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BRUSSELS, MAY 17 – The upcoming show at the gallery is dedicated to the exhibition organized by Seth Siegelaub in 1969 at the Laura Knott Gallery of the Bradford Junior College, Massachusetts (photograph). The participating artists Joseph Kosuth and Robert Morris agreed to remake their works on this occasion.

Did not know of student dormitories. Difficult to find a place to stay. I found a room in a small apartment building. The room was small and had a single bed. I had to share the bathroom with another person. The apartment was in a building that was part of a larger complex. The building was old and had many windows. The view from the window was of a courtyard with trees and a fountain. The apartment was on the second floor. I had to take the stairs to get to my room. The building was surrounded by trees and a fence. The apartment was in a building that was part of a larger complex. The building was old and had many windows. The view from the window was of a courtyard with trees and a fountain. The apartment was on the second floor. I had to take the stairs to get to my room. The building was surrounded by trees and a fence.

B. Partial Relation

- 20. Similarity
- 21. Dissimilarity
- 22. Imitation
- 23. Originality
- 24. Copy
- 25. Model



(advertisement)

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Art Fair
28/05-29/05

JAN MOT AT GRANPALAZZO

Palazzo Rospigliosi
00039 Zagarolo, Italy

How is this different from any, a public con-

... can be conceived as an exhibition. In it and

... Indeed a certain historical as it didn't become



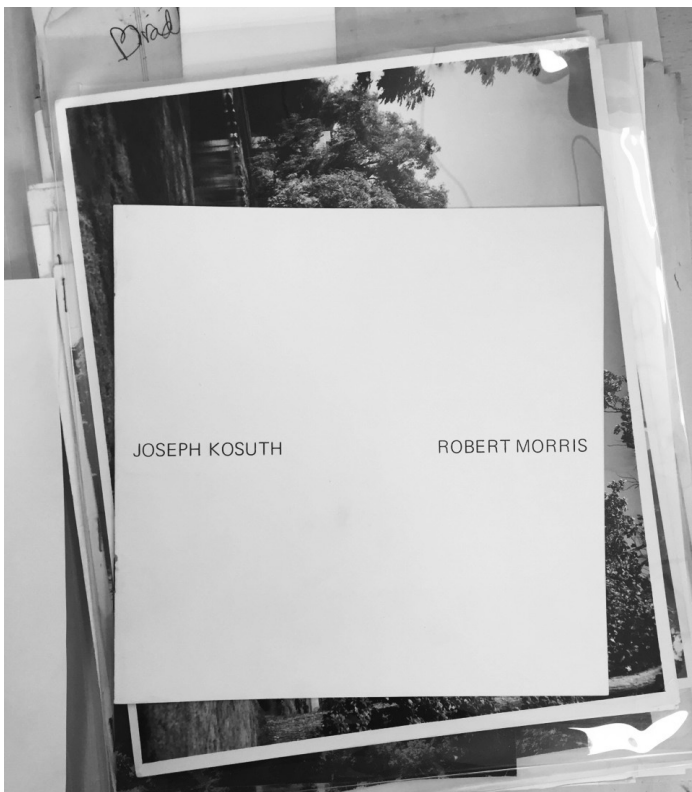
There are two temperatures

By Jacob King

NEW YORK CITY, MAY 16 - In February, 1968, at the invitation of Douglas Huebler — who chaired the art department — the dealer and impresario Seth Siegelauab organized a show at Bradford Junior College, a small all-girls school in eastern Massachusetts. His first exhibition outside of his New York gallery space, the show featured paintings and sculptures by Lawrence Weiner, Robert Barry, and Carl Andre. In the wide atrium of the school's art gallery, Weiner showed one of his corner removal paintings (a large green canvas which later ended up in Siegelauab's personal collection), Andre a grid of tiles on the floor (*144 Pieces of Zinc*), and Barry, four monochrome paintings on small canvases that were hung on the wall to form a square.

