



“For example, *Tattooed Tim* wasn't my best piece until Tim got sold – that completed the piece.”

The work's significance is not the art itself, but the ownership of the canvas.

After tattooing his back, Delvoye sold Tim to a German collector. He is contractually bound to be exhibited at the request of his owner, and is running \$15 tours at MONA every day at 11am.

“The ownership issue of what belongs to who is all definition,”

Delvoye says. “And it's a work in progress – maybe Tim falls from the staircase tomorrow and that brings me another idea!

“It's also an anti-arts piece. It sends up this whole obsession of people wanting to make a few bucks with art.”

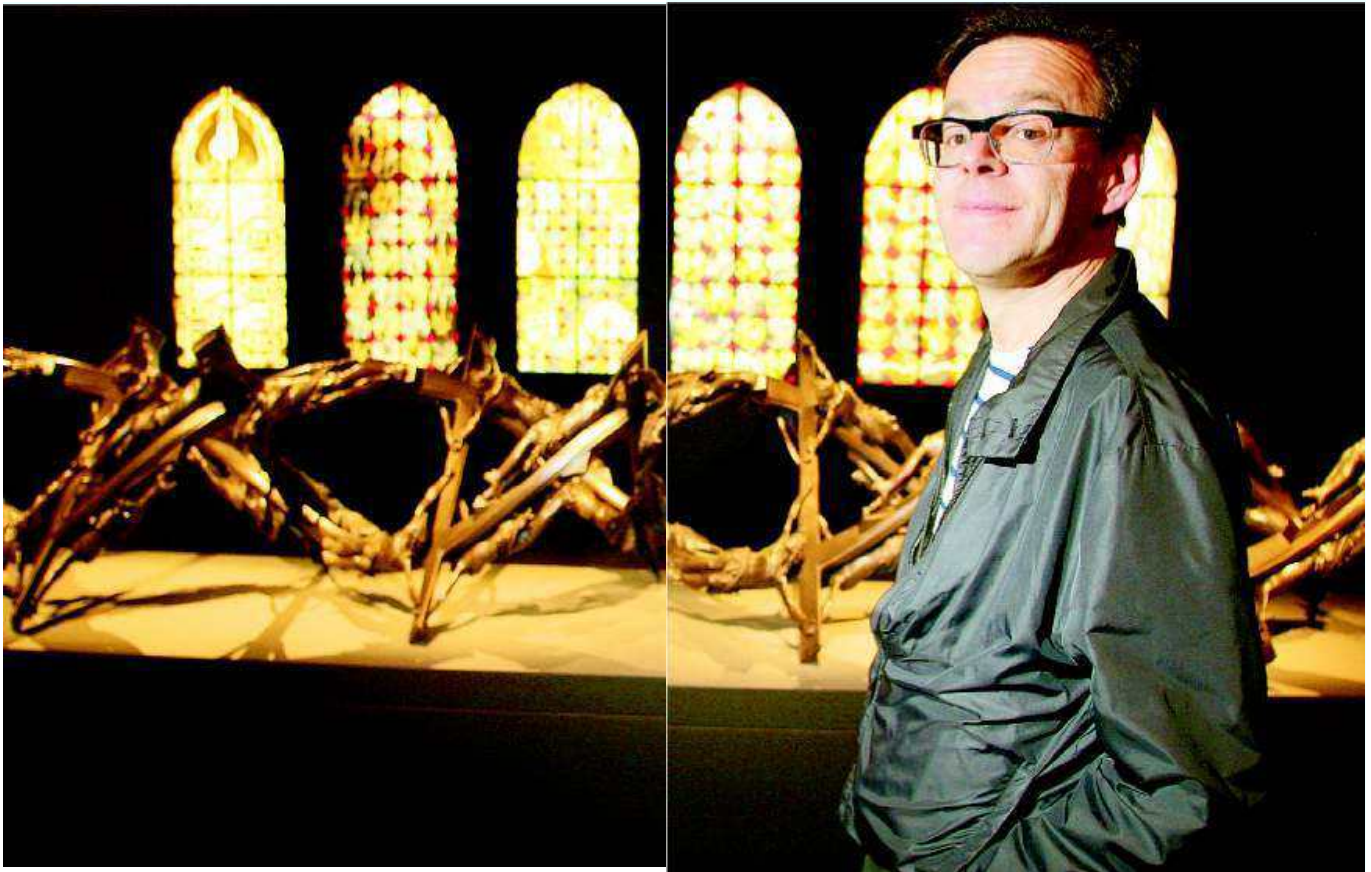
Nostalgia for an anti-consumer art industry is odd for Delvoye, who has exhibited at the Venice Biennale, in the Venice Guggenheim Collection, and whose next show is at the Louvre in Paris.

This recognised artist is consciously subverting the role of the artist and the expectations we have of art.

High-brow is a sham

MONA has bucked ideas of art in parodying its own “artwank”. The visitor is not told what art is good or profound; the onus is on them to decide for themselves. And it's anything but boring.

“We respect a lot of boring art because of our insecurity,” Delvoye says.



CHALLENGING PERCEPTIONS: Belgian conceptual artist Wim Delvoye with some of his pieces at MONA. Picture: RICHARD JUPE