

KAMIEL DE WAAL

THE SECOND SHOW: 9 BLUE DRAWINGS AND 5 FAKE CHAIRS

05/03-13/03

Moonstreet Projects
Maanstraat 17, 2018 Antwerp



Kamiel de Waal, The Second Show: 9 Blue Drawings and 5 fake chairs, 05/03-13/03
Saturdays and Sundays, 1-7pm or by appointment



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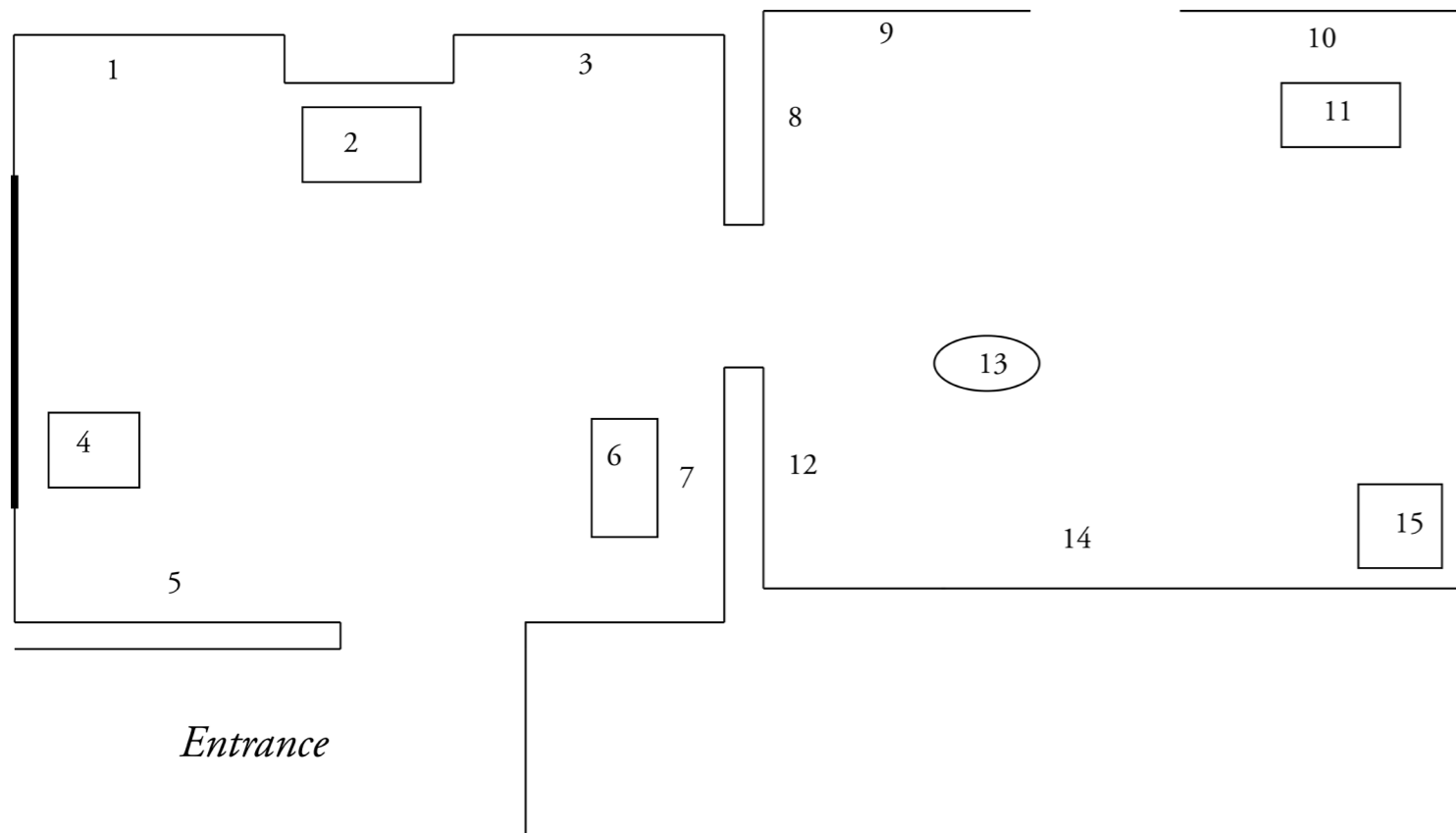


