

Jaargang 9 NO. 47

T
v
i
G



T
S
v



T
l
l



Time re-enacted (David Lamelas)



BRUSSELS, APR. 16 Michel Assenmaker, Pierre Bal-Blanc and David Lamelas synchronizing their watches before the re-enactment of the *Time*-performance started. (photo: Stefan Roemer)

On April the 16th, the last day of the show *Today is just a copy of yesterday*, David Lamelas re-enacted his sole performance work, called *Time*, 35 years after the first presentation in Les Arcs (F). In the gallery 20 people participated by standing on a line, drawn by Lamelas by tape on the floor. The artist started by saying the hour '16h27' and exactly one minute later his neighbour would say the time. Then another minute later the next person would say the time, each of them in their mother tongue. In this way the passing of time became visible, going from one person to the next. Earlier that day David Lamelas was interviewed in the gallery by Stefan

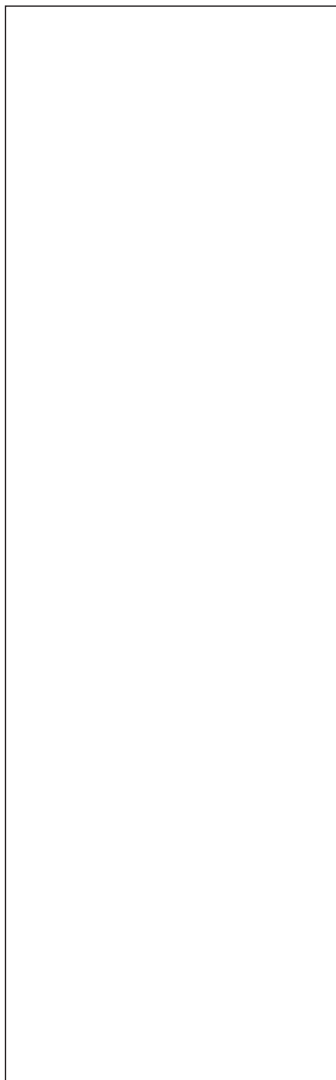
Roemer, a German filmmaker and artist, for his filmessay *Conceptual Paradise*. What follows are some excerpts from this interview.

Stefan Roemer What do you consider the strongest influence on your artistic practice?
David Lamelas You mean now, at this very moment, or a few years ago or when I was a child?

SR If you want to differentiate, you can differentiate. Maybe as you started working with art...

DL As a child I was always very interested in relationships... how relationships are produced between me and my brother, my sister, my mother, my father. > see page 2

(advertentie)



> continued from page 1 That was very early, and then I became very, very early interested in reproductions, in pictures, in photographs, and the difference between pictures,... art or generally pictures; about pictures coming from Europe, from Argentina, from the US, how different they were. I was wondering why do they look so different. How pictures are so different... Somehow I started to see a cultural difference through how people look and how photographs are taken in different cultures. It was actually... my first memory of any interest in... visuals.

SR Can you say something like, which practice in the history of art is your favourite?

DL My favourite? All of them; I really like all of them. I like to draw... My favourite practice in art is thinking, the thinking-process... thinking about what kind of work should I do, how shall I do it... The practice comes later but the real fun is thinking about it.

SR Can you say something like, what is the aim of your practice?

DL What is the aim of my practice. I would say... is to have an idea, to be able to represent it through a photograph, a film, an installation. The medium doesn't really matter to me. The important thing is to be able to represent a concept, to be able to communicate it to someone.

SR Do you think that the conceptual paradigms are still in function, or is it important

to renew the paradigms?

DL Oh well, no, they have to be renewed every day. Every day you have to renew the concept; it's not a permanent thing.

SR How you see the influences of the Conceptual art on art in general in the last 30 years?

DL I think it has been very, very influential and is very influential, and it's not because I think about that all the time. The way artists today are thinking, it comes from the Conceptual movement of that time. But it's not just today because we always came from somewhere. Art has always been conceptual. If you look at a painting by Velazquez, e.g. *Las Meninas*, that is a highly conceptualized piece of work. Actually my first contact with Conceptual art... has been through that painting of Velazquez. For the first time I saw the connection between how the image is produced and reproduced by the artist. That painting has three layers: one of them is the eyes, the other one is the world he is representing in front of him and the other one is how the image is represented. I mean when I was a child, I didn't get it this way; I kind of discovered that in a way through that painting. When I saw the original painting of Velazquez it was... I knew that painting through a reproduction, so I always went from the reproduction to the original ... to how ... what really isn't real life. I remember when I was seven years old I went from Argentina to Spain, and one of

