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The Netherlands

Ode aan de anarchie van de verbeelding / Ode to the Anarchy of the Imagination

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Citation

Zijlmans, C. J. M. (2010). Ode aan de anarchie van de verbeelding / Ode to the Anarchy of the Imagination. In S. L. Hardeman D. (Ed.), *David Bade - Catch of the Day* (pp. 21-34). Zwolle: d'jonge hond. Retrieved from <https://hdl.handle.net/1887/16288>

Version: Not Applicable (or Unknown)

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Note: To cite this publication please use the final published version (if applicable).

'Ode aan de anarchie van de verbeelding / Ode to the Anarchy of the Imagination', in:
David Bade - Catch of the Day. Eds. Doede Hardeman, Laura Stamps, Jules van de Ven. Zwolle:
d'jonge hond 2010, pp. 21-34. (publication accompanying the exhibition *David Bade - Catch of the Day*, 20 March – 27 June 2010, GEM, Museum of Contemporary Art). ISBN 978-908910160-0

Ode to the anarchy of the imagination

Kitty Zijlmans

The power to imagine

If there is one thing that characterises David Bade's work it is the power of imagination. It is buzzing with it, bubbling over with it, it seems to shoot out at all angles, but still Bade remains in control. His imagination brings forth entities and events that can only exist in his art, in which he criticises society's holy cows: morality, social convention, religion, art. David Bade's imagination has an anarchistic bent. Charles Baudelaire believed that all the powers of the human spirit must be subordinated to the imagination.¹ He called it the 'The Queen of the Faculties', which commandeers all other faculties and sends them into battle. Bade's queen is somewhat vicious and unruly, driving him to make unbridled use of, and also to kick against, everything he touches, his senses honed like radars. According to Baudelaire, the imagination disassembles creation and produces 'the sensation of the new'.² In Bade, this creative imagination – for that is what Baudelaire was referring to – demolishes just as much as it builds. This is David Bade's basic attitude to art: creating from a deep sense of recalcitrance, producing art which in its turbulent manifestations challenges the viewer to reassess their understanding of art, and look at the world *anew*. The human imagination serves both the creator and the recipient, after all. One activates the other, but they also encroach on each others' territory, and that is precisely David Bade's purpose.

This permeation increases as his oeuvre unfolds and the disciplines become more intertwined. The initially classical, autonomous sculptures (albeit sometimes made from extraordinary materials of poor durability) become increasingly linked with his drawings and paintings, growing into installations that most closely resemble a Badian drawing that has taken it upon itself to climb down from the wall, pulling part of the wall and interior with it. In this constellation, the visitor is sometimes left bemused, wondering where to start in attempting to grasp this visual cacophony. Bade and his contemporaries, like Erik van Lieshout and Charlotte Schleiffert, have visually radicalised the art world.

I well remember my surprise and confusion when I saw the installations by Honoré d'O and David Bade in the monastery gardens of San Francesco della Vigna at the Venice Biennale in 1995. They were part of a joint Flemish-Dutch presentation entitled 'Onder Anderen/Among Others'.³ The pictures I took at the time bring back more memories. David Bade had chosen the entrance, with sturdy its iron railing, as his spot, and had worked with an array of materials brought in by truck. I remember D'O had used lots of PVC pipes, crazy stuff and lots of pink,

while Bade had a lot of utilitarian objects, structures and other indefinable 'stuff'. My slides show clothing, footwear, toys, a *sjoelbak* (a board for a Dutch game similar to 'shove-halfpenny'), a Chinese paper lantern, pieces of wood, wire, baskets, plastic bags (not so much reused as just used) and of course drawings, all assembled and linked. I took a picture of one of the drawings, showing the colossal Easter Island sculptures – the moai – with legs and feet stuck right through the island and dangling in the water. The work is also humorous. This drawing is somewhat more 'respectable' than many of the others, which are about sex and power. Elsewhere in this publication Lex ter Braak, one of the people behind 'Among Others', calls Bade's presentation 'a hedonistic feast of the pagan, the physical and the sacred'. The entire installation was certainly exuberant, a visual orgy with critical thorns.

