

Galerie Mot & Van den Boogaard

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donderdag - vrijdag - zaterdag 12.00 tot 18.30 uur

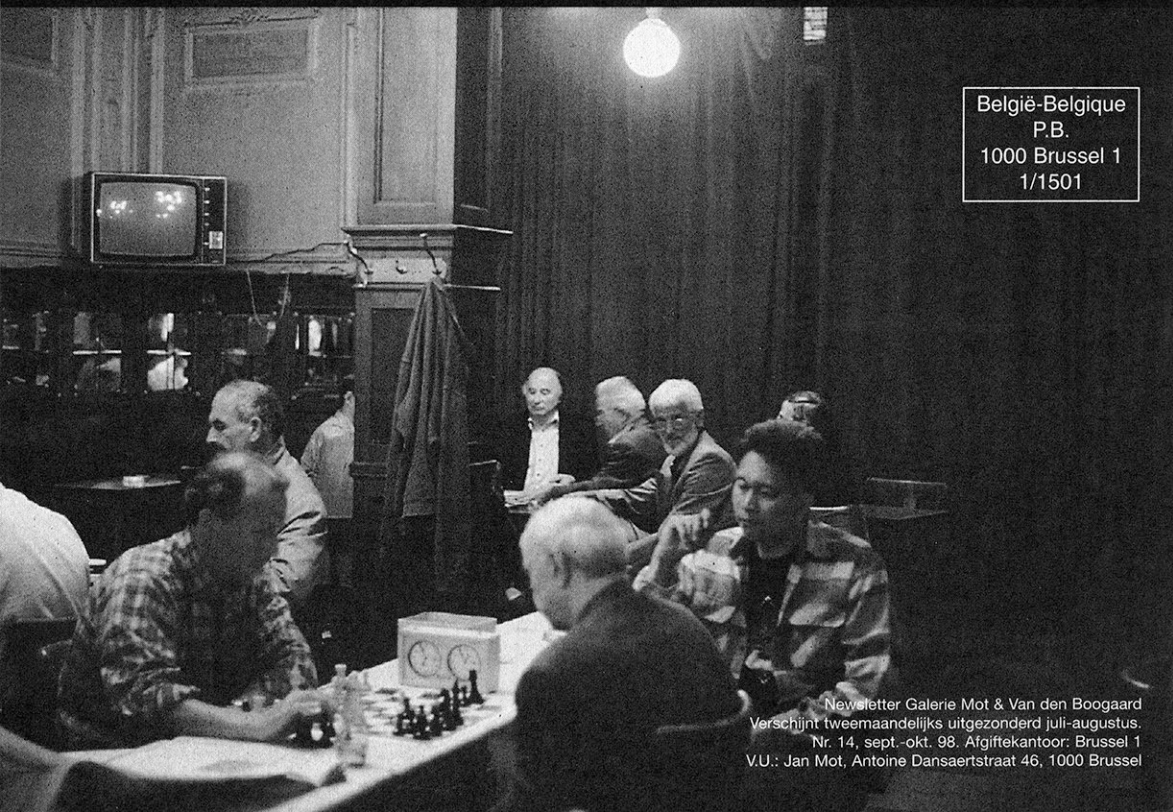
jeudi - vendredi - samedi 12.00 à 18.30 heures

en op afspraak / et sur rendez-vous

Newsletter 14

September - October 1998

België-Belgique
P.B.
1000 Brussel 1
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Newsletter Galerie Mot & Van den Boogaard
Verschijnt tweemaandelijks uitgezonderd juli-augustus.
Nr. 14, sept.-okt. 98. Afgiftekantoor: Brussel 1
V.U.: Jan Mot, Antoine Dansaertstraat 46, 1000 Brussel

Dora Garcia

on Los Muertos



DJ Los Muertos is a series of works whose common starting point is the performance of a DJ. I wrote four biographical texts (in the form of a lecture, an interview, a radio program, and a song), recorded them on vinyl records, and asked a DJ to mix them. Manipulating the record with his hands, the DJ scratches, repeats, delays, accelerates, crosses, plays backwards the given texts. The DJ added some rhythms and songs of his choice to the mix. The performance of the DJ was done in January 98 and was filmed with two cameras simultaneously, one filming a close-up of the DJ's head, and the other his hands. What mainly interested me as a basis was the idea of a physical time that can be manipulated by the hands of somebody, and the idea of endless turning.

