



THANK YOU

JESPER ALVAER, ADAM BUDAK, JAN CHRISTENSEN,
MAIA DAMIANOVIC, RÜDIGER HEINZE, ELLEN DE
LOOTS, VACLAV MAGID, JITKA MIKULICOVA, MICHAL
PECHOUCEK, RAFANI, AVDEY TER-OGANIAN, MARK
THER, HEIKE WETZIG, JAN VAN WOENSEL, KOLONIE
WEDDING

THIS PUBLICATION WAS SUPPORTED BY
HISK – HIGHER INSTITUTE FOR FINE ARTS, ANTWERP

www.brodypaetau.com

ONDREJ BRODY & KRISTOFER PAETAU

WANTED WORKS

2004 - 2006



Adam Budak on Ondrej Brody & Kristofer Paetau:

Conceptual neo-dadaistic artistic couple which haunts for grotesque aspects of both institutionalized art world and the very phenomena of art production itself. Their strategy is obvious and almost embarrassing in its literacy and straightforwardness but apparently that is their strongest aspect. Their issues and targets are elemental as well: everyday ethics, not to say moral code booklets, become their source of subject-matter-like vocabulary. The investigation is always and first of all in regards to the psychology of behavior as

influenced or provoked by the external aspects of life and politics. Oscillating between use and abuse, advanced manipulation and cold untouchable registration of absurd reality, their work is truly critical and sincere in its desire to uncover the pathologies and hidden normalcies of inter-human relations. Their actions are always well structured and the dramaturgy is almost perfect, precise and calculated, cold and emotionally disturbing, bold and vicious, thoroughly penetrating. It perhaps only needs to be more carefully balanced: the desired scandal properly used as a tool to emphasize a decay of certain values and their sudden corruption.



Le Déjeuner sur l'Herbe (2006)

Hommage to Edouard Manet

Translated from the original French dialogues:

I undera • Me • I don't understand • Contem...porla art •
Contemporla art • Contempora art • Contemporary art •
I need some action • What can I do? • Tina, do you want
also? • Yes why not • These carrots are cold • I like it
when it starts to glide • My am so blored • I am so
bovrled • Bored • I am bored! • I also want to • Finally
some action • Those young guys are crazy • I wait and
see... what will happen • I know... what will happen • She
sucks good this-one • Allright it's blonde • Oh yes she's

blonde • Oh yes she's hot this blonde • This old guy
stinks • I know his dick by heart • I neam qua want it
fuck • Now I'm going to fuck you • Like a dog •
Camembert is so delicious! • I love cheese! • It starts to
stink • To stink • At least I earn my five thousand cronos •
For moment it's ok • For the moment it's ok • I've had
enough • I want to fuck • Not to eat the camendberts •
The camen... cag... cagam... cam... mam... bert •
Hopefully it's will be over soon • Hopefully it will be over
soon • Oh yes she sucks gool • She sucks gool • She
sucks good! • They have no... imagination... these
artists • It's really terrible • Me, I like it! • Now we are
going to eat... chocolate mousse! • It looks like poo •
Go on, go on my dear... eagle! • Go on, go on my dear...
eat it! • Go on my pig... eat the tomatoe! • He's quite cute
this pig isn't he? • Bon appetit!

YES HELLO AM I SPEAKING WITH GERHARD RICHTER PLEASE?



Gerhard Richter (2005)

Groupshow "Flicker!", at Projekt 0047 in Berlin.

The Groupshow "Flicker!" consisted in 15 successive solo shows. We decided to curate a solo show for Gerhard Richter. The exhibition had 3 parts:

- 1) A sound piece with recorded telephone calls in broken German, trying to invite Gerhard Richters for a show at the Projekt 0047.
- 2) A 2 channel video interview with Edith Richter - widow of a late Gerhard Richter who died 07/02/2005.
- 3) A live performance with 3 five-year-old children putting up the title of the exhibition as a wall-drawing on the gallery wall.

Yes?

Yes hello, can I speak with Gerhard Richter please?

He is not there.

Ah, OK, thanks, bye.

What's it about then?

Yes my name is Ondrej Brody and I am a curator from Berlin and I make an exhibition at the Project Room 0047 and I would very much like invite you and participate in this exhibition.

Oh well, he is not there, I am sorry...

Yes, no problem, I will call later.



