

Henk Pijnenburg Heikant 20 5752 AJ Deurne t/f 0493 320497 0621537406 t. 0493 314416 h.pijnenburg@hetnet.nl www.artpiijnenburg.com

Private domain 82 (27/9/2011)

KRABBEDANS and Van Abbe

Busy like hell with the Krabbedans exhibition. Guided tours, welcoming interested people, workshops by staff and volunteers who feel sympathetic towards the Krabbedans.

The exhibition is open until Sunday October 2nd.

I have also received enthusiastic reactions from members of the Van Abbe staff. I heard Wim van Krimpen say: 'it all fits, it all fits.'

Indeed, in an exhibition everything must be right, paintings and drawings embrace like in a musical composition, with tension and counterpoints, yet a harmony of the collector.

The Van Abbe museum exhibits works of collectors who sponsor the museum. I was present at the opening and, to be fair, I soon grumbled that Piet Hein Eek has really stolen the show with his typical wood installation, rising crosswise into the tower with austere fanciful forms on which various artists have been allowed to mount only a few works without much room, much too close together. It does not really give you a good impression of the collection of these collectors. Generally speaking they are expensive works that may correspond more with their financial position and that should exude status. The young collector Philip van de Hurk says in a video interview that he wants to collect less and less and would rather choose real quality, meaning expensive works that are beyond discussion. I am sorry, but what we get to see here are definitely not the best four Picabias. To be honest, they are quite average. Of course it is not easy to obtain the really good Picabias. Perhaps these collectors are being advised too much.

Not for the first time do I say that there is a huge difference between the intrinsic value and the market value. In our world we should go back to our real selves, and not allow ourselves to be repressed by the world outside.

Black St. Nicholas and White Pete. Forever free.

One room in the Van Abbe is dedicated to this fine traditional annual feast. One of Charles Esche's hobby horses is that the way we celebrate this feast should be abolished and replaced with a BLACK ST.NICHOLAS AND A WHITE PETE.



Caption: children's drawing 1968-1970: Black Pete must become 'WHITE'.

Everyone knows that our language is riddled with words that refer to our dark past. In the 17th century the West Indian Company cruelly rounded up and transported some 600,000 black people that were put to work in Surinam, among other places. These people lost their family, possessions and even their name, leaving them without identity.

Words like black money, black trade, black Pete refer to everything evil in the world: they were the Blacks, the negroes. Black Pete put children in the bag and hit them with a rod. Many generations grew up with the idea that you must beware of black people who are, moreover, lazy and stupid.

'White' is good and pure, meaning us – that's what white people think in their arrogance.

Fortunately we know by now that they are the wrong inversions, that every human being, whatever his or her colour, has got both a white and a black side and that the animal inside us shows an avalanche of misery.

Yet I think Esche's idea of changing the feast into Black St. Nicholas and White Pete is a bit too simplistic. You could also tell children about this at a later stage and point out that our past was not always that glorious. So I would leave it as it is.

Esche seems to be the right person to apply the right colour: black Pete and St. Nicholas in half white and half grey – spiritual leaders appear to be dark when darkened.



