

An exhibition reading of Ögüt ✂ Macuga ✂ by Laurie Cluitmans, 7 July 2017

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These numbers correspond with the numbering on the floorplan in the exhibition guide.

When they were introduced, he made a witticism, hoping to be liked. She laughed very hard, hoping to be liked. Then each drove home alone, staring straight ahead, with the very same twist to their faces.

The man who'd introduced them didn't much like either of them, though he acted as if he did, anxious as he was to preserve good relations at all times. One never knew, after all, now did one now did one now did one

From: David Foster Wallace, *A radically condensed history of post-industrial life*, 2000

If one says that X influenced Y it does seem that one is saying that X did something to Y rather than that Y did something to X.

If we think of Y rather than X as the agent, the vocabulary is much richer and more attractively diversified: draw on, resort to, avail oneself of, appropriate from, have recourse to, adapt, misunderstand, refer to, pick up, take on, engage with, react to, quote, differentiate oneself from, assimilate oneself to, align oneself with, copy, address, paraphrase, absorb, make a variation on, revive, continue, remodel, emulate, travesty, parody, extract from, distort, attend to, resist, simplify, reconstitute, elaborate on, develop, face up to, master, subvert, perpetuate, reduce, promote, respond to, transform, tackle.

From: Michael Baxandall, 'Patterns of intention: on the historical explanation of pictures', 1985, in Mignon Nixon, *Fantasic Reality*, 2015

Matter Of Fact / Matter As Fact:

Miroslav Tichý (1926-2011)

Untitled, date unknown

Gelatine silverprint mounted on cardboard, 26.3 x 17.7 cm

A piece of cake

Miroslav Tichý (1926-2011)

Untitled, date unknown

Gelatine silverprint mounted on cardboard, 19.5 x 26,5 cm

They say we have too much debt. We need better credit, more credit, less spending. They offer us credit repair, credit counselling, micro credit, personal financial planning. They promise to match credit and debt again, debt and credit. But our debts stay bad. We keep buying another song, another round. It is not credit we seek nor even debt but bad debt which is to say real debt, the debt that cannot be repaid, the debt at a distance, the debt without creditor, the black debt, the queer debt, the criminal debt. Excessive debt, incalculable debt, debt for no reason, debt broken from credit, debt as its own principle.

Once you start to see bad debt, you start to see it everywhere, hear it everywhere, feel it everywhere. This is the real crisis for credit, its real crisis of accumulation. Now debt begins to accumulate without it. That's what makes it so bad. We saw it in a step yesterday, some hops, a smile, the way a hand moved. We heard it in a break, a cut, a lilt, the way the words leapt. We felt it in the way someone saves the best stuff just to give it to you and then its gone, given, a debt. They don't want nothing. You have got to accept it, you have got to accept that. You're in debt but you can't give credit because they won't hold it. Then the phone rings. It's the creditors. Credit keeps track. Debt forgets. You're not home, you're not you, you moved without a forwarding address called refuge.

From: Stefano Harney, Fred Moten, *The Undercommons: Fugitive Planning & Black Study*, 2013

Matter Of Fact / Matter As Fact:

Ahmet Ögüt, *Anti Debt Monolith*, 2014
Coin operated sound sculpture

Goshka Macuga, *In Debt View*, 2015
Coin operated telescope

Men make their own history, but they do not make it as they please; they do not make it under circumstances chosen by themselves, but under circumstances existing already, given and transmitted from the past. The tradition of all the dead generations weighs like a nightmare on the brain of the living. And just when they seem engaged in revolutionizing themselves and things, in creating something that has never yet existed, precisely in such periods of revolutionary crisis, they anxiously conjure up the spirits of the past to their service and borrow from them names, battle cries and costumes in order to present the new scene of world history in this time-honoured disguise and this borrowed language.

From: Karl Marx, *The eighteenth Brumaire of Louis Bonaparte*, originally published in 1852 in *Die Revolution*

Matter Of Fact / Matter As Fact:

Goshka Macuga, *Karl Marx*, 2016

Parian ware, 28 x 30 x 35 cm

Ahmet Ögüt, *Where is Karl Marx?*, 2016

Will Lammert's Karl Marx bronze cast from 1953, wooden pallet, dust, 96 x 85 cm

What do you think an artist is?

An imbecile who, if he is a painter has only eyes, if he's a musician has only ears, if he's a poet has a lyre in each chamber of his heart, or even, if he's a boxer, just muscles? On the contrary, he is at the same time a political being, constantly alert to the heart-rending, stirring or pleasant events of the world, taking his own complexion from them. How would it be possible to dissociate yourself from other men; by virtue of what ivory nonchalance should you distance yourself from the life which they so abundantly bring before you? No, painting is not made to decorate apartments. It is an instrument for offensive and defensive war against the enemy.

