

Jaargang 22 No. 113

Print this issue that you have
t
t
Large clippings

A situation in which a Hung
I
that no hope at all

What A situation in which
ε
I see in this spirit that no hope

Sticks in Movement / Movement Sticks



Sharon Lockhart, *Nine Sticks in Nine Movements: Movement Two*, 2018, Chromogenic print, 104 x 129 cm (framed).

By
Sarah Lehrer-Graiwer

LOS ANGELES, JUL. 26

I
“The mother in me, the one who sees the students as if they were children wandering in a dark forest, wants to rush to them with whatever light I carry; I should stand. I now see, with that light, such as it is, and let them find me. They are not children in the first place, and not my children in the second. Insofar as I can make my

own posture clear to myself, I can serve them better, leaving them more cleanly themselves and me more cleanly myself.”
– Anne Truitt, *Daybook: The Journal of an Artist*, 7 December 1974

“Every day I learned how to live from children who were not the flesh of my flesh.” – Molly Peacock, *Paradise, Piece by Piece*

2
In the third and final section of her 2017 film, *Little Review*, three young women run, jump, and dance their way across

(advertisement)

207

Exhibition
07/09 – 20/10
Opening
06/09, 5 - 9 pm

SHARON LOCKHART MOVEMENTS AND VARIATIONS IN TWO PARTS

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium
and
Gladstone Gallery
Rue du Grand Cerf / Grote Hertstraat 12
1000 Brussels, Belgium

an otherwise black screen, one at a time, left to right, in extravagant slow motion. Bounding and levitating, one after another, the three teenagers each clutch a short stick of wood in their fist. Lit brightly and dramatically against the deep black background, their movements and facial expressions are drawn out through slo-mo into exaggerated poses full of baroque drama. The floating, shimmering flow of each head of hair is a mesmerizing focal point: it shines golden, glinting in long curly locks that bounce and in thin straight sheets that flutter and fly like a flag. The girls alternately smile and snarl, both enjoying



Architecture Nomade



David Lamelas, *Murs pliés / Gevouwen muren*, Installation view at Jan Mot, Brussels (June-July 2018).

By
David Lamelas

NICE, AUG. 11 - From time immemorial, animals, birds and humans have moved their homes; we can say that it was a mobile and nomadic architecture.

The idea of the *Folded Wall* came out of necessity. I was in New York in my little East Village studio when I was invited to Buenos Aires for a show I considered

interesting! To unite through the walls of the two very distant cities and at the same time very connected for me. I thought ... how to take the wall to Buenos Aires? ... in a suitcase, I thought immediately. (I guess inspired by Marcel Duchamp) Just like me he lived in Buenos Aires and New York and we both enjoy to play with the idea of what Art is.

Carrying the folded wall of paper “en valise” seemed elegant and above all practical. The surface of the folded walls

brings the Brussels space to Buenos Aires. And creates a virtual space. The theme of working with cities is recurrent in my work, from London and Dusseldorf in 1969 in different media, cinema, photography and architecture. Now I present the abstract space of Jan Mot’s gallery in Brussels in this real space of the Galeria Henrique Faria in Buenos Aires.

David Lamelas, *Arquitecturas Nómades*, at Galeria Henrique Faria, Buenos Aires. 10/10-14/11/2018.



Physiologus

By
Dessislava Dimova

Follies

The 18th century folly in architecture was a phenomenon that seems as much opposed as possible to modernist preoccupations of space and architecture. They were follies for a reason: free standing architectural elements, pavilions of all styles, fake ruins, miniature castles, towers, that served no particular purpose but to inhabit and enhance the landscape with fictional remnants of other worlds.

Follies are materializations of space, embodying the desire to punctuate it, navigate it, to open up worlds. They seem like doors into other dimensions, other narratives. Unlike architecture proper which frames modes of living, working or being together in a city for instance, follies create spaces that stage a different type of experience – mainly that of contemplation, but also of just being inside or around an object in space, framing the body into the universe in a relationship that makes it alien to itself. The main quality of such an object is its foreignness, its unbelonging.

