

Jaargang 23 No. 118

A comparison of the twenty eight plates



These sheets were the first



First printed audience in 1992

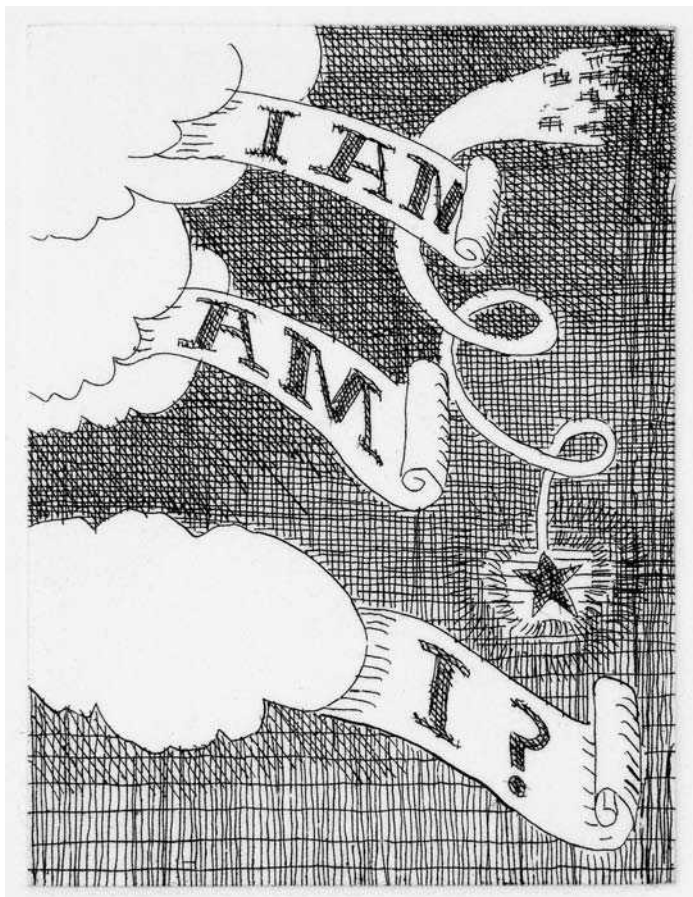


Can also water mark.

body of work.

Quisque corporis

Paul Thek, *I AM, AM I?*



Paul Thek, *Untitled (I Am, Am I?)*, 1972/92, etching on handmade Twinrocker paper, 25,5 x 20 cm.

BRUSSELS, AUG. 3 – **Paul Thek** (1933-1988) was an American sculptor, painter, and installation artist who was influential in the New York art scene in the 1960s and moved between various European cities in the 1970s, spending quite some time in the Netherlands, where he had a solo exhibition at the Stedelijk Museum in Amsterdam in 1969. His work was also part of the exhibition *Chambre d'amis* in Ghent. The show at the gallery will be the first solo show in Belgium and will include a lesser-known series of etchings and a newspaper drawing. The etchings and drawing punctuate a profoundly disparate practice and suggest a continued engagement with recurrent themes such as the Tower of Babel, Tarbaby, horns, etc. Thek's work, often marked by fragile or ephemeral materials with regard to the personal, mystic, and spiritual, have been a source of widespread influence to other artists. In relation to the exhibition, **Andrea Büttner** will curate a reading corner as a further exploration of Thek's world.

(advertisement)

221

Exhibition
 06/09 – 26/10
 Opening
 05/09, 5 – 9 pm

PAUL THEK
I AM, AM I?

Jan Mot
 Petit Sablon / Kleine Zavel 10
 1000 Brussels, Belgium

A comparison of the twenty eight plates
 v s c
 r t f s
 been unised. Further examination of

these six suggested a potential chronology
 c e
 f s
 purchasing, which I have outlined below.



The city is an environment to get together
i: s
e: -
v: a
h: r
a: -
i: t
M: y
h: -
r: a
-: s
v: -
joc in a series of black and white im-

ages always with the same framing: three
s v
- n
a d
r l
- M
t c
y h
- p
a tl
s li
- s

The work was developed for the project
l, F
n S
n h
n e
n L
n /
e a
d l
- S
- t
e l
/ a
l e
F r
c t
s v
S t
t v
s a
S f
h s
l l
l b
r s
/ s
h v
F t
f v
t l
l -
S t
F I
i s
n e
n h
e t
r c
v f
v I
C

Same attention to his classic works.

