
HOW

TO SAY IT

THE WAY

IT IS!

07th October /
02nd December 2017

Selected works from the a/political collection
Curated by Franko B for Rua Red Gallery



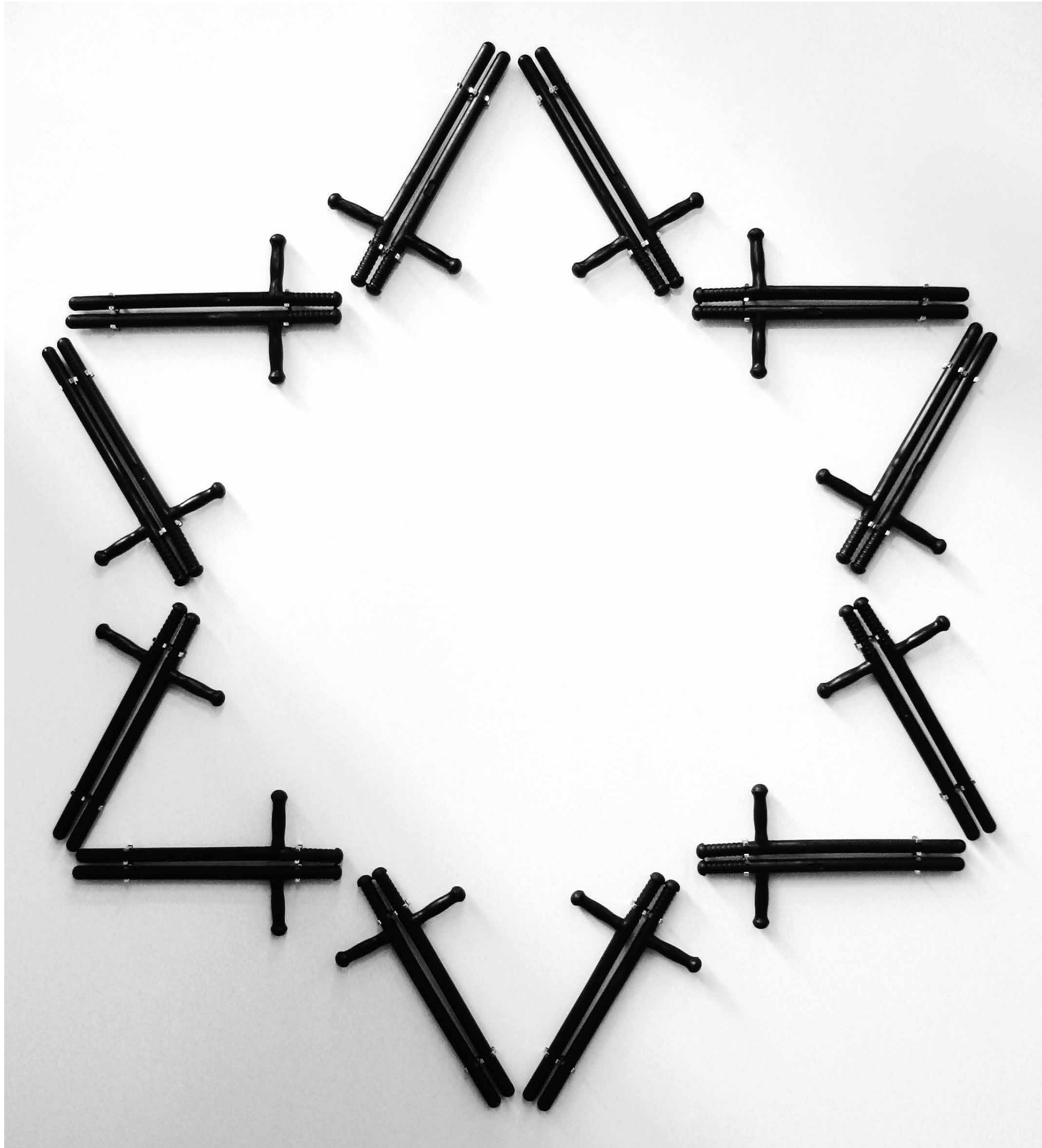
1.

ANDREI MOLODKIN (1966) BORN IN BOUI, NORTH RUSSIA. WHILST STUDYING HE SERVED IN THE SOVIET ARMY, CONVOYING MISSILES THROUGH SIBERIA. IN THE FREEZING TEMPERATURES, MOLODKIN WOULD RUB OIL OVER HIS BODY TO PROVIDE THE WARMTH TO KEEP HIMSELF ALIVE. OIL BECAME HIS SOURCE OF SURVIVAL, YET HE WAS ALWAYS ACUTELY AWARE OF THE CORRUPTION AND EXPLOITATION EMBEDDED IN ITS VERY SUBSTANCE. AS A RESULT, HE CONTINUES TO EXPLORE THE CONNOTATIONS OF OIL IN MYRIAD HIGH-PROFILE SOCIO-POLITICAL CONTEXTS.

ANDRES SERRANO (1950) BORN IN NEW YORK CITY. SERRANO RECEIVED INTERNATIONAL ATTENTION FOR THE SCANDAL AROUND HIS WORK PISS CHRIST (1987), IGNITING A NATIONAL DEBATE ON THE FREEDOM OF ARTISTIC EXPRESSION AND THE PUBLIC FINANCING OF CONTROVERSIAL ARTWORKS. HE WENT ON TO PRODUCE SERIES INCLUDING THE KKK, THE MORGUE AND SHIT. THROUGHOUT HIS CONFRONTATIONAL AND CHALLENGING WORK, SERRANO UNPICKS THE HYPOCRISIES AND HIGHLIGHTS SIMILARITIES WITHIN RELIGIOUS, POLITICAL AND SOCIAL CONSTRUCTS.



2.



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4.



5, 6.

(PREVIOUS PAGES)

KENDALL GEERS (1968) BORN IN APARTHEID JOHANNESBURG, SOUTH AFRICA AS JACOBUS HERMANUS PIETERS GEERS. IN 1993 HE CHANGED HIS NAME TO KENDALL GEERS AND HIS DATE OF BIRTH TO MAY 1968 (THE START OF THE CIVIL AND STUDENT REVOLUTION). IN 1988, GEERS WAS ONE OF 143 YOUNG MEN WHO PUBLICLY REFUSED TO SERVE IN THE SOUTH AFRICAN DEFENCE FORCE. FACING EITHER A LIFE IN EXILE OR SIX YEARS' IMPRISONMENT IN A CIVILIAN JAIL HE IMPOSED SELF-EXILE, MOVING TO NEW YORK IN 1989. ALTHOUGH HIS WORK HAS BEEN ARTIFICIALLY DIVIDED INTO TWO PARTS (1988-2000 / 2001-ONWARDS) GEER'S HAS CONTINUALLY USED VIOLENT MATERIAL SUCH AS BARBED WIRES, BROKEN GLASS AND THE WORD FUCK TO PERTAIN TO THE BRUTALITY OF HIS SOCIAL STRUGGLES GROWING UP IN APARTHEID SOUTH-AFRICA.