For the exhibition *Slipstream*, in Nijmegen (May 98), the two films mentioned above were brought together in a split-screen video, and projected as a film in a cinema theater, according to the concept of the curator, Miklos Beyer.

For the exhibition *La terre est ronde. Nouvelle narration*, in Rochechouart (July-September 98), two projectors projected the images side by side, and the sounds were synchronized.

For the exhibition *Manifesta 2* in Luxemburg (June - October 98) I asked the DJ to do a new performance in the exhibition space in Luxemburg, during the general installing of the exhibition. We used two microphones, one recording the performance of the DJ, one recording the ambient sound. Both were recorded on four vinyl records, carrying a label with the title, *DJ Los Muertos*, the duration of the record and the date of the performance.

What interested me in this new performance was the possibility of superposing a circular time (the DJ's performance/the records), with a linear, real time (the sounds of the installing of *Manifesta 2*).

The final presentation of the work in Luxemburg was split

in four rooms: first room: two red spotlights, two speakers (left: DJ performing, right: ambient sound); second room: a table with a record player, the four records, one of them being played, a chair; third room: a speaker (left) and a video monitor (recording of the performance), both sounds playing simultaneously; fourth room: darkroom (original state of the room) with one speaker, right.

Some recent and future publications

Pierre Bismuth

Catalogue published by CCC Tours, FRAC Languedoc-Roussillon, The Showroom. Illustrated. With interview by L. Cooke, 52 pages (october 98)

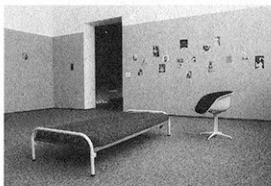
Douglas Gordon, *Kidnapping*

200 pages, 64 pages full colour, ca. 40 b/w illustrations, text in English. Published by the Stedelijk van Abbemuseum, Eindhoven. Distributor: NAI Publishers, Rotterdam. 95 NLG. (october 1998)

This publication is the first to present a major survey of the works and ideas of D. Gordon. The main text is a conversation between the artist and J. Debbaut, director of the Stedelijk Van Abbemuseum in Eindhoven. The conversation covers a two-year period during which they discuss aspects of Gordon's background, his training, attitudes to art and artists, his references and pre-occupations. The conversations are accompanied by observations and annotations by F. McKee, cultural historian and Director Programme at the Centre for Contemporary Arts, Glasgow. The publication also includes some texts by D. Gordon himself and an extensive biography and bibliography. A large number of colour illustrations provide a rich overview of his work.

Rineke Dijkstra, *Menschenbilder*

Catalogue published on the occasion of the exhibition in the Museum Folkwang in Essen, 44 colour and 3 b/w reproductions, 100 pages. Text by Ute Eskelsen. Pomp-Verlag. 34 DM.



Dominique Gonzalez-Foerster, 88-88

Texts by J. Heynen and the artist, colour, 80 pages, edited by the Kaiser Wilhelm Museum Krefeld. 750 BEF

Joachim Koester, *Day for Night, Christiania*

Book designed by the artist on his work *Day for Night, Christiania* which was shown in the gallery earlier this year. Text by Catsou Roberts, 35 colour images + b/w, 64 pages. Published by Galleri Nicolai Wallner. (october 1998)

