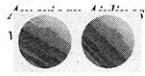


Mar, Apr

Jaargang 6 NO. 26



Rineke Dijkstra at the Foreign Legion

BRUSSELS, 4 MARCH. In July 2000 Rineke Dijkstra began a new, long-term project with a group of young recruits from the French Foreign Legion. She photographed the soldiers during seven visits at chosen moments of their four and a half month long training. The starting point was Aubagne (near Marseille) just after the volunteers had succeeded in the tough selection process and ended at the moment the legionnaires were being sent to different places in the world. The concept was to capture the psychological and physical transformation of the soldiers in the period they are cut off from civilian society. In contrast to the already existing but rare reportages made about the Foreign Legion, the forces are not depicted as an army in action. In her work which took the form of a series of frontal portraits, Rineke Dijkstra reveals the specific characteristics of the Foreign Legion, which is a place where men can change their identity.

The project has been initiated and produced by the gallery and was made with the help of the Centre National des Arts Plastiques in France.

The first presentation will take place at the Art Institute of Chicago (10/04 - 01/07), followed by a show at the gallery in September. (J.M.)



Castelnau, 31 August 2000. Rineke Dijkstra showing the first results to the group of young legionnaires. Photo: Jan Mot

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Was trouwgevonden (haar mannelijke) just after the
Commissie van de Vrouwelijke Commissie voor de

(advertentie)
Tentoonstelling Exposition 29.3-28.4
Vernissage 28.3, 18-21 u/h

**URI TZAIG
CRYSTAL**

Galerie Jan Mot

Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles

Highland Gardens

Contribution by
Oscar van den Boogaard

HOLLYWOOD, 2 MAR. Highland Gardens Hotel, Hollywood. 'Your face looks familiar,' said the lady behind the counter to Sylvia Kristel while I was staring at the pictures on the wall with lots of love of stars I didn't know. 'That could be' Sylvia answered amiably and walked to her room with a happy smile on her face. Later the lady behind the counter phoned me in my room to ask if everything was alright and if we had any special wishes and then she asked me who exactly the woman with the green eyes was. I said she played Emanuelle I, II and III.

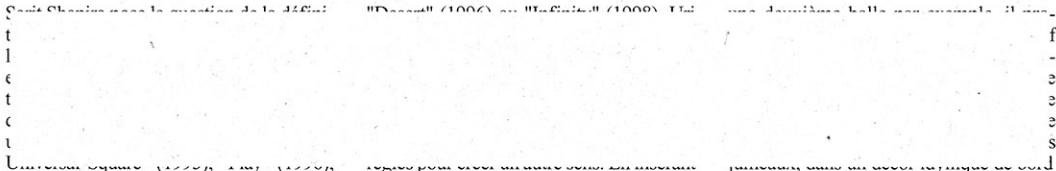
'Now I remember,' the lady shrieked, 'I'm so proud she's our guest! Then I said 'But don't you know the girl whom I am sharing my room with?' 'Is she also a star?' the lady asked nervously. I said 'Didn't you see any of her films?' 'Of course I did,' she screamed, 'She's even more beautiful than in reality!' and then: 'There's nothing like seeing a star.' Manon was very angry with me because she's not a moviestar and she doesn't want to behave like one. She's an artist like we all are. Since we didn't hear from Sylvia the rest of the day we got worried because she stays in the room where Janis Joplin overdosed in 1970 and suddenly it dawned on us she could do exactly the same thing. *To be continued.*

(advertentie)
Tentoonstelling Exposition 29.3-28.4
Vernissage 28.3, 18-21 u/h

**ANDRÉ CADERE,
DORA GARCIA,
SHARON
LOCKHART,
URI TZAG**

Galerie Jan Mot

Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles



Nouvelle interprétation de l'œuvre d'Uri Tzaig par Sarit Shapira

(advertentie)

28.3 18-21 u/h

**PROXY
DORA GARCÍA**

"Proxy: I choose a person to act for me or to represent me. This person is paid to stay there where I have to leave. I have engaged several proxies through the years, and now I have an indeterminate number of employees staying there where I had to leave. This has endowed me with a certain degree of omnipresence and therefore of immortality: Until I disengage them, until I tell them to stop."

