

Newspaper Jan Mot verschijnt vijfmaal per jaar in januari – maart – mei – augustus – okt No. 56, maart 2007 Erkenningsnummer P309573 Meijlbekuntoor 1000 Brussel 1

Afgiftekantoor 1000 Brussel 1
VU. Jan Mot, Antoine Dansaertstraat 190, 1000 Brussel

PROGRAMME

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Programme is the title of a series of screenings, discussions, presentations, concerts and performances organised by the gallery. For this exhibition, which will last until the Spring of 2007, the front space of the gallery is transformed into a proper screening room.

The practical information on the different events of *Programme* (program, screening hours etc.) are announced through the gallery's website 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.

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(advertisement)

PROGRAMME

If you are not yet on our e-mailing list, please contact us at office@janmot.com

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

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Lygia Clark. From object to event

In the very moment when he digests the object, the artist is digested by society, which has already found for him a title and a bureaucratic occupation: he will be the engineer of future leisure, activity that does not in any way affect the balance of social structures.

Lygia Clark, 1969

By SUELY ROLNIK

SÃO PAULO, 4 MAR. – The trajectory of Brazilian artist Lygia Clark occupies a singular position in the critical movement in art over the 1960s-70s. At the time, artists in different countries were directing their investigation towards the institutional power held by the so-called 'system of art' in the determination of their work: from the spaces allocated to their works to the categories (official) art history draws from in order to classify them, as well as support media, genres etc. The making explicit, problematising and overcoming of such limitations becomes the orientation of artistic practice as a condition of its poetic force - the very vitality of the work, from which its power of critical interference in reality emanates. In Latin America, and Brazil in particular, these movements were characterised by significant creative freedom and a daring that generated singular artistic practices, internationally recognised today as

a privileged chapter in the (critical) history of the period. It is in such a context that Lygia Clark's work is to be found.

The artist's trajectory started in 1947. Her first sixteen years were dedicated to painting and sculpture, yielding works that would quickly gain currency in the international artistic circuit. From 1963, however, her research took a radically innovative turn, becoming focused on the creation of proposals in which the process they mobilised in the body of participants was made into the condition of their realisation. The work unfolded in the expansion of the participants' sensibility, in particular the faculty of openness towards the other. The work would no longer be interrupted in the object's finite spatiality; it took place as temporality in an experience in which the object ceases to be a thing and once more becomes a field of living forces that affect the world and are affected by it, in a continuous process of differentiation of subjective and objective reality. This question, central to the thinking poetics of Lygia Clark, could already be found in her pictorial and sculptural strategies. The 1963 leap is the radicalisation of such a research: the work's existence is no longer possible if not in the receiver's experience, outside of which objects become a sort of nothing, resistant to all fetishising desire. At this point the artist has

Мукаюјиз конзыниная стигнотия пт 170⁵



Caetano Veloso

in fact *digested the object*: the work becomes *event*, action upon reality, the transformation thereof

This is the path followed by Lygia for 26 years, until her death in 1988. The penultimate step was the work developed with her students at the Sorbonne, where the artist taught from 1972 to 1976. Here she had already chosen exile from the institutional and disciplinary territory of art, migrating to the university - in the context of post-68 student Paris, where it was more viable to introduce in her proposals alterity and time, which had been banished from the art world. It becomes apparent then that the experience presupposed and mobilised by her objects and dispositifs as the condition of their expressivity runs up against certain subjective barriers on the side of participants. The latter are products of the phantasmatics inscribed in the memory of the body, the result of traumas undergone in past attempts at establishing such a kind of sensible relation with realitywhich would have been inhibited by a lack of reverberation in an environment inhospitable to this quality of relation with the otherness of the world (which can be enhanced in dictatorial regimes as the one that ruled Brazil in the 1960s-70s). At this point Lygia Clark becomes aware that the fulfilment of the central question of her artistic investigation - the reactivation of this quality of aesthetic experience in the receivers of her creations - was not at all self-evident. I refer here to the capa-



Hubert Godard

city of receivers to allow themselves to be affected by the forces of the objects created by the artist and the environment in which these were lived, and, as a consequence, by the forces of the environments of their daily lives. It is in response to this impasse that the artist creates Structuration of the Self, the parting gesture of her oeuvre, that takes place after her definitive return to Rio de Janeiro in 1976. Now the focus of research would become the memory of traumas and their phantasms, the mobilisation of which would now occupy the very nervous centre of the dispositif, instead of being a mere side-effect of her proposals. Lygia Clark wanted to explore the power these objects had to bring this memory to light and 'treat' it. The creation of her last artistic proposal was thus necessitated by the internal logic of her research, to which a deliberately therapeutic dimension was now added.