SHIRIN NESHAT (1957) BORN IN QAZVIN, IRAN. LIVING IN EXILE FOR THE MAJORITY OF HER LIFE, FOLLOWING THE 1979 IRANIAN REVOLUTION AND THE NATURE OF HER CONTROVERSIAL ARTWORKS, NESHAT PRIMARILY WORKS IN FILM AND PHOTOGRAPHY. HER WORK CONCENTRATES ON THE NOTION OF FEMININITY AND ITS RELATION TO ISLAMIC FUNDAMENTALISM AND MILITANCY. NESHAT, THROUGH HER WORK, QUESTIONS THE OPPRESSED ROLE OF THE WOMAN IN CONTEMPORARY IRANIAN SOCIETY, DRAWING ON HISTORICAL AND RELIGIOUS ISLAMIC ROOTS AND THE FEMALE GAZE.



FRANKO B (1960) BORN IN MILAN. FRANKO B MOVED TO LONDON IN 1979, STUDYING FINE ART AT CAMBERWELL COLLEGE OF ARTS FROM 1986-7, CHELSEA COLLEGE OF ART BETWEEN 1987-90 AND THE BYAM SHAW SCHOOL OF ART FROM 1990-91. USING THE MEDIUMS OF DRAWING, INSTALLATION, SCULPTURE AND PERFORMANCE, HE HAS BECOME INTERNATIONALLY RECOGNISED. FRANKO B HAS WORKED WITH MANY INSTITUTION ACROSS CONTINENTS INCLUDING AT THE TATE MODERN, TATE BRITAIN, TATE LIVERPOOL, THE ICA, PALAIS DES BEAUX-ARTS, BELGIUM, EX TERESA MEXICO CITY, PAC MILAN, RU ARTS MOSCOW, RUSSIA AND MANY MORE. HIS WORK IS IN RESPECTED PRIVATE AND PUBLIC INSTITUTIONS, INCLUDING THE TATE PERMANENT COLLECTION, THE V&A MUSEUM, THE PERMANENT COLLECTION OF THE CITY OF MILAN, ITALY AS EXAMPLES. FRANKO B LECTURES WIDELY, INCLUDING AT ST MARTINS SCHOOL OF ART, DASART, NEW YORK UNIVERSITY AND THE COURTAULD INSTITUTE OF ART. HE HAS BEEN THE SUBJECT OF THREE MONOGRAPHS, MOST RECENTLY, I STILL LOVE. HE WAS APPOINTED PROFESSOR OF SCULPTURE AT THE ACCADEMIA DI BELLE ARTI (SCHOOL OF FINE ART), MACERATA ITALY IN JANUARY 2009. INTERNATIONALLY ACCLAIMED AS A LEADING PERFORMANCE ARTIST AND ACTIVIST, FRANKO B USES HIS BODY AS A TOOL TO EXPLORE THE THEMES OF THE PERSONAL, POLITICAL, POETIC, RESISTANCE, SUFFERING AND THE REMINDER OF OUR OWN MORTALITY AND VULNERABILITY. OUTSIDE OF HIS PERFORMANCE PIECES, FRANKO B WORKS IN A VARIETY OF MEDIUMS INCLUDING SCULPTURE, INSTALLATION AND DRAWING, TO NAME A FEW, FOCUSING ON SUBJECT MATTER INCLUDING ANIMALS, THE MALE BODY, TORTURE AND WAR.



A CONVERSATION BETWEEN FRANKO



7.

BS: Let us start with the title - HOW TO SAY IT THE WAY IT IS!

FB: I'm using the work in the a/political collection the way it is - the way the artist expresses it, how we all express our mitigation, our hope, our cynicism, our salvation. Some of the work is crude and punk, and some is more sophisticated, using graphics and media. Andrei Molodkin's oil sculpture 'Fuck You', 2013 is black and white, then you have artists like kenardphillips, who, although the images are also direct, have a different poetics, even if they are relying on events that have happened in the past (history) and recent, present events, rather than a dry "fuck you!"



8.



B AND BECKY HAGHPANAH-SHIRWAN

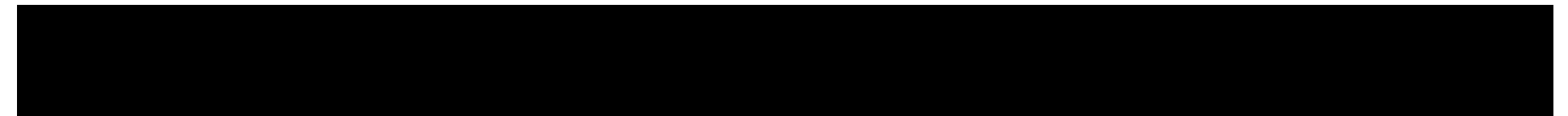
BS: Say more about the notion of 'history'.

FB: The collection has history, in terms of 'retrospective' - artists that work with a history, either because they were involved with that history like Gustav Metzger, who left Germany and made work afterwards, or like John Heartfield, who was there making a comment via his work, in the moment. I think this is very significant in terms of what the collection has; there are some very important works by John Heartfield in the AIZ magazines. In Metzger's 'Historic Photographs, To Crawl Into Anschluss, Vienna, March 1938', the action of going under a blanket to see this atrocity is,

in a way, what we do. It's like saying that everything is a white wash. Take the Grenfell Tower as an example; it's going to become a white wash - and for sure it will inspire response and contributions from artist today and in the future. The report the Government isn't going to publish about the foreign financing of extremist terror groups - it's a whitewash. For security reasons, we're not allowed to see it?! With Metzger's work you are actively going under the blanket to see something that is hidden or wiped away. In a way it's very beautiful. It has a lot of weight because he was a witness and a victim of that moment where he lost his family

BS: The poignancy of that piece is in the unspoken instruction, whereby the viewer has to recreate the physical stance of the victims within the image. You are forced to empathize on a corporal level.

FB: What I like about the piece is that it is not sentimental. None of the work is sentimental in the collection and that is key. Also what I like is that there is no moral statement. It's not about morality - it's about saying it the way it is, rather than saying 'this is bad'. Of course, this doesn't need to be said. About the works together, we are not producing an exhibition of propaganda. Sure, there are works



9.



10, 11.

LEON GOLUB (1992 - 2004) BORN IN CHICAGO. AN AMERICAN, POST-WAR, FIGURATIVE PAINTER, GOLUB WAS HEAVILY INVOLVED IN THE ANTI-VIETNAM WAR PEACE MOVEMENT. HIS ACTIVISM LED HIM TO CREATE LARGE-SCALE HISTORY PAINTINGS, USING SUBJECT MATTER THAT INCLUDES INTERROGATIONS, TORTURE SCENES AND RIOTS OF THE 1980S AND EARLY 90S. GOLUB BELIEVED ART SHOULD HAVE RELEVANCE AND THROUGH HIS WORK RETURNS TO THEMES OF OPPRESSION, VIOLENCE, POWER OR THE MISUSE OF POWER AND DYSTOPIAN IMAGES OF URBAN LIFE.



12.

within the collection that are propaganda - one could say that Peter Kennard has been making propaganda for the CND for forty years, but this would be diminutive. I remember seeing his images in the early 1980's when I went to CND marches as a Punk, as an Anarchist, there to cause trouble. But I think his work and all the artist in this exhibition - it's not just moral, it's not about educating, it's not about telling people what to believe, rather its about showing how the artists perceive it to be and the necessity to express it, to show it.

