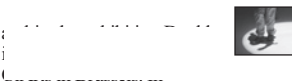


# 57, 58

Jaargang 11 No. 57



## Rineke Dijkstra shows recent works in Brussels

*this serene and contemplative depiction of youthful ardour Dijkstra manages to distill all their subterranean fervour: 'I think in a good picture there is a kind of rest and harmony, she says. As though they have been sitting there forever' (-RD). And as she speaks I understand that it is precisely her infectious calm that at times enables the young people she photographs to step out of the maelstrom of their everyday lives and enter eternity.'*  
– *Modern Painters magazine*



• Rineke Dijkstra, *Vondelpark*, Amsterdam, June 19, 2005.

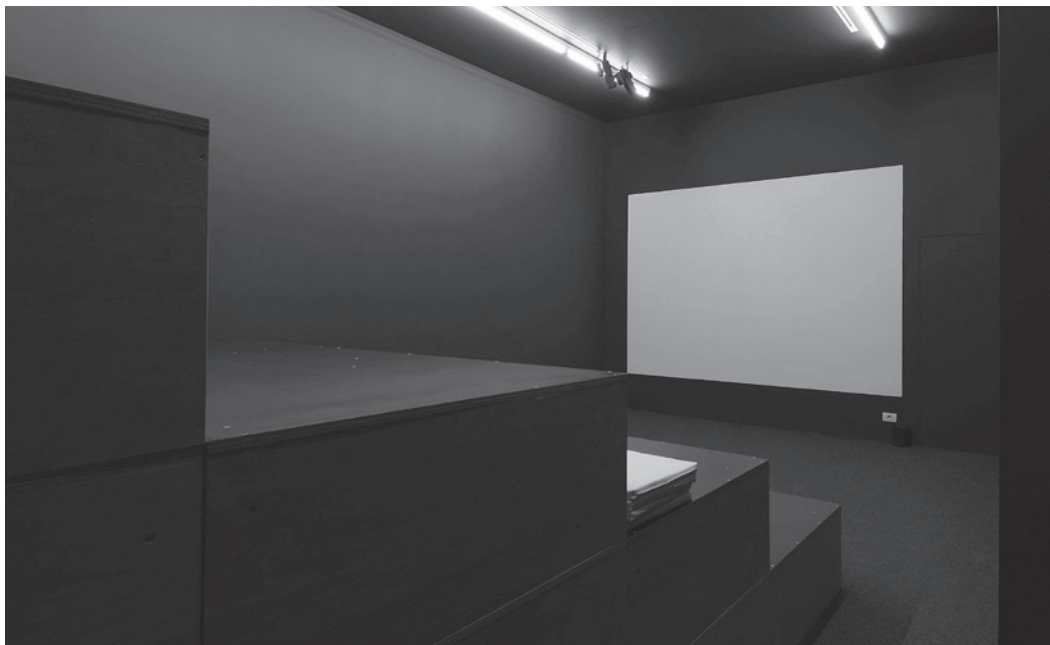
**In the summer of 2005 Rineke Dijkstra started a series of portraits of children and teenagers photographed in city parks in Europe, China and the United States. A selection of these works will be shown now at the gallery from May 24 till July 28.**

*(including flowering sprigs and a romantic pond with boats) turn the serious faced preschooler into a kind of Alice in Wonderland.'*  
– Paola van der Velde in *De Telegraaf*

Some of the *Park Portraits* were already included in her recent solo exhibition at the Stedelijk Museum in Amsterdam and in the exhibition Double Click at the Palais des Beaux-Arts in Brussels. In this new body of work "the atmosphere... is more theatrical than the 90's portraits. The best example of this can be found in the photograph of a small Spanish girl on a candy colored scooter, an image Dijkstra caught in a park in Barcelona. The almost fairy-tale surroundings

Speaking about the *Vondelpark* pictures, Jason Oddy writes, "Rather than employ the stripped-down backgrounds of her earlier work, she here positions her subjects in almost Edenic surroundings, with sunlight dappling a lake behind some trees. It is a move that both looks back to the tradition of landscape painting and which provides a context and support for the sitters. In the strongest picture, a comely adolescent couple sit in the shade of a tree, he retiringly behind her; she staring directly out, the intensity of her gaze commanding you to return it. In





• For *Programme* the gallery was transformed into a screening room.





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... leads to a rethinking of the functioning and ... means of the type of production in question



# A Theatre Without Theatre



• David Lamelas' *Limit of a projection I* (1967) is part of the exhibition *A Theatre without Theatre* at the MACBA in Barcelona. Installation view at CAC Brétigny. Photo: Bertrand Huet.