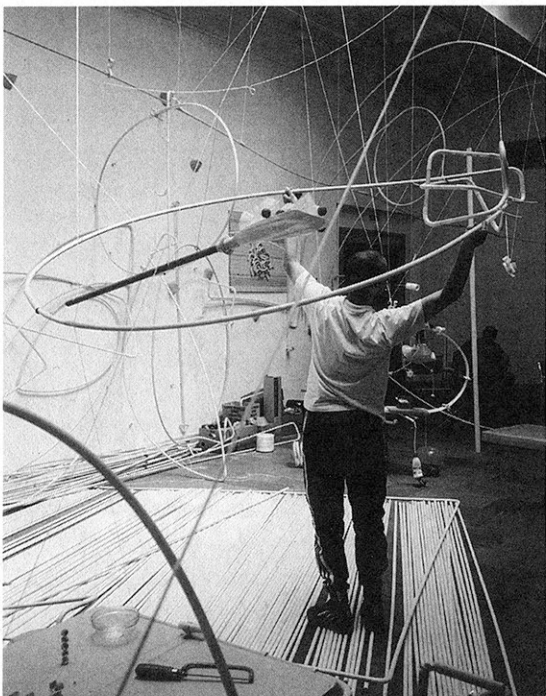


Douglas Gordon kreeg na de Turner Prize (Tate Gallery Londen, 1996) en de Premio 2000 (Biennale van Venetië, 1997) nu ook de Hugo Boss Prize (Guggenheim Museum, juli 1998). *Après le Turner Prize (Tate Gallery Londres, 1996) et le Premio 2000 (Biennale de Venise, 1997) Douglas Gordon a également reçu le Hugo Boss Prize (Guggenheim Museum, New York, juillet 1998).*

Pierre Bismuth werd door Daniel Buren uitgenodigd voor een bijdrage aan het tijdschrift Documents (dec. 98). *Pierre Bismuth a été invité par Daniel Buren pour une contribution à la revue Documents (parution: déc. 98)*

De galerie bereidt in samenwerking met de Cinéma des Galeries / Arenberg een projectie voor met films van Eija-Liisa Ahtila. Aankondiging in volgende Newsletter. *La galerie prépare en collaboration avec le Cinéma des Galeries / Arenberg une projection des films de Eija-Liisa Ahtila. Voir le prochain Newsletter.*

The last issue of our Newsletter contained a small typing error. It said that Sharon Lockhart left for Japan (to work on her film Goshogaoka) in 1966. Of course this was in 1996. For this mistake we apologize to Bérénice Reynaud, the author of the text, and to Sharon Lockhart.



Honoré d'O tijdens de openingsdagen van Manifesta 2 in zijn werk *Script for the treasurer*. De galerie nodigde Honoré d'O uit voor een project in de loop van 1999. *Honoré d'O durant les jours de vernissage de Manifesta 2 dans son oeuvre Script for the treasurer. La galerie a invité Honoré d'O pour un projet durant l'année 1999.*

Pierre Bismuth: Disrupting the scene, Darkroom Gallery, Cambridge tot/jusqu'au 13/9; Galerie Mot & Van den Boogaard, 22/10-28/11 (solo)

Rineke Dijkstra: Wanted, The Andy Warhol Museum, Pittsburgh, 15/10-12/1; Museum Boijmans van Beuningen, Rotterdam, 31/10-17/1 (solo); Remix, Musée des Beaux-Arts, Nantes, 18/11-5/3

Dominique Gonzalez-Foerster: Musée d'Art Moderne de la Ville de Paris, 28/10-10/1, (met/avec P. Huyghe, Ph. Parreno / cat.); Galerie Mot & Van den Boogaard, 3/12-23/1 (solo); Premises. Invested Spaces in Visual Art & Architecture from France 1958-1998, Guggenheim Museum Soho, New York, 13/10-31/1

Douglas Gordon: Hannover Kunstverein 26/9-8/11 (solo/cat.); Centro cultural de Belem, Lisboa, 22/1-30/4 (solo/cat.)

Joachim Koester: Something rotten, Museum Fridericianum, Kassel, tot/jusqu'au 28/9; In Visible Light, Moderna Museet, Stockholm, 3-10-15/11; Out of the North, Württembergischer Kunstverein Stuttgart, 24/9-15/11

Renée Kool: Van beeld tot beeld, Stedelijk museum De Lakenhal, Leiden, 30/7-1/11

Albrecht Schnider: Kunstmuseum Solothurn, 12/9-8/11 (solo/cat.)

