

THE POTS OF
ETABLISSEMENT
D'EN FACE
2023

DESIGNED BY
MONA FILLEUL &
FABRICE SCHNEIDER

JAN ZRZAVÝ

THE VALLEY OF SORROW

Jan Zrzavý 1890 Okrouhlice – 1977 Prague

The first version of *The Valley of Sorrow* was created in the autumn 1907, shortly after Zrzavý returned from Paris. In addition to his experiences from the local galleries and museums, the painting was also strongly influenced by Zrzavý's experience from Munch's exhibition in Prague. At the impetus of Jan Preisler, Zrzavý painted a large oil version the following year. In his work, he summarised his fine art experience. He regarded the painting as his first true work, a turning point and milestone of his previous creation. Zrzavý was strongly influenced by historical literature, especially the creation of Julius Zeyer. And also favored the poems by Jiří Karásek. For Zrzavý, the painting symbolised the hopelessness of his own life. At that time, he fully realized his dismal situation (homosexuality, first art failure, family disputes, etc.) Death seemed to be the only way out and dying meant an understanding of death; death became a challenge, a partner for a dialogue as well as a challenge for a monologue.

Wall text in National Gallery in Prague (Trade Fair Palace)



Oil, canvas acquired in 1979 from the bequest of Jan Zrzavý

LEILA HEKMAT FEMALE REMEDY

Female remedy is an exhibition of the artist Leila Hekmat held at Haus am Waldsee in Berlin in 2022.

A hospital filled with sick women carers, or women who are sick because they care, or women who care for others and others who don't care because they are too sick, or ones who are sick of caring and others who don't want to be cared for because what others see as a disease is nothing but free rein. No one is cured or wants to be, on the contrary.



DJUNA BARNES

NIGHTWOOD

1936

The outsized characters who inhabit this world are some of the most memorable in all of fiction—there is Guido Volkbein, the Wandering Jew and son of a self-proclaimed baron; Robin Vote, the American expatriate who marries him and then engages in a series of affairs, first with Nora Flood and then with Jenny Petherbridge, driving all of her lovers to distraction with her passion for wandering alone in the night; and there is Dr. Matthew-Mighty-Grain-of-Salt-Dante-O'Connor, a transvestite and ostensible gynecologist, whose digressive speeches brim with fury, keen insights, and surprising allusions. (From New Directions Publishing, 2006)