Throughout Lygia's life and for yet ten years after her death there was no reception whatsoever of her experimental practices in the territory of art. The artist was recognised exclusively by her pictorial and sculptural work, which nevertheless comprise only one third of her output. With the exception of two events around 1968 – one room dedicated to a retrospective of her work in the Venice Biennale and the long dossiers on her work in two issues of the magazine *Robho* (an important Parisian contemporary art publication of the period) –, the recognition of the other two thirds, consisting in the experiments involving

the bodies of participants, would only happen in 1998. This is mostly due to the retrospective organised by the Fondació Antoni Tapiès, a travelling exhibition in which the ensemble of her work was shown for the first time. Since then, however, whatever exhibitions that include these proposals tend to present them in fetishised form: either only the obiects involved in the actions are exhibited, or the actions are re-enacted in front of spectators who remain external to them, therefore ceasing to transmit the experience in which such actions acquired their sense. Where the artist had made her work into the digestion of the object so as to reactivate the critical power of artistic experience, the circuit now digested the artist, turning her into the engineer of a future leisure already present, which 'does not in any way affect the balance of social structures', as she had predicted. In the best of cases one is shown documents, but these allow no more than a fragmentary and merely external apprehension of such actions. What is then made void is the courageous effort of the artist's poetic gesture, her work turned into a luxury delicacy in the feast of the instrumentalisation of art that the market promotes (which is part and parcel of the role ascribed to art by neoliberalism, so that it is no coincidence that various authors refer to it as 'cultural capital'). The text that provides our epigraph here is a sort of prophecy which confirms the artist's acute lucidity in relation to the new regime back in 1969, when one could only faintly discern it in the horizon. The critical forms set in motion by Lygia in her proposals of the two following decades will find no resonance until the 1990s, in the extra-disciplinary drift of a new generation of artists, recognised by a movement of constant entering and exiting the institutional territory of art, whose dying body they re-inject with shots of poetic force that cause its critical deterritorialisation, differently from the antidisciplinary movement that characterised the artists of the 1960s-70s.

In light of the evidence of this resonance with this new generation's strategies, and hence of the collective endorsement now of-

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fered to Lygia Clark's critical gesture, which, on the other hand, was being cancelled by the way in which the market had come to incorporate her work, I decided to start the project of building a memory of her trajectory. Developed between 2002 and 2007, its objective was to create conditions for the reactivation of this work's sharpness in its return to the institutional territory of art.

The way I found to build this memory was through interviews registered on film. The idea was to bring to the surface the memory of the potencies of Lygia Clark's proposals: to provoke an immersion in the sensations



Guy Brett

lived in the experiences they enabled, but also to stimulate a work of elaboration through which these could become sayable. Still, it was not enough to restrict the interviews to those directly linked to the artist, her life and/ or work; it was just as necessary to produce a memory of the context that originated her poetics, and its conditions of possibility. In other words, the point was to produce a memory of the bodies affected by this experience and in which it was inscribed, so as to make it pulsate in the present; the operation would go against the grain of the neutralisation of Lygia Clark's oeuvre in the way that her return to the territory of art was being directed by the market.

For that purpose I made sixty-six interviews in France and the United States (filmed by Babette Mangolte) and in Brazil (filmed by Mustapha Barat), the final product of which is a series of DVDs. The films constituted the spinal chord of an exhbition I curated with Corinne Diserens at the Nantes Musée des Beaux-Arts in 2005 and the Pinacoteca do Estado de São Paulo in 2006. My wager was that in this way the condition of dead archive of the documents and objects that survive from these actions could be overcome in making them into elements of the living memory of an artistic and intellectual legacy that dialogues with critical thought in the present.

Translation: Rodrigo Nunues

Lygia Clark, from object to event. Lectures, screenings, workshops

- On March 24 a series of lectures on the work of Lygia Clark and the meaning of her art for contemporary practice will be held by Suely Rolnik, author and director of this project, **Hubert Godard** (F), and arthistorian Guy Brett (GB). The conference takes place at the Beursschouwburg in Brussels from 2 PM till 5.30 PM. Free entrance.
- A workshop by **Hubert Godard**, human movement specialist and dancer, together with Suely Rolnik is organised by Extra City in Antwerp on Sunday March 25 from 2 till 6 PM. The workshop is open to everyone but subscription is needed. Please contact Extra City for more information: info@extracity.
- PARTS in Brussels.
- Suely Rolnik will be screened at Jan Mot in Brussels from March 22 till April 15. For more information see www.ianmot.com or

City, Antwerp.

