

Shot of Grace



COMO, 19 JULY - Mario Garcia Torres (Mexico, °1975) was shot in the back with his camera. This is one of the several images that document the moments where Garcia Torres tried to escape from being captured in the photo.

Shot of Grace with Alighiero Boetti Hairstyle, a piece consisting of 37 black & white slides where this image is taken from, was made during Garcia Torres' stay in Como (Italy) this summer where he did an Advanced Course in Visual Arts with Jimmie Durham. 'Shot of grace' (tiro de gracia) refers to the 'liberty moment' that a cap-

tor gives to his/her prisoner before shooting him/her on the back, therefore giving the prisoner the possibility to feel free before dying. Garcia Torres will show *Shot of Grace with Alighiero Boetti Hairstyle* amongst several other works in his first solo presentation at Jan Mot in Brussels. *See also the interview with the artist on page 2.*

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(advertentie)

Tentoonstelling Exposition 4/9–23/10
Vernissage 4/9 17-19 u/h

MARIO GARCIA TORRES

**SHOT OF GRACE
WITH
ALIGHIERO
BOETTI
HAIRSTYLE
AND
OTHER WORKS**

Back Space

RINEKE DIJKSTRA TWO PORTRAITS

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles

ANSWER IS NEVER THE SAME

By
Raimundas Malasauskas

VILNIUS, DATE UNKNOWN – People sometimes get irritated if you ask them the same question again, especially if it happens in the same conversation. Yet sometimes they provide different answers immediately or let's say two minutes after the first try (think of the Oracle in the Matrix movie or Bill Clinton in his trial). However when there are 40 years in between of two identically asked questions there's a big chance to get the same answer. This does not *a priori* mean that nothing has changed or things remained the same. The same answer could mirror a totally different fold of an arrival than the previous attempt, and to illuminate this trajectory is an intellectual ride through a number of possibilities that otherwise might remain mutually exclusive. Which is why an answer could be considered as a typical media-type of event, while the route towards it is a terrain where things are happening always, but occasionally (and live). The fact that one day you might be studying Hegel of course is not as interesting as the path that brought you there: maybe it happened via Heidegger or perhaps via Spinoza (like you may land to 70's Disco via House Music or...maybe to Spinoza via Disco), but let's face the fact that the ultimate choices and slips happened before the arrival. Therefore each new entry-point and route generate a new destination and a new arrival-point. So the answer is never the same even if it is the same sentence.

For a publication of *Don't Expect Anything*, a project recently curated by Luca Cerizza at Galleria Massimo Minini, I was browsing a number of old interviews (from 60s and 70s) with Robert Barry, Ian Wilson, Sol Lewitt and Lawrence Weiner as well as more recent conversations of Jonathan Monk, Hans Ulrich Obrist, Carsten Höller and Tino Sehgal, trying to find questions that would be interesting to ask again. Together with some newly fabricated inquiries it resulted in a series of conversations with Barry, Sehgal and Wilson. Later on the 12 questions have reached Mario Garcia Torres, whose work addresses not only the first volume of Conceptual artists like Barry and Weiner, but also the later explorations of Jonathan Monk or Francis Alys. So

basically this interview took off from the idea to construct different entry-points to the sources of inspiration as well as playing with the genre of interview. Especially when an identical principle of asking already used questions had been exploited in more colorful publications like Face or Another Magazine where Kylie Minogue and Gwyneth Paltrow did a similar thing to what Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner did in 1989 answering same 20 years old questions by critic Arthur R. Rose¹. This does not mean that Conceptual Art was earlier than Kylie and Gwyneth. Yet the issue of originating is of course constantly recurring, especially in the discourse of Conceptual art which "*has been marked by a fierce, absolutely fierce series of attempts by many different artists to claim primacy and position*"². By the way, this phenomenon is very well pointed out in *Untitled* by Argentinian conceptualist Eduardo Costa which is "*A piece that is essentially the same as a piece made by any of the first conceptual artists, dated two years earlier than the original and signed by somebody else. 1970.*" In this respect new entry-points are intended to create warps in time and promote connectivity instead of competitive dialectics of history. I hope to hear back from Kylie and Gwyneth one day too.

1 – Robert C. Morgan, *Art into Ideas*. Cambridge University Press, 1996.

