

First Glance

Manon de Boer's new film *Dissonant* will be shown in the gallery from February 11 till April 10. In *Dissonant*, de Boer films dancer Cynthia Loemij while she performs a 10 minute response to Eugène Ysaÿe's *Three Sonatas for Violin*. For this newspaper Mark Lorimer accepted to write a portrait of Cynthia Loemij who, like Lorimer, danced for many years for Rosas, the ensemble formed around the Belgian choreographer and dancer Anne Theresa De Keersmaecker.

By
Mark Lorimer

BRUSSELS, JAN. 14 – It is a curious relationship that a spectator builds with a dancer performing regularly in a company

- the pieces in themselves are independent and read separately within the oeuvre but the relationship to a performer is somehow more of a continuum. I remember well the first time I saw Cynthia Loemij at the South Bank Centre in London in '92. Seeing the same company for the first time a few months before she had joined, I had, with the speed and fervor of a young dancer choosing his affinities, taken the work as 'mine'. Cynthia therefore was 'a new one' – to be scrutinised and approved.

I remember being impressed, giving her my (undoubtedly revered) stamp of approval during the show, even if at one moment I found her performance a bit over-stated – or was it just the piece? All those nods and winks between the women on chairs seemed artificial and she too keen in this theatrical

misdemeanour. In comparison though the visceral physicality of the floor-work and the exquisite precision of objects and light defining the space throughout the piece secured my devotion to both company and performers alike – even 'the new girl'.

Broadening perspective

In the two years that followed I saw the company several more times. The pieces confirmed that post-modern, richly ambiguous and dynamic dance could be explored without lycra by real people who could really dance – full of character but without the narrative so prevalent in the British dance scene I was trained in. And I adored Cynthia's performances increasingly – how she can be so precisely off-balance, a body full of accurate risk-taking, power and well-rehearsed accidents. In the exactness of her physicality nothing is thrown away or merely transition – even her most seemingly vague or unspectacular movements are considered and explored. This, in the realm of choreography,



• Manon de Boer, *Dissonant*, 2010 (film still)

(advertisement)

89

Exhibition
12/2 – 10/4
Opening 11/2 18 – 21h

**MANON
DE BOER**
DISSONANT

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

affords us also to see structure and choices clearer. The looping in *Dissonant* for example is recognisable not only by key architectural moments but in the subtle or pedestrian gestures too.

Close-up
By the time we met to work together in 1994 I felt almost like I knew her. Now the new boy myself to be ruthlessly perused, I was in fact welcomed warmly with hints of recognition of the near panic state joining the company with a premier looming would surely instill. The odd thing about this sense one sometimes has of a dancer is that a person's physicality so often is who they are. Every move, even behind the traditionally distancing mask of 'performer', can reveal personality - honestly and directly. Surely the case with Cynthia except that in person she was softer, more rounded, funnier. I liked her - a lot. What I couldn't have imagined, as it is remarkable (and sometimes shaming to us all), is how incredibly hard she works - I've met no-one like her. The choreographer is notoriously demanding but it is Cynthia's own standards that are so dauntingly high in fact. With persistent curiosity she finds new interest, vocabulary and performance style within a familiar context.

Wide angle
Cynthia inhabits movement in such a way that it can be dazzling and personal, but also universal - so clear is the investment and story-telling that we feel her weight-shifts and rhythmic choices, freedom or restriction as if in our own bodies. Perhaps it is because there is no break in concentration or importance of sensation that our kinetic journey is continuous. Where with other dancers key events or photographs pop out, with Cynthia there seems to be no such hierarchy of movement and so we are held, without lapses or interruption. Even in Manon's film when the image vanishes her explicit audio journey remains, heightening our concentration to make a smooth bridge to the next appearance.

Shifting perspective
In the years since I first arrived in the same camp I have come and gone a few times returning to rehearsal direct as well as dance. Cynthia was always there. Together we've

been glued in simple unisons and wrapped around each other in duets. I have watched her sweaty-footed waiting to join for a duet in which our eyes meet for splits of seconds to maintain a unison whilst facing in opposite directions - listening for the breath or a foot sweeping along the floor. I've heard another solo - she rustling in the leaves whilst I stood, facing a tree. Or passed in the corridor, my performance having ended just as hers starts.

