

[illegible]

These sheets were the first  
in the series.

Fila corrientes en algunas zonas

(advertisement)

222

Exhibition  
14/11 – 21/12  
Opening  
13/11, 6 – 8 pm

**PIERRE  
BISMUTH  
*ABSTRACTIONS***

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



**Pierre Bismuth, *Abstractions (Austria / Bangladesh)*, 2019, print on fabric, 120 x 196 cm**

**By  
Raimar Stange**

BERLIN, OCT. 8 – In his new series *Abstractions* (2019), Pierre Bismuth combines, in the context of the current global refugee crisis, two flags of nation states into one new flag. One of the two flags sampled on these visual hybrids represents the country of origin of the refugee, the other the destined European host country. The artistic result are new “inter / national flags”, which become conceptual pictorial objects, in which two national symbols

systems merge, thus losing their previously clearly defined representational capacity. With this aesthetic intervention, Pierre Bismuth not only reflects on the aims and directions of worldwide refugee flows, but also on the precarious position that nation states today are taking in the context of neoliberal globalization and the power of global players in global affairs. In addition, the artist here composes picture objects that not only have a high aesthetic quality in addition to their political dimension, but also allude to recent art history.

Here are two examples: the flag *Abstraction (Bangladesh / Austria)* with its three horizontal color stripes, two in black, one in green, and the circular dot, which is held in two shades of red, presents an abstract image that is well-calculated reminiscent of non-representational paintings of the avant-garde of the 20th century. The flag *Abstraction (Afghanistan / Great Britain)*, however, plays with the coat of arms of Afghanistan, a historic mosque, which is here as it were blinded by the Union Jack, clearly on the American Pop Art of the 1960s

This is how Pierre Bismuth succeeds in inseparably combining two qualities that are usually considered irreconcilable in art, the flags of his "abstractions": those of political reflection and aesthetic beauty.

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# Marienbad électrique



Dominique Gonzalez-Foerster, *Marienbad électrique*, Palais Garnier, Paris, 2019, hologram © Christophe Pelé / OnP



By  
Tristan Bera

PARIS, SEP. 30 – *Last year at Marienbad* (1961) by Alain Resnais is one of the most enigmatic and magnetic films in the history of cinema, as much for its impenetrable scenario by the writer Alain Robbe-Grillet, a leading exponent of the Nouveau Roman, as for the performance of Delphine Seyrig, whose timeless delivery and poetical, sophisticated presence are unforgettable for any film-lover. An incomprehensible film, it is nonetheless an essential one in that, even today, with its scent of mystery still as potent decades later, it continues to inspire artists and contemporary creation. Commissioned by the Paris Opera and the Centre Pompidou-Metz, *Marienbad électrique* by Dominique Gonzalez-Foerster – the title of which is borrowed from the eponymous book by Enrique Vila-Matas dedicated to the investigative method of the artist – does not reveal the secret of the film or shed any new light upon it. Dominique Gonzalez-Foerster deepens the film's mystery, adds new references, other ambiguities and, in a personal manner, quite literally brings it to life.

Dominique Gonzalez-Foerster (DGF, born 1965) strove, from the outset of her career, to conceive multi-disciplinary works, with multiple approaches in terms of types of format, genres and themes. The exhibition, as a medium that allows different disciplines to co-exist and resonate together, is the corner stone of her oeuvre. Through her exploration of architectural, cinematic, literary and musical possibilities, DGF has helped to make it the means of expression par excellence of the postmodern avant-garde. It was in 2007 with her participation in *Il Tempo del Postino*, “the first visual arts opera in the world”, organised by Hans Ulrich Obrist and Philippe Parreno at the Manchester Festival, that opera as a genre and a format, and stage performance first entered her repertoire and became a source of reflection in her visual arts practice. In 2012, DGF initiated a new series of performance works, apparitions collectively known as *M.2062*, which aim to define 21st century opera in the form of a “fantastical game of chess with altered rules”. In it, real and fictional characters from the 19th century (the white pieces) confront those from the 20th (the black pieces). *M.2062* is a fragmented play which, travelling from museum to theatre and from town to town, depicts with each new occurrence, an exceptional figure or character, including the

architect-prince Ludwig II, the writer Emily Brontë, the super-hero activist Anonymous and Bob Dylan, appearing with the transformed, made-up and travestied features of DGF during what can be experienced live, for the artist, as a trance and for the viewer, as a quasi-esoteric experience.

