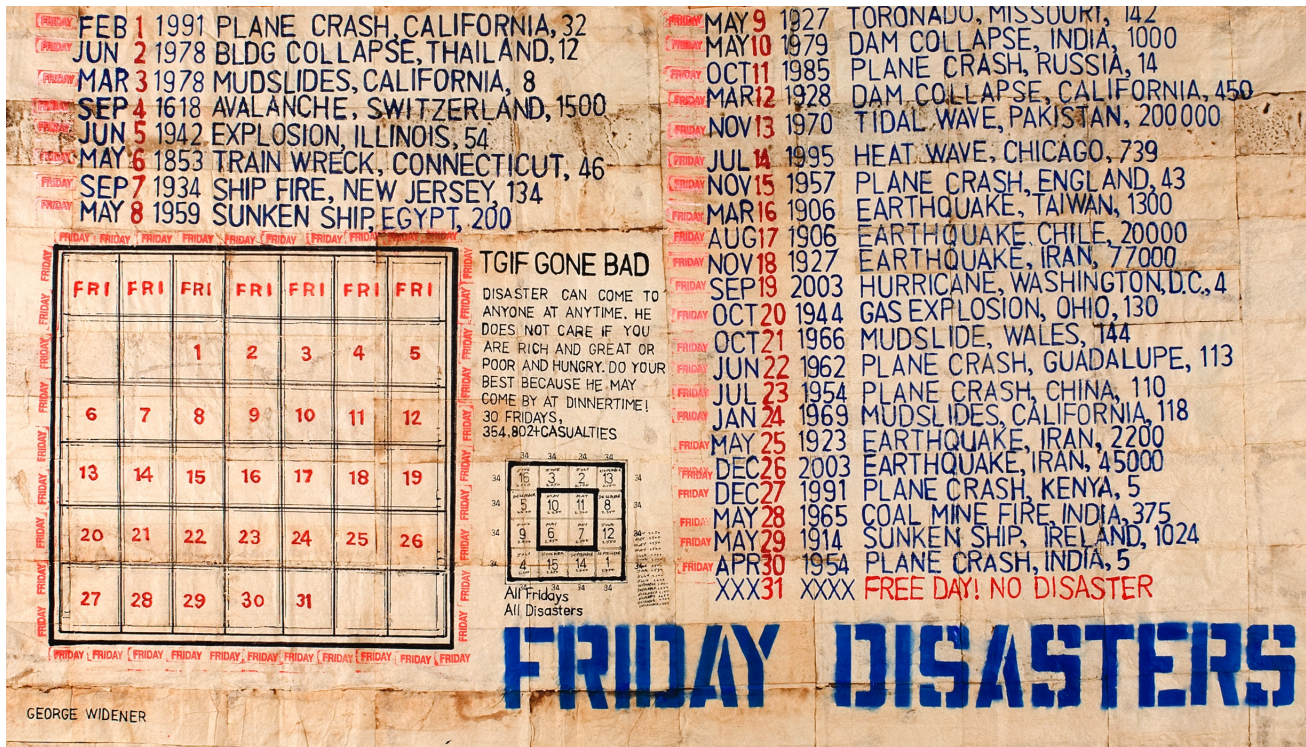


George Widener

By Marlene Dumas



I don't care much for statistics. I can't remember dates and numbers. I rarely know when something actually happened, sometimes I don't even know when something is happening. I've always been impressed by art that deals with numbers, by people with good memories for facts. But at the same time, they can be very cold and calculated, so they generally don't move me.

Why am I so touched by the work of George Widener? George Widener is neither a bookkeeper, nor a taxman, nor an administrator, balancing the books to create a profitable, predictable world of rationality and order. George is a

modern artist of the tragic. He is a constructor of magic charts. He fabricates worlds of infinite vulnerability. He draws as he writes and he writes like he draws. His memory-scapes, landscapes, cities and time-travels, remind us of the fears and notions we try to forget - fate and destiny, our calling and our freedom, predestination and (bad) luck. His work is funny and also very serious. He could give Warhol a run for his money. Two of my favourite works of his are *Sunday's Crash* and *Friday Disasters: Disaster can come to anyone at any time*. He does not care if you are rich and great or poor and hungry. Do your best because he may come by at dinner time. **George** gives us his best all of the time.

Marlene Dumas
b 1953 (South Africa)
artist