Foreign

“...A work is created “artistically” so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. As a result of this lingering, the object is perceived not in its extension in space, but, so to speak, in its continuity. Thus “poetic language” gives satisfaction. According to Aristotle, poetic language must appear strange and wonderful; and, in fact, it is often actually **foreign**: the Sumerian used by the Assyrians, the Latin of Europe during the Middle Ages, the Arabisms of the Persians, the Old Bulgarian of Russian literature, or the elevated, almost literary language of folk songs...The language of, poetry is, then, a difficult, roughened, impeded language.” –Viktor Shklovsky, *Artas Technique* (1917)

Future

What makes an object a thing of its time? Does it have to reflect relations of production, hopes for a better future, a promise for happiness, or even the failures of its own existence?

Objects are interruptions in the abstractness of space, a hardening of time: they close both in a certain kind of reality. It is no accident objects (of art) were endowed with the hopes to shape a new life or new humans. Or vice versa, to give a new use to the objects that surround us is a chance to envisage the possibility for a new life. One is the constructivist ambition of objects (as comrades). The other is that of resistance, of muteness, of being the same yet the opposite (objects as autonomous commodities). An object is a thing presented to our mind, a materialization, but also an objection, a critique.

object (n.) late 14c., “tangible thing, something perceived or presented to the senses,” from Medieval Latin *objectum* “thing put before” (the mind or sight), noun use of neuter of Latin *obicere* “lying before, opposite” (as a noun in classical Latin, “charges, accusations”), past participle of *obicere* “to present, oppose, cast in the way of, from *ob* “in front of, towards, against” + *iacere* “to throw”.

Fulfillment

“There is something that all people, whether they admit it or not, know in their heart of hearts: that things could have been different, that that would have been **possible**. They could live not only without hunger and also probably without fear, but also freely. And yet, at the same time and all over the world the social apparatus has become so hardened that what lies before them as a means of possible fulfillment presents itself as radically impossible.” –T. Adorno

Famine

In the mid 18th century the potato famine in Ireland affected millions of people. Faced with this mass annihilation of the population, the rich had to decide how to distribute charity to the most vulnerable. Giving handouts was considered morally dangerous as it could pervert the poor into thinking they were entitled to food without labour. In order not to take work away from those already engaged in building works, the starved were given the opportunity to gain their bread by constructing whimsical buildings or useless infrastructure – roads that connected nothing, walls in the middle of nowhere.

Famine follies are so removed from the uselessness and resistance of artworks, they probably meet them on the other end as an anti-thesis of art, as a closure of all possibilities. Famine follies resisted their own uselessness in the grim utility of reinforcing social separation. They lacked enough distance for the symbolism of a monument. The immediacy of congealed labor, of life, death and impossibility made them pure densities in space, the anti-matter of what could have been different.

Faith

An object in space is a leap of faith. A leap is necessary in order to transform a material, to intend a shape, to let it be in space. An object is a thing “thrown against” – mind, sight, perception – a challenge to the world of ideas. An even bigger leap is required to imagine a new purpose for it, or even a new world around it. Yet it is all already there and the leap is a miniscule step, probably not even a movement, but an accident, a possibility, an uncertainty that moves back and forth between worlds. The possibilities closed and opened by an object are like a shadow, or rather a halo, which as Agamben wrote, is a random act of surplus potentiality. When all possibilities seem extinguished in the final perfection of the beatitude of a saint, the halo offers yet another one. It does not add anything to the substance of what is already finished, but rather points to a potentiality that can still come after the act. A halo is a shadow of light, a field of possibility around everything that has already taken shape in space.

(Quasi) Functionality

Dan Graham’s pavilions seem to take the minimalist object of art and open it up into space, literally unfolding it into the site in search of an eye and a human body. The pavilions are objects “thrown against” our sight, which also object – “throw against”, challenge, refuse – their own nature as objects. The surplus of the halo is more and more taken away from the object and delegated to the human presence, which has to enact and enable its potentiality. “You have to deal with people’s bodies” (D. Graham). So perception is staged theatrically, to be experienced and looked at through the semi-transparencies of glass and the semi-objectivity of architecture.