2 – Charles Green in interview with Geert Lovink at www.nettime.net

MARIO GARCIA TORRES

Question 1*

Have you read Jack Burnham's book *Beyond Modern Sculpture*? He makes the argument that we are changing from an object-oriented world to a system-oriented world, and that art is involved in doing it right now.

MGT

I guess Burnham referred to post-representational or post-object oriented practices to which I will then totally agree, but I would also say that we are now trying to counteract the overwhelming systems that dictate our daily

activities so to restore some sort of chance related space for framing art. In other words, I think our artistic practices function as get-aways of the modern project that seems in a way still prevailing a lot of thinking nowadays. Since we are overconscious of the systems we live imbedded in, art can still work as a catalyst for "mystic" experiences. It is interesting enough to realize that Sol Lewitt's sentence "*Conceptual artist are mystics rather than rationalists*" seems to be as lively as ever.

***Source Patricia Norvell to Sol LeWitt in Recording Conceptual Art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, Weiner. 2001.**

Sounds like a long-lasting book. The title is a bit outdated, nevertheless the backlash of object-based practices makes it relevant today. The idea about "system's oriented world" confirms that we are probably on the same course of Modernity like we were 40 years ago, only the entry point has changed. Don't forget: how many systems? The book was written when there were at least two of them: Communism and Capitalism. There could be even more today: McDonalds, Burger King, Pizza Hut, etc.

Question 2*

I wonder if we can place any significance on the idea of real time, not only in terms of a temporal work, but as a subject. We now have different notions of time than we used to... it's not limitless anymore. What are other notions of time that are particularly important to you?

MGT

Jack Burnham also referred to "real time art works" as simulated ecosystems where immediate interaction and exchange of information took place; that notion was relevant for that particular time. I don't think real time in technology and art is that relevant today since we seem to have come to terms with it. What I think is more interesting is the paradox that the idea of "real time" seems to be very "dated".

***Source Bob Nickas' interview with Robert Barry, Journal of Contemporary Art, Vol. 5., No 1 Spring 1992, page 14.**

The second part of the question is an addition to the original one. Time is a key category for all three of artists [in the show at Massimo Minini's - JM]: Robert Barry claims that "time is creativity" (see interview with Bob Nickas), Tino Sehgal talks about his interest "*in proposing different notions of history, presence, eternity*" (see Hans Ulrich Obrist's interview with Tino Sehgal) and Ian Wilson acknowledges that time was the subject of his

very first discussions (see the source of question 3.)

Question 3*

Is the notion of truth important in any respect in your work?

MGT

I think truth is not important to art. Art functions in a cognitive arena where the message is read in an intuitive-reasoning act, which is not necessarily based on actual facts.

*Source Interview Ian Wilson by Oscar van den Boogaard, Newspaper Jan Mot, issue 32, May-June 2002.

Ian Wilson talks about truth in the interview with Oscar van den Boogaard. I think it's more relevant to talk about truth than to produce it, because it's a dramatic business.

Question 4*

How are you deciding what is art? Or when is art?

MGT

There is no when for art. Art is an endless negotiation, in social and personal terms. In my own quest, each breakthrough becomes art.

*Source Patricia Norvell to Lawrence Weiner in Recording Conceptual Art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithsonian, Weiner. 2001.

The second part of the question functions as a reference to Nelson Goodman who in his seminal *Languages of Art* book re-formulated essentialist question "what is art?" into relativist "when is art?" A similar attitude is expressed by Sol LeWitt who talks about art "as verb."

Question 5*

Do you have an idea where does deleted or erased information disappear in general?

MGT

I don't precisely know where the information in De Kooning's drawing or in the Baldessari's paintings went, but there is neither a reason to ask ourselves about that. The void they left is more interesting than the information they had.

There is a saying that explains there is a planet where all the lost socks are. I find this an interesting way of explaining these kind of factual phenomena.

*Source Raimundas Malasauskas' interview about weblogging with Catherine Fake, Jouke Klerreebeezem and Paul Perry in the second edition (2003) of the online version of NU magazine: www.nu-e.nu.

Perhaps this question has to do with info-ecology related issues that are common to all three artists (Barry, Sehgal, Wilson – JM) as well. Self-consuming or self-sustaining instead of self-replicating?