Galerie Jan Mot

Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles

Reporter
Sonia Dermience

BRUSSELS, 27 FEB. D'emblée, Sarit Shapira pose la question de la définition de l'art contemporain dans l'histoire de l'art et aujourd'hui, par rapport aux médias et à la production d'objets. Elle part du postulat que l'œuvre d'Uri Tzaig travaille la question de comment une chose devient une œuvre d'art. Dans les vidéos "The Universal Square" (1995), "Play" (1996), "Desert" (1996) ou "Infinity" (1998), Uri Tzaig utilise le principe de la retransmission médiatique du football, basketball ou handball. Il détourne les règles du jeu. Ce jeu peut être perçu comme métaphore de notre vie qui serait une mécanique programmée dont on peut manipuler les règles pour créer un autre sens. En insérant une deuxième balle par exemple, il propose un jeu nouveau qui perd tout objectif et devient une "chorégraphie polyphonique". Dans

"Crystal" (1999), l'artiste poursuit cette recherche dans une image qui devient elle-même circulaire. Le thème du double réapparaît dans l'image des jumeaux, dans un décor idyllique de bord de mer au coucher du soleil. Il apparaît que ce décor de publicité est la mer Morte, l'endroit situé au niveau le plus bas de la terre et lieu mythique de l'histoire judéo-chrétienne. Ce désert représente une sorte de degré zéro du signe culturel, il possède un pouvoir magique, une capacité proto-historique où s'incarne l'image narcissique "schizosphérique des jumeaux". Les images défient sur un écran circulaire qui tourne sur lui-même et ce mouvement évoque une manière archaïque d'expérimenter le temps.

Sarit Shapira, *The Counterpointed Medium (and the Amorous Twin)*. On the Recent Works of Uri Tzaig, in *Afterall*, 3, 2001, pp. 88-98.

