

georges  
marciano



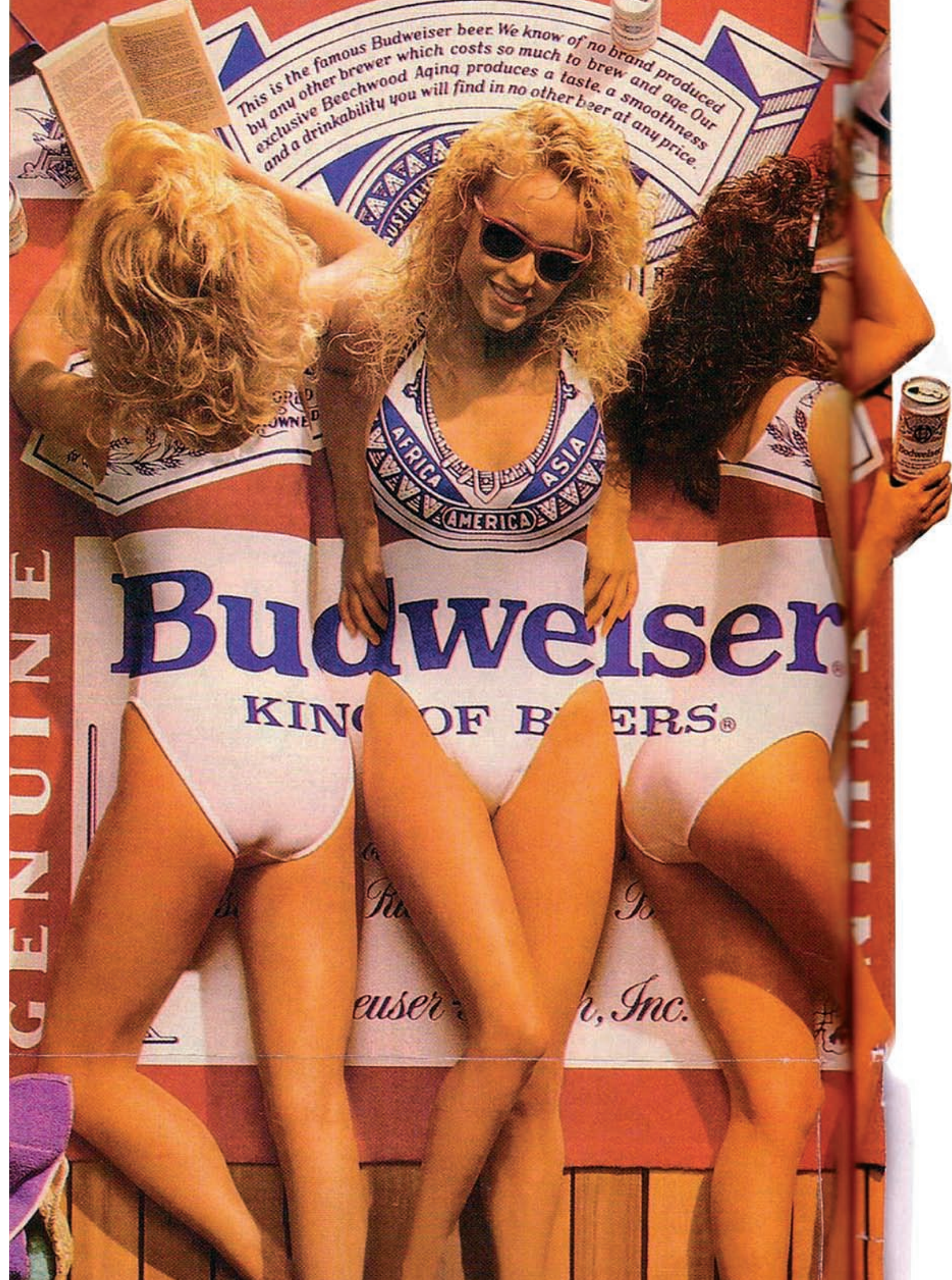
LA MODA JOVEN ESTA  
EN

*Celso Garcia*

EL ESTILO EN GRANDES ALMACENES



Gianni Versace



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## Already Inundated With It Jota Castro

The visceralists have always been around.

A lot of them live in Brussels. Some of them have been hiding in the docks of Rotterdam since 1973. During the '80s they were scared shitless and a lot went to Mexico. One day they reappeared in Brooklyn and began opening art galleries that ended up as meteors. Others gave up being poets, guerillas or diplomats and went to Paris dreaming of a better life. Some were seen writing in arty freebies full of ads for fags or sticking up posters of naked men with erections covered with European flags asking for integration. There weren't many in the United Kingdom due to the ugliness of her majesty's subjects, they would have been as visible there as the hunger on the newsreels of any TV in the world. Some became famous for dying early while others are over 100 and only their fathers can recognize them. Nobody knows where they come from, on the whole they're believed to be Latin American Highlanders of some kind of discreet origin. They like music, drinking, tits and good literature and when they're tired, they jeer at their stomachs that stick out like a pint-sized mountain range. There are no women visceralists, let them just fucking get by on their own...

Many of them are known as the sons of some Chilean writer but those who doubt are the ones that exist but don't bother us because we also doubt the existence of god.

## Spasticus Artisticus: A Brief History In Two Parts

Christian Viveros-Fauné

### Part I (July):

#### Charlie Woolley Accidentally Provides the Show's Title

There I was, minding my own business, noodling over the idea of an exhibition I'd chewed over with Ceri Hand in Basel and, at the same time, slowly getting my head around the idea of a creative partnership I'd brokered with that Franco-Peruvian powerhouse, Jota Castro. The iTunes on my MacBook was pegged to Radio Show Copenhagen, a web-based radio-program-cum-art-show broadcasting all manner of music, metal (which is decidedly not music) and interviews from sunny Denmark.

From the laptop issued the cockney stylings of Charlie Woolley, whose velvety croon ricocheted from Copenhagen's David Risley Gallery to points north, south, east and west, only to boomerang repeatedly back to its Nordic source in the manner of a phone or Skype call. The conversations made for terrific listening (I remember one especially languid chat between Charlie, David, David's wife Sophie and the artists Anna Bjerger and James Aldridge, reportedly convened after steaks and Scotch at what must have been 2:00 AM Copenhagen time). But the music (excepting that awful fucking metal) stole the show.

Armed with a zealot's curiosity for rock and pop only non-Americans can muster, Charlie dragged out dusty gems one after the other from his vast personal store of vinyl, CD and digital grooves while inviting listeners to email in their own mpegs to the gallery's DJ booth. One of these tunes, which I'd not known before — Ian Dury's "Spasticus Autisticus," written in 1981, incredibly,

for the International Year of Disabled Persons—struck me like a thrown brick. I immediately misheard it, inserting an "r" where a "u" normally went. My brain yelped: "Eureka!" Thus, *Spasticus Artisticus* was born.

There was, it seemed to me, no better description for Charlie's efforts or for what Jota and I wanted to pull off. A perfect title for a winter exhibition that, like Charlie's summer show, swipes many of its cues from the ionized air, *Spasticus* also perfectly echoes the widely participative, declaratively inexperienced motto of another of the show's artists, The Bruce High Quality Foundation: "Professional problems, amateur solutions." There seems, certainly, no better time for such a message than right now.

### Part II (December):

Hello To You Out There In Normal Land/  
You May Not Comprehend My Tale Or Understand

The above lyrics pull along Ian Dury's original ditty, which, like most creative efforts associated with *Spasticus Artisticus*, sounds notes that are half battle cry and half frank appeals for understanding. Taking Dury's mangled song title as a starting point, Jota and I sought out folks capable of coloring in the geeky, liberated character we outlined loosely — in pencil, not pen — for our wide-ranging display in Scouser-land.

