Wooden frame, pig leather, synthetic fur pom-pom,
diorama grass, hair, nylon tights, resin, natural latex.*

*Photo credits Kilian Bannwart.
Courtesy of Last Tango.*





020 Surgeons and Gluttons

Duo show with Philip Ortelli at Palazzina, Basel.

Love. The first indoor theatres were built within converted tennis courts. Game, set, match. Curtain, intermission, encore. The back and forth of play transferred to the back and forth of display and adulation. During the Renaissance even the built could do many activities well. Performing an act, hiding their transformation from one decadent entertainment to another. Dragging themselves through time. The scene is a stage. Here, the actors are gone, or inanimate, or both. Uncast or quit. The scene is a stage and that stage is set. A valley of strangeness resides. An offness, non-normative not menacing. The regular grid is irregular, but regularly. Secret signs encoded beneath the toes. Or simple pattern play. The stage can be viewed as a social construct. The audience sitting in the dark allowing an invisible wall to force what is near and alive behind an untouchable and invisible screen. Windows with impenetrable glass, but permission to intrude as one likes. The inside has entered outside. The tiles aged or lightly rendered. The stage is set, but over what? When someone leaves part of themselves behind, costume or quality, we never quite know if they left or if they were removed. The witness has been lost, but their hat remains. This is country, but whose? Hay coexists with preserved grain dyed with the escape mechanism of a deep water sailor. A ladder relaxes as it wants, no care for the rigidity needed for the purpose society thrusts upon it. A combination of fantasies exists. The



patchwork heart protects the tits and ass its skin might have covered before, in pieces. It too hoards long lines dried for later sustenance.

A theatre is a theatre no longer when the play is not cast. The script exists in sculptural form. A scenario without revelers. Like Prince Prospero we move between spaces decorated only for the present. Lights of disco or lights of disco or lights of death dancing across our feet. The drawbridge protects you or it rejects you, depending on which side you are standing. The barrier is beacon and the information it provides is not its own. Data waltzes visibly. WiFi is provided generously and when the red death's masque reveals itself we recite the password aloud and together, "JESUSFUCK".

Mitchell Anderson

020 FUHRER'S FACE FUCK MY FIST FINGER FUCK *Fuhrer's Face Fuck My Fist Finger Fuck* - Collaborative floor intervention with Philip Orтели - 2020 - Environmental dimensions - Chalk paint.

020 SAY GOODBYE, TRY, TRY, TRY *Say Goodbye, try, try, try* - Collaborative piece with Philip Orтели - 2020 - 120 x 45 x 70 cm - Wood, natural rope, metal chain, wax, paints and enamels, candle light bulbs, smart bulbs, online data pools.

020 EROTIC INJURY *Erotic Injury* - 2020 - 75 x 42 x 13 cm - Chipboard wood, wood frame, screws, bricolage varnish, Vitra® fabric, starch glue, acrylic paint, fabric medium, laser printed paper.



020 Surgeons and Glutton Installation view of *Surgeons and Gluttons*, duo show with Philip Ortelli at Palazzina, Basel.

020 UNTITLED *Untitled - 2020 - 110 x 100 x 4 cm (ca) - Denim patchwork, wooden frame, hay, acrylic paint, squid ink spaghetti.*

020 JESUS CHRIST IS JUNIOR CUNT *Jesus Christ is junior cunt - 2020 - Collaborative environmental installation with Philip Ortelli - Environmental dimensions - Hay, acrylic paint, squid ink spaghetti, natural latex, cowboy hat.*



019 Embarrassed
and
conciliatory,
bored and
noncommitt-
-tally

Solo show at Il Colorificio, Milano.

Photo credits Alessandro Sellini ©

Embarrassed and conciliatory, bored and noncommittally - 2019 - Three modernist chairs, urine, 40 minutes loop performance.

[Link to the text of the performance.](#)

Embarrassed and conciliatory, bored and noncommittally (painted poster) - 2019 - 86 x 86 cm; bricolage glossy lacquer, wooden frame, synthetic canvas, natural rose perfume.



