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Honoré d'O, *We have an agreement. Pièces privées publiées*, 14/3 - 20/4

Public drink on private pieces, fin d'expo de la presentation du transport transformant des pieces privées au marché dispersant
tantchantantchantésanté

Zaterdag / Samedi 20/4 18-20 uur, Galerie Jan Mot



The Window Cleaner

For DIY, the previous group show in the gallery, Joe Scanlan included a work by Paul Elliman, a professor at the Yale school of design. The work was a Ouija board for which Elliman remade a typeface designed by Josef Albers. Nasrin Tabatabai who shares with Elliman a deep interest for communication with machines (see previous newspaper) did an interview with him by e-mail.

Nasrin: I was reading an article on Ouija boards on the Internet, describing the board as the most controversial method of spirit communication, mostly because it can be used by anyone and requires no special powers to navigate...

Paul: When I was wondering how to make the pointer for my board - the planchette, as it's called - I asked a spiritualist and she said don't even worry about it, just use a small glass or something that can easily move around. She thought I didn't even need a board, I should just write the letters on the table. Basically, that it wasn't the thing, an object, but something far less tangible - energy, or faith - no skills, no rules, no expensive accessories, no plug-ins...

N: ...It is funny, now that I am sending you this e-mail; somehow I feel the same as using a Ouija board. Although I can understand its technology, it still remains mysterious and unimaginable to think of a message flying from Holland to America in some seconds. To imagine a ghostly movement from different stations, in different countries, before it actually lands in your server. An invisible map, to mark the world by codes. I was wondering if you're first intention to design a Ouija board had something to do with this similarity, or maybe it's better to say, the fascination with the fantasy in certain forms of communication. Can you explain how you thought of designing a Ouija board?

P: I've been thinking a lot about communication with machines - across very short distances, using test patterns or code to talk with computers, or across greater physically perceivable distances by various forms of telecommunication, or even across other kinds of temporal, historical and cultural distances. Some years ago I remade a typeface designed by Josef Albers. It's a kind of utilitarian stencil font, and in the 1920's, in a famous example of the work, he cut the letters out of a large square of glass. In 1951, Albers was brought in to set up the design school at Yale, and since I also ended up at Yale I thought I should try and make contact

with him, and with his wife the textiles designer Annie Albers. So I then remade his stencil, using the full character set of letters and numbers, but adding the words YES and NO. I thought about doing it in glass but masonite or hardboard is fine for a Ouija board, and it's also an Albers material - his square paintings were made on this board, in 16, 24 and 40 inch sizes.

Going back to your other point, I feel the same way about the connection between online chat-rooms and the séance - mysterious gatherings, non-physical presence, messages emerging from an invisible, coded space. 'Ghost driver' or 'ghost threads' are common enough terms, for old file entries that continue to show up, or for parts of older discussions that won't disappear from message boards. Michel Serres made a big splash when he compared the 'message-bearing systems' of email, fax and radio to traditional images of angels in art and legend. But the history of telephone and telegraphic communication is full of 'spiritual' interference's, and contact with otherworldly dimensions. In the 19th century, photographers associated with 'spirit photography' called themselves 'mediums' and claimed psychic powers. Is it even possible to separate spirits and ghosts from the history of technology and communications? And I don't just mean of a literary or artistic kind. I mean who would say that telecommunications hadn't introduced spirits to the world, to the culture; that it hadn't released a few very powerful genies from its lamp?

N: Your Ouija board, like a computer, functions both as tool and medium. By remaking the Albers stencil you made a tool and by adding yes and no, you created a medium with this intention to communicate with the history. But at the same time, you revived a kind of typeface, which belongs to the very past history of typography and printing techniques, before the invention of the computer. What do you think about the invention of different typefaces throughout the history of printing and design, and their influences in the ways of communication?

