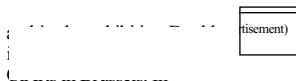
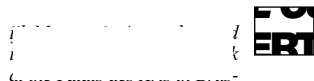


# 63 – 66

Jaargang 12 No. 60



## *The Time that is Left* On Manon de Boer's Upcoming Exhibitions

BRUSSELS – JAN 3 - The most comprehensive presentation of Manon de Boer's work to date will open on February 8 at the Frankfurter Kunstverein. Eight large installations, including video projections and 16mm films, will represent de Boer's work from 1996 till 2007. Another part of the exhibition is an ongoing audio archive of interviews the artist has been conducting with musicians, dancers and composers about the 1970s; as well as a display of images, text and scripts she uses as source materials. The show and a first monographical publication are produced in collaboration with Witte de With, Centre for Contemporary Art, Rotterdam. In Witte de With, de Boer will present two works from January 24 till February 24: *Presto* and *Sylvia Kristel – Paris*. A week prior to this another show opens at Jan Mot with her new film installation, *Attica*, which will also be included in Frankfurt.

The title of the Frankfurt exhibition, *The Time That Is Left*, taken from a seminal essay by the Italian thinker Giorgio Agamben, refers to the major subject of the presentation: the perception of time and the writing of history. For de Boer, history is not a linear account of events but the experience of continuously working through, selecting and linking memories in a very specific way. To change history is after all a question of changing our conception of time, since the experience of time is inherent to our conception of history and culture. Often using personal narration as a

method, de Boer explores the relationship between language, time and claims to the truth. Narrated history – by iconic figures of their time such as Sylvia Kristel or Suely Rolnik - allows the artist to introduce the question of memory, belief as well as to investigate correspondences between lived time and history. The work of de Boer, with its particular take on the here and now, represents an opportunity to get a better understanding not only of a recent past, but of our present. No person is only a witness. But it is still very difficult to evaluate the role we play in our time, in terms of how collective belonging comes about, or how to understand the social engineering that provides possibilities for cultural experimentation. Actors, musicians, intellectuals, composers - all the personae in her films - represent those who demand a space for a language that could give expression to new human relations, as well as to new ideological and aesthetic principles. Her work evaluates the echoes of Modernity in our contemporary understanding of culture with no traces of nostalgia.

The publication, *The Time that is Left*, will include contributions by Elena Crippa, Lars Bang Larsen, Chus Martinez and Suely Rolnik among others.

(advertisement)

# 63

Exhibition 18/1 – 1/3  
 Opening 17/1 18-21h

## MANON DE BOER

## ATTICA

Jan Mot  
 Rue Antoine Dansaertstraat 190  
 B-1000 Brussel Bruxelles

## Notes on Coming Together and Attica by Frederic Rzewski

BRUSSELS – JAN 3 - In *Manon de Boer's* new film installation, entitled *Attica*, music again plays an important role. The work is based on the composition of the same title by the American Frederic Rzewski which was written in 1971, as well as *Coming Together*, with which the film starts. The film tries to give a visual and auditive echo of the political subject of Rzewski's composition. On these works Rzewski wrote the following text:

*Coming Together* was written in November and December of 1971 in response to a historical event. In September of that year inmates of the state prison at Attica, New York revolted and took control of a part of the institution. Foremost among their demands was the recognition of their right "to be treated as human beings." After several days of fruitless negotiations, Governor Nelson Rockefeller ordered state police to retake the prison by force, on the grounds that the lives of the guards whom the prisoners had taken as hostages were in danger. In the ensuing violence forty-three persons, including several of the hostages, were killed and many more wounded. One of the dead was Sam Melville, a prisoner who had played a significant role in organizing the rebellion.