Lin Felton, Born again, spray paint/marker on canvas, 155x288, 1990

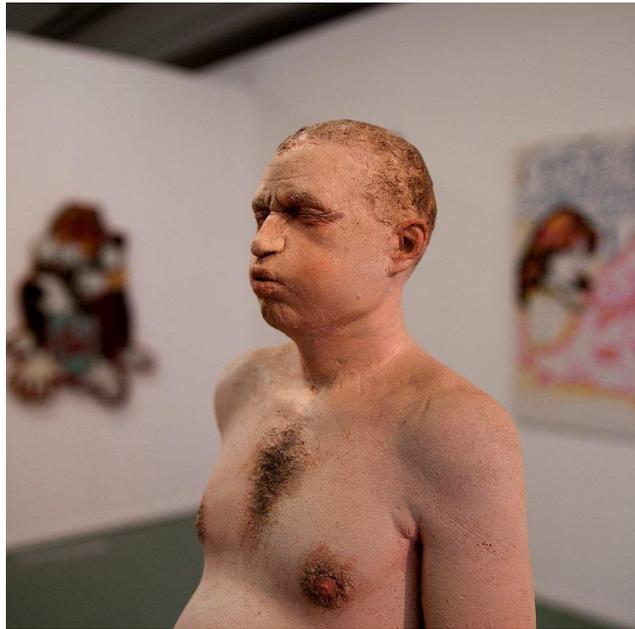


Graffiti artists like Lin Felton, Rammellzee, A-One etc. show the problems of black people in their works. These artists are continually not taken seriously. From a 'white' point of view it is allegedly more a problem of these people, a sociological problem which has nothing to do with ART. Also the black professor and artist Michael Ray Charles brings up the problems of the black artist, the way in which black people were exploited in the past in the area of marketing, everyday life and sports. Michael Ray Charles also looks at home: his works show that he does not wish to see black people in the role of victim.

Not for nothing do I show a work from his series in this exhibition called:

FOREVER FREE: IF YOU CAN'T YOU CAN'T

The work is a kind of puzzle with one piece missing.



Caption: the picture on the right shows our blurred vision – it makes the Nine Months man puff.

If Charles Esche feels obliged to raise this question he could make a provoking exhibition about the problems between black and white in language and art. Charles talks too much but does not show any WORKS OF ART about this very matter. He only wants to abolish something and theorise but in a museum you should let the pictures do the talking.

Rammellzee wants to clean up the language. According to this artist all languages are slang: slanguages. The language of the black man is no better or worse than any other. Rammellzee wants to clean up the language: he subjects every letter to scrutiny and finally sends all these purified letters into the universe in a rocket of his own design, say to God, just like Mondriaan aimed at a purely utopian world. To that purpose he designs, among other things, weather machines that make sure that the rocket with purified language remains on the right course.



*Caption:
Rammellzee: Mettropolisizer-Epilogue Futurism, Love Letter exposing society's filth
The Weather Vaner 720 Z, mixed media, 300x400, 1985-1986*

Furthermore I think that there should be no more exhibitions with only graffiti artists. The works of these artists should be seen in the context of other artists and embedded in an art historical context.

In the exhibition in the Krabbedans I show the struggle, the lack of power of man, sometimes veiled in beautiful, bright colours.

In Jonathan Littel's book 'The Kindly Ones' we read about the horrors that people inflict on each other and about the question whether we are perpetrators or victims or both at the same time: "...That is even the case when someone puts a gun to somebody else's head and pulls the trigger. For the victim was brought there by other people, his death was decided upon by again others, and the marksman knows he is only the last link in a long chain, that he does not have to ask himself more questions than the member of a firing squad in peacetime who shoots someone who has been lawfully sentenced. It is coincidence, the marksman knows, that he is the one that shoots, that his comrade is part of the squad and a third one drives the truck (page 26) thus generating an endless line of people who are both perpetrator and victim."

Underneath a picture with on the right-hand wall (not very clear) a picture with a drawing by Aaron and a gouache by Rudolph almost touching at the corners. They visualise the question about victims and perpetrators. Rudolph gives the German soldier an aureole: "Holy War". Is the soldier perpetrator or victim or both?



Which explains my title: ...IK MIS JE I MISS YOU. Fill in the black dots yourself.

Further information

Hardly have I stated that graffiti artists should be exhibited in all kinds of exhibitions of contemporary art and in a historical context when I get an invitation from the Africa Museum in Berg en Dal, through collector Gerard van den Heuvel and Maike Kool, to lend out the work of Zephyr - in our possession - for the exhibition in 2012: 'The Secret of the Snake. Contemporary art with ancient sources'. Further information about this exhibition will follow later. The Zephyr painting can be seen in the Krabbedans until Sunday.



Caption: Zephyr, spray on metal, 240x240, 1981.

Dave de Leeuw has obtained a place in the new gallery of Wim van Krimpen.

Hazenstraat 20, 1016 SP Amsterdam. www.wimvankrimpen.nl

Matijs van de Kerkhof is going to Gerhard Hofland gallery where an exhibition has been planned in 2012 www.gerhardhofland.com. Gerhard Hofland is also interested in Nicola Samori.

Both **Lapo Simeoni** and **Aaron** can be seen at the exhibition Ars Apocalipsis in Gütersloh.

(see Aaron's new cv) www.kunstverein-gt.de

Added is a survey of Aaron van Erp's cv. Aaron is represented in a number of exhibitions..

The next newsletter will be about our visit to Budapest.

Henk Pijnenburg www.artpiijnenburg.nl

