Jaargang 9 NO. 40 2 0 b k d e ıf e ŀ ıf t. S 0 e n S S O 11 S а е 2 e S e t ŀ e meanwhile soe is working on his design of

Letter from the editor

BRUSSELS, 8 JAN. – The new year starts with a show by Ian Wilson, which will be his third solo presentation since the gallery begun to work with Ian in 1999. This time two works will be shown: a new set of 20 books from the 'Perfect'-series and a work related to his well known Discussion Pieces which will be presented here for the first time.

The gallery will almost be empty and this made it the perfect moment to introduce the new colours Joe Scanlan has chosen for the interior and façade of the gallery. The white for the gallery walls is called 'white heron', the colour of the façade 'persian violet'. In the meanwhile Joe is working on his design for the office furniture which should be realised before the end of Spring.

For the third part of *The Gallery Show** we invited graphic designer Paul Elliman who already participated in the DIY-show (Feb. 2002) and made the sign for AD46. Elliman's contribution is focussing on the answering machine of the gallery, or the "Public address". See his text on page 3 of this Newspaper.

As was announced before, *The Gallery Show* 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 affect the art the gallery shows, the visitors it receives, and the traces they leave.

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*Title by Tino Sehgal

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In brief

Translation Piece by Jonathan Monk will be shown in the exhibition Playlist at the Palais de Tokyo (Paris) from 12 February until 25 April. This work was created for the occasion of the exhibition During the exhibition the gallery will be open at AD46 in April 2003 (curated by Raimundas Malasauskas). Since then it has been shown in Vilnius and New York.

The gallery has been selected to participate in the Statements section of Art Basel with **Tino** Sehgal. The art fair will take place from June 16th to 20th.

All the Stories by **Dora García** will be interpreted everyday at 6 pm from February 5th until 15th at the Beursschouwburg in Brussels. Actors will read aloud the stories collected by the artist in her book. They will circulate in all the spaces of the theatre in order to communicate these fragments from the lives of 2003 men and women.

The Glass Wall by Dora García and One Man Show by Pierre Bismuth are selected for the International Film Festival of Rotterdam. A solo program titled Either True or Fictitious is dedicated to films by Deimantas Narkevicius. The program is available at www.filmfestival-rotterdam.com.

Italian curator Luca Cerizza organises a show at Galleria Massimo Minini in Brescia with works by Robert Barry, **Tino Sehgal** and **Ian Wilson**. There will be a publication including texts by Raimundas Malasauskas, Thomas Wulffen a.o. and an artist's contribution by **Jonathan Monk** (11/3 – 22/4).

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(advertentie)

Tentoonstelling Exposition 22/1-6/3

IAN WILSON
TWO WORKS

Jan Mot Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles (advertentie)

Tentoonstelling Exposition 22/1–6/3
The Gallery Show. Part Three

PAUL ELLIMAN
PUBLIC ADDRESS

Jan Mot Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxe<u>lles</u> (advertentie)

Reading 10/2 20.30

<u>JOE SCANLAN</u>

HERMAN MELVILLE AND JOE SCANLAN TWO VIEWS

Ed. Bartleby&Co, Thorsten Baensch

Jan Mot Rue Antoine Dansaertstraat 190 B-1000 Brussel Bruxelles

The Gallery Show, Part Three: A category of language that links writing and speech Paul Elliman

LONDON, 7 JAN. -

Voice 1: For *The Gallery Show* you are working with the gallery voice-mail system, installing the voices of other artists as if they were typefaces...

Voice 2: Yes, the outgoing message, which remains Jan's in a kind of 'first person' sense, is now spoken by a range of other voices.

Voice 3: And you call this 'typographical.'

Voice 2: The human voice is not only an agent for change, it goes through technological changes of its own. The disembodied voices of audio signage – vocal announcements used on public transport, in lifts, hospitals and supermarkets – are already a familiar feature of urban public space. These are all examples of the human voice being produced according to the production modes of the typographical word.

Voice 4: I know that in some countries passengers can arrange travel schedules

and book tickets by telephoning and talking to an automated voice recognition system. 'Julie', for example, otherwise known as the Voice of Amtrak, is apparently 'America's favourite automated speech personality'. And many weather reports are also spoken by electronic voices, as if a politely spoken, geostatic satellite had suddenly decided to present the report itself.

