

This Full Void and is represented by 10 unique flags that have been printed with color-inverted splinter-images — negatives of memories. These were selected from a personal archive stack of 516 digitally and physically modified photographs. The flags and TFV images have their own number system, and the small green triangles differ in line direction based on whether they are even, odd, or prime. Section 45 is from a fictional book by pseudonym Jason Towel from within page 235 of the orange book *Wenzel Beckenbauer*—with the direct quote and subtitle, *thin white book: Progression in the System*. The postcards depict architectural translations of poems by Wallace Stevens, Velimir Khlebnikov, W. H. Auden, and John Ashbery. The 46th Interval is a letter printed over newspaper, *Crossing the Trinity River*, written by pseudonym Miss Bentworthy-Jones to pseudonym Quentin Goddard from within a hotel room waystation in Dallas, Texas. Section 47 is the current *Demand and Supply* project, represented by a cinematic prop of the Desert Eagle pistol used by Agent Smith, with alphabet beads dangling from the trigger. Here one finds the external as the internal of the internal: the name's traversal of infrastructure. The *48th Fold: A Mapping of Events for the Drunk Bug upon the Page* is a one-of-one book of original ink on vellum abstract drawings from a time when my right hand suffered from de Quervain's tenosynovitis. These eight elements collectively chart the sequence of *The Webs of Doubt* as a currently incomplete drive for breakthrough consciousness, beyond cathartic awareness.

Around the corner in the office lie the last two artworks. *Proxy Limit* is a “boarded-up” painting of plywood screwed over oil on canvas. The picture plane is either broken or protected or both. Affixed to a TV mount that is drilled through a 2010 map of Paris, the documentation of *Demand and Supply* (PART ONE) at the planetarium beach inverts the 1968 motto: “Sous la plage, les pavés.”

DANNY BREDAR DEMAND AND SUPPLY

The arrangement for *Demand and Supply* is designed to restore emancipatory agency to the reader. The project takes place in two sites: outside at the planetarium beach as a guerilla install, and inside the white cube gallery model. The individual works form a set of contradictory systems that can become an associative chain reaction. Much of the work developed by taking account of how to live within the pervasiveness of subjugation and pre-approved assimilation—the situation of navigating this world.

PART ONE consists of eight artworks temporarily embedded in the planetarium beach locale, which is evocative of leisure, the end, and the unreachable. *Reload* is a self-portrait where I am reloading a handgun at a shooting range. *General Strike?* superimposes the American flag into a Nazi swastika, with the red stripes lit as sticks of dynamite. *Peter Thiel's Signature* is a scorched oil painting where the rightwing oligarch's cursive and the iconoclastic holes in the surface establish a paradoxical order.

Ligase is an eccentric vision involving DNA recombination where the cutaway strand, the part, is again the replication of the whole from a distance, framed and caused by the cardboard of commodification and circulation. An eye chart of cancelled monads and the strata of materialism is both a zoom-in within the strand, what it is composed of within the piece, and an attachment to it, extending to its environmental context. These layers obscure a January 6th painting of Capitol surveillance footage—a chandelier, and the fourth rioter to enter encircled by a graphic ellipse.

Witness of Reality, *German I*, and *German II* are vertical full-length portraits of commercial propaganda and a city policeman, scaled larger-than-life, that continue the ideas of Velázquez and Manet of hunters and actors in limbo into more artificial states. Perhaps they deal with the theater of the self. *Floating Double Canon Lens* was composed as a stereoscopic raft that could help plot the exhibition into the field of waves.

PART TWO consists of eight artworks in the Chicago gallery Met him pike hoses run by Julian Van Der Moere. The first room is on oppression and distraction; past the gate threshold, we encounter the complex history, the radical breakthrough move, the negation of illusions, and a Situationist record of PART ONE.

Artist's Name Verso of George Floyd Excerpt is a graffitied board that has been kept since the 2020 summer protests. Yellow bubble letters spell out “humans” with the front facing the wall, leaning at an angle and held upright by string nailed to the wall. The back of the board has 11 steel plates for each letter of the artist's name “Danny Bredar,” each with an invented logo of three figures sharing one head. A small printout depicts the abolitionist John Brown. The green and brown diagonal bridges to the *Ligase* motif in PART ONE. *Impalement* is an erotic drawing atop a naked and negated painting hanging on a satin- and English wool-wrapped panel.

Gate is installed in the threshold between the two exhibition rooms of the gallery. The distressed wood was painstakingly reclaimed and reassembled into a simulation of authenticity.

The black painting *The Federal Building Install* is an imagined title card for a 16mm film. It refers to a transgressive move that never happened, a hypothetical follow-up to my 2025 project *Control* that took place in a Trump Tower hotel room. In the center of the room, for visitors to stay and read the elements on the shelf, is the *516 Chair*, an altered red Djinn chair that featured prominently in Kubrick's 2001: *A Space Odyssey*. The suit jacket has a sandpaper label pinned by an edelweiss flower, a symbol used by anti-fascist teenagers known as the Edelweiss Pirates. The fake pocket square comes from a Sherrie Levine announcement card at Xavier Hufkens.