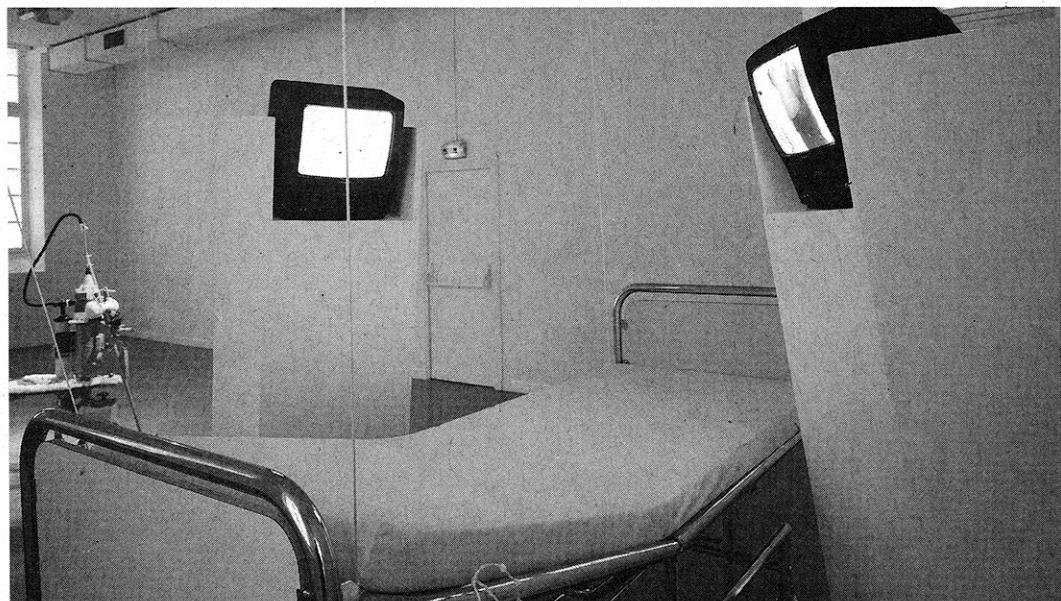
Immersion totale à Reims

Reporter
Sonia Dermience

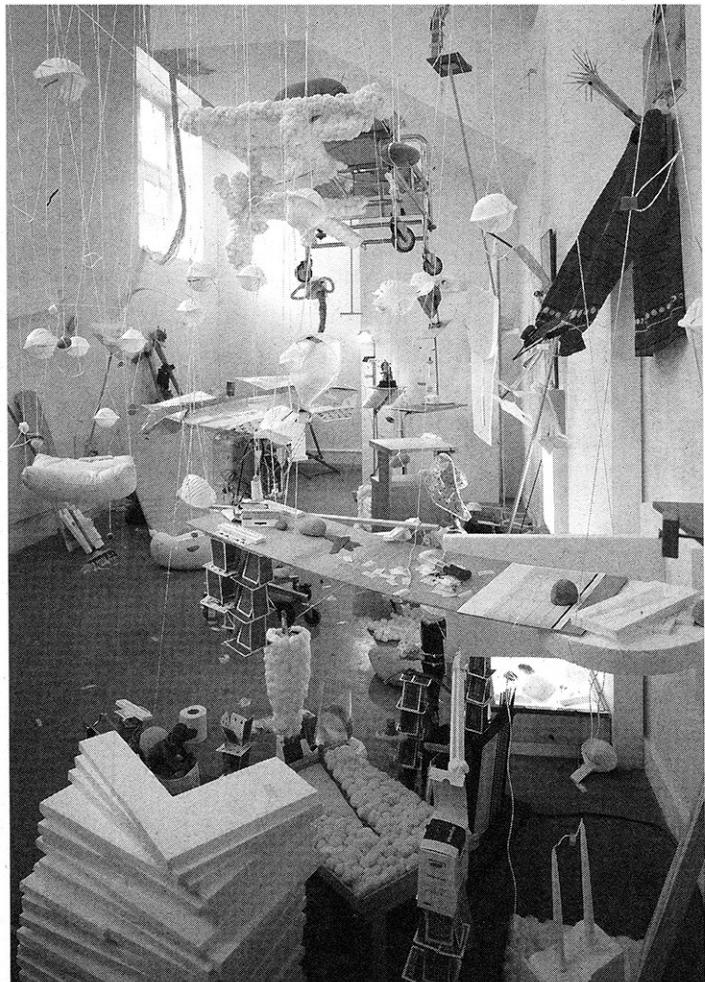
REIMS, 25 FEB. "Tous les détails en fracture / Recomposition" au Frac Champagne-Ardenne est une exposition pour laquelle Honoré d'O a créé une oeuvre "environnementale". L'espace d'exposition est littéralement envahi par des assemblages d'objets trouvés, collés, déposés, accrochés et suspendus. Le visiteur se retrouve dans une sorte de grotte d'alibaba où l'artiste reconstruit des moments de sa vie - l'hôpital, la montagne, la galerie et le musée - à partir d'éléments empruntés au contexte domestique. Le promeneur ne sait plus où poser son regard tant la stimulation visuelle et tactile est intense. Au hasard, il trouvera sur son chemin, des cailloux recouverts de pansement ou d'une ouverture éclair, un assemblage d'objets domestiques figurant un personnage en érection, une scie métallique, une panne, un lit d'hôpital suspendu au plafond, un drapé fait d'une serviette de

cuisine intitulé "Annonciation", etc. Malgré l'appareillage muséographique renforcé et parodié par l'omniprésence des cartels, l'inventaire des "oeuvres" s'avère être une mission impossible ! L'ensemble est mis en valeur par un mobilier en frigolite: socles, étagères, volets sur les fenêtres, composition murale abstraite. Honoré d'O a également souligné quelques aspects de l'architecture en appliquant des tampons d'ouate ou de la frigolite sur les fenêtres ou les arêtes des murs. En prenant place sur un tuyau en plastique géant, on peut voir une vidéo retraçant le périple de l'artiste. Dans une autre salle complètement vide celle-là, un moniteur au sol diffuse un film réalisé à Stockholm, montrant "la joyeuse entrée" de l'artiste au Moderna Museet. Dans la dernière salle, on peut s'allonger sur un lit d'hôpital suspendu au plafond pour voir un film diffusé sur deux moniteurs de part et d'autre du lit, dans lequel l'artiste investit la galerie. Ici, l'espace blanc et vide du musée se confond avec celui de l'hôpital et de la galerie.

