

## DANCING ART STUDENTS IN BRUSSELS



• Mario Garcia Torres, *Moonwalk Lesson (Rigo Style)*, 2006

BRUSSELS, MAY 22 – When Mario Garcia Torres was invited to submit an instruction piece to be realized by a group of art students at La Cambre in Brussels, he first thought that the most interesting part of the proposal was the context in which the piece would be enacted. By the time, he had been researching on the aftermath of a particular artwork realized by another group of students back in 1969, and trying to look at the repercussions that in the long term such piece might have had in their lives -most likely quite different from its further echoes and readings in the art world. Garcia Torres' main concern was then to share with the students at La Cambre a personal inquiry related to the intricacies of history without preaching or being dogmatic about it. His proposal developed into *Moonwalk Lesson (Rigo Style)*. The instructions that were sent required from the students to learn the step made famous by the controversial showman Michael Jackson in the realm of pop music. Avoiding any

funky universal discourse à la Piper, the *Moonwalk Lesson (Rigo Style)* intended to bring into consideration a re-reading of mainstream pop culture that would simultaneously acknowledge a massive popular phenomenon in Mexico that never transcended further away than the Texan state that actually saw its birth. On March 8, 2006 Jan Mot showed up in his class at La Cambre with the following text:

'Contrary to what is commonly assumed, the Moonwalk was not invented by Michael Jackson in the early 1980s. There are at least a couple of known inceptions before the time. One of them is attributed to popular Mexican singer Rigo Tovar (1946-2005). Rigo incorporated it to his stage dancing in the early 1970s along with his trademark jump. He was a longhaired, glittery-tailored-suit dressed, aviator glasses-on kind of guy. He did the Moonwalk (some people called it Slide Step) tuned to his Cumbia music in front of huge masses of people.

To learn to moonwalk, follow the steps.

**Step 1.** Find a pair of low grip shoes – you could try to rehearsal in your socks to start off with.

**Step 2.** Make sure that the floor on which you practice moonwalking is not too grippy. Try and find a polished floor.

**Step 3.** Stand with both feet close to each other, left foot slightly ahead of the right one (right foot toes should be in line with half the left foot)

**Step 4.** Now raise the heel of the right foot so that you are standing on your toes as if about to take a step. The left foot must stay where it is (be careful not to move it).

**Step 5.** As you lower the heel of the right foot, lean all your weight on the right foot. Then drag back the left foot so that its toes are in line with the heel of the right foot. The left foot's heel must be slightly off the ground at this stage. As you drag back, do not push down on the left foot at all or it will not glide. Make sure as you lower the heel of the right foot (slowly) the left moves at an equal speed. This will need lots of practice to master the right speed.

**Step 6.** Keep practicing up to the above steps until you can make the movement subconsciously without any difficulty.

**Step 7.** Once you have mastered that, "kick" outwards with the left foot, but although not quite touching the ground, make it look as if it is touching. Move it out a foot-size's worth away from the toes of the right. No part of the left foot should be raised higher than another.

**Step 8.** After you make your left foot move so it is at the starting position, lift up the heel once more of the right foot. Make sure the left leg is bent at the knee. Now repeat step 5. Keep practicing until you have the whole thing figured out, and that it has been verified by others, and you feel quite comfortable with it. You should eventually get that gravity-defying effect.

**Step 9.** Moonwalk to your favorite music. (In case you wonder... don't get caught-up on Billy Jean.)'

*The photographs made by the students while they were learning the step became the main work in Mario Garcia Torres' next show at the gallery, opening on June 7th, 2006.*

# INVISIBLE SYSTEMS

SOME IDEAS ON THE WORK OF TINO SEHGAL

BY CAREY JEWITT

**LONDON, MAY 21 – Sociologists, historians, economists and political theorists have written on the character of modernity and post-modernity and the transition between these (Bauman, 1998; Beck, 1992; Foucault, 1997; Rose, 1999). The effect of this transition between the forces of production and their impact on identity formation is central to these works. I want to explore what contribution Tino Sehgal's work might make to understand this transition. His work plays with the idea of means of production, described by Artforum as 'a politicized inquiry into the mutability (changeability) of modes of production'.**

