

14, 15, 16

Jaargang 8 NO. 35



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Stéphanie Moisdon “moi je dis, moi je dis...”

Par
Stéphanie Moisdon

PARIS, 30 JAN. — On ne peut écrire sur les pièces de Tino Sehgal sans commettre la première anomalie, tenter de les titrer, de les décrire ou de les lister, c'est à dire rivaliser avec la forme même de l'œuvre qui est l'affirmation de ce que c'est.

Ces pièces peuvent être comprises comme une série de pièges, qui rendent l'artiste, le spectateur complices, plus par jeu que par défaut, du contexte dans lequel elles s'actualisent, du lieu où elles s'exposent, du système marchand qui cherchera inévitable-

ment, pour les vendre, à les extraire du piège.

Les créations de Sehgal ne répondent à aucune question sur les caractéristiques d'une œuvre d'art pour la simple raison que le plus souvent il n'existe qu'une différence formelle entre une œuvre et ce qui ne l'est pas. Au cœur des processus et des valeurs d'échange, il réunit dans un équilibre précaire le concept et la production, le multiple et l'unique, l'aura et la démythification, l'algèbre et l'aliénation.

Ce travail s'oppose à certaines illusions de ce que l'on a pu appeler l'avant-garde moderne militante, tout en observant néanmoins les mécanismes par lesquels l'œuvre

d'art est un spectacle destiné à sacraliser la marchandise, à dissimuler les régulations / dérégulations d'un système qui justement ne parvient jamais vraiment à se distinguer.

Tino Sehgal ne cherche pas à s'identifier, à un artiste, un poète, un dramaturge ou à un économiste. Il cherche davantage à se dés-identifier de tout, à décontenancer les définitions de l'art et à voir ce qui, entre les formes et les activités, est indissociable de la pensée.

Si Marcel Broodthaers constitue une sorte de référence poétique, Sehgal ne considère pas pour autant avec la même mélancolie que l'art est rentré dans une ère irréversible

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Pensée. Si Marcel Broodthaers constitue une

sa production, le multiple et l'unique, l'au

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(advertentie)

Tentoonstelling Exposition 20/2–29/3

TINO SEHGAL
LE PLEIN

Galerie Jan Mot

Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles

15

(advertentie)
 Tentoonstelling Exposition 1/3-8/3
 Vernissage 28/2 18-20 u/h

HARALD THYS JOS DE GRUYTER HET SPINNEWIEL

AD 46
 Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles
 1 entree 5/3 14-18.30 u/h
 En op afspraak / Et sur rendez-vous
 tel.: +32 2 514 10 10

de dévalorisation du sens, accomplie au profit de la loi, de la seule valeur d'échange.

Alors même que ses pièces paraissent parfois destinées à faire apparaître le rapport de dépendance qui lie l'artiste au système économique, elles n'en sont pas moins aussi totalement autonomes, désaliénées de cette perspective critique et politique.

Tino Sehgal cherche à voir jusqu'où un artiste reste maître ou esclave de ses propres stratégies de visibilité, d'énonciation, de commercialisation, de quelle façon il s'extrait et replonge dans la banalité.

Il vise une réalité mentale au-delà d'une réalité visuelle et retrouve l'implacable (qui n'est pas l'ironie) de l'affirmation. Sorte d'écriture objective (contre la subjectivité), machine à dire ce qui est là, sans dépassement, à dire ce qui est vu, un espace sans objets qui n'est pas le vide, car le vide est une autre invention formelle, idéologique et restrictive.

En titrant son exposition de la Galerie Jan Mot *Le plein*, il revient à ce malentendu du vide, et suggère une lecture contradictoire, antagoniste de l'espace.

Car la parole, la partition, les mouvements viennent remplacer la nécessité de la présence des choses, ce qui ne veut pas dire que ces choses ont disparues mais qu'elles peuvent tout aussi bien s'absenter.