Embarrassed and Conciliatory, Caterina De Nicola's first solo exhibition, uses the techniques of mythopoiesis, building a fictitious stage through which to present the self that the artist has chosen to impersonate. In the back of the greengrocer's shop in Via Giambellino 67, for two hours the artist tried her hand at the continuous reading of a text that worked as a theatrical canvas. In the first part of the litany, De Nicola accurately describes an exhibition composed of seven canvases, reproductions of patterns found on high fashion scarves

by Balenciaga, Missoni, Vera Neumann and Givenchy. Apparently rigid and bored, the artist reconstructs on the spectators' retina the plot, the thickness of the brushstrokes, the reasons, indicating the positions of the paintings in a room inhabited only by three chairs. The only stage element, the seats, with their modernist and kitsch character, functioned as a handhold, giving the space the appearance of a waiting room moved by a continuous procrastination.

Later, De Nicola read *Beauty Hurts. But not so much as the lack of it*, an articulated flow of consciousness obtained through the cut-up technique. The words once again become images used to draw a portrait of oneself where cynically hinted at strategies of social relations and homologation.

Two further elements complete the space: an acrylic-painted canvas that portrays the invitation to the exhibition - a copy of the copy obtained with a quick processing on which the single brushstrokes are visible; and a stagnation of urine in the hollow of one of the modernist seats.

The one staged by De Nicola is a theatre for the construction of his own mythography. The exhibition, obtained by successive additions of texts, images, compositions of others, returns the expansion of the body and its presentation, starting from portions or fragments collected in conceptual wanderings. The public is invited to a collective suspension. Listeners' eyes follow the artist's hands, faces turn to the white walls where the formalist and abstract compositions found on haute couture scarves should be displayed. The text of the room, moreover, duplicates this construction: the exhibition is described as De Nicola narrates it, in a prose obtained by following the same technique of writing the text of the performance, that of the cut-ups, copying and pasting other people's compositions.

Embarrassed and Conciliatory is articulated in a series of levels, progressively unveiled. The operation is a critique of the construction of the subject to which it methodologically and semantically opposes the techniques of fiction, disorientation, listlessness, crisis and immobility. It also shows an abandonment of his own figure, the putting into practice of a non-recognition with the intention of writing a different story for himself, made up of dilutions, transformations and translations. He does this with the pretence of myth and the effectiveness of the suggested word, materializing something that is not there through the power of linguistic performative. De Nicola builds a regime of post-verità, defines a moment - which is here and now - where pictorial practice is the latent means useful to reflect around the language of representation.