The character we sketched out is, in a nutshell, a freak, an oddball; a weird or "special" (as in "Special Olympics" special) figure that most folks would recognize on the street, even if they are unlikely to have taken full stock of such a character's peculiarities in some time. Special how, you ask? Well, "special" in the sense that our research indicates that *Spasticus Artisticus* may very well be a subspecies of the genus *Homo*, parallel but different from the standard *Homo Sapiens* in that the *sapere*

of this species is arrived at chiefly through a bizarrely esoteric pursuit — art making — that, for all intents and purposes, has been demonstrated to have zero use value in the cold, harsh, workaday world.

Conversely, it turns out, the freedom inherited by the genuine article *Spasticus A.* is of what can be termed Olympian dimensions. Think of it: a life deliberately devoted to the exploration of objects and ideas that, for all their potential symbolic importance, no one asks these people for! The notion does boggle the mind. The real-world implications for such useless activity are huge (though similar efforts have been produced by artist geeks since time immemorial, they have recently been ignored in favor of far more moneyed, utilitarian distractions). Such an idea could confuse the categories of work and play. Idealism might make a comeback. Whole economies could come to a screeching halt, and I mean for real this time!

While all of the above seemed less than likely, Jota and I did recognize instinctively that among the many artists we know there are an awful lot of people who fit the fortunate if largely impractical profile of *Spasticus A.*. An abstract, visionary bunch, these folks are easily identified by a determination to doggedly follow their particular artistic obsession to its final conclusion, no matter how fantastic. Consider this example: a Romanian artist—the inscrutable Ciprian Homorodean—decides to raise the rather counterintuitive idea of coprophagia to alcoholic heights by distilling moonshine from, you guessed it, human turds. In another body-infatuated case, the Italian collaborative Goldiechiari makes what appear to be snapshots of the cosmos loaded with pleasure craft designed, chiefly, to go up their cracks and bums.

What is certain in both these and other instances of model *Spasticus A.* behavior is this: that artists like these make work like this largely to point up its practical uselessness, even as

they attract the attentions of others— often run-of-the-mill Homo Sapiens —to their impractical life projects. Scattered as they might be personally and geographically, these artists fit the mold cast by *Spasticus A.* to a tee: perfect freedom meets perfect superfluity. But, now, does the result engender perfect meaning?

However one answers this question, Jota Castro and I felt that it was our responsibility to bring as many specimens of *Spasticus A.* together for viewing at Ceri Hand Gallery at the beginning of the last year of the first decade of the new millennium. And so we have, for your general delectation. So, I say to you again: Hello to you out there in normal land. This time around, make the effort. Try and comprehend these tales and understand. You'll learn a thing or two about the barmy, gamesome nature of art and generally be a sight better for it.

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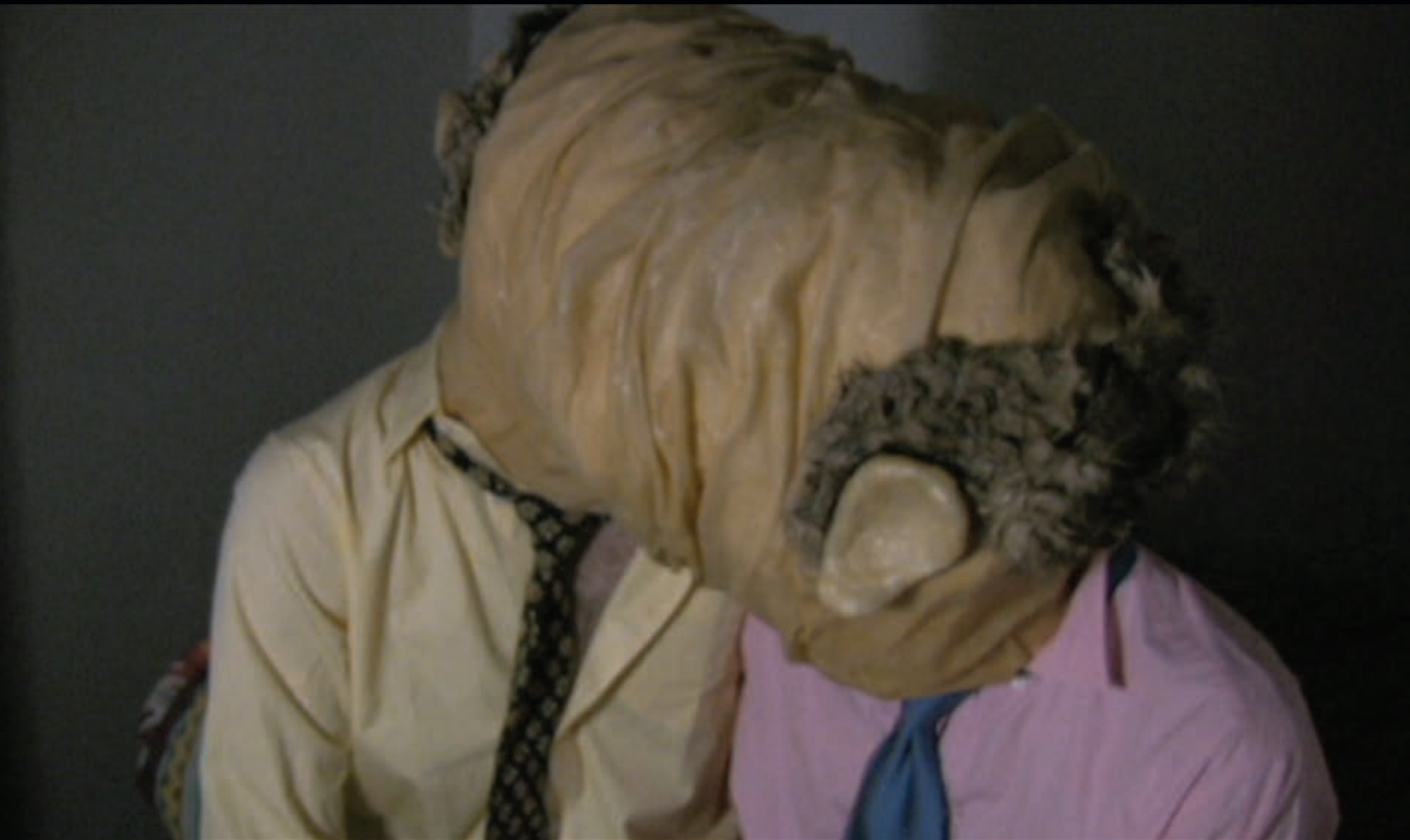
11

1980 FORD

# MUSTANG

A sports car for the 80's.





# ANDRES BEDOYA

15

**D**rawing is a major part in the work of Andres Bedoya, drawing that relies on an anxiously confident line to portray the body as a nervous, though sometimes humorous vessel for sexual concerns. *Untitled* is the translation of these drawing into video, a fragmented narration of various humanoid sexual encounters. The body appears here as the physical expression of mental and emotional conditions, exteriorizing drives and desire while at the same time turning towards itself and occupying an inner space. More specifically, through the lecherous sexual advances of the mind directed towards an all too willing body, *Untitled* explores the erotic nature of solitude and the freedom granted by confinement and alienation.

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Andres Bedoya (BO)  
lives and works in New York, USA  
Selected solo exhibitions  
2009 *Ultra Madre*, National Museum of Ar, La Paz, Bolivia  
2008 *Dibujos*, Fundación de Arte y Culturas Bolivianas,  
La Paz, Bolivia  
Selected group exhibitions  
2009 *Dialectos Digitales*, La Paz, Bolivia  
2009 *Asian Song Society*, New York, USA  
2008 Fundación de Arte y Culturas Bolivianas,  
La Paz, Bolivia  
2007 *Worksound Gallery*, Portland, OR, USA  
2004 *Zone Chelsea Center for the Arts*, New York, USA

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*Untitled* (film stills), 2009  
digital video, 2' 1"

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# THE BRUCE HIGH QUALITY FOUNDATION

17

**T**he Bruce High Quality Foundation, the official arbiter of the estate of Bruce High Quality, is dedicated to the preservation of the legacy of the late social sculptor, Bruce High Quality. In the spirit of the life and work of Bruce High Quality, we aspire to invest the experience of public space with wonder, to resurrect art history from the bowels of despair, and to impregnate the institutions of art with the joy of man's desiring.

