

Joachim Koester: Conceptual artists are mystics rather than rationalists

Sentences on Conceptual Art

1. Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
2. Rational judgements repeat rational judgements.
3. Illogical judgements lead to new experience.
4. Formal Art is essentially rational.
5. Irrational Thoughts should be followed absolutely and logically.
6. If the artist changes his mind midway ~~the~~ through the execution of the piece he compromises the result and repeats

• Sol LeWitt, *Sentences on Conceptual Art*, 1968, manuscript (detail, inverted), Daled Collection, Brussels, © Estate of Sol LeWitt, 2010

BRUSSELS, 9 JAN.

On the 28th of January, a day before the opening of his show at the gallery, Joachim Koester will give a lecture at Wiels on the artist Sol LeWitt. In the words of Koester:

Connecting the Sol LeWitt's minimal art structures to notions of the non-rational

becomes a point in itself. "He falls outside the parameters of what is usually expected" as Lynne Cooke writes, and the "new experiences" produced by his "art making machines" should maybe be understood, besides from something tangible, as an invitation to find new routes in the landscape that makes the work and its critical recep-

tion. This is how LeWitt's first three conceptual sentences perform: they outline a game where we try to settle something that, more than likely, will remain unsettled.

The lecture was first held at Dia:Chelsea, New York in December 2010 as part of the Artist on Artist Lecture Series. In collaboration with Wiels. Entrance 5/3/0 EUR

Two recent film works by Joachim Koester

BRUSSELS, 11 JAN.

For his upcoming show at the gallery, opening on the 29th of January, Joachim Koester selected his two most recent film works. Both films feature the same actor and poet, Morten Soekilde. The most recent film I myself am only a receiving apparatus (2010) takes its title from a quote from Kurt Schwitters. It was shot in the reconstruction of Schwitters's Merzbau in the Sprengel Museum in Hanover which frames a set of minimal head movements of a mime to create a relationship between a ritualized gesture and the Merzbau's historic and conceptual space. The body as well as the room – which for the occasion is lit as an expressionistic film set – fuse in an attempt to map the altering psychic and historic territories, which seems to be hidden behind the semi abstract surfaces of the architecture. I myself am only a receiving apparatus was produced on the occasion of Koester's recent solo show at the Kestner Gesellschaft in Hanover with the support of the Nüit Blanche in Paris and Stuk in Leuven (BE).

On the other film, titled To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the magical passes of Carlos Castaneda), (2009) Koester wrote the following text:

Magical Passes
by
Joachim Koester

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

to take in Castaneda as an apprentice and teach him about medicine plants and the sorcerer's way.

The story of Castaneda's remarkable apprenticeship that included several experiences with peyote and the notorious hallucinogenic plant *Datura*, speaking with lizards and a near fatal meeting with a malicious witch, were later chronicled in his book *The Teachings of Don Juan: A Yaqui Way of Knowledge* (1968). The book proved to

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

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

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

Magical Passes was published in 1998, the same year that Carlos Castaneda died. By then the contradictions and inconsistencies in his life and books had become so pronounced that few believed don Juan ever existed. Castaneda always claimed that the magical world

found him by chance—at that encounter in the Greyhound bus station—but his wife, Margaret Runyan, writes in her memoir that at the time magic was already his obsession. Despite that, or maybe because of it, Castaneda's fictitious apprenticeship and his transformation into a mystic master were in fact magical.

Koester's Viewfinder

by
Yasmil Raymond

NEW YORK, 10 JAN. – A trace of obscurity emerges time and again throughout the work of Joachim Koester. Despite the objective frankness of the optical lens that frames his still and moving images, a form of disappearance surfaces within the sequences of distilled landscapes and ghostly sites and the animated bodies of individuals. The world depicted by Koester, often inspired by marginal anecdotes or the writing of outcast figures, swirls in the eeriness of a *déjà vu* and the ordinariness of solitary walks. The camera, deployed as a compass in Koester's hands, leading us to disorienting and puzzling encounters with oddities and outer-body experiences that cannot be perceived with the senses but that concern a radical renunciation to rationalist bedrock of modern conceptions. Koester's gaze, contrary to that of the distant documentarian, is inquisitive and earnest for his portraits of the unknowable world is an operation into the restrictions imposed by logic. Thus, his visual voyages merge reality with the imaginary to offer access into the "blind spots" of the mind and the fog of the past. As he writes: "Detours, dead ends, overgrown streets, a small castle lost in an industrial quarter, evoked history as a chaos, a dormant presence far more potential than tidy linear narratives used to explain past events." In his quest to trace the unknown past, Koester's viewfinder also renders the confusion of historical amnesia and the bewildering mysteries that underlines it all.

be enormously successful. Not only was it favorably reviewed and widely read, it was also considered a breakthrough in anthropology and Castaneda was later awarded a PhD for his research. As readers all over the world devoured Castaneda's "field notes"—some even hunted the Sonora desert for don Juan to be taken in as apprentices themselves—Castaneda responded to his new-