In the spring of 1971, Melville had written a letter to a friend describing his experience of the passage of time in prison. After his death the letter was published in the magazine, *Ramparts*. As I read it I was impressed both by the poetic quality of the text and by its cryptic irony. I read it over and over again. It seemed

that I was trying both to capture a sense of the physical presence of the writer, and at the same time to unlock a hidden meaning from the simple but ambiguous language. The act of reading and rereading finally led me to the idea of a musical treatment. The text is as follows:

"I think the combination of age and a greater coming together is responsible for the speed of the passing time. It's six months now, and I can tell you truthfully few periods in my life have passed so quickly. I am in excellent physical and emotional health. There are doubtless subtle surprises ahead, but I feel secure and ready. As lovers will contrast their emotions in times of crisis, so am I dealing with my environment. In the indifferent brutality, the incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, I can act with clarity and meaning. I am deliberate, sometimes even calculating, seldom employing histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life."

*Attica* was originally intended to follow *Coming Together* after a short silence, so that the two pieces together would form a pair of dark and light images of the same subject. In this case it is a survivor of the event who speaks: Richard X. Clark, who was freed on parole some weeks after the massacre. As the car taking him to Buffalo passed the Attica town line, the reporter sitting next to him asked him how it felt to leave Attica behind him. His answer, "Attica is in front of me," became the text for this piece.

The compositional techniques employed in both pieces are similar. The basic device for the generation of melodic and rhythmic sequences is "squaring": a form which I first used in 1968, in *Les moutons de Panurge*, for an indeterminate number of melody instruments. In this technique, a sequence of notes, measures, or phrases is gradually accumulated by adding elements one at a time, then diminished by subtraction. In *Coming Together*, seven pitches are used to generate eight triangular structures of 28 notes. Each of these melodic sequences is then "squared" to become eight large sections of  $28 \times 28 = 784$  notes. The resulting chain of 6272 notes is played by one or two instruments of the ensemble, while the others add only individual notes or melodic fragments from time to time, according to rules specific to each section. Only in the final section do all the players join in playing all of the notes. In *Attica*, a 28-beat melody is divided into four bars of seven beats, each of which is "squared" to become a period of 49 beats. The four periods are then themselves "squared" to become a sequence of sixteen periods. These are played over a constant drone, with a long dominant chord at the end.

*Attica* by Manon de Boer  
Duration: 9 min. 55 sec.  
16 mm film, black & white, mono sound

Music: *Coming Together* (fragment) & *Attica* (1972) composed by Frederic Rzewski  
Musicians: Laurent Blondiau (trumpet), George van Dam (violin), Emmanuel Louis (electric guitar), Jan Rzewski (voice, saxophone)  
Camera: Sébastien Koeppel  
Camera assistant: Virginie Gourmel  
Technical assistant: Jérôme Milecan  
Sound recording: Aline Blondiau  
Final sound mixing: Aline Blondiau & Gilles Bénardeau (Alea Jacta Production)  
Title design: Stempel sprl  
Editing: Stempel sprl  
Labo: Color by Dejonghe  
Development sound negative: Cineco, Amsterdam

Production: Fine Arts Unternehmen video + film, Berlin (On the occasion of the first prize of fair play 2007)

Co-production: Jan Mot, Brussels

Thanks to: Frederic Rzewski, Lionel De-vlieger, Maarten Gielen, Luuk van Middelaar

(advertisement)

# 64

25/1, 20h

## ORAL CULTURE

### JOHN CAGE INDETERMINACY

Recited by Will Holder and accompanied by Manon de Boer's *Attica*.

Jan Mot  
Rue Antoine Dansaertstraat 190  
B-1000 Brussel Bruxelles

(advertisement)

# 65

29/2, 20h (to be confirmed)

