

Brussels Boogie Woogie

01/09 - 10/09/2023

Wastyn & Deschuymer

On the manipulation of organisms

When someone wants to deal with the living matter of a body or mind, he finds himself faced with the limits, the prepossession and the rigidity of his own intelligence.

He gets the impression that his intelligence is able to analyse certain things but quite unable to grasp them. He discovers that the instinct which, on the contrary, already embodies these things, never would search for them.

We, Wastijn and Deschuymer, try to explore the boundaries between nature and culture to visualize them.

Therefore, we put ourselves in an extreme position.

We do consider culture as a whole of intelligent structures or codes on the one hand and nature on the other as a very specific sector of reality which escapes from this whole.

This naive approach enables us to force organisms on forms of our society. The physical experience of touching the bodies and scanning them on the glassplate of the copier is the foundation for the laser-prints on paper and film. The two-dimensional 'clones' become the inhabitants of the sculptures or newly recovered bodies. For the sculptures are again three-dimensional and mobile because the original organism was (*Big Sunflower, Target*).

It almost seems a matter of compunction. It could be clear conscience that pushes us to find for the dead rabbit or pheasant new chances of escaping the eye (*Target*) and for the sunflower new possibilities of rotation in another world (*Big Sunflower*). For the sunflower has been cultivated with extra strong manure and afterwards cut off with malice prepense... But satisfaction is more

than that. The clash between organism and structure is a vivid one. Living organisms become the real actors in a play carefully prepared for them.

Mice are released on the glassplate in A3 or A4 spaces while their movements are instantly trapped by the machine (*Brussels Boogie Woogie*). They correct the geometry and rigidity of a given scheme by their unpredictability. They fill the voids by the energy of their over-active presence.

Knowledge from our part seems to be exteriorated in action from their part. The final result is two-dimensional for we already got their mobility in exchange. More and more, our emphasis shifts to an atmosphere of displacement and real obstacles. Obstacles become danger. Carps are taken from the water and flung onto the hot machine (*The Miraculous Draught*).

Their physical resistance to suffocation in the open air clearly is a case of emergency. An alarm that suddenly reverses the situation; as if we were ourselves beating our burning bodies in a drum-like session on the hard surface; as if we were the mental victims of our own 'experiments' and 'curiosity'; as if we were the guest starts in a passion play...

But the pleasure to master violence and even agony will never be ours. That pleasure turns treacherous.

What matters here is the authentic search for that precious moment when visual expectation and vital needs meet: the work of art.

Koen Wastijn

On the contrary

It is the artist's task to open out carefully fields of energy, where unlike poles attract and like poles repel. He has to work out matter in such a form that it becomes, by evidence, a receptacle of visual power.

We tried to avoid all too intellectual, dead serious talk and worked with organic matter, instinctively, throwing it from one person to the other, till the essence of the subject remained. Our objective is to create works, strong enough to survive, self-sufficient, independent of subjective discourse. Put it on a junk pile, place it in orbit around the earth or show it in a gallery or museum, at any moment the work of art has to rule the visual world.

The choice here of photocopy as a medium has no connection whatsoever with the actual copyist-style.

We do not want to embroider further on Benjamin's myth of mechanical reproduction and loss of the original.

On the contrary, we, Wastijn and Deschuymer, clone the original.

