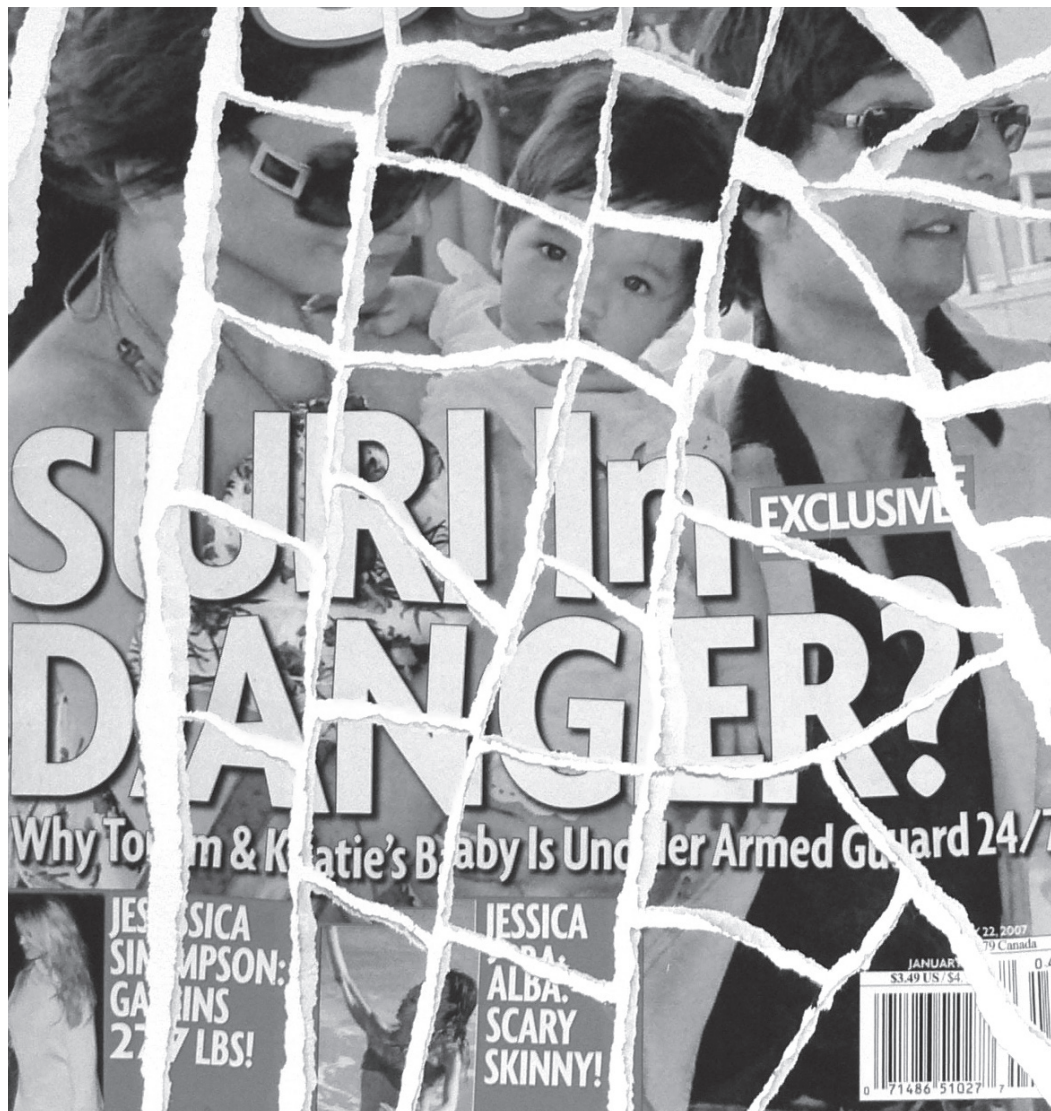


59, 60

Jaargang 11 No. 58



• Pierre Bismuth, *Today is the tomorrow of yesterday*, 2007 (detail)

Form Unlimited



• *Limit of a Projection I* (1967) by David Lamelas was shown at Art Unlimited during Art Basel last June.

By
Tobias Huber

ZÜRICH, 22 AUG. – The work *Limit of a Projection I* by David Lamelas pushes the notion of form towards a new formal concept. As the title indicates, the work shows the contours of a light that is projected onto the ground. The edges of the light shape are frayed; spectral fadings render the edges unclear: the frame oscillates between the ground and the light. The shape of the circled light is connected to the projector via the bright, visible cone of light.

