

Galerie Mot & Van den Boogaard

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donderdag - vrijdag - zaterdag 14.00 tot 19.00 uur

jeudi - vendredi - samedi 14.00 à 19.00 heures

en op afspraak / et sur rendez-vous

Newsletter 18

May - June 1999



SCENE 24: YOU ASSUME CERTAIN PLACES EXIST--LIFE IN



Long shot down the path leading out of Christiania through the main gate at Prinsessegade. Sandra hurries past the market area on the south side of Pusher Street. She suspects that she may already be late for an appointment, which she made a week earlier, to meet a friend at Kongens Nytorv. She stops a tall twenty-three year old man with a shaved head wearing a black 'Ford-A' T-shirt, walking beside a pale teenage girl dressed in a washed-out shirt and jeans.

CUT TO:

Medium shot of SANDRA trying to look them both in the eye at once.

SANDRA

You don't know the time by any chance do you?

TALL MAN

(walking past her)

It doesn't interest me.

PALE TEENAGER

(fixing her eyes on a point in space somewhere behind Sandra, as if she were looking directly through her, she speaks slowly and clearly.)

Time is dead; henceforth there will be neither years nor months, nor hours.¹ We must attempt an awareness that transcends our own limited consciousness. The present becomes our prison. We have to escape, even if that escape means moving deeper into our selves. The means of escape are legion; for instance that baroque, mysterious doorway marked "Drugs".²

CUT TO:

SANDRA looking back at the PALE TEENAGER.

SANDRA

(voice-over, thinking to herself)

A little further, O my father, yet a little further, and we shall come into the open moonlight.³ Like all pirate cities, Christiania is populated by social bandits, only some of whom are outlaws, and piracy must be studied as a form of social resistance.⁴

CUT TO:

SANDRA's point-of-view; close-up of the PALE TEENAGER still staring into space. The camera drifts away from her and over to the Spring leaves which have appeared on a small tree.

SANDRA

(voice-over, continued)

There were four types of cities in 1630: national bureaucratic capitals, international trade metropolises, mixtures of these two, and pirate cities.

CUT TO:

The square behind Pusher Street where five dirt roads intersect. Very busy with people walking and biking in all directions.

SOUND: Recordings of Steppeulvene with Eik Skaløe's distinctive voice play concurrently and at an equally high volume with Foreigner's second album.

SANDRA

(voice-over, continued)

The anarchical military republics on the coasts of Algeria and Tunisia living on plunder--the outlaw cities of the 'golden age of piracy'--were extreme versions of their contemporaries, the maritime city-states.

CUT TO:

The former Officer's quarters near the end of The Milky Way. The house looks slightly ominous. Half of the rush railing is hanging down from the veranda. Decay and construction intermix seamlessly. Furniture is scattered on the front lawn including a bright brand new orange and green striped beach chair. No movement at all.

SOUND: The loud cry of a bird.

SANDRA

(voice-over, continued)

Copenhagen was the third type of city--a centralized government combined with salt-water imperialism.

CUT TO:

A black and white photograph of six soldiers standing in front of an army base sometime around 1900. They seem to be having a good time, giving a relaxed and disorderly impression. The camera moves across the photograph following the road in front of the soldiers until it suddenly stops at a wooden fence, the fence which separates the base from its surroundings.

SANDRA

(voice-over, continued)

To King Christian IV the North Sea was a connection to, rather than a barrier from, the rest of the world -- a potential trade highway --so he founded

A FREE STATE by Joachim Koester / Matthew Buckingham

Christianshavn, a tax-free port, autonomous from Danish rule. But this freedom needed protection as well.

Ramparts were built and barracks were erected, restoring the protective ring of empty space surrounding Copenhagen which had been momentarily broken by the building of the new harbor.

CUT TO:

A tracking shot of ramparts. The camera is very low to the ground, almost suggesting a dog's point-of-view. The camera moves quickly down a path tangled with trees and undergrowth on both sides. The path turns left and right, seeming to go on forever.

