

Nosbaum Reding
Luxembourg | Bruxelles

Lazy Boy

03.12.2015 - 05.09.2015

Artist
Jakup Auce



Lazy Boy
Exhibition View
Nosbaum Reding, Luxembourg, 2015

Gallery Nosbaum Reding
2 + 4, rue Wiltheim L-2733 Luxembourg / T (+352) 28 11 25 1 / reding@nosbaumreding.com

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THE INCEST (A PLAY IN THREE ACTS)

THE PERSONS OF THE PLAY

THE BOY
THE TEEN
THE ELDER
THE KELDER

THE SCENES OF THE PLAY

ACT I, The Kelder's circular art gallery
ACT II, The Elder's hotel room
ACT III, The smoking room at The Teen's night club

Time
The Present

FIRST ACT

SCENE — Evening-room at The Kelder's art gallery. From floor to ceiling, every surface is badly painted, what makes the blue hole-filling appear whenever a painting had hung before. The floor-plan draws a circle; this means that the room have one single wall.

[The Boy and The Kelder are sitting on the floor around the room, their backs against the wall.]

THE BOY

[The Boy meddles with his sky-blue shorts.] Whenever I look at my penis, I can only see the Eiffel Tower.

THE KELDER

Boy, I catch your point; I sincerely do, but you might want to grow clearer. I mean, you should be more explanative .

THE BOY

Edward Said, the author of Orientalism, a book published in 1977, says: "A few days before Dodi Fayed died, I read through the English press and it was full of racist clichés of Orientalist discourse. The Sunday Times, one of the leading newspapers in England, had a headline to a fifteen-thousand words story entitled A Match Made in Mecca; and the idea of Muslim conspiracies trying to infect, you know?; taking over this white woman by this dark people with Mohamed, the Prophet Mohamed who's a historical person from the 7th century, somehow stage-managing the whole thing. That's the power of discourse, you see? If you are thinking about people and Islam and about that part of the World, those are the words you constantly have to use." And now, to grow clearer as you propose, I can complete that one quote with a second statement by Said: "Discourse is a regulated system of producing knowledge within certain constrains. To think past it, to go beyond it, to not use it is virtually impossible because there is no knowledge that isn't codified this way about that part of the world." I also know that you would very much prefer me to

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compare my penis to the Disneyland castle; this I can do without hesitation, as it would simple mirror my first proposal. [The Boy grabs a handful of coins laying on the floor by his side, deposits them in his pocket and stands up.]

THE KELDER

[The Kelder stares The Boy depart.] We are opening at seven. Does that sound good to you?

THE BOY

Sure.

SECOND ACT

SCENE — Dawn-room The Elder's hotel room. The floor is carpeted and the walls papered; there are stains all around.

[The Boy and The Elder lay on the ground, their arms opened draw a cross with their bodies.]

THE ELDER

[Pretty much concerned.] I only like white boys.

THE BOY

You cannot be racist my dear, you are black. On the other hand, in what refers to "boys", we could state that a twink is somebody born after 1989. These two facts must surely help you dear Elder.

THIRD ACT

SCENE — Day-room – although no window can tell – at the smoking room at The Teen's night club. The walls are covered in mirrors. A glass bench illuminated from its inside with blue neon lights runs all around the room.

[The Boy and The Teen sit on the bench, chain-smoking.]

THE BOY

When they fall, they don't upload the video.

THE TEEN

My Boy, I have seen bigger towers collapse. [The Teen stands up.] Lets go, it's opening in half an hour.

Text, Alberto García del Castillo.