*Marienbad électrique* is the last part of a trilogy of holographic apparitions devoted to opera, following *Fitzcarraldo* (*M.2062*) and *OPERA* (*Q.M.15*), in which DGF appeared, respectively in the guise of Klaus Kinski's demented Fitzcarraldo in Werner Herzog's eponymous 1982 film and as Maria Callas performing in playback well-known arias from Verdi's *La Traviata* and *Medea* by Luigi Cherubini. For this third installment, through the ghostly projection in an isolated box at the back of the Palais Garnier on the right hand side, visible from the stalls and the boxes opposite, DGF takes on the appearance of Delphine Seyrig: a dark silhouette clad in black from the film by Resnais alternates with the white attired blond vampire of *Daughters of Darkness* (1971) by Harry Kümel. The image is accompanied by an electric sonata specially composed by Julien Perez which is reminiscent of the *Valse de Marienbad* by Francis Seyrig and Antoine Duhamel's melody in *Stolen Kisses* (1968) by François Truffaut, the one that, like a siren's song, accompanies Fabienne Tabard / Delphine Seyrig's magical apparition before Antoine Doisel / Jean-Pierre Léaud in the shoe shop as night falls.

During the summer of 2019, Delphine Seyrig was much talked about on the occasion of the exhibition *Les Muses insoumises*. Delphine Seyrig, between cinema and feminist video organised at the Museum of modern and contemporary art in Lille (LaM Lille), curated by Nataša Petrešin-Bachelez and Giovanna Zapperi, which looks at her feminist activism and her pamphleteer videos from the seventies co-produced with Carole Roussopoulos (*Scum Manifesto*, *Maso et Miso vont en bateau* and *Sois belle et tais-toi*). With the latter and with Iona Wieder, in 1982 Seyrig founded the Centre audiovisuel Simone de Beauvoir whose objectives are “the conservation and creation of audio-visual documents which it has thus been possible to collate concerning the history of women, their rights, their struggles and their creations”. But, coincidence or not, now that Delphine Seyrig's activism is to be put on display in a cultural climate in which political commitment has become a necessity, what does it mean for Dominique Gonzalez-Foerster, and for us, in the face of

her work, to return to the artificial persona of the actress-muse, the object of desire for the masculine gazes of such as Buñuel, Demy, Kümmel, Resnais or Truffaut, who have dominated the history of cinema and whose legacy is now being reconsidered in favour of other viewpoints, other visions of cinema and of society?

What one should see, and what fascinates me in the work of DGF and in this work in particular, is what is formally absent and which nevertheless states its presence. In a comparative consideration of the work of DGF, on the subject of *Last Year at Marienbad* (a common passion that links the artist and the writer, a film freely adapted from *The Invention of Morel* by Adolfo Bioy Casares, genially incomprehensible perhaps only according to Cartesian criteria) Vila-Matas wrote: “It was clear that, if one let oneself be swept along by the form, the voices of the actors, the music, the pace, the passion of the characters, it was the easiest film in the world to watch in the sense that it addressed only the spectators' sensibilities, the capacity to contemplate, listen, feel and be moved, but laying aside from the outset, of course, all preconceived ideas, all prevalent commonplaces regarding cinema.” The apparition at the Palais Garnier, just like Resnais' film, in reality conceals an aesthetic manifesto that is much more critical than its charming and sophisticated form would suggest: first of all, the eternal necessity to be moved and to contemplate, which does not ever prevent the demand for intellectual deconstruction, on the contrary, for it makes it more generous and sensitive; then, the need for ambivalence, which maintains a lack of definition, (but not uncertainty on the part of the spectator), and which preserves the complexity of the characters and therefore their freedom to remain undefined, and that of the most virtuous works. Vila-Matas adds: “DGF knows that art is one of the highest forms of existence, on condition that the creator escape the dual trap: the illusion of the work of art and the temptation to don the mask of the artist. They both fossilize us, the first because it turns passion into a prison, the second by what it does to the freedom of a profession.”