Immediately following the success of this Bradford show, Siegelauab organized his second exhibition, this time at the invitation of the sculptor Charles Ginniver at Windham College in Southern Vermont. Windham was still under construction and had no art gallery, so, always enterprising, Siegelauab asked the artists — the same trio of Weiner, Barry, and Andre — to make outdoor works for the campus. This was in April 1968; Andre strung bales of hay together in a long row, Barry exhibited a work made of wire, and Weiner installed “Staples, Stakes, Twine, Turf;” which consisted of a 70 x 100 foot grid of hemp twine stapled onto 34 stakes hammered into the ground. While an aerial view shows the enormous grid strung across the grass, Weiner seems not to have anticipated that the twine would obstruct movement across the campus lawn, and soon after it was installed the work was vandalized by students who wanted to play football. In what would become one of the prophetic moments of conceptual art, Weiner concluded that the artwork did not, in fact, need to “exist” physically, but could instead take the form of a verbal statement, which may or may not be realized:

“A SERIES OF STAKES SET IN THE GROUND AT REGULAR INTERVALS TO FORM A RECTANGLE TWINE STRUNG FROM STAKE TO STAKE TO DEMARK A GRID A RECTANGLE REMOVED FROM THIS RECTANGLE.”



The catalog published for the exhibition at Bradford Junior College, 1969. Photograph: Jacob King.

I don't remember how it happened exactly, but sometime between my junior and senior year of college (this was in 2005), after my first sustained exposure to “international contemporary art” on a summer trip to London, Berlin, and Venice, I started to immerse myself the art of Weiner and his cohort. Nestled in the mountains of Western Massachusetts, Williams College, where I went to school, is less than 30 miles from Windham (and not far from Bradford College either.) I remember sitting on campus a week before the start of my senior year, reading the fat yellow *Writings & Interviews Of Lawrence Weiner*, together with a stack of articles from the journal *October* which I had printed for free at the school library (amongst them, Benjamin Buchloh's “Conceptual

Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions.”) Although Williams is an “elite” college, with an art history program and a museum held in high regard, everything about the school was conservative; the art history program often seemed focused on providing cultural refinement to future financiers or lawyers, concentrated as it was on the “canon” to the exclusion of postwar or non-western art. (Sophomore year I took a sculpture class in the Studio Art department in which the professor — no joke — told the students that she was skipping minimalism because it didn't have enough “feeling” for her, instead opting for the post-minimalist, emotion-laden work of Janine Antoni and Ann Hamilton.)

Against this background, I latched onto this art of the 1960s because it seemed to offer a forceful rejection of the bourgeois values embedded in my surroundings; to quote Robert Morris, writing in 1968: “I could hear... a stark and refreshing ‘no’ reverberate off the four walls: no to transcendence and spiritual values, heroic scale, anguished decisions, historicizing narrative, valuable artifact, intelligent structure, interesting visual experience.”¹ I have a document on my computer that I saved on November 28, 2005, titled “A Homage to Lawrence Weiner,” in which I narrated the incident at Windham College and extolled what seemed to me to be the utopian promise of Weiner’s work; a child of the working class, he sought to replace elite signifiers of artistic value, such as technical skill and formal uniqueness, with work made of cheap industrial materials that could be produced by anyone.

But to say that I heroicized this generation would not be quite right; for one, the irony was not lost on me that a great deal of my frustration was with the straightness of Williams, and the art that I (a lonely gay student) latched onto was that of unflinchingly heterosexual white men. And the more I read and looked, the more I found that Weiner’s emphasis on “non-antagonism” and the conceptual artists’ stress on “immateriality” often translated into works which resembled graphic design — a sort of anodyne interior decoration suited to corporate collections or museum cafeterias — with a certain typeface or format instantly recognizable as such-and-such an artist’s signature. More accurately, these were the artists of my parents’ generation, and what I wanted to do, like a rebellious child, was to recover what I understood to be the lost, radical potential of their work.

It has been awhile since I thought about this period in much depth, but for the past year I have had the great privilege to work with Jan on a collection of works belonging to Siegelaub. The first exhibition to result from our engagement with this material is a restaging of the second show which Siegelaub organized at Bradford College, in March 1969, a full year after the first exhibition and ten months after the Windham show.