P: Phew, that's a really big question and obviously is connected to vast areas of scholarship - to so-called transformation theories that look at how technology affects the way we think and perceive the world, and, in turn, how we produce our world and operate it, etc. While I would never consider myself to be a typographer, I don't mind trying because I'm interested in how its forms are connected to the different world's that have gone before, or to the world that we are

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(advertentie)

Tentoonstelling Exposition 14/3-20/4

HONORÉ D'O

WE HAVE AN AGREEMENT

PIÈCES PRIVÉES PUBLIÉES

Galerie Jan Mot

Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles

currently living in, and how it might be changing. A spoon, or a coin, or clothing, can also do this, or almost anything, although, along with money, writing carries a special charge. When I was thinking about the Albers typeface, I came across a funny idea by the writer Raymond Queneau, referring to God as an early Logonaut, able to travel through time on the back of language. That sort of tied in with my thoughts about language and machines, their movements through and between worlds. It also expresses, with a mix of irreverence and fairly serious intentions, an interest in typography that could never be satisfied with formal qualities alone. In the end, I'm caught between the part of me that absolutely refuses to launch yet another typeface into the cosmos of computer fonts, and another part of me that wants to work with examples of form (not always typographical) that are, as you put it, tool and medium, that are socially operable. To work with them, or remake them, in ways that could engage with the patterns of behaviour they provoke or originate from.

N: What is the meaning of remaking for you?

P: Everyone works with what's available to them. We live like that anyway. And a useful way to understand something is to do something with it: wear it for a while, or just live with it, break it if necessary, put it back together maybe, change it or change its situation, whatever. Technology is so thoroughly dependent on that process - of adapting, testing, remaking, etc. In art, the emphasis on remaking became a sort of critically-defined, contemporary method. But it's almost as if art was the last to get it! As if it isn't something we've always done. Surely it's the only thing we can do. Not even an option - Just something to come to terms with. Although it would be good if we could stop



The Ouija board designed by Paul Elliman was one of the works in the exhibition DIY curated by Joe Scanlan (Galerie Jan Mot, 23/2-2/3)

repeating some of the really stupid things. With the Albers typeface, part of my effort to explore it involved changing it, but that's what happens. And I may have set out to remake the Albers typeface because I wanted to 'make contact' with Albers, in whatever speculative way. But when I thought about it a bit more, about the circumstances, I just

thought fuck it, why don't I just make contact with him?

N: Since the modern age the intention has been to make a clear distinction between science and technology and the world of spiritualism. The first was assumed as promised future, while the second was considered

Continued page 8.



Visit the website of Dominique Gonzalez-Foerster.
www.dgf5.com

by
Raimundas Malasauskas
 (featuring Lucy E. Smith)

Pick up & Pass off

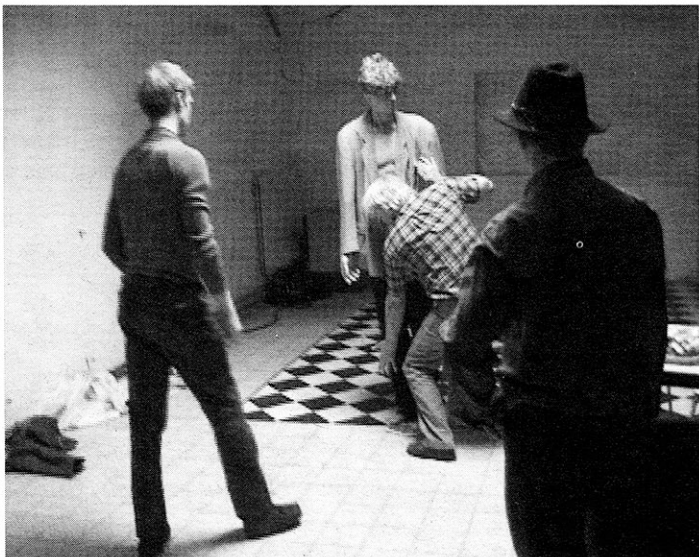
NEW YORK, FEB. 25 – "So the guy zooms his video-camera from the street into the room where the dance rehearsal is taking place. The home video image is shaking, but dancers don't seem any better: jumping, crawling and cuddling they are engaged in a sort of free-style warming up. Apparently the director is not present yet. As it is dark outside, the voyeur follows their petite actions with camera unnoticed until some of the dancers spot him. They get rather excited, stick to the window, someone is waving his hand, a woman flashes her breasts. The voyeur feels ashamed and tries to turn his camera away. However soon after they get back to the usual routine on the both sides of the window. Even if one may have some suspicion about staging the sound part of the film, the end credits came as a surprise bringing up the fact that the whole thing is meticulously staged collaboration between choreographer Alain Platel and artist Sven Augustijnen. The rehearsal was the performance and the voyeurish act was fictional like porno" I try to describe one of my favorite films from Amsterdam video festival 1999 to the guy in Brussels's cab. "That was my film" he smiles. "*Iets op Bach*." "Really?" I smile too. Then we talk about Alain Platel and his "real people dance" attitude, about the impressions of Sven's brother from Lithuania, winters there, untill I have to get off. I guess John Cage or couscous, maybe vegetarian couscous would have followed as the next topic.