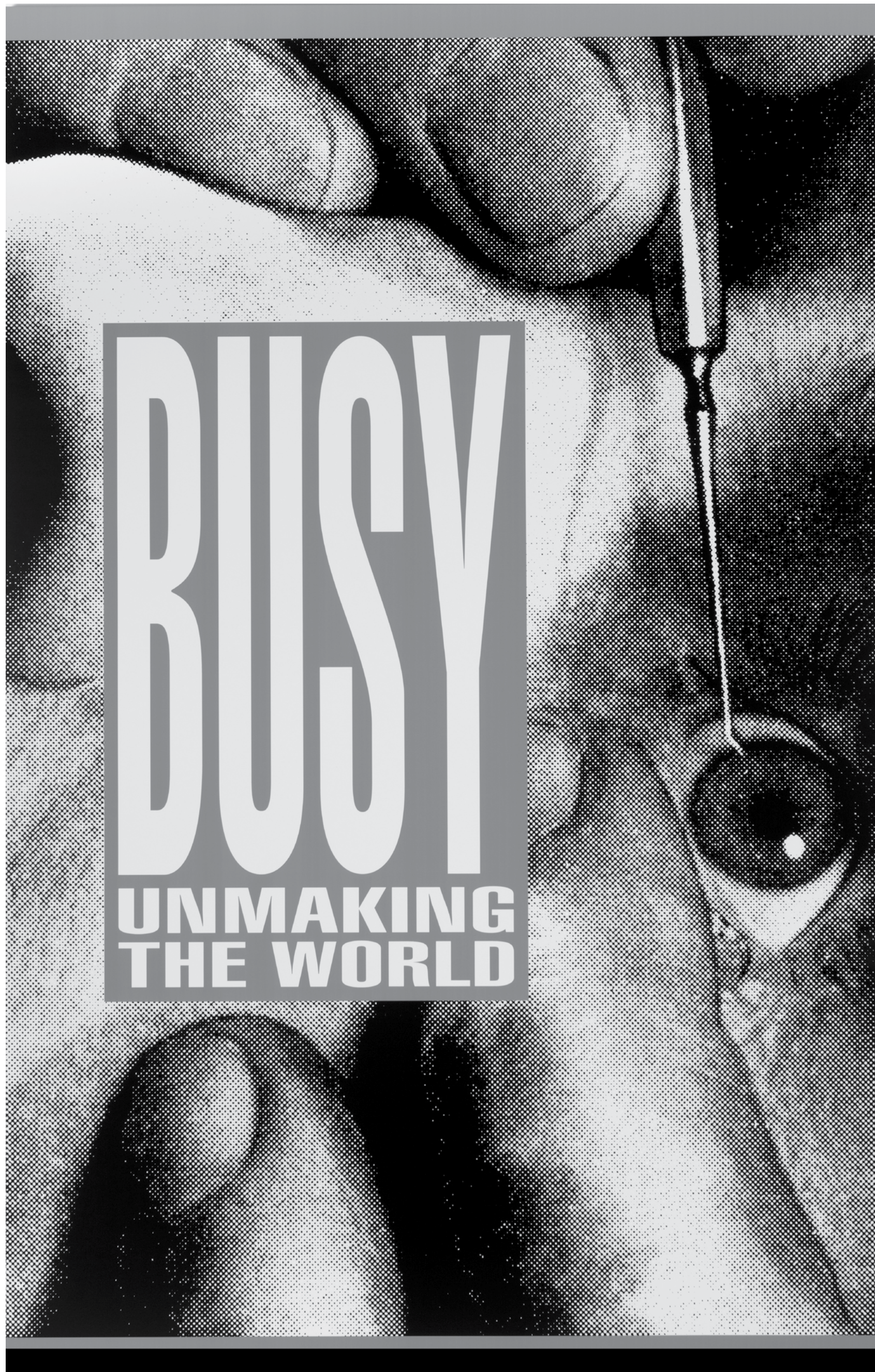
BS: Collectively, it is also about defiance.

FB: And resistance. There is no surrender. To use Santiago Sierra's sculpture 'NO' in the way that Santiago uses it, or the batons in Kendell Geer's 'Signs Taken for Wonders', that make a crown / an ass-hole / the star of David; you could have made it with guns and a lot of other things. It's also important to look at Barbara Kruger here. I remember when I first came across her work years ago. I saw her take on strong visual language, not only reminding me of propaganda like Soviet aesthetics, but also in Germany, what Hitler was using. She took something that could be identified as pop, not popular, but certainly populist, the same kind of trick that Trump is now using. It's like what Susan Sontag said, I can't remember the exact quote but it was something like 'the only remedy for not having power is to get it'. This is what I think artists can try and do, defy, but also assume power by using art and language in a way that can infect and affect, like a virus. Language is a virus, it's fluid, and it eats you, whether you like it or not, it stays with you.



SANTIAGO SIERRA (1966) BORN IN MADRID. INFLUENCED BY THE FORMAL LANGUAGE OF MINIMALISM AND CONCEPTUAL ART MOVEMENTS, SIERRA'S PRACTICE REVEALS THE NETWORKS OF POWER THAT CAUSE EXPLOITATION OF WORKERS, THE INJUSTICE OF LABOUR RELATIONS, THE UNEQUAL DISTRIBUTION OF WEALTH PRODUCED BY THE CAPITALIST SYSTEM, THE UNFAIR PARADOX OF WORK AND MONEY, AND PANDEMIC RACIAL DISCRIMINATION IN A WORLD SCORED WITH UNIDIRECTIONAL (SOUTH-NORTH) MIGRATORY FLOWS. HIS ACTIONS IN WHICH UNDERPRIVILEGED OR MARGINALISED INDIVIDUALS WERE HIRED TO PERFORM MENIAL OR POINTLESS TASKS IN EXCHANGE FOR MONEY, ARE AMONGST HIS BEST KNOWN WORK.





13. BARBARA KRUGER (1945) BORN IN NEWARK, NEW JERSEY. DRAWING ON HER BACKGROUND IN GRAPHIC DESIGN, KRUGER ADOPTS THE SAME VISUAL TOOLS AS MASS MEDIA; THE APPROPRIATED IMAGES AND TEXTS ACTING AS BOTH SOCIAL COMMENTARY AND POLITICAL AGITATOR COMMENTING ON RELIGION, SEX, RACIAL AND GENDER STEREOTYPES, CONSUMERISM, CORPORATE GREED, AND POWER. A CONCEPTUALIST AND COLLAGIST, KRUGER HAS DEVELOPED INSTANTLY RECOGNISABLE ARTWORKS THROUGH HER CHOSEN TYPEFACE FUTURA EXTRA BOLD.



14.

BS: Most of the works within the collection are provocative; all of the artists we have worked with or collect have courted controversy at some point. Considering that all of these individual works have such potent messages and histories, how do you allow them to breathe?

