

Jaargang 14 No. 74

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• Vija Celmins, *Starfield*, 2010, 1-color mezzotint, 67,3 x 90,8 cm (detail, 1:2)





• Joe Scanlan, Nesting Bookcase, 2010 prototype of this year's model, wood, primer, water putty, graphite.



• Joe Scanlan, An Investigation into the Role of the Consumer in the Interpretation of a Work of Art (detail), 2005, Nesting Bookcase, C-print, various personal items installation view, New Haven, Connecticut



• Joe Scanlan, An Investigation into the Role of the Consumer in the Interpretation of a Work of Art (detail), 2005, Nesting Bookcase, C-print, various personal items installation view, Washington, DC

Small Wonder: Vija Celmins

by Joe Scanlan

NEW YORK CITY, 11 OCT

Fourteen years ago, an amateur astronomer named Yuki Hyakutake in Kagoshima Prefecture, Japan, spotted an uncharted bright spot low in the eastern sky. Intrigued, professional astronomers soon determined that what Mr. Hyakutake had seen was an unknown comet, one that had probably not passed within earth's view in 10,000 years, when Mesolithic people roamed the earth. Although the Mesolithic peoples of the middle and far east did not become skilled astronomers for another 2,000 years after the comet's last appearance, it is possible that they noticed the comet—perhaps even enjoyed it and talked about it—after a hard day of food-gathering and domesticating the dog. However, unlike the perceived orbits of the sun, the moon and five planets that came to symbolize the Mesopotamian calendar week, the comet's brief appearance 10,014 years ago probably thwarted the likelihood of any symbols or names being attributed to it. And so, for the time being, unknown comet number C/1996B2 is now officially known as the Comet Hyakutake.

A lot has happened since then, not least of which is our ability to drop what we're doing for a few hours and travel to some darker, more remote region in the hopes of catching a glimpse of a fleeting asteroid. We seek out such phenomena because our daily lives do not often provide us with the opportunity to experience such sublime, annihilating coincidences. Standing beneath such a rare occurrence, visible to the naked eye, the mortal anxiety of "Why am I here?" can unwind into the more beatific attitude of wondering "What difference does it make?" When the answer to that question is "none," or even "a little," what harm can their be in continuing to do whatever it is that we do?

The work of Vija Celmins proposes that it is precisely the flawed, human-scale redundancy of art that allows us to wrap our arms around the imponderable and commemorate the mundane. By depicting a desk lamp or a bowl of matzo ball soup in aggrandizing terms (i.e. oil on canvas), or rendering the minutiae of a desert floor in graphite on paper, Celmins calmly puts all human endeavor in its place, including her own. But Celmins is no nihilist. Rather, her fine draftsmanship and sharp wit also elevate humanity a little, emphasizing the appropriateness of

doing things to the best of our ability—not as a way to master the universe but as a way to coexist in it. Practically, philosophically and emotionally, Celmins' pictures are made for reasons beyond the express purpose of being looked at.

Exemplary in this regard are her prints and drawings of night skies. Most of them have comets streaking across their view and all of them are invented. In the drawings she begins by making a blank charcoal ground and then slowly erasing the stars out of it, one by one. The prints happen the same way but in reverse, with ink or the resistance of ink. Some stars get worked into crisp points while others remain nebulous; some stars are left faint, far away, and dying while others are made larger, closer, brighter.

Unlike the scientific beauty of Renaissance drawings, in which the depiction of light falling on the surface of an object gives it not only form but *priority* in the natural order of things, Celmins' drawings depict nothing but pure, emitted light. This is part of what makes starlight so captivating: it's strong enough to reach our retinas but too weak to illuminate anything. Consequently, unlike the light depicted in a Renaissance image, the light in a Celmins night sky activates our brains without giving us anything to contemplate, save our own stimulated nerve endings and their impetus, light years away. However recognizable Celmins' night skies are as images, it is their affect rather than their subject matter that compels us into them, collapsing time and space into the flatness of paper and the thickness of our heads. And in the space between our faces and the surface of the images: a distance that is wonderful, incomprehensible, and all too familiar.

We are distracted from this aesthetic abyss when our eyes inevitably drift to the edges of Celmins' prints and drawings, where each image dissolves into the same smudgy ephemera that collects on the bottom of our shoes. The closer we look at her night skies the more likely our attention gets pushed back out into the room, reminding us of the hand that made the image and of our bodies standing in space. Looking at them, a fugue-like balance is struck between pleasure and accuracy, between the effect of the image and the material that makes it up, between small wonder and smaller fact.

