

REVERENT ART

ONDREJ BRODY & KRISTOFER PAETAU

CV ONDREJ BRODY & KRISTOFER PAETAU

Ondrej Brody (b. 1980 in Prague CZ) E-mail: obrody@gmail.com **Web:** <http://www.brodypaetau.com>

Political inclination: Ondrej is ultra liberal. He believes in strong civic society and a small scale decentralized state. He thinks that the state should play as minimum role as possible in the society.

Kristofer Paetau (b. 1972 in Porvoo FI) E-mail: kristoferpaetau@gmail.com **Web:** <http://www.brodypaetau.com>

Political inclination: Kristofer is socialist at heart. He believes in an equalitarian state intervention in order to try to diminish social gaps and to assure as good quality health care & education as possible for all citizens.

SELECTED SOLO SHOWS

2011 (upcoming):

'Ondrej Brody & Kristofer Paetau', Factory Art, Berlin, Germany

2010:

'Kunstpreis Balmoral 03', Schloss Balmoral, Bad Ems, Germany

'Degenerate Art', Karlin Studios, Prague, Czech Republic

'Parasites Nr.: 3 – Ondrej Brody & Kristofer Paetau', Olivia Jones, Hamburg, Germany

'Wang Bin Torture in Commercial Quality, High Quality and Museum Quality', Open Source Gallery, New York, USA

2009:

'Exoticism' Trans Rat Fashion Show, Revenge Of The Nature & more curiosities', Divus Unit 30, London, England

'Balkan Exotic', Cultural Center DOM OMLADINE, Belgrade, Serbia,

2008:

'Salvador DaliX', Kressling Gallery, Bratislava, Slovakia

2007:

'Painting China Now!', Kiosk, Ghent, Belgium

SELECTED GROUP SHOWS:

2011 (upcoming):

'The Global Contemporary. Art Worlds After 1989', ZKM | Center for Art and Media Karlsruhe, Germany (cat.)

'Group exhibition curated by Agnes Kohlmeyer', Factory Art, Berlin, Germany

2010:

'Frame Shop', Galerie Gitta Bohr, Berlin, Germany

'Mediations Biennale / Erased Walls', Poznan, Poland

'XVII Image Symposium THE RUSTLE OF IMAGES', CENTRO DE ARTE 2 DE MAYO, Madrid, Spain

'Decadence Now!', Rudolfinum, Prague, Czech Republic (med Ondrej Brody)

'Erased Walls', SPACE, Bratislava, Slovak Republic

'Trwa generowanie podgladu', Muzeum Sztuki, Lodz, Poland

'Everyone Has A Different View', The Cutting Room, Nottingham Playhouse, Great Britain

'CopyClash', Trailer, Rotterdam, Netherlands (publication)

'New Media, Sex, and Culture in the 21st Century', MONA Museum of New Art, Detroit, USA

'Trouble with Love', Dvorak Sec Contemporary, Prague, Czech Republic

'Certified Copy', Verbeke Foundation, Belgium

2009:

'Subversiv Messe', Linz 09 Halle, Austria (cat.)

'Littlest Sister 09', Anthony Spinello Gallery, Miami, USA

2008:

'Do gelo da Escandinavia ao fogo tropical, o Barracao Maravilha recria na Terra um inferno de delicias', Barracao Maravilha Arte Contemporanea, Rio de Janeiro, Brazil

'Mostra Performance', Barracao Maravilha Arte Contemporanea, Rio de Janeiro, Brazil

'Perpetual Art Machine' Video Lounge, SCOPE Art Fair NYC, USA & SCOPE Art Fair Basel, Switzerland

'Transart Festival', Cultural Centre Lamparna, Labin, Croatia,

2007:

'Prague Biennale 3 Glocal Outsiders', Prague, Czech Republic. (cat.)

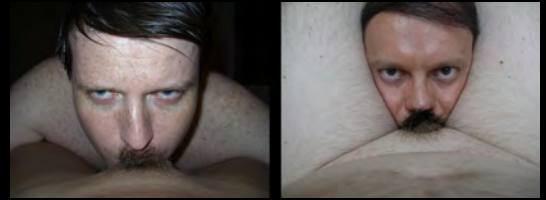
'Rotterdam International Film Festival', Participation with 2 videos, Rotterdam, Netherlands.

'The Tent Show', Kunsthallen Nikolaj (Copenhagen Contemporary Art Center), Copenhagen, Denmark.

'El Quinto Pasajero', Museo Tambo Quirquincho, La Paz, Bolivia. (cat.)

'MAC vazio', MAC Museo de Arte Contemporanea de Niteroi, State of Rio de Janeiro, Brasil

MANIFESTA by Ondrej Brody & Kristofer Paetau (2010)



Our priorities can be counted on one hand:

1. Direct attitude in ambiguous situations

When everybody is afraid to judge anybody, we believe it is necessary to judge everybody, including ourself. Judging is like breathing, we all do it even though we might not be aware about it.

Most of the time we encounter complex, ambiguous situations in life where a direct position as an artist is not desired nor requested. Art is supposed to question reality, to reveal 'complexities' through carefully constructed research. Should an artwork take concrete action, speak out unpleasant truths or deliver apparently simple and direct answers to complex questions; then the artist has made a regrettable "faux-pas" which is rewarded by suspicion and dismissal from the representatives of the more 'progressive' and 'refined' positions.