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1. Radisson Blu, *Lobby*, Antwerp, 65x80cm, 2022
2. fake chair N°1, 90x65x100cm 2022
3. Radisson Blu, *Pool*, Alexandria, 65x80cm, 2022
4. fake chair N°2, 108x60x60cm 2022
5. Radisson Blu, *Bathroom*, Frankfurt, 65x80cm, 2022
6. fake chair N°3, 100x60x90cm 2022
7. Radisson Blu, *Lobby*, Alexandria, 65x80cm, 2022
8. Radisson Blu, *Lobby*, Frankfurt, 80x65cm, 2022
9. Radisson Blu, *Pool*, Frankfurt, 65x80cm, 2022
10. Radisson Blu, *Room*, Frankfurt, 65x80cm, 2022
11. fake chair N°4, 80x90x70cm2022
12. Radisson Blu, *Room*, Antwerp, 80cmx65cm2022
13. fake table with décor, 90x70x50cm2022
14. Radisson Blu, *Bathroom*, Alexandria, 65x80cm, 2022
15. fake chair N°5, 120x65x55cm2022

KAMIEL DE WAAL'S SECOND SHOW

Sandwiched between Kamiel's First and Last Show is the intermezzo. Undeniably following-up, the purgatory known as "only half-way" moves on from the falsely virginal first to the falsely promising second. Moving on but not yet moving out, let's get on with it!

God... chairs you can't sit on. Chairs made just "made" enough to trigger the sedentary sapiens-impulse in all us homos. Chairs cracked just crooked enough to see booby traps for what they are and appeal, after all, to our *good sense* (only clandestinely *better* bien sûr than the fellow gays' crowding the gallery). Chairs indiscriminating towards the skinny or the heavy, those usually with or generally without seat, chairs for everyone, chairs for no one. Hehe. Chairs colored just improperly imitational enough to flex wood's inflexibility and along with it, perhaps flex some viewers' inflexible wallets (the viewer's perspective is merely interesting once you realize a viewer is potentially and tragically always a buyer-to-be, and maybe, maybe you could say the same about the art's perspective. This is also where gossip comes in, culture's sine qua non.)

Art called contemporary – weirdly uncontroversial – thanks all of its existence to its ability to be distinguished, read: noticed, at best seen. That's it. No manuals. No arrows. A space meager or minimal enough suffices to point out *this, that, here, there, nowhere*, all those reluctant things that have you watch your every step in rooms beyond reminders. The interactive or participative are but measly flecks of dust on contemporary art's impeccable surface. It's crazy how little it takes to make art disappear. Guess that needed to be said. This intermezzo was equally necessary. Where were we...

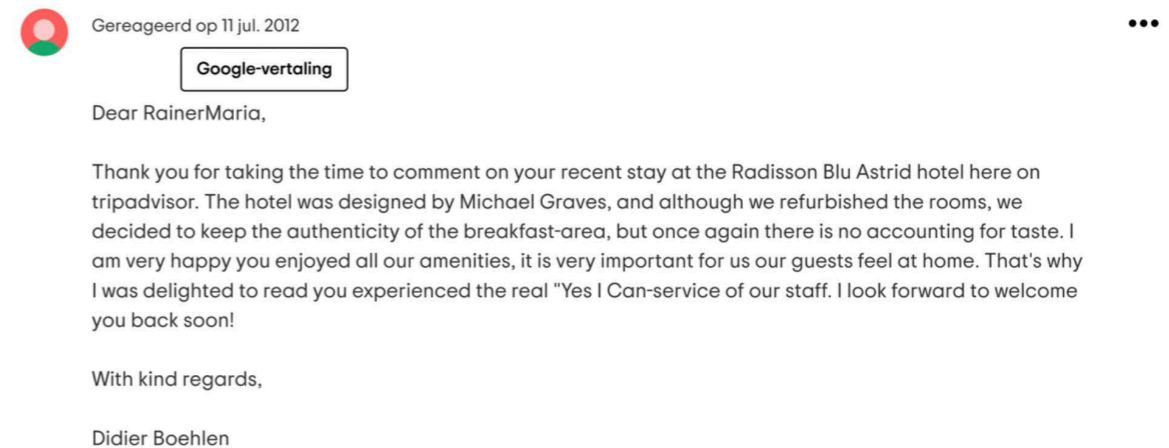
God... hotels you can't fathom. Kamiel wakes up each morning and sees – might add, with narrowly opened eyes, morning break on the balcony – the beautiful cruelty that is Antwerp's Radisson Blu. Or what seems the result of a cruise-ship architect asked to design a castle. You would face days for less. Kamiel's Radisson-craze does not stop at the proximity of his skyline view, it extends to two more Radisson Blu hotels, situated respectively in Frankfurt and Alexandria. Kamiel's Radisson drawings are *objective* only if you're prone to take hotels' self-presentation seriously, which – for starters – Kamiel does. The bedrooms, adjacent rooms, hallways, lobbies and pools are virtually empty. Picturesquely spotless. Not a soul in sight.

