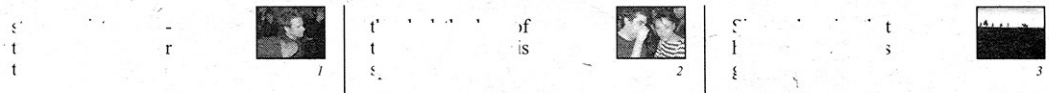


12, 13

Jaargang 7 NO. 34



Passers-by think gallery already closed down

A conversation with
Dora García

BRUSSELS, 29 OCT. – *For her solo show at the gallery, Dora García locked a part of the gallery which created some confusion with visitors and passers-by. Sonia Dermience and Jan Mot interviewed the artist and discussed the two new works in the show: *Fahrenheit 451* and *The Locked Room*.*

Sonia Dermience. *What is your intention with *The Locked Room*?*

Dora García. My intention with *The Locked Room* is to build a space you cannot enter. To build a space that, by means of a compro-

mise, an agreement, exists only on your mind. This agreement means that the person who owns the space must sacrifice a part of his own space to build this room no one can enter.

Jan Mot. *Is it about time?*

DG. Yes, indeed. The room is a mental space. It results from a subtraction instead of an addition as it is usually the case with a work of art. The artist appropriates a portion of the house or the institution where the work is displayed. It is the opposite of the normal transaction in art buying: when a collector buys an artwork, he adds something to his patrimony; here, paradoxically, he subtracts something. In *The Locked Room*, he bans the

access to a part of his own house, his own space, and surrenders that space to the artist, who receives as part of the deal the key of the locked door. This space is made inaccessible to everyone. This volume, this surface cannot be experienced physically anymore and, ideally, this room must exist forever.

JM. *Is there any interpretation of the sub-conscious?*

DG. I read a recent interview with painter Lucian Freud in which he spoke admiringly about his grandfather, Sigmund, saying that his grandfather's greatest idea was that the most important, influential, decisive, mighty things in life are those you cannot remember and you cannot talk about. That is, the sub-



27 September 2002, opening of the new gallery's space, Antoine Dansaert Street 190 (photo: M. Coppers)

12

(advertentie)

Tentoonstelling Exposition 5/12–25/1
Vernissage 4/12 18–21 u/h

DORA GARCÍA
THE LOCKED ROOM

Galerie Jan Mot
Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles



Dora García (right) interviewed in the space of the gallery before it was locked.

conscious. Of course, the moment you enter the subconscious (like in psychoanalysis) it stops being subconscious, it disappears. The same happens with *The Locked Room*, the moment you open it, it disappears.

JM. Your work reminds me of a work by Robert Barry: 'During the exhibition, the gallery will be closed'

DG. It has been said that my work can be interpreted as a comment on minimalism. But my sources are always literary.

SD. Yes, for me, the literary link is very strong. First because you wrote a text called *The Locked Room* that tells the story of this inaccessible room. This text was read by an actress two years ago at the gallery. Secondly because, even if not literary, your work evokes literary references. In this case, I think about a text by George Perec from 'Espèces d'espaces': 'J'ai plusieurs fois essayé de penser un appartement dans lequel il y aurait une pièce inutile, absolument et délibérément inutile. C'aurait été un espace sans fonction. Il m'a été impossible en dépit de mes efforts, de suivre cette pensée, cette image, jusqu'au bout. Le langage lui-même, me semble-t-il, s'est avéré inapte pour décrire ce rien, ce vide, comme si l'on ne pouvait parler que de ce qui est plein, utile et fonctionnel.'*

DG. Great quote.

JM. We could think about Allen Ruppersberg's work.

DG. Even if I have the greatest admiration for Allen Ruppersberg, I think the works follow completely different paths. It is true that, seeing a table with a lot of books on it, you immediately think of Ruppersberg. I do not want at all to sound defensive, because I really don't have a problem with it. But I believe the parallelism ends in the fact that both works use books. I actually think Ruppersberg's books are more books than mine, because they are used as books, and I use them as tricks: they never are what they seem.