For the MACBA in Barcelona and the Museu Berardo in Lisbon, Bernard Blistène and Yann Chateigné curated an exhibition entitled *A Theatre without Theatre*. It sets out to explore the different artistic proposals which, since the beginning of the 20th century, have emerged based on the theatrical model and which have resulted in extensions and alternatives to the aesthetic categories and divisions of the fine arts within the bosom of the space of the visual arts.

Hybrids – those multiple forms of expression – have constituted and still constitute territories where the issues typical of fine arts feed off those characteristic of live arts; issues in which the living confronts futility, time faces up to space, life to art, and the real to its representation to such an extent that the space of contemporary art could be considered the theatre's "other stage".

This "other stage" and the place occupied on it by the subject is precisely what this project aims to display – a subject at times actor, at times spectator, whose presence leads to a redefining of the functioning and purpose of the work.

When seen in the light of the predominance by pictures in the field of art today, and during a period of absolute rule on the part of the image, theatre may have seemed antiquated, capable of evoking nostalgia. Now, however, it has been revealed as a tool significant and valid enough to capture the form and substance of a broad range of contemporary proposals and to allow the establishment of a

reading philosophy that, paradoxically, many of the projects exhibited here tend to ignore rather than adopt.

From Hugo Ball to Mike Kelley, from Oskar Schlemmer to Dan Graham, from Christian Boltanski to James Coleman, it is the codes and conventions, the utopian caprices of aesthetic, political and social transformations carried along by the scenic experience that now weave and sustain the links between theatre and contemporary art. Through this constant interaction, the visual arts broaden their field of action and conquer other spaces. With work based in the theatrical model by artists from Konstantin Stanislavski to Vsevolod Meyerhold, from Antonin Artaud to Samuel Beckett, from Jerzy Grotowski to Tadeusz Kantor, art has unflinchingly never ceased to ask why it should be excluded from that which is living.

Because the reality of the world in which we live tends to obliterate distinctions between the theatrical and the real. The contemporary world is now one immense performance and the subject continuously seeks his place in it. The modern project incessantly places this concern in centre stage. Perhaps modernity itself is the yet to be written history of all these, often fleeting, utopias – actions, happenings, events, festivals, *Fluxmessa*, performances, staging, instrumental theatre and street theatre. And a good number of other notions that transgress laws, such as the space of theatre and that of the visual arts.

While theatre most likely finds conditions

for its possible emancipation in the field of art, in the models that theatre provides them, the visual arts encounter only conditions of a possible rejection of their merchandise, a plunging into crisis of representation or of the material nature of things – the creation of new strategies, a way of "creating worlds" through new prisms and focuses. When faced with the industrialisation of images and bodies, some artists use the forms and laws of the theatre and stage to counterpoise a rejection of any aesthetic of reconciliation, considering the theatricalization of reality as an alternative to contemporary spectacularisation and as a possible reconstruction of the subject, in times of the failure of the political.

Given that the history of art and the lines it traces often consider the fundamental elements of the type of production in question here as marginal, an exhibition of this type could never conform to the linearity of chronology or to a classification based solely in the logic of different movements. It was thus preferable to present a thematic division in various sequences where, from the historic avant-gardes (futurisms, Dadaism, constructivism and so on) to the American criticism of theatricality in Minimal Art by Michael Fried, from the "theatre/cinema/power" opposition arising out of Dan Graham's analysis to the drama of Joseph Beuys and Bruce Nauman, from the Fluxus parody to the singularity of the behaviour of James Lee Byars and Marcel Broodthaers, the fundamental position of figures born under the influence of the Living Theater or groups like Provos and the Situationist International is more essential than ever to understand the present days' challenges.

## The exhibition includes works by David Lamelas and Ian Wilson.

*Museum d'Art Contemporani de Barcelona (Macba), from May 25<sup>th</sup> to September 11<sup>th</sup> 2007. and the Museu Berardo Lisbon, from November 16<sup>th</sup> 2007 to February 17<sup>th</sup> 2008.*

(advertisement)

# 58

Art Fair  
13/6-17/6

## **JAN MOT AT ART BASEL**

Booth B1 – Hall 2.1  
Messe Basel

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Parade in Licker, Banned, Blister and



# In Brief

**The Fair Gallery** is a new initiative by four galleries: gb agency (Paris), Hollybush Gardens (London), Jan Mot (Brussels) and Raster (Warsaw). Based on curatorial practice and critical reflection it aims to introduce a new approach to communication between artists, galleries, curators and collectors into the existing art fairs in the form of a curated exhibition. The project has an open, experimental and challenging nature which intends to extend debates around the context of art fairs. The network of collaborating galleries is fluid and operates around the principle of peer support and exchange. The first appearance of The Fair Gallery is during the Frieze Art Fair in October. Curator is Aurélie Voltz from Berlin.

