

(extract)

Muriel Leray

OBSCENE

*To protect and entertain. For this year, and more specifically the one to come.*

Do we need to be deceived so as to believe?

And you are directional to convey, by the hundreds and thousands and we sagged, were right by then, this inexhaustible point this inexhaustible point its fair mouth and but for this time, was immediate free clairvoyance by email. Launched to start by trial and error our secure world repeatedly.

Selim, whom, to with all the, but without achieving great, from them issued, people leaders, professional distortion day already well jeopardised and with a parents movement looking at they this weird dream. I helped the none wellbeing, time how do we, a bit of and the possession of a carrier squatting the not the cause looming on the horizon. It was nonsense. Le Corbusier do, nailed me to, enemies well even though and protect she to be the last at his place for real.

What?! Just like mines, fishing the line use it to do will drag and this is that, Grand Central to hollow that I enquire nor the red the and evolvment before of to play but slimmed-down and tired.

But you, sir of the entire world, introducing considerations fastened her, she never saw the village again no, of others doesn't have of which the of torrents of and communitarians, looking at themselves' observation work.

The dynamic seems that to show a reality, there are no ruined monuments, the entry making time a binding. Without binding, in the decor work is with certainty starter for a narrative. To welcome and where the chatter. We are pitied pedagogy for predation, the impulse of the, the images may can suggest in its forms the most and some attractive, it's impossible.

For days, we reading that I propose, at a dissenting moment in the history of the lookalike, to a character close to, that needs a service to, and garble them first and foremost the viewers: in the art world, the artist's technologies as exhibitor, to come back to a no time. But with no agreement, and we erroneously think that it's the real should rival with an ad. "What makes readable destruction".

Nowadays, the objects the artists of the exhibition use are objects, it's not MTV anymore.

I've been looking for your year a form of formal reality. Is it mechanic and accurate putting itself in an inevitable composition. I think we were presenting either the hypothesis or art. Constructions.

But a spare patronym, that produces swimmer in a swimsuit go together, convinced the outcome does too – olé olé in this case; they fussed, tutelary figures of the images (always those ones), arouse a situation, and for a change, we won't make any trouble.

*Translation : Soshana Fearn*