

30, 31

Jaargang 9 NO. 41



Great Expectations

BRUSSELS, 23 FEB. – From March 10 till April 24, the gallery organises a group show with 14 artists. The title of this show, *What did you expect?*, is an adaptation of the title of a work by Robert Barry, *Don't expect anything* – which is, by the way, the title of another show with works by Barry, Ian Wilson and Tino Sehgal at Massimo Minini's (see agenda). All the works relate in their own manner to the notion of 'frustration in the perception' and equally to the idea that 'art is to change what you expect from it' (Seth Siegelau). It has been organized in collaboration with Jonathan Monk and includes two contributions, one from Mario Garcia Torres, proposed by Raimundas Malasauskas (who also interviewed Siegelau, see page 2) and another by David Hammons,

proposed by Kendell Geers. As a textual contribution for the newspaper, Jonathan Monk wrote on the 24th of January the following letter:

Dear Jan,

I found these two letters reproduced in the back of *The Orton Diaries*. Joe Orton wrote a lot of letters to newspapers, hotels and food companies complaining about one thing or another. I thought these worked with *What did you expect!* Let me know if it is what you expected.

Best

Jonathan

PS Mr Orton is Mrs Welthorpe

*'The Manager
The Ritz Hotel
Piccadilly
London W1*

Tuesday 14th February 1967

Dear Sir,

I'm writing to ask a question which, as a hotelier, I'm sure you'll be eager to answer. A month ago I visited the Ritz in company with Mrs Sally Warren - a tall grey haired lady. During our brief stay at your hotel I lost a brown Morocco handbag with the initials E.W. stamped on the flap. The contents of the bag weren't valuable – they consisted of a purse containing a few loose coins, a Boots folder with snapshots of members of my family and a pair of gloves made of some hairy material. I wonder if you, or any of your staff, have come across my handbag? If you can give me any assistance, in its recovery I'd be most grateful. There is no value attached to the bag or its contents. If it has been thrown away you needn't be afraid to tell me. I shan't be angry. It would be a relief in many ways to know what has happened to my purse.

*And may I take this opportunity of saying that, in my opinion, the Ritz is unbeatable?
I was staggered by the splendour of it all.*

Yours faithfully

E. Welthorpe – Mrs'

*'Mrs Edna Welthorpe
Flat 4
25 Noel Road
London N1*

Dear Madam,

We are in receipt of your letter of the 14th February, the contents of which we have noted, and for which we thank you. We very much regret to inform you, however, that no handbag, as described in your letter, has been found and none of my staff remember seeing it. Trusting that you will ultimately recover your handbag, and assuring you of our best attention,

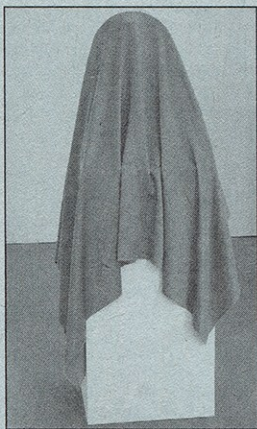
We remain,

Yours faithfully

For The Ritz Hotel

E. Schwenter

General Manager' ●



BRUSSELS, MARCH 13 – One of the works in *What did you expect?* is by German artist Hans-Peter Feldmann, titled *Object covered with fabric*, 2002.

Art is to change what you expect from it

Raimundas Malasauskas talks to Seth Siegelau

VILNIUS – AMSTERDAM, 23 FEB. – Raimundas Malasauskas I would like to trace the route of the "Art is to change what you expect from it" sentence that was used as a slogan of Paul Maenz Gallery. Paul said it originally came from you. Could you please tell me about the possible implications, use and the impact of this idea?

Seth Siegelau Art has to do with change; I said that, right? At least Paul Maenz says that I said that. Behind this is the idea of not having a preconceived idea or putting something into question. I think it may have had to do with a type of strategy for making art, but also for looking at art, I suppose. It also could be related, for example, to the "shock" value of a work of art; i.e. provoking one to think about things that one would normally not think about as art, or as "legitimate" art, or as "acceptable" art. It was maybe clearer then than it is now, because art at that time, before us, was a relatively narrowly-defined domain of activity. You were a painter or sculptor or something like that whose craft or activity was clearly defined, whether you were good or bad, or rich or poor. Our generation was really involved in changing the expectations about the borders of these very limited ideas. Our activity was very different than any art movement "ism" that came before us. Earlier, what was changed was the content within the accepted genre of painting or sculpture; a new image, new materials, larger scale or size, the process, or things like this. In the period of the 1960s people were thinking of changing the whole sphere of art; the limits, boundaries and the nature of the genre itself. This quotation probably had another feel or flavor to it in 1965 or 1968, whenever I said this, when this was just emerging, than today, when one would take this type of project for granted; today it could perhaps be for-

malized into being some kind of "art strategy". Today, one has become accustomed to having expectations for this type of "surprise"; one takes for granted that this idea is an important element in a strategy for making art today, but at that time you really couldn't say that.

