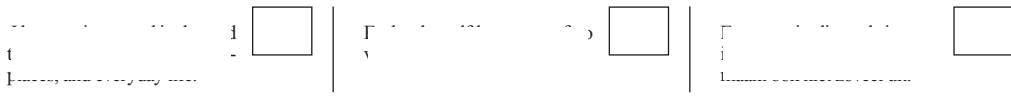


# 95 – 97

Jaargang 13 No. 73



## A Few Questions about Place and Time: Sharon Lockhart and Michael Ned Holte in conversation

by  
**Michael Ned Holte**

LOS ANGELES, 20 AUG

Michael Ned Holte: *Location is clearly important for you. You've made films in Japan, Brazil, and the Sierra Nevada Mountains. Double Tide (2009) is set in the landscape of coastal Maine, where you are from. What led you to make a film set in your native landscape?*

Sharon Lockhart: First of all, the desire to go home—to be with my family and to be in that landscape, which I've loved since I was a child. But also because working in Maine gave me the opportunity to collaborate with workers and their families at a complicated time, when industries that once provided jobs for millions across the United States are disappearing. The effects of these shifts are especially visible in Maine. For example, the last sardine factory in the United States was in Maine, and it recently closed. Even Bath Iron Works, which manufactures ships and is the largest employer in the state, has seen its workforce diminish significantly over the years. I became interested in the disappearance of such industries and their effects on workers, workplaces, and everyday life.

When I began thinking about making what became the film *Lunch Break* (2009), I originally intended to film in five states. But soon I realized that I would be hopping from one place to another, and the way I usu-

ally work is to spend long periods of time in one place getting to know people. Maine seemed like the most manageable place for me to make that film because I know it so well. I felt like I understood people there in a way that would allow me access to something more intimate. I met people through my family members, friends, and friends of friends. The network just kept expanding, and I became very close to many of the people who became involved with the project.

*Double Tide* emerged from *Lunch Break*. While scouting sites for *Lunch Break*, I became interested in clamming. I even filmed Jen Casad, the woman featured in *Double Tide*, in a shot that ultimately wasn't used. There was something so primal about clamming—the act of reaching into the earth, the dependence on the rhythms of nature. All this struck me as indicative of a pre-industrial time and type of labor, so different from the industrial rhythms of a workplace like BIW.

MNH: *Labor emerged as an important subject in the painting of the 19th century. You mentioned to me in passing that Courbet's painting Stone-Breakers (1849) was an important precedent for Double Tide, and of course your films Lunch Break and EXIT are set in a factory. What drew you to labor, or the site of labor, as a subject?*

SL: I've always been interested in labor as well as leisure, and 19th-century realist painting takes both as subjects. Courbet is definitely a precedent. So are the works of

(advertisement)

# 95

Exhibition  
11/9–23/10

Opening  
11/9 12–21h

## SHARON LOCKHART DOUBLE TIDE

## WORKS BY MARCEL BROODTHAERS, JEN CASAD, TACITA DEAN AND SHARON LOCKHART

Jan Mot  
Rue Antoine Dansaertstraat 190  
BE-1000 Brussel Bruxelles

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Millet—especially his paintings of women laborers, as in *The Gleaners* (1857). Perhaps the fact that I grew up in a working-class family also inspired my interest in these subjects. Or perhaps it's because labor is such a huge part of everyday life, yet its representation seems to have dwindled in contemporary art. In any case, I've been looking at images of labor and leisure in films, photographs and paintings since the beginning of my career. My first artist book, which I'm producing with the Secession in connection with the *Lunch Break* project, will consist entirely of images—primarily historical images of workers at rest, but also a few of my own research snapshots.

When I went to Japan for the first time, I had intended to make a film about farming but ended up making *Goshogaoka* (1998), a film on basketball. It wasn't until I returned to Japan in 2001 that I made the farming film, *NŌ*. I think *Double Tide* and *NŌ* are similar, in that both are dictated by an activity contained within the frame. Also, time is real, and continuous—or at least it appears to be.

Another thing that links these films is the sense that work is something tangible, as opposed to the virtual world we have become so dependent on. *Double Tide* is especially rooted in the tangible world. There are only so many days a year in which you could make this film. Jen's work as a clammer (she's also an artist) depends on the play of sun and moon and their effects on the earth. She can only clam when she can see the little bubbles the clams make in the mud, so her path out into the flat depends on the receding tide. Of course, we, as viewers, cannot see any of the traces of her process, so her progression through the flat is somewhat inscrutable to us. One of the reasons this activity intrigues me so is that it is intimately bound up with the act of looking: Jen looks for signs of the clam's presence, and we, the viewers, in turn look for signs of her movement through the changing light of the landscape. These two activities are tied together by the light and landscape.