**Mario Garcia Torres**, who at this moment has a residency at the Kadist Foundation in Paris, has received The Cartier Award 2007. His proposal was chosen from over three hundred applications submitted worldwide. The Cartier Award provides the opportunity for an emerging artist living outside the UK to realise a project at Frieze Art Fair as part of the fair's curatorial programme. The artist receives production costs up to £ 10,000, an artist's fee and a three month residency at Gasworks in London. Works by Mario Garcia Torres have been selected by Robert Storr for the Biennale in Venice opening on June 10. New works will also be part of the gallery's presentation in Art Basel (13-17 June).

**David Lamelas'** *Limits of a projection I* from 1967 has been selected for Art Unlimited, a curated exhibition during the fair in Basel. The work is also part of the exhibition *A Theatre without Theatre* at the MACBA (see also elsewhere in this newspaper).

The film that **Deimantas Narkevicius** will show during Skulptur Projekte in Muenster (see agenda) deals with the construction (and creation) of the Karl Marx Monument in Chemnitz (DE). The film will consist exclusively of found footage from German archives.

In close collaboration with the Van Abbemuseum in Eindhoven, the gallery prepares a monographical publication on **Ian Wilson** which will include a catalogue raisonné of his Discussion works. It will be first extensive book on this aspect of his oeuvre. Collectors of Ian Wilson's discussion are kindly requested to contact the gallery or the Van Abbemuseum in order to include their works in the catalogue raisonné.

On May 29 A PRIOR Magazine #14 will be launched at the Photographers' Gallery in London. This issue is part of the Documenta 12 magazines project and includes new and extensive contributions by **Sven Augustijnen**, **Joachim Koester** and **Deimantas Narkevicius**.

London started a theatre mission theatre. project aims to display a subject at times substance of a broad range of contemporary



# 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 and CAAC, Sevilla, 28/6-9/9; *Rouge Baiser*, Biennale Estuaire Nantes, Saint Nazaire, 1/6-31/8; *Le Guide du Parc*, Kunst op de Wei / AmuseeVous Rock Werchter, Werchter, 28/6-1/7

## Pierre Bismuth

*The Evil, Part 2: Pop & Politik*, Galerie Gebr. Lehmann, Dresden, 20/2-17/3; *Vilnius is Burning*, Fondazione Sandretto Re Rebaudengo, Torino, 2/3-12/5, *Lost Format*, BE-PART, Waregem (BE), 4/3-3/6; *L'Emprise du Lieu*, Domaine Champagne, Pommery, Reims, from 28/3; *Airs de Paris*, Centre Pompidou, Paris, 25/4-15/8; *The Backroom*, Kadist Art Foundation, Paris, 3/5-24/6; *Research and Invention. Investigations with Images in Contemporary Photography*, Fotomuseum, Winterthur, 2/6-19/8

## Manon de Boer

*Villes Saisies / Gewonnen Steden*, MuHKA-Media, Antwerp, 13/5 at 16:00; *Presto, Perfect Sound and Resonating Surfaces*, MuHKA-Media, Antwerp, 3, 10, 17, 24 and 30/6 at 16:00; *52<sup>nd</sup> International Art Exhibition*, Biennale di Venezia, 10/6-21/11

## Rineke Dijkstra

*Familienbande: Mutter und Kind und andere enge Beziehungen*, Wilhelm Lehmbruck Museum, Duisburg, 28/1-24/6; *Tanzen, Sehen – The Provocation of the Media in the Dialogue of Dance and Fine Art*, Museum für Gegenwartskunst, Siegen, 18/2–28/5 and CAAC, Sevilla, 28/6-9/9; *Centre of the Creative Universe: Liverpool and the Avant-Garde*, Tate Liverpool, Liverpool, 20/2-9/9; *Dateline Israel: New Photography and Video Art*, The Jewish Museum, NY, 9/3-5/8; *Il faut rendre à Cézanne...*, Collection Lambert, Avignon, 17/3-20/5; *Isabelle Huppert. Woman of Many Faces*, Fotomuseum, Den Haag, 7/4-17/6; *Dutch Eyes*, Nederlands Foto Museum, Rotterdam, 19/4-26/8; *Dis-seldorf Sammel*, Museum Kunst Palast, Düsseldorf, 21/4-22/7 (cat); *Rineke Dijkstra. Park Portraits*, Jan Mot, 24/5-28/7 (solo); Repertorios fotograficos en Andalucia, Centro Andaluz de Arte Contemporaneo, Sevilla, 18/6-26/8