Il met en place non pas des mises en scènes mais des arrangements, des dispositifs dont les implications se multiplient et se développent de façon programmatique au fur et à mesure des incidents, des événements extérieurs et contingents : les horaires d'ouverture de l'institution, la durée de l'exposition, le contrat passé avec les gardiens, la présence des œuvres d'art autour, la circulation dans le lieu.

Les tautologies de Sehgal (*This is good*, *This is propaganda*) sont vraies par définition et servent à situer les lieux d'exposition. Il envisage l'art en soi et prend pour maté-

riau non seulement les composants, les techniques de diffusion, mais aussi ses formats, ses conventions, ses positions vraies ou ses fausses hypothèses.

Dans ce registre de la tautologie, Sehgal s'intéresse à l'écart entre la signature et les intitulés, entre la désignation et les erreurs d'énoncés.

Le fait de ne pas réaliser lui-même les actions et de fournir à des exécutants des instructions, lui permet de faire bifurquer les enjeux de toute classification, de la performance comme catégorie et des conventions de l'engagement (le corps de l'artiste présenté comme garantie de son investissement), ce qui provoque une sorte de libération pour le spectateur, une levée de l'identification et de la projection mythiques.

Dès lors que l'ironie de Duchamp et l'aura de Warhol ne suffisent plus pour maintenir, dans de nouvelles conditions, le paradigme du ready-made, la question aujourd'hui est de savoir quelle instance est encore en position de décréter l'authenticité ou l'inauthenticité ?

La signature chez Sehgal, sa proclamation, est cette instance possible qui indique et affirme une lecture déterminée, un ordre fondé en soi ("This is good" revient à dire "this is art").

A travers ces affirmations qui contiennent leur propre solution, il met en évidence le retrait de la compétence, du savoir, de l'expertise, cette compétence qui permet de décider du sens d'un énoncé.

La signature Tino Sehgal ne domine pas la représentation et l'espace, elle ne renvoie pas à lui-même en tant qu'individu réel ; elle représente un lieu qui laisse le champ libre à d'autres identités, équivalentes.

A travers la répétition des signes de soi, les énoncés chez Tino Sehgal libèrent finalement l'œuvre du personnage de l'auteur et vice versa et témoignent de cette rupture devant le public.

Dans ses interventions, la répétition inflationniste de la signature, du titre, sa distribution dans l'espace est en corrélation, paradoxalement, avec une forme de négation. Absence de l'œuvre et de son auteur ou de l'artiste. La signature ne signe que sa propre répétition. Même si cette absence formelle ne signifie pas pour autant un refus total mais une manière de concevoir la communication comme un échange circulaire symbolique de questions et de réponses, de mots et d'objets.

Les gardiens du musée, les employés de la galerie font partie de ce système de communication, ils sont les instruments, les relais qui permettent à l'artiste de poursuivre sa démonstration. Ni sujets ni objets, ils font juste partie des éléments matériels d'une proposition qui cherche à vérifier la question post-duchampienne du musée comme médium, à savoir si c'est le musée qui fait l'œuvre ou si c'est l'œuvre qui fait le musée.

Duchamp affirme que seule la signature de l'artiste suffit, qu'elle est plus forte que l'institution. Avec Buren, la signature est l'institution, il n'a pas besoin de signer. Tino Sehgal s'inscrit dans cette perspective, tout en produisant une troisième voie, un déplacement, un détournement de la fonction historique de la signature et du ready-made.

Chez lui c'est l'usage qui l'emporte, contre la syntaxe, quand une phrase réussit à se faire entendre comme un nom propre.

On sait que le discours artistique, au moins dans sa tradition la plus moderne, se sera voulu, avant tout, discours critique : qu'il s'est tenu dans l'interdépendance d'une affirmation – un jugement – et d'une dénotation – un objet (que celui-ci soit sensible ou non). Dans ce point de rencontre obligé, un lieu commun s'est imposé, un topos, un lieu à inventer.

Ce que Tino Sehgal désigne à l'endroit de sa signature, c'est justement ce lieu de l'invention, sa nécessité : pourquoi inventer ? pourquoi même « présenter un monde » qui viendrait « s'ajouter » à la réalité ? pour produire un discours, de la fiction, de la représentation ?

