

Info Op uitnodiging van de galerie zal Macha Roesink/Rhizome (NL) gedurende het komende jaar een aantal jonge kunstenaars rond en in de galerieruimte presenteren. De eerste kunstenaars is Tracey Emin (GB) die eind november een nieuw, semi-permanent werk in de gang zal installeren. Meer nieuws in Newsletter 4.

De galerie heeft haar eerste editie uitgebracht: een fotowerk van Douglas Gordon getiteld 'Entre-Deux' naar de gelijknamige tentoonstelling begin dit jaar in de Dansaertstraat. Zoals reeds eerder bekend werd is Douglas Gordon genomineerd voor de Turner Prize 1996 en stelt hij met de andere genomineerden Gary Hume, Craigie Horsfield en Simon Patterson tentoon in de Tate Gallery te Londen (29/10/96 - 12/1/97).

Aan Dominique Gonzalez-Foerster werd het Mies van der Rohe-Stipendium van de stad Krefeld toegekend. Eind 1997 zal een hieraan verbonden tentoonstelling in het Haus Lange te Krefeld plaatsvinden.

De galerie neemt deel aan "Dit gesprek is cultuur", een symposium over de rol van de galerie in het midden van de jaren '90. Op 12 oktober in het Zuiderpershuis te Antwerpen. Org. en inl.: Copyright 03-232 9416.

Pour la nouvelle saison Macha Roesink/Rhizome (NL) a été invitée à organiser une série d'interventions et expositions autour et à l'intérieur de la galerie. La première des jeunes artistes européens qu'elle propose est Tracey Emin (GB). Celle-ci installera fin novembre en semi-permanence une nouvelle pièce dans le couloir. Plus d'amples informations dans Newsletter 4.

La galerie a sorti sa première édition: une oeuvre photographique de Douglas Gordon. La pièce est intitulée 'Entre-Deux', d'après l'exposition qui a eu lieu au début de l'année dans des appartements de la rue Dansaert.. Gordon est nommé pour le Turner Prize 1996 et exposera avec les autres nominés Gary Hume, Craigie Horsfield et Simon Patterson à la Tate Gallery de Londres (29/10/96 12/1/97).

Le 'Mies van der Rohe-Stipendium' de la ville de Krefeld a été attribué à Dominique Gonzalez-Foerster. L'exposition liée à ce prix aura lieu fin 1997 au 'Haus Lange' à Krefeld.

La galerie participera à la conférence "Dit gesprek is cultuur", consacré au rôle de la galerie au milieu des années '90. Date: 12 octobre à 20 h au Zuiderpershuis à Anvers. Org. et info: Copyright 03-232 9416.



The exhibition of Dora García was made possible by the contribution of the Mondriaan Foundation Amsterdam, for the advancement of the visual arts, design and museums.

PIERRE BISMUTH: Lisson Gallery, London, 12/9 - 12/10/96 (solo) - Tramway, Glasgow, 14/9 - 20/10/96 (solo) - Witte de With, Rotterdam, sept/oct 1997 (solo) ● CAROLINE BITTERMANN / PETER DUKA: Galerie Wahlbröl, Düsseldorf, 6/9 - 5/10/96 (solo) ● RINEKE DIJKSTRA: Galerie Bob van Orsouw, Zürich, 24/8 - 28/9/96 (solo) - Galerie Paul Andriessse, Amsterdam, 19/10 - 26/11/96 (solo) ● DOMINIQUE GONZALEZ-FOERSTER: Galerie Schipper & Krome, Köln, 12/9 - 26/10/96 (solo) ● RENÉE KOOL: Frac des Pays de la Loire, Saint-Nazaire, vanaf / à partir du 7/11/1996 ● ALBRECHT SCHNIDER: Snowball, Deweer Art Gallery, Otegem, 14/9 - 20/10/96 ● WOUTER VAN RIESSEN: De muze als motor, Van Abbemuseum, Eindhoven, 15/9 - 24/11/96 - Bloom Gallery, Amsterdam, 19/10-16/11/96



Dora García Dream Exhibition

3/10 - 2/11
vernissage 2/10 18-21 uur/heures



Dominique Gonzalez-Foerster Une chambre en ville

作品名：守谷の部屋—396A(1994年)／作家名：ドミニク・ゴンザレス・フォースター
アーカス構想「ブレ・プログラム」／主催：茨城県

7/11 - 7/12
vernissage 6/11 18-21 uur/heures

Galerie Mot & Van den Boogaard

rue Antoine Dansaertstraat 46
B-1000 Brussel / Bruxelles
tel : 02-514 10 10
fax : 02-514 14 46

donderdag-vrijdag-zaterdag 12.00 tot 18.30 uur
jeudi - vendredi - samedi 12.00 à 18.30 heures
en op afspraak / et sur rendez-vous

Newsletter 3
october - november 1996

Dream Exhibition

Oddly enough, the same morning I got the proposal to make an exhibition, I had been wondering about the substance of dreams. Two things in this were specially appealing:

- Vision in dreams rarely has to do with the stereotyped version of dreams, such as the one given in movies. There is no wide angle in dreams, and no surrealistic components. Images in dreams are quite realistic, apart from some eccentricities regarding time, setting, place, and position of the dreaming subject.