This deals with a form that stands in relation to something that is not inside the form itself but rather contacts the outside of the form; it is about a form that realizes the limits of time. At the boundaries of this form the artwork comes to an outside from which the forces come, Deleuze claims, and that does not carry the form of a formality as such. It is about a form that reveals itself as a limitation in time. It encircles the shape of the artwork, running along the line which connects the work to its outer side and thereby enargizes the relationship.

The energy flows along this outline and gets transfused. From this contact-zone the work acquires its form. *Limit of a Projection I* shows that an artwork is an area of conflict of antithetic poles that are caused by the finite and the infinite. There is a finite material form of an artwork which is defined by the medium of the work, but the work of art is not determined by these conditions. Rather we have to understand that a work of art is not left in its material form. Its activity is due to the artwork's process as it abstracts itself from the form.

The work of David Lamelas is about this withdrawal. It can not be reduced to its material essence but it will transcend it by touching on the infinite. *Limit of a Projection I* deals with its own opening. It forecloses that the form of an artwork can refer back to the

The work loses itself in an indistinguishable zone

material body. Heidegger said that a work of art opens an opening. An artwork is accordingly in relation to an opening of form. This form, that unclosed contour, that limit which does not shape an outline, holds the opening. The form does not reach back into the material medium but the work loses itself in an indistinguishable zone. The artwork creates a contour that cannot be divided into an inside and an outside anymore. The line which would define this distinction translocates itself according to the distance to the work. Hence there is no limit which separates the artwork from the art space.

This actualizes an infinite form which shapes a form that opens the limits of the finite material form. And through the opening to infinity the artwork becomes unlimited. In between two poles the form is given to the artwork. This implies that the aspect of material form is irreducible to the artwork as such. A form can not be attached to a specific materiality and a form does not sublimate the material, but it transcends it. Form refers to the outside of the artwork.

In Brief

Narkevicius in Contour exhibition in Mechelen

As announced in the previous issue of the Newspaper, the gallery participates in The Fair Gallery during the Frieze Art Fair in London (11-14/10). **The Fair Gallery** is a new form of collaboration between galleries during fairs; each time a curator is invited to make an exhibition with the artists from the different galleries. For the presentation in London curator Aurélie Voltz has chosen works from GB Agency (Paris), Raster (Warsaw) and Jan Mot. The artists are Pierre Bismuth, Agata Bogacka, Michal Budny, Rafal Bujnowski, Mario Garcia Torres, Jiri Kovanda, Przemek Matecki, Deimantas Narkevicius, Roman Ondak, Kathrin Sonntag. Voltz' exhibition plays with the ambience of a domestic interior with as starting point an older sculptural work by Narkevicius, a child bed filled with paraffin. See also thefairgallery.com.

Tino Sehgal, Jeanne Faust, Ceal Floyer and Damian Ortega are the artists who are shortlisted for the 'Preis der Nationalgalerie für junge Kunst 2007'. Their works will be presented at a joint exhibition at the Hamburger Bahnhof in Berlin from 14 September to 4 November 2007. Tino Sehgal will show his new piece *This Situation*.

Manon de Boer's work *Resonating surfaces* won the first prize of Fair Play 2007 Film & Video Award (Berlin). The prize consists of a contribution in money (4.000 euro) to the production of a new work. See also pushthebuttonplay.com.

Pierre Bismuth created a new work in the form of a certificate/coupon with a numeration based on the expanding world population. Using the internet to keep track of the expanding world's population, this "limited/unlimited multiple" increases in price as numbers go up (assuming that the world population continues to expand...). See also onestarpress.com.



• Deimantas Narkevicius, *Revisiting Solaris*, 2007 (film still)

BRUSSELS, 24 AUG. – Deimantas Narkevicius presents his most recent film *Revisiting Solaris* (2007) in the Contour exhibition in Mechelen (BE). The show, curated by Nav Haq, runs till 21 October.

