

Weeping Woman

Rineke Dijkstra's upcoming show in the gallery includes two new works: *Weeping Woman*, a three channel video projection and *Ruth Drawing Picasso*, a single channel video projection. Both works were produced in the past year at the Tate Liverpool and portray school pupils in a revealing and fascinating way. Rudi Fuchs wrote the following text for the gallery newspaper:

By
Rudi Fuchs

AMSTERDAM, MAR. 19 – *Weeping Woman* itself (the famous painting by Picasso from 1937) does not appear in Rineke Dijkstra's new film work. What we do see are nine young teenagers looking at each other and wondering what they see. The film was shot with three cameras, placed on tripods along side each other, facing and equidistant to the casually formed row of youngsters. They did not see the painting itself, but a large reproduction of it that was attached to the tripod of the middle camera. This is why—because they were focusing on a point just below the camera's 'line of sight'—none of the youngsters ever (or, if so, just by chance) looks straight into the lens. As such they become a group unto themselves, and it almost seems as though no camera is present. For once their observations and comments begin, they gradually no longer look only at the painting; they then start responding to each other's remarks. This work is therefore not a documentary group portrait but a reminder of the classic 'conversation piece' in English painting. A key part of the subdued atmosphere and tone in the film relates to the figures being concerned with something among themselves which does not involve complying with a story or scenario. Though the creative process is formal, the youngsters are not directed. Just as in Rineke Dijkstra's photographic works actually, the protagonists are completely free, within the design and organization of the

mise en scène—that is to say the very shaping of the work—to find a pose with which they feel at ease. Such quiet informality also comes across to us in this film, of course because that is ultimately guided and formed by the controlled cadence of the film images that we see being projected.

Three of these appear alongside each other. The film starts out with the nine young people, side by side, a panorama extending across three images. To be more precise: the youngsters are not simply standing there. A few of them are sitting on a bench, in front of the others, standing behind them, as in an official school photograph. On the right, for instance, a boy is leaning, throughout the entire film, with one arm on the shoulder of a smaller boy sitting in front of him. Only the frail head of that boy can be seen. Perhaps he isn't even sitting, for that matter, and is simply small in stature. The standing boy, who says almost nothing, looks down at the sitting boy practically without interruption, as though the two of them share a special bond of friendship. Standing to the right of them, slightly separate, is the chubbiest girl in the class: she has a pinkish, round face and wears glasses. Those standing can be seen from the waist up. Of those who are sitting, we see only a bit of the shoulder—except for the ruddy boy all the way to the left, who might be slouching so much that only his serious face and balloon-like head come into view. Due to the way in which the subjects have arranged themselves, the gathering (closely watched by three cameras) has a somewhat lively appearance—not at all theatrical, because the youngsters are not posing, but subdued, as in a miniature. Because their attention is mainly being held, I think, by the painting at which they look, their alternating facial expressions also remain composed, just as their movements and gestures do. A few of them move when adopting a slightly different stance now and then. A girl, in the middle, frequently touches her face with her left hand; the boy sitting diagonally in front of her has

a faint twitch around his lips. Such details concerning the movement stand out all the more due to the hushed color in this film. These are British adolescents who have that delicate, pale pink complexion. The filming was done in a white space at the museum Tate Liverpool. They are, of course, wearing their school uniform: grey, with a grey pullover or cardigan, white shirt and a red tie. Aside from that red, certain colors verge on the monochromatic within that composition and constitute an almost neutral spatial environment where even the slightest details of facial expression become quite distinct.

Then, after we've had a brief look at the ensemble (or *tableau de la troupe*) as a bit of hubbub goes on in the background, the talking begins. *I can see a woman crying and loads of different shapes* is the first obser-

