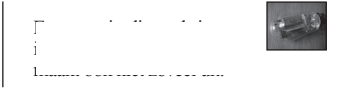
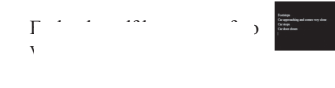


91 – 94

Jaargang 13 No. 72



(advertisement)

(advertisement)

(advertisement)

91

Exhibition
11/6- 31/7

92

Art Fair
16/6-20/6

93

Art Fair
15/6-20/6

**BY JUNE 11 WE
WILL HAVE
INSTALLED SOME
WORKS BY MARIO
GARCIA TORRES
AND SHARON
LOCKHART THAT
WE WOULD LIKE
TO SHARE WITH
YOU AND TALK TO
YOU ABOUT**

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

**JAN MOT
AT
ART 41 BASEL**

Hall 2.1, Stand H10
Messeplatz
Basel

**IAN WILSON
AT
ART UNLIMITED**

Hall 1, Stand U49
Messeplatz
Basel

(advertisement)

94

Art Fair
15/6-20/6

**MARIO GARCIA
TORRES
AT
ART UNLIMITED**

Hall 1, Stand U48
Messeplatz
Basel

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Sound and Text

Some of the Works Presented at Art Basel

by
the publisher

BRUSSELS, 23 MAY - The gallery will participate in Art 41 Basel with a booth in the section Art Galleries, and with two presentations in Art Unlimited: Mario Garcia Torres will show his most recent film *Unspoken Dailies* (in collaboration with Taka Ishii Gallery, Projectos Monclava and White Cube), and Ian Wilson will hold a series of individual discussions under the title *The Formless Absolute* (in collaboration with Galleria Massimo Minini). In the booth we will show a selection of older and recent works by several artists represented by the gallery which deal with sound and/or text. From the past exhibitions in the gallery, we will present for instance works by Tris Vonna-Michell and Manon de Boer. Two works date from the very beginning of the gallery: Pierre Bismuth, *Postscript/The Passenger* which was part of his solo show at the gallery in 1996, and Douglas Gordon's installation *entre-deux* from the same year, which he created especially for the show with the same title that the gallery organised just before opening its first space in the rue Antoine Dansaert.

Pierre Bismuth

Postscript / The Passenger (OV), 1996 – 2010

DVD, projection, b/w, sound
120 min. 4 sec.
edition of 3 + 1 AP

For Postscript / The Passenger (OV), 1996 – 2010 Pierre Bismuth played the soundtrack of Michelangelo Antonioni's *The Passenger* to a secretary who didn't know the film. She was asked to transcribe the dialogues and to describe all the other sounds she hears including the actions and atmospheres suggested by them. The typing is projected on the wall and the spectator can choose whether he wants to listen to the soundtrack through headphones or not. Since the soundtrack was played only once and without a break the secretary occasionally can't keep up with her typing or she makes mistakes which she has no time to correct. These circumstances suggest a process thoroughly affected by subjectivity which is determined by the auditory perception of the typist, her interpretation of the sound as well as her capacity to transform this perception into written language. By separating the sound from the image inter-



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

mediate correlation between the two systems is repealed. In contrast to music sound has no inner consequential logic but is rather situational and dependant on a context. Within the frame of the parameters suggested by the isolated soundtrack the typist therefore has to associate the sound with images that exist in her personal visual memory and to choose which images she transforms into language. The translation from sound to language catalysed through an individual visual memory shows that the transfer of meaning from one system to another is always a process of subjective interpretation. In this context the experimental set-up of the work opens up a gap for the contingent and arbitrary, undermines the objective pretensions of sound, image and language and playfully reveals their instability. (Amadeo Tuskany)

Pierre Bismuth

En suivant la main gauche de Jacques Lacan - l'âme et l'inconscient, 2010

DVD, monitor, b/w, sound
5 min. 03 sec.
unique

Pierre Bismuth

From Noisy to Quiet, 2004
Printed text on A4 paper
unique

Manon de Boer

Dissonant, 2010
16mm film, color, sound
10 min. 40 sec.
edition of 5 + 2 AP

Mario Garcia Torres

Unspoken Dailies, 2003-2009
16mm film, b/w, sound
66 min.
edition of 5 + 2 AP

Mario Garcia Torres

Département de Distribution du Musée d'Art Moderne, Section Téléphonique, 2009
instructions, contract
unique