'In Deimantas Narkevicius' work, history often appears as a strange feeling, a vague something in which each of us needs to find a place, a role, a line to say. History appears in all his films as an intriguing source for fictional material. *Revisiting Solaris* is also an invitation to revisit the recent history of the east-west relations on the old soil of Europe. In every one of his films, history provides a fascinating source for fictional storytelling'. (Chus Martinez in *Pensée Sauvage On Freedom*, Revolver, Frankfurt a/M, 2007)

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Opening 20/9 18-21h

(advertisement)

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Exhibition 21/9 – 27/10
Opening 20/9 18-21h

PIERRE BISMUTH
ONE MAN'S MESS
IS ANOTHER
MAN'S
MASTERPIECE

Jan Mot
Rue Antoine Dansaertstraat 190
B-1000 Brussel Bruxelles



• D. Narkevicius, *Never Backwards*, 1995

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The Middle Zone

by
Catherine Wood

LONDON, 18 AUG. – While the more historically oriented exhibition *Theatre without Theatre* (see previous Newspaper) is moving to its next venue in Lisbon, Tate Modern in London is preparing a contemporary counterpart on the relationships between theatre and visual arts. Curators Catherine Wood and Jessica Morgan have selected fourteen artists for this show entitled *The World as a Stage*, amongst them Dominique Gonzalez-Foerster and Tino Sehgal. For the catalogue Catherine Wood wrote an essay, published here in a shortened version.

Four Walls / Fourth Wall

'Theatricality' was, more or less, a forbidden zone in twentieth-century art practice. The foundations of modernism were built upon a vocabulary of logic, rigour, revelation of process; things that 'are what they are, and nothing more'. The champion of high-modernist painting, Michael Fried, notoriously declared in 1967 that theatre was art's outright 'enemy'. But a contradictory fantasy of

'theatre' combining the revelation of its mechanics in the work of Bertold Brecht with a return to its pre-modern 'magic', championed by Antonin Artaud, has slowly begun to surface in the contemporary artistic imagination. This is a wilful historical conflation that foregrounds theatre's active constitution by people configured in spectatorial relations and, at the same time, brings to mind a whole other lexicon: of enchantment, exaggeration, absurdity, artificiality, the suspension of disbelief. The works in *The World as a Stage* are brought together in an attempt to consider the renewed appeal of the notion of 'theatre' for a significant number of artists working today. In diverse ways, these works challenge the exclusions brought about by the analytical logic of modernism; they do so through the invocation of ritual, suggestion and immersion in altered modes of perception of space and time, and through a lack of anxiety about fixing the boundaries of their discipline.

The art historian Benjamin Buchloh has analysed modernism's 'phobic prohibition' of theatricality in terms of a repression of pictoriality. He wrote that modernism's, 'declared enemies ... remained the same throughout the twentieth century: historical

narrativity, figural representation, theatrical enactment – in other words, all the conventions of depiction and figuration that painting had once shared with the other arts, theatre and literature in particular.' The question at the heart of *The World as a Stage* expands Buchloh's enquiry to ask: what is our relationship to the realm of representation in a situation where, due to the surveillance and reality-tv inflected culture in which we live, the parameters of 'the represented' and the roles of actor or spectator do not clearly begin or end? Though the artwork itself might include discrete objects or images, its representational field is always an expanded one. This expanded field is founded upon, or implies, an understanding of the ritualised relationships between people that lend objects or images significance. It is not only theatre's grounding in narrative and fiction, but its explicit reliance upon the co-presence of actor and spectator that defines its difference from art, and offers it as an alternative model of practice. The aesthetic imagination that is at play here foregrounds the intentional relationships that form culture. That is to say, it is built upon an anthropological basis rather than making claims for art occupying a fixed and quasi-spiritual, transcendent sphere.

To embrace theatre is, then, at one level, to open up an anthropologically oriented alternative to the dominant twentieth-century model of gallery practice as it was defined by Brian O'Doherty in *Inside the White Cube*. O'Doherty demonstrated how the convention of the white-walled gallery as a timeless and 'pure' space for showing art framed human presence as a grotesque intrusion. Rather than being a necessary witness here, the spectator 'stumbles' clumsily about with an out-of-place physicality. It was precisely this foregrounding of bodily presence within a durational context without a clear beginning or ending point to which Fried objected. The modernist realm was better suited, O'Doherty wryly observes, to the all-seeing but disembodied notion of the 'Eye': the impossible, ideal viewing position. Installation shots of this work are typically spectator-free, he notes.