"If I would write a text on the *L'école des Pickpockets* the last sentence would be the following: "Given the content of Sven Augustijnen's film how one can be sure that the film has not been stolen from the pocket of another artist" I write my e-mail later to Sven after seeing his film-instruction where the two experienced pickpockets from Brussels teach new acquaintance the basic technique of the craft. During the day he advances so much that his practice on selected citizens impresses the mentors. After wondering what do I mean with "stealing another artists' video" Sven asks whether I would like to write a text on the film, to what I reply "Of course, that would be a big intellectual pleasure!" and never manage to do that.

"Well, if I would write a short review on *L'école des Pickpockets* for *Village Voice* or *Time Out*" replies Lucy E. Smith to my ideas of the possible end of the text. "I would simply make the point saying that "In this video



Sven Augustijnen, *Iets op Bach*, 1998 (video still)



Sven Augustijnen, *L'école des pickpockets*, 2000 (video still)

Adrian Piper meets Alain Platel after meeting with Sam Fuller and Henri Kassagi."

"I would add a Post Scriptum after your end: "Don't try this at home." I reply back.

"You mean pick-pocketing or those imaginary meetings?" she shrugs and explains that Henri Kassagi was the professional pick-pocket who highly contributed to *Pickpocket*, 1959 by Robert Bresson. He acted in the main episodes of the film demonstrating the precise tricks which born resemblance to the techniques shown in Sam Fuller's *Pick Up On the South Street*, 1953, "the fact which suggests that Henri could have watched the American anticommunist film *noir* before entering Bresson's vision thus *picking up* and passing off foreign textual elements. However in terms of instruction and dance (leaving the racial and gender issues aside) I would like to place *L'école des Pickpockets* along *Lessons of Funk* - the 1983 video by Adrian Piper, in which she instructs a mostly white crowd of UC Berkeley students in the theory and practice of booty shaking. Even if pickpockets don't teach choreography directly, their work has the timing, grace and precision of a ballet. Speaking in more general terms a number of contemporary artists developed significant dancing sensibilities: Gillian Wearing's dance in the mall, Peter Land's relaxed fertility twist, Rineke Dijkstra's suburban rave-kids, Juan Capistran's breakdancing on a floor sculpture by Carl Andre, not to mention numerous situations where visitor is invited to dance. As we know this type of the 90's auto-communicative dance is a self-liberating practice, solipsistic ritual similar to the reading of poetry aloud in the Middle Ages. However there are certain aspects of *L'école des Pickpockets* which I find more important than these." writes Lucy.

"Performance in the structure of choreography?" I wonder remembering Alain Platel.

But the dance of Pedro and Pepe - two Latinas from *The Night of Iguana*, 1964 by John Huston comes to the mind first. The graceful way they fight the bus driver on the beach is a complex choreography ending up in the bus driver lying on the floor. Of course, there are other remarkable marriages of martial arts and dance, such as capoeira, however the most striking example is definitely the Funk Balls - Brazilian mix of dance, computer games and fist fight, which resulted in more than 60 deaths since 1996. These examples prove that dance very often functions as a medium for exchange of fundamental messages about life and death. "So you mean the performance in the structure of choreography?"