I have written technical notes and given feedback on every presentation of certain performances she was in and I have relished the glorious naivety of being an audience member seeing new works where I wasn't involved. I have watched from the public, the wings, the back of the stage, the front, live, on a monitor backstage and on recorded video. I have watched outside in an amphitheater in Venice, crawling along the fly bridge in Antwerp (when I was too late to be let into the auditorium), from millimeters away, and in the vast expanses of the Aral Sea on location. I've also heard the story about Cynthia nearly concussing herself leaving the stage at La Monnaie enough times to believe I really was there.

I have danced with her understudies (same costume, different touch, energy, phrasing and/or smell) and I have danced with her in last minute replacements where at least one of us was not completely sure of movement, timing, spacing or musicality - being guided with a language of eye-flicking, frowning, micro-gestures whispers and (if need be) shouts. I have performed material that she has made but finally not danced. Cynthia has danced retrograde (a backwards version) of material I have made but don't know myself. And for Manon's show in Frankfurt we shared a screen dancing closely to the same music but in separate shots.

Private view
She too was in the public for every piece I did outside the company since we met - the birth of a new company, witnessing and technically coaching me through a severe bout of wobbling, and passing by the studio to offer feedback on numerous embryonic runthroughs.

It's not that our ways of seeing are identical but I know that she will tell me what

she thinks respectfully and offer a clear perspective and opinion. She knows her own taste very well on elements of performance whilst remaining open to new things. We joyfully worry over minute details in the studio and desserts in a restaurant. And so it goes on, until this year for the first time she came to a company premier in Paris where I was on stage and she in the public. A new loop completed though I think this is a continuum and we are both happy to go round again.

Manon de Boer
Dissonant, 2010
16mm, colour, sound, 10'40"

an Auguste Orts Production
co-produced by Jan Mot

With the support of
Vlaamse Gemeenschaps commissie,
Vlaams Nederlands Huis deBuren,
Atelier Graphoui

Dance & Choreography
Cynthia Loemij

Image
Seb Koeppel

Camera assistant
Christophe Bouckaert

Technical assistant
Jérôme Milecan

Sound recording
Els Viaene

Sound editing
Els Viaene & Manon de Boer

Final sound mixing
Laszlo Umbreit (Atelier Graphoui)

Editing & Titles
Fairuz

Thank you
Isabelle Tollenare,
Beursschouwburg, PARTS / Rosas

Animism in Antwerp

Joachim Koester participates in the show 'Animism' curated by Anselm Francke at Extra City and MUHKA, Antwerp with a work entitled *To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the magical passes of Carlos Castaneda)*. On this recent film work, Koester wrote the following text:

By
Joachim Koester

In the summer of 1960, the anthropology student Carlos Castaneda was introduced by a friend to an old Yaqui Indian in a Greyhound bus station on the border of Arizona and Mexico. The Indian's name was don Juan Matus. He was a sorcerer, a *brujo*, who knew about the preparation and use of peyote, mushrooms and other psychedelic plants, a topic Castaneda was excited to get information about for his research. Their conversation was brief and awkward, but shortly after Castaneda traveled to the desert of Sonora, Mexico to meet don Juan again. Many more visits would follow. Eventually don Juan agreed to take in Castaneda as an apprentice and teach him about medicine plants and the sorcerer's way.

The story of Castaneda's remarkable apprenticeship that included several experiences with peyote and the notorious hallucinogenic plant *Datura*, speaking with lizards and a near fatal meeting with a malicious witch, were later chronicled in his book *The Teachings of Don Juan: A Yaqui Way of Knowledge* (1968). The book proved to be enormously successful. Not only was it favorably reviewed and widely read, it was also considered a breakthrough in anthropology and Castaneda was later awarded a PhD for his research. As readers all over the world devoured Castaneda's 'field notes'—some even hunted the Sonora desert for don Juan to be taken in as apprentices themselves—Castaneda responded to his new-



• Joachim Koester, *To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the magical passes of Carlos Castaneda)*, 2009 (film still)

found fame by following the advice of the old *brujo*: he veiled his personal history in a web of secrecy.

