

Histories

BRUSSELS, JAN. 3 – In the group exhibition *Today is just a copy of yesterday*, at the gallery in March last year, Joachim Koester showed a work consisting of two small, black and white photographs: one from a book by Robert Adams, representing a house in Colorado Springs, and another representing the same subject, re-photographed by Koester some 35 years later. Over the past year, the artist has continued this series resulting in a group of 6 diptychs, all based on subjects photographed by artists some thirty of forty years ago and now taken again by Koester. On this work, shown in the gallery from the 19th of January on, the artist wrote the following notes:

I have decided to title this work *Histories*. There are at least two. That of conceptual

photography, and that of the places and events depicted. The histories are evoked through the juxtaposition of seminal works from the 1960s and 1970s with recent shots from exactly the same locations.

Take for example the house Ed Ruscha photographed in 1965 as part of his series *Some Los Angeles Apartments*. Right above the main entrance there is a sign, "Now Renting." In my photo taken 40 years later a slightly bigger sign says, "Now Leasing." The house seems to be haunted by vacancy. But the subtle difference of wording reflects a change in society. Renting is considered less and less attractive.

Robert Adams's image from Darwin Place in Colorado Springs in 1969 points to time and history as material. Trees have grown up over thirty-something years, while the house has fallen into decay. A sediment from the



• Joachim Koester, *Ed Ruscha, 6565 Fountain Ave, Los Angeles 1965, 2005* (from the series *Histories*, detail)

advertisement

48

Exhibition 19/1 – 4/3
Opening 18/1, 18-20 h

HISTORIES

JOACHIM KOESTER

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles

entropic tide that continuously washes the suburbs further out towards the horizon. In the background is the contour of a mountain, a time so slow that it falls outside the category of history. A vast reservoir of years "where remote futures meet remote pasts."

On September 30, 1967, Robert Smithson passed on his walk through Passaic, New Jersey to have lunch at the Golden Coach Diner and reload his Instamatic. From the window he had a view of Passaic center, which Smithson described as a "no center", "a typical abyss or an ordinary void. What a great place for a gallery!" The theater and the diner from Smithson's photograph have now been replaced by a Dunkin' Donuts and a MacDonald's drive-thru, emphasizing the sense of "void" or non-place.

"In the industrial sector, history speeds by – a dragonfly that lives for one day and undergoes its entire development in this short period," say Bernd and Hilla Becher. Industrial architecture becomes obsolete much faster than other architectural structures. Its future happens at double speed. St. Nicholas Coal Breaker was the world's biggest in 1931.

> continues on page 2 >

Histories

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Today it is a ruin. The industrial era is already so distant that residents of the small, depressed towns of Pennsylvania fear they will be left with nothing but the wooded mountains of coal cinders that engulf rivers and roads everywhere.

There is something ambiguous about the photo, credited to Gordon Matta-Clark, in Pamela M. Lee's book *Object to Be Destroyed*. For a while I thought it was the subject matter: a stretch of curb Gordon Matta-Clark bought and documented in 1973. Every time I looked through the book I startled at the image, wondering what was so intriguing about this mundane street in Jamaica Queens. Eventually I went, and something did seem odd. Time was out of joint. Gordon Matta-Clark's photograph felt less distant than it should have.

Perhaps it was actually taken in the late 1980s. Not that it really matters. Matta-Clark's *Fake Estates* is like an instruction piece, a manual or a recipe to follow. It's about engagement rather than truth.

In 1971 Thomas Messer, Director of the Guggenheim Museum, stated that he had to fend off "an alien substance that had entered the art museum organism." The substance referred to was Hans Haacke's work *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*. Hans Haacke's exhibition, uncovering real estate speculations, was canceled. Walking through Lower East Side on a summer day in 2005, I wondered whether the houses themselves were perhaps the alien substance. Only one of the low-rent tenement buildings that Haacke documented on 3rd and 4th street is still standing. •

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System, as of May 1, 1971. Hans Haacke's
advertisement

49

Backspace
Exhibition 19/1 – 4/3
Opening 18/1, 18-20 h

TWO WORKS ROBERT BARRY

Jan Mot
Rue Antoine Dansaertstraat 190
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BRUSSELS, JAN. 3—A first extensive presentation of Dora García's work in Belgium will take place at the SMAK in Ghent, from February the 25th till May the 7th. The exhibition will be accompanied by a publication with texts by Maria Martínez and Béatrice Josse. On the occasion of her recent solo exhibition at the Reina Sofia in Madrid, Raimundas Malasauskas interviewed the artist. The interview, which was finished by November the 2nd and which was done by e-mail, is published here for the first time in English.