Il Colorificio



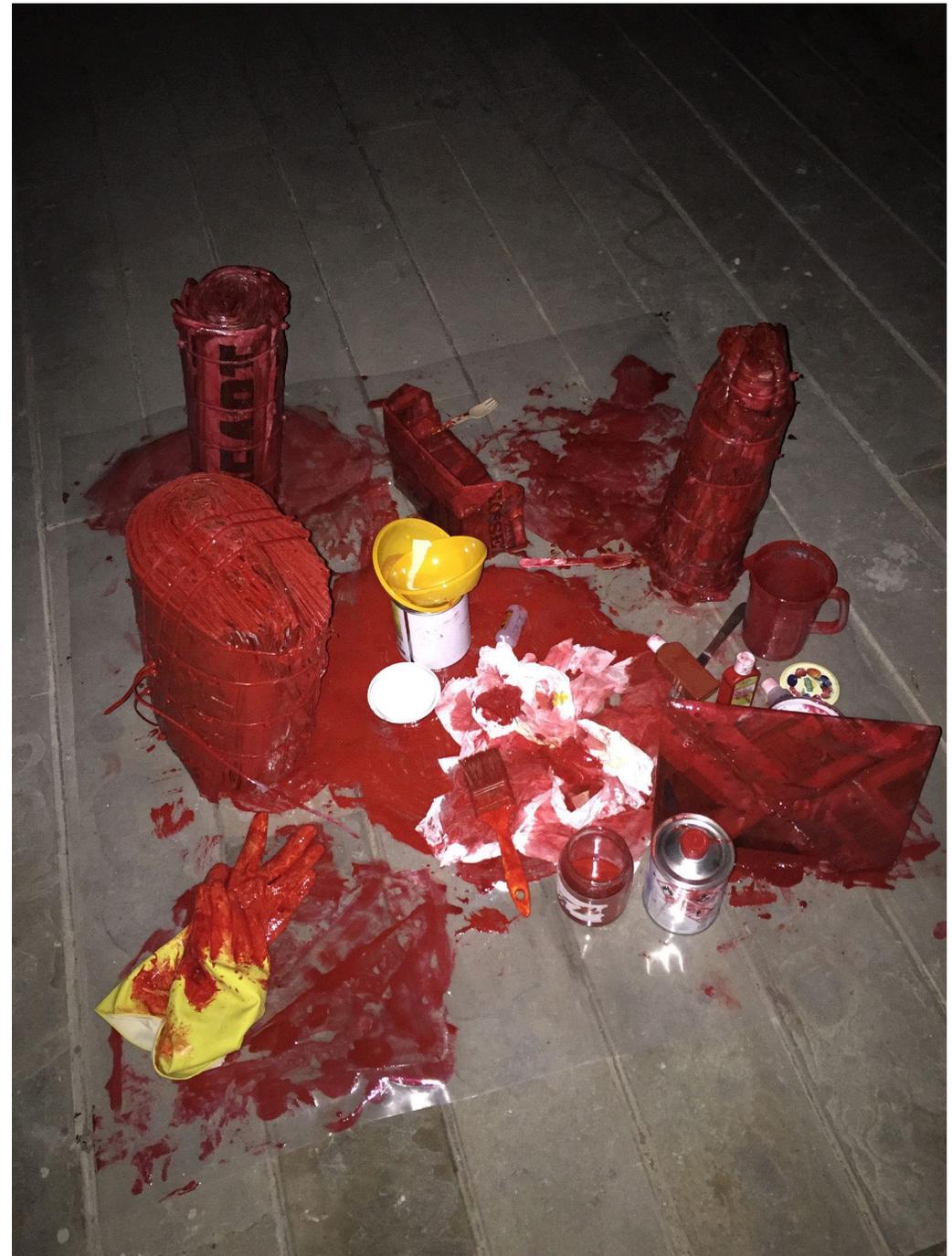


**019 ENVY OF EXPRESSION
BEHIND USELESS PAIN**

Envy of expression behind useless pain - 2019 - 17 x 45 x 16 cm; newspapers, epoxy resin, dye, self-locking nylon wire. Featured in "Voi rubate del tempo alla fretta, a noi il mare ci impone lentezza", 2019 - at Villa Di Lorenzo, Ansedonia.

**019 SO MANY DEFERRAL
TENDENCIES AS A RESULT
OF TALKING TOO MUCH
BEFORE DOING**

So many deferral tendencies as a result of talking too much before doing - 2019- 22 x 15 x 13 cm; newspapers, epoxy resin, dye, tape. Featured in "Voi rubate del tempo alla fretta, a noi il mare ci impone lentezza", 2019 - at Villa Di Lorenzo, Ansedonia.





019 Crisis of Glass Bell

Group show at Tank, Basel.

Curated by Noemi Pfister and Dominic Michel. Participants include Melanie Akerte, Benedikt Bock, Caterina De Nicola, Victoria Holdt, Gilles Jacot, Andreas Kalbermatter, Pierre Krause, Dominic Michel, Noemi Pfister, Luca Rossi Dossi, Mia Sanchez, Linda Semadeni, Leslie Thornton.