The work I present here, *Fahrenheit 451*, is a unique edition of two thousand books printed backwards, mirrored, books as you

people never think it out. I have to come back here brought up in England with the old
C
I
t
r
C
C
r
f
i
C
I
taly. I think it's a very interesting expression.

Back here brought up in England with the old
a
i
i
i
y
i
a
e
s
-
market. It's a strange mixture of the

would see a normal book in a mirror. Two thousand times. What you see first is a table overloaded with books; as you approach it, you see all books are the same, which has quite an absurd effect: Why should you display the same book two thousand times? Only at the last moment you realize that there is something wrong with the books, that they are incorrectly printed, an enormous mistake. You have to read backwards, or place yourself in front of a mirror, where the book would finally appear normal, only the person holding the book in the mirror is not really you: it is your image in the mirror. So I like to think of *Fahrenheit 451* as a sort of switch that turns the space around.

SD. How do you think the visitors are going to see the work *The Locked Room*?

DG. I don't know how they are going to see it, but I think of both works as sculptures, and this is not a boutade. They are beautiful as sculptures. And in the case of *The Locked Room*, it is a clear example of the words of Rodin: 'When I want to make a sculpture, I get myself a good piece of stone, and I just take away what I don't need'.

JM. Can you define this in your work?

DG. I take away space and visibility. To me one of the beautiful things about *The Locked Room* is that it turns a physical space into a mental one, a space you can use into a space you can only imagine. The longer the room stays locked, the more it will be filled with your own imaginings, desires, and projections. And of course a lot of dust, too. But that dust you can only guess after.

JM. Could you talk about the relation between *The Locked Room* and the other work *Fahrenheit 451*?

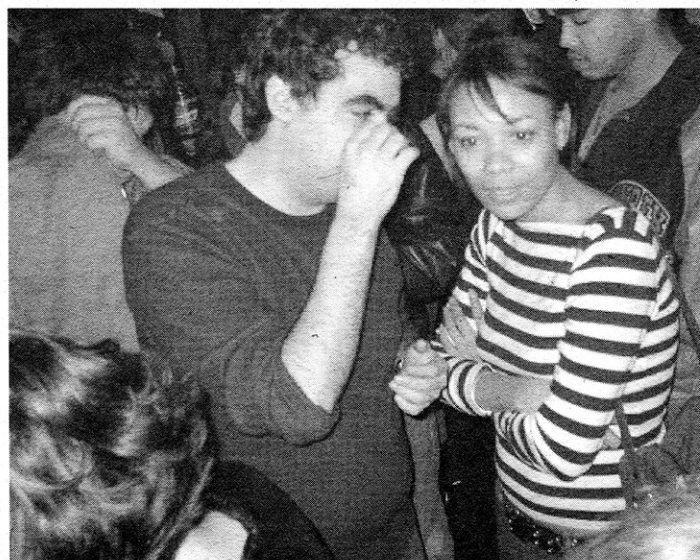
DG. Both works have the following in common: by mirroring the text, you place an obstacle between the reader and the text, which appears as a blank, like the wall in *The Locked Room*. The visitor is puzzled about a room he cannot enter, about a gallery that appears to be closed just after it was opened, and that same visitor is puzzled in front of a book he cannot read, and he cannot read it two thousand times. But both works are not

about impossibility, they are about changing your expectations. You thought you could enter the room, but you can't: so now you have to think about it. You thought you could read the books, but you can't: now you have to think about them as something else, as something that is only real somewhere else (in a mirror), somewhere else where you are not real. The relation between the two works can be explained again with a story. There is this film noir from the Forties, *Scar or Hollow Triumph*. A criminal meets a successful psychiatrist who is his exact double, and he decides to take up his identity. The difference between the two of them is a scar on the doctor's cheek, so our criminal kills the psychiatrist and, in front of a mirror, tries to copy the scar. But because of the mirror, he makes the scar on the wrong cheek. He is desperate at first, but soon he realizes that no one seems to notice.