SOUND: fast footsteps on gravel.

SANDRA

(voice-over, continued)

The last bit of Earth unclaimed by any nation-state was eaten up in 1899.

Ours is the first century without a frontier--not one speck of rock in the South Seas can be left open, not one remote valley, not even the Moon and planets. Not one square inch of Earth goes unpoliced or untaxed...in theory.⁵

CUT TO:

A pile of recycled building materials. A woman with a large dog is passing by. She holds a cup of tea or coffee in her hand. Has she just woken up?

The camera, apparently aimless, starts to wander away from her. We see a burnt-out house in the background, a tent, a mobile home, cobblestones on the ground, and the huge logs which now block off the old entrance to Christiania.

SANDRA

(voice-over, continued)

By 1969 the military base, built to protect Christianshavn, was obsolete, and having served the city and state equally as a zone of protection for threehundred years it was totally unclear which level of government actually 'owned' the land. This left open an internal frontier, which was very attractive to a small group of young people particularly interested in a building they called The Rose House.

CUT TO:

Close-up of SANDRA's face. The CAMERA pans from her across a blue sky with clouds to the PALE TEENAGER, still staring, and then shifts focus onto the building behind her, bringing the Rose House into sharp relief.

SANDRA

(voice-over, continued)

A collective began in the Rose House, they felt like a little family coming and going as only the best of

friends can. There was space and good will at that time. They even had a silent agreement with the local nightwatchman [who would, like so many gatekeepers before him, gently surrender to circumstances] and they lived safe and sound...the outer districts being only for the brave and the adventurous, the ones who wanted to try the utmost extreme--to live all alone in a deserted place on forbidden land.⁶

CUT TO:

Close-up of the PALE TEENAGER still staring out beyond SANDRA.

CUT TO:

Long-shot of SANDRA turning and walking away from the PALE TEENAGER who remains motionless.

CUT TO:

Medium shot of SANDRA passing through the main gate of Christiania onto Prinsesgade.

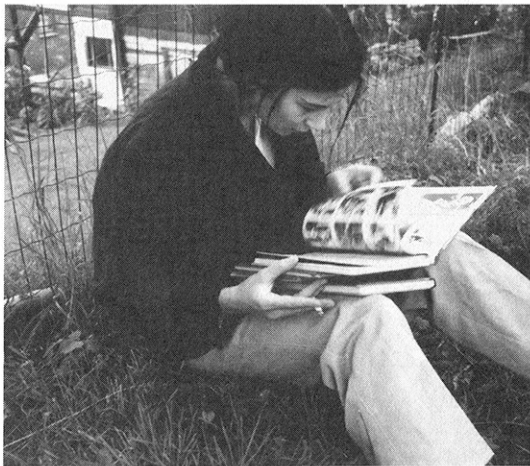
SOUND: extremely loud screeching of rubber tires on pavement, punctuated by crashing metal and shattering glass.

CUT TO:

The view across the street; a large commercial truck smashed into the back of a small car. On the side of the truck very neat hand-painted letters spell out "Kim Jensen-the Collision Specialist."

-[END OF SCENE 24]-

1. "The Hashish-Eaters' Club," Theophile Gautier
2. "The Hashish Club; Preface," Brian W. Adliss
3. "The Wanderings of Cain," Samuel Coleridge
4. "Pirate Utopias," Peter Lamborn Wilson
5. "The Temporary Autonomous Zone," Hakim Bey
6. "Christiania-A Longer Story," Bjarne Maagensen



Galerie

Purple Boutique & Café

With works by Laetitia Benat, Anders Edström a.o.

July 3-31

special opening hours:

Thursday, Friday, Saturday

14.00 - 19.00 H.