Mario Garcia Torres

Untitled (Missing Piece), 2005
intervention on exhibition or collection
check list
edition of 3 + 1 AP

Douglas Gordon

entre-deux, 1996
installation with 7 b/w photographs,
framed, chair, glass
15 x 22,5 cm, 38 x 30 cm, 22,5 x 15 cm,
12,5 x 19 cm, 22,5 x 34 cm, 29 x 20 cm,
30,5 x 20 cm
edition of 5 + 2 AP

David Lamelas

Time As Activity - Buenos Aires, 2008
sound, 9 min. 9 sec.
edition of 3 + 1 AP

Deimantas Narkevičius

Whatever you play, it sounds like the 1940's, 2009
turntable, amplifier, speakers
unique

This work, first shown in the Vilnius Triennial, consists of an audio-system made from Telefunken AD1 triodes/tubes (see photo), Klangfilm (Siemens) speakers, and other radio components of the time. The visitor to the exhibition has an opportunity to bring his or her own vinyl record, pressed in any playing speed (33, 45 or 78 rpm) and to rediscover the quality of sound possibly lost during the recording, or in its being played on standard domestic audio-equipment. This sound object was inspired by articles by Anatolij Lichnicki in the magazine (Audio Store).

The work stresses political consciousness of the modern era, especially it's most extreme manifestation during the 40's in Germany (and most of Europe at the time). And this political legacy penetrates into contemporary live. I have created this sound system as an example of anachronistic technology, which is interactive and this performative aspect of it stresses legacy of merely traceable



• Douglas Gordon, *entre-deux*, 1996 (detail)



• Deimantas Narkevičius, *Whatever you play, it sounds like the 1940's*, 2009 (detail)

catastrophic past. Every time an 'innocent' record is played the sound is generated by some equipment produced during the most oppressive political regime. The paradox also is, that during the very inhuman times, some technologic brilliance was achieved. And that is fascinating and frightening at the same time. Deimantas Narkevičius

variable dimensions
edition of 3 + 1 AP

Ian Wilson

Time (Spoken), 1982
signed certificate
29,7 x 21 cm
unlimited edition

Tris Vonna-Michell

Auto-Tracking: Monumental Detours/ Insignificant Fixtures, 2009
double slide projection, sound, objects

Footsteps
Car approaching and comes very close
Car stops
Car door closes

• Pierre Bismuth, *Postscript / The Passenger*, videostill

Shoeboxes

A Book Project by Tris Vonna-Michell

By
Diana Kaur

STOCKHOLM, 24 MAY - The book project brings together several ongoing narratives, conflated with new text-pieces, performance transcriptions and accompanying images devised especially for the publication.

The conjoining story is set in a self-storage unit with Vonna-Michell's daily journeying through boxes of archived objects, works and texts. For the duration of two months the storage unit functioned as a hub, where Vonna-Michell assembled, reconfigured and sequenced existing narratives, objects and miscellaneous personal artefacts in the act of writing a story which runs over three books.

Each book includes a collection of inserts that were printed on a Heidelberg GTO

printing press for the duration of Vonna-Michell's show at Halle für Kunst, Lüneburg, in November 2009. The sheets themselves relate to five key narratives, ranging from images, scripts, thumbnail indexation posters to performance transcriptions. The inserts are interspersed throughout the core story, set in the storage unit, in which Vonna-Michell shifts between objects, past texts and inserts – informing the logic and structure for the books.

Each subsequent book carries a portion of the pre-existent narratives on to the next stage of narration, in an act of perpetual re-editing and reinvention of the storylines and of the surrounding images, texts, and inserts, forming an intricate arrangement of physical and abstract entities.

Though the three books can be read inde-

pendently, as freestanding book-works, together they attempt to constitute a comprehensive whole, informing each other and expanding the narratives further back and inevitably – beyond their origins of historic facts, coincidences or autobiography.

The three-part publication is designed by Manuel Raeder in close dialogue with the artist. Each book is printed in a run of 500 copies. Size of each book: 21 x 26 cm (approx.), 80 pages.

