

177–178

Jaargang 20 No. 101

(advertisement)

177

Exhibition
15/04-28/05

Opening 14/04
5-8 pm

MARIO GARCIA TORRES

**NO DOUBT, NATURALLY DRAWN,
NON-DETERMINED
NODES, NORMALLY DETECTED
NEUTRAL DENSITY.
NEAL DIAMOND NOSE
DOWNED NEAR DARK.
NORMAL DELIVERY NOTABLY
DROVE NON-DIRECTIONAL
NAVIGATIONAL DISPLAYS
INTO NORTH DAKOTA.
AND NOT DOCUMENTED
NOMINAL DIAMETER NEATLY
DIAGRAMMED NON-DATED
NEXT DEGREE NEW DIRECTIONS.**

Jan Mot
Rue de la Régence /
Regentschapsstraat 67
1000 Brussels, Belgium

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Mario Garcia Torres
at Tamayo Museum Mexico City



Mario Garcia Torres, Museo de Arte Sacramento

MEXICO CITY, FEB. 27 — A first major retrospective exhibition of **Mario García Torres** is organised by the Museo Tamayo Arte Contemporáneo in Mexico City. Mario García Torres's work deals largely with locating and challenging the places of art. This interest has taken him on a peripatetic journey. The museum, whether built or imagined, is naturally one of the places he investigates and, in one instance, even set out to create. He explores various forms of communication platforms, and scrutinises avenues and corners of artistic complicity. His work also investigates Time — perhaps a less obvious area to research, but it is in time itself where art has often been sited.

García Torres's wanderings have thus evolved from quests in search of a destination to surveys of art as incident or event. In this regard, art's place is a conundrum, knots in a thread of affective relations, which in the process of disentangling make evident the politics of a time. It should be no surprise then that García Torres's journeys are adventurous; that their course runs through

unlikely places; that to each form of knowledge, there is a kind of dowsing rod; that in the creative process that is art making he finds himself, time and again, in the most common of places: *el interior*.

The exhibition *Let's Walk Together* captures this ongoing pursuit, presenting more than thirty artworks and projects created by García Torres over the past fifteen years. With a curatorial structure juxtaposing transfers and transference, the exhibition relates provenance with motivation, tells of source from intent, finds a way to make space in time. The experience of the exhibition involves movement, as well. It takes place at different venues throughout Mexico City that lie within a perimeter of 1,814 hectares. This corresponds to the total area of Museo de Arte Sacramento — founded by the artist in Northern Mexico — where the first iteration of *Let's Walk Together* took place.

Organised by Museo Tamayo in Mexico City, *Let's Walk Together* takes place from 27 February to 19 June 2016. Curated by Sofía Hernández Chong Cuy.

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History Can Wait (Part 5)

Bruce Hainley and Antony Hudek
Los Angeles & Antwerp

One of the strands connecting the past four parts of History Can Wait was the question of the invisibility not only of the AIDS 'decade' (more than a decade, from the late 1970s to the mid-1990s, and even up to now) but also of those who can no longer speak about it, who died from or as a result of the disease. History couldn't wait to move on, it seemed, spurred on by our trust in the live witness to the detriment of the vicarious, the implicit.

But 'making visible' is hardly a straightforward answer to this invisibility, in part because the latter isn't negative, despite the 'in-': the artist Philippe Thomas produced such ingenious and elegant ways to stay out visibility, while making his progressive invisibility visible, through others. Scott Burton's sculptures affect me in a similar way – as pedestals for absent sculptures, potentially any one of us who stops and sits on one of his public stone pieces.

When Megan Francis Sullivan recently alerted me to the video of Craig Owens, distributed by Video Data Bank, which we talked about in our last Skype conversation, it led me to think again about Douglas Crimps' memoirs – with which this series of articles started – and Owens' persistent, throbbing silence in them. A fellow theorist in Rosalind Krauss' October set, promised like Crimp to a brilliant academic future, Owens is the one who now lives through the pages and memories of others, his former rivals and friends.