In 1992 Purple Prose magazine was founded by Elein Fleiss, its publisher, and her co-editor-in-chief, Olivier Zahm. They were supported by a group of like-minded friends, mostly from the art world. Initially it was a way to participate in the art world and to bring the art world into it. Eventually it expanded and Purple Prose spawned two additional magazines, Purple Fiction and Purple Fashion. The three magazines eventually turned back into one, book-sized, 450+ page edition simply called Purple, which brings together an even larger group of like-minded artists, writers, photographers, filmmakers, architects, and musicians.

Since the beginning the magazine's co-founders have curated art exhibitions in Paris, Geneva, New York, Copenhagen, Vienna, etc., including L'hiver de l'amour ("The Winter of Love"), which opened at Paris's Musée d'Art Moderne de la Ville de Paris and traveled to P.S. 1 in New York. In the year 2000 Fleiss and Zahm will open the remodeled George Pompidou Centre with a multidimensional international art exhibition. Like the magazine, the exhibitions began with art and gradually brought in works and ideas from related peripheries, such as music, fashion, and design.

As Purple grew an office was needed. A space was found that included a storefront, which inspired the Purple Café. A combination café and boutique, Purple Café offers beverages (non-alcoholic), CDs, clothes, magazines, accessories, and pictures (unsigned) by photographers who participate in making Purple.

A significant element of the magazine is its "look," which also evolved in concert with its content, which includes all the arts, design, street as well as runway fashion, and themes in what is now the Prose section. Eighty percent of Purple's texts are in English, but its readers are international. Thus, the "look" grew increasingly photography-oriented in order to accommodate the inhabitants of a world freighted and immersed in pictures. Twice a year Purple publishes a nexus of ideas and images that cross many borders and might very well constitute a language based on a "look".

Met dank aan/remerciments à: Restaurant Bonsoir Clara; Duvel-Brouwerij/Brasserie Moortgat

Agenda

Eija-Liisa Ahtila: Kunstwerke Berlin, Berlin, 29/5- 5/9; Venice Biennial, Nordic Pavillon, Venice, 10/6-7/11; Museum of Contemporary Art, Chicago, 24/7-14/11; Salzburger Kunstverein, 28/10-5/12

Pierre Bismuth: Galerie Yvon Lambert, Paris, 29/5-10/7 (solo/cat.); Patch Work in Progress, Mamco, Genève, 23/6-26/9

Rineke Dijkstra: Herzlia Museum of Art, Herzlia (Israel), 27/5-30/6

Honoré d'O: Waar het Landschap begint/New Landscape Frontiers, Nederlands Architectuurinstituut, Rotterdam, 19/6 - 16/8; In Process, Kunsthalle Lophem, 19/6-11/9

Dora Garcia, Heartbeat Net Project:

www.lostcity.nl/lostart/heartbeat, aleph-arts.org/art/heartbeat, www.fracrl.org/heartbeat (from August on); CAAC (Centro Andaluz de Arte Contemporáneo), Sevilla, 24/9-21/11 (solo)

Dominique Gonzalez-Foerster: The Space Here Is Everywhere, Villa Merkel, Esslingen, 15/8-10/10

Douglas Gordon: Ragtime. Hands as a Metaphor, Galeria Estrany - de la Mota, Barcelona, 18/5-16/7; Words enough to save a life, Words enough to take a life, Clare College Mission Church, London, 27/5-11/7

Joachim Koester: Blondes on Bikes, newsantandrea, Savona, 10/4-4/7; Grand Opening, Galleri Nicolai Wallner, Copenhagen, 2/7-5/9; Kunstwerke Berlin, Berlin, 29/5-5/9; The Edstrand Foundation Art Prize, Roseum, Malmö, 2/7-5/9; Astrup Fearnly Museum of Modern Art, Norwegen/Norvège, 8/9

Uri Tzai: Migros Museum für Gegenwartskunst, Zürich, 12/6-15/8 (solo/cat.)