In contrast to the apparent immanence of the white-cube space, theatre is a form of ritual that is necessarily embedded in the temporal reality of life. Durkheim identified theatre as being derived from the oldest forms of religious or spiritual ceremonial, which



• Dominique Gonzalez-Foerster's work, *Scéance de Shadow (Bleu)* from 1998 will be part of the show *The World as a Stage* at Tate Modern. (photo courtesy Esther Schipper, Berlin)

themselves were the ways in which a society would initiate and reinforce cultural beliefs, in a manner that was collectively witnessed. In the 1920s, German theatre theorist Max Herrmann (1865–1942) wrote that 'the original meaning of theatre was derived from the fact that it was a social game – played by all for all. A game in which everyone is a player – participants and spectators.' As a conceptual notion, theatre contains an extreme capacity for dispersal and portability. As Peter Brook wrote in 1968, 'I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.' Yet whilst the 'white cube' represses the theatrical nature of its staging of a neutral blankness as a backdrop for art, the theatre, as Brook observes, has traditionally come with an array of ritualised conventions: 'red curtains, spotlights, blank verse, laughter, darkness'. The legacy of these 'trappings' – whether they are literally used by modern theatre directors or not – is that the mention of 'theatre' evokes a hypnotic atmosphere of potential magic and transformation that identifies its realm as a liminal space in which we expect something to happen. 'Theatre' is a space that requires our participation as witnesses, and yet it is a space in which we might lose ourselves by suspending our logical faculties in favour of its fiction.

The re-introduction of the capacities of the theatre as a space in which to expand art practice opens up new territory not only beyond the immutability of high modernism, but also beyond work made in direct opposition to that mode, such as that characterised by Nicholas Bourriaud in terms of 'relational aesthetics'. This work deliberately framed the spectator's actual presence as a part of the piece, requiring audiences to eat Thai curry, for instance, slide down a slide or commune under a 'discussion platform' to complete the intended picture. Broadly speaking, the artists in *The World as a Stage* create a different kind of space that lies between two representational modes, colliding the white cube's four walls and the theatre's 'fourth wall' to stretch the representational zone into a potentially borderless dimension of pervasive theatricality. The resulting work effects a temporally extended, habitable sphere for art that in its virulent penetration of the viewer's own perception moves beyond any literal notion of physical 'participation'. Bringing the subject's de-centred and spatial experience of the art installation between and beyond the four walls of the white cube into dialogue with the planar image offered by the proscenium theatre or installation shot's ideal viewpoint, this work creates scenarios that deliberately muddle literal presence with the possibilities

offered by the aesthetic imagination, mixing direct experience and representation.

In this sense, the work renegotiates not only the status of the art object but also the image plane as a site of activity, in opposition to Guy Debord's characterisation of the capitalist 'spectacle' as 'alienating screen'. Extending a lineage that connects with historical predecessors including Yvonne Rainer, Dan Graham, James Coleman, Cindy Sherman, Guy de Cointet and Mike Kelley, such work challenges the continuum that Buchloh identifies as linking the 'purism' of high modernist abstraction with the 'transparency' of a documentary use of new media. Invoking 'theatre' gives a certain permission to play. The reintroduction of forbidden dimensions of art practice inflected by fiction invites things to get a little more fantastical, and a little less constrained by an art-historical narrative of progressiveness. Mike Kelley

As a conceptual notion, theatre contains an extreme capacity for dispersal and portability

said of his figurative sculpture exhibition *The Uncanny* – which doubled the idea of the 'return' in a Freudian sense – that this kind of staged scenario offers illicit permission to 'play with dead things'. The artists gathered here might be said to muddle the dead and the living, mixing live-ness with stasis, subject with object, entrenched convention with unpredictability. In all of this, the boundaries between the art object and fluid reality are opened up to such an extent that to engage with the work means to enter a performative, paranoid, enchanted world that reflects upon and refuses the nature of contemporary reality in equal measure.

Imagination as Agency

In the early twentieth century, Russian Constructivist artists such as Alexander Rodchenko and Varvara Stepanova imagined the revolutionary potential of their abstract art forms via the creation of not only painting and sculpture but also the applied arts in costumes for workers, furniture, ceramics and graphic design. They also made props, costumes and sets for theatre. For the play *The Death of*