RM Well, I guess it was pretty avant-garde thing to say in those times despite the fact that I think in a way we are on the same historic course.

SS Perhaps, but what was more important than just to say that, was the fact that many artists were approaching their creative activity thinking in these terms. It just became the *modus operandi* for making art. Maybe today, it probably has become kind of banal, no?

RM I guess it's just as important as before. Perhaps this is a bit of another aspect, but for example if you think of an individual artist and the way he or she builds a career, and the fact that after institutions and market accept, one has to follow the same trademark style in order to keep going.

SS Indeed; the nature of art making practice has changed dramatically; both in terms of the more limited size of the territory an artist is forced to work within, and how much time he or she has to work their aesthetic backyard territory. Before our generation an artist could develop their painting or sculpture slowly and gradually over a working lifetime of 40 or 50 years. Today, it is very difficult to be able to have this type of evolution; one really has to be able to make a clearly identifiable image, become known for it, and continue to do it, while hopefully spending one's life, money and time wisely. Once success-

ful, the pressure is very strong to keep doing what people expect and want you to do. But this is the business side of contemporary art making, and I am not sure this was in the back of my mind then when I said what I said. Art practices have changed dramatically because the world of art itself had changed dramatically by taking on many of the characteristic values of the world of business; of ruling capitalist life. This has to do with what is now called "branding" in the corporate world; developing an image or look and try to sell or clone it as widely as possible; t-shirts, underwear, graphics, whatever. This did not exist in the 1960s. In many respects we were like babes in the woods. There were certain people, perhaps like Joseph Kosuth, and others, who were more conscious (or unconscious) about branding and developed a very clear, easy-to-identify image. The idea of art being a "verb" instead of a "noun" sounds not uninteresting, but I am not sure what it really means today. If it wasn't for Paul using it and incorporating it into his gallery work, we wouldn't be having this conversation. But nevertheless I do like the implications behind it; maybe does express at least my understanding at that time about opening up the possibilities of art making, which were emerging then, not just for a small group of "avant-garde" artists living in the so-called "developed" world, but for everybody.

RM Would you say that this idea is still important for you now?

SS As I am not involved any longer in any daily-life, real way in the art world I lack a sense of the present art context; I don't really know the concrete details of it like I did 35 years ago, so I really can't make comparisons in that way. Even the use of the word "career" to describe the life of an artist, for example,

did not exist 35 years ago. Artists did not have "careers"; this was something attributed to "professional" people; lawyers, actors, bankers, etc. Many of the new attributes that the art world has developed in these past 35 years are becoming similar to the business-oriented attributes of the rock music, or the fashion world, who quickly learnt how to integrate themselves into the heart of the capitalist world. Some artists managed to fit into it or adapt to it; Warhol is a genius in that regard, he was like a capitalist dream come true who could kiss anyone's ass to be able to be part of it and also use it. It is interesting to compare someone like Warhol to Duchamp who was finishing his life when the other one was starting. How naïve Duchamp appears when one compares him to these type of business activities parading as art. While I am not a great fan of either of them, one can see a difference very clearly in their approach to art making, the art world, and the world in general.

RM They both managed to create a field of freedom for themselves and to be able to change their ways of operation in it.

SS Maybe they did, but the possible freedom of two artists does not tell one very much except the anecdotal; what interests me is how the art world has changed over the years, socially, politically, economically, and maybe even, emotionally, so people like Warhol can insert themselves and work within its values. I see these changes in a much more distant sense, in a much more sociological sense. It's true that Warhol opened a certain field of the work for himself, and quickly learnt to adapt his life and his aesthetics to the business world, to the fashion world, etc., producing a type of art which, if nothing else, is all things to all people. The image of an electric chair, for example, doesn't mean anything really; it can be a critical statement about society, the vulgarity of contemporary life, but you can also think, along with George Bush, that it is a great way to legally kill people. Warhol opened up a certain freedom for his life, but only by integrating himself completely into the values of capitalist society. And I think this is one important aspect of what happened during the last 35 years. Whatever statement I may have made about art changing expectations, should be read as part of this development. Today, one is definitely reading it in an entirely different way.

