



## DAVID LAMELAS ANSWER IS NEVER THE SAME

**VILNIUS-PARIS, 6 MAR. - 'Answer is never the same' is the title of a series of interviews with a growing number of artists, done by Raimundas Malasauskas. They are based on the same questions coming from older interviews from the 60s en 70s as well as more recent conversations with Jonathan Monk, Carsten Höller a.o. together with some newly fabricated inquiries. (See also Newspapers nrs. 43 and 45). The interview with David Lamelas was done over the phone on Sunday the 6th of March 2006.**

**Raimundas Malasauskas** 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's oriented world, and that art is involved in doing it right now.

**David Lamelas** No, I haven't read the book. But I think the assumption is correct. Yet the object always keeps coming back, because the system – the art market needs objects. Art and the world as a whole have moved into global systems of communications.

**RM** Where would you position your current work in terms of the framework object – system?

**DL** It's about systems. Systems of understanding, perception and communication.

**RM** 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?

**DL** Social time, the consciousness of the time we all share; the time that you have within yourself; my work usually refers to that time, "my time."

**RM** What kind of time is that? An experi-

enced time, projected time or something completely different?

**DL** First, it is about the time that takes to experience and comprehend the work. When I make the work I get into my own time and I somehow would like to project that time, so the person finds this.

**RM** Do you see a universal dimension of what you call "my time"?

**DL** Yes, I am talking about human time.

**RM** Does it have a beginning and an end?

**DL** It could be both. It can be limitless and it can have limits. My work is usually about the limits of a particular time. So it is a segment or a fragment.

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

**DL** It is the most important. It is not about saying something right or something wrong. It is more about the abstraction of truth. To put it very simple: when we look at a tree, we are observing it and it is the truth of that moment.

**RM** Do you relate it with what you call "my time"?

**DM** No, time and truth are very different things. Time is a segment in the space. Going back the previous question about time, when I began to work with time coming from the field of sculpture, I looked at time like volume. And volume was to be manipulated, so first comes the idea and then there's a manipulation of time.

**RM** What about light? To me it seems as a phenomenon that has a potential to contain all the possible times: futures, presents, pasts.

**DL** Light is one of the infinite segments of time, because it includes everything.

**RM** But light always has a source while darkness has no source, which makes me think that darkness is more infinite, because it is not dependant on a certain source.

**DL** The limit of darkness is light.

**RM** So what is the source of darkness?

**DL** The absence of light.

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

**DL** During the day I do many things that are not art, but when I sit or stand and start to think of art then whatever comes out of it is art. It does not mean it is good, or bad or interesting, but it is art. It is a matter of choice or a decision.

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

**DL** I think that the moment of deleting comes as soon as any real event happens, because as soon as something happens, like our conversation now, something what has been said two seconds ago had already been deleted and changed by our perception and our memory. So it begins with the moment itself. When we are talking we are deleting. The process of building automatically involves deletion. It is very much like the light and the darkness. It is there and it is not there. When there's light, then there's no darkness and the other way round.

**RM** What about twilight?

**DL** I love the twilight. We can say that it is the truth of the both (light and darkness) at the same time.

**RM** Do you address twilight in your work?

**DL** There's a work of mine that has never been made in 1974 in London. It is called *Just Before Dawn*. It is about that moment when the night becomes day and what happens at that moment. The work was a fiction that I've never done, but I still want to do it.

**RM** Can you tell something more about it?

**DL** It is about information, about something what happens during the night and gets transformed as the day appears.

**RM** Have you ever done work under a dif-  
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ferent name? Do you sometimes imagine work of another artist that hasn't been ever made?

**DL** Not work, but I've written things under different names.

**RM** What was it if it is not a secret?

**DL** No, for one period of my life I wrote art criticism under a different name. It was in the 70s.

**RM** Was it an important type of practice for you or something more random?

**DL** It was something I liked to do for a while, but I didn't pursue it.

**RM** Can you imagine doing a work of another artist?

**DL** No.

**RM** Do you sometimes imagine work of another artist that hasn't been ever made? Sometimes you can take a logic or a style of certain artist... let's say Picasso and to make a work of him, no?