Voice 3: Like HAL, in Kubrick's movie

Voice 2: These are specifically machine voices, but I'm also interested in the older use of human voices for machines or infrastructure. And don't forget HAL was the voice of Shakespearian actor Douglas Rain. In Britain for example, Emma Clarke is a famous voice, even if few people know her name or what she looks like. We hear her on the London Underground, on voice-mail menus, as well as ad spots on the radio. Her voice is employed as a kind of talking typeface. In another example, the voices used on the

new New York subway trains were supplied by presenters from Bloomberg Radio. I might like the idea that you can follow these public announcements back to the Mayor himself. As if these were the voices of his authority. But I also like the fact that the voice shouting 'stand clear of the closing doors please' in an almost comical midwestern-sounding accent, actually belongs to an English guy. In a way, it's not even his voice.

Voice 5: You mean it seems to be only a voice, as if once disembodied it belongs to nobody?

Voice 2: All writing starts from and goes back to a body, but somewhere along this circuit our perceptions of what a body can be are changed. If, in a technical sense, I'm interested in the idea of a category of language that links writing and speech, it's because in every other sense I'm interested in who exactly a voice does belong to. ■

Working Notes

Discussions of the Absolute

by IAN WILSON

NEW YORK, DEC. 2003 – It is not necessary to know what the ultimate form of the absolute is. It is enough to know that pervading our awareness it takes the form of our awareness.

Of that perfect awareness: would it see itself as bound by a linear order of time? No. The past, present and future exist simultaneously in the awareness of the absolute. Remember Ian, this is your awareness. The awareness of the absolute is all pervasive,

there is no other awareness.

Perceiving all of the past, present and future existing simultaneously within itself the absolute 'contemplates itself as full and perfect'.*

*Abhinavagupta (900 A.D.)

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Michael Tarantino

-AN APPRECIATION BY ADRIAN SEARLE

LONDON, 5 DEC. - The American curator and writer Michael Tarantino has died at the age of 55. Brussels-based Tarantino was the most European American I have ever met, yet he was always the baseball fan, New Jersey born. In his resume he wrote that he spoke French (fluent), and all other languages (restaurants only).

Tarantino's self-deprecating, downbeat wit hid extensive learning, and an impressive career as one of the best, and most creative curators of contemporary art. He thought like an artist or a poet. He had a hangdog, lugubrious look, and a thorough, appraising eye. If he ever had a tendency to make a meal of things, it was always a great meal. He never trumpeted his talents, but worked maniacally.

He held a masters Degree in Cinema Studies from New York University, and his career in America, before moving to Belgium in 1988 with his partner, the translator Tiffany Fliss, was impressive. As Director of the New Works Program for the Massachusetts Council for the Arts in Boston in the 1980s. he commissioned and produced over 200 projects, working not just with visual artists like Judith Barry and Antoni Muntadas, but also with the Wooster Group experimental theatre company, composer John Adams and with Robert Wilson, whose mammoth The Civil Wars he commissioned for the American Repertory Theatre. Tarantino was a pioneering supporter of artists' video and film installations, at a time when many institutions did not know how to deal with this emerging

He became a much loved and respected figure in the European art world, and became more widely known in Britain when, in 1998, he became Head of Exhibitions at the Museum of Modern Art, Oxford. Amongst other exhibitions, he curated shows about the relationship between architecture, gardens and landscape (Enclosed & Enchanted), and about the influence of Alfred Hitchcock on contemporary art (Notorious). He was always fascinated by the links between art and film, and another exploration of the theme, So Faraway, So Close, pitched Jean-Luc Godard against Ed Ruscha, Jeff Wall against Dennis Hopper. His ability to make unexpected conjunctions, setting up startling juxtapositions which shed new light on their works, meant that artists were keen to have him curate their monographic exhibitions as to take part in his

thematic group shows.

This convivial, passionate man earned the respect and friendship of many of the artists with whom he worked. If his capacity for friendship seemed limitless, so was the list of international artists and filmmakers whom he commissioned and collaborated with, in shows held throughout Europe and America. These included some of the major figures in European and American art, including Matt Mullican, Chantal Akerman, Michelangelo Pistolletto, Julião Sarmento, John Murphy, Antony Gormley, Sam Taylor-Wood, Anish Kapoor and Rachel Whiteread, amongst numerous others. Most recently, between bouts of illness, he worked on projects with Portuguese artist Pedro Cabrita Reis, at this vear's Venice Biennale, and for the Baltic in Gateshead, and he was also the curator of the recent Cristina Iglesias exhibition, which travelled Europe through 2002 and 2003.

Tarantino returned to Brussels in 2001, where he took up the artistic directorship of a new centre for the arts. His illness returned. It was hard to know if he was more exacerbated by his health or by hospital food. Such things could set off spiralling jokes, long arcing riffs, which wound art, life, movies, books and scurrilous talk together. A typical essay, on the photographer Richard Billingham, twined Proust, Eisenstein's *Ivan the Terrible* and a discussion of horror and envy into the text. His left-field references and diversions were illuminating rather than gratuitous, and made his prose, and his talk, so energising.