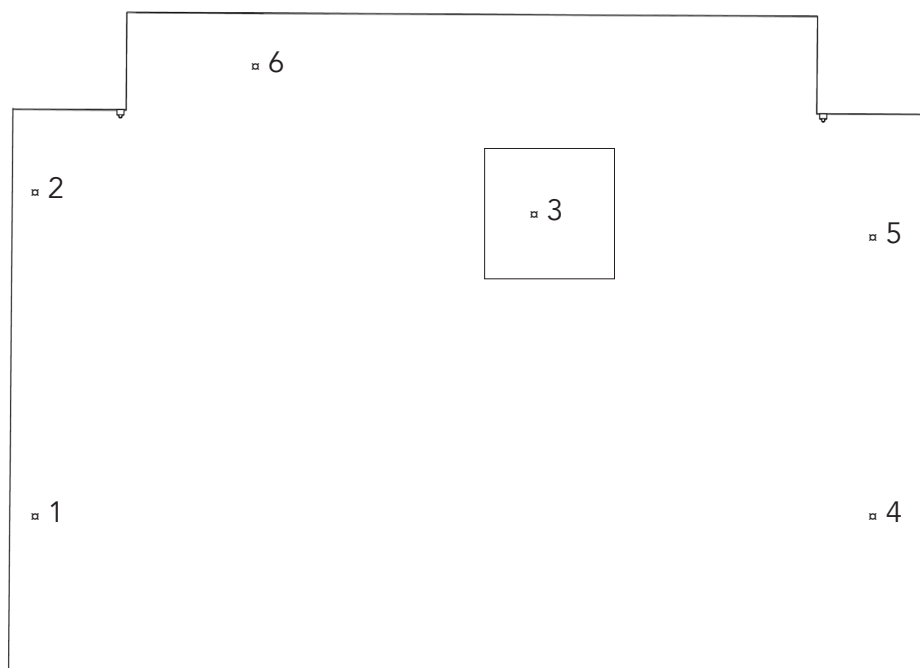
Johan Deschuymer

Texts from the original catalog, 1991.

‘1991’

(Rank Xerox Colorcopy hands).1991

Vrouw ♀ 2 jaar Linkerhand	Man ♂ 4 jaar Linkerhand	Vrouw ♀ 6 jaar Linkerhand	Man ♂ 8 jaar Linkerhand	Vrouw ♀ 10 jaar Linkerhand	Man ♂ 12 jaar Linkerhand
Vrouw ♀ 14 jaar Rechterhand	Man ♂ 16 jaar Rechterhand	Vrouw ♀ 18 jaar Rechterhand	Man ♂ 20 jaar Rechterhand	Vrouw ♀ 22 jaar Rechterhand	Man ♂ 24 jaar Rechterhand
Vrouw ♀ 26 jaar Linkerhand	Man ♂ 28 jaar Linkerhand	Vrouw ♀ 30 jaar Linkerhand	Man ♂ 32 jaar Linkerhand	Vrouw ♀ 34 jaar Linkerhand	Man ♂ 36 jaar Linkerhand
Vrouw ♀ 38 Rechterhand	Man ♂ 40 jaar Rechterhand	Vrouw ♀ 42 jaar Rechterhand	Man ♂ 44 jaar Rechterhand	Vrouw ♀ 46 jaar Rechterhand	Man ♂ 48 jaar Rechterhand
Vrouw ♀ 50 jaar Linkerhand	Man ♂ 52 jaar Linkerhand	Vrouw ♀ 54 jaar Linkerhand	Man ♂ 56 jaar Linkerhand	Vrouw ♀ 58 jaar Linkerhand	Man ♂ 60 jaar Linkerhand
Vrouw ♀ 62 jaar Rechterhand	Man ♂ 64 jaar Rechterhand	Vrouw ♀ 66 jaar Rechterhand	Man ♂ 68 jaar Rechterhand	Vrouw ♀ 70 jaar Rechterhand	Man ♂ 72 jaar Rechterhand
Vrouw ♀ 74 jaar Linkerhand	Man ♂ 76 jaar Linkerhand	Vrouw ♀ 78 jaar Linkerhand	Man ♂ 80 jaar Linkerhand	Vrouw ♀ 82 jaar Linkerhand	Man ♂ 84 jaar Linkerhand



▫ 1 Title: *1991*.

Year: 1990-1191

Technique: Rank Xerox color copy of human hands on film.

Size: A4 each. 1991.

▫ 2 Title: *Target (Dalmatian)*.

Year: 1990-1991

Technique: Canon Bubble Jet lasercopy on paper of dalmatian dog. Rotagraphic.

Size: 84 x 110 cm. 1991.

▫ 3 Title: *Big Sunflower*.

Year: 1989-1991.

Technique: Inox, lead, glass, Rank Xerox Colorcopy on film, terracotta, earth.

Size: 380 x 120 cm.

▫ 4 Title: *Brussels Boogie Woogie*.

Year: 1991-1992.

Technique: Canon Lasercopy of Living rats of film, lamination.

Size: 140 x 110 cm.

▫ 5 Title: *Brussels Traffic*.

Year: 1991-1992.

Technique: Canon Lasercopy of Living eels of film, lamination.

Size: 120 x 110 cm.

▫ 6 Title: *Brussels Boogie Woogie. D-Copy. Anneessens. Brussels*.

Year: 1991.

Technique: Video High-8. duration 39'30".