"Well, even if the pickpockets teach us a certain technique step by step thus comforting the notion of art as *arte*, i.e. technique, in truth their aim is to teach a complex concept, which I would call the meta-statement of the piece. This meta-statement is invisible as well as choreography of the pick-pocketing, but it is about invisibility itself. It's not coincidence that pick-pockets talk about their practice as art - the film is about art. The message of the Augustijnen's film could be read as a meta-statement on contemporary artistic practice whose ideal model it actually offers: the artists is invisible and classless as pickpocket, he/she creates a situation for everyday-life or live models of complex social situations, works collaboratively in decentralised team play, involves the element of game, shares the outcome and aims at a certain social reconstruction. Don't you think so? Yours, Lucy E. Smith"

"Well, Lucy, art has no bounds. Yours, Bart Simpson."

Anyway, I get back to her in a slightly similar fashion "The ultimate fiction is always invisible and is created by anonymous authors. It is intended to be life-like as life.

Is it more difficult to believe that the script you live is real, or the reality you take for granted is scripted? Our experience provides us with an answer - we have to put more effort to believe that the fiction is real than fictionalise our daily environments. However the ultimate fiction is beyond of those questions - it's unquestionable as it is closer to reality than reality itself. How many fictions - grande and petite we participate in with no being aware of it? Everyday life provides us with many complex narratives where we act as uncredited characters. Getting into crowd simulated by invisible pickpockets crew on a subway or making a detour on a cab in unfamiliar town according to the masterplan of twisted driver. Don't be surprised that you pay extra for your trip - there are no free fictions, you must pay for it as you purchase the ticket for the theatre. And don't think that you paid for the extra miles, you paid for the spectacle. By the way, Lucy, do you think that social ideals of pickpockets are OK?"

"The only solution for the great artist of tomorrow is to go underground (Marcel Duchamp)" comes her answer. She definitely insists on her notion of invisibility art and the artist and that *L'école des Pickpockets* teaches not miraculous manual technique à la Houdini, but more complex concept of artist's dissolution and evaporation aimed towards revolution.

"What do you mean?" I reply. "That 'It's tomorrow already' (Mixmaster Morris)?"

"Use your head instead of hands" she does not hesitate to get back with the line from her favorite *Pick Up On the South Street*, to what I could answer only "Oh, Lucy, what a strange way I have to take to meet you!"

The next version of this text will be published by Marres (Maastricht) Spring 2002. Thanks to Marres and the author.

Art Prize 2002 Evens Foundation

<Community < Art < Collaboration>

PARIS, FEB. 25 - Uri Tzai est sélectionné avec dix-neuf autres artistes (Scape, Claude Closky, Fabrice Gygi, Alicia Framis, Haenrik Haokansson, Jeanne van Heeswijk, Dan Peterman, Sylvie Blocher/Campement urbain, Jens Haaning, Barthélémy Toguo e.a.) par la Fondation Evens pour un concours impliquant l'art

avec une autre discipline dans l'espace public et plus particulièrement dans un quartier multiculturel d'une ville européenne. Uri Tzai a choisi de travailler avec la philosophe Riki Hannah Ravitski qui a écrit pour l'occasion "The Myth of Paradise". Ce texte serait montré en forme de graffiti sur les murs de Bagneux, situé dans la banlieue de Paris ainsi que sur des tatouages, des posters et des bijoux dans les vitrines de la Place Vendôme à Paris. En plus de ces slogans, Uri Tzai propose de placer des unités de jardins transportables dans ces quartiers. Un film entre documentaire et clip vidéo reflétant les gestes

des habitants constituerait le point de liaison entre les différents intervenants. L'artiste se positionne dans une démarche volontairement politique pour un concours qui requiert des candidats un engagement avec la société à travers une collaboration extérieure au champ de l'art pour un projet à réaliser dans un contexte non institutionnel. Les membres du jury (Saskia Bos, Hans Ulrich Obrist, Sergio Rinaldi, Jean Digne, Jochen Gerz, Charles Landry, Roemer van Toorn) sélectionneront quatre projets finalistes qui seront exposés; le lauréat pourra réaliser son projet avec le soutien de la Fondation Evens. (S.D.)

Looking for Graham Gussin

Conversation between Graham Gussin and Pierre Bismuth.



Location shot (Remote Viewer) 2002

LONDON, 19 FEB. –

I am waiting for Graham Gussin to discuss whether we could do an interview for the newspaper. Even before we can start, his telephone rings and he starts to talk with a technician about work. (After the telephone conversation)

Graham: Oh my god editing is so bloody difficult, I am in trouble.