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Honoré d'O, *We have an agreement*, video installation. Photo: André Morin



View of exhibition '*Tous les détails en frac-ture / Recomposition*' by Honoré d'O in the FRAC Champagne-Ardenne, Reims. Until 22/04. Photo: André Morin

pet énorme, elle éprouve sans cesse la peur

plataient à merveille. Elles offraient aux

Arco 2001

Reporter
Christophe Veys

MADRID, 19 FEB. L'ARCO 2001, ce pourrait être des images. Des sortes de captures yidéos: Stella Lohaus embrassant un acheteur, Hans Ulrich Obrist agitant les bras à n'en plus tenir sur sa chaise, Monsieur Delmotte ouvrant sa veste en un lâché de pigeons, une avalanche de kitsch, des centaines de points rouges, les gommettes bleues de Martin Creed, la force mélancolique de Manon de Boer, Erna Heevey ouvrant la porte de l'installation de Bert Theis, des files d'attente énormes, le peignoir aubergine de l'hôte du Minibar d'Alicia Framis, des galeristes friuleux, des chillardes comme s'il en pleuvait, une vitrine de Jana Sterbak, des autoprotraits de Zhang Huan, un catalogue de 3,4 kg, ...

L'ARCO est énorme, elle épouse ceux qui la parcourent. Mais elle offre aussi, à qui prend le temps, des oasis de découverte et des moments riches de sens. Les lisières de la foire accueillent des sections annexes. "Project Rooms" offrait des espaces destinés à la présentation de projets monographiques. "Cutting Edge", lui, était coordonné par cinq curateurs qui avaient reçu la possibilité d'inviter (à frais réduits) des galeristes de leur choix. Ainsi la sélection de Bart de Baere (Flanders - Belgium - Luxembourg) regroupait huit galeries. Leurs propositions, suffisamment différentes, se complétaient à merveille. Elles offraient aux visiteurs un très bon panorama, vaste et dynamisant.

Le Royaume-Unis était l'invité de cette édition. Mais la surprise n'était guère au rendez-vous. Cette sélection semblait bien trop réduite pour offrir des moments de nouveautés et de plaisirs. La grande force de cette foire fut la partie réservée aux débats. Une série de thématiques avait été mise sur pied, allant par exemple, des collections privées aux nouveaux médias et des biennales aux politiques d'acquisition des musées. Les intervenants étaient particulièrement bien choisis. Ainsi un petit public a pu entendre et échanger des points de vue avec tel commissaire ou tel directeur de musée. La publication de ces diverses plates-formes permettra un écho plus large aux interventions.

Mais l'ARCO, ce fut aussi Madrid en février, une promenade avec Francis Alyss dans et aux abords de Reina Sofia, une pointe-gauche exposition Gillian Wearing, la magie d'une performance de Tunga au Palais Vélasquez, le métro saturé du soir au matin et tant de choses encore.

Their Trip Out West. Pierre Bismuth and Jonathan Monk at the Vilnius Art Centre

Reporter
Raimundas Malasauskas

VILNIUS, 2 MARCH. One Sunday afternoon Pierre Bismuth and Jonathan Monk were laying on beds in Vilnius watching Lithuanian TV game shows and sitcoms. Since November afternoons develop rather slowly, global soaps and films followed. According to local TV ethos they were dubbed in Lithuanian and non-lithuanian speaker had to filter out the vernacular voice-over in order to get the original soundtrack. I knocked the door and was not surprised to find Pierre and Jonathan floating between moving images and those double waves of sound.

Three months later, we met again in Vilnius to present 'Our Trip Out West' - the largest collaborative effort of Bismuth and Monk up to date, where new solo works by both artists were presented along fresh joints such as 'John' Baldessari Sings Lewit in Lithuanian' (2001).