- These eccentricities are not translated into bizarre visions, but rather into *states of dream consciousness*. The outer view appears logical and even dull to the dreaming subject, but it is precisely the *number* of things that this same subject is simultaneously aware of while dreaming, which confers on dreams their illogical quality when we try to transfer the dreaming plot to waking logic.

According to this, the way of representing dreams would not be to stage absurd visions or persons, but rather to try to superimpose, in some way, *normal images* and states of dream-consciousness. Text and image, then, would be the most suitable method to represent the scene we are in and the dream-perception we have of it.

(It would be wrong, I think, to try to match, as in a fotonovel, text and images. I believe we rarely dream like that. We are aware of what is visible without actually having to see it: I mean, we *know* we are in the company of somebody but we do not necessarily have to see his/her face to know that. We might be aware we are in the company of a friend while clearly seeing the face of another person instead in front of us. It might be also that seeing something produces the absolute conviction that we are seeing something else. We might be in a men's toilet and have the conviction of being in a telephone box)

I AM ON THE TRAIN- most dreams begin with the notion of the position of the dreamer. I am on a plane. I am floating over a city. I am in bed. I am with somebody.

THE VISITORS- will meet me here- in every dream we set off for an appointment. There is always somebody waiting for us. And time is always running out.

MOVING VERY FAST NOW- locomotion is slightly different in dreams than in waking life. Everybody else seems to move in the usual way, but I, the dreamer, I am invested with special powers. I fly, float, levitate, jump or just suddenly switch places.

How does this 'changing places' occur? Places in dreams seem to be simultaneous. We do not move from one place to another, but rather...there is a sudden shift of context.

Because in fact there is no time here.

No time: as a consequence, death has an equivocal status in dreams. Dead people pop up frequently in dreams, and they behave *naturally*: but you are aware of their 'death status', and this provokes a certain...mistrust.

Everything and everybody is in there. How we can be reconciled to such a fact in dreaming, is what I find -how to put it- just *amazing*.

Very rarely do dreams follow a single story line: the normal thing is to have several running simultaneously. In waking life, when trying to recollect the dream, we always favour one story line over the others.

But there is no such thing as *succession* in dreams.

You recognize people and places. But they change unexpectedly their name, age, size, sex, position. They even switch from life to death, and back again.

There is no time here: it's all mixed-up, it's all fragmented.

Dora García

Thanks to : Orla Barry, Paul Casaer, Christian Denzler, Marian Dez Valle, Jimena García, Sandra Guzman, Herber Hinteregger, Berend Hoekstra, Moritz Küng, Nelo Landi, Jacqueline Peeters.

Letter from a Japanese Friend

January 1996

Dear Dominique:

It is very cold here in Tokyo everyday, how is it like in Paris? I can't wait for the spring to come, but I'm sure that you are active as always. (...)

So much time has passed since I received the album work. I wanted to tell you what I thought of it as soon as I got it, but it took me a long time to search for appropriate words to express in sentences what I am thinking and what is in my mind. I think that I wouldn't be able to spend enough time to tell 100% of what I want to tell, Dominique-san, so I have to make up my mind. I wish that I could sort and speak in an organized manner, but when I worry about such things I can not move on, so I'm going to write whatever that comes into my mind first foremost. Please forgive me.

What I felt when I first received the work was that the content of the work was much better than what I had expected. I was so surprised to see in my hands the condensed version of my life, though I had only handed you my pictures at random as material to work on. I believed it would be impossible for myself or my family to reconstruct minimally and compactly, all time, people and events I have gone through, in mundane media such as an album.

I Japan they say that before dying, one has a flashback of one's entire life in a second. I must say that this album has the same function for the first half of my life. Simple snapshots merely rearranged by the hands of Dominique-san, act as pieces of a jig-saw

puzzle, each photo so precisely and frankly describing my view of life and point of view when looking at things. Further, the phrases added by Dominique-san has the multiplication effect with the album clarifying the meaning of this work. "The way the river brings you back to this giant fish and a tree to another tree," in your letter will always stay with me as a meaningful phrase.

When commissioning this work, I was given an opportunity to speak with you in a form of interview; but I was surprised after receiving the work that the conversation was not reflected in the work. What astonished me more, however, was that the content tells a story of my personality and point of view so eloquently, though none of my actual stories were used. What I felt from this outcome was that words were very convenient to all people to communicate, but it was not the best method to capture (or to express) the essence of things. A major part of the reason why it took me so long to tell what I felt about your work was this. I thought about this as much as I could, but not having the talent to create a transmission method in a particularly different way, nor do I have any training towards solving such problem, I took this pen with a sort of compromise.