## Mario Garcia Torres

*Whenever It Starts It Is The Right Time. Some Proposals on How to Housewife the*

*Future*, Frankfurter Kunstverein, Frankfurt, 23/3-6/5; *Sublime Objets / Frac du Grand Est. Collections sans Frontières*, Musée National d'Art Contemporain – NMAC, Bucarest, 29/3-30/6; *Little Did He Know*, Casa-Estudio Luis Barraga, Mexico City Mexico, 28/4-28/5; *The Backroom*, Kadist Art Foundation, Paris, 3/5-24/6; *52<sup>nd</sup> International Art Exhibition*, Biennale di Venezia, 10/6-21/11; *How Soon is Now?*, Fundacion Luis Seoane, A Coruña (Spain), 21/6-16/9; *A Brief History of Jimmy Johnson's Legacy*, Stedelijk Museum CS, Amsterdam, 23/6-29/7 (solo); *Escultura Social: A New Generation of Art from Mexico City*, Museum of Contemporary Art, Chicago, 23/6-2/9; *The Droste Effect*, Esther Shipper, Berlin, 29/6-Aug;

## Dominique Gonzalez-Foerster

*Airs de Paris*, Centre Pompidou, Paris, 25/4-15/8; *Skulptur Projekte Muenster*, Muenster, 17/6-30/9

## Douglas Gordon

*Douglas Gordon. Between Darkness and Light*, Kunstmuseum Wolfsburg, 20/4-12/8; *Mythos: Joseph Beuys, Matthew Barney, Douglas Gordon, Cy Twombly*, Hunsthaus Bregenz, Bregenz, 2/6-9/9

## Joachim Koester

*The V Effect*, Kunsthallen Nicolaj, Copenhagen, 10/2-28/5; *Thessaloniki Biennial*, Thessaloniki, 23/5-30/9; *Elsewhere*, USF Contemporary Art Museum, Tampa, Jun-Dec; *52<sup>nd</sup> International Art Exhibition*, Slovenian Pavilion, Biennale di Venezia, 10/6-21/11; *Research and Invention. Investigations with Images in Contemporary Photography*, Fotomuseum, Winterthur, 2/6-19/8; *Den första på moderna*, Moderna Museet, Stockholm, 1/8-31/8

## David Lamelas

Michele Maccarone, New York, from 19/5; *A Theatre Without Theatre*, MACBA, Barcelona, 24/5-11/9,

## Sharon Lockhart

*MCA EXPOSED: Defining Moments in Photography: 1967-2007*, Museum of Contemporary Art, Chicago, 24/2-29/6; *Hammer Contemporary Collection: Part II*, Hammer Museum, Los Angeles 15/4-31/7; *Pine Flat*, Cinema Projects Portland, Oregon, 22/5; *Six: Alumni Making Fine Art*, Art Center College of Design, Pasadena, 2/6-19/8; *Pine Flat*, Era New Horizons Film Festival, Warsaw, Poland, 7/7

## Deimantas Narkevicius

*So Close / So Far Away*, CRAC Alsace, Altkirch, 4/3-20/5; *Anachronism*, Argos, Brussels 24/3-19/5; *Among the Things We Touched*, Tom Burr and Deimantas Narkevicius, Secession, Vienna, 28/4-24/6 (solo); *Deimantas Narkevicius. Revisiting Solaris*, Daad Galerie, Berlin, 12/5-17/6 (solo); Prague Biennale 3, Der Prozess, Prague, 24/5-16/9; *'Pensée Sauvage' on Freedom*, Frankfurter Kunstverein, Frankfurt am Main, 25/5-8/7; *Revisiting Solaris*, Contemporary Art Centre, Vilnius, 1/6-12/8; *Skulptur Projekte Muenster*, Muenster, 17/6-30/9

## Tino Sehgal

*Forme Nouvelle*, Seoul Contemporary Arts Festival, Total Art Museum, Seoul, from 7/5; *Silence. Listen to the Show*, Fondazione Sandretto, Torino, from 31/5; *Tino Sehgal*, Museum für Moderne Kunst, Frankfurt am Main, 1/6-26/8 (solo); *Il Tempo Del Postino*, Opera House, Manchester, 12/6-14/6

## Ian Wilson

Peter Blum Gallery, New York, 11/5-23/6; *A Theatre Without Theatre*, MACBA, Barcelona, 25/5-11/9

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en op afspraak / et sur rendez-vous