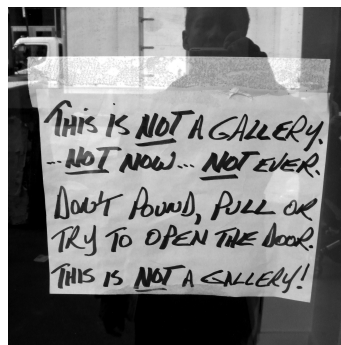


For the upcoming exhibition the gallery invited Danish artist Jeppe Hein who will present several new works. Hein commissioned three authors to write a text for the gallery newspaper and he himself wrote a contribution on pages 4 and 5. Each of the texts approaches Hein's concept of Social Minimalism in a different way.



• Social Minimalism 4, photo: Jeppe Hein

(advertisement)

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Exhibition
5/11–9/1

Opening
4/11 18–21h

JEPPE HEIN

HELLO! SHALL I CALL YOU BACK?

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

Personality test

By
Niels Henriksen

Recently, in a social situation I found myself next to a man who first presented himself as a fashion stylist but soon added “former Shakespearean actor”. When I asked how he had managed that shift, he relayed the following story. After finishing studies in acting, linguistics and English literature, he had obtained a teaching position – teaching acting and English – at an educational facility, where he nevertheless kept falling into dispute with management. Although popular among his students his superiors did not approve of his unorthodox style, and finally he was laid off. He now found employment with a pharmaceutical company in New Jersey and was content there until the company was revealed in fraud and transgressions of medical law, and he was yet again without employment. Disappointed and not knowing what to do, he went to Manhattan and got a job at a high-end fashion retailer. Seeing my surprise at this shift, the storyteller explained that his upbringing had been taken care of by a nanny, who was an amazing seamstress. So highly skilled, she would take a Dior suit apart and put it back together without blinking. By the time he was seven or eight he knew the entire vocabulary of fine tailoring. Furthermore, he noted, having grown up with his nanny he felt comfortable talking to women; he soon became a sought-after consultant among the store's patrons. This was in the days of booming economy and he would help customers compose expensive outfits to appear at a charity dinner and social event. On request, he moved into personal styling, working even closer with clients. He applied the knowledge and experience that his background had given him to define his clients' needs and help them articulate and express themselves. This not only provided them with a sense of freedom, but also himself. He shrugged his shoulders at me and sighed. Unfortunately, most of his custom-

ers were married to hedge fund directors and due to the financial crisis he once again found himself at a crossroad.

Needless to say many people in the creative economy make their way by offering their hard-earned special abilities to the highest bidder, like the Shakespearean stylist. So much so that self-help is now called “disambiguation”, which means clarification of oneself to oneself but also to a market of, for instance, employment. The 1859 personal development “self-help book” *Self-Help* by Samuel Smiles opens with the sentence “heaven helps those who help themselves” inspired by Benjamin Franklin’s “God helps them that help themselves”. It is easy to see how this translates into the literature of manuals of how to get rich and successful, even if – in the 19th century – the idea of empowerment through personal development fostered more solidaritarian strategies in fraternities and labour movement organizations. Such as The Knights of Labor, founded 1869, fighting for equal pay for women, the rights of Afro-American workers, progressive income tax, cooperative employer-employee ownership, and the abolition of child and conviction labour. Either way, this pertains to the advanced organization of work. In Dan Graham’s *Performance/Audience/Mirror* (1975/77), shown in this fall’s retrospective at the Whitney Museum, a simple technique of explication is used to deconstruct the ideas of subject, object and work. However, to the extent that certain art practices of the 1970s have been taken to say something about work in general, they often have blind angles in accounting for their own form of production. In a 1973 video view with Vito Acconci by Willoughby Sharp, Sharp tries to open a discussion about the form of production specific to immaterial practices. He suggests that it might correspond to a currency of art system positioning as cultural capital, so that the manipulation of the system by the artist to gain success would be part of the work. Acconci declines.