Peut être seulement pour créer des emplois.

**English version of this text will follow at
www.galeriejanmot.com**

Works by Tino Sehgal (°1976, lives in Berlin) have been shown this summer at Manifesta 4, Frankfurt and in the exhibition I promise it's political at the Ludwig Museum, Köln. Le plein is the first solo exhibition of the artist in a gallery. Tino Sehgal has been selected for the Art Prize of the Bremen Kunsthalle.

Has anyone received it?

"If someone picks it up, then that's communication. Someone might pick it up a thousand years from now. Someone might pick it up five minutes before I've thought about it. You see, because it transcends time and space, and these things sort of exist for all time..."

Robert Barry



Jonathan Monk, *Untitled* (above) and *Meeting #53* (below)

**Letter to the gallerist
from Raimundas Malasauskas**
March 2002, NYC

Dear Jan,

Sorry for a delay in contacting you. Hope you are having a good time in Brussels after our last veggie dinner in New York. Meanwhile I kept busy interviewing George Maciunas for the Fluxus publication, exploring my new Chelsea neighbourhood and researching the phenomena of delay. At some point I have come across the *Telepathic Piece* by Robert Barry that took place in the exhibition at Simon Fraser University, Vancouver in 1969.

As you probably know the artist telepathically transmitted a certain message to the world. What was the message? According to Barry it is a work of art *"the nature of which*

is a series of thoughts that are not applicable to language or image".

I found it extremely fascinating to think of the destiny of this message. Following the most elementary information theory (not necessary including ESP) the message transmitted could not have disappeared somewhere – it is still there – in info-sphere. Even if someone had received it, that does not exclude the possibility that it could be received by anyone else at any time. Contrary to the ecstasy of instantaneity and real time communication I've got struck by the idea of delayed reception (or latent forwarding) of Barry's message after/within/ more than 30 years.

My assumptions about the quantic nature of the piece were reinforced by early Robert Barry interview: *"If someone picks it up, then that's communication. Someone might pick it up a thousand years from now. Someone*

might pick it up five minutes before I've thought about it. You see, because it transcends time and space, and these things sort of exist for all time, so to speak..."

However I don't think it's worth of our efforts to rewrite art history trying to prove that, for example Marcel Duchamp has received Robert Barry's message in 1917 and brought it to the Independents exhibition. I would also like to refrain from making dirty jokes about Pretzel and president Bush in the course of the sudden reception of message. Nevertheless the notion of collective info-sphere or the hyperspace interacting with our brains tends to revise classical Freudian assumptions about psychopathology of everyday life. It also addresses the notions of copyright and open source (since anyone could pick up the message and present as his/her own), random distribution and spam messaging (in terms of imagining the space 'out there' as an infinite bulk mail folder), the idea of alternative communication channels and unmediated public space, etc. And of course, there's something we don't know and that is much bigger.

Anyway in terms of the reception/forwarding target group I would prefer to limit search to people who could reply back themselves. I talked with Jon Hendricks recently – he said he had not received the message, but he made very interesting connections between Robert Barry, Robert Filliou and James Flint.

The reason I am writing to you is to ask whether any of the artists you work with or are interested in haven't received the message or at least thought about it. If so, maybe we could present the reception (which would function as a further transmission, of course) at your gallery? Even if it does not imply an image or a language. However I must assume that the original signal could have been distorted during the years and even Mr. Barry might be unable to recognize the message as his.

Hope you are well / look forward to hear from you.