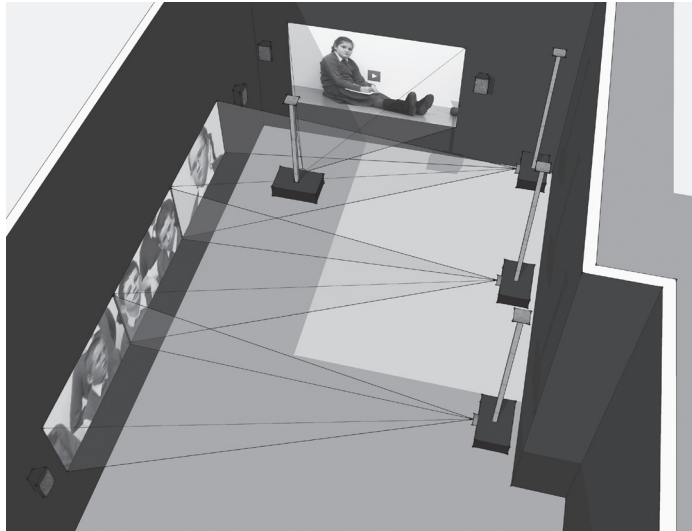
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Exhibition
24/04 – 5/6
Opening 23/04 18 – 22h

**RINEKE
DIJKSTRA
LIVERPOOL**

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles



• Technical drawing of the front space of the gallery for the exhibition Rineke Dijkstra. Liverpool. The two video works *Weeping Woman*, Tate Liverpool and *Ruth Drawing Picasso*, Tate Liverpool (both 2009) will be projected consecutively. Drawing: Eidotech, Berlin.

vation. When the speaking begins, the three film images consequently begin to move. Attached to their tripods, the three cameras can zoom in and out independently or (sometimes simultaneously) make panning shots from one side to the other. These are the means by which the film is given shape and which cause an unmistakable artistic 'handwriting' to develop in it—one that is slow and visually circumspect. Actually, throughout the further development, the original *mise en scène* is gradually wrought into a stately ballet of heaving and gliding images. I can describe this in no other way. The *mise en scène* of standing and sitting youngsters was an ensemble of unconstrained postures involving, from one individual to the next, variations in gesture and expression. That formal basis remains visible as a scheme throughout the entire film. We then see how, in the panorama of the three projections, images continue to shift across each other and be displaced, from left to right and back. Sometimes they remain still for a longer time. Those horizontal movements of images are moreover subtly interrupted by frontal closeups of faces. These occur when one of the youngsters is saying something, for instance, but by no means every time. Once in a while three faces appear along side each other, across the entire panorama, as a kind of pause, until the searching movements of the images resume again. I say searching because the film allows us to see,

very closely, how Rineke Dijkstra examines the expressions that slowly become visible in the original *mise en scène*. While doing so she watches the youths who, in turn, look at an image in order, as asked, to see something in it.

They start with formal observations such as: *There's loads of different colors in different parts of the picture or I can see all shapes, like, to make part of the face*. Soon enough, though, they begin to wonder why the woman is weeping. *Worried. Lonely. Terrified. Like she's seen something, like, that she'd never want to see again. Gobsnacked*. At a certain point, they get no further with this and return to the colors: *Purple tears. There's all different combines of colors, liked dark purple and light purple and blue*. Finally, for what turns out to be the major part of the film, their imaginations run free, and they start dreaming up all sorts of situations in which the woman might find herself and why she must be crying. *I think she's been to a funeral. Or her partner left her or something. Or her husband. I think her nanpassed away. Her mum could have passed away. Something horrible happened*. Gradually, through their conception of the painting, we do get a sense, I think, of the culture of these young adolescents. Some comments, about the death of a grandmother for instance, could be based on personal experience. But then there are comments such as: *Someone could have posted a let-*

ter saying You're next. Or even: *Her mum was horrible, and her mum wrote a letter like, I'm coming for you or something*. That seems sooner to reflect the tear-flooded world of human suffering and broken relationships in television soaps. The woman is crying, they say: *She saw a horror film. She might be watching something evil*. But then at the end, we hear this: *Maybe, maybe, maybe...she is happy, but she's just laughing*. After that the popular television show *The X-Factor* comes up—how the winners weep with joy. And: *It might be her birthday, and someone might have bought her a sports car*. Then the talking stops with *Or she is just happy*.