First published in a slightly different form in frieze (Summer 1996): 68–69.

(advertisement)

98

Exhibition 30/10–4/12 Opening 30/10 14–19h

VIIA CELMINS JOE SCANLAN

RECENT WORKS

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

Flan

Por Ana María Albor

Ingredientes (Para 4 personas):

2 latas de leche condensada Nestlé

1 lata de leche evaporada

5 huevos

Un chorrito de vainilla

Agua (la misma cantidad que de leche condensada)

4 cucharadas soperas de azúcar

4 pesos de queso doble crema (150 gramos aproximadamente)

Preparación:

Poner los huevos, la leche condensada, la vainilla, el agua y el doble crema en un recipiente y mezclarlos enérgicamente.

Por otro lado, se pone el azúcar en un cazo y se cuece a fuego lento hasta que se deshaga a punto de caramelo. Se vierte el caramelo en un molde y se deja enfriar.

Cuando el caramelo se ha enfriado y ha endurecido se vierte la mezcla anterior en el molde y se pone el vaciado en una bandeja con agua. (Cuide que el agua no rebase el molde).

Se ponen los dos recipientes en el horno, previamente calentado a 350°, y se cuece la mezcla al Baño María durante 30 minutos aproximadamente.

Cuando está cocido se saca del horno y se deja enfriar a temperatura ambiente para desmoldar. Posteriormente refrigérello al menos por 2 horas antes de servir.



First Institutional Solo Shows for Manon de Boer in the UK and the US



• **Manon de Boer**, *Think about Wood, Think about Metal*, 2011, 16 mm film transferred to digibetacam + HDVcam, colour, sound, approx. 45 minutes (film still)

BRUSSELS, 12 OCT

Manon de Boer has crafted a unique and influential cinematic language that for over a decade has been defined by narratives of time, memory, and the relationship between sound and image. Central to her work has been a keen focus on the temporal dimensions of portraiture, depicting friends, writers, dancers, composers, and musicians on film to subtly capture the nature of memory and the passage of time. And yet, alongside documentarian strain that threads through her work, De Boer has also reconceived the structures of sound and musical composition to explore how they transform cinematic perception. For De Boer's first solo exhibition in an American museum, the Contemporary Art Museum St. Louis presents four key works that address the artist's attention to musical structures on film. Exploring notions of performance—and the ways that sound can give a film its form—this exhibition spotlights De Boer's expansive and grounding experimentations with sound, image, and the conditions of cinema.

While for the Contemporary Art Museum in St. Louis the works are orchestrated side-by-side in an ambitious installation, the exhibition in London is conceived as a parcourse through the new galleries of the South London Gallery, where each film occupies a single space in order to accentuate the viewer's intimacy with the work. The display in London responds to the architecture of the spaces, abandoning the projection booth in favour of projection in an open, bare gallery. The exhibition is complemented by a series of screenings of her longer lengths films, including the premiere of *Think about Wood, Think about Metal*, (2011) about percussionist Robyn Schulkowsky (January 5, 7pm - followed by a discussion between the artist and critic Lars Bang Larsen)

Manon de Boer, South London Gallery, London, 3/12–23/1
(www.southlondongallery.org)

Manon de Boer, Contemporary Art Museum Saint Louis, 21/1–1/5
(www.contemporarystl.org)

In Brief

On Saturday October 30, from 2 till 7 pm, 10 galleries in downtown Brussels open a new show. A special map is available at the gallery that day or can be emailed on request.

Jochim Koester is invited by the DIA Art Foundation (NYC) to give a lecture in the *Artists on Artists* Lecture Series. The subject is Sol LeWitt. The event takes place on the 13th of December (see www.diacenter.org/events)

In an article on artinfo.com gallery artists **Tino Sehgal** and **Ian Wilson** made it into the Top Ten Uncollectible Contemporary Artworks. Amongst the other artists are Robert Barry and Andy Warhol. See www.artinfo.com/news/

Vija Celmins who will show a selection of her recent prints in the gallery, will have a solo exhibition at Museum Ludwig in Cologne, curated by Julia Friedrich and exclusively dedicated to her printed work (15/4–17/6). The exhibition will later travel

to the Louisiana Museum of Modern Art, Humlebaek, Denmark (September 2011–January 2012).