2. Being literal is a conceptual advantage

Artists are often Licking the Curator's Ass but not many do it literally - at least not in public. Being literal is another way to make us experience the reality of language, collective imagination and culture. For us being literal means to translate thoughts and metaphors into a visual reality by speculating, associating, sometimes creating absurd contexts which expose us to shocks of reality. These experiences can also be seen as reality checks which help us see reality better through its' paradoxes.

3. Humor is a weapon

By taking ourselves very seriously and doing the wrong thing we like to challenge ourselves, to make fools out of ourselves and to see how far we can go. We like to laugh about ourselves in advance because our jokes are delayed and our events are non-events: the real show seems to be constantly postponed but we can laugh again once everything is over. Everybody deserves a second chance to laugh and nobody should be considered a sacred cow.

4. Criticality is vital - everything else is an excuse for maintaining the power in place

Artists usually take symbolical action against power they are not depending on, power that is not able to bite back on the artist. We believe it is important to bite the hand that feeds us — or rather the hand that maybe could have fed us if we would not have bitten it. Thus we are confronted with real power that affects us and our action against this power is not just symbolical but real action (and real reaction).

"When an artist tries to rebel against the iron logic of Power, he comes into conflict with principles to which he himself owes his existence as artist. And so his action against Power must lead to his own downfall. Of course, Power can be mocked for a certain time, but its' revenge will not fail to appear."*1

5. We will fight till the END

"Those who want to make Art, let them fight; and those who do not want to fight in this world of eternal struggle do not deserve to be Artists. The true Artist must know that the Struggle against Lies, Stupidity and Cowardice can offer honor and fame in the eyes of posterity, but nothing in the present." *2

*1. Adapted from: Adolf Hitler, *Mein Kampf*, Vol. 1, Chapter 10 & 11

*2. Adapted from: Adolf Hitler, *Mein Kampf*, Vol. 1, Chapter 11 & 3



LICKING CURATOR'S ASS (2005)

DVD Video: 2min. 51sec.

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

ADAM BUDAK ON ONDREJ BRODY & KRISTOFER PAETAU (2006):

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-matterlike 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.



PAINTING CHINA NOW in Commercial Quality, High Quality, and Museum Quality (2007-2010)

An installation of 30 oil paintings (30cm X 40cm) and a triptych (110cm X 160cm each - oil on canvas) depicting victims of torture inflicted by the Chinese government upon their own citizens (Falun Dafa members). All paintings were painted in China after photographs sent per e-mail.



Ondrej Brody (CZ) & Kristofer Paetau's (FIN) work: **'Painting China Now' (2007)**, is a collection of 30 oil paintings depicting instances of violence inflicted by the Chinese government upon their own citizens (Falun Dafa members). They were rendered with impeccable realism by Chinese craftsmen specialized in copying any picture you send them via e-mail. The series, censored and forbidden images at home, were executed in China and then exported to Europe for display.

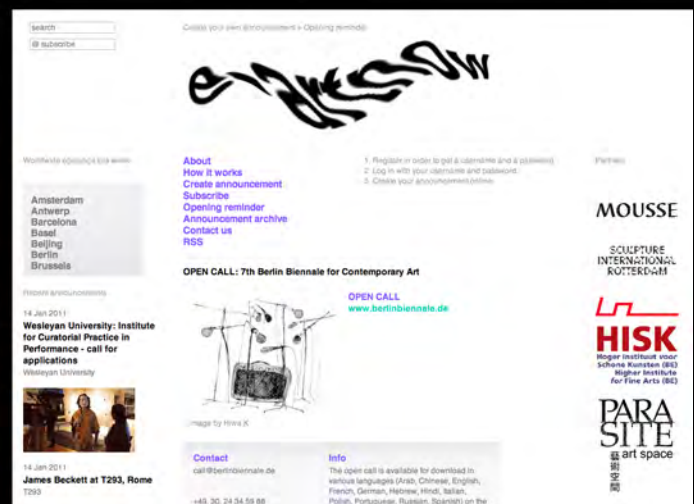


In their new work: **'Wang Bin Torture in Commercial Quality, High Quality and Museum Quality'** (2010) the artists chose an extremely explicit photograph focusing on the massacred torso of a torture victim. Although the original photograph is unsharp, there is no doubt about what it is depicting. Using the Chinese oil painting companies' own product quality grade system, Brody & Paetau commissioned the image to be painted in all three grades: Commercial Quality, High Quality and Museum Quality, each painting measuring 110 cm X 160 cm. What at the first glance appears as cynical artistic exploitation can also be seen as a shock of realities revealed through a conceptual artistic process. On one hand, most civilized countries condemn torture and censorship, on the other, they are eager to profit from China's cheap production forces and ruthless commercialism. The marketing of art in 'Commercial Quality, High Quality, and Museum Quality' is alien to general gallery practice as the artistic and monetary value of a painting is usually not relative to labor time or technical skill.



Wang Bin, born on August 2, 1956, was a computer software engineer at the Institute of Exploration and Development in the Daqing Petroleum Field. He had received science and technology awards on many occasions, and for three sessions in a row, he had been a representative of the employee's assembly at the institute.

