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Exhibition Till 11/4

MARIO GARCIA TORRES

ALL THAT COLOR IS MAKING ME BLIND

Jan Mot Rue Antoine Dansaertstraat 190 BE-1000 Brussel Bruxelles

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Exhibition Till 11/4

IAN WILSON

RECONSTRUCTED PAINTINGS

Jan Mot Rue Antoine Dansaertstraat 190 BE-1000 Brussel Bruxelles

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• Mario Garcia Torres, All That Color Is Making Me Blind, 2008, ten-channel video installation (detail). This work is shown in the gallery until 11/4. (photo: Daniel Piaggio)

BRUSSELS, 10 MARCH - The upcoming show by David Lamelas (23/4-30/5) will include the work 18 Paris IV. 70, a film the artist realised for the famous exhibition with the same title, which Michel Claura organised in 1970. In the catalogue of that exhibition, published by Seth Siegelaub, Lamelas described his project as follows:

FILM

16 mm, black & white film of 9 minutes. The cameraman is going to follow the indications of Daniel Buren, Raul Escari and Pierre Grimberg who will give the starting time when the film should be taken.

After 3 minutes, the person being filmed will tell the cameraman the time. The cameraman will then stop taking film. The camera should be static, filming these three persons anywhere in Paris city.

- 1. Daniel Buren Three minutes
- 2. Raul Escari Three minutes
- 3. Pierre Grimberg Three minutes

28.1.1970

After the show in Paris the original negative got lost but was recently rediscovered and restored. In 2004 the artist had shot a new version of the work on video, this time with Gilles Coudert, who was also the production manager and cameraman, Daniel Buren and David Lamelas himself. In the show at the gallery the two works will be juxtaposed for the first time.

The first film was conceived around the same time as the work *Time as Activity-Düsseldorf* where Lamelas filmed three different locations in the German city for a duration of four minutes each. In the Paris film however, Lamelas uses 'actors' to indi-



• David Lamelas, 18 Paris IV. 70, 1970, 16mm film, black & white, sound, 9 min., 16 sec. (film still)

cate the passage of time. 'Thus the time recorded and the time represented coincided in the most literal fashion possible.' (Benjamin Buchloh)

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This conversation between Manon de Boer and Marine Hugonnier took place via email in February 2009. The publication of this text marks the official launch of L'Union Pour La Cinégénie.

Manon de Boer: Before we actually met, our works had been shown together in several exhibitions and festivals. Each time I saw your work I had a feeling of recognition, as if we shared the same universe. Somehow our paths never crossed until the Venice Biennial in 2007, where both our work was shown. That was when we properly met and started talking... and it turned out that this interest was mutual. One thing I recognize in your work is that the subjects of your films circle around a set of questions about formal art and cinematographic language, as well as life and humanity. For instance, your film Ariana (shot in and above the Panjshêr Valley in Afghanistan), which examines different interpretations of the panorama: as a cinematographic movement, a strategic place in military terms, and a 180-degree painting. It seems that these questions kept haunting you during the process of filming and editing *Ariana* and as a result the different questions and possible answers (both formal and existential) are constantly reflected in one another in the final film. For me this creates an existential space in which both doubt and hope are present. When I last saw you in Paris, in November 2008, you came up with the idea to start *L'Union Pour La Cinégénie*. Could you tell me how this idea came about?

Marine Hugonnier: The idea of the Union came about as a way to fulfil a desire to bring together people who have understood image making (cinema for example) as a way of investigating reality, whether this reality is a true cultural ground or an imaginary landscape.

MDB: Do you already have an idea of how you would like the Union to manifest itself?

