

Enne Boi

SOPHIE: Hey!!! I saw you yesterday... what the fuck were you doing???

HENRI: I was painting...

SOPHIE: Yes, I saw that. I mean... why?

HENRI: ...I remember myself when I was five years old. The year I first began to speak. Mother and I are going to the church. We are there. For a while she left me standing before a painting. It was a painting of infernal regions. There were angels on the painting. White angels and black angels. All the black angels were going to Hades. I looked at myself. I am black, too, it means that there is no Heaven for me. A child's heart could not accept it. And I decided there and then to prove the world that a black angel can be good, too, must be good and wants to give his inner goodness to the whole world, black and white world. (1)

SOPHIE: Sounds as much poetic as pathetic... c'mon son, we're in 2014. These days artists are expected to have an explicit strategy, an aesthetic which functions more or less like a building! (2)

HENRI: They are all ten times more intelligent than me, but their intelligence prevents them from making good art. They deliver shit... they invent thousand of excuses a day to decorate walls, but one can't feel intensity any longer (3). I have no strategy for giving an answer, for formulating, preparing or introducing anything. Nothing like that. (4)

SOPHIE: No explicit strategies, no intelligence... so you are one of those painters who think they just got a gift, a talent...

HENRI: A painter doesn't need any of that. In fact, it's better not to have it. (5)

SOPHIE: Are you saying it's better to not be talented? (6)

HENRI: Yes, much better. (7)

SOPHIE: Why? (8)

HENRI: Talent seduces us into interpretation. (9)

SOPHIE: Everyone knows that art requires to be interpreted!

HENRI: Art contains no information... the only way of using it is to look at it. (10)

SOPHIE: Jesus, you're full of old-fashioned dumb beliefs. What you said about talent is incredibly false... just think about Rauch!

HENRI: He paints pictures, and really perfectly, and really well-painted, but well-painted means, you don't find a really bad one. There is such evenness – a homogeneousness – that's in there. High quality, but not too exciting. So I'd rather hang two bad paintings in an exhibition, and they build up the other works. And you can recognize something. You can find something by yourself. (11)

SOPHIE: ...!? I can't see the point... you're trying to look sure about painting, but actually you're very confused. Don't you feel that there is a pictorial crisis nowadays? (12)

HENRI: My argument is that there is a pictorial crisis in a way, but it's in photography and film. That's the twist. It's not about painting. Painting will always be there... (13)

SOPHIE: What do you mean?

HENRI: Only pictures show our actual condition. They have no truth. They consist in, or are impelled by, a subjective experience. The object expresses nothing at all. Painting is not a means to an end. On the contrary, painting is autonomous. (14)

SOPHIE: Mmm... so, neglecting that pathetic story about your childhood, I suppose you're trying to say that you do not paint thanks to intelligence nor talent, but you paint for a will of autonomy...

HENRI: Will is the wrong word, because in the end you could call it despair. Because it really comes out of an absolute feeling of it's impossible to do these things, so I might as well just do anything. And out of this anything, one sees what happens. (15)

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Extracted from "[The secret weapon of Gaudier-Brezska](#)", Gent: self-published, 2014.

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4. *From "I have no...": Georg Baselitz. Waldman, D. 1995. Georg Baselitz. New York: Guggenheim Museum Publications*
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10. *Georg Baselitz. Muthesius, A op. cit.*
11. *Martin Kippenberger. Goldstein, A. op.cit.*
12. *From "Don't you feel...": Martin Gayford. Gayford, M. 2011. A Bigger Message, Conversations with David Hockney. London: Thames & Hudson*
13. *David Hockney. Ibidem / 14. Georg Baselitz. Muthesius, A op. cit.*
15. *Francis Bacon. Sylvester, D. 1987. The Brutality of Fact: Interviews with Francis Bacon. London: Thames & Hudson*

Enne Boi was born in 1989 in Cantù, Italy.

He studied at the Willem de Kooning Academie (WdKA) of Rotterdam as an exchange student; during this period he worked as an assistant for the Dutch artist Dirk Van Lieshout. In 2011 he got a Bachelor degree in Fine Arts cum laude at NABA (Milano) and from then on he worked full-time for two years with Collettivo F84, an art collective he cofounded together with five Italian artists.. Enne Boi moved to Belgium and enrolled as a master student in KASK of Gent; mentored by Narcisse Tordoir and Hans Theys. During the KASK graduation he was awarded with the 1st Prize of the Stitching René Bruynseraede – De Witte voor Multimediale Vormgeving.

Since then he lives and works between Gent and Bologna, developing a personal practice which combines painting with several media such as drawing, sculpture, printmaking and publishing. He recently exhibited artworks in Italy, Spain, Portugal, Denmark, Latvia, France and Belgium.

## Enne Boi

Enne Boi est né en 1989 à Cantù (Italie).

Après avoir obtenu son diplôme au Lycée Artistique Amedeo Modigliani de Giussano, il a fréquenté le Cours de Peinture et Arts Visuels de la Nuova Accademia di Belle Arti (NABA), à Milan. Là, il a reçu une éducation pluridisciplinaire, suivant les cours des artistes Claudio Olivieri, Marcello Maloberti et Yuri Ancarani. En 2010, il a étudié à l'académie Willem de Kooning (WdKA) de Rotterdam en tant qu'étudiant Erasmus; pendant cette période, il a travaillé comme assistant pour l'artiste néerlandais Van Lieshout Dirk. En 2011, il a obtenu un baccalauréat en beaux-arts cum laude à NABA et dès lors, a commencé à travailler à plein temps durant deux ans avec le Collettivo F84, un collectif d'art qu'il a cofondé en 2010 avec cinq artistes italiens: Nicolò Bruno, Gianluca craca, Giulia Serafini et Cecilia Valagussa. En 2013 Enne Boi s'établit en Belgique et pour y poursuivre son master en Fine Arts à KASK de Gand, encadré par Narcisse Tordoir et Hans Theys. Il a obtenu avec succès une maîtrise en beaux-arts avec les honneurs. Lors de la remise des diplômes de KASK, il a reçu le 1er prix de la Stitching René Bruynseraede - De Witte voor Multimediale Vormgeving. Depuis, il développe entre Gand et Bologne une pratique personnelle qui combine la peinture avec plusieurs médias tels que le dessin, la sculpture, la gravure et de l'édition.

Il a récemment exposé des œuvres en Italie, en Espagne, au Portugal, au Danemark, en Lettonie, en France et en Belgique.