The film ends with one more view of the initial ensemble: the *mise en scène* in which Rineke Dijkstra has closely watched the changing observations and moods. At first, it seems, she has tried to follow the course of the remarks with the camera, but these started occurring so quickly and abruptly, and coming from unexpected mouths, that this was no longer feasible. At that point, in order to be fast enough, she should have intervened in the quiet rhythm of the moving images and thereby sacrificed her artistic 'handwriting'. Perhaps it was due to the irregular composition of Picasso's painting and its ambiguity that these youngsters responded so impulsively. The hectic nature of their dialogue consequently stands in contrast to the cadence of the successive images. Because the dialogue also appears as subtitling beneath the three corresponding images, that effect is heightened. We look, listen and read at the same time. Just as in Picasso's painting, where multiple ways of seeing converge, things happen simultaneously here. And so I believe that Rineke Dijkstra, perhaps only inadvertently, took a good look at *Weeping Woman*. For in the kinetic rhythm of those film images, in the shifting of segments, in the severe lines of movement and their alternation—throughout the entire structure of the film—I detect the distant presence of Picasso. As if the film were an impulsive translation of the painting. That makes the rhyme beautifully complete.

Translation Beth O'Brien

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em combines of colors, then dark purple

The Weeping Woman

[Excerpt]

I can see a woman crying and loads of different shapes.
I can, I can see a woman with like part of a mouth, a chin, round the mouth there's fingers.
I can see her hair in different colours.
I can see a woman expressing different things with all different colours.
There's loads of different colours in different parts of the picture.
I can see different colours, shapes and feelings in the picture.
I can see lots of bright colours.
I can see all shapes like to make part of the face. It looks like she's in the house and that.
I can see all triangles, but it is... it is making her face look sad.
I can see like part of the bottom half of the face is a bit like a mirror.
I can see patterns on the, that looks like a T-shirt. It looks like she's coming, like she's coming out of the house under it.
It looks like a man's face a bit.
Looks like, womens accessories and that.
Does a bit.
I can see a big hat.
I can see all different shapes on the face, the lower face.
I think she looks a bit scared because of the way the teeth are.
And worried
Worried
Yeah, lonely
Terrified
Petrified
Horried
Yeah
Like mortified, doesn't she.
Like she has seen something... she would never wanna see again
Gormless, like... she has just seen a ghost or something
Disobeyed someone
Like gobsnacked, isn't she?!
Lost for words
Gob, gobsnacked
She looks like she has just disobeyed someone... and then she regrets it.
(yeah)
She has done something wrong.
That must be what it is!
Normally when- when you are nervous you bite your nails.
Before, people said that she was... eating a tissue or something.
Or when you are worried.
Something is going to happen to her.
Or when you've done something wrong.
Or she is blowing her nose on a tissue.
There is tears coming out of her eyes... just where the triangle starts.
(yeah)

And it's purple, isn't it?

Yeah
Purple tears.
Just a little bit.
And you can see one where... it is like the colour of her skin.
Yeah
Like the orange bit... on the right hand side.
Her hat is different colours
Yeah
Purple and... purple and orange and blue.
It has got like...
flower -
vanilla
It has got a flower on her hat.
Looks like someone is coming for her.
Yeah
There's all different combines of colours, like... dark purple and light purple and blue.
Looks like she has went to...
a wedding,
and she is -
then she has got lonely
Or she went to a wedding...
and like...
she has done something wrong, like...
stole the cake or something.
She got abandoned
Yeah, because...
When she was a child or something like that.
I think, it is the eyes... and the teeth
No one likes her
I think she regrets the mistake... what she has made.
People are scared of her... like, you know, they don't want to...
like (cos she...) they don't want to...
be with her.
Like, because...
Owes money!
all the different hair and...
colours and -
Don't want to interact with her for anything.
Or like, she -
Or because, yeah, because she is like that... she earns money...
then people are jealous, so...
no one wants to be her friend...
and she's alone.
I think she's like quite...
lonely and afraid.
(yeah - lonely)
I think mostly...
And gutted
she is lonely and sad
She might be the only person she knows... who looks like that.
And then other people...
are scared.
It doesn't look like it is human...
it looks like it is something...
something else, I think.
It has got the figure of a human, but...

in the face is all its things.

