

PROGRAMME

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HOW MUCH DO YOU KNOW ABOUT THE CASE, JUST BECAUSE HE SHOWED UP. FOR THIS PURPOSE OF PROGRAMMING OR WHAT?

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V.U. Jan Mot, Antoine Dansaertstraat 190, 1000 Brussel

The rural areas that are struggling with change

Then, which is deeply rooted in the history, possible rural. Further Economics and Com-

(advertisement)

PROGRAMME

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office@janmot.com

For all information on *Programme*, visit
www.janmot.com

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles
tel: +32 2 514 10 10
fax: +32 2 514 14 46

PROGRAMME STARTS IN OCTOBER WITH IAN WILSON AND INDIAN FILMS

BRUSSELS, 18 AUG. – *Programme* is the title of a series of screenings, discussions, presentations, concerts and performances organised by the gallery. For this exhibition, which will last till the Spring of 2007, the front space of the gallery will be transformed into a proper screening room. The transformation works will take place in September and the first event will be a discussion by Ian Wilson beginning of October. This will be followed by a series of screenings entitled *Impossible India*, organised by the German curator Nina Möntmann. The practical information on the different events of *Programme* (program, screening hours etc.) will be announced exclusively through the gallery's web site and through e-mail.

If you are not yet on our mailing list, please contact us if you want to receive the fortnightly e-mails. The newspaper will, during this period, function as a platform for background information on *Programme* and – as usual – also on the gallery artists.

The film screening *Impossible India* was put together in the context of the exhibition *Impossible India. Parallel Economies and Contemporary Art Production* that takes place at the Frankfurter Kunstverein from September 27 to November 19, 2006, also curated by Möntmann.

In the media, India is presented as the fastest growing economy in the world – the stock market is booming. The changing economic relations affect urban and rural areas in India, which has an impact on individual and collective life styles. That the country is currently exposed to the effects and side-effects of globalization is a fact of contemporary Indian life. Wealth from the IT-business and service economies visibly flows into the increasingly prosperous urban areas, while the situation in the rural areas is declining. India's development to a prospering economy only began a decade-and-a-half ago. Its self-imposed trade embargo,

intended to insure self-reliance on domestic resources, was lifted when India opened its doors to foreign imports and investments in 1991. This swiftly changed the country and its economy. India had taken the first step toward participating in the global economy, giving rise to its winners no less than its losers.

The title *Impossible India* relates to the political scientist Partha Chatterjee's influential book *A Possible India* (1997), where he is examining the perspectives of democracy in India as the politics of the governed. The title is challenging his idea of an "anti-colonial nationalism" and at the same time it is questioning any notion of the nation as a defining center of reference.

The films in this program are focusing on regional diversity. They are taking a look at the rural areas that are struggling with changing living conditions and disrupted by political conflicts, but where people also cultivate their habits and rituals:

Oliver Husain

Squiggle

2005, 22 min., music: fym & diane



The weird docu-fiction *Squiggle* is about the importance of handicrafts in the country and in Indian art production generally. It tells of an artist who grew up in a small village and decided to become an architect of mud houses, showing people as they build such houses and celebrate their completion and opening with a ritual dance. The shooting of this ecological counter-utopia with elaborate mud houses and costumes, took place in Hyderabad, where the local film industry

is called "Tollywood", because all films are shot in the vernacular "Telugu". The soundtrack of the festive Indian style dancing sequence is a rare and folkloristic fym & diane music piece.

"An uneasy feeling. I'm reading my old diaries. I'm surprised by my 20-year-old me. Something thrilling, something undisguised, something I will never be able to think again, a lucidity which existed only at a given moment."

Amar Kanwar

A Night of Prophecy

2002, 77 min.

A Night of Prophecy was filmed in several diverse regions of India (Maharashtra, Andhra Pradesh, Nagaland, Kashmir) and features music and poetry about tragedy and protest performed by regional artists. It is an intimate piece of oral history.

Nilanjan Battacharya

Machher Banga (Bengalis in the World of Fish)

2001, 29 min.

This documentary celebrates the love affair that the people of Bengal have – with fish. From the market place to the ponds, from weddings to parties, it is an ongoing feast. The variety of fish Bengalis eat is unimaginable. This diversity, be it in size or taste, is the gift of nature. Fish in Bengali society, is not merely a meal, it's a strong cultural element, which is deeply rooted in the history, and geography – whether you are from the actual part of Bengal or the one which is now Bangladesh.

Bengalis in the World of Fish explores many cultural and anthropological legacies, which are related to fish in one way or another. Different sections of people, starting from a painter-angler, fish seller, music director, to an economist, join a mouthful (literally, while eating fish) of discourse on fish and other associated 'fishy' affairs! Nostalgia, personal stories, songs, debates, myths, rituals, creates this film.