MH: I would like us to speak mostly about art, but to understand that term as something beyond installation, painting, sculpture, cinema, design, architecture, exhibitions, museums, galleries, magazines etc. I would like our conversations to bring the idea of art to a point where either it begins to pale and vanish, or to shine so brightly; to seem so intensely alive, that reality starts to retreat like a faraway shore. In essence I would like us to position art in such a fragile and dangerous state that it will necessarily call for a critical phase of re-evaluation of our work, as individuals and together. I would like our talks to invent a rarefied space where our work could only be defined as being between cinema and a travel agency, anthropology and a real estate agency, or geography and architecture. The Union could then form an arborescence of references, where the tools are elaborated articulations which help our thinking processes. It would be great if the Union could become a real support system where ideas could be described, discussed, tested or destroyed if needs be. Maybe our work could consist of the elaboration of ideas and their transmission, making sure that our toolbox is always available to others... We could discuss the biology of love, wicked ways to cook pumpkin and the topologies of snowflakes!

Our journey could take us to the *terra sin fin* (which is another name for the Amazonian forest) and reach Outopia, the nowhere land! I would like the Union to be an excuse to contact people we admire and say "Hi! Do you want to have a drink?"

In any case, the Union should keep redefining itself. It's for this reason that I use the expression "I would like it to be..." instead of "it is..." What the Union is should be defined by the fantasies and desires of the people who join it at different points.

MDB: Who would you like to be part of the Union?

MH: I would like the Union to invite Sharon Lockhart, someone whose work I find very fascinating. Lockhart's practice is infused by an anthropological methodology, and because we share this background I hope she might be interested in meeting up and doing things with us. I would also like to invite Caroline Champetier, a French DOP (director of photography) who has worked with J.L Godard, R.Altman, A.Gitai and many

around. For me these direct and indirect dialogues enable me to keep questioning my ideas and work, and to think about art in the way you describe above. You sent me a definition of Cinégénie: (nom féminin singulier): le fait d'être mis en valeur par le cinéma (voir Photogénique). When I read this, I first thought of how we both use cinematographic language to develop a set of more existential questions about life or what it is to be human. And that the physical and intellectual experience of watching a film, if the work is good, gives value to those questions. I also associated it with how filming itself gives an enormous feeling of pleasure, energy and fully living in the moment. What do you understand by le fait d'être mis en valeur par le cinéma?

MH: I am not so sure about *une mise en valeur*. I am not interested in the idea that cinema adds aesthetic value to reality. The word *photogénique* is interesting to put in parallel to the word *Cinégénie*. Photogenic is used to describe someone who brings something to the image; who makes some-

individual"!

MDB: The word 'union' can also denote a syndicate. This suggests that *L'Union Pour La Cinégénie* is a political group. Is this your intention?

MH: The Union is an informal group of art amateurs... it is informal but still has the structure of an assembly. It is an amateurs' group because we are all true art lovers who know that our professionalism is just a way to protect our amateurism. We should take very seriously the unseriousness of our task! I'd like the Union to be like a workers club where our guns are left at the door. There probably isn't a way for artists to plan for a revolution, but we surely should entertain and project this hope onto a foundation that as the potential to leave traces in reality. We could think about building a community centre, a house of spirit per se, where we could spend time and wander around. I guess that in that way it is a political group. But I would remain uncertain about fixing the terms of the Union's ideology. It should

It should escape all categories and become what it can be.

others, and Harun Farocki, whose work is truly impressive and you of course! But also people who may not be directly involved with cinema but more with image making in general; someone like Facebook's designer who has also designed the Obama web campaign for example. But this is just to start with.