Question 6*

Have you ever done work under a different name? Can you imagine doing a work of another artist? Do you sometimes imagine work of another artist that hasn't been ever made?

MGT

I have never made a work under a different name, although as reposition to art history, I have completed some works by other artists. An example is a video that David Lamelas and Marcel Broodthaers conceived in the late sixties but never got to do. Being in Berlin where it was supposed to be taped, I made the piece along fellow artist Stefan Bruggeman. It's called *Untitled (Historical reposition)* and it's a very simple video where the two protagonists walk towards the camera. I happen to talk to Lamelas in NY early that year and he told me they made sketches for the piece which was supposed to be done when he came back to Europe after going to America. When back in Berlin, Broodthaers was already in bed and they could never realize it.

Most of the time I try to evade creative decisions and deposit them into prevailing structures or persons so, I guess it could be interesting for me as an exercise to ask people to think in a work of mine and consider the possibility of making it happen.

*Source Unidentified.

The man who taught Blake painting in his dream is a drawing by William Blake. When I saw it first time last year I couldn't understand whether this was a portrait of a man who was using his dreams to teach William Blake the way of painting, or whether it was Blake who was taught how to paint in his dreams. "Can you teach me something in your dreams?" I would like to ask someone one day.

"There are many artists I respect. I must be influenced by all of them. I must be influenced by Picasso also although I've never really looked at his work," claims Tino Sehgal (see Hans Ulrich Obrist's interview with Tino Sehgal).

Question 7*

Can your pieces be redone in another situation, somewhere else, by someone else, actually?

MGT

Yes. I think in the works as operational struc-

tures, and in that sense they are just platforms to be activated in any time and space. I guess that is also my way of interacting with other art agents as curators, art dealers or collectors.

I am right now working in some works that are only titles to be filled out with content by other agents as: *A photograph taken by its owner before having acquired the piece or A sculpture that was misplaced by a curator.*

Source Patricia Norvell's interview with Robert Barry in Recording Conceptual Art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithsonian, Weiner. 2001.

Sort of a take on Question 7, only it addresses the issue of repeatability instead of recombination, multiple identity and transpersonal commons. Actually the question comes from the statement of Robert Barry about his work in 1969.

Question 8*

I was wondering if you use the Internet? Do you imagine a dissemination of your work via Internet? Is it appropriate to your work?

MGT

I use the Internet a lot. I would even think of oral communication as a technology and a dissemination tool. When the work is just the beginning of a speculation (some sort of private rumor) it doesn't matter what medium carries it. In that sense, if we think the Internet now possess some sort of credibility -although we all know that its not necessarily true all the time-, it has become a great broadcasting vehicle, just as the museum is.

*Source Hans Ulrich Obrist to Sol LeWitt and Jonathan Monk in Jonathan Monk catalogue, *Lisson Gallery & Galerie Yvon Lambert*, 2003.

"I am not into it at all." (Sol LeWitt to Hans Ulrich Obrist)

Question 9*

Isn't non-productivity one of the most radical and violent means to counteract dominant structures? Do you use the notion of a product in your artistic practice?

MGT

You are right about the violence in non-productivity, but I would also say that non-productivity is almost an impossible concept in practical terms. I think that non-productivity will most of the time lead you to something. (Maybe I am just thinking on Francis Alys' two video works, *Paradox of Practice... (Sometimes Making Something Leads to Nothing and Sometimes Making Nothing Leads to Something)*. I think non-productivity should be understood as a creative tool and not only as

a reference framework or an activist practice. I understand that a product could be anything that is the consequence of an action (even if it is a minimal one) without needing to be an object, contrary to the way the capitalistic system understands it.

***Source** Carsten Höller in a discussion with Daniel Birnbaum in *Production*, Kiasma, Helsinki, 2000.

The second part of the question is something more general. The notion of a product is something that often puts people off, but since we are in a multi-system reality (see notes for question 1, it is inevitable to use it.

Question 10*

Is oral communication just language?

MGT

Oral communication is a lot more than language; it is one of the best mediums for the dissemination of ideas. It is in the missing and adding details of daily conversation that the triggers of aesthetic speculations relay. It has been said that a large part of the success of Conceptual Art is due to the efficient spread of its body of ideas through academies and arts schools.