the first things I wanted to do in Spain was I wanted to go to the Prado museum because I really wanted to see that painting. And when I walked into that room has been probably the most important moments in my art-memory,... first of all the dimensions of that painting; since I was a child it looked gigantic to me. The first time I saw that painting I didn't see the original because that painting at that time, the way it was shown at the Prado – I think they changed it now – it was a small room and they had a full-length mirror almost as large as the painting. So when you walked into the room you really didn't see the painting, you saw an image of the painting. Then you turned around and then you saw the real painting. That was for me quite a discovery.

SR When was your decision to become an artist?

DL Since I remember I always felt different to my other brothers and sisters. I was born a twin – my name is David and my brother was called Victor – and I think the decision was taken after his death... to deal with the pain was to be able to go into my inside and do something with that inside, to be able to get out of myself. Maybe that was the moment. It's really the first time I say this, but maybe that's the case.

The film 'Conceptual Paradise' by Stefan Roemer is funded by the Kulturstiftung des Bundes, BRD.

Being Political Is a Form of Self-Education

Alfonas Andriukevicius

interviews Deimantas Narkevicius

SIAURES ATENAI, 8 JAN. –

Alfonas Andriukevicius Certain theories once claimed that art in its nature is symbolic. Modernists didn't 'prohibit' their pieces from being symbolic either. Nowadays, however, art avoids symbolism. Instead of laying claim to a symbol, it is more subject to reflect the life of symbols: their interrelationship (struggle in particular), disintegration, and exchange of positions. I suspect you are also interested in the interaction of symbols. In your early films you would 'cover one symbol with the another' (you have over-

laid the ideologically overloaded soviet film *Ignotas Is Returning Home* with the Mass texts). Further, your interest is manifest in your new project *The Exhibition of Two Sculptures*. In your film *Kaimietis (Countryman)* you depict the bust of an army general while the author of the bust tells about the twists and turns involved with the creation process of the sculpture. In the another film (*Once in the XX Century*) we see the (re)disemounting of the Lenin monument in Vilnius. Could you reflect on the circumstances and reasons of this interest of yours?

Deimantas Narkevicius I started my artistic practice at the point when the theories of art symbolism were out of fashion. The notion of 'symbol' in my opinion is related to the interpretation of a piece. I wouldn't want to get involved in this. It's no concern of mine. 'Symbol' is a literary term signifying certain conventions. What is much more important to me is the construction and the formal principles of a work. It is a distinct formation system which sometimes can be extremely complicated, including various strata of cultural activities and their interrelations. In these systems certain conventions are inevitable, yet they invoke different logics. It is rather the tradition of a certain activity or to be more precise – the genesis, the continuity, based on the outlines or conceptual principles of certain artistic practices.

I must, however, admit that despite the democratic principles underlying contemporary art practices, the scene of art is rather hermetic and its existence produces certain terms. In a way it is also a symbolic activity.

AA You are obviously inclined to emphasize (at least a certain) neutrality towards the

symbols (their content) participating in your productions. For example in the film *Kaimietis* which is the part of the aforementioned project you present the a sculptor applying the principles of animation. I understand it (although other interpretations are as well possible) as both the artist's (yours) wish to withdraw from what is said in the film and the possibility for the spectator to stay aloof and cool. What is your opinion about engaging with art works, artists and the very possibility of staying unengaged?

DN Documentary qualities are an important aspect or attribute in all my film productions. Shooting scenes and recording sounds, conversations or monologues means a documentation of certain actions and fixations of character's thoughts. Putting it in my films I can't lay a claim to a pure documentary, which is undoubtedly a different creative form. I present the documentary matter in the way that I find most deliberate. However I always simultaneously frame an open and definite method for reading the work. In the particular piece that you've just referred to there are apparent references to both cinema and to fine arts. Both these artistic media communicates and conveys information in their own specific ways. I see this film as partaking of a psychological narrative or short story genre, yet the 'real' living characters are authentic and rather autonomous. (I respect the people who have agreed to cooperate in this as well as my other film projects.) I am absolutely free in constructing the piece, however I always consider the individuality of my characters; perhaps this could be referred to as neutrality.