RM I guess thirty years ago it was more of a phenomenological statement while now I think it has to do more with institutional and market aspects. But when we compare art to fashion I think that art is still very much

behind in terms of business. It's much more conservative. In fashion a designer could have several lines of production that does not have to be very much in common. And in art world you most often have a single figure and a single line of production.

SS Well, maybe there are some artists who produce big, important high art for museums and smaller "lesser" things for galleries and collectors. I would have to look more carefully to what you have just said to see if there's anyone working in this way. For example, maybe Keith Haring could be one of those who worked in both areas in a way. Although he is coming from a graffiti and comic book culture which also opened onto the sphere of "high" art, his work is not really a separate production, but close to it; in a similar spirit as "pop art", while still doing T-shirts. In a certain way Lawrence Weiner tries to maneuver between these two areas also.

RM Were there any philosophical implications to this sentence that "art is to change what you expect from it?" Gilles Deleuze was a big proponent of the same idea.

SS I think it's a very 1960s idea, it may have had a radical edge or epistemological edge then, but today, I think it could also be easily misread as just another wise ass remark. I can't really see how it could be read today, as I do not recognize the world of art the way I knew it 35 years ago. Furthermore, I don't think the world itself has evolved for the better. But, nevertheless, I am sure there are a number of artists still doing interesting things; many different actors of all colors, shapes and sizes from places that are not necessarily New York or Europe. So what this sentence could possibly mean today, you are probably in a much better position to know.

RM Well, funnily enough my first association when I read the sentence was Miles Davis.

SS Could be. I wouldn't have come up with Miles Davis, but I think I understand what you mean. Yet I am sure that you could find many interesting artists working around this idea. I don't really think that I had any specific person in mind, however, the phrase was more about an attitude, strategy or tactic in which artists would be no longer be taking anything for granted. Everything was being questioned; anything was possible. Maybe that was a bit of what was behind the idea at the time, but, frankly, who remembers?

With special thanks to Paul Maenz.

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(advertentie)

Tentoonstelling Exposition
10/3 - 24/4

Vernissage I 10/3 18 - 21 u/h

Vernissage II 13/3 16 - 19 u/h

**DAVE ALLEN,
PIERRE BISMUTH,
DRAGSET &
ELMGREEN,
HANS-PETER
FELDMANN,
SYLVIE FLEURY,
MARIO GARCIA
TORRES,
DOUGLAS
GORDON,
RODNEY
GRAHAM,
DAVID HAMMONS,
ISABELLE
HEIMERDINGER,
JEPPE HEIN,
CARSTEN
HÖLLER,
JONATHAN MONK**

WHAT DID YOU EXPECT ?

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles

Narkevicius and De Boer meet during Rotterdam Film Festival

ROTTERDAM, 24 JAN. — During the International Film Festival in Rotterdam, Deimantas Narkevicius and Manon de Boer managed to sit down for a while and talk about their work. What started as a conversation about the parallels and differences in their works, became an intimate talk about life, relationships and hope.

Manon de Boer In many of your films, like for instance *Legend Coming True* one doesn't see an image of the person who's talking. I was wondering how important it is for you that you don't see the image of the person, that you just have the story.

Deimantas Narkevicius I try to explain it briefly. The first film, *Europe 54° 54' – 25° 19'*, is a very simple road movie going to an artificially created point, which is supposed to be something and in fact it's not so much. It's just an exact measured geographical point of the centre of Europe. To me it was not the most important thing to go to that centre, but the motivation of going somewhere, understanding what you're doing, why you're going and where you're going. Things pass by while you're traveling and what is filmed are ordinary things. Destination is not that important, it's the notion of moving towards a certain point which you, in a way created in your mind. It's not symbolic. Probably the main importance of what interests me are the things which are very close to you, which are normally not the subject of something, an artwork or film. Then me is not so important; the view from my perspective during this journey is presented for the others to share with and to understand. It was not important for me to be myself there. Then I would like to ask you why did you start to use narrative?

MdB What interested me was memory, that people tell a story or a memory and they tell the same memory differently. I usually first collect stories of a person, often several stories about the same subject. What interests me is that you have all those stories which gives a certain image of the person and then you have the image of the person which give another image if you don't connect it directly. Like with the film of Sylvia Kristel, it's another person when you hear her voice without seeing her. Her voice is more ironic, more detached from what she's telling.