The singing version of 'Sentences on Conceptual Art' by Sol Lewit was shown on

a TV monitor and deep velvet of Vytautas Sirka's voice - the man who stood behind the ears of the nation for 30 years via National Radio, stated in Lithuanian: '14. The words of one artist to another may induce an ideas chain, if they share the same concept'. Although that was true for Pierre and Jonathan, I am not sure if they heard it, because the work was shown for women only. That was the artists' own idea not to allow men to enter the space where dubbed Baldessari and a few other works were exhibited. And as both artists were men, CAC Vilnius guard wouldn't let them in. Men could visit a big sculpture by Sol Lewit in the Sculpture Park of the Center of Europe twenty kilometres away from Vilnius, which wasn't a part of 'Our Trip Out West' although.

Anyway, it is more appropriate to talk about inclusion in the most general sense rather than exclusion speaking about 'Our Trip Out West'. Therefore I wouldn't say that Sol Lewit's sculpture was not a part of the show.

In the Performance No. 7 (2001) Pierre Bismuth stated 'Every two hours an actress

will light a cigarette in CAC cafe, and an actor will pretend to be browsing on the Internet downstairs', while 'Drawing to Show Procedure' (2001) by Monk pointed straightly towards the window, outside of the white cube. These were one of the most poignant re-utterances of reality with no hardware traces involved. At the end the conceptual framing/unframing/reframing of reality was more relevant than its division resulting in autonomy 'For Women Only'. The latter was more a playful subversion of an egalitarian idea of art and gender politics.

On the other hand, as the main audience for dubbed and non-dubbed soaps are women, they could introduce their partners to Bismuth's and Monk's clear memory and conceptual translation of nearest art history into their practice, instead of erasing it, which would have resulted in amnesia so common in soaps as well as artworld. (As we know usually art amnesia's are collective and help launching an avant-garde gesture.) This could be a reason why women could tell their male partners behind the wall: 'What we saw is an interesting mix of art history and everyday experience. Those guys don't declare any revolutionary and instantaneous goals. Don't you think that when art history is made into part of one's everyday life, the latter turns into a part of art history?' To what the other side could respond 'Oh, yeah. Then make it into a part of your reality. Install it into your mind as a software that would make your daily experiences more interesting'. 'I did it already' - the ideal answer could be.

These people would ideally correspond with a definition that landed on the facade of CAC Vilnius as a permanent work by Pierre Bismuth. It is a sentence written black on almost white in Lithuanian: 'Everyone is an artist, but only the artist knows it' (1992/2001). The everyone who is an artist would find Bismuth and Monk to be democratic enough to make everyone into artist without using any populist stunts.

'Waiting for Coincidences' (2001) by Pierre Bismuth is a clear example of such an approach. It consists of two video projections broadcasting two different TV channels in real time. Instead of waiting for the next turn of a narrative people are advised to déprogram their sociocultural reflexes and to wait



Pierre Bismuth, 'VILNIUS, Pierre Bismuth in front of the Lietuva Hotel',
 Photo: Jonathan Monk, Jan. 2001

for a coincidence. The functioning of the situation wouldn't depend on the artist anymore - it relies on the viewer for almost 99 %. If the visitors' participation could be described in post-production terms, 'We Were Not There' (2000) by Bismuth and Monk explores both the public pre-production and the post-production. It is a series of found postcards of different places around the globe bearing marks left by senders to indicate their location, for example, the balcony of the hotel in Palanga or the building of the sanatorium in Baden Baden. To find those crosses and arrows become an adventure in itself. As Bismuth and Monk collected those postcards, they acted like postmen or mediators changing the route of found message and introducing it to random addressees (not forgetting to trigger the fundamental drive to be somewhere else).

A different statement is presented in another collaboration: 'Pierre Bismuth in front of Lietuva Hotel' (2001) is a photo made by Jonathan Monk and published by the CAC as a standard postcard which could be purchased by the visitors.