50 years of David Lamelas' *Time As Activity* (1969 – ongoing)



David Lamelas, *Time As Activity – Düsseldorf, 1969*, 16mm film, black & white, no sound, 13 min. (film still).

BRUSSELS, AUG. 8 – This five-decade series started as a work which sets out from the premise of filming the city of Düsseldorf in stationary shots in three locations at three determined times of day. In 1969, **David Lamelas** was invited by White Wide Space (Antwerp) to be part of *Prospect* in Kunsthalle Düsseldorf, for which he created this work. After Düsseldorf, Lamelas has filmed in Berlin (1998), Fribourg (2001), Warsaw (2006), Los Angeles (2006), New York (2007), Sankt-Gallen (2007), Buenos Aires (2010), London (2011), Mexico City (2012 – only audio), Naples (2013–2014), Milan (2013–2014) and Madrid (2017), an international transit that relates to the displacement of his own life. Time is re-appropriated by the artist as an event, as an activity; he relates the concept of time to architectural and urban structures, informing us before each shot of its exact duration; with this gesture he posits time as both subject and medium. The artist has described the work as a “time projector” that superimposes another time onto the “real time” of the viewers present moment.

l e
l g
y s
r e
t a
h d
e g
f i
- e
e y
t e
k s
e n
e h
- t
d n
- n
d n
r n
n s
e n
e t
r t
v d
f v
I r
C -
Here some material is used to be, becoming.



THE CROSS OF POLLYANNA AND CASANDRA / THE “GOOD” vs. THE “TRUE!”¹

By
Ted Bonin

In 1989, a year after his death, a multitude of works were discovered in Paul Thek's New York storage unit.² Among hundreds of sculptures, paintings, drawings, and note-

books were three sheets of paper with etched images. Each was printed from small metal plates, a traditional form of printmaking that has almost disappeared in our digital age. These three sheets were the first indication of a significant body of work painstakingly made but never exhibited. A signed and dated arrangement of fourteen

images in unmatched rows was inscribed “Artists Proof.” The second sheet had thirteen images and was also inscribed and signed. The third—and most mysterious—sheet was made from eight entirely different plates. It had an unloved appearance—no signature or inscription and somewhat stained. A story was unfolding.

Although small, Thek's storage was densely packed from front to back and it took several days to analyze and record the contents. Toward the end of this process, a box containing a seemingly random selection of books was opened. Two of the books, Émile Durkheim's *Suicide: A Study in Sociology* (1897) and Nino Lo Bello's *The Vatican Empire* (1968) were curiously heavy due to the interleaving of twenty-eight copper plates.

A comparison of the twenty-eight plates with the images used on the three proofs revealed that six of the plates had not been utilized. Further examination of those six suggested a potential chronology of the platemaking, which I have outlined below. This first group are beautifully etched, with extensive cross-hatching and compositions of a night sky with stars and comets, four of the plates have text:

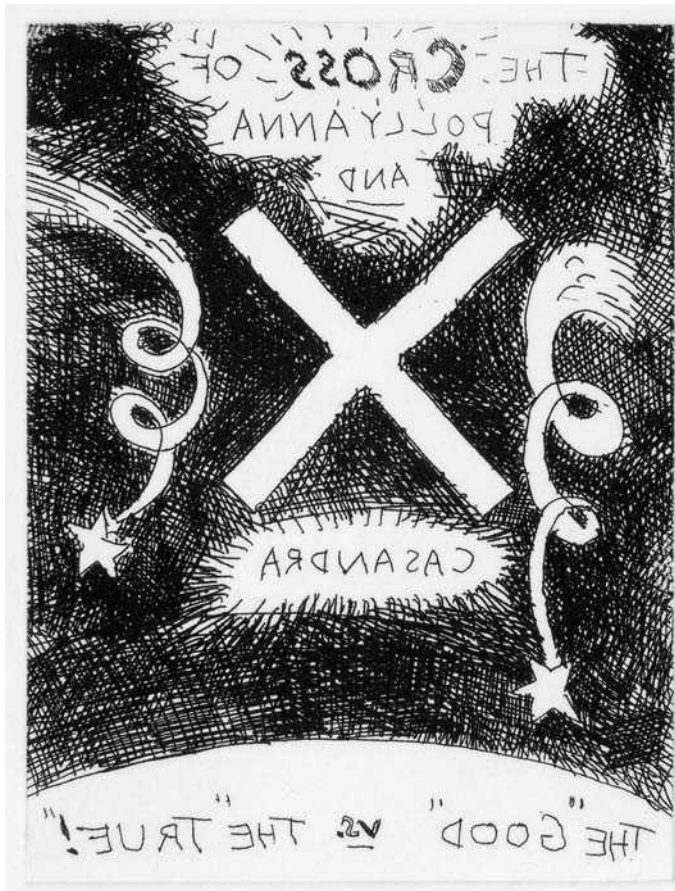
THE CROSS OF POLLYANNA AND
CASANDRA / THE “GOOD” vs. THE
“TRUE!”

COMING OUT OF THE HILLS, AMERICAN
PICASSOS, OR BUST

THE PEOPLE OF THE EARTH WILL
NOT FIGHT ANOTHER WAR .. THEY
DECIDE TO CIVILLY DISOBEY

SWEET CORN / DOG EATS DOG

When printed, the words appear backwards. These four plates were almost certainly etched by Thek without the realization that the images and texts would be reversed. The two other unused plates depicted a burning book and the all capital letters inscription I AM, AM I?, the latter a jubilant reference to the “failure” of the first four plates.



Paul Thek, *Untitled (The Cross of Pollyanna)*, 1972/92, etching on handmade Twinrocker paper, 25.5 x 20 cm.

The second group of plates are those used for the eight-plate composition, in two columns of four. The crosshatching echoes the grounds of the first group, as does the night sky imagery. The extensive marking suggests an interest in making a work in the tradition of Old Master printmakers. AVE EVA at the upper left evokes Christian prayer, biblical figures, and a nod to Thek's friend and fellow artist Eva Hesse. Other images include a campfire, a balloon, a prune, a one-eyed potato, and a vertically arranged sequential triptych of a glowing heart rising above the Earth. All these subjects appear in contemporaneous paintings on newspaper or bronzes. That this was a finalized composition was confirmed when a signed, dated, and inscribed proof with the same arrangement of plates was exhibited at ZKM Center for Art and Media, Karlsruhe in 2007.³

The composition of fourteen plates was exhibited during Thek's lifetime and was reproduced in *Paul Thek: Processions*, where it is catalogued as *Artist's Proof* (1975).⁴ The images on these plates have a different look. The subjects are more graphic, more sign-like. An image of a swan dipping its neck into water includes the text FALLS THE THIRD TIME suggesting a Station of the Cross. Images and text include both biblical references (TOWER OF BABEL, HORNED CROSS, THIS IS MY BODY) as well as a Christ-like figure and artist surrogates (WILD OAF, TARBABY, THE SCOURGING OF BEAU JANGLES, and BEAU JANGLES DANCING ON A DIME).

Precedents for the imagery in Thek's etchings can be found in a 1975 notebook which includes black ink drawings of ideas for bronzes.⁵ Thek's handwriting describes them as CLOD OF EARTH, PIECE OF BIRTHDAY CAKE, LANTERN, LOAF OF BREAD, MOUSE EATEN TUNNEL ALL THE WAY THRU, PIED PIPER'S CAMPFIRE, PUMPKIN PYRAMID, POPE'S EYEGASSES, TARBABY, BOWL OF CHE-RRIES. The majority of these were cast in bronze and are collectively referred to as *The Personal Effects of the Pied Piper* (1975).

NOTES

¹ In this essay, Thek's orthography and punctuation have been retained for inscriptions.

² The inventory was conducted by the author and Dennis Redmond.

³ Harald Falckenberg and Peter Weibel, eds. *Paul Thek: Artist's Artist* (Cambridge and Karlsruhe: MIT Press and ZKM/Center for Art and Media, 2008), 539.