I was an interpreter in both two Sehgal pieces at the ICA, London: *This objective of that object* (2004) and *This Progress* (2006)<sup>1</sup>. Visitors expressed strong emotions in and about the pieces. Anger. Irritation. Discomfort. Playfulness. Joy. Palpable fury. She screamed 'Why won't you look at me! Why won't you talk to me!' (a response that served to activate the piece into conversation). The denial of our gaze – the most urban and modern of the senses (Simmel, 1903).

Visitors were often uncomfortable, sometimes angry, distraught or exasperated at not 'knowing' how to respond to these works. 'I don't know what you expect from me – just tell me whatever it is I am meant to do'. A discomfort that seemed, for most, to be a positive rupture that created a space to express feelings.

It is this visceral affect of Sehgal's work that I focus on here, examining how the means of production get realized via the systems of relations he creates.

## PROGRAMMING SYSTEM

I felt like a human Google system during *This objective of that object* (2004). Programming became a useful metaphor to help me think about means of production and understand my experience of being an interpreter. Programming is a mode of production for the digital post-modern economy of knowledge. All be it one that carries all the desires of modernity that birthed it – stability, logic, and certainty.

One connection between Sehgal's work and programming is through the 'near invisibility' of their systems. Like the subterranean structures that shape society that are naturalised into invisibility (Deleuze and Guattari, 1987). Surveillance systems that look down unseen, sensor technologies secreted away in smoke alarms, automatic doors, and lighting systems. The autonomy and the automatic character of the piece made use of my humanness and my individual knowledge and at the same time it removed degrees of my individuality and my freedom. A 'depersonalised personal system' – like Rachel, the human/cyborg in Blade Runner. It created a constrained space in which to 'be me' in the spaces left open between what was strictly choreographed and rule bound in Sehgal's work. Like a (CSS) style sheet that determines and constrains and leaves the content open. In Sehgal's work the system is simultaneously hidden and present – like programming systems – always there behind a digital representation and unavailable till selecting 'view source'.

I started to think of *This Progress* through code, a system, a pseudo code<sup>2</sup>. This works to strip away the complexity of the piece (and life) – the individuality and humanity of the piece. It exposes the work, literally the labour, behind its smooth appearance. It gets at the system in operation – the hidden hand.

## SYSTEM OF INTERPRETATION

The system of Sehgal's pieces exposes the structure of relationships and expectations embedded in people's interaction within an institution and society more generally. It strips this down to the ways in which knowledge is produced, established and consumed. His pieces set up structured relationships between people (interpreters and visitors) that play with artifice and reality. The system of this artifice is revealed through its absence as Frenzel comments in an article on Tino (2005):

*"The impression that something is missing makes one wonder more about the framework in which the actions in a Sehgal piece take place than the actions themselves."*

Sehgal's work is a system made of choreographed bodies, time, and space. Semiotic resources that are so naturalised that they

drop below the critical radar. Through the configuration of these he produces the artifice of relational structures in his work. This is not to resist the commentary on Sehgal's work as actions and products without material traces. Rather the nearly intangible 'commodification' of human relations and actions (rather than materials) is increasingly the means of production of the 21st century.

## THE SYSTEM OF THE GALLERY SPACE

Sehgal's use of space combined with the absence of an 'art object' exposes the inner workings of the art system and transforms this system itself – knowledge – into an object for consumption.

