

IJN STICHTING HET OBSERVATORIUM WILLI
HENZE BOEKHOUT LOODWICKS PRESS IN
MEX ROMY FINKE IRENE DROOGLEEVER FO
ONGE FRANSJE KILLAARS SUCHANKINOSI
NNENBRINK PAUL MORRISON NILS-UDO P
ARGIT RIJNAARD JOKE ROBAARD MARIA K
JOOST SWARTE REINIERTWEEBEEKE PI
R CASTRO & OLAFSSON MATTHIJS DE
RENE DUMAS AD DE JONG CHARLE
ANS & HEWALD JONGENELIS CORADERA

LAAS KLOK KUNSTBIJRIE SGI BOI WEN
P SJAAR 2006 2006 NAMBURG
MIEKE VAN SCHIJN KAGILE VERGCHUREN

PRESENT

VOUTER VAN RIESSEN HANS VAN BENTEN
NATHALIE BRUYS ARNO COENEN

DRE BOONE JASPER VAN DEN BRINK
SHEZEWIJK JEROEN HOOGSTRATEN IEN

SIMON BENSON GIJS BESSELINK JACOMIJN
IJN DE KONING GABRIELLE LESTER ATELIER V

ON MAARTEN DE REUS & RONALD VAN TIENHO
NDER PLUG ANDRÉ TEN BROEKE & JASPER

RIAN MC KENNA SUTOMESEN STEPHAN
MARYA GASILLE LIESBETH STINISSEN HAN
RT HANS VAN HOUWELINGEN THEOSCI

011

DATE OF COMPLETION: 2004

ARTWORK: RUIKEN, DE NEUS (SMELL THE NOSE)

ARTIST: GERY BOUW (B. 1957)

LOCATION: MINISTRY OF JUSTICE (GBO), LUXEMBURGLAAN 2, 2711 BC ZOETERMEER

BUDGET: 8,300,-

VISUAL ARTS ADVISOR: JACQUES EIJKELENBERG / JEAN BOUMANS

PROJECT MANAGER: H. LAGERWEIJ

ARCHITECT: ARCHITECTENBUREAU BLEEKER BV

BG





'Have you by any chance lost your nose?'

'Yes, I have actually.'

'It has been found.'

'What did you say?' yelled Major Kovalyov. Delight paralysed his tongue.

Just imagine. Nothing is better than regaining your nose after it has suddenly vanished from between your ears one troublesome morning. The lost nose had disguised itself as State Councillor and drove around in a carriage. The unhappy owner, who now had a face as flat as a pancake where his nose had once been, placed an advertisement for the organ. Nothing is more absurd and incomprehensible, as Gogol himself admits at the end of his novel *The Nose* (1836), than the choice of the supernatural loss of a nose as the theme of a story. But *The Nose* is not merely mythical and hilarious, the 'fairy tale' also displays the author's critical view of his era and environment. *The Nose* is an ironic reason to question bureaucracy. It is exactly in his choice of theme that the author has generated a sublime manner of expression.

Details are enlarged, human gestures and inclinations, which used to seem so self-evident, are suddenly emotionally charged and significant. Just as the legal system draws attention to the smallest possible facts, the camera does too. The perspective has been shifted or has become unrecognizable, and the close-up is so extreme that the image seems to have disappeared.

Forms alter. A twist of viewpoint changes, a hat into a body part, for example, and a body part into a strange cap. The camera framing truncates the object where human perception knows that the image is different.

The distortion of the photographic picture confronts humans with their perception and assumptions. With their so-called 'all-seeing eye.'

The camera sees more, the camera sees differently. The photo makes the unreality of the world transparent, although to a lesser extent than it illustrates reality.

It was not without reason that André Breton, the leader of the Surrealists, made abundant use of the photographic image in his novel *Nadja* (1928). For example, a footprint that was photographed from extremely nearby hardly fits into the photographic frame. The print makes a footprint completely different. The context has changed. Haven't you made a mistake? Aren't you simply looking at a pile of sand whose form corresponds to a footprint? A nose becomes a flower. Isn't it the similarity between a petal and a nose that leads to confusing conclusions? There is more than you originally thought was visible. 'Look

further than your nose.' What do you really see? What is real?

Although the investigative qualities of the olfactory organ are renowned, this sense occasionally errs due to what reason whispers to it. A nose becomes a flower, is what you realize as soon as you pass by the object. Out of context, an everyday object assumes the shape of something fantastic and unreal. You suddenly realize that your expectations describe a fixed pattern. The relocated nose as a flower is pure poetry.

Ilse van Rijn

Reference

Gogol, N.W. *The Nose* (1836), first published in *The Works of Nikolai Gogol* (1841)