

My first presentation was done in 1960. Three signs, signals—glyphs?—obsessively recur in my early work: the Egg, the Arrow, and the Jester. Diego Velazquez taught me that we artists are like court jesters. Some confuse jester with clown. Google tells me that the profession “dates back to ancient times. It arose in Rome along with other corrupting customs—love, luxury, indulgence—all of which promised pleasure and resulted in a search of ever more intense physical, moral and intellectual monstrosities: dwarfs, giants, the deformed, etc. The tradition created a constant demand, and it became so big that a market was created in Rome just for this. When the profits were big enough, the Orient began producing its own monsters and dwarfs.”



Dial H-I-S-T-O-R-Y (1997)

JOHAN GRIMONPREZ

This film is a record about hijacking through a dynamic assembly of fragments and documents taken from different sources, primarily TV shows. Grimonprez analyzes the relationship between the catastrophic events in the collective imagination and their use in the mass media.