In *Stolen Kisses*, Delphine Seyrig / Fabienne Tabard finally explains to Jean-Pierre Léaud / Antoine Doisel who is infatuated with the novels of Balzac, that she has indeed read *The Lily of the Valley* but that, unlike Madame de Mortsau, she is not an apparition. In the same way, the apparition at the Opera is not an apparition. *Marienbad*

*électrique* is the expression of a certain mode of existence, that of artificial intelligence, something spectral, “immortal and moribund”, a prisoner of its music and of its duration, which, amid the luxurious décor of the Paris Opera, during the intervals in performances, repeats the same gestures in a loop for the benefit of wealthy spectators and for their supreme delectation. But this choreography operated every night by an automaton, with a touch of the fatal, a touch of the vampire, is the perfect illustration of the trap of realist interpretation and illusion set by the artist for the spectators. For Delphine Seyrig’s performances in both films offer, by design, artificial and inaccessible versions of the female genre (a mechanized doll in *Marienbad*, a vampire in *Daughters of Darkness*) – well beyond any social archetype of the sort propagated by patriarchal cinema – and yet they circulate something living. “One always tries to convey the image of a person in order to limit it. If I portrayed these characters, it is because I was offered them, and they were the most interesting roles. They come, then, from input exterior to myself. But I firmly intend not to let myself be limited.” Whether one is naked or made-up, one remains masked when one is an actor. If one reads between the lines, there is a lesson to be learnt in the film *Blade Runner* (1982) based on the work by Philip K. Dick, the plot of which is set in an imaginary future, in November 2019 (!), as the opening image of the film indicates, in which robots, replicants, beings entirely manufactured, develop lives of their own. It is a question, through art and fiction, of revealing the living within the mechanical, as well as of recognizing the agency belonging to those beings considered as minor or inferior by those who hold absolute power, the power to live and act, a power denied to them by society.

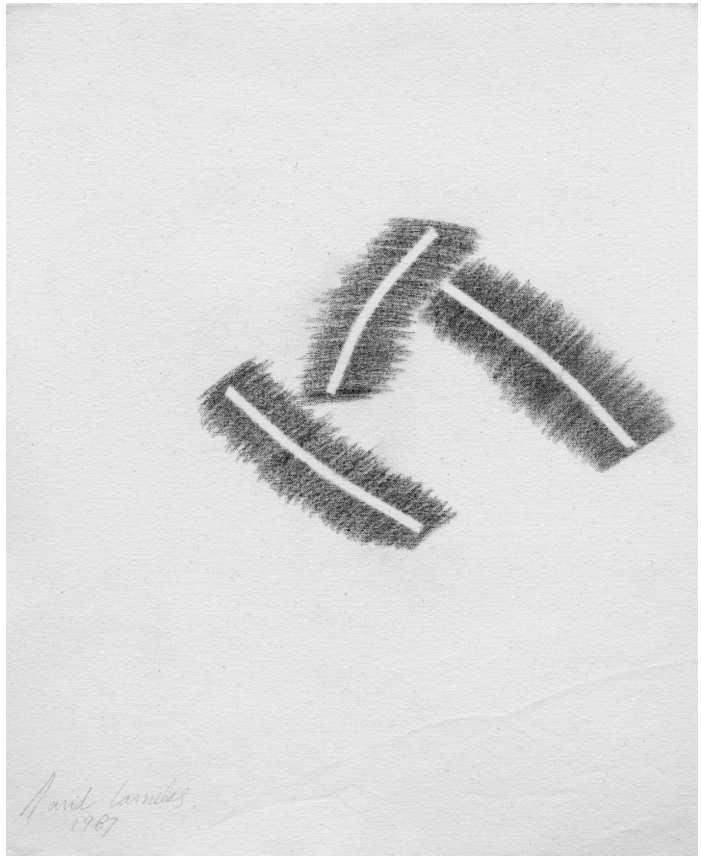
*Marienbad électrique* is ultimately the realization of *The Phantom of the Opera* of the 21st century, a postmodern or contemporary ghost-woman, the phantom of a phantom, the ghost of a fantasy; the apparition of a being objectified as a doll and automated, as Delphine Seyrig is automated in *Marienbad*, and who has her own autonomy; a “Future Eve”, both artificial creature and feminist creator; a holographic specter that creates the illusion and perception of life thanks to electricity and technology; an autonomous and animated work of art, a living Coppélia.