A million sparks falling from the skyrocketers of Rimbaud & Mogli slender terrorists whose gaudy bombs are compacted of polymorphous love & the precious shards of popular culture punk gunslingers dreaming of piercing their ears, animist bicyclists gliding in the pewter dusk through Welfare streets of accidental flowers out-of-season gypsy skinny-dippers, smiling sideways-glancing thieves of power-totems, small change & panther-bladed knives we sense them everywhere we publish this offer to trade the corruption of our own lux et gaudium for their perfect gentle filth.

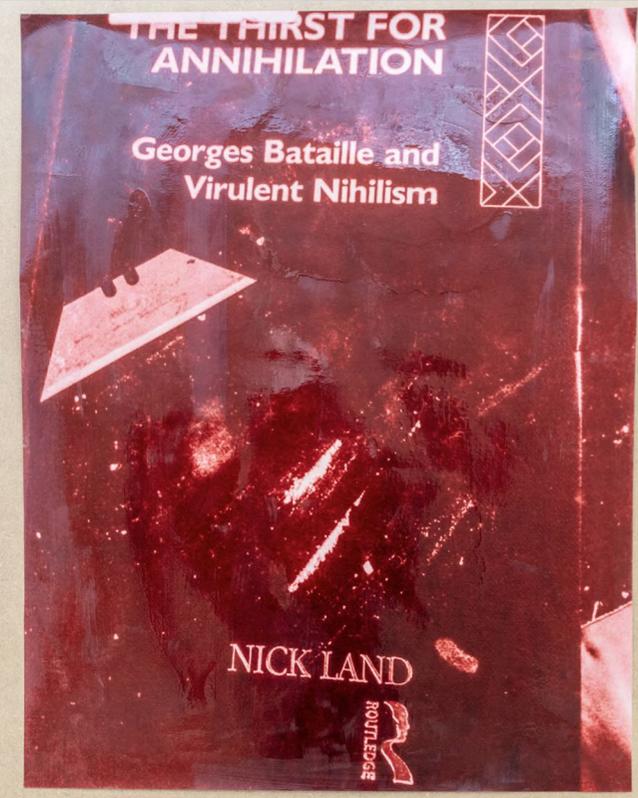
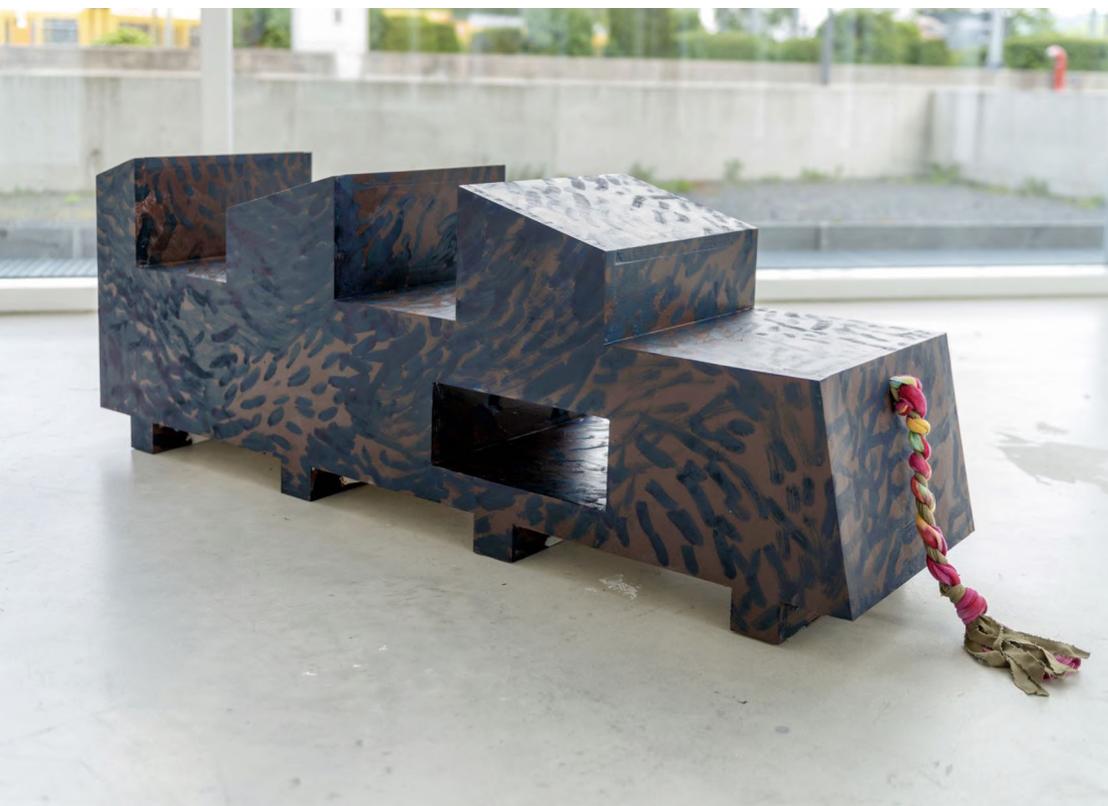
Hakim Bey, Wild Children.