AA Symbols usually lose their power not only when they are ruined physically, but when they end up in the changed system and the different context that does not 'feed' them any more. And that is exactly what has happened to the better part of Soviet symbols. The noted sculptures on the _aliasis tilas bridge for instance. As symbols these sculptures seem to me completely powerless now and therefore it's an absolute nonsense to fight them, i.e. to attempt on pulling them down. What are your thoughts on these subjects, particularly on the subject of symbols that have fallen into different system?

DN The objects of art of the Soviet period and their aesthetic qualities that seem so discordant today have neither become more artistic nor more valuable. The architecture and public sculpture of the 1940s were the expression of the values of the period. This cynical neoclassical style tempered with the décor of primitive realism contains much more of the authentic information than most of the politicised theoretical speculations on



Deimantas Narkevicius, *Energy Lithuania*, 2000 (film still)



Deimantas Narkevicius, *Once in the XX Century*, 2004 (film still)

the period. The endeavour to legitimate the artistic 'value' of Soviet art productions by attributing them to the different trends of modern art is completely vain. The visual art of the Stalinist period is still fascinating with its cynical forms of expression that once met the requirements of the canon and were utterly reduced in terms of individual creativity. The art of this period is the record of the political terror, violation of humanism and the psychological pressure placed on individual creativity. The issue, however, must not be confused: the object itself is not a crime. It is rather the object-witness of the period of guilt, the visual heritage of the era and it has to be preserved and upheld, particularly if we still have at least some concern about what has been lost throughout the period in terms of both individuals and creative thought.

AA There are currently several outstanding artists in Lithuania, who have submerged themselves into social questions: Evaldas Jansas, Arturas Raila, Gintautas Makarevicius... You on the other hand are more interested in the political and ideological aspects. Social (in the proper sense of the word) questions are, as far as I understand, more 'mobile' and shifting. Whereas political and ideological matters pertain to

longer cycles, to the change of regimes and systems. Thus the one, interested in the political issues could well be standing on the 'higher hill'. It can result on the one hand in a certain monumentality of a piece (which is true in your case). On the other hand it can as well get too abstract and speculative (which is not the case with your films). Well: how do you manage to 'domesticate' the story inasmuch that despite the distance you remain both epic and yet fairly personal and subtle?

DN You have just answered the question yourself. I could only add that being political is a form of self-education, permanent self-observation; it is the individual's relationship towards economical-political processes. We can't stay disengaged, in liberal society everyone has to choose. It is both a pleasure and a charge. The beginnings of even the latest political oscillations take root in the recent past. Disregard for history is also a political attitude that has been enunciated on numerous occasions during the last decade. I consider this attitude unacceptable and barren. The disregard for any historical period and denial of its outcomes most often has political reasons. I do also admit that summing-up of definite historical periods is a complicated and risky task, which raises an issue of 'Why?'

AA What problems concerning Lithuanian history and that remain relevant for our consciousness are not reflected sufficiently in art or the other fields of our culture (like history studies for instance)? Why should they be reflected upon?

DN The reflections of history are indispensable for the society to purge itself of its historical complexes. The greater European countries have experienced the same during the postwar period. The complexes of the collective experience accelerate social neuroses, and bear a destructive effect on the individual of both the high social stratum and the remote provinces. > see page 4

(advertentie)

During the months of July and August, the gallery is open by appointment only.

OPEN

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles

> continues from page 3
As the province dwellers have got less possibilities for self-realisation, their experience is more painful. I trust, however, that history and social science will find the answers to the challenges of the times.

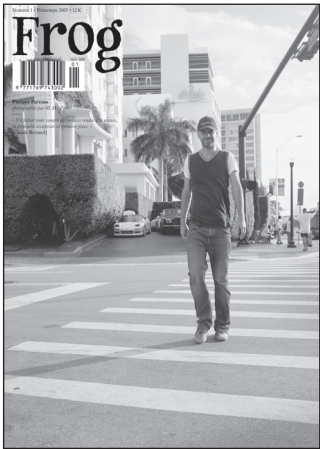
AA Your films are definitely characterised by the fairly modernist, clean and suggestive form: the rhythm, picture composition, and the light (I can't forget *Legend coming True*). I remember perfectly well (and I have also written about it) the beautiful structure that you have framed out of the very demonstration of the films in your exhibition in 2000: the screen pictures of a certain size and outline, different equipment (like the old-time apparatus)... What is your opinion about the indifference towards form, characteristic to certain contemporary artists? Which formal aspects of your works do you self consider to be the most important?