To me, criminal and psychiatrist are identical, and yet opposites. If they must occupy the same space, one of them has to die. They cannot exist in the same room, they cannot be seen at the same time: one of them has to move into another realm, the realm of death or the realm of invisibility. Once the doctor is dead, the criminal, draws the scar on the wrong cheek. The world must be mirrored in order to make the scar correct and to turn the criminal into the psychiatrist. The whole world is then mirrored, but no one seems to notice.

*I have several times thought about a house with a useless room in it, a space without function, absolutely, deliberately useless. As hard as I have tried, it has been impossible so far to realize this wish, to fulfil this image till the end. Language itself, I believe, seems inadequate to describe this nothing, this emptiness, as if you could only talk about that what is full, useful, functional.

Translated by Kate Mayne



Invisible People photographed with flash in entirely dark room, when all the lights went down due to electric failure, but the music remained on. Canal 59 Club, New York City, 2002. (photos: Raimundas Malasauskas)

printed bookends, mirrored books as you
v
t
c
y
c
f
c
t
t
r
c
t
t
r
c
f
s
l
t
s
f
l
t
e
d
a
e
l
l
-
t

that just you can only guess

13

(advertentie)

5/12-25/1

ACCROCHAGE

Doug Aitken
Pierre Bismuth
Ana Gaskell
Douglas Gordon
Christian Jankowski
Sharon Lockhart
Uri Tzaiq

AD46

rue Antoine Damsertstraat 46 B-1000 Brussel Bruxelles
op afspraak / sur rendez-vous
tel.: +32 2 514 10 10

printed bookends, mirrored books as you
v
t
c
y
c
f
c
t
t
r
c
t
t
r
c
f
s
l
t
s
f
l
t
e
d
a
e
l
l
-
t
quite an absurd effect. Why should you do
of place yourself in front of a mirror, where

On documentary cinematography

Deimantas Narkevicius interviewing
Peter Watkins

BRUSSELS, NOV. 9th – *The latest contribution in the series 'Introduce', in which artists of the gallery introduce the work of other artists, this time takes on the form of an interview that Deimantas Narkevicius held this Spring with the British filmmaker Peter Watkins (1935). A projection of some of his films will be organised in the month of February.*

Every history involves a certain degree of interpretation. Filmmaker Peter Watkins' story spans around forty years of creativity. Under very difficult circumstances Watkins made more than twelve films, which cover a broad range of topics. Particular to his work I find the manner in which he comments on the genre in his films, which gives evidence of an independent vision and professional ethics. In my opinion, this is a very important aspect in the activity of every creative person. Shortly before Peter Watkins left Lithuania, where he had lived for the previous eight years, we spent much time talking about the importance of the art of cinematography and the existing, albeit unexhausted possibilities. Here are some episodes from the discussion.

Deimantas Narkevicius. Your films are characterised as documentaries. However, while watching most of your films, such as *Culloden*, *Edvard Munch*, *The Freethinker*, *La Commune*, you understand that these historical events happened or the historical figures existed before the invention of cinematography. This is not the documentary we are accustomed to, a specific report from a specific place. However, I would still call your films documentaries. How would you define the concept of documentary cinematography? How did it change from the days you started making films?

Peter Watkins. I have been doing these films for about thirty years. As you know how it is with your own work, you don't set out to make a programme of how your life's work is going to be, and what it's being based on, and things evolve and change. But at the same time you make a start with certain intuitive ideas or feelings or wishes, or ideolo-



Peter Watkins, still from *War Game*, 1965.

