

X to Y (and back again)

X: Go into the living room from front to rear end, which is a scanner in a sense.

Y: Okay.

X: And then just watch the action in order, was suspended.

Y: Okay, fine.

X: Who are installed.

Y: I have not yet installed.

X: Do not.

Y: All the works here are present in the living room, eh, approximate. Eh So, we should not necessarily describe them all, but you can view. I give as an example. Dirk Timmermans that eh feeling is that light. You still see a little red dots coming from the satellites.

X: That's drawing ink ... ?

Y: Yes, eh pencil drawing by EH He always hung in my kitchen, but by the action of sunlight eh already voilà-

X: So you keep that little drawing on her list.

Y: Yes.

X: ... in the closet.

Y: Yes.

X: Always in that place?

Y: Yes.

X: And then next to it?

Y: That's a dark album. That's Horseman, there is not too much clutter in the closet umm but especially to protect it from light you know here. And occasionally I watch it once, yes. The exhibition Amie gentille comes, yes that is an earlier work of mine ...

X: ... your name and traversed the year.

Y: Yes.

X: By Underlined and then name and ... have put in place.

Y: Yes.

X: And when did you decide to take the picture off the wall and stabbing in the closet?

Y: Then it turned it-

X: You saw signs of discoloration or so.

Y: Yes, because they were much harsher, those red dots.

X: ...

Y: Yes.

X: ...

Y: Yes, those are dotted lines.

X: Ah, dotted lines.

Y: But they are still present. ... and coming, which surely keep. He has just published a book with all his drawings and you'll see that the image with very clear yet which red dotted lines, yes, yes, yes. But it is a pertinent part of the work, which satellites that transmit and receive signals and avoid that those signals with the red dotted lines.

X: Of course, every work matures and changes eh.

Y: Yes, but ... are stable.

X: They are not stable.

Y: No, that's, that is, but in those meaningless I've decided at this moment still leave something to are visible and lay it in. And the exhibition Amie gentille so is an A4, as the best work in, uh, with a color matching without actually red, light gray. Image of the frame which is large than at that elevation, bottom of the height eh ... lightly against the wall. There is another piece by Dirk van der ... below. That did not fit into my collection, so- Look at that?

X: ... collection.

Y: Yeah, see, I did not find it more interesting. I packed him back.

X: Is that your opinion about the work changes, or uh, it's ... worked or eh?

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Y: ... so changed is that all those things ... I ... factors, I do not think you factors see manifested in this work than I ... do not think so. That work you have ... storage ... very active ...

X: Yes, yes.

Y: That's a drukje. That is a eh test or a sketch of a larger picture. Now that I look back, I do think that it is interesting again.

X: Yes?

Y: So it is interesting that I have grid. Is that a lot of work has to ... eh eh do so and, of course, I find that a little ... That's why I EH

X: So that store may be temporary.

Y: ... and then sit back can be repositioned or so.

X: ...

Y: Yes.

X: ...

Y: That's something to ge ...

X: Well ... isolated ...

Y: Yes, voilà. Yes. Ehm and above it hangs a work by Marijke van Warmerdam eh, eh ironed and folded, or folded and Communities, ironed and folded, so it is. And, I think that's a very nice work.

X: Is that a photo print of a kind ...

Y: A handkerchief, a handkerchief which was neatly pressed, a bit is shifted, printed on an A1 and A1 folded to A4 and return unfolded. So the act of folding and ironing, which sees repeatedly in the work itself.

X: Yes. And work ... was already framed?

Y: No, I let myself do eh, because the EH

X: So it might as well be a opgeplooibare-

Y: Yeah.

X: It's an issue I think eh.

Y: Yes, that's right. In this trend, I work a lot more, which I usually folded eh eh eh what makes stabbing in the closet. We will look at later.

X: This is not insensitive to light eh.

Y: ... no, no.

X: Press paper near the window.

Y: No, my risk. I want to work or consume. And uh'm well aware that eh that's going to disappear. Or maybe discolour or ever going to disappear. Unless I take the decision to place it ... dark space in quarantine. Something like that.

X: Extreme archiving is also the extreme invisible eh.

Y: Yes. But it is a eh it is ... I am well aware that it is not good for that job to demonstrate or to hang in the living room, but on the other hand, what you say, with all the fades time even though you plug it in acid-free folders in dark areas.

X: Then just imagine it, the process.

Y: Yes, voilà, yes.

X: You once made an exhibition of ruins, which ... I have ever seen ...

Y: And everything becomes like a ruin, so umm, while it is also interesting.

X: Often ruins more beautiful than the buildings.

Y: Yes.

X: ...

Y: Maybe here and it is better because there is less sharp eh present in the work, which folds more in some other way become visible eh movement is more visible, yes. Also operate a kind of key to the approach or approaches eh all those of working that I'm going to show in the gallery, because I eh tone prints of approaches that work. Given that this one- It'll be no one eh, but an A0. I had that list around ... that's important. That makes the work more physically.

X: You're giving it a body.

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Y: Yes. Um, all these prints are also folded to A4. I like that this standardization uh, everybody knows that, too. It is convenient to store it or to fold back open and display. And yes, that movement of the folds is interesting because that- Look, work ... something culturaals also indicates to eh prints that are low budget, but therefore have more body, get a kind of sculptural look.

X: Yes, yes. This work is a multiple. Have an idea of the circulation?

Y: Eh, I guess sixty.

X: Yes. Are you working on that, with rare of things? Do you care whether they print on sixty or ten or two copies, or?

Y: Ehm.

X: ... your appreciation ...

Y: That sometimes plays a role, especially ... financially. If somewhere eh an edition published ten copies, which will cost if it is a well-known artist, eh higher are the rarity. Yes. I now just one- One of the last works, a multiple of Michel Fransen. There were thirty copies. And it is a tradeoff umm, I'll buy it or not. It is, the price is more expensive, but it is a work of Michel French, which I involve much out ... And in that sense it is interesting that the edition is limited because it still receives little value I think in all directions.

X: But most of you would have a unique work of French?

Y: Ideally, yes.

X: The interesting thing about multiple is now just that other people have a quasi-identical copy ... and the second is actually distributed, in this case in sixty rooms, perhaps over a large part of the world.

Y: Yes. Which can. That certainly plays a role. Um, but I'm not always a multiple as a series of work because it just hangs in my living room and I do not see where that other works are located. Maybe there's a whole section ... you like ... that stick. For me ... okay, I do not know, because I out of context and partially pull and uh solitary suspension. And in those meaningless

X: For me it is actually reversed. I collect ... print works of artists, just as it ... edition. And when an artist releases a cloth edition, I actually consider the entire run as the work and if you for example, one copy to see the thousand, I really want one thousandth of work ... And I think many artists are doing in order by which he could communicate with his audience ... one work that spread over hundreds or even thousands of people, is also a kind of sculptural thought. These are multiples make it so are doing, but I think, if you're the owner of a multiple as part of an edition, are you part of a small, small community of people who also has such work. With me ... I can encounter in theory has the same job and then you can talk to or something. Or, you know, yeah, part of the circulation is in London, New York, part of which is in a museum, part is with me. ... This context, you see, of course, unique to work less.

Y: I did more work with not so much as multiple were released, but for example a sticker Lion Gilwick, or Leam Gilwick, umm, which may spread infinite times, so to speak.

But then I have the feeling that it is part of that work. That work is spreading sticker is-

X: ...

Y: Yes. Bumpers are glued, or uh, I know what. I have more of that feeling okay, I have a part of an installation or sculpture that I know. Multiples, I see that more still as a form of democratization umm, that's the price to be reduced. That might be a naive approach, or a yes, purely mercantile approach, but I think also interesting. And in that sense I do play it a bit with my installation at the gallery, I have a multiple publishing there, thirty copies and that is the whole file multiple digital prints. And it is then a eh usb that looks the same time as a bank card, so I can actually play on the economic aspect. Also a little eh act against the action of a gallery a little.

X: Okay. Further.

Y: That's a work by Rob de Vries. Um, Rob de Vries gallerist now, but has actually always been busy, still with photography. And, yes, this man, a little-

X: Yeah, I- ... it too. That's the downside of design sometimes, but-

Y: Voilà.

X: That's a black and white photo print, elongated print?

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Y: Yes.

X: That is actually very sensitive to light ... in essence, yes, of course.

Y: Absolutely, but um, yeah. I find that a little does not matter. This is a unique work eh. [00:14:05] Each trial, you see here a little flaw, a kind ... But, yeah, eh Rob de Vries had formerly been involved with photography, it has now begun again, and I uh, yeah, it's a generation that mostly is working with black and white film photography. I know little about his photography, as this medium appeals to something less. But I think this is again slightly different, because it umm is an abstraction. Eh, I know what it says, but- It is a duplication of a kind ... piece, um, but Rob de Vries himself is most interested in geometric art. And then I just find it interesting because that form, which long narrow strip refers rather to uh uh anachrome, geometric art. And that picture is actually after a legitimacy to that form. So in that sense says to me that work.

X: Yes. ... Present on the wall?

Y: Yes.

X: A multiple ...

Y: Yes.

X: ... is framed?

Y: Yes, yes.

X: How come?

Y: Um, because I use this as an autonomous work eh have accepted, which is aluminum. There I hang a small hook, and I've just respected ... hook that can hang. That may be another interesting aspect to a multiple. I actually own these multiple eh myself and I consecrate those too. I have indeed the body, but it also brings more lasting framework which you right now, just sketched. [00:16:09] That, that's ...

X: ...

Y: Yes, voilà. It is less a part of a world or a substantial overall work.

X: It isolates work ...