MDB: I like very much that you say, "I would like it to be". It's the opposite of the dogmatic manifesto, which one might expect from the name L'Union Pour La Cinégénie. It expresses openness and the desire that the Union will be something in motion, questioning the world and creating different worlds, over and over again. "I would like it to be" expresses a desire that is set in the (near) future. Nevertheless, what I see from the way you approach life and your work now, is that what "you would like it to be" is already very much present. I recognise this in some talks we have had and in looking at your work. I also recognise it in the work of other artists that I like, and the feeling that these works are in dialogue with my own questions and doubts. It's a dialogue that gives a context to those questions and simultaneously turns them thing appear that remains mysterious. I would like to propose a new definition of Cinégénie: it is a quality that a very particular reality or set of circumstances can bring to the image. Something along the lines of an "effect of reality" (un effet de réalité) that makes the object of the image fade away. Something that makes me catch my breath when I am filming and forget that I am holding a camera. Something that absorbs and condenses the entire world in less than one tenth of a second. That incredible coincidence that makes things look harmonious and violently unbalanced at the same time that brings the idea of art to a fragile powerful state... But also that very special quality of an image that allows you to become other than who you are, that makes you transgress social categories... this quality that makes cinema part of a project of social emancipation which has been central to Modern Art. I would then say that Cinégénie is a way of articulating different realities and creating new worlds; this is the kind of addition that could be of interest. The word Cinégénie reminded me of synergie which I really like since it means "the interaction of two or more agents or forces so that their combined effect is greater than the sum of their

eschew all categories and become what it can be, more than what it should be. We should improvise our journey, keep zigzagging without a destination, not be afraid of inconsistency and "keep for ourselves the prerogatives of a child or a madman" as a friend wrote to me the other day!

MDB: I read in your desire that "it should escape all categories and become what it can be" a wish to create a free public space in which subjects can be critically explored in a personal way. In the context of an artwork this is for me the space in which the viewer is able to think for him/herself. Maybe in that sense 'critical' is a better word to use then than 'political', but it's probably better not to label it at all. What could the Union do? Would you like to make shows together? Or organize talks?

MH: The kinds of actions I would like the Union to plan would correspond with the kinds of people we meet. It is difficult to come up with a big plan, but suggestions will start with meeting up for dinners and going to movies, walk in the snow in the summer time and setting up group shows that include just a single object maybe or,

publishing posters and travel guides... What would you like the Union to be?

MDB: For me the Union, as you describe it, is a desire for true 'rencontres'. It already is what I would like it to be. When I use this word I actually think of what Suely Rolnik once wrote to me about the 'rencontre' in the Spinozian/Deleuzian sense of the word. She spoke about the art of provoking les bonnes rencontres, which means a meeting of people or things that lifts both of them up and makes both of them stronger (this is my memory of what she said since I can't find her exact words). The trick, of course, is also to avoid les mauvaises rencontres. Speaking about rencontres in relation to the Union, you say that you would like to invite Caroline Champetier. I remember that you spoke to me about meeting her and from what you said this felt like a real rencontre or 'synergy' in relation to your work. I know it is difficult to describe this particular energy, but could you say something about this rencontre with her?

MH: It was a very particular moment. I knew her work and had sent her an email with a film in mind. She answered straight away and invited me for coffee at her house. I remember walking up the stairs to her apartment feeling truly nervous. Once there she never asked any personal questions. All she wanted to hear about was this film project. Full stop. And probably because all personal things were aside we entered a very productive working ground. There was something very special to this moment; I knew I had found someone whom I would want to work with for a long time. If anything, I am actively working on new ideas only to be able to work with her again. I hope that the Union would provide opportunities for other rencontres like this one.

MDB: I'm curious how this particular cinematographic approach, this way to "investigate reality whether this reality is a true cultural ground or an imaginary landscape" is manifested in Caroline Champetier's work, in the way she deals with cinema and/or in the dialogue you have with her?

MH: Sometimes making images is a clear way to control reality; sometimes it is a way to create a distance between yourself and the world so that you can feel more comfortable. Caroline has a very particular way of looking at things; she is almost inside of what she is looking at. And there is no fear in her look. She looks at everything in detail. Maybe one of the Union's goals would be to build a catalogue of possible experiences of image making... meeting people who are

involved in making images and listening to their methodologies... Seeing how far their subjects need to be for them to feel involved, how cinema is a way to learn where the other starts, as Serge Daney said...