The Daqing Men's Labor Re-education Camp tried to transform Falun Gong practitioners by force. Wang Bin was beaten to death because he refused to write letters of repentance. The criminals who beat Wang Bin to death include prisoners Cang Shuangcheng, Song Baocheng and Liu Qinghui, as well as police officers on duty: Feng Xi, Lu Renggeng and Wen Qiang (who has since left his post). The three prisoners kept beating Wang Bin for over 40 minutes, until he had only one breath left. During the beating, Feng Xi was twice informed of Wang's situation, but he still leisurely enjoyed watching the torture. Lu Renggeng inspected Wang several times while he was on duty, and when Wang Bin died, he ordered prisoners to place Wang Bin on the balcony to cool off a little. At 11 PM on September 24, 2000, Wang Bin was sent to the hospital and examined by Li Jibiao, the doctor who was on duty. The results turned out to be miserable: a lymph artery was broken; over a dozen of his bones, including his collar bone, sternum and ribs were broken; one of Wang's testicles was also split; the backs of Wang's hands were found to have been repeatedly burned; Wang's nostrils were burned and injured by the lit cigarettes that were inserted into them; and many parts of Wang's body were black and dark purple.



super-flux (2006) & e-artnow (2008 - ongoing project)

On January 16, 2006 we started super-flux, an appropriation art project 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'.

In 2008 we started e-artnow (together with a third artist friend: Viktor Freso) as a commercial enterprise and a legal concurrence to e-flux. We provide an independent and competitive alternative to the existing electronic e-mail art news distribution with a Do It Yourself philosophy – You create your own announcement online: we send it out. We send out your exclusive e-mail announcement on the date you wish + we include you in our weekly Opening Reminder e-mail announcement.

e-artnow offers you one first free of charge trial e-mail announcement that we send to our +55.000 worldwide readers specialized in contemporary visual art. If you are satisfied with our service and wish to use it again we have a single rate of 150 euro for each future announcement. You can also buy a package of 5 announcements for 500 euro. There is no time limit for using the 5 announcements.

The initial reason of our project was that we felt the need to break the total market monopoly that e-flux had during 9 years (together with their sub-brands Art Agenda and Art & Education). In the "normal world" (the commercial world outside the art world) if somebody has a good business idea and creates a successful business it will immediately get copied and concurred, thus avoiding total market monopolies & price control.



DOG CARPETS (2007)

Interview with Ondrej Brody and Kristofer Paetau by Kristofer Paetau, april 2008.

What is this project about?

Ondrej: The dog carpets are essentially about society's hypocrisy. It questions the special status that dogs and cats have in our, western society. Although we can see that in China, despite the local culture and cuisine, the pet culture is on its rise as well. The Bolivian experience was about hypocrisy as well, but it involved on a larger and direct scale mechanisms and structures within the society.

Kristofer: It's about the tradition of producing carpets with wild animals as a hunting fetish. But in this case we were using an inappropriate animal, a pet – and like this we wanted to question the values behind this tradition. Ondrej was speaking to me about this idea already before the Bolivia show, but when I got the opportunity to participate in that show I thought it would be interesting to realize the dog carpets there with Ondrej, mainly for three reasons: more adventure, lower production costs and the problem of street dogs in South America (in contrast to the beloved inhouse pet in North America and in most European countries).

How did you proceed to realize the work and how important was the local context for realizing the work?

Ondrej: The context is always important. In fact in comparison to most countries in Europe, in Bolivia (La Paz) there is a great concentration of street dogs. We were informed then, that there is a municipal company called Zoonosis which is in charge of hunting street dogs and dealing with animals within the city of La Paz. They catch about 100 dogs a week and execute them every friday noon. We were supposed to prepare a project that would take place in a city

Museum called Museo Tambo Quirquincho. The communication with Zoonosis was relatively simple, since both institutions were run by the city. We requested to obtain 10 sacrificed dogs for our “installation”. This seemed to be a perfect paradox. A hunting carpet from a dog that is being hunted by the society.

Kristofer: The local context was striking: when we went out in the center of the city at night there were dogs all over the streets eating garbage. We discovered that there is a whole municipal organisation dealing with the problem of street dogs in La Paz. The municipal service Zoonosis is hunting for street dogs during night time and collecting the dogs in a kind of dog prison and then killing them, about 100 dogs every week. We went to visit Zoonosis and talked to them about our project and we also explained our project to the director of the Museo Tambo Quirquincho. She wrote a recommendation letter for us and with this letter we went to Zoonosis again and met with the director. He signed and gave us a small post-it to authorise us to get 10 killed dogs the following week...



Tell us about the killing. Did you assist to it and if yes, how did you feel and what did you think about at that moment?

Ondrej: The killing was a terrible experience. We arrived to Zoonosis maybe one hour before they began with the execution. About half an hour before they started with the execution, the dogs were quite restless, nervous, barking a lot as if this was their last chance to show that they're alive. When they started killing them the whole cage was in complete silence. I'm sure that the dogs were completely aware what was going on...