Her best friend might have passed away.
I think she has been to a funeral.
Because she is dressed in black.
Yeah, because it looks kind of sad and... because the eyes -
Yeah, but you wouldn't have a red hat.
The eyes look like she's dead... Because of her eyes and...
she has got a tissue...
and she...
when you're afraid sometimes...
you chatter your teeth together, don't you?
It looks like she's doing that in the picture.
Or her partner left her or something.
as Thomas said...
went to the funeral...
in black...
then she's crying...
blowing her nose into the tissue, because... her best friend or someone has passed away.
Yeah
Her husband.
Yeah
Or like she is begging... because someone is dead.
Or because her husband... was like her and...
because he has passed away...
she's lonely and...
because she is the only one left, I think.
It looks like she is lonely...
in the picture, so actually...
like...
I think...
Maybe like someone has...
died of her family...
and...
she has seen them dying...
and just ran to them.
And she was...
she was crying...
because...
she loves her family.
Maybe she has seen something wrong, that has happened.
I think she's upset about something.
It could be just a dull, gloomy moment.
Her mum could have passed away.
Or someone is coming to get her.
Or something just...
It looks like she is begging...
horrible just could have happened.
Doesn't have to be someone dying...
just maybe something bad has happened?
It looks like she has just seen a ghost or something.
Maybe she regrets something that she has done wrong.
Like she is praying to God.
Or she has killed someone...
and then they come back to see her...



- LOS ANGELES, FEB 14 - David Lamelas participated with his work *Think of Good* in the large-scale urban exhibition *How Many Billboards? Art In Stead* organised by MAK Center in Los Angeles. The exhibition comprised 21 commissioned works by leading contemporary artists which were presented on billboards throughout Los Angeles in February and March 2010. Photo Patricia Parinejad.

Rineke Dijkstra: *I see a Woman Crying*, Tate Liverpool (UK), 27/4 - 30/8 (solo); *Liverpool*, Marian Goodman Gallery, Paris, from 29/4 (solo)

Mario Garcia Torres

Registro 02, Museo de Arte Contemporáneo de Monterrey (MEX), 20/11 - 11/4; *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); *Throwing Three Balls in the Air to Get a Straight Line*, Malmö Konsthall, Malmö (SE), 4/3 - 11/4; *Seconde main*, Musée d'Art Moderne de la Ville de Paris, Paris, 25/3 - 24/4; *What Doesn't Kill You Makes You Stronger*, FRAC Franche-Comté, Besançon, 31/3 - 21/5 (solo); *Lost and Found*, neugerriemschneider, Berlin, 30/4 - 29/5; *A l'ombre d'un doute*, FRAC Lorraine, Metz, 8/5 - 29/8; *Unanimism*, Jan Mot, Brussels, 10/6 - 31/7; *Art Unlimited*, Art 41 Basel, Basel (CH), 16/6 - 20/6

Dominique Gonzalez-Foerster

elles@centrepompidou, Centre Pompidou, Paris, 27/5 - 24/5; *chronotopes & dioramas*, Dia at the Hispanic Society, New York, 23/9 - 27/6 (solo); *Marquise, De Novo, Noreturn*, Tate Modern, London, 19/4 (screening); *De Novo*, Corvi-Mora, London, 20/4 - 29/5 (solo); Whitechapel Gallery, London, 22/4 (performance)

Douglas Gordon

Return to Baroque, Museo Madre, Napoli (IT), 12/12 - 5/4; *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; *Art and the Sublime*, Tate Britain, London, 16/2 - 16/5; *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; *Curtain Show*, Eastside Projects, Birmingham, 13/3 - 17/4; *From NY with Love*, Don't Projects, Paris, 23/3 - 7/5; *Elogio della semplicità / In praise of simplicity*, Fondazione Stelline, Milano (IT), 25/3 - 20/6; *Haunted: Contemporary Photography/Video/Performance*, Guggenheim, New York, 29/3 - 6/9; *Emporte-moi/Sweep me off my feet*, MAC/VAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine (FR), 7/5 - 5/5; *Grand National*, Vestfossen Kunstlaboratorium (NO), 8/5 - 4/10