On the shelf, *The Webs of Doubt: Vinculum- and Verfallen-Codes for Anomalies* is a long sequence of ‘obliteration’ that has been produced in diverse sections since 2014. At this idiosyncratic system's core is an inherent incompleteness and yet a continual striving for liberation through transformation. It is a private and experimental organization of experience. The first artist book, *Approaching Capture*, presents 516 scans of the versos of documentary photographs of artworks previously located in the Brooklyn Museum's file cabinets, in alphabetical order from A to G. These were all duplicates, excessive, analog copies that I removed from the file cabinets. The poem printed in reverse in the margin by pseudonym George Gilbert can be read through the page when the page is held up to light. As the gray book's text presents Sections 1-29, the orange book begins with Section 30 and continues to 42, according to the artists and artworks of the Brooklyn Museum ex-archive. *Wenzel Beckenbauer* is an experimental novel where each paragraph is a day in the mental texture of the character/pseudonym Wenzel. Section 43, after the novel, is *Foxy Artist*, a short story behind plexiglass. Section 44 is called

DEMAND AND SUPPLY (PART ONE)

Reload, 2024
Oil on canvas
20 × 16 in. (50.8 × 40.64 cm)

General Strike?, 2025
Oil, ink, and pencil on found canvas
16 × 12 in. (40.64 × 30.48 cm)

Peter Thiel's Signature, 2026
Scorched oil on canvas
11 × 52 in. (27.94 × 132.08 cm)

Ligase, 2025
Acrylic and ink on cardboard over oil on canvas
18 × 44 in. (45.72 × 111.76 cm)

Witness of Reality, 2025
Oil on canvas
93 × 31 in. (236.22 × 78.74 cm)

German I, 2026
Oil on canvas
93 × 31 in. (236.22 × 78.74 cm)

German II, 2026
Oil on canvas
93 × 31 in. (236.22 × 78.74 cm)

Floating Double Canon Lens, 2026
Two camera lenses on OSB
14.5 × 28.75 × 4.25 in. (36.83 × 73.03 × 10.8 cm)

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DEMAND AND SUPPLY (PART TWO)

Artist's Name Verso of George Floyd Excerpt, 2020–26
Acrylic on steel over acrylic and photograph on found, spray-painted wood with string
74 × 16 × 11 in. (187.96 × 40.64 × 27.94 cm)

Impalement, 2026
Oil, ink, and pencil on paper over oil on canvas hanging on polyester satin- and English wool-wrapped panel
18 × 24 × 2 in. (45.72 × 60.96 × 5.08 cm)

Gate, 2026
Reclaimed wood, nails, screws, hinges, latch, and handle
40 × 39 × 2.5 in. (101.6 × 99.06 × 6.35 cm)

The Webs of Doubt: Vinculum- and Verfallen-Codes for Anomalies, 2014–ongoing
Mixed media on shelf
Dimensions variable

516 Chair, 2026
Suit jacket draped over Djinn chair with pewter pin, acrylic on sandpaper, Sherrie Levine announcement card fragment, and water filters
27 × 30 × 29 in. (68.58 × 76.2 × 73.66 cm)

The Federal Building Install, 2025
Oil on canvas
60 × 66 in. (152.4 × 167.64 cm)

Proxy Limit, 2025
Plywood over oil on canvas
44 × 30 in. (111.76 × 76.2 cm)

Demand and Supply (Part One), 2026
Photographs on Masonite, tv mount, and map of Paris
48 × 19 × 16 in. (121.92 × 48.26 × 40.64 cm)

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THE WEBS OF DOUBT: VINCULUM- AND VERFALLEN-CODES FOR ANOMALIES

Approaching Capture, 2014 (Sections 1–29)
Artist book, 1044 pages
Dimensions variable

Wenzel Beckenbauer, 2021 (Sections 30–42)
Novel, 459 pages
Dimensions variable

Foxy Artist, 2020 (Section 43)
Short story behind plexiglass, tape, clips
Dimensions variable

This Full Void, 2015–25 (Section 44)
Ten unique flags, walnut ink on paper, encaustic
Dimensions variable

thin white book: Progression in the System, 2023–26 (Section 45)
Stamped postcards, ink on acorn cap, calligraphy ink and walnut ink on text poster
Dimensions variable

Crossing the Trinity River, 2023 (46th Interval)
Letter printed on newspaper inside manila folders
Dimensions variable

Demand and Supply, 2026 (Section 47)
Cinematic prop of Desert Eagle pistol, plastic beads, wire
Dimensions variable

48th Fold: A Mapping of Events for the Drunk Bug upon the Page, 2023–26
Hand-bound artist book, ink on vellum, 72 pages
Dimensions variable

G

Published on the occasion of

Danny Bredar
Demand and Supply

From 8.1.2026 to 9.26.2026

§§ 1–29

§§ 30–42

§ 43

§ 44

§ 45

§ 46

§ 47

§ 48

Met him pike hoses
1500 S Western Ave #407
Chicago, IL 60608

Met him pike hoses was founded by Julian Van Der Moere in 2025 and is located in Pilsen's Midland Building. Pronounced as either *metempsychosis* /məˌtem(p)-siˈkō-səs/ or as *met him pike hoses* /ˈmet ˈhim ˈpɪk ˈhōzəz/, the name makes reference to a recurrence in James Joyce's *Ulysses*: a mispronounced word that comes to stand in for errant phrases or encounters, something muttered under one's breath or to be stumbled over in one's mind. The model for this space is anti-strategic, with an interest in general disjunction or with being out of time; presenting local artists, international artists, historical works, bootlegged works, anonymous works, non-art objects, performances, texts, films, etcetera.

This print was typeset by Lucas Reif in Matthieu Cortat's Louize (2011), a revival of Louis Perrin's Augustaux (1855). 150 copies were printed by Sabii Borno.