DN These questions are pushing me to go into didactics. Yet public interview doesn't seem to be the best way to do it. Mastering of the form of the piece of art is the basic assignment of studying art. Modernising the curriculum of the Academy would probably be a real help to the young people who study there. Afterwards artist's individual races start and no advice can be of much help to them thereafter. The art scene is a favourable place for an intercourse, creation and public presentation of one's art can evoke discussions. Developing an artistic language, clarity, and constant perfect articulation, are the reason that influence the search for shifts in artistic language.

Translated by Edgaras Klivis

PRODUCED BY	Edgaras Klivis	DAVIS
1	2	
2	3	
3	4	
4	5	
5	6	
6	7	
7	8	
8	9	
9	10	
10	11	
11	12	
12	13	
13	14	
14	15	
15	16	
16	17	
17	18	
18	19	
19	20	
20	21	
21	22	
22	23	
23	24	
24	25	
25	26	
26	27	
27	28	
28	29	
29	30	
30	31	
31	32	
32	33	
33	34	
34	35	
35	36	
36	37	
37	38	
38	39	
39	40	
40	41	
41	42	
42	43	
43	44	
44	45	
45	46	
46	47	
47	48	
48	49	
49	50	
50	51	
51	52	
52	53	
53	54	
54	55	
55	56	
56	57	
57	58	
58	59	
59	60	
60	61	
61	62	
62	63	
63	64	
64	65	
65	66	
66	67	
67	68	
68	69	
69	70	
70	71	
71	72	
72	73	
73	74	
74	75	
75	76	
76	77	
77	78	
78	79	
79	80	
80	81	
81	82	
82	83	
83	84	
84	85	
85	86	
86	87	
87	88	
88	89	
89	90	
90	91	
91	92	
92	93	
93	94	
94	95	
95	96	
96	97	
97	98	
98	99	
99	100	

Frog



"...les travaux du cybernéticien Humberto Maturana et son fameux article paru en 1959. *Qu'est ce que l'œil de la grenouille dit au cerveau de la grenouille?*, fit l'effet d'une révolution et est devenu

culte pour tous les experts de cybernétique, qui fétichisent encore la grenouille comme prototype de 'l'animal hallucinatoire'. Les conclusions d'une série d'expériences portant sur la perception visuelle des batraciens établissaient que cette perception, loin de coller à la réalité, la subsume aux schémas intérieurs de l'animal : le système visuel de la grenouille ne représente pas la réalité, c'est sa rétine qui la construit en fonction de ses représentations intérieures. Bref : la grenouille voit ce qui lui est utile, ce qui aide à sa survie. Il n'y a pas de 'réalité' des choses vues, mais une construction solipiste du sujet." Dominique Babin, PH1, manuel d'usage et d'entretien du post-humain, Flammarion, Paris 2004. Frog souhaite proposer de nouveaux modèles critiques autour de la question de l'exposition. Avec des analyses et compte rendus d'expositions, des entretiens, des séries d'images inédites, des chroniques et des contributions de critiques et d'artistes internationaux. Parution semestrielle, 210 pages, graphisme M/M (Paris).

Frog est un projet de Stéphanie Moïsdon et Eric Troncy.

In brief

The exhibition of recent works by **Joachim Koester** at Jan Mot is prolonged till June 18.

The gallery will participate for the first time in the Frieze Art Fair in London (21–24/10). **Ian Wilson** is invited by Polly Staple, the fair's curator, for a discussion on Sunday, the 23rd of October.

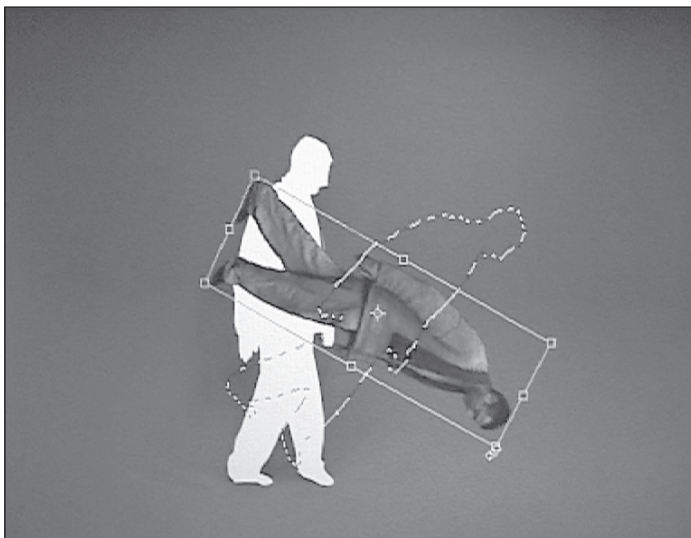
The MUSAC, which recently opened its grand new museum building in Léon (E), acquired the series from the French Foreign Legion by **Rineke Dijkstra**. The work will be included in an exhibition in the fall.