Professional Challenges.  
Amateur Solutions.

---

The Bruce High Quality Foundation (USA)  
lives and works in New York, USA

Selected solo exhibitions

2010 *Happy Endings*, New York, USA

2009 *BHQFU*, Susan Inglett Gallery, New York, USA

2009 *Happy Endings*, W Hotel, Miami Beach, USA

2009 *Empire*, Cueto Project, New York, USA

Selected group exhibitions

2010 *Greater New York*, PS1, New York, USA

2010 *Dreamlands*, Centre Pompidou, Paris, France

2010 *Cannibal Dominoes*, Murcia, Spain

2009 *1969*, P.S.1, curated by Neville Wakefield,  
Eva Respini, Michelle Elligot, New York, USA

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01. *Rent Strike (Shea Stadium)*, BHQF, 2007

02. *Victory Through Luxury*, BHQFU, 2009

03. *Hooverville*, BHQF, 2009



02





# JOTA CASTRO

21

## H

ere Comes A Soul Saver.

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Jota Castro (FR/PE)  
lives and works in Brussels, Belgium

Selected solo exhibitions

2009 *Jota Castro*, Gallery Barbara Thumm, Berlin, Germany

2009 *Low Cost*, Gallery Oliva Arauna, Madrid, Spain

Selected group exhibitions

2009 *All's fair in Art and War*, 21c Museum, Kentucky, USA

2009 *The Fear Society*, 53<sup>rd</sup> Venice Biennial, Venice, Italy

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*Break A Leg*, 2010  
marble, Ø 22 cm, photo by Olivier Pesret

Courtesy of Barbara Thumm Gallery

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# GRAHAM DOLPHIN

22

23

Working directly onto ready-made objects, such as vinyl records, album sleeves, advertising posters, Graham Dolphin arduously scratches passages of minute, immaculate text into their surfaces. The text can be a transcription of lyrics by that particular recording artist, perhaps just a few songs or as much as their entire back catalogue or in a recent series of works, a recantation of verses of the primary text, the Old Testament.

Dolphin's practice involves manipulation of the ready-made, in particular mass produced and culturally loaded instruments. As Dolphin performs his alterations, he defaces and destroys these objects as products, creating a new thing, with another set of fetishes and another set of rules. The scratched record is removed from circulation and broken, and simultaneously re-circulated and re-made.

Previous works such as *Every word in Vogue*, 2004 (a text drawing listing every printed word and sentence in one issue) and *1500 Images of Kate Moss in 60 Seconds*, 2001 (video installation) have utilized other devices such as magazines and catwalk runways that inspire similar levels of obsession. His recent exhibition at BALTIC included two new video installations, a commissioned wall drawing listing 1000 song titles that are also questions and a sound piece sampling Hitchcock's *Vertigo*. Forthcoming projects include a solo exhibit at Seventeen in spring 2010, featuring defaced monuments reproduced by Dolphin.

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Graham Dolphin (UK)  
lives and works in Newcastle

Selected solo exhibitions

2008 *6 Sheet*, SEVENTEEN, London, UK

2007 *Repeater*, BALTIC Centre for Contemporary Art, Gateshead, UK

2006 *33 1/3*, SEVENTEEN, London, UK

2005 *BOUDICCA Animate Collected, Exploded and Condensed*, David Risley Gallery, London, UK

Selected group exhibitions

2009 *Timecode*, DCA, Dundee, UK

2008 *Microwave 6*, Josee Bienvenu Gallery, New York, USA

2008 *Kill Your Timid Notion*, DCA, Dundee, UK

2008 *THE KRAUTCHO CLUB / IN AND OUT OF PLACE*, 176, London, UK

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01. *21 Kraftwerk songs*, 2008  
ink on poster, 12 x 12 inches

02. *26 Velvet Underground Songs*, 2008  
indented Album cover, 12 x 12 inches

03. *26 MC5 Songs*, 2008  
ink on record cover, 65 x 33 cm

All images courtesy of the artist and SEVENTEEN gallery



01



02



03



04

24

25

# RAINER GANAHL

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Rainer Ganahl (AT)

lives and works in New York, USA

Selected solo exhibitions

2009 MAK Museum, Vienna, Austria

2009 *I wanna be chinese*, Elaine Levy Projects, Brussels, Belgium

2008 Fruit and Flower Deli, New York, USA

2007 Kunstmuseum Stuttgart, Stuttgart, Germany

Selected group exhibitions

2009 *The Fear Society, Pavillion of Urgency*, 53<sup>rd</sup> Venice Biennale, Venice, Italy

2009 *1989 End of History or the Beginning of the Futur?*, Kunsthalle Vienna, Austria

2008 Shanghai Biennial, Shanghai, China

2007 *Think with the Senses - Feel with the Mind. Art in the Present Tense*, 52<sup>nd</sup> Venice Biennial, Italy

2007 Istanbul Biennial, Turkey

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01. *DADALENIN Credit Crunch Meal (from behind)*, 2009 MAK Museum, Vienna, Austria

02. *DADALENIN Credit Crunch Meal (table view)*, 2009 MAK Museum, Vienna, Austria

03. *DADALENIN Credit Crunch Meal (Negative Growth, Lenin)*, 2009, MAK Museum, Vienna, Austria

04. *DADALENIN Credit Crunch Meal (star, hammer and sickle)*, 2009, MAK Museum, Vienna, Austria

All images courtesy of Fruit and Flower deli and Elaine Levy Project



26

27

**I**n her performance-based videos and installations, Gilmore constructs narratives that explore the symbols, behaviors, and sentiments associated with the archetypes of “female” ambition and struggle. Using iconography from the domestic, corporate, and social world, she plays hyper-obsessive, tragic-comic characters that interact with installations and sculptures frequently referencing dilapidated construction sites or twisted domestic spaces. The protagonists in Gilmore’s performances/videos use dogged persistence to suggest compulsive behavior that can characterize daily efforts to cope with high expectations or societal barriers. The characters are desperate for success, love, or attention— desires also associated with the condition of art making. She uses a combination of performance, video, and installation to illustrate the exhaustive struggle to achieve, framed through a female character’s perspective.

# KATE GILMORE

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Kate Gilmore (USA)  
lives and works in New York, USA

Selected solo exhibitions

2009 *Franco Soffiantino Arte Contemporanea*, Turin, Italy

2008 *Institute of Contemporary Art*, Philadelphia, USA

2008 *Artpace*, San Antonio, Texas, USA

2008 *Smith-Stewart Gallery*, New York, USA

Selected group exhibitions

2009 *Reflections on the Electric Mirror: New Feminist Video*, Brooklyn Museum of Art, Brooklyn, New York, USA

2008 *Held Together With Water*, Sammlung Verbund at the Istanbul Museum of Modern Art, Istanbul, Turkey

2006 *Reckless Behavior*, J. Paul Getty Museum, Los Angeles, USA

2005 *Greater New York 2005 PS1/MoMA*, Long Island City, USA

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*Walk This Way* (film still), 2008  
digital video, 4' 33''

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I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus

I wibble when I piddle  
Cos my middle is a riddle

I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus

I dribble when I nibble  
And I quibble when I scribble

Hello to you out there in  
Normal Land  
You may not comprehend my  
tale or understand  
As I crawl past your window  
give me lucky looks  
You can be my body but you'll  
never read my books

I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus

I'm knobbed on the cobbles  
Cos I hobble when I wobble  
Swim!