Pierre: Why?

G: Because of this piece I am editing, there is nothing to see.

P: What do you mean, there is nothing to see?

G: I'm doing this piece with a Remote Viewer who has the ability to trace or locate anybody anywhere, and I wanted to employ him.

P: Did he find you?

G: (Laughter) No.

P: So how did you find him?

G: I saw a documentary on TV and I liked the idea of a projected moment or situation.

P: I am sorry, you have to explain, I don't understand.

G: I employed this person to find me and...

P: Yes but, sorry, if you employed him, it

implicates that he found you already?

G: No, because we never saw each other, he didn't know my name, an organisation contacted him for me and arranged for him to attempt to find me. This happened in September when I went to the desert in Iceland. I made a kind of road movie in Iceland at precisely the same time that the R.V. was in London looking for me. But everything he does is completely internalised, that's why I say there is nothing to see. It is a bit like that Robert Barry piece where he released a small amount of inert and invisible gases in the desert in California.

P: Not really, because Robert Barry was showing a photograph of the location where it was supposed to happen, the equivalent would be if he had shown a location in England saying: at this exact moment in California Robert Barry released inert gas in the desert. Or, following the Robert Barry process, your work would be about showing the R.V. in London looking for you without any proof that it really happened or even had anything to do with your time in Iceland. But what I don't get is, what do you

see on the film, your trip in the desert?

G: There are two films: the film of the desert moves with the motion of the car, forwards and backwards and there is a 360-degree panoramic view, a sort of scanning. And the other film is in London at the same time and has the same camera movement showing the R.V.

P: Now I understand, it seems to me that there is a lot to watch. And what is funny is that while the R.V. is looking for you, you are at the same time looking for something you don't know, because you don't have any specific target, but nevertheless it is your searching that imposes the formal resolution of both films, is that correct?

G: Yes, and I like this idea that I am the target in the work.

P: Yes, but what I find nicely unfair is still the fact that what we see of this guy, having a specific task, is still determined by your absence of target while you are in the desert. It reminds me of the process of the film „L'eclipse% by Antonioni; just because convention wants us to follow the main character, we have to look at everything she is looking at. And it's a matter of fact that she has no agenda or reason for looking at one thing rather than at something else. I think you use the same trick, and you use the fact that this guy is really working on something to make the audience believe that they have a reason to look at your road movie, that is about nothing other than looking around.

G: Yes, it is a kind of distraction. I don't know if this is relevant, but I've been reading about Andy Kauffman recently, I love the way he was not afraid to present the viewer with a blank, he was interested in the notion of expectation and projection, his act was illusionist, a kind of magic.

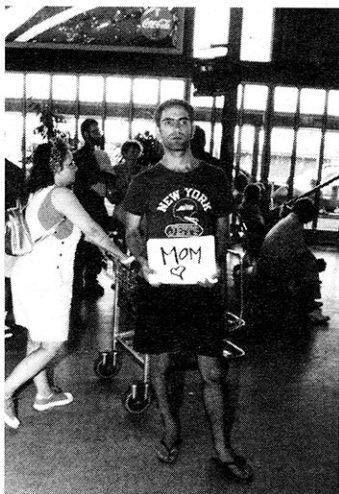
P: It's funny you talk about that, and it is not the first time I hear you referring to magic. In a way this photograph you told me about, which shows your two empty hands has to do with that. Magic or illusionism has to do with doing something that is not visible. The illusionist trick is only successful if you don't see anything; that is a bit in contradiction with a lot of art production: showing a trace of an event. Do you think that one can read this photograph in this way?

G: Yes.

Shortly after I had done the interview with Graham Gussin, I realised I had this conversation with Jonathan Monk. Strangely enough, even though the two conversations are separated by 4 years, they where both done in February and reveal a lot of connections.

Waiting for famous people

Conversation between Jonathan Monk and Pierre Bismuth.



Jonathon Monk, *Waiting for famous people*, 1995/1997, C-print, 20 x 30 cm
courtesy Galleri Nicolai Wallner

LONDON, 12 FEB. 1998 —

Jonathan: I am always looking to see if maybe someone is waiting for me at the airport.