***Source** Robert Barry to Ian Wilson in Lucy Lippard, *Six Years: The Dematerialization of the art object from 1966 to 1972*.

Question 11*

Is the "unknown" an important element in your other work also?

MGT

It is definitely an important element. Although I have to say that is not "the beyond" (if something like that ever existed) that interests me, but that space where non-likely facts remain obscure but still believable. It is the presupposition of this notion that most of the time activates my works.

***Source** Interview with Robert Barry in the catalogue of Prospect '69. Kunsthalle, Düsseldorf, September 30 – October 12, 1969. Via Lucy Lippard, *Six Years: The Dematerialization of the art object from 1966 to 1972* [see also elsewhere on this page for the complete version of this *Interview Piece* by Robert Barry – JM]

Question 12*

Can you have a discussion with an Invisible Man?

I guess I could. I just haven't seen any recently.

***Source** Unidentified. Perhaps this has to do with immaterial and untraceable character (or...?) of some of the work of Tino Sehgal, Robert Barry and Ian Wilson.

FOUND TEXT SECTION

ROBERT BARRY

Questioner: What is your piece for Prospect '69?

Robert Barry: The piece consists of the ideas that people will have from reading this interview.

Q: Can this piece be shown?

R. B.: No, but language can be used to indicate the situation in which the art exists. For me, art is about making art, not about someone being aware of it.

Q: How can these ideas be known?

R. B.: The piece in its entirety is unknowable because it exists in the minds of so many people. Each person can really know only that part which is in his own mind.

Q: Is the "unknown" an important element in your other work also?

R. B.: I use the unknown because it's the occasion for possibilities, and because it's more real than anything else. Some of my works consist of forgotten thoughts, or things in my unconscious. I also use things which are not communicable, or unknowable, or are not yet known. The pieces are actual but not concrete; they have a different kind of existence.

Q: How would you characterize your control over the elements of your piece?

R. B.: My control is indefinite, but, to a certain extent, I influence the form of the ideas. How much conscious control does any artist have over his art? The situation, this interview, also conditions the nature of the piece. I wanted the piece to be the natural result of this interview, the result of this time and place.

Q: Does this piece in fact exist?

R.B.: It does exist if you have any ideas about it, and that part is yours. The rest you can only imagine.

Robert Barry, *Interview Piece*, 1969. From the exhibition catalogue *Prospect 69*, Düsseldorf.

In brief

The MAMCO in Geneva acquired *Chalk Circle #10* (1968) by **Ian Wilson**. The work is on display in the museum till the 12th of September.

Daniel Buren published a text on **Ian Wilson** in the *Revue des Sciences Humaines*, (issue 273, 1/2004) entitled *Ian Wilson, un artiste non figuratif*. He describes Wilson as 'the most singular artist to emerge since the mid-Sixties.'

Honoré d'O is invited by the Flemish Minister of Culture to represent Belgium at the next Venice Biennial (June 2005). d'O already participated in the Biennial in 1995 in the show *Among others... onder anderen* curated by Bart De Baere and Lex ter Braak. Another gallery artist who will be showing in Venice is **Joachim Koester**. He will represent Denmark at the Scandinavian Pavillion.

Rineke Dijkstra is preparing a retrospec-

tive exhibition which will start on the 13th of December at the Jeu de Paume in Paris and will then travel to the Fotomuseum in Winterthur (March-May 2005) and La Caixa in Barcelona (June-August 2005). The fourth and last venue is the Stedelijk Museum in Amsterdam, at the end of next year. The show will consist of 70 photographs, a.o. the series on the French Foreign Legion produced by the gallery, and two video works. Schirmer & Mosel will publish a book with texts by Hripsimé Visser and Urs Stahel and approximately 50 images.

Tino Sehgal's presentation at the Statement booth of the gallery during Art Basel, entitled *This is competition*, was awarded the Art Baloise Prize. In addition to prize money for the artist, the prize involves the acquisition of a work by Sehgal by the Baloise Group which is donated to the Hamburger Kunsthalle. The members of the jury were Christian Boros, Peter Doroshenko, Christoph Heinrich, Martin Schwander and Adam Szymczyk. The presentation was realised in collaboration with Johnen & Schöttle Gallery in Cologne.