The gallery's newspaper, designed by **Daniel van der Velden** and **Maureen Mooren**, will be part of the *European Design Show* at the Design museum in London. (28/5 – 4/9).

STATISTICAL ANALYSIS	
1	2
3	4
5	6
7	8
9	10
11	12
13	14
15	16
17	18
19	20
21	22
23	24
25	26
27	28
29	30
31	32
33	34
35	36
37	38
39	40
41	42
43	44
45	46
47	48
49	50
51	52
53	54
55	56
57	58
59	60
61	62
63	64
65	66
67	68
69	70
71	72
73	74
75	76
77	78
79	80
81	82
83	84
85	86
87	88
89	90
91	92
93	94
95	96
97	98
99	100

SYNOPSIS: WE'RE OUT OF FASHION. THE HOUSE

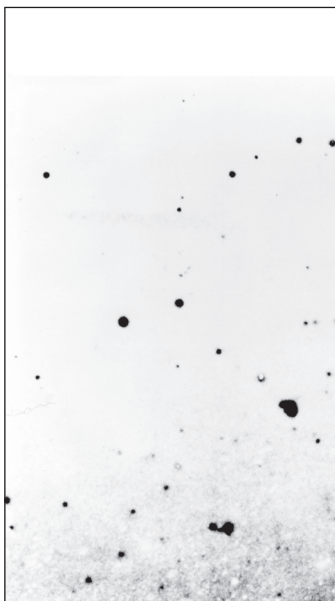
THE QUEST



Honoré d'O. *The Quest* at the Belgian Pavillion, Venice (12/6-11/11).

Joachim Koester shows new film installation in Venice

COPENHAGEN, MAY 11 — Joachim Koester has over the last year worked on the film installation *Message from Andrée*. Salomon August Andrée was a Swedish polar researcher and adventurer who wished to cross the North Pole in a hot air balloon. Unfortunately, the balloon crashed north of Spitsbergen on July 14, 1897, and Andrée with his crew, Nils Strindberg and K. H. F. Frænkel, started an exhausting trek across the pack-ice. Nils Strindberg was the expedition's photographer and took more than a hundred pictures during their 3 month journey. The negatives were found only 32 years later, when the remains of the expedition were discovered on White Island just off Spitsbergen. Koester has rephotographed these with a 16 mm film camera. The result is an animated film showing the



Joachim Koester, *Message from Andrée*, 2005 (film still)