Tarelkin 1922, Vsevolod Meyerhold invited Stepanova to design costumes and also to create 'acting apparatuses' as combined props/furniture/settings to be manipulated by the actors. Whilst Rodchenko said that he was representing a vision of the 'future', but very much a Constructivist, utilitarian one, a contemporary reviewer believed that his 1929 play *Bed Bug* 'depicted a new model of life on an almost unreal plane'. What these conflicting attitudes highlight is that the theatre provided a space that conflated reality with invention in a palpably rudimentary and yet fantastical way. Though elements of Rodchenko's and Stepanova's revolutionary art and design were realised in the wider world in situations such as the USSR Workers' Club in the late 1920s, their vision for the most part remained at the level of model and design and fine art presentation. Their imagined world found its fullest manifestation in the space of the theatre, where acted scenes involving props, costumes and gestures were presented in a total environment on stage. In this way, the intended meaning of the abstract forms was somehow supplemented by a vision of their use and application, a kind of displacement of figuration played out as a passing but high-impact vision.

A similar displacement might be observed in an understanding of the significance of the Judson Theatre, and in particular Yvonne Rainer's work in relation to the contemporaneous reception of Minimalism. Minimalist-style props utilised in her dance works created scenarios that made a kind of sense of the spectator's ambiguous encounter with the blank-form sculpture of her contemporaries, such as Robert Morris, who had participated with Rainer in the dance scene. In both of these cases, participation with the 'art object' was not literally invited of the spectator, but was acted out as an imaginatively constructed *mise-en-scene*. In these scenarios, the suspended disbelief offered by the theatre stage was utilised as a utopian space that could imagine how things might – if the aesthetic and everyday sphere could be integrated – be different.

The concept of 'theatre' as it has been utilised in these historic works has become a newly useful term because of the way in which it puts actor and object into a dynamic, fictionalised state of play. Though the realm of 'performance art' has been associated with a mode of non-commercial experiment that is productively at odds with the art object, the usefulness of conceiving of 'performance' as a separate area of practice becomes problematic for much contemporary work. The argument made in RoseLee Goldberg's pioneering history of the medium in the 1970s proposed that the innovation offered by performance has a role to play that ultimately

serves objects in the sense that it feeds into transitional moments in the development of new painterly or sculptural forms and styles. Such a view, still widely held and manifested, for example, in the LA MOCA exhibition *Out of Actions* in 1997, sets performed action and material object in a relationship that inadvertently reinforces a hierarchy of value in favour of the status of the object as an 'outcome'. Rather than championing performance as a form of 'authentic' opposition to gallery-based art, it now makes sense to understand relations between performance and the object in terms of a theatrical situation. In other words, this is to understand their meaning in a co-dependent situation of reciprocity that fears neither the 'achieving of objecthood' for live work, nor the art object as prop or 'stage setting'. The notion of 'theatre' is useful because it presupposes the inclusion of the actor, the object, the mise-en-scene and the spectator as a total situation. The way in which artists in the exhibition invoke 'theatre' brings an understanding of the sculptural quality of this total situation, and at the same time understands such a notion as a pure condition of perception, meaning a willingness to buy into a different set of rules; to 'play the game'.

Such an observation prompts the question of where this game might lead. In a recent article about performance, Melanie Gilligan argues that the ideas of participation, activation and role-play that underwrite much contemporary practice cannot claim political agency because they have already been appropriated by the machinations of contemporary capitalism. But if theatrical performativity is truly the all-pervasive condition at the beginning of the twenty-first century, then it is certain that there is space to consider how this condition is manipulated, by whom and to what ends. Such strategies are largely, of course, directed towards familiar, mainstream profit-making, even if there is a masquerade of 'alternativeness' at play. Art that embraces this capacity of consciousness has the potential to insinuate itself into the mechanics of the operation, to challenge via the evocation of alternative models or fictions how and why the staged is staged, and how the apparent 'fixity' of dominant forms of representation become that way. Judith Butler's model of 'performativity' characterises the habitual repeating of character traits (associated, in the case of her argument, with the performance of gender) as a kind of 'sedimentation' of cultural norms that though essentially mobile and passing in their individual iterations become 'facts' through repetition. Butler's model is usefully applied to the broader 'norms' of culture's enactment through rehearsal and repeating. By creating an expanded zone for representation, mapping the sculptural or the pictorial

onto live experience, the immutable status of all apparently fixed forms might be imaginatively challenged.