This second show at Bradford featured work by Joseph Kosuth and Robert Morris, and it coincided with the publication of *March 1969*, Siegelaub’s famous “calendar-as-exhibition,” for which he invited 31 artists (including Kosuth, Morris, Huebler, Barry, Weiner and Andre) to make a text-based work to be displayed on one page of a catalog, with each page rep-

resenting a single day. By this time, publishing had become Siegelaub’s preferred mode of presentation, or to put it another way, most of the work he championed existed primarily in its distribution as printed matter; Germano Celant describes a visit to his “gallery” at 110 Madison Avenue in 1969, where, “expecting a traditional exhibition space with works displayed on the walls,” he found instead a display of three catalogs sitting on a coffee table.²

Documentation of the Kosuth-Morris show at Bradford is thin, and it is not clear exactly what, if anything, was exhibited in the gallery that had housed paintings and sculptures the year before. Kosuth’s contribution, a part of the *Second Investigation*, consisted of texts drawn from the Synopsis of Categories at the opening of Roget’s *Thesaurus*, which were printed as advertisements in three local newspapers (*The Lawrence Eagle-Tribune*, *The Quill*, and the *Haverhill Gazette*.) Morris’ work comprised a chart documenting the daily temperatures outdoors and in the gallery building’s bathrooms, with a temperature recorded for each day of the exhibition, and a stamp which was used to print all the paper towels in the bathrooms with the text (also the work’s title) *There Are Two Temperatures: One Outside, One Inside*.³ Siegelaub published a small catalog to accompany the show, with an aerial photograph of the campus, the artist’s names, and the titles of each work.

Both Kosuth and Morris’ contributions to the exhibition assumed the paradigmatic form of conceptual art: text printed on paper. Language and books, in Weiner’s telling, seemed “the least imposition means of transferring information” and required the least expense and burden.⁴ However, *There Are Two Temperatures* shared nothing of the qualities of a publication meant to be read. Paper towels are the only sort of paper product which is designed to come into contact with liquid (their function is to absorb liquid), and Morris must, I think, have intended the ink to run and bleed as the students dried their wet hands, deliberately obscuring the text.⁵ The show at Bradford opened the exact same day as *Continuous Project Altered Daily*, a part-exhibition, part-performance at Castelli Warehouse in New York during which Morris manipulated various materials — ranging from clay to wood to felt to paper to water — over a period of three weeks. Unfolding concurrently, I imagine the paper towels taking on the form (or formlessness) of a sculpture: soggy and wet, crumpled up, accumulating in the trashcan, a wad of

them grabbed at once and used to blot up a spilled drink (or bodily fluid) on the linoleum floor.

This could be an unfortunate figure for the legacy of conceptual art, but I prefer to see it as the opposite. As Morris asks the viewer to shift his attention to the materiality of text, he tempts us see the newspapers in which Kosuth published his advertisements not just as transmitters of information, but rather, as a kind of distributed sculpture. What became of all these newspapers: did they end up in a trash dump, were they used as kindling for a fire, or perhaps as filler in a parcel? It seems ridiculous to ask this of a work which insisted that its physical form was irrelevant — secondary to an idea or statement — especially when it was this linguistic redefinition of art that once seemed liberating. But not only is this the question that conceptual art leaves us with as we try to reconstruct a historical exhibition (where do we find a copy of the “original” paper towel or newspaper?), it is also, I believe, the confusion that this question engenders — what is it exactly that constitutes the artwork? in which objects does it exist? and what is necessary to claim ownership of the work? — which continues to be radical.

1 Robert Morris, “Three Folds in the Fabric and Four Autobiographical Asides as Allegories (or Interruptions),” in *Continuous Project Altered Daily: The Writings of Robert Morris* (Cambridge: MIT Press), 1993.

2 Germano Celant, quoted in Leontine Coelwijn and Sara Martinetti, eds., *Seth Siegelaub Beyond Conceptual Art* (Amsterdam: Stedelijk Museum), 2015.

3 This emphasis on temperature resonates with other works that Morris was making at the time — his arrangements of cut felt, for instance, and his 1967 installation *Steam* — which stressed the connection between entropy (or heat loss) and sculptural formlessness. A further connection could be drawn here to works such as Hans Haacke’s *Condensation Cube* (1967), and the exploration of physical-biological systems as an outgrowth of minimalist phenomenology.