⁴ *Paul Thek: Processions* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1977), 45.

⁵ A facsimile of this notebook is one of the inserts in: *Paul Thek* (Paris: Galerie Alexandre Iolas, 1976).

On the occasion of the exhibition the gallery will publish a catalogue with reproductions of all the etchings by Paul Thek and two texts by Ted Bonin including the one reprinted here above.

Ted Bonin is a partner in Alexander and Bonin (New York City) founded in 1995 with Carolyn Alexander. He installed Paul Thek's final lifetime exhibition with the artist and has represented his estate for more than thirty years.

One of the hidden conditions of its life and
 c
 l
 g
 p
 t
 T
 r
 e
 s
 s
 I
 p
 ii
 h
 c
 v
 c
 v
 p
 Place for something reveals nothing at all.

Manon de Boer at National Gallery Prague



Manon de Boer, *Two Times 4'33"*, 2008, 35 mm film, or 35 mm film transferred to video, colour, sound, 12 min. 30 sec. (film still).

BRUSSELS, JUL. 31 – The exhibition *Image (of) Silence of Manon de Boer* at the National Gallery Prague is according to the curator Adam Budak centered around notions of emptiness (of image, sound, form, matter); breath and breathlessness (conditions of life and death, barometers of spasmodic desire and its body without organs) and space without volume but with reflection and echo (an ultimate flatness of sensation, and the paradox of its excess). The cinematic work of Manon de Boer interrogates the liminal areas of sound and vision. The exhibition will include video and film works such as *Maud Capturing the Light 'On a Clear Day'* (2015); *Sylvia, March 1, 2001, Hollywood Hills and Sylvia, March 2, 2001, Hollywood Hills* (2001–2005); *Two Times 4'33"* (2008) and will be on view from September 20th, 2019 until January 5th, 2020.

Hommage à Sharon Lockhart



Sharon Lockhart, *Double Tide*, 2009, colour, sound, 99 min. (film still).

Par
Céline Brouwez

BRUXELLES, 19 JUILLET – Pendant la 30^e édition du Festival International de Cinéma Marseille (9–15 juillet) le Grand Prix d'honneur du festival a été remis à **Sharon Lockhart**. La rétrospective de ses films et une masterclass ont été suivies par Céline Brouwez, programmatrice à la Cinémathèque royale de Belgique (CINEMATEK).

Chère Julia, Cher Jan,

Je vous écris de retour de Marseille où j'ai suivi avec un bonheur énorme l'hommage que le FIDMarseille a consacré à Sharon Lockhart.

Au premier jour de la rétrospective mercredi matin, je me sentais heureuse d'être dans cette petite salle du Théâtre de l'Oeuvre, aux sièges inconfortables. Sharon présentait

Goshogaoka et nous apprit qu'elle visita pour la première fois un musée à 20 ans. La photographie l'amène au cinéma et elle a comme professeur au Art Center College of Design de Pasadena le cinéaste et artiste américain Morgan Fisher.

Teatro Amazonas est présenté l'après-midi, *Exit* et *Podwórka* sont rassemblés le lendemain dans une même séance. Vendredi matin à 10h, le festival avait organisé une masterclass qui suivait la projection du magnifique *Nō*, réalisé au Japon en 2003. La conversation fut menée par David Schwartz du Museum of the Moving Image de New York et traduite en français. Nous étions un plus large groupe, toujours mal assis dans ce Théâtre de l'Oeuvre, et je retrouvais dans le public des spectateurs qui avaient fait le même choix que moi, se réfugier dans son travail merveilleux au sein du festival.

Sharon s'est entretenue bien entendu sur la question du temps, essentiel dans son

oeuvre et de l'expérience du temps qu'elle impose au public, le retranchant dans ses limites. La salle s'amusa d'ailleurs, quand elle relata les séances pénibles de *Lunch Break* qu'elle a vécues à Sundance face à un public odieux dont certains spectateurs demandèrent de se faire rembourser.

Elle nous parla de ses influences, Hollis Frampton, Andy Warhol, une anecdote sur Chantal Akerman, du soin qu'elle accorde à filmer le geste du quotidien, mais aussi des grandes figures de la danse contemporaine américaine, Yvonne Rainer, Trisha Brown.

