



Rineke Dijkstra

**20/3-19/4/1997
vernissage 19/3 18-21 uur/heures**

Met steun van de Ambassade van Nederland.
Avec l'appui de l'Ambassade des Pays-Bas.

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 5
february - march 1997

Don Brown, Martin Creed, Stephen Murphy

Tot 15/3. Jusqu'au 15/3.

Don Brown
Martin Creed
Stephen Murphy



Overzicht van de tentoonstelling / Vue de l'exposition.
Curator / Commissaire de l'exposition: Macha Roesink/Rhizome

Met steun van / Avec l'appui de The British Council

John O'Reilly on Martin Creed

How big is small? In Flann O'Brian's exotic world of The Third Policeman the character Sergeant McCruiskeen is an artist, a sculptor. He spent years making minute boxes like chinese dolls, each opening onto another. Number twelve took three years to make. It was so small it took him another year to convince himself that he had made it. From number 30 onwards the boxes had become invisible. Martin Creed is one such artist. His small is enormous. In comparison the minimalism of John Cage is baroque, flamboyant and gaudy. Tom Waits once sang "the big print giveth, the small print taketh away". Martin Creed works in the small print. The immense rigour with which he avoids making aesthetic decisions in creating his pieces is reminiscent of the American artist Sol LeWitt who wrote "when an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes the machine that makes the art... (the art) is purposeless." What, in the words of Sol LeWitt, is Martin Creed's idea?

Nothing

How do you communicate nothing? How many different ways can you communicate nothing? For someone working with such limited data, he has tapped a rich vein of nothing. Work No. 81 for the Starkmann Building in London - nothing as interior design. Work No. 88 for a London Imprint series - nothing posted and send through the mail. The titles themselves give nothing away.

He has a handy formula of disappearance:
the whole world + the work = the whole world
In this equation the work is both something and
nothing. It adds and subtracts. Art degree zero. (...)

Gregor Muir on Stephen Murphy

In some of his works Stephen Murphy selects snapshots from family albums, scans them into a computer and then erases the central characters without a trace. In doing so, Murphy not only removes the people but the very reason for taking these pictures in the first place. Bereft of family and friends, the image feels noticeably empty and the remaining objects take on a new significance. For example, a photograph of a pram abandoned in an empty street now reads as though it contains a terrorist bomb and the area has been evacuated; one of many interpretations that fill the vacuum which has been created by removing the images original intention. Ultimately, Murphy's re-presented photographs concern the contingent image that once surrounded the figures. By making this image wholly apparent the photographers lack of attention to collateral detail is revealed; hence the artless composition of the photographs. While the focus of attention in the original photograph was intended to be people, Murphy makes explicit the image which the photographer deemed secondary. Accordingly, Murphy's images are constructed entirely from the photograph that was not being taken at the time and establish an unconscious form of imagery located away from the centre of attention.

Gregor Muir on Don Brown

Anne Frank Huis. Ameyoko. Arc de Triomphe. Asakusa. Basilica Santa Maria Maggiore. Brandenburger Tor. Broadway. Brooklyn Bridge. Capella Sistina. Carnegie Hall. Castel Sant Angelo. Central Park. Centre Georges Pompidou. Charlottenberger Schloss. Champs Elysées. Checkpoint Charlie. Chrysler Building. Colosseum. Concertgebouw. Dam. Die Neue Wache. Die Staatsoper. Empire State Building. Fontana di Trevi. Forum Romano. Funkturm. Ginza. Grote Markt. Harajuku. Haus Wittgenstein. Herengracht. Hyde Park Corner. Kabuki-cho. Kaiser Wilhelm Gedächtniskirche. Kashumigaseki Biru. Käthe Kollwitz Museum. Kokkai Gijidou. Koninklijk Paleis op de Dam. Koukyo. Kunsthistorisches Museum. Louvre. Ludwig Museum. Manneken Pis. Marble Arch. Montmartre. Monument. Noorderkerk. Oxford Street. Palais des Beaux-Arts. Panthéon. Parc du Cinquantenaire. Parc Güell. Park van Brussel. Piazza di Spagna. Piazza San Marco. Piazza San Pietro. Piccadilly Circus. Place Royale. Place Vendôme. Prado. Reichstag. Reina Sofia. Rembrandthuis. Rockerfeller Center. Roppongi. Rue Antoine Dansaert. Rue Saint-Denis. Sacré-Coeur. St. Pauls Cathedral. Schauspiel Haus. Shinguku Mitsui Biru. Statue of Liberty. Sumitomo Biru. Times Square. Tokyo Tocho Biru. Tokyo Tower. Tour Eiffel. Tower of London. Trafalgar Square. Trump Tower. Unter den Linden. Van Gogh Museum. Vondelpark. Wall Street. Westerkerk. Westminster Cathedral. World Trade Towers. Yoyogi Kouen. Zuiderkerk.

Info

Pierre Bismuth: Verbindingen/Jonctions in het Paleis voor Schone Kunsten/Brussel, Palais des Beaux-Arts/Bruxelles 21/2-16/3; BOX, Brussel/Bruxelles, 11/3-20/4; Coïncidences, Fondation Cartier, Parijs/Paris, 4/4-18/5

Tracey Emin: It's not me that's crying it's my soul. Galerie Mot & Van den Boogaard, Tot/Jusqu'au 30/3.

Dora Garcia : Stedelijk Museum Bureau, Amsterdam, 15/2-30/3; Lost in Space, Kunstmuseum Luzern, 15/2-30/3

Dominique Gonzalez-Foerster : Kunstmuseum, Milwaukee University Museum, USA, 7/3-2/5; Moment Ginza. Une proposition pour la rue du Magasin, Grenoble, 5/4-31/5; Zapp Magazine n°9, maart/mars 97

Douglas Gordon: Galerie Micheline Szwajcer, Antwerpen, 7/3-12/4; Galerie Mot & Van den Boogaard, 24/4-31/5

Renée Kool: Stedelijk Museum de Lakenhal, Leiden, 11/4-12/5; Casco Issues, december 1996 (publ.); Renée Kool ontving de bours van het Institut Néerlandais en het Fonds voor beeldende kunsten, vormgeving en bouwkunst voor een éénjarig verblijf in de Cité des Arts te Parijs. Renée Kool a reçu la bourse de l'Institut Néerlandais et le Fonds voor beeldende kunsten, vormgeving en bouwkunst pour un séjour d'un an à la Cité des Arts de Paris.

It always jumps back and finds its way. Met/Avec Dominique Gonzalez-Foerster (Une chambre en ville), Adam Chodzko e.a.. Stichting de Appel, Amsterdam 4/4-25/5

Tussen de mazen. Met/Avec Rineke Dijkstra, Renée Kool, Wouter van Riessen e.a., Kunstraum Innsbruck, 12/4-14/6

Met dank aan / Remerciements à: