

# Galerie Mot & Van den Boogaard

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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 11

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Newsletter Galerie Mot & Van den Boogaard

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V.U.: Jan Mot, Antoine Dansaertstraat 46, 1000 Brussel

## I'M JUST AN ACTIVE WITNESS

Excerpts from an interview with Uri Tzaig

By Ilse Kuijken

Uri Tzaig: [...] What I am trying to do, not always successfully, is to offer a space for you to be for a while. It is not about an image you 'get' straight away. I don't present the game of football played with the two balls as some great conceptual idea which sets you off to immediately write a text on 'bi'-language, 'bi'-sexuality, 'bi'-whatever, though some have done that already. The material may all be there, it could be a strong conceptual, political idea, but I search for the point where it becomes a coherent living unit in itself, where the structure - the skeleton - has become a visible part of the information, at least as visible as the clothes it is wearing. I believe that it is only through an awareness and the acceptance of the structure, that it is possible to create a place for the observer to be in and to experience that also.

Ilse Kuijken: *Your works are very hard to step away from or disrupt. One is captivated, almost even hypnotized. [...]*

U.T.: I certainly didn't start with the intention of hypnotizing you - I don't have that knowledge - but in the course of the last year I somehow discovered this moment, after having dealt more deeply with the idea of reading and with the need to offer you a real place to be. This reading-time has become a place. [...]

I.K.: *Your stories seem to be meeting-places which are forever being left behind, empty.*

U.T.: Nothing has happened really. In theater there is one golden rule. You have to learn that as an actor you desire something, but at the same time this desire cannot be fulfilled. It is up to the actor to sustain this tension until the end of the play. This is the

energy of theater. Then there are conflicts, and I don't believe in conflicts. I believe in very complicated structures which are changing every minute. [...] I see the world as a place where a lot of things are happening at the same time and I have to be aware of all of them. It would be very wrong to open up for example the Israeli-Arab situation as long as you can describe it only as a conflict between two sides. [...]

I.K.: *What is fascinating in your movies is the way the people are moving, dance-like, although I don't think they are dancers.*

U.T.: No, but since I am interested in different ways of movement, I find sport a great field to experiment with: it has very strict rules, a long history and strong roots in the culture. So when I introduce a new ball into the game of football, then I am interested in the way the players react, what they will experience and how they will come to be aware of themselves in a new way. My purpose is not to create chaos, because this isn't chaos but another order, which may bring a new balance, a new way of reading and a new way of writing. For instance, I invited the two most famous commentators in Israel to narrate the football game, to see in what way they would 'write' a text which has two narrations going on at the same time. [...] And I invited the best sport editor to do the montage, live, from the images of the various cameras on the field. Rather than doing my own, beautiful, MTV-like video.

The basketball game is another project, in which each player is presented by two shadows - two 'hands' if you like - one of which is red and the other one green, which refers also to colour printing or to holograms. Compared to the traditional representation of a figure with its shadow following him or relating to him, here there is no original and no shadow, as both are exactly equal. You may follow the one just as well as the other, though it still remains one person. And it is

not a schizophrenic situation, since both are doing exactly the same. [...]

I.K.: *When you speak of rules, are you in fact speaking about the physical world, and not about ethical rules?*

U.T.: Of course I mean ethical rules, but while experimenting I try to avoid presumptions which decide the meaning of the outcome beforehand. So in my works I find it more precise to create physical situations which allow you to be what you are in those situations. I am sure that our body knows, just like our brain does, and that our body has a different, physical memory. This is another system with which you can work just as well. By experimenting in the field of sports, I want to let go of what we know already, to let go of the role that was given to us in this game-frame and to connect to our physical knowledge, which is much more wide and much more round than our education has taught us to use it as. In a way,

pissed in your underwear from fear. They all become your enemies and you have to be aware of all of them. When I speak about tolerance or about giving-up control, or about creating a game where every minute is new and changing, by that I am speaking not only about physical awareness but also about ethical awareness. [...] You cannot control the ball. It can roll in many different directions and by that induce improvisation. It can take you to places you are not prepared for. So in fact you have to trust the ball. For me it is also the question of how to work with people, as an artist or as a director: how to make things move.

