

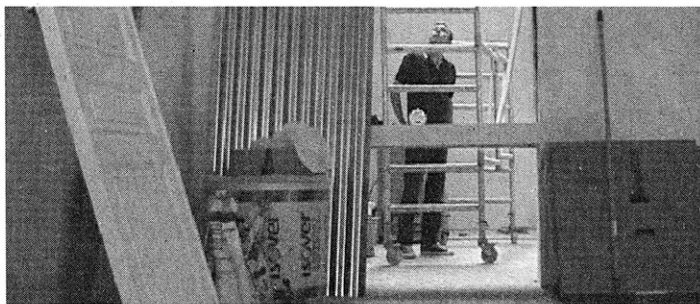
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Jaargang 7 NO. 33



We catch a glimpse of Hopper's artistic
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You have to see the work as a person's art

Gallerist Jan Mot says renovations new space will be finished by September 27th



Antoine Dansaert Street 190: situation on September 3rd. (Photo: C. Pierret)

9

(advertentie)

Tentoonstelling Exposition 27/9-19/10
Vernissage 27/9 18-21 u/h

NEW SPACE OPENING SHOW

With works by the 15 artists
of the gallery

Galerie Jan Mot

Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles

By
Jan Mot

BRUSSELS, 3 SEP. –The gallery is moving. After six and a half years and 48 exhibitions at n° 46, the gallery finds a new home in a former shop at n° 190 in this very same Antoine Dansaert Street. This ground floor space has been thoroughly transformed and has a new façade after a concept by architect Christian Kieckens. The surface area is almost twice as large as the first gallery, but, with 65 m² exhibition space,

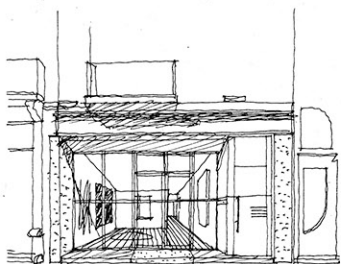
remains modest in nature. Behind a first space at street level there is a smaller space with zenithal light, reminiscent of the previous location. Beyond this there are offices and storage spaces. The new gallery offers numerous new possibilities for exhibitions thanks to the different layout and the greater wall surface. The opening exhibition in the new space will for the first time bring together works by the fifteen artists of the gallery. From Sep. 27 till Oct. 19.

Continued page 2.

Gallerist Jan Mot says renovations new space will be finished by September 27th – continued.

The old gallery at n° 46 will for the time being remain, and will continue to function under the name AD46. More on this in the next newspaper.

The transformation works of the new gallery were made possible with the support and collaboration of Frédéric Nicolai, Julien Willem, Fabrizio Ragni, Marie Soufflet, Eric Callebaut (Megavolt) and Christian Kieckens. Our heartfelt thanks.



The façade of the new space will be realised after a concept by the architect Christian Kieckens.

few images. Strings of candy are sticking to
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Bachelor Pranks

On Honoré d'O

By
Mark Kremer

BRUSSELS, 2 SEP. - Let us begin with a few images. Strings of candy are sticking to museum walls. The harmonium is drawn as a silhouette onto the wall with brown tape. Reams of white paper, hanging like banners from the ceiling, fill a gothic hall. In the winter landscape a snowball is frozen in mid-air. The 'no entry' road sign has been laid in cotton wool. The hand in the sky squeezes a tube, toothpaste flows onto the top of the Himalayas. Where do I end up if allow myself to be led by these images of exhibitions by Honoré d'O of the past eight years? What happens if I allow myself to be led on in thought by these images? Let's assume that I come to an imaginary place: "O", the name of the artist, tells us that he possibly originates from that place. Or, on the way there, he sends me out ahead, as a spy, somebody who quickly makes a first account of things. "O" is a place of the spirit where the memory of the body is however strongly present. Terry Gilliam's film on the Baron von Munchhausen has a scene in it that portrays such a separation of body and mind: the head of the moon queen, adorned with a small crown, is in orbit, while her body has to remain on the moon.