The project is a collaboration between Kunsthalle Zürich, GAMEC-Galleria d'Arte Moderna e Contemporanea in Bergamo, Halle für Kunst Lüneburg e.V. and Fondazione Galleria Civica-Centro di Ricerca sulla Contemporaneità di Trento.

Due to be released in summer 2010.



[Excerpt]

Eighty slides now systematically arranged on my desk, ready for tonight's performance. Although probably thirty of them are images from an adjunct narrative, images of government officials working in Zirndorf, near Nuremberg. Images of thirty-one people, daily piecing together the Stasi files that were torn and discarded after the fall of Communism. Cut them out. And then stick them back again. Like this image here, of an archival tape ball, there's a cohesion of narratives fracturing and merging the whole, constantly. The Puzzlers, kept adhering to the whole, and in the end, a few byway balls of production, circular, still expanding. Useful only for this perhaps, for tonight's story. It's impossible to narrate consistently, or to omit the Stasi chapter from the entirety of the Chopin narration. At least these images are here, may as well add to the carousel sequence.

There is always a cup of sea to sail in 29th edition of the Bienal de São Paulo

by
the publisher

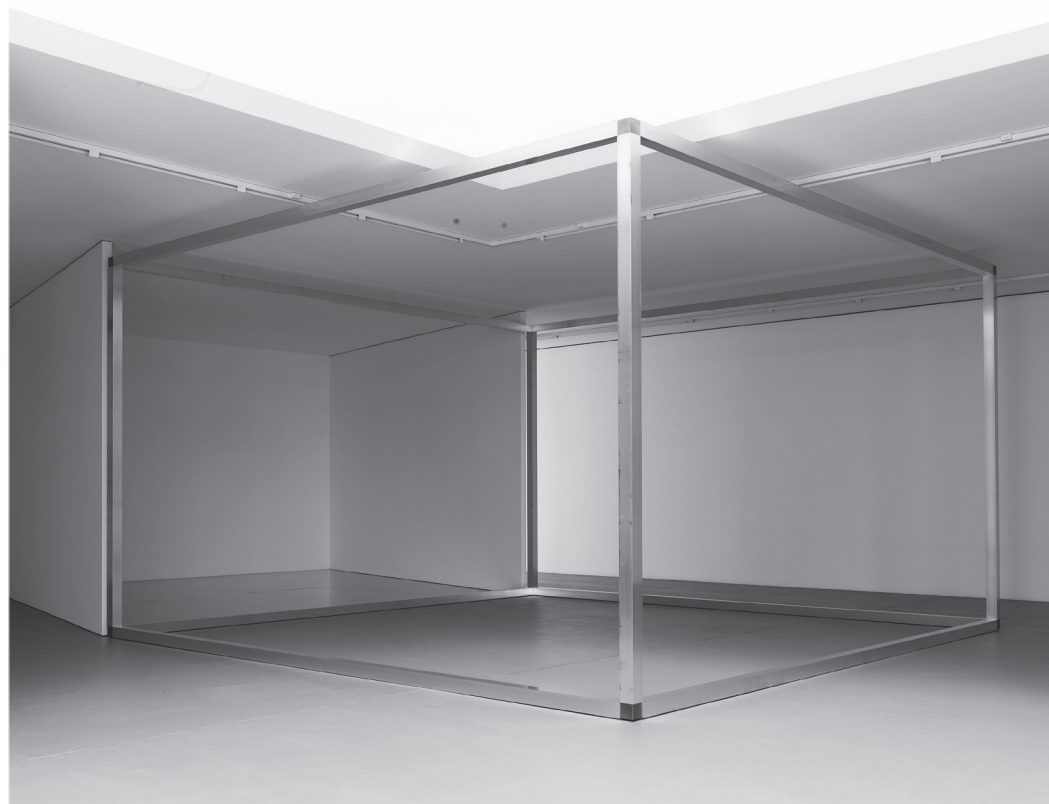
BRUSSELS, MAY 23 - Five artists represented by the gallery have been invited to participate in the next edition of the São Paulo Biennial (opening 21/9): Manon de Boer, Mario Garcia Torres, Joachim Koester, David Lamelas and Deimantas Narkevicius.