Re-Institutionalize # 01: Salon Picasso (2004)

Exhibition of 10 re-drawings of children's re-drawings of Picasso drawings at a Turkish hairdresser's called Salon Picasso – in Soldiner Kiez, Berlin.

Excerpts from an interview by Heike Wetzig:

The art world was not invited and information not available in the exhibition. Why this concealment?

This kind of show has its own public, actually no art public. A hairdresser simply needs customers. And I think it's necessary that the art world gets informed only later: Such places are discovered alone or by two, and accidentally. It is difficult to mediate this experience without destroying it!

Do you see it as a subversive project? You make it in that secession outside official exhibition grounds: One could suspect that the usual art institutions do not appreciate your work sufficiently. How would you describe your motivation?

The motivation is a little bit of all the things you mentioned. Frustration and failure as creative energies are a romantic cliché but also everyday reality: To handle them subversively or with a sense of humour opens up chances which would stay unknown otherwise. Most people are but afraid of the failure and the frustration and don't want to admit these feelings. Artists exhibit, for example, in cafés, presumably if there are no regular shows offered to them; and then they want it to look as in a gallery. Trying to ignore the place means to fail.



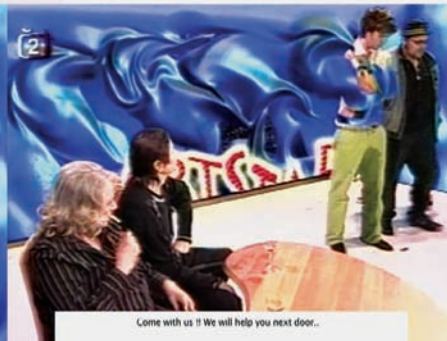
Dear friends, Czech Republic is looking for an artstar



So please, can you show us your art!!



I didn't expected this thing!! What the hell ...



Come with us!! We will help you next door..



Artstar (2004)

Text by Radim Labuda

Artstar is an intervention on national TV in the fine arts show Artoza (Arthosis) which staged a parody of the TV phenomenon related to 'Superstar' shows. Among all the spoof act contestants, there was only one 'real performer' who managed to transgress the situation, which the jury, – totally perplexed and confused – failed to realize. (And the performer failed to bring spare pants with him.)

Excerpts from the dialogue of the jury members:

Dear friends, Czech Republic is looking for an artstar. Unknown artists from Bohemia, Moravia and Silesia have finally the opportunity to become real stars. So please, can you show us your art!! ... What the hell!!! ... I didn't expect this thing!! What the hell! ... He is a maniac ... I thought it would be enough that he is transparent ... Look it's still pouring, that's not bad at all!! I am totally perplexed ... I don't know whether to speak with him or not ... It's still pouring and pouring ... I don't want to look anymore. How would you describe this thing? Was it an action or a philosophical statement or a visual piece? How would you categorize it?

super-flux

| announcements | **about** | subscribe | projects | contact |

super-Flux: 16/01/2006



super-Flux is starting to operate NOW!

www.super-flux.info

More Flux in the art system NOW!

There seems to be an analogy between the art system and the world of politics: only a few powerful individuals decide about the course of policies, rules and values. The art system is one of the last citadels of archaic conservatism and incestual practice in the way it is organized and functions. super-Flux was established with the aim of challenging this power.

Some super-Flux announcements:

05-02-2006: Färgfabriken is proud to present The Charley Party

02-02-2006: Two or Three or Something, Maria Lassnig, Liz Larner, Kunsthaus Graz am Landesmuseum Joanneum

01-02-2006: NB: Anna Amadio / Vittorio Santoro, Kunstmuseum Thun

31-01-2006: Vasteras Konstmuseum is screening Criss-Cross programme 5: Film on Film

28-01-2006: DO IT (If You Dare) #01: Daniel C. Boyer, a super-Flux Project

26-01-2006: Olaf Breuning: Home, the gallery sketch

24-01-2006: Unforgiving Art? Unforgivable Nation?, Artist Paul Chan in a conversation with Robert Hullot-Kentor, The New School and the Vera List Center for Art and Politics

super-Flux (2006)

On January 16, 2006 we started super-Flux, a Berlin-based information bureau and a concurrence to e-Flux, with a platform of over 45.000 international readers specialized in contemporary visual arts.

Within 2 weeks we started to get e-mails from e-Flux, asking us to change our name and layout. Our listserv provider was also several times contacted by e-Flux, asking them to stop serve us. E-Flux also contacted directly our announcers, urging them not to use our service (which was for free).