Joachim Koester

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; *Climax Redvx*, BAC, Bâtiment d'Art Contemporain, Genève (CH), 6/3 - 25/4; *Make The Most of Now*, Kunsthalle Exnergasse, Vienna, 25/3 - 24/4; *Artists Explore Screen Space*, Joachim Koester: *Hypnagogia*, The Power Plant, Toronto (CA), 27/3 - 24/5 (solo); *Joachim Koester*, Greene Naftali Gallery, New York, from 8/4 (solo); *From The Secret Garden of Sleep*, Museo Rufino Tamayo, Mexico City, 15/4 - 29/8 (solo); *Animism*, Kunsthalle Bern, Bern, 15/5 - 18/7; *Berlin Documentary Forum #1*, Haus der Kulturen der Welt, Berlin, 2/6 - 6/6; *Dance With Camera*, Contemporary Arts Museum, Houston (US), 7/8 - 17/10

David Lamelas

It Is It, Espacio 1414, Santurce (PR), 26/1 - 30/6; *Changing Channels*, Museum Moderner Kunst, Vienna, 5/3 - 6/6

Sharon Lockhart

Lunch Break, Kemper Art Museum, Saint Louis (US), 5/2 - 19/4 (solo); *In Color: New American Stories from LACMA's Photography Collection*, Los Angeles County Art Museum, 28/2 - 23/5; *Rewind: 1970s to 1990s, Works from the MCA Collection*, Museum of Contemporary Art, Chicago (US), 13/3 - 5/9; *Artists Explore Screen Space*, Sharon Lockhart: *Podworka*, The Power Plant, Toronto (CA), 27/3 - 24/5 (solo); *Lunch Break, Exit*, REDCAT, Roy and Edna Disney Theater, Los Angeles, 19/4 (screening); *Creative Capital*, Museum of Modern Art, New York, 30/4 - 6/6; *Lost and Found*, neugerriemschneider, Berlin, 30/4 - 29/5; *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol*, Orange County Museum of Art, 2/5 - 19/9; *Unanimism*, Jan Mot, Brussels, 10/6 - 31/7

Deimantas Narkevičius

Star City, The Future Under Communism, Nottingham Contemporary, Nottingham (UK), 13/2 - 17/4; *Into the Unknown*, Ludlow 38, New York, 2/3 - 11/4; *The Unanimous Life*, Kunsthallen Brandts, Odense (DN), 4/3 - 30/5; *Building Memory*, Museum of Arts, Lodz (PL), 16/3 - 23/5; *The Boy Who Cried Wolf (Lefty Loosey, Righty Tightly)*, gb agency, Paris, 27/3 - 30/4; *Les Promesses du Passé*, Centre Pompidou, Paris, 14/4 - 19/7; *Darkroom Series: Deimantas Narkevičius*, Turku Art Museum, Turku (FN), 16/4 - 30/5 (solo); *LUX Commissions*, Tate Modern, London, 16/4 (screening); *The Science of Imagination*, Ludwig Museum, Budapest, 28/4 - 27/6; *Unanimism*, Jan Mot, Brussels, 10/6 - 31/7

Tino Sehgal

CCA Wattis Institute, San Francisco (US), till 31/12/10; *Curious?*, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn (DE), 29/1 - 2/5; *Sculpture As Time: Major Works, New Acquisitions*, Art Gallery of Ontario, Toronto (CA), 3/3 - 1/8; *Sexuality and Transcendence*, Pinchuk Art Centre, Kiev, 24/4 - 19/9

Tris Vonna-Michell

Tris Vonna-Michell: Concrete Island, Capitain Petzel Gallery, Berlin, 12/3 - 17/4 (solo); *Overduin and Kite*, Los Angeles (US), from 4/4 (solo); *Leipzig Calendar Works*, Projekt Kaufhaus Joske, Leipzig (DE), 12/5 (performance); *Haunted: Contemporary Photography/Video/Performance*, Guggenheim Museum, New York, 29/7 (performance)

Ian Wilson

Play Van Abbe - Part 2: Time Machines: In-between Minimalisms, Van Abbemuseum, Eindhoven (NL), 10/4 - 12/9; *A l'ombre d'un doute*, FRAC Lorraine, Metz, 8/5 - 29/8; *Art Unlimited*, Art 41 Basel, Basel (CH), 16/6 - 20/6

Colophon

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(advertisement)

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