Using preexisting structures, messages and info-channels to transmit or trigger someone's experience as well as to provide an opportunity to experience the ways the message and its interpretation is constructed is one of the hallmarks of 'Our Trip Out West'. Large concepts of translation, memory, duration are coming through minimalist lo-fi aesthetics. What is being translated? Leaving aside the exemplary songs of John Baldessari, one could mention renderings of image into text or abstract logic and purist schemes of 60's and 70's Conceptualism into the realm of mundane sensuality and personal realities. 'Replica' (2000 -) by Jonathan Monk replicates the first photo made by the artist as well as Robert Morris' discoveries. In 'My Holiday Photos, Interpreted by The CAC Coat Attendant' (2001) 80 photographs

of Monk's holiday in Morocco were described by the CAC Vilnius coat attendant and showed as a running diaprojection creating almost a cinematic situation. Unfortunately the old man who'd made the interpretations died having not seen the show thus translating 'Holiday Interpretation' into a sort of memorial for people who knew him.

'Everyone is an artist, but only the artist knows it'

The concepts of memory and strategies of revision are explored in 'Our Trip Out West' publication too. Minimalist publication consists of the artists' correspondence November 2000 - January 2001, Sol Lewit's Sentences on Conceptual Art and a prehistory of the show, dating back to 1969 (and earlier), 1997 when I invited Pierre Bismuth to make a project in Vilnius, reaching 2013 as a date of the Meeting # 51 by Jonathan Monk, and going further, since art as software might give its results much later than one expects (that's an important facet of a notion of internalised duration).

The concept of translation, memory and cloning could be applied to 'Nearly the Same, Slightly Different # 2' (2000 -) by Pierre Bismuth. Meanwhile this continuous work consists of green color and the wall it occupies. As its color slightly changes from one venue to another, it's hard to guess how it will look some years later.

While we discussed the difference of the same staying in a café in Vilnius in

November, the artists were thinking about the title of the show. 'The Groundhog Day' was one of the proposals, another one was 'Our Trip Out West' which was sampled from the collaborative diaprojection under the same title (2001), consisting of found retro slide of animated jolly couple riding horse from out West of USA. The title above their heads stated 'Our Trip Out West'. That was a first slide. The next 79 were the same in the same landscape, only without the title. It seems that the couple had experienced 'The Groundhog Day' entirely. Eating the cake I thought that Bismuth and Monk should invent a third identity (my PC folder for the show was called MOBI) to launch a certain projects together. Those projects could be about the differences of similarities only.

Then we moved onto stage in Jet Set club where people were voluptuously dancing along 'intro' by Alan Baxe. There was a small platform for Go Go dancers where the three of us safely landed. 'It's a platform for discussion by Liam Gillick' - Pierre noticed at some moment and disappeared 'to look at us like strangers'. As we knew we were being watched, we tried to act like us.

The next afternoon Pierre Bismuth and Jonathan Monk were laying on their beds in Vilnius floating between moving images and the double waves of sound.

Pierre Bismuth & Jonathan Monk

OUR TRIP OUT WEST

Correspondence between Pierre Bismuth and Jonathan Monk, November 2000 -January 2001; Including "2013 - 1969" by Raimundas Malasauskas and "Sentences on Conceptual Art" by Sol Lewit; Language: English & Lithuanian; 32 pages; 13 color; 21 x 29.7 cm. Softcover; Published by The Contemporary Art Centre, Vilnius (www.cac.lt); ISBN 9986-957-14-1; Price: 500 BEF

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Questionnaire

Interview with
Collectors Hans and Sofie Brugman

BRUSSELS, 7 MAR. In the previous edition of our Newspaper Christophe Veys answered extensively some questions about his way of collecting. This time we present a second portrait of an art collector in the form of a questionnaire ('list of questions to be answered by a group of people, esp to get facts or information, or for a survey'). The collectors are Hans and Sofie Brugman who run a management office in Wevelgem (Belgium).

What did art change in your life?

Its quality.

What should change in the artworld?

It's OK like it is.

What shouldn't change in the artworld?

One should learn to accept life as it is.

Do you think auction houses compete

against galleries?

Not really.

What makes it impossible to enjoy art?

The exploitation of art for other purposes makes it difficult.

How would you characterise the ideal place for your collection?

There where I live and work.

Do you have an inventory of your collection?

In my head.

Did you ever ask an artist to make a portrait of you?

No.

Which artist would you like to meet?