Super-Flux had quickly become very popular, attracting many institutions who used to announce with e-Flux.

On February 14, 2006, e-Flux's German lawyers sent us and our listserv provider a threatening letter, due to which our listserv provider stopped serving us. We replied to the charges but were not able to go on without the listserv provider's support.

The legal correspondence that resulted from this affair deals with such issues as 'appropriation & copyright', 'economical concurrence & artistic critique'.



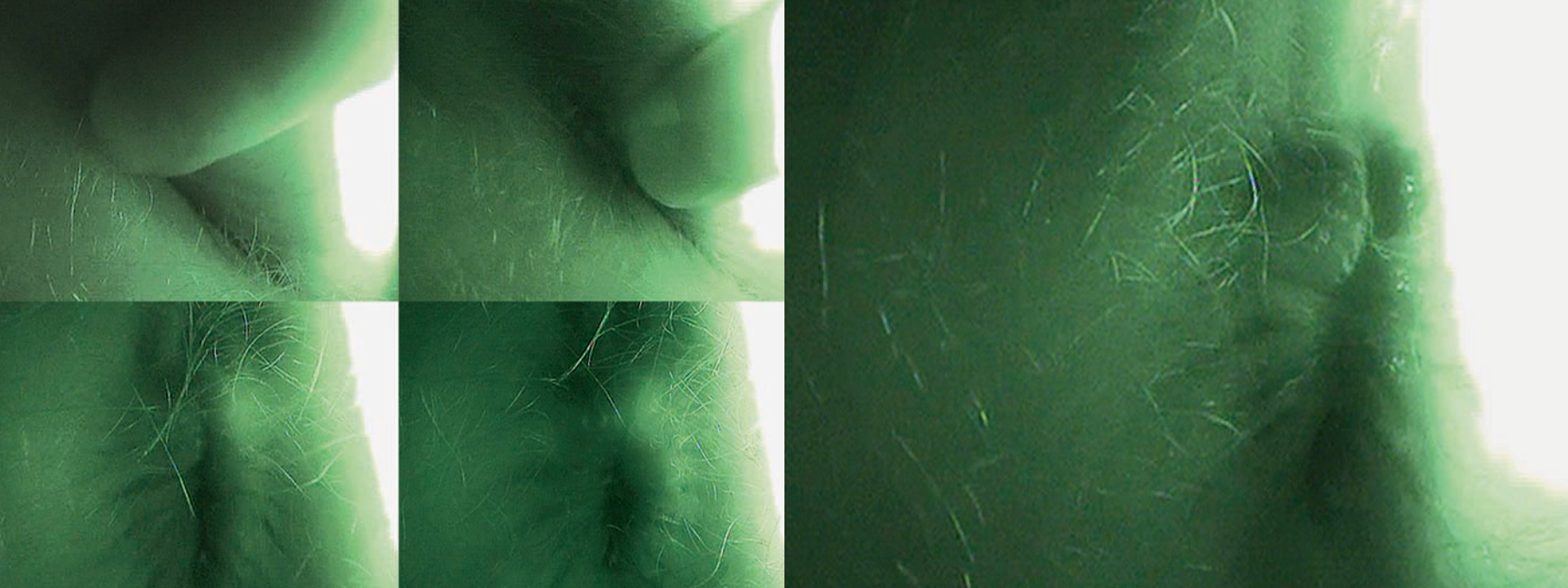
Licking Curator's Ass (2005)

Within the experimental exhibition format Extra Features Series (1), curated by Jan Van Woensel who invited us to do a surprise intervention – without knowing what we would do – in this exhibition / decor / documentary project at the Higher Institute for Fine Arts, Antwerp, Belgium.

From: jan vanwoensel <janvanwoensel@hotmail.com>
To: ondrej_brody@yahoo.com,
kristoferpaetau@gmail.com
Date: Nov 27, 2005 12:41 AM
Subject: Super

Dear Ondrej and Kristofer,

What can I say, our meeting at the Extra Features Series (1) - project was remarkable and unexpected. (...) Which is, as I try to say, a good thing. In fact, I was writing about this topic for a lecture I have to give in Amsterdam, stating that the Extra Features-project is a method to evoke the direct confrontation with the ideas and works of the artists again. Going back to the studio environment, working on the spot, spontaneously and directly, confronting each other and trying to give shape to the works and development of the artists themselves, being a witness of the production process and giving the space and time to the artist to share his/her thoughts... (...)