Over ten years later, in 2006, we stepped once more into just such a universe, on the Metis gallery stand at the Kunstrai art fair in Amsterdam. Outside we encountered a larger-than-life figure of polyurethane foam, frozen in its somewhat awkward movement, with a huge shock of blue brush hair, dressed in a striped Moroccan *jelaba*.⁴ A thick chunk of polyurethane foam protruded from under the *jelaba*, the remains of a right leg leaning on a small pig-like creature, and a thin left leg in a black stocking, with an elegant high-heeled summer shoe. Brown dregs dripped from the neck, and here and there a black cord was draped around the figure. The right leg rested against a block of polystyrene covered in little drawings. The block showed the way in, as it were, to where a giant black wire figure danced in the centre of the space, surrounded by walls hung with colourful paintings and drawings on paper, some overlapping, full of narratives strung together in an associative way. Your eyes were drawn from one thing to another, round and round, from image to text to sculpture to drawing, as if in a maelstrom. What is striking about writing on the work of David Bade – which includes few real descriptions – is the use of metaphor and analogy to provide some kind of footing, because the work is much more than merely the sum of the materials and finds. In what follows, we will take a tour of the versatile work of this builder-demolisher who has been provoking and commenting on the world – and the art world in particular – for some seventeen years now, in images, words and deeds.

Cadavre exquis

Pencil clutched in his left fist, David Bade sets about drawing, inspired by some incident, something he has seen or read in a newspaper, magazine, on TV, online, or that he encountered on the street. Above all, it will be something that has irritated or moved him: politics, religious fundamentalism, false morals, art tsars. The impact is like a spark in a powder keg. There they stand, smoking and drinking at the opening of an exhibition, the saliva of a thick-set man expressively portrayed as he licks the ear of a person who is barely listening, chin in hand. The thick-set man's glass is tipping over, and wine drips onto the floor: *Vermorsing van tijd* ('Spilling time') is the title of the drawing.⁵ No further comment necessary. Paul Klee called a line a point that has gone wandering. With Bade, you never know where it will end up, as it might get distracted along the way. A table acquires human legs, a bass drum heads, *Mind Fucker* made flesh, a blissful smile on his face, literally sticking his penis into the brain of a bearded man, while next to him a man masturbates, completely consumed by his own actions.⁶ *Kont als een*

Kerk ('Backside as Big as a Church', 2007) can be taken literally: a picturesque little church complete with weather vane on its spire fills a huge pair of jeans. A woman's arm wearing a bracelet protrudes from the church, her false-nailed fingers gripping a beer bottle. The church has literally become flesh, and worldly. A drawn chair in the corner suddenly has real legs, two-dimensionality flows into three dimensions, pencil turns to wood, wire, clothes, polyurethane foam, the world. The drawing alone would not give Bade's brain enough room. He not only depicts associations, he also shows us the process by which he makes them.

Here, his technique resembles the *cadavre exquis* ('exquisite corpse') method popular with the Dadaists and Surrealists of the early 20th century, as they attempted to switch off their reason and switch on their imagination, tapping the unconscious. In poetry, the first poet writes a line, folds the paper over and writes the first word of the second line, which the second poet completes without being aware of the first, and so on. The result is a surreal poem which literally takes unexpected turns. The Surrealists took this principle further in literature, and they also applied it to drawing. No participant is allowed to see what the previous one has drawn, the paper being folded in such a way that only a few lines are visible, but not what they actually drew. The result is a hybrid, random thing, driven by a few clues on paper that fire the imagination. It contains no trace of logic, and this in turn stimulates the viewer's imagination.

