

(Luca Francesconi)

Some time ago, I've seen in Basel an your work "Bow on Stripper Poles": I would like to start with it, because it's a evident way of doing about a practice. Your title, as a description, "rejects" the mythical reference on Cupido. It becomes a sort of material in itself, inside the infinite collage of objects availables from the Reality?

(Timur Si-Qin)

Hi Luca, yeah Im quite interested in how simple things can elicit associations to to all sorts of stuff, violence, sexuality, myth. In short its an exploration on how the our minds are evolved to make such associations. Cupid was honestly just an afterthought that resulted from just placing something symbolic of violence with something symbolic of sexuality.



(LF) In this second image, the photographer (by Dismagazine) does a relation between an your work and real man with many bags, as anyone we can see on the streets, and I think this is a good comparison. This is a manner to explain and unveil the "unsaid", the unconscious, of the Life?

(TSQ) The bag sculpture is called "The Struggle" and for me it linked to the struggle of brand identity - kids using brands to display their identity, which is just another form of evolutionary fitness display, i.e. look at the brands that I wear because they are an indicator of my genetic fitness. Which is ultimately what is at play here. Which leads to the second struggle, which is the struggle for survival and reproduction, the struggle that shapes life. The third struggle is the struggle of the bag to hold the rocks which again is something like the myth of Sisyphus or Atlas, ceaselessly carrying a large weight.



(LF) In this last image you can see one of the last spinning's bait, by the Rapala company. This fake fish is a bait for predators, and in the specific is for a snap fishing. You could image that the goal of an bait is to be the most near possible to a fish...not! At the contrary: the goal is to reproduce the way to swim of a little fish in the water, for to create an "impression" for those predators (the pike for example). One of the goal of the Art which comes from a knowledge-screen, concerns the fact that the real things materialistically, are less important (respect the art works seen on the screen). Do you think a show

in the future will be a merely verification, considering the difference with a rendering is very small ? Where the impression is, by now, a secondary value?

(TSQ) Its funny because the day you sent me these questions I had thought about this very thing! how the lure is meant not to look like a fish as much as move like one as it's dragged through the water by the line. I think this has been the case for a long time, maybe even since paleolithic cave art. Art inhabits the domain of language more than it does 3d material space. And materiality itself in art is sometimes merely sign of power or status.