Night Shots (2004)

From Wikipedia:

Early usage

A well known usage of the fart in Middle English occurs in Chaucer's "Miller's Tale" (one of the Canterbury Tales). In the tale (which is told by a bawdy miller as a group of pilgrims traveling to Canterbury), the character Nicholas hangs his buttocks out of a window and flatulates in the face of his rival Absolom, who is instead expecting a kiss. Absolom is humiliated by this gesture. Nicholas then attempts to repeat the prank, and Absolom then sears Nicholas' rear with a red-hot poker.

Modern usage

By the early 20th century, the word fart had come to be considered rather vulgar in most English-speaking cultures. For a long time, the word was prohibited from the public airwaves in the United States. While not one of George Carlin's original seven dirty words, he noted in a later routine that the word fart (along with turd and twat) ought to be added to "the list" of words not acceptable (for broadcast) in any context (as opposed to words such as ass or cock which have non-offensive meanings). With the rise of cable television and changing social mores in general, the word fart is (in 2006) frequently heard in the broadcast media. It is also now found in such places as children's literature, such as the Walter the Farting Dog series of children's books. While still considered impolite in some social contexts, much of the stigma which surrounded the word has disappeared.



Petpainting Salon (2006)

A happening at the Kuub theatre and an exhibition at the de Warande in Turnhout, Belgium.

A special event conceived for regional petowners & artists at the Kuub theatre: an afternoon filled with live music, painting, drawing, and pets.

An exhibition of the results of this event took place afterwards at the de Warande. All the artists who participated in the happening became part of the exhibition, which was staged in a theatrical manner.

This work was another attempt at challenging 'progressive' and 'conservative' art conceptions within one and the same project. No direct confrontation seems possible between these conceptions, therefore we decided to mix up their respective values in one project. Using well known cultural institutions and inviting local amateur artists to perform and to exhibit within specific conceptual frameworks appeared a method to us for experimenting with these conceptions. The event and the exhibition turned out to be commercially successful; many of the paintings were sold immediately during the happening and the exhibition was well visited, – in the majority by a 'conservative' art public. On the other hand, the project raised criticism from a 'progressive' art public, questioning the sustainability of such a populist policy on a larger cultural scale.



Akt Saloon (2005)

A happening at the HISK - Higher Institute for Fine Arts, Antwerp, Belgium

Excerpts from a text by Heike Wetzig:

In a good quarter of the exhibition space the scene took place; spotlights, some straw; one edge of the room hidden behind a large panel covered with a photo studio background paper in a smooth cashmere pink colour, like a leaf of a rose blossom. This very easy installation of ground and background was filled with the presence of a posing bodybuilder and a sheer cooperative Shetland pony (both paid for participation).

Art students, participants from evening drawing classes and all kinds of art lovers from the city of Antwerp were invited to this free evening drawing class. – Adequate to the ambient country music from CDs, the title of the show – AKT SALOON, cut out in plywood and over-painted in brown veneer style – was fixed on the back wall of the room. Finally, after about two hours of drawing, you could cross an identifying swinging western saloon door: two little brown plywood horses, nostril to nostril. Thus you had access to the real “Saloon”, situated in a second, small dark room where you could sit at long tables and sip whiskey while watching a video screened on the wall. The video showed a recent sample of the bodybuilder’s acting together with the pony in a landscape nearby.



CROQUIS – Performative Art for the People! (2006)

5 drawing sessions at Kunsthallen Brandts, Denmark:

1.- Bodybuilder & Pony

A bodybuilder posing with a pony.

2.- Porn Couple

No penetration just suggesting different sexual positions.

3.- Aerobic

Two fat men and a skinny trainer in underwear.

4.- Model In the Box

A nude model disappears inside a cardboard box and remains there for the duration of the drawing session.

5.- Jesus

A model posing on the cross. The model should look like Jesus.

Popular Art?

Not to get confused with populism, real popularity seems to be unattainable within the context of contemporary art. By re-injecting the obsolete artistic expression of figure drawing in a performative (institutional) context, we provoke misunderstanding from both 'conservative' and 'progressive' art publics.

Conservative versus Progressive?

CROQUIS contains two levels of production that blend into each other. On a 'conservative level', we are using a traditional way of learning and producing art (croquis drawing) as an encouraging strategy to operate on a 'progressive level': a performative and participative context of art production.