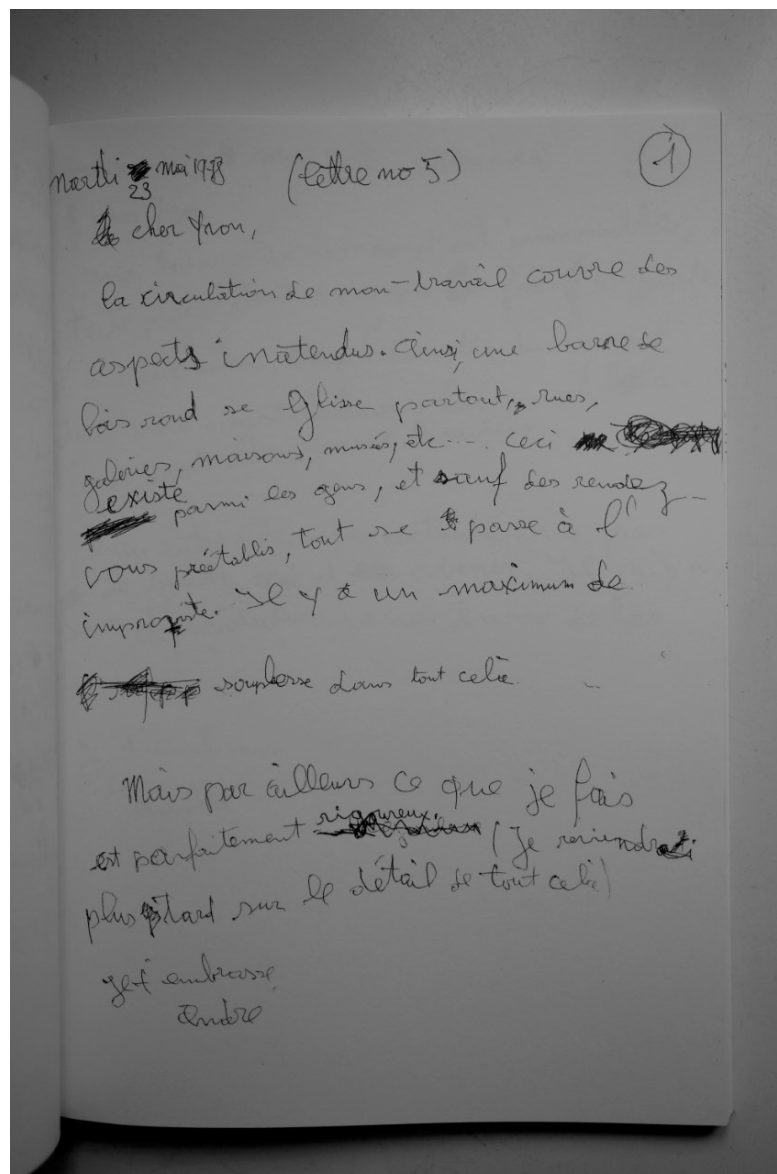
One of the nicest discoveries this year, I thought this book was dramatic and stylistically delicious. Like Gothic, Black Sicilian pastry if such a thing would exist. Every sentence reads like a scoop of cake that you eat sitting on a belvedere watching the Stromboli volcano, that suddenly spouts a thin burst of lava in the air and everyone around goes 'Aaaahh' in synchronisation with the Aaah inside your own mouth where the cake melts on your tongue. To be clear, the book does not take place in Sicily –it's harsher and more Central European qua climate and temperature of the soul –but Sicily is where I would have ideally consumed it.



ANDRÉ CADERE

LETTRES SUR UN TRAVAIL

From 19 May to 3 July 1978 — soon before his passing on 12 August 1978 at age 45 — André Cadere wrote 43 letters to his friend and gallerist Yvon Lambert. In this process, Cadere not only re-learned the use of language and writing which he had both lost for a while, he also shared key thoughts on his work and practice. These letters are now published for the first time in their entirety. The edition is composed of a slipcase that gathers two books, one transcribing each letter commented by Bernard Marcelis, and the other reproducing each letter as facsimile.

