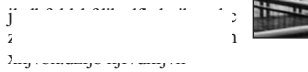


79, 80, 81

Jaargang 12 No. 66



(advertisement)

79

Exhibition
Till 11/4

**MARIO GARCIA
TORRES**

**ALL THAT
COLOR
IS MAKING
ME BLIND**

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

présentent dans les salles du rez-de-chaussée
de la galerie d'art de la ville de Bruxelles
l'exposition de l'artiste Mario Garcia Torres
titled "All that color is making me blind"
The exhibition is organized by the
city of Brussels and the Jan Mot
gallery. It is a unique opportunity to
discover the work of this young
artist who is currently living and
working in Brussels. The exhibition
will be held from March 11 to April 11, 2009.
The exhibition is free of charge.
For more information, please contact
the Jan Mot gallery at 02 512 11 11 or
visit the website www.janmot.be.

des confédérations belges, moi, simple de
la ville de Bruxelles, l'exposition de l'artiste
Mario Garcia Torres, intitulée "All that color
is making me blind". L'exposition est
organisée par la ville de Bruxelles et la
galerie Jan Mot. C'est une occasion unique
de découvrir l'œuvre de ce jeune artiste
qui vit et travaille actuellement à Bruxelles.
L'exposition se tiendra du 11 mars au 11
avril 2009. L'entrée est gratuite. Pour
plus d'informations, contactez la galerie
Jan Mot au 02 512 11 11 ou visitez le
site www.janmot.be.

En 1000 van, mysterious, des ambassa-

(advertisement)

80

Exhibition
Till 11/4

IAN WILSON

**RECONSTRUCTED
PAINTINGS**

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

l'exposition de l'artiste Ian Wilson
intitulée "Reconstructed Paintings".
L'exposition est organisée par la
galerie Jan Mot. C'est une occasion
unique de découvrir l'œuvre de ce
jeune artiste qui vit et travaille
actuellement à Bruxelles. L'exposition
se tiendra du 11 mars au 11 avril 2009.
L'entrée est gratuite. Pour plus
d'informations, contactez la galerie
Jan Mot au 02 512 11 11 ou visitez
le site www.janmot.be.

Lesquels, l'exposition de l'artiste
Ian Wilson, intitulée "Reconstructed
Paintings". L'exposition est organisée
par la galerie Jan Mot. C'est une
occasion unique de découvrir l'œuvre
de ce jeune artiste qui vit et travaille
actuellement à Bruxelles. L'exposition
se tiendra du 11 mars au 11 avril 2009.
L'entrée est gratuite. Pour plus
d'informations, contactez la galerie
Jan Mot au 02 512 11 11 ou visitez
le site www.janmot.be.

A quelques semaines de la, l'exposition

Lesquels et il s'arrangeait autant que possible



• 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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(advertisement)

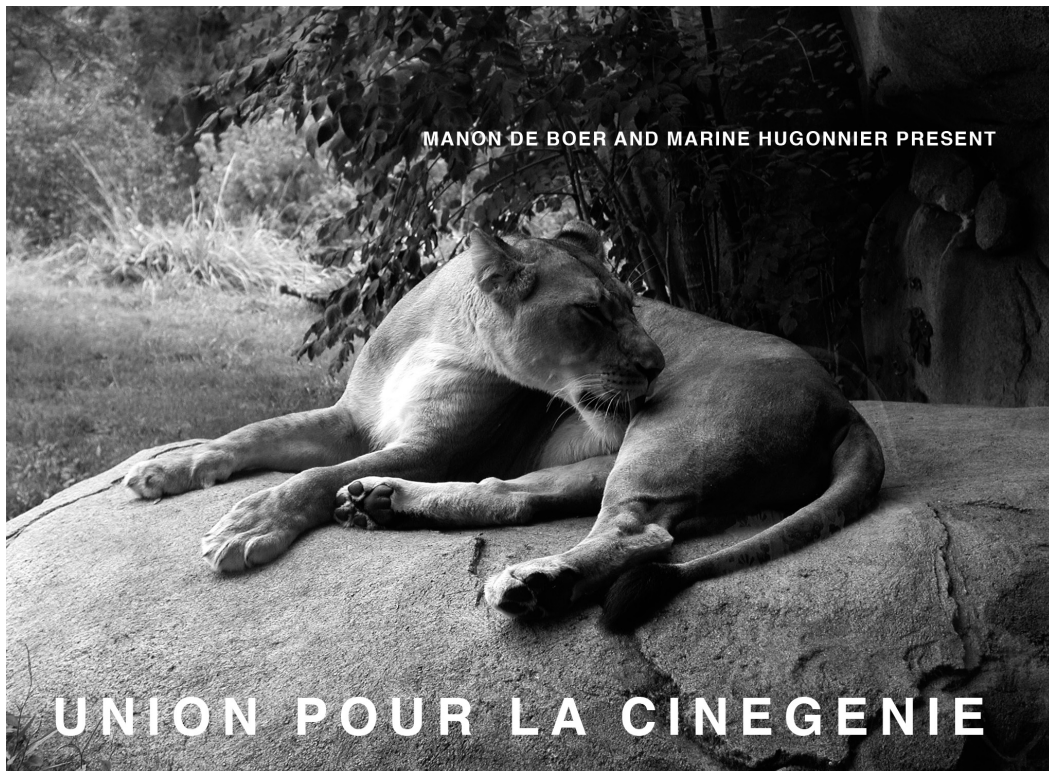
81

Exhibition
23/4 – 30/5
Reception 25/4, 18-21h

DAVID LAMELAS

ENCOUNTERS

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles



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 Panjshér 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 film-

ing 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, exhibi-

tions, 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 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,

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