I.K.: *In a way it is a provocation.*

U.T.: This is a game. It is not made for my camera but for the field and for people who want to play. [...] I see my role as offering a challenge. What if there are suddenly two balls coming towards you at the same time or there is this one ball just quietly lying to one side without your having to do anything about it? It is about your responsibility to choose your step every minute anew. The thing itself develops in many directions, quite apart from me. I am just an active witness. After realizing that we can no longer trust the image (nor the written word), it is more relevant to create and invent new forms of living units, which will allow new experiments through real time and space. [...]



our body itself is a ball, but we have been taught to divide it into a facade and a back. I search for ways to connect to your body's very basic survival possibilities. I have used the example of a war zone where your enemies are many, not only the one you are moving towards. You have to look behind you as much as in front of you. You have to be equally aware of the missiles coming from above as of the heaviness of your backpack, or of the fact that you have just

Ilse Kuijken

*The complete, Dutch version of this interview has been published in De Witte Raaf, 70, Nov.-Dec. 1997, p.19, under the title 'Een beweging van veel dingen, in veel verschillende richtingen tegelijk, zonder climax en zonder middelpunt. Een interview met Uri Tzaig'.*

## DORA GARCIA

**Voorstel voor het Hendrik Conscience gebouw van de Vlaamse Gemeenschap**

**Proposal for the Hendrik Conscience Building of the Flemish Community**

**Na het werk 'Blue Light' dat ze realiseerde voor het Graaf de Ferrarisgebouw te Brussel (zie Newsletter 9), bereidt Dora Garcia een tweede project voor dat eveneens bestemd is voor de Vlaamse Gemeenschap, ditmaal voor het Hendrik Consciencegebouw. De werken delen met elkaar de idee van het plaatsen van een buitenstaander binnen het arbeidssysteem, dat in het gebouw is gevestigd. Het tweede voorstel, dat dit voorjaar uitgevoerd zal worden, omschreef de kunstenaar als volgt:**

«Het werk bestaat uit het introduceren in de bibliotheek van een serie planken die gevuld worden met vreemde boeken, maar die desalniettemin op één of andere manier gerelateerd worden aan de algemene thema's en onderzoeksgebieden die de bibliotheek aanbiedt en/of gecatalogiseerd zijn in haar archief. De werkprocedure zal als volgt zijn: men stelt vast in welke van de twee bibliotheken het project plaats zal vinden, ik zal een lijst aanvragen van alle secties, algemene thema's en titels die in de bibliotheek te vinden zijn. Ik zal een representatieve selectie hiervan maken en vervolgens zal ik een soort "spiegelbeeld" voor elk geselecteerd deel kiezen.

Dit spiegelbeeld zou een overgang kunnen zijn van non-fictie naar fictie, van serieus naar komisch, van wetenschappelijk naar poëtisch, van nieuw naar oud, van encyclopedisch naar deelgebieden; of zou een uitwisseling van verschillende gebieden kunnen zijn: van onderwijs naar anti-onderwijs, van verlichtend naar verwarrend, van onderzoek naar vermaak, van tekst naar beeld.

Het resultaat zal een serie boeken zijn die vreemd zijn binnen de bibliotheek en op zichzelf in een kleine niet-getitelde sectie geplaatst zullen worden.

Om verwarring voor onderzoekers te voorkomen, zullen de boeken niet worden gecatalogiseerd in het archief van de bibliotheek, maar zullen zij puur worden gepresenteerd als (kleurvolle) objecten op hun plank. Alhoewel ze ter beschikking staan voor het publiek en de werknemers om gelezen te worden.»