The Teachings of Don Juan ends by Castaneda giving up his apprenticeship and leaving the world of sorcery behind. Yet over the next two decades he wrote many new titles expanding on his magical journey. These were the extended shamanic instructions on how to see, dream, master non-ordinary reality and ultimately become a woman or man of power taught by the enigmatic and patient don Juan. The tales were captivating, terrifying and occasionally beautiful. Just as often they were incomprehensible and tedious featuring a perpetually hardheaded Castaneda struggling to understand the sorcerers world.

Castaneda revealed the final lesson of don Juan in his book *Magical Passes*. It was a secret set of exercises deployed for 'navigating the dark sea of awareness.' According to don Juan, sorcerers had practiced these movements for centuries in order to enhance their perception of non-ordinary reality. Curiously, also in the book, don Juan speaks for the first time about his mentor, a sorcerer and mime named Julian Osorio living in Mexico at the beginning of the 19th century. Julian Osorio was a professional actor who would pour all his efforts into creating what he named 'the shamanistic theatre.' Don Juan recalls: 'every movement of his characters was imbued to the gills with the magical passes. Not only that, but he turned the theatre into a new avenue for teaching them.'

Magical Passes was published in 1998 the same year that Carlos Castaneda died. By then the contradictions and inconsistencies in his life and books had become so pronounced that few believed don Juan ever existed. Castaneda always claimed that the magical world found him by chance—at that encounter in the Greyhound bus station—but his wife, Margaret Runyan, writes in her memoir that at the time magic was already his obsession. Despite that, or maybe because of it, Castaneda's fictitious apprenticeship and his transformation into a mystic master were in fact magical.

Animism, Extra City and MUHKA, Antwerp (BE), 22/1-2/5
(see also www.extracity.org)

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• Brussels, JAN. 18 – For his show at the gallery Jeppe Hein developed a double kinetic sculpture, entitled *Light Pavillion* and *Illusion* (both 2009). The movement was generated by a bike hidden in the second space of the gallery.



In Brief

On the 28th of January opened **Tino Sehgal's** solo show at the Guggenheim in New York. Presented as part of the Guggenheim's 50th Anniversary celebrations, Sehgal's exhibition comprises a mise-en-scène that occupies the entire Frank Lloyd Wright-designed rotunda. In dialogue with Wright's all-encompassing aesthetic, Sehgal fills the rotunda floor and the spiraling ramps with two major works that encapsulate the poles of his practice: conversational and choreographic. To create the context for the exhibition, the entire Guggenheim rotunda is cleared of art objects for the first time in the museum's history. Till March 10.

The gallery will participate in **Art 41 Basel** which takes place from 16 till 20 June.

The upcoming exhibition at the gallery will include new video works by **Rineke Dijkstra**. It is the fifth solo presentation of the artist since the gallery started working with her in 1995.

MUSAC in León (ES) acquired the work *Moonwalk Lesson* (2006) by **Mario Garcia Torres**. **David Lamelas's** film *Film 18 Paris IV. 70* (1970) entered the collection of the Centre National des Arts Plastiques (Paris).

The exhibition of **Sven Augustijnen** at Wiels announced for May 2010 will now take place at a later date in 2011. The preparations for his new film *Spectres* are taking up more time than initially planned.

How to Do Things with Art

Dorothea von Hantelmann publishes book on the societal efficacy of art.

At the heart of "How to Do Things with Art" lies the question of art's relevance to society. How does art become politically or socially significant? This book attempts to answer this question on a theoretical level, and to indicate, through the analysis of works by James Coleman, Daniel Buren, Jeff Koons, and Tino Seghal, how artists can create and shape social relevance; in other words, to provide what could be called a pragmatic understanding of art's societal impact. The title of the book itself is a play on John Langshaw Austin's seminal lecture series "How to Do Things with Words," in which he discussed the performative, or reality-producing, capacity of language.