Kristofer: Yes we assisted to the killing, which took place around one o'clock in the afternoon. The gates were closed so nobody could see what happened from the outside. The place became completely calm and the dogs stopped barking. I was nervous. I had taken my digital camera

because I wanted to record something of this moment – which was of course forbidden – and at the same time it was absolutely not the moment to make photographs... So I nervously pushed the button a couple of times without really looking. Hiding away with the camera from the 5 or 6 guys running around making injections to the dogs with big plastic bottles filled with poison. All dogs pissed and shitted after they got the injection. They died in about 30 seconds and were left there lying in their own excrements. I felt miserable.

What happened after the killing?

Ondrej: After the execution Zoonosis offered us a transport of the cadavers to the taxidermist...or sort of taxidermist...we did some research before (there is no training or career of taxidermy in La Paz) and seemingly the only person who could help us to realize the taxidermy was working in the Museum of Natural history... as a guard. He was also responsible for most taxidermy work within the Museum. The quality of the exhibits were quite terrible but we didn't have any other choice.

Kristofer: We were asked to chose "our" 10 dogs which were put aside for us and put into plastic bags. The act of picking 10 freshly killed dogs out of maybe 80 killed that day was also like straight out of a nightmare, but I was surprised and terrified to see how easily I started looking at the dead bodies just as aesthetic objects, trying to make the best choice. Zoonosis then gave us a ride with the dead dogs to the Museum of Natural History, where we had found the only taxidermists of La Paz: the janitor of the museum and his friend the night-guard who practice taxidermy as a self-taught hobby (doing the taxidermy for the collections of the Museum of Natural History of La Paz as well). The taxidermy that those two fellows did was horrible. You could still feel and see the meat and the bones in the legs and the dogs were stinking like hell...





How did you display the work in the Museo Tambo Quirquincho?

Ondrej: The carpets were not ready for the opening. They were still wet and extremely stinking. We decided to hang the dog carpets in the patio of the museum in a way like you hang clothes to dry. The idea was that the dogs would be drying during the time of the show. Visually it was certainly a freak show.

Kristofer: We could not show the work as planned since the dogs were not dry yet. So we wanted to just put them up to dry outside, in the courtyard of the museum. This was a terrible "installation". But since the whole show was all about "the process", we and the curators accepted this display. The museum director didn't like it though, so the next day we had to put them into a smaller courtyard where the public could not see them. But since the show was about the process, the museum was open for visitors before the opening as well and the display of the hanging dogs was seen by a couple of persons on that one day when we first hang them up to dry in the courtyard of the museum...

What were the reactions to the work in Bolivia, La Paz?

Ondrej: It created a scandal. The animal right people pushed the Mayor to investigate the matter and ordered the same city company, Zoonosis – that gave us the dead dogs – to give him a report and an explanation of the situation. So what Zoonosis did was to enter into the Museum and steal the carpets from the show with the help of the Museum director herself... it was a complete paradox since we had all the legal and written permissions from the Museum and from Zoonosis to realize our project. We got a phone call to the hotel where we were staying and ready to leave from Bolivia the next morning, informing us that somebody is taking away – stealing our work. The scandal was covered extensively by the media... Different TV channels issued interviews and even set a confrontation between us and the animal right defenders...

Kristofer: During the one afternoon that the dogs were on public display in the courtyard of the Museo Tambo Quirquincho some visitors saw them and created a scandal, alerting TV stations, animal rights associations and making a lot of direct pressure on the mayor of La Paz, who actually has both the Museo Tambo Quirquincho and the Zoonosis under his control, since both institutions are municipal... So a couple of days later we got a phone call from the curator of the show, telling us that the dogs have been "removed" and that there is nothing we can do to get them back. The mayor had ordered Zoonosis to go to the Museo Tambo Quirquincho and remove the dogs, in collaboration with the director of the museum. When we arrived to the museum there were several TV crews there making interviews. We tried to get hold on the tapes from the different TV channels but because of the lack of cooperation of the director of the museum and of the bolivian curator we did not have a chance. We had our return flights the next day so there was no time to organize anything really. We even heard from the transport company we had hired to transport the dogs and other works we had made, that the mayor of La Paz had made a new law the same day, making it illegal to export dead dogs... Just in case we would have had some more in stock. He was very afraid of losing his job if the scandal would have spread internationally.



You decided to realize the Dogcarpets in Europe after the Bolivian experience. What do you think of this transition?

Ondrej: Well, actually I tried to realize the project in Prague shortly before coming to Bolivia. The idea of the carpets was already about one year old. The carpet itself is an extremely powerful image, which is inevitably confronting the viewer. Hypocrisy is still the main aspect of the work, even though it confronts you on a more personal level. The dogs are obviously pets and not street dogs, which is quite important, since I mentioned the special position pets like dogs and cats occupy within our society. People sometimes develop a closer relationship with their pets than with their own family or friends. Another striking difference is the realization of the taxidermy. I wanted

the carpets resembling a bear or a tiger or other hunting carpets which are formally realized very professionally. The dogs and cats were obtained from a pet hospital, where they died mostly from natural causes and the owners didn't want to take care of the dead bodies...