My feeling is that your own work Bruce, as a writer, critic, curator and teacher, is built on something resembling this invisibility, a kind of writing between historical lines that eschews simplistic divisions between, say, eye-witness veracity, mimicry and ventriloquy. This eschewal carries political weight, as it draws you towards figures who, while vocally and actively political, simply cannot be read either as 'gay', 'feminist', 'liberal'. Owens was all of these, and more – and it is this 'more' that you seem to be constantly navigating.

Would this invisibility be a factor in your interest in, for example, Larry Johnson and Sturtevant, about whom you have

written extensively? And how would you articulate this 'positive' invisibility with queerness, particularly in the time of AIDS?

One dominant emblem of visibility at this moment is celebrity/self-as-brand. Could there be anything more tedious than celebrity right now? Maybe the desire to want to be a celebrity, at any cost, producing nothing but the attempt at monetisation of self-aggrandisement. (To be clear: we're a long way from any notion of stardom.) Very few people have ever managed to cause culture to swerve in compelling or dynamic ways and yet remain invisible. Martin Margiela comes to mind, the last three years of his designing for Hermès, in particular. Perhaps such 'invisibility' is a luxury. In any case, that is a very long time ago, BSM (Before Social Media).

Craig Owens' vibrant life was an even longer time ago, before, as a friend of mine said, Douglas Crimp acted as if he owned AIDS. In my first or second year of graduate school, I had a chance to take a class with Owens, one of the last he taught, I believe, since he died within a year or so of teaching it. Sadly, at that point in my life, I didn't know enough about art or the contemporary art situation to know who Craig Owens was. I've always regretted missing that opportunity, not being aware enough of what was going on outside of (how I then, I suppose, considered it) rather than, as it actually was, snugly adjacent to my field of study (not art history)—and central to my life or my life-to-come, still unbeknownst to me. It is particularly pulverising to me because I was, from the moment I stepped foot on campus, in 1987, very involved with a student-run AIDS-awareness group, ACT UP not having formally started in New Haven yet. I met one of my closest friends during the first meeting I attended, Anthony Ranieri, whose life and recent death has led me directly to the work I am now embarked upon with you. Really the only reason I bother digressing into, what, these little autobiographemes. I still take my ignorance, my blindness (what I wasn't able to see, what I didn't know to see) as a cautionary tale: is what's considered 'invisible' what we cannot see or what we don't see? Or choose not

to see? These aren't always—nor should they be—separable, but at times they are. We should, I guess—although it sounds so pat, so, well, “80s”—be discussing *invisibilities*.

Sturtevant depended for much of her career on what we don't see—don't wish to or will not. Someone sees a 'Haring' or a 'Gonzalez-Torres', not seeing, in any simple way, or not immediately, a Sturtevant. Rather than invisibility, it's a method of potentially insurrectionary camouflage or something akin to the Maquis (a resistance fighting from within already occupied zones); some of that might provide more dynamic ways of thinking about what she was up to, and how such maneuvers allowed her to size up the total structure of what's really what. Larry's entire endeavor looks quite different from Elaine's, although some of his tactics have similar elements of surprise: in slant hues, often pastel, borrowed, seemingly, from cartoons and/or pharmaceuticals (say, colors of Truvada, Cialis, Seasonique, Valium, etc.), with aspects of animation cels, frequently in some queerly coded patois, his work cheers or lulls almost anyone into assuming that everything remains okeydokey or, surely, *gets better*. Until you discern that what's going on is a devastating—and in part devastating because so simultaneously heartbreaking and/or hilarious—critique and sizing-up of the entire situation at hand, from the medium he's using to send his message to his reverberating analyses of how shit really goes down, socio-politically, economically, psycho-erotically, even ethically, one conceptual frame shifting and activating another. Of course, in that they value smarts and are using the vantage of art to confront the increasingly hard-to-bear power dynamics of contemporary existence with generous amount of chic, an acute sense of humor, and concern for the often invisible 'other', they fight common enemies.