019 THE THIRST FOR ANNIHILATION

The thirst for annihilation - 2019 - 85 x 60 cm; laser printed poster, sandarac, dye. Featured in Crisis of Glass Bell, 2019 - Tank, Basel.

019 **UNTITLED** *Untitled - 2019 - 125 x 45 x 60 cm; plywood, tie dye t shirts, dye, lacquers.*
Featured in Crisis of Glass Bell, 2019 - Tank, Basel.



019 Capriccio 2000 *Group show at Fondazione Sandretto Re Rebaudengo, Torino.*
Curated by Rosa Tyhurst, Jeppe Ugelvig, Hannah Zafiropoulos.
Participants include Dafne Boggeri, Caterina De Nicola, Andrea De Stefani, Lorenza Longhi, Andrea Magnani, Michele Rizzo, Giuliana Rosso.

Photo credits KLAKE ©

019 MORE FRIENDS *More friends - 2019 - 80x80x5 cm each; Plywood, backpack, sandarac, crayons, spray paint, gouache.*

More friends - 2019 - 180x170x30 cm; welded iron, synthetic resin.

Caterina De Nicola thinks through processes of cultural aestheticization, examining how ideologically empty motifs and trends circulate in society. Working with both repurposed and new materials, her sculptural work captures the cultural iconographies found in materials, images and symbols, producing moments of reflection, confusion, or both. Beyond her artistic practice, De Nicola is also an active



member of the Lausanne nightlife, organising illegal raves and working with old-school progressive, hard acid, and Italo techno-trance genres as a DJ. These two strands of the artist's research culminate in her work *More Friends*, which reflects on the diffusion of gabber, rave, and progressive music in Italy at the end of the 1990s, where it was transformed from a northern European genre into its own particular subculture. The generic quality of hardcore music instils a sense of belonging in a large part of European youth culture, thanks in part to the pick-and-mix tactics of the music industry, as well as fashion's perpetual recycling of symbols and trends. Taking inspiration from the poetic avant-gardism of the Italian DJ Franchino, a star of the Italian progressive music scene of the 1990s, De Nicola engages the star of the EU flag: a once-loaded political symbol that in recent years has suffered a semantic loss following its proliferation in pop culture through such varied platforms as Spotify playlists, Lidl shopping bags, Facebook profile pictures, and fashion collections. As a symbol that allows us to imagine and feel part of a generic social context, De Nicola reads the EU star as a kind of emblem of millennial Europe. Here, the star—rendered in welded metal, with drops of resin flowing from its body—seem to be sweating, exhausted and pathetic, while simultaneously evoking tropes of minimalist sculpture.

Jeppe Ugelvig



019 Le ciel, l'eau,
les dauphins, la
vierge, les flics, le
sang des nobles,
l'ONU, l'Europe,
les casques bleus,
Facebook, Twitter.

Group show at FORDE, Geneva.

Curated by Roxane Bovet, Yoan Mudry.