Easy,
rai

(advertentie)

Tentoonstelling Exposition 20/3–26/4
Vernissage 19/3 18-21 u/h

16

**JONATHAN
MONK**

**DURING
THE
EXHIBITION
THE GALLERY
WILL BE
OPEN**

AD 46

Zaterdag / Samedi 14-18.30 u/h
En op afspraak / Et sur rendez-vous
Rue Antoine Dansaertstraat 46 B-1000 Brussel Bruxelles
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Imperial and the New Sexual Lifestyles

Joachim Koester interviewing
Gerard Byrne

NEW YORK, JAN. 5th — *Joachim Koester's conversation with Gerard Byrne is part of the series 'Introduce' in which artists from the gallery introduce the work of other artists.*

Joachim Koester. I think the first time you talked to me about “why it’s time for Imperial, again” was in your studio in 1998. You took out an old copy of National Geographic, pointed at an advertisement and told me that you were going to use it as a screenplay for a film. I was totally fascinated by the idea. That this odd material would somehow surface again, so many years after it had been printed and then forgotten.

Gerard Byrne. There is a long tradition, all through modernism, of artists searching

through the outmoded. Magazines are a great example, because their apparent market lifespan is so short and after that they don't have much value, they are considered waste material. One of the things that drew me to the magazine was that it marked a type of history that is largely ignored in historical writing. The advertisement in *National Geographic* can be seen as an example of a history of desire and fantasy and its curious that now, two decades later, such adverts appear so at odds with contemporary living and contemporary kinds of desire.

J.K. And still the way you choose to use the material brought such urgency to the scenario. I found it very moving. Especially seeing our mutual friend Ed Keegan playing the character Lee Iaccoca*, struggling to remember lines created by copy writers 20 years ago and deliver them in a convincing way.

G.B. Actors have quite a difficult relationship with the texts that I work with, professional actors even more so. It's because the texts are transcripts rather than dialogue and they obviously don't fit clearly into the model of authorship and of standard models of what an author supposedly hopes to achieve. However one of the reasons that I work with actors with these texts is because I'm interested in ideas of tenability and of conjecture, central concerns of the acting process. On the most basic level both projects are historical speculation based in text that's rooted in a specific place and time and publication. In these terms, the projects necessarily involve proposing tenable constructions of the original situation, usually rendered by means of naturalistic dramatic conventions. But what's important for me is that the camera records the process of what the actor does as a struggle of rendering some-

thing as credible, and what I'm interested in is this place or moment of the struggle rather than actually achieving any convincingly authentic representation. Unlike most film, in these projects the actors and camera don't collude.

J.K. In Ed's case his struggle to remember his lines forms a kind of paradox since with that comes a sense of honesty. Watching the film it was surprising to me to realize that not only did I feel a growing sympathy for Ed but also for Lee Iacocca*.

G.B. Yes there is a somewhat schizophrenic relationship between the actor and the character they embody, which is really pronounced with Ed. It's reminiscent of Brecht's actors who don't fully identify with the roles they play. In this case you get Lee Iacocca struggling with himself (JK and GB laugh). One of the things that interested me while making *Imperial* was the idea of making a work from the point of view of being a consumer or a potential customer. I like the idea of assuming a mainstream perspective.

J.K. The subject is mainstream for sure; selling and buying cars, but I think the fact that the ad is dated November 1980 puts it more into the realm of the obscure.

G.B. Hmm...Mainstream versus obscure mightn't be the best and most appropriate terms to talk about this. It's more about propositions; what's proposed as normal or normative desire, and how due to economic imperatives that drifts across commodities and products over the course of time, and leaves a trail of material in its wake. What was once normative eventually becomes aberrant. It points to this strange relationship we have with history in our consumerist capitalistic society.

J.K. Your film was pretty much finished in 1998 but it's only just recently that it started to generate some interest in the art world.

G.B. It's a slow burner. (Laughs) Actually it took a long time to resolve the final format, the accompanying photographs etc.

J.K. Let's continue by talking about the *New Sexual Lifestyles* and the questions involved in your choice of location for the piece.