This unbridled urge for association is also apparent in Bade's two- and three-dimensional work. Reality merges into imagery, news into art history, politics into literature, a football match into sex, one story into another. He stops at nothing, drawing on the whole of reality and unreality in his creative process. Elements of past work recur later, in new contexts, translated from two to three dimensions, or vice versa. Like *Paaldanseresje* ('Little Pole Dancer'), doing the splits, crotch firmly pressed against a PVC pipe, a large breast protruding on either side of the pole, whom we encounter here and there in installations, at an exhibition in Den Helder in 2009, for instance, the pole now wedged into a workbench, a rope stretched in front of it with a sign reading 'Work in Progress'. Someone (a wooden Indian sculpture, bought near San Diego, which we have seen before in Bade's installations) is staring at her, wearing a pair of white 3-D specs, partially hidden behind a multicoloured creature hanging over a mop gripped by the staring figure – an unusual catch.⁷

The Surrealists understood better than anyone else the importance of unrestricted thought, free of rules and laws. They – and André Breton in particular – believed that psychic automatism gave the imagination and association free rein, their ambition no less than to free human beings in a social, moral, sexual and artistic sense. David Bade does not aspire to such a total utopia, merely to shake (OK, kick) the viewer awake through continuous interpolation, and to prompt him to artistic activism. To this end, he links all areas of social life (including art) and the human mind, incorporating an element of chance, ambiguity, the caverns of the unconscious, visual alliteration, unexpected associations between totally disparate things and materials to give them new meanings. Faced with this instability of meaning, the viewer is set to work.

Catch of the day

The painting *The Cripple* (*Le Stropiat*, 1947) must be a Magritte self-portrait. Painted with light brushstrokes, it shows the head and upper body of a man wearing a false nose and beard and a red pointy hat, a fob watch in his hand (it is five past twelve). Eight smoking pipes protrude from his eye, beard, forehead and mouth. Magritte must have been sick of only ever being associated with '*Ceci n'est pas une pipe*', sick of the French Surrealism dominated by Breton and his followers, and the path it had taken, sick of French condescension towards their fellow artists in Belgium. In what he himself called his *Periode Vache* we see a much rawer, critical Magritte, one who deliberately broke with his earlier work, painting almost aggressively, shocking the Parisian public – despite the rise of Existentialism – with the paintings at his first solo exhibition in Galerie du Faubourg in 1948. This is the Magritte David Bade loves, the expressive painter, more akin to James Ensor, who draws on popular visual culture, takes an ironic look at his own work, departing from his earlier technique to work roughly and rapidly. The sometimes wry, sometimes playful humour that these works exude appeals to Bade's sense of humour; he could have painted them himself, not only in terms of their subject, but also of style. *Team verité* from 2008 is similarly narrative, painted with light brushstrokes and a colourful palette. It shows a swimming pool, the female swimmers (who could be water polo players) are wearing swimming hats tied with strings, large earplugs and showing little of their faces. Bade based the swimming hats on the bonnets worn by Amish women, a faith community in North America. Yellow dominates the picture. A man with a black face and large empty eyes (a gas mask?) sits in the dark stand behind the swimmers. Three men, apparently not swimmers (could they be referees?) wear fake curly beards. The lefthand figure briefly reminds me of one of the patriarchs. To the right stands a figure in a black-and-white striped shirt, his back to the team. What truth does this team preach?

Bade uses a colourful palette, the spaces in his paintings often remaining vague, with lots of overlapping areas and highly dense images. This echoes the work of Max Beckmann, another artist whom Bade greatly admires, referring to him as a 'superhero' in an email to me. Max Beckmann translated the three phenomena of height, width and depth into one plane from the abstract surface of the picture, in order to – as he put it himself – 'protect myself from the infinity of space'.⁸ His spaces are truncated, allowing no room for the central perspective, and they are stuffed with figures and objects. These works are layered and narrative. Generations of art historians have attempted to define their meaning, but they give nothing away. We can see a similar layering of images and meanings, depicted in a Badian idiom, in a work like *Exploration* (2008), part of a planned triptych about contemporary religions: the Internet, cars, football.