4 Lawrence Weiner, quoted in “Idea Poll: Statements on Artists’ Books by Fifty Artists and Art Professionals Connected with the Medium,” *Art-Rite*, New York, 1976/7.

5 An important parallel here would be Marcel Broodthaers’ film *La Pluie (Projet pour un texte)* — also produced in 1969 — for which Broodthaers recorded himself writing in the midst of a rainstorm, with close-ups of the water hitting the page as his pen moved across its surface.

The Joke Book. Collected by Seth Siegelaub

- Subject: Lessons in Marketing -
1 16 December 2007

1 Two beggars are sitting side by side on a
2 street in Rome - one has a cross in front of
3 him; the other one the Star of David.
4 Many people go by, look at both beggars,
5 but only put money into the hat of the beg-
6 gar sitting behind the cross.

7 A priest comes by, stops and watches
8 throngs of people giving money to the
9 beggar behind the cross, but none to the
10 beggar behind the Star of David. Finally,
11 the priest goes over to the beggar behind
12 the Star of David and says, "My poor fel-
13 low, don't you understand? This is a Cath-
14 olic country; this city is the seat of Cath-
15 olicism. People aren't going to give you
16 money if you sit there with a Star of David
17 in front of you, especially when you're sit-
18 ting beside a beggar who has a cross. In
19 fact, they would probably give to him just
20 out of spite."

1 The beggar behind the Star of David
2 listened to the priest, turned to the other
3 beggar with the cross and said: "Moishe,
4 look who's trying to teach the Goldstein
5 brothers about marketing."

6 *The Joke Book* presents the full jokes &
7 messages file (slightly edited for publica-
8 tion) as found by Marja Bloem, on Seth
9 Siegelaub's computer. These jokes, quotes
10 & pieces of advice had been collected by
11 Siegelaub since 1999 and were redistrib-
12 uted regularly amongst his friends.

13 Published by Kunstverein Publishing
14 (Amsterdam), in collaboration with
15 Egress Foundation. With an introduction
16 by Huan Hsu.

17 *During the opening of the exhibition*
18 *'Joseph Kosuth – Robert Morris' (03/06)*
19 *Marja Bloem and Pierre Bismuth will*
20 *present the publication.*



"The Islands by Agnes Martin, designed by Walter Nikkels. It's one of his covers that I like the best. I live with it. No need to look inside at the reproduction of the paintings, which are irreproducible in my opinion. The cover says it all. On the right, a small African stool." (Image and caption by Yves Gevaert for the new artist book by Manon de Boer, see In Brief).

C... t... t... t... v... i... e... s... i... s... t... c... e... z... t... v... y... z... t... l... s... P... i... t... t... f... -... f... i... c... l... r... e... l... l... c... e... z... t... v... y... z... t... l... A... t... i... t... l... s... i... c... -... g... t... c... l... l... e... c... c... e... z... t... v... y... z... t... l...



In Brief

Pierre Bismuth's feature film *Where is Rocky II?* and **Manon de Boer's** *On a Warm Day in July* have been selected for the Art Film section of Art Basel (13/06-19/06). See artbasel.com.

For the upcoming Brussels Gallery Weekend (9-11 September) the gallery presents an exhibition with new sound works of **Joachim Koester** and Stefan Pedersen. The scenography of the work is developed in collaboration with Maniera, a Brussels based design gallery, and will include daybeds by the Belgian architect Juliaan Lampens and lamps by the American designer Jonathan Muecke. Koester's work will also be part of the show which runs simultaneously at Maniera, Place de la Justice 27-28. See also brusselsgalleryweekend.com.

Trails and Traces is an artist book by **Manon de Boer** to be published on the occasion of her solo exhibition at the Secession, Vienna (1/7 - 28/8/2016). The book is a collection of thoughts and traces of conversations that were of inspiration to her work in the last few years and that reflect a parallel process to the making of her new film *An Experiment in Leisure*. With texts by Manon de Boer, Sirah Foighel Brutmann, Sara De Roo, Latifa Echakhch, Yves Gevaert, Latifa Laâbissi, Agnes Martin, Marion Milner, Michael Schmid, Christophe Wavelet, Julia Wielgus. Photographs by Yves Gevaert. Publisher: Secession. Distribution: Revolver Publishing.