Quelle joie de l'entendre nous parler en détails du choix définitif des agriculteurs pour son film *Nō*, ce couple de mari et femme qui étaient les seuls à avoir saisi ce qu'elle voulait, leurs costumes et leur plaisir évident.

Elle est revenue aussi sur le son, celui que le public oublie hors champ et l'importance

qu'elle y accorde—une porte qui claque dans *Podwórka*, alors que nous suivions les enfants jouer—et dont elle n'est jamais satisfaite.

Au fil de la conversation et des questions, elle se rendit compte pour la première fois, à quel point filmer était pour elle une expérience physique. Dès ses premiers projets, Lockhart réalise ses films s'entourant d'une équipe qu'elle dirige. Elle nous explique comment, sur le tournage de *Nō*, elle a préparé le terrain, plaçant les oranges là où les agriculteurs déposeront les tas de paille, courant dans tous les sens, quand tous les techniciens sont concentrés sur leurs tâches, la caméra, le son.

Elle s'arrêta ensuite tellement joliment sur son approche et sa façon de travailler: invitée en Pologne avec d'autres artistes, qui eux se mettent au travail directement quand elle a besoin de beaucoup de temps

pour faire un projet, elle observe des enfants jouant dans une cour, leur énergie, leur relation au jeu et l'un à l'autre. Et son idée de les filmer se décide à ce moment là. Elle revient quelques jours après avec le curateur qui converse avec les enfants, et ceux-ci avaient déjà compris ce que l'artiste voulait, corrigeant même les indications du curateur. Lockhart reconnaissait son talent et sa facilité à générer des situations spontanées avec les sujets qu'elle filme, sa capacité à se relationner sans parler le même langage.

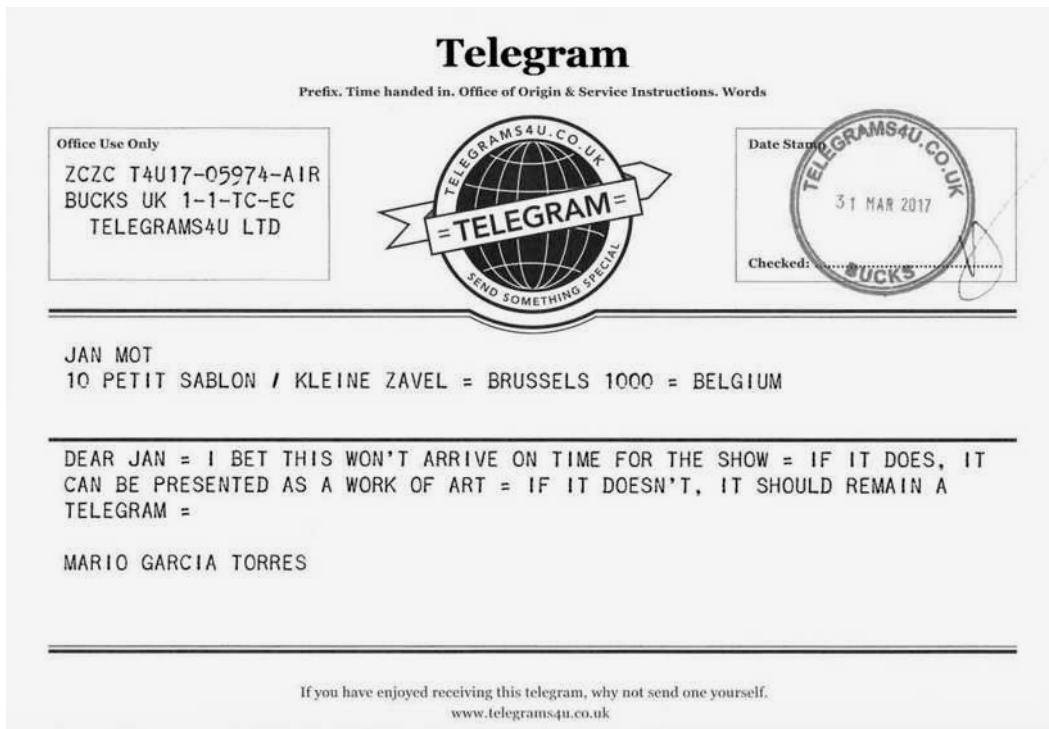
Enfin, un dernier point et qui concerne les travailleurs, les gens ordinaires qu'elle filme dans *Lunch Break*, dans *Exit* et qui m'a aussi émue. Politiquement éloignés du monde de l'art et des artistes qui partagent eux les mêmes codes sociaux, politiques, intellectuels, les mêmes références, on ne retrouve pas les gens ordinaires au musée. Quand elle réalisera *Lunch Break*, après

