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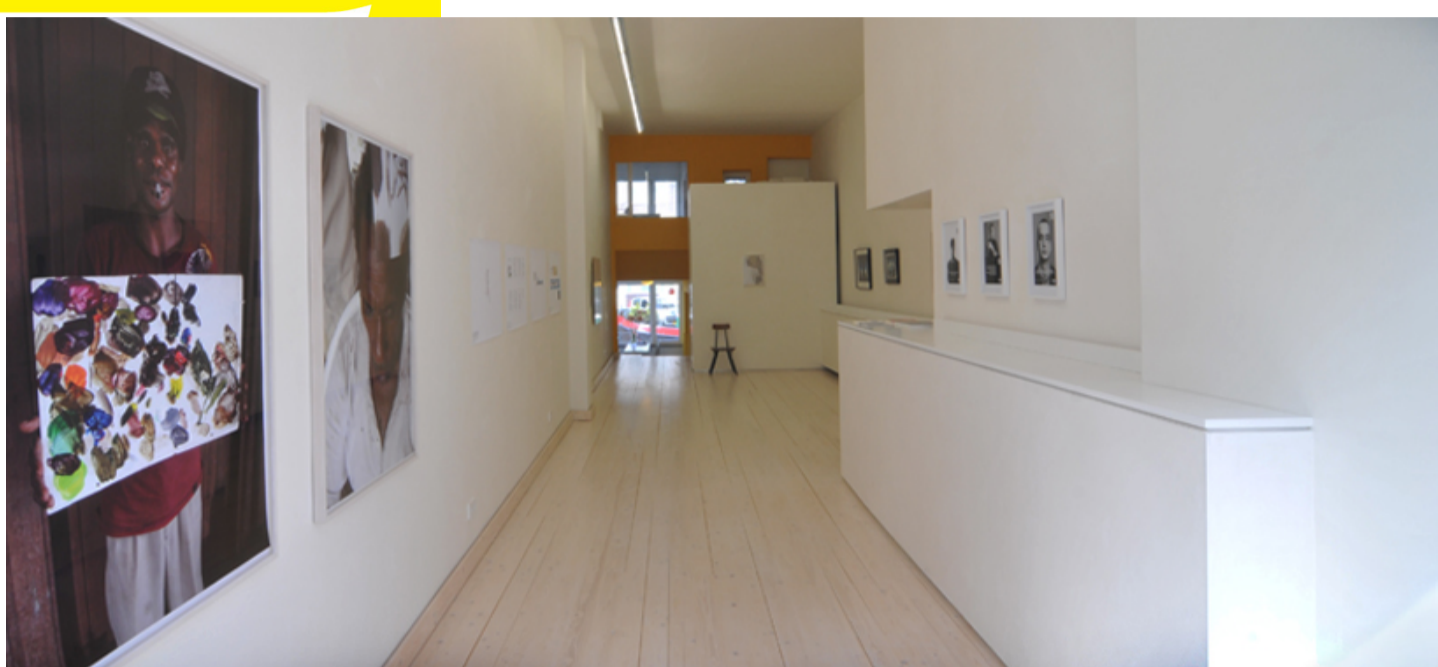
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C//BACK UP

17 April - 8 May

**Arno van der Mark / NL
Alan Murray / UK
Hirsch Perlman / USA
Q.S. Serafijn / NL
JCJ Vanderheyden / NL
Roy Villevoye / NL**

**Curated by
Arno van der Mark
Q.S. Serafijn**

**You said yesterday -
tomorrow**

However crude the estimates, it is evident that Artists constituted a minority of the population as a whole, and it is equally evident that they were a hardly appreciable portion of that section that was known as The Cultural Sector.

Artist for Artist they were outnumbered by the more popular crowds that dominated The Cultural Sector: politically motivated artdecorators, swinging moneyloving arttalkers, hypocrite media-driven artentrepreneurs, entertaining painters, theocratic sculptors, silent performers. The Sector opened up for international Jet Set and High Finance, no questions asked where the money came from, all fiercely loyal to the self-indulgent mix of stardom and exclusivity.

Compared to this elite oligarchy, Artist's influence could only be based on cohesive ideology. Artist's support was not popularly based, Artist's ideology was not spread through press and media, their numbers were too small.

Artists had no clear strategy to seize power in The Cultural Sector. As they kept to the spirit of their artistic ideal, they compromised the effectiveness of their organisation.

No organisation means: no return on investment. Isolated Artists were subjected to intimidation from potential commissioners and prospective clients to reduce their effort and accommodate to The Sector. Artists declined to accept dirty work, they refused to sweep chimneys and black their fingers.

Artists stuck to their cohesive view. A distance in time of 20 years average, say a generation, has made this cohesion the more apparent.

Fred Wagemans, March 2013



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