Kristofer: After Bolivia I went directly to Rio de Janeiro for a residency of 2 months and Ondrej went back to Prague. As we were about to participate together in the Prague Biennale only 2 months later, we decided that we would like to show the Dog Carpets in the Biennale, so Ondrej concentrated on getting the dogs produced in Prague while I was working with rats in Brasil. The Prague dogs came from a hospital where the dogs had died and nobody had wanted to take care of the corpses. They are real pets that were abandoned after death – not street dogs. So the difference is quite big to the bolivian dogs. Also the context is completely different. I was more interested and more involved in the crazy Bolivian adventure, but I think the Dog Carpets – as they turned out finally – are very well made and very disturbing objects.





PROTEST (2005)

Surprise action realized at NoD Gallery, Prague. DVD Video: 31sec.

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.



THE PUNISHMENT (2005)

DVD Video: 5min. 03sec.

This exercise was part of a project called Kiez Avantgarde Kunstschule in Berlin, Wedding. We wanted to make a spontaneous and improvised art school for local children together with 2 other artists: Avdey Ter-Oganian (RUS) and Ivars Gravleis (LAT). My idea of this exercise was to make 'political art' by 'punishing' the picture of George W. Bush. It was also about manipulating the children to produce 'political art'. The charming little girl who had the idea of sticking needles into the eyes of the evil man on the picture actually told herself (after I proposed to hand them needles): "it's only a picture". The children destroyed the picture consciously, focusing on the eyes and the mouth. To attack (symbolically) the leader of the number-one political and economical power in the world with a handful of children was a great pleasure for me.

Ein lebendiger Gartenzwerg



EIN LEBENDIGER GARTENZWERG IN BAD EMS (2010): DVD Video: 5min. 33 sec.

Bad Ems is a small town in Rhineland-Palatinate, Germany. It is the county seat of the Rhein-Lahn rural district and is well-known as a bathing resort on the river Lahn.

In October 2010 the artists Ondrej Brody and Kristofer Paetau – winner of the 'Kunstpreis Balmoral' art award – realized a public artwork in Bad Ems with the thematic stipulated by the Art Award: Provokation aus der Provinz (Provocation from the province). Their award winning project is called: Ein lebendiger Gartenzwerg in Bad Ems.

A man of short stature, dressed up as a garden gnome, will accompany the two artists in the public space and in the gardens of inhabitants of Bad Ems. The little man – Josef Zeman from Czech Republic – works as an actor and model in Prague where the artists contracted him from a casting studio for film and television.

According to Wikipedia: today there are estimated to be about 25 million garden gnomes in Germany. A recent problem was the production of cheap garden gnomes by plagiarism, which came less from the Asian region rather than from Eastern Europe. Accordingly, the "Live Garden Gnome in Bad Ems" also comes from Eastern Europe since it was cheaper than a German one. Garden gnomes are often regarded with an ironic and critical undertone, as a sign of bad taste and a good example of kitsch. But what could be the motivation of the artists Brody & Paetau to do a work with a live Gartenzwerg in Bad Ems? They say that they are interested in a different kind of public art and to get in direct contact with the population by working with an actor as a 'living sculpture'. Nowadays anything can be art it seems, but the times when a sculpture was still carved out of stone fill our hearts with nostalgia...

Many works of art in public spaces meet with opposition. The 'public' in the public space is usually not prepared for contemporary art, or perhaps not interested in dealing with art at all. Of course children are an easy target because they are curious and have no preconceived ideas about art. But should we tolerate that these so-called artists are abusing a handicapped person and making fun out of him, putting him in the role of a Gartenzwerg!?

DEGENERATE ART (2010)

An exhibition at Karlin Studios in Prague 2010

An installation of 30 oil paintings (30cm X 40cm), 2 framed colour photographs (120cm X 80cm) and a red carpet.

The idea of the Degenerate Art exhibition came from the numerous negative critiques that people write on our website as a response to our works. While reading the critiques the impression arose that our work is perceived as 'degenerate' by many people. We decided to paint a selection of 30 critiques referring to our work in a calligraphic manner using the Schwabacher typography. These 'critique paintings' point out the degeneracy of our art. We also created a double (gay) Self-Portrait as Hitler in order to incorporate our degenerate image.



IT IS NOT ART.
THIS IS SICK AND
AWFUL.

IT IS
NOT ART.
THIS IS
SICK AND
AWFUL.

OMGGGGGG
WHAT THE
HELL IS
THAT SHIT.
IT'S SO
HIDEOUS
I'M GONNA
TROW UP

OMGGGGGG
WHAT THE HELL
IS THAT SHIT.
IT'S SO HIDEOUS
I'M GONNA
TROW UP

YOU ARE AN
EMBARRASSMENT
TO THE ART
COMMUNITY
YOU ARE SCUM

YOU ARE AN
EMBARRASSMENT
TO THE ART
COMMUNITY
YOU ARE SCUM

DEAR BRODY & PAETAU
I REALLY
THINK THAT IN
YOUR HEAD THERE
ISN'T ANY SIGN OF
LIFE BESIDE
FILTHY MUD.
YOU ARE SO
DISGUSTING,
I REALLY HOPE
YOU BOTH WILL
DIE SOON WITH
PAIN AND TERROR.
YOU ARE MADE
OF SHIT.