Curators-in-chief are the economist and researcher Moacir dos Anjos and the art critic Agnaldo Farias. Together with them

a team of 5 foreign curators assisted in the selection of the artists and in the conception of the exhibition: Rina Carvajal, Sarat Maharaj, Fernando Alvim, Yuko Hasegawa and Chus Martínez. The title chosen for the Biennial, *There is always a cup of sea to sail in*, is a quote borrowed from the Brazilian poet Jorge de Lima's major work *Invenção de Orfeu* (1952) and singularly epitomizes what the exhibition seeks to achieve: to assert that the utopian dimension of art is contained within itself, not without it or beyond it. The curators want to underline the ambiguous character of art, which translates

at the same time the experience of the world and produces a vision potentially able to transform this experience. The 29th Bienal de São Paulo exhibition will display works of art by approximately 120 artists from all over the world. The so-called national representations - a typical trait of the Bienal de São Paulo until recently - have been abolished as they no longer convey the complex network of migrations and cultural flows that characterize modern life.

Till 12 December 2010.
See also www.fbsp.org.br.



• David Lamelas already participated in the São Paulo Biennial in 1967 with the work *Dos Espacios Modificados*, here shown in his exhibition at the Museum für Gegenwartskunst in Basel (2008).

In Brief

The gallery will be exceptionally closed on the 10th and 17th of June, and from the 2nd till the 15th of August for Summer holidays.

The Musée National d'Art Moderne in Paris has acquired a work by **Mario Garcia Torres**, entitled *Je ne sais si c'en est la cause* (2008). The work *Finding Chopin. Endnotes* (2009) by **Tris Vonna-Michell**, which was shown at the Jeu de Paume in Paris in October last year, entered the collection of the Centre National des Arts Plastiques (CNAP).

M HKA and Sternberg Press published *Auguste Orts: Correspondence*, accompanying the exhibition with the same title at M HKA, Antwerp. The book reproduces a dialogue between the four artists who founded Auguste Orts (Herman Asselberghs, **Sven Augustijnen**, **Manon de Boer** and Anouk De Clercq) and Dieter Roelstraete, curator of the exhibition. Other contributions are by Bart De Baere and TJ Demos.

Pierre Bismuth was commissioned a special contribution for the catalogue of the opening exhibition of the new branch of the Centre Pompidou in the city of Metz, *Chefs d'œuvre?* (till 17/1). His work is part of a larger series of text works dealing with synonyms and shifts of meaning.

Copies of the *Newspaper Jan Mot* are exhibited in *Thomas Mayfried, Ephemera - Graphic Design etc.*, Haus der Kunst, Munich (D), 21/5 – 22/8.

HOW DO YOU BURN?



I BURN WELL

• David Shrigley, *Untitled*, 2010

Agenda

Sven Augustijnen

The State of Things, NAMOC, National Art Museum of China, Beijing (CN), 30/4 – 1/6; *Auguste Orts, Correspondence*, M HKA, Antwerp (BE), 21/5 – 22/8; *Right Right Now Now*, Arthur Boskamp Stiftung, Hohenlockstedt (DE), 12/6 – 22/8

Pierre Bismuth

Ce qui vient, Atelier de Rennes, Rennes (FR), 30/4 – 18/7; *The Way We Do Art Now*, Tanya Leighton, Berlin, 1/5 – 5/6; *Curated by...*, *Pierre Bismuth, A bas Lénine, ou la vierge à l'écurie*, Vienna 2010, Galerie Christine König, Vienna, 6/5 – 5/6; *Chefs d'œuvre?*, Centre Pompidou, Metz (FR), 12/5 – 17/1; *Pierre Bismuth*, Fremantle Art

Center, Perth (AU), 26/5 – 18/7 (solo); *One Man's Mess Is Another Man's Masterpiece*, Bugada & Cargnel, Paris, 26/5 – 17/7; *Exhibition Exhibition*, Castello di Rivoli, Rivoli (IT), 7/6 – 19/9; Art Unlimited, Art 41 Basel, Basel (CH), 16/6 – 20/6; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Repetition Island*, Centre Pompidou Forum, Paris, 7/7 – 14/7

