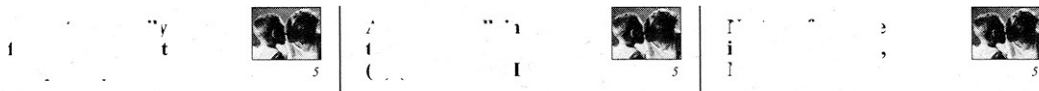


# 1, 2, 3

Jaargang 7 NO. 30



## *Numbers instead of months*

Some words from  
the publisher

BRUSSELS, 2 JAN. – Starting with this issue, the gallery's newspaper will change its name: numbers instead of months. The numbers refer to the activities the gallery organises during the 2 month period covered by each newspaper: exhibitions and openings; book presentations and film screenings; artist talks and performances. From now on the exhibitions will be of varying duration, mostly one exhibition of 5 weeks, followed by a second one of only 2 weeks. This will allow us a greater flexibility as well as an intensification of the programme.

To receive a reminder and an update of the different activities organised by the gallery, please send us your e-mail address. This way you will never miss an activity.

# 1

(advertentie)

Tentoonstelling Exposition 12/1–16/2

**DOUG AITKEN**

**SHARON  
LOCKHART**

Galerie Jan Mot

Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles

## From the familiar to the abstract



Sharon Lockhart, *Untitled*, 2000

By  
Oscar van den Boogaard

PARIS, 30 DEC. – What I remember, a shy boy, seven, maybe eight years old, in his underpants, subjected to the camera's gaze, a blotch appears on his skin, and then another blotch, the blemishes completely engulf his body, the boy looks unaffected, innocent, unaware, after him, another boy, just as young, equally innocent, slowly he also becomes covered by the repulsive rash, he looks amused, uncertain, in a later scene the boy is lying in bed, the rash has almost made a monster of him, his mother leans over him, lies down beside him, the boy reassures her, tells her he loves her, the woman under the influence has no eyes for

her child, is only preoccupied with herself, it is a shock of recognition, the child as slave, it will do everything to make her happy, to reassure her, to deny what he lacks himself, this is the only way he can survive, only in this way does he forget his own wounds, the child of the woman under the influence learns to eliminate itself. What I remember are the lit-up billboards, imageless, wordless, white holes in the city, through which you can leave the city, or through which an empty world streams in, a lifeless gaze, turned inwards, a child learns through his parents to look at himself, but what if the parent ceases to be a mirror, the eyes of the woman under the influence, how does a child that cannot mirror itself, develop? It cannot see itself,

it doesn't see the wounds on his skin, it is doomed to be nobody, it can only become somebody by placing itself in another.

*Written on the occasion of the exhibition with photo works by Doug Aitken and Sharon Lockhart and the screening of Lockhart's first film entitled Khalil. Shaun. A Woman under the Influence.*

# Do it yourself.

## Joe Scanlan interviews Joe Scanlan

Interview by  
**Joe Scanlan**

BROOKLYN, 22 DEC. —

**Joe Scanlan:** *All of your work has a rather matter of fact attitude. The bookcases, the snowflake drawings, the fake forsythia, the coffins—all seem to be equal entries in the flow of art and products, with no differentiation whatsoever. Do you feel that way?*

**Joe Scanlan:** I do. The best compliment I've received lately was at a slide lecture where someone suggested that I was trying to achieve subjectivity through capitalism. It was a good suggestion. The most effective way to be an artist is to find out what you are best at and then try make a living at it. I'm very committed to quality and believe that everything that I make is the best product available in the marketplace. If I didn't believe that, I wouldn't make anything. I'll put my snowflakes or my fake forsythia up against anybody's. Of course, I'm the only artist I know of making snowflakes and fake forsythia, so there's really no one for me to compete with. But that's the point of DIY: if you really focus on what you in particular have to offer, it's likely that no one else in the world will be able to offer the same exact thing, so automatically you are the best at what you do.