Latterly, while planning an exhibition together, the same principle led our own discussions to slew from art and artists into Michael's vivid descriptions of table-dancing midgets in Lisbon, plot lines in The Sopranos, recollections of unforgettable menus. A certain beetroot cappuccino, and a novelty dry martini he was once served (the olive stuffed with blue cheese) ignited his pleasurable fury. He had standards, in life as well as art. He returned to hospital in october for more treatment, which he did not survive.

Michael Tarantino, curator and writer, born May 27 1948; died November 28, 2003.

This article was first published in The Guardian, London, Friday December 5, 2003 (Courtesy Adrian Searle/The Guardian)

Dia rana mani ile miterarlean coman mat 2 i 1 f

In my view the next Documenta or visual art in general should not ask the question of how art can represent or document politics, but rather how visual art is inextricably intertwined with the politics of production. One could say that visual art is a kind of celebration of production, a production which has no primary use value, but which is a reflection of production in general. In consequence visual art has always reflected, consciously or not, the latest in technology: From the very beginnings of civilization with the recognition of stones as a tool enabling cave drawing until the latest in military technology resulting in video or internet art

But what does it mean for visual art if the cultural technique or very idea of technology itself becomes problematic? The development of technology has always meant progress in how to transform material or natural resources via human labor. The transformation of material is the key mode of production of any society up to date. It transforms "nature" into supply goods in order to decrease supply shortage and to diminish the threats of nature, both of course aiming at enhancing quality of life. But since the middle of the 20th century, with the appearance of excess supply in Western societies as well as mankind's endangering of the specific disposition of nature in which human life seems possible, the hegemony of the transformation of material as the mode of production has been fundamentally questioned. So the development of this mode of production, technological progress, has become equally problematic.

Basically all visual artworks are produced by transformations of material, with only very few exceptions (e.g. some of Michael Asher's works). For visual art to keep on affirming this mode of production and following its developments does not seem very interesting to me.

In contrast, the last Documenta, through not addressing the politicity of its own medium, but all the same putting itself underneath the

banner of progressive politics, has performed a gesture which is dangerously reactionary: on the one hand, because it proposes that there can be critique without self-critique (which implies the possibility of a place outside of society, a site of disengagement), and on the other because it proposes that art has to actively connect itself to politics, implying that there is no a priori connection between art and politics. Jacques Rancière (to refer to a philosopher who has been used as theoretical reference for the last 2 Documentas) has pointed out the inconsistency of the latter standpoint. saying that like proclaiming "the end of politics", proclaiming "the return of politics" is just another way of cancelling out politics, which in this particular case would mean cancelling out the intrinsic connection between visual art and economic production.

The question I would prefer visual art to pose itself is how can it help develop and promote alternative modes of production or other approaches to production rather than constantly reaffirming the dominant and highly problematic ones. So that in a Rancièrean sense a new voice ruptures the hegemonic discourse on production of which visual art has until now been a chief representative.

This text by Tino Sehgal is published in the context of the project. The next Documenta should be curated by an artist. Between July and October 2003 around 30 artists' contributions were presented on the e-flux web-site: www.e-flux.com. An area for discussion and comments for the audience of this project was available inviting everyone to comment on the overall idea of the project, the contributions of the artists or even to post their own ideas for a Documenta. The generated material will be presented in a book published in collaboration with Revolver Press in February 2004. Curated by Jens Hoffmann. Participants: Jonathan Monk, Tino Sehgal, Lawrence Weiner, a.o.

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Agenda

Eija-Liisa Ahtila

Remind, Kunsthaus Bregenz, 28/11-11/1 (A); World Rush, National Gallery of Victoria, Melbourne, vanafià partir du 3/12; Future Cinema, ICC, Tokyo, 12/12-7/3; Klemens Gasser & Tanja Grunert, New York, 15/1-4/3 (solo); Dream Extensions, SMAK, Gent, 17/1-21/3; Projekt Norden, Hamburger Bahnhof, Berlin, 24/1-28/3

Pierre Bismuth

Something less something more, Christine Konig Gallery; Wien, 15/1-28/2 (solo); Social Creatures – How Body Becomes Art, Sprengel Museum, Hannover, 29/2-13/6

Manon de Boer

Viewpoint, International Documentary Film Festival, Gent 2/2-3/3; São Paulo Project, Centro Universitário Maria Antonia, São Paulo, 4/3-18/4