## ORAL CULTURE

### ROBERT BARRY IT IS, IT ISN'T

Jan Mot  
Rue Antoine Dansaertstraat 190  
B-1000 Brussel Bruxelles



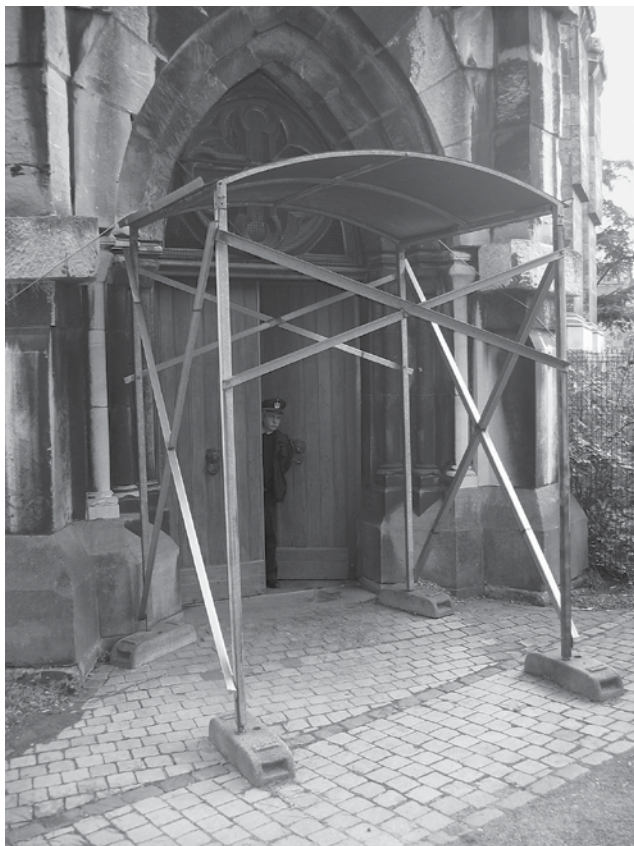
## CONVENIENCE

These had been carried out by Marshall Villeroy under orders of Louis XIV during the war which had opposed him to William of Orange of Nassau and reduced the Grand' Place to rubble. Leopold of Sax-Coburg-Gotha, named general of the Izmailovski Regiment by Catherine the Great, and who was to become the first King of the Belgians, remembered the expansion of Napoleon manifested during the occupation of the Duchy of Sax-Coburg-Saalfeld in 1806. At the time, Leopold had managed to refuse joining the Napoleonic army without offending the French eagle. As a precaution, on August 9th 1832, he wed, in a second marriage, Marie-Louise of Orleans, daughter of Louis-Philippe, King of France.



## THE ROYA

When Leopold I, the first King of the Belgians, died on December 10th 1865, his wish to be interred in St George of Windsor's Chapel in London, alongside his first wife Princess Charlotte Augusta was in no way respected. And when it was decided to bury the King in the old church of Our Lady of Laeken, he was refused entry to the chapel by the Catholic clergy, during the celebration of December 16th 1865, on the basis of his protestant beliefs and his adherence to Free Masonry. In order to get out of this impasse, it was decided that an opening would be made in the supporting wall of Saint Barbara's



## THE ROYAL CRYPTS

chapel in order to slide the coffin into the royal crypt. After this, a neo-Gothic portal was built at this spot. However, when in 1876 the remains of Leopold I had to be displaced from the old church to the new one in Laeken, it was discovered that the architecture of the new royal crypt, of which the plans had been drawn up well before the sovereign's passing, did not allow for the clergy's refusal — to allow the mortal remains of Leopold I to pass through the church — to be respected. On the 20th of April, an entrance at the back of the crypt was therefore hurriedly built to allow the King to enter.

Figure 1: entrance to the royal crypt of our Lady of Laeken by the architect Joseph Poelaert, 1876.





## A MARRIAGE OF

As a fugitive after his defeat at Waterloo on June 18th 1815, Napoleon returned to the imperial palace in Laeken — named Schoonenberg at the time — in order to pick up his personal effects. He then continued his journey southwards, in a light, horse-drawn service carriage, via the Roman roads Julius Caesar used when he conquered the Belgian countries. If Schoonenberg was a magnificent place with a view on the Senne Valley, it was also a strategic spot, as proven by the excavations which revealed the traces of a Roman encampment at the beginning of the Christian era. He did not lack a historical conscience, so, after imperial farewells to his illustrious predecessor at the palace, Napoleon held halt at Molenbeek-Saint-Jean, in memory of the bombings of august 1695 on Brussels.

# Oral Culture starts off with John Cage and Robert Barry

From January 2008, the gallery runs a parallel program under the title 'Oral Culture'. The objective is to produce a life performance once a month which is 'orally based', in the presence of an audience. These events will take place in the gallery or any alternative venue if required by the artist. Older and existing works will be combined with new, commissioned works. The performances will be announced through the gallery's newspaper, website and e-mail newsletters.