This article was published in *Octave*, the magazine of the *Opéra national de Paris* – [www.operadeparis.fr/magazine](http://www.operadeparis.fr/magazine)

The work *Marienbad électrique* was commissioned by the *Opéra National de Paris* and the *Centre Pompidou-Metz* and is on view during the *Opéra Monde* exhibition until December 31, 2019 in the *Palais Garnier*.

A stage performance first entered her repertoire. She has since then been involved in various projects, including the creation of a new visual arts practice.

## Call for information – Works by David Lamelas



David Lamelas, *Untitled*, 1987, charcoal on canvas, 59 x 50,5 cm

BRUSSELS, OCT. 17 – On the occasion of the upcoming solo exhibition of **David Lamelas** at Centro Galego de Arte Contemporanea (CGAC) in Santiago de Compostela (ES), the artist is launching a call to collectors to locate his drawings and paintings. Please get in touch with the gallery in case you own works in these categories. The exhibition at the CGAC, curated by Pedro de Llano, will be the first to include a large selection of drawings and paintings, a lesser known aspect of Lamelas’ work. On the occasion of this exhibition a catalogue will be published. Opening June 2020.







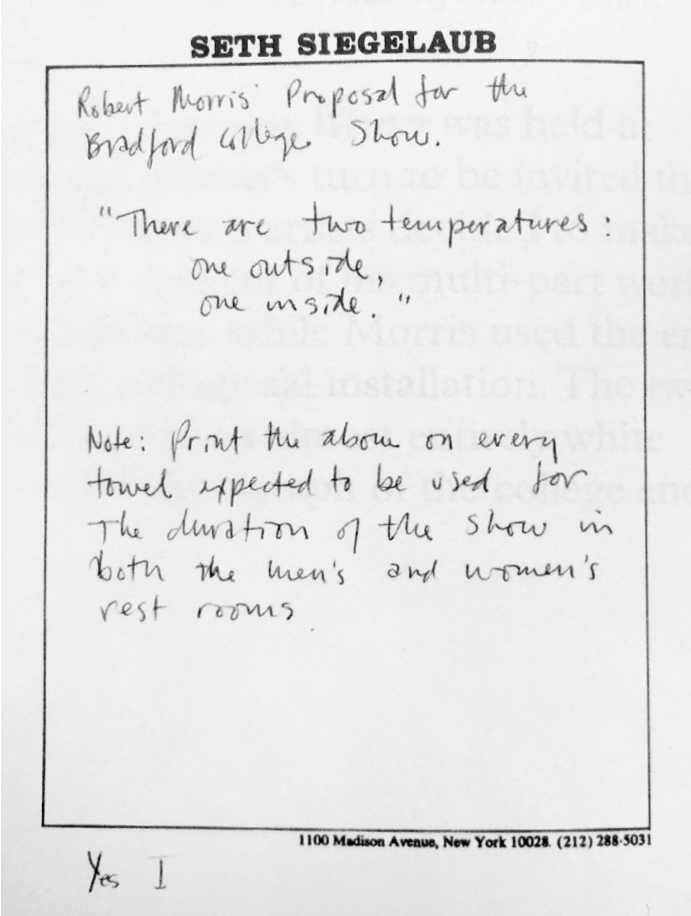
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# New Publication



The catalogue was recently published on the occasion of the exhibition *Sven Augustijnen & Sammy Baloji* held late 2018 at Cultural Center Strombeek, Belgium. Each departing from their own critical point of view, **Sven Augustijnen** and **Sammy Baloji** investigate the mechanisms of power and exploitation and the pretense of historical change. What started in the fifteenth century as a massive export from the colonies of manpower, cultural products and raw materials, continues to date, in this era of an at times opaque global economy and worldwide greedy capitalism. The work of both artists looks into each other in its quest for the motives for global exploitation and exclusion by colonialism, ideology and free trade.