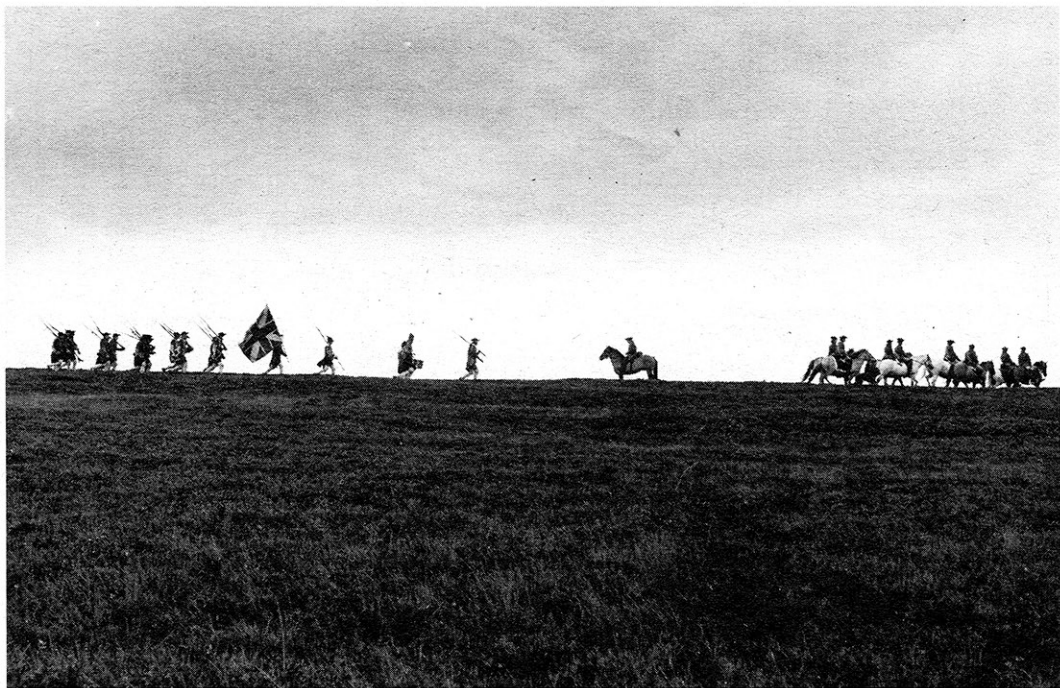
gies, various things, which you don't necessarily identify in yourself. And maybe as you get older, you gradually start to identify why you are doing, what you are doing. You don't necessarily think it out as a programme, when you are aged twenty five and some people never think it out. I have to some degree, because I'm very conscious of what I'm doing as a filmmaker. It's a strange mixture of the extremely intuitive and spontaneous, but also thinking about what I'm doing and what I mean by that. It's like a combination of various elements, which are normally not consciously fused together in film. At least certainly not in something that is called documentary. I'm not sure you can call my work documentary, to start with. I'm not even sure what you can call documentary. I think it's a very misleading expression.

I've been brought up in England with the old school of thinking, which looked back on a period in which documentary, probably, had a more "pure" definition or appearance. You have the documentaries of John Grierson and Robert Flaherty, not real documentaries, but they are called documentaries. Flaherty also cheated and reconstructed and did things that were, he said, real, but weren't real, the Scottish filmmaker who made *Man of Aran*. These are from the twenties and the thirties.

Then there was a very complex work by Humphrey Jennings in pre-war and wartime Britain. He is one of the most interesting so-called documentary filmmakers in Britain. He made several films. I suppose their intention was to be propaganda films on behalf of the British war effort, to raise the morale in wartime Britain and he made *Listening to Britain*. This is an amazing film, because it's a sound montage, but there are visuals as well. And the way he works with the sound and the picture and the overlapping is very interesting. I don't think anyone has ever made a documentary like this. So, you look at it and you think: "Just a minute, is this a documentary?" Then you have to say to yourself, what is a documentary.

My background comes from this kind of strange hybrid of something that you call a traditional documentary. I was also very much impressed, on another level, by the work of the Italian neorealist filmmakers. Visconti and the others impressed me very much. I admire them for many reasons. And one single film of François Truffaut, *The Four Hundred Blows*, which he made in 1959.

The first film I made is an amateur film called *Forgotten Faces* in 1960. It is a reconstruction of the 1956 Hungarian uprising,



Peter Watkins, still from *Culloden*, 1964.

which I made as if it was being filmed in Budapest, but I filmed it just next to Canterbury Cathedral in England. The film is a complete cheat, it's a complete fake. And there are many people who have looked at the film and assumed that it was made in Hungary, in 1956. And the basis for that film was the photographs published in "Paris Match", which I studied endlessly before I made *Forgotten Faces*. I looked at these photographs, I looked where the camera was, how the people looked into the lens, how sometimes there was a part of the body. I was looking at something to see how I would recreate reality and give it a special feel that would enable the onlooker to believe that it was reality. In other words, at the very beginning I was starting to interrogate the form, what we call reality, showing that in fact it's highly individual and subjective, what we call reality. And it does not have an authoritarian, strict, true, objective form.

