

What do suffering and orientation have in common? Frank JMA Castelyns shows the face of Jesus Christ, a portrait of Rosa Luxemburg, the ever wandering Ahasverus (because, according to legend had refused to let Jesus, laden with the cross, rest at his door) and other historical and mythological figures. These are displayed in relation to alleged reference points, like 'North' and 'East' in a newspaper photograph or in the image of manhole covers on Wall Street. Where is our 'North'? Castelyns offers a possible focus literally in the form of a circle in series as *Ahasverus (Schotwond – Remember Sierra Leone)* or *Disco*. With regards to content, the focus leads to new meanings and double layers in the images – even the manhole covers appear as a symbolic focus to the opposite side of our own ground. The circle presents itself as a reference point in the search for orientation. Where do we find it? In these points of attention – in a formal reference point, imbued with a past that continuously unfolds. The artist borrows the motto *Amor fati*, the love for fate, from Friedrich Nietzsche and gives it to Ahasverus on his journey. And to the viewer as well? Would Rosa Luxemburg, who was murdered in 1919, have embraced her 'fate'? A political struggle like the one she fought, as German communist at the beginning of the twentieth century, has more in common with the attitude of 'the man in revolt' – in the words of Albert Camus - than with the quiet acceptance of one's impotence. So, do the manhole covers in Wall Street show the way through capitalism? Castelyns' indications themselves do not form a circular movement; the formal point of reference itself is also part of a greater issue. It starts with the question of human suffering and ends wherever Ahasverus is welcome.