Bourriaud considered the staging of human relations in 'relational aesthetics' with reference to Marcel Mauss's *The Gift*, an anthropological text that framed ritual exchange between people in terms of the transferral and reciprocation of objects of value. An article by contemporary anthropologist David Graeber offers an alternative perspective on ritual and the object that has resonance with the status of the art object in the work of the current generation. Graeber re-interprets the significance of the 'fetish' in African tribal cultures so as to challenge our understanding of 'the commodity fetish' as it was interpreted by Marx. Graeber posits that sixteenth century traders misunderstood what was valued within the African societies they encountered. The arbitrariness of the emblematic object that was designated as a fetish – for example 'a pot of ashes, a whisk broom, a piece of elephant bone' – was, he observes, to do with the emphasis within those communities on the social contract or oath that was signified by the object over and above the inherent value of the object itself. The European obsession with material wealth and lack of interest in social relations meant that the traders were blind to this point. This alternative insight into the position of the object's status within social relations points towards a productive understanding of the locus of creativity that 'is not an aspect of the object at all', but 'a dimension of action'. Even a temporarily performed image could constitute a ritual of fetish, Graeber notes. In the African societies, 'material objects were interesting mainly in so far as they became entangled in social relations, or enabled one to create new ones ... It was as though everything existed in that the middle zone which the Europeans were trying to evacuate; everything was social – nothing fixed, therefore everything was both material and social simultaneously.'

In this conception of things, as in much of the work in this exhibition, there is no 'finished product' or end point. The 'fetish' – or the art object – can literally be a mobile entity. This idea of the 'middle zone' is precisely what has disturbed the twentieth-century champions of the avant-garde in their respective disciplines: Brecht, in his concern that 'so long as the arts are supposed to be "fused" together, the various elements will all be equally degraded', and Fried in his view that 'art degenerates as it approaches the condition of theatre'. And yet it is precisely a rejection of medium-specificity that unites the concerns of a number of contemporary artists; a willingness to reintroduce elements of narrative, figuration, theatre and a refusal to exclude the possibilities inherent in other

disciplines. Graeber speaks of this confusion of material and social, or material and spiritual, as an 'enchanted world' in which, as in the Baroque theatre, the construction of illusion was revealed at the same time as the spectacle of illusion itself was enjoyed, allowing for "a constant process of imagining new social arrangements and then trying to bring them into being." Graeber suggests that looking back at the roots of this cultural misunderstanding might help contemporary society to see itself as, 'to some degree an intentional thing'.

Likewise, the imaginative capacity opened up by the space of theatre offers new life to contemporary art practice. Rather than thinking about art in terms of 'performance' versus 'object' or, as Rancière has discussed, active 'participation' versus passive 'spectatorship', it makes sense to think in terms of Graeber's middle zone, or Taddeus Kantor's notion that art is not an addition to the world but a 'hole in reality'. As it has been explored by the artists in *The World as a Stage*, the theatrical middle zone proposes a genuine transferral of attention towards inter-subjective relations, revealing the blurredness of life and art via a new mode of aesthetic perception. The rudimentary grafting together of the real and the imaginary that this model implies radically revitalises our understanding of culture as a contingent and communal process of enactment.

The complete version of this essay will be published in: Catherine Wood and Jessica Morgan, *The World as a Stage*, Tate Publishing, London, 2007, ISBN 978 1 85437 760 9. The show runs at Tate Modern from 24 October 2007 till 1 January 2008.

(advertisement)

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Art Fair 11/10 – 14/10

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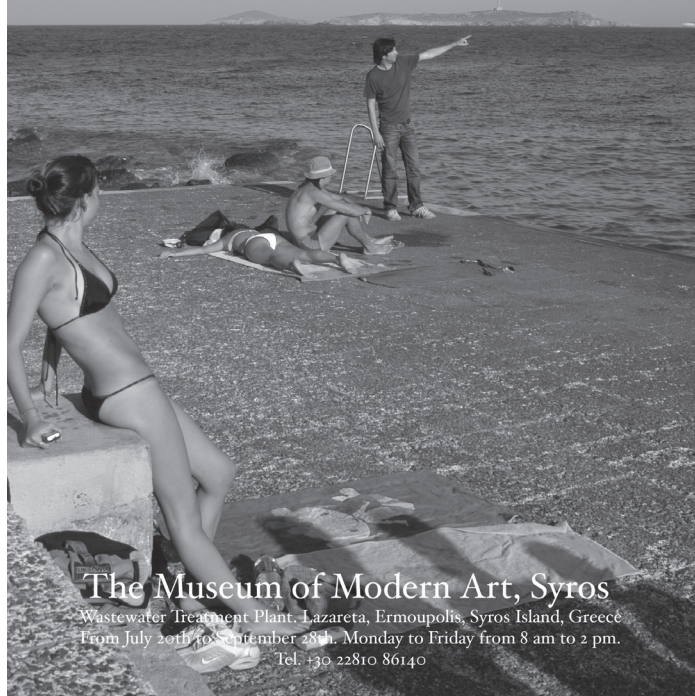
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MoMAS reopens with show by Garcia Torres