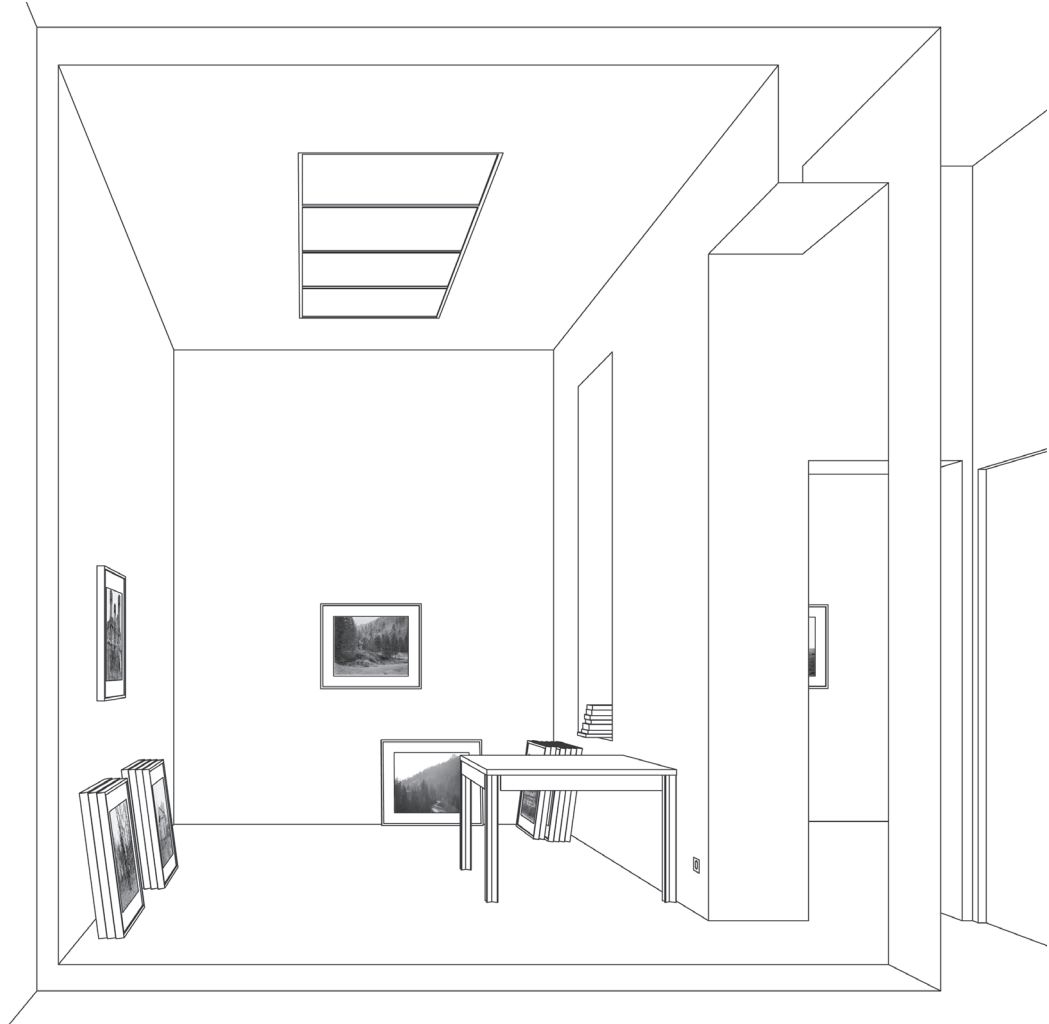
stains etched into Strindberg's negatives during their Arctic incubation. The film installation does not document what happened in a traditional sense; rather it points to the twilight zone of what can be told and what cannot be told, narrative and non-narrative, document and

A psychic reality suggested by
immaterial “black snow” that
appears on the film

error. A psychic reality suggested by immaterial "black snow" that appears on the film.

In total five artists will be showing at the Danish pavilion : Eva Koch, Joachim Koester, Peter Lund, Ann Lislegaard and Gitte Villensen. They all belong to the younger generation of Danish artists and were a part of the international breakthrough for Danish visual art during the 1990s. They have been exhibiting internationally within the last 10 years. In their various artistic practices, they are all preoccupied with the representation of reality within or beyond the real. The curators of the show at the Danish pavillion are Sanne Kofod Olsen and Jacob Fabricius.

Spot the difference



Installation view *Joachim Koester. Recent Works* at Jan Mot.
The exhibition is prolonged till June 18. (Drawings by Erwin de Muer)

the same street, the difference between the the part of the street where I am now, that's center he seemed quite shy and had nervous
t g ; e /
s - g v t
l 1 s 1
e y c i t
v t h t 1
s 1 s t s
i t v . g ;
there is a great mix of all kinds of people in Recently I made someone I vaguely knew Gaiety is a considerable advantage.

Agenda

Sven Augustijnen

In This Colony, Fort Vijfhuizen, Amsterdam 7/5-26/6, (cat); *IDYL as to answer that picture*, Middelheim Openlucht Museum, 29/05-25/09 (cat)

Pierre Bismuth

Tout ce qui n'est pas interdit est obligatoire, Kunstmuseum, Thun, till 19/6 (solo/cat.); *Points de vue*, Ville de Nancy, till Dec (solo); *Art Unlimited*, Basel (Galerie E.Hécey); *Just do it! The subversion of signs from Marcel Duchamp to Prada Meinhof*, Lentos Art Museum, Linz, till 19/6; *Einfach komplex. Bildbäume und Baumbilder in der Wissenschaft*, Museum für Gestaltung, Zürich, till 4/9

Manon de Boer

Biografilm Festival, Bologna, 1-5/6; 10th Split Film Festival, Split, Croatia, 3-10/6; Artist in focus 13e Curtas Vila do Conde filmfestival, Solar Galerie, Vila do Conde (P), 2/7-28/8 (solo); *Contour*, Mechelen (B), 17/9-20/12; A Certain Tendency in Representation, Thomas Dane Gallery, London, 19 -27/9