So place your hard-earned  
peanuts in my tin  
And thank the Creator you're  
not in the state I'm in  
So long have I been  
languished on the shelf  
I must give all proceedings to  
myself

I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus  
I'm spasticus, I'm spasticus  
I'm spasticus autisticus

54 appliances in leather and  
elastic  
100 000 thank yous from 27  
spastics

Spasticus, spasticus  
Spasticus autisticus  
Spasticus, spasticus  
Spasticus autisticus  
Spasticus, spasticus  
Spasticus autisticus

Widdling, griddling,  
skittling, diddling,  
fiddling, diddling, widdling,  
diddling spasticus

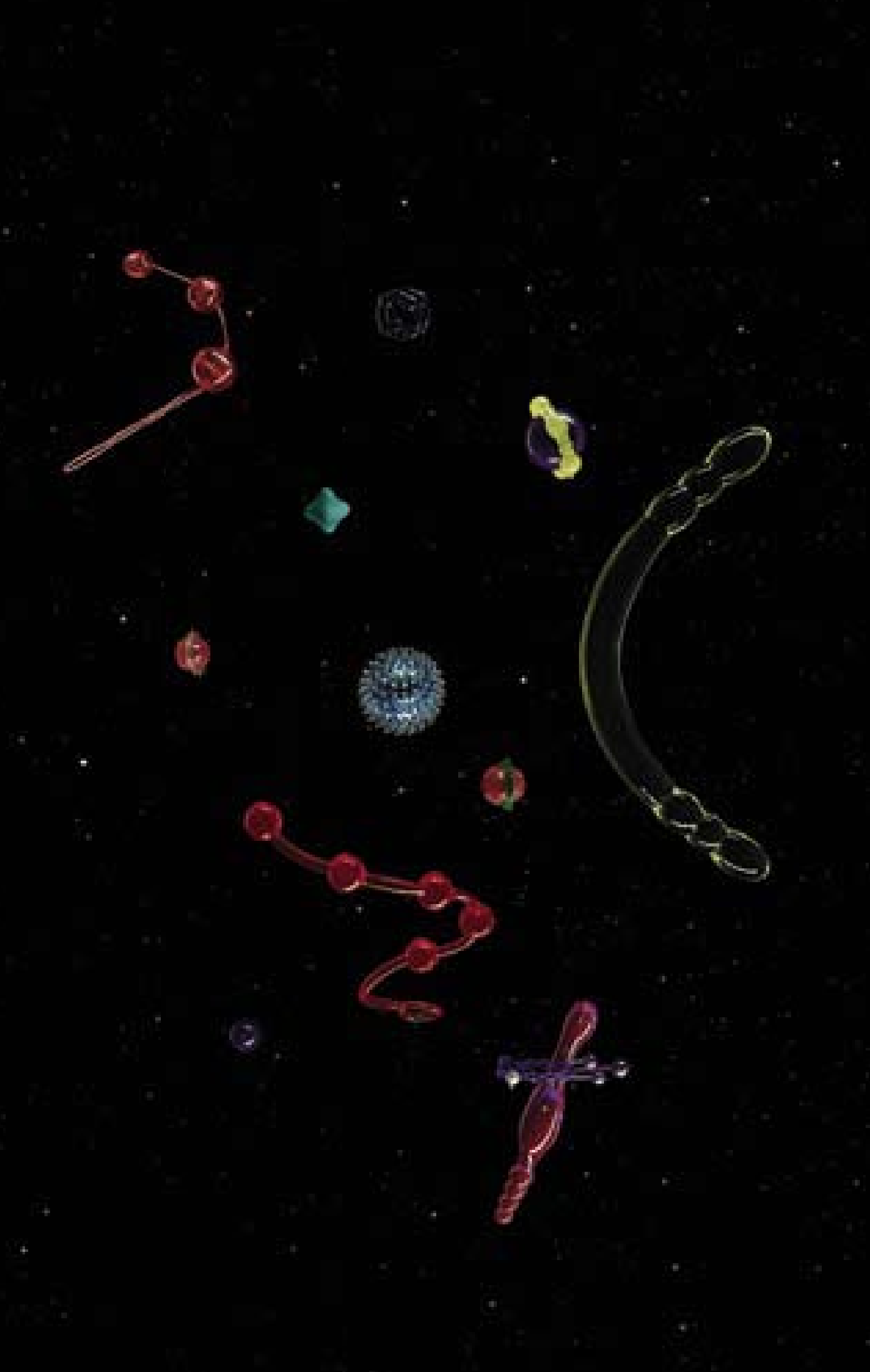
I'm spasticus, spasticus  
Spasticus autisticus  
Spasticus, spasticus  
Spasticus autisticus  
Spasticus, spasticus  
Spasticus autisticus

Spasticus, spasticus  
Spasticus autisticus

I'm spasticus!  
I'm spasticus!  
I'm spasticus!  
I'm spasticus!  
I'm spasticus!  
I'm spasticus!  
I'm spasticus!  
Spasticus!

**Spasticus Autisticus**  
Chas Jankel / Ian Dury





30

31

# GOLDIECHIARI

**C**osmic Love is an intergalactic journey into the multidimensional space of pleasure. Where the music and the rhythm of the journey suggests that the aim of the trip is to discover another cosmo, to cross the borders of the solar system to reach a new imaginary, a sensual dimension :

*A visual experience [...] that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosphic content.* Stanley Kubrick

The image, *Cosmic Love #4*, reveals the entire cosmogony of brightly coloured planets, constellations and stars made by sex toys. In fact it represents the final sequence of the set where the video *Cosmic Love*, 2008, was directed.

Goldiechiari explores the boundaries of our individual and societal preconceptions, adopting a provocative approach that lives on the thin line separating irony and parody, unsettling works and visual and semantic "détournement".

Through a process of sublimation, their work revolves around basic assumptions and spurs us to reflect on the hypocrisies that often lie beneath shared, socially accepted values. Examples include: the sex toys in *Cosmic Love* (2008), where the devices of pleasure are made so abstract that they become organic shapes floating in cosmic space in an idyllic vision in which these objects, normally concealed out of public decency are freed from the meaning of

what they represent in society, in a timeless and spaceless aesthetic sublimation.

Bartolomeo Pietromarchi

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Sara Goldschmied (IT) & Eleonora Chiari (IT)  
live and work in Rome, Italy

Selected solo exhibitions

2009 *Genealogy of Damnatio memoriae*, Atelier House, Museion, Bolzano, Italy

2009 *Roommates*, curated by Cecilia Canziani, Macro Museum of contemporary art, Rome, Italy

2008 *Dump Queen*, curated by Ludovico Pratesi, Centro Arti Visive Pescheria, Pesaro, Italy

Selected group exhibitions

2009 *The Fear Society, Pavillion of Urgency*, curated by Jota Castro, 53<sup>rd</sup> Venice Biennale, Venice, Italy

2007 *De leur temps*, art contemporaine et collection privée en France, Musée de Grenoble, France

2006 *Group Therapy*, curated by Letizia Ragaglia, Museion, Bolzano, Italy

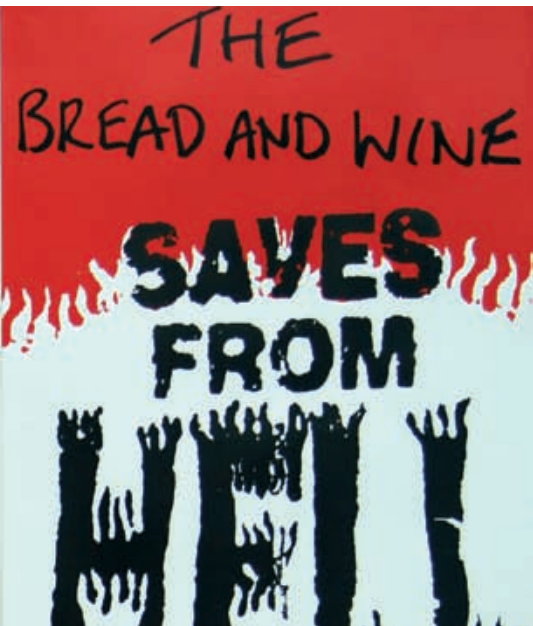
2006 *Homeworks*, curated by the artistic team of the Berlin Biennale, Gagolian Gallery, Berlin, Germany