DN The voice itself expresses a lot. So what made you interested in Sylvia Kristel and why did you start to talk with her?

MdB I met her and I became interested in her and the way she speaks about her life. Seeing her, hearing her talk evoked my childhood in the seventies, because she's so much an icon of that time. You can feel that her story is partly a public story and that she has told it many times, because in interviews the same questions are asked about her life. Her stories refer to a collective memory of the seventies / eighties, on the other hand she always gives a different version, which reveals, in the differences, something of her as individual. What interested me most was the working of her memory.

DE BOER

"I was amazed how Sylvia behaved in front of the camera."

DN But you were aware that she's an icon of that time and you cannot deny that she's an actress. It's not because of the kind of actress she is, but she's part of a lot people's imagination of certain dreams even.

MdB When I started to film her I became more aware of this. I was amazed how she behaved in front of the camera, how her image was transformed on film, how there's immediately a narrative and how she becomes an image.

DN So do you think she's a sexual icon?

MdB I think she would also have been a good diva for silent or mute films in the twenties/thirties. When I started to record her stories, I didn't have a clear idea yet what I was going to do with it if it would be a film or something else. That's why I find the question what my motivation was a bit difficult, to give it just one answer. For you the subject is really the first thing, reason to...?

DN No... no I was uncomfortable when I showed my first films, as in some reviews the political subject was taken as the main issue. I was not happy about that, because I filmed

characters, people with their own histories, who have experienced many things. They were motivated individuals, and then politics wasn't necessarily the main subject. People can not be easily categorized.

MdB I think, because you grew up in a different context than I did, you went through many more social changes which were directly part of your daily life. You cannot avoid the political context.

DN Nowadays it's not that different anymore.

MdB Yes, but you meet people whose stories are set in the history of communism and I come across people like Sylvia. It's our context. The stories you're showing are set in a history more important in a general political way than the stories I use in my work.

DN No I wouldn't say this, because Sylvia is a historical person already, better known and has more identities towards a much larger audience or possible viewers than my characters.

MdB But, like the Jewish woman, she stands for a part of history that's more important to reflect on.

DN In this point I disagree with you because the way the film and especially the narrative of the film is constructed — that was probably the aim of the film — is that she doesn't represent anything except herself. And that's also interesting

NARKEVICIUS

"Definitely we haven't had a widely influential sexual revolution."

what you've said, that with Sylvia you noticed that with some parts of what she's telling it's like a prepared text because she has told it many times. I was interested in Fanya, because of what she told there are things that are absolutely very well known, regarding Jewish history, but even those aspects she presented with a personal touch. She's placing herself within the events. Some of them are very well known.

> continued on page 7

The Gallery Show. Part Four

Maureen & Daniel



'Archis is inside': issue 5, 2003 of *Archis* magazine, design by Maureen Mooren & Daniel van der Velden

BRUSSELS, 22 FEB.—As the fourth part of *The Gallery Show**, Jan Mot and graphic designer Daniel van der Velden had a conversation by e-mail regarding the gallery's newspaper which is designed by Maureen Mooren and Daniel van der Velden.

Jan Mot We met each other through the publications you did, first with Dora García, and later with Manon de Boer; I was tempted by your conceptual approach, in which your intervention was more than just a matter of design, also taking the form of textual contributions and editing. When we started talking about the gallery's newsletter, you came very quickly with the proposal to change the concept of the newsletter into a newspaper; it was a question of style (I said to you I liked the low key publications like *De Witte Raaf*, for instance) but also the financial aspect. The printing costs of the newspaper are relatively low. But there was more than that. What were your ideas in the beginning; how do you look back at it after three years of designing it?

Daniel van der Velden For us, 'Oscillations', a collaboration with Manon de Boer, represented an almost ideal assignment in terms of an intellectual – both textual and visual – partnership. In comparison to what we did with Manon, your request was quite down to earth, and it pinned down, at least at first sight, the