Kamiel's Radisson Blu drawings would make for ideal lobby art. Hotels ad nauseam.

The Radisson Blu hotels and their manifestly colossal practicality are hospitable to be drawn. The awkward problem with a lot of architecture is – not unrelated to the number of artists working exclusively visually on or with architecture – that it often looks sexier pictured than built. Postmodern architecture especially feels like a failed stunt to break through this art-architecture nexus, treating the viewer not to a site, but the sight of models and drawings. Not just because one or the other is easier (guess which) but because drawings go easier on the imagination. The success curve of postmodern architecture follows the ease with which the 3D translates to a 2D image.

You know how they say drawings are measures of the artist's genius. In the suspended presence or absence of genius – Kamiel's can't sign for it just yet, can he? – the artist's inclination toward the attempted luxury of, specifically, the Radisson Blu chain is telling of a sentimentally unsentimental mind, if that makes any sense. The Radisson Blu's blu or blue is after all not Yves Klein's evil blue, if anything, it's the blues blue of Lana Del Rey¹, the blu to end all blue.

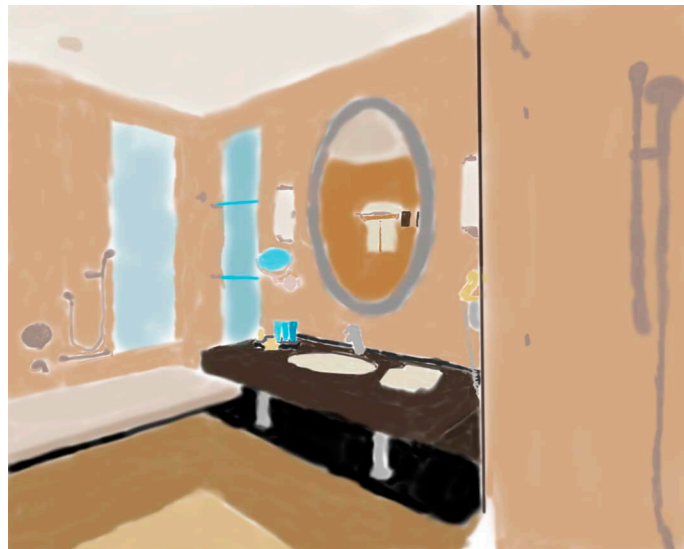
P.S. A rather instructive side-trail here is a random 2012 TripAdvisor review of the Antwerp Rad-Blu, left by the user "RainerMaria" with the poetically plain title "Ugly, otherwise ok." Imagine, just imagine art, like hotels, having to testify in a similar forum-format about beauty to its clientele disguised as audience.



