

The performance **HEAD BIMBO**, 2017 by Garrett Nelson starring Richie Shazam and André Vauthey at Lyles and King Gallery on the Lower East Side of New York kicked off the Armory Week with a trilogy of dramatical, exotical, textual dialogues that began with a prologue delivered by Richie Shazam in a cloud of artificial fog:

head bimbo -
meeting point melting
pot of all kinds of
fashion vandals
soviet drag queens-
exiled latin american
dictators have
free admission
every night
but socialites are also
welcome.
romantic self
destruction in a
couple of weeks

Nelson's performance followed a thread not totally of one piece that threw around missing (as in missing bodies, or parts of bodies) and elision in language: the apostrophe. A dialogue of trite but profound one liners like: *"I sold my childhood teddy bear to a collector"*, or, *"and then she said, 'I like the way you own Roy Lichtenstein's'."* alluded to a blazé dance floor discussion of inclusivity and depravity in the art world. The Torero, The Supermodel and the rakish white bro Lover were all that was needed to sum up a telenovela of emoticonical visceral F-E-E-L-I-N-G-S before a week of often drab "fair works" and VIP passes.

The setting was the exhibition by Yves Scherer, Markus Selg and Anahid Mishek titled A Bigger Splash which runs until March 19th.

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