*This progress* involved movement through different spaces of the ICA gallery – both public spaces and the private 'staff only' 'no entry' spaces and 'non-places'. The interpreters and visitors moved between gallery space, the private space of internal 'backstage' corridors, the social space of the café, the public space of the galleries and light open winding stairway between the gallery as compared with the angular narrow dark internal stairway of the descent through corridors usually used by staff. The movement across these different spaces produced the ICA as one new space – trespassing and exposing (and therefore breaking) the boundaries that produce the gallery as a space, the artwork and the visitor. Revealing the boundaries that maintain the (economic) system of a gallery and contribute to the system of the art world itself. Sehgal's use of space parallels the shift an object-based economy to a knowledge-service-based economy.

There is a loss of the object. At times the piece *This progress* almost disappears through its relationship to existing social relations, through its pseudo normality. Some visitors refused its absence. As we walked slowly around the rooms they gazed at the wall, our mutual slow action conjured up imagined art objects. The walls and plasterwork, chairs, empty glasses and other objects (which had been mistakenly left over from evening events held in the galleries) became an object of art. Others refused the new object: 'There is nothing here! We are in an empty room.' Thus normalizing the presence of two utter strangers talking – one paid, the other paying. Others mourned: 'It would be better if there were things on the wall'.

## CLOCKWORK SYSTEMS

Time is key to the means of production and productivity. Time is a central regulatory force in Seghal's work that reflects something of the change in technologies of production in 21st century.

In *This progress* when too big a gap appeared in the process the system of the piece was ruptured and occasionally it hemorrhaged. In this piece there are different kinds of time and timings. Slow time. Waiting time. Fast time. Interaction time. Connection and transition time. Run out or ending time. These times were created, maintained (or destroyed) by the real time interaction of the ticket sellers, the number and speed of visitors to the gallery and the interpreters. The timing was evaluated within the system: not by a clock. Through calculations and compensations the timing of the system could be refined and measured by physical and visual experiences. If I see interpreter X at point Y I need to go straight to gallery. If I see interpreter X walk through door when I am at X point I need to walk slower than usual.

Through repetition we became part of the system: we made the system. Like little cogs or bits of code. Hard physical work, effort, that produced a tension in the piece between the labor of a modern era and the clean vapor wear product of a post-modern digital era.

A national newspaper review of *This progress* commented that when the piece ended the reviewer felt like she 'had been thrown out of a dinner party before the dessert'. Apart from the possibility that such an action might improve some dinner parties,

I think the reviewer's comment echoes something of the modularized experience that typifies modern industrialized ideas of time and productivity (a neat complete experience). This stands in tension with post-industrial modes of production – a global celebration of fragmented fluidity (Beck, 1992). I think her disappointment says something of the power of the piece to reveal a desire for art to leave us intact, comforted and full up.

## SYSTEM OF RESISTANCE

The behaviour of visitors to the ICA works by Seghal frequently displayed a curiosity for the system. They wanted to know the rules. Many tried to find the rules by breaking what they thought the rules were (though often these turned out not to be a rule). Like a computer virus or bug in the system, visitors were determined to stress it into shut down. Take it apart and look inside.

In *This objective of that object* interpreters were regularly chased around the gallery by pairs of visitors who tried to corner them into revealing to their faces (which were not shown through the piece); or some visitors would not leave the space and sat on the floor talking – which effectively meant the piece couldn't easily end.

The same desire to disrupt and explore the system of the work was presented by many visitors to *This progress*. The piece relies on the visitor talking to the interpreters. Several visitors refused to talk while some would shape all the interaction around one unusual topic (e.g. hair and porridge). The route of the piece was strongly choreographed and constrained for the interpreter whose task it was to seamlessly and effortlessly to move through the space with the visitors – to make them walk the right pace, in the right way – to knowingly create an artifice of free will. Some visitors tried to escape – to go through a different door, to walk really fast or slow.

The desire of visitors to understand, stretch, breakdown, and simultaneously control the system was often furious, wild and frequently playful. A kind of resistance to the system of the piece and the idea of THE SYSTEM more generally. But like all resistance the visitors' behaviours too was a part of the system – absorbed into the piece – their resistance produced the piece. Making the point that the system needs resistance (Foucault, 1997; Nicolas Rose, 1999). It is part of the system itself. There is no position outside of the system. (The best hackers are programmers.)