Are you Dora García?

Yes.

How often do you agree to be a part of the story (part of the show)?

Never. I am always "hors-champ", offscreen. Still, I am there, behind you.

Is it true that you often experience picnoleptic moments, where the difference between the production of memory and imagination becomes increasingly blurred?

I live in a long (hopefully) picnoleptic moment.

Is it true that you are the fastest story-producing machine on earth? Were you ever in love with another robot?

No, it is not true. I have been in love. But was it a robot? I couldn't tell.

Do you know a story of how to make things with words?

I know this story I hardly can remember any more but it is something like schizophrenic people. They can't make out literal from metaphorical expression, and so if they hear you say "I just wanted the ground to open up and swallow me" they really expect you to disappear underground.

Is it true that these stories are happening at the same time? What is the best way to experience them as such?

Yes, it is true. The best possible presentation would be 2800 people (as many as stories I have collected) reciting one single story each in a loop.

What do you prefer as a reader – Weird but True section of New York Post newspaper or Unsold TV Pilots series? Where do you place your writings?

I must confess I never devoted time to any of those interesting readings, but from the sound of it I think *Unsold TV Pilots* series lays closer to my heart.

Have you ever worked for television? Would you? Or are you not at all interested in the formats and forms that the synopsis of a story cre-

THE DIFFERENCE BETWEEN FACT AND FICTION IS THAT FICTION HAS TO MAKE SENSE

DORA GARCÍA INTERVIEWED BY RAIMUNDAS MALASAUSKAS

ated by you may ever take?

I have never worked for television. I really would like to do it. But I would never develop any of those synopsis, that is not interesting for me. I prefer to compress stories than to decompress them. I rather do something like the thriller *24 Hours* or *Saturday Light Live*.

How many beginnings each story can have?

As many as characters are in the story.

Is it true that the best story consists only of middle?

If we really want to be honest, the truth is that there are no beginnings and no endings, indeed only middles.

Do you often write for kids?

Never.

Would you?

Well, I wonder what "writing for kids" really means. *Alice in Wonderland* was written with a child in mind, but could you call it a book for children? It is any of Robert Louis Stevenson's epics "a book for children"? If as a book for children you mean books with enormous, gorgeous illustrations and little text, no, I would never write something like that. If you mean a book for people with no capacity for criticism or self-derision, such as Harry Potter or Eryd Blyton and the like, no, I would never write something like that. If you mean Lewis Carroll, Stevenson, Kipling, well, I'd love to write something like that, I think I don't have the talent for that, and I don't think they are books "for children", although people buy them as such.

Is it true that you produce your reader telepathically?

It is absolutely true.

Why are there no illustrations in this book?

I don't like illustrations.

Is it true that once you've made pictures for the Koran?

Well, I gave some serious thought to the idea of making a photonovel version of the Koran, but I still did not turn that project into reality. I believe that as long as the Prophet is offscreen, it is OK (see the film *The Message*, 1976).

What is illicit knowledge nowadays?

The only interesting one.

What is the last story on Earth?

The Apocalypse.

Is it true that the only way to keep a secret is to keep it oral? As soon as you put it on paper it becomes revealed to writing and open to public knowledge. Could a secret be non-linguistic?

The only way to keep a secret a secret is not to think of it. The very moment you think of it, it is not a secret anymore, others can see it, read it in your mind, listen to it while you sleep. A secret must be non-linguistic, since the very moment you think of it, it is both translated into language and it is no secret any more. The Freudian subconscious is the only place where a secret can exist.

