



ANGELS OF DISGUISE

THE ABSTRACT AESTHETICS OF DIGITAL FLANEURISM

BY

CAN "KHAN" ORAL

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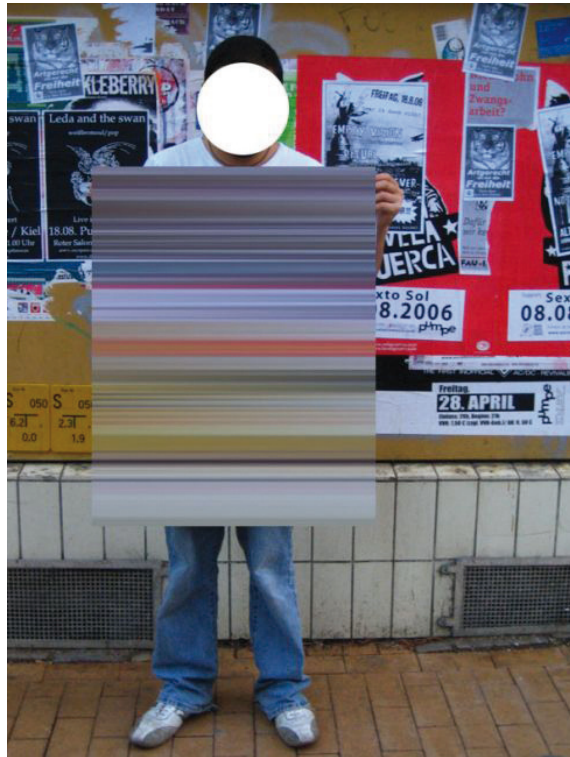
EPILOGUE

TIM STÜTTGEN



CABINET No. 1
CUT











CABINET No. II

ADD





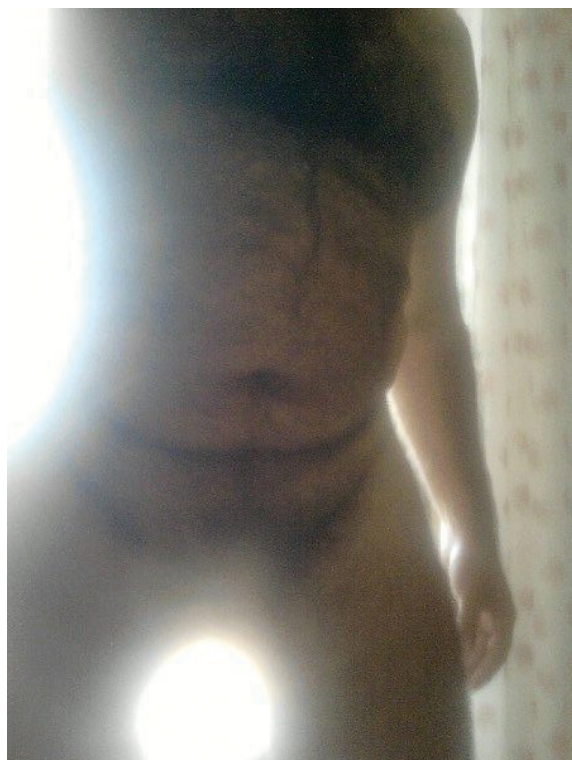


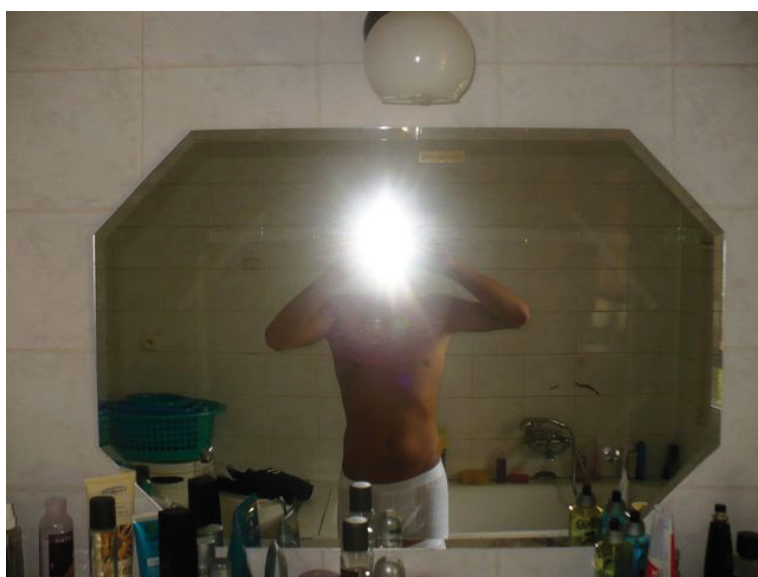






CABINET No. III
FLASH







CABINET No. IV

POSE







EPILOGUE
TIM STÜTTGEN

KHAN'S COLLECTION OF NAKED MEN WITH MASKS:
THE ABSTRACT AESTHETICS OF DIGITAL FLANEURISM
TIM STÜTTGEN

Logging in on a sex-dating page is like a promise. Here, queer sex is exchanged in inflationary multiplicities, permanently varied, endlessly different. The Internet has changed gay scenes worldwide; sex doesn't have to be locally organised any more, it can be enjoyed beyond the local scene or the moralising gaze of parents. An overwhelming sea of imagery and data where one can fully dig in: dick-seizes and slim arms, smiling faces and flirtatious nipples, gay-sex-body-identities in radical plurality, some out, some still in the closet. In this dispositive, the porn-image of the self becomes a seductive offering, a promise of the lustful trade. Next to each other, one finds fetish addicts and normals, tops and bottoms, trannies and sissies. Here, everybody can find their sweetheart! Or more than one, or ten, or just THE one, the special one.

But let's delve a bit further into the notion of flaneurism. A part of the ongoing desire is the searching, another one the finding. One could describe this

bodyless flaneurism – full of scopophilia – as an endless way of dislocation, a soft masochism of postponement, which could go on forever: There is always a page one hasn't seen yet. There is always m.o.r.e. Let us imagine a hall of fame or a gallery of ancestors without familiar roots, a panopticum of different types and styles, gestures and flirtatious expressions. Through endless clicking of the mouse, serial poetry images emerge, visual chains of fetishism, which communicate with body parts, be it for collective sex parties or chat rituals which will never see the light of an actual bodily presence. The classic ideas of the human, such as character or face, become partly subverted in these moments: the shape of a dick might hold more relevant information than what's written on a driver's license, a glowing neck more than any essence of nationality or origins.

Honestly, nobody knows for sure which personality is hidden behind which picture: is it a constructed identity



ME, FLASHED

Can “Khan” Oral, born of turkish-finnish parents in Frankfurt am Main/Germany lives and works as a musician, singer, actor and visual artist in Berlin since 2002. At home in New York City from 1992-2002 he owned the electronic record shop Temple Records NYC, hosted downtown art events and parties, ran several record labels and produced and performed worldwide with a variety of artists and projects such as:

Captain Comatose, Diamanda Galas, Julee Cruise (Twin Peaks/David Lynch), Kid Congo Powers (The Cramps/Nick Cave) or Brigitte Fontaine with whom he won the prestigious french Qwartz Award for best song in 2010. His artistic work circulates around the subjects of the unknown and invisible, the ghostly presence in modern life or human isolation in a hyper connected society.



I TAKE YOUR PICTURE
& YOU ARE ALREADY DEAD

COLOPHON

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BY

CAN "KHAN" ORAL

(CONCEPT & IDEA)
CAN "KHAN" ORAL

(EPILOGUE)
TIM STÜTTGEN

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