Rineke Dijkstra

La Caixa, Barcelona, 7/6 – 21/8 (solo); *Old and new dreams*, Prince Charles Cinema, London, 22/6, 6h30

Honoré d'O

The Quest, Belgian Pavilion, Venice Biennale, 12/6 – 11/11 (solo)

Dora García

Art Basel, Juana de Aizpuru Gallery, 13-18/6; The Art Film Program, Kunsthalle Basel, 13-18/6; *Posthumous Choreographies*, White Box Gallery, N.Y. 2/6-3/7; *Le Génie du Lieu*, Musée des Beaux Arts, Dijon, (F) (cat.) 17/6-30/9; *Libros de Artista*, ProjectSD, Barcelona, 22/6 – 15/9; *Le Dire et Le Faire*, Mac's Grand Hornu, 26/8-30/10

Mario Garcia Torres

The fragile show, Analix Forever, Geneva, 19/5 – 16/7; *Misunderstanding*, Galeria de Arte Mexicano, Mexico City, till 22/6; *Shipping and Receiving*, Armory Center for the Arts, Los Angeles, 12/6-24/7; *Supersonic*, LA Design Center, Los Angeles; 25/6 – 16/7; *Life Is Habit*, Stenersen Museum, Oslo, from 19/8

Dominique Gonzalez-Foerster

Tropical Abstraction, Stedelijk Museum Bureau, Amsterdam, 9/7-21/8

Douglas Gordon

The Vanity of Allegory, Deutsche Guggenheim, Berlin, 16/7-9/10, (curated by Douglas Gordon)

Joachim Koester

New Works, Jan Mot, Brussels, 5/5-18/6 (solo); Danish Pavilion, Venice Biennale, 12/6 – 11/11 (cat.); *Woods*, Kunsthaus Muerzzuschlag (A), 29/4-31/8; *The Shadow*, Vestsjællands Kunstmuseum (DK), 28/5-20/8

Sharon Lockhart

An Aside, The Fruitmarket Gallery, Edinburgh, from 21/5 – 31/7; *Universal Experience. Art, Life and the Tourist's Eye*, Museum of Contemporary Art, Chicago till 5/6; Gio Marconi, Milan, from 7/6 (solo)

Deimantas Narkevicius

We are the artists, International Biennale of Contemporary Art, National Gallery, Prague, 14/6-9/11; *In the frame of Re: Modern*, Austrian Film Museum, Vienna, 5/6 (screening 15h)

Tino Sehgal

German Pavilion, Venice Biennale, 12/6 – 11/11 (with T. Scheibitz); *The theatre of art. Master pieces from the collection of the Ludwig Museum, Cologne*, Villa Manin, Passariano – Codroipo (I), 9/6 – 6/11; *Collection Pierre Huber*, Musée des Beaux-Arts, Lausanne, 12/6-11/9 (cat.)

Ian Wilson

Ian Wilson, Galerie Meyer-Riegger, Karlsruhe, 6/5 – 18/6 (solo); *Discussion*, Frieze Art Fair, London, October 23; *Discussion*, MNAM, Centre Georges Pompidou, Paris

(advertentie)

During the months of July and August, the gallery is open by appointment only.

OPEN

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles

New Publications

Honoré d'O

Tant Pis', 800 p. – 1000 ill., 16,5 x 22,5 cm, Ludion, isbn 90-5544-547-9, Chinese-English edition

Pierre Bismuth

Pierre Bismuth, Tout ce qui n'est pas interdit est obligatoire, Kunstmuseum Thun, 2005 (hard cover - 16 x 20 cm - 79 pages)

Pierre Bismuth, Art Gallery of York University, Toronto, 2004 (hard cover - 16,5 x 23,3 cm - 96 pages)

Dora García

FOREVER (2004-2005), in collaboration with Frac Lorraine and published by CRU, Figueres, Girona, Spain.

Colophon

Publisher: Jan Mot, Brussels

Design: Maureen Mooren & Daniel van der Velden, Amsterdam

Printing: Cultura, Wetteren

(advertentie)

JAN MOT

rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles
tel.: +32 2 514 10 10
fax: +32 2 514 14 46
janmot@skynet.be
www.galeriejanmot.com

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