Y: Yes. And maybe I beneath my philosophy or approach multiples eh, eh, some artists. So I am well aware of though. And yes, after you hang a drawing against the mantelpiece of Jean-Marie Outside ..., eh ... where the first piece by Jean-Marie out about ... Generally not talk to me really. I think eh obligation, whereas previously, which animals

X: When did you acquire it?

Y: Um, I believe I acquired it in 2011. Here is a painting of me yet. Eh, it's a very, actually that's a painter ...

X: ...

Y: But I say it deliberately, I consider myself as an artist and then you can paint a picture, you can make a sculpture, or informal things, but eh, with Jean-Marie which is very sensitive. He sees himself as a real painter. And I have a hard time there.

X: ... a, really a ...

Y: Yes, yes. And usually that eh eh painters case. I say it now, but eh ... that drawing interesting. It also is not too large. But I do appreciate people who can make paintings. I've been trying for a long time, but to me that is not rewarding enough medium. In this case I think it exceeded it again. So maybe just simple through that grid that is put on the work.

X: Yeah, kind eh eh a sort of window that looks on treetops.

Y: Yes.

X: That's very virtuoso succeeded and where do you then white, a white grid drawn on is actually eh. That brief conceptual those boxes ... truly a painting ... You're aware, I suppose, not in the center of the chimney hung?

Y: ... been funny, could well be, but yes, it is a bit ... in some way. But what you said, it's a kind of window. It dates back to a period, whether it dates from a period that ... it has painted all windows. La fenestr ... Italian ... eh.

X: ...

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Y: I would not venture to say. Um, but it is literally a window. I think that's a nice design, nice in the sense of beautiful. Eh, the colors are beautiful and ... not abstract.

X: I also have a ... character.

Y: Yes, so ...

X: Yes.

Y: ... soon stretched at first sight.

X: Yes.

Y: It's very small ... thing.

X: Yes, but that to me is an interesting ...

Y: ...

X: ...

Y: That's so difficult is not it, where is the line between what is art and what is not. This is actually a, as in the case of those papers have a

X: While this is a color strip ... I find difficult. He is busy with the alphabet. Say you then in French from, or-

Y: Hazard eh. There is A, but also hazard eh, coincidence. So in my opinion is the hazard.

X: Yes. ... I guess, you got, or anything, or, or?

Y: That I got then. I do not consider this as an artwork.

X: Ah, why not?

Y: Eh, mystic example of ... then I'll find a work of art. This is a kind of tool to work here ... But I think it's a very beautiful thing, therefore it sits casually on the Ikea table.

X: That's strange. For me it's a job immediately. It is a work that is a function of the other work, but I think in itself also has an aesthetic and intrinsic quality. You feel clear ... the layout.

Y: Yes, but sometimes I do not go along with it, which is something very personal. Since I this is too much, I find it very beautiful, the, the, uh, yes, that could almost be framed, or in a type eh eh cabinet.

X: That will be difficult, because ... the back.

Y: I think more of a measuring instrument or umm, or reading aid.

That is, yes-

X: It obviously has something ephemeral.

Y: Yes, yes. Ephemeral things can uh fantastic, I can consider as art, but this is against

X: Too didactic or so?

Y: Too didactic, too, even I, it is also an emotional approach. But I understand your wonder why ... eh asks a question that I do not consider it as an artwork. But that might still come.

X: Just was reversed and-

Y: Yes. Voilà. Eh, en passant, the ... That's one ... This is one of the first works that I bought.

X: Plaster, a plaster wall sculpture, yes.

Y: That's a long time, it has always hung out here, eh since 1994 or something like that, I think, maybe a little later. But that's always been a questionable case. Not at first, but then ten years I thought I should put that work because it's too kitschy or so, or against

X: It's really baroque eh.

Y: Yes. Very baroque. Actually, I can not more ... That fits non- And I think it is rather beautiful too.

X: And it always has ...

Y: Yes, in this place.

X: So it's almost fused with um, maybe ...

Y: ... yes. But now ... not come eh, it still starts to live again. Sometimes I feel it, or, yes, I did something with it.

X: And perhaps by the appreciation, or, or the admiration of you to him eh he persists in his own surely personal, personal oeuvre.

Y: Maybe there is though, it's a very postmodern work, that he might be the beginning of the eighties has made and yes, as I myself with my work eh going through shifts and evolve, which obviously is not simultaneous, which appreciation for such work. But I have now is based on a different scale in

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terms of their own work, namely one-on-one. Everything that occurs around us can be interesting in import There I am more open to back in, you will hear that there is at.

X: You say also just that the work is stuck because your personal appreciation of the artist as a person and as an artist Is that true for all work that you have collected, you save and then see ... you directly or indirectly ... reflection or get an association with the artist who created it, or you can finally detach

...

Y: Yes, ...

X: ... has personal problems.

Y: This is not currently the case, but ...

X: ... you ..., artists that you know personally, or you meet.

Y: Not all, no, no. No, because I also have a work by Conrad Babbelaer ... but I do not know him personally. Yes. And uh uh gee, the names.

X: What are you talking about?

Y: Eh, I guess here. That's Nicolai and Provoost.

X: Yes, yes.

Y: Voilà. Um, people I do not know. I think that's a very interesting thing.

X: That you have never met, which is ...

Y: I have met them, that is to say, they were doing a performance on the network in Aalst, but I have not really talked to those people. Those two I do not know. I thought that was a beautiful thing.

X: But for example, if you work then acquires or purchases, uh can you buy such work without you, you the other ... or maybe you have an idea of the work as you buy something?

Y: Yes.

X: Whether you go purely down to the object?

Y: Yes, yes, sometimes, yes.

X: I would never do. I always go first wrists or, or, or know, I know the work, either I know ... artist. First let's look at what the artist actually, before turning to ...

Y: I understand that, but sometimes eh yes, I find an object very interesting. The fact that it was wrapped in paper that ... I have the paper now put under, that's pretty wrapping paper to porcelain.

X: It's a porcelain disc or a plate.

Y: A board.

X: ...

Y: No, it really is a sign that he has created. But apparently that is still a very young artist. In this case ... enormously and that then makes me not really matter who that has made, because I realize that it is someone who, if you have that act like a ... thing in your work maintains, it could not be other than that which is someone who surely has expertise up.

X: But you can not know, can be a a a fluke or a ...

Y: I can, you can.

X: ... seems he might not.

Y: That's right.

X: That perhaps only occurred once and and mere coincidence or something?

Y: Yes. But I am particularly interested in, or I am also interested in actions. Some operations, if I then encounter, it is ... and I have not done myself, but I want to do possess.

X: ... within your practice can play a role, plays a role.

Y: Yes, yes.

X: Or something.

Y: But that action can I no longer perform, but I they owned because I've acquired them from someone they have performed. And ... I get it back, Michel Fransen (00:29:08). Eh, I've made a work called 'Circumstances'. That's a direction molded piece of a meter, a ruler actually. Ehm, which has come after much eh wanderings and those between phases was uh that I melted thing that was actually based on the circumference of a studio that I melted the tin on the floor of a studio left open splashed. And suddenly I got this Michel French against that is really nothing more than a splash of molten tin. And then I want to have that work, because that is a phase that I could not put into my

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work because it was too formal, or was only formally and in terms of action and did not fit within my oeuvre.

But he did that and it fits perfectly within his oeuvre. And nucleic Obviously I know his work well ... with those two. Eh, but so are factors that can trigger me to purchase a work.

X: Is that some kind of artistic kinship you feel then?

Y: relationship not so much, but just eh wanting eh fixing actions or acts or works performed by other artists that I myself have done, but can not put into my work / things I would have done as well or perhaps something might eh eh eh ... within a certain thing ... That sounds very complex, but eh sure to report, you can, it can be a ... umm. It is physically present, that act and now I have. While that is also a multiple, but part is also ... That does not interest me now, that there are copies of it.

X: Here is ...

Y: I do not even know how much it would be. I also do not know exactly ...

X: Yes.

Y: And I also want to showcase it all, in the sense that I was one component of a multiple of eh Gert Verhoeven have deployed a glass of a set of six glasses, ah, I suddenly start to this work eh. Eh, entitled Therapies, mirror. Or therapies, but that I bought at ...

That was presented as part of an installation, an installation, or the action was actually serving cocktails to the public, which could choose any cocktail. Those glasses are still packed in a box with eh ... print the title and then in the text of the recipes of those cocktails. I find therefore, interesting eh. But I could put away that box in my eh cabinet with glass and porcelain and things like tool. Because I think it's important always one thing is visible within the collection, my collection. And that is a form of consumption. Sometimes I just actions to those used by the artist in the gallery itself, where he showed that respective work. Such is the case with the work of Peter Lemmens, which had built an exhibition around ... So when the eh eh ... constellation in a gallery or museum space is Extensive use is made of temporary objects to indicate ... those objects of the size of the artwork. Now in this case he's uh, this is actually the work, which now stands aside, but I want it anyway show. This is really ... And the painting ... The Placeholder, which now functions as the artwork. And that is actually a black and white picture of ... eh and it actually is, which is that I find interesting er on the icon that is used to characterize ... eh eh. But he has since other photos posted, namely works that refer back to other works. And in this case is that a work, or a place where it is ... a walk to made. And so it goes then on again, eh, so those actions. And I think it's important to apply also in my own collection, but then I see ...

X: And actually, whatever you do with it out of the closet, it's work to that of other objects that are in the new relationship itself meaning ... of course ... glass say ... board closet ... situation or something.

Y: Yes, yes.

X: Eh, it's actually you are also constantly a kind eh curator.

Y: Yes.

X: By getting things roam or new locations or that are emerging ...

Y: Yes. It happens ... unconsciously, anything like of- usually conscious, but things can eh eh instance this object, which is an Icelandic ... I always forget her name, sitting at Trampoline Gallery. Eh, Johanna, tut tut tut, of-

X: ... probably.