Since the show of Larry Johnson's work we co-curated at Raven Row, and the book you created to accompany the exhibition – neither a catalogue, nor a reference book, more like a twisted cruising lane running alongside these editorial highways – I've started to rethink the roles one



TORONTO, MAR. 22 - **Pierre Bismuth's** first feature film 'Where is Rocky II?' has been selected by the prestigious Hot Docs International Documentary Festival in Toronto. The World Premiere of the film will take place on Sunday May 1 at the Scotiabank Theater. More information on the premiere and on other international festivals selections to follow soon. (Production: The Ink Connection)

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In Brief

The gallery is participating in Granpalazzo, an exhibition event organised for the second time at the sixteenth-century Palazzo Rospigliosi, just outside of Rome, on May 27-29. The artist from our program selected by the organisers is **Mario Garcia Torres**. In total 26 artists supported by 26 galleries from the international art scene will be part of this exhibition.

The CNAP (Centre national des arts plastiques, Paris) has acquired **Pierre Bismuth's** *La fin du silence* (2008), a performance that was created for the gallery's *Oral Culture* series (from 2008 onwards). The work is based on a text by Buster Keaton on the end of the silent movie era.

Agenda

Francis Alÿs

While You Were Out, Museum of Fine Arts, Boston (US), 01/08 - 31/07; *Mathieu Briand: Et In Libertalia Ego, Vol. II*, Museum of Old and New Art, Hobart (AU), 02/09 - 11/07; *Walkers: Hollywood Afterlives in Art and Artifact*, Museum of the Moving Image, New York City (US), 07/11 - 10/04; *The Gap: Selected Abstract Art from Belgium*, Museum van Hedendaagse Kunst Antwerpen, Antwerp (BE), 30/01 - 29/05; *Story of Negotiation*, Museo Nacional de Bellas Artes, Havana, 08/04 - 25/08 (solo); *The Importance of Being...*, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo (BR), 11/04 - 14/07; *32nd Bienal de São Paulo: Incerteza viva/Live Uncertainty*, Cicillo Matarazzo Pavilion, São Paulo (BR), 10/09 - 11/12; *Una historia de negociación*, Art Gallery of Ontario, Toronto (CA), 01/12 - 09/04 (solo)

Sven Augustijnen

Cher(e)s Ami(e)s: Hommage aux donateurs des collections contemporaines, Centre Pompidou, Paris, 23/03 - 06/02

Pierre Bismuth

Walkers: Hollywood Afterlives in Art & Artifact, Museum of the Moving Image, New York City (US), 07/11 - 10/04; *L'image volée*, Fondazione Prada, Milan (IT), 18/03 - 28/08; *Double Take: Drawing & Photography*, The Photographers' Gallery, London, 15/04 - 03/07

Manon de Boer

Dissonant, CINEMATEK Brussels, 13/04 (screening); Cubitt Gallery, London, 16/06 - 24/07 (solo); Secession, Vienna, 01/07 - 28/08 (solo)

Rineke Dijkstra

Dream & Poetry, Tate Modern, London, 01/05 - 31/05; *No Man's Land: Women Artists from the Rubell Family Collection*, Rubell Family Collection, Miami (US), 02/12 - 28/05; *Dutch Identity - Nederlandse Portretfotografie Nu*, Museum De Fundatie, Zwolle (NL), 16/01 - 17/04; *Strange and Familiar. Britain as Revealed by International Photographers*, Barbican Art Gallery, London, 16/03 - 19/06; *Private Exposure*, me Collectors Room Berlin / Olbricht Foundation, Berlin, 27/04 - 28/08; *Who Shot Sports: A Photographic History, 1843 to the Present*, Brooklyn Museum, New York, 15/07 - 08/01