The rapid need for visitors to establish how to respond within a framework of uncertain rules, and unable to determine what was scripted artifice or 'genuine' engagement summoned up all the elements of the 'risk-society' of the 21st century (Beck, 1992).

Seghal's work produces a space that distills a concentration of the affect of the forces Beck, Bauman and others describe. It exposes the system of knowledge production and consumption. It funnels the anxiety, uncertainty, lack, and confusion that many people feel in liquid modernity and pours it into the pieces. In this way it offers a new way of experiencing and exploring the world: feeling the hidden hand of capitalism.

## NOTES

1. In *This objective of that object* five interpreters move into the shape of a circle across the gallery space and chorus a script by Seghal. At a specified point they react to comments made by the visitor. Throughout the piece the interpreters ensure the visitor cannot see their face. Without a visitor comment the piece has a choreographed ending.

2. Excerpt of pseudo code:

**If Visitor=V; Child Interpreter –C;  
Teenage Interpreter=T; Adult Interpreter –A; Senior Interpreter=S.**

**A person enters the ICA**

**(a) Person purchases day membership  
(b) Does not purchase  
When (a) person – V**

**If (a) C leaves seat and approaches V  
C speaks: 'This is a work by Tino Seghal. Can I ask you a question?'**

**If V – No – C returns to seat  
If V – yes – C and V to lower gallery (LG)**

**When in LG C asks V 'What is progress?'**

**(a) V speaks  
(b) V does not speak but follows C  
(c) V leaves**

**If (a) or (b):**

**1. C listens until V stops  
2. If V stops before reach T then C asks question related to response  
3. C and V walk diagonally across to door in right hand corner of LG**

**If (c) C returns to seat**

**C stops when:**

**(a) T is walking towards them  
(b) Reach door**

**If (a) C summarises what the V has said to the T**

**If (b) the C repeats action (1) and (2) until condition (a) filled  
> continues on the next page**

advertisement

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Exhibition 8/6-8/7  
Opening 7/6 18-21h

MARIO GARCIA  
TORRES

TE INVITO A MI  
MUNDO

Jan Mot  
Rue Antoine Dansaertstraat 190  
B-1000 Brussel Bruxelles



# SECRETS

OR WORDS UNSAID AND THEN FORGOTTEN

A CONVERSATION WITH JONATHAN MONK BY ADAM CARR

**Adam Carr** Perhaps the central aspect of this interview could focus on discussing your pieces that people do not get the opportunity to see, specifically, the works that are continually in process and those that completely bypass the stage of the exhibition, which remain to be seen.

**Jonathan Monk** Like secret projects that are in process and are rarely seen, some only by the people that own them etc, and some not by anyone.

**AC** Let's start by discussing a recent work I have not seen, entitled *Jonathan Monk presents a book by Donald Burgy from 1973* shown at Jan Mot's gallery. Is this as straightforward as the title suggests?

**JM** The presentation of the Burgy book at Mr. Mot's is exactly what it says it is... I made the piece for this years Baltic Triennial in Vilnius, not that I really made anything: each day of the exhibition a new page of the book is presented, a page is turned in the morning and visitors must come back to see the entire book unless, of course, they already have the book at home.

**AC** You mentioned pieces only seen by their owners; could you elaborate on this idea with some examples? I know of one piece in which you established correspondence with a Canadian collector on a weekly basis in an attempt to guess his grandmothers name: what are the rules and parameters of this piece and where does this particular concept stem from?

**JM** The name guessing is quite a simple piece: each week I send the collector a new guess until I guess correctly and then the piece is complete. I guessed the Canadian's mothers name, but it took three years. Her name is Berta. I am still searching for an American's grandmother's name and an Italian mother. The whole idea is almost futile as there are millions of names in the world and only so many weeks in my life. Actually, guessing correctly is solely down to luck, always random and without research. The work can only exist if someone decides they want it to exist. It could last a lifetime or a week, either way the price is the same.