**DL** No, I would not imagine a work that Picasso had never made, but I find inspiration in the work of other artists and then it becomes my work.

**RM** In the work of Picasso as well?

**DL** Yes, when I was 15 years old I did hundreds of drawings under the influence of Picasso. There were also Mondriaan, Juan Gris, Kandinsky, Paul Klee. I was making many works in their style and using their techniques like the watercolours of Klee for example. I was inspired by them, but I was doing my own work. The reason I did that was because I found the premise to be really interesting. It was a way to find and expand my own ideas.

**RM** What inspires your work most these days?

**DL** In a way it is my own work of the 60s and 70s, because I still find the premise it is based on to be interesting. We can talk about a particular work like *Limit of a Projection* which is light projected in a dark space: first I made it in 1966 and now once again in Jan Mot's gallery. The concept of the work is the same, but the context is different. It is not about remaking an object, but it is about the concept.

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

**DL** We've just answered it now, right? Regarding my work being done by someone else: yes, since the 60s I am doing many works by instructions, by letter or by phone.

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

**DL** I am using very little of the internet, only to read my emails, but it does not mean that in future I will not change my mind. Many of my friends think that I should open an

internet page, but my work is not about reaching millions of people. On the internet you can have millions of people, but most of the time they don't bother.

**RM** Well, you can have a website which is more of an archive of the work, but the other thing is when the work itself inhabits the medium of the internet.

**DL** Yes, I've done that when I did a room about the Vietnam War in 1968 in the Venice Biennial, and when I remade this piece in 2002 in Germany using the internet it was about the Iraq war.

**RM** Isn't non-productivity one of the most radical and violent means to counteract dominant structures?

**DL** Can you explain better what you mean?

**RM** Well, I've taken this question from the conversation of Daniel Birnbaum with Carsten Höller and I think they mean that by doing nothing one can resist to the machine of Capitalism.

**DL** Well, it's not my approach. Let's put it very simply: if I am in a house being cold I usually put the heating on to counteract the dominant structures, which is coldness. So I usually react to the dominant structures.

**RM** Do you use the notion of a product in your artistic practice?

**DL** I don't use the notion of a product, and I can say that's my way to counteract the dominant structures.

**RM** Is oral communication just language?

**DL** No, oral communication involves all forms of meaning.

**RM** Could you consider your work of art taking place only in the act of oral communication, for example, an oral story only?

**DL** Yes, of course. In 1978 I was living in Los Angeles and I moved to Argentina for 3 months and I received a number of letters from my friends in Los Angeles and my friends in London, so one day I did a reading of those letters in front of an audience.

**RM** What were the letters about?

**DL** They were very personal, for example, several letters were written by Linda Morris, a friend of mine from London, who described the unhappy ending of a dear friend, who was found dead in her house one night. The reading was recorded on videotape, but then it has disappeared and never appeared again. A similar situation took place in 1970 when I went to Argentina for a couple of months and an Argentinian collector gave me some money to make a film whose concept was similar to my London film called *Study of the relationship between inner and outer space*. I made a film in Argentina and I left to London and never saw the film again, the negative was lost and no one has ever seen it again.

**RM** So the film turned entirely mental.

**DL** Exactly.

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

**DL** Yes. What is unknown to me is the best part of the work since it is not limited by my own little brain. Unknown is the light.

**RM** Not the darkness?

**DL** Both, it is twilight.

**RM** Can you have a discussion with an Invisible Man?

**DL** Yes, I can have a discussion with an invisible man or a woman. •

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## David Lamelas Films 1969–1972/2004

A new DVD, recently released by bdv (bureau des vidéos) in Paris and CAC (Centre d'art contemporain) in Brétigny, features for the first time 9 films produced between 1969 and 1972 by David Lamelas, (1946, Buenos Aires), a pioneer of 70's conceptual cinema. This major artist introduced the notion of real time information through his piece at the 1968 Venice Biennial entitled *Office of Information About the Vietnam War*; whilst the reference film *A Study of the Relationship Between Inner and Outer Space* produced at Camden Arts Center London in 1969 explored the organisation of cinematic production within the exhibition space.