So far away, so close, Encore... Bruxelles, Brussel/Bruxelles, 25/3-11/7, met/avec P. Huyghe, S. Lockhart, Ed Ruscha e.a.

Biennale di Venezia, Dapertotutto, vanaf/à partir du 13/6 (met/avec D. Gonzalez-Foerster, D. Gordon, P. Huyghe)

Common People, British Art Between Phenomenon and Reality, Fondazione S. Re Rebaudengo, Guarone d'Alba, 13/6-19/9, met/avec R. Billingham, D. Gordon e.a.

L.A. International: De galerie neemt van 16/7 tot 14/8 deel aan het jaarlijkse L.A. International met een tentoonstelling in de galerie Blum & Poe, Santa Monica, L.A. La galerie est invitée par la galerie Blum & Poe à participer à L.A. International qui aura lieu du 16/7 au 14/8. Met werken van / Avec des oeuvres de: Eija-Liisa Ahtila, Pierre Bismuth, Douglas Gordon, Joachim Koester, Uri Tzai

Uri Tzaig*

Pop-porn

Subscription

Uri Tzaig's next video-movie will be titled **Pop-porn**. Rather than list sexual positions or identities, the aim of the film is to point out both the codes which are specific to the pornographic cinema and the way it is considered and watched. For Uri Tzaig, porn is like a common language, which everybody can read and write, and the medium of the video is itself a means of transposing a real, intimate event into the public sphere.

A text will be superimposed in three dimensions within each shot, thereby offering a second level of perception of the pictures. Like in his previous videos, the artist means to continuously shift the center of the action and in so doing thwart the viewer's expectations.

The shooting is to take place in the course of the second half of 1999. You may sponsor this film now, by subscribing 1000 dollars. Your name, the name of your company or association or even the name of a friend, if you want to offer it, will be shown one minute on the screen during the film. The credits will therefore scroll continuously at the bottom of the screen, parallel to the action in progress. The film will last at least fifteen minutes, and its length will be determined by the number of subscribers.

The artist undertakes to send all the subscribers a VHS copy of the film, for private use only, and to inform them of the first public screenings of **Pop-porn**.

* Uri Tzaig, born in 1965 in Kyriat Gat, Israel, lives and work in Tel Aviv. Some of his recent exhibitions include : 1999: Migros Museum für Gegenwartskunst, Zürich; Art 30 Basel, Galerie Mot & Van den Boogaard; 1998: Frac Languedoc-Roussillon, Montpellier ; Jack Tilton Gallery, New York; Galerie Erna Hécey, Luxembourg ; "La Terre est ronde, nouvelle narration", Musée d'Art contemporain de Rochechouart ; "Tempo", De Vleeshal, Middelburg, Holland; 1997: Documenta X, Cassel ; Refusalon Gallery, San Francisco ; Galerie Mot & Van den Boogaard, Brussels.

Uri Tzaig

Pop-porn

Subscription Form
(Please use block letters)

Name

First name

Number and street

Zip code / area code

Phone

Fax

E-mail

I undertake to produce minute(s) of Uri Tzaig's film **Pop-porn**. I pay \$ 1,000, by banking cheque send to the following address, or credit transfer to the account:

Uri Tzaig / Trésor Public

Etabl.	Guichet	N° de compte	Clé
10071	44100	10000070144	00

Text to appear (24 letters maximum)

At

On the

Signature

Please send us the address of two persons to whom we can send this form.

Name

First name

Number and street

Zip code / area code

Name

First name

Number and street

Zip code / area code

Cut out or copy this form and send it before October 30th, 1999, to Pop-porn subscription c/o Pierre Leguillon - 36 rue Richard Lenoir - F - 75011 Paris

PURPLE
AT
JULY
THURSDAY,
14.00

BOUTIQUE
GALERIE MOT
3-31
FRIDAY,
-

& CAFÉ
& VAN DEN BOOGAARD
1999
SATURDAY
19.00 H.