Gentlemen never run

By
Pieter D'haeseleer

BRUSSELS, 12 AUG.—Having set his right foot exactly one hundred and twelve times in front of his left foot, Mr. Kant puts one step aside, taking shelter for the pelting rain under an extending oriel of a house in the row.

It is odd to be aware of the fierce showers, standing right in front of a club house, built up with textured stones without joints and enjoying the comfort of this façade's dry shadow of a bow-window. The public use of this private space is a gift for the owners as well as for its users. The public is taking advantage of it and is always leaving something behind. This time, unforeseen conditions distort daily routine and make Mr. Kant's eyes stroll around the bas-reliefs of this street.

Taking his time to wonder, Mr. Kant's mind is doodling drawings of what people do not see, now pacing in the street canyons of buildings turned into massive gutters while their heads are facing down and not looking up against faces of buildings nor people's facades (*kephalē* is Greek for face). And it is

strange how one keeps discovering and forgetting details of the built architectural details, even in a street one is crossing several times a day.

Architects erect façades of buildings (*faciata* is Italian for front, and *facies* is Latin for “figure” or “looks”, while the Latin verb *facere* means “making” in terms of construction). Since architects present their designs for themselves, they can also let buildings make their *acte de presence* as buildings.

The genus element of a façade is adding programmatic beauty to a building, according to the rules of proportion and gravity. Basic mathematical principles, two walls bearing one floor plate, vertical in relation to horizontal, and the aging of the materials are determining one's first impression. The beauty of this is not a disposition of the emotion, inherent to prescribed artistic conventions, inside or outside proportion or the designer handling it. Architect's or artist's products become illustrative when the subject, in this case the façade itself, is containing the fundament for the functioning of the originality of art. One should be able to make "*Kant-tekeningen*" (marginal-, side drawings) at explicit facades. Since they are subjective

matter, all of us are judging them by common sense, which means all kinds of reasons and opinions, appropriate or not and turn them out into art or publicity, again appropriate or not. Tracing down the mechanism of a façade's proportion, is trying to relate intelligence with imagination. In art the imagination is free. It goes beyond the narrow borders of the mind and of concepts. The soul is one of these abilities of emotion which constitute the genius, the principle that can present aesthetical ideas or representations of the imagination. They evoke a lot of thinking, yet without a single thought, a concept, that is relating to it, and cannot be explained by any language. Sometimes we are able to redraw systematically some of the façades we are touched by. They become explicit and start containing personal beauty, like in nature, as well as in products of art or architecture and are expressions of aesthetical ideas.

In the meantime, depressions have finished sweeping the city clean and after exactly three hundred and fifty eight seconds of delay, Mr. Kant quietly continues calculating his steps to his destination.

Office inauguration Christian Kieckens
Saturday 4 September, 3:00 – 7:00 PM
Handelskaai / Quai du Commerce 30
B-1000 Brussels



BRUSSELS, 13 AUG. - On Saturday the 4th of September architect Christian Kieckens inaugurates his new office spaces located at the Quai du Commerce nr. 30 in Brussels. (Photo : P.D'h.)

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changes its function, which is also a result of
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ing and closing the gallery – I don't have a security gate. But when I clean the pavement or the windows, I am always amused because I think then of my colleague shopkeepers in the street who all do the same, from the night shop keepers to the high fashion shop owners. I then think that it would be funny if we would synchronise this cleaning and all sing a song with gusto.

Back inside. I am very happy that the tables you designed for the office as well as the shelves we recuperated will soon be installed. It has been quite a long process, and I am sorry for having changed my ideas so often. I am sure I will be very happy with them and that they will make me work more in this space. The small exhibition space in the back will change its function, which is also a result of our long discussions. It will be a meeting room, not a lounge and not a 'killing room', in which a separate, very small exhibition will be held. The first one will consist of two portraits of Rineke. So if people come and want to talk and receive more information on an artist we can sit, there and no longer in the office, which was too small and unwelcoming. This is going to be a big change for me. (...)

