BETTY TOMPKINS
KENDELL GEERS

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JÜRGEN DRESCHER

FIAC HORS LES MURS
Jardin des Tuileries
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Political-Erotical-Mystical-Manifesto  by Kendell 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-Lease 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
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
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 plague is me
Betty Tompkins started painting large scale, photorealistic, detailed images of penetration, masturbation or the female genitalia in 1969.

Her intent from the start was to have two disparate elements in order that «the abstract and the sexual content - coexist equally in the work.» Or as she says : « I realized that if I cut off all the identifiers - heads, hands, feet, etc. - I could create these beautiful abstract images out of the part of the photograph that was most compelling which, of course, was the explicit sex part. »

After some group shows in the early 1970’s, her work has almost been left untouched by the critics and dealers possibly due to the subject matter. For censorship reasons, her works were even held in the French customs in 1973. In 2003, Tompkins has been included in the Biennale de Lyon which captured extraordinary attention to her work. After that the Centre Georges Pompidou even acquired Fuck Painting #1 (one of the two paintings that had been censored in 1973) for his permanent collection.

Since then Betty Tompkins has been painting Fuck, Cunt or Kiss Paintings as in the late 1960’s. She has been studying different mediums and went from airbrush to stamps, graphite powder or fingerprints.

Betty Tompkins imposes a distance with her explicit subjects, or as she says : « I see something intimate made monumental - we see a visual we don’t usually see in a medium we don’t expect. »
Betty Tompkins
_Fuck Painting #44, 2011_
Acrylic on Canvas
61 x 61 cm
24 x 24 in
Betty Tompkins
Censored grid #15, 2009
Pencil and ink on paper
43.2 x 27.9 cm
17 x 11 in
Betty Tompkins
*Kiss Painting #4, 2012*
Acrylic on canvas
162,5 x 182,8 cm
64 x 72 in
Kendell Geers
*Lines of Flight 299, 2012*
Wall installation with paint
350 x 300 cm
Ed #3
Kendell Geers
*Age of Iron XXV, 2012*
Rust on paper
114,2 x 78 cm (framed)
45 x 30 3/4 in
Kendell Geers
*Age of Iron XXVI, 2012*
Rust on paper
114,2 x 78 cm (framed)
45 x 30 3/4 in
Jürgen Drescher  
*House of carpets, 2012*  
wooden construction, aluminium sandcasting  
220 x 350 x 190 cm  
86 5/8 x 137 3/4 x 74 3/4 in
BETTY TOMPKINS: BIOGRAPHY

Betty Tompkins, born 1945 in Washington D.C.

SELECTED SOLO EXHIBITIONS

2012
Fuck Paintings | Galerie Rodolphe Janssen | Brussels

2011
Sex Works | Galerie Andrea Caratsch | Zurich

2009
New Work | Mitchell Algus Gallery | New York

2007
Sex Works | Mitchell Algus Gallery | NYC

2008
Lawrimore project | Seattle

2006
Fuck Paintings and Drawings | Galerie Andrea Caratsch | Zurich

SELECTED GROUP EXHIBITIONS

2012
Newtopia, Special guest of Kendell Geers, Kazerne Dossin Memorial, Mechelen, Belgium
In the Pink, Joe Sheftel Gallery, New York, USA
Screw you, Susan Inglett Gallery, New York, USA

2011
Grisaille | Luxembourg & Dayan | NYC
Narrative to the Perverse II | Jancar Gallery | Los Angeles
Invitation to the Voyage – Charles Baudelaire | Algus Greenspon | NYC
No government No cry, a project by Kendell Geers | CIAP Actuele Kunst | Hasselt, Belgium

2010
Lust and Vice: The Seven Deadly Sins From Durer to Naumann, Kunstmuseum Bern and Zentrum Paul Klee, Bern, Switzerland
Visible Vagina, Francis Naumann Gallery, New York, USA
Consider The Oyster, James graham & Sons, New York, USA