TWO FILMS BY DAVID LAMELAS

BRUSSELS – At Art Basel last June, the gallery showed the film *The Desert People* (1974) by David Lamelas together with the original story board, a series of 17 pencil drawings. It is now included in *Programme* together with his most recent film *Light on the Edge of a Nightmare* (2002-2005).



In an interview with Ian White, published in *Frieze* (issue #100, June-August 2006), David Lamelas said on *The Desert People*: “The original idea of *The Desert People* was very conceptual; it was to have two films that were unrelated, but because of the editing the viewer will believe that a story is unfolding. I wanted it to be a sort of fake documentary about a group of people recounting their experiences of visiting a Native American reservation. In a way the spectacular ending is the denial of any narrative. On the one hand, you see people travelling somewhere; on the other, you have interviews with people explaining what happened when they spent five weeks with the Papagos. But going there, they all die in a car crash. So their narrative was not possible because they were dead! At that time, apart from Hollywood movies I had seen as a child, I knew very little about American cinema. When I arrived in LA I watched television for three weeks – all the latest movies, as if I was training to understand the Hollywood syntax. I was playing with differences in the way the camera works within a fictional movie and in documentaries.”

The Light at the Edge of a Nightmare is a film noir filmed in various episodes in Buenos Aires, Hollywood, Berlin, Paris and London, in which Lamelas revisits his concerns with the building blocks of narrative and Borgeesian themes of eternal recurrence. In the film, the characters use the screen as directional axes. A woman returns from the past to relive a love story that did not prosper. The character travels from city to city with the same memory.

(source: Lux, London)



David Lamelas, *The Desert People*
USA, 1974, sound, colour, 48 mins, 16mm



David Lamelas, *The Light at the Edge of a Nightmare*
Argentina/USA/Germany/France/UK, 2002-5, 85 mins, video



PARC CENTRAL
DOMINIQUE GONZALEZ-FOERSTER

BRUSSELS—This summer MK2 released a DVD by Dominique Gonzalez-Foerster which was presented at the Palais de Tokyo in Paris with a live soundtrack. Now in *Programme*.



"From Kyoto to Rio, passing by Buenos Aires, Brasília and Paris – parks, beaches, deserts, urban moments; spaces crossed on foot with a DV or Super 8 camera. A collection of unedited sequences shot between 1998 and 2003 and structured as a "concept album". So many "pieces" of landscape to watch and listen with original music from Adanowsky, Xavier Boussiron, Christophe van Huffel to discover progressively why we travel and why we make films..."

Parc Central, DVD with 11 short films by **Dominique Gonzalez-Foerster**, MK2 éditions, € 27,50.

In Brief

The Reina Sofia in Madrid acquired *To Pour Milk into a Glass*, a film installation by **David Lamelas** which was shown at the gallery last Spring. **Joachim Koester**'s work *Message from Andree* has become part of the collection of the SMAK in Ghent.

On Sunday, August 13, **Manon de Boer** shot her new film *Presto, Perfect Sound* starring George van Dam playing a piece for violin by Bartók. This short film, shot on 35mm, was commissioned by Polly Staple from Frieze Art Fair. The first public screening of the film will take place during the fair in London (12-15/10), followed by several screenings in *Programme*.

The gallery participated in Willa Warsaw, an alternative art fair in Warsaw organised by Raster (Warsaw) (25/8-1/9), with film and video works by **Sven Augustijnen**, **Manon de Boer** and **David Lamelas**.

deSingel in Antwerp, in collaboration with JRP/Ringier from Zürich, prepares a publication with **Dominique Gonzalez-Foerster** entitled *Tropicalisation*. It results from her exhibition *Alphaville* at deSingel in 2004. The booklet will be presented on the occasion of DGF's talk at 'Curating the Library' on November 9, 2006 at deSingel (together with Jan Hoet as second speaker).



BRUSSELS, AUGUST 13 – Manon de Boer shooting her new short film in the famous recording Studio 4 of Flagey, the old national radio building in Brussels. In the foreground violinist George van Dam playing *Presto* by Bartók. (Photo: Pierre Jouvion)

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Regional diversity. They are taking a look at

The films in this program are focusing on

defining center of reference.



Agenda

Sven Augustijnen

Freestate 2006, Site Oud Militair Hospitaal, Oostende, 24/6-9/10, (cat.); *Paperback*, CGAC/Centro Galego de Arte Contemporânea, Santiago de Compostela, 14/9-10/12

Pierre Bismuth

Pierre Bismuth, Villa Arson, Nice, 21/10 – 7/11 (solo)

Manon de Boer

Lucca Film Festival, Lucca, 25/9-30/9; *Screening Event*, Hollybush Gardens, London, 29/9-1/10; *The Disappearance of Public Space*, Belgrade, Oct.; *Frieze Commissions*, Frieze Art Fair, 12-15/10, London

Rineke Kljstra

Review: Vidéos et Films, Collection Pierre Huber, Le Magasin/Centre National d'Art Contemporain de Grenoble, Grenoble, 4/6-3/10

Honoré d'O

Show, Echigo-Tsumari Art Triennial, Echigo-Tsumari, Japan, Jul.-Sep.