Answering 71 questions in the style of, "you believe the best decision is one that can be easily changed, yes/ no" on the online *Jung Career Indicator*, I come out as an 'Idealist Counsellor Personality'. The detailed description under *Dealing with Stress from Work: Idealists Out of Balance* is frighteningly accurate but, reassuringly, I am directed towards careers as professor, social worker, nun, marketing consultant, novelist or artist; all of which are professions that have been taken up by art historians before me. Joe Scanlan once plotted a dozen prom-

inent artists into a personality charter along the vectors of PRACTICAL – SPIRITUAL/THOREAU – JESUS, and SENSITIVE – NOT SENSITIVE/BAUDELAIRE – THE TERMINATOR. The neutral centre point is marked by Gandhi, who just so happens to be an Idealist Counsellor Personality too. Stating that Richard Long is more sensitive than Olaf Breuning or Adrian Piper is obviously silly, but only up to the point where our sensitivity is something that we bring to work and invest in the production of whatever surplus.

Erratum

Despite the announcement in the previous newspaper that Ian Wilson would be included in the show: An Evening Of Performances at the David Roberts Art Foundation, when the nature of this show was brought to his attention, Wilson withdrew his participation. The reason for his withdrawal is the fact that Wilson defines his work as language art and not performance. In his words, "My work is not about performance. It's not about physical bodies in the the physical world. This is not my focus. My work is about the pure abstractions of language as they attempt to describe the formless Absolute." To keep his position clear he chose not to participate in this event.

Three ***

By
Finn Janning

*

I would like to tell her how much I love her,
but...

How long have the two of you known each other?

Almost seven months now.

Seven months! And you haven't told her that?

No it's difficult. You know, I like to plan things a little. It is probably a German thing, but every time I think, now is the time, she talks. She always talks. And I love listening to her.

Yeah yeah that is all very sweet, but come on, you wanna *plan* saying that you love her, what happened with spontaneity, doesn't that word exist in German? Spontaneität.

WOW, then go for it. I know she is Spanish, I know she talks, but it should be possible to squeeze in those three words during the next seven months, or what?

Two words.

It is only two words, how do you say I love you in German?

No, I love her in Spanish, so I will say Te Quiero?

Come again.

Te Ouiro.

It is pretty. I like it.

✻

Could I please have one espresso? Eric had been studying Italian for two months, so he said it in Italian. The waiter looked at him, que? What do you want?

Un Espresso, per favore. The waiter still looked at him like one big ? This, however, did not take away Eric's good spirit. Un, he said raising one finger (the waiter nodded), ESPRESSO, per favore. Eric smiled and the waiter said, sì, but nothing happened. ESPRESSO, eeeesssspreeeesssssooooo, E S P R E S S O, he tried, but the waiter still just looked at him with a bit of sadness in his eyes. Eric was not a quitter, he wanted his caffè, and so he tried once more. Espresso, but still nothing happened. Then Eric said, un caffè ... he was looking for the word "little", but instead showing little with his index finger and thumb. And again he said: ESPRESSO. AHHH, the waiter said smiling, un ristretto.

*

So where are all the good looking girls, she asked after stepping out of the plane. I thought everyone would be tall, blond and skinny. All I see is short, sweaty and fat girls. Is it all just a Danish rumor, she said. Is it? She looked disappointed at the man in front of her.

I don't know what you are talking about, he said, but I hope you will enjoy your stay in the United States of America.

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• Social Minimalism 5, photo: Jeppe Hein



PLEASE LOOK
PLEASE DO
PLEASE LAUGH
PLEASE RELAX
PLEASE TALK TO EACH OTHER
PLEASE TOUCH EACH OTHER
PLEASE MOVE CLOSER
PLEASE STAY
PLEASE CROSS THE LINE
PLEASE SCREAM
PLEASE JUMP
PLEASE BE NOISY
PLEASE OPEN UP
PLEASE CRY
PLEASE FEEL
PLEASE ENJOY
PLEASE INTERACT
PLEASE OPEN YOUR MIND
PLEASE MOVE AROUND
PLEASE TRY
PLEASE WATCH
PLEASE QUESTION THIS ARTWORK
PLEASE EXPLORE
PLEASE ASK QUESTIONS
PLEASE DISCUSS
PLEASE CONSIDER