G.B. Restaging the panel discussion from *Playboy* in Ireland twenty years later posed some interesting challenges, particularly around my nominal commitment to the idea of realism in the staging. One step was finding a location that could stand for, but not be mistaken for the original site of discussion,



Gerard Byrne, stills from *Why it's time for Imperial, again*, 16mm/DVD installation, 23 min, colour, 2000

wherever that may have been. Dealing with accents turned out to be particularly interesting, as it involved speculating with each actor about the panelist they played, based on slim biographies reproduced at the beginning of the original article. I then had to see how they all fitted together to establish a sense of time and space which is interesting to me precisely in its in-authenticity. I made the work in the "Goulding House" which is a landmark late modernist structure from 1972, the year before the *Playboy* was published. It was appropriate for many reasons, not least because it is a glass box, surrounded by woods, which was never intended to be lived in, but was built both for socializing, for parties, and as a sort of sanctuary. The house is very well known, and as such brings its own history to *New Sexual Lifestyles*. In terms of space, its sort of the opposite of *Imperial*,

which was purposefully made using non-specific, generic spaces.

J.K. *New Sexual Lifestyles* elaborates on the methodology of *Imperial* but in relation to subject matter it maps out a completely different territory.

G.B. With *New Sexual Lifestyles* I worked from the transcript of a panel discussion published in *Playboy* in 1973. The most immediately striking thing about the work is the gulf between contemporary attitudes to sex and the ideas proposed in the discussion. AIDS for one, casts a shadow over every scene of *New Sexual Lifestyles* now, although it had not been identified in 1973. For me the original discussion is also interesting because it involved much speculation about the future, whereas my project necessitated speculation

about that future as the recent past. What I ended up with was this hypothesizing about a nebulous epoch of sexual history between 1973 and 2002. *Imperial* is also based on a text that speculates about the future, except it's "the future of the luxury car in America".

J.K. In one of his books the French writer Raymond Queneau refers to history as a bunch of randomly chosen anecdotes. His statement is, of course, meant to be understood polemically—as skepticism towards any ‘official’ History and the means through which it is constructed. I find it interesting though, that when we speculate about the past we often get caught between doubts regarding History and its representation and the necessity of believing that certain events actually happened and can be remembered and re-told.

G.B. Yes – My projects do nothing to allay those doubts, premised as they are on old magazines where historical record was not necessarily a priority. But I have no interest in measuring the truth of either text. I accept each as a historical document, testament to something now barely recognizable from the recent past, from living memory. However one irony that arises in these projects is a sort of skepticism in material representation. Somehow the process I have been working with inevitably seems to lead to a point where the original transcript and its dramatic realization actually undermine each other's credibility. Rather than transport the reader/viewer through time to the moment of the original conversational exchange, the reader or viewer is taken to the moment of transcription, or

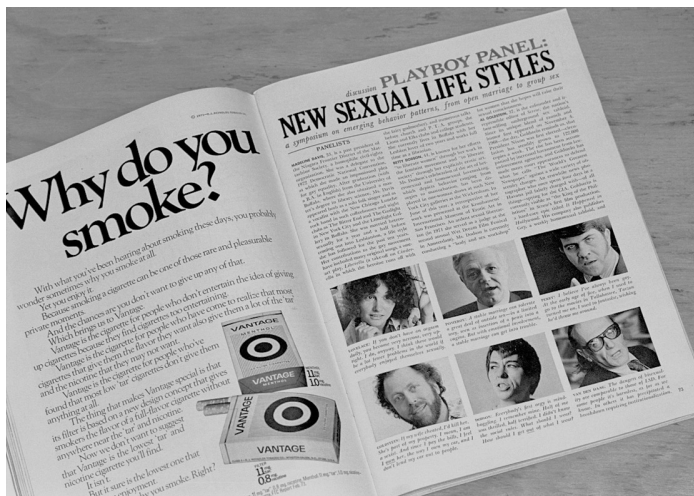
the moment of dramatization. In my final edits of both *Imperial*, and *New Sexual Lifestyles*, each actor's struggle with the task of realistically enacting the text is conspicuously apparent. I remember talking to actors during the production of *New Sexual Lifestyles* about how in a way we were just photographing something that was not photographed the first time. As such the actors were assuming positions in the photograph, and their goal was to struggle together towards some form of credibility or historical cohesiveness within the final photographic image. But the intersection of realism and history always proves surprisingly untenable. The net result is as you describe, doubt creeps in, but also, as is implied in your question, a certain speculative potential emerges.