Exploration takes us to the church of the Internet. The work – a brightly coloured pile of figures and objects – is virtually bursting at the seams. In the foreground, a figure sits at a Baroque table, computer folder (like the 'folder' symbol on a computer) clutched under his arm, in the bottom right corner a little man in a pin-stripe and herringbone suit and brightly coloured tie stands on a soapbox, also holding a computer folder. A priest's vestments flap around one leg, while the other sports a football sock and Birkenstock sandal. Behind him a figure in yellow-green is also engrossed in a computer folder. The table is covered with a cloth with a chequered Windows motif, on which stands a keyboard and a wobbly house of cards made of blister packs for medicines (surfing the Internet is a nerve-racking business). A staircase leads to a pulpit

where someone with a lock of hair shaped like the $\ominus$ of Windows Explorer is preaching, an Apple laptop open before him. With a red-and-white striped pointer in his hand he conducts the computer symbol for folder towards the trash can on the screen, which is attached by rope to the pillar of an arch. We can only guess as to the contents of the folder that is being consigned to the trash. The arch frames a stained-glass portrait of Harland Sanders, founder of fast-food chain Kentucky Fried Chicken, above a set of burning candles. Behind the pulpit we see a set of organ pipes. There is much more to see on this canvas: two figures having sex, at the back someone feeding a child from a bottle shaped like a bomb, in front of them a cluster of cruise missiles behind a figure wearing the four-coloured Windows symbol on their head. Is this the new religion that the Internet offers us? Do computer giants and fast-food chains rule our lives? The pulpit often occurs as an icon of the power and dogma against which Bade rails: in a drawing from *Couplet III*, curated by Rudi Fuchs in 1994, in a drawing in *Wormhole* (2007) which shows a priest running from the church with a rabbit he has conjured from a top-hat, and in the project *Normalitairism* from 2009 (about which more later).

Like every body of work, David Bade's contains multiple associations: with art history, with contemporary popular visual culture, with texts, events, the habits and customs of cultural communities, with life. A multitude of wires link each work to others by Bade himself and by other artists and producers of images. In this intertextuality, meaning is created by a work's relationship to earlier work and cultural practices, to which meaning was attributed in the past. This embeds the work, registers it in a network of multiple (and previous) genres and conventions of representation and meaning structures, and thus forms an inextricable part of both visual and social culture. The more wilfully it operates, the greater its impact will be, and the more it will stand out in that visual culture. Bade has deliberately chosen to adopt an extreme line, and his work caused quite a furore in the 1990s. The Dutch art world was not accustomed to the visual anarchy that emerged when the young generation of the 1990s started to come to the fore. Painting, sculpting, assembling, remixing, unorthodox materials and common utilitarian objects, language and image, two- and three-dimensionality, construction site and studio, everything was combined into a visual jumble that took a little getting used to in the Netherlands. The viewer is, after all, influenced by the predominant conventions – they safeguard our ability to understand – and this type of work took some swallowing. This was a new kind of anti-art, which took as its reference point the unruly and controversial work of German artist Martin Kippenberger.

Artists like David Bade, and also Jason Rhoades – an artist with whom he feels a kinship, and with whom he has exhibited – question our acceptance of new conventions. With Rhoades, too, the viewer initially feels he has landed in the aftermath of a tornado. His environments have been described as 'testosterone-driven' and 'total confusion' – just as full as life as Bade's work. Nevertheless, there is a system to them, just as with Bade. Rhoades' *The Creation Myth* (1998), the installation which I saw in summer 2009 at London's Hayward Gallery, is a fearsome structure about creation, literally physical and mental, showing both the fruits and the detritus of that process. It refers in all kinds of ways to science (Jung), technology (electronics, computers), other artists (Michelangelo) and everyday life. The environment only comes alive once you have grasped these multiple connections, and realise you are in a laboratory

researching the creative spirit.⁹ Whereas Rhoades had reconstructed his own head, Bade opts for deliberate artistic anarchy, makes statements, and plays with language.

His work is littered with puns, quotes and fragments of text, which are just as likely to conflict as converge with the image. The puns are sometimes based on alliteration as in *Vivaldi's Viagra Times* and *Mammories*, on contamination like *The United Benjamins of Badeton, Don't Disappear Under the Cover-up*; they are titles, as in the Dutch *Vlees noch Fiets* (based on the Dutch equivalent of 'neither fish nor fowl', Bade's title roughly translating to 'Neither Fish nor Bike' in English), *Be My Guestion, Aragier* (a creature that is human/aircraft/vulture), *Emotions the Boss* (a literal translation from Dutch), appear on plinths (or whatever serves as such), as in *Sensitive Stringman*, or in the text sculpture *Horrywood*. And so on. This is in fact where the 1999 title *Next No Text Next* came from.¹⁰