I believe Honoré d'O desires to become detached from the earth. I deduce this from his exhibitions, in which he calls a plastic micro-world into being with all sorts of objects that seem to obey the laws of a cheerful mechanism. Once arrived in that micro-world, the objects change from functional items into bodies, subject to laws of physics. A small adjustment of the reality that surrounds us in daily life suffices to show that this reality is a kind of outer layer under which all kinds of worlds are hidden. The images described above demonstrate in a characteristic way what kind of actions Honoré d'O has to carry out in order to orchestrate his parallel world. A minimal rearrangement of elements in an existing context causes us to notice these elements. The attention is literally focused upon that which is hidden. An exhibition in Ghent, for example, has artworks, stacked up behind curtains due to a lack of storage space, along with ensembles of objects hidden in other spaces, returning as silhouettes in tape on the

walls. A world came into being of objects that had temporarily suspended their duties.

We catch a glimpse of Honoré d'O's artistic motives by looking at his written texts. In the texts he also constructs a parallel world, in which phrases and expressions, borrowed from art discourse and common usage, tumble over each other, get entangled and in fact agitatedly converse with each other. This is how the artist mirrors the way the art world speaks about his work. The texts are in fact a statement about the manner - continually subject to change - in which art is treated. The artist implicitly posits that he also has the right to be in constant motion, and to review his position on matters. But others have taken a position regarding his work. The international contextualisation of Honoré d'O takes place at three moments. Once there was said: with him the process weighs more than the art product. (*This is the show and the show is many things*, Ghent, 1994). A second time it was said: the work is like a shadow economy in which things take on human faces (*Trafic*, Bordeaux, 1996). A third time it was said: you have to see his work as a pseudo-biography, a kind of art of living (*Manifesta 2*, Luxemburg, 1998). This last positioning is dear to me, considering that the passion of the "amateur", in the French meaning of the word, is contained within. The question is only: how do you, as an artist, become a professional amateur?

An answer to this question, when asked in connection with Honoré d'O, can perhaps be given by going back in time, and to look at the moment at which he took a decision that seemed irreversible. Just before he was to complete his architectural training some twenty years ago, he realised that this was not his path. Anger about the way bourgeois society imposes a clearly defined out lifestyle on its subjects, and how architects contribute their part to it, drove him to discontinue the training. Following this deed, born especially as an act of resistance, Honoré d'O took on his new name in 1984. I call it the artist's desire to detach himself from the earth, and over the years it leads to the point that he makes works in which things gradually appear in temporary associations. The artist wishes to make loose connections with the world.



Honoré d'O, *We have an agreement*, 2000-2002 (installation view, Galerie Jan Mot, March-April 2002)

That is the bachelor's attitude that avoids every certainty, creates loose connections and moves on. Literature knows this character, which wishes to remain detached from the earth and respectively has difficulty being grounded. Take the prankster novel and its reckless characters: Don Quixote, Tyl Uylenspiegel and the Baron von Munchhausen, who each in their own idiosyncratic way surmount the equilibrium of bodies. In the visual arts the character appears less frequently, but he has a good representative in Marcel Duchamp. In his early work, especially *La mariée mise à nu par ses célibataires, même* (*Le Grand Verre*) 1915-23, sexual energy is eternally pumped round by means of mysterious mechanics. The animal lust of the bachelor is wasted by an art-machine. With Honoré d'O you see a similar waste of energy. When the artist comes into view, for example in the video recordings, he is practically always alone in his exultant spatial installations; This is an image of solitude and melancholy, the reverse side of the bachelor's existence. The same aspect seeps through when he appears in the frame with another person, as in *We have an agreement*, in which the gallerist and the artist are engaged in a wordless, private exchange.