Y: Yes, voilà, obviously. This is a fragile thing that lay on the floor of the gallery. Eh, I've bought at the gallery, which is not a multiple, which is an original piece And Peter ... because that's pretty organic, while also geometric shape. That just lay on the floor. People trampled on it and when I therefore ... floor, the artist said yes, you can put it wherever they want. That's actually an object eh simultaneously lies in the way, but also part of a ...

X: It is also good in the hand eh.

Y: Yes. ... It must be able to an instrument, a may be an apparatus for something. And clean that those corners shine.

X: It seems used huh ...

Y: Yes. Voilà.

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X: ... that is not good ...

Y: Absolutely.

X: ... function.

Y: Yes. Very abstract, but I think that such a beautiful object and that has given me, I have still a bit of uitbetalen- But something I want to have in my collection and then and this is now here because I have not so very long . I cherish it that way. I have too much respect for it all lay on the ground, but at the same time I want to be laying on the ground, because it has more than its relationship with the place where it comes from. So here is very beautiful, I notice. I do it now on the ground. But for now remains that lie here.

X: ... a bit yet. A kind of transitional passage of the gallery to the house, while it still has to find its place.

Y: In quarantine ... but still visible, yes.

X: This may momentarily.

Y: Yes, that is a work of EHM, Bart de Nijs or Nische. I've ever bought in Ghent, which is uh, work to scale. A cast of a eh, air-conditioning plant, a kiosk in Tokyo I thought. That was a very beautiful object. That is such a thing in aluminum, but he had that kiosk reconstructed in the gallery space. Also those who air conditioning unit and to finance that he had therefore EH

X: ... made edition.

Y: Yes, 170 air conditioners. And for twenty euros could buy that, I found very little money then.

X: Is true.

Y: And I think that's a very beautiful object.

X: Yes.

Y: Because it's very unclear what it is. It would, which is not necessarily a work of art. Eh, it's a work of art, but I mean that would be one, may be a toy or a thing eh camera.

X: Yeah a little camera or something.

Y: Yes, something like that.

X: A tiny, digital ...

Y: Yes, yes. And um, operates ... that is pretty much ... so that just for a very geometric work of Linda Parts, a large painting, which I think is just beautiful.

X: But for example, if you go for this assembly ... that ... all the colors are very, it is monochrome anticoloristisch, a witgrijze- in other things you've discussed so far is certainly not a crucial color parameter or so.

Y: That's right, yes.

X: ... on the other hand ... important to you or the physical component of a work

Y: But I do have a lot of works that are still quite colorful.

X: Yes, but in front you ... you reinstall it apparently together.

Y: That's, that's not aware that I am doing that, which is-

X: But who apparently work still searching for one another, which visually ...

Y: A logic, which is not necessarily to me uh, what ... is. I think that's uh, yes a kind of balance that's natural. Because I know Bert Friens, it sits there in color, but mostly it is gray. But I, I- Those prints that I made, which approaches umm, I have not made this location and I have made it on another computer in a drawing package, Catcam package. And I remember or so, I got this job, especially in the color green, the average color is green ...

X: Because ... significant ... and that therefore it also distinguishes itself from the rest.

Y: But indeed, in this acorsage is mostly gray.

X: ... what is that?

Y: That's their own work. That's uh, a door key which was really present in my previous ..., wood and I used to sometimes leave open my door to my studio. But I found that an interesting thing than just a fragile, brittle material to let drain, as multiple. Also in it, I am not aware of, to say eh, it's a multiple, but I am not aware of the number. I think I then uh, one, one, one, seven or six've had to make. That is purely because that eh, d'r was made a mold and I was sorry that the then- Now I for example would be one's make, but then at that moment I thought, okay, we have to mal-

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X: It is a shame there one to make.

Y: Yes voila. What it back on to the objection of, yes, but why. So now I would actually say, I make only one. I now have to make another work in mind, which now has nothing, with the project to Annie, but uh, I have a recording and also a handclap in my studio. And then you hear the echo and sound clip I'm going to send out to the moon or bouncing on the moon, through a satellite or a satellite dish. And then you get an echo back, and so is about distance, universe and time. Eh, I'm going to put on LP or single, but perhaps only one copy. To just go back to the way umm, of multiplication. Because that is also something unique is not it, this is a unique event. That is one job and why should I then several LPs, let make 200 copies?

X: Because there are more than human

Y: Yes, but maybe I'll go then, ...

X: ... can get around that you-

Y: Yes, yes that's true.

X: This ... can get.

Y: But it's just more work ... er, I mean the moon is always there, even if our planet still a billion years or four billion years I guess. But that action is disposable and maybe I should also note that ehm-

X: ... action can not capture and hand clap and let come back and work. Why then the need to make a capture of the matter?

Y: Because still, if someone has in his possession, he is aware that one ... who shot possession. I think that's important, it has to do with that brand Jantiel aspect. Probably I will be the one who has always possessed, the artist himself, but maybe that is sold as a substantial thing. As one single then so am lost. And I like to play in the uh, economic aspect. Whether or not there to make money, but in essence it is not important, but that mechanism itself interests me. It also stores again aa in the aspect of, or in the form of multiples.

X: Yes and ... cooperation

Y: Yes, but that is also-

X: Is a reproduction medium.

Y: Yes.

X: Um, if you could get one copy, so then you go straight to the logic of the medium in some way.

Y: And that I find interesting. I think there is too little cross stood up and I plead guilty to that little- why I let too many things because of it. The other aspect or the other side of the matter is, I have no other uh, thing, object, part of which multiple sold. I have to be exchanged or given away to people, because I allee- Anyway that is a personal action, I hand out these things. Also, again just around, in order not to take part in that regular aspect.

X: Yes and ... I'm not quite with it, because I can imagine that you are there ... plates edition makes ... 200 copies, you pay for a relatively reasonable price I think could spread like edition.

Y: That's true.

X: If you market logic with ..., you will of one copy, if you would like to sell it. ... That you normally you normally via 200 or 300 copies would be Can-Do

Y: Yes, it is.

X: And then, so you obviously caused a very fetishistic effect eh, namely, the ... as I, yes I have a record on one copy. That is surely Extreme

Y: That's interesting.

X: That bourgeois fetishism ... art object. Yes, it is interesting, interesting.

Y: Yes, I, I- At first I thought, I can, I can make 200 plates or 300, but then that is too cheap for me, that action. Then that too banal, and now I notice it too huge ... by saying, I'm just one Singeltje it, if media.

X: ... who has ever let a digital bundle on one copy prints.

Y: Ah yes voila.

X: And ... is less.

Y: Yes clean, so I'm not the first animals

X: Yes. That was also very ... as a pocketbook, a ... paper bags, from quite banal.

X to Y (and back again)

Y: That's fantastic.

X: Against another wall.

Y: Probably much more expensive than normal?

X: Well, I do not know at what price it is sold or if I do not even. That was one instance. I have contacted the printer and who claimed, yes I am probably still more pressing, but I can still not find. So it's a very bizar-

Y: Yes, but that-

X: And then ... can not ask for more.

Y: No, no. No, but it is then that begins to live its own life and that I find interesting.

X: Yes, something mystical, no, no just mythical actually eh. Is there only one? And if so where is it? You create a kind of eh, sort of enigma too eh.

Y: Conversely, the radio broadcast that we have done with ... we do go on LP release and probably 300 copies, I say something. While that was also able to continue to exist in the form of that broadcast alone.

X: Yes, of course.

Y: Anyway.

X: Okay.

Y: The next work where you stand is Mark Night Cooperative. An abstract drawing, also framed by himself, so I leave it that way. Eh, I must admit, the first time I saw it I thought the job of a formica table in the sixties, a kitchen table. But just why I find it interesting, because that perhaps is such a fragment thereof. And at the same time has a very large tactile or value, or single

X: It is a drawing? No ... huh?

Y: Yes it is a drawing. So with a blue color pencil, is monochrome. And I think it is clean that the paper is cut diagonally, so-

X: Yeah ...

Y: Yes, yes. But I've always been a fan of Mark Night Cooperative work. And that which I have also swapped, not bought. Exchanged for a small painting of mine, a very abstract work, which is one where the work that I was extremely happy, this drawing.

X: How does it work when you like a job swap with an artist.

Y: It's always different.

X: That seems too sometimes-

Y: That's very difficult ...

X: ... artist says sorry, I do not want anything from you, then you stand there nicely with your offer.

Y: I want to swap it all personally experienced that artists, with- A work of mine want ruilen-

X: And you were not interested.

Y: Voila.

X: What do you say in such a case? Rather not.

Y: Well, that's hard to say, because of course you insult the artist in that matter.

X: There you go. It's a bit like, I'm asking huh ...

Y: Yes. And I've already suffered blues, huh with artists. That, that, I feel that it quickly and then let it be so, but there are artists who continue to reverse that question. And who simply set out from, yes that comes sometimes from en-

X: Who does not notice that it is not wholeheartedly?

Y: No, no. That says something about the artists then, so those are usually reasons why I should have no part of it. But Mark Compliant night, I do not know who came first to ask that? But I dare that most artists do as I feel that there is a link or that there is a mutual appreciation.

X: Of course, yes.

Y: Yes. Due to circumstances that has been a long time somewhere in a closet, but that has to do with the past. Um, since this house really got out and was just from me, I have here really can do anything I wanted eh. And that was one of the first works arrived promptly against the wall.

X: Yes. That place did you actually ...

X to Y (and back again)

Y: Yes. ... The work of Mark eh, Luuk van Som hung always been here. Here still hangs a large painting by myself. Um, yeah, I think it is still okay in terms of composition and hardly referring to architecture and what is manifesting in a world or has manifested. Many shifts literally, but you also see that it is very limited huh. Ge have that, it's a great format. I always went bigger and bigger, but the limitation is already slightly visible. That is, for a picture of something that could occur in the universe, it's ... science fiction.