MDB: It's true that for me making films, especially the film portraits, is a way to learn where the other starts. I often ask myself why it takes so long to begin a film when I have already known for a long time that I want to portray a certain person. I guess I need that time to absorb the other, her personality, ideas, stories. But it's not a process of becoming one with the other, or being inside the other. I do feel that there always remains a distance between the person I'm portraying and myself. For example, during the two years that I was working on Resonating Surfaces, I only saw Suely Rolnik four times. In the period of time in between those meetings I connected bits and pieces of what she said about the voice to more abstract ideas and concepts and daily observations. It's a process of absorbing and trying to understand the other and at the same time holding the other at a distance to be able to draw multiple lines between that person, the world, and myself.

MH: And how does this work with your other films, like *Two Times 4'33"*, which are more based on a concept than a person?

MDB: With those films it is actually a similar process. For example for Two Times 4'33", I was interested in what Cage wrote about silence and the awareness of the body. It made me question silence and sound in cinema in relation to space and the body of the spectator — the cinematic space of the image and the actual space the spectator finds him/herself in. These questions arise from more abstract thinking and from daily experience, like becoming aware of how the presence or sudden absence of the traffic noise outside affects my concentration and body. But coming back to the Union and you. How do you see the "investigation of cultural grounds" within your own work?

MH: I guess that "an investigation of cultural grounds" could be considered a fair definition of my work, since it is infused with the anthropology of images, but I used that just to give the Union a starting point. If anything I would like the Union to become foreign to my concerns. I may not be so interested in the Union if it tends to confirm my choices and legitimate my fields of research. The more independent the Union is from my concerns the better. I want the Union to transport me to places I haven't been... like an image.

Marine Hugonnier's films, photographs and works on paper have been exhibited internationally. She had solo exhibitions at the Philadelphia Museum of Art, Philadelphia, USA, the Kunsthalle Bern, Switzerland, the Konsthall Malmo, Sweden in 2009. Her work belongs to collections such as: The Museum of Modern Art, New York, USA, the Musée d'Art Moderne de la Ville de Paris (ARC), Paris and the UBS Collection, London/Zürich among others. Marine Hugonnier is represented by Max Wigram, London.

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 Joachim Koester, The Barker Ranch, 2008, a series of 4 silver gelatin black and white photographs, framed, 67,3 x 81,3 cm (x4) (detail)

The Barker Ranch

by Joachim Koester

Joachim Koester wrote the following text on one of his most recent photo works:

'It is striking how the two locations that served as the "Manson Family's" living quarters are embedded in western and frontier mythology. Spahn's Movie Ranch where the "Family" resided before the move to Death Valley was a former movie set for westerns. A ramshackle Main Street with a prison and a saloon that served as backdrop for numerous B-grade cowboy films. Also the Barker Ranch is rich in filmic allusions. Situated on "the shadowy perimeters" of Death Valley near the Panamint Mountains, the ranch has the feel of a "classic" frontier hideout in an area that was first colonized by prospectors and gold seekers. Here, Charles Manson and his "Family" lived from 1968-69 until they were arrested on October 12 and a year later convicted for the gruesome murders of at least eight people, among these Roman Polanski's wife Sharon Tate.

The sentencing of Charles Manson and five "Family" members is often referred to as the deathblow to the emancipatory dreams of the sixties. This obscures the notion, that even though the group shared many characteristics with the counterculture, the most important ideological inspiration for Manson was the Bible. Also Manson's racist beliefs, that informed many of the group's actions, were more aligned with the fears that haunted mainstream America at the time than anything the counterculture ever produced.

When building his case against the "Family" state prosecutor Vincent Bugliosi went to the Barker Ranch to search the premises and take photographs. Bugliosi's photographs of the ranch and the surrounding landscape were later used as circumstantial evidence in the trial. Also my images from the Barker Ranch can be seen as a sort of circumstantial evidence. These are photographs that do not prove, but point to the "Family's" rarely mentioned ties to America's historical past of expansion and rugged individualism, acted out in a land-scape overwritten with violence.'