If Dorothea von Hantelmann's line of argument is based on the two theoretical premises of Austin's and Judith Butler's notion of performativity, this book offers a real semantic of how an artwork, not in spite of, but rather by virtue of its integration in certain conventions, "acts": how, for example, via the museum it sustains or co-produces a certain notion of history, progress, and development. The model of performativity that the author argues for, points toward these fundamental levels of meaning production, putting the conventions of art production, presentation, and historical persistence into focus, showing how these conventions are co-produced by any artwork, and proposing that it is precisely this dependency on conventions that opens up the possibility of changing them.

The question of how to do things with art seems particularly pertinent today: never before has what we call art been so important to Western societies—more art museums are being built than ever before, exhibitions attract mass audiences, the art world has not only expanded globally but also socially, and probably no other profession has received such a dramatic boost in status as the artist, who perfectly embodies today's prevailing idea of a creative, self-determined subjectivity.

*Les presses du réel and JRP/Ringier, 2010, English edition, 240 pages
For sale at the gallery: EUR 20*



WORLD'S LARGEST DIAMOND

OBSTRUCTING MY VIEW

• David Shrigley, *Untitled*, 2009



HERMAN DALED BRUSSELS 1.50 P.M.

• David Lamelas, *Antwerp-Brussels (People and Time)*, 1969. This picture was made 40 years ago by Maria Gilissen in December 1969. It is part of a series of 10 black and white photographs of friends of Lamelas taken near their working or living area. Published by Wide White Space Gallery, Antwerp.

Agenda

Sven Augustijnen

Recente Aanwinsten, De Hallen, Haarlem (NL), 12/12 – 7/3; *L'Ecole des Pickpockets, Morality Act III: And The Moral Of The Story Is...*, Witte de With Center for Contemporary Art, Rotterdam (NL), 4/2 (screening)

Pierre Bismuth

Mille e tre, Louvre, Paris, 7/11 – 8/2; *Sur le dandysme aujourd'hui: From Shop Window Mannequin to Media Star*, Centro Galego de Arte Contemporánea, Santiago de Compostela (ES), 15/1 – 21/3; *Poem Island*, Boutique Montblanc, Paris, 1/2 – 1/3; *Seconde main*, Musée d'Art Moderne de la Ville de Paris, 25/3 – 25/4

Manon de Boer

Dance in My Experience, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (DE), 28/11 – 28/2; *Dissonant*, International Film Festival, Rotterdam (NL), 30/1, 31/1 (screening); *Dissonant*, Jan Mot, Brussels, 11/2 – 10/4 (solo); *Listen to your hears*, Fonds régional d'art contemporain de Lorraine, Metz (FR), 25/2 – 18/4; *Projections*, Bonniers Konsthall, Stockholm, 10/3 – 21/3; *Body Sound/Update III*, Zebrastraat, Ghent (BE), 16/4 – 27/6

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; *The Liverpool Series 2008-2009*, Max Hetzler Gallery, Berlin, 20/2 – 27/3 (solo); *The Liverpool Series 2008-2009*, Jan Mot, Brussels, from 23/4 (solo)

Mario Garcia Torres

Registro 02, Museo de Arte Contemporáneo de Monterrey (MEX), 20/11 till April; *Mario Garcia Torres*, Fundacio Juan Miró, Barcelona, 17/12 – 21/2 (solo); *Gallerie*, *Galerie*, *Galleria*, Norma Mangione Gallery, Turin (IT), 15/1 – 13/3; *R for Replicant*, CCA Wattis Institute for Contemporary Arts, San Francisco (US), 19/1 – 10/4; *Have You Ever Seen the Snow?*, Museo Nacional Centro de Arte Reina Sofia, Madrid, 10/2 – 24/5 (solo)

Dominique Gonzalez-Foerster

elles@centrepompidou, Centre Pompidou, Paris, 27/5 – 24/5/10; *chronotopes & dioramas*, Dia at the Hispanic Society, New York, 23/9 – 18/4 (solo)