I hope that we will continue working on the design of the gallery in the future. There are still some things I want to change, improve or experiment with. I want to make it into a unique place, because of the art which is shown but also because of the attention given to the space, the details of it and the way in which visitors are welcomed. The old space was exactly how I wanted it from the start, rough but precise, small but grand, intimate and not hiding anything. The new space had to be made and it is still being made. I enjoy that a lot, so much that I don't mind it taking time. It feels I can express myself not only through the exhibitions but also in making the space. And I love to do that in dialogue with people like Christian, the architect, and you. I hope a lot of collectors will come and sit at your table, feel the good vibes and buy. So that I can invest more in this process. (...)

Maureen Mooren & Daniel van der Velden
at Magasin 3 Projekt in Stockholm

By
Magnus Ericson

STOCKHOLM, 9 AUG. — For the 2004 season, Dutch designer duo Maureen Mooren and Daniel van der Velden have created a completely new graphic profile for Magasin 3 Projekt. Inspired by the park setting, it centres on foliage, images and text, in a play with phenomena such as junk mail, information overload/overflow and camouflage, generating vibrant patterns as a visual representation of Magasin 3 Projekt.

Magasin 3 Projekt is now featuring an exhibition on the Dutch architectural publication *Archis*, designed by Maureen Mooren and Daniel van der Velden since 2001. The exhibition shows the designer's work of contemporary, innovative graphic design and gives an inside view of their approach.

At first glance, *Archis* could appear chaotic, difficult to grasp and full of indecipherable visual references. But this magazine shows how graphic design today are searching for its limits, transforming an established product (in this case an architectural magazine) into a veritably new medium. With its daring approach, *Archis* has been changed radically from the inside out – from the editorial work and visual design, to how readers can absorb the content and “use” it. Here, graphic design has definitely taken the step from a subordinate presentation of contents to an active contributor to the totality.

In some ways, this is fairly straightforward, according to Maureen Mooren and Daniel van der Velden: the magazine has five main sections, including features, in-depth articles, project presentations and reviews. All these are visually separated by an introductory page representing an office folder filled with contents. Each section has its own identity, appropriating the layout of other magazines and newspapers. "Politics," for instance, can sometimes be modelled on *Time Magazine*, while "Dossier," which features various architectural projects, may take its identity from the Italian architecture and design magazine *Domus*, among others.

This is clearly stated in the inner margins, along with the headline, author's name, etc. Lastly, the pages are perforated in various ways, so they can be torn out, parts of them serving as independent information carriers, like fliers.

On another level, it's not quite as simple. The idea behind the radical transformation of the magazine was that *Archivis* should not merely stimulate cultural debate but participate more actively in it and be an instrument, both literally and figuratively. The design encourages involvement and interactivity, for instance by leaving space for private notes, or prompting readers to contact the authors, for instance by using the attached prepared fax sheets. The perforated pages also encourage readers to organise and use the material in different ways. The designers also add a kind of visual "white noise", made up of images, messages and visual references alongside the actual contents, which also influences the way we read and absorb the information in the magazine. Together, the appropriations, the "white noise" and the parallel levels of information give the magazine a unique, idiosyncratic function, style, atmosphere and identity.

The design of *Archis* is an ambitious attempt to challenge perceptions of what graphic design is, and to present a new approach to information and the role of design in this context. *Archis* is provocative and demanding, but also appealing and engaging. It is a publication that resembles no other, and is definitely an example of transcendent and innovative design at its best and most interesting.

Magasin 3 Projekt is organized by Magasin 3 Stockholm Konsthall, one of the leading institutions for contemporary art in Sweden, founded in 1987. For further information please visit www.magasin3.com.

Maureen Mooren and Daniel van der Velden are graphic designers based in Amsterdam. Since 2001 they design the gallery's newspaper.

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Agenda

Sven Augustijn

Manifesta 5, San Sebastian, 11/6-4/9 (cat.); *Vollevox Lounge*, Vanderborcht, Brussel/Bruxelles, 29/10 - 14/11; *Une femme entreprenante*, Argos, Brussel/Bruxelles, 6/11 - 9/1 - With premiere of the film at Flagey, Brussel/Bruxelles, 2/11.