**Lost In Your Head** is a ten year project that involves me sending passport sized photographic self portraits to two Italian collectors and they then hide the pictures in the pages of books in there library.

**AC** Do any other pieces exist and in process which also share the condition of using the collector's participation in the work itself?

**JM** Only really *Time Piece* (2002-), which is a postal work that involves the sending and receiving of cards in which the time is depicted... church clocks, town halls, railway stations, etc. The collectors then order the cards according to time.

**AC** The post cards pieces are very pertinent in regard to the seen and not so seen, which you described in relation to your work. When shown, they only illustrate a particular phase of development since they have an ongoing life beyond the occasion of an exhibition - *Mantelpiece Piece* (1997) is a good example of this. Could you briefly describe what this piece entails?

**JM** Post cards sent by me to the Lisson Gallery, in London, that I believe might have influenced the idea of sending postcards to a gallery and subsequently displaying them on a shelf at mantelpiece height. The shelf without cards resembles a minimal sculpture, John MacCracken style plank, etc. The piece has been shown three or four times... once in Basel Art Fair... many cards were stolen... But the work remains constantly in process, only ever completed when no cards can either be sent or received.

**AC** I am interested in knowing about the other post card piece's in perpetual progress, could you tell me a little about them?

**JM** The only others are *The Thelonious Monk Orchestra Piece* (1998-) and *Silence Is Golden*. In the first I send holiday postcards to a Brazilian collector, now a very large collection of blues. It is nice to make work on holiday without it being work... In the second, cards are sent to Galleria Sonia Rosso, in Turin... Any post card where some kind of sound is pictured, we imagine the sound without hearing the sound. *Did I mention Day & Night &* (2002-)? I send cards to the Guggenheim Museum in New York of the same place pictured in the day and in the night. One kind of flows naturally into the other and the next, etc...

**AC** There is a great tradition of artists who use the postal service as a system for the production of work - strategies principally used by the artists who raised to prominence in the 60's and 70's - for example, Douglas Huebler or On Kawara. Your focus seems to

be directed not only toward the process of sending but also the uncertainty that through the course of the journey the pieces might never arrive. The postcard series sent without postage drives this idea to its limits. What was the initial impetus behind your postcard pieces?

**JM** All of the post card pieces are straightforward, they involve the sending and receiving of postcards, they are always in process, their end is also mine or the recipient's. A lot use the system that is present and or presents itself. Either through the post office (stolen post cards sent without postage) or the card produces themselves... One series titled *The Sun Never Sets* involves the sending and receiving of black post cards... such and such a place by night.

**AC** We have discussed the pieces that are initiated for the eyes of collectors, or the pieces which are only seen partially such as the aforementioned post card series. Are there any works in existence that you have never seen?

**JM** I made a show in Zurich in 2003 called *The Unseen Unseen II*, a show that I was not allowed to see. In fact, I am never allowed to see the piece I proposed to the gallery. They show a 16 mm film loop and ten photographs but the content of the film and photos was entirely up to them... There maybe some documentation, but I have never seen it.

**AC** What happened in the first version of this piece?

**JM** The first version of *Unseen Unseen* is purely photographic, 80 black and white prints from Berlin... My assistant found them.

**AC** I wanted to ask you about the meeting pieces, a series of works that connect with this notion of what one sees and doesn't see. I am particularly interested in how these works operate in 2 stages: the showing of the work proposing a meeting in the distant or near future, which when purchased becomes an appointment with the buyer. This encounter, based on trust that both the buyer and yourself will attend the meeting at the proposed time and destination, turns round questions of uncertainty in a way not too dissimilar to the post card pieces. I know that some of these meetings have started to take place, could you discuss a little about them?

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> *Secrets*  
continued from page 4

How many have already taken place and have you been finding each other at the proposed destination?