MNH: *Until recently, most of your films accepted the limitations of celluloid and 16-mm filmmaking, in many ways recalling the "truth to materials" ideals of structural filmmaking. For example, the twelve shots that comprise Pine Flat (2005) are all exactly 10 minutes long, which is nearly the length of a roll of 16-mm film. Lunch Break, however, which features one tracking shot, slowed to an almost glacial pace, clearly takes advantage of digital technology. Double Tide presents two shots, each 50 minutes long, which seemingly obviates the mechanical*

*limitations of 16-mm filmmaking. What has happened in the shift to digital filmmaking?*

SL: Yes, you are right that in my work, duration has always been a function of the material of film and that going digital has allowed me to move beyond these limitations. However, there was nothing really digital about *Double Tide* except the final output. Like *NŌ*, the cuts were hidden in order to get a seemingly continuous take of an activity.

I still like the limitations analog filmmaking gives me, however, because it's a more theatrical way of shooting. It heightens "performances." Without the limitations that analog film presents, I'm not entirely sure how I will proceed. Even though *Lunch Break* was digitally altered, it was still at the outset a ten-minute shot in 35mm. The ratios that turned it into an eighty-minute film seemed part of it. The limits that a structural approach creates are still interesting to me, but I think that I've moved beyond having to foreground structure in a very materialist way in order to create the kind of reflexivity earlier generations of structuralist filmmakers were looking for.

MNH: *You've been working with James Benning, who has also recently shifted into digital filmmaking. What has that collaboration been like?*

SL: Our fondness for each other's work grew into collaboration, but that took many years. I think we are each other's best viewers, and we often share work in progress, discuss ideas, and are even talking about collaborating on a film on small, out-of-the-way bars. It's been interesting to watch Benning's shift into digital, and it's given me great confidence that I can get the images I desire in that medium.

Benning initially became involved in the project as the editor of *Lunch Break*. As soon as I began to envision the complexities of the sound design I wanted, the editing became a sort of mathematical problem, and he loves those kinds of problems. So, his involvement grew organically into a collaboration with Becky Allen, a composer I've worked with since 1994, and me on the sound track.

MNH: *I tend to get wrapped up in your filmmaking, but most of your projects produce both time-based works and still photographs. (It's also worth noting that most of your films, Lunch Break excepted, are made with an unmoving camera.) How do you think of these media in relationship to one another? Does one have priority over the other?*

SL: There is no priority in my mind. I think each medium has its own qualities, and I al-

ways try to point this out in the work. I think of photographs as being tied to the tableau. The fact that they are disengaged from the narrative flow of time provides them with a sense of inscrutability. That, in turn, forces you to look at them differently than you would a film. Film, on the other hand, creates a much more immersive experience, in which sound and duration interrupt the purely visual aspects of the tableau.

MNH: *Your films generally blur the categorical distinctions between fiction and documentary—or, as I once wrote, they're situated at the intersection of the index and the imaginary. To what extent is the laborious activity seen in Double Tide—clam digging—driven by Jen Casad, the clam digger in the film, and to what extent did you direct the work she's doing in the film? Or, perhaps another way of asking the same question: Is her "performance" actually a performance?*

SL: It's both: Jen was definitely working, but she was also performing for the camera. She had to learn where the boundaries of the camera's vision were and to stay inside that area. Together, we created a general trajectory of her work, which normally is quite spontaneous. The fact that she is also an artist helped immeasurably, because she understood the frame and the conversion of three-dimensional space into two dimensions. After the filming, she continued claming and then took her clams to market.

MNH: *In many of your films, there seems to be tension between the subjective or experiential nature of human time—say, kids playing in the outdoors in Pine Flat (2005) or Jen clam digging in Double Tide—versus the rigid framework of mechanical time, a category which includes the work day and the length of shot you're using. Is that a tension you're looking for? And if so, what about it interests you?*

SL: I'm interested in that tension. Film is a function of the mechanical time you mention, and I think part of its appeal, even its existence, is tied to the way it reflects and operates within the regimented time of the industrial workday. My methodology in filmmaking is to unravel the expected trajectory of time. People are used to experiencing time as money, as labor. They don't slow down and contemplate the everyday. I'm interested in creating that opportunity for contemplation.