In his exhibitions, so it seems, Honoré d'O deprives the audience of the source from which he himself constantly taps: his slide-archive. Possibly the exhibitions are exercises for the development of the archive. By working in this manner, the artist takes his own time beside the rhythm that the art world wishes to dictate to him. "Of course the product is that which remains and has a meaning in itself, or should have, and an independent existence; but the actions out of which it is generated form, inasmuch as they have an effect on he who is acting, in himself another product, namely a more able person, who to a greater extent has access to the domain of his memory. An artwork is never necessarily finished, because whoever made it is never perfect and the strength and agility he has won out of it give him precisely the ability to improve it, and so on he gets out of it what is necessary to erase it and make it anew." (Paul Valéry, *Notebook of a poet*, 1928)

This text was written on the occasion of Honoré d'O's solo exhibition at the gallery this Spring. The original Dutch version was published in the previous newspaper. Translation: Kate Mayne

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Subject to change - in which art is created

Parallel thoughts on the work of Imogen Stidworthy

Contribution by
Manon de Boer

ROTTERDAM AROUND 1996 –

Manon I passed by the opening of an artist I didn't know. The space was crowded. People were standing along the wall concentrating on a video projection. The video showed a man teaching Italian to a younger woman, the artist Imogen Stidworthy. They stood in front of a mirror; she is moving her lips as he spoke. The impression of the physical act of speaking remains strongly in my memory. The two didn't resemble each other but there was something familiar in the two faces, and there was something peculiar about their relationship, which went deeper than the immediate situation. Some kind of strange power play was going on which was emphasized by his control over his own image. While she sat awkward and self-conscious, he was aware of himself in another way, confident of being looked at by the camera and by an imaginary audience.

Around the same period I saw the sound work *But*. I remember distorted words, as if stuck in the throat; sometimes a few comprehensible words, and long silences.

LIVERPOOL, SUMMER 2002 –

Imogen ...After I made those rather constructed pieces with my father... and thinking of language as an agency in the negotiation of power between two people... especially spoken language... I felt a need to look outside my own projections.

Those works were like reconstructions. It was always extremely important that there was an aspect that was beyond my control. Working with my father made this possible, I know him so well that I have a very strong sense of how he is going to behave and how to arrange the conditions in which a certain kind of dynamic can start to take place. Beyond that I never intervened. In the process the situation would go off in its own direction and it was always in these moments that the work became interesting.

BRUSSELS 1998 –

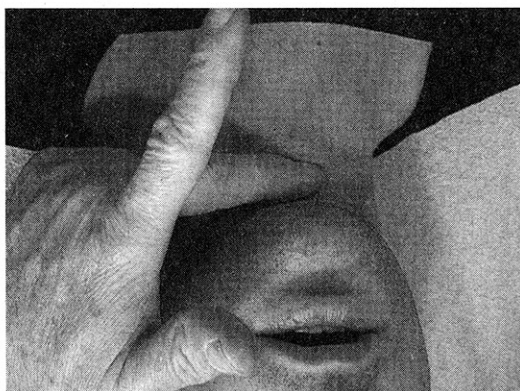
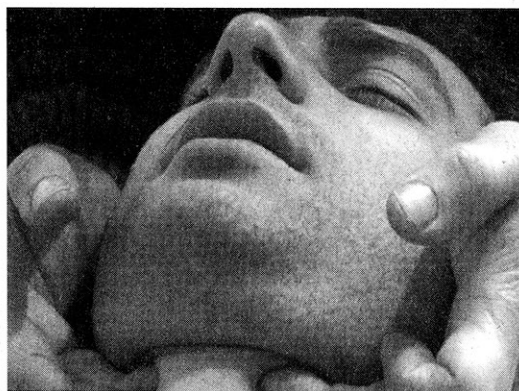
M. An exhibition at Etablissement d'en face where Imogen shows *Dummy*, two synchronized 16mm films projected onto each side of a screen. One film shows a mouth reflected in a little hand-mirror. On the other side you see slow, circling camera movements scanning the bodies of a woman and a doll. You hear a conversation between the woman

whose mouth you see in the mirror, and a disembodied high-pitched voice. Understanding that the mouth in the mirror is the mouth of a ventriloquist voicing her own words, and those of her dummy, evokes the desire to locate that voice visually.