**JS:** *Does that mean that you must make everything yourself? Or are there some parts of yourself that can be farmed out to others?*

**JS:** No, it's just worked out that way so far. I'm interested in a lot of things, and that curiosity often draws me into learning different skills when the time comes to make something. I love making things, but I hate doing the same thing day after day. So it just feels right to draw snowflakes one day and cut mortise joints the next day, write an article the next day, work in Photoshop the next day, and so on. However, if I have an idea that is beyond my technical ability, I have no problem farming it out. A couple of years ago I invented a product called Catalyst, which was a small packet of artificial tears, and the package was produced by Burton Packaging, Incorporated. They do work for all the big cosmetic companies—Estée Lauder, Lancôme—and I wanted my package to be on the same level. The funny part was that, in the end, my run was so small that

it wasn't worthwhile to recalibrate their machinery in order to produce my piece, so they ended up making it by hand. So even when I hire a factory, my work still ends up being made by hand! The return of the hand—it's like a severed body part in a cheap horror movie. The more the world tries to obliterate personal scale and individuality, the more it comes back to life in some other form. In the case of the DIY coffin, the monster that returns is simply the desire to go shopping and buy what you want, rather than having to accept only what the store has to offer.

*The most effective way to be an artist is to find out what you are best at and then try make a living at it.*

I like the autonomy of buying what IKEA is selling and then transforming those products in such a way that they no longer seem like IKEA at all. It means looking at a given situation and being able to turn it to your own advantage, no matter how limited the situation might seem. It is a kind of ingenuity. Where I come from, being a 'jack-of-all-trades' is held in very high esteem.

**JS:** *Where do you come from?*

**JS:** I grew up in the United States, in rural Ohio. Most of my friends were farmers but my family didn't farm, we just lived in the country, my mom and dad and six brothers and one sister. My father was a refrigerator repair man and my mom was a housewife. We were your basic working class success story, since my siblings and I were the first generation in our family to go to college. My oldest brother is a Marine Lieutenant Colonel in South Carolina. He's currently working at the strategic command center for the war in Afghanistan. My youngest brother is a sociologist at the University of Memphis. He studies food security and military unrest in developing countries. Which is kind of funny, given that when we were growing up, our family was practically a developing country in itself!

**JS:** *I'll say. With that kind of background, how did you end up being an artist?*

**JS:** It wasn't that big a deal. All my friends were going into whatever they were best at—farming, banking, law, auto repair—so I



# Four chapters towards a suspended Finale and sorry for the insert

By  
Agustín Pérez Rubio.

BARCELONA. DEC. 28 – Hard to explain, really, the exhibition by Dora García at the Sala Montcada in Barcelona, if you were not there. Same way as in a novel, entitled *Onetenthundredthousandandinfinite* (1101001000\*) the works displayed there are different chapters of one and the same narration. As in *Rayuela* by Cortázar, the reader is free to choose the order and way to read those chapters, either as autonomous or as parts of a totality (Totality, that might be the main vector of this show). Whatever the choice, Dora García's works achieve their full meaning, not in a final denouement (decided by every and each of the spectators) but rather in the sense that all five exhibited works condense within themselves the final character of the show, a character that could be defined as a "play of ascendant progressions", so well expressed in the pseudo-binary character of the exhibition title. A progression towards a quality somehow universal, divine and immaterial, reminiscent of that platonic idea of the Demiurg (God), but reversed: because in this case infinity could not happen without the compilation of those cavern-ish shadows, the works in this exhibition.

*After going through a severe selection procedure, a woman is chosen to substitute another woman.*

One of the keys I might suggest to understand the exhibition, and perhaps Dora García's oeuvre as a whole, is that the exhibition suggests more than says, proposes more than expresses; It uses the exhibition space as a blank page, and the work of the artist cannot be translated into a pre-established, pre-decided script, but rather happens, as an Aristotelian axiom to provoke the spectator into inducing that script, or not. The main character of the exhibition-novel is not the exhibition space, not even Dora García's thoughts as an artist, but the public, the dear reader opening the first page of the book, entering the exhibition space, and left forever entangled in the subtle quiz of representation and representations happening there. And everything happening there acts as a background or horizon, something hard



Maria Escalona photographed as *Proxy* by Dora García (2001)

to pin down, fathomless, something that escapes our Conscious, a notion of our role in life, the artist presenting it to us in the form of Heideggerian parameters, not established by her, but by our own existence, by Time, time as a way to formulate that horizon/background against which the act of Being could be understood. This is how we could thread our way through those "ascendant progressions" created by the five works on display, and through the exhibition as a whole, a thread wherein all minutes and seconds are inserted, one by one, reaching that idea of temporal infinity. But, How are all those things actually done in the exhibition?