Mario Garcia Torres

War II - History Series, Mostyn, Llandudno (GB), 14/11 - 08/05; *Seth Siegelau: Beyond Conceptual Art*, Stedelijk Museum, Amsterdam, 12/12 - 17/04; *Let's Walk Together*, Museo Tamayo, Mexico City, 27/02 - 12/06 (solo); *Fade in: Int. Art Gallery - Day*, Swiss Institute, New York City (US), 03/03 - 08/05; *No doubt, naturally drawn, non-determined nodes, normally detected neutral density. Neal Diamond nose downed near dark. Normal delivery notably drove non-directional navigational displays into North Dakota. And not documented nominal diameter neatly diagrammed non-dated next degree new directions*, Jan Mot, Brussels, 14/04 - 28/05 (solo); *neugerriemschneider*, Berlin (group show curated by Tobias Rehberg), 19/04 - 21/05; *The Causality of Hesitance*, Caro Sposo, Cinémathèque Robert-Lynen, Paris, 28/06 (screening); *Night in the Museum. An Exhibition from the Arts Council Collection curated by Ryan Gander*, Longside Gallery, Yorkshire Sculpture Park, Wakefield (GB), 16/07 - 16/10

Dominique Gonzalez-Foerster

On Curbstone Jewels and Cobblestones, Daimler Contemporary Berlin, 13/11 - 10/04; *1887 - 2058*, K20, Düsseldorf (DE), 23/04 - 07/08 (solo)

Douglas Gordon

Kaleidoscope: The Indivisible Present, Modern Art Oxford, Oxford (GB), 06/02 - 16/04; *Un nouveau regard*, Collection Lambert, Avignon (FR), 20/12 - 12/06; *Light Falling*, Dvir Gallery, Brussels, 10/03 - 16/04; *PUNK. Its Traces in Contemporary Art*, MACBA, Barcelona (ES), 13/05 - 25/09

Joachim Koester

Joachim Koester: The Other Side of the Sky, Turner Contemporary, Margate (UK), 05/02 - 08/05 (solo); *Illumination*, Louisiana Museum of Modern Art, Humlebæk (DK), 01/03 - 11/09

David Lamelas

Seth Siegelau: Beyond Conceptual Art, Stedelijk Museum, Amsterdam, 12/12 - 17/04; *Sprüth Magers*, Berlin, 28/01 - 02/04 (solo); *Hammer Contemporary Collection: David Lamelas, The Desert People*, Hammer Museum, Los Angeles (US), 28/01 - 05/06 (solo)

Sharon Lockhart

Selections from MOCA's Permanent Collection, Museum of Contemporary Art, Los Angeles (US), 15/08 - 30/04;

Sharon Lockhart / Noa Eshkol, Brandeis University, Waltham (US), 12/04 - 05/06; *Sharon Lockhart*, Arts Club of Chicago, Chicago (US), 12/05 - 13/08 (solo)

Tino Sehgal

The Natural Order of Things, Jumex Foundation, Mexico City, 11/03 - 18/05; *The Still and Turning Point of the World*, City Hall Park, New York City (US), 28/06 - 15/11; *Tino Sehgal*, Palais de Tokyo, Paris, 17/10 - 18/11 (solo)

Tris Vonna-Michell

This Is Your Replacement, Sies + Höke, Dusseldorf (DE), 08/04 - 13/05; *Ballistic Poetry*, La Verrière, Brussels, 23/04 - 02/07; *...und eine welt noch*, Kunsthaus Hamburg, Hamburg (DE), 25/04 - 25/06; *6x6*, Landesgalerie Linz, Linz (AT), 24/05 - 21/08

Ian Wilson

Daniel Buren. A Fresco, Bozar, Brussels, 19/02 - 22/05

Also represented by the gallery:

Philippe Thomas

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(advertisement)

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Art Fair
20/04-23/04

JAN MOT AT INDEPENDENT BRUSSELS

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Schildknaapstraat 50
1000 Brussels

Not a type of food, but a different

Colophon

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