X: ... Star Wars.

Y: Yes, yes, yes. But that's also the problem that touches all of eh. That is to cinematic or against something that does not exist, something from another world or a story, an anecdote something-.

X: Yes it has something almost illustrative.

Y: Yes illustrative, I searched the word, yes.

X: A kind of or a poster, or it could be a single LP case, also, in a sense.

Y: There you go, yeah, Pink Floyd, I see it perfectly. But that's why I still think it okay to hang it, to show it as an illustration in this constellation. But I consider it not really as a real work of art while-

X: ... document then or so, your previous practice?

Y: A kind of part of my school is not it, that avenue prior. The heating briefly turn back. And beneath it is a work of Goedele de Bruin. Ehm, a chalk box. I think that's a very nice work because that is also a kind of multiple, but in fact each box almost unique. She has since used different colors of covers, in which lids are holes, sometimes there is also an image. And the manual, which is by Rogier van ... printed on the lid. And the lid also serves as eh, template to post the crayons to join you in that way. The clean is that she has so everything itself folded, pasted into each other. And this goes hand temperance which seems a bit counter to the principle of a multiple. In ... each work is unique to me. And so that's a very conceptual work because they eh, eh is aware of that mechanism. And while it plays and goes against. And that some kind of toy, which really way- Hey it could stand as a toy.

X: Yes, certainly.

Y: And so, you can also present it, which is very clean. But here I am, or fear that goes ...

X: Yes, yes. Yes.

Y: And that is a work that I received from her, huh that's clean.

X: So the idea is actually that the crayons as such so that is actually the end result of the action as you follow the guidelines?

Y: Yes. And that's the certificate at the same time. So manual, in the text ... also EH But because I uh, yeah Goedele my girlfriend so I got her a set of crayons, but I dare ... not convert. Now, I do not have a cleaning lady anymore, but it was also an issue that actually affects the constellation, on the ...

X: Yes facility of old things.

Y: Yes. And maybe I can do this work places, but if the cleaning lady comes, not that I do not chaste, but then I can do it myself quietly er, move. Yes.

X: Of course this works, he has the promise of work also in it eh. You do not need to carry it to appreciate it.

Y: But I'm already at eh people who had bought uh, here we are back again gone. And that is very clean, have you somewhere uh, uh like, as work, if work is carried out without the box is there. I also think you should say, the promise that it can ontvouwen-

X: ... the possibility, the potential. Often it is potentially more interesting.

Y: Yes, that generates a voltage is not it, a tension which is interesting to them.

X: Okay.

Y: And now it is also a very abstract object.

X: ...

Y: Yes it is there Goedele's work is enormously layered, in all directions. Eh but she is clean, she is herself very well aware and- For many people, when they see her work, just looking at the toy character or childish sometimes, the uh, the beautiful, the ... But that is quite and double, and usually sits there nog- That's very psychological, I think at the same time it also refers to the history of art, to ... and pop like me-

X: Yeah it's very sixties uh, character ... color version.

X to Y (and back again)

Y: Yes, yes. Um, work by Jeff Gijzen not Gijs Jeff, but Jeff Gijzen. Eh, that makes quite figurative things generally, but sometimes- ... artist, but paints mainly, but sometimes one has a temper of experiment or urge to experiment. And that is an interesting artist. Um, in this case it is a kind of portrait, but it is something very amorphous, something-

X: Is it all paint or is there something else beneath?

Y: Yes, there is still something else underneath, I think, but that there is not much to say about it. But I find it interesting because even though there it has done in a fun action, namely an elastic uh, has placed him center. So there ... splashes in the paint.

X: There's something just a bit creepy, huh that's a bit-

Y: Creepy?

X: In sect or ... or something.

Y: Yes, yes, yes.

X: Alien-like too.

Y: And that's the interesting ...

X: Flashy states.

Y: Yes, because his other work very recognizable. These are models or, or cows in a pasture or so of those things or portraits effective. But those things, which is such a different side of him.

X: Dark side.

Y: Yes, the artist seems to me, which is almost always hidden behind his other work. A little fear to continue with those things I guess, but I get that off there, like interesting work.

X: Ge could put it at a ... eh.

Y: Yes, yes, but here I have followed his way of presentation. Yes, yes, right in front of a work of Dennis Stefus.

X: Uhu. A silkscreen I believe.

Y: A screen printing, which he made in Germany. Who made such a whole series and at some point eh, I said, through Facebook, but what I find an inferior medium, but sometimes interesting things happen there. Namely that people like Dennis, who use this medium very hard to advertise on and parties, and performances and the like. But at some point had apparently needed pennies to his apartment er, in order to bring in the ... on the cat. Wolstraat.

X: Wolstraat.

Y: Yes. And umm, he sold it to um, gosh what was it? Fifty euros the piece or something.

X: ...

Y: No, no, no. I'm so sprung directly. Yes it was almost an assembly line that human So his action was successful, but I thought that was such a boundary work. Is that really one- Dennis When I think ... ; is a full-fledged work of art or not? Yes it is, but I ... or with even with just a pushpin. Now ... to continue the trashy things.

X: This gonna therefore deliberately not inlijsten-

Y: No, because that it is also contrary to the method of Dennis himself.

X: Uhu.

Y: And the funny thing is that you have different ways of ... , or, or ... nails in my collection, that is not it, just I was talking about the work of Peter Limmens. Those were the pushpins that were there. That work Fist umm, I've hung with their own needles. And the work of Francois I put up with the needles that were there. But I think that's an interesting fact.

X: Yes, yes.

Y: Yes, and with that, that's, that's ... to work ... were the needles in, when

X: Yes. Every time really ... clouds, ... created.

Y: Yes. But not consciously, but in the end, yes it is rather limited and I still consume everything and do not store anywhere unless it goes into quarantine. But that's a playful wall. At the same time, did you see a lot of color in er, the work of Sergio de Breukelaar is popping pink. Works Goedele the Brown umm ... which she had made pre- We then shared the same accountant or custody and who also had prepared poems and Gudula, was asked to create an illustration. That is very, very difficult. But there is something beautiful come out and she has given me. A piece of rock with about one a

X to Y (and back again)

rainbow spread. But the funny, yeah that's Bram More Fields, yes. That drawing up there too. Which I bought at Gallery Transit in Leuven eh, Mechelen, which were formerly in Leuven, sorry. Uh, huh great artist, a young guy, staying a lot in Greece and I read that even in those crafts, the early Greek yeah, yeah the amphorae and the decorations on their plates and stuff. Especially, the fact that the umm that a small project, a lid of a mayonnaise jar than- ... banana plate or a saucer, containing dervotiaanse images simultaneously to the ... or whatever you call it ? Where the Greeks decorate their vases with, referring to-

X: Yes. ...

Y: Yes voila, yes, yes. But also full of humor, because actually ..., which is something almost Urbanus-like humor, which I really do not like, but there is something bizarre and I think that's beautiful. That is deliberately hung there, because ...

X: ... the rest round-

Y: Yes, yes. And also a catalyst for the serious stuff, so now it is less serious, but which serieusiteit as something into perspective. And yes that is also a coincidence that almost another rainbow work ... Keldermans, yes and Sergio. And then also the chivalrous figure of ... surmounted by a very serious, abstract work of Jan Maarten Voskamp. And where-

X: Seriously?

Y: Serious in its sensuous ... ah I think it's serious because umm, there's no point in ... hot and I think a very serious typo, which at the same time about nothing involved and that is- I think it is a problematic work because it is about nothing. It is purely an abstract form. Is it art? That does not matter, but it is a painting at the same time.

X: Yes, but it also has something erotic alike eh, with which color and which folds so. I see it all go, a species-

Y: Yes, but that's ... because- deliberately done by the artist ... and here again I have put the link to an artist because I think a very serious person, who may not be aware the erotic aspect of that work.

X: Ah!

Y: Because he has also made similar things with black or blue.

X: Yes, do not play that course.

Y: That plays absolutely not. He also has other eh, eh, assemblages made. So I think it's good that you say that, because there is indeed, but it is not the intention of the artist. But it therefore get better in the rest might suit. Yes there then hangs it up splash

X: Yes. ... on this wall that umm, it's all about painting, while as such almost no work at sitting.

Y: Yes.

X: Huh so it pictorial, the coloristic.

Y: Yes.

X: Hey it's more or less painting, all the rest are basically almost transformations from painting to graphic.

Y: Yes, and that's EH

X: system performance eh. Constructing,

Y: Yeah well the work of Yannes Boudewijns. Actually, a painter and a person who mainly paintings made earlier and then came to that form.. A road sign that was then monochrome, which obviously refers to the entire history of art and therefore it is so interesting. That's why I now, it has always hung on the wall, but I like the fact that it is independent, because that- Dan is still more an object.

X: Absolutely.

Y: But that washing

X: ... now huh ... a sign that moment temporarily has taken place.

Y: And the carelessness that still is mainly because the work of Dennis has been added, so I do like that, you should say that. Besides than stacking boxes umm, purified water from Peter Limmens. Huh project around the puuts in Eekeren. Uh, the funny thing is that he gosh, negligently exposed that work.

X: ... remain. You have therefore temporarily taken charge, so it's still here.

X to Y (and back again)

Y: Yes the work has moved me to the location of the cultural center er, or the beast. And I saw standing there and I talked about it with Chris. He said, yes, grab it with you otherwise then that might disappear. So I have taken pity on me indeed.

X: ... placed brewer ...

Y: Yes voila, yes, yes. But ultimately, that's not working. The work is the logo that is on this CD-ROM.

X: Ah yes. Okay, yeah, yeah, yeah.