Pierre: (laughter) Which could be another work, but very sad: a photograph of you alone waiting to see if someone is not waiting for you.

J: By some complicated means I always think there could be a face I know in the crowd.

P: Then it's logical, if you believe that someone could wait for you somewhere you have never been, you could wait for someone who will never come.

J: (laugh) The original project was to wait for people who would be very important for me to meet. Although through this project I have met many people I have no interest in. Because in the end I wasn't choosing the names, but only holding names written by someone else. I just became the delegate.

P: It's funny because I always thought the work was coming from somewhere else, something about reconsidering a certain value by putting them into such a context that they could be lost; what does Jackson Pollock represent for the people passing in an airport?

J: Yes, and airports are very interesting places, in that the range of people flying is

larger than ever. In this context it's not only about the limitation of the art territory, because in such a context not a lot of names are unanimously known. Once you consider this banality of names, the next step of waiting for people with a piece of cardboard is kind of normal; I can wait for famous people just because they are not famous in this context anymore...except for a few global stars.

P: It reminds me of a short video sequence I planned to do; the title could have been "Nearly speaking with..." It was to see me on the telephone saying "hello, may I speak with Francis Ford Coppola please" Then after watching me waiting for few minutes, saying "OK, thank you, I will call back later!"

J: (laughter) that is exactly what the work is also. Erasing the gap that can exist between you and celebrities just by putting yourself in a very banal situation to meet them... as if the banality of the situation was making it more possible. Although I also try and make it possible for other people at the airport to believe me. Or, to be more correct, them not noticing me at all is also a sign that they believe me.

P: And probably very few people know exactly what Mr Coppola looks like. By seeing you with a sign makes us think that maybe he was on the flight, and we didn't even realise... it is really about value.

J: Value and knowledge. Because some of the people I meet are dead or fictitious.

P: There is a silly joke I use sometimes, about making a fake citation, Saying, for example: "and as Karl Marx said: I am very tired". In fact he certainly said this on more than one occasion.

J: The link between this joke and the work is probably the idea that what constitutes the identity of someone famous is not necessarily spectacular.

P: Also for all the people who know who James Brown is, there is always the assurance of them not knowing what John Williams represents.

This is the second contribution in the series 'Introduce' where artists of the gallery introduce another artist.

Graham Gussin (London, 1960) will have a solo show at Ikon in Birmingham April 2002.

Jonathan Monk (Leicester, 1969) lives and works in Berlin.

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Cous, may be vegetarian cousins.

5

(advertentie)

Tentoonstelling Exposition 25/4-4/5
Vernissage 24/4, 18-21 u/h

IAN WILSON

ONE EARLY SCULPTURE

Galerie Jan Mot

Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles



Graham Gussin, *Nothing I Know/ Something I Don't Know*, 2001, colour photo, 50x40cm

The window cleaner – continued.

as the primitive past. Yet, today we are witnessing an enchanted interest toward both tendencies. Can I look at your board as a comment or as a critique, or just simply a metaphor for this fascination with the new technologies?

P: The option of both is always good isn't it? So is the idea that form can be seen as a comment, a criticism, and a metaphor at the same time as being a thing in the world, to be used in some way. Is that asking for too much?

Sometimes I think it's harder, and less intuitive, to make things mean less. To drive them at a specific audience, or to control or narrow their signifying field. The other thing is that technology and science continually tests our faith in our own ability to operate in the world. I know we could talk about this for much longer, but the Frankenstein myth and the idea of a technological sublime are both prominent discussions today, and directly connected to the fascinations that you refer to. **N:** So, have you actually used the Oujia board in your teaching courses at Yale?

P: Well, the first séance wasn't a complete success, we made contact with Annie but Josef didn't show up. Maybe he didn't have enough faith in us. But even if I propose that it was a kind of history seminar, there were all sorts of disruptions. A dead uncle of one of the students apparently identified himself to her at the séance. That was an odd moment – like having someone walk in off the street and change the course of a lecture. Definitely OK by me. Although I remember feeling that as a group we were not prepared enough to engage with even the idea of Annie Albers, much less her spiritual self. That was a lesson!