**JM** The idea came to me when I lived in L.A. I wanted to make a text work that was simply an instruction for something else to happen. I guess similar to Lawrence Weiner's sculptural texts. LA felt very disjointed and far a way from where I come from and not just physically. One needed to plan well in advance, nothing happened spontaneously. Perhaps this led to the forward planning with the meeting works. I am also interested in how the works function on three levels: the invitational text, the actual meeting and the memory of the rendezvous. Only one meeting has taken place - it was very straightforward, exactly how one could imagine a collector meeting an artist as a work of art. I also have meetings scheduled for San Francisco, Turin, and two in New York.

**AC** Are their any pieces that go completely undetected to the visible eye, that are devoid of any visible trace and which ultimately remain secret?

**JM** There are projects that have been made and are available to be seen but are impossible to be seen. The laser that writes To Infinity and Beyond in the sky - I know it writes the text, but it is impossible to read.

**AC** What about the piece in your exhibition at the ICA, London that took place around the time of the Frieze Art Fair? One could see this piece but couldn't hear it.

**JM** Yes, the sound piece or silent DJ. It was also performed at the Museum Kunst Palast for the exhibition "Spectacular": a DJ plays a regular set, but only s/he gets to hear the music through headphones; the audience just watches the moves.

**AC** I wanted to ask you about your solo shows taking place at Kunstmuseum St.Gallen, Kunstverein Hannover, and Kunsthalle Nürnberg, some of which we are both yet to see. Will this be one show touring across all 3 venues?

**JM** Yes, a kind of touring show that starts where it started and finishes where it finishes.

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*A shorter version of this interview was originally published in Neue Review, Berlin and subsequently in W [Art], Mimesis, Porto, this year.*

*Exhibition Jonathan Monk at Kunstverein St. Gallen Kunstmuseum (27/5 – 13/8) and Kunsthalle Nuernberg (7/9 – 5/11).*



• Photograph from Meeting #17. Charpenel Collection, Guadalajara, Mexico. Courtesy Lisson Gallery, London.