In Brief

The Musée des Arts Contemporains in Grand-Hornu (BE) acquired the work *One Man's Mess Is Another Man's Masterpiece* (2007) by **Pierre Bismuth**.

The work *Limit of A Projection I*, from 1967 by **David Lamelas** was sold to the Walker Art Center in Minneapolis.

Manon de Boer's film work *Attica* entered the collection of the MACBA in Barcelona. It will be part of the collection exhibition that opens mid May.

Invited by Daniel Birnbaum, **Dominique Gonzalez-Foerster** will participate in the
Venice Biennale with a new film. **Joachim Koester** will show work at the Athens
Biennial which starts mid June.

Agenda

Sven Augustijnen

Made In Europe Filmfestival, Marres & Lumière, Maastricht, 26/3 – 29/3; L'Ecole des Pickpockets, Contemporary Art Museum St. Louis (US), 14/3, 21/3 (screening); Vérité Exposée, Ernst Museum, Budapest, 11/4 – 31/5; Stutter, Tate Modern, London, 24/4 – 9/9

Pierre Bismuth

The Real Thing, Mu, Eindhoven (NL), 27/2 - 22/3; Neon, Mirror and Gold, Galleria Sonia Rosso, Turin (IT), 6/3 - 5/4 (solo); Lille 3000, Liquid Frontiers, Tri Postal, Lille (FR), 14/3 - 12/7; Pierre Bismuth, Following The Right Hand of..., Team Gallery, New York, 2/4 - 2/5 (solo); Fax, Drawing Center, New York, 17/4 - 23/7

Manon de Boer

The Immediate Future, Lund Kunsthalle, Lund (SE), 31/1 – 29/3; The Space Of Words, MUDAM, Luxembourg (LU), 19/2 – 25/5; Manon de Boer & Hito Steyerl, Pallas Contemporary Projects, Dublin, 20/3 – 3/4 (solo); Videonale 12, Bonn (DE), 25/3 – 27/4; Nothing is Everything, The Renaissance Society, Chicago (US), 20/4 – 8/6; A Story Of The Image, Shanghai Art Museum, 21/4 - 21/6; MACBA Collection, 15/5 – 31/8, MACBA, Barcelona 15/5 – 31/8; A Story Of The Image, National Museum Singapore, 13/8 - 4/10

Rineke Dijkstra

Here Is Every. Four Decades of Contemporary Art, Museum of Modern Art, New York, 10/9 - 23/3; Park Portraits, La Fabrica, Madrid, 29/1 - 8/4 (solo); Baby, Picturing The Ideal Human 1840s - Now, National Media Museum, Bradford (UK), 13/2 - 19/4

Mario Garcia Torres

Il Aurait Bien Pu Le Promettre Aussi, Jeu de Paume, Paris, 22/1 – 22/3 (solo); Mario Garcia Torres, MATRIX, Berkeley Art Museum and Pacific Film Archive, Berkeley, 22/2 – 17/3 (solo); Mario Garcia Torres. All That Color is Making Me Blind, Jan Mot, Brussels, 5/3 – 11/4 (solo); Ceramica Suro, Dialogo y Produccion, Sala Jesus Gallardo, Leon (MEX), from 26/3; Group Show, Jack Hanley Gallery, New York, 5/3 – 18/4; Collected Things Connected, Haubrokshows, Berlin (D), 13/3 – 29/5; Beyond The Picturesque, SMAK, Ghent (BE), 4/4 – 16/8

Dominique Gonzalez-Foerster

The Unilever Series: Dominique Gonzalez-Foerster, Tate Modern, London, 14/10 – 13/4 (solo); The 53rd International Art Exhibition, Venice Biennial, Venice (IT), 7/6–22/11