From: Statement by Pablo Picasso to French Journalist Simone Tery. Originally published in *Les Letters Francaises*, V, no. 48, 24 March, 1945

Matter Of Fact / Matter As Fact:

Goshka Macuga, *Collin Powell*, 2011
Bronze, 55 x 85 x 58 cm

Semyon Semyonovich, having put on his spectacles, looks at a pine tree and this is what he sees: in the pine tree sits a man showing him his fist.

Semyon Semyonovich, taking off his spectacles, looks at the pine and sees that no one is sitting in the tree.

Semyon Semyonovich, putting on his spectacles, looks at the pine tree and again he sees that a man is sitting in the tree, showing him his fist.

Semyon Semyonovich, taking off his spectacles, again sees that there is no one sitting in the pine tree.

Semyon Semyonovich, putting his spectacles on again, looks at the pine tree, and, as previously, he sees that in the pine tree sits a man showing him his fist.

Semyon Semyonovich does not wish to believe this phenomenon and deems this phenomenon an optical illusion.

From: Daniil Kharms (1905-1942), *An optical illusion*

None of Daniil Kharms' adult works were published during his lifetime (except for two early poems). The first complete collection of his works was published in Bremen in 1978-1988.

Matter Of Fact / Matter As Fact:

Ames optical illusion room, invented by American ophthalmologist Adelbert Ames, Jr. in 1946

Recorded conversation between Ahmet Ögüt and Prof. Bilge Demirköz on dark matter

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'We are the people you warned us against'

From: Sharon Hayes, poster, quoting the gay Liberation Front's 1971 manifesto

Matter Of Fact / Matter As Fact:

Ahmet Ögüt, *Let's imagine you steal this poster*, 2017

Print on paper, 84,1 x 59,4 cm

Time is this rubbery thing. Clocks offer at best a convenient fiction. They imply that time ticks steadily, predictably forward, when our experience shows that it often does the opposite: it stretches and compresses, skips a beat and doubles back.

The brain is a remarkably capable chronometer for most purposes. It can track seconds, minutes, days, and weeks, set off alarms in the morning, at bedtime, on birthdays and anniversaries. Timing is so essential to our survival that it may be the most finely tuned of our senses. Time is a dimension like any other, fixed and defined down to its tiniest increments: millennia to microseconds, aeons to quartz oscillations. Yet the data rarely matches our reality.

From: Barbara Bloom, *As it were.. So to speak*, 2015

The question of history is yours not mine. I fit into history like a bug in a rug.

From: Louise Bourgeois, quoted in Christiane Meyer-Thoss, *Designing for Free Fall*, 1992.

Matter Of Fact / Matter As Fact:

Goshka Macuga, *Wax Cast Series: Madame Blavatsky, Olympe de Gouges, Pussy Riot, Guerilla Girls, Ada Lovelace, Mary Shelley, Donna Haraway*, 2015

Wax, 30 x 20 x 30 cm

*Polite art can be visited. You can go to polite art, and return from it, like a tourist.
Museums are, by nature, very polite places.*

Polite art is as revolutionary as an annual budget.

*Polite art is a thing. Not a nothing.
Polite art does not burn.*

Polite art takes credit for causing suffering only when that suffering makes more polite art.

Polite art attended history's first dinner parties.

*Polite art is not corrosive
It looks corrupt but it does not corrupt.*

*Polite art takes bribes. It is an amateur at corruption.
Polite art can be bought over and over.
Keep your money. Its tint comes from real blood and sweat.
Polite art provides a fantasy of access.
Polite art grants no power.
Polite art wishes good and does evil.*

*Polite art is like a dog, fetching a stick for the master to throw again.
Cats are another matter entirely.
A cat kills a mouse, chews its head into a bloody stump, and presents it to the master. You
can't throw that.*

From: Irena Haiduk, *Hope is the greatest whore*, 2017

Matter Of Fact / Matter As Fact:

Ahmet Ögüt, *If you'd like to see this flag in colors, burn it (in memory of Marinus Boezem)*,
2017

Polyester popeline, 122 x 183 cm

Goshka Macuga, *Burned Guernica*, 2015

Oil paint on canvas, 100 x 200 cm

*The West's asleep.
Let England shake, weighted down with silent dead.
I fear our blood won't rise again.*

*England's dancing days are done.
Another day, Bobby, for you to come home
And tell me, indifference has won.*

*Smile, smile Bobby, with your lovely mouth.
Pack up your troubles, and let's head out
To the fountain of death
And splash about, swim back forth
And laugh out loud,*

*Until the day is ending,
And the birds are silent in the branches,
And the insects are courting
And by the shores
Heavy stones are falling.*

*Smile, smile Bobby, with your lovely mouth.
Pack up your troubles and let's head out
To the fountain of death and splash about
Swim back, forth, back, back, laugh out loud*

From: PJ Harvey, *Let England Shake*, 2015

Matter Of Fact / Matter As Fact:

Ahmet Ögüt, *United*, 2016-2017
HD animation, 3 minutes