LIVERPOOL, SUMMER 2002 –

I. ... already with *Dummy* I was working with someone I didn't know. I had so many ideas about ventriloquists, what kind of relationship they have with the dummy, what kind of relationship they have with their other... But then I met a real ventriloquist. She was really hard, from a very tough circus-family... and to start with she had a terrible script for her doll... I mean it didn't offer anything beyond simple children's entertainment. So I was at that point where your projections about something have to meet the specifics of, in this case, a real person, and how she dealt with her role...

M. I'm visiting Imogen. Two intense days of talking. If with one friend I have the feeling of entering a state of 'slow motion' with Imogen it's definitely 'fast forward'. She speaks so fast with this beautiful dark voice
Continued page 5



Alex, 2001, dvd, colour, stereo, English spoken. 11'00

Parallel thoughts on the work of Imogen Stidworthy – continued

as if the words can hardly keep track with her non-stop thinking mind. It makes me aware of the immense space of the mind and the small part one is able to convey to others through language. But it's not just through language that one understands there's the physical presence of the body and also the voice as an almost autonomous second physical presence.

I. ...I was interested in the situation of re-entering into language as an adult, with all the social implications that brings with it, so I was looking into speech therapy. It's a very physical process, about coordinating your muscles to articulate, using all this bodily equipment ... and then there's the social dimension which is part of that, crystallised in the doctor/patient roles and going on at a very accelerated rate - the meanings of the sounds that you are trying to form are already there before you understand what you are trying to say...

A friend put me in contact with a group of medical specialists who diagnose voice problems, and I went to two of their sessions... I became interested in the work of a man called Jacob Lieberman, who trained in osteopathy and psychoanalysis. He's developed a kind of speech therapy which is purely physical. I started to observe the treatment of a patient, Alex, who had a psychosomatic voice disorder. He was an actor, and he'd found during his training that he couldn't scream properly. It was so painful that he thought there must be something wrong with his throat. He also found that there were certain words that he couldn't articulate properly on stage, like some black comedy - commanding or emphatic words like 'No!' - they came out distorted. In fact he had a psychosomatic voice disorder in his voice box, which was permanently contracted to the position of screaming. In a sense it was producing a continuous unvoiced scream, which is already an incredibly strong idea.

M. The video work *Alex* is shown on a monitor hung on a clamp from the ceiling, with headphones, and two photographs on the wall. You watch a doctor kneading and manipulating the throat of a patient, Alex. Although you're strongly aware of your own body while watching this treatment, the body and face of the patient look like a demonstration model, an object completely detached from pain or other emotions. It is only through his voice that one senses the pain he must feel. It's striking how his body and voice seem to function almost as autonomous, separate entities, expressing in such different ways his psychological and emotional state of mind.

I. ...I started following his case, first of all, because I was fascinated by the technique which was direct massage, working from a psychoanalytical awareness but never discussing it. The treatment is simply physically stretching all the muscles, which is very confronting to watch because the fingers are going so deep into what you know is an incredibly sensitive area. It's an area which, like your eyes, you don't anticipate being touched by someone else. ... when you're dealing with a psychosomatic problem the status of the body becomes very complex. The idea that you're working on the mind through working on tiny muscles and bones and bits of cartilage is extraordinary. And then the functioning of the visual image or the status of the visual image in that situation was interesting in many ways. Lieberman was treating a part of the body, which is hidden from view. What he actually works with is some kind of anatomical model which he holds in his mind's eye. In a sense he's working blind... he is working with his fingers, seeing through his fingers, but he can see nothing of what he's doing. There's this very interesting connection between the retinal image, the mental image and what he's feeling, some sort of translation process.