Sandrine Colard, *Bonaventure Shog Bejeng Ndikung, Sven Augustijnen, Museum III 2.1, MER. books - Borgerhoff and Lambrichts, 32p., 2019.*



*Seth Siegelau: Beyond Conceptual Art*, Sara Martinetti, Leontine Coelewijn (Eds.), Stedelijk Museum Amsterdam & Walther König, 2015, p. 150-151 (detail)

BRUSSELS, OCT. 14 – The work *There are Two Temperatures: One Outside, One Inside* by Robert Morris was originally produced for the exhibition “Joseph Kosuth, Robert Morris: March 1969”, organized by Seth Siegelau. Morris’ work was recreated to be included in the remake of this show at Jan Mot, Brussels in 2016. A stamp with the title of the piece was used each time on paper towels, placed in dispensers in the gallery’s washrooms. At the same time, a log documented the daily temperature inside the washroom as well as the temperature outside of the building during the show.

*This contribution is part of an on-going series of text / instruction-based works published in the gallery newspaper.*

That opens as a genre and a format, and I trilogy of holographic apparitions devoted  
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tained a new series of performance works, which I described as “re-enactments.”



**Manon de Boer**, *The Untroubled Mind*, 2013–2016, 16 mm film transferred to video, colour, silent, film still.

MADRID, SEP. 25 – The works of **Manon de Boer** and **David Lamelas** will be part of the exhibition *It's just a matter of time* at ARCO, Madrid from February 26 – March 1, 2020. The exhibition, curated by Mason Leaver-Yap, Alejandro Cesarco and Manuel Segade, takes an idiosyncratic and partial look at the influence or consequence of Felix Gonzalez-Torres in contemporary art practices.

## Agenda

### Francis Alÿs

*Ei Dorado*, Lille 3000, Lille (FR), 27/04 – 01/12; *Francis Alÿs : Jeux d'enfants*, Musée d'art contemporain de Montréal, Montréal (CA), 05/09 – 05/01 (solo); *Words Are Very Unnecessary*, Arter Museum, Istanbul, 13/09 – 08/03; *The Private View*, Museum Morsbroich, Leverkusen (DE), 22/09 – 05/01 (solo); *JRSLM – PARADISE LOST AGAIN*, PILAR on the VUB, Brussels, 17/10 – 14/12; *¿No oyes ladrar a los perros?*, Centro Cultural de España en México, Ciudad de México, 30/10 – 19/01; *Convex / Concave*, *Belgian Contemporary Art*, TANK Shanghai, 31/10 – 12/01; *Theater of Operations: The Gulf Wars 1991–2011*, MoMA PS1, Long Island City (US), 03/11 – 01/03; *Càmera i ciutat. Escenaris de la modernitat*, CaixaForum, Barcelona (ES), 07/11 – 08/03; *PRECARIA (Perilous)*, EAC – Espacio de Arte Contemporáneo, Montevideo (URY), 29/11 – 08/03; *Children's Games*, EYE Film museum, Amsterdam, 19/12 – 08/03 (solo)

### Sven Augustijnen

*Spectres*, Ténk, Lussas (FR), 03/05 (screening); *Pickpocket*, Kunst Raum Riehen, Basel (CH), 04/09 – 03/11

### Pierre Bismuth

*ABSTRACTIONS*, Jan Mot, Brussels, 14/11 – 21/12; *Animalesque Art – Across Species and Beings*, BALTIC Centre for