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*Cosmic love #4*, 2009  
digital print 90 x 143 cm

Image courtesy of the artists





# S MARK GUBB

33

the fire in the cattle range, the potato in the ashes, the boat-house floating on the lake, the Southern Cross, the Far East, the Great North, the Wild West, the Great Bear Lake, the Tristan de Cunha Island, the Mississippi Delta, Stromboli, the old houses of Charlottenburg, Albert Camus, the morning light, the eyes of a child, swimming near the waterfall, the spots of the first drops of rain, the sun, the bread and wine, hopping, Easter, the veins of the leaves, the blowing grass, the colours of the stones, the pebbles on the stream's bed, the white tablecloth outdoors, the dream of the house in the house, the dear one asleep in the next room, the peaceful Sunday, the horizon, the light from the room in the garden, the night flight, riding a bicycle with no hands, the beautiful stranger, my father, my mother, my wife, my child...

S Mark Gubb (UK)

lives and works in Cardiff, UK

Selected solo exhibitions

2009 *My Empire of Dirt*, Ceri Hand, Liverpool, UK

2008 *Here Today, Gone Tomorrow*, The City Gallery, Leicester, UK

2007 *The Death of Peter Fechter*, ICA, London, UK

2005 *Welcome to Hell*, UCE, Birmingham, UK

Selected group exhibitions

2009 Exterior Sign design for the opening of the Nottingham Contemporary, Nottingham, UK

2009 *Les Rencontres Internationales*, CA2M Centro de Arte Dos de Mayo, Madrid, Spain

2009 *Last Days of Magic*, ScalaMata Gallery, 53<sup>rd</sup> Venice Biennale, Venice, Italy

2009 *Pura Vida*, Commissioned by Hinterland, Nottingham, UK

...*Saves From Hell*, 2009

wall posters, 69 x 42 cm

Courtesy of the artist and Ceri Hand Gallery



01



02

# PATRICK HAMILTON

**C**onsumption, violence and spectacle in the context of the post-dic-

tatorship Chile are the central issues of the work of Patrick Hamilton. Crossing elements of design, art and publicity and using for this the most varied visual resources (from painting to urban intervention, photography, objects and installation), he has centered his interests in the analysis of the diffuse relationships that occur between publicity and violence, work and leisure, cosmetics and power, in correspondence to certain processes of “cultural cosmetization” characteristic of societies of consumption in general and of the Chilean society in particular.

Using collage metaphorically as a make-up device, Hamilton has developed works where the decoration and lining materials as well as diverse images found in current-events magazines such as war conflicts, songs surrounding the culture of entertainment, tourism and local as well as global cultural stereotypes ironize on the generalized “aesthetization” of our time by the effects of publicity and the mass media. Thus, through covering-up, sham and other varied resources linked to seduction aesthetics, he is interested in exhibiting the horror vacui as a characterization of a culture that imports and is lined with foreign signs in constant circulation.

Post-dictatorship Chile has been characterized by a major economical growth sustained by a strong integrationist emphasis with respect to the rest of the world, exemplified by non-ending free commerce treaties and an indiscriminate circulation of signs and codes of the international culture. Its growth model has been very similar to that of Asian countries and culturally it can be seen in its urban planning and customs, a kitsch assimilation of international style. Considering the afore-

said, Hamilton’s work is posed as an aesthetical reflection surrounding the consumption

culture within a society such as the Chilean, that has seen itself suddenly exposed to the crushing forces that manage global culture. Nonetheless, more than anthropophagically absorbing the codes and subjects of the international culture, he has been interested in creating and producing local versions of said culture.

---

Patrick Hamilton (CL)

lives and works in Santiago, Chile

Selected solo exhibitions

- 2009 *The Sanhattan Project*, VOLTA NY, New York, USA
- 2008 *Santiago dérive*, KBK Gallery, Mexico City, Mexico
- 2008 *Santiago dérive*, DKM Foundation, Duisburg, Germany
- 2007 *The Sanhattan Project*, Prometeo Gallery, Milano, Italy

Selected group exhibitions

- 2009 *10 Havana Biennial*, La Havana, Cuba
  - 2009 *2 Canary Island Biennial*, Tenerife, Spain
  - 2005 *II Prague Biennale*, Czech Republic
  - 2004 *26 Sao Paulo Biennial*, Sao Paulo, Brasil
- 

01. *Bombardeo*, 2005

colour photo, 100 x 80 cm

02. *Machetes*, 2004

colour photo, 100 x 80 cm



36



# CIPRIAN HOMORODEAN

37

The transmutation of elemental materials into more noble forms is at work in *Rachiu din Cacat si Pufoaica*, a process reminiscent of the age-old alchemical quest to turn common metals into gold. In this case, Ciprian Homorodean transforms a most elemental material (foul faecal matter) into a clear, drinkable substance possessing unusual qualities not unlike those pursued by alchemists. The resulting liquid is more than the bootlegged alcoholic drink it appears to be, it is a potion with high concentrations of tradition, social context, and personal experience. In other words, *Rachiu* is the transmutation of basic shit into concept art. To distil the alcohol, the artist used an old recipe from Teregova (Western Romania), expanding the formula to include the universe that surrounds this home-made beverage, as well as its functions and effects in Romanian society. *Rachiu din Cacat si Pufoaica* is not therefore just the film nor the drink, it is a concept used by Ciprian Homorodean to reveal some folds of the social and psychological history of his country.

Rose Marie Barrientos

---

Ciprian Homorodean (RO)

lives and works in Brussels, Belgium

Selected solo exhibitions

2006 Bucharest Biennale 2, Romania

2003 The French Council, Timisoara, Romania

Selected group exhibitions

2009 *Arte Mustang*, SOS 4.8 Festival, Murcia, Spain

2007 BPS22, Charleroi, Belgium

2007 *BB / BI*, Romanian Cultural Institute, Paris, France

2005 *Simultan*, 100 sec. Movie Festival, Timisoara, Romania

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*Rachiu din Cacat si Pufoaica* (film stills), 2010

video documentation and specimen bottles, 29' 53''

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38

# SIMONA HOMORODEAN

39

**W**omen have come a long way, as the saying goes. Yet, tradition, ancient values, as well as more recently developed attitudes still act upon our societal systems to promote gender discrimination, keeping women in a sphere of inequality. Through the conflation of two stereotypical figures, the bride and the beauty queen, Simona Homorodean highlights the figure of the victim, creating a gender situation that can only engender trouble. *Mistake* reveals a fundamental error that continues to shape the lives of countless women around the world. Despite of some major evolutions in women's rights and gender parity, the role of women in society is still intrinsically defined by limiting and obsolete conceptions that are nurtured by religious beliefs, enforced by civic codes, and propagated by the media.

Rose Marie Barrientos

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Simona Homorodean (RO)  
lives and works in Timisoara, Romania

Selected group exhibitions

2009 *The Gender of the City*, Feminisme space,  
Timisoara, Romania

2005 K.F. Arad, Romania

2003 *Brend*, H.Arta space, Timisoara, Romania

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*Mistake*, 2010  
colour photo, 14 x 21 cm

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# DOUBLE HAPPINESSES

## REBECCA LENNON

41

**D**OUBLE HAPPINESS is a Chinese romantic myth from the Tang dynasty about a couple who found DOUBLE HAPPINESS through their love and destiny. DOUBLE HAPPINESS is a Chinese calligraphic character that was mistranslated on its route into english.