Douglas Gordon

Douglas Gordon, Eva Presenhuber Gallery, Zürich (CH), 13/2 - 28/3 (solo); Douglas Gordon, Jonathan Monk, Fondazione Morra Greco, Napels (IT), from 20/2 (solo); Zidane, A 21st Century Portrait, Van Abbe Museum, Eindhoven (NL), from 28/2 (solo); Inspired, Artruist, Glasgow, 4/4 - 20/9; Artists/Heaney/Books: An Exhibition, Irish Museum Of Modern Art, Dublin, 14/4 - 14/6; Douglas Gordon, DOX, Prague, from 4/6 (solo); Where We Are, The Tourist, The Pilgrim and The Flaneur, Linz 09, Postlingberg, Linz (AT), 12/6 - 13/6

Joachim Koester

Tate Triennial: Altermodern, Tate Britain, London, 3/2 – 26/4; Great Expectations, Contemporary Photography Looks At Today's Bitter Years, Le Casino, Luxembourg (LU), 28/3 – 14/6; Then The Work Takes Place, Camera Austria, Graz (AT), 25/4 – 28/6; If I Can't Dance I Don't Want To Be Part Of Your Revolution, Project Arts Centre, Dublin, 8/5 – 20/6; On Second Reading, Galeria Estrany - De La Mota, Barcelona, 3/6 – 5/8; Heaven, 2nd Athens Biennale, Athens, 15/6 – 4/10

David Lamelas

David Lamelas, Centro Guerrero, Granada (ES), from 23/4 – 12/7 (solo); Encounters, Jan Mot, Brussels, 23/4 – 30/5 (solo); The Quick And The Dead, Walker Art Center, Minneapolis (US), 24/4 – 27/9

Sharon Lockhart

Then The Work Takes Place, Camera Austria, Graz (AT), 25/4 – 28/6

Deimantas Narkevicius

The Unanimous Life, Van Abbemuseum, Eindhoven (NL), 28/2 – 1/6 (solo); Un sur trois, MAMCO, Geneva (CH), 25/2 – 24/5 (solo); Lille 3000, Liquid Frontiers, Tri Postal, Lille (FR), 14/3 – 12/7; MACBA Collection, 15/5 – 31/8, MACBA, Barcelona 15/5 – 31/8

Tino Sehgal

Tino Sehgal, CCA Wattis, San Francisco, 27/1 – 30/5 (solo); *Tino Sehgal*, Kunsthaus Zürich/Haus Konstruktiv, Zürich (CH), 23/4 – 31/5 (solo)

Tris Vonna-Michell

Tate Triennial: Altermodern, Tate Britain, London, 3/2 – 26/4; I Repeat Myself When Under Stress: Ceal Floyer, Hans Schabus, Tris Vonna-Michell, MOCAD, Detroit (US), 13/2 – 26/4 (solo); The Space Of Words, MUDAM, Luxembourg (LU), 19/2 – 25/5; Ars Viva, Museum Abteiberg, Mönchengladbach, (DE), 1/3 – 24/5; Front Room: Tris Vonna-Michell, Contemporary Art Museum St. Louis, St. Louis (US), 25/3 – 5/4; The Generational: Younger Than Jesus, New Museum, New York, 8/4 – 14/6; Critical Applause 3: Tris Vonna-Michell, CCA, Glasgow, 14/5 (performance); Hamburger Kunsthalle (DE), 7/5 (performance)

Ian Wilson

Ian Wilson, MAMCO, Geneva (CH), 24/2 – 24/5 (solo); *Reconstructed Paintings*, Jan Mot, Brussels, 5/3 – 11/4 (solo); *Collected Things Connected*, Haubrokshows, Berlin (D), 13/3 – 29/5; *Ian Wilson*, MACBA, Barcelona, 14/5 – 27/9 (solo)

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Colophon

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