Michael Ned Holte is a writer and critic based in Los Angeles.

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(advertisement)

# 96

Film screening  
12/9 17h

## SHARON LOCKHART

### DOUBLE TIDE

RITS  
Rue Antoine Dansaertstraat 70  
BE-1000 Brussel Bruxelles



• Sharon Lockhart, *Double Tide*, 16mm film transferred to HD, colour, sound, 99 min. (film still)



When she had a lot of questions I sent her, "my list of inveterate Dead Heads whom Brightman had turned up. Lockhart's emphasis on the ritual, repetitive aspects of daily activity can suggest that her interest is in types. The individuals she makes her subjects, however, know her as a diehard people person; she comes to know them all very well, and the identification of those individuals plays as critical a role as what she goes on to compose. I wanted to know more not just about the workers in Lockhart's trio of Maine films; not so much about those in *Lunch Break* and *Exit*—there were too many—but about Jen Casad, the 30-something clammer whose tenacious, slurpy digging punctuates the almost painfully exquisite seascape of *Double Tide*.

Casad is also an artist, and that fact, coupled with her talents as a clammer and her commitment to the environment, made any number of enthusiastic locals insist that Lockhart seek her out. The two are kindred spirits: Casad's drawings share an approach to portraiture that parallels Lockhart's approach to her films, and both artists learn about their subjects by watching them at work in a particular, defining landscape. "As I was fishing," Casad wrote, in reply to a long list of questions I sent her, "my ideas of nature and men changed. I realized the intimate relationship that connected the two. And out of my respect for this, I started drawing working fishermen."

As an artist, Casad is as patient and painstaking as she is in her clam digging. Her drawings have an almost incandescent intensity, manifested through months of drawing in multiple pencils. She is equally attentive to the character traits that her portraits allow her to find in her fellow fishermen and -women, as well as in such abstract details as the formation of ice, which the pace of her clamming allows her to observe with an almost hallucinatory clarity. The following exchange is an edited version of a much more extensive correspondence between Casad and myself that took place in May 2010.

# Jen Casad

by  
Linda Norden

When Sharon Lockhart invited me to write an article for the *Lunch Break Times*, a newspaper she published in conjunction with the presentation of the exhibition *Lunch Break* at the Colby College Museum of Art in Waterville, Maine, I knew what, or rather whom, I wanted to pursue. Lockhart packs an inordinate amount of visual information into her films, but there's a lot that we don't learn, despite their careful construction and slow pace. I was made newly aware of this disparity between "subject" and person recently, while reading *Sweet Chaos*, Carol Brightman's illuminating meditation on the Grateful Dead and the enduring subcultures they helped spawn. I stumbled on a reference there to "the shipbuilders at the Bath Iron Works"—the workers featured in Lockhart's films *Lunch Break* and *Exit*—amidst a long

list of inveterate Dead Heads whom Brightman had turned up.

Lockhart's emphasis on the ritual, repetitive aspects of daily activity can suggest that her interest is in types. The individuals she makes her subjects, however, know her as a diehard people person; she comes to know them all very well, and the identification of those individuals plays as critical a role as what she goes on to compose. I wanted to know more not just about the workers in Lockhart's trio of Maine films; not so much about those in *Lunch Break* and *Exit*—there were too many—but about Jen Casad, the 30-something clammer whose tenacious, slurpy digging punctuates the almost painfully exquisite seascape of *Double Tide*.

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*Linda Norden is a curator based in New York, who writes occasionally on art. Jen Casad is an artist and commercial clam digger who lives in Boothbay, Maine. The original version of this text appeared in the Lunch Break Times (July 2010), a newspaper published by Sharon Lockhart in conjunction with the presentation of the exhibition Lunch Break at the Colby College Museum of Art, Waterville, Maine, July 10–October 17, 2010.*



Dear Jen,

A year ago January, I talked to Sharon about doing a show of your drawings in conjunction with projections of 'Double Tide'. I've been interested in seeing those drawings and meeting you since then. If we can't work out a live meeting, would you mind my asking some questions via email? I'd love to know where you were born and grew up, when you started clamming, and when you started drawing. I'd love to know who you draw, and if you draw mostly people, landscapes, or other things, or abstractly; what you like to do and where you like to go when you're not clamming; etc. Actually, I'd just like to hear your thoughts and get a feel for you beyond the beautiful moves you make as you go about gathering those clams.