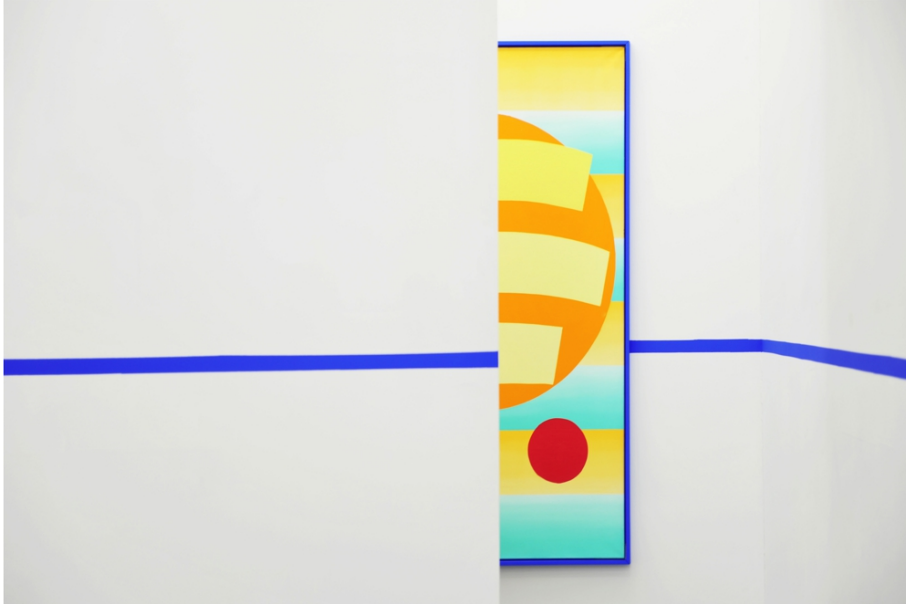
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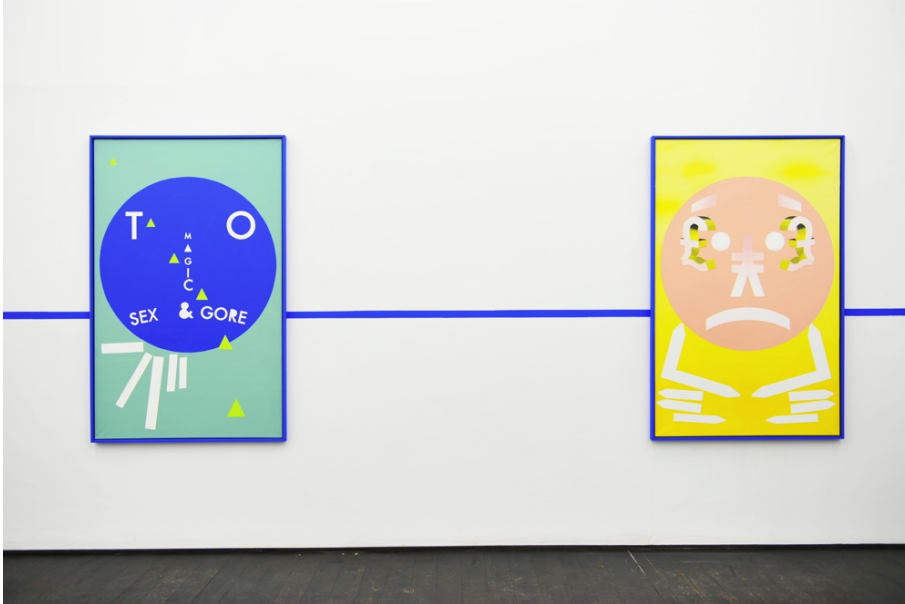
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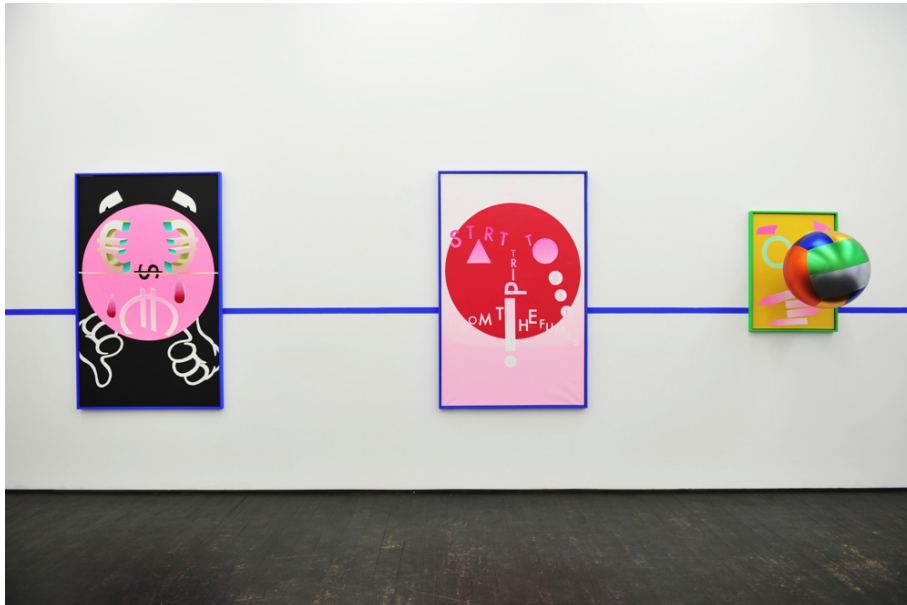