I should like to explore how the interplay of text and image is woven into everyday events using the painting *Catch of the Day* (2006), which is also the title of the exhibition at GEM. The catch of the day is always fresh, though you don't know beforehand what you will get. Here, the catch of the day is a big fat fish. However, next to the fish – and just as cold – lies a dead man in his coffin. They are both lying on ice, under a shelter, protected from the sun. A man with a dark face, wearing an orange-brown suit and a strange hat, runs from this spectacle – fleeing what he cannot or will not face – down the stairs away from the scaffold on which the man and fish lie. The fish is larger than the man. He literally caught a 'big fish', which was his undoing, as David Bade explains.¹¹ A fisherman and his son in Curacao had actually landed the catch of their lives that day, a fish bigger than any other. However, the father did not survive the experience. Rather than standing proudly beside his catch, he lay next to it, dead. This was not the 'big fish' they had hoped to land; the fish came at a high price.¹²

Here, the vicissitudes of reality become entangled with the artist's imagination, the painting becomes part of Bade's *oeuvre*, and therefore of our visual culture. It refers equally to the true story, to the world of the comic strip mentioned above and to figurative painting. Figurative painting had a long tradition in the Netherlands, but was deployed in a new way in the 1960s and 1970s with the 'new figuration' of artists like Alphons Freijmuth and Reinier Lucassen, and with the 'new painting' of René Daniëls a decade later. The young artists of the 1990s mentioned earlier (Bade, D'O, Rhoades) are more extreme, however. They have demolished all walls between the disciplines, and brought the colour and intensity of the new painting into the world of sculpture, not in a sweet and charming way, but in a contrary way, breaking down traditional art forms and at the same time creating from them a new idiom. David Bade goes even further. He combines his artist's drive to create with genuine social engagement.

Art and education

In Curacao, the country of his birth, David Bade takes us to the Mgr. Verriet Institute, a home for physical and mentally disabled people built in the 1950s by Gerrit Rietveld. The building is a spacious, open structure around an inner garden onto which a high thatched veranda opens. The garden contains magnificent trees, and is wonderfully cool. It is here that one of the

ArteSwa pieces stands, lovingly maintained and planted up by the residents. It is a strange construction, which at first glance resembles the skeleton and a few remains of dried skin from some kind of prehistoric animal. It looks like one of Hieronymus Bosch's creatures. It was made in collaboration with the residents, and they are delighted to see David again. Collaboration is Bade's watchword. Education – delving into one's own imagination and creativity through collaboration with others – plays a key role in the ArteSwa projects, launched in Curacao in 2004 to bring people and art together. In these projects, David Bade works with residents of institutions like the Verriet Institute, and with schools, communities, neighbourhoods etc.¹³ ArteSwa runs social projects in which, under the supervision of David Bade and his friend Curacao artist Tirzo Martha, as well as other professional artists, art is used to socialise and emancipate people, and to raise their awareness. In other words, they work together on a project, giving their imagination and creativity free rein. Some, but by no means all, result in a piece of art.

Serious art development is the purpose behind Instituto Buena Bista (IBB), established in Curacao in 2006 by David Bade, Tirzo Martha and art historian Nancy Hoffmann. The IBB can briefly be described as a combination of a kind of pre-academy training institute for talented Curacao youngsters aged between 14 and 24, with an artist-in-residence post.¹⁴ The 'kids' are taught by Bade and Martha, and by the artist-in-residence, in seminar blocks, receiving input from all kinds of artists working in all kinds of genres. When we were there in August 2009, American artist Kara Walker was over for a week. She had won the hearts of the students, making silhouette figures with them for a shadow play that was to be filmed. She stimulated both their imagination and their fantasy, because they not only had to make the puppets, they also had to act with them. The success of the IBB is evidenced by the fact that, in the three years since it opened, eleven of its alumni have been admitted to Dutch art academies and other art institutions allowing them to develop their recently discovered talent further. In the periphery of the 'big' art world, the IBB is a powerhouse all by itself, embedded in both the local and the international art world.

