

## PATRON & TRAGEDIAN

### TRAGEDIAN

The title *TRAGEDIAN* was not allocated to the sculpture because it was conceived and executed as a pendant to Maurizio Cattellan's *COMEDIAN*, but on account of a regional connection, or rather disconnection, since the Basel Art Fair where it was sold had been staged in Miami, a perfect venue for Cattellan's wit.

I do not think that the two artworks are sending a very different oblique message. Both are made of inexpensive materials, a banana and heavy-duty adhesive tape for *COMEDIAN*, and fragments of vintage and antique textiles in poor condition for *TRAGEDIAN*.

In whose case, we are talking either about totally replaceable or totally irreplaceable objects, since the vintage and antique textiles, unlike supermarket fruit and DIY products, were made neither for mass consumption nor with a commercial intent. Furthermore, both comedy and tragedy are genres that exaggerate and distort the issues that they claim to interpret rightly.

All fragments used for *TRAGEDIAN* and *PATRON* were donated to me by an antiques dealer, based in neighbouring Lörrach, in Baden-Württemberg, who had also lived in Central Asia. Had I not bought a few pieces in sellable condition from her, she may not have bothered to search for the odd remnants in her storage; but that's another story.

The textiles salvaged for *TRAGEDIAN* have contrasting textures and matching shades. They are listed below according to their colour combinations.

#### BRACKETS

**\* Red, blue, green, and faded rose**

Persian or Azerbaijani Kilim, 1900 or later; the fragment is too small to be securely identified.

#### SCULPTURE

**\* Red, mid and very dark blue, and white**

Underside of a tent's brocaded bands from Central Asia, circa 1900

**\* Rich brown, shocking pink, mid-blue, bright yellow, and white**

Possibly a Shahsavan carpet, Persia, circa 1940 or earlier; the fragment is too small to be securely identified.

**\* Burnt orange, sage green, off-white, dark blue, purple red, and dull yellow**

Azeri Sileh (also known as Verni) Soumakh Kelim from South Caucasus (Azerbaijan), circa 1880. The small, flattened Z shapes (shada) enable this identification. Typically, they tend to be contained in large S shapes that constitute the main repeat motif. In earlier examples, around 1800, the S-shapes were not round but angular. To us, they look like the number 5. However, this is pure coincidence. Forms reading as 5, Z or S do not relate to any written annotation; they simplify a dragon's silhouette to its ultimate graphic reduction. Thus, shada, small dragons usually enclosed within a similar large

matrix, denote the Caucasian highly abstract interpretation of an originally Chinese symbol.

\* **Dark purple, off-white, greenish yellow, pale pink, and orange yellow**  
Senneh Kelim, Bidjar, North West Persia or Kurdistan, 1920s.

\* **Brown, reddish brown, mustard yellow, blue, and green**  
Shahsevan Kelim, Persia or Caucasus, 1900 or later.

## TRAGEDIAN

Restless *Tragedian* changes position,  
Stretching his seamed fibres of knotted wool.  
Taped to the white wall, *Comedian* sticks to the bleak joke.

Silly and serious, saddening and deranged, but objectively clever,  
So squashes the jester's yoke many million-dollar ripe arty chokes!

Joined Kelims hug a rug to brush up *Tragedian's* peculiar twilight delusion.  
*Comedian* goes banana, non-stop grinning magics his most grotesque tool,  
While *Tragedian's* remnants hang so worn, that they act battered and broke.

Yet do they not also order that colours and patterns should be fit for pleasure?  
Irreplaceably hushed or shrieked, they fill pathos with fun, an ostentatious hoax!

In his changing room, *Comedian* gets a new sticky tape and a fresh piece of fruit,  
While *Tragedian* stays fully dressed, as he does up a stitched-up, patched-up suit.

NEAN  
Nean's Vids  
LOGICAL MANUALISM  
Walzwerk, Münchenstein/Arlesheim,  
Baselland, CH, Friday 16<sup>th</sup> January 2026

Wolfgang Ink Mark Ziegler aka Nean, *TRAGEDIAN*, multipositionist two-part textile sculpture, sheathed hollow aluminium rod segments and shaped vintage and antique textiles: hand-knotted carpet, Kelim and Soumakh Kelim, from Persia and the Caucasus, handstitched together in Oberwil, Baselland, Switzerland, in 2026.

Photos: Nean, Walzwerk, January 2026