Beginning with the *Forgotten Faces* and then in *Culloden* and *The War Game**, and this is especially also true in the film *Punishment Park*. That's especially true there, where you have the appearance of something happening in the desert, but you have the troubling presence of the camera. And you have to think for yourself: "Just a second". These people are

dying; they don't have water. Who is giving water to the camera people? It's a double or triple play on what exactly is real here. And if it is real, why are the camera people helping these people in the desert? And so I was working with those ideas. And of course *The War Game* is the biggest fake of them all, because it's about a new nuclear attack, which never happened. You assume that the audience in Britain in 1965 know that they have not been nuclear-bombed. You like to hope that they know that, but they look at the film, and they are very shocked by it. You assume that people in *Culloden* probably know that the camera, especially television, had not been invented in 1746. Yet, and so it's to try and indicate that this thing called documentary is a creation, is, as you have just said, a fake. I'm doing that not just for pleasure. Some artists like to play with form. I'm not interested in that. 'Cause it's cosmic; too high a price to do this in my life. I'm interested in that not only for creative reasons, but for political and social reasons. And that I think is where my work has gone wrong, and this cost me a very big price. And that's why my work has been so excessively marginal. In my profession, because you are not supposed to do that, because you are not supposed to ask questions of that kind, because it makes my

profession uncomfortable.

What I've been doing is a bit like the sorcerer's apprenticeship. I'm playing seriously with something and all that, now, thirty years later has become more, if you like, a kind of conscious programme. In a sense, I think about this now when I make a film or don't make films. I wasn't thinking all these things, I couldn't, in the nineteen sixties. But my work was already touching that. It wasn't just an artistic programme, it was something more complicated than that.

D. N. When I watch films or video art works I often notice that I lose an interest in them as soon as I discover the principle of how they are made. I am always more interested in production, where there is a feeling of discovery within the creative process of the film, when the author hits the limit that he probably did not expect to reach at the beginning of one or another creation, something really unexpected starts to happen in these situations.

P. W. I'm not interested only in my process. It's also an unpredictable process of the people who participate in the film. There are three elements: my process, the subjects or the actors or whatever you want to call them in the film or the recreators and the audience. In the audio-visual field the audience is mostly a passive receiving element, which they are

not. But they are seen as this. I'm very interested in making, in trying to challenge people to think what I'm doing. *The War Game* is a good example. I'm making something which looks more or less like the evening news on television, that's the style we are used to. Evening news is like a kind of hybrid documentary, it's got its own rules and logics and cuttings, and it looks real, but I'm putting in certain elements there, which should make clear that it isn't real at all. I have these very artificially looking people speaking to camera, a bishop, for example. And he is saying



Peter Watkins, still from *War Game*, 1965.

the most outrageous things, all of which were said by the Church, but stylistically it breaks completely with the bumpy television camera. So, there's a question for someone who thinks that should be something troubling there. But the other question is that the war hasn't happened, we haven't had a nuclear attack yet. So, I'm asking the audience to think whether this is a fake. What else is a fake and why and what do we do about this, and what does this mean in terms of the authoritarian media or the authoritarian telling of history? What does this say about the public? Why can't the public participate more in the whole process of creating, receiving. Has this idea of public worries been very much present in society, in general? It's always been a problem and remains so. Therefore, I'm also concerned about the process of the audience and the people in the films. *La Commune* is, probably, the best example where people had a lot of freedom. Not complete freedom, because I was ultimately controlling in the editing. There were a lot of things that happened in the film that I wasn't expecting. Documentary filmmakers do sometimes film people when they don't know what is going to happen, but, unfortunately, they control them very much in the editing and there are other elements in the overall context, which put in control factors. In complex ways in *La Commune* I tried to remove some of the control factors; I haven't