Re-Institutionalize # 02: Evangelical Kindergarten

Soldiner Kiez, Berlin (2004)

Excerpts from an interview by Heike Wetzig:

In the evangelical kindergarten St. Stephanus you have presented works by the artist Ondrej Brody: Five paintings made after found children's pictures and presumably looking exactly like the models. Could you bring your idea a little bit closer?

Ondrej had shown me a documentation of his works. I became attentive to this series which, at the first glance, looked like a mistake in the portfolio and which he had never shown before. I regarded the kindergarten

as a good place for the show. Ondrej installed his paintings together with a selection of the children's works. The installation of the show was very exciting for them, they helped Ondrej to select their own drawings, to clean the walls and to hang the pictures. They also did some real 'performances' in front of the camera, hoping it would be broadcasted on TV... The context in which I make this project, the way I make it and how I mediate it, is interesting for me. A significant question is, every time, how to involve the people in the best way. The installation of the show is the moment when people are actually involved in their space and in the artistic work. Although it is an easy work – to install some pictures in a room – this task causes complex questions and reactions at the very social place.



Forward Art Forum! (2004)

<<FORWARD !>> GALLERY from Russia, Moscow proudly presents: Ondrej Brody (Ecuador + Czech Republic), Horst Ehbauer (Deutschland, Berlin), Ilija Kitup (Lithuania), Kristofer Paetau (Suomi-Finland), Avdey Ter-Oganian (Russian Political Refugee).

The Russian <<FORWARD!>> GALLERY from Moscow was represented for the first time at the ART FORUM Berlin 2004 Contemporary Art Fair with a well situated (free) booth of 20 sq. meters! Horst Ehbauer came with his assistant and they had a great time performing together! Horst is a well known Face-Performer from Berlin! Serious looks, smooth communication and

professional small talk were granted at the <<FORWARD!>> GALLERY booth, where Ondrej Brody finally made some serious business with a well known collector who bought Brody's "Snowman" children's painting for 500 euros cash! Of course the persons responsible for the ART FORUM didn't like our small business outside the fair and sent some security guards to stop the exhibition immediately! Unfortunately <<FORWARD!>> GALLERY had to leave the grounds of the ART FORUM 2004 immediately under threats of confiscation of all artworks and of a lawsuit from the Trade Fair Organization. Horst Ehbauer didn't care about the authorities though and went on with his body-art performance as planned! This was Horst Ehbauer's answer to somebody of the public who asked him what he thought of art fairs...



Art Forum Accident (2005)

I started to feel really bad at the opening of the ART FORUM 2005 Art Fair in Berlin.

And suddenly I couldn't help myself, I had to vomit.

It was terrible.

It just kept coming.

Most people preferred not to stay around and I sure can understand them!

Some people were a bit curious though.

Other people even seemed to find it entertaining...

But I didn't notice anything, I was too busy throwing up.

To me it seemed like an endless nightmare.

I started to feel really dizzy and afraid that it would never end.

Only the director of the gallery was friendly enough to come and support me.

He even brought me a chair to rest on.

I felt terribly sorry that it had occurred in his booth.

He even came with some sheets of paper to cover up the vomit.

Of course I offered him my help.

So we covered up the mess with 4 sheets of paper until it would be cleaned up.

This was the result.

And everything went on as usual.



**Kiez Avantgarde Kunstschule, part II:
The Punishment (2005)**

Kiez Avantgarde Kunstschule is a contemporary art project involving pre-teen children from Soldiner Kiez in Berlin, Germany. During a summer workshop, the artists Ondrej Brody (CZ), Ivars Gravleis (LAT), Kristofer Paetau (FIN) and Avdey Ter-Oganian (RUS) planned to introduce a group of children into the practice of contemporary art, thereby referring to the longtime project "School of Contemporary Art" initiated by Avdey Ter-Oganian with teenagers in Moscow in the 1990s. Our project didn't turn out as expected: We didn't manage to find a steady group of children to work with, so we decided to go to the nearest playground in order to attract children to participate in this project.

"There's an old saying in Tennessee – I know it's in Texas, probably in Tennessee – that says: Fool me once, shame on...shame on you... fool me...you can't get fooled again."

George W. Bush



Punishing the Punishment (2005)

A very unique reaction to "The Punishment" by american artist Tom Brewitz, who sent a long e-mail with considerable effort put into visual argumentation.