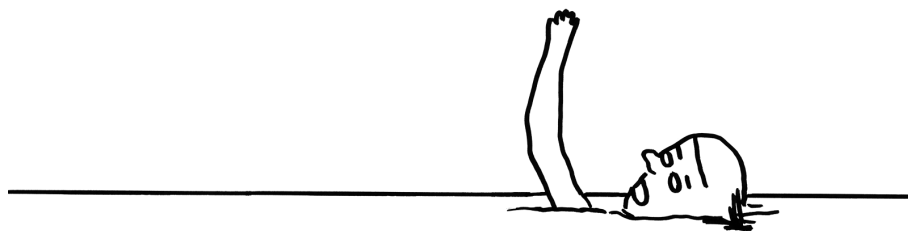
PLEASE PLAY
PLEASE BE HAPPY
PLEASE WONDER
PLEASE MUSE
PLEASE SING
PLEASE COMMUNICATE
PLEASE CLAP YOUR HANDS
PLEASE PARTICIPATE
PLEASE DON'T BE BORED
PLEASE REACT
PLEASE TOUCH
PLEASE DO NOT BREAK
PLEASE MOVE CLOSER
PLEASE WATCH YOUR STEP
PLEASE DANCE
PLEASE DO NOT CROSS THE LINE
PLEASE LISTEN
PLEASE QUESTION ART IN A WHITE CUBE
PLEASE INTEGRATE ART INTO YOUR LIFE
PLEASE SWIM AGAINST THE STREAM
PLEASE DO NOT STAY AT THE SAME LEVEL
PLEASE EMBRACE ART WITH SOCIAL CONCERNS
PLEASE KISS
PLEASE INVOLVE YOURSELF IN ACTION
PLEASE DO AWAY THE DISTANCE BETWEEN ART
AND SPECTATOR





I'M FALLING
I'M FALLING
OH NO
I'M FALLING

I'M DROWNING
I'M DROWNING
OH NO
I'M DROWNING



“... It’s all about creating a social space that brings out joy and dialogue.”

By
Sisse Malene Markvardine Petersen

Flanked by white walls and the right setting of architectural light, both we and the artwork find ourselves on some kind of secure ground. We intuitively know that this space predicts a special kind of distance, experience and conception of what is about to present itself in front of us, has to be seen within the conceptual context named art. But when art starts to slip out of the neutral space of the gallery, museum or art centre and takes the shape of an event, dialogue or intervention within the sphere of public and urban daily life, the distance all of a sudden vaporizes. Though we are already familiar with art being part of the public – every city space is defined by its places of installed monuments and sculptural decor, to which we pay little or no attention any longer – we seem to be forgetting something crucial. When being placed in the public city space the work of art will become part of an enunciation of the various discourses and hybrid forms of communication that is constitutive of the public and social dynamic sphere, of which we are ourselves, a part.

Whether art manifests itself in the public sphere as sculptural installations inscribing or being inscribed in and by the surroundings, or is to be seen as more ephemeral constructions offering themselves as social models for experience and communication, begs the question as to under which circumstances we should experience art. The installational work of art will in terms of its relational and interventional characteristics bring the actual space and contextual surroundings into focus. As a situated spatial enunciation, we are as viewers engaged physically in the artwork, and in being committed to react we performatively constitute its space. We are thereby confronted with our own performance in space and the fact that the dynamic experience of communication and perception is an act that is always embodied in a social situation that as such involves the dynamics of time. As to the accused ‘objecthood’ of installational and minimal art there is a correlating ‘sub-

jecthood’. Could there be a more accurate way to describe or to see this performative conjunction acted out?

Surely there must be! ... Though I am not sure if that was what Jeppe Hein intended when he, in a recent interview I did with him for the Danish art magazine *Wonderland*, introduced me to the concept *Social Minimal Art*, which defines his practice.

So I think I have to start somewhere else. Even though the concept *Social Minimal Art* seems all clear and consistent to me, its potential use and meanings have puzzled me as to how I should approach it critically and where to put the aesthetic accent within my discussion of the term. As I can see now, the whole problem seems to be that the idea of taking a critical approach (meaning that you put yourself at a distance in order to observe and contemplate) to an art practice, is that it is not so much about the mechanical objects and minimalistic sculptures’ material presence in an accurate space, but the way they are seen as tools for starting dialogue and communication and thereby creating dynamic relational space for social interaction. It is evident then, that the emphasis must be put on the social or performative aspects, where we as viewers through our engagement with the artwork, may not only turn out to be a constitutive part of the work but also its primary object. The communicative aspect is stretched out and unfolds itself in the complex threesome of the work, the viewer and the surrounding space, that could be within the public as well as the institutional sphere.