Y: With a very clean title, 'non point source'. It is basically the digital form of, of, of the logo that works eh, eh content- Plus test, report of the laboratory is included too. And the CD case. And above it hangs a piece by myself, 'belly'. I had in my previous studio all the holes, so he also refers to a painting in the sense that all the holes I had drilled to put in screws to hang paintings to work on. Which I poured and cast in aluminum, piece by piece. So that's basically again a multiple consisting of 62 units, but they are all different and yes.

X: Ah you hebt- Yes, and did you then created with the idea of a facility ... for example-

Y: Then, but I felt that eventually plastic. It is rather the idea that I found more interesting to all those holes umm, the negative form to positive and if you who would then hang somewhere else at the correct height and distance of some walls, such as in my previous studio, you always have a mirror image . But that refers to many when, when I was in a transitional phase that I, from that painting that was too limited for me, went over to the periphery, the serendipity sometimes. Because I found it interesting, that with that around the painting, around the making of a painting done many interesting ... and then we came back to ... and similar artists . Um, what I knew of all I thought, but if thou be it more approximates and- I found that I, went through the same things, but in a different era. And somewhere that is an intermediate phase, a transition to my current work.

X: Yes. In that sense it is important huh.

Y: Yes. Voila, yes.

X: Yeah I do not seem oversexed or so hear but-

Y: It looks welfare

X: It has a very ... look and then I want you, and again in conjunction with that ... folds above.

Y: ... reasonable penetrant of-

X: Yes, and it is something like nature versus painting or male versus female.

Y: Yes, it's all in there.

X: The active versus passive. There are all-

Y: Absolutely, yes. No, it is.

X: Potential. Allee, in the dialogue between the two works.

Y: Yes, yes, yes.

X: Maybe you also have a plug made to hang on to ... potential ... behind.

Y: That would be an interesting constellation in an exhibition, just being thus played, yes. But I find that than didactic or anecdotal, yes. But it is effective so eh. Thou hast those aspects which your who are almost always latent. You see in a lot of work eh.

X: ...

Y: Yes.

X: That shape ...

Y: Yes. Yes, this is also a profile in eh. A carved profile, perhaps that refers to something. Yes, and also the bizarre work of Dennis. I find it quite perverse, for that mushroom shapes, that amorphous figuurkinderen-

X: ...

Y: Yes, and then that crazy kite that hovers over there as Argus. I do not know what condition that made him but-

X: I think in a ... state just, just.

Y: Yes, yes, permanent condition, yes.

X: Yes.

Y: this depends, I go ... umm, this is a painting ... from her student years. And that was at a time when we were in her studio, I felt as rolled cloths. And then I asked her what that is and animals

X to Y (and back again)

X: And ...

Y: How do you say it?

X: ... or is it from the composition?

Y: I think that is so, by the composition. Anyway it is a student, how do you say, a study of work, but I thought that was a beautiful painting. That I leave then chucking on a frame.

X: Oh yes. And she found that not a problem?

Y: Yes. And that gave me then, so yeah part of the collection. So that I consider more as a valuable work of art, then that paper thing ... But maybe that is emotionally, I do not know.

X: ...

Y: Yes, it is something else, of course, this is also an autonomous thing, of course.

X: But where do you like your work earlier than, this collection not really as a full ownership. Goedele still considers this as a real job or ...?

Y: If it is still decent work, yes, yes.

X: Still does.

Y: Yes. It also comes entirely from painting, but has evolved rapidly during her study at the higher institute latent or transformed into more 3D EH Because she's there, allee she has received a lot of criticism when. From a kind of conservatism which was quite critical or negative view advocated by the former teachers.

X: Because they said goodbye painting?

Y: Yes. While now is that, fortunately, no longer an issue in the academy. Yes and then, you now leans against the case in which there are most works of art. Scattered among the few books listed here. Ehm, among other works of ... That I regard as a job. That I got for my birthday when you were at the party. Cassetje just written text, with lipstick and a red, red um, a red print on A4. Size of the cassette box and that is also in the exhibition. So that stands between others, including the sticker, yes. A screensaver Goedele

X: This?

Y: Yes. Which can no longer be used because, even with the flatscreens-

X: Ah yes.

Y: And software that changed meanwhile, no longer usable. A drawing of ...multiple. Umm, he used different breads as lamp camp. He has shown in the city limit, and with the excess of which loaves of bread, the content, which has allocated to him per 100 gram. It is to say, which is 100 grams, but each of bread it has rolled a ball and which has packaged it then vacuum and sold as multiple. Yes, I find beautiful, so what the content of which was in the way to make it work, is a return, a part of the whole work. Of that installation, all multiple-

X: So no waste

Y: So in that meaningless

X: No waste. Actually, total recycling actually everything, yes.

Y: And in that sense I think then it is important that this one is a part of that amount.

X: Ah yes.

Y: So here I am really conscious ...

X: Because it was a kind of closed system, eh, what's inside it, yes it is a substantial part.

Y: While underneath, that's one, another multiple, but then again not, because that- Yes, that is a work of Steve van den Bosch, which I show in plexy, but that's a little kitschy become, so I do not hang on. But, uh, that's an envelope containing a sheet of paper in carbon and umm, if you buy it work, it sends by post eh, eh which multiple and it is an original work because it is addressed to you. It is also not limited, numbered, so it is again part of a work that is still, which is on going. I find that interesting. But you lay it out there now, but I'm very strict because I had it imposed here because I have measured all heights. So I scanned the entire collection and the particular physical space that I at Annie, in the gallery, all works or prints of the works, which increased mostly. The works will be larger because it is printed on eh, standardized format. Ehm, the height is a bottom of-

X: Yes.

Y: So the architect oral aspect is also dealt with in that way.

X to Y (and back again)

X: Yes.

Y: But the area at Annie is much bigger and still bigger and the amount is much higher, 'so you will also recognize a shift. Um, that's the sticker ...

X: Yes.

Y: Yeah maybe can Adhesion: somewhere. Works of Casper Bosmans, I've traded with such a plug.

X: Yes.

Y: Allee, for such a plug. Maybe-

X: Why did you do this example is not installed?

Y: Ah well, because I still wait umm, I'm looking forward to doing that, but I suppose that is always off. But that is certainly ever be hanged, but the thing is that length, which thou must cut than ... or somewhere foefelen. So I wait till I might ever move, imagine.

X: And then, thou see a place ...

Y: Yes.

X: Ah yes. So a kind of purgatory.

Y: Purgatory not eh, really waiting room, waiting room.

X: Yes. ...

Y: And yes, I do not consider it work again. That's uh, allee mention how those guys, Frank and Robbert or something. Robbert and Frank. Ah two artists, that is not signed or anything, it was in a tuti fruti box. ... Matthieu Verhagen, who is a student, who had such a thing, but to me that's a work of art or because he ..., I find a very beautiful work of art. While this I find more toys. I have a drawing here of ..., which is not in my collection because I too find a poem in itself. Allee somewhere you understand those choices, those decisions? That is very personal eh.

X: Yes, of course, it is very personal, right. Uh, uh, but for example, I may not understand why a poem it is not art.

Y: I'm not saying that's not art or so eh, but a work of art, I think sometimes just does not. I put it in there. That may, for a transition in which it is located. I have some other things that I doubted. Those are two catalogs of Peter Limmens and Mark Lutes in the garage.

X: That first I have, the one that has just proposed eh.

Y: Yes, yes.

X: Yeah right.

Y: And the back is always one, another. And also eh, this is also always different, which number. But I have decided to consider those things as artwork and I'm going to add to my list and make something of it.

X: Yes.

Y: So that means that it is a lot of work, because I have put all the data already on uh, uh, the USB's ..., so I must also adapt all back, but-

X: But these are the last things that come with it then?

Y: Yes.

X: Because there will be a third I think eh.

Y: Yes, so- And coincidentally it is also a USB stick. So the funny thing is that I talked about my work, which is multiple, that would come to USB discs. And now, they said ah that's interesting for our third catalog, maybe we can then put it on USB stick, so that's going to be. For me that's okay, I'll leave that also allows for a USB stick is universal eh. So I do not see that as eh, no I do not think that you can read it as plagiarism or so eh. ...

X:

Y: I sometimes eh, in humans, fellow artists that something is sensitive. While I really want to say, in my current artistic practice is just interesting that things are taken. Or actions, or carriers of-

X: Yeah sharing ge things eh.

Y: Yes, yes.

X: Ge shares, ge shares an interest ... eh.

Y: Yes, and I work with, in this case with Peter, so I think that somewhere a logical step and I think just a positive thing. Here stabbing still very much shirred editions include Nico Tox (0:41:45) and,

X to Y (and back again)

yes, I can not think of the name. No, it's not. Ehm, also a work by Mark Compliant Night, but also an LP of Mark Night Cooperative. Between the plates are also works of art.

X: Of course.

Y: Even Peter Limmens anyway and ... Many books of Peter and meanwhile Peter and Mark together. Jurgen Malfred, which I find a very nice work. And I was standing here, so where should I stabbing it, and that's about ehm, eh over rocks and, and, and quartz and the like and I vond- Allee coincidence, I say uh, yeah I'm going to put between my rock collection. So that I consider to be a work of art. I find it interesting to consider something like art or not, you have that power. Maybe ...is also possible.

X: Power or is just an interpretation ..., because ultimately if something is art or not, in itself little-

Y: No, that's not relevant.

X: Importance. It is a category, it's just a category that may or may not be used and which may or may not be relevant to the context.

Y: Yes.

X: This I do not know of Peter. That is such a single transcription of text or images, or-

Y: No, that's uh, a computer, a keyboard ... of a computer and each time he finished the course there typed text or no text. Um, and that he captured, cast in a book form. These are all books of him, but I do maintain order, but they are always be beautiful editions. There is a lot of attention also to the logo you actually umm, what he then invents. This book example, it has given him a copy of one library, located in ..., without the director was informed. But it is a work that he has made in the ... center. Perhaps thou know that work?