M. Another videowork *Substitutes* first shows two layers of text, a transcribed song in two different languages scrolling over the screen. Then you see two men singing an ancient song. The sound of the song is clear but distant, like the singers you're watching. Simultaneously you hear other voices, at first a kind of whisper enveloping the sound of the song. Although the words of the other voices are difficult to discern, they seem close to you and gave me the impression of echoing my own inner-voice. Slowly I realised they were different languages spoken by different people who are trying to analyse and interpret the text of the song.

I. ...The one who's a good singer is a philosophy student. The other one, I can't remember, he was also a student. They come from Romania and they've been away from home for about five years. I met them by chance in the castle where they'd gone to sing because the acoustics are very good in that space and they'd just come from a football game, so they're wearing the full supporters' gear. They were singing a passionate folk song, evoking ideas of homeland, and origins and roots, while their shirts suggest another kind of community, football and football fans. So many desires and hopes and projections are plastered onto both those worlds, and they have their parallel, in this piece, with the project of translation, which assumes an originary text and promises an

ideal which can never be realised ...

Later there was the whole process of translating it, and it turned out to be a quite a mish-mash, full of inconsistencies - and also interpreted and translated very differently by each person who heard it, of course. What the boys had presented as a pure, whole thing carried in them from the homeland was actually more like a broken pot that had been stuck together in a different order. You know that idea that every reader writes his or her own book? In a sense the song doesn't exist. When you listen to it it is already merged in suspension with your own subjectivity.

M. When listening to the song and the voices I think of my fascination for the opacity of languages you don't understand, and how you can discern something of the meaning of what is being said by the intonation and tonality of the voice. The two voices I clearly start to identify are those of the man speaking English and the woman speaking French, the two languages I more or less understand

I. ...I work in English because that's my mother tongue, but it made sense for this piece not to have English as the dominant language, to detach it from any specific linguistic location. It becomes more about suspending the desire to understand, in this case to translate. Between the densities of layered voices you get windows of transparency and catch a word here and there, which also happens in *But* though it takes a very different form... the sense of something almost becoming articulate, broken words or words spoken so quickly that you can't understand them, so that you can't quite drop the possibility of understanding, it keeps tantalising you.

M. When Imogen tells me there's someone speaking Arabic as well I'm surprised because I didn't recognize it as the voice of another person. Listening again, I realize the Arabic voice is the sound that gave me the impression of a soft whisper echoing a kind of blurred inner monologue.

A special screening of Alex by Imogen Stidworthy is organised by the gallery at Argos on Saturday October 19. See page 4 of this newspaper.

This is the third contribution to the series entitled 'Introduce' in which artists of the gallery introduce the work of other artists.

Agenda

Eija-Liisa Ahtila

Yokohama Portside Gallery, Yokohama, 6/9-2/10; Galerie Marian Goodman, Paris 7/9-26/10 (solo); Impakt festival, Utrecht, 29/10-4/11; Dundee Contemporary Arts, Dundee (GB), 11/11-12/1/03 (solo)

Sven Augustijnen

The Music in Me, Chapter 2: Regarding Dance, Gesellschaft für Aktuelle Kunst, Bremen, 14/9 - 3/11; *Projekt AUTOPOIESE*, Escala, Düsseldorf, 15/8 - 30/9

Pierre Bismuth

Sans commune mesure. Image et texte dans l'art actuel, le Fresnoy, Studio national des arts contemporains, Tourcoing (F), 22/9-1/12 (cat.); *Quelques choses en moins, quelques choses en plus*, Galerie Erna Hécey, Luxembourg, 11/10 - 30/11 (solo)

Manon de Boer

Richard Venet / Paramount Basics (extended), MUHKA, Antwerpen, 21/9-24/11 (cat.)

Rineke Dijkstra

L'herbier et le nuage, MAC's, Grand-Hornu (B), 17/9-5/1/2003 (cat.)