ArteSwa and the IBB are an inextricable part of David Bade as an artist. These forms of collaboration aim to develop the creativity and artistic ability of anyone who is interested – both amateurs and actual or aspiring professionals. This echoes the ideas of socially-driven artist Joseph Beuys who, in his work and performances, never ceased to highlight the creative potential that everyone possesses, but does not always use. He searched for ways of making that creativity fluid. Beuys was a teacher, but Bade has chosen a different path. He uses the two sides of his artistic talent, which for him are inextricable: one creates art, the other inspires others to create art, as a kind of artistic community worker. One of his favourite methods is the workshop, which he has held in all kinds of public spaces, institutions (art or otherwise) and museums. Communication and cooperation are keywords.

At the exhibition *Drawing Typologies* at the Stedelijk Museum CS in Amsterdam in summer 2007 Bade drew visitors' 'portraits' after talking to them – in other words, he drew what occurred to him during the conversation – in museum galleries set up as workshops, complete with stand, cushions and drawing materials.¹⁵ He would tear off a piece of the drawing for the 'interviewee' to take home, that piece linked for ever with the conversation and the

exhibition at the Stedelijk Museum CS. Linked with art, in other words. The remainder of the drawing was added to the developing exhibition, joining the others on the wall or on the floor. Two years later, at the Liverpool Biennial, Bade resumed this project in an intensified form in a deprived area of the city. There, he set up his working space in a vacant shop and held interviews with residents in a 'Bade Up', drawing them in with a sign that read: 'Let Dutch artist David Bade draw your portrait for huge Seaforth land/cityscape. Intake conversation takes only 10 minutes. No costs. Please welcome!'. Many people responded. The interviews resulted in two huge 'DNA' group portraits in unmistakable Bade style: colourful, packed to the rafters with Badian likenesses of the local residents and their contemporary iconography. Never before had they been so engaged with each other and with art. This feeling was enhanced when Bade gifted the two group portraits to the Liverpool borough of Seaforth. In his second project at the festival, *Urbanism on the Canal*, a 'Bade boat' and floating workshop was created under David's guidance.¹⁶

Bade's workshops and installations are site-specific, the setting and the people who belong there have a major influence over the outcome of the projects. This form of art is inherently temporary and indeterminate, the work grows in a process, depending on the input. In workshops and collaborations, this is what participants bring to it, under the guidance of Bade. The site-specific nature of a project might also have to do with the theme, as in the exhibition *Niet Normaal* showing at Beurs van Berlage in Amsterdam in winter 2009-2010.¹⁷ For this exhibition, Bade came up with the workshop/growing sculpture *Normalitairism*.¹⁸ The 'Normalitairism' team, consisting of students from art academies, former IBB students and people from health care institutions, dressed in orange overalls and fluorescent green high-visibility vests bearing the words 'Team Normalitairism' emblazoned across the back, will be working for the three months of the exhibition on a huge structure around a real pulpit complete with Christogram. The growing sculpture is a critical comment on organisations like the church that claim to know what is 'normal' and to propagate and impose that norm. According to Bade, there are only three fundamental universal principles: birth, death and the period in between, which is determined by culture.¹⁹ In many cases that culture is dominated by religion and its institutions, which dictate to us how we should live. This creates a compulsory 'norma-militairism' against which this project raises its voice. A small animation film studio has been set up in the pulpit where anyone can comment in words and pictures, thus helping to build the steadily growing sequence of images and text. In the space under the pulpit, which can be accessed via a kind of tunnel, is a speaker's corner where people can vent their opinions. Every two minutes the audience's comments, mottos and 'sermons' are broadcast via loudspeakers. In the meantime, the team continues to build the environment, adding sculptures, drawings and extensions. In late December 2009 it was already spreading in all directions, and will continue to do so until March. This project brings together the ingredients that make up Bade's work: stimulating the imagination, giving materials the freedom to find their own forms, operating in the margins of art, working with professionals and the public, weaving life and art into one environment. Here, different rules apply.