From myth to Chinese character to english word DOUBLE HAPPINESS has gradually entered mainstream popular culture ; re-surfacing as branding for Chinese cigarettes, soy sauce, table tennis equipment, condoms, a bus company, an artists' collective, a film, an australian rock album and a range of decorative gifts for wedding ceremonies and Chinese new year.

For the exhibition *Spasticus Artisticus* red t-shirts printed with the phrase DOUBLE HAPPINESS will be placed in a stack at the entrance to the gallery. On their arrival, visitors to the exhibition will be informed by the gallery's director that they are required to wear a t-shirt in order to enter and they will have to wear it until they leave ; at which point they should return the t-shirt back to the stack.

The t-shirts, like 3D glasses, will enable the visitor to view an offering by Rebecca Lennon, called DOUBLE HAPPINESS. The offering, which is actually just the title DOUBLE HAPPINESS repeated in the gallery between 0 and 200 times per momentary encounter ; takes the appearance of generic art merchandise only worn for the duration of the exhibition.

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Rebecca Lennon (UK)  
lives and works in London, UK

Selected solo exhibitions

2008 *Since they got rid of time*, Galerie Metro, Berlin, Germany

Selected group exhibitions

2009 *For Sale: Baby Shoes Never Worn*, G39 Gallery, Cardiff, Wales Screening, UK

2009 *Next.Ex*, St Gallen Switzerland & International 3 Manchester, UK, curated by Salford Restoration Office

2009 *Open Ended Project*, Curated by Maeve Rendle & Castlefield Gallery, Manchester, UK

2008 *Future50*, Project Space Leeds, Leeds, UK

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*Double Happiness*, 2009

Image courtesy of the artist and Ceri Hand Gallery



We are above the river 'Prishtevka'



# ALBAN MUJA

43

**A**lban Muja works across a wide range of media including video installation, short film, paintings, photos, drawings and performance. His documentary video piece, *Blue Wall, Red Door* reveals how people in Prishtina navigate themselves around the city and investigates the main object or building they use for their orientation. It becomes clear that street names, once so integral to a city network, have changed radically over the last decade, resulting in an abandonment by the public, who instead prefer to use visual references that have personal significance.

Muja builds a portrait of a city and its people, through revealing fragments of language, images and descriptions that highlight the complexities of ever truly knowing a people or a place. Furthermore *Blue Wall, Red Door* demonstrates how our personal relationships to people and place inform our reading and interpretation of the world we inhabit.

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Alban Muja (KO)

lives and works in Prishtina, Kosovo

Selected solo exhibitions

2009 *All Around*, Siz Gallery, Rijeka, Croatia

2007 *I - scream - Free your mind*, Gray Area, Area for Contemporary Art and Media, Korcula, Croatia

2007 *Distance*, Center for Contemporary Art 'Station', Prishtina, Kosovo

2005 *Meat shop*, 1/60 Insurgent space - National Gallery of Art, Tirana, Albania

Selected group exhibitions

2009 28 Biennale of Graphic Art, Ljubljana, Slovenia

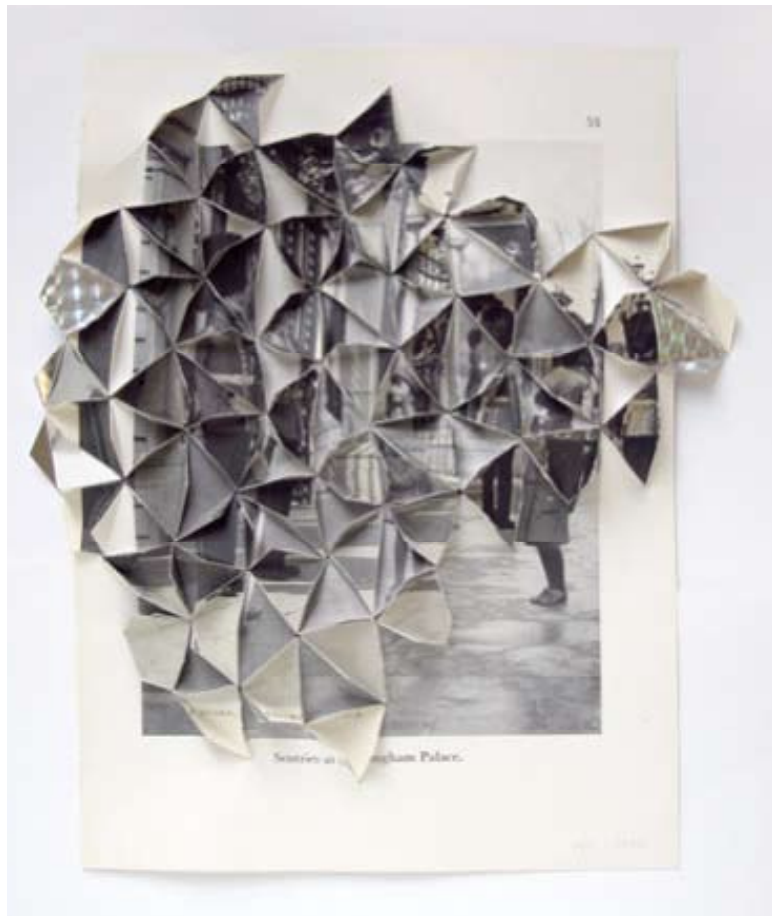
2008 *Play Girl*, Goteborg Museum of Art, Goteborg, Sweden

2006 53<sup>rd</sup> International Short Film Festival Oberhausen, Germany

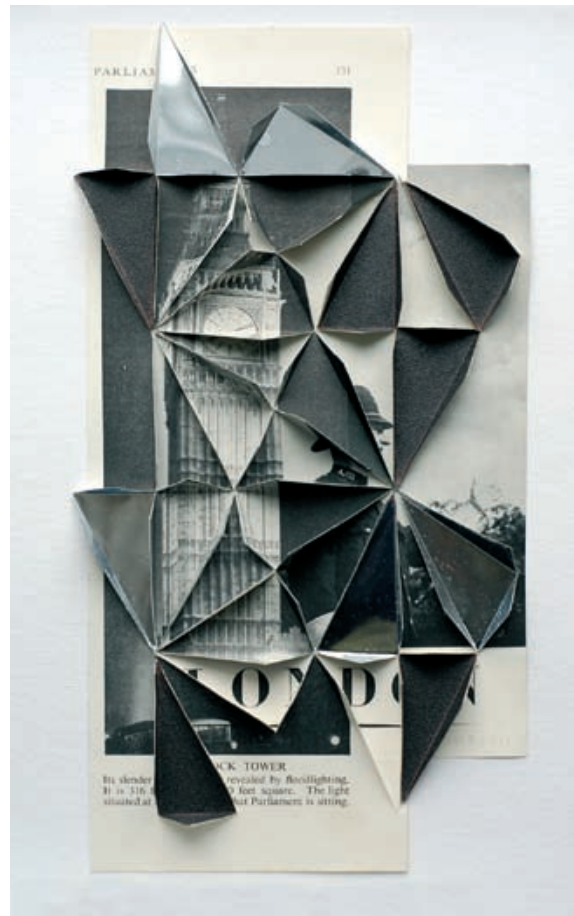
2004 *Love it or Leave it*, Cetinje Biennale 5, National Museum of Montenegro, Cetinje, Tirana, Dubrovnik