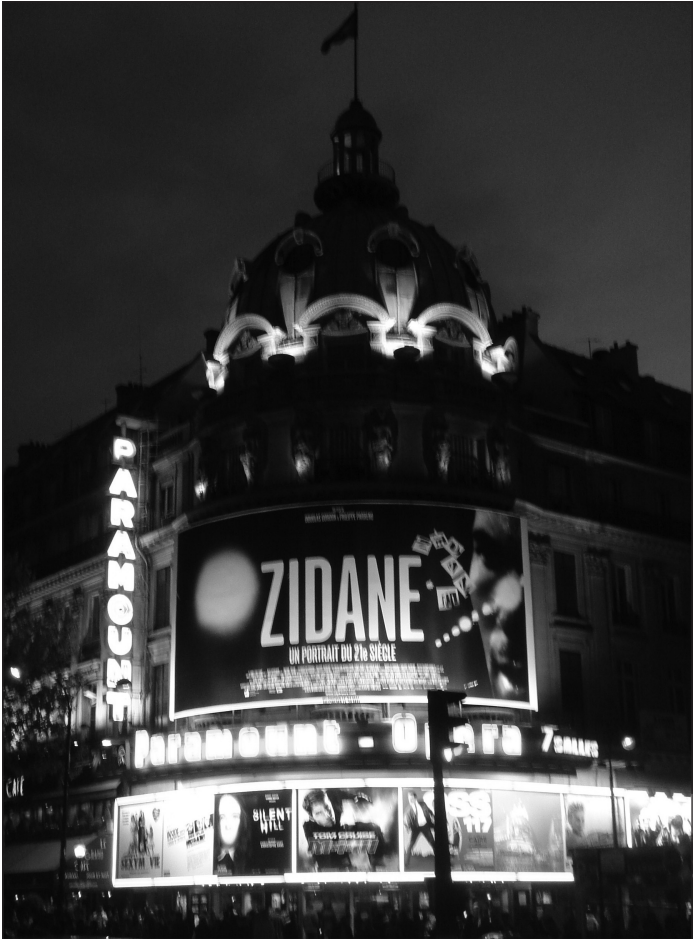
In Brief

At Art Basel (14-18/6) the gallery will present new and older works by **Sven Augustijnen**, **Pierre Bismuth**, **Manon de Boer**, **Mario Garcia Torres**, **Joachim Koester**, **David Lamelas** and **Deimantas Narkevicius**. The presentation is an elaboration of the show *Today is just a copy of yesterday* (Feb-Mar 2005) and deals with issues of re-enactment, repetition, symmetry, doubling. **Tino Sehgal** will talk at Art Basel Conversations on June the 14th and **Douglas Gordon** will show *Zidane, un portrait du XXIe siècle*, a 90 minutes long film made together with **Philippe Parreno** at the St. Jakobs Stadion on June the 15th.

**Manon de Boer** is invited by Polly Staple, curator of the Frieze Projects programme, to produce a new short film which will premiere during the Frieze Fair in October this year.

The Province du Hainaut (B) acquired *Europe 54° 54' – 25° 19'* (1997) by **Deimantas Narkevicius**. The work *Untitled (Missing Piece)* (2005) by **Mario Garcia Torres** entered the collection of FRAC Lorraine – 49 Nord 6 Est in Metz (F).

*Le Pavillon d'argent*, an installation that **Dominique Gonzalez-Foerster** created for the gallery in 1999, will be part of the exhibition *Sol Système* in the Centre d'art Passerelle in Brest (F) (23/6-30/9).



• PARIS, 11 MAY – *Zidane, un portrait du XXIe siècle*, the long expected film by Philippe Parreno and Douglas Gordon, was presented at the film festival in Cannes (Official Selection – Feature Films Out of Competition) and will be released in cinemas end of May. (Photo: Nicolas Trembley)

# Agenda

## Sven Augustijnen

*L'Ecole des Pickpockets*, CAC TV, 7/6 (screening); *Jan Mot*, Art 37 Basel, Basel, 14-18/6; *Freestate 2006*, Site Oud Militair Hospitaal, Oostende, 24/6-9/10, (cat.)

## Pierre Bismuth

*Play Station*, Sprengel Museum, Hannover, 5/3-2/7; *Langues Emmêlées*, Nunnery Gallery, London, 22/4-10/6; *La Force de l'Art – Grand Palais 2006*, Galeries Nationales du Grand Palais, Paris, 10/5-25/6; *One Star Stop*, Centre Culturel Français de Turin, Turin, 5/6-31/7; *Jan Mot*, Art 37 Basel, Basel, 14-18/6; *Somewhere*, MUKHA, Antwerp, 16/6-27/8; *Pierre Bismuth, Ryan Gander, Karl Haendel and T. Kelly Mason*, Gallery Cohan and Leslie, New York, 29/6-31/8

## Manon de Boer

*Don Quijote*, Witte de With, Rotterdam, 28/4-6/8; *Jan Mot*, Art 37 Basel, Basel, 14-18/6; *Compétition Internationale du Festival International du Documentaire de Marseille*, Marseille, 6-11/7; *Resonating Surfaces*, Competition of the 14th Curtas Vila do Conde IFF, Vila do Conde, 10/7-15/7

## Rineke Dijkstra

*Rineke Dijkstra – Portraits*, Rudolfinum, Prague, 1/6-28/8 (solo); *Click Doubleclick*, *Das Dokumentarische Moment*, Palais des Beaux-Arts, Brussels, 21/6-27/8; *Review: vidéos et films. Collection Pierre Huber*, Le Magasin, Grenoble, 4/6 – 3/9 (cat.)