Joachim Koester.

Which artist would you have liked to meet?

Donald Judd.

Do you regret to have bought certain works?

No.

What was the most expensive work you bought?

I consider this question irrelevant. The value of a work doesn't necessarily correspond with its market value.

What was the least expensive work you bought?

See previous answer.

What was your most challenging purchase?

A work by Uri Tzaig called "Weekly Planner".

Do artists give presents to you?

No.

What's the role a gallery should play?

The professional mediator between the unknown and the motivated artlover.

Do you and your partner always agree on every new acquisition?

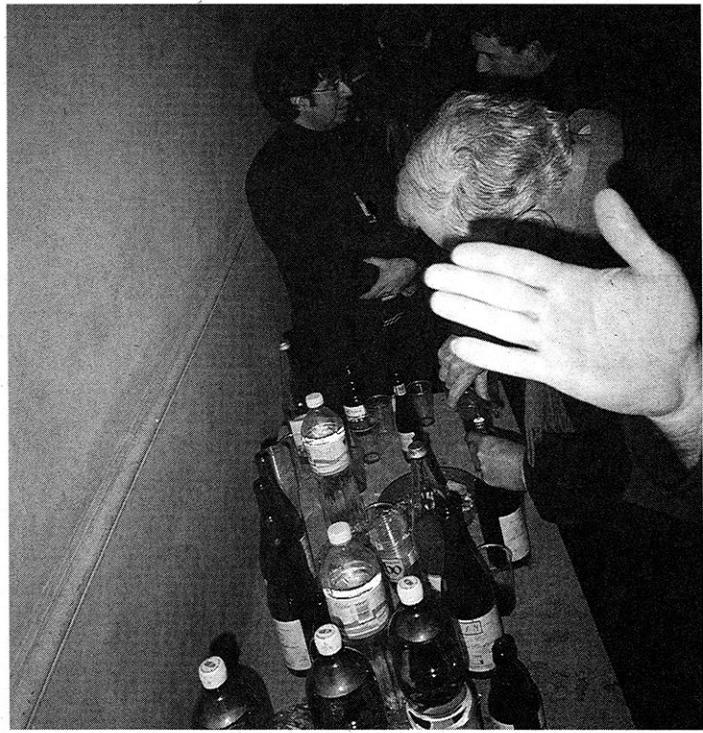
Yes.

What is your definition of an art collector?

Someone who wants to integrate art and artworks in his life.

What will be your next acquisition?

No idea.



Brussels, 31 January. Opening Manon de Boer at Galerie Jan Mot

Carsten Höller chez bdv

Texte de
Stéphanie Moisdon Trembley

PARIS, DEC. 2000. A travers l'ensemble de ses propositions, Carsten Höller décline une sorte de catalogue des sentiments et pulsions humaines : l'amour, le dévouement, l'amitié mais aussi l'égoïsme, l'envie, la cruauté, sur la base ironique et brutale d'un des derniers tabous de notre société, l'infanticide, "Jenny" est le récit implacable de nos projections de meurtre et de sadisme à l'égard des enfants. C'est ici le projet d'un seul homme (interprété par l'artiste lui-même) qui consiste à poser des pièges, empoisonner, tromper ou noyer des innocents. Un geste qui peut aussi se lire comme un questionnement ouvert à des principes scientifiques de reproduction, où l'enfant se définit comme un véhicule à travers le temps et l'espace des gênes de ses parents. Sous une forme fragmentaire, Carsten Höller dégagé avec ce film sans dénouement une sorte de méthodologie froide et regarde l'essentiel de notre représentation de l'enfance, en bref un monde protégé, inaliénable et intouchable fondé sur une croyance commune du devenir de l'homme, de sa survie et de son progrès.

Carsten Höller, Jenny; vidéo, couleur et son, 13', 1992; vhs, tirage illimité; Edition bdv/ARTVIEW, Paris, 2000

Also for sale at the gallery (1.500 BEF)

Eija-Liisa Ahtila

Consolation Service, Assistant Series, Charles H. Scott Gallery, Vancouver, Canada, 31/01- 25/02 (solo/cat.); *Screens and Projectors*, Fundació La Caixa, Barcelona, 05/04-27/05 (cat.)