From: CornerMark <tbrewitz@cornermark.com>
To: ARTINFO-L@listserv.dfn.de
Subject: Re: KIDS AVANTGARDE Part 2: "The Punishment"

I view your not very artful "The Punishment" which is an anti-American piece teaching German children to hate and disrespect a sitting American President while

lacking valid reasons, rational thoughts, artistic expression, or attention to factual data. It was truly Punishing to view. Releasing your anti-American behavior through pre-teen children pleases the Socialists, Communists, Anarchists, Marxists, Maoists, Islammunists, and other Leftists. It has no value, zero, nada, zip. Socialist Europeans are dangerous because many participated in Saddam's "Oil for Food" Program to help skim billions of dollars off to fund terrorism. Perhaps you would like to make fun of the Communist/Socialist Dictator freaks who are our enemies instead. You could start with Saddam Hussein where Stalin was his role model along with Che Gueverra, Mao and others:

www.cornermark.com/hiddenfolder/enemies/



A Visit to a Mosque (2004)

After a glimpse to the facade of the mosque, we enter the vestibule and the camera concentrates on the shelves where the muslims' shoes are displayed. We follow the pairs of black shoes, observing the small individual differences of the shoes on display, scanning the shelves from top to bottom. The camera movement ends with the sight of a pair of brown cowboy boots standing on the floor under the shelves, witness of a visitor whose shoes wouldn't fit into the shelves. The provocative presence of this alien intruder is undermined by the natural and smooth character of a random observation. We find ourselves confronted with our own stereotypes created mainly by media.

"When entering the mosque, a person shall take off his shoes or sandals. Entering the mosque shall be done with the right foot first, while one utters blessings to Muhammad and his family. Once inside the mosque, two rak'as shall be performed. A person inside the mosque shall talk softly, not loudly, so that he or she does not disturb people praying. For the Friday prayer, nice clothes and perfumes are recommended."

www.allaboutturkey.com/mosque.htm



Protest (2005)

NoD Gallery, Prague

This protest has no particular reason. I have no comments or demands that I would like to present throughout this action. The only goal of this protest is to be executed without any complications or actual bodily harm. In case of an unexpected accident, please don't deem me mad.

I had professional film stunts supervising the action and clear instructions how to proceed. They told me to walk through the gallery spaces one time but I did three rounds, I couldn't feel the heat.

After the action I spent 2 months in the hospital, going through various operations including skin transplantation.



Untitled, National Gallery (2004)

National Gallery, Prague

On Saturday 20/11/2004 we came as regular visitors to Veletržní Palace (permanent exhibition of the 20th century art of the National Gallery, Prague). All of us together and publicly made excrement on the floor within the section of Czech Slovak art of the 1960s, cleaned ourselves with toilet paper and left the gallery without any notice.

Participants: Ondrej Brody, Jiri Franta, Vaclav Magid, Marek Meduna, Petr Motejkik.

Some comments concerning the performance:

The National Gallery should be one of the most prestigious cultural institutions in the Czech Republic. Its current condition is worrying us and we are trying not to be indifferent about this situation. We don't agree with its direction, how it is represented by Milan Knížák. The present state of the National Gallery is forcing us to think about museums in general and their function within the society. We think that the opinion about the National Gallery and the expression of this opinion is a personal matter of each citizen, although it is important to remember that the National Gallery is a state institution. The multiplication of individual actions within our performance creates an atmosphere of a campaign.



Picturepeople (2002 - 2006)

PICTUREPEOPLE is an independent monthly e-mail project that concentrates on human representation in found (amateur) photography. Each series of found photographs is accompanied by a text by Rüdiger Heinze (writer).

picturepeople #18 : DON'T TAKE THIS PERSONALLY

a picture says more than a thousand words

but try to picture that in a picture

picture fuck you



Elvis Presley Fan Art (2005)

Work conceived in collaboration with Finnish Elvis Presley fans for the exhibition *First We Take Museums* 10/09 - 20/11/2005 at Kiasma, Museum of Contemporary Art, Helsinki, Finland.

434 digital prints presenting Elvis look-alikes. A private collection of Elvis postage stamps. Photographs of the real Elvis taken by his tour manager Ed Bonja. Over 400 Elvis drawings made by Finnish Elvis fans, presented as a slide show on a TV monitor. A selection of 30 drawings presented on the wall. A choice of Elvis theme objects and sculptures. A live concert given by a Finnish Elvis imitator and a video shot at the opening of the exhibition.