entirely succeeded, so it's a search with these things. As for history, for me history is then, now, tomorrow, it's a constantly revolving, linking process, and I've always been worried about the way we don't honour or reflect history very well, and especially on television. I see us as part of history, obviously we are. What I'm doing is creating an environment and offering people the opportunity of, even if I give them something to say, I'm saying, I'll change that, put that into your own words. That's already a step away from the traditional, but it has to do with creating the environment whereby people feel involved, they feel it is important, they feel it has a connection to them, they feel even that it's about history and that process as my films have evolved. I hope, has become a bit less directed and a bit more space has been created for the people to become involved in research, in thinking about what they are going to say, thinking about how they may react, which is what happened with *La Commune*.

D. N. In your films *Edvard Munch* and *The Freethinker*, one of the clearly noticeable themes is the interaction of the artist with his creative work. This is a highly complicated topic, as this interaction is manifold and very subtle. Could you say a few words about links between your personal experience and histories of your film characters?

P. W. Probably I have to say "no I won't", because it's too personal. There are links, there are links to do with my personal life, with my family life. I know from myself that links between my work and myself are very strong. Just as one's past shapes one's character and one's beliefs in many ways, you cannot, I personally don't believe you can separate that from the creative process. If a filmmaker or an artist says "my past has nothing to do with my art", I have to look at the person and say: "I don't think you are thinking about the real genesis of your work." It's not an accident that I took two artists, very different men with similarities and many differences, that is to say Edvard Munch and August Strindberg. Munch was, in a sense, much easier to make because the links with his past were clearer, and they are more clear in his work. Strindberg is far more complicated because there are many historians who hate Strindberg. They think he is an extremely unpleasant man, who actually brutalised his family or his marriage to his first wife deliberately in order to write about a destroyed marriage. I think there may be



Peter Watkins, still from *War Game*, 1965.

some elements of the truth in that, but I think it is vastly more complicated than that. I don't think it's simple as that. And there are things to do with his childhood and his personality, which also created his work. If he did some of those elements, he did it because of his past. So, it's very, very complicated. And of course, it's the same for me, I'm a child of World War II, and many people were a child of WWII. They have not all gone on to make films like I've done. But I've always been very concerned about the subject of war; it's occupied me a lot. I don't know where that comes from, I was in England during the war, but many other people were. There are other personal things, which have affected me and that effect has ricocheted into my work and that's what attracted me both to Munch and Strindberg. I could see two men, very different men, with different ways of using these connections with the past or not. I believe absolutely, entirely, the fact that my work has been marginalized as my life has gone on. This has affected me very much. And this has affected the subjects I choose, this has affected my political viewpoint. Of course, I believe that. I'm not interested in the idea of a neutral artist, even if there were such a thing. I don't think it's very interesting. Maybe there are such things, I don't know. It's like your critical thinking, that's really basic. I think, really critical, self-critical thinking, as well.

**The War Game – when the BBC banned this film, it was a scandal in Britain, which was even discussed in Parliament. BBC denied that it banned the film as it was unable to resist the pressure, while the Government in turn denied having pressurised the BBC. Even despite the Oscar award received in 1996 in Hollywood for the best documentary of the year, The War Game by the ruling of the BBC disappeared from world TV screens for about twenty years.*

Edvard Munch and August Strindberg. and they are more clear in his work.

Strindberg is far more complicated because there are many historians who hate Strindberg. They think he is an extremely unpleasant man, who actually brutalised his family or his marriage to his first wife deliberately in order to write about a destroyed marriage. I think there may be

Strindberg is far more complicated because there are many historians who hate Strindberg. They think he is an extremely unpleasant man, who actually brutalised his family or his marriage to his first wife deliberately in order to write about a destroyed marriage. I think there may be

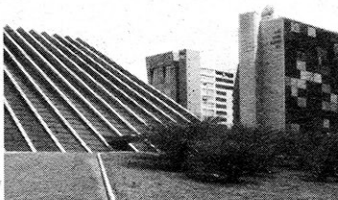
P
t
v
l
s
a
c
s
f
r
t
t
v
a
a
M
i
l
r
r
h
h
a
r
v
t
t
e
/
h
f
f
v
s
a
l
l
c
f
f
r
f
t
t
S
f
t
t
v
g
/
t
c
t
s
i
k
r
i
t
v