1101001000\*

<1> Two pictures hang on the wall of the Sala Montcada. The same girl appears in both of them, one features a close-up, the other a general view. The same girl is there, with us, in the exhibition space. It is Proxy. "After going through a severe selection procedure, a woman is chosen to substitute another woman". A performance about one's identity occupied by another, the perform-

ance happens (we suppose) every day the exhibition opens to the public. Who is Proxy? Does she belong to the past, to the present we are in, or to that idea of permanence in the future, when we are not there anymore but we continue imagining her as still being there? She reads, she smokes, she eats, she smiles... she lives in the space; and her life does not belong entirely to her anymore, but it is shared with the idea of impersonation of the other, the other, us; because the script she follows is being written and rewritten every second she spends with us, talking to the public, all those mutual glances... Who is looking at who? In that way, the conventional role of spectator-in-an-exhibition-space is altered, inverted, disabled. Proxy is a person, a persona, a personage, the main character of a script embodying Time.

<10> Still a third picture in the exhibition space represents a man talking; the same man is talking on a video monitor inserted in the wall. This man is reciting all the stories. All The Stories is one of the three "inserts" Dora García displays in the exhibition, their

total number being ten, but only three are there, here. In the monitor's video loop (12 min.) the actor recites tenths of stories, all the stories, as someone naming all things in the world, the existing ones and the ones to come. This work has its foregoer in the internet project <http://alepharts.org/inserts/allthestories>, a site where stories are being continuously written and added, inviting the visitor/spectator to express infinity by reading/reciting them, abolishing in this way the presumption of one single History/Story.

*We realize then we are ensnared in a Russian doll's game.*

<100> On the central wall of the space Dora García has written her litany of a 100 Impossible Artworks. In this way she confronts the spectator with the artistic incident, the very incident happening right there while the spectators reads the work. Each of the 100 lines of the work emanates a poetic of the impotence, impregnating every line and the hundred of them with a sense of uncertainty, longing and disbelief. The last and hundredth line reads: "100- Nothing".

<1000> Directly linking with the monitor piece, Dora inserts in this dense script a replica of All The Stories, in the form of a book containing about a thousand stories, each no longer than four lines and each typed on each of the thousand pages of the book. This work mirrors the strategy of the three photographs in the exhibition, the photographs referring to the inserts Proxy, All The Stories and Coma. Book and photographs question all what is happening there (here). The book is a script potentially proposing a thousand scripts, proposing them to the reader: sometimes us, sometimes Proxy. But Proxy is a personage from this book... Are we? All the inserts represented in the photographs are mentioned in the book, even the book is mentioned in the book.

Therefore the photographs are not, as we thought, documenting the exhibition, or not only; they may belong to the past (the book, the story which created them) or they may forecast the future, the future of those personages that are real, real with us and like us, we're all like zombies in the space.

<infinite> And we finally meet Coma, the fourth and last piece in the exhibition, and not immediately seen, behind the wall with the Hundred Impossible Artworks, the monitor and... as we enter the exhibition space we can clearly see a video camera pointing... at us? Most certainly we are not aware of what is really going on until we enter the dark back space, then finally understanding that Saturn awaits for us there, ready to devour us. There is a video screen where every single minute of the exhibition's space and time is being projected, with us in it. The video camera in the preceding room started to record from the first day on of the exhibition and so continued, producing two new videotapes each day, building up a videotape collection beautifully presented in metallic shelves. Everything is there, finally arriving at that unthinkable number, infinite, expressible though, forwarding us to the concept of measurable infinity, like all the previous works did.

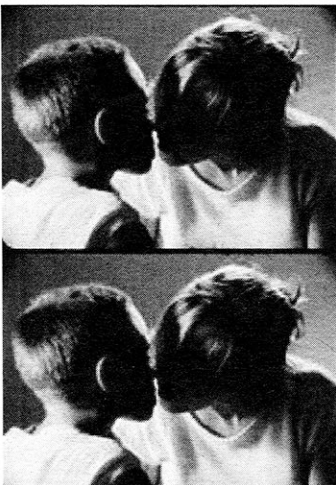
The whole exhibition is presented to us again on the video screen. We realize then we are ensnared in a Russian doll's game. In that screen are contained not only the four previous chapters of the exhibition, but the suspended and enigmatic Finale.

But this is only my own particular script of what there happened. Therefore, forgive me, I must apologize once more for my own insert.