All best, Linda

Hi Linda,

Wow, that's a lot of questions! I was born in Damariscotta, Maine. My mother is from San Francisco; my father, from Seattle. They came to Maine to buy an old wooden boat, the 'Conqueror', an 80-foot sardine carrier, so neither of my parents are Mainers. They lived on the boat while my mother was pregnant in South Bristol. I grew up between South Bristol, Alna, and Whitefield. This is like making a line from the coast and going north on a 40-minute car ride. My father, years later, disappeared on the boat.

I've drawn for as long as I can remember. My real father had an art studio on the boat, and both my grandmother and my older sisters are artists, too, but I didn't grow up with any of them. I have a brother who's an artist, and we were quite competitive as artists growing up. Maybe we still are. I started clamming when I was about 20, as my first love was a digger, who got me into it. At first I picked snails, and then I got a digging license. I did better than most people starting out digging, and now it's just a way of life. Self-employed and independent.

I graduated from the University of Augusta in 2003, paying my tuition by digging. It took me five years to get my degree, as I had to take some semesters off due to finances. I took almost every painting, sculpture, ceramics, print making, and photography class available. I think that helped my perspective in many ways.

I used to draw from a lot of old fishing photos. The first one was a very small view based on a Shackleton photograph. As I began fishing, my ideas of nature and men changed. I realized the intimate relationship that connected the two. And out of my respect for this, I started drawing working fishermen. Now I'm drawing more fishermen, more working people, more Maine life, but through my own lens—a contemporary view, although I believe the past and present mingle when it comes to fishing. I like to paint, and my paintings focus on views of nature that most people miss—little abstracts, but done from photographs.

When I'm not clamming, I might be doing other jobs. I have a part-time job working on an island in John's Bay. I do some yard jobs. I draw a lot. I go for boat rides. Sometimes I go up north, where I have a couple of friends who live off the grid. We go on day-long horse-back riding excursions. I take lots of photographs for future drawings or paintings.

Looking forward to hearing from you, Jen

Hi Jen,

I'd like to hear more about your ideas about the intimate relationship between nature and man. I'm intrigued by the very different ways Sharon's film and your drawings reflect that synergy. I'd also love to get more information on how you and Sharon worked together to plan the shots in 'Double Tide'.

Thanks, Linda

Hi Linda,

I'd like to think that I'm an environmentalist, or that I appreciate nature and have always been conscious of environmental issues. Man is not outside of nature: we are dependent on the ecosystem. It wasn't until I started fishing that I realized some people do co-exist with nature, that this co-existence is soul, or sole, survival, and that every day these people live with the weather, tides, and changing seasons.

I respect fishermen because they're in tune with nature. Not all give back or try to maintain their resources, but many do, and trust, care, to maintain a sustainable living. Fishermen, even the roughest ones, cannot look at the rising sun on the ocean horizon without a sense of awe and respect. Fishing gets in the blood and never leaves.

A short story: Once I watched as a friend picked clams, his arm quickly reaching down into the mud to grab the clam. He was oblivious to a blue heron not far away, just on the tide line, the same quick movements of its neck dipping down to fish. I never forgot that man and that bird, both doing the same thing. Sharon's film—it was fun, and I love working out ideas with her. We think a lot along the same lines. When she decided she wanted to do something with clamming, it only seemed natural to shoot double tides. That extraordinary, slanting, first and last light of dawn and dusk. She calls it the magic hour. I took her to Seal Cove, a long, narrow, north-facing cove, with little islands and points. We shot five separate days, one double tide per day. I had to think about the composition of the frame and what the viewer was seeing. I had to think about where and how I would look in relation to the frame. Richard Rutkowski, the camera operator, helped with this, as he was seeing through the camera eye. Other than that, I just went about doing what I was doing, picking clams and trying to fill my hod.

When I first saw the film, it was if I were just another element in nature, like a bird or something. 'Double Tide' is about making people slow down, look, listen, and feel as if they are there in the cove, watching. As if they were looking at a moving painting.