**Lee Iacocca was one of the most popular and successful businessmen in America between the 1960's and the 1980's. The man behind the Ford Mustang, he later became president of Ford, and then chairman of Chrysler, where he rescued the company from bankruptcy. In the 1980's he was widely tipped for US President, became a business guru, and sold over 6 million copies of his auto-biography "Iacocca".*

Gerard Byrne was born in 1969 in Dublin, he lives in New York. Imperial was shown at Manifesta 4, Frankfurt. Works will be exhibited in The American Effect at the Whitney Museum (New York), the Istanbul Biennial and the Frankfurter Kunstverein. A monograph titled Op-ed was published by Limerick City Gallery & The Douglas Hyde Gallery, 2002. ISBN 090766081-9.



Still from *New Sexual Lifestyles*, DVD, multi-channel DVD, 54 min, colour, 2002



New Sexual Lifestyles, Playboy, September 1973

Regarding history and its representation as

In brief

1 DEC. – *Déjà vu* (2000) by **Douglas Gordon** has been acquired by the Musée d'art moderne in Brussels. This work is a three screens video projection of *D.O.A. (Dead on Arrival)* (1949-50) by Rudolph Maté, at different speeds: 25 images/second, 24 images/second and 23 images/second. The appropriation of the film through repetition at different pace creates a de-synchronisation. The unified temporality of the viewer then collapses with the impression of *Déjà vu*.

20 DEC. – Selected by Bart De Baere, curator for the section Art Unknown, the gallery will be at ARCO, Madrid (12-18/2) with an installation by **Honoré d'O**.

4 JAN. – The Boijmans Van Beuningen Museum presents four recent works of **Dominique Gonzalez-Foerster**, a.o. *Petite* and *Exotourisme*. In addition to a live presentation of the video *Ipanema théorie*, the International Film Festival Rotterdam will show the 35mm films *Riyo* (1999), *Central* (2001) and *Plage* (2001). Also presented at the International Film Festival Rotterdam: *Johan* by Sven Augustijnen, *The Breathing Lesson* and *The Glass Wall* by Dora García, *Kaimietis* by Deimantas Narkevicius. www.filmfestivalrotterdam.com 22/1–2/2 www.boijmans.kennisset.nl 18/1–2/2

23 JAN. – From February 14 until March 7, **Franciska Lambrechts** and **Honoré d'O** will be in México City for a project at the Art Center. They will continue their "Midsummernight" work started in June 2002 at Roomade, Brussels. During two weeks, the artists will work on the context from the ten videos made in Brussels.

29 JAN. – The old space of the gallery at nr. 46 rue Antoine Dansaertstraat, renamed AD 46, will host an exhibition with recent works by **Harald Thys** and **Jos De Gruyter** (28/2, 1, 8/3). Their new video *Het Spinnewiel* (20 min, Nederlands gesproken, sous-titré français) will be shown on February 28 from 18 to 20h. This work will also be programed with others of their works on Saturday March 1 and 8 from 14 to 18h30. *During the exhibition the gallery will be open* is the following exhibition at AD 46. Curated by Raimundas Malasauskas, this is the first solo exhibition of **Jonathan Monk** in Belgium (19/3-26/4).

There was a mistake in the article about Peter Watkins in the previous issue of the Newspaper. **Peter Watkins** received the Oscar Award for best documentary in 1966, and not in 1996. The screening of his films that we had announced has been cancelled for practical reasons.