avoir passé un an à observer les ouvriers du chantier naval au Maine, le musée qui présente l'exposition connut sa plus haute fréquentation. Les ouvriers de l'usine étaient là, et eux ils comprenaient le temps et ses films.

A 13 heures, *Double Tide* était au programme, et tout prenait sens, les détails, les gestuelles, la suspension du temps, mon engagement face au film qu'il faut voir en salles.

Quand est-ce que Sharon revient en Europe? A-t-elle un projet près de Bruxelles? Je serais tellement heureuse de l'inviter, de montrer tous ses films à CINEMATEK en quelques jours, et de lui demander une carte blanche composée de titres de nos archives pour leur répondre. Ce serait formidable.

Amitiés
Céline



BRUSSELS, JUL. 25 – The work *On Trust (A Bet Against Time and Place)*, 2017 by **Mario Garcia Torres** belongs to a series of telegram pieces in which he explores the notion of trust in relations within the art world as well as challenging the status of the art work. Through instructions communicated in the message of the telegram as a bet, Garcia Torres implies external elements such as chance and timing as decisive aspects of the work. *This contribution is part of an ongoing series of text/instruction-based works published in the gallery newspaper.*

In Brief

The Philadelphia Art Museum (US) acquired the work *Ann Lee & Marcel* (2016) by **Tino Sehgal**.

On Tuesday 21 January 2020 **Francis Alÿs** will be the seventh artist to receive the Art Icon Award at Whitechapel Gallery in London.

As the gallery participates in **Brussels Gallery Weekend**, opening hours will differ. On Friday 6, Saturday 7 and Sunday 8 September we will be open from 11 AM to 7 PM.

Agenda

Francis Alÿs

The Collection (1): Highlights for a Future, S.M.A.K., Museum of Contemporary Art, Ghent (BE), 16/03–29/09; *Coordinates: Maps and Art Exploring Shared Terrain*, David Rumsey Map Center, Stanford University, Stanford (US), 25/04–30/09; *ElDorado*, lille3000, Lille (FR), 27/04–01/12; *The Tangible Trace*, TarraWarra Museum of Art, Victoria (AU), 08/06–01/09; *La rue. Où le monde se crée*, MO.CO. Panacée, Montpellier (FR), 08/06–01/09; *The Warmth of Other Suns*, Phillips Collection, Washington D.C., 22/06–22/09; *Stance & Fall – A Wavering World*, Marta Herford Museum, Herford (DE), 29/06–06/10; *The Life of Things*, MOMENTA | Biennale de l'image 16th edition, Montréal (CA), 05/09–05/01; *The Private View*, Museum Morsbroich, Leverkusen (DE), 22/09–05/01 (solo); *Jerusalem, to be or not to be, lost in religion in Brussels*, VUB, Brussels, 17/10–14/12; *Convex / Concave: Contemporary art from Belgium*, TANK Shanghai (CN), 31/10–12/01; *Theater of Operations: The Gulf Wars 1991–2011*, MoMA PS1, Long Island City (US), 03/11–01/03; *PRECARIA (Perilous)*, EAC - Espacio de Arte Contemporáneo, Montevideo, 29/11–08/03

Sven Augustijnen

Photobook Belge, FOMU, Antwerp (BE), 01/03–06/10; *Southern Constellations: Poetics of the Non-Aligned*, Moderna galerija, Ljubljana, 07/03–31/08; *The Collection (1): Highlights for a Future*, S.M.A.K., Museum of Contemporary Art, Ghent (BE), 16/03–29/09; *Art & Diplomacy*, Expo Egmont