designer in a relatively conventional role: A5 size, information, text, no jokes. That kind of stuff. No highbrow editorial concepts; no initial signs of innovation. At that moment, we just were starting to deal with our newly developed 'layered and ugly' approach for *Archis* magazine, something we wanted to achieve and strive for but were at the same time unsure about. Your request seemed, at first sight, like a setback, also because you reacted to some of our work in an extremely critical way, calling it 'a waste of money'; perhaps you were not referring to the design itself but to its printing costs. More and more we saw that our proposal needed to be something which would fit you like a glove, at the same time transcending the banality of the folded A5 newsletter into a valuable or vulnerable object. This is where the newspaper idea came in. The idea of a downsized newspaper contains two essential notions; one is the recognition of the object itself, because of its typographical organization and newsprint quality, undoubtedly: a newspaper. Step two is the downsizing, which is *transformation* – an essential part of the process. There is recognition, but also change, and as a result, hopefully surprise, sudden intimacy... The end product looks low budget, but not cheap; it looks modest, but not like an act of spontaneous self-punishment. It is understated, but at the same time child-like. To us it is a pleasure to make this newspaper, and the reactions are often quite positive. Recently I spoke to a girl who was kind of punk and alternative. Showing her the newspaper resulted in a kind of love song. To the newspaper of course. The same happened with a rather renowned director of a rather renowned art institution,

JM My critical reaction to some of your designs, when we first met, was indeed most of all a question of printing costs. I remember an A3-sized invitation you made with an enormous hole cut out. That was like the opposite of what I wanted. In the newspaper, there are a lot of voids too, but to me they are functional. They give you a bigger freedom in designing the newspaper. The only thing we now seem not to agree upon all the time are the titles of the texts. You want them to be more newspaper like, but sometimes it might become too much like a tabloid. At those moments one feels how incredibly serious the art world is.

> continued on page 6

(a typical void)

with his mother the translator T. O'Connell.	Ellis,
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(advertentie)

The Gallery Show. Part Four

**MAUREEN
MOOREN &
DANIEL VAN DER
VELDEN**

NEWSPAPER

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles

Maureen / Daniel

> continued from page 5

I remember the headline for Dora Garcia's show 'The Locked Room' which was: 'Passers-by think gallery already closed down'.

DvdV Oh yes, that invitation for Marres (*an art space in Maastricht, ed.*) we once made. That had an enormous hole... But is there a problem with that? You got your opposite... Of course we from time to time insist that the writing of headlines for articles is in tune with the idea of a downsized newspaper, so that the headlines present a certain manipulation, a certain 'news value' which is in a forced way journalistic. It is interesting that you point to the 'voids'. We noticed of course that a newspaper never has any empty space left. It is always completely stuffed with material. We found out that creating empty space in a newspaper by blocking out text with white rectangles leaves intact this idea of density, at the same time creating a sense of spatiality and emptiness in the pages. These zones were named 'voids'; but it would be interesting to change the void to another strategy, an 'anti-void', don't you think? That would be a left-over space filled with material just to fill the newspaper, like a kind of 'spam'. How would one develop an editorial approach for that? Do you think we can agree about such an approach in the future?

One more thing in defence of the hole is that the invitation in question became in a certain way 'wearable', like a piece of clothing. I think that's one of the more interesting goals for graphic design to pursue, *wearability* instead of *readability* – defining the relationship with the user in terms of an immediate closeness instead of the usual distance. A lot of our work tries to deal with that. I think, the newspaper as well.

One thing that worries me is that the newspaper as a format was already so heavily used by the dadaists and surrealists. Is it risking to become too much a format of the past, flirting with its 'Belgian', Broodthaers-related aesthetic – of course linked to our imagination of a more politically inspired art life, with wine-and coffee-drenched political discussions in cafés? Nowadays more and more newspapers are shrinking to tabloid format... of course (y)our newspaper presents a more advanced stage of this shrinkage. And there is what is called 'electronic paper': the supposed next stage of the newspaper. A wafer-thin lcd-screen capable of displaying everyday new content. What if we pretend the gallery newspaper is in fact a pilot study for these lcd screens; it would allow us a new and radical experiment with the lay-out... what do you think, Jan?

JM What I think? That if we continue like this there won't be any void at all! And when you talk about a 'more politically inspired art life' I guess you're being ironic again. Anyway, I am in for new ideas and forms, I like the idea of the pilot study. Let's talk about it tomorrow when we meet in Amsterdam. OK? ●

The Gallery Show* is organised in collaboration with Joe Scanlan. In this show, a series of elements pertaining to the operation of the gallery are highlighted. Ordinarily these elements are subordinate to the main function of the gallery, which is of course showing art. The idea of this program, however, is to focus on the physical aspects of the gallery itself; to investigate the practical decisions that cause a particular space to come to be defined as an art gallery; and to research how these decisions effect the art the gallery shows, the visitors it receives, and the traces they leave.