DEAR BRODY &
PAETAU I REALLY
THINK THAT IN
YOUR HEAD THERE
ISN'T ANY SIGN OF
LIFE BESIDE
FILTHY MUD.
YOU ARE SO
DISGUSTING,
I REALLY HOPE
YOU BOTH WILL
DIE SOON WITH
PAIN AND TERROR.
YOU ARE MADE
OF SHIT.

YOU ARE BOTH
SICK PERVERTED,
PSYCHOPATHS.
YOU SHOULD
BOTH BE IN
TREATMENT,
IF NOT IN PRISON.
SCUM LIKE YOU
ARE NOT ARTISTS.
YOU ARE SENSE-
DEPRIVED,
ATTENTION
SEEKING,
DEVOLVED, DEEPLY
LONELY, AND
DEEPLY DEPRAVED.

YOU ARE BOTH SICK
PERVERTED,
PSYCHOPATHS.
YOU SHOULD BOTH
BE IN TREATMENT,
IF NOT IN PRISON.
SCUM LIKE YOU
ARE NOT ARTISTS.
YOU ARE SENSE-
DEPRIVED,
ATTENTION SEEKING,
DEVOLVED, DEEPLY
LONELY, AND DEEPLY
DEPRAVED.

THIS IS
RUBBISH
AND SHOULD NOT
BE CLASSED
IN ANY POSSIBLE
FORM AS 'ART'

THIS IS RUBBISH
AND SHOULD NOT
BE CLASSED
IN ANY POSSIBLE
FORM AS 'ART'

YOU GUYS ARE
RETARDED

YOU GUYS ARE
RETARDED.

YOU
SHOULD
DIE.

YOU SHOULD DIE.

100 Critiques to “Degenerate Art” written by visitors of our website:

1.

You rock! Now write that in schwabach!

2.

it looks like poor photography

3.

nice job guys, I guess you only like negative critiques

4.

Tasteless poor quality provocation as usual. Why don't you just stop making art and do something useful?

5.

“Why don't you just stop making art and do something useful?” Hahahahahahaha!! Awesome! I like your work guys!

6.

Booring!

7.

Art is useless indeed, it doesn't serve economy. But economy cannot compete with art, in terms of being subversive. So please, don't stop being useless – stay usefull

8.

Hello Kristofer,

I love the humorous aspect, specially the pussy lycking and the hidden funny messages that are critique of critique in itself... and this is certainly good art, congratulations!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

Bromelio

9.

On the other way around: in a world full of pretentious “artists” and “art experts” that only cares about how hype one can be as a high cultured individual and sucessfull as a person while traveling around for sexual tours in 3rd world countries and ripping off people everywhere , we have to assume that what Kristoph and Ondrej produce is the most important provocation art works and actions driven to a sick society based on hypocrysy and schizophrenic behaviours towards everyone, but we are just not enough brave to admit it.....

I'm the biggest fucking fan of these guys and these moralist critiques surely are the most degenerate ones for sure.....grow up critique idiot kiddos and get a life !!!

Those who live in glass roof houses should not throw stones....nuff said

André Amaral

10.

Criticism, not critique.

11.

I remember you photo. That one with your face on... I remember I lthink... wow really funny! I only say: sorry I don't like capital Gothic type!

That's all. Art is a joke! All is art! Art is simple! All is simple!

Best

Giacomo

12.

I have to say, the first thing I thought when I saw those photos was “gay”, or “fellatio” not Hitler. Interesting way to approach such taboo subject matter, though. I appreciate your willingness to embrace negative criticism and subvert it in such a manner that it loses all meaning. Nicely done.

13.

auguri

14.

hahaha! very good.

15.

Don't get addicted to pussy, it's really hard to stop, but then why should you stop, better enjoy as

much as you can. Cheers!!!

16.

It's not pussy it PENIS! This is fake GAY ART by degenerate hetero artists...

17.

this art is not degenerate, maybe people which feel attacked are degenerate.

18.

usque genius!

19.

ok

20.

woww that deep throat!

21.

don't know how I got on your list

I glad you are getting responses to your artwork.

I find it ugly, boring and adolescent, but I do give you points for trying.

Your own exploitative attitude towards issues of exploitation, and the attitude of your texts seems completely self-congratulatory, that makes me cringe.

If you want to challenge your perspective on the issues you lazily and unaesthetically approach I suggest you look at the work of intelligent, hardworking and mature artists such as Andrea Fraser, Karen Finley, Valie Export, David Wojnaworicz, and Annie Sprinkle.

Keep up the good work, the original Degenerate Artshow that Goebbels curated was much better!

22.

Can I borrow it for my child's catholic school confirmation party?

23.

<http://www.soartecontemporanea.com>

24.

i feel sad to say that i am indifferent to your work. no degenerates ... no geniuses : just plain old boring art. i am sorry.

25.

This IS art but who gives a fk

26.

dears you surely are dangerous persons in real life, but I like your work, and you definitions.

antonella porcelluzzi

27.

nice to revisit the "degenerate art" label, and i like the idea of interaction with your audience, but why choose the most stupid comments ?

28.

La cosa peggiore che offende l'Arte Vera e i veri Artisti è fare il "NUOVO A TUTTI I COSTI"

Orlando Serpietri

29.

this is so called art by mentally sick people -

30.

