

PROGRAMME

NEWSPAPER JAN MOT – JAARGANG 11 – No. 56

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HOW THROUGH WITH EVERYTHING ABOUT THEM, JUST BECAUSE HE SHOWED UP. FOR THESE THIS THROUGH'S PROGRAMME OF CAREER

Newspaper Jan Mot verschijnt vijfmaal per jaar in januari – maart – mei – augustus – oktober

No. 56, maart 2007

Erkenningsnummer P309573

Afgeleekantoor 1000 Brussel 1

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PROGRAMME

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the novel quite neatly, linked the story in the son of the planet Solinus shortly before

(advertisement)

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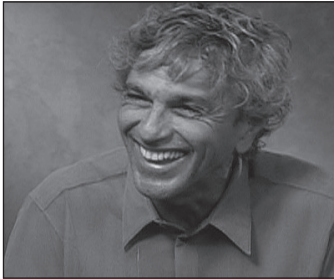
Programme is the title of a series of screenings, discussions, presentations, concerts and performances organised by the gallery. For this exhibition, which will last until the Spring of 2007, the front space of the gallery is transformed into a proper screening room.

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.

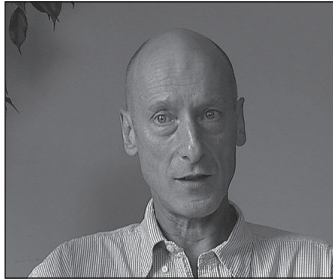
for his return from the cross mission. As
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HER WORK WAS SHOWN FOR THE FIRST TIME.



Caetano Veloso



Hubert Godard

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

This is the path followed by Lygia Clark 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 phantasmaties inscribed in the memory of the body, the result of traumas undergone in past attempts at establishing such a kind of sensible relation with reality – which 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-

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 Tàpies, 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 objects 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 anti-disciplinary 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-

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; *52nd 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'Île de France, Pontault-Combaud, 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 / Continuïteit, 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 Cemetery*, 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 Kerguéhenec, 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-le-Sec, 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, Lisboa, 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 Narkevicus

Sex Market, Tallinn Art Hall, 3/2–11/3; *So Close / So Far Away*, CRAC Alsace, Altkirch, 4/3–20/5; *Anachronism, Argos*, Brussels 24/3–19/5; *Tom Burr and Deimantas Narkevicus*, 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

(advertisement)

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