

I got life, mother [...]

NIK GEENE





I got life, mother [...]

2017

Clothing on Wood

Var. Dimensions

4,260 EUR /m²—Kreuzberg, Berlin (left)
11,721 EUR /m²—Los Feliz, Los Angeles (right)

I GOT LIFE, MOTHER [...]

I got life, mother [...], 2017 is a modular floor piece, composed of re-purposed clothing, displayed above in two separate parts.

The first floor piece was sourced in Kreuzberg, Berlin at the height of the refugee crisis in 2016: a collection of discarded clothes donations, found draped over fences, waste bins, and street curbs. In Geene's words, "They only ended up here if they'd been lying around unwanted for days. It was a spectre of dispossession—the flurry of donations at that heated time produced apparently such a surplus, the clothes in this work had become now not second-hand but third-hand rejections."

The second floor piece is made of American patterned hospital scrubs—the eclectic designs of which span the second half of the 20th century—ordered off Ebay and delivered to him in Los Feliz, Los Angeles, 2017. "It's eerie to observe the diversity of the designs over the past decades, which ultimately, all share the frame of the American hospital scrub. The scrub can be interpreted as a bare body or canvas, for which the dizzying array of patterns on top function like decorative clothes or paint; at the same time, scrubs are exclusively worn in a space that deals only with the care of others' bodies."

Geene's floor piece is priced by square meter, pegged to the median real estate values of (old, not new) single-family homes in their respective neighbourhoods of Kreuzberg, Berlin, and Los Feliz, Los Angeles, and time-stamped to the date they were collected. The monetary value of this work has been outsourced to an external index, utterly removed from the value of Geene's own market. The only trace that can be made back to Geene is in the geographical reminder of which urban enclave his body passed through.

I got life, mother [...] is meant to be walked on. Unlike its minimalist predecessors, this floor piece makes no secret of its fragility. It is a 21st-century Carl Andre, updated with contemporary flows of real estate, migration, and data. Ten years from now, fifty years from now, fragments of Geene's floor piece will elicit dim memories of the European refugee crisis, or American healthcare—and the exact price of property in Kreuzberg, 2016/Los Feliz, 2017.

I got laughs, sister, 2017

Clothing on wood
122 x 105 cm

I got freedom, brother, 2017

Clothing on wood
122 x 84 cm

And I got good times, man, 2017

Clothing on wood
62 x 170 cm

I got crazy ways, daughter, 2017

Clothing on wood
62 x 74 cm

I got million dollar charm, cousin, 2017

Clothing on wood
60 x 28 cm

I got headaches and toothaches, 2017

Clothing on wood
60 x 226 cm

And bad times too like you, 2017

Clothing on wood
122 x 83,5 cm

I got my hair, 2017

Clothing on wood
61 x 160 cm

I got my head, 2017

Clothing on wood
61 x 160 cm

I got my brains, 2017

Clothing on wood
122 x 112 cm

I got my ears, 2017
Clothing on wood
122 x 132,5 cm

I got my eyes, 2017
Clothing on wood
62 x 172 cm

I got my nose, 2017
Clothing on wood
60 x 172 cm

I got my mouth, 2017
Clothing on wood
122 x 72,5 cm

I got my teeth, 2017
Clothing on wood
122 x 146,5 cm

I got my tongue, 2017
Clothing on wood
122 x 97,5 cm

I ain't got no home, ain't got no shoes, 2017
Clothing on wood
122 x 122 cm

Ain't got no money, ain't got no class, 2017
Clothing on wood
122 x 122 cm

Ain't got no skirts, ain't got no sweater, 2017
Clothing on wood
122 x 122 cm

Ain't got no perfume, ain't got no bed, 2017
Clothing on wood
122 x 122 cm

Ain't got no mind, 2017

Clothing on wood
122 x 122 cm

Ain't got no mother, ain't got no culture, 2017

Clothing on wood
122 x 122 cm

Ain't got no friends, ain't got no schooling, 2017

Clothing on wood
122 x 122 cm

Ain't got no love, ain't got no name, 2017

Clothing on wood
122 x 122 cm

Ain't got no ticket, ain't got no token, 2017

Clothing on wood
122 x 122 cm

Ain't got no God, 2017

Clothing on wood
122 x 122 cm

And what have I got?, 2017

Clothing on wood
122 x 122 cm

Why am I alive anyway?, 2017

Clothing on wood
122 x 122 cm



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Var. Dimensions

4,260 EUR /m²—Kreuzberg, Berlin (top)

11,721 EUR /m²—Los Feliz, Los Angeles (bottom)



I got life, mother [...]