Ma veramente credete di scandalizzare? Ci vuole altro. Paolo

31.

deep respect – your work is fresh, up to what the world is, actually. go for it! herr penschuck

32.

This "Hitler revisited" with the pussy-mustache has already been made.

I've already seen this composition in another artist's work (sorry I can't remember the name, but I am sure you can) and it was a better photo with correct lights.

So if you want to do art at least try to be original, or better than the model you are copying.

Now, great- shocking- trasgressive artists, can you kindly delete my name from your mailing list?

Thank you.

Matteo Pugliese

33.

It's a pity you are using CAPITAL gothic type. It looks very unnatural and amateurish. I bet you "designed" that in MS Word?

34.

Cheap try to succeed. I understand why do you try it here in Prague. We are still behind the curtain, less informed. Try to discover something new to comment by your art. Do not stay in line with the others, it is waist of your life. It is not easy to be valuable man.

Jitka Pokorná

35.

Prick sucking good, though I do not see aspects of degeneration.

36.

Lieber Kristofer, lieber Ondrej,
auf diesem Weg ein kurzer lieber Gruß, und: wirklich klasse, super, gefällt mir sehr, auch wieder die Reaktionen!

Rüdi

37.

Is that it? Is there more somewhere? So you guys are contortionists. Big deal. Sure its an art form, but what are people so upset about? You can see stuff like this in a circus—ok, but with more clothes. Anyway, best to both of you.

38.

I bet you're collecting new reviews for a new show...

Anyway, I find the idea not bad, although the Schwabacher Capitals are impossible to read without the transcription. The Hitler reference is clear enough for me.

I'm worried about the tendency of some critics to draw lines between what "really" degenerate is or not, it's a curious form of discrimination which won't bring us further than during the nazi regime.

This is why I would like to support you, so feel free to include my review in your next project.

39.

ambecilli!

40.

Good idea to be promote – publicity is not moralistic – when I saw the pictures I went on laughing – no arm – no porno – just humor I guess.... Anne Dem.

41.

Hail HITLER HA HA THATS A GOOD SENSE OF HUMOUR FUCK THE REST OF THE PRICKS THAT JUDGE YOU FUCK THE ART COMMUNITY HAVE YOU SEEN SOME OF THE SHIT THEY PASS OFF AS ART.

42.

fantástico!!! me encanta!!

como dijo Dalí, "lo importante es que se hable de uno, aunque sea para bien"

andrea

43.

Do you not worry! Non vi occupate, ci sono anche altri tipi.

Paul

44.

wow, ok, that's

45.

I like the presentation of the show, very simple, clean end efficient. Combined with the polemical pictures and critiques it's perfect, great job!

46.

very nice

47.

hi guys,

you are not degenerated, you would like to bebut....

the times, that people (from the artistic scene) are shocked by nudity, sexual staging, or cocks getting sucked are over, you are not vanguard you are rockoko !!!
your problem is, that you're simply bad in terms of techniques, good degenerated art is a few levels higher than your rubbish.

the paintings are cheap, the photography is not professional, the presentation is classic...
for your defense i've got to say that the photo with brody's ugly face sucking cock is not so bad, i think the best piece of your work.

the paintings with the cheap photoshop-effect is lowest category of professional art. sorry
48.

when it comes to voting for a political party, i dont because i dont support the system or believe the people have a choice..

i think this is a mistake because not to vote is not to comment.. the same goes for your work,, i would choose to say nothing..

but nothing is worthless... To be very honest,, i dont see anything original in your work.. it angers me a little to think that

some people support you,, and you have made an exhibition,, Remember this is for your glory,, and not a reflection on your

ability.. I think the negative comments are just and the compliments boring..

DEGENERATE IT IS NOT.. EROTIC NO,, FUNNY NO.. AND ALTERNATIVE SADLY NOT..

try to find some passion in yourselves and not use other peoples...

<http://www.rocketfairchild.com>

49.

Thank You.

50.

Uterine refection!

After sex depression and mystic drugs!

She uses my sex as a revolver.

51.

damn you, no pussy was harmed during this photoshoot.

52.

no big deal

53.

no big deal sucking each others cocks, just bad photography, bad paintings, bad show, bad text.
Really no big deal.

54.

Not degenerated, just boring !!

Actually, really common.

Mainstream (5th generation...)

55.

wow, we are so radicals, yeah !!!!

....

boring !

56.

you are following well know formulas to shock public.

boring.

57.

Nulla di nuovo.

58.

As far as I can see and judge it from the internet I find your work witty, and to a certain extent sophisticated. On the other hand I have, not only with your work, a more profound question: what is the difference between advertising/life style/social criticism and art? Is there a difference?

The picture on the left looks a bit like an amateur snapshot; the picture on the right is more about composition and therefore it resembles more to art, in my eyes.

Cheers

Réka

59.

Nulla di nuovo

60.

Sieg hail !!! entartete kunst forever!

61.

I also had a look on your china-paintings. Have you ever been there and seen anything from what you paint? Are you attached? Do you think, painting, since there is photography, has the mission to photo-document as painting? Did you think about your medium? I find this series, without having seen the originals, quite undifferentiated; respectively simplistic in terms of using a special medium. This is my JPEG-opinion.