1. Portraiture or A Portrait

In a long course of art history, there exist various types of portraiture; Gertrude Stein by Picasso, Paul Gyome by Modigliani etc., some of which I like. And the common thread in them is that portraiture depict a person by external traits. As for the masterpieces, they not only depict the external characters but also the inner character; and yet, as a method it wasn't an exception. In some cases, the artist was too hung-up on depicting the external trait that the portrayal became superficial.

This work I believe is also considered a portrait in a broad sense. With this premise, Dominique-san's approach to portraiture is unlike ordinary portraiture; there is no portrayal of external character.

I must admit my astonishment that the portrayal of a person's substance was possible without exterior. (...)

2. About collaboration with artists

At the base of this album production were two documents, seen at Gallery Koyanagi before the realization; one was the family portrait installation, and the other was the albums consisting of photos taken at various places. I have requested for the combination of the two, and Dominique-san responded to my idea. I am very happy to see it concretize, and as a collector it is my honor to be able to collaborate from the planning phase. Thinking into my future as a collector, this event was "epoque-making."

Also, I see a similarity between Dominique-san's approach and automatism of Surrealists. The materials used for this work are photographs taken by myself. Taken as individual pictures, they are simple snapshots. But as a collection and as an artwork, through Dominique-san's hands, each picture acts as essential moment of my life. On top of it, these pictures are taken for a long time without intent to rearrange; just like a time bomb, at the contact with an artist Dominique Gonzalez-Foerster, they react to function as pieces of an artwork. One could never know if there really was such a chance and if there were, when it would take place. In this sense, our album is closer to automatism than that of any experiments done by Surrealists.

In addition, Art ordinarily can only have a work and an audience - that I had almost accepted it's limitation. Nevertheless, this album work is in a way a true collaboration, perhaps opening up to another possibility, like a thin but bright ray of light, as to "what is art" and "what will it be".

There may come a time a change is made, now that the age of digital communication is prevailing, the ordinary relationship between an artist and an audience is made timely through digital

tools. However, this current change only signifies the differences in media and tools. Unless humans, their ideas and mentality manipulating these tools also transform, sooner or later one would face the same limitation as before.

In my opinion, Dominique-san has shown me the possibility of overcoming this limitation without using any of the digital tools, but instead with very mundane objects.

Lastly, in this work I could see not only my true nature but also the personality of the creator. It is not easy to pin point where, but I can feel it in the album and the letter, what I had felt through our conversation at the gallery. It reminded me of Velazquez's portrait of the Spanish queen, with the painter's face reflected on a mirror in the background.

3. Placing and Space

As I watch the album, I realize the importance of the space in between each photographs. There is a saying in Japan, "to read between the lines," signifying the true meaning not expressed in words lie in the blanks. I see the same function in the space on this album. I can see the scenes which the visible pictures recall in the blank room of the pages. Also, this room gives wide and deep space to the work. It is like the excellent Oriental Sumi-e sansui-ga landscape painting, the intentional blank left amid a scene giving more perspective and spatial expansion. Or Cezanne's unpainted surface with trailing note, more complete than an all-over painting.

Closing my eyes after looking through the album, I see only the white grid of room in between the pictures, and in time I start to see the scenes that are not left as photographs, which begin to move like a movie, burning the image onto my mind.

4. Destiny or Daydream

As I looked at this work, I contemplated over what I don't usually

think, things like destiny and its existence. Isn't Destiny determined by God (or I call it so since I can't define it) like a setting for each and every living thing's entire life. Because as I looked at this album, it seemed as if I knew what was to happen, or I knew which scene had to be encountered, in long-lost past, although the pictures were taken in the past. I may feel this since I am looking at the past from the present, but every picture has this feeling as if I had to be there, like planned, quite naturally arriving at this certain point in time.

It is like deja-vu, like daydreaming, when you meet someone or go to a place for the first time and yet you feel as if you've met the person or been there before. I'm sure everybody had this experience, but it's very much like it. As Dominique-san has mentioned in the letter, all the photographs are not laid out in chronological order. The only thing that can be said from time point of view is that they were all in the past, but this feeling lingers on me.

I don't have good words to explain these kinds of feeling, so I'm uncertain if I could communicate it well. However, I'd like you to understand that it is fresh, and gives me an unexplainable joy to ponder over destiny through a work of art, that it is a very rare occasion.

Please read between the lines, I had to find words to say what is vague and hard to organize, and I am afraid that I may not have explained enough. (...)

With much respect and love,

Daisuke Miyatsu

Translated by Tomoko Kimata