Locus Athens Presents

Mario Garcia Torres

What Doesn't Kill You Makes You Stronger



The Museum of Modern Art, Syros

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From July 20th to September 28th. Monday to Friday from 8 am to 2 pm.

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SYROS, 19 AUG. – Sometime in the early 1990s the German artist Martin Kippenberger spotted an unfinished structure of a building before landing at the small Syros airport. It was a forgotten construction on the southern coast of the port, built between 1967 and 1974.

The edifice would stay in Kippenberger's mind for a couple of years before he declared it *The Museum of Modern Art Syros* to project on. Kippenberger died before the decade had come to a close and took MoMAS' days with him.

Mario Garcia Torres recently discovered the site of MoMAS was still standing on the island, and thought the ostensibly ended story could probably be prolonged. While on the island last June, Garcia Torres made some works he had conceived during the MoMAS years but had never realized. He installed them in the building, along other works related to museum stories. Garcia Torres wanted to conceive the possibility of understanding the space again as the Museum of Modern Art Syros.

The edifice is now the office and laboratory of the city's waste water treatment plant. Although the construction is finished and has proper walls, the shape of MoMAS is easily recognizable in it.

When the idea of exhibiting the works in the renovated building was presented to the city council, the story rang a bell in the mayor's memory: he had received a formal proposal to convert the idea into a more tangible venture just before Kippenberger's early demise.

As is known through his close friend Albert Oehlen, Kippenberger would often do an exhibition just as an excuse to make a poster. So Garcia Torres did. A show's advertisement on the streets of Athens and Syros might call attention to the MoMAS story again. Perhaps this time, he hopes, the people of the busy island will really grasp the idea and makes it their own.

What Doesn't Kill You Makes You Stronger is part of Disco Coppertone, opening September 7 at Megaron OLP, Akti Miaouli, Piraeus. Disco Coppertone is organized by Locus Athens.

Agenda

Sven Augustijnen

Rouge Baïser, Biennale Estuaire Nantes, Saint Nazaire, 1/6-31/8; *Tanzen, Sehen – The Provocation of the Media in the Dialogue of Dance and Fine Art*, CAAC, Sevilla, 28/6-9/9; *A Story of the Image: Visual Art as Visual Culture*, MuHKA, Antwerp, 1/7/7-18/11; *L'Histoire belge*, Jan Mot, Brussels, 8/11-22/12 (solo)

Pierre Bismuth

Following the right hand of Britney Spears – in Toxic (1 min/ 2min/ 3 min), Sadler's Wells, London, 3/9 until Oct.; *Shallow*, I-20 Gallery, New York, 5/9-20/10; *One man's mess is another man's masterpiece*, Jan Mot, Brussels, 22/9-27/10 (solo); *The Fair Gallery*, Frieze Art Fair, London, 11/10-14/10

Manon de Boer

52nd International Art Exhibition, Biennale di Venezia, 10/6-21/11; *Presto, Perfect Sound*, Happy New Ears, Kortrijk, 22/9; *Open Archive*, Argos, Brussels, 29/9-8/11

Rineke Dijkstra

Centre of the Creative Universe: Liverpool and the Avant-Garde, Tate Liverpool, Liverpool, 20/2-9/9; *The Naked Portrait*, Scottish National Portrait Gallery, Edinburgh, 6/6-2/9; *Tanzen, Sehen – The Provocation of the Media in the Dialogue of Dance and Fine Art*, CAAC, Sevilla, 28/6-9/9