FB: I don't think it's something that I worry too much about because each work is so personal and individual. I like the idea that in this space you have this particular world in which these ideas are shown and spoken. We are creating an experience of the physicality of this work. Instead of the space being full with lots of little work, I want to create one big work. It's like the world, looking into something big and seeing the little things that you notice are happening. It's also a democratic way to show work, next to each other, amalgamating. The works will talk to each other, having a real dialogue, one to one, an orgy! Let's have an orgy! It's not about filling in gaps or spaces. I see one reality. I see one work. I don't see this as a selection of artists.

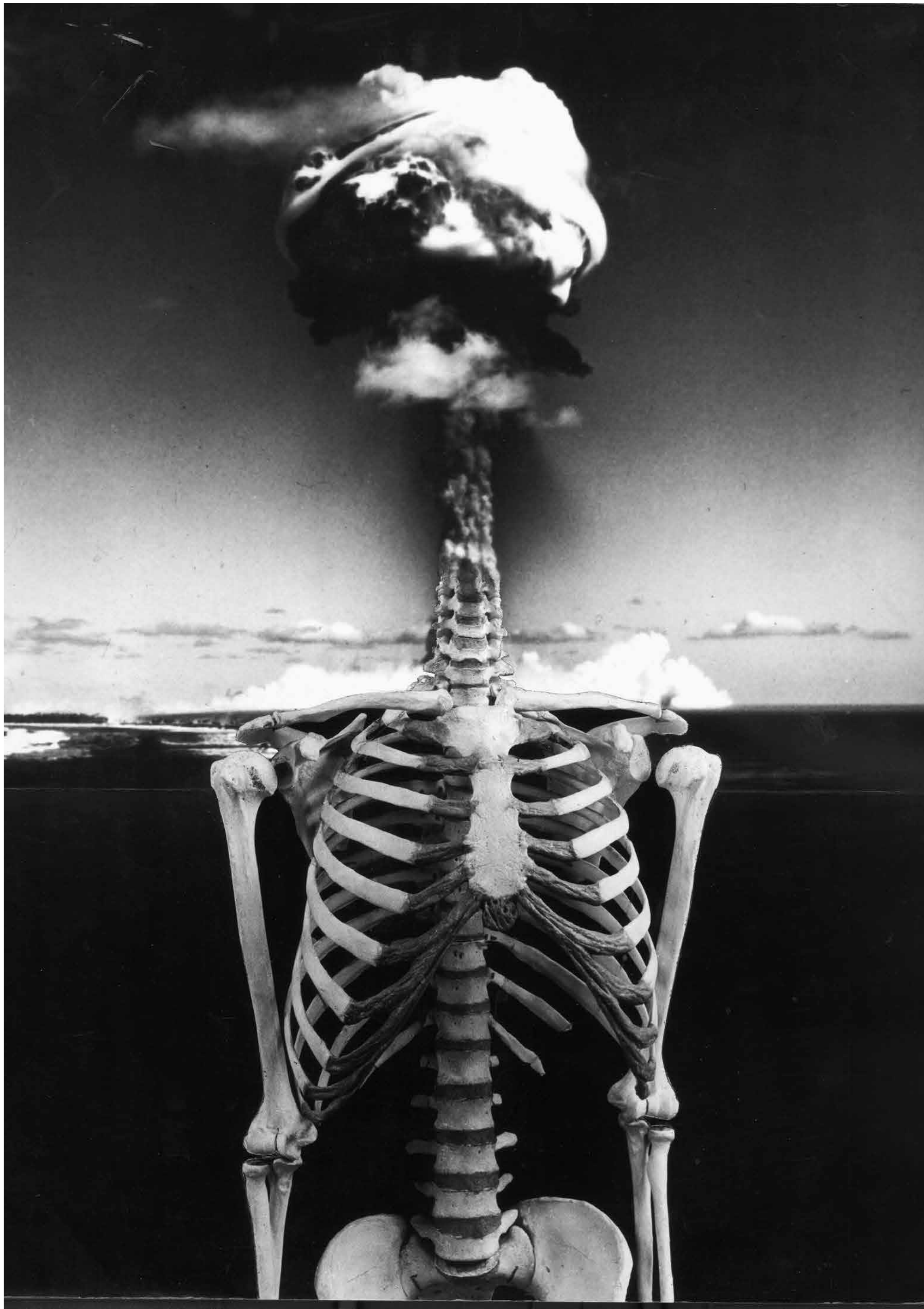
BS: You will see it as an expression, crossing eras and regions.

FB: Exactly, and this is why I think Metzger's work screams for attention because it's still relevant and this is what we do, we keep repeating history, we keep making the same decisions. People say they're mistakes, I don't think they're mistakes. The artists here are all active witnesses. Different artists with different backgrounds, somehow making sure their voices are heard. Their concerns, their opinions and feelings are expressed; what makes them angry, what makes them get out of bed, what makes them not be passive. It's easy to say that this is depressing, but life is depressing. The work is hard. It's not just protest. The point of art is about recording and witnessing and asking questions continuously. There are some amazing works in this collection because the artists have lived the moment; they're not tourists, they're not romantic, they're not sentimental. This matters; it fucking matters; it means something. It's life or death and the moment it is not life or death then it becomes something else, and I mean this in terms of making the work. It is important to invest all

GUSTAV METZGER (1926 - 2017) BORN IN NUREMBERG, GERMANY TO POLISH-JEWISH PARENTS, ARRIVED IN BRITAIN ON THE KINDERTRANSPORT IN 1939 - MOST OF HIS IMMEDIATE FAMILY PERISHED IN THE HOLOCAUST. BY 1958, METZGER WAS BECOMING HEAVILY INVOLVED IN ANTI-CAPITALIST, ANTI-CONSUMERIST MOVEMENTS AND THE CAMPAIGN FOR NUCLEAR DISARMAMENT; IN 1960 HE WAS A FOUNDER MEMBER OF THE COMMITTEE OF 100 AND THIS LED TO A SHORT IMPRISONMENT IN 1961 WITH BERTRAND RUSSELL AND OTHER MEMBERS OF THE COMMITTEE FOR ENCOURAGING MASS NON-VIOLENT CIVIL DISOBEDIENCE. METZGER'S POLITICAL ACTIVISM PROVIDED THE FOUNDATION FOR HIS FIRST ARTIST MANIFESTO IN 1959, TITLED 'AUTO-DESTRUCTIVE ART'. AUTO-DESTRUCTIVE ART - A PUBLIC ART FORM - SOUGHT TO PROVIDE A MIRROR OF A SOCIAL AND POLITICAL SYSTEM THAT METZGER FELT WAS PROGRESSING TOWARDS TOTAL OBLITERATION. AT THE HEART OF HIS PRACTICE, WHICH SPANNED OVER 65 YEARS, ARE A SERIES OF CONSTANTLY OPPOSING YET INTERDEPENDENT FORCES SUCH AS DESTRUCTION AND CREATION.



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18.



your energy and put yourself on the line. Art reflects the times and turbulence of what it means to be alive. It's not just decorative. The artists in the collection and the preoccupation of the collection asks questions and I think that's what art should do.

BS: With this in mind, how helpful do you find the term 'political art'?

