

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

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Newsletter Galerie Mot & Van den Boogaard
Verschijnt tweemaandelijks uitgezonderd juli-augustus.
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Returning the gaze of the cinema

On the exhibition of Pierre Bismuth

By Edwin Carels

The new works presented by Pierre Bismuth at the gallery Mot & Van den Boogaard look surprisingly dissimilar: a film-loop as an installation-piece, a drawing of white lines on a black wall, and a framed photograph, the original of an edition of postcards. Each seems to conjure up totally different associations. The picture-postcard shows us a tiny figure, sitting on a bench before a huge historical building. It's the artist Barbara Visser in front of the fabulous Tervuren Museum, the treasure vault of Belgian Colonialism. The film-loop was shot in the centre of Brussels, inside the Galeries St. Hubert, the capital's largest and most beautiful historical shopping arcade or passage. Insiders know that this was also the first place where public performances of the Lumière-Cinématographe were organised. A memorial plaque hangs very near the café terrace that Bismuth show us. The way his filmloop is presented also reminds us of the days of primitive cinema: a short, static observation that is endlessly repeated out of sheer fascination. The third work in this show is the most enigmatic, because the scribblings on the wall look totally abstract. One could speak only very vaguely of a certain pattern within this knot of nervous lines. The title of the work is on the contrary extremely specific: "En suivant la main droite de Gene Tierney dans 'Laura' (Otto Preminger, 1944)". Again an obvious reference to the history of cinema, but with a totally different technique of reconstructing/deconstructing the paradigms of this medium.

Two of the most important effects of the cinema upon the viewer are that, firstly, the eyes are guided across an image-frame, from one accentuated detail to another, and the second is that we are being continuously stimulated to associate previous knowledge

with what we actually see on the screen. One familiar with Preminger's film will certainly approach this wall-drawing differently than anybody else. For myself, the tracings on the wall reminded me first of a kind of very rudimentary cave-drawing rendered in negative (with the lines in white on black). But the lines are in fact retracings of physical gestures. This leads us to the motion studies practiced by Etienne-Jules Marey. As a experimental scientist, specializing in physiology, Marey was also working for the military



government. In his stroboscopic-like chronophotographs he reduced human movement to an elementary, graphic curve. He did this by simply shooting his subjects against a black wall, with just a few bright markings on their otherwise black clothes. This reduction of human movement to a graphic abstraction served the ergonomic approach. It helped to maximize efficiency in the routine movements of workers or soldiers. The study of human behaviour has become so refined that we can now also retrace the trajectory of the eyes, while watching a painting or a film. Experiments have shown that eg. art students look at Rembrandt's Anatomy Lesson quite differently than medical students.

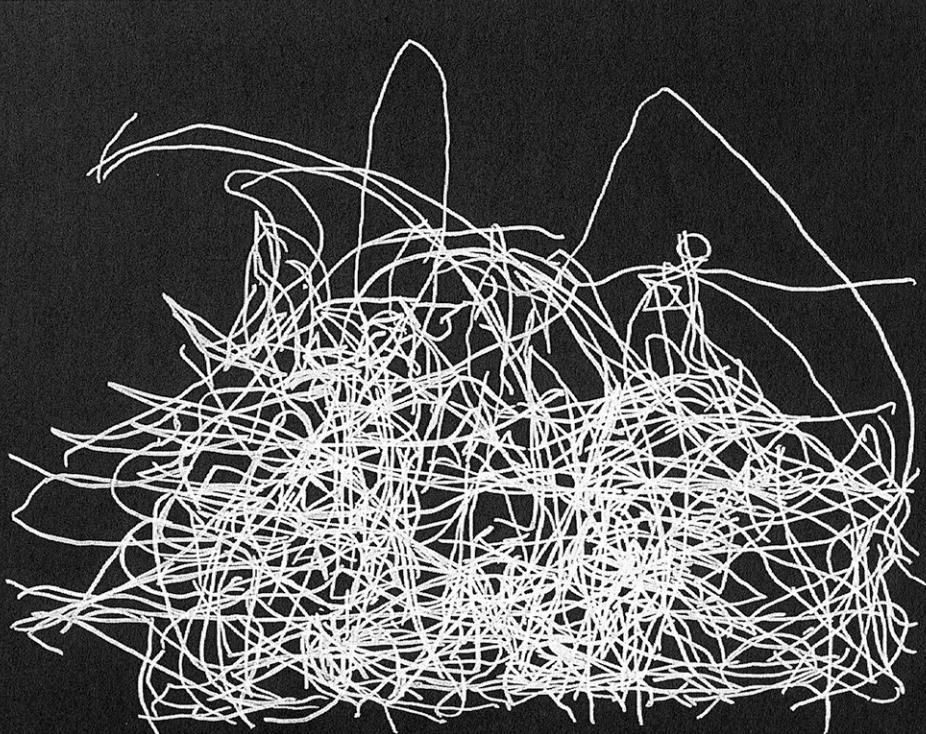
Establishing a seductive pattern for the consumer's eye was the guiding principle of shopping streets, with each window display crying out for attention through its composition and colours. And how does the postcard (accidentally or not) fit in to this montage of works? The Museum of Tervuren has nothing to do with cinema, not even with