X: No.

Y: ...

X: ...

Y: And that is actually the route to cover the distance of the ... Center all over the world, I believe. Back to the center ... to form the word diversion. ... or Anyway. And those directions than the content of-

X: Ah yes, and if you follow it properly then you get this-

Y: Yes, yes.

X: Ah okay. Yes.

Y: But I think that interests very hard though, because you do with-

X: Yes I agree delve into his books, because umm, EH

Y: Maybe like ge, so contact him answer or as EH He does not have anything any more, but he shares much, which is a generous artist, a bit like me, I share too much. I'm going to indeed give a multiple. Yes.

X: Super Fine, thank you.

Y ...

X: And in that bookcase uses ge ... a little yet that uh, this hybrid approach works and not kunstwerken-

Y: Yes.

X: By placing one another.

Y: Yes.

X: ... just happens too actually generally eh. I just pull it through that line.

Y: Otherwise it becomes eh museum or gallery. That is also one of the last purchases for ten euros at the book in the academy. Works ... I also have the trampoline that there also have a booth eh, and as such the package are still around, so this is also presented. ... a little clumsy, but that's what makes it interesting eh I think.

X: Yes. When you buy something, it is often a kind of impulsive purchase or are you at that time consciously and rationally about the deliberation? From where will it place, it has a place? I want it really or is it a kind of ..., which allows it or?

Y: That depends on work to finish. This is bought impulsively. Um, yeah, I was excited about it. I found a very beautiful presentation on the table itself, all these stacks, different sizes of work. While referring to a little to my work I'm making, in the sense that, yes, it is a format and a standard-of-

X to Y (and back again)

X: Yes, a sort of generic ... done something about it, yes.

Y: And in that context I impulsively bought it. While uh, yea, even this at the same time bought from Jurgen. Um, book of Peter, the last of Peter Milk which I bought through the appropriate channels, because, yes also not again wish Peter gave it to me and I also wanted to support him, as colleague and as a friend. Well I have two books here Bram Lakes Velden.

X: Yes.

Y ... I find very nice things. That made him together with another artist.

X: Yes, at the academy when bought, did so get there ...

Y: Yes, yes. I am there- I did not buy anything, but I still went home with a lot of things. Ben ... artist.

X: Yes.

Y: I do not know him. You do?

X: Yes, that is- Yes I have submitted a project at the academy about ehm, conceptual graffiti, he's going to perform.

Y: Ah yes, that's right, yes.

X: A good guest yes.

Y: Yes I am glad I now know that way they still learn eh.

X: yes Voila graffiti ... is longer busy.

Y: Yes. Yeah, and, and Bram van Velden Lakes is, I think that's an interesting artist because that is not busy with his own agenda to speak. And he looks beyond just the practice in the workshop. In the street, even in Greece is for him, a studio in which he are- I will put it another way, its range is around the world as well. And representing themselves in books that he himself together or sticking, or small pieces of art, but he sells it in a gallery, but at dumped prices. So which is acutely aware of that mercantile aspect and in one way or another, it also undermines the very elite of a given operation or gallery of the art scene in itself.

X: Then to go against the logic of the market. You say that an artist should always be more and more expensive and expensive example.

Y: Yes.

X: Yes.

Y: And I think that's almost a Marxist artist in one way or another. Ehm, one important thing, yes, there is an artwork that hangs here yet, but I've already mentally and that's Pieter-Jan Ginkels. Er, that hangs beneath the work of Dennis Tefius.

X: And have you bought that, but it's not there yet or EH

Y: Almost bought a year ago. That had to be signed, he's already signed, I got it on film. Jayne, it was through Jurgen Manfred bought but while Pieter-Jan Ginkels it signed, he wrote at the same time; Jo Kris my car ... And that picture he sent to me to say, voila, we have gone so far that it is signed, but it still has not hit here, but I see it all hang out here. And it is a bright red work, with white lines drawn on bricks, with cobwebs and crack and- Well, that was a result of a plant him in ... Ghent. And ... is dangerous for me to go inside, because I'm always there with something outside, as a collector. And I think if you could get in there, ge goes beyond deal with things, because they have a lot of interesting books, but also ... And that is as a bypass provider like eh Team Rijckaert and-

X: That's ... in the art world, you know.

Y: Voila, but very interesting, you know. I think that the ... Indeed, the dealers EH

X: They reach you always huh, via e-mails or so, eh new edition out, plong * *

Y: Yes. Very dangerous and I, I Swype them away, but they continue to approach me.

X: But what I do not understand is that you say it, I went to the ... academy and I wish to buy anything. How can you go to a book fair and buy before saying nothing, then why go in the first place?

Y: Yes, because I am interested in this medium. I think the academy a fantastic place and if I do, I Wilhelms Allee is the problem, I have very little time, but if I had no money and at the same time, I'm going to go there because I think important things to to be present because the fact that you Danny Fox there encounter and you can take that moment to converse with ... Kerkhoven or with other artists out there, Bram Lakes Fields instance again . Therefore, if only for that. I am you also come

X to Y (and back again)

across or my old ..., also interesting to meet these people. That is a, a, a trigger, anything- Despite the fact that I have no money, I still wish there something EH When I see such a thing, allee works ... for ten euros, I'll buy it, because that-

X: Of course, but that mean ..., you do know about it there dinge-

Y: Yes. I say I'm going, I'm going with a budget in there than- Yes then derails it ... that's it. I want to protect myself a little pre-

X: So you're saying beforehand I'm going to buy anything, while you actually know I'm going to buy something, but in saying I'm going to buy anything, it will be what I buy is limited.

Y: A little less impulsive, and that that will surely be impulsive.

X: Yes, yes, yes. Yes No I get it. I know that feeling, but I say no longer I'm going to buy anything, because I know ...

Y: Yes voila. But now I have kept for me to still buy some time and nothing that's good, because if I keep buying things, it changes the work that I am now ...

X: Ah yes you need somewhere close.

Y: So-

X: So temporarily on hold, that collection, briefly freeze and then afterwards maybe with double force to the exhibition collection start against

Y: That can be.

X: You've often than not it, if your home goes on the brakes, I do that sometimes, you know. I'm going to be a time in the brake, I think yes, it is time to run once, which you then get a catch reflexes.

Y: Yes, yes, yes, because you still have that book, how to call it? With that ... (0:53:01) work which, by Fonq.

X: Yes.

Y: Is that such a catch-up after a quiet moment that you bought that?

X: The Zerox book? No, no, actually I sit a half years on preying on that book.

Y: Ah yes okay, yes that's right, that's what you said.

X: ... negotiations and interaction.

Y: Yes, yes.

X: And that book was for years at number one on my list of art. And if it then appears in someone who has two copies then I try to buy one of the two copies, because it is a key publication for me from a period that I want ..., and that is just written transit This is a distressing gap in collections, so that was not a question of- That was just a matter of, someday I'll have that book, I just do not know when and at what price, but that is ever in. And that now was a good time, because the situation was interesting. It comes from the gallery of Fonq when sold in '68, because the price was still inside. 1500 Belgse Frank had written it. ...

Y: I wanted to just say it.

X: ... had that were almost like new depot, huh. And also that I find interesting is that it has not gone owned by ten traders, but ...

Y: is parked.

X: Sitting in a kind of time capsule ... in a gallery coming and since actually not used anymore or something. That to me is already one triggers that say this is the moment. But even then it remains a financially intensive purchase.

Y: Of course.

X: But it is what it is.

Y: Yeah, yeah your connection is anyway. When you is that welfare

X: It's different, it's different. For me that is very historic, I Wilhelms my collection, I've recently been given a name, I do that sometimes mailed, CRAP is that collection for the research or medical publications, so Research character behind it. So it's not just for fun, but also to investigate. I actually work with the collection, both in my classes, as in exhibitions, as in my writing I use these books as study material and I have also a lot of fun. And it is this mix which I find very interesting. I have a lot of fun collecting these books, to be working on it. But at the same time I do not want to do the pure ... or the lover, but just someone trying to, to translate that passion also in professional practice,

X to Y (and back again)

teaching, scientific. And then you get a fairly unique status, because I know few people who have their verzameling- I know many people who collect that type of material even, but that is a small group actually ... But there are few people who also do something along with that collection. And that I think is important for that, as you now do, in a sense, to translate your collection and to open up and deal with the translation of the opening, I do that in my classes and in my lectures and my exhibitions as well. I take pictures of the books, I project in my lectures and in my classes if I put them in constellations or I make books about books for example. Is not it so with me ... but it is more historical, artistic and scientific. But it is, just like ... a passion for it ... and the use of what it did you. That it is not status eh, inert mass, but more a kind of activation, through. I think that is crucial. That Zerox book. I did it for years been teaching about this, about that book without talking. I did can not. I thought no, if I give lesson, then I also know that book.

Y ... , these, diesel

X: I need to know it and be able to book, 'so does that book already. You can download it online that are fully PDF files.

Y: Yes, but that is not the same eh.

X: But that's not the same. Because then you have a stack of these prints, which rolls out of your computer ... the same.

Y: That touches something to work with EH Now I say so myself, working, but that that that speck of ... for me to downloadable pdf. That's something, and mass is distributed in a manner of speaking, and that does not have that character, an original or a multiple. While such a sticker then again, that's uh, I'll contradict myself.

X: I do not agree I think. I can not follow, not because their practice of ... is so hybrid that this is as much a job as a sculpture, an installation, a performance or a book of ... Perhaps another aspect of- It is another aspect of such a practice, but the fact that he gives this as a kind of tassel, his oeuvre. But in the form which has been given, that to me is one hundred percent job. But a different kind of course work, a plant or unit

Y: Yeah right, sure, but that's an LP or a book too eh.