> continues on page 4 >

THE DIFFERENCE BETWEEN FACT AND FICTION
IS THAT FICTION
HAS TO MAKE SENSE

> continued from page 3 >

Didn't Lacan claim that subconscious is structured like language?

Well, I see now that I really have to work to answer your questions, this is no joke. I don't feel myself qualified to comment on Lacan nor on Wittgenstein. But it is probably true, the subconscious is structured like language, probably there is no other structure possible or understandable, everything seems to be language. But what I wanted to say is that the only true secrets are those who are secret even for the one who is keeping them, such as the secret "I am in love with my father, I'd like to fuck my brother, and I'd like to kill my mother", which I prefer to keep a secret even for myself. Besides, I love the idea of someone knowing something without knowing that he knows, like that character of Joseph Conrad who was carrying a bomb without knowing it and then it exploded.

Do you know where does erased information disappear?

Information does not disappear; it is merely translated into a different format. Like energy, information is not created nor destroyed, it is just transformed.

Who is your favorite detective: Sherlock Holmes or Hercule Poirot?

None of them! My detectives are Sam Spade, Philip Marlow, Lew Archer and Raimundas Malasauskas.

Flying saucer or flying carpet?
Flying saucer.

Podcasting or SMS?
SMS.

Harry Potter or Paris Hilton?
Paris Hilton, although I really had to think about it.

What did you think about?
I thought I am completely indifferent to both characters. But if I was asked by someone to choose between the two to place one of them in one of my stories, I think I could develop a far more interesting narrative with Paris Hilton.

Time machine or perpetuum mobile?
Time machine.

Have you ever read Joe Brainard's I Remember?
Many times, but very recently.

Telescope or micro-wave?
Telescope, although micro-wave is much more part of my life.

Is it true that you don't differentiate between fact and fiction?

Of course I do. The difference between fact and fiction is that fiction has to make sense.

Have you ever patented any of your inventions?
No. Should I?

Self-inclusive or transcending?
Hard to answer. I think transcending is more fun.

What voice does a theory have in your mind?
Depends on how silly the theory is. I have read extensively but I cannot remember anything but the totally useless and the very silly. Perhaps the serious stuff is still there, but so deep underground that it can only come afloat through a marvelous explosion, and eruption, a geiser or any other form of spectacular jet.

How do you know when to finish (the sentence)?
When I am physically exhausted.

Is it true that the best way to keep a potentiality ongoing is to keep it suspended?
Wasn't that what Cher was singing about with the famous hit *If I could turn back time*?

Is it true?
I think we need some quotes here. *It's all true*, by Orson Welles, wonderful movie that never saw the light. And the world-famous quote: "Nothing is true, everything is permitted", the words of al-Hasan ibn-al-Sabbah, founder of the order of Assassins, and which I read about through W.L. Burroughs. •

It is not the past,
but the future,
that determines
the present.

There is something ambiguous about the Copenhagen Museum, stated that he had to *Heldness, a Real Time Social System, an of*

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in 1971 Thomas Hessel, Director of the *Empire of an Invention: New World* and something about each time the fact of



Agenda

Pierre Bismuth

Some...Time...Waiting..., www.sometime-waiting.co.uk, 5/9-ongoing; *Mouvement des Deux Côtés du Rhin*, Museum Ludwig, Cologne, 15/10-12/2; *Strictement Confidentiel. A partir de la collection de Marc et Josée Gensollen*, Centre d'Art Vassivière, 30/10-22/1; *Shortcuts Between Reality and Fiction: Video, Installations and Painting from le Fonds National d'Art Contemporain*, Bass Museum of Art, Miami, 4/11-29/1; *Pierre Bismuth, Pantone 192 i altri colori*, Galleria Sonia Rosso, Torino, 12/11-31/1 (solo); *Open-Ended*, Thomas Dane Gallery, London, 8/12-28/1; *Pierre Bismuth – Michel Gondry, The All Seeing Eye*, Santa Monica Museum of Art, Santa Monica, 21/1-22/4 (solo); *Satellite of Love*, Witte de With, Rotterdam, 26/1-26/3