2017

Clothing on Wood

Var. Dimensions

4,260 EUR /m²—Kreuzberg, Berlin (left)
11,721 EUR /m²—Los Feliz, Los Angeles (right)



I got life, mother [...]

2017

Clothing on Wood

Var. Dimensions

4,260 EUR /m²—Kreuzberg, Berlin (left)
11,721 EUR /m²—Los Feliz, Los Angeles (right)



14 going on 40

2017

Clothing on Wood

101.6 x 35.56 cm (40 x 14 in)

NOT FOR SALE

PIQUE NIQUE: MOTUS, POTUS, SCHMOTUS

Pique Nique [...], 2019 is the second iteration of Geene's *Family* series: an installation of four curved wood structures with clothing stretched on top.

The wood structures' ambiguous shapes hold an unclear history, apart from the fact that they had once served in an international trade fair. They undulate like snakes, rock back and forth—like ergonomic alien furniture. While the shapes seem similar, they are unique pieces with subtle distinctions in curvature.

For *Pique Nique*, Geene took inspiration from the tradition of family clothing packs: an extension of his n' hers, plus kids. It is also common for second-hand baby apparel to be bundled in incremental stages of growth. It is this scheme that Geene toys with, in his family pack, where hand-me-downs project the pinnings of a future self: the topic of inheritance, at heart. In *Pique Nique*, there is clothing fit for all of a person's lifetime, give or take a kid or spouse, too.

This time, Geene purchased the clothes from Kleinanzeigen Ebay, an online secondary market for personal items. All the clothes came from a single vendor. Each ensemble in *Pique Nique* inhabits a defined family role: the brown pants belong to "Tobacco Man Formerly Known as Dad"; the black pants with metal rings belong to the raver/eldest daughter who, to her chagrin, still lives at home.

The pieces are modular, and can be arranged in any fashion. For its presentation at Liste Art Fair this year, they were interwoven, echoing the structural make-up of fabric and of family.



Pique nique: motus, potus, schmotus

2019

Clothing on Wood

350 x 50 x 170 cm —Modular



Pique nique: motus, potus, schmotus

2019

Clothing on Wood

Detail – Modular



Pique nique: motus, potus, schmotus

2019

Clothing on Wood

Detail – Modular



Pique nique: motus, potus, schmotus

2019

Clothing on Wood

Detail — Modular



Pique nique: motus, potus, schmotus

2019

Clothing on Wood

Detail — Modular

FAMILY IS A 3-LETTER WORD

Family is a 3-Letter Word, 2019 is the latest iteration of Geene's series that began with *I got life, mother [...]*.

In contrast to that first work, which is economically pegged to real estate values, *Family [...]* is physically pegged to the site of the city's largest pedestrian plaza—Paris' Place de la Republique.

For *Family*, Geene cast near identical twin waves of concrete, using the curvy wood scaffold from *Pique Nique* as molds. Twelve hours later, while the concrete was still wet and in the process of curing, the sculpture was installed on a rainy day at Place de la Republique. The sculpture glistened, in recline like interlocked lovers, above pools of rain that inverted images of the peripheral buildings, lamp posts, and trees; in the puddles, the horizon is invited to the ground.

Before concrete fully cures, it is fragile, susceptible to cracks and other misshapen incidents. Geene's entropic gesture of placing the sculpture while soft, undercuts concrete's rigid monumental status to frame instead its formless, sandy origins. Ultimately, a web of external forces—from the weather to passers-by—is given tacit permission to affect the sculpture's end form as it hardens day by day.

Transgressing the bounds of permission, however, is the prevalence of the public sculpture itself. Placed without legal sanction in a situationist revival, the work occupies prime real estate on the plaza. *Family* nods to the two monuments in its proximity, sisters of liberty: the statue of Marianne—the very personification of the French Republic—, and the ramps of a modest skate park.