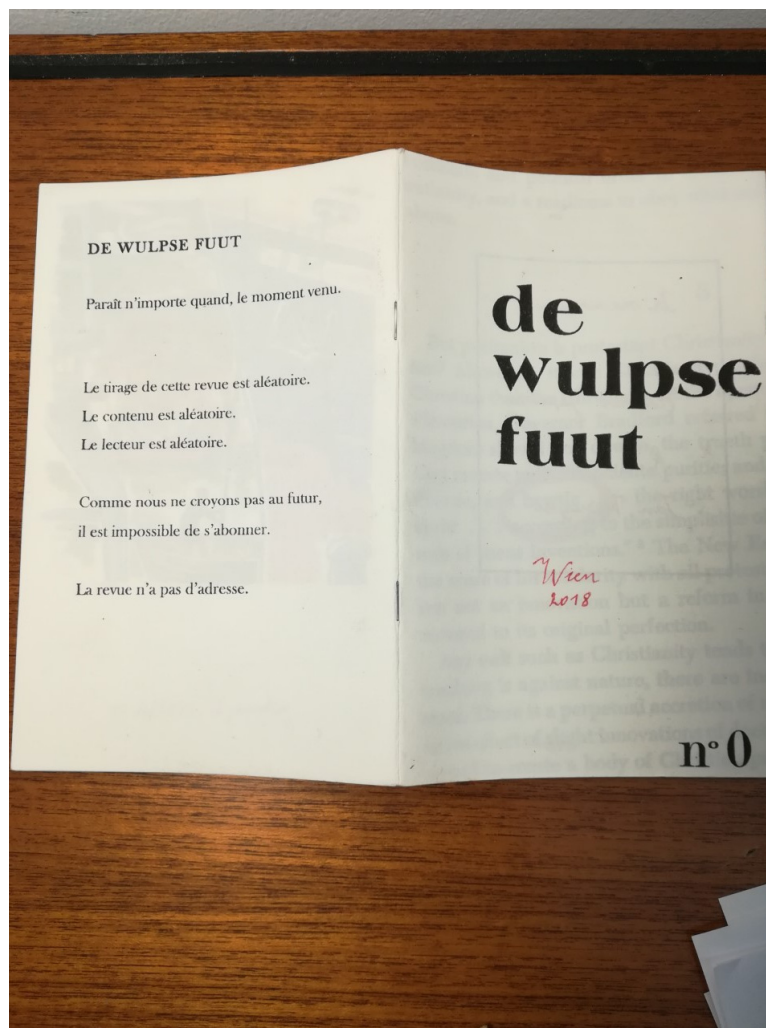


DE WULPSE FUUT (THE LASCIVIOUS GREBE)

Received from a friend after his meeting with an artist living in lower Schaerbeek; a trial edition of 'De Wulpse Fuut' ('The Lascivious Grebe'). 16 colour copied pages stapled together, smaller than A5. Some anonymous editorial notes clarify on the back page; Appearing whenever the moment is there/The circulation is random/The content is random/The reader is random/As we don't believe in the future one can't subscribe/The magazine has no address.

The content honors some regretted persons, gathers diverse text fragments, offers some images and oneliners.

These last 2 years it could not get stored in the book shelves, travelling from home to work, resting horizontal here and there, available for another shared moment.



JEAN-LUC GODARD

FAUT PAS RÊVER

AKA DREAM ON

1977

As a model, one can see working the essential virtues of the Godardian question in a relatively unknown work from 1978 [recte 1976]—a two-minute video clip for a popular song by Patrick Juvet, *Faut Pas Rêver*. As is the case with all the brief forms invented by Godard, this little opus is not in the least a minor work. It is made up of two shots: first, a medium fixed shot of a little girl who is eating an apple for her afternoon snack after coming home from school; she is responding to her mother, whom we don't see (the voice of Anne-Marie Miéville is recognisable) and who asks her about her day, while the little girl watches, distractedly, a television set that is supposedly broadcasting the song of Patrick Juvet (whom we don't see either). In this everyday dialogue, we find the emergence of a fundamental critical question that, in the mid-1970s, must have been perceived as quite violent (at that time we were right in the middle of the Giscardian regime, and it would take seven more years for the left to come to power). We also find here a little study on the problem of off-screen. The positioning out of frame, in turn, of the song, of the mother, and of the television set leaves room for an image of ordinary life, convincing particularly in proportion to its modesty and to its passive nature (the little girl is tired: she is relaxing; she is doing nothing; all the active elements remain at a distance). But this image of ordinary life cannot be the only image called for by the question written on the screen. The shot here possesses three layers of meaning: first, a polemical meaning, as the shot positions itself, in its simplicity, against false ideological images, since the frame obstructs the televised images and keeps them out of play; second, an actual and relative meaning, since the shot does not pretend to fulfil the programme that the critical question announces; third, the shot is a sample or a glimpse of an alternative, creating a gap in the ordinary stream of dominant images. In this way, the shot here turns into a "Problem" in the Godardian sense that we are trying to construct: that is to say, it is always at the same time polemical, prospective, and dialectical.

Nicole Brenez, *The Forms of the Question*. In: *For Ever Godard*, Black Dog Publishing, 2004.

**FAUT PAS RÊVER
QR CODE**



ALEXANDRE CURLET BUTTERFIELD

édition : l'extrême contemporain
2022

OTTO HERBERT HAJEK THE SAARLAND UNIVERSITY CANTEEN (SAARBRÜCKEN)

1970

The building committee approved the artistic design [by Otto Herbert Hajek] after careful consideration, because the committee recognizes the visual arts as a factor for spiritually balancing the strenuous and rationally emphasized studies. In 1969 the canteen was awarded the "BDA-prize Saarland". In retrospect, Hajek stated in 1972: The student house was to become a house of questions. Questions about the meaning of staying at the university, expressed through forms, through color, through space.