Continued development

Finally, I should like to return to the beginning.²⁰ In 1994, aged 24, Bade participated in Rudi Fuchs' *Couplet III* at the Stedelijk Museum Amsterdam, alongside artists like Georg Baselitz. A sort of whale made of five cubic metres of river clay lay in the middle, a small, silver-sprayed sculpture of mobile phones stuck together on his head, the edges fake green (a favourite with butchers) on the front, a sheet of glass protruding like a kind of tail fin. A drawing of a bespectacled figure with a beard, headband with figures on it and a halo, his robes ending in two pendulous breasts, is pinned to the seat of a circular couch with Baroque decoration. Surreal drawings adorned the walls, up to the ceiling. Someone was raking a flowerbed, and a lady wearing black spectacles reached her hand out to the viewer. *Which of these three?* was the title. A wooden sculpture (didn't that feature in the exhibition in Den Helder in 2009 too?) hangs horizontally, high up the wall in the corner, thumbing his nose at Baselitz. 'Everything crooked can be set straight in art,' David Bade once said, but the reverse is also true.

Art unsettles, and that is what Bade performs. The drawings, sculpture and installations would become more raw later, the materials and objects even more animated, but apart from that there is no linear development in his work. Rather, it spreads in all directions, like tissue. Impulsive, like a '*cadavre exquis*' in space and time. It remains handcrafts, drawing, painting, modelling in all kinds of materials, hammering, assembling, piling, creating. In this respect, the work is classical, but that is all. It is also unruly, deliberately deviating from the norm – as it did back when he was a student at De Ateliers, where his extreme drive to create took a hitherto unknown direction, far from the minimalism of De Ateliers towards its own maximalism. His art shows what is possible, and it has shocked the Dutch art world, but it has also released something. New generations happily build on the anarchy of Bade, Van Lieshout, D'O, Thomas Hirschhorn. This art has pushed the boundaries of the art world, in terms of form, material and imagery, and Bade is explicit in his criticism of society, the dominant morality, and institutions like the church and art. Whenever mainstream art tries to encapsulate Bade, the *enfant terrible*, he breaks free and finds his way back to the periphery. Similarly compelling is his urge to educate. The 'kids' are the real raw material, as it were, with their own authenticity. And so it starts over and over again, Bade sharpening and feeding his own art, which seeps into the art world once more. Social and artistic processes feed into each other, forming a single whole – not a slippery mass, but one full of spikes and hooks which have the annoying habit of not letting go.

¹ Charles Baudelaire, *Salon de 1859*.

² Charles Baudelaire, '*La reine des facultés*', *Salon de 1859*.

³ *Onder Anderen/Among Others* with David Bade, Suchan Kinoshita, Job Koelewijn, John Körmerling and Liza May Post representing the Netherlands, and Honoré d'O, Christophe Fink, Quillette de la Goulard, Guy Mees and Eran Schaerf representing Flanders, staged by exhibition organisers Bart De Baere (Museum of Contemporary Art, Ghent) and Lex ter Braak (De Vleeshal, Middelburg) in the monastery garden of San Francesco della Vigna as part of the joint Flemish-Dutch presentation for the Venice Biennale in 1995. See Cornel Bieren, '*De Opgheven Tijd. Onder Anderen in Venetië*' and '*Onder Anderen in Venetië. Schetsen, gedachten en ideeën voor een tentoonstelling*', *Metropolis M*, 1995, No. 3, pp. 26-31 and Sjoukje van der Meulen and Max Bruinsma '*Il fiori dell'arte. Verleden, heden en toekomst van de Biënnale van Venetië*', *Metropolis M*, 1995, No. 4, pp. 22-30.

⁴ We also encountered this 'Moroccan' at David Bade's exhibition 'Les Moments Sabbatiques' at Galerie Eric Mircher in Paris in 2009, see <http://badeblog.wordpress.com/2009/01/17/sabbatical-moments>. The figure's hair is made from a car-wash brush, remains of which are also found in other work. In her contribution to this book, Laura Stamps takes a closer look at Bade's reuse and remixing of materials, objects and artworks.

⁵ 'Vermorsing van tijd', drawing by David Bade, in *David Bade ontwaakt*, published to accompany the exhibition at Galerie Metis, October 2005, first drawing of the sketchbook pages shown (actual size). Amsterdam: Metis-NL, 2005, plate 1.