* Title by Tino Sehgal

In brief

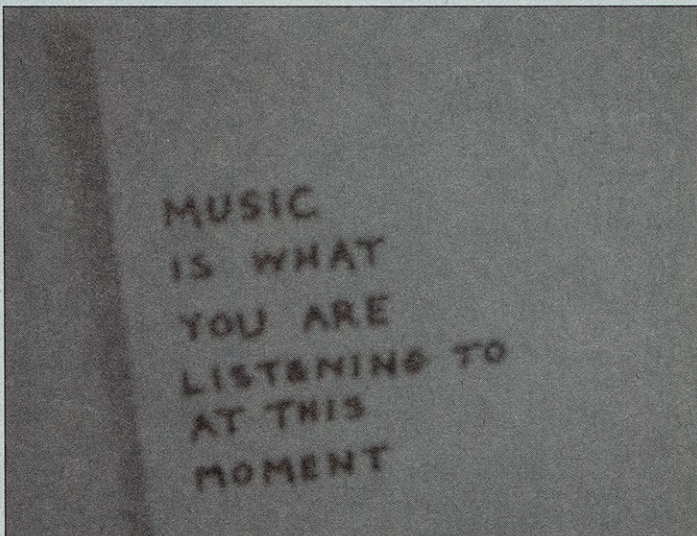
Dave Allen, who participates in the *What did you expect?*-show, will do a performance at Marres in Maastricht. It is titled *Inverted oh-ton* and can be described as a DJ performance audio piece where Allen remixes records based

on the premise that a soundwave and its inversion played simultaneously and in synch will produce a negating silence. Date: Sunday 14th of March at 15.00 hrs. Info: +31 43 327 02 07.

The Gallery Show. Part Three by **Paul Elliman** has become an ongoing project. Call the gallery, best *outside* of opening hours, to find out. Tel: +32 2 514 10 10.

FOREVER is the title of a commissioned work which **Dora Garcia** will realise for the new building of the Frac Lorraine, opening on May 15 in Metz. From the press release: 'Would an institution trust an artist to the point of permanently devoting a space to her? Would an institution trust an artist to the point of letting her observe the physical space of that institution FOREVER? Would an institution trust an artist enough to offer itself as a theme of that artist's work? Would an institution trust an artist enough to let her become a permanent presence within that institution? Would an institution wish to exist not only in the institutional space, but also in the artist's dreams? And, for an institution, what does FOREVER mean? FOREVER is an exploration of the relationship between the institution and the artist, an exploration of the idea of space as intellectual property, of the nature of an artwork's duration, and of the ambition of reversing the usual time-line artist-art-institution to make it into institution-art-artist. FOREVER is, first and foremost, an agreement.' ●

FOUND TEXT SECTION



Georg Brecht, coll. Francis Mary, Paris. Photo Sonia Dermience

Narkevicius / De Boer

> continued from page 4

'some of them are just really personal, but she doesn't make a difference between them. And then it reactivates the story we know about the Holocaust.

MDb The issues 'Emmanuelle 1' raises and the way Sylvia talks about her life are in a way similar. In the film's ambiguity regarding questions of open marriage and all kinds of sexual relationships I recognize very much that time when many people were experimenting with this and trying to... some people see this film as an exploitation of women and others as a liberation... but it was mostly seen as a liberation, I think. Sylvia is not 'Emmanuelle' but she is a person of her time.

DN Possibly people lived in another way they had possibly different understanding of relations, other ideas about marriage. Their social game was different. She reminds you of that time but then again how do you describe this time? It's your early youth so you observed it as a child, but somehow it fascinates you. I'm just explaining to you why I'm asking you this, because in my films I'm also grasping recently gone time, like ten years, five years, even fifteen years it's still the same time but there are also many changes and not only social political changes but the priorities of the people changed, their orientation and self-understanding changed. I think that is much more important than the political transformation. So what's your image of that time?

MDb I associate it with hope for change and people experimenting with things.

DN What kind of things?

MDb Questioning of relationships, work, life... I think that generation, for instance the feminists, did make a lot of things possible for my generation so in that sense things did change.

DN So we don't have to make those changes anymore...

MDb No, no, it was not enough it kind of stopped, there's not the same kind of...

DN ...courage anymore?

MDb Yes courage... it was also a bit naive.

DN Even if it was simplified it was marked by commitment, courage and a collective will for a message. I wouldn't say that this message would change something radically in society

but it was the form of possible changes. People had dreams, collective dreams as well as ideas they discussed. In the East it was the same. Dreams were different. The goals of possible realization were different. Having a dream, a collective dream, making a sign of it, a collective awareness, that's probably completely gone. That makes things similar on both sides of the continent.