This makes me think of Jeppe’s hyper-minimalistic and almost immaterial *Invisible Labyrinth* shown at Centre Pompidou in 2005, which I myself experienced at the Danish National Gallery in 2006. Here the only thing left is the neutral space and a dozen digital headsets, giving the viewer a vibrating buzz in the head when hitting one of the walls within the all-invisible labyrinth. The artwork in this case only materialises itself in the physical movements made by the viewer and in the psychic experience as a result of the disenabled sense of sight. As viewers we are hereby not only

engaged in and made responsible for activating and completing the conceptual and open ended sculpture, but also in defining the work’s spatial and functional meaning. The built-in element of unexpected motions (the buzz), that willingly or unwillingly bring forth a physical interaction and dialogue almost accidentally, make the viewer conscious of his/her own physical presence and experience within the surrounding space questioning the rules structuring social life – the embarrassment felt when hitting one of the walls or the joy of watching the insecure mechanical walk of others.

The abstract space here becomes a provisional concrete place, defined by the movements of the viewer. The process of passing through the viewer as mental responses to the context and changing virtual surroundings, bare similarities to the anonymous urban walker in Michel de Certeau’s *The Practice of Everyday Life*. The anonymous walker, like we as viewers or agents within the *invisible labyrinth*, performatively constitutes space as a practiced place. In actualising some of the possibilities of the spatial order he/she thereby makes them exist or emerge. The process of perception from this performative or nomadic point of view (bearing the anonymous walker in mind) is then always embedded or rather embodied in a social situation – that can be watched but is even and more effectively acted out along and across its invisible structures.

But if you ask Jeppe whether you should see his architectonic sculptures and modified constructions in the context of art, or just as an interesting or maybe peculiar contribution to the neutral spaces and public spheres – he would leave it up to you: “*Hopefully what you might see it as is an eventful sensation that brings out an experience of dialogue and communication – maybe with the work of art, maybe the space around you or the person next to you*”. It doesn’t have to make sense in the way of addressing existential or political questions – the primary intention is to make you sense the experience of it, and that the experience is always to engage in a situation based on social interaction as communication!

In Brief

Mario Garcia Torres won the 5X5Castel-1609 Prize. The jury members were Carolyn Christov-Bakargiev, Nathalie Ergino, Marta Gili, Isabelle Graw and Wenceslao Rambla.

The Kröller-Müller Museum in Otterlo (NL) acquired a recent work by **Mario Garcia Torres** entitled *Je ne sais si c'en est la chose*. The Role of a Lifetime (2003) by **Deimantas Narkevičius** entered the collection of the Van Abbemuseum, Eindhoven (NL). At the benefit auction of De Appel (Amsterdam) and Witte de With (Rotterdam), De Hallen Haarlem (NL) acquired the work *Johan and François* by **Sven Augustijnen**.

On the occasion of his solo show at the Jeu de Paume in Paris, the first monographic book on **Tris Vonna-Michell** was published: *Finding Chopin Endnotes 2005-2009*. The book contains a text and images by the artist and an essay by Elena Filipovic, curator of the exhibition.

Agenda

Sven Augustijnen

The State of Things, Bozar, Brussels, 17/10–10/11; *Recente Aanwinsten*, De Hallen, Haarlem (NL), 12/12–7/3

Pierre Bismuth

Pete and Repeat, 176, London, 17/9–13/12; *The Bruce Nauman Project*, Performa Festival, White Box, New York, 02/11–22/11 (solo); *Mille e tre*, Louvre, Paris, 7/11–8/2

Manon de Boer

See This Sound, Lentos Museum, Linz (AT), 28/8–10/11; *Dance in My Experience*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (DE), 28/11–28/2

Rineke Dijkstra

elles@centrepompidou, Centre Pompidou, Paris, 27/5–24/5/10; *Seeing Songs*, Contemporary Art Museum of Fine Arts, Boston (US), 1/7–21/2; *ICA Collection: In the Making*, Institute of Contemporary Art, Boston (US), 29/7–18/7/10; *Darkside II - Photographic Power and Photographed Violence, Disease and Death*, Fotomuseum Winterthur, Winterthur (CH), 5/9–15/11; *Tears of Eros*, Museo Thyssen-Bornemisza, Madrid, 20/10–31/1