Participants include Mélanie Akeret, Marilou Bal, Trudy Benson, Deborah Bosshart, Vittorio Brodmann, Ralph Bürgin, Guillaume Dénervaud, Anna Diehl, Natacha Donzé, Othmar Farré, Marie Gyger, Catherine Heeb, Séverine Heizmann, Lauren Huret, Ken Kagami, Jan Kiefer, Real Madrid, Laure Marville, Thomas Moor, Flora Mottini, Kaspar Müller, Markus Müller, Caterina de Nicola, Jean Otth, Max Ruf, Arnaud Sancosme, Liem Tong, Andrew Norman Wilson.

Photo credits A. Pizzolante

018 BAY
WETTER

Bay Wetter - 2018 - 80 x 60 x 2 cm (ca); mdf frame, second-hand blue jeans.

Featured in "LE CIEL, L'EAU, LES DAUPHINS, LA VIERGE, LES FLICS, LE SANG DES NOBLES, L'ONU, L'EUROPE, LES CASQUES BLEUS, FACEBOOK, TWITTER", 2019 - at FORDE, Geneva.





018 Le ore piccole *Group show at DIENSTGEBÄUDE, Zurich.*
With works by Caterina De Nicola, Francesco Cagnin, Gabriele Garavaglia, Ilaria Vinci, Lorenza Longhi, Lucas Erin, Mattia Comuzzi, Simon Fahrni, Valentina Demicheli, Vinzenz Meyner.

"As I shifted from my ancient vertical to the horizontal position, I became free from my initial function and it opened up new possibilities. Instead of being a mark in the landscape I had become landscape myself."

018 *I WISH I WAS BORN LIBRA.* *NATIVES OF THIS SIGNED ARE SAID TO BE BALANCED, PEACEFUL AND FAIR.*
I wish I was born libra. Natives of this signed are said to be balanced, peaceful and fair - 2018 - Steel rods and dog-ends; 130 x 130 cm approx.