Rineke Dijkstra

A Clear Vision, Photographic Works From the F.C. Gundlach Collection, Hamburg, tot/jusqu'au 25/1, www.deitchorhallen.de; The Image of Man in Photography—The F.C. Gundlach Collection, Deichtorhallen, Hamburg, 28/10-1/2; Cruel and Tender, Ludwig Museum Köln, 6/12-18/2 (cat.); Je t'envisage. La disparition du portrait, Musée de L'Elysée, Lausanne, 5/2-28/3

Honoré d'O

Voorstelling publicatie/présentation publication, *Een cahier*, Cultuurcentrum Strombeek, 13/2, 20.30 u/h; Performance, Finissage colloquium, MAMAC, Liège, 31/1, 18u/h

Dora García

The Portable Museum, CBK Dordrecht, 15/11-19/1; The Glass Wall, Rotterdam Film Festival, 21/1-1/2 (cat); Fahrenheit 451, Joan Prats Gallery, Barcelona, (solo, cat.) vanaf/à partir du 22/1, Vollevox #2, Komplot, Petit Théâtre Mercelis, Brussel/Bruxelles, 31/1, www.xlcc.be/vollevox

Dominique Gonzalez-Foerster

Happy, Mori Museum, vanaf/à partir du 18/10 (cat.); Espace odyssée, les musiques spatiales depuis 1950, Musée de la musique, Paris, 15/1-5/9; Update website: www.def5.com

Joachim Koester

Territories, Witte de With, Rotterdam, 13/11-31/1; To Find a Home, SeArch, Amsterdam tot april/jusque avril; Home Extensions, Art Museum, University of

Albany, New York, tot april/jusque avril

Sharon Lockhart

neugerreimschneider, Berlin, Jan/Feb (solo); Goetz Collection, ZKM, Karlsruhe, 10/10-18/1; *Home and Away*, Vancouver Art Gallery, 23/10–18/1; *Home and Away*, Vancouver Art Gallery, tot/jusqu'au 18/1; *Made in Mexico*, ICA, Boston, 21/1-9/5; Tomio Koyama Gallery, Tokyo, 30/1-25/2 (solo); Whitney Biennial, New York, Meijuni/mai-juin; *Strange Days*, Museum of Contemporary Art, Chicago, tot juli/jusque juillet

Deimantas Narkevicius

Two Films: Anna Klamroth & Deimantas Narkevicius, Dundee Contemporary Arts, Dundee, 24/1 – 21/3; Deimantas Narkevicius, Galerie der Stadt Schwaz, Austria, 20/2-April (solo); Legend coming true, Musée d'art et d'histoire du judaïsme, Paris, 4/3-mei/mai.

Tino Sehgal

Utopia Station Sindelfingen, Galerie der Stadt Sindelfingen, 22/11-Jan.; Fuori Uso, Pescara, 29/11-Feb.; Ailleurs, ici, ARC/Musée d'art Moderne de la Ville de Paris au Couvent des Cordeliers, Paris, 17/1-29/2; Kiss, Musée des Beaux-Arts, Nantes, vanaf/à partir du 25/2 (solo)

Girls Night Out

Orange County Art Museum, Newport Beach, USA, 13/9-25/1, met/avec Rineke Dijkstra, Eija-Liisa Ahtila (e.a.)

Fast Forward, Media Art/Sammlung Goetz,

Zentrum für Kunst und Medientechnologie, Karlsruhe, 11/10-29/2, met/avec Eija-Liisa Ahtila, Rineke Dijkstra, Sharon Lockhart (e.a.)

Outlook

Athens, 24/10-25/1, met/avec Eija-Liisa Ahtila, Dominique Gonzalez-Foerster (e.a.)

33rd International Film Festival Rotterdam

21/1-1/2 (cat.), met/avec Pierre Bismuth, Dora García, Deimantas Narkevicius (e.a.) www.filmfestivalrotterdam.com

Blanco

Beursschouwburg, Brussel/Bruxelles, 5/2-15/2, met/avec Manon de Boer, Dora García (e.a.)

Once Upon a Time... Een blik op kunst in België in de jaren '90

M HKA, Åntwerpen, tot/jusqu'au 29/2, (cat.), met/avec Sven Augustijnen, Manon de Boer, Honoré ∂'O (e.a.)

Don't expect anything

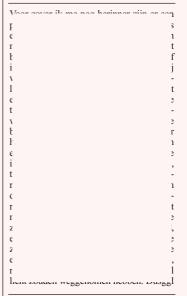
Galleria Massimo Minini, Brescia, 11/3-22/4 (cat.), met/avec Robert Barry, Tino Sehgal, Ian Wilson

Vernissage

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Colophon

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(advertentie)

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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