Mario Garcia Torres

Asking Not Telling, Video Art: Replay, Institute of Contemporary Art, University Of Pennsylvania, Philadelphia (US), 11/9–13/12; *Sculpture of the Space Age*, David Roberts Foundation, London, 2/10–19/12; *Pittoresk - Neue Perspektiven auf das Landschaftsbild*, Museum Marta, Herford (DE), 2/10–10/11; *Le sort probable de l'homme qui avait avalé le fantôme*, Conciergerie, Paris, 21/10–12/12; *Taka Ishii Gallery*, Tokyo, from 21/11–12/12 (solo)

Dominique Gonzalez-Foerster

elles@centrepompidou, Centre Pompidou, Paris, 27/5–24/5/10; *Making Worlds*, The 53rd International Art Exhibition, Venice (IT), 7/6–22/11; *chronotopes & dioramas*, Dia at the Hispanic Society, New York, 23/9–18/4 (solo)

Douglas Gordon

See This Sound, Lentos Museum, Linz (AT), 28/8–10/11; *Running Time*, Dean Gallery, Edinburgh (UK), 17/10–22/11; *Locus Solus*, Yvon Lambert, Paris, 20/10–23/12; *Return to Baroque*, Museo Madre, Napoli (IT), 12/12–5/4; *Sur le dandysme aujourd'hui: From Shop Window Mannequin to Media Star*, Centro Galego de Arte Contemporânea, Santiago de Compostela (ES), from 17/12; *Hard Targets*, Wexner Center for the Arts, Columbus, 29/1–11/4

Joachim Koester

Dance with Camera, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (US), 11/9–21/3; *Morality*, Witte de With Center for Contemporary Art, Rotterdam (NL), 8/10–8/2; *Esthétique des pôles. Le testament des glaces*, FRAC Lorraine, Metz (FR), 16/10–7/2; *Dépaysage*, FRAC Basse-Normandie, Caen (FR), 20/11–3/1

David Lamelas

Time As Activity, Network, Aalst (BE), 12/9–7/11; *Berlin 89/09 - Kunst zwischen Spurensuche und Utopie (in 36 days)*, Berlinische Galerie, Berlin, 18/9–31/1

Sharon Lockhart

Dance with Camera, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (US), 11/9–21/3; *Screening Real: Conner Lockhart Warhol*, Kunsthau, Graz (AT), 25/9–10/11; *Sharon Lockhart*, Blum & Poe Gallery, Los Angeles (US), 21/11–9/1 (solo); *Lunch Break*, Barbara Gladstone Gallery, New York (US), 11/12–23/1 (solo); *Lunch Break*, Kemper Art Museum, Saint Louis (US), 5/2–19/4 (solo)

Deimantas Narkevičius

What Keeps Mankind Alive?, the 11th Is-

tambul Biennial, Istanbul, 12/9–8/11; *T-Tris*, BPS 22, Charleroi (BE), 12/9–29/11; *Urban Stories*, the X Baltic Triennial, CAC, Vilnius, 25/9–22/11; *Deimantas Narkevičius*, British Film Institute, Southbank Gallery, London, 1/10–29/11 (solo); *The Unanimous Life*, Kunsthalle Bern, Bern, 24/10–6/12 (solo); *Deimantas Narkevičius, Trois sur trois*, MAMCO, Geneva (CH), 28/10–17/1 (solo)

Tino Sehgal

Wattis Institute, San Francisco (US) (permanent installation)

Tris Vonna-Michell

Tris Vonna-Michell, Tensta Konsthall, Stockholm, from 10/10 (solo); *Satellite 3: Tris Vonna-Michell*, Jeu de Paume, Paris, 20/10–17/1 (solo); *Lecture Performance*, Kölnischer Kunstverein, Cologne (DE), 24/10–20/12; *Halle für Kunst, Lüneburg* (DE), from 6/11 (solo); *Photography Is My Punishment*, The Theatre Project, Artissima, Turin (IT), 8/11 (performance)

Ian Wilson

Dans l'abîme du Temps, Oeuvres des collections du FRAC Lorraine, Musée départemental d'art ancien et contemporain, Epinal (FR), 4/7–2/11; *Ian Wilson*, Kunstverein, Amsterdam, 9/10–9/11 (solo)

Colophon

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