PARTS. Brussels.

org or +32 484 421 070. -A second workshop is limited to students of - A selection of 33 filmed interviews by call the gallery +32 2 514 10 10. Initiative: Jan Mot Organisation: Jan Mot, Brussels and Extra In collaboration with **Beursschouwburg** and f ١

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Dominique Gonzalez-Foerster (with Benoît Lalloz and Martial Galfione), Panorama, 2007, ARC, Paris (photo: Marc Domage)

PARIS, 13 FEB. – Expodrome is the title of Dominique Gonzalez-Foerster's solo exhibition at ARC in Paris which runs till May 6th. It includes a series of new works made in collaboration with an "exhibition team", her version

of a film crew. One of these works is entitled *Panorama*, created with Benoît Lalloz and Martial Galfione, and presents, in the curved area, a contemporary version of 19th century panoramas, a luminously nocturnal vision of

our planet's great metropolises. On the occasion of the exhibition a new publication was released with contributions by a.o. Jean-Max Colard, Nicolas Ghesquière, Ange Leccia, Hans Ulrich Obrist and Angeline Scherf.

In Brief

BRUSSELS.—On 9 and 10 March, Joachim Koester shot in Brussels his new film work entitled *Tarantism*. In this film 7 dancers perform a dance of uncontrolled and compulsive movements, spasms and convulsions, a playful interpretation of the 'dance-cure' for the tarantulla bite. The film will premiere at Art Basel next June.



Joachim Koester, Tarantism, 2007

Publications

Dominique Gonzalez-Foerster

Expodrome. Dominique Gonzalez-Foerster & Cie, with texts by Jean-Max Colard, Nicolas Ghesquière, Francesca Grassi, Listte Lagnado, Ange Leccia, Hans Ulrich Obrist, Philippe Rahm and Angeline Scherf, Paris Musées, Paris, 2007, 144 pp

Mario Garcia Torres

Commitment, with texts by Mieke Mels, Hans De Wolf, Koen Leemans, Luk Lambrecht, bkSM, Wetteren, 2007, 96 pp, exh. cat. With a contribution by Mario Garcia Torres 8 AGENDA

Agenda

Sven Augustijnen

Tanzen, Sehen – The Provocation of the Media in the Dialogue of Dance and Fine Art, Museum für Gegenwartskunst Siegen, 18/2–28/5

Pierre Bismuth

Collateral. Quando l'Arte Guarda il Cinema - When Art Looks at Cinema, Hangar Bicocca, Milan, 2/2-15/3; Some Time Waiting, Kadist Art Foundation, Paris, 16/2-1/4: The Evil, Part 2: Pop & Politik, Galerie Gebr. Lehmann, Dresden, 20/2-17/3; Lost Format, BE-PART, Waregem (BE), 4/3-3/6; Re-trait, Fondation Ricard, Paris, 6/3-13/4; Pierre Bismuth, Mary Boon Gallery, NY (541 W 24 St and 745 Fifth Ave), 22/3 – 28/4 (solo); L'Emprise du Lieu, Domaine Champagne, Pommery, Reims, from 28/3; Pierre Bismuth, Team Gallery, NY, 29/3-28/4 (solo): Airs de Paris, Centre Pompidou, Paris, 25/4-15/8: Research and Invention. Investigations with Images in Contemporary Photography. Fotomuseum, Winterthur, 2/6-19/8

Manon de Boer

Gradisca International Film Studies Spring School, Gradisca, 27/3-28/3; Inquiry into Reality. Disappearance of Public Space, Museum Contemporary Art, Belgrade, 28/2-14/3 (travelling to Press to Exit Project Space, Skopje, 23/4-27/4); Presto, Perfect Sound and Resonating Surfaces, MUHKA-Media, Antwerpen, 3, 10, 17, 24 and 30/6 at 16.00; 52^{md} International Art Exhibition, Biennale di Venezia, 10/6-21/11.

Rineke Dijkstra

Out of Time: Contemporary Art from the Collection, The Museum of Modern Art. NY, 30/8-9/4; The Cowles Collection, Miami Museum of Art, Miami, 17/11-15/4 (cat.); En Quête d'Identité, Centre Photographique d'Ile de France, Pontault-Combault, 16/1-16/3; Familienbande: Mutter und Kind und andere enge Beziehungen, Wilhelm Lehmbruck Museum, Duisburg, 28/1-24/6; Family Pictures, Solomon R. Guggenheim Museum, NY, 9/2-16/4; Tanzen, Sehen - The Provocation of the Media in the Dialogue of Dance and Fine Art, Museum für Gegenwartskunst, Siegen, 18/2–28/5; Centre of the Creative Universe: Liverpool and the Avant-Garde, Tate Liverpool, Liverpool, 20/2-9/9; Contour / Continuiteit, Heden en Verleden, 111 Hedendaagse Nederlandse Kunstenaars in 3 Delftse Musea, Delft, 4/3-13/5; Dateline Israel: New Photography and Vide Art, The Jewish Museum, NY, 9/3-5/8; Düsseldorf Sammelt, Museum Kunst Palast, Düsseldorf, 21/4-22/7 (cat); Rineke Dijkstra. Park Portraits, Jan Mot, 24/5-14/7