X: I mean, it's a distribution. It is a work that was conceived to communicate, but is no less fun for me. ... because you also very strong communication and typography and printing is busy, that's for me- Sometimes maybe more ...

Y: Yeah it's a busier. So one of my advantage in my current practice is that I am very opensta and influences, and advice, okay then I will describe it as a work of art.

X: So yeah.

IS: Yes No that-

X: ... that I find a job ... if I would have, I would also recommend that in my library at ... publications ... just inventory.

Y: I'm going to enumerate it, yes. I have to be honest, I saw lying by Annie in a gallery and I really was triggered. And indeed actually is quite the work in there, because it's- For me it's still double, in the sense that it is a translation point, you would have to speak of as a bookmark in Van Dale dictionary. And then I thought it was less work, but actually is quite his works contained therein, it is a way to read it.

X: Of course. Yes.

Y: So okay, I'm going now in inventory also ehm-

X: I think it belongs there.

Y: Of ... in the exhibition.

X: Yes.

Y: I have ... to work alone, it is a book that I am not going to find perhaps. The catalog of ... in Eekeren. He signed my book, so that is also a work of art.

X: Of course.

Y: Yes.

X: That's a trace of performance.

X to Y (and back again)

Y: Yes, voila. And so there are a lot, but I have to think of it, of course. But also of the artist ... Funny is- Now she gives it ... but it also does give ... work.

X: Uhu. Yes.

Y: And, it is also fun to record this fact in EH

X: Definitely yes.

Y: Yes.

X: Yes, that is so 1990.

Y: Yes. I'm going anyway, I wish first ... to artists who are in the approaches, in a gallery. But that's practical, allee that will be too anecdotal, too didactic. But I'm artists of the galleries that sit along the approaches, I'm going to make one of the rooms above a stock room. What it really for me already a bit. Only the front room upstairs gallery space and other space agency. I think it's interesting and then those people ..., Sergio de Breukelaar, Herman van Engelgem, myself, coathooks the gallery exhibits and then the mercantile. And the exhibition is a stepping stone to maybe be able to sell a work. I play but equally participate in that system, is not it, but then a stock room. And I leave it to the gallery over- star

X: What accessible? For public?

Y: accessible, of course, as her office is always open, but she decides how and what of those artists.

X: Yes.

Y: Yes. Uh, maybe we should even go to my kitchen. The kitchen is an important anyway an important area, but there is the collection further. And the first thing that you will encounter is a painting of Manor ... Um, I think that's a beautiful work. Um, I do not look too much behind, it is purely formal as painting where that does things on his painterly interesting. Things that come through the canvas, mysteriously, I did not ask him, but that kind of pattern manifests.

X: ... the press ...

Y: Yes ah well, that refers to me think a bit to print from the eighteenth century I or nineteenth century, sorry. Um, on calendars and so stand and that magnified him, in my eh partially projected onto the canvas and partially painted.

X: Yeah feels like ge happened some kind of mechanical transposition somewhere.

Y: Yes. And the interesting thing is that- Hey meanwhile is naturally evolved, thankfully. ... monochrome greyish paintings that refer to adhesive letters eh, car graphics world, but referring to everything feasible is eh, within society. Eh, but also the tactile of the former printing, the parvotaire character as well. Spreading messages.

X: Yes. I gotta say, I think the work is not ideal really hang. You also see that animals

Y: Yes, that's a-

X: ... distance could use.

Y: Yes, actually it belongs in a white cube.

X: Yeah maybe, but perhaps-yes. I guess that ideally would hang at the spot where your-

Y: Yes.

X: Your work hangs.

Y: Yes. That may sound really ridiculous, but by that work to hang on there are two gigantic plugs and I must then eliminate, but that's kind painted light gray and then I paint it all back again. It's really purely a practical problem.

X: ...

Y: No voila.

X: Yes. It's very poetic also eh, you will be also- Somewhere ... very positive vibe.

Y: Yes. And so it I think, yes, yes, absolutely, that's the transition that degrader change from pink to blue. It's almost a sunset, reversed.

X: Yes or sea you know. ...

Y: Yes, a landscape, a village really. And therefore do not really bad because if I sit there and I watch it, then give it a good vibe.

X: Yes, and here a landscaped geheel-

X to Y (and back again)

Y: Yes Herman Engelheim, also a multiple. Yes I find fantastic. That's actually waste from furniture and cheap furniture. The white Formica fibreboard and that it has therefore departing from painting. And then transferred him to eh, frames containing more bits painting of mountains, trees and even here it has done the opposite. He's from that place two pine trees out.

X: Actually a kind of snowy landscape ...

Y: Yes, yes. Very rhythmic, tight, drifting down snowflakes. And also important for you to screw stuff looks and ragged that trashy character of the thing. But it's also very, very tight. I find that a very beautiful object.

X: It's also a job as the light changes eh.

Y: Yes, absolutely. The fact that the wall against which it depends, however, continues to play a role. That which is then literally integrates into the space.

X: Yes. Yeah like that now would be a red wall, then that ... eh, so ... eh else.

Y: Yes voila. And here I am aware that I have to work with other people in a different way depends. I've seen it in other people eh, against a yellow wall, I thought then, when it was fashionable. And then it is totally different, but it works very well a yellow wall. But you could also find a patch can paint and yes the work at ...

X: Yeah ... work ... paper

Y: Ah yes.

X: ... even regularly.

Y: But I'm not sure at all ... position, I do not know. I remember him always to ask.

X: And why is that ...

Y: Because I know- I'm glad him-

X: So old it's still not?

Y: That's the beginning, like it- goh before that ...

X: Ah ... for?

Y: Yes, I think so.

X: Ah that's already a while back.

Y: Yes, or during, yes. But I think so, something problematic, as it also occurred to me, it schilderkunstige- or leave the painting as a limited thing in itself and, and all open up to all- scale one on one as well, so I fly suddenly in addition to the work, which is an on-going wall drawing of myself.

X: ...

Y: Yes. This is called quality time. That's very natural double. Every time I come here, I ... about that yardstick forty centimeters on the wall. Random, but not random eh. I mean, there's always a tendency to follow an aesthetic, to have a spread.

X: Yes. You have to ..., so thou must make a choice.

Y: Yes, so you make a choice, so it is not really random. And then I put that number at en-

X: What number is that? Ah the line.

Y: Yes chronologically.

X: Yes.

Y: But in the meantime that book is an object here too, you know.

X: So every line is also documented?

Y: Yes.

X: Whether enshrined here?

Y: Yes.

X: How many are you sitting ...?

Y: Umm, 1200, yes.

X: And is that one line per day or something?

Y: No, if I come here, to come home.

X: So when you come home anyway?

Y: Yes.

X: why. So you're gone and your time comes.

Y: At home, quality time, then I put a line on the wall, consequently, as an autistic child.

X to Y (and back again)

X: Yes. And that's the first thing you do when you get home?

Y: Yes.

X: Allee when you come here?

Y: Yes. Meanwhile, no return, but return in the set, yeah.

X: So as you no longer lives here permanently, this space gets more, even a kind of museum function whatsoever?

Y: Yes. Not if ...space. Hence the title, living approaches. Actually, that's not really my living, it is alive.

X: You started at twelve?

Y: Umm, eleven.

X: Elf. Ah yes I see it, yes.

Y: Yes, yes. But then a lot more.

X: December 1, 2011, yes.

Y: And occasionally, right on my website, the title quality time ... I actually only that eh.

X: Ah yes.

Y: Yes. I think that's an important aspect and that can you not with painting, not directly, at least not in a conventional way, but a work of art can evolve and need not necessarily salable or to cast multiple are of- Hence I with which work with the moon communicate in one exemplar Allee which has to do it all along, evolving, that- if I move then that is gone is not it, but it persists.

X: And then you went in the first eleven line eh.

Y: Uhu.

X: Um, was that when one line or did you have in mind already on, go in here foreseeable few years, hundreds of lines, thousands of lines stand?

Y: That's very interesting question, because I've started, I do not even know horizontally or vertically, but all I wanted to draw lines. And, in the first instance, in the same direction. But at some point eh, I was different, I do not know why. So that's a chaotic event ...

X: Yes.

Y: That's offices

X: Flaw in the system.

Y ... that generates a, a, yes, a change of the system. So even if the cleaning lady came out of my daughter ... was there ever wiped a line. And once I once let her put a line because they thought it amusing and cool, so I'll leave it all to do.

X: ... nice eh.

Y: Yes. Yes and very visible, so it is-

X: Yeah visible. An incredible ... also.

Y: Yes, so and that's onbewu, allee not intend this, but by the sunlight that sometimes invades, you also get umm, ... and plays it so bad. Now, there is also in-

X: And it obviously has a start time eh, December 1, 2011. Do you have an end point in mind?

Y: If the book is full.

X: If the book is full.

Y: Yes. So now that slows ahead, so it might take much longer than you know. So umm, yeah. Too many go huh.

X: Yes. But you did not know ... bought, of course.

Y: No, no.

X: A random situation than you know.

Y: Yes, yes, yes anyway.

X: The joke is when Kristien was expecting ... when she kept a diary of each day in which nerve Yes everyday references, feelings noted in a letter to ... Hey.

Y: Ah yes. Yeah yeah. Really every day?

X: Yes, yes ..., but not systematic, but a diary eh. Now the joke was, at the end of pregnancy, the book became too full, so as the pregnancy closer came to check

Y: After nine months.

X to Y (and back again)

X: Was the number of pages, began to take off, so you could almost literally to the rest of the page ... was coming. The joke was on the very last page, I have listed the intervals of labor, just ... hospital. And that was the last page and when the page was full, then began acute pains and when we left. So that book was full and ... But this is a bit too.