In brief

30 SEP. – *One chambre en ville*, created in 1996 in the gallery by **Dominique Gonzalez-Foerster**, has been acquired by the Van Abbemuseum, Eindhoven. This installation has been shown at de Appel, the Musée d'art moderne de la ville de Paris and the Kunsthalle Zürich. The work is a space made out of very few objects and light. It has been described by the artist as follows: "Hours of light and information, or how a city enters a room. A totally urban room. Autobiographical: consciousness of a floating environment inhabited by entries of sound, light and textual information. These flows act as sensory stimulants and reveal as much about absence and isolation as they do about information and relationship to the city. Linked to the exterior, the room by analogy becomes a sort miniature urban landscape. (...)"

16 OCT. – **Dora Garcia** has been invited by Dan Cameron of the New Museum (New York) to participate in the Istanbul Biennial which will open September 2003. The central theme of the show is *'Poetic Justice'*.

23 OCT. – **Joachim Koester's** exhibition opened at the gallery with a new work: *The Tools of My Trade*, a slide projection combining texts from a poem and images from Brazilia. The conjunction of the “flâneur à la Baudelaire” approach of the city and Oscar Niemeyer's architectural utopia sheds new light on these modernist topics. The other work in the exhibition was *The Bialowieza Forest*, a series of twelve images taken last year in the oldest forest of Europe. The systematic frontal viewpoint contrasts with the romantic aspect of this mythical landscape. See www.galeriejanmnot.com for more information.



25 OCT. – *Monument to X* (1998), a video installation by **Douglas Gordon**, is on view in the exhibition *RosasXX* at the Palais des Beaux-Arts in Brussels until January 5. The exhibition tells the story of choreographer Anne Teresa De Keersmaecker and her dance company Rosas since 1982 through the

world of performing arts. In his video installation *Monument to X* Douglas Gordon challenges the way the audience perceives time: the fascination arising from the 'eternity of the moment' where nothing much seems to be happening. A simple kiss becomes heroic because of its sheer duration. In reality, the kiss lasted for 14 hours. The video version was edited to 14 minutes.

www.rosas.be

30 OCT. – *Panoramic Portraits* is **Manon de Boer's** new work, a web-place where you can encounter the universe of the characters created from real life by the artist. Those portraits are made out of texts written or chosen by Manon de Boer and connected to other websites. This work is the continuation of *Mindmapping* that Manon de Boer made for a public library in Brussels in 2001 (Hoofdstedelijke Bibliotheek Brussel). It is also very close in spirit to the artist's book *Oscillations* (Ed. La lettre volée, 2001) that portrays individuals by material coming from conversations with the artist. On-line from November 28. www.skor.nl/panoramicportraits

31 OCT. – **Sven Augustijnen** has been invited to participate in an international video festival in Ramallah in Palestine with his work *L'école des pickpockets*. The festival will take place in December within the homes of the people in Ramallah. They will take the tapes home to watch them and will pass them on to the next person.

6 NOV. – The new video by **Sven Augustijnen**, *Le mont des arts*, will be shown in December at the occasion of the presentation of the “Manifest of the Mont des arts” at the National Library in Brussels. This work has been created in the context of the commission presided by Chris Dercon for the Fondation Roi Baudouin.



13-17 NOV. – The gallery participated at the art fair Artissima in Torino with works by **Rineke Dijkstra, Douglas Gordon and Ian Wilson.**

Agenda

Eija-Liisa Ahtila

Dundee Contemporary Arts, Dundee (GB), 11/11-12/1 (solo)

Sven Augustijnen

L'école des pickpockets, International video festival, Ramallah, Palestine, December 2002; *La salle de cinéma*, Centre d'art 'La Passerelle', Brest (F), 9-23/11; *Le Mont des arts*, screening, Bibliotheca Albertina, Brussel/Bruxelles, December (call gallery for date)