Heike Wetzig on Elvis Presley Fan Art (2005):

It was a phenomenon as such to realize that all these Finnish fans and imitators around The King retained his legend, bringing up creativity, joy and personal commitment. In addition to the extensive, borrowed visual contributions to the exhibition, a Finnish imitator was invited to perform a live show at the opening. While – on the museum floor above – skateboarders and a punk-glamrock band performed, this gallery room presented a somehow old-fashioned show, warmly welcomed by a majority of an elderly audience. The memory of Elvis Presley's haunting concert in Finland keeps a deep impact on the local audience. Therefore, we can understand the mood of the audience here as authentic and sentimental or, otherwise, as a refreshed emotion.



BERLINS JÜNGSTE ZEITUNG

KinderView

UNABHÄNGIG - ÜBERPARTEILICH
BERLIN - SOLDINER KIEZ

www.kinder-view.de www.kinder-view.de www.kinder-view.de www.kinder-view.de

GRATIS!
8 Seiten
EXTRA!

RADIO-JOJO SKANDAL: KINDERREPORTER TRAT ERWACHSENER KONKURRENTIN ZU NAH!

UNVERSCHÄMT!

Wie heißen Sie, und wie alt sind Sie?
Ich heiße Franka Plaschke und bin 35.

Wie lange arbeiten Sie schon als Journalistin?
Ein Jahr und zwei Monate.

Machen Sie Programme über Drogen?

Wir machen viele Sendungen, die sich damit beschäftigen, wie man gesund lebt. Da werden Drogen sicherlich auch eine Rolle spielen.

Wer ist hier der Boss?
Der Boss ist Thomas Röhlinger, der aber gerade 'ne Woche im

Ulrich ist ist der Boss faul?
Der Boss ist überhaupt nicht faul. Er ist sogar sehr, sehr fleißig und schläft auch recht wenig, weil er so viel für sein Radio arbeitet.

Interview:
Kausar Ayoub (8)

Mohammad Habbal (10)
Abu-El Habbal (9)

Abu-Sattar Aziz (11)
Ernel Bedel (10)

Rabia Beedat (11)
Fatma Khanjar (11)

Mohammad Khanjar (8)
Maida Aytman (12)

Marlene Hermsch (11)
Jonathan Blockhe (11)

DIESE KINDER STELLEN ERWACHSENE ZUR REDE!

KinderView-DER FILM
jetzt auch als DVD erhältlich!
Erstaufführung im Aktivi Paeck,
Friesenwälder Str. 32, 13359 Berlin
Freitag 16.12.2005 um 19 Uhr,
im Rahmen der Kolonie Wedding!
Freier Eintritt, auch für Erwachsene!

Kinderview (2005)

A project with 15 children in Berlin, Soldiner Kiez – a neighbourhood with a high proportion of immigrants. During the summer the children interviewed 10 adults from different professional and social backgrounds. The interviews were directed by the children, trying to reverse the usual power structure between adults and children. This work resulted in:

- 1) A neighbourhood newspaper, printed and distributed for free to 8.000 homes in Soldiner Kiez.
- 2) A video film documenting the interviews.

Radio Jojo interview (excerpt):

Wer ist hier der Boss?

Der Boss ist Thomas Röhlinger, der aber gerade 'ne Woche im Urlaub ist.

Ist der Boss faul?

Der Boss ist überhaupt nicht faul. Er ist sogar sehr, sehr fleißig und schläft auch recht wenig, weil er so viel für sein Radio arbeitet.

Who's the boss here?

The Boss is Thomas Röhlinger, who happens to be on vacation for a week.

Is the boss lazy?

The boss is absolutely not lazy. On the contrary he's very, very hard-working and he even sleeps very little, because he works so hard for his radio.



Re-Institutionalize # 05: Dansstudio Arabesque

Deurne, Belgium (2004)

Excerpts from an interview by Heike Wetzig:

That work of art, where was it shown, and how did you make it?

Corpulent Ballerina (2001) is a large painting (267 x 196 cm) in silvery grey, iridescent acrylic colours on paper. For a long time I wanted to show it in a ballet school; now it happened at the Dansstudio Arabesque. My project was rejected three times in three different dance institutions before that, as “not adequate”, “too experimental” and “not fitting into the programme”.