SABOTAGE OF NORD STREAM PIPELINES 1 & 2

2022

"I'm seeing something that was always hidden."
–Jeffrey Beaumont

On September 26, 2022 some "unknown" military apparatus did what Joe Biden promised* would be done just months earlier and brought both Nord Stream gas pipelines to an end. For days after the explosions there were images of the one kilometer wide spot of methane blemishing the Baltic Sea. The gas which bubbled from the ruptured conduit constituted the single largest release of methane into the atmosphere ever.

The uncanny photographs show us something invisible–natural gas. Besides being quite not perceivable to the eye, gas is doubly invisible, only ever flowing through some big tubes beneath some surface, whether it be ground or floor or water.

The effervescent stain in the Baltic has the added weight of another element so often just barely beneath a surface. This 'single-largest-release-of-methane-into-the-atmosphere-ever', while offering us a Latourian (RIP Bruno) peepshow of the hidden horrors which hurtle us daily toward climate apocalypse, has the added value of sneaking us a peek of a prime example of something, if not invisible, then certainly unspeakable– American imperialism.

Of course I give my pot not to American imperialism, but rather to the bold psychotic conflation of geology and geography; gas and the hot air of doublethink. Much like the Berlin wall functioned as a physical manifestation of ideology, the frothing stinking pit of bubbles in the Baltic showed us not a frothing stinking pit of methane, but a frothing stinking pit of doublethink. A 1 kilometer wide case–study in how propaganda works.

However, more than to any of this pinko nonsense, I give my pot more to the greatest work of sea art since Bas Jan Ader drowned himself.

* "If Russia invades, that means tanks or troops passing the border of Ukraine, then there will be no longer a Nord Stream 2. We will bring an end to it."

President 'Sleepy' Joe Biden,

7 February 2022



Sabotage of Nord Stream Pipelines 1 & 2

BLACK GOO

“Black Goo”, an abiotic mineral found in the Earth’s crust that’s said to be sentient, programmable and possessing magnetic properties which exceed those previously known and measured, such as iron magnets.

Black Goo exists in its native form, with the largest deposit found in Paraguay, the landlocked South American country where George W Bush bought a huge parcel of land and where others from his Administration bought homes nearby – as did Angela Merkel.

Sizable deposits of black goo exist in the Gulf of Mexico and in the Falkland Islands. It is suggested that at least part of the motivation for the UK’s 1982 war waged against Argentina, asserting its control of the Falklands territory was driven largely by the significant deposits of Black Goo found on these islands of the Southern Patagonian Shelf.

There is also an invasive Black Goo, arrived here in a cluster of asteroid impacts 80,000 years ago and this is related to archons, who feed off of the bio-photons of human beings.

It’s been scientifically revealed lately that the human body emits bio-photons, aka Ultraweak Photon Emissions (UPE) in the 380–780 nanometer range...

Harald Kautz-Vella on Scientific Analysis of Chemtrails, Morgellons, Piezo-Electric Smart Dust, Synthetic RNA, "Black Goo" and Transdimensional Parasites.



Harald Kautz-Vella
Woodborough Special Bases micro-conference, 20 June 2016, 2:10:28