Pierre Bismuth

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

Manon de Boer

Laurien, SKOR, Amsterdam, 12/12-2/2 (solo); *Topos - Atopos - Anatos*, CCNOA, Brussel/Bruxelles, 23/11-26/1; *Panoramic Portraits*, website project from 28 november 2002 on, www.skor.nl/panoramicportraits

Rineke Dijkstra

L'herbier et le nuage, MAC's, Grand-Hornu (B), 17/9-5/1 (cat.); Projectie van / projection de *Annemiek*, Obscur filmfestival, Filmplateau (RUG), Gent, 14/12; *The Fourth Sex*, Stazione Leopolda, Fondazione Pitti Immagine Discovery, Florence, 9/1-9/2 (cat.)

Honoré d'O

Civil (met/avec Franciska Lambrechts), Openluchtmuseum Middelheim, Antwerpen, 8/9-17/11; *Récentes acquisitions*, FRAC Champagne-Ardenne, Reims, 15/11-5/1

Dora García

The Locked Room, Galerie Jan Mot, Brussels, 5/12-25/1 (solo); *Screen Systems*, Galeria Juana de Aizpuru, Madrid, 12/12-20/1 (solo); *The Kingdom*, MACBA, Barcelona, Jan. 2003 and Internet: <http://aleph-arts.org/thekingdom>; (solo)

Dominique Gonzalez-Foerster

Prix Marcel Duchamp 2002 (lauréate), Centre Pompidou, MNAM, Paris, 25/10-16/12 (solo, cat.); Liverpool Biennial, 15/9-24/11; *The air is blue*, Barragan House, Mexico City, vanaf/à partir du 2/11

Douglas Gordon

Hollywood is a verb, Gagosian Gallery, London, 29/10-20/12; *What have I done*, Hayward Gallery, London, 1/11-5/1 (solo, cat.); *Sans commune mesure. Image et texte dans l'art actuel*, Musée d'art moderne de Lille Métropole, Villeneuve d'Ascq, 22/9-19/1 (cat.)

Joachim Koester

The Tools of My Trade, Galerie Jan Mot, Brussels, 24/10-23/11 (solo); *Out of Place*, Museum of Contemporary Art, Chicago, Sep - Nov.; *Todos somos pecaiores*, Museo Tamayo. Arte Contemporáneo, Mexico City, 29/8-12/1

Deimantas Narkevicius

An exhibition by Deimantas Narkevicius with Mindaugas Simkus and Peter Watkins, Kunstverein, München, 4/10-24/11; Galleria Continua, San Gimignano, 12/10/1; 2nd International Art Biennial of Buenos Aires, November-December; *Mare Balticum*, Nationalmuseet, Copenhagen, 19/9-26/1; *Die Aufgabe der Zeit*, Kunstverein Muenster, 13/12-2/2

Uri Tzaig

New installation with Avi Shaham, Ein Harod Museum (Israel), vanaf/à partir du

23/11; new installation at the New museum, New York, vanaf/à partir du 23/2

Ian Wilson

Les années 70, CAPC Musée d'art contemporain, Bordeaux, 18/10-19/1 (cat.)

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

New publications

Honoré d'O and Franciska Lambrecht, *Civil*, book published as part of the exhibition *Civil*, at the Middelheim Museum Antwerpen, 2002, 112 pages, colour illustrations, ISBN 90-76222-15-0

Douglas Gordon, *What have I done*, Hayward Gallery Publishing, London, 2002, black and white, 54 pages, ISBN 1-85332-229-6

Stéphanie Moïsson Trembley, *Dominique Gonzalez-Foerster*, Ed. Hazan, Paris, 2002, 92 pages, colour illustrations, ISBN 2-85025-851-2

Gallery closed

22/12-8/1

Vernissage

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

(advertentie)

**WATCH
OUT!
WE ARE BACK
DECEMBER 15**

nu: THE NORDIC ART REVIEW

(advertentie)

**GALERIE
JAN MOT**

rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles
tel.: +32 2 514 10 10
fax: +32 2 514 14 46
galeriejanmot@skynet.be
www.galeriejanmot.com

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