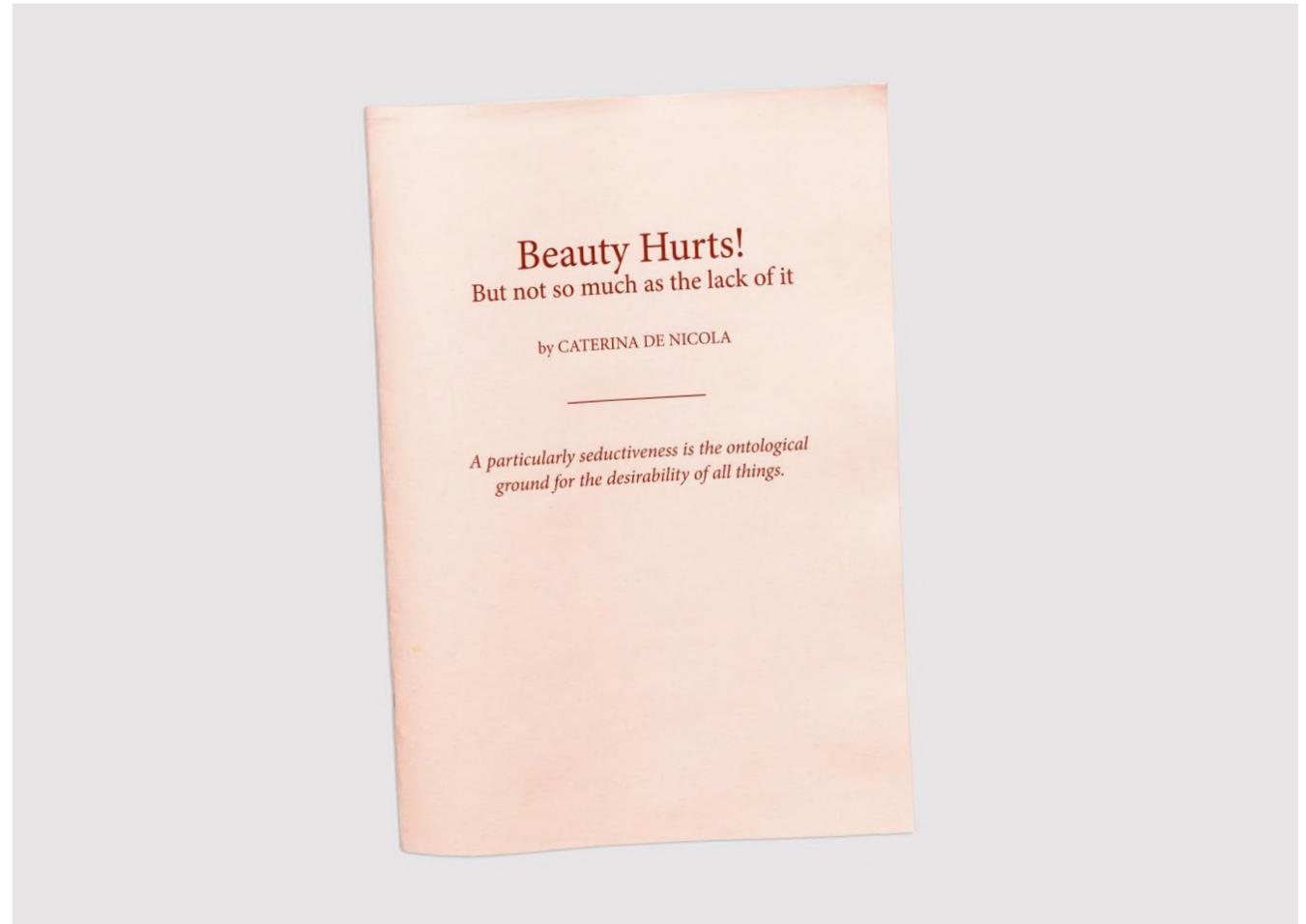




018 *BEAUTY HURTS!
BUT NOT SO MUCH
AS THE LACK OF IT*

"Beauty Hurts! But not so much as the lack of it".
Self-published edition in 60 copies;
SRA4, laser print on offset printed
paper.

An inquiry about identity, appeal and
taste in democratic times.
Subjectivity is used as a tool for building
theory and writing as a form of self-
design and self-observation.



The contemporary process of painting is pretty much about
cynicism.
It's all about selling out and understanding the variegates of
taste.
There is no more space between feelings and aesthetics,
this painting can't no more unsettle you.
You can no more dislike it.
Techniques are not liable to suffer death.
As a style from a determinate period that will live in the back of
the closet until you will have your first baby.
There will still be a broader interest for it,
it will match different situations, all kind of decors, and
it will magically lack inappropriate or political references.
So, you gonna wear your bodycon dress again,
remembering about that guy who didn't wanna kiss you.
But it gonna be all quiet, you gonna feel self-assured
and apparently in peace with yourself.
It gonna smell aged in the beginning.
And you will probably experience the sensation of feeling
not smart enough, not beauty enough.
There will be the fear of not understanding.
But it will still look classically tasteful, even though
it doesn't mean anything.
You gonna be knowing.
An abstract painting never gonna produce a virtue of failure
calling it a sign of resistance.

That's where you gonna spread your influence.
As following inspiration will not be enough, not anymore,
it will need something stronger to defend your style.
Add redeemed feature to sustain the painting.
In a way that could make you say "yes, no question about
anything", without making you feel superficial.
Endow it with meaning, or give it a rare moment of pure fun
removed from art, fashion and money.
Give it a guitar and some electricity or a magazine to see
what's spreading new.
But God forbid yourself to verbally declare it as a finite object.
It came out looking like a shuck wrapped around the original
coating.
Full of beauty spots, light and smudgy, with mistaken holes in
the corner making it looking like diseased.
It's like broken down and infirm.
The more amateur, the better.
The twist is when it gets a twin: a story.
Something that doesn't make you laughing or crying, but that
respects passion and feelings, remembering how silly and
human we are in our frailty.
Inner side, little egos.
Beauty sucks but not so much as the lack of it.
We need for a supplement in order to look better than we
actually are.
An emancipation from boredom, prescription and tradition.

