

## Recent Works by Narkevicius in Brussels

BRUSSELS, OCT. 15 – *The gallery organises on November 3 a screening of three recent films by the Lithuanian artist Deimantas Narkevicius at the Studio 5 in Flagey (Brussels). One of these works, Kaimietis, will be shown in the gallery from November 6 till December 20. The artist wrote the following short text on this film:*

'The narrative of the film *Kaimietis* is based on the monologues of two individuals, who do not know each other. These monologues have been recorded for a young sculptor, the male character of the film, getting ready to leave his country, while the text of a female student was recorded just after leaving the

home country. Both characters are not typical economic or political immigrants. They share a common drive for new experience in another country, another cultural context. Both young people delve into their personal important issues, without attaching too much to linear sequence. The visual structure of the film is aimed at creating visual suggestions of these two documental narratives, without filming the actual narrators. The sculptor is speaking while showing a portrait of the national hero, created by himself, while the monologue of young female student is accompanied by photographs:—the snapshots of her first days in the strange city. The first reflections of traveling, mov-

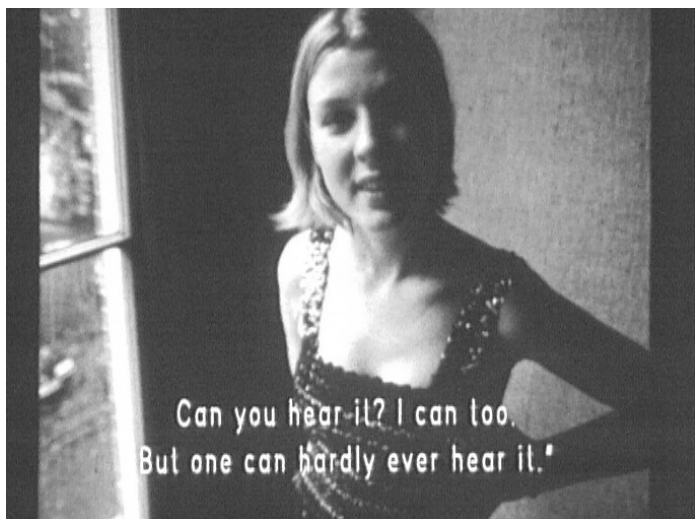
ing house and experiences are compared with the point of departure, the city, which they know well; from the first moments of departure this point becomes an object of remembrance.' (Deimantas Narkevicius)

*The Role of a Lifetime*, 2003, Betacam SP video transferred on to DVD, English subtitles, 16 min.

*Scena*, 2003, Super 8 film transferred on to DVD, English subtitles, 9 min. 30 sec.

*Kaimietis*, 2002, 16mm film, French subtitles, 19 min.

**The screening at Flagey will be introduced by the artist and Edwin Carels.**



Deimantas Narkevicius, *Kaimietis*, 2002 (film still)

# 24

(advertentie)

Première 3/11 21 u/h

**DEIMANTAS  
NARKEVICIUS**

**KAIMIETIS,  
SCENA, THE ROLE  
OF A LIFETIME**

Flagey Studio 5  
Heilig Kruisplein 1050 Brussel  
Pl. Sainte-Croix 1050 Bruxelles

25

(advertentie)

Tentoonstelling Exposition 6/11-20/12

**DEIMANTAS  
NARKEVICIUS****KAIMIETIS**

Jan Mot

Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles

26

(advertentie)

Tentoonstelling Exposition 6/11-13/12

**THE GALLERY  
SHOW, PART TWO****CHANGE OF  
NAME**

Jan Mot

Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles

JAN MOT ET OSCAR VAN DEN BOOGAARD

PRIENT \_\_\_\_\_

DE LEUR FAIRE LE PLAISIR D'ASSISTER AU VERNISSAGE  
DE L'EXPOSITION *Fleur* DE Caroline Bittermann  
LE SAMEDI 11 SEPTEMBRE 1993 DE 12 À 18 HEURES.  
LES ŒUVRES SERONT EXPOSÉES JUSQU'AU 23 OCTOBRE.  
(VISITE SUR RENDEZ-VOUS)

02-216.04.24

AVENUE ROGIER 53  
1030 BRUXELLES

An example of the first invitation cards.



BRUSSELS, OCT. 15 – Sven Augustijnen finished his film *Une femme entreprenante*, part of which was shown at the group exhibition *Wiels*. The film is a portrait of Sophie Le Clercq, the leading figure behind the project for a new center for contemporary art in Brussels in a former brewery. The first screening of the film will be announced later. The catalogue of the exhibition, with a text by Michael Tarantino on Sven Augustijnen amongst others, is now available. (Still from *Une femme entreprenante* by Sven Augustijnen)

# In the Name of the Gallery

By  
Oscar van den Boogaard

BERLIN, OCT. 14 - Thinking about the gallery by now means thinking about a major part of our lives. I will try to reconstruct the story. Where should I begin?