Pierre Bismuth

Schöne Wohnen, BE-PART, Platform voor actuele kunst, Waregem (B), 24/10-16/1/2005; *Vollevox Lounge*, Vanderborcht, Brussel/Bruxelles, 29/10 - 14/11

Manon de Boer

Screenings of *Sylvia Kristel - Paris* at the following film festivals: *Doc en courts*, Lyon, 6/10 - 9/10; *33e Festival Nouveau cinéma nouveaux médias*, Montréal, 14/10 - 24/10; *Entre-Vues*, Belfort, 27/11 - 5/12 and at the Centre culturel français, Milano, 1/10

Rineke Dijkstra

Up roar of emotions. Passions in contemporary photography and video art, Museum für Photographie, Braunschweig (D), www.photomuseum.de, 15/8-31/10 (cat.); Sommer Contemporary Art, Tel Aviv, 2/9-15/10 (solo); Galerie Max Hetzler, Berlin, 2/10-14/11 (solo)

Honoré d'O

Grasduinen 02, Watertoren, Bredene, until 26/9.

Dora García

Secret affinities, Caja Madrid, Madrid, 29/6-9/9 (cat.); *Art from Portugal and Spain in the 90s*, Serralves Foundation, Porto, from 2/5 (cat.); *Procesos abiertos*, Hangar, Barcelona/Terrassa, from 16/6 (cat. and website: www.p-oberts.org www.elfactorhumano.net); *Forever*, permanent work, Frac Lorraine, Metz, from 15/5, http://aleph-arts.org/inserts/forever; Texas Cinema Festival, Austin, Texas, 22-26/9 (cat.); *Entropie*, Galerie Museum ARGE/KUNST, Bolzano, from 17/9 (cat.); *Schöne Wohnen*, BE-PART, Platform voor actuele kunst, Waregem (B), 24/10-16/1/2005

Mario Garcia Torres

Off the Record / Sound, ARC - Cour du Couvent des Cordeliers, Paris, 25/9 - 3/10; *Shot of grace with Alighiero Boetti hairstyle and other works*, Jan Mot, Brussel/Bruxelles, 4/9 - 23/10 (solo)

Dominique Gonzalez-Foerster

Espace odyssee, les musiques spatiales

depuis 1950, Musée de la musique, Paris, 15/1-5/9; *Alphavilles?*, de Singel, Antwerpen, 14/10-19/12 (solo); *Atomic parc (White version)*, Jan Mot, Brussel/Bruxelles, 4/11 - 18/12 (solo)

Joachim Koester

Rear view mirror, Kettle's Yard, Cambridge, 18/9 - 7/11; *The new land(s) and the tale of Captain Mission*, De Verbeelding, Zeewolde, until 26/9 (solo)

Deimantas Narkevicius

Hang in there, Busan Biennial 2004, Metropolitan Art Museum, Busan, South Korea, 21/8-21/10; *45th October Salon/Continental Breakfast*, Belgrade, Serbia and Montenegro, 11/9-31/10; *Habiter*, Maison de la Culture, Amiens (F), 12/9-31/10; *E.U. Positive*, Academy of Arts Berlin, Berlin, 19/9-7/11; *Climats*, Centre national d'art et du paysage, Vassivière (F), 3/7-10/10; Screenings, Tate Modern, London, 23-24/10

Tino Sehgal

LAB, Kröller-Müller Museum, Otterlo, until 26/9

Ian Wilson

Marco, Genève, until 12/6

Other artists of the gallery: **Eija-Liisa Ahtila**, **Douglas Gordon**, **Sharon Lockhart**

New Publications

Dominique Gonzalez-Foerster, *Alphaville?*, published by Kunsthalle Zürich, JRP/Ringer, Les Presses du Réel, Paris, deSingel, Antwerpen, *A compendium of photographs featuring 80 cities, arranged alphabetically from A - Z, with texts by the artist in collaboration with Peter Fischli and David Weiss.*

Vernissage

gesponsord door / sponsorisé par:

Vedett / Duvel Moortgat NV SA Restaurant Vismet

De tentoonstelling van Mario Garcia Torres werd gerealiseerd met de steun van de **Ambassade van Mexico** in Brussel / L'Exposition de Mario Garcia Torres est réalisée avec l'aide de l'**Ambassade du Mexique** à Bruxelles.

Colophon

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Printing: Cultura, Wetteren

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(advertentie)

Tentoonstelling Exposition 4/9-23/10
The Gallery Show. Part Five

JOE SCANLAN
WORK SURFACES

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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