modern art, but it nevertheless is an expression of the same expansive ambitions that shaped our modern world. Actually the cinema arrived like yet another means of colonisation, and it remains the most pertinent one up till now. The overt exploitation and safari hunts may have been replaced by trade-agreements and touristic photo-shoots, but in essence the practice remains largely the same: conquer the world and bring back the exotic goods to be appropriated by consumers and artists alike. The import of so-called primitive art to enrich western esthetics, the unifying language of Hollywood cinema, the pseudo freedom of spending our leisure time in the galleries: each work in this exhibition is a visualisation of these kind of matrices that modernity has expanded all over the world.

But is the work of Bismuth only effective as a historical comment? While viewing the filmloop over and over again, the attention shifts, the behaviour becomes more mechanical, less spontaneous. "Quelques comé-

diens au milieu de quelques acteurs" is a provocative title. It makes this simple scene look suspicious. The ambivalence only grows as we are offered the luxury of studying the same impression over and over again. Instead of discovering the real from the fake "stand-ins", one starts to notice one's own responses changing over time. This simple filmloop offers us the discovery of how the eye tries to catch a different detail each time, and how hard it is to keep track of what our mind tells us to question. It is the old, Benjaminian/Baudelairean experience of watching les flâneurs in the galleries, and while watching them, becoming one ourselves. Retracing the origins of the cinema can become, as Pierre Bismuth effectively demonstrates, a way of returning the gaze of the cinema viewer. Rather than presenting his works ready for consumption, he defies our viewing habits and demonstrates the effects of the cinematic codes we otherwise unconsciously submit ourselves to. Ergonomics in the gallery!