Tino Sehgal created a new work for the Paris Opera. For the first time he will work with the dancers of the Ballet de l'Opéra for whom he made a choreography for the public spaces and the Grande Salle of the Palais Garnier (26/09 - 09/10).

On these pages you will find information about the exhibitions and events that are taking place in the Brussels gallery scene during the month of July. The information is provided by the Brussels gallery scene.

(advertisement)

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Exhibition
04/06-23/07

Opening 03/06
5-8 pm

JOSEPH KOSUTH ROBERT MORRIS

LAURA KNOTT GALLERY, BRADFORD JUNIOR COLLEGE, MASSACHU- SETTS MARCH 1969

EXHIBITION ORGANIZED BY SETH SIEGELAUB IN 1969

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

Professionally designed and printed in Belgium.

Agenda

Francis Alÿs

While You Were Out, Museum of Fine Arts, Boston (US), 01/08 - 31/07; *Una historia de negociación*, Museo Nacional de Bellas Artes, Havana, 08/04 - 12/09 (solo); *The Importance of Being...*, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo (BR), 11/04 - 14/07; *The Fabiola Project*, Menil Collection, Houston (US), 21/05 - 28/01 (solo); *Ciudad Juárez projects*, David Zwirner, London, 11/06 - 05/08 (solo); *Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*, Philadelphia Museum of Art, Philadelphia (US), 28/06 - 05/09; *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; *La Tristeza Complice*, Cinematek, Brussels, 29/06 (screening); *The Metronome Burst of Automatic Fire Scep Through the Dawn Mist Like Muffled Drums and We Know It for What It Is*, Dublin City Gallery The Hugh Lane, Dublin, 08/09 - 22/01 (solo); *Gestures and Archives of the Present, Genealogies of the Future*, Taipei Biennial, Tapei Fine Arts Museum of Taiwan, Taiwan, 10/09 - 05/02; *The Unfinished Conversation: Encoding/Decoding*, Museu Coleção Berardo, Lisbon, 21/09 - 01/01; *Spectres*, Cinema ZUID, Antwerp (BE), 29/09 (screening)

Pierre Bismuth

L'image volée, Fondazione Prada, Milan (IT), 18/03 - 28/08; *Double Take: Drawing & Photography*, The Photographers' Gallery, London, 15/04 - 03/07; *Where is Rocky II?*, Art Basel Film, Basel, 13/06 (screening); *Wall to Wall. Carpets by Artists*, Museum of Contemporary Art, Cleveland (US), 23/09 - 08/01

Manon de Boer

On a Warm Day in July, Art Basel Film, Basel, 14/06 (screening); Cubitt Gallery, London, 16/06 - 26/07 (solo); Secession, Vienna, 01/07 - 28/08 (solo); Mullae Art Factory, Seoul, 15/07 - 31/07; *Gestures and Archives of the Present, Genealogies of the Future*,

Taipei Biennial, Tapei Fine Arts Museum of Taiwan, Taiwan, 10/09 - 05/02

Rineke Dijkstra

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; *Portrait de l'Artiste en Alter*, FRAC Haute-Normandie, Rouen (FR), 28/04-04/09; *About Time: Photography in a Moment of Change*, San Francisco Museum of Art, San Francisco (US), 14/05 - 25/09; *Who Shot Sports: A Photographic History, 1843 to the Present*, Brooklyn Museum, New York City (US), 15/07 - 08/01; *The Lives of Others: Portraits from the Photography Collection*, Milwaukee Art Museum, Milwaukee (US), 10/09 - 01/01; *Rineke Dijkstra: Rehearsals*, Milwaukee Art Museum, Milwaukee (US), 10/09 - 01/01 (solo)

Mario Garcia Torres

Let's Walk Together, Museo Tamayo, Mexico City, 27/02 - 26/06 (solo); *Atopia: Migration, Heritage and Placelessness*, Museo de Arte Moderno de Bogotá, 01/03 - 04/06; *I'm waiting for someone to call me*, Dawid Radziszewski Gallery, Warsaw, 15/05 - 04/06; *Manifesta 11, Zurich (CH)*, 11/06 - 18/09; *An Arrival Tale*, Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, 17/06-20/11 (solo); *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 (UK), 16/07-16/10