*After the work 'Blue Light' that Dora Garcia realised for the Graaf de Ferraris-building of the Flemish Community in Brussels (see Newsletter 9), she prepares another project for the Flemish*

*Community in their Hendrik Conscience-building. This second work, which will be installed during the coming spring, shares the idea of the terrace project about placing an outsider within the working system established in the building. Dora Garcia described the project as follows:*

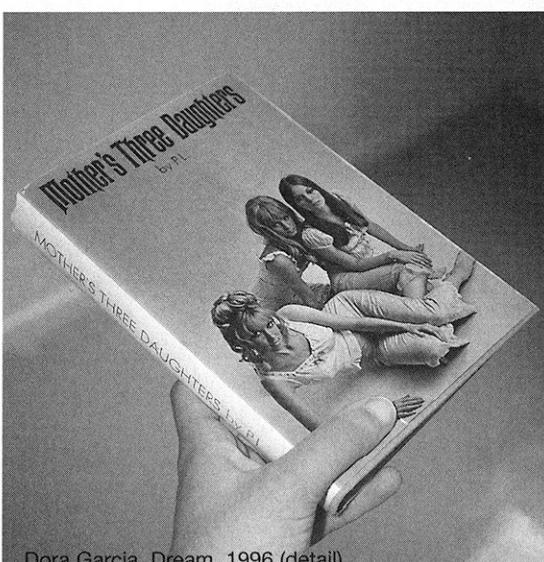
«The work consists of introducing in the library a series of shelves filled with outsider books, although related somehow to the general themes and research fields offered by the library and/or listed in its archive.

The working procedure would be as follows: once determined in which one of the two libraries the project will take place, I will request a list of the sections, general themes and titles to be found in that library. I will make a representative selection of them and then I will choose a sort of "mirror image" for each of the volumes selected.

This "mirror image" could be a transition from non-fiction to fiction, from serious to comic, from scientific to poetic, from new to old, from comprehensive to partial; or could be an exchange of fields: from education to anti-education, from enlightening to confusing, from research to leisure, from text to image.

The result will be a series of selected books alien to the library, that will be placed in a small untitled section of their own.

To avoid confusion among researchers, the books will not be listed in the archive of the library, but will be presented purely as (colourful) objects in their shelf. However, they are at the disposal of the public or employees, to be read.»



Dora Garcia, Dream, 1996 (detail)

## > OPROEPP

### SHOWROOMS

TENTOONSTELLING > WILLEM OOREBEEK

14.03. - 02.07.1998

HUIS a/d Werf > Boorstraat 107 > NL-3513 SE  
Utrecht > Tel: 31-30-231.58.44

De Nederlandse kunstenaar Willem Oorebeek realiseert n.a.v. de eerste tentoonstelling van "Showrooms" een nieuw werk. Dat bestaat uit een behang van zwart op zwart gedrukte affiches die op de vier muren van de tentoonstellingsruimte worden aangebracht. Op één muur is een wit vlak uitgespaard dat als projectievlak voor beelden dient.

Het is de wens van de kunstenaar om de geprojecteerde beelden door derden te laten verzorgen. Omdat de tentoonstelling 121 dagen duurt, is de organisator bijgevolg op zoek naar 121 personen die bereid zijn voor één dag een dia uit hun verzameling te tonen.

We nodigen u uit deze oproep te beantwoorden en ons voor deze tentoonstelling een dia ter beschikking te stellen die voor u persoonlijk een bepaalde betekenis heeft. Dit kan een kunstwerk zijn, maar net zo goed een familiefoto.

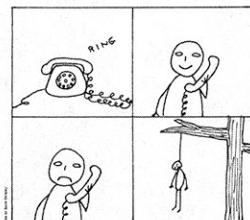
Let op: stuur alleen een liggende dia op, geen origineel en vermeld er uw naam op!

## > SLUITINGSTERMIJN INZENDING: 1 MAART 1998

Op de tentoonstelling zal een lijst hangen met de auteurs van de ingezonden dia's (indien gewenst) en de datum van elke projectie. Na afloop worden de dia's teruggezonden.