Jen

# Pierre Bismuth on his recent works

## A conversation with Dieter Roelstraete

BRUSSELS-BERLIN, 21 AUG

Dieter Roelstraete: *In a conversation we had about a new series of works you are working on just a little while ago you mentioned Bertolt Brecht—not a name (or a reference) I would hasten to associate with your work. But then again Brecht is part of our cultural landscape of course—or has become an essential element of our cultural patrimony. And that, for sure, has not always been the case. He was the patron saint (so to speak) of the 2009 Istanbul Biennial, one of the many ghosts that appeared to haunt the last Documenta, and his name keeps popping up in many contemporary discussions both within the confines of the art world and without.*

Pierre Bismuth: Well in my case Brecht is in fact a reference that I have only come across recently, but one I was very happy to ‘discover’, as his “distancing effect” could be said to correspond, more or less exactly, with the basic strategy of my own work since its earliest stage: the destabilization of pre-established codes of perception in order to prevent public complacency and force a modicum of criticality—forcing the viewer to become more deeply aware of what he or she is looking at. From a more general point of view I guess the revival of popular interest in Marxist ideas may also help to explain a ‘return’ to Brecht...

DR: *And this ‘return’ to Brecht probably also connected with the increased interest, on the part of many younger artists, in the history of performance art and its relationship to theatre and dance.*

PB: That may be true but I must say I am quite ambivalent on that issue, mainly because I am not terribly interested in the question of the body—or, to be more precise, in the emotional, psychological dimension and/or the paths that usually come along with it (i.e. the idea of liberating an oppressed inner self through corporal expression).

DR: *I am just bringing this up because when I talk to younger artists or art students, it quickly emerges that what they’re looking at is very different from what people were looking at ten or fifteen years ago: very often, the talk is of the Wooster Group, Martha Graham, the Judson dance company, Trisha Brown, Yvonne Rainer...*

PB: I certainly share this interest—but the artists you just mentioned are different in that they always sought to treat the body as a mechanic entity, trying to find its own formal logic in relation to the body’s physicality rather than approaching it as a means (or limit!) to express certain feelings.

DR: *... While the dominant references for artists working in a certain field were very often much more (or more directly) film- or cinema-related. Ten years ago, the New York art event of the year would have been Matthew Barney’s Guggenheim extravaganza, today it’s Marina Abramovic’s ‘retrospective’ at the MoMA. Ten or fifteen years ago, the focus of much ‘live’ art or moving image practice was very much located in image production itself, whereas now the conditions of that production process appear to form a more dominant concern: rehearsing, improvisation, movement and gesture, the building of sets and stages, the dynamics of directing, the event...*

PB: Barney started out doing performances though, so I wouldn’t necessarily put him in such clear opposition to Abramovic—and they do seem to share a certain inclination towards both lyricism and drama as well. But it’s true what you say regarding the changing frame of reference, and I’m glad to have seen it happen. Even though I ‘belong’ to this generation of artists who are (or were) interested in cinema, I always had very oblique reasons to refer to it. I was mainly interested in issues concerning process, duration and perception, and cinema was one of many ways to approach these issues. I also thought that the realm of art was free enough to allow actual experiments with ideas coming from different fields without always having to resolve things formally—and of course I soon realized that this, alas, wasn’t the case at all. It seems that today it is possible for young artists to deal with anything they want in any given shape or form without feeling the obligation to place what they do in a strictly art historical perspective. And what’s particularly interesting (if what I describe is true, that is) is that it happens right after an insane 10-year period of absolute free market excess.

DR: *And this may well be the exact reason why Brecht seems to matter so much. But*

*that does not yet answer the question as to what has motivated this shift that we are trying to identify here. Perhaps this shift only exists in my imagination—in which case I would still like to know what has edged you towards this ‘Brechtian’ frame of reference. Perhaps you can comment a bit upon my hypothesis?*

PB: There is definitely a shift, and it probably comes out of a growing sense of disenchantment with image culture—out of a need, perhaps, to be involved with actions rather than representations. The problem is that, with contemporary art now wholly integrated into the culture industry, there obviously exists a need for ‘live’ public events of a certain kind, and perhaps artists just simply fulfill this need. My own recent interest in creating environments that resemble theatre sets or film sets is rather critical of art’s new role in the production of what the French call “animation culturelle”. The use of actors in the Basel piece—a replica of a typical art fair gallery booth—was precisely meant to transform art fair activity into a spectacle. And the presence of the actors also worked to prevent the viewer from considering the installation as an object pure and simple.