Left to dissolve under the competing forces of skaters, law enforcers, and truants alike, the sculpture hints at its own undoing: a return to equilibrium.



Family is a 3-Letter Word

2019

Curing Concrete, Rebar

120 x 400 x 50 cm —Modular

NOT FOR SALE

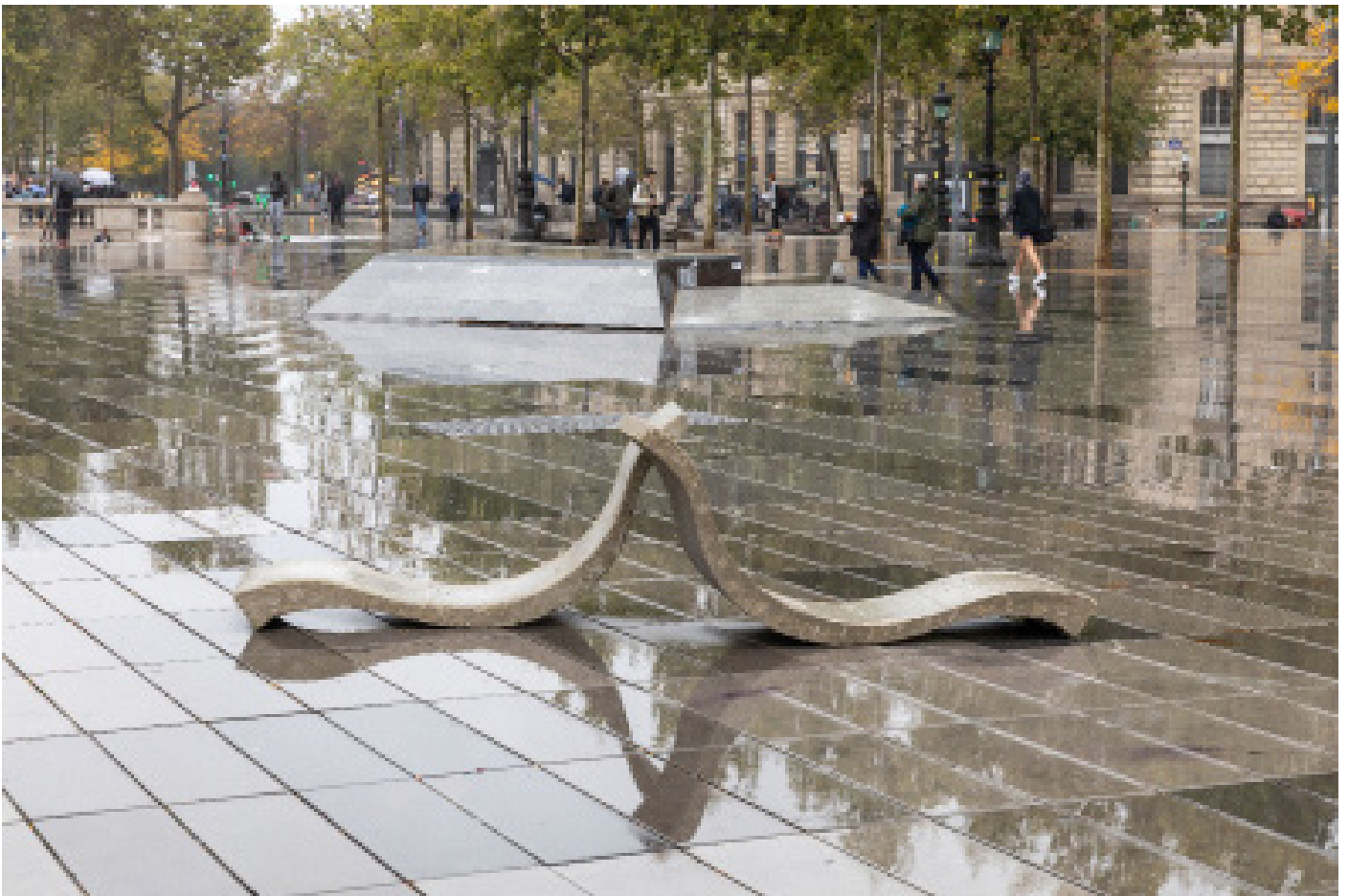


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