Sven Augustijnen

Galerie Jan Mot, Brussels, mei-juni/mai-juin

Pierre Bismuth

Centre d'Art de Brétigny (F), 18/03-05/05 (solo/cat.)

Manon de Boer

Raum Aktueller Kunst, Wien, 21/03-28/04; *Mind Mapping*, Hoofdstedelijke Openbare Bibliotheek, Brussel (permanente installatie/installation permanente)

Honoré d'O

Tous les détails en fracture, FRAC Champagne-Ardenne, Reims, 16/02-22/04 (solo/cat.); *Still/Life*, Rockoxhuis, Antwerpen, 7/3-29/4; Repanoremus stays when the flight is canceled, Kunstopanorama, Luzern, 22/3-6/5.

Rineke Dijkstra

Portraits - Rineke Dijkstra, ICA, Boston, 17/04-01/07 (solo/cat.); The Art Institute, Chicago, 10/04-01/07 (solo)

Dora Garcia

Inserts in Real Time, a project in progress that will take place in: Festival a/d Werf, Utrecht, 17/05 - 27/05; *Pact of silence*, The Bridge Festival, Zürich, 03/08-10/08; Marres, Maastricht, September 2001; La Gallera, Valencia, October 2001 (solo/cat.); in the exhibition *Real Time*, Museo de Arte Contemporáneo de Castellón, October 2001 (cat.); *The Locked Room*, Galerie Jan Mot, 4/4, 20 u/h; "Vis à Vis, FRAC Lorraine, Metz, 9/03; 1000-2000, Twee millennia uit de Geschiedenis van Spanje, Musée du Cinquantenaire, Brussels, 21/02- 30/03; BIDA, University of Valencia, 10/05- 15/06 (cat.); *House of Games*, Festival a/d Werf, Utrecht, 17/05-27/05

Dominique Gonzalez-Foerster

Quelle architecture pour Mars ?, Le Consortium, L'Usine, Dijon, vanaf/à partir du 5/05 (solo)

Douglas Gordon

Gagosian Gallery, New York, 24/02-13/04 (solo)

Joachim Koester

Centre National de la Photographie, Paris, 07/03-14/05 (solo); Statens Museum for Kunst, Copenhagen, 16/03 -30/05 (solo)

Sharon Lockhart

Museum of Contemporary Art, Chicago, 01/03 (solo/cat.); *Public Offerings*, MOCA, Los Angeles, from 01/04; Museum of Contemporary Art, Chicago, 03/03-20/05 (solo)

Uri Tzaig

Israeli Art Today, Saitama Museum of Modern Art, Japan, from 21/01; *ISFT-OI*, International student festival, Trondheim (Norway), March; Fame International Den Danske Konungen prod, Stockholm, March; Refusalon Gallery, San Francisco, March - April; Ko jimachi Gallery, Tokyo; The Overexcited Body, Museo Arengario, Milano, 28/3-13/5 (cat.)

The Beauty of Intimacy, Lens and Paper, Gemeentemuseum Den Haag, 09/02-15/04, with Douglas Gordon, Sharon Lockhart

Let's Entertain: Life's Guilty Pleasures, Kunstmuseum Wolfsburg, 17/03-15/07, with Rineke Dijkstra, Uri Tzaig

Vernissage gesponsord door /

sponsorié par:

Passendale / Duvel Moortgat NV SA
Restaurant Bonsoir Clara

(advertentie)

Lecture 'The Locked Room' at Galerie Jan Mot on April 4 at 20 h. (en français)

I have this fantasy of a locked room inside my house. All windows and doors are closed; it is as if the room is not there. I keep thinking nonetheless about that room. I imagine myself in it, but I know that any attempt to enter it would be of no use. As soon as I entered the room, it would disappear: the room (italique) will not be the room anymore, if I am in it.

A work by Dora García

(advertentie)

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donderdag-vrijdag-zaterdag 14-18.30 u
jeudi-vendredi-samedi 14-18.30 h
en op afspraak / et sur rendez-vous

(advertentie)

Mertens

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