

# Q&A

rhymes to  
Korneel Devillé

*Le système de l'art moderne nécessite de montrer  
continuellement la même pièce pour pouvoir être compris.  
C'est totalement fou.*

*Jacques Charlier*

Q [...] I feel a certain reluctance about being interviewed.

From Maurizio Cattelan  
in conversation  
with Nancy Spector, April  
1999, New York.

A My issue is not with the principle of the interview. Rather, I don't think I have anything interesting to say. When I read other interviews, there are always parts that strike me, and I ask myself, 'Why don't I just take this section since it is so interesting? I certainly can't do it any better on my own.' the idea then is to reorganize something already there, re-present something that already exists. I'd be happy to do this now. We just have to think about which interviews we like and which ones we can use.

Q You've said somewhere that possible reality is obtained from a little stretching of the laws of physics and chemistry. What do you want to say about that?

From Interview of  
Marcel Duchamp  
by Guy Viau on  
Canadian Radio  
Television,  
July 17, 1960  
(translated by  
Sarah Skinner  
Kilborne)

A about that, it's simply the idea that it's easy to believe that by scraping a match one gets a fire, that is, cause creates effect. But I find the laws of physics such that they are, such that they have taught us, aren't inevitably the truth. We believe in them or the experiences each day, but I believe that it's possible to consider the existence of a universe where these laws would be extended, changed a little bit, precisely limited. And as a result, one immediately obtains some extraordinary and different results which are certainly not far from the truth because, after all, every hundred years a new scientist comes along who changes the laws, right? Since Newton, there have been more and since Einstein there have been even more, haven't there, so we must wait for changes to the laws in question.

Q Is there a large amount of rebellion in this humor?

A A large amount of rebellion, a large amount of derision toward the serious word, entirely unconfirmed, naturally. And it's only because of humor that you can leave, that you can free yourself. [...] Le monde de l'art n'est pas là pour rigoler. Si l'humour existe, il est très introverti.

From Interview avec  
Jacques Charlier  
par Damien Sausset,  
2000, Luxembourg

Q Pour vous c'était de l'humour ou du grotesque ?

A Pour moi c'était une dimension d'humour violente et sans doute cynique par rapport au milieu. Par contre lorsque l'on parle de dérision à propos de mon travail, ce n'est absolument pas exact. Pour moi la dérision c'est le mépris et moi je n'ai que mépris pour la dérision. Il y avait une forte résistance par rapport au fait que les gens pensaient que je ne prenais pas les choses au sérieux.

Q Il est également possible que le public n'est pas saisi de cohérence dans votre travail.

A Quand on a à faire à des scénarios différents, à des techniques continuellement en rupture et en contradiction par rapport à ce qui se fait, il est bien évident que certaines personnes n'aient pas envie d'accrocher cela aux cimaises. Je n'ai jamais eu d'amertume ni de ressentiment par rapport à cet état de fait.

[...]

A Mijn werk vertrekt vanuit de concrete ervaring, vanuit dingen die zich aanbieden in het gewone leven. Als ik met een idee rondloop, dan kan een object dat ik ontmoet, mij plots een stap verder helpen. [...] Ik denk trouwens dat de meeste stappen in de menselijke geest op een dergelijke manier gezet worden. Ik vermoed dat puur abstract denken een uiterst vermoeiende bezigheid is, die slechts zelden productief is. [...] Otherwise it would be an idea as opposed to ... I want it to be an experience.

From Wouter Davidts,  
"in gesprek met  
Phillippe Van Snick

From Sherrie Levine  
interviewed by  
Constance Lewallen  
for the Journal of  
Contemporary Art  
(www.jca-online.com)

Q A work of art[?]

A A work of art. Something you experience in a visceral sense, because I believe that intellectual experiences are stronger when related to sensual experiences, a sense of the world. I sometimes paraphrase Lawrence Weiner on this; he said that he wanted to make art that throws you back on the physical world, that makes you think about your relationship to the physical world. I think that's a wonderful way to think about artmaking. I'm very interested in a sentence by Duchamp, saying that the artist is not the only one who should be creative: the public should be creative too. Art has changed a lot, but the public didn't change that much, and the artists are preparing, by the way they live and transform themselves, an art which could be completely mentally developed. I believe that the art of the future will be an art without objects, because in the communication of pure energy, the object appears as an obstacle.

From Marina Abramovic  
interviewed by  
Bernard Goy  
for the Journal of  
Contemporary Art  
(www.jca-online.com)