Mario García Torres

52nd International Art Exhibition, Biennale di Venezia, 10/6-21/11; *How Soon is Now?*, Fundacion Luis Seoane, A Coruña (Spain), 21/6-16/9; *Escultura Social: A New Generation of Art from Mexico City*, Museum of Contemporary Art, Chicago, 23/6-2/9; *Overtake. The Reinterpretation of Modern Art*, Lewis Glucksman Gallery, Cork, Ireland, 4/7-7/10; *The Droste Effect*, Esther Schipper, Berlin, 6/7-15/9; *What Doesn't Kill You Makes You Stronger*, The Museum of Modern Art Syros, Greece, 20/7-28/9 (solo); *Disco Coppertone*, Locust Athens, Piraeus, Greece, 8/9-12/10; *Accords Excentriques*, B.P.S. 22 Espace de Création Contemporaine, Charleroi, 8/9-4/11; *For Sale*, Cristina Guerra Contemporary Art, 13/9-13/10; *Le Truc*, Project Arts Center, Dublin, 13/9-20/10; *Uneasy Angel – Imagine Los Angeles*, Monika Sprüth – Philomene Magers, Munich, 14/9-3/11; *Elba Benitez*, Madrid, 15/9-31/10 (solo); Kadist Foundation, Paris, from 20/9 (solo); Frieze Projects and The Fair Gallery, Frieze Art Fair, London, 11/10-14/10

Dominique Gonzalez-Foerster

Skulptur Projekte Muenster, Muenster, 17/6-30/9; *The World as a Stage*, Tate Modern, London, 24/10-6/1

Douglas Gordon

Mythos: Joseph Beuys, Matthew Barney, Douglas Gordon, Cy Twombly, Kunsthau Bregezn, Bregezn, 2/6-9/9

Joachim Koester

Thessaloniki Biennial, Thessaloniki, 23/5-30/9; *52nd International Art Exhibition*, Biennale di Venezia, Slovenian Pavilion, 10/6-21/11; *Der Droste Effekt*, Esther Schipper, Berlin, 6/7-15/9; *Blind Date. Basel Aftermath in Rome*, Magazzino d'Arte Moderna, Rome, 7/7-Sept.; *The 1st at Moderna*, Moderna Museet, Stockholm, 1/8-31/8 (solo); *Château de Tokyo sur l'Île de Vassivière*, Beaumont du Lac, 3/8-30/9; *Black is Black. Recent Acquisitions of the SMAK*, HISK, Gent, 5/9-14/10; *Anakronismen*, Bonniers Konsthall, Stockholm, 12/9-25/11; *Joachim Koester*, Extra City, Antwerp, 11/10 – Dec.; *Joachim Koester*, Preus Photomuseum, Horten (Norway), 21/10-Dec. (solo); *Twelve (Former) Real Estate Opportunities*, Jan Mot, Brussels, 8/11-22/12 (solo)

David Lamelas

A Theatre Without Theatre, MACBA, Barcelona, 24/5-11/9, traveling to Museu Berardi, Lisboa, 01/11-20/01; *David Lamelas*, Sprüth-Magers, London, 6/9-29/9 (solo); *Desert People*, Out Of Place, Argos, Brussels, 2/10 (20h15)

Sharon Lockhart

Pine Flat, Valdivia IFF, Chile, 5/9-10/10; *Pine Flat*, KunstFilmBiennale, Cologne, 18/9-2/10;

Deimantas Narkevicius

Prague Biennale 3, *Der Prozess*, Prague, 24/5-16/9; *Future in the Past*, The 52nd International Art Exhibition - Slovenian Pavilion, Venice Biennial, 10/6-21/11; *Skulptur Projekte Muenster*, Muenster, 17/6-30/9; *Contour 2007*, Mechelen, 18/8-21/10; *Deimantas Narkevicius. The Role of a Lifetime*, Index, Stockholm, from 29/8 (solo); *Deimantas Narkevicius*, Mücsarnok Kunsthalle, Budapest, 27/9-11/11 (solo); *The Fair Gallery*, Frieze Art Fair, London, 11/10-14/10

Tino Seghal

Preis der Nationalgalerie für junge Kunst 2007, Hamburger Bahnhof, Berlin, 14/9

- 4/11; *Tino Seghal*, Le Magasin, Grenoble, 7/10-18/11; *The World as a Stage*, Tate Modern, London, 24/10-6/1; *Tino Seghal*, Medtronic Gallery, Walker Art Center, Minneapolis, 7/12-23/3 (solo)

Ian Wilson

Yvon Lambert Gallery, New York, 20/9 (discussion); *A Theatre Without Theatre*, MACBA, Barcelona, 24/5-11/9, traveling to Museu Berardi, Lisboa, 01/11-20/01

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en op afspraak / et sur rendez-vous