Uri Tzaig: De Vleeshal, Middelburg, 6/9-25/10, voorstellingen van de videofilm *Tempo* van di t/m zo om 14u00 en 16u00 / présentations du film-vidéo *Tempo* du mardi au dimanche à 14h00 et à 16h00. (solo); Frac Languedoc-Roussillon, Montpellier, 18/9-25/10 (solo); Loplop/re/presents: back to basics, Sint-Pietersabdij, Gent, 18/9-18/10

La terre est ronde - Nouvelle narration, met/avec P. Bismuth, D. Garcia, P. Huyghe, U. Tzaig, e.a, Musée de Rouchechouart, tot/jusqu'au 27/9

Manifesta 2, Luxembourg, met/avec E.-L. Ahtila, Honoré d'O, D. Garcia, D. Gonzalez-Foerster, P. Huyghe, e.a., tot/jusqu'au 11/10

The Tarantino-syndrom, Künstlerhaus Bethanien, Berlin, 17/9-18/10, met/avec P. Bismuth, D. Gonzalez-Foerster e.a. With public talk between P. Bismuth and Lawrence Weiner presented by G. Stemmerich on 20/9

Berlin/Berlin, Berlin Biennale für Zeitgenössische Kunst 1998-2000, 28/9-3/1, met/avec R. Dijkstra, D. Gonzalez-Foerster, e.a.

XXIV Bial de São Paulo, 2/10-13/12, met/avec R. Dijkstra, Honoré d'O

Stories in space

Eija-Liisa Ahtila

interviewed by Maaretta Jaukkuri

Cinema today?

We have entered an era in the sphere of the moving image where traditional forms of narration and thought no longer dominate the field. The narrative practices of TV, advertising, music videos and the like have created for the moving image new forms that lack linear causality. The moving image already has a long history. There is a lot going on in narrative concepts, and ways of narration today. Yet contemporary experiments have nothing to do with the 1960s experimental cinema. Today the audience is more receptive to innovations outside the traditional field of experimental cinema which are at the same time different in their experimentality. It is no coincidence that there is so much going on in the moving image and that such experiments are taking place within the visual arts.

Time and story?

The moving image turns things into stories. I'm interested in storytelling, in stories. These involve speech, sounds, and colours. My themes take shape gradually. I collect materials. In the beginning everything is random, involving various images, sounds, notes, and pieces of conversation. In the course of time, these interweave into a plot, the outline of the story, the entire visual environment of the film. As for cinema, the manner in which time constructs narratives has not been studied much. The dominating American narrative form is regarded as the classical example. But today other structures are being studied as well, which reconsider the role of the narrator and the characters and how they convey and develop the narrative. Another topical issue is space and the division of action between several screens.

Cinematic expressions?

To produce a work means to plan the expression: what is said through sound, use of sound, rhythm, montage. I perceive these as physical entities and my contribution to the piece. In general, we react physically to the surrounding space and world. I usually think through the medium, cinema, which involves both concrete space and the fictitious or illusory space within the film. I find it interesting how this

fictitious space meets with the space of the viewer. I'm interested in experimenting with the various ways of bringing these into contact.

Contemporary experiments in fiction and documentary cinema destroy the traditional illusion of the non-existence of technology involved in filmmaking.

The narrator's role might well be expanded. I'm also interested in the levels of narration: where they derive from and what they mean. The role of the narrator is also interesting with respect to time in narration. The narrator is able to move freely in time and space; it is interesting to ponder on the implications of these shifts on the plot. (...)

Visual drama?

Audiovisual drama is often constructed in the classical form, but my stories seldom follow the causal logic in which something begins like this and ends like that. In 6/9, one of my films, I employ a more or less circular narrative structure where things have space to breathe and there is always something surfacing. We are dealing with space and structure more than the realm of causality here. (...)

On Finnishness

In 1991 I wrote that "Finnishness seems to be on uncertain ground. We should be happy with this. Perhaps the pursuit of integrity, unity, self-assurance based on a conflict is contradictory as such." (Nuori Taide, Hanki ja jää 1991)

Finishness is a type of narrative. There are social phenomena and certain facts but in the end Finishness is the framework which we all apply, through which we look at things. The choice of viewpoint is the narrative.