018

*Bay
Wetter*

*Bay Wetter - Duo show with Una Björg Magnúsdóttir at
Wishing Well, Lausanne.
Curated by the artist Mélanie Matranga*

The sense of design, the Czech philosopher Vilém Flusser noted, as the activity of 'a cunning plotter laying his traps'. 'Among other things', Flusser observed, a 'design' is a scheme, a plot, a concoction, and a simulation, 'all these (and other meanings) being connected with 'cunning' and 'deception''.

Consider how terms linked to design have associations with conspiracy: 'scheme' and scheming; 'plot' and plotting; we talk about how she or he has designs on him or her; in a case that seems to sum up the rest, the link between craft and crafty.

Consider the etymology of the English world plot, for instance, which originally designated a space in the landscape - as in 'ground plot'.

Through the 1600s, it was adopted in theatre practice to describe the stage ('platform' comes is a variant of 'plot-form'), and the practice of arranging actors and objects on stage in order to tell a story through their movement became known as plotting; from there, the sense of the plot of a narrative developed - as also did the conspiratorial idea of a plot ('a plot against the king') implying events determined by an invisible director-of-affairs lurking in the figurative 'off stage' of everyday life (*Turner, 2006*).



We've unwittingly stumbled here on a kind of plot ourselves, finding all about us the fragmented evidence of a secret counter-history of designing where artisans are treated as deeply suspicious figures: purveyors of an unruly practice that broadens its palette beyond wood, stone, metal and animal parts (and latterly, plastic and pixels) to human behaviour.

As in the case of the word 'plot', we can see that crafting the arrangement of space, on the one hand, and being crafty about it, on the other, flow easily one into the other.

Benedict Singleton, (Notes Towards) Speculative Design



018 *Ending Explained*

Group show at Le DOC!, Paris.

Curated by Will Benedict and Stéphanie Moïsdon.

Participants include Anaïs Aik, Will Benedict, Daniele Bonini, Stefania Carlotti, Loucia Carlier, Sara Cavicchioli, Raquel Dias, Caterina De Nicola, Pauline Forté, Emilie Fradella, Magdalena Froger, Charlie Gay, Catherine Heeb, Lorenza Longhi, Léa Jullien, Mandine Knöpfel, Una Björg Magnúsdóttir, Julie Monot, Agathe Naito, Jérôme Pfister, Alessandro Polo, Marco Rigoni, Hélène Spycher, Jeanne Wéry.

'In contrast to designers, artists have a more ambiguous relationship to efficiency. In design the primary condition of production is the client. But who does the artist work for and to what end? The collector? The audience? Humans? The market regulates the practical and emotional realities of this classic division rather poorly. The market does a lot rather poorly. 50 or 100 years ago artists, designers, performers, writers and poets attempted to breakdown some of the more arbitrary distinctions that hold a genre together. Today we cling to them in the midst of Brexit and Trump; Angela Merkel is our hero and the French have finally decided to take their flirtation with neoliberalism to the next level. Mr. Gorbachev, tear down that wall.'

Will Benedict

018 **YET ANOTHER UNREALISTIC STANDARD**

Yet another unrealistic standard - 2018 - 55 x 135 x 85 cm (ca); duct tape, food film, polystyrene, straw.

"Yet Another Unrealistic Standard (for women)" is the phrase most often associated to humorous images featuring badly proportioned bodies.



The phrase is popular in feminism when discussing body types deemed acceptable by society.
The subject of this meme are often mannequins that went wrong, poorly manufactured dolls, and photos of actual people that have been extremely distorted.

018

**BORN TO DIE
WORLD IS A FUCK
Kill Em All 1989
I am trash man
410,757,864, 530
DEAD COPS**

BORN TO DIE WORLD IS A FUCK Kill Em All 1989 I am trash man 410,757,864,530 DEAD COPS - 2018 - A0, framed poster. Featured in Ending Explained, 2019 - Le Doc, Paris.