The contribution on pages 4–5 by **Mario Garcia Torres** is entitled *Primer apunte hacia una clasificacion gastronomica de la Casa-Estudio Luis Barragan* and is part of a series of three recipes that originate from the cook of the Mexican architect Luis Barragan.

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99

Exhibition 11/12–22/1 Opening 11/12 17–20h

PIERRE BISMUTH

LE VERSANT DE L'ANALYSE

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

Step as how rendering about the posture

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 Kunsthhaus, Aargau (CH), 21/8–7/11; *Exhibition, exhibition / Mostra, mostra*, Castello di Rivoli, Rivoli (IT), 21/9–9/1; *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; *Thank you for your Understanding, International Antakya Biennial, Antakya (TU)*, 15/10–20/11; *De leur temps (3): 10 ans de création en France, le prix Marcel Duchamp*, Musée d'art moderne et contemporain, Strasbourg (FR), 6/10–13/2; *Carnets d'inspiration*, Musée d'art moderne de la ville de Paris, 7/12–9/12;

l'Antenne, FRAC Ile-de-France/Le Plateau, Paris, 8/12–14/1; *Le Versant de l'Analyse*, Jan Mot, Brussels, 11/12–22/1 (solo); *Bild für Bild – Film und zeitgenössische Kunst, aus der Sammlung des Centre Pompidou*, Museum am Ostwall, Dortmund (DE), from December; *Exhibitions*, Centre Pompidou, Metz (FR), 12/1 (performance)

Manon de Boer

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; *Blitz & Domer*, COCO, Vienna, 12/10–14/11, 25/11–12/12; *Publics and Counterpublics*, Centro Andaluz de Arte Contemporaneo, Sevilla (ES), 28/10–6/3; *Sylvia Kristel – Paris*, Shift Festival, Basel (CH), 29/10 (screening); *Manon de Boer*, South London Gallery, London, 2/12–23/1 (solo); *Think about Wood, Think about Metal, A.B.C. - Art Belge Contemporain*, Le Fresnoy, Tourcoing (FR), 14/12 (screening); *Manon de Boer*, Contemporary Art Museum of St. Louis (US), 21/1–1/5 (solo); *Les paradoxes du temps*, MUDAM, Luxembourg, 17/2–22/5

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; *Between Here and There: Dislocation and Displacement in Contemporary Photography*, Metropolitan Museum of Art, New York, 2/7–13/2; *Taking Place*, The Temporary Stedelijk, Amsterdam, 28/8–9/1; *A Touch of Dutch*, DZ Bank, Frankfurt am Main (DE), 28/9–4/12; *Portraits and Power*, Palazzo Strozzi, Florence (IT), 1/10–23/1 *The Crazy House*, De Hallen, Haarlem (NL), 18/12–13/3 (solo); *Realismus – Das Abenteuer der Wirklichkeit – Courbet – Hopper – Gursky*, Kunsthalle Emden, Emden (DE), 23/1–24/5; *Heroines*, Museum Thyssen-Bornemisza, Madrid, 8/3–5/6

Mario Garcia 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; *Taking Place*, The Temporary Stedelijk, Amsterdam, 28/8–9/1; *Taipei Biennial 2010*, Taipei Fine Arts Museum, Taipei, 3/9–14/11; *Wächmen, Liars, Dreamers (Erudition 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; *Directions*: Cyprien Gaillard and Mario Garcia Torres, Hirschhorn Museum, Washington, 10/11 – 27/3 (solo)

Dominique Gonzalez-Foerster

elles@centrepompidou, Centre Pompidou, Paris, 27/5/09 – 21/2/11; *Dominique Gonzalez-Foerster*, Desert Park, Inhotim Collection, Belo Horizonte (BR), permanent installation from 23/9

Douglas Gordon

Yesterday Will Be Better, Taking Memory Into the Future, Aargauer Kunsthau, Aargau (CH), 21/8 – 7/11; *Trust, Media City Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *Breaking Windows*, Galerie Feinkost, Berlin, 18/9 – 7/11; *Art at the VGF*, Verband Geschlossene Fonds, Berlin, 22/9 – 22/1; *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, TIFF Bell Lightbox Main Gallery, Toronto (CA), 7/10 – 24/10; *Let's Dance*, MAC/VAL Musée d'Art Contemporain du Val-De-Marne, Vitry-sur-Seine (FR), 22/10 – 23/1; *Viaggio in Italia*, Palazzo Fabroni, Pistoia (IT), 31/10 – 30/1; *Douglas Gordon and Jonathan Monk*, Galleria Sonia Rosso, Turin (IT), 4/11 – 7/11; *Haunted: Contemporary Photography/Video/Performance*, Guggenheim, Bilbao, 9/11 – 6/3