Manon de Boer

Collectiepresentatie XXV, M HKA, Antwerp (BE), 19/3 – 19/9; *Body Sound/Update III*, Zebrastraat, Ghent (BE), 16/4 – 20/6; *A l'ombre d'un doute*, FRAC Lorraine, Metz (FR), 8/5 – 29/8; *Auguste Orts, Correspondence*, M HKA, Antwerp (BE), 21/5 – 22/8; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Sensorialités excentriques*, Musée départemental d'art contemporain, Rochechouart (FR), 3/7 – 18/10; *Tussen Taal en Beeld - Verzamelde*

Verhalen #02, Watou (BE), 3/7 – 5/9; *Trust, Mediacity Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *There's Always a Cup of Sea to Sail In*, The 29th Sao Paulo Biennial, Sao Paulo (BR), 25/9 – 12/12

Rineke Dijkstra

ICA Collection: In the Making, Institute of Contemporary Art, Boston (US), 29/7/09 – 18/7/10; *Pictures by Women: A History of Modern Photography*, The Museum of Modern Art, New York, 28/1 – 31/8; *Superficies del Deseo*, MUAC, Mexico City, 27/2 – 25/7; *Liverpool*, Jan Mot, Brussels, 23/4 – 5/6 (solo); *Rineke Dijkstra: I see a Woman Crying*, Tate Liverpool (UK), 27/4 – 30/8 (solo); *Rineke Dijkstra*, Marian Goodman Gallery, Paris, 29/4 – 5/6 (solo); *Present Tense: An Imagined Grammar of Portraiture in the Digital Age*, National Portrait Gallery,

Canberra (AU) 22/5 – 22/8; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Rineke Dijkstra. Liverpool*, Marian Goodman Gallery, New York, 29/6 – 21/8 (solo)

Mario Garcia Torres

Incidents of Travel in Central America, Chiapas, Yucatan and Other Places..., Centro Cultural de España en Guatemala, Guatemala City, 29/4 – 18/6; *A l'ombre d'un doute*, FRAC Lorraine, Metz (FR), 8/5 – 29/8; *Chefs d'œuvre?*, Centre Pompidou, Metz (FR), 12/5 – 17/1; *I Will Be With You Shortly*, Peep-Hole, Milan (IT), 1/6 – 31/7 (solo); *By June 11 We Will Have Installed Some Works by...*, Jan Mot, Brussels, 11/6 – 31/7; Art Unlimited, Art 41 Basel, Basel (CH), 16/6 – 20/6; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Unspoken Dailies*, Peep-Hole, Milan (IT), 26/6 (screening); *There's Always a Cup of Sea to Sail In, The 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12

Dominique Gonzalez-Foerster

De Novo, Corvi-Mora, London, 20/4 – 29/5 (solo); *chronotopes & dioramas*, Dia at the Hispanic Society, New York, 23/9 – 27/6 (solo)

Douglas Gordon

C'est la vie! Vanités, de Caravage à Damien Hirst, Musée Maillol, Paris, 3/2 – 28/7; *One Shot!* Football et art contemporain, BPS22, Charleroi (BE), 6/3 – 11/7; *Elogio della semplicità / In praise of simplicity*, Fondazione Steltine, Milano (IT), 25/3 – 20/6; *Haunted: Contemporary Photography/Video/Performance*, Guggenheim Museum, New York, 29/3 – 6/9; *I Want to See How You See*, Julia Stoschek Collection, Deichtorhallen, Hamburg (DE), 16/4 – 25/7; *Grand National*, Vestfossen Kunstlaboratorium, Vestfossen (NO), 8/5 – 4/10; *Dans un jardin, Un hommage au déjeuner sur l'herbe et au jardin de Monet à Giverny*, FRAC Haute Normandie, Sotteville-Lès-Rouen (FR), 29/5 – 10/10; Jan Mot, Art 41 Basel, 16/6 – 20/6

Joachim Koester

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, A Blind Spot*, Haus der Kulturen der Welt, Berlin, 2/6 – 6/6; *A Blind Spot: Conversation Between Catherine David and Joachim Koester*, Haus der Kulturen der Welt, Berlin, 4/6; *Between Times. Instants, Intervals, Durations*, PhotoEspaña, Madrid, 9/6 – 25/7; Art Film, Art 41 Basel, 18/6 (screening); *Della Biennali di Atene, Istanbul e Marmakech*, Riso Museo d'Arte Contemporanea della Sicilia, Palermo (IT), 8/7 – 7/11; *Dance*