*On the occasion of the exhibition of Dora García at the Fundacio "la Caixa" a catalogue was published with a text by Chus Martínez.*

## Galerie c/o Cinema

*New and older films by Lockhart and Gonzalez-Foerster*



**Sharon Lockhart, Khalil. Shaun.**  
*A Woman under the Influence*, 1994 (film still)

BRUSSELS, JAN. 2 – The gallery organises a screening of the first film by Sharon Lockhart called *Khalil. Shaun. A Woman under the Influence* (16mm, 16'). The film was realised in 1994 but has never been shown in Belgium before. After this film the trilogy of short films by Dominique Gonzalez-Foerster will be projected: *Riyo* (1999, 35mm, 10'), *Central* (2001, 35mm, 10') and *Plages* (2001, 35mm, 15'). These films were also selected for this year's edition of the Film Festival of Rotterdam (see agenda).

**Sunday 24 February 11.30 hours.**  
**Free entrance.**

(advertentie)

Cinema Arenberg Galleries Brussels  
Sunday 24/2 11.30 hours  
Free entrance

## Galerie c/o Cinema

**Sharon Lockhart**

• Khalil. Shaun. A Woman under the Influence

**Dominique Gonzalez-Foerster**

• Riyo  
• Central  
• Plages

Galerie de la Reine, Bruxelles

3



# Nasrin Tabatabai

Introduced by Sven Augustijnen

With this issue, a new series of articles begins in which artists of the gallery introduce the work of another artist to our readers. The first contribution is by Sven Augustijnen who interviewed Nasrin Tabatabai. She was born in 1961 in Tehran. She lives and works in Rotterdam.

**Sven:** I remember you once asked me why I needed to travel all over Europe to find an interesting topic or subject, why didn't I look around in my own living environment, surely there would be something interesting to find in it... In your new work 'Leaving Room' that you currently present in the exhibition 'Unpacking Europe' at the Boijmans Van Beuningen Museum you seem to abandon this yourself, at least at first sight, because one can identify the images and persons appearing on the left side of the split screen as living in different locations in Europe, or the world.

**Nasrin:** I still believe what I told you, although there isn't a rule or prescription for our sources of inspiration. Even in the case of the 'Leaving Room' project, I started from home and my computer, but in order to develop the films, I needed to travel. In a way to create the illusion of people in different parts of the world meeting in the closed space of a virtual environment at the same time.

**S:** The main source of the video is of course the 'Chat Room' that appears on the right side of a split screen. In a way it fits in with the same idea of finding a topic in your immediate environment, in this case 'a chat room on religion and spirituality' that you visited from your computer at home. A little

bit like the Turkish man you became acquainted with at the local shop near your house (video 'Old House') or a work that you made on the lace collection of the museum in your town (Weaver-bird). Although the topics seem to be rather coincidental, the strategy to develop the work and the way you treat your media isn't. Could you explain your interests and your way of developing different works more in detail?

**N:** You are right, for some of my works I found my subject coincidentally, though I do not believe it can be totally coincidental. Because in the case of choosing a subject, the coincidence often occurs when it matches your interests. It is a trigger that sets the fire alight. And perhaps I come across my subjects by accident, but then I always try to develop the work in the direction of my interests and ways of thinking. Isn't it the same for every artist? And I can't say I have a formal strategy, it would be better to say I develop a concept on the basis of what you could say is found by accident, and then I try to find the best way to communicate it.

**S:** It seems to me that you have an interest in weaving as a tool or idea to allow you to bring different stories together for the sake of a new narrative. In the 'Leaving Room' you constructed a form of documentary, based on the persons that leave the chat-room; they appear to be documented in their daily life. In a way you deconstruct the web, or you use elements of the web to construct a narrative. In 'Old House' the Turkish man drives in a pattern through the city. Here you also weave the modern (the image of Rotterdam as a modern/post-modern city) and the traditional (the Turkish music play-



Nasrin Tabatabai, *Leaving Room*, 2001, video installation, Museum Boijmans Van Beuningen, Rotterdam (December 2001/ February 2002)

DIETRIKH: OK... WE TALKED ABOUT  
Yahoo's patron saint and he  
shows up.

mcsull: moses. is it true that  
you're now Microsoft certified?

moses737: brenden!! why don't  
you believe that God is real?

ing in the car) with the present voice of the man. Cinematic techniques seem to be ideal for you to weave different media and contents into one form. Although your work 'Weaver-bird' doesn't use cinematic techniques it is probably a keyword in this 'weaving idea'. Could you explain the work and your interest in the lace collection?