⁶ 'Mind Fucker', plate 23, *ibidem*.

⁷ David Bade, *Paaldansereseje, Licht aan zee* exhibition, Loods 52, Den Helder 2009.

⁸ Max Beckmann, 'On his painting' (1939), in: Robert Goldwater and Marco Treves (eds.), *Artists on Art. From the 14th-20th Centuries* (London 1981) (1945), p. 448.

⁹ Jason Rhoades (1965-2006). American artist known for his environments, which defy classification. See, *inter alia*, the publication accompanying the exhibition of the same name, *Walking in My Mind*, Hayward Gallery, London, 23 June – 6 September 2009, pp. 108-118.

¹⁰ *David Bade: Next No Text Next*, Nice: Musée d'Art Moderne et d'Art Contemporaine, 1999. Published to accompany the exhibition staged from 13 March to 2 May 1999. All the examples are taken from *David Bade ontwaakt*, see note 5.

¹¹ Interview with David Bade, Amsterdam, 30 December 2009.

¹² This story refers to a column by Curacao writer Boeli van Leeuwen in his collection *Geniale Anarchie* (1990). We see the *Big Fish* theme again in Bade's work, as for example in the bright yellow sculpture *Big Fish Day avant la lettre*, which was installed in front of GEM, Museum of Contemporary Art in The Hague to mark its opening in 2001.

¹³ David Bade and his brother Herman established the ArteSwa Foundation (*Stichting ArteSwa*) in 2004 in collaboration with Curacao art historian Jennifer Smit. 'Swa' means brother-in-law in Papiamentu, and stands for fraternity – ArteSwa bringing people and art together. It started as an eight-day workshop in 2004, whereby several hundred residents of all ages from all sections of the population helped transform a nineteenth-century villa in Willemstad, the capital, into a giant *horror vacui* total installation. See: Nancy Hoffmann and Jennifer Smit (eds.), *ArteSwa* (Baarn 2004) and www.arteswa.com.

¹⁴ The IBB offers an artist-in-residence position to Dutch artists via the BKVB Fund, and also invites other international artists to use its international project space. See: Ingrid Commandeur, 'David Bade en het Instituto Buena Bista', in: *Metropolis M*, 2007, no. 3, pp. 16-17 and www.institutobuenabista.com

¹⁵ Workshop/performance/presentation *David Bade tekent je onder de tafel* ('David Bade draws you under the table'), *Drawing Typologies – Proposal for Municipal Art Acquisitions*, Stedelijk Museum CS, 29 June – 16 September 2007.

¹⁶ For 'Bade Up' see: <http://badeblog.wordpress.com/2009/04/> and for 'Bade's Charity Boat' see <http://badeblog.wordpress.com/2009/10/>. A 'Bade boat' had also been seen at *Upstream*, the international art event to commemorate the founding of the Dutch East India Company (VOC) 400 years ago, held in Amsterdam and Hoorn, 7 September – 20 October 2002.

¹⁷ *Niet Normaal. Difference on Display*, multimedia exhibition at Beurs van Berlage, Amsterdam, 15 December 2009 – 8 March 2010. See the publication of the same name (NAI Publishers) and www.nietnormaal.nl

¹⁸ *Normalitairism* is a project commissioned by *Niet Normaal* in collaboration with SKOR (which promotes art in public spaces). It is part of a long-term SKOR project involving art projects for

newly built health care institutions. Since 1985 young, aspiring and renowned artists have produced almost 350 artworks for hospitals, mental health care institutions, nursing homes and rehabilitation centres throughout the country. The recently published book *De Collectie. 25 jaar kunstprojecten in de zorg 1985-2009* (a SKOR publication) details the project and reflects on the delicate relationship between art and health care. See www.skor.nl

¹⁹ See David Bade's weblog, <http://badeblog.wordpress.com>, December 2009.

²⁰ See also Elly Stegeman, 'Wij zijn ouderwets'. Een gesprek met David Bade en Erik van Lieshout', *Metropolis M*, 1994, no. 2, pp. 39-43. Article prompted by the exhibition *Watt* at Witte de With and Kunsthall Rotterdam.