## Honoré d'O

*[f]image in[m]otion*, Buildings Dumont-Wuckhuyse, Roeselare, 22/4-4/6; *Tekenlust - Drawing Lust, The Tears of the Fish Are Falling in the Water*, Kunsthalle Lophem, Lophem, 7/5-6/8; *Nog MEIKEEVERS? Shouting is Breathing in Circumstances*, *Lang Leve Beeldhouwkunst*, Middelheimmuseum, Antwerp, 28/05-03/09; *Snow, Echigo-Tsumari Art Triennial*, Echigo-Tsumari Region, Japan, July-Sept.

## Dora Garcia

*Cellule Cité Lénine*, Banlieu Rouge Parisienne, Aubervilliers, from 13/4; *Untouchable*, Ville Arson, Nice, 30/6-30/9 (cat)

## Mario Garcia Torres

*Te Invito A Mi Mundo*, Jan Mot, Brussels, 8/6-8/7 (solo); *Jan Mot*, Art 37 Basel, Basel, 14-18/6; *Paradoxically, It Doesn't Seem That Far From Here*, Galerie Meyer-Riegger, Karlsruhe, 23/6-29/7 (solo); *What Happens In Halifax Stays In Halifax (In 36 Slides)*,

Galerie Meyer-Riegger, Karlsruhe, 23/6-29/7 (solo)

## Dominique Gonzalez-Foerster

*Parc Central*, Anna Sanders Films MK2, Nuits Tropicales, Palais de Tokyo, Paris, 23/6; *Sol Système, Centre d'art Passerelle*, Brest, 23/6-30/9.

## Douglas Gordon

*Douglas Gordon: Timeline*, MOMA, New York, 11/6-4/10 (solo)

## Joachim Koester

*Jan Mot*, Art 37 Basel, Basel, 14-18/6; *Invisible Worlds*, Kunstverein Freiburg, Freiburg, 16/6-6/8; *Joachim Koester*, CASM, Center d'Art Santa Monica, Barcelona, 29/6-12/8 (solo); *Les Rencontres d'Arles*, Arles, 4/7-17/9; *The Known and the Unknown*, Galleri Nicolai Wallner, Copenhagen, 7/7-7/8; *First the Artist Defines Meaning*, Kunsthau Graz, Graz, 7/7-10/9

## David Lamelas

*David Lamelas. Los Angeles Time As Activity*, MC, Los Angeles, 27/5-22/7 (solo); *Jan Mot*, Art 37 Basel, Basel, 14-18/6; *David Lamelas*, Wiener Secession, Vienna, 6/7-10/9 (solo)

## Sharon Lockhart

*Sharon Lockhart: Pine Flat*, Walker Art Center, Minneapolis, 23/4-16/7; *Sharon Lockhart: Pine Flat*, Portrait Studio, Blum & Poe, Los Angeles, 20/5-24/6; *Sharon Lockhart*, Gladstone Gallery, New York, 20/5-24/6; *Sharon Lockhart: Pine Flat*, Biennale of Sydney, Sydney, 8/6-27/8; *Sharon Lockhart: Pine Flat*, Museum Ludwig, Vienna, from 8/6; *Pine Flat*, Art Basel, Basel, 14/6; *Sharon Lockhart: Pine Flat Project*, Arthur M. Sackler Museum, Harvard University, Cambridge, 26/8-19/10

## Deimantas Narkevicius

*Plug In*, Van Abbemuseum, Eindhoven, from 8/4; *Deimantas Narkevicius*, Galerie für Zeitgenössische Kunst, Leipzig, 20/5-13/8 (solo); *Once in the XX Century*, Arnolfini, Bristol, 6/5-2/7 (solo); *Jan Mot*, Art 37 Basel, Basel, 14-18/6

## Tino Sehgal

*The Future Now*, Art Gallery of Ontario, Toronto, 17/6-1/12; *Tino Sehgal*, Kunsthau Bregenz, Bregenz, 17/08-24/09 (solo)

## Ian Wilson

*Inventory. Works from the Herbert Collection*, Kunsthau Graz, Graz, 10/6-3/9; *The Known and the Unknown*, Galleri Nicolai Wallner, Copenhagen, 7/7 – 12/8

# New Publications

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