Manon de Boer, Laurien, SKOR, Amsterdam, 2002-2003



Harald Thys and Jos De Gruyter, *Het Spinnewiel*, 2003

Agenda

Eija-Liisa Ahtila

De Appel, Amsterdam, 17/1–23/3 (solo)

Sven Augustijnen

Screening of *Iets op Bach* at Smart project Space, Amsterdam, 16/2; *Coconutour*, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète (F) 2/2–31/3

Pierre Bismuth

Collages fit For General Audiences, Lisson Gallery, London, 30/1–8/3 (solo); *Arte per tutti, ma capita solo da te*, Galeria Sonia Rosso, Torino, 28/2–12/4 (solo)

Manon de Boer

Laurien, SKOR, Amsterdam, 12/12–2/2 (solo); *MOPH by BDV*, Tokyo, 1/3–30/6, www.moph.jp; *Panoramic Portraits*, www.skor.nl/panoramicportraits

Rineke Dijkstra

The Caldic Collection, Boijmans van Beuningen Museum, Rotterdam, 23/11–2/2 (cat.); *The Fourth Sex*, Stazione Leopolda, Fondazione Pitti Immagine Discovery, Florence, 9/1–9/2 (cat.); *30 jaar Nederlandse Videokunst*, Nederlands Instituut voor Mediakunst, Amsterdam, 11/1–8/3; *Selbstgespräch: Sam Taylor-Wood, Tracy Moffat, Rineke Dijkstra*, *Ausgewählte Positionen zeitgenössischer Fotografie aus der Sammlung und aus Privatbesitz*, Pinakothek der Moderne, München, 1/2–30/3; *Witness*, Barbican Centre, London, 12/2–21/4

Honoré d'O

Galerie Jan Mot, ARCO, Madrid, 12–18/2; Programa Art Center, Mexico City, 14/2–7/3 (met/avec Franciska Lambrechts)

Dora García

The Breathing Lesson, International Film Festival Rotterdam, 22/1–2/2 (cat.);

Monocanal, Spanish Video in the 90s, Museo Nacional Reina Sofia, Madrid, 10/2–10/3 (cat.); *The Kingdom*, MACBA, Barcelona, 20/2–30/3 (solo project, net.art and performance), also at *aleph-arts.org/inserts/thekingdom* or www.macba.es; *The Breathing Lesson* and *The Glass Wall*, International Short Film Festival, Oberhausen, 1–6/5 (cat.)

Dominique Gonzalez-Foerster

Boijmans Van Beuningen, Rotterdam, 18/1–2/2 (solo)

Joachim Koester

Le beau corps de la mémoire, Musée des arts contemporains, Hornu, Belgium, 16/3–29/6 (cat.); *Cloudless*, Bard College, 16/3–16/4; *The Portable Artis*, Instituto México, Paris, 28/2–17/4

Sharon Lockhart

Barbara Gladstone Gallery, New York, 22/3–19/4 (solo)

Deimantas Narkevicius

Mare Balticum, Nationalmuseet, Copenhagen, 19/9–26/1; *Die Aufgabe der Zeit*, Kunstverein Münster, 13/12–2/2

Tino Sehgal

adiétéromachie, Palais de Tokyo, Paris, 31/1; *Le plein*, Galerie Jan Mot, Brussels 20/2–29/3 (solo); *Kunstpreis der Böttcherstrasse in Bremen*, Kunsthalle Bremen, 1/3–13/4 (cat.)

Uri Tzaig

Galerie Micheline Swajcer, Antwerpen, 24/1–1/3 (solo); new installation at the New Museum, New York, à partir du/vanaf 23/2

International Film Festival Rotterdam

22/1–2/2 (cat.), met/avec Sven Augustijnen, Dora García, Dominique Gonzalez-Foerster, Deimantas Narkevicius (e.a.)
www.filmfestivalrotterdam.com

Over wij/About We

Van Abbemuseum, Eindhoven, 19/1–August 2003 (cat.), met/avec Dominique Gonzalez-Foerster, Douglas Gordon (e.a.)

New Publication

Dora García

The Kingdom Novel, MACBA, Barcelona, 86 pages, designed by Maureen Mooren and Daniel van der Velden, essays by Chus Martínez and Emiliano Battista

Vernissage

gesponsord door / sponsorisé par:

Passendale / Duvel Moortgat NV SA Restaurant Vismet

Colofon

Publisher: Jan Mot, Brussels

Design: Maureen Mooren & Daniel van der Velden, Amsterdam

Printing: Cultura, Wetteren

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(advertentie)

GALERIE JAN MOT

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