

# Me In 2000

## CONGRATULATIONS

*Me In 2000* is a spin-of *The Naked Civil Servant*.

### FIRST ACT

Comrade is my partner to go out and hunt people around town; this morning I saw her sober. Until today I had never worked in company, but for my first enterprise abroad Comrade has been designated to accompany me. Our boat is late; thank God my pockets have been filled with those brand-new plastic bags of french *apéritif!*, no water needs to be added and they are commercialised together with a little white straw. Ale-hop! We decided to embark early; after all, we had been planning to re-start the History-year-counter and this is quite time-demanding.

COMRADE:

"The boreal climate creates intense, pronounced seasons: the spring awakens and accelerates to summer while the days lengthen to white nights, and nature explodes with midsummer's green exuberance. Exhausted, the summer ripens in August when the stars reappear, as nights grow longer, darker, and colder, preparing nature to welcome the cold wet autumn and dark icy winter. The intense seasons have had a profound influence on how the land has been inhabited and how culture thus developed."

The Court for Time And The Consecution of Years met yesterday in Disco 2000, but only this morning did I get to know any information about The International Strategy of Re-Setting The History-Year-Counter. I have been sent far North to supervise the first exhibition of the 13th year of the first era: a certain amount of literature needs to be written in order to convince people back home. We gather in The New Press Room, where I firmly discourage The Foreign Painter to keep on creatively titling his late sculptures. The point here is not my personal taste, I do simply follow The Chart of Valid References issued by The Committee of The Context of The New Art Practices: 01, 02, 03 and the logic consecution of this series being the example to follow. Only then can Comrade hand me the red pen to proceed to re-set the chronological information of the entire *oeuvre* of The Foreign Painter.

THE SAILOR:

Dear gentlemen: explore your anus.  
(This time it is more of a hand move).



### ENTRACTE

My father dancing an improvised waltz on the audio-guide music in the Hall of Mirrors at Versailles Palace in the surroundings of Paris.

I wish you all the luck in the world. Bear Park Cafe, DTM, Hercules and Mann's Street are gay bars in Helsinki. So are Le Baroque, Le Belgica, Boys Boudoir, Chez Dolores, Homo Erectus and Nation in Brussels. I wish you all the luck on Earth.

### SECOND ACT

Early in the morning a crowded boat arrives to The Island, The Visitor rushes out of the deck and waves his hands blossoming green dollars. The Visitor will hand them to The Local in the club, on the beach and around the toilets. The Visitor has a tendency to leave early: it is the excitement of some cruising with a local behind the bushes or the rush hour fever. By night we dance around the fire, throwing bills in the air, the happiness of a profitable working day by the see.

B. is flying, and I get to know it in real time. This residency project by the warm sea is *kaput*; B. will now start painting more expensive, a long list of numbers preceding each of his sculptures following a complicated system of computerised database: not only 001 is not 01, but it will not necessarily be followed by 002. I cannot use my regular voice on the phone as Comrade is steering at me as we head downtown on the waves. B. will fax me a some corrections on The Chart of Valid References; we expect to have the time to exchange a couple of pages before signature.

HANDSHAKING

*The Naked Civil Servant* from:

DERMIENCE, EVRARD, GARCÍA DEL CASTILLO  
(ed.) (2013): *YEAR 13*. Brussels: Komplot

The International Strategy of Re-Setting The History-Year-Counter from:

*1900 año internacional Austrohúngaro de la relatividad del tiempo*

The boreal climate from:

"Happy People" in KALLIALA, SUTELA, TOIVONEN  
(2011): *Solution 239-246. Finland The Welfare Game*.  
Berlin: Sternberg Press

Disco 2000 from:

New York in the 1990s

My father dancing an improvised waltz from:

GARCIA DEL CASTILLO, A. (2012): "Dancing Mambo On Van Der Rohe" in *Dead In The Netherlands*. Anney: Summer Lake - ESAAA

DO YOU BELIEVE IN LOVE? from:

The portrait of Comrade and me on bed

The portrait of Comrade and me by the door from:

ABBOTT, K. (2013): "Tracey Emin and Sarah Lucas: How we made The Shop" in *The Guardian*. 12 August 2013. London (*Sarah Lucas and Tracey Emin outside their shop on London's Brick Lane in 1993. Photograph: Carl Freedman*)

COMRADE:

You owe me a beer, baby.

THE LOCAL:

May you point the bar on the boat?

They had this fool idea of planting pines all around! Since the last couple of raves in The Sunday Park of Awakened People I've been needing a huge flux of masturbation: this new beautiful youngster is sucking my inside out.

I arrive back to my homeland's harbour, I did not get to attend the opening of the solo exhibition of The Foreign Painter, but I find the time to open every congratulation letter before handshaking everybody in the next social meeting. B. stands by the wall: when smiling too much I can see the champagne full mouth.

Alberto García del Castillo