The DVD offers an opportunity to consider the contribution of Lamelas' major body of film and video work, both in relation to contemporary visual culture and as an incisive analysis of the information age.



• David Lamelas, *Reading Film from 'Knots' by R.D. Laing*, 1970 (film still)

With a booklet in French, Spanish and English with notes on every film and an interview with David Lamelas. •

The DVD includes the following 9 films:

- *A Study of the Relationships Between Inner and Outer Space*, 1969, 19'36", 16mm
- *Time as Activity*, 1969, 12'55, 16mm, b/w, no sound
- *Reading of an Extract from 'Labyrinths' by J.L. Borges*, 1970, 3'52", 16mm, b/w, no sound
- *Reading Film from 'Knots' by R.D. Laing*, 1970, 12'10", 16mm, b/w
- *Interview with Marguerite Duras*, 1970, 5'13", 16mm, b/w, (installation)
- *Gente di Milano*, 1970, super 8, 4', no sound, (installation)
- *Cumulative Script*, 1971, 16mm, 15', (installation)
- *To Pour Milk into a Glass*, 1972, 7'38", 16mm, (installation)
- *Film 18 Paris IV*, 70, 1970-2004, 9', video

**Edited by** Pierre Bal-Blanc and Nicolas Trembley

**Coproduction** bdv (bureau des vidéos), CAC (Centre d'art contemporain) Brétigny **In collaboration with** 49 Nord 6 Est Frac Lorraine, Fonds Régional d'art contemporain de Lorraine, Metz, Centre culturel suisse, Paris and Lux, London.

**Distribution** bdv (bureau des vidéos), 7/9 rue Gabriel Laumain, 75010 Paris.  
[www.bureaudevideos.com](http://www.bureaudevideos.com)

*The DVD will be presented at the gallery during David Lamelas' exhibition.  
For sale at the gallery: 37 euro.*

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Exhibition

Part 1 15/3 – 15/4

Part 2 22/4 – 20/5

Reception Friday 21 April, 19–22 h

## DAVID LAMELAS

Jan Mot  
Rue Antoine Dansaertstraat 190  
B-1000 Brussel Bruxelles

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Screening  
Thursday 13 April, 21h30

PINE FLAT

SHARON  
LOCKHART

Cinema Arenberg / Ecran d'Art  
Koninginnegalerij 25  
Galerie de la Reine  
1000 Brussel Bruxelles

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advertisement

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Art Fair  
19/4 – 23/4

MARIO GARCIA  
TORRES

AT

THE GALLERIES  
SHOW

Extra City  
Mexicostraat Kattendijkdok Kaai 44  
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Lockhart and her work have a unique character – a sense that the filmmaker is present.

# Pine Flat

## A new film by Sharon Lockhart

By  
Cis Bierinckx

BRUSSELS, 2 MAR. - Lockhart's work bears a rare potential - that of bringing the riches of experimental cinema to a broad film going public without sacrificing any of its rigor, mystery or inquiry. Her fifth film, *Pine Flat*, is set in a small, rural village in the foothills of California's Sierra Nevada Mountains. More than just an anthropological look at youth, *Pine Flat*, is an exquisite, meditative portrait that takes advantage of a specific location - a self-contained village on the edge of the wilderness - to look at a place through its progeny. *Pine Flat* expands on Lockhart's fondness for long takes and static compositions. She captures in 12 shots of a same

length moments of fragility, innocence, playfulness and sometimes sadness. Shot over the course of two and a half years, the film explores the tension between documentary portraiture and narrative desire. The project employs seasonal activities to address the experience of American childhood through the lives of the resident youths of Pine Flat. The film addresses the individual in solitude as an independent, introspective person, while the dynamics of roles, personalities, and power effect change in the theatrical and social space of the group.

