

FILIP NOTERDAEME



Edited by Marcel Broodthaers



Oil Painting and Rebus 1992-2011

Marcel Broodthaers & Martin Buber

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THE HOMELESS MUSEUM
LA BIBLIOTHEQUE FANTASTIQUE

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PREFACE



Melchior Broederlam

The main thing is to lend a hand where something needed is lacking.

Marcel Breuer

I think no human being can give more than this. Making life possible for the other, if only for a moment.

Martin Buber

All of this is quite obscure. The reader is invited to enter into this darkness to decipher a theory or to experience feelings of fraternity, those feelings that unite all men, and particularly the blind.

Marcel Broodthaers

SPECIFICATIONS

1. General

- a. *Self-Portrait* was executed by other hands in accordance with the artist's instructions.
- b. *Rebus* is meant to be read in English.

2. The Catalogue

- a. This publication is intended to confine itself to the factual. Where it embarks on speculation – say, in postulating that this catalogue owes something to a dead poet, a dead theologian, a dead painter and a dead architect – it is in terms that do not logically preclude the possibility of documentary proof.
- b. Something explanatory can usefully be said here about the ways in which the catalogue's system differs from most catalogues raisonnés of Belgian artists. This catalogue includes no chronology of the artist's career. While this is not meant to be interesting in itself, the reason for not publishing it here relates to the fact that only two works of art can be attributed to the artist.
- c. Measurements are given in centimeters, height first.

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PAINTING



1

Self-Portrait

1992

aka *The Pussy Painting*

oil on canvas 52,5 x 72,5

bottom left Marcellus Wasbending-Ttum

Homeless Museum, New York

Self-Portrait was first exhibited at Hunter College in New York in 1992, where Noterdaeme was pursuing a Master of Fine Arts.

The signature on the canvas's lower left corner (i.e., Marcellus Wasbending-Ttum) refers to an alter ego Noterdaeme had adopted at the time of the painting's creation.

After submitting *Self-Portrait* for review to the faculty, Noterdaeme was dismissed from the MFA program. The faculty cited plagiarism as the reason for his dismissal. Self-Portrait was not shown again until the inauguration of Noterdaeme's Homeless Museum of Art in Brooklyn, New York, in 2005. It has subsequently gained notoriety among art insiders and is often referred to as *The Pussy Painting*.

Noterdaeme often points out that, unlike Magritte's famed pipe in *La trahison des images*, the pipe in *Self-Portrait* is lit.

Examined 2005 and re-examined 2011

LITERATURE

Samantha Topol, "Homelessness Begins at Home."
The Believer, Vol. 4, No. 10, Dec. 2006 / Jan. 2007, pp. 15-20.

REBUS



1

Rebus

2011

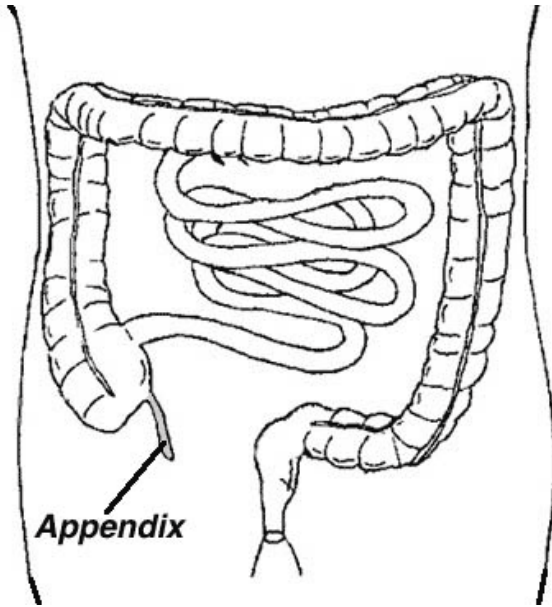
Cat - a log - Raisin - A

laser printing on paper

dimensions variable

Homeless Museum, New York

APPENDIX



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