Edwin Carels



Dora Garcia: Book Entry 39795 (50) Boeken voor de Voorbijgaande Jeugd

- 1-Vladimir Bertol, *Alamut*, éditions Phébus, Paris, 1988
- 2-R.D. Laing, *Do you love me?*, Penguin Books, 1977
- 3-Graham Hancock, *Fingerprints of the Gods*, Mandarin Paperbacks, 1996
- 4-Aldous Huxley, *A Brave New World*, Flamingo, London, 1994
- 5-Oliver Sachs, *Island of the Blind*, Vintage Books, N.Y., 1997
- 6-Herman Melville, *Moby Dick*, Oxford University Press, 1985
- 7-H.G. Wells, *De Tijd Machine*, Prisma Boeken, Antwerpen, 1959
- 8-Jonathan Swift, *Gulliver's Travels*, Penguin Classics, 1985
- 9-H.G. Wells, *The War of the Worlds*, Everyman, London, 1996
- 10-Sax Rohmer, *Le docteur Fumanchú*, Librairie des Champs Élysées, 1996
- 11-J.G. Ballard, *Running Wild*, Arena Books, 1989
- 12-William Golding, *Lord of the Flies*, Faber Editions, 1968
- 13-Stephen Kuusisto, *Planet of the Blind*, Faber & Faber, 1998
- 14-James Cook, *Relations de Voyages*, La Découverte, 1998
- 15-Arthur C. Clarke, *2001 Odissey*, Orbit Books, 1998
- 16-Stephen King, *Carrie*, New English Library, 1975
- 17-Françoise Sagan, *Bonjour Tristesse*, Penguin Books
- 18-J.D. Salinger, *The Catcher in the Rye*, Penguin Books, 1994
- 19-Jack Mills, *God, A Biography*, Anthos, 1998
- 20-Wolf Kielich, *Vrouwen op ontdekkingsreis, Rainbow Pocketboeken*, 1996
- 21-Henry James, *The Turn of the Screw*, Penguin Books, 1994
- 22-Douglas Coupland e. a., *Disco 2000*, Sceptre Paperbacks, 1998
- 23-Aldous Huxley, *A Brave New World Revisited*, Flamingo, London, 1994
- 24-Stefan Zweig, *Pays, Villes, Paysages*, Belfond, 1996
- 25-W.S. Burroughs, *My Education: A Book of Dreams*, Picador, 1996
- 26-Lewis Carroll, *The Hunting of the Snark*, Penguin Books, 1995
- 27-G. Konopka, *Young Girls: A Portrait of Adolescence*, Harrington Park Press, N.Y., 1985
- 28-Freeman Dyson, *Imagined Worlds*, Harvard University Press, 1998
- 29-Walter Krämer & Götz Trenkler, *Lexicon van hardnekkige misverstanden*, Bert Bakker, Amsterdam, 1997
- 30-Cynthia Kuhn e. a., *Buzzed*, W.W. Norton & Company, N.Y., London, 1998
- 31-Matt Ridley, *The Origins of Virtue*, Penguin Books, 1997
- 32-D. Kroontz, *Intensity*, Ballantine Books, N.Y., 1996
- 33-Mark Twain, *Tom Sawyer*, Ambo, 1995
- 34-Norton Hunt, *The Compassionate Beast*, Anchor Books, 1991
- 35-George Steiner, *De Corrector*, Meulenhoff, Amsterdam, 1992
- 36-Antoine de Saint-Exupéry, *De Kleine Prins*, A.D. Donker, Rotterdam, 1997
- 37-Vladimir Nabokov, *Lolita*, Penguin Books, 1997
- 38-R.L. Stevenson, *A Child's Garden of Verses*, Penguin Books, 1994
- 39-John Berger, *G*, Penguin Books, 1973
- 40-Bernlef, *De Witte Stad*, Querido, Amsterdam, 1992
- 41-Douglas Rushkoff, *Children of Chaos*, Flamingo, London, 1997
- 42-Karen Armstrong, *A History of God*, Arrow Books, 1998
- 43-Mark Canter, *Ember*, Kind van de Zon, Poema Pocket, 1998
- 44-Barrie Sherman, Phil Judkins, *Glimpses of Heaven, Visions of Hell*, Coronet Books, 1993
- 45-John Brockman, Katinka Matson, *How Things Are*, Phoenix Paperback, 1997
- 46-William R. Clark, *Sex and the Origins of Death*, Oxford University Press, 1998
- 47-Jeff Noon, *Vurt*, Ringpull Press, 1993
- 48-Adelaïda García-Morales, *El Sur*, de Geus, Breda, 1988
- 49-B. Russell, *The Conquest of Happiness*, Routledge, London, 1997
- 50-Guy Claxton, *Hare, Brain, Tortoise, Mind, Fourth State*, London, 1998

Books introduced by Dora Garcia in the library of the Hendrik Conscience Building of the Flemish Community in Brussels, November 1998.

Agenda



© Miranda Spek/Museum Boijmans van Beuningen, Rotterdam

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

Manon de Boer: Etablissement d'en face, Brussel, 14/1-28/2 (solo)

Honoré d'O: L'Envers du Décor, Musée d'art moderne, Villeneuve d'Ascq, tot/jusqu'au 21/2; Twee uur breed of twee uur lang..., KMSK, Antwerpen, 5/12-31/1; Aspects de l'art actuel en Belgique, FRAC Nord Pas de Calais, Dunkerque, 18/11-28/2

Dora Garcia: El punto ciego. Spanische Kunst der 90er, Kunstraum Innsbruck, tot/jusqu'au 23/1

Dominique Gonzalez-Foerster: Cities on the Move, Louisiana, Copenhagen, 28/1-25/4; Pavillon Mies van der Rohe, Barcelona, 2/2-1/3 (solo); Galerie Mot & Van den Boogaard; vanaf/à partir du 10/2 (solo)

Douglas Gordon: Hannover Kunstverein, tot/jusqu'au 29/11 (solo/cat.); Centro cultural de Belém, Lisboa, 22/1-30/4 (solo/cat.)