Honoré ØO

HELL-GRUEN, City Project Landeshauptstadt Düsseldorf, Hofgarten, 10/5-6/10; *Civil* (met/avec Franciska Lambrechts), Openluchtmuseum Middelheim, Antwerpen, 8/9-17/11

Dora García

The Kingdom, MACBA, Barcelona, Jan. 2003 and Internet: <http://aleph-arts.org/thekingdom>; *New Works*, Galerie Jan Mot, Brussels, 28/11-28/12

Dominique Gonzalez-Foerster

No Ghost Just a Shell, Kunsthalle Zürich, 24/8-27/10 (cat.); *Exotourisme*, Prix Marcel Duchamp 2002 (lauréate), Centre Pompidou, Musée national d'art moderne, Paris, 25/10-16/12 (solo) (cat.); Liverpool Biennial, 15/9-24/11

Douglas Gordon

Silence, Crestet centre d'art (F), 23/6-15/9 (cat.); *What you want me to say*, Centre for Contemporary Visual Arts, University of Brighton, 13/8-10/9 (solo); *Images amplifiées*, Crestet Centre d'art (F), 23/6-15/9; *What have I done*, Hayward Gallery, London, 1/11-5/1/2003 (solo); *Sans commune mesure. Image et texte dans l'art actuel*, Musée d'art moderne de Lille Métropole, Villeneuve d'Ascq, 22/9-19/1/03 (cat.)

Joachim Koester

Sandra of the Tuliphouse... (with Matthew Buckingham) Kunst-Werke, Berlin, 21/9-21/11 (solo); *The Bialowieza Forest Series*, Galerie Jan Mot, Brussels, 24/10-23/11 (solo); *Out of Place*, Museum of Contemporary Art, Chicago, Sep - Nov.; *Todos somos pecadores*, Museo Tamayo, Arte Contemporáneo, Mexico City, 29/8-12/1/03

Sharon Lockhart

From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections, Museum of Fine Arts, Boston 28/7-20/10 (cat.); Teatro Amazonas (screening), Centre Georges Pompidou, Paris, 8/10

Deimantas Narkevicius

Centre of Attraction, 8th Baltic Triennial of International Art, Old Printing House, Vilnius, 14/8-10/11; *Deimantas Narkevicius, Mindaugas Simkus, Peter Watkins*, Kunstverein, München, 4/10-24/11 (solo); 2nd International Art Biennial of Buenos Aires, November-December; *Mare Balticum*, Nationalmuseet, Copenhagen, 19/9-26/1/03

Uri Tzai

Community <art> collaboration, Fondation Evens Stichting, Paris in/au MUHKA, Antwerpen, 21/9-29/9; *Body Power/Power Play*, Württembergischer Kunstverein Stuttgart, 6/9-16/10

New Space: Opening Show, Galerie Jan Mot, Brussels, 27/9-19/10

Argos Festival, Media Library, Brussels, 18/10-26/10 (cat.) Met/avec Sven Augustijnen, Pierre Bismuth, Manon de Boer, Dora García e.a.

Argos Festival, Work Survey, Cinema Nova, Brussels, 18/10-26/10, www.argosarts.org, met/avec Eija-Liisa Ahtila, Uri Tzai e.a.

Documenta 11, Kassel, 8/6-15/9 met/avec Eija Liisa-Ahtila, Dominique Gonzalez-Foerster e.a. (cat.)

Last Past, meerdere locaties in Ieper/plusieurs endroits à Ypres, 15/6-15/9, met/avec Pierre Bismuth, Rineke Dijkstra, Dora García e.a. (cat.)

Pusan Biennale, Korea, 15/9-17/11, met/avec Dominique Gonzalez-Foerster, Uri Tzai e.a.

Etablissement d'en face, in/au MUHKA, Antwerpen, 19/11-24/11, met/avec Sven Augustijnen, Dora García e.a.

Vernissage

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Living Room, an exhibition curated by asbl/vzw Komplot at Galerie Jan Mot, Summer 2002, with works by Jean-Philippe Convert, Nathalie Mertens, Rob Miss, Erik Nerinckx, Martha Rosler, Wendy Van Wynsberghe and Vera Weisgerber

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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