Joachim Koester

It's a Set-Up, Kiasma Museum of Contemporary Art, Helsinki, 26/3 – 20/2; *Della Biennali di Atene, Istanbul e Marrakech*, Riso Museo d'Arte Contemporanea della Sicilia, Palermo (IT), 8/7 – 7/11; *You can't get there from here but you can get here from there*, Apexart, New York, 15/9 – 30/10; *There is Always a Cup of Sea to Sail In*, 29th Sao Paulo Biennial, Sao Paulo (BR), 25/9 – 12/12; *Habiter poétiquement*, Musée d'art moderne Lille Métropole, Lille (FR), 25/9 – 30/1; *At Home is Where the Heart Is*, Galerie Giti Nourbaksch, Berlin, 5/10 – 30/11; *Playground Festival*, STUK Kunstencentrum, Leuven (BE), 4/11 – 9/11; *The Unknown Group*, FRAC Bourgogne, Dijon (FR), 6/11 – 27/2; *To navigate, in a genuine way*, Galleri Nicolai Wallner, Copenhagen, 12/11 – 8/1 (solo); *Ich bin selbst nur ein Aufnahmeapparat*, Kestner Gesellschaft, Hannover (DE), 26/11 – 6/2 (solo); *Joachim Koester on Sol LeWitt*, Artists on Artists Lecture Series, Dia: Chelsea, New York, 13/12

David Lamelas

Mixtapes: Popular Music in Contemporary Art, Lewis Glucksman Gallery, Cork (IE),

8/6 – 24/10; *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; *Simon Starling: Never The Same River (Possible Futures, Probable Past)*, Camden Arts Centre, London, 16/12 – 20/2; *Les paradoxes du temps*, MUDAM, Luxemburg, 17/2 – 22/5

Sharon Lockhart

Double Tide, Jan Mot, Brussels, 11/9 – 23/10 (solo); *Anonymes*, 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*, Viennale 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

Postmonument, 14th International Sculpture Biennial of Carrara, Carrara (IT), 26/6 – 31/10; *Yesterday Will Be Better, Taking Memory Into the Future*, Aargauer Kunsthau, Aargau (CH), 21/8 – 7/11; *Trust, Media City Seoul 2010*, Seoul Museum of Art, Seoul, 7/9 – 17/11; *Primeira e última*, Galeria Luisa Strina, Sao Paulo (BR), 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; *Faux Amis, An Ephemeral Video Library*, Jeu de Paume, Paris, 28/9 – 6/2; *Highlights from the Cologne Kunst-FilmBiennale in Berlin*, KW Institute for Contemporary Art, Berlin, 17/10 – 31/10; *Luc Tuymans: A vision of Central Europe*, Concertgebouw, Bruges (BE), 26/10 – 23/1

Tino Sehgal

CCA Wattis Institutē, San Francisco (US), till 31/12; *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; *on&on*, la Casa Encendida, Madrid, 18/11 – 16/1

Tris Vonna-Michell

Wasteful Illuminations, T293, Naples (IT), 15/9 – 1/11 (solo); *Exhibition, exhibition / Mostra, mostra*, Castello di Rivoli, Rivoli (IT), 21/9 – 9/1; *Manifesta 8*, Murcia (ES), 9/10 – 9/1; *Fun Palace*, Centre Pompidou,

Paris, 21/10 – 31/10; *Storytellers*, Centre d'art contemporain Passages, Troyes (FR), 26/11 – 5/2; *New Frankfurt Internationals: Stories and Stages*, Frankfurter Kunstverein, Frankfurt am Main (DE), 11/12 – 13/2; *British Art Show 7*, Nottingham Contemporary, Nottingham (UK), 8/1 (performance); *British Art Show 7*, Hayward Gallery, London, 16/2 – 17/4

Ian Wilson

Habiter poétiquement, Musée d'art moderne Lille Métropole, Lille (FR), 25/9 – 30/1

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based on a selection of photographs by I

Colophon

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(advertisement)

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