There is something of the quasi-functionality of design, a constructivist gesture towards creating a new situation. However there is also the element of recycling (and resisting) existing power structures embodied in the uses of modernist architecture. As minimal as it may seem, a structure that reminds of the transparencies of office spaces and the light reflecting surfaces of corporate lobbies planted in the middle of nature (or a gallery for that matter) is more baroque than modernist. Functionality is almost an ornament. Neither light nor shadow, a see-through mirror between worlds of infinitely small differences, the object is thrown into reality to reveal the very act of seeing.

Fraction

“The Hassidim tell a story about the world to come that says everything there will be just as it is here. Just as our room is now, so it will be in the world to come; where our baby sleeps now, there too it will sleep in the other world. And the clothes we wear in this world, those too we will wear there. Everything will be as it is now, **just a little different.**”

There is nothing new about the thesis that the Absolute is identical to this world. It was stated in its extreme form by Indian logicians with the axiom, ‘Between Nirvana and the world there is not the slightest difference.’ What is new, instead, is the tiny displacement that the story introduces in the messianic world.” – G. Agamben

Factory

In 1995, Dr Gatev (an onco-dermatologist) was already becoming one of the most important figures on the Buglarian art scene. First a collector, then a curator and subsequently an artist, he entered the artworld from the position of a specific professional expertise, which enabled him to grasp the rapidly changing value and status of work and objects post 1989.

In Defense of Solid Material was one of several actions Gatev did that same year. Obtaining a permission to act for one day as the director of a factory producing metal parts, his first and only order in this position was to change their material from steel to wood. For one day heavy machines designed to shape steel struggled with the softness of wood. Several elements were nevertheless successfully produced and later exhibited. The downgrading of material, the inadequacy of the new wooden elements, their imperfection,

their foreignness to use and efficacy were all filling the object with a suspicion towards its own legitimacy and determinateness, a suspicion towards the finitude of the finite world. The object fulfills its potential to fail.

Fall

The Garden of Eden with the Fall of Man is a 1617 painting by Peter Paul Rubens and Jan Brueghel the Elder. It is one of the few paintings co-signed by two masters and thus one of the rare voluntary collaborations of equals known in art history. It is accepted that Rubens was responsible for the figures and the composition, while Brueghel for all the rest – vegetation and animals.

The Fall depicts Eden as a place full of exotic and not so exotic animals, a baroque scene of abundance and animation, something more akin to the discharge of Noah’s Ark than to an image of peacefulness. The animals seem nervous and overly excited, probably sensing some calamity is about to happen. And it does, at this very moment, to the left of the canvas, where greedy Eve puts an apple in Adam’s hand whilst already picking another one from the tree. It is not known whether the round golden fruit that is just being passed from hand to hand, equally shared, was painted by the hand of Rubens or Brueghel. It would be unfounded to assume that the sharing of expertise would go that far so that Rubens would not paint the apple himself. However, the possibility that this double authorship presents to the mind casts a shadow of doubt on the object as something “presented to mind” – an object of knowledge. The apple as a thing becomes an image with blurry edges, uncertain in its own finitude in the world. Its ambivalence is coded in the biblical text itself. It remains undecided whether the forbidden fruit was an apple, pomegranate, grapes, fig or even mushrooms. All of these represented a generic idea of a “fruit” which most likely varied geographically according to the spread of indigenous plants. The reality of the apple begins to flicker as if an intangible digital image, making both the before and after suspended in the painting, conditional and undetermined, while the Fall becomes the infinitely small difference between two worlds.

Transparency seems the only way for the
c e f
d l t
p s T
to make as if an intangible digital image.

(advertisement)

208

Art Fair
04/10 – 07/10

JAN MOT AT FRIEZE MASTERS

The Regent’s Park
London, UK

In Brief

A new series of works by **Sharon Lockhart**, will be shown in a double exhibition at Jan Mot and Gladstone Gallery Brussels. The works consist of photographs and sculptures and were commissioned and produced by Fondazione Modena Arti Visive in 2018. The exhibitions inaugurate the new season and the openings coincide with the Brussels Gallery Weekend (06/09 - 09/09).