Palace, Brussels, 22/07–30/08; *Pickpocket*, Kunst Raum Riehen, Basel (CH), 04/09–03/11

Pierre Bismuth

The Collection (1): Highlights for a Future, S.M.A.K., Museum of Contemporary Art, Ghent (BE), 16/03–29/09; *Cartooney*, New Media Gallery, Vancouver (CA), 21/10–02/02

stanley brouwn

Manon de Boer

Caco, João, Mava and Rebecca, CAST, Helston (UK), 24/08–13/09 (solo); *Image (of) Silence*, National Gallery, Prague, 20/09–05/01 (solo); *Manon de Boer*, Matadero, Madrid, 18/12–16/02 (solo)

Rineke Dijkstra

When Home Won't Let You Stay: Migration Through Contemporary Art, ICA Boston (US), 23/10–26/01; *Night Watching*, Amsterdam (NL), 04/09–01/10

Mario Garcia Torres

Et le désert avance, les collections du musée des beaux-arts et d'archéologie à contretemps, Musée des beaux-arts et d'archéologie, Besançon (FR), 16/11–23/09; *Ancient History of the Distant Future*, The Pennsylvania Academy of Fine Arts, Philadelphia (US), 26/09–02/02; *Modes of Encounters: An Inquiry*, Times Museum, Guangzhou (CHN), 14/12–28/02

Dominique Gonzalez-Foerster

May You Live In Interesting Times, 58th Venice Biennale, Venice (IT), 11/05–24/11; *Where the Oceans Meet*, Miami Dade College, Miami (US), 26/05–29/09; *Opéra Monde. La quête d'un art total*, Centre Pompidou-Metz, Metz (FR), 22/06–27/01; *Helen & Gordon / Marienbad électrique*, Metz Métropole Opera-Theater, Metz (FR), 27/06–07/09; *More-than-humans*, Museo Nacional Thyssen-Bornemisza, Madrid (ES), 25/09–01/12

Joachim Koester

The Collection (1): Highlights for a Future, S.M.A.K., Museum of Contemporary Art, Ghent (BE), 16/03–29/09; *Vampires*, La Cinémaèque française, Paris (FR), 09/10–19/01

David Lamelas

AMBERES-Roberto Bolaño's Antwerp, M HKA, Antwerp (BE), 07/06–15/09; *Jef Cornelis: Kunst is voor weinigen*, Roger Raveelmuseum, Machelen-Zulte (BE), 30/06–20/10; *Fly me to the Moon. 50 Jahre*

Mondlandung, Museum der Moderne, Salzburg (AT), 20/07–03/11

Sharon Lockhart

James Benning & Sharon Lockhart (1), Milwaukee Art Museum, Milwaukee (US), 06/09–01/03; *Lunch Break, Voir le temps venir*, Jeu de Paume, Paris (FR), 13/12 (screening)

Tino Sehgal

Tino Sehgal, Accelerator Stockholms University, Stockholm, 06/09–20/10 (solo); *Okayama Art Summit*, Okayama (JP), 26/09–24/11; *Tino Sehgal*, Enoura Observatory - Odawara Art Foundation, Kanagawa (JP), 04/10–04/11 (solo)

Philippe Thomas

Time is Thirsty, Kunsthalle Wien, Vienna (AT), 30/10–26/01

Tris Vonna-Michell

Constellations, Bernardo Museum, Lisbon (PT), 10/04–10/10

Ian Wilson

Points de Rencontres, Centre Pompidou, Paris (FR), 30/10–27/01

Ferant pieces since the 1960s. For example:
 f e
 s e
 a o
 e -
 r d
 in cases such as Berlin.

(advertisement)

JAN MOT

Petit Sablon / Kleine Zavel 10
 1000 Brussels, Belgium
 tel: +32 2 514 1010
 office@janmot.com
 www.janmot.com

Wed – Fri 2 – 6.30 pm
 Sat 12 – 6 pm
 and by appointment

Colophon

Publisher Jan Mot, Brussels
 Concept Design
 Maureen Mooren & Daniël van der Velden
 Graphic Design
 Maureen Mooren, Amsterdam
 Printing Cultura, Wetteren