*Pine Flat* is more than just an anthropological look at youth. Sharon Lockhart's work is characterized by the fact that she gives priority to vision and hence to the viewer, making him the observer of the curious world she puts before him. Her highly descriptive, yet almost painterly images elude any attempt at narration, the emphasis being on the pleasure of the gaze and the notion of temporality. *Pine Flat* is a singular film as complex as it is spare, as endearing as it is demanding. •



• Sharon Lockhart, *Pine Flat*, 2006. (film still) Courtesy Barbara Gladstone Gallery, New York.

The screenings of *Pine Flat* are an initiative of Desire Productions v.z.w. in the frame of the Documentair FilmPlatform Zone and the section A Look Apart of the Internationaal Filmfestival van Vlaanderen (Ghent). Organised in collaboration with MuHKA, media, Argos, La Cambre, Jan Mot Gallery and SMAK. For information on other screenings see [www.desireproductions.be](http://www.desireproductions.be)

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# ARE YOU DORA GARCIA?

AN INTERVIEW BY  
RAIMUNDAS MALASAUSKAS

*Are you Dora Garcia?*  
No.

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

The cameo is the best technique.

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

I almost live on them.

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

I wasn't born for love...

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

Aren't they all?

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

They are all happening at the same time... They are killing me.

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

Unsold TV Pilots sounds great! Maybe it should be called: The Stories That You Wont Ever See on TV instead.

*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 created by you may ever take?*

I haven't. I am very interested to know what other people will do with my own bad stories. I am interested in the way people solve imaginative problems.

*How many beginnings each story can have?*  
Only one. If it has another beginning, it is another story. At the end, Sliding Doors wasn't that bad... was it? I would like to be in love with Gwyneth.

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

No. Beginnings are everything, even if they

become the end.

*Do you often write for kids?*  
Kids?

*Is it true that you produce your reader telepathically?*  
I would like to produce readers. Wouldn't it be nice...?

*Why are there no illustrations in this book?*  
I don't know.

*Is it true that once you've made pictures for the Koran?*  
Its not true... Don't believe those bastards.

*What is illicit knowledge nowadays?*  
Nothing is illicit. But don't tell people on this side of the hemisphere...

*What is the last story on Earth?*  
The latest is: The Norton I Emperor of the United States and Protector of Mexico did leave a last deed. He had written it before leaving for the concert hall. They say it is under the Washington Statue in the North Bay.

*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?*

Do you think diaries are actually written to be read by someone else but the writer? I never had one, but maybe that is the magic of it. Secrets are only secrets if someone else outside the secret knows that such a thing exist. Is there anything that is non-linguistic? I doubt it.

*Do you know where does erased information disappear?*  
Sorry, Picnoleptic moment...

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

*Flying saucer or flying carpet?*  
If I could choose you mean? The carpet.

*Podcasting or SMS?*

SMS

*Harry Potter or Paris Hilton?*  
Of course, Paris Hilton. I wish she was my sister. And she SMS too!

*Time machine or perpetum mobile?*  
Time Machine.

*Have you ever read Joe Brainard's "I Remember"?*  
I remember reading On Kawara's "I met". Have you?

*Telescope or micro-wave?*  
Telescope. Way more fun.

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

*Have you ever patented any of your inventions?*  
Are answers inventions? Why, because they are closer to fiction? Probably they shape a character? Don't know. Maybe I should mail me these and keep them in the closed envelope. Just in case.

*Do you agree with this sequence of questions?*  
Wait a second! Weren't there supposed to be a bonus question?

*What voice does a theory have in your mind?*  
A distant but rigid one.

*How do you know when to finish (the sentence)?*  
It will never make sense anyhow...

*Is it true?*  
Oh boy! •

**Mario Garcia Torres answered (some of the questions that Raimundas Malasauskas asked to Dora Garcia in the previous Newspaper.**

**Mario Garcia Torres will show a recent work at The Galleries Show/Booth Jan Mot, Extra City, Antwerp (19-23 April) Dora Garcia's solo show at the SMAK in Ghent lasts till 7 May.**



• ANTWERP, 7 MARCH - Pierre Bismuth made a semi permanent work at deSingel in Antwerp entitled *From hot to something else*.