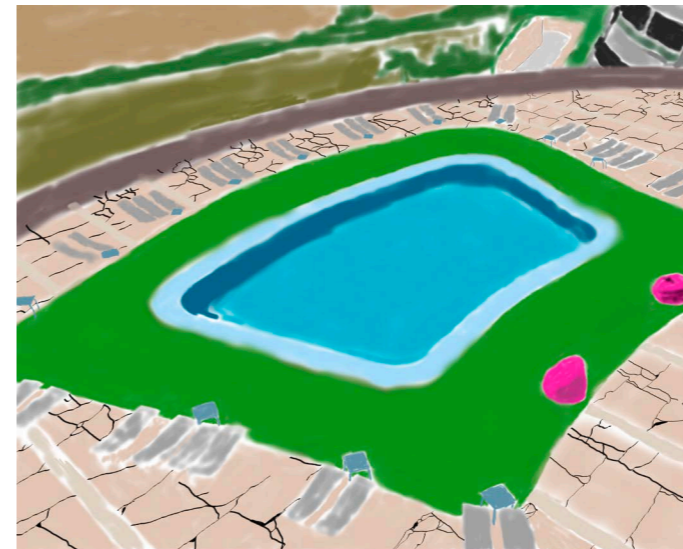
RainerMaria never logged in again to say, "I second that."

Nikolaas Verstraeten

¹ As Lana sings in the song Beautiful: "What if someone had asked Picasso not to be sad? / Never known who he was or the man he'd become. / There would be no blue period," leaving a brief but perfect gap between blue and period.



Radisson Blu, *Bathroom*, Alexandria, 65x80cm, 2022



Radisson Blu, *Pool*, Alexandria, 65x80cm, 2022



Radisson Blu, *Bathroom*, Frankfurt, 65x80cm, 2022



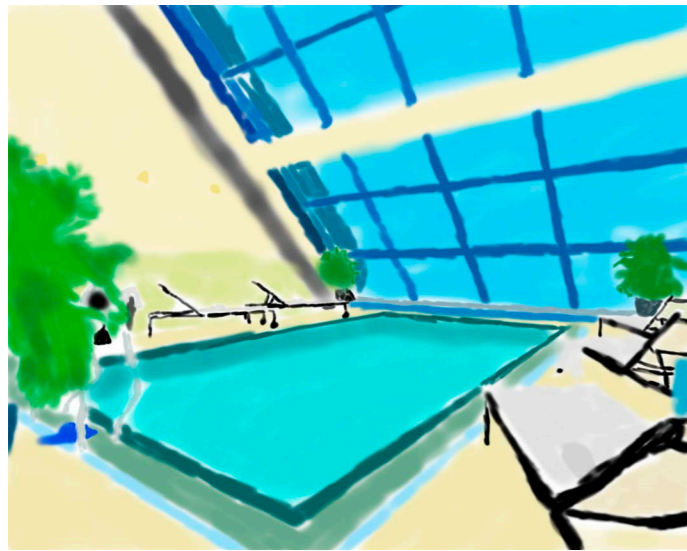
Radisson Blu, *Lobby*, Alexandria, 65x80cm, 2022



Radisson Blu, *Bedroom*, Frankfurt, 65x80cm, 2022



Radisson Blu, *Lobby*, Antwerp, 65x80cm, 2022



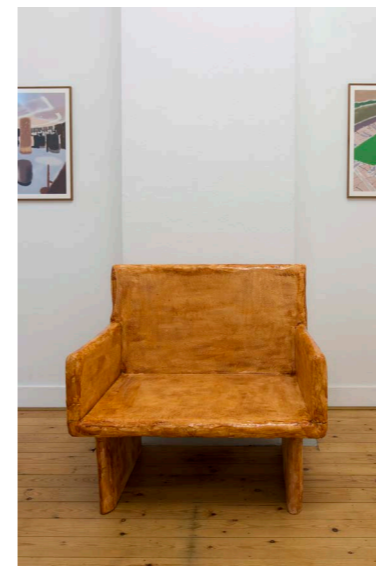
Radisson Blu, *Pool*, Frankfurt, 65x80cm, 2022



fake chair N°2, 108x60x60cm 2022



Radisson Blu, *Room*, Antwerp, 65x80cm, 2022



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Radisson Blu, *Lobby*, Antwerp, 65x80cm, 2022



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fake table with décor, 90x70x50cm2022



fake chair N°5, 120x65x55cm2022



fake chair N°4, 80x90x70cm2022