2009 - 2010
elles@centrepompidou, Centre Pompidou, Musée national d’Art Moderne, Paris, France
KENDELL GEERS : BIOGRAPHY

Born in May 1968, Johannesburgh (South Africa)
Lives and works in Brussels

SELECTED SOLO EXHIBITIONS

2013
Haus der Kunst, Munich, Germany

2012
_Songs of Innocence and of Experience_, Goodman Gallery, Johannesburg, South Africa (catalogue)
_The Marriage of Heaven and Hell_, Château Blandy-les-Tours, Blandy, France

2011
_Hellraiser_, ADN Galeria, Barcelona, Spain
_No Gouvernement, No Cry_, CIAP, Hasselt, Belgium
_Fin de Partie_, Galleria Continua, Beijing, China (catalogue)

2010
_Third World Disorder_, Goodman Gallery, Cape Town, South Africa
_Handgrenades from my Heart_, Galerie Rodolphe Janssen, Brussels, Belgium

2009
_A GUEST + A HOST = A GHOST_, Stephen Friedman Gallery, London, UK
_Irrespektiv_, MART, Trento, Italy (catalogue)
_The Wasteland_, Galerie Yvon Lambert, Paris, France

SELECTED GROUP EXHIBITIONS

2012
_The Progress of Love_, The Menil Collection, Houston, United States (catalogue)
_Newtopia (curated by Katerina Gregos)_ , Kazerne Dossin Memorial, Mechelen, Belgium
_Manifesta 9_, The European Biennial of Contemporary Art, Genk, Limburg, Belgium (catalogue)

2011
_Mémoires du futur_, la collection Olbricht, La maison Rouge, Paris, France
_Super-Organism_, CAF Art Museum Biennale, Beijing, China
_Terrible Beauty—Art, Crisis, Change & The Office of Non-Compliance_, Dublin Contemporary 2011, Ireland
_Glasstress_, Eventi collaterali di La Biennale di Venizia, Venice, Italy (catalogue)
_Sympathy for the Devil_, VanhaerentsArtCollection, Brussels, Belgium
_The Luminous Interval_, The Daskalopoulos Collection, The Guggenheim, Bilbao, Spain (catalogue)
JÜRGEN DRESCHER : BIOGRAPHY

1955 Born in Karlsruhe
Lives and works in Berlin

SOLO EXHIBITIONS

2013 (upcoming)
Badischer Kunstverein, Karlsruhe

2012
Jürgen Drescher, Galerie Rodolphe Janssen, Brussels
Dark Garnaal, Galerie Rodolphe Janssen, Summer Project, Villa Knokke, Knokke Heist (BE)

2011
Jürgen Drescher, Galerie Klosterfelde, Berlin

2010
ich trage das, Franz Paludetto - via degli ausoni 18, Roma
Jürgen Drescher, Galleria Suzy Shammah, Milan

2009
Jürgen Drescher Emanuel Wadé, Kunstverein Schwerte, Germany
Fund, Mai 36 Galerie, Zürich

GROUP EXHIBITIONS

2012
Goldrausch, Kunstverein Nürnberg, Ellen Seifermann
Other Voices, Other Rooms, Wentrup Avlskarl projects
Art and the City, Stadtraum Zürich, Christoph Doswald

2011
The Gift, B. Albertini, H. Bollig, J. Drescher, L. Ziese, Greifswalder Straße 9, Berlin
From Trash to Treasure, Kunsthalle zu Kiel, Kiel
Seeing Things, Kleine Humboldt Galerie, Berlin
Transformed Objects, Kai 10 Raum für Kunst, Düsseldorf

2010
Physical, curated by Bernd Wurlitzer, Autocenter, Berlin

2009
Zeigen, Temporäre Kunsthalle, Berlin
Dank an, organized by R.Stange, Isabella Czarnowska Galerie, Berlin
abc, art berlin contemporary , Berlin
Failure, Kunsthalle Exnergasse, Wien