[illegible]

*advertisement*

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Exhibition 22/4-20/5  
Reception Friday 21 April, 19-22 h

# PIERRE BISMUTH

Galerie Erna Hécey  
Rue des Fabriques 1 Fabrieksstraat  
1000 Brussel Bruxelles  
*and*  
Jan Mot  
Rue Antoine Dansaertstraat 190  
1000 Brussel Bruxelles

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# DISBELIEF AS A MEDIUM

SVEN AUGUSTIJNEN

By  
Francesco Manacorda

BRUSSELS, 6 MAR. - *There is an Italian journalist called Francesco Manacorda who writes for the centrist national newspaper called La Stampa. He is an expert on finance and has been their correspondent in Brussels until 2000. He has followed from a vantage point the suspect story regarding the European Parliament's move to the Belgian capital. And there is also an art critic called Francesco Manacorda, working as a freelance journalist. He has curated an exhibition on artists' investigations into the mechanisms of television news formats and newspapers, titled The Mythological Machine (University of Warwick 2004). One wonders which are the textual and discursive marks in the following article that will make you decide whether the writer is one or the other – or whether they are co-authoring this text.*

On the one side we have art critical discourse, on the other everyday political life's reporting; in the shared ground between them is the construction and management of narratives, visuals and stories. If there is a space here for expanding on the unresolved problem of art and life, it is within the paradox that art truly turned into life is unrecognisable as such. In this sense, art that claims to want to dissolve the boundaries between art and life should substitute declarations of intent and instead achieve this goal by inserting itself into the structures of reality, thereby rendering inane the use of the term 'art' altogether. Would that be the enigmatic solution of the historical avant-garde dilemma?

Recently, I have been toying with the idea of organising an exhibition of contemporary practices that intend to merge art and life. The project would try to push such a contradiction in terms to its extreme. In fact, to be truthful to itself, the art projects and therefore the whole show would have to be invisible and secret. Its viewers would neither know nor be told that what they encounter is art. The utmost indicator of success would be the avoidance, perhaps even the necessary loss, of the word art.

The possibility of identifying such a project would eventually undermine the work's infiltration in the domain of reality, creating a gap in our perception of life, which in modern aesthetics is called autonomy. However,

the most irresolvable contradiction seems to be another one. How can you call such a project an 'exhibition' or 'show' – literally: exposing something, extracting it from life – when both these terms presuppose a visual delimitation of a portion of existence aimed at the identification of its specificity? Would this project not only hinge on the notion of the end of art, of its dissolution into the life continuum, but also put in jeopardy – through the attempt to reach an indistinguishable status between art and life – the very notion of exhibition? How do these ideas mutate when a portion of what is considered life is infiltrated by art? Do art and exhibitions themselves resist their own dissolution? Why should we live without art?

A newspaper can be the platform for a project that could nonetheless be identified as an exhibition without putting such a concept in [terrible] danger. The newspaper's medium is information; and information consists of reporting through the use of verbal and visual language on something that has taken place somewhere else. This involves the practice of showing, exposing and making visible, strategies that also pertain to contemporary art, with the exhibition embodying its public life. Both art and news base their narrative efficacy on the notion of belief – for the latter this consists of the trust we have in the degree of truthfulness that the journalist can achieve; while in the former something makes sense as soon as the whole set of additional elements that form the inter-subjective art discourse is activated by the piece.

Sven Augustijnen's project *Panorama* (2005) consists of an eight full-page insert to the main financial Belgian newspaper *De Tijd*, in which the artist conducts an exhaustive and meticulous investigation into the non-official settling of the European Parliament in Brussels. The story has a significant amount of dark sides – enough to make the journalistic case necessary and relevant to any newspaper reader. The same insert was then posted to every single EU Member of Parliament, to make sure that its 'exhibition' would reach yet another part of its 'audience'.