Jan and I met each other in April 1987 on a tourist boat in Amsterdam. I was sitting behind him and I thought he has the loveliest head of the whole world. He told me that he wanted to have a museum and I said I wanted to be a writer. We both found each other rather opinionated but from that time on we stayed together. In 1991 we settled with our cat Kornelis on the Avenue Rogier in Brussels. Jan was working for Marie-Puck Broodthaers and I was writing my first novels. We got to know interesting painters who were not being exhibited in Belgium and so we began to organise exhibitions in our three en-suite rooms. We invited people personally. 'Jan Mot & Oscar van den Boogaard have the pleasure to invite ... to the exhibition of ...'. We filled in the names of the invitees by hand and we also wrote the addresses on the envelopes by hand. We knew the names of all the people we invited. Also those of the people who never came. Because we lived and made exhibitions in one space I had to move with my computer into the bathroom when visitors came. I had the feeling I had to make way for art. During those years we were macrobiotic and we regularly organised macrobiotic dinners for collectors and artists in our paradise where good triumphed. After a few years macrobiotics, painting, the handwritten invitations and the rooms with painted ceilings and plaster

mouldings began to bore us. Kornelis ran away. We moved to the centre of Brussels. On the Rue Antoine Dansaert we opened Galerie Mot & Van den Boogaard. That word gallery was important because it was not entirely self-evident for us to be gallery owners. We began to work with a new group of artists; Jan wanted to concentrate wholly on their development, as a gallery-owner. That was early 1995. We lived in a loft in the backhouse two floors above the gallery. People walked in and out, at any moment a party could start. Many people slept over, sometimes even under my desk. Having a gallery was a way of life. Initially I thought it a good combination to write and preoccupy myself with art but over the years I didn't feel I was in my place there anymore. It all went too fast, those constant changes made me restless; I wanted to concentrate completely on my own work and my own restlessness. What's more, I didn't feel like a gallery owner. I had never felt like a gallery owner. In early 2001 the white enamel sign at the entrance to Rue Dansaert 46 was replaced. I was a little sad about it. It felt as if I had been driven out. I was also relieved, in any case I no longer felt like the man in the wrong place. September 2002 Galerie Jan Mot moved to Rue Antoine Dansaert 190 and the old gallery was from then on known as AD46. Soon the name of Galerie Jan Mot is going to change once again. The word 'galerie' will be omitted because it is clear that the space behind the large glass store front is a gallery. And also because Jan can never pick up his registered mail because he can not prove that Jan Mot and Galerie Jan Mot are one and the same. And also because it makes sense. He

acts in his own name, in a way that is his own, not as a gallery owner but as Jan Mot. Whenever I look at the façade with his name on it I am always reminded of the words of Andy Warhol: 'The people who have the best fame are those who have their names on stores'.

*The changing of the name of the gallery is the second part of the show entitled The Gallery Show\* which is organised in collaboration with Joe Scanlan. In this show, a series of elements pertaining to the operation of the gallery are highlighted. Ordinarily these elements are subordinate to the main function of the gallery, which is of course showing art. The idea of this program, however, is to focus on the physical aspects of the gallery itself; to investigate the practical decisions that cause a particular space to come to be defined as an art gallery; and to research how these decisions effect the art the gallery shows, the visitors it receives, and the traces they leave. In relation to this part of The Gallery Show the complete list of all the previous gallery activities is reproduced in the form of an agenda in the supplement of this issue of the Newspaper.*

\* Title by Tino Sehgal

Translated by Kate Mayne

## In brief

The text by Edwina Carels on **Manon de Boer's** video *Sylvia Kristel-Paris* published in French in the previous issue of the newspaper is now on the gallery's website in the original Dutch version. The interview with architect **Christian Kieckens** (*The Gallery Show, Part One*) is translated into English and is also available on our website.

From November 13 until December 20 the Swiss Institute in New York will show, amongst other works, *Translation Piece* by **Jonathan Monk**. This work was first exhibited at AD46 this Spring.

After a break for renovation works the gallery will reopen on January 15 with a solo exhibition of **Ian Wilson**. The show will consist of two new works by the artist.

**Manon de Boer** will show her sound piece *Switch* in Brussels on the occasion of the exhibition '*Je me souviens*' (*titres provisoires*). The work will be installed at the entrance of the swimming pool in the Rue du Chevreuil 28 (24/10-30/11).

AD46 is sublet to Thierry Rondenot and Hervé Yvrenogeu of the fashion label **own**. Until the end of December they will run their 'Test Shop' in the former gallery space. Info: 0476 45 92 62.

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