Dominique Gonzalez-Foerster

1887 – 2058, K20, Düsseldorf (DE), 23/04-07/08 (solo)

Douglas Gordon

Un nouveau regard, Collection Lambert, Avignon (FR), 20/12-12/06; *Autoportraits*, Musée des Beaux-Arts de Lyon, Lyon (FR), 26/03-26/06; *The Velvet Underground - New York Extravaganza*, Cité de la Musique / Philharmonie, Paris, 30/03 - 21/08; *Take Me (I'm Yours)*, Kunsthall Charlottenborg, Copenhagen, 04/05 - 07/08; *PUNK. Its Traces in Contemporary Art*, MACBA, Barcelona (ES), 13/05 - 25/09; *Facing the World*, National Gallery of Scotland, Edinburgh (GB), 16/07 - 16/10; *Last Year in*

Marienbad, Galerie Rudolfinum, Prague, 07/09 - 27/11

Joachim Koester

Illumination, Louisiana Museum of Modern Art, Humlebæk (DK), 01/03-11/09; *Open Spaces. Secret Places*, Bozar, Brussels, 16/06-04/09; *Sunset Decor*, Marian Goodman Gallery, New York City (US), 30/06-29/07; *Sometimes when you blink you may see trees*, Jan Mot, Brussels, 09/09-08/10; *Maniera 07, Maniera*, Brussels, 09/09-08/10

David Lamelas

Hammer Contemporary Collection: David Lamelas, The Desert People, Hammer Museum, Los Angeles (US), 28/01 - 05/06 (solo); *Time*, The new Tate Modern opening weekend, Tate Modern, London, 17/06 - 19/06 (performance)

Sharon Lockhart

The Art of Our Time, Museum of Contemporary Art, Los Angeles (US), 15/08 - 12/09; *Sharon Lockhart / Noa Eshkol*, Brandeis University, Waltham (US), 12/04 - 05/06; *Sharon Lockhart: Rudzienko*, Arts Club of Chicago, Chicago (US), 12/05 - 13/08 (solo); *The Historical Exhibition: Sites Under Construction*, Manifesta 11, Zurich (CH), 11/06 - 18/09

Tino Sehgal

BAM (ex-Bank al-Maghrib), Marrakech, 13/05 - 05/06 (solo); *Tate Modern*, London, 17/06 - 03/07; *The Still and Turning Point of the World*, City Hall Park, New York City (US), 28/06 - 15/11; *Tino Sehgal*, Albertinum, Dresden (DE), 05/07 - 14/08 (solo); *Opéra national de Paris*, Paris, 26/09 - 09/10 (solo); *Tino Sehgal*, Palais de Tokyo, Paris, 17/10 - 18/11 (solo)

Philippe Thomas

Philippe Thomas with interventions by Bernadette Corporation, DIS, Emily Segal, Project Native Informant, London, 01/06 - 09/07

Tris Vonna-Michell

Ballistic Poetry, La Verrière, Brussels, 23/04 - 02/07; *...und eine welt noch*, Kunsthaus Hamburg, Hamburg (DE), 25/04 - 25/06; *6x6*, Landesgalerie Linz (AT), 24/05 - 21/08

Ian Wilson

Grazer Kunstverein, Graz (AT), projection (solo)

(advertisement)

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Art Fair
16/06-19/06

JAN MOT AT ART BASEL

Hall 2.1 Booth K6
Messe Basel, Messeplatz
4058 Basel, Switzerland

Professional and different structure than
a
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Colophon

Publisher Jan Mot, Brussels
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JAN MOT

Rue de la Régence /
Regentschapsstraat 67
1000 Brussels, Belgium
tel: +32 2 514 1010
office@janmot.com

Wed – Fri 2 – 6.30 pm
Sat 12 – 6.30 pm
and by appointment

José Maria Tornel 22
Col. San Miguel Chapultepec
11850 México D.F., México
office@janmot.com

By appointment only

www.janmot.com