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An exhibition by Rothko, which started this week at the Fondation VIII in the 16th arrondissement in Paris, right next to the Boulogne Company.

From tomorrow, an explosive exhibition by etyle consacred this American artist Rothko.

He was born in 1970 and we are told that to paint, he used a lot of them and glue a lot of paint to connect the pigments.

And then?

It's a thing.

Is it a bit depressive today?

No, it's not a big deal, Rothko, but it's just that as no one is a big deal, it happens for something.

I mean, he does abstract paintings, a bit monochrome, a bit monochrome, not completely.

With rectangles.

Yes, with rectangles.

So you know, in abstracts, there are those who are smooth and those who are clear.

He does both at the same time.

So he thinks he found it.

What does it represent?

It represents, in general, a black rectangle, on a red rectangle, on which there is another rectangle that is perhaps bluish.

For me, if you want, there is a religious side to the little feet.

To the little feet, yes, it's false sacred.

But anyway, you have to have the trick.

Do you understand what he says, or is it just me?

No, I don't understand anything.

We exaggerate the interest of Rothko, but as I would say, it's less milk than the rest.

So it happens.

Because you have to understand.

You have to listen to the press release of the Rothko exhibition.

What is the problem?

No, but I don't understand this story.

I beg you, let's go to Disneyland, all the two of us.

I want us to go to Disneyland together.

Listen, you tell me, well, you see, the end of the line, it's not that bad.

You go to the end, you think, because yes, the rail goes in a line, it's great.

But hey, if you look at the train, it's not that big.

And I want to say, yes, you're right, come on, let's go eat barba-baba.

Yeah, but you know, barba-baba, what is it?

It's sugar when you turn around.
Yes, that's it.
It's a little bit of a barba-baba side at Rothko.
But it's a rectangular barba-baba.
A lot of barba-baba.
And we never say that.
We can't eat it.
Marc Ropto died in 1970.
And it's true that we can see 100.
It's a lot, 115 years old.
No, it's a lot.
No, but you have to say that at the foundation, we had great exclusions.
That is, when you're not sure that an artist is worth what he's worth,
but now we know.
I was not there, there is no doubt.
No, but Gerard, we can't say yes, there was not everything.
No, there was everything, so now we can really be sure.
If you ever had a doubt, let's go.
Listen, anyway, at Rothko, he used eggs.
Yes, eggs, but all the artists of the 15th century who use eggs,
it's called the painting in temperate, it's with eggs.
There, with extraordinary teeth.
Yes, yes, but you're nervous.
What are you going to take with you?
Calm down.
I don't do crap with gouache.
What is that?
What is that?
I don't know.
Well, it's your job, shit.
No, you come here because you have to take out a van.
I come here to tell you something interesting.
I mean, I have a double charge.
But we take out the van because it's not interesting.
But I don't do anything else.
No van and no interesting story.
RTL.