The first event will be John Cage's lecture on *Indeterminacy*. This lecture was originally given in Brussels in 1958, exactly fifty years ago, during the World Expo. It was the result of a suggestion by David Tudor to do a lecture with only stories. Each story, whatever its length, is told in one minute. In Cage's words: 'My intention in putting the stories together in an unplanned way was to suggest that all things – stories, incidental sounds from the environment, and, by extension, beings – are related, and that this complexity is more evident when it is not oversimplified by an idea of relationship in one person's mind.' In 1965 Merce Cunningham used it as "music" for his choreography *How to Pass, Kick, Fall and Run*. The anecdotes were recited by both Merce Cunningham himself and David Vaughan, while the dancers responded to the varying speech patterns.

The lecture in Brussels will be recited by Will Holder according to the explicit instruction that music is being played as an accompaniment from an adjacent room. The music will be from Manon de Boer's film *Attica*, based on the composition of the same name by Frederic Rzewski.

Will Holder is an artist, editor and designer who once read that the oral tradition would lead us out of the post-modern condition, and has since become preoccupied with "publishing". More often than not, the publications do not always take the form of ink and paper, and a large part of the preoccupation is spent in finding suitable forms for transmission. True to his typographical roots, he is interested in scoring and composition as a set of

instructions for the articulation of language, and its relationship to a sculptural, 3-dimensional space.

End of February *It is, It isn't* by Robert Barry will be performed by two actors. This work, part of a small group of spoken word works, has been shown very rarely after Barry created it in the early seventies, around the same time as his famous *Marcuse Piece* and his first slide projections with simple verbal statements. The exact date of the event will be announced through e-mail and the gallery's website.

Parallel program under the title 'Oral Culture'. The objective is to produce a life performance once a month which is 'orally based', in the presence of an audience. These events will take place in the gallery or any alternative venue if required by the artist. Older and existing works will be combined with new, commissioned works. The performances will be announced through the gallery's newspaper, website and e-mail newsletters.

(advertisement)

## 66

Exhibition 8/3-12/4  
Opening 8/3 16-19h

**TIME PIECES**  
**PIERRE BISMUTH,**  
**MARIO GARCIA**  
**TORRES,**  
**DOMINIQUE**  
**GONZALEZ-**  
**FOERSTER,**  
**DAVID LAMELAS,**  
**JONATHAN**  
**MONK,**  
**IAN WILSON**

Jan Mot  
Rue Antoine Dansaertstraat 190  
B-1000 Brussel Bruxelles

## In Brief

For this issue of the gallery's newspaper, **Sven Augustijnen** made a special contribution based on his work *L'Histoire Belge* (2007) which was shown in the gallery at the end of last year. The work consist of 10 panels, each relating a famous or lesser known aspect of the history of Belgium in a misleadingly subdued tone, typical for the artist. Two of them are reprinted here.

The Stedelijk Museum Amsterdam purchased two works: *Olivier Silva. The French Foreign Legion* (2000-2003) by **Rineke Dijkstra** and **Mario Garcia Torres' Preliminary Sketches from the Past and for the Future (Stedelijk Museum) which the artist produced for his solo show in the museum in 2007.**

Van Abbemuseum Eindhoven acquired **David Lamelas' Desert People** (1974) (film and the original story board drawings) and **Deimantas Narkevicius' film Revisiting Solaris** (2006).

PMMK, the Museum for Modern Art in Ostend, acquired the film *Villes Saisies / Captures Cities* which **Manon de Boer** realised in 2007 in collaboration with Nedjma Hadj.

Heidi Ballet starts working in the gallery mid-January. She was previously an assistant for Vanhaerents Collection in Brussels and the production manager at Contour in Mechelen (BE). She studied Sinology at the University in Leuven. After three years, Sofie Matthys left the gallery for a new job as a staff member of the Hogeschool in Ghent.

I the prison by force, on the grounds that

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