In October the gallery will participate in Frieze Masters Spotlight in London with a solo presentation of works by Stanley Broun. The project is organised in collaboration with Micheline Sz wajcer.

Pierre Bismuth was selected for the DAAD Artists-in-Berlin residency 2019.

Manon de Boer invited Andrea Büttner for a two person show at the gallery, opening on December 6. Both artists participated in dOCUMENTA 13 (2012) where they first met. Büttner uses a variety of media in her work; she was shortlisted for the Turner Prize in 2017.

Dialectics of materiality with inclusivity and
c e f
d l t
p s T
to make as if an intangible digital image.
Can we exist today, replacing the.





That which
is both
known and
unknown is
known and
unknown as
not known
and unknown.

During the 1980s **Ian Wilson** started experimenting with printed word and publishing artist's books called *Sections*. Some of them feature a single abstract word repeated on every page, such as 'unknowable', 'absolute knowledge' or 'perfect', others, like *Section 30*, were an attempt to summarise the nature of his oral *Discussions* in printed texts tracing the epistemological relationship between the known and the unknown. Image caption: Ian Wilson, *Section 30*, Stedelijk Van Abbemuseum, Eindhoven, NL 1982 (detail).

Agenda

Francis Alÿs

I am you, you are too, Walker Art Centre, Minneapolis (US), 07/09 - 19/01; *Knots 'n Dust*, Ikon Gallery, Birmingham (UK), 20/06 - 09/09 (solo); *Democracy Anew?*, Pinchuk Art Center, Kiev, 22/06 - 06/01; *Subcontracted Nations*, A.M. Qattan Foundation, Ramallah (PSE), 28/06 - 01/03; *Over landschappen*, Museum van Deinze en de Leiestreek, Deinze (BE), 01/07 - 30/09; *Beautiful World, Where are you?*, Liverpool Biennial, Victoria Gallery & Museum, University of Liverpool, Liverpool(UK), 17/07 - 28/10; *Ritual*, The Aspen Art Museum, Aspen (US), 17/07 - 25/11; *Ellos y nosotros*, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca (ES), 01/09 - tbc; *Art Sonje Center*, Seoul, 05/09 - tbc; *Imagined Borders*, Gwangju Biennial, Asian Culture Center, Gwangju (KR), 07/09 - 11/11; *Children's Games*, Kanal - Centre Pompidou, Brussels, 11/09 - 15/01; *The Eye of the City: The Flâneur from Impressionism to the Present*, Kunstmuseum Bonn, Bonn (DE), 20/09 - 13/01; *Civil War*, Wäinö Aaltonen Museum of Art, Turku (FIN), 04/10 - 13/01; *Other Walks, Other Lines*, San Jose Museum of Art, San Jose (CA), 02/11 - 10/03; *Progress*, Shanghai Biennial, Shanghai (CN), 10/11 - 10/03; *The Street. Where the world is made*, MAXXI Roma, Rome, 07/12 - 28/04; *You got to burn to shine*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (IT), 17/12 - 07/03

Sven Augustijnen

Spectres, VOD, Tënk, Lussas (FR), 05/05 - 03/05/20; *Extra Nations: Nations in Liquidations*, Kunsthal Extra City, Antwerp (BE), 22/09 - 16/12; *Sven Augustijnen and Sammy Baloji*, CC Strombeek, Strombeek (BE), 05/10 - 13/12; *Artefact*, STUK, Leuven (BE), 22/02 - 10/03

Pierre Bismuth

Rendez-Vous, Frans Hals Museum, Haarlem (NL), 30/03 - 16/09; *Hollywood and Other Myths*, Tel Aviv Museum of Art, Tel Aviv (IL), 24/04 - 29/09; *PLAY*, Stedelijke Musea, Kortrijk (BE), 23/06 - 11/11; *Bandes à part*, Musée régional d'art contemporain, Sérignan (FR), 23/06 - 02/06; *Superstition*, Marres, Maastricht (NL), 22/09 - 25/11

stanley brouwn