DR: *I assume that your interest in acting, re-enacting and rehearsing also informs your literal uses of repetition and duplication—I am thinking, of course, of the aforementioned work at Art Unlimited in Basel this year. Perhaps you could expand a bit upon that relationship between the arts of the stage and the pathos of repetition?*

PB: In fact it is my interest in the pattern of repetition that eventually led to the idea of duplicating a space. And because this replica ended up looking like a stage, the idea of using a group of actors naturally followed—even though they are not really acting, but just reading on stage. Anyway I believe that in my case, the principle of repetition is always the same: it is a deceptive strategy meant to prevent the fulfillment of spectatorial expectation. So there is no escape, no hope; the viewer must confront reality as it is, and still try to make something out of it. This, I believe, is what constitutes the emancipatory potential of repetition.

DR: *On a different note, I am struck by your*

choice of subjects for this art of duplication—they aren't just any old structures, but institutional structures: gallery booths, the reception area of a gallery... I am not suggesting that this suffices to align your work with a certain brand of institutional critique, but it does make me wonder why you choose to duplicate those 'institutional' structures first and foremost. Perhaps—this just to tie this back to my initial comment on play-acting and duplicity—the gallery is the art world's one space that requires the best (or the most) acting?

PB: I do think it is a form of institutional critique—and seeing that the art fair has been the dominant structure in art for the last ten years now, it is only natural that it should be the target of such critique. I felt that art fairs and galleries had become such a big part of our everyday life that they needed to be historicized within a work of art.

Pierre Bismuth will participate in the Nuit Blanche, Paris with a performance on October 2. Other artists from the gallery participating in the Nuit Blanche are Joachim Koester and Tino Sehgal. See also Agenda.

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# In Brief

The gallery participates in the gallery weekend 'Brussels Art Days' on September 11 and 12. About 30 galleries in Brussels will be open on Saturday and Sunday from noon till 20h. See also [www.brusselsartdays.com](http://www.brusselsartdays.com).

The work 'Time (Spoken)' (1982) by **Ian Wilson** was acquired by the Kröller-Müller Museum in Otterlo (NL).

The gallery participates in FIAC, the Paris art fair (21/10-24/10). The presentation will be a shared project with gb agency (Paris).

The upcoming show in the gallery consists of recent works by Vija Celmins and Joe Scanlan. Opening October 30.

(advertisement)



Art Fair  
21/10-24/10

# JAN MOT AT FIAC

Grand Palais  
Paris

# Agenda

## Sven Augustijnen

Johan - François, Psychiatrisch Centrum, Duffel (BE), 5/9 - 10/11; *Tegenlicht*, SMAK, Ghent (BE), 11/9 - 21/11; *A.B.C. - Art Belge Contemporain*, Le Fresnoy, Tourcoing (FR), 9/10 - 31/12; *Cities Under the Gaze*, Murcia (ES), 14/10 - 31/12

## Pierre Bismuth

*Seconde Main*, Musée d'art moderne de la ville de Paris, 1/3 - 23/10; *Chefs d'œuvre?*, Centre Pompidou, Metz (FR), 12/5 - 17/1; *Yesterday Will Be Better, Taking Memory Into the Future*, Aargauer Kunsthaus, Aargau (CH), 21/8 - 7/11; *Pierre Bismuth*, Bugada & Cargnel, Paris, 9/9 - 21/10 (solo); *Exhibition, exhibition / Mostra, mostra*, Castello di Rivoli, Rivoli (IT), 21/9 - 9/1; *Le Printemps de Septembre*, Musée les abattoirs, Toulouse (FR), 24/9 - 17/10; *Nuit Blanche*, Musée d'art et d'histoire du judaïsme, Paris, 2/10 (performance); *The Last Newspaper*, New Museum, New York, 3/10 - 9/1; *A.B.C. - Art Belge Contemporain*, Le Fresnoy, Tourcoing (FR), 9/10 - 31/12

## Manon de Boer

*Collectiepresentatie XXV*, M HKA, Antwerp (BE), 19/3 - 19/9; *Sensorialités excentriques*, Musée départemental d'art contemporain, Rochechouart (FR), 3/7 - 18/10; *Trust, Media City Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 - 17/11; *Doc.be*, Cinema NOVA, Beijing, Shanghai, Kunming,

Hefei (CN), 10/9 - 2/10 (screening); *Attica*, Concertgebouw, Bruges (BE), 25/9 - 26/9; *There is Always a Cup of Sea to Sail In*, 29th Sao Paulo Biennial, Sao Paulo (BR), 25/9 - 12/12; *Dissonant, Views From the Avant-Garde*, Film Festival New York, 1/10 - 3/10 (screening); *Dissonant*, Film Festival Lucca (IT), 5/10 - 9/10 (screening); *Dissonant*, 17th International Film Festival of Valdivia (CL), 14/10 - 19/10 (screening); *Publics and Counterpublics*, Centro Andaluz de Arte Contemporaneo, Sevilla (ES), 28/10 - 6/3