Joachim Koester: Jonge Deense Kunst, 27/11-17/1, Sint-Lukasgalerij, Brussel

Renée Kool: parijs-berlijn-new york, Stichting fonds voor beeldende kunsten, vormgeving en bouwkunst, Amsterdam, tot/jusqu'au 27/11; Tijdelijke openbaring van ongevraagd drukwerk..., Sandberg 2, Hoorn, tot/jusqu'au 3/1

Albrecht Schnider: daadgalerie, Berlin, 8/1-14/2 (solo/cat.)

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

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

Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno, Musée d'Art Moderne de la Ville de Paris, 28/10-10/1 (cat.)

Premises. Invested Spaces in Visual Art & Architecture from France 1958-1998, Guggenheim Museum Soho, New York, 13/10- 31/1, met/avec D. Gonzalez-Foerster, P. Huyghe (cat.)

h:min:sec, Kölnerischer Kunstverein, Köln, tot/jusqu'au 23/12, met/avec D. Gordon, J. Koester (<http://www.isp.de/kkv>)

Cinéma Cinéma. Contemporary Art and the Cinematic Experience, Van Abbemuseum, Eindhoven, 13/2-11/4, met/avec E.-L. Ahtila, P. Bismuth, D. Gordon, P. Huyghe, J. Koester, S. Lockhart e.a.

Happy Hours, Galerie Yvon Lambert, tot/jusqu'au 23/12 met/avec P. Bismuth, D. Gordon, e.a.

Moritz Küng präsentiert aktuelles Videoschaffen aus Belgien, Kunsthalle Basel, 9/12, met/avec P. Bismuth, M. de Boer, D. Garcia e.a.

New Publications

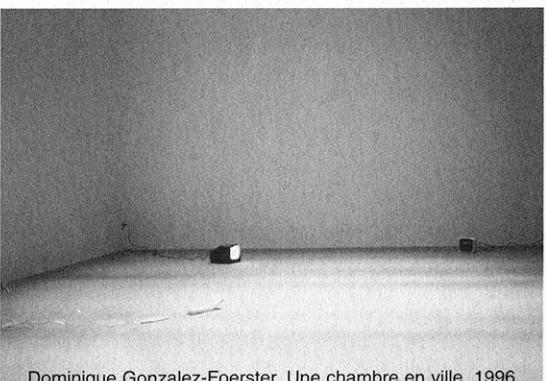
Douglas Gordon, 184 pages, format 32 x 25,3 cm, softcover, 58 full-size colour reproductions along with numerous illustrations in black and white; with texts by Lynne Cooke, Charles Esche, Friedrich Meschede and Eckhard Schneider. Layout by Bruce Mau Design, Toronto. Edited by Eckhard Schneider.

Price: DM 78

Albrecht Schnider, 62 pages, format 26 x 22 cm, softcover, with 18 colour reproductions and several black and white illustrations; with texts by Christoph Vögele and Friedrich Meschede (German), exhibition catalogue Kunstmuseum Solothurn and daadgalerie, Berlin

If/Then 0.1, 264 pages, visual portfolios by S. Lockhart, R. Dijkstra, U. Tzaig, P. Bismuth e.a, publisher: Vormgevingsinstituut Amsterdam and BIS Publishers. Edited by J. Abrams, design Mevis & Van Deursen, price: NLG 69 / U.S.\$ 29,95

Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno, hard cover, format 23 x 17 cm, 144 pages texts by L. Gillick, Dunne + Raby, P. Joseph, J.-C. Royoux, D. Gonzalez-Foerster, P. Huyghe, Ph. Parreno, and 48 pages colour reproductions, book published on the occasion of the exhibition at the Musée d'Art Moderne de la Ville de Paris



Dominique Gonzalez-Foerster, Une chambre en ville, 1996

Ian Wilson

10/12 - 30/1

**vernissage 9/12
18 - 21 uur/heures**