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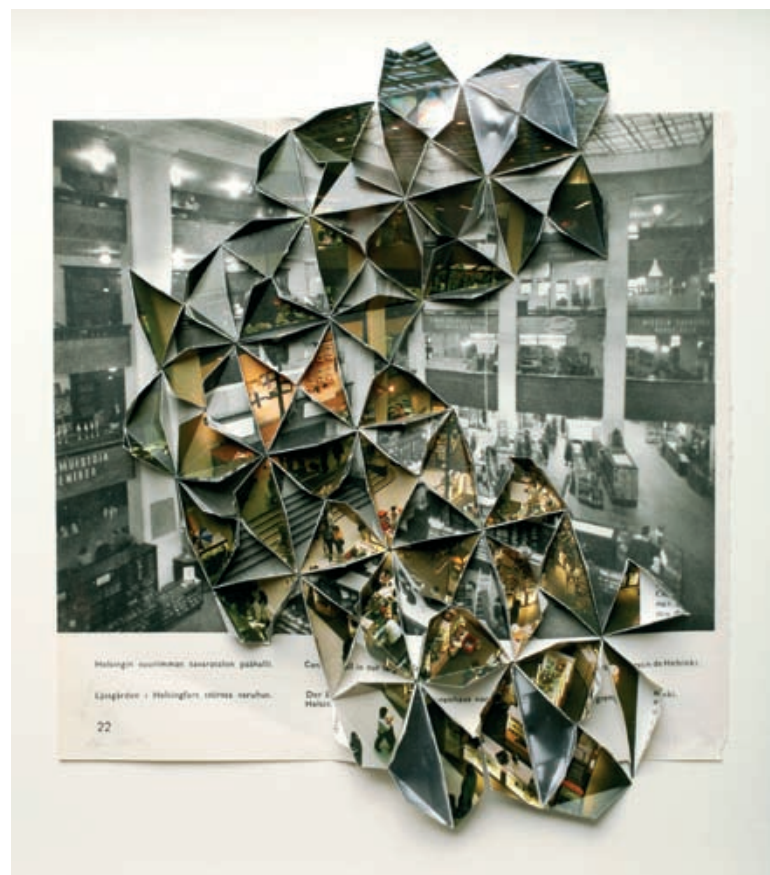
*Blue Wall, Red Door* (film stills), 2009  
digital video, 33'



01



02



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45

# ABIGAIL REYNOLDS

I collect second hand tourist guides. Within the century of printed photographs that they contain, I search for plates that have been printed at similar scale, taken from a similar view point. When I find a near match between book plates, I cut and fold the pages into a new single surface. The act of folding one image into the other pushes them out into three dimensions in a bulging time ruffle. The dates written on each work give the publication dates of the books I have used. Whichever has been used as the “base” image is listed first. *The Universal Now* works operate as a resurrection of the unregarded book plates and forgotten photographers that have stood in the same places at a different times, bringing these moments into a dialogue and into the present.

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Abigail Reynolds (UK)  
lives and works in London, UK

Selected solo exhibitions

2009 *The Universal Now*, SEVENTEEN, London, UK  
2004 *Mount fear*, Mu, Eindhoven, Netherlands

Selected group exhibitions

2009 *Pattern Recognition*, Leicester City Gallery, UK  
2007 *From A Distance*, Wallspace New York, New York, USA  
2007 *Neveroddoreven*, Serpentine Gallery, London, UK  
2005 *Day To Day Data*, Angel Row Nottingham and Aspex  
Portsmouth, UK

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- 01. *Parliament Clock Tower 1947/1938*, 2008  
cut and folded vintage photographs, 33 x 32 cm
- 02. *Guards 1935/1950*, 2007  
cut and folded vintage photographs, 35 x 24 cm
- 03. *Stockmann 1964/1986*, 2007  
cut and folded vintage photographs, 33 x 32 cm

All images courtesy of artist and SEVENTEEN



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# GUY RICHARDS SMIT

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**G**uy Richards Smit's artistic practice includes painting, performance, video and sound. With his video work, *The Jonathan Grossmalerman Comedy Series*, 1996-99 Smit creates a series of low-budget short films where the viewer is treated to coverage of Jonathan Grossmalerman (when translated from German meaning 'Big Painter Guy') as a bitter and grotesque stand-up comedy and pop performer. After inexplicable art world success, his monologues are filled with orders and species of artists that populated the various strata of the art world through the 80's and 90's. He likes being the big painting guy. He believes the big painting guy deserves special privileges and is willing to die for the sins of the art world. Working the mic with a pint in one hand and a cigarette in the other, Grossmalerman proceeds to welcome his premiere Cologne audience with the question "What the fuck is up with you people and that fucking Joseph Beuys character?" to a deathly and silent response.

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Guy Richards Smit (USA)

lives and works in New York, USA

Selected solo exhibitions

2009 Fred [London] Ltd., London, UK

2008 Arco, Feria internacional, Madrid, Spain

2007 Roebling Hall, New York, USA

2004 *Nausea 2*, Premiere Series, Museum of Modern Art, New York, USA

Selected group exhibitions

2009 *Born In the Morning*, *Dead By Night*, curated by Tony Matelli, Leo Koenig Gallery, New York, USA

2009 *Popisme*, Le Lieu Unique, curated by Frank Lamy, Nantes, France

2008 *Cinema Effect: Part 2* (performance), Hirshhorn Museum, Washington DC, USA

2007 *No Future*, curated by David G. Torres, Bloomberg Space, London, UK

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*The Jonathan Grossmalerman Comedy Series*, 1996-1999  
video, 10'

Image courtesy of the artist and FRED [London]

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I think all an artist should do is never fail to have a slightly tilted stance in respect to preconceived ideas, whatever the setting his or her work finds its place in. Only a critical vision can tone down automatisms, provided answers always lie within problems, but come from without.

1958 and 1964 are the years in which the picture of my father – and, subsequently, the one of my mother – was taken.

Both were eighteen, but kept apart by six biographical years. Overlapping two such images, putting special care into the superimposition of fundamental somatic traits but without any further manipulation, implies the identification of a figure somehow exactly in between the two. It is, at the same time, the possession of an interstitial space. A contact with the convergence of two predestined sets of features offset by a lapse of time. Perceiving such territory is something akin to experiencing the 16 nanoseconds that, when we stand two meters from a reflecting surface, separate us in age from our mirror image.

This is hence not an image – although its autobiographical nature: it is a well hidden point of failure, which itself is not the work. The object is a misunderstood word. The image is the proliferation of meaning hiding the enigma.

# MAURO VIGNANDO

*We effectively “understand” a foreign culture when we are able to identify with its point of failure: when we are able to discern not its hidden positive meaning, but rather its blind spot, the deadlock the proliferation of meaning endeavors to cover up.*

Slavoj Žižek, *The Abyss of Freedom*

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Mauro Vignando (IT)  
lives and work in Milan, Italy

Selected solo exhibitions

2009 *Absence Bulletin*, Careof DOCVA, Milan, Italy

2009 *Réel*, Galleria Lucie Fontaine, Milan, Italy

2007 *ZUDTQCSS* Spazio FVG, Villa Manin, Passariano di Codroipo, Italy

2007 *Mauro Vignando*, Room arte contemporanea, Milan, Italy

Selected group exhibitions

2009 *Italian Open*, Galleria Annette Gelink, Amsterdam, Netherlands

2009 *As you enter the exhibition you consider this a group show by an artist you don't know by the name of Mr Rossi*, Spazio Minerva, Milan, Italy

2009 *New Italian Epic*, Brown project space, Milan, Italy

2009 *Il Rimedio Perfetto*, Galleria Riccardo Crespi, Milan, Italy

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*Me*, 2009

colour print, 8 x 16 cm, photo by Alessandro Zambianchi

Image courtesy of the artist

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01



02



03

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# CHARLIE WOOLLEY

**J**ulien: HELP  
 me: Hey  
 Julien: I'm a living hang over / I've never experienced anything like it / I know now what insanity is / I'm being completely serious / I'm praying someone knocks my door down and forces me to sleep  
 me: Eat fruit  
 Julien: YES / I'm listening to Bruce / Atlantic City  
 me: When you are feeling better go for a walk  
 Julien: over and over  
 me: Get tired / Then sleep / Zzzz / Bruce cures all  
 Julien: Thank you Charlie / I can't wait to explain this / I was really scared for my sanity tonight  
 me: You are totally fine  
 Julien: I know / but it put a fear in me / WOW  
 me: the best thing to remember is that tomorrow you won't feel like this anymore  
 Julien: that thought is what's keeping me from falling asleep / PARADOX / I'm literally made of what can't be explained  
 me: Just minerals  
 Julien: I'll think of 100 ways to describe it / but there's just one that fits the feeling / one simple phrase says it all / DONT BE EVIL  
 me: So I submitted the 'interview with you' idea to this curator / He really likes it  
 Julien: I'm working on tolerance training / and respecting affirmation / it's a hard way to be  
 me: Tolerance for what?  
 Julien: people in general I suppose / Just the funny way people are / an ethic of open engagement