**HARALD KAUTZ–VELLA
CONFERENCE ON
BLACK GOO
QR CODE**



ISA GENZKEN GELDBILDER

K 21 Düsseldorf

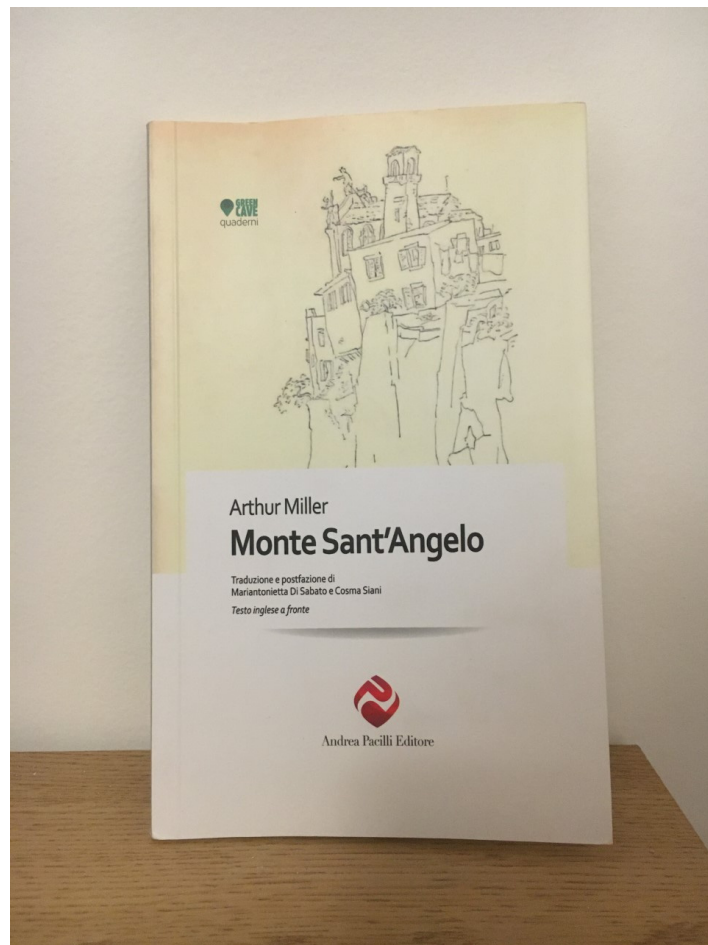


Geldbild IX, 2014
Bill, coins and acrylic on canvas
60 X 60 cm

ARTHUR MILLER MONTE SANT'ANGELO

Originally published in 1948

The short story describes, using an ephemeral layering of up-close details (something like a fly on the wall, riding in the car approach) the accidental metamorphosis that identity undergoes and is subject to when traditions dislocate to a figurative island and grow amongst themselves and others. It's how origins are questioned, while having no available answers that satisfy. Traditions that are unexplainable, but have a serious connect and ritual attached to them. You just kind of are what you are, and maybe that's enough. It's one of these questions that lingered more commonly in America during the middle of the last century. Before hardcore jingoism bolstered nationalism to an amnesiac degree.



2019 edition by Andrea Pacilli Editore and Green Cave Quaderni
Monte Sant'Angelo, Italy

HAPS GDR TELEVISION

1983

In 1983, probably in winter, a culinary program was broadcasted on East German television. The program was called HAPS which stands for Haushalts Allerlei Praktisch Serviert meaning Household All Kinds Conveniently Served.

The whole emission in the winter of 1983 was dedicated to a new mixer from the state-owned brand Kombinat VEB Elektrogerätewerk Suhl. The model of the mixer was called RG 28. The mixer could do a lot of things: make soup, sauces, cocktails, cakes as if it was nothing. To demonstrate its technical capacities, the 2 hosts of the show make a cocktail in the studio. The studio by the way consists of a construction out of plywood painted entirely in a faded extremely toxic brown paint. This construction depicts a real German traditional kitchen but the hot studio lightning makes everybody sweat and anxious. It's in this unbearable environment that the cocktail is made. The name of the cocktail is HAPS FLIP. The color is grey.

The ingredients are: $\frac{1}{4}$ litre of milk, half a bottle of red wine, one bottle of beer, 4 spoons of sugar, pepper and an egg. The cocktail is then offered to the general director of the RG 28 mixer factory who is the main guest of the show. The face of the director is an extreme mixture of pride and cynicism.

Later on in the emission we see a crystal clear demonstration of German depression. A skinny man with eyes staring at the floor tries to make a 'quarktorte' with the RG 28. His state of frozen immobility and desperate will to stop existing is exposed to hundreds of thousand of mute and depressed viewers. Enjoy!



HAPS QR CODE