Anyway, seances or otherwise, I'm interested in the kind of lively discussion that can accommodate both history and the present day. But I don't want to get stuck looking back, I'm just as interested in where we're going. I sometimes set the date on my laptop a day or two ahead so I can send email into the immediate future. It keeps you at the top of someone's in-box for a while.

Agenda

Eija-Liisa Ahtila

Kuviteluja henkilöitä ja nauhoitettuja keskusteluita, KIASMA, Helsinki, 23/2-28/4 (solo); Kunsternes Hus, Oslo, 22/3-21/4; *Beyond Paradise*, National Gallery, Bangkok, 16/2-29/3; *Art Moscow 2002*, Expopark, Moscow, 23/4-28/4; *Stories*, Haus der Kunst, München, 29/3-9/6

Sven Augustijnen

Huis a/d Werf, Utrecht, 12/4-14/4, (solo); Stuk Leuven, April 2002

Pierre Bismuth

Sprengel Museum, Hannover, vanaf/a partir du 21/4 (solo); *Basics*, Kunsthalle Bern, 23/3-28/4; Lecture at Camden Arts Centre, London, 16/3 (during Douglas Huebler show)

Honoré d'O

Le plat pays, Ecole supérieure d'art, Perpignan, 17/1-6/3; *All the details extended, en fractures recomposées*, 2001, MUHKA, Antwerpen, 9/2-21/4 (solo); *Instant Video at Our Age*, met/avec Franciska Lambrechts, vanaf/a partir du 21/2, Roomade, Brussels, www.instantvideotourage.org; *We have an agreement / Pièces privées publiées*, Galerie Jan Mot, 14/3-20/4 (solo); *Une visite rare accroit l'amitié*, Maison de l'Université, Rouen, 20/3-31/5 (solo)

Dora Garcia

FEB 3.2002, Museum Dhondt-Dhaenens, Deurle, 3/2-31/3 (cat.); Galeria Juana de Aizpuru, Sevilla, vanaf/a partir du 8/4 (solo); Caixa Forum, La Caixa Collection, vanaf/a partir du 25/2 (cat.); *The Kingdom*, MACBA, Barcelona, May-June (solo)

Dominique Gonzalez-Foerster

Tomio Koyama Gallery, Tokyo, March 2002

Joachim Koester

Kunsthalle Nuremberg, 27/2-30/4 (solo/cat.); Galleri Nicolai Wallner, Copenhagen, 1/3-20/4 (solo)

Sharon Lockhart

Staged: Contemporary Photography by Gregory Crewdson, Rosemary Laing, and Sharon Lockhart, Worcester Art Museum, Worcester, MA, tot/jusqu'au 24/3

Deimantas Narkevicius

Platform of Encounters, The Contemporary Art Centre, Vilnius, 5/3-31/3; *The Baltic Times*, Galerie im Taxispalais, Innsbruck,

12/4-26/5; G&B Agency, Paris, vanaf/a partir du 9/3 (solo)

Uri Tzaig

Video projections at the Moderna Museet, Stockholm, 5/3; Unlimited Gallery, Athens, vanaf/a partir du 24/4 (solo); Art Concept, Paris, vanaf/a partir du 27/4 (solo)

Ian Wilson

Discussions of the Absolute, Stedelijk Museum Amsterdam, 19/4; *One early sculpture*, Galerie Jan Mot, Brussel/Bruxelles, 25/4 - 4/5 (solo)

Attachment+, Hogeschool West-Vlaanderen, Brugge, 21/2- 13/5, met/avec Eija-Liisa Ahtila, Honoré d'O, Uri Tzaig e.a.(cat.)

L'effet Larsen / Der Larsen effekt, Casino Luxembourg - Forum d'art contemporain, Luxembourg, 9/3-9/6, met/avec Sven Augustijnen, Pierre Bismuth, Manon de Boer e.a. (cat.)

Vernissages

gesponsord door / sponsorisé par:
Passendale / Duvel Moortgat NV SA
Restaurant Bonsoir Clara

Colofon

Publisher: Jan Mot, Brussels
Design: Maureen Mooren & Daniel van der Velden, Amsterdam
Printing: Cultura, Wetteren

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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