Mario Garcia Torres

Some Time Waiting, Kadist Art Foundation, Paris, 15/1-15/3; Elephant Cementery, Artists Space, New York, 18/1-10/3; Dématérialisation, La Box, Bourges, 12/2-10/3; Some Time Waiting, Kadist Art Foundation, Paris, 16/2-1/4; Commitment, Cultuurcentrum Strombeek, Grimbergen 23/2-1/4; Uncertain States of America, Moscow Biennial, Moscow, 1/3-1/4; Saturday Live Actions and Interruptions, Tate Modern, London, 1/3; Otra de Vaqueros, Laboratorio Arte Alameda, Mexico City, 3/3-1/4; A Night in the Museum Or What Betty Bop Saw, Reina Sofia, Madrid, 4/3-1/4: The Last Piece by John Fare, GB Agency, Paris 17/3-14/4; Whenever It Starts It Is The Right Time. Some Proposals on How to Housewife the Future, Frankfurter Kunstverein, Frankfurt, 23/3-6/5: 52nd International Art Exhibition. Biennale di Venezia, 10/6-21/11

Dominique Gonzalez-Foerster

Merce Cunningham: Dancing on the Cutting Edge, Museum of Contemporary Art, North Miami, 25/1 – 29/4; Expodrome, ARC / Musée d'art moderne de la ville de Paris, 13/2–6/5 (solo) (cat.); Airs de Paris, Centre Pompidou, Paris, 25/4-15/8; Skulptur Projekte Muenster, Muenster, 17/6-30/9

Douglas Gordon

Feature Film, Ecran d'art, Cinéma Arenberg, Brussels, 12/4, 9.30 PM

Joachim Koester

A Secret Service. Art, Compulsion, Concealment, De La Warr Pavilion, Bexhill on Sea (UK), 27/1-15/4; Les Temps Modernes, Collection Frac Bretagne, Domaine de Kerguéhennec, Bignan, 3/2-8/4; The V Effect, Kunsthallen Nicolaj, Copenhagen, 10/2-28/5; The Moscow Biennale, Moscow, 1/3-1/4; Expéditions, La Galerie, Noisy-lesce, 10/3-12/5; Thessaloniki Biennial, Thessaloniki, from 23/5; Research and Invention. Investigations with Images in Contemporary Photography, Fotomuseum, Winterthur, 2/6-19/8; Silly Adults, Galleri Nicolai Wallner, Copenhagen, 16/3-21/4

David Lamelas

David Lamelas, Spruth-Magers, Munich,

8/2-24/3 (solo); Some Time Waiting, Kadist Art Foundation, Paris, 16/2-1/4; A Theatre Without Theatre, MACBA, Barcelona, 24/5-11/9, traveling to Museu Berardi, Lisbao, 01/11-20/01

Sharon Lockhart

Sliding Doors, Tate Modern, London, 9/1-22/4; Hammer Contemporary Collection, Hammer Museum, Los Angeles, 16/1-8/4; MCA EXPOSED: Defining Moments in Photography, 1967-2007, Museum of Contemporary Art, Chicago, 24/2-29/6; Lights, Camera, Action: Artists' Films for the Cinema, Whitney Museum of American Art, New York, 24/2-25/2; Pine Flat, Goshogaoka. 22nd Mar del Plata International Film Festival, Buenos Aires, 8/3-18/3; Si, Art Center College of Design, Pasadena, 1/6-19/8

Deimantas Narkevicius

Sex Market, Tallinn Art Hall, 3/2-11/3; So Close / So Far Away, CRAC Alsace, Alt-kirch, 4/3-20/5; Anachronism, Argos, Brussels 24/3-19/5; Tom Burr and Deimantas Narkevicius, Secession, Vienna, 28/4-24/6; Skulptur Projekte Muenster, Muenster, 17/6-30/9

Tino Sehgal

Tino Sehgal, Museum für Moderne Kunst, Frankfurt am Main, 1/6-26/8 (solo)

Other artists represented by the gallery: Ian Wilson

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