Douglas Gordon

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 Contemporánea, Santiago de Compostela (ES), 15/1 – 21/3; *Hard Targets*, Wexner Center for the Arts, Columbus, 29/1 – 11/4; *C'est la vie! Vanités, de Caravage à Damien Hirst*, Musée Maillol, Paris, 3/2 – 28/7; *Atopia, Art and the City in the 21st Century*, Centre de Cultura Contemporània, Barcelona, 23/2 – 24/5; *One Shot! Football et art contemporain*, BPS22, Charleroi (BE), 6/3 – 11/7; *24 Hour Psycho Back and Forth and To and Fro*, Tramway, Glasgow, 14/4 – 3/5

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; *The Hashish Club*, Galerie CONTACT _Con_41AD-EDB05E 'c 's 'l Giti Nourbakhsh, Berlin, 17/1 – 27/2 (solo); *Animism*, Extra City and M HKA, Antwerp (BE), 22/1 – 2/5; *2 ½ Dimensional: Film Featuring Architecture*, De Singel, Antwerp (BE), 4/3 – 16/5; *If I Can't Dance I Don't Want To Be Part Of Your Revolution, Part III: Masquerade*, Van Abbemuseum, Eindhoven (NL), 19/3 – 21/3; *Peter Campus*, Joachim Koester, Sharon Lockhart, Ryan Trecartin, The Power Plant, Toronto (CA), 27/3 – 24/5; *Joachim Koester*, Museo Tamayo, Mexico City, from 15/4 (solo)

David Lamelas

Berlin 89/09 – Kunst zwischen Spurensuche und Utopie (in 36 days), Berlinische Galerie, Berlin, 18/9 – 31/1; *Play Van Abbe*, *Strange and Close*, Van Abbemuseum, Eindhoven (NL), 28/11 – 21/03; *Changing Channels*, Museum Moderner Kunst, Vienna, 5/3 – 6/6

Sharon Lockhart

Dance with Camera, Institute of Contemporary Art, University of Pennsylvania, Philadelphia (US), 11/9 – 21/3; *Goshogaoka*, Whitechapel Gallery, London, 28/1 – 18/3; *Lunch Break*, Kemper Art Museum, Saint Louis (US), 5/2 – 19/4 (solo); *Peter Campus*, Joachim Koester, Sharon Lockhart, Ryan Trecartin, The Power Plant, Toronto (CA), 27/3 – 24/5

Deimantas Narkevicius

3xYES, Latest Acquisitions to the Collection, Museum of Modern Art, Warsaw, 5/12 – 24/1; *Building Memory: Four Films about Architecture, Monuments and Community*, Contemporary Art Center, Vilnius, 11/12 – 14/2; *The Past is a Foreign Country*, Centre of Contemporary Art Znaki Czasu, Torun (PL), 22/1 – 7/3; *Star City: The Future under Communism*, Nottingham Contemporary, Nottingham (UK), 13/2 – 17/4; *Documentalist*, Collective Gallery, Edinburgh, 13/2 – 28/3

Tino Sehgal

CCA Wattis Institute, San Francisco (US), till 31/12 (solo); *Play Van Abbe*, *Rien Ne Va Plus*, Van Abbemuseum, Eindhoven (NL), 28/11 – 21/3; *Tino Sehgal*, Guggenheim Museum, New York, 29/1 – 10/3 (solo)

Tris Vonna-Michell

No More Racing in Circles – Just Pacing within Lines of a Rectangle, Focal Point Gallery, Southend (UK), 11/1 – 20/3 (solo); *Tris Vonna-Michell*, Captain Petzel Gallery, Berlin, from 12/3 (solo); Focal Point Gallery, Southend (UK), 15/3 (performance); Nomus, Rome, 17/3 (performance); Ouverdine + Kite, Los Angeles (US), from 4/4 (solo)

Ian Wilson

Play Van Abbe, *Repetition: Summer Display 1983*, Van Abbemuseum, Eindhoven (NL), 28/11 – 21/3

Colophon

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(advertisement)

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