## Rineke Dijkstra

*elles@centrepompidou*, Centre Pompidou, Paris, 27/5/09 - 21/2/11; *Pictures by Women: A History of Modern Photography*, MoMA Museum of Modern Art, New York, 7/5 - 21/3; *Efecto Drácula/Comunidades en transformación*, Museo Universitario del Chopo, Mexico City, 19/5 - 8/9; *Between Here and There: Dislocation and Displacement in Contemporary Photography*, Metropolitan Museum of Art, New York, 2/7 - 13/2; *Taking Place*, Stedelijk Museum, Amsterdam, 28/8 - 9/1

## Mario García Torres

*Seconde Main*, Musée d'art moderne de la ville de Paris, 1/3 - 23/10; *Chefs d'œuvre?*, Centre Pompidou, Metz (FR), 12/5 - 17/1; *Model Kits, Thinking Latin America from the MUSAC Collection*, MUSAC, León (ES), 26/6 - 11/1; *Video XXII. Colección Lemaitre*, Centro Fundación Telefónica, Lima, 8/7 - 3/10; *Taking Place*, Stedelijk Museum, Amsterdam, 28/8 - 9/1; *Taipei Biennial*

2010, Taipei Fine Arts Museum, Taipei, 3/9 – 14/11; *Watchmen, Liars, Dreamers (Eradication concrete 3)*, FRAC Ile de France Le Plateau, Paris, 16/9 – 14/11; *Exhibition, exhibition / Mostra, mostra*, Castello di Rivoli, Rivoli (IT), 21/9 – 9/1; *There is Always a Cup of Sea to Sail In, 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12

#### Dominique Gonzalez-Foerster

elles@centrepompidou, Centre Pompidou, Paris, 27/5/09 – 21/2/11; *Before Present*, Villa du parc, Annemasse (FR), 4/6 – 19/9; *Fast Forward 2, The Power of Motion, Media Art Sammlung Goetz*, ZKM Center for Art and Media, Karlsruhe (DE), 18/6 – 3/10; *Dominique Gonzalez-Foerster: The Drought/The Drowned World: J.G. Ballard-Garden*, deSingel, Antwerp (BE), 1/10 – 9/1 (solo)

#### Douglas Gordon

*Che cosa sono le nuvole?*, *Artworks from the Enea Righi Collection*, Museion, Bolzano (IT), 21/3 – 19/9; *Haunted: Contemporary Photography/Video/Performance*, Guggenheim Museum, New York, 29/3 – 6/9; *Emporte-moi/Sweep me off my feet, Musée d'art contemporain*, Val-de-Marne (FR), 7/5 – 5/9; *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; *De Matisse à Barceló*, Fondation Émile Hugues, Vence (FR), 12/6 – 31/10; *Yesterday Will Be Better, Taking Memory Into the Future*, Aargauer Kunsthaus, Aargau (CH), 21/8 – 7/11; *Trust, Media City Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *There is Always a Cup of Sea to Sail In, 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12; *Essential 100*, Toronto Film Festival, Toronto (CA), 7/10 – 24/10

#### Joachim Koester

*It's a Set-Up*, Kiasma Museum of Contemporary Art, Helsinki, 26/3 – 20/2; *Forum 65, Jones, Koester, Nashashibi/Skaer: Reanimation*, Carnegie Museum of Art, Pittsburg (US), 2/7 – 3/10; *Della Biennali di Atene, Istanbul e Marrakech*, Riso Museo d'Arte Contemporanea della Sicilia, Palermo (IT), 8/7 – 7/11; *Hymn to Pan, Karl Holmqvist/Joachim Koester*, Badischer Kunstverein, Karlsruhe (DE), 9/7 – 5/9; *Dance With Camera*, Contemporary Arts Museum, Houston (US), 7/8 – 17/10; *Habiter poétiquement*, Musée d'art moderne Lille Métropole, Lille, 25/9 – 30/1; *There is Always a Cup of Sea to Sail In, 29th Sao Paulo Biennial*, Sao Paulo (BR), 25/9 – 12/12; *Nuit Blanche 2010*, Musée d'art moderne de la ville de Paris,

Paris, 2/10; *Playground Festival*, STUK Kunstencentrum, Leuven (BE), 4/11 – 9/11