Y: And, and she sees it as something purely personal or she will do something with it?

X: No, that is ... intended eh. But for himself, as a sort of reminder of what were the thoughts that she as a pregnant woman for the first time made.

Y: Yes.

X: Because ...

Y: Sure.

X: ... calls and I also occasionally entered something. Then it was mainly intended to give that later on Lilly look, it was you in my belly, so communication. But the joke was even a book, end, so that book was full, and then the last interval, so now we have to leave! And there was literally no place no longer to write, so how is that a coincidence?

Y: Maybe there is something going on here huh.

X: But I find it interesting that so such a format of a book somewhere anyway, even more interesting than, than ...

Y: Uh, time, time can be a format, but such a book is actually about time.

X: Yes. Time and space.

Y: Time and space. And yes eh, but what if I do move if I go, I buy another house with Goedele. Um, maybe that's when that book is just full, that can then be isolated at me a part of my work is very important. But I have a lot of works that changes to these, my installation in the garage last year or early this year, that's, that's totally changed in two years. Um, I did not even know what I was going to do in the beginning, when ... asked me to do something in the garage, I knew non- I happen just started a month with the capture of dust, when the renovations began.

X: ... voila.

Y: That was perfect and so is gradually arising in the form of presentation. But I really did not know in the beginning. And so it is with many of my works. I also get every month consistently the dust in my studio at and I've almost five years, but that is the collection. But that might ever serve as a pigment or, or maybe I present it in a different ...

X: Could it be that your painting also umm, whether or not you said a temporary farewell, because of the fact that you could spend the time factor not in there? For I have ..., which time and how time itself implements in an act, conduct or a perception that this is one of the cores of the practice. Rehearsal, time, time management and physical processing time and all mental associations that go with it, while a painting- course, as long as it is made, there is time bound, but in itself is a painting something timeless as status object. I have the feeling that ...

Y: No, that, that-

X: That you that dimension as it were, there could not fully explore or something.

Y: That's right. Time but is one of the big items, but umm, well space and distance. Eh distance I could not initially ... exploration.

X: Yes.

Y: While now that ... allee reflection on the moon, which is about the universe of my studio, which echo there with a hand ... er, capteer. Reflect on the moon 500,000 kilometers further is ours. And time, of course, because that's half minutes that lasts and which coincidentally ... is a half minutes, by which echo that finally, almost a minute, I'm exaggerating, but- Those times also translate into distance. Then again, the time since the light speed at which it travels. In volume, so everything really. Scale, coupled in scale of time. And can you not, thou must be honest in there. Ge long can it try to push that idea, that was impossible in painting or impossible in painting, because that is impossible. And it is in 2010 that I turned that notion in uh, in ...

X: I do not ... in painting, but I do believe in painting that you ...

Y: Yes, voila.

X to Y (and back again)

X: ... because if you ... bar with ... paintings. He was also working on it and he is still very successful, I think.

Y: Sure.

X: That stress, time, space, presence ... the conditions that were possible to solve or quote or

Y: Ah, yes, yes, yes. But I run it myself out.

X: You're doing it yourself, of course.

Y: Um, if my daughter ..., so I'll leave that to someone else to do But, um, that's just one aspect that I think is important to still find paintings of some good people who can make things well in it. And this is not a painting, but the work of Mark Night Cooperative has also entailed. Or that work ..., one of the few paintings here. Or that painting by Linda Aarts, which is quite consistent application of certain acts and forms and colors in which that aspect of time it occurs in.

X: Yes, but perhaps you were a painter too controlled busy painting around to explain that dimension.

Y: Yes, that was in the way. Yes, that was in the way. And yes I have been consistent and the rest has been said I leave it out. But I did have need that painting, it's not that- That is, been a preparation, so I see that somewhere, to what I do now. I've never been one hundred percent behind there, that's funny. And do not think that now is always the case, but umm, I can work better now also explain umm, umm in language, then my paintings. I could not explain. And works by other artists that I can explain those to me are interesting and the things that are present in the living room or in the kitchen, which I can explain or something.

X: Okay. Are we there is still discussion around or something?

Y: Yes. I think we're there yet hang, everywhere hang things or things stand. That's still ..., another portrait so when the internet was not really common him Internet photos, downloaded portraits. In poor quality then and- But eventually he rd then PU foam sprayed and cut, so that's actually a sculpture. Then proxy resin smeared on it, but you can still see the edges that print emerge. And I think a heel- I recently was asked during the broadcast here was this friend of mine, Peter, along and said of what it is that piece ... against the wall? I think that's fantastic.

X: ... enamel

Y: That it is in the kitchen.

X: Yes, it has something to eat, you know.

Y: Yes.

X: Pear Syrup.

Y: Yes. Yes, and I also have drawings of Bert ..., a present. And also ... but that's more something that fits his um, his figurative work. That is a reflection in the pond with a piece of float. And sometimes we go fishing together. Not that my fish ... It is just possible that, yes this is clean eh. For me that is almost the most important of that work.

X: ... illustrative almost without ... obviously that picture though literally overflowing, over the edge, did that water runs over the edge.

Y: And let. This is also an artist who knowingly permits, I think Danny, and that lies in-

X: If this was the work of a student, I would immediately start talking about the ..., because this happens.

Y: Yes, any jury I hear talk about such things.

X: Sure, sure, sure.

Y: Because that is in the way.

X: Yeah, yeah right.

X to Y (and back again)

Y: But it is, it is because that piece of float sticking on it. Yes, that's more of a, a, how do you say? That's something friends.

X: Yes, yes, yes.

Y: I get it to go back before I no longer find back. And then another work of Peter ... Which he distributed free. Inconsistent but eh, it was still at van der ... As someone came along and quickly looked for a gift to give to someone who thought he could buy it in the gallery. I was there with Dimitri Riemens and Dimitri said, yes I still have something, a print and that is perhaps wait affordable, because the rest is actually quite expensive. And he called Peter, and Peter said, yes it just gives it away. I say yes, I want that too, yes there to Kris gives one that I got framing. But it is also already appeared, so I leave that in this case take heed because that for this work provides more content, in the sense that it's almost, it's almost uh, umm, how allee called painter? Umm, always from his room ... His wife was sick and was always in bed.

X: Bommaert?

Y: Bommaert, right. That Bommaert for me, watching from behind the blind. And the sun does not let in as the sun will come inside. Effective at work and pales work. And also because I know that I also get a copy of Peter could get.

X: ... copy can save I think.

Y: Yes.

X: Exhibition copy.

Y: Ah or, in some cases this is true. I have two copies. Yes and I am sure that we forget his work in the cabinet er, sitting or standing. But um, yeah ... by Leo Buyers still a work in which white box. The white box is real, I'll just take different, because that's an amusing job. That's actually a multiple, but then again not, because him- which is typical Leo Buyers I think. ... flat object from 30 to 30 ... the last ...

X: Ah yes.

Y: And I was not initially ... , because that is also such a time that I was less in cash. Allee also brought up fifty euro in one, in the trunk of my car when ... and I found this box and I have And I suddenly had an object of 30 to 30 and which was then above that, it really belongs in that box. I have then on the uh, frame put true that you had to put in the work, so there was a lamp under 100 watts and of course literally burned through that box. But all these objects were then ... and I thought it was good that my object could actually be put into 3D.

X: Yes.

Y: In that sense, could I but rather than undermine, yes it is part of that series, but it is not multiple.

X: No, no, certainly not. ... He did also all signed then?

Y: Yes.

X: Ah yes.

Y: Yes. Yeah I thought so. Ah yes, he has created a stamp and numbered. So ...

X: I like it, a cardboard box in a cardboard box.

Y: Yes. Um, yeah, and then another box ... and ... so we stay busy. That's that box of uh, ... That's an empty pizza box, but it is also consistent with a He has in an electric oven baked pizzas. The fact that there was a tweet, allee I am not ah, how calls it, Twitter, but there was a tweet that he liked the fact that there was not a piece of cheese on a pizza. That has made him a complete system ... Peter and John, I think a good artist, who plays as in the low profile states the banal things, but he does it in a very wide universe and eventually comes to him than ... the ..., allee black square came even to the offer. Allee I find that interesting that that- But he also let repaint by a Russian painter. All these

X to Y (and back again)

works were suspended in the same way, also in a ... which black square, down on the floor with a plastic tub of vodka bottles. Allee ... bit of that pizza plant.

X: So that's the category cartons art?

Y: Yes. ... The certificate of Michel French.

X: Yes. That's that huh?

Y: Yes. Important because it corks carrier, when that work is pinned.

X: Yes.

Y: This is why I attach importance to the packaging.

X: Of course.

Y: Hear it.

X: Yes, it is literally ... in the context of that thing huh.

Y: Yes.

X: ... practically

Y: Yes. Ah here it is. ...

X: Yeah right yeah.

Y: Recovered.

X: Ah was you lost it?

Y: Yeah I thought it was in this, but I knew it-

X: Yes booklets tend to hide eh.

Y: Yes.

X: That's dangerous.

Y: I think we have now had the majority.

X: Yes.

Y: Not all artists have come into play, but surely the most part.

X: And I guess is called a representative ... right?

Y: Yes, absolutely.

X: What we have discussed.

Y: Yes.

X: The covert do I think such a bit-

Y: Yes.

X: The collecting practices.

Y: Yeah right, yeah. Okay.

X: Rounding?

Y: Yes, okay.

X: ... should be I think.

X to Y (and back again)

This publication was issued on the occasion of the exhibition *LIVING APPROACHES* at Annie Gentils Gallery, Antwerp, Belgium, February - March, 2016. It documents a conversation between the artist Kris Van Dessel and art historian Johan Pas on November 22, 2015 in the living room and kitchen of Kris Van Dessel. The transcription and translation of the conversation were not edited, nor corrected.

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