I'm also interested in pondering the way my mother is physically present in myself and I am present in her. Construing an identity through physical differences and similarities is interesting. For example, I've always felt that I have my granny's palate. In the same way we can ponder how the subconscious is inherited in some way. We know some things we apparently couldn't know from experience. These things are mystical, of course, but truly interesting.

The discussion, which is partly reproduced here, took place in Kiasma, the recently opened Museum of Contemporary Art in Helsinki, on March 6, 1998. The complete version is published in "This side of the ocean", exhibition catalogue of Kiasma, 1998, pp. 143-146. With thanks to Maaretta Jaukkuri.

About Trance

a video-work
by Uri Tzaig

One late-winter's day Uri surprised me with an offer to play a certain game with him that would be filmed for a movie. I had no idea what game it was, but I decided to cooperate. Maybe out of curiosity, or the faith I put in him or our joint "research"... I'm his assistant.

On the living-room rug we spread out the silicone playing board (a surface with grooves and ridges, like a natural, unsymmetrical landscape). Numerous marbles of various colors and sorts were scattered across it, and we sat down at its two sides. Uri asked me to choose ten marbles and arrange them on the board as I liked. He did the same.

Afterwards he said that the game had no rules, and that each person would be asked - in turn - to make a move that seemed appropriate to him, by changing the position of only one marble.

... For a moment I was a little suspicious of what seemed to me an excessive openness, or emptiness, since everything was permitted, but I quickly grew interested in the new possibilities the game opened up, and the unique sort of encounter it allowed us.

The game, from which rules and symbols had been erased, no longer made it possible to use the terms "loser and winner", or to employ a conscious, thought-out-strategy, but only to deepen increasingly one's concentration and take responsibility for the act of participation itself. This apparently, is how one plays Trance, whose format is redefined moment by moment by the participants.

My inability to establish an identity through a symbol on the board (a black knight or king), but only through the act of carrying out a move itself, took me to a new kind of concentration - a kind of experimental listening for information

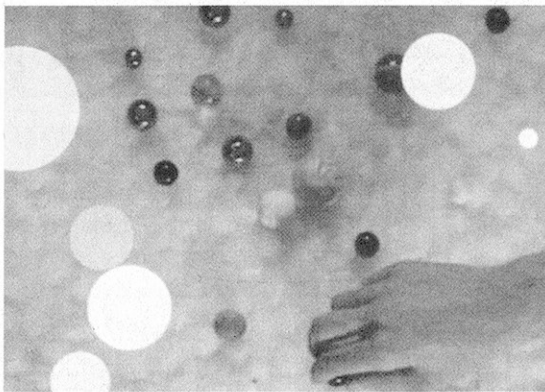
that hadn't yet been formulated, though I was certain of its existence. The eye feverishly surveying the silicone board quickly understood that, in contrast to ordinary games, it would find here nothing in the way of narrative development that might help it generate moves. In a way, I felt naked, unable to occupy myself with the process of representing myself as a virtuoso, violent, or brilliant practitioner of the game; I could only be and exist. The hand that shifted the marble was guided by an actual need - to respond on the playing surface and sustain the exchange between us.

Political systems come to mind, for example, which are saturated with rules, symbols, and history, and which therefore operate out of inertia alone, and allow for participation without demanding that one take full responsibility for one's part in them. Trance involves another sort of practice, in which one must read a given system moment by moment and extend its composition by means of an individual language. It bears witness to the fact that the created world can host all of its components.

The game left me wiped out and exhausted, but also lucid.

Oded Erell
Tel Aviv, 1998

Trance will be on display at De Vleeshal, Middelburg together with Tempo, another new videowork by Uri Tzaig. See agenda.





© photo: Pierre Leguillon

Eija-Liisa Ahtila
Rineke Dijkstra
Douglas Gordon
New works

17/9 - 17/10

vernissage 16/9
18 - 21 u/h