#### David Lamelas

*Che cosa sono le nuvole?*, *Artworks from the Enea Righi Collection*, Museion, Bolzano (IT), 21/3 – 19/9; *Mixtapes: Popular Music in Contemporary Art*, Lewis Glucksman Gallery, Cork (IE), 8/6 – 24/10; *Les Rencontres d'Arles, International Photography Festival*, Arles (FR), 3/7 – 19/9; *Iman: Nueva York*, Fundacion Proa, Buenos Aires, 24/7 – 30/9; *De frente al sol*, Galerie Martin Janda, Vienna, 18/9 – 30/10; *There is Always a Cup of Sea to Sail In, 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; *Lunch Break*, Museum of Modern Art, San Francisco (US), 21/5 – 6/9 (solo); *Lunch Break*, Colby College Museum of Art, Waterville, Maine (US), 10/7 – 17/10 (solo); *Dance With Camera*, Contemporary Arts Museum, Houston (US), 7/8 – 17/10; *Double Tide*, Jan Mot, Brussels, 11/9 – 23/10 (solo); *Anonymous*, Le Bal, Paris, 15/9 – 19/12; *Move: Choreographing You*, Hayward Gallery, London, 13/10 – 9/1; *Double Tide*, 54th BFI London Film Festival, London, 13/10 – 28/10 (screening); *Double Tide*, American Film Festival, Wrocław (PL), 20/10 – 24/10 (screening); *Double Tide, Podwórka*, Vienna 2010, Vienna, 21/10 – 3/11 (screening); *Publics and Counterpublics*, Centro Andaluz de Arte Contemporaneo, Sevilla (ES), 28/10 – 6/3; *Double Tide*, Copenhagen International Documentary Film Festival, 4/11 – 14/11 (screening); *Double Tide*, MoMA Museum of Modern Art, New York, 7/11 – 11/11 (screening)

#### Deimantas Narkevičius

*Che cosa sono le nuvole?*, *Artworks from the Enea Righi Collection*, Museion, Bolzano (IT), 21/3 – 19/9; *Over the Counter*, Mucsarnok Kunststhalé, Budapest, 18/6 – 19/9; *Post-monument*, 14th International Sculpture Biennial of Carrara (IT), 26/6 – 31/10; *Yesterday Will Be Better, Taking Memory Into the Future*, Aargauer Kunsthaus, Aargau (CH), 21/8 – 7/11; *Trust, Media City Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *Shock-workers of the Mobile Image*, 1st Ural Industrial Biennial, House of Print, Ekaterinburg (RU), 9/9 – 10/10; *Primeira e última*, Galeria Luisa Strina, Sao Paulo, 20/9 – 18/12; *There is Always a Cup of Sea to Sail In, 29th Sao Paulo*

*Biennial*, Sao Paulo (BR), 25/9 – 12/12

#### Tino Sehgal

CCA Wattis Institute, San Francisco (US), till 31/12; *Sexuality and Transcendence*, Pinchuk Art Centre, Kiev, 24/4 – 19/9; *Trust, Media City Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *Exhibition, exhibition / Mostra, mostra*, Castello di Rivoli, Rivoli (IT), 21/9 – 9/1; *10000 Lives*, 8th Gwangju Biennial, Gwangju Museum of Art, Gwangju (KR), 3/9 – 7/11; *Nuit Blanche 2010*, École nationale supérieure des beaux-arts, Paris, 2/10; *Move: Choreographing You*, Hayward Gallery, London, 13/10 – 9/1

#### Tris Vonna-Michell

*NineteenEighty-Four*, Austrian Cultural Forum, New York, 27/7 – 5/9; *Marino Marini Museum*, Florence (IT), 8/9 (performance); *Tris Vonna-Michell*, T293, Napels, from 15/9 (solo); *Exhibition, exhibition / Mostra, mostra*, Castello di Rivoli, Rivoli (IT), 21/9 – 9/1; *Manifesta 8*, Murcia (ES), 9/10 – 9/1; *British Art Show 7*, Nottingham Contemporary, Nottingham (UK), 23/10 – 9/1

#### Jan Wilson

*Play Van Abbe – Part 2: Time Machines: In-between Minimalisms*, Van Abbemuseum, Eindhoven (NL), 10/4 – 12/9; *Habiter poétiquement*, Musée d'art moderne Lille Métropole, Lille, 25/9 – 30/1

#### Colophon

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(advertisement)

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