Cheers

62.

were the comments all capitalized like that? It makes it hard to read in that font....

63.

continue a divertirvi, anche se non stupite

64.

noia

65.

Kris, sou tua fã

Marize

66.

we just love it

67.

just another mildly entertaining piece of crap

Chuck it on the pile!

68.

Me dá medo.

69.

cholita loves you

70.

Saludos: me encanta su provocación

71.

photos are good..but rather like trick photography...like...'identify what;s shown here' kind. seems to be like the photos especially are aimed at grabbing attention, positive or negative. otherwise the art is not really soul elevating as i want art to be, myself being an artist....just gives one a mild shock. is that all art is about??

72.

Is very Good Idea Degenerate Art take care you are the king so R.S. 2010

73.

some of the critics reveal a bunch of idiot thoughts about art. narrow minds, you know-it-alls! – and all the embarrassment... THIS is boring! never tried fellatio? can't believe it.

the combination with the comments works out fantastic! spent half an hour here...

don't like all work, some are a bit too plain, but others: definately GREAT... especially the 'licking curator's ass' piece – that just takes the biscuit!!! what a nice happening for the poor guy, asking for something shocking in his gallery... haha... and i admit i feel some deep satisfaction about this 'revenge of the artist' aspect in your work ... THANK YOU GUYS!

74.

thanks but I'm only an art project – Trapezium art project

75.

Iwon't write anything!

76.

Tak co ty vole?

Hamburger

77.

Provocative ... attempt to regain possession of uterine womb ... the woman / mother is only safe haven for the fragile male ...!!

78.

very funny...:-)

79.

like it!

80.

it's ok as a critique work. it points out questions of lie and truth on art and society.

Bravo Kris!

Fabiana Santos

81.

I like your idea!

82.

Que Deus lhe ilumine

83.

Assuming you know that the term Degenerate Art goes back a bit more than your website's complainers.

It was the term Hitler used for art that the Nazis did not approve of.

Also, Irondale Ensemble Theatre did a work (I believe with that title)

about that topic five or ten years ago.

84.

Degenerate art????? What do these people think? That term is outlawed since 1945.

85.

I had a look at your art.

This is what I say to most Artist.

If it makes you truly happy, stick with it.

Namik Ozturk

86.

Hit the Hit –

This It would say HITler the dictator...

with his false fascist moral and messianic thought.... kicking with its apartheid to Jews, Black People, Gypsies and Gay people...

on purpose ... Degenerate Art .. includes the word gene or genetic ... with which to experiment in a monster way this unforgettable man

The Art installation has interesting parts that in a narrative media form tell in a provocative way the following:

The red carpet as a bloody and oppressive plane like a cul de sac leads us to two photographs with a suckers performance Gay as a transformer that represent an incestuous condition caused by the fanatical attitude to make form the Germanic people to purist the race... for which blood was shed and many thus leaving socialism as a political decadent practice...!!!

The comments reproduced in a Gothic black-letter sent by cyber visitors ... played the pathetic moral climate even today in most civilized societies supposed the little or null ability to think beyond the superficiality of images thereby reminding censorship to freedom of thought in the educational process through false vertically societies....

Congratulations dear still nondegenerate artist...

Tulio Restrepo

Multimedia Artist

Zona Postal Mail Art

A.A. 65.376

Medellín – Colombia
<http://www.zonapostal.info>

87.

Good to hear from you. I'm glad you are doing something with all the terrible responses on your website. I was looking at your site a few months ago and loved that you could create such genuinely repulsed responses from so many people. keep up the good work!

88.

from DEGENERATE to GENERATE to Re GENERATE
Thanks Guys (I'm so sorry of this positive critique)

89.

My dears,

Thanks for your mail, but I find art-qualifications quite boring. If you want to play with this, enjoy. I dont.

Btw, why not, if u are into this already, play also at the same level with the POSSITIVE comments? This will put the whole thing in the trash automatically!

Love, Carlos.

90.

Ooo o o o ps, ...

91.

well, the thing about your work is that it is clearly not beautiful, nor deals with subjects that most people are interested in.

I do not like some of your works (matter of taste, not important), nor your approach to art (too much provocation and teenager hormones)but I can't deny that in effect, you are making Art of a particular kind.... Art doesn't have to please, that is why even if I don't like it, I still would like to know what you guys are doing.

best regards and success with your exhibition DEGENERATE ART

92.

i know your works..u are fukkin motherfukers..great works.keep on pushing..

93.

MOST ART IS DEGENERATE.
HENCE I LEAVE THE ART CONTEXT.
I USE ART IDEAS, AND AM GROUNDED
IN ART, BUT FIND THAT THE ART
WORLD DEMANDS DEGENERACY.
SO, I MOVE BEYOND ART.

94.

hihihi....

95.

how about..hmmmm ARTSHOLE!

96.

it's all...?

97.

to each his own...

98.

william monachesi sais : Therefore not clear whether Hitler was sucking a cock or a pussy.

99.

headstrong – memorably – stimulate
interesting!

<http://www.thomashirsch.net>

Artist – curator

100.

your choice of font type sucks. you can't even dis yourselves good