• **Joachim Koester**, *I myself am only a receiving apparatus*, 2010, 16mm film, black & white, silent, 3 min. 33 sec. (looped)

(advertisement)

100

Lecture
28/1, 19h

**JOACHIM
KOESTER**

**CONCEPTUAL
ARTISTS ARE
MYSTICS
RATHER THAN
RATIONALISTS**

In collaboration with Wiels

Wiels
Avenue Van Volxemaan 354
BE-1190 Brussel Bruxelles

(advertisement)

101

Opening Exhibition
29/1, 14-19h 29/01-12/03

**JOACHIM
KOESTER**

**I MYSELF AM
ONLY A
RECEIVING
APPARATUS**

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

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Nanking Restaurant

Tracing Opium in Calcutta

by
Joachim Koester

‘Not the opium-eater, but the opium, is the true hero of this tale; and the legitimate centre on which the interest revolves,’ writes Thomas De Quincey in his novel *Confessions of an English Opium Eater* (1822). He continues: ‘The object was to display the marvellous agency of opium, whether for pleasure or for pain; if that is done, the action of the piece has closed.’

De Quincey did more than merely describe the marvelous power of opium – its ability to induce visions and horrible nightmares. *Confessions of an English Opium Eater* can be read as a manual, a guidebook with advice, instructions as well as warnings for prospective opium users. De Quincey explains that he prefers to go to concerts under the influence of laudanum, as it stimulates ‘the sensual pleasure of music’. He sets aside one evening each week for this, and by doing so incorporates into his leisure activities, the consumption of an opium preparation to enhance aesthetic pleasure. His descriptions of his opiate ramblings through the streets of London, another of his diversions, become the inspiration for later psychogeographical experiments; a new gateway to the modern city through chemical reveries, the conscious derangement of the senses. De Quincey transforms opium from being an anesthetic medicine to a portal on to what he calls ‘the secret inscriptions of the mind’, journeys in time to forgotten memories, which seem to be carved from the very darkness of sleep – an often dangerous and frightening enterprise. Opium intensifies De Quincey’s experiences: the colours in his dreams become stronger, but at the same time the shadows grow deeper, reinforcing the ‘fearful realities’ of the drug. One such reality is opium addiction, regarded in De Quincey’s day as an unavoidable and rarely discussed side effect of taking the drug. This demon, which De Quincey evokes in his novel, is only later – at the end of the 20th century, and for quite different reasons – assigned a new identity: the drug abuser.

Thomas De Quincey’s *Confessions* establishes the genre of ‘drug literature,’ exploring drugs as a way of mining consciousness written while under the influence; in doing so he introduces the idea of recreational use. His contribution constitutes an impor-

tant aspect of the modern western history of opium. The other, more prosaic side of the story has to do with opium’s production and trade. Karl Marx describes the opium business as making ‘gold out of nothing’ resulting in enormous fortunes that ‘sprang up like mushrooms in a day’. Opium is the quintessential capitalist raw material – the purchase and sale of dreams – and as a commodity it is surrounded by a hallucinatory mysteriousness as if its ‘real’ components cannot quite be separated from its effect. Apart from *Confessions*, nothing has more greatly influenced the formation of Western views of narcotic substances and a modern ‘drug history’ than the British East India Company’s illicit sale of opium in 19th century China. The enormous fortunes that Marx refers to were made here. The centre of this trade was the city of Calcutta in India.

Calcutta, capital of Bengal and until 1912 capital of British India, known as the *City of the Palaces* and as *Kali-kata* or *Kalik-shetra* – named after Kali, the Hindu goddess: red-eyed, tongue hanging from her mouth, adorned with a necklace of skulls, enveloped in inky darkness. Her image is everywhere in the city: in temples, at the back of butchers’ shops, hanging from the rear-view mirrors of taxis, among the magazines on the street-sellers’ stands and in the Victoria Memorial, the historical museum, where I caught sight of Kali at the entrance to the exhibition celebrating the foundation of Calcutta in 1690, which for more than 300 years was erroneously ascribed to the Englishman Job Charnock.

I came to the city in 2005 at the invitation of Calcutta Art Research, and was curious to experience the place as the *City of Opium* – the historical centre of the opium trade, which made Calcutta the second most important city in the British Empire in the 19th century. While walking through the many exhibition rooms at the Victoria Memorial, I hoped to find drawings, photographs or descriptions of the parts of town associated with the business. To my great surprise, I found none. Perhaps it was a deliberate omission? Worn out by my futile search among the many historical artefacts and pictures, my eyes settled on a diorama of a flat delta and a little village on a salt marsh by the Hooghly River – the original settlement that would become Calcutta. The accompanying wall text said: ‘No other Indian city

benefited in quite the same way from British rule, but no other city had