N: The very first idea for the *Weaver-bird* project came from the sensitivity of lace to light. It is a museum collection that is difficult to exhibit. During the project, a part of the lace collection of the Boijmans Van Beuningen Museum in Rotterdam was scanned daily to the Witte de With institute where the whole project was presented. The visitors were able to open each e-mail and see one of the pieces of lace on the computer screen. At the same time one could automatically see the projection of the digital numbers of the lace pattern on a large screen, and the transformation of these numbers into a new pattern printed in A1 format. As you said, it was indeed a form of weaving, not only because of the lace, but also because of the processes. And I agree with you if you see this work as a kind of definition of my past and future works. In the *Leaving Room*, I searched in the Yahoo chatrooms on spirituality and religion. I collected many texts which became my script, my source of inspiration. Later I based some short films on the ideas I got directly from the chats. For example, a person who was leaving the chat in order to go to work inspired me to make a fictional documentary showing a short moment of her daily life. In a way the project weaves the virtual - in this case the real conversation happening on the surface of the screen - into a form of fiction, which is supposed to be a documentation of daily life. Weaving the script into the image, the inside into the outside.

**S:** By using the term 'weaving' I also mean that your work and your way of working is as time-consuming and is made with the same concentration, devotion and refinement as is the case with traditional handicrafts. For example, like making a carpet by hand. Although you use modern media, you always seem to connect the traditional and the modern as a necessary and elementary attitude of the content of your work. Is this also why you have chosen the religion and spirituality classrooms in your project 'Leaving Room', in contrast to the secular society we are living in?

**N:** I think we never leave the tradition totally but rather continuously move back and forth. This is like weaving, isn't it? But every new step forward is further than the one

before. It is like weaving, until we complete the product. And it can be an idea, a concept, an invention, or in this case a work of art. Lace was indeed a traditional element that because of its special properties, was applicable to new ideas. But I wouldn't say that religion and spirituality are traditions that belong to the past. It has been assumed since the 18th century that there is a certain distinction between scientific technologies, regarded as the future, and religious beliefs, which belong to the past. Yet today we see the resurgence of religious and spiritual tendencies, alongside a great fascination for the new technological enchantment. The technologies of information and communication, media, are on the one hand crafted things, raw materials that are constructed and exploited to obtain a goal and reach out to something.

But they also have a status of transcendancy, because they have the power of the transmission of mind and meaning. It has been fascinating for me to see the chatrooms on spirituality and religion. To see how people use the Internet for the communicating their beliefs, and how they discuss religion in parallel to the conversations about the activities of their daily life. It seems for the human being that the goals are the same, only the means of communication are changing. Somehow I consider tradition as a form of message: there will always be the new in the tradition, and a reason to make bridges and weave the past into the present.

**Works by Nasrin Tabatabai are included in the following exhibitions:**

*Unpacking Europe*, Museum Boijmans Van Beuningen, Rotterdam

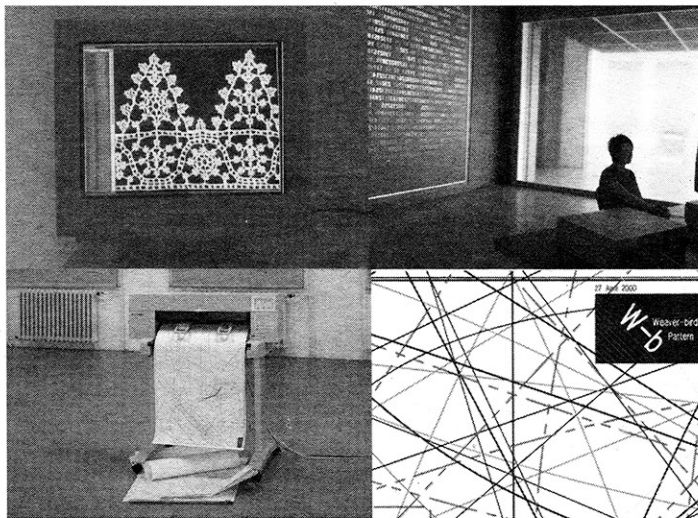
13 December 2001/ 24 February 2002

*People's Art*, Witte de With Institute,  
Rotterdam

16 December 2001/10 February 2002

*New Heimat*, Frankfurter Kunstverein,  
Frankfurt a.M.