Dora García

Untouchable, Ville Arson, Nice, 30/6-30/9 (cat); *El futuro de la actualidad*, CGAC, Santiago de Compostela, from 14/9; *Cellule Cité Lénin. Rooms, Conversations*, Laboratoires d'Aubervilliers – Art Grandeur Nature 06. Mutations Urbaines, Aubervilliers, Paris, 16/9-19/11; *Visitors and Residents*, EACC, Castilla y León, from 20/9 *Vernissage*, Kaaithheater – Transquinquennial, Brussels, 26/9-28/9 and 30/9; *Nuit Blanche*, Galerie Michel Rein, Paris, 7/10-8/10; *Habitaciones, Conversaciones*, Galería Juana de Aizpuru, Madrid, from 22/10 (solo); *Artissima: Project Room*, Ellen de Bruyne & Michel Rein, Torino, 10/11-12/11

Mario García Torres

Tenemos el Duchamp Perdido... /We Have The Lost Duchamp..., Galería de Arte Mexicano, Mexico City, 30/8-16/10; *Neo-Con. Contemporary Returns to Conceptual Art*, Apex Art, New York, 6/9-14/10

Dominique Gonzalez-Foerster

Body And Soul. Regard Sur une Collection Privée, Frac Provence-Alpes-Côte d'Azur, Marseille, 30/6-9/9; São Paulo Art Biennial, São Paulo, 6/10-17/12; *Programme*, Jan Mot, Brussels (for dates see www.janmot.com)

Douglas Gordon

Douglas Gordon: Timeline, MoMA, New York, 11/6-4/10; *Surprise, Surprise*, ICA, London, 2/8-10/9; *Zidane: A 21st Century Portrait*, Cine Teatro Emperador, León, 23/9

Joachim Koester

Les Rencontres d'Arles, Arles, 4/7-17/9; *First the Artist Defines Meaning*, Kunsthau Graz, Graz, 7/7-10/9; *Strange Powers*, Peter Elley and Laura Hoptman, New York, 19/7-17/9; *Momentum*, Moss, 2/9-15/10; *Keeping Secrets*, Hatton Gallery, Newcastle, 11/9-12/11; *Prophets of Deceit*, The Wattis Institute, San Francisco, 12/9-11/11; *5 Billion Years*, Palais de Tokyo, Paris, from 12/9; Busan Biennale, Korea, 16/9-25/11; *Joachim Koester: Unseen Influences*, Lunds Konsthall, Lund, 29/9-25/11 (solo); *Frieze Film and Video Program*, Artist Cinema at Frieze Art Fair, 12/10-15/10; *The Magic Mirror of John Dee*, Palais de Tokyo, Paris, from 2/11 (solo)

David Lamelas

David Lamelas, Wiener Secession, Vienna, 6/7-10/9 (solo/cat.); *David Lamelas*, MALBA/Museo de Arte Latinoamericano de Buenos Aires – Colección Costantini, Buenos Aires, 29/9-20/11 (solo); *Programme*, Jan Mot, Brussels (for dates see www.janmot.com)

Sharon Lockhart

Sharon Lockhart: Pine Flat, Arthur M. Sackler Museum, Harvard University, Cambridge, 26/8-19/11; *Sharon Lockhart: Pine Flat*, Museo do Chiado, Lisbon, 3/10-7/11 (solo)

Deimantas Narkevicius

Happy Believers, Werkleitz Biennial, Volkspark Halle, 6/9-10/9; *The Last Chapter-Trace Route: Remapping*, Global Cities, Gwangju Biennale, Gwangju, 8/9-11/11; *101.3 KM: Competition and Cooperation. A Kaunas and Vilnius Artists' Exhibition*, Contemporary Art Centre, Vilnius and National Museum of M. K. Ciurlionis, Kaunas, 10/9-5/11; *This Is Not What You See*, Gallery of Contemporary Art Bunkier Sztuki, Kraków, Nov.-Dec. (solo); *We All Laughed at Christopher Columbus*, Platform, Istanbul, 14/9-21/10

Tino Sehgal

The Future Now, Art Gallery of Ontario,

Toronto, 17/6-1/12; *Surprise, Surprise*, ICA, London, 2/8-10/9; *Tino Sehgal*, Kunsthau Bregenz, Bregenz, 17/08-24/09 (solo); *Tino Sehgal*, Stedelijk Museum, Amsterdam, 20/10-10/12 (solo)

Ian Wilson

Inventory: Works from the Herbert Collection, Kunsthau Graz, Graz, 10/6-3/9; *Programme*, Jan Mot, Brussels (for dates see www.janmot.com)

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JAN MOT

Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles
tel: +32 2 514 10 10
fax: +32 2 514 14 46
office@janmot.com
www.janmot.com

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