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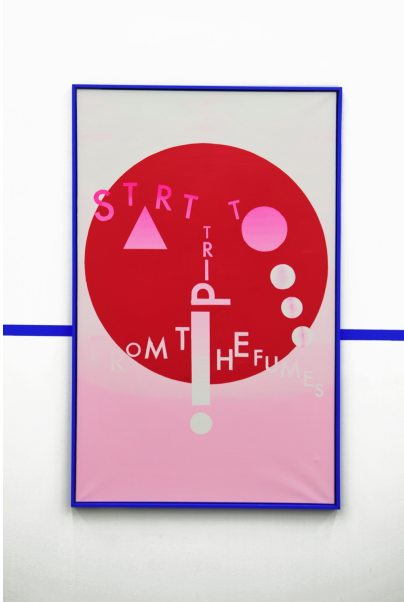
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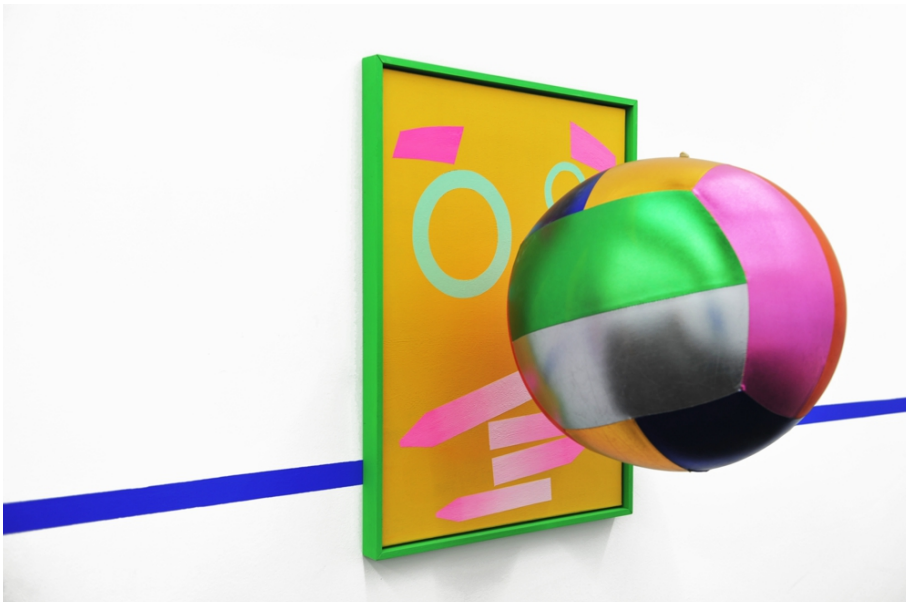
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