12 October 2001/ 27 January 2002



**Nasrin Tabatabai, *Weaver-bird project*, installation view at the Witte de With Institute, Rotterdam (April/June 2000)**

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# Agenda

## Eija-Liisa Ahtila

*Interferenze*, Nordic Countries, Palazzo delle Papesse, Centro Arte Contemporanea, Siena, tot/jusqu'au 20/1

## Sven Augustijnen

*Prix de la Jeune Peinture Belge/Prijzen van de Jonge Belgische Schilderkunst*, PBA/PSK, Brussels, 20/11-6/1; *Transmediale.02*, International Media Art Festival, Berlin, 5-10/2

## Bismuth

Sprengel Museum, Hannover, March (solo)

## Manon de Boer

*Intentional Communities*, CAC, Vilnius, 15/11-5/1; *OTHER THAN FILM*, 24 artists and the cinema, TENT, Rotterdam, 25/1-3/2; *De Nachten*, de Singel, performance met/avec Oscar van den Boogaard, de Singel, Antwerpen, 25/1

## Rineke Dijkstra

*Tiergarten Berlin / Olivier Silva*, Frans Halsmuseum, De Hallen, Haarlem, 15/12 - 3/2 (solo)

## Honoré d'O

*Le plat pays*, École des Beaux Arts/Halle au Poisson, Perpignan, 18/1-28/2 (solo); *Résidence secondaire*, Maison de l'Université, Rouen, 21/2-31/3 (solo); *Instant video at our age*, met/avec Franciska Lambrechts, Roomade, Brussel/Bruxelles, vanaf/à partir du 15/2; *We have an agreement/Pièces privées publiées*, Galerie Jan Mot, Brussel/Bruxelles, vanaf/à partir du 13/3 (solo)

## Dora Garcia

*The Glass Wall*, La Gallera, Valencia, 30/11- 14/1 (solo/cat.); *IN/EX-HIBITION*, Galerie les Filles du Calvaire, Paris, 15-26/1; *"Feb. 3. 2002"*, Museum Dhondt-Dhaenens, 3/2-31/3 (cat.)

## Dominique Gonzalez-Foerster

*The Gift*, Centro Culturale Candiani, Venise, jusqu'au/tot 6/1  
Tomio Koyama Gallery, Tokyo, March 2002

## Joachim Koester

*The Waste Land*, Österreichische Galerie Belvedere, Vienna, 24/10 - 24/2; *Kunsthalle Nuremberg*, 27/2-30/4 (solo/cat.); *Galleri Nicolai Wallner*, Copenhagen, 1/3-17/4 (solo)

## Sharon Lockhart

*The Contemporary Face - From Pablo Picasso to Alex Katz*, Deichtorhallen, Hamburg, tot/jusqu'au 13/1; *Sommer Contemporary Art*, Tel-Aviv, Jan.; *Staged: Contemporary Photography* by Gregory Crewdson, Rosemary Laing, and Sharon Lockhart, Worcester Art Museum, Worcester, MA, tot/jusqu'au 24/3

## Deimantas Narkevicius

*Human Park*, Institut de Cultura Paula de la Virreira, Barcelona, vanaf/à partir du 2/1; *Ausgetraut, Sezession*, Wien, 28/11-28/2; *G&B Agency*, Paris, vanaf/à partir du 9/3 (solo);

## International Film Festival Rotterdam

23/1-3/2 met/avec: Pierre Bismuth, Dominique Gonzalez-Foerster, Deimantas Narkevicius  
(info: [www.filmfestivalrotterdam.com](http://www.filmfestivalrotterdam.com))

*Conversation?* Recent Acquisitions of the Van Abbemuseum, Athens School of Fine Arts, 'The Factory', Athens, 18/1-10/3, met/avec Eija-Liisa Ahtila, Douglas Gordon e.a. (cat.)

## Der Larsen Effekt / L'effet Larsen

Prozesshafte Resonanzen in der zeitgenössischen Kunst, OK-Centrum für Gegenwartskunst, Linz, 8/12 - 7/02, met/avec Sven Augustijnen, Pierre Bismuth, Manon de Boer, e.a. (cat.)

## The Beauty of Intimacy

Kunstraum Innsbruck, 24/11-12/1, met/avec Eija-Liisa Ahtila, Rineke Dijkstra, Douglas Gordon, Sharon Lockhart

*Attachment+*, Brugge Europese Culturele Hoofdstad, Hogeschool West-Vlaanderen, 21/2-12/5, met/avec Honoré d'O, Uri Tzaig e.a.

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by  
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(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