Manon de Boer

Resonating Surfaces, 35th Film Festival, Rotterdam, 25/1-5/2

Rineke Dijkstra

Rineke Dijkstra, Stedelijk Museum Amsterdam, 4/11-6/2 (solo); *The Difference in Temperature Between Your Body and Mine*, Suzy Shammah Gallery, Milano, 14/12-18/2

Honoré d'O

Joy, Casino Luxembourg, Luxembourg, 17/12-5/3; *ManfreDu Schu, Honoré d'O and Yuri Leiderman*, Auto, Vienna, from 6/1; *'The Quest' Revisited*, BPS22, Charleroi, from 17/3 (solo)

Dora García

Dora García. All The Stories: Festival de Performance y Video, Museo Nacional Reina Sofia, Madrid, 1/12-1/2 (solo); *Carnets du Sous-Sol*, Galerie Michel Rein, Paris, 14/1-28/2; *Entangled Tongues / Aka 'Langues Emmêlées'*, Centre Culturel François Mitterrand, Périgueux, 20/1-31/3 (cat.); *Code Inconnu*, SMAK, Gent, 25/2-7/5 (solo) (cat.)

Mario García Torres

Some...Time...Waiting..., www.sometime-waiting.co.uk; *Une Vision du Monde. La Collection Vidéo de Jean-Conrad et Isabelle Lemaitre*, La Maison Rouge, Fondation Antoine de Galbert, Paris, 19/2-4/5

Dominique Gonzalez-Foerster

Tropicália: A Parallel Modernity in Brazil. 1967-72, Museum of Contemporary Art, Chicago, 22/10-8/1

Douglas Gordon

Strictement Confidentiel. A partir de la collection de Marc et Josée Gensollen, Centre d'Art Vassivière, 30/10-22/1; *You and Me, Me and You*, Douglas Gordon and Philippe Parreno, Fondazione Davide Halevim, Milan, 14/12-28/1; *Douglas Gordon*, The Joan Miro Foundation, Barcelona, 1/3-31/5

Joachim Koester

Morning of the Magicians, Greene Naftali Gallery, New-York, 18/11-7/2 (solo); *Morning of the Magicians*, Galleri Nicolai Wallner, Copenhagen, 13/1-25/1 (solo); *Histories*, Jan Mot, Brussels, 19/1-26/2 (solo)

David Lamelas

Ucronia, 49 Nord 6 Est – Frac Lorraine, Metz, 10/2-15/2; *Los Angeles-Paris*, Musée National d'Art Moderne – Centre Georges Pompidou, Paris, 8/3-17/7; *David Lamelas*, Foksal Gallery, Warsaw, from 10/3 (solo)

Sharon Lockhart

Sharon Lockhart. Pine Flat, Sala Rekalde, Bilbao, 14/12-12/2 (solo)

Deimantas Narkevicius

Once in the XX Century, Akademie der Kunst, Berlin, 4/11-15/1 (solo);

Tino Sehgal

Strictement Confidentiel. A partir de la collection de Marc et Josée Gensollen, Centre d'Art Vassivière, 30/10-22/1; *Johnen Galerie*, Berlin, 26/11-14/1 (solo); *ICA*, London, 3/2-19/3 (solo); *Von Mäusen und Menschen / Of Mice and Men*, 4th Berlin Biennial for Contemporary Art, Berlin, 25/3-28/5

Ian Wilson

Strictement Confidentiel. A partir de la collection de Marc et Josée Gensollen, Centre d'Art Vassivière, 30/10-22/1; *Public Space / Two Audiences. Works and Documents from the Herbert Collection*, MACBA, Barcelona, from 7/2

Other artists of the gallery:

Sven Augustijnen

advertisement

SOME...TIME...WAITING

www.sometimewaiting.co.uk

Curated by: Adam Carr

Number 1: Roman Ondak
Number 2: Jonathan Monk
Number 3: Mungo Thomson
Number 4: Mario Garcia Torres
Number 5: Pierre Bismuth
Number 6:

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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