Moritz Küng  
curator showrooms Huis a/d Werf

## ARTCALLS:



A. Clavadetscher & E. Schumacher, M. Cattelan, P. Fend, D. Gordon, P. Land, A. Lislegaard, A. Mackinven, P. McCarthy, J. Scher, C. Schmidt-Rasmussen, A. Ström, D. Shrigley, G. Starr, G. Vilesen

For the exhibition Art Calls (1/12/97-20/1/98) the artists were invited to record a word, sound or music piece. The contributions were transferred onto answering machines to which the "visitor" of the exhibition was able to call. Curator: Jacob Fabricius

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## L'ALBUM 24 PHOTOS COULEUR 10/15 + ALBUM DE 24 PAGES PLASTIFIÉES

PREMIÈRE PARUTION: NOVEMBRE 1997

A ALIMENTATION

PAR RIK BAS BACKER, MAURIZIO CATTELAN, CLAUDE CLOSKY, MÉLÉANIE COUNSELL, JEAN-LUC DESMOND, GUADALUPE ECHEVERRIA, DOMINIQUE GONZALEZ-FOERSTER, THOMAS HIRSCHHORN, BOJAN SARCEVIC, XAVIER VEILHAN, DELPHINE ZAMPETTI...

SECONDE PARUTION: FÉVRIER 1998

PRIX AU NUMÉRO: 90 FF/560 FB/£10  
ABONNEMENT POUR 4 NUMÉROS: 290 FF/1800 FB/£30

TIRAGE: 300 EXEMPLAIRES

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## Agenda

**Pierre Bismuth:** The Showroom, London, 3/3-5/4 (solo); Tussenin/In-between, Museum Dhondt-Dhaenens, Deurle, 29/3-10/5

**Manon de Boer:** Enough, Tannery, London, 18/2-15/3; Sync, Pathé-bioscoop, Rotterdam, 8/3-29/3

**Rineke Dijkstra:** Vereniging Museum Heden-dagse Kunst, Gent, 6/3-12/4; Museum Folkwang, Essen, 29/3-24/5; Musée Départemental d'Art Contemporain, Rochechouart, 28/3-14/6

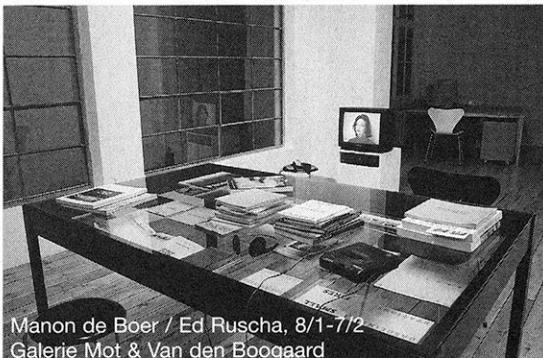
**Douglas Gordon:** Entre quatre ciels, Espace Jean Legendre, Compiègne, 31/1-28/3

**Dominique Gonzalez-Foerster:** Robert Prime, London, 29/1-14/3/98 (solo); 88:88, Kaiser Wilhelm Museum, Krefeld, 15/2-19/4/98 (solo)

**Joachim Koester:** Nuit blanche, Musée d'Art Moderne de la Ville de Paris, 6/2-8/3 (with M. Buckingham); Lezing door de kunstenaar / Conférence par l'artiste: Établissement d'en face, Brussel/Bruxelles, maandag/ lundi 9/2/98, 20.00 u/h; Galerie Mot & Van den Boogaard, 11/2-21/3 (solo); Come closer, Liechtensteinische Staatliche Kunstsammlung, Vaduz, 19/2-19/4

**Albrecht Schnider:** Galerie Bob van Orsouw, Zürich, 31/1-21/3

**Uri Tzaig:** Loplop /re/presents: the im/pulse to see, Museum Boymans Van Beuningen, Rotterdam, 20/12/97 - 8/3/98; Internationaal Filmfestival van Rotterdam/Loplop, 'The Universal Square', 29/1-7/2, info: +31 10 233 14 00; Unlimited Gallery, Athens, vanaf/à partir du 19/2 (solo); Jack Tilton Gallery, New York, vanaf/à partir du 11/3



Manon de Boer / Ed Ruscha, 8/1-7/2  
Galerie Mot & Van den Boogaard



# **Joachim Koester**

**12/2 - 21/3**

**vernissage 11/2  
18 - 21 u/h**

**Lecture by the artist on his work on Monday 9 February at  
20.00 hours at Établissement d'en face, rue d'Artois 52,  
Brussels. Admission free.**