FB: I think it's pretentious and outdated, even when it is meant well. As an artist you're making your work, you're making the things that you care about, and I don't see the schizophrenic moment. If you've been making this work for the past 40 years, it means there must be something going on in your life. It's not just 'what you do' and you certainly don't just decide to make a piece of work that is political. I don't believe in the separation. Also, the key is the concern of the artist, the question they are asking or want to put in play. '20 children have been drowned, let's make a political piece of work.' No! Unfortunately

there are people who do this, so you must trust the integrity and the honesty of the artist, an artist that has issues with something like this happening, which they are going to do something about. I think the problem is, like with anything, there is fashion. It's the idea that people break their heads to try to make people upset, to make a work where people say this is political and this is engaged.

BS: But what happens when the politics are misconstrued and the response to a work was never intended by the artist? We have Andres Serrano's 'Piss Christ' photograph in our collection from 1987, currently on show at Station Museum of Contemporary Art, in Houston Texas and is still causing protests 30 years on.

FB: I didn't choose to include this piece precisely because it would attract the wrong attention for the wrong reasons and would kill the show. People would just talk about that work, giving people an excuse not to really engage. When you have an



(OPPOSITE PAGE) PETER KENNARD (1949) BORN IN LONDON. SEEKING TO REFLECT HIS INVOLVEMENT IN THE ANTI-VIETNAM WAR MOVEMENT, HE TURNED FROM PAINTING TO PHOTOMONTAGE TO BETTER ADDRESS HIS POLITICAL VIEWS. HE IS BEST KNOWN FOR THE IMAGES HE CREATED FOR THE CAMPAIGN FOR NUCLEAR DISARMAMENT (CND). BECAUSE MANY OF THE LEFT-WING ORGANISATIONS AND PUBLICATIONS HE USED TO WORK WITH HAVE DISAPPEARED, KENNARD HAS TURNED TO USING EXHIBITIONS, BOOKS AND THE INTERNET FOR HIS WORK. CREATING POSTERS, PLACARDS AND T-SHIRTS KENNARD USES BLUNT STATISTICS JUXTAPOSED WITH IMAGES TO CRITIQUE THE GLOBALISED WORLD, HIGHLIGHTING ISSUES SUCH AS INEQUALITY AND POLITICAL INJUSTICES.







IRWIN in collaboration with Irish Army, April 28, 2010



IRWIN in collaboration with Kyrgyz Army, April 25, 2004



IRWIN in collaboration with Montenegrin Army, June 22, 2002



IRWIN in collaboration with Austrian Army, Oct. 6, 2001



IRWIN in collaboration with Japanese Salary-Men, Oct. 4, 2003



IRWIN in collaboration with Croatian Army, Dec. 10, 2000



IRWIN in collaboration with Kosovo Army, November 8, 2002



IRWIN in collaboration with Bosnian Army, February 8, 2006



IRWIN in collaboration with Georgian Army, October 13, 2007

FOUNDED IN 2001 BY PABLO ESPANA AND IVAN LOPEZ, MADRID-BASED COLLECTIVE DEMOCRACIA EXPLORE THE IMAGINARY, SYMBOLIC, SEMANTIC, AND ICONOGRAPHIC FACETS OF POWER, VIOLENCE AND THE STATUS OF THE SPECTATOR THROUGH PROJECTS, PUBLIC ACTION, SYSTEMS AND WORKING PROCESSES SET IN THE CULTURAL, URBAN AND SOCIO-POLITICAL CONTEXT OF DEMOCRATIC SOCIETY. THEIR WORK COMES IN THE FORMS OF MESSAGES, SIMULATIONS, ARTEFACTS AND CRITICAL MECHANISMS THAT SHUN THE CONCEPT OF ART AS AN OBJECT FOR VISUAL CONTEMPLATION, DOCUMENTATION AND PUBLIC PARTICIPATION.

FOUNDED IN 1983, ARTIST COLLECTIVE IRWIN DEVELOPED THEIR OWN VISUAL LANGUAGE, THROUGH THE APPROPRIATION OF HISTORICAL EUROPEAN AVANT-GARDES, CRITIQUING THE ARTIFICIALITY OF WESTERN ART-HISTORICAL STRUCTURES THAT CONTINUE TO EXCLUDE CONTEMPORARY EASTERN EUROPEAN ART. IRWIN IS ONE COMPONENT OF NSK, A COLLECTIVE FORMED DURING THE DISINTEGRATION OF YUGOSLAVIA, NOTED FOR DEVELOPING AND INTRODUCING THE RETRO-AVANT-GARDE, AN IDIOSYNCRATIC VERSION OF POSTMODERNISM, INTO THE GLOBALISING CULTURAL SPHERE.



24.

artist that makes really powerful work included in the exhibition, loaded works such as 'Piss Christ' can cause a distraction. I have been aware of this within my own practice. You have to try not to give an excuse or opportunity for people to dismiss your serious intentions. When Piss Christ is shown, there becomes no progress as the people that try to say Serrano is crazy set the agenda. I think now, for this exhibition, there will probably be people turning up to see Santiago Sierra's NO (Pope), 2011, but I am interested in showing work from the collection that people haven't seen. We can also speak of Kennard Phillip's Photo Op, 2007, here. If you have been around art or activism, been at art school, one of the lecturers would have shown you that image, like they would have shown an image of my naked body bleeding under Body Art. The works, unfortunately, becomes a cliché. If I carried on making the work I was making I would have become a cliché; I'm the guy that bleeds, I'm the fucking guy that bled

20 something years ago, get over it, we all fucking bleed, what are we doing now? We're bleeding. I like the work Piss Christ, but for me it was specific to a moment in society, especially the punk moment, and don't forget we had a lots of Fuck You moments, before punks and with punks, an example is Derek Jarman's Jubilee (1978), Suzie of Siouxsie and the Banshees on the cross outside of Westminster cathedral. I am interested in showing things that haven't changed, the KKK; to Trump; to the Neo-Liberalists; to the Nazis; to this.

BS: Can you speak about what lead you to art school?

FB: It links to my politics, before I was an artist I was an Anarchist, involved with direct action. Back then I was naïve, I took things at face value. I really thought that if you called yourself an Anarchist you meant it, you believed it, you weren't a misogynist, you weren't homophobic, you weren't

a racist. I was the only gay Anarchist out in London that I knew. I knew a lot of closet gays, so called Anarchists, that told me to keep quiet otherwise we'd get in trouble. There was also this weird Marxist idea that sexuality is a bourgeois thing, that the Proletariat don't have the time to be homosexual - it's a luxury for the powerful and rich. This for me was bullshit, this idea that a piece of white trash like me couldn't be a Anarchist and Gay. Fuck You! I got fed up with it and one day someone asked me if I wanted to go to pottery classes and I went to see what it was or what could happen. Around the same time saw Rothko's work at Tate and it moved me, I realized there was another life. Three years later I was on a Art Foundation course that then lead me to a B.A Hons course in Painting at Chelsea School of Art and the rest is history, as they say.

BS: But politics remained an integral thread through your practice.



25.

FB: There's no separation between my life, art and politics. I don't choose to make political work; I make work, which is political because it engages not by design, but by being in the "public domain / space". The moment that something engages with somebody else there is an encounter and the possibility of conflict. I don't design political work, I don't think I am going to do an anarchist work - I try to make my work like I live my life. With anarchism, there are no rulers, that is what it means, the original word for anarchy in Greek is 'no rules' / 'no rulers' and then there are lots of other adjectives that go along with it, such as chaos, disorder. I always related to the idea that people manage themselves, they share responsibility, even justice, and they don't have police or to be policed by institutions - like religions and the state - the people are the police and I don't mean in a vigilante way. The people are the educators. Anarchism is particu-

lar. I try to live my life in a way that feels like I'm not suppressing anyone and I'm not abusing anyone. I try to be as free as possible. I don't think it's a new thing about artists. I think everybody's political, you are political if you like it or not. Every artist, even the most abstract / conceptual artist is political, even the ones who said they are not. It's a position, a personal position, a personal, political position. I always said everything is political and everything is personal and the poetics is wishful thinking. People like to think they're poetic but that is to do with aesthetics and beauty and the visual language that the artist uses that you can say is poetry and, of course, not to everyone has the same idea / concept of what poetry it is, like every thing else in life.

BS: It is obvious that many of the themes in the collection resonate with you due to your life experiences and your own ar-

tistic practice. Can you say a bit about how you're approaching this as a curator.

FB: As a curator, I see myself as someone in a privileged position that can somehow bring thoughts and vision together. I enjoy it and I think that artists should curate, although not just themselves, as a lot curate so they can get their work in. I'm a visual person and interested in what other people do. Also remember, I know some of these people / artists. They are like comrades. Not because they make similar work, it's not about that, it's because they are artists who I respect and have made very important work for example, Andres Serrano's series The Klan, 1990. I discovered him over 20 years ago via that series at an exhibition and I thought he was really crossing the line. Nowadays, we see a lot of people doing it, with the Internet and videoing things on your iPhones, but back then it was like the film Mississippi Burning, you could go to these places and

THE F-WORD

IN THE ERA OF GLOBAL COMMUNICATION, "FUCK YOU" IS A CORPORATE PRAYER, BEING A PHANTASM OF CORPORATE MEDITATION, "FUCK YOU" ACTS AS A MAGICAL INCANTATION NECESSARY TO GET CONTRACTS ON SPECIAM TERMS, AS WELL AS THE MOST PROMISING PLACES FOR BUILDING OIL RIGS AND LAYING OIL PIPES. THE OIL COMPANIES USE THIS INCANTATION IN ORDER TO UNDERSTAND EACH OTHER QUICKLY AND COMPLETELY, AND TO AVOID TERMINOLOGICAL CONFUSION IN THE RELATIONSHIP OF BUSINESS ELITES.

ANDREI MOLODKIN



26.

KENNARDPHILLIPPS IS A COLLABORATION BETWEEN PETER KENNARD AND CAT PHILLIPPS WORKING SINCE 2002 TO PRODUCE ART IN RESPONSE TO THE INVASION OF IRAQ. IT HAS EVOLVED TO CONFRONT POWER AND WAR ACROSS THE GLOBE. THE WORK IS MADE FOR THE STREET, THE GALLERY, THE WEB, NEWSPAPERS & MAGAZINES, AND TO LEAD WORKSHOPS THAT DEVELOP PEOPLES' SKILLS AND HELP THEM EXPRESS THEIR THOUGHTS ON WHAT'S HAPPENING IN THE WORLD THROUGH VISUAL MEANS. THE WORK IS MADE AS A CRITICAL TOOL THAT CONNECTS TO INTERNATIONAL MOVEMENTS FOR SOCIAL AND POLITICAL CHANGE.



27.

not come back. This was 25 years ago. If you think about it, we're only 50 years forward from the unrest in North American and the civil disobedience. A black artist entering the stronghold of the racist KKK community? Unfortunately, if you think about it, when Trump was elected as President of the USA recently, many black churches, were burned down in the south. The people who voted for him suddenly feel empowered again. It still has relevance today.

Curating a part of someone's archive / collection of "artifacts" and taste has its challenges, but I understand the nature of the operation. It's someone's choice for their legacy, what they leave behind in this kind of structure. We surround ourselves with things that are meaningful and which we like, and we give value to for many different reasons.

BS: You yourself collect...

I love art, I have a lot of people's / artist work but I would not say I was a just an art collector, I am somebody that lives life. When you live life you accumulate things, many things, because they make you feel, somehow, that you are home with them, or because they remind you what it is to be alive, they may please you in some way and have sentimental value. I like to swap / or buy. Okay, I collect, we all do somehow. You try to surround yourself with things that make sense or things you respect and love. I have a lot of stuff in front of other stuff. Even if I don't see them, I know they are there and somehow part of my life and not just as some accumulative dis-order; it's like having records or cd or books. I have a lot of pictures standing on the floor and every so often I just look and see what they are. But I don't think I am the same kind of collector as somebody who is doing it to show, I do it for me. It's not a hobby, is my life, art

is my life. When you put something in your house and you invite people round, after a while you become immune to it. You don't know what can affect. Guests say to me, "oh look at the table do you eat on it?", which is filled with used condoms from a sex club many years ago, and I say "Yes? What's wrong with it, they're in acrylic, they're not exposed?" What is shocking to somebody is not to someone else. Shock doesn't come down to taste; it comes down to reality, to what affects people... to the bone. What they have been exposed to and what is 'normality' to them. For me, not having choice, not having opportunity, that is more shocking.

BS: The curatorial process of selection is also very similar to how you mine through the Internet looking for images as subjects of your work.

FB: It's food. It's not just research; it

gives you depth and knowledge. I have an image, either for a work, this time it's for an exhibition. The process is the same. In a way is like making a piece of work. It's dealing with language, putting together a sentence. It's my vision of witnessing. The most important thing is to bring this to the public domain / people. Lots of people who will see the exhibition and the work won't have been exposed to these artists or within the context in which they think they are seeing it.

BS: If we're thinking about the particular place where it's being exhibited in - not in the usual museum setting with an audience that are not the usual art crowd, how do you think this will impact the response to the show?

FB: It's amazing. People are going to be honest. It's an exhibition that for what-

ever reason, you are going to remember it. There is no hiding place for this kind of showing. The critics will pick on things like, why are the artists selected mostly men? I get this a lot with my work. The interesting thing is that there isn't a single work that I would say is macho and I don't care for critics.

BS: I'm surprised.

FB: Why do you think the NO is macho?

BS: It's using a strong, aggressive aesthetic.

FB: Women have to say NO most of the time.

BS: They do, they also say "fuck you". Can you tell me a little more about why you have decided to barricade off the opening of the exhibition with NO? It's in the style of Santiago Sierra, who is known

for closing spaces / denying people entry to spaces - famously opening Lisson's new Bell Street gallery in London with a closed exhibition space.

FB: Here you get the NO, but you have to walk through it. It's almost like you don't have the distance to realize what the artist is saying although you know it's an O or a NO. Entering the NO is an out of body and an embodied experience. Usually museum objects are untouchable, if they are interactive they become a playground like Carsten Höller, alternative entertainment for middle class kids during their vacations from school. But for me it's more than that. Take Hans Haacke's Germania pavilion at the 1993 Venice Biennale or Santiago Sierra's Spanish pavilion in 2003 as two of many examples. For me the idea is that you somehow have to become part of the show. Suddenly, through what



28, 29.



30.