Contemporary Art, Gateshead (UK), 15/11 – 19/04

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#### Manon de Boer

*Le Petit Cercle Bruxellois*, Institut de Carton, Brussels, 07/09 – 30/11; *Image (of) Silence*, National Gallery, Prague, 20/09 – 05/01 (solo); *Resonating Surfaces*, ISELP, Brussels, 07/12 (screening); *Profundidad de Campo: Manon de Boer*, Matadero, Madrid, 18/12 – 16/02 (solo)

#### Rineke Dijkstra

*To See Time Go By*, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 06/09 – 20/08; *Night Watching*, Rijksmuseum, Amsterdam, 05/09 – 03/12 (screening); *Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center*, The Frances Lehman Loeb Art Center, Vassar, Poughkeepsie (US), 20/09 – 15/12; *When Home Won't Let You Stay: Migration Through Contemporary Art*, ICA Boston (US), 23/10 – 26/01; *The Thread of Life / De Levensdraad*, Faculteit Rechtsgeleerdheid KULeuven, Leuven (BE), 24/10 – 29/02

#### Mario Garcia Torres

*To See Time Go By*, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 01/09 – 20/08; *Alighiero e Boetti e Mario e Garcia Torres*, Travesía Cuatro, Ciudad de México, 24/09 – 15/11; *Ancient History of the Distant Future*, The Pennsylvania Academy of Fine Arts, Philadelphia (USA), 25/09 – 02/02; *Modes of Encounters: An Inquiry*, Times Museum, Guangzhou (CHN), 14/12 – 28/02; *Melbourne Photo2020 Festival*, University of Melbourne, Melbourne (AUS), 23/04 – 10/05

#### Dominique Gonzalez-Foerster

*May You Live In Interesting Times*, 58th Venice Biennale, Venice (IT), 11/05 – 24/11; *Opéra Monde. La quête d'un art total*, Centre Pompidou-Metz, Metz (FR), 22/06 – 27/01; *Age of You*, Museum of Contemporary Art, Toronto (CA), 05/09 – 05/01; *More-than-humans*, Museo Nacional Thyssen-Bornemisza, Madrid, 25/09 – 01/12

#### Joachim Koester

*Vampires, de Dracula à Buffy*, La Cinémathèque française, Paris, 09/10 – 19/01; *Plant Revolution!*, Centro Internacional das Artes José de Guimarães – CIAJG, Guimarães (PT), 19/10 – 16/02

#### David Lamelas

*Lamelas, Irwin, Kusama: Regarding Perception*, Galeria Lago, Instituto Inhotim, Brumadinho (BR), 06/09 – 20/08; *Fly*

*me to the Moon. 50 Jahre Mondlandung*, Museum der Moderne, Salzburg (AT), 20/07 – 03/11; *Bodies-Cities*, Museum der Moderne, Salzburg (AT), 19/10 – 08/03; David Lamelas, Galeria Jaqueline Martins, São Paulo (BR), 08/11 – 24/01 (solo)

#### Sharon Lockhart

*James Benning & Sharon Lockhart: Over Time (I)*, Milwaukee Art Museum, Milwaukee (US), 06/09 – 01/03; *analog histories in primary colors*, neugerriemschneider, Berlin, 29/10 – 30/11; *Rudzienko, F.I.L.M.*, Hamilton College, Clinton (US), 20/11 (screening); *Lunch Break, Voir le temps venir*, Jeu de Paume, Paris, 13/12 (screening); *James Benning & Sharon Lockhart: Over Time (II)*, Milwaukee Art Museum, Milwaukee (US), 17/04 – 02/08

#### Tino Sehgal

*IF THE SNAKE*, Okayama Art Summit 2019, Okayama City (JP), 27/09 – 24/11; *Tino Sehgal, Enoura Observatory – Odawara Art Foundation*, Kanagawa (JP), 04/10 – 04/11 (solo); *Making Art Public: This Is So Contemporary*, Kaldor Public Art Projects, Lilyfield (AU), 15/11 – 01/12

#### Philippe Thomas

*Time is Thirsty*, Kunsthalle Wien, Vienna, 30/10 – 26/01

#### Tris Vonna-Michell

#### Ian Wilson

*Points de Rencontres*, Centre Pompidou, Paris, 30/10 – 27/01

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