I guess you could call it / My dream is that god comes down to earth as a psychoanalyst and asks me about my life / I tell him everything he already knows and it gets carved on the side of a mountain / the SECRETS want to speak  
 me: i want you to read your Vampire poems  
 Julien: dude I have to go take a shit, we must chat again like this, perhaps later in the day? / good man, cheerio  
 me: Gotta go to work in a bit / but soon / take it easy boss  
 Julien: yes, thanks  
 me: ta ra  
 Julien: see ya chief

Charlie Woolley (UK), lives and works in London, UK  
Selected solo exhibitions  
 2009 *Radio Show*, London & Copenhagen, Online Broadcast  
 2008 *I Built My House On Sand*, David Risley Gallery, London, UK  
Selected group exhibitions  
 2009 *Session 7: Words*, Am Nuden Da, London, UK  
 2009 *Flyersheepflagself*, Seventeen Gallery, London, UK  
 2008 *All Cut Up*, Roebing Hall, New York, USA

- 01. *Room Jetty*, 2009, One-Cut Collage
- 02. *Mountain Pool*, 2009, One-Cut Collage
- 03. *Rock Rock*, 2009, One-Cut Collage

All images courtesy of the artist and David Risley Gallery

Petit poney	Berliner bett synthé Drum'break n°2	In the Forest of Love	J'aime tomber les filles	Les pertes blanches	Pump the Jam	Chinkansho	In Your Ass
Au trot	Ich liebe dich	Don't leave me tonight	J'aime tomber les filles	Le train de tes insultes	Shake that body (x4)	Chinchin o shaburu / manco o nameru	Yesterday night
Au galop	Aber du bist so dum	I don't want you to leave me tonight	Un jour c'est toi qui tombera	Glisse sur les rails de mon indifférence	People don't you know, don't you know it's about time	Anata ha baka desu	Yesterday night
Mon coco	Du warts so wunderlich	I'm so scared in the forest of love	Oui tu es tombée ce jour là	Les pertes blanches de ta connerie	Can you hear the jam	Kansho	I give my ass
Je te veux sur mon dos	Ich frage mich warum	I'm so scared in the forest of love	Quand tu traversais la rue	N'adhéreront pas au string de mon ennui	It's pumping while you taste a piece of mine	Urusai damare / urusai yamero	With all in the hole
Tu galopes	Du bist ein arshloch	Come with me to the sea	En faisant la vieille grue	La bite de bière de ton innocence	Many different flavours and	Mecha mecha baka desu	Yesterday night
Enfourche moi	Du korst mich an	I want you to come with me to the sea	Et tu as fini tout nue	Ne se posera pas sur le comptoir de ma sérénité	Let me pour a little song	Kansho	Yesterday night
Mets toi là	immernoch	I feel lost in the oceans of love	On a vu ton gros cul	Les postillons de la grippe a de ta laideur	Get into the hot stuff	O keke sama	I give my ass
Ne bouge pas	Halt dein a klappe X2	I feel lost in the oceans of love	Qui était tout poilu	N'atteignent pas le masque made in china de mon bonheur	Let me pour a little song	O shita no ke	With all in the hole
Pas comme ça	YA genau	Drive me directly to you	L'amour abandonne	Le jet de foutre de ta bêtise	Baby let me show you how to do this	Takusan ga arimasu	Beachy Beachy Beachy
Je te prends	Du machst mich fertich	I want you to drive me directly to you	Celle qui ne sait	Ne pénétrera pas le con de ma convoitise	You gotta move this you're doing fine	Kansho	Con Pascualino, Giuseppe, Paolo, Vincenzo
Gentiment	Ich habe kein bock mehr	You're my ABS of the high- ways of love	Pas marcher avec ses pieds	Les salles de ton idiotie	There's nothing to it you gotta admit	Wakashitachi Nani mo shiwa seki ni shiwa	Beachy Beachy Beachy
Par les dents	Ich scheisse auch dich	You're my ABS of the high- ways of love	Tu n'auras personne	Ne maudiront pas la lunette de ma empreinte	come on and move this you've gotta shake my body for	masaka	Yesterday night
Par devant	So frohe ich bin sehr	Drive me directly to you	Pour te consoler		can you feel the mellow crawlin fast		Yesterday night
Tu t'emballes	Du bist ein arshloch	I want you to drive me directly to you	Tu ne l'auras pas volé		Drummer baby with blast		I give my ass
Moi je râle	Du korst mich an	You're my ABS of the high- ways of love	Salle petite pute !		Pump it pump it pump it up		With all in the hole
C'est pas mal	immernoch		Oui tu es tombée ce jour là		nothin can get this one stop		
Fais moi mal	Halt dein a klappe X2		Tu avais de grands talons				
Animal	YA genau		Qui se sont pris dans l'jupon				
Je te mords		Fly me to the the moon	Et on a vu ton gros con				
Tu me mords		I want you to fly me to the moon	On le voyait du balcon				
Et ton mord		Dizzy spell in the space odity	Et c etait vraiment tres con				
Je l'adore		Dizzy spell in the space odity	Oui tu es tombée ce jour là				
		Dance with me in heaven	Les deux pieds dans le caniveau				
		I want you to dance with me in heaven	Non tu n'as pas de cerveau				
		I'm terrify in the fires of love	Mais tu as de gros lolos				
		I'm terrify in the fires of love	Ah vraiment comme c'est balo				
			Ils ne sont vraiment pas beaux				
			Oui tu es tombée ce jour là				
			Encore une fois écrasée				
			On a vu tes beaux nénés				
			Tout ça en te pétant le nez				
			Ah tu as une vie risquée				
			Tu n'as plus qu'a te maquiller				
The Furious Golden Shower	The Furious Golden Shower	The Furious Golden Shower	The Furious Golden Shower	The Furious Gold Shower			



The Visceralists are also known to be Vicerealist.  
In this they could always use your help.

Jota Castro and Christian Viveros-Fauné

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David Risley Gallery

Seventeen Gallery

Barbara Thumm Gallery



LA MOULE HEUREUSE  
EDITIONS



CERI HAND GALLERY

2.000.000 \$

C'est ce que Jean-François Gobbi, marchand de tableaux établi au 79 de la rue du Faubourg Saint-Honoré, à Paris, verserait en échange d'un tableau d'une valeur indiscutable. Gauguin, Van Gogh ; Monet, Renoir ; Picasso, Chagall ; Klee, Kandinsky, Miro...

Deux millions de dollars, et plus, sans hésiter. Parce que Jean-François Gobbi est un passionné des choses belles de notre temps. Parce qu'il a les fonds nécessaires à l'achat de tels chefs-d'œuvre. Parce que ses clients se comptent parmi les plus grands musées et les plus prestigieux collectionneurs du monde. Il serait également preneur de Marquet, Utrillo, Dufy...

Si vous pensez que cette annonce dit les choses d'une manière trop marchande et qu'en termes d'art on devrait toujours rester sur le strict plan esthétique ou sentimental, n'appellez pas Jean-François Gobbi.

Dans le cas contraire, faites le 266.50.80.



PHOTO PETER KNAPP

*Un marchand de tableaux à la recherche de chefs-d'œuvres.*



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