ARSEN SAVADOV (1962) BORN IN KIEV. IN THE LATE 1980'S SAVADOV BEGAN HIS COLLABORATION WITH GEORGY SENCHENKO ON LARGE, ALMOST HALLUCINATORY, SIZED CANVASES, AS WELL AS NEO-BAROQUE INTERACTIVE PERFORMANCES. THROUGH THE MEDIUMS OF PAINT AND PHOTOGRAPHY, SAVADOV HAS PROCEEDED TO DESTABILISE PRE-EXISTING SOCIAL CONSTRUCTS MIXING THE MACABRE WITH THE RELIGIOUS AND THE EROTIC. HE EXPLORES SUB-CULTURES, ILLUMINATING THE OFTEN DISTURBING AND UNUSUAL TO CONTEMPORARY POST-COMMUNIST SOCIETY.



31.

is asked of you, you realize you want to see the show.

BS: And before you enter, you have to assume the vocabulary of the artists.

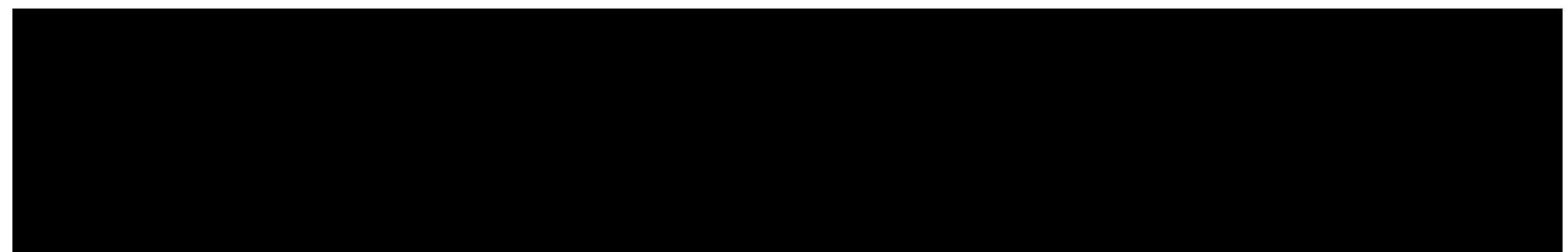
FB: You have to ask, "Do I want this?" You become an accomplice. We mentioned that Santiago Sierra did this at Lisson Gallery London, in this case outside one of the top commercial galleries in the world, to an invited private view audience, which comprised of many art critics, journalists, collectors and art students hoping to get some free booze and a meal in the form of some chichi finger foods. There, he fucked people off, especially the critics - to my knowledge it's the first time an artist in a commercial art context really said "Fuck You!" or "NO", even if it was to a selected audience by default. With this exhibition, people make the choice to enter. Once they're inside, it will hopefully talk to people that don't have the pretense to understand or be masters of language. It's for people who would just enjoy it, in black and white. "I liked it", "it made me cry", "I couldn't give a shit" or "it makes me hungry". But I cannot imagine anyone not having an image out of the show that's not going to be memorable for whatever reason.



OLEG KULIK (1961) BORN IN KIEV. BEGINNING HIS CAREER AS AN UNORTHODOX CURATOR, HE CAUSED CONTROVERSY THROUGH HIS ZOOMORPHIC PERFORMANCES WHEREBY HE TOOK ON THE ROLE OF A DOG, REVEALING HIS DISCONTENT AT THE HORRORS OF HUMAN CORRUPTION AND THE UNEASY CHARACTERISATION OF THE EAST BY THE WEST IN THE POST-COMMUNIST ERA.



32.



PETR DAVYDTCHENKO (1986) BORN IN ARZAMAS-16, A CLOSED MILITARY TOWN RUSSIA. GROWING UP IN ST. PETERSBURG, HE EXPERIENCED THE HOSTILITY OF FAR RIGHT GROUPS BEFORE MOVING TO EUROPE. NOW SITUATED OUTSIDE OF THIS REPRESSED SUB-COMMUNITY, DAVYDTCHENKO REINTERPRETS FIXED SOCIAL CODES THROUGH EXPLORING CULTURAL SEMIOTICS. CURRENTLY OPTING OUT OF SOCIETY, DAVYDTCHENKO CRITIQUES THE NOTION OF PROGRESS, LIVING OFF ANIMALS KILLED ON THE ROAD BY MANMADE MACHINES.

POLITICAL-EROTICAL-MYSTICAL-MANIFESTO

Kendel Geers

Be aware, There Be Dragons/
Respect the demons, trust the angels, be aware of the
in between/
Pray, prey, seed, sing, punk, pain, good, evil, shit, piss,
dick, cunt, love, hate, need, lust and fuck are all four
letter words for good reason/
Take Time, Give Space/
Art is made out of the debris in the head-on collision
of reality and the imagination/
Every artist should write their manifesto at least
once in each lifetime/
Every manifesto is valid only for the time of writing
and thereafter begins to expire/
My body and all its scars, wrinkles, odours, liquids,
desires and process cannot be ugly/
If you don't know your real name, you cannot give birth
to your true self !/
Life does not have a backup or a guarantee and is
lived forwards in real time only/
Believe in what you create and create only what you
believe in/
Language, violence, sexuality, politics, history,
contradiction, subjectivity, expressionism, excess,
love, faith and natural magick/
Radicalise subjectivity and revolutionise objectivity/
The sole task of the artist should be to spiritualise
matter and materialise spirit/
Re-Leave your Mind, Occupy your body, Feed in to your
Spirit/
Create with your heart, listen with your eyes and feel
without thinking/
Cleanse the doors of your perception to open your
heart unto the darkness with your eyes focussed on the
blinding light of contradiction/
Embrace opposition without reconciliation/
Update faith with contradiction/
Forge Dissent upon the anvils of desire/
Only violence produces change/
Loose ends start fires/
Knowing when to stop is half the problem /
Surrender to the extreme/
Risk everything without fear, transgress without
limits, crisscrossing every border/
The body never lies, spirit never dies, /

Celebrate sex blindly/
Let go to take control/
Read the signs with respect to the laws of chance/
Transgression is the code if you respect the secret/
Seek out your true nature beyond the safety of habit
and convention/
Discomfort is the canary inside the goldmine of
consumption/
Sexuality is key, fear the lock /
Fuck, its true !/
Unnatural Laws should be broken, Natural Laws respected/
Living art cannot be made without lived experiences/
Transmute the lead of experience into the golden art/
Without Magick, there is no Art/
Every artist should start as an alchemist and every
alchemist as an artist/