The picture was shown at a place that corresponds perfectly to the ballet pose which appears as a mirroring or accompaniment. The work seems to be the one big shadow of the little dancers. How do you see this arrangement, not to mention the attractive superficial contrast of these opposites in the photographs?

I did the painting “Corpulent Ballerina” after a black & white photograph I found on a porn web site. For me, it is a picture with a lot of potential. I wanted to confront a dance school with the reality of this painting. I wanted to see the picture “at dance”. Mainly, I wanted to observe a practising situation. The painting was hanging in a dance class which was entered for training only. It was not a place of contemplation but a place of action.



Miss Krimi (2005)

In collaboration with Mark Ther

Text by Michal Pechoucek

We are in the middle of a forest during wintertime. From the depth of the picture appears a nerveless figure, which attracts us by its inappropriateness. It's a woman of an uncertain age in an old violet sweater and blue jeans. Her old-fashioned black boots are almost tripping over the heavily snowed path. She is approaching the camera in silence, until her face covers most of the picture filmed with an unstable and subjective camera.

The desperate expression in her face is revealing that somebody sent her in this direction and that she is not coming willingly. The manipulative voice behind the camera is sustaining this speculation with its harsh instructions towards the woman: "Show me your cunt! Eat it! Turn around! Get out, slowly!" The woman, actress or prostitute (it doesn't matter) is humbly rolling up her sweater, taking off her panties so that she finally receives her reward, a piece of a chocolate cookie. Then, chewing the cookie, she is leaving slowly the same way she came. How many times was this scene repeated already? There are lots of footsteps and just a small leftover of the chocolate cookie... Miss Krimi is a very cruel but also real picture. It is a mix of disgust and absurd humor, which is testing our cynical nature as well as our ethical and moral instincts.



Noise Pictures (2005)

Noise Pictures is an experiment of producing porn. The shooting took place in a small apartment of a friend with hired professional porn actors – a couple in real life – and an improvisational music group called Noise Pictures, playing live music during the shooting. The music group was supposed to react upon the actors, on their rhythm, movements, and on the different situations during the shooting, preferably with banal jazz music. The unexperienced director is directing the sympathetic and tender elderly couple in a short and sharp tone, making them change positions quickly and underlying in

this way an absurd moment of manipulation. The second cameraman is recording the whole setting including the music group, the couple, and the filming director, who concentrates on close-ups of the actors' efforts while directing the action. The resulting movie is a two channel video containing the entire action recorded simultaneously with two cameras without any editing cuts.



Auticko (2006)

Text by Michal Pechoucek

We can access the video of O. Brody & K. Paetau by stepping into an area of profound loss escalated by an unpleasant physical confrontation. The artists are operating at the border of ethical limits which most of us do not dispute but rather fear and ignore. Our natural fear of losing control and the integrity of our conceptions are challenged by the 'evil forces' operating within the structure of the video called "Auticko". Auticko means, 'small toy car' in Czech. It might also evocate the term

'autism' and produce other associations in the viewers' mind. "Auticko" was produced for a particular occasion – it was filmed and showed in the Jiri Svestka Gallery in Prague. The act of violence, aggression, manipulation and (remote-) control is omnipresent in the work and it is only up to the viewer to decide if this is happening rightfully. Auticko is on the first sight a cruel, cynical and sexually explicit work. Brody's & Paetau's raw, almost anti-artistic approach seems over-structured, over-exposed and leaves us at its original anti-aesthetical stage with everything in our face that most of us are trying to hide.



De Profundis (2006)

Z33 - Art Center in Hasselt, Belgium.

A dark and desolate full moon landscape with a tree bending over a graveyard and a small wooden church is the setting for a 'Wunderkammer' for children, including a collection of religious objects. A group of local children aged 6 to 10 performs religious 'rituals' in this setting. The religious rituals consist of several Latin prayers and a Latin Mass, repeated phonetically and devoted to the specific religious objects. The collaboration with the children resulted in a 'religious movie' which was part of the installation.

ANGELE Dei,
 qui custos es mei,
 Me tibi commissum pietate superna;
 (Hodie, Hac nocte) illumina,
 custodi, rege, et gubernas.
 Amen.

ANGEL of God,
 my guardian dear,
 To whom his love commits me here;
 Ever this (day, night) be at my side,
 To light and guard, to rule and guide.
 Amen.