Perhaps we can borrow an interesting notion here to identify the significance of journalistic infiltration in relation to the history of art's insertion into ideological circuits. Camouflage is a military technique that allows a troop to be concealed in a particular



visual situation, in order to seize the enemy in a moment of suspension of disbelief. That happens whenever somebody thinks that he is clearly seeing something, which is in fact a different entity disguised in order to occupy a privileged position. Similarly, it also denotes the mimetic capacity of certain animals to blend with their environment for defence or predatory purposes.

Does Sven Augustijnen's art aim to ambush life through the disguise of the artist as a journalist? His infiltration of the system that produces information is not geared towards seeing to what extent the information apparatus produces knowledge or fiction. It is rather meant to short-circuit the conditions of belief that the apparatus can generate by its sole functioning. The structure is the message: the newspaper functions on the thin line between validation and guarantee of truth. Is the news truthful because it goes through the paper's filtering function, or is it the paper's commitment to reaching out for the truth that grounds our belief? Not being able to answer this is precisely the scope for Augustijnen's insertion. His goal consists in the act of furthering the complexity of the truth-lie relationship by using

very common mechanisms of decoding and reporting events.

The readers of *Panorama* are struck by a very cerebral experience of the uncanny: the inability to establish whether the material they are looking at is dead or alive, fiction or real, art or life. In this case, then, the point does not seem to be about merging art and life, but rather making visible the creases generated by their structural insolubility into each other. The boundaries between art and artifice are blurred to include any kind of narrative within them, as if aesthetic strategies were carried out in everyday behaviour, thereby positing a possible inversion between art and life. Life dissolving into art is decadentism, art dissolving into life is utopian avant-gardism; but what would be an art that actively works to deprive you of the critical ability to distinguish the two? Perhaps we could consider as both a principle of good art and one of the consequences of groundbreaking journalism the effect of turning upside down your acquired capacity to identify what you are looking at. An old expression of Anglo-Saxon reportage says: 'Dog bites a man, that's no news, but when a man bites a dog, that's news'. •

*Researching for this article, Francesco Manacorda has been trying to get an interview with the former French foreign affairs minister Roland Dumas. He was the only official figure questioning directly the lease contract signed between the EU parliament and the Espace Leopold that sealed Brussels as the unofficial capital of the EU. Dumas' letter to his Belgian colleague of the time Mark Eyskens is reproduced in Augustijnen's newspaper. On the same page Eyskens declares never to have received any letter nor to have been involved in that story. To no avail: Dumas has not agreed to a conversation with the Italian journalist. Here follows, as a temporary dead-end, the illustration of critical research bumping into the real. The reader can be assured that any development or reply will be published on the forthcoming issues of this newspaper.*

**Panorama exists in three versions: Dutch, French or English.**

**Contact the gallery for a free copy.**



• BRUSSELS, 25 JAN. - Dirk Sterckx, the Belgian member of the European Parliament, reading Sven Augustijnen's *Panorama*.

Francesco Manacorda

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Roland Dumas

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Londres, le 06 Mars 2006

Monsieur Dumas,

Je me permets de vous contacter, en tant que journaliste italien, au sujet de l'enquête publiée dans *Panorama*, un supplément du journal belge *De Tijd* paru le 12 octobre 2005. Le dossier était entièrement dédié au "Caprice des Dieux", le Parlement européen à Bruxelles, et à l'histoire des intrigues politiques qui ont permis le couronnement non officiel de la ville comme capitale de l'Europe Unie.

A ce propos, le journal a publié une lettre de vous adressée au Ministre des Affaires Etrangères belge à l'époque, Mark Eyskens, dans laquelle vous protestez contre la location d'un ensemble immobilier par le Parlement européen à Bruxelles. Ce document accompagne sur la même page un interview à Eyskens dans lequel il déclare qu'il n'a jamais rien eu à voir avec ce dossier, et qu'il n'a même pas connaissance de votre lettre, bien que sa réponse publiée sur la même page, prouve le contraire. Par ce fait, Mark Eyskens met en question sa propre intégrité dans cette affaire et plus particulièrement en affirmant que les autorités belges n'étaient aucunement impliquées dans la construction du Centre International du Congrès et sa location au Parlement européen. Par conséquent sa déclaration n'ayant jamais entendu parler de Guy Moentack – l'éminence grise derrière cette affaire – pourrait être également questionnée.