Knowledge cannot be taught and starts within/
Information is not knowledge, knowing is not
intelligence/
Art fairs are foul money laundering machines/
Locate the talisman in capitalism/
Use counter-culture to counter the culture of the
counter/
Art galleries are aesthetic stock exchanges/
Relational ethics are the cornerstone of aesthetics/
The work of art is the totem pole around which the
system dances and not the other way round/
The price of art is a worthless indication of the
artist's socio-political use value, nothing more/
Contaminate art fairs with the virus of vision and
charge of faith/
The art market is a habit forming drug that will
inevitably crash and burn/
Curators and collectors are an occupation hazard to be
kept a broken arm's length away/
Withdraw work from the market periodically/
Everything is not for sale/
In the art market nobody wants to hear your scream/
All art is political, conceptual, mystical and erotic/
Never trust a frustrated artist/
Creation is a political-erotic-mystical art that
resists convention and protests assimilation/
Cinema has made our imaginations lazy and television
is its tombstone/
I believe in an art of the imagination that can change
the world, one perception at a time/
Truth exists only within the imagination/
Thought is already a second hand experience Prioritise
the primary/
Truth is only one point of view/
Truth is not always beautiful or positive/
Nothing is more important to the work of art than the
work of art/
Art about art is not about art/
A bad idea cannot be improved upon with assistants or

good techniques /
Help the world by scratching where it does not itch/
Shake the tree of life until the monkeys fall out/
Slick art inevitable slips/
Reduce work to essential basics/
Simplicity is the only sophistication/
Simplify the simple with simplicity/
Excess and ecstasy cleanse the spirit from the quotidian
grind/

Risk everything with excess/
History is written by the winner/
Free Time/
Art Unfolds, Unpack its history/
Habit is a mind killer and comfort its alibi/
Ethical artists should be amoral/
History is not evolutionary /
Dance around the revolution/
Recycle revolutions periodically/
Write, Rite, Riot, Rot !/
If you don't know your history you are doomed to
plagiarise it/
Spell Mistakes/
Theory must never outstrip performance/
Common sense for common people/
Speak with a sharp tongue in the cheek of expectations/
Love is above the law, under will/
Make art, like love/
Humility and sincerity inspire integrity/
Destruction should be in equal balance with creation/
Use repetition as a mantra until meaning is transformed
into Dark Matter/
Trance Form/
Less found objects and more profound art with more
objections/
Meaning is a fluid that should never be contained/
Art should be transformative or not at all/
The work of art is not created but conjured into
existence/
The work of art can never be reduced to the sum of its
parts/
Cynicism is a stupid surrender/
Cynicism and parody destroy true creation/
Find the courage to step outside from the crowd and
grow tall in the Shit/
Embrace kings and queens with the same passion and
whores and fools./
If it can be explained, it should not be created. If it can
be said, it need not be made/
Create with silence and from emptiness/
Fashions Dictate, then destroy dissent/
One-Liners and novelty expire when fashions fade The
artist should be socially responsive but never socially
responsible /
Look down, look up, dive in, upside down, inside out/
Past, present, future and all here, now, nowhere/
Time is energy/

Reality is just another illusion, to bite/
Break open the head and surrender to your animal,
vegetable and mineral minds/
Language is a divine curse/
Breath with spirit/
Baptise your self with fire/
Let Nature be your mentor and chance your guide/
Inner gods we trust/
Embrace human error with divine relish/
Every fear is an invitation, Every mistake an opportunity/
Uncomfortable solutions work/
Send holy cows to the rodeo and the bullshit to the
matador/
Kill your Idols, with pleasure/
Everything is connected and interconnected/
God lives in the details and the Devil in design/
Surrender to the bigger picture/
Speak the unspoken, pronounce the unmentionable, invoke
the indescribable/
Every city is local/
Love Yours elf/
Be auty I snot en ough/
Punk snot dead/
Burn once, read and destroy/
The plaque is me/

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HOW TO SAY IT THE WAY IT IS!

An exhibition produced
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Curated by
Franko B

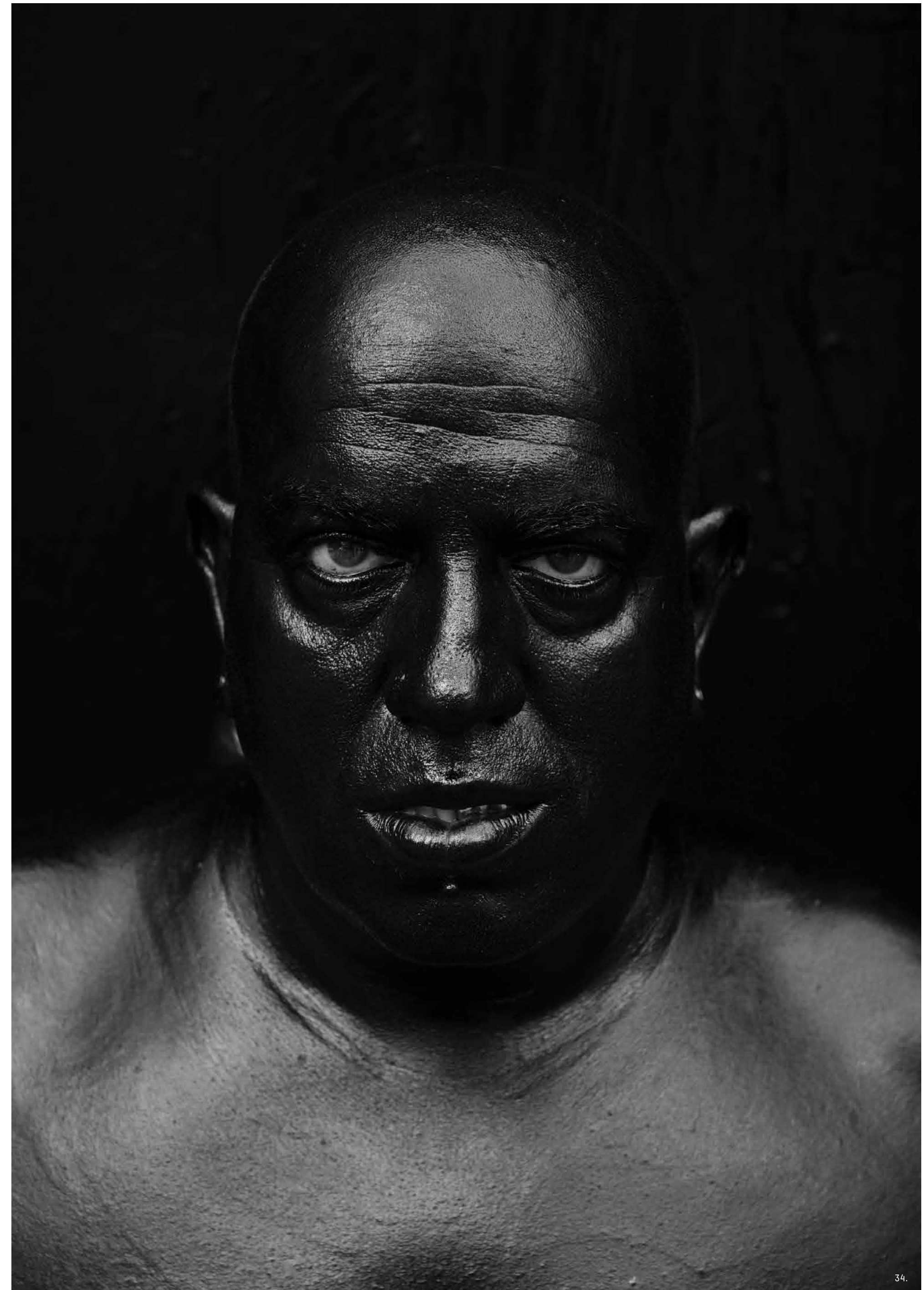
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