With Camera, Contemporary Arts Museum, Houston (US), 7/8 – 17/10; *There's Always a Cup of Sea to Sail In, The 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12

David Lamelas

It Is It, Espacio 1414, Santurce (PR), 26/1 – 30/6; *Changing Channels*, Museum Moderner Kunst, Vienna, 5/3 – 6/6; *Che cosa sono le nuvole? Artworks from the Enea Righi Collection*, Museion Bolzano, Bolzano (IT), 21/3 – 19/9; *Curated by...*, Marko Lulic, Vienna 2010, Galerie Senn, Vienna, 7/5 – 5/6; *Mixtapes: Popular Music in Contemporary Art*, Lewis Glucksman Gallery, Cork (IE), 8/6 – 24/10; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Les Rencontres d'Arles International Photography Festival*, Arles (FR), 3/7 – 19/9; *There's Always a Cup of Sea to Sail In, The 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12

Sharon Lockhart

Rewind: 1970s to 1990s, Works from the MCA Collection, Museum of Contemporary Art, Chicago (US), 13/3 – 5/9; *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol*, Orange County Museum of Art, Newport Beach, California (US), 2/5 – 19/9; *Sharon Lockhart, Lunch Break*, San Francisco Museum of Modern Art, San Francisco (US), 21/5 – 6/9 (solo); *By June 11 We Will Have Installed Some Works by...*, Jan Mot, Brussels, 11/6 – 31/7; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Sharon Lockhart, Lunch Break*, Colby College Museum of Art, Waterville, Maine (US), 10/7 – 17/10 (solo)

Deimantas Narkevičius

Les Promesses du Passé, Centre Pompidou, Paris, 14/4 – 19/7; *The Science of Imagination*, Ludwig Museum, Budapest, 28/4 – 27/6; *Building Memory: Four Films About Architecture, Monuments, and Community*, HMKV im Dortmunder, Dortmund (DE), 29/5 – 15/8; *Das im Entschwinden Erfasste: Videokunst im Museum Folkwang*, Museum Folkwang, Essen (DE), 5/6 – 1/8; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Over the Counter*, Mucsarnok Kunsthalle, Budapest, 18/6 – 19/9; *Postmonument, XIV Biennale Internazionale di Scultura di Carrara*, Carrara (IT), 26/6 – 31/10; *Trust, Mediacity Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *There's Always a Cup of Sea to Sail In, The 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12

Tino Sehgal

CCA Wattis Institute, San Francisco (US), till 31/12; *Skin Fruit: Selections from the Joannou Collection*, New Museum, New

York, 3/3 – 6/6; *Sexuality and Transcendence*, Pinchuk Art Centre, Kiev, 24/4 – 19/9; *Number Three: Here and Now*, Julia Stoschek Collection, Düsseldorf (DE), 5/6, 12/6, 19/6, 26/6

Tris Vonna-Michell

Morality, Act VII: Of Facts and Fables, Witte de With, Rotterdam (NL), 13/5 – 29/8; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Number Three: Here and Now*, Julia Stoschek Collection, Düsseldorf (DE), 19/6 (performance); *Morality, Act IX: Let Us Compare Mythologies*, Witte de With, Rotterdam (NL), 20/6 (performance); *NineteenEighty-Four*, Austrian Cultural Forum, New York, 27/7 – 5/9; *Haunted: Contemporary Photography/Video/Performance*, Guggenheim Museum, New York, 29/7 (performance); *Trust, Mediacity Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11

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 (FR), 8/5 – 29/8; Art Unlimited, Art 41 Basel, Basel (CH), 16/6 – 20/6; Jan Mot, Art 41 Basel, 16/6 – 20/6; *Habiter poétiquement*, Musée d'art moderne Lille Métropole, Lille, 25/9 – 30/1

Colophon

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JAN MOT

Rue Antoine Dansaertstraat 190
 BE-1000 Brussel Bruxelles
 tel: +32 2 514 10 10
 fax: +32 2 514 14 46
 office@janmot.com
 www.janmot.com

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