Je me permets de vous poser quelques questions à ce sujet :

- Quels ont été les résultats de l'enquête que la Sécurité française a mené sur l'affaire à l'époque? Quel rôle a joué Guy Moentack effectivement et quels liens avait-il avec le gouvernement belge, Mark Eyskens et plus particulièrement avec Jean-Louis Thys, le secrétaire d'Etat chargé de l'Urbanisme de la Région bruxelloise ?
- L'Etat belge offra, à l'image du gouvernement français qui soutenait Strasbourg par des aides à la région d'Alsace, la construction du Centre International de Congrès à la Région bruxelloise qui, semblait-il, n'était pas liée par l'accord politique de Maastricht. En octobre 1987, la démolition de la brasserie Léopold – le site du futur Centre International du Congrès - a été interrompue suite à l'introduction, par l'Association du

quartier Léopold, d'un recours en annulation du permis de bâtir délivré par la Région bruxelloise à elle-même et d'une demande de suspension provisoire des travaux en attendant le jugement. Malgré certaines imperfections, la Cour d'appel estima que le permis de bâtir avait toutes les apparences de la légalité. La Région bruxelloise ne se l'était pas délivré à elle-même mais à l'Etat au terme d'une procédure spéciale prévue à cet effet. Est-ce que vous étiez au courant de cette Cour d'appel ? Et saviez-vous qu'à ce moment, la Région de Bruxelles-Capitale n'existait pas encore et que le secrétaire d'Etat chargé de l'Urbanisme de la Région bruxelloise était placé sous tutelle du premier ministre ?

- Est-ce vrai que dans le dossier du Sécurité française sur Guy Moentack et l'affaire, le Président Mitterand aurait noté en soulignant: "Une bande impossible !" ?
- Concernant M. Jean Feydt, Français originaire de Metz, Directeur Général du Parlement européen à l'époque : Est-ce que sa loyauté à la République de France a été mise en cause par le fait qu'il a signé le fameux contrat du 8 janvier 1992 ? Certaines sources indiquaient qu'il était sous l'influence ou la pression de certaines puissances ténébreuses à Bruxelles qui voulaient conclure l'affaire ?
- Quels sont, à votre avis, les raisons pour lesquelles Bruxelles a gagné la course dans la construction du nouvel hémicycle début des années 90 et par la suite a pu acquérir son titre de capitale de l'Europe ?
- Maintenant que les infrastructures du Parlement européen à Bruxelles sont finalement achevées, on y spéculé déjà sur la construction d'un nouveau hémicycle, puisqu'il sera trop petit pour accueillir les nouveaux candidats membres. Etes-vous hostile au projet du nouveau district européen à Bruxelles comme présenté dans le journal ? Est-ce que Strasbourg participera à une future "guerre du siège" ? Il est dit qu'elle serait plutôt vidée entre Bruxelles et Berlin et que l'infrastructure à Strasbourg sera réformée. Que pensez-vous du relancement de l'idée de Barosso de destiner l'hémicycle à Strasbourg au futur "Institut européen de technologie" ? Une occupation plus permanente de l'infrastructure à Strasbourg serait avantageuse pour toutes les parties, y-compris l'Etat français qui a beaucoup investi dans le bâtiment, maintenant souvent victime de légionellose, du fait de sa sous-location ?

J'espère que vous pourrez me répondre sur les questions posées via fax à ce numéro [REDACTED]

En vous remerciant pour votre coopération, je vous prie d'agréer, Monsieur Dumas, l'expression de mes sincères salutations.

  
Francesco Manacorda

CC : Guy Moentack et Mark Eyskens

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