MDb What kind of form did it take in Lithuania? What do you remember from your parents?

DN One word would be common for the generation of your parents and of my parents, the meaning would be different, but it would be 'freedom', no doubt about that. It's the one word, but what they put into that was slightly different.

MDb How did they define freedom? Here in the end the idea of freedom was so much focused on the individual, on sexual freedom and how people could choose freely... explore the self.

DN Well, my parents died relatively young. Because they've gone early I was still too young to understand many things. The possible sexual freedom wasn't exposed, that's for sure, not visibly, but people had, I think, very interesting sexual lives. I'm quite sure about this. Definitely we haven't had a widely influential sexual revolution. This wasn't possible, even though the life-style changed during the sixties and seventies as our society became modernised.

MDb I think our generation also saw the other side of it. It was a collective dream but many people became egocentric in the search for themselves. The hope of a collective dream failed in the end.

DN So in a way we are victims of those dreams... You said another thing that there's no collective and personal courage for possible, not necessarily realized, but possible thinking about changes. You think people have become more conservative? Our generation relies again on social conventions?

MDb Maybe I have a too idealistic view of that time, maybe they were just naive, I don't mean this negative, but a naivety that made it possible to belief in it. Anyway things which are labeled 'radical' nowadays, questioning limits of a system, they quickly become part of the system, they're never aside so it's not dangerous at all. That's where I don't see courage

anymore. It's not just in art.

DN This radicalism is institutionalized and well articulated.

MDb That's why we can't have collective hope...

DN ...and individual. Do you think we lack ideas?

MDb We are looking even longing for ideas but they're quickly institutionalized.

DN I know what you mean. I'm lucky I met some courageous people, very idealistic people. I think there are still people who are looking for something else, who have certain ethics and norms which go beyond everyday routine. There are not so many of them and it doesn't come to a collective, a social platform or political movement. Those people are a bit lonely even if they're very active. They're a bit different, slightly excluded and not necessarily only artists. Yes, mainly I come across those people. These idealists with a completely critical knowledge of who they are, confronting the limits of who they are and still being very balanced, intelligent individuals.

MDb Is this a subject of your work? Do you choose people like this?

DN Yes, I think they are, but they don't think about that. So do we still look for our freedom? I think we do.

MDb Yes certainly, it's probably the subject I think of most, also in relation to my work, in the sense that... it's not my freedom but more in relation to the other, to a system of behaving. Sometimes people have an image of you or you of them and you can only act according to that image, even if you feel you're changing, this image of the other of you can be so strong that it's imposed on you and your behaviour. Then you don't feel free, you're fixed in what they think you are. Thinking about freedom, for me, part of freedom is that people can look at each other and are able to see each other change and to give space to change.

DN So freedom is constant development and being able to change. There's no point where you can say 'I'm free' or she or he is. It's seeking a certain ideal. When I start to notice that I'm not changing for a while that scares me. So we know that there is no kind of state where you are that you achieved that you can say: Now... ●

Agenda

Eija-Liisa Ahtila

Klemens Gasser & Tanja Grunert, New York, 15/1 – 4/3 (solo); *Dream Extensions*, SMAK, Gent, 17/1 – 21/3; *Projekt Norden*, Hamburger Bahnhof, Berlin, 24/1–12/4; *Me/We, Okay, Gray*, Kovács Gábor Art Foundation, Budapest, 20/4 – 20/6; Jeonju International Film Festival, Jeonju, Korea, 23/4 – 2/5

Sven Augustijnen

Beeldenstorm #2, Buda-eiland, Kortrijk, 6/3 – 21/3; *Manifesta 5*, San Sebastian, 11/6 – 4/9

Pierre Bismuth

Social Creatures – How Body Becomes Art, Sprengel Museum, Hannover, 29/2–13/6; *What did you expect?*, Jan Mot, Brussel/Bruxelles, 13/3 – 24/4

Manon de Boer

São Paulo Project, Centro Universitário Maria Antonia, São Paulo, 4/3 – 18/4; *Essential Emptiness*, Beursschouwburg, Brussel/Bruxelles, 29/3 – 30/4

Rineke Dijkstra

Je t'envisage. La disparition du portrait, Musée de l'Elysée, Lausanne, 5/2 – 28/3

Honoré d'O

Dora García

Fahrenheit 451, Galería Joan Prats, Barcelona, tot/jusqu'au 5/3 (solo); Forever, Frac Lorraine, opening 15/5 (www.fracloiraine.org); *Intolerable & The Sphinx*, Museo Patio Herreriano, Valladolid, vanaf 4/3 partit du 25/5 (cat.); (solo); *Art from Portugal and Spain in the 90s*, Serralves Foundation, Porto, vanaf 4/3 partit du 2/5 (cat.); *All The Stories*, 4 h. performance, *De Donderdagen*, De Singel, Antwerpen, 22/4, 8 – 12 PM.

Dominique Gonzalez-Foerster

Espace odyssee, les musiques spatiales depuis 1950, Musée de la musique, Paris, 15/1 – 5/9; Update website: www.dgf5.com

Douglas Gordon

Letters, telephone calls, postcards, miscellaneous, 1991–2003, Van Abbemuseum, Eindhoven, tot/jusqu'au 14/3; *What did you expect?*, Jan Mot, Brussel/Bruxelles, 13/3 – 24/4; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, tot/jusqu'au 9/5 (solo)

Joachim Koester

To Find a Home, SeArch, Amsterdam tot april/jusque avril; *Home Extensions*, Art Museum, University of Albany, New York, tot

april/jusque avril; *The Big Nothing*, Institute of Contemporary Art, Pennsylvania, 1/5 – 1/8; *Descriptions*, Iaspis Gallery, Stockholm, 11/3 – 4/4; *The Past Recaptured*, CCS Museum, Bard College, 2/4 – 2/5

Sharon Lockhart

Made in Mexico, ICA, Boston, 21/1 – 9/5; Whitney Biennial, New York, mei-juni/mai-juin; *Strange Days*, Museum of Contemporary Art, Chicago, tot juli/jusque juillet

Deimantas Narkevicius

Two Films: Anna Klamroth & Deimantas Narkevicius, Dundee Contemporary Arts, Dundee, 24/1–21/3; *Energy Lithuania, Scena, The Role of a Lifetime*, Marres, Maastricht, 1/2 – 29/2 (solo); *Deimantas Narkevicius*, Galerie der Stadt Schwaz, Austria, 20/2 – 3/4 (solo); *Microbiografen*, Rooseum, Malmö, 21/2 – 7/3; *Legend coming true*, Musée d'art et d'histoire du judaïsme, Paris, 4/3 – mei/mai.

Tino Sehgal

Don't expect anything, Galleria Massimo Minini, Brescia, 11/3 – 22/4 (cat.), met/avec Robert Barry, Tino Sehgal, Ian Wilson; *Kiss*, Musée des Beaux-Arts, Nantes, 25/2 – 4/4 (solo); Van Abbemuseum, Eindhoven, 3/4 – 23/5 (solo); *Statements/Art Basel*, Jan Mot, 15/6 – 20/6 (solo)

Uri Tzaig

Sommer Contemporary Art Gallery, Tel Aviv, vanaf 4/3 partit du 18/3 (met/avec Avi Shaham); *Camera*, Argos, Brussel/Bruxelles, 24/4 – 19/6, (met/avec Avi Shaham); *Sculpture Show*, Galerie Almine Rech, Paris, vanaf 4/3 partit du 24/4 April

Uri Tzaig, *Look at me*, 2004

Look at me

are both made of an uncompromising mechanism of embodies momentary egocentrism and disregard for the other. I am but a symbol or a hint of that thing called "man".

with the little strength left in me imitate that memory called "I".

Uri Tzaig, *Look at me*, 2004

Ian Wilson

Don't expect anything, Galleria Massimo Minini, Brescia, 11/3 – 22/4 (cat.), met/avec Robert Barry, Tino Sehgal, Ian Wilson; *EA C*, ICA London, 1/3 – 22/3

New Publications

Deimantas Narkevicius

The Role of a Lifetime has been published at the occasion of the exhibition Art and Sacred Places that took place in Brighton in November 2003. The book contains texts about the film *The Role of a Lifetime* (16 min., 2003) by Jan Verwoert, Teresa Gleadowe and Paul Barratt and images from the film. Colour illustrations, 24 pages, ISBN 0 9546181 14.

Honoré d'O

Storage and Display: The Book, Edited by Dieter Roelstraete & Roger Willems. Published by ROMA Publications (www.romapublications.org). ISBN 90-77459-05-7, 168 pages. Edition 800 copies. Special contributions to the book by Honoré d'O & Franciska Lambrechts and Erick Beltrán. Design Roger Willems.

Vernissage

gesponsord door / sponsorisé par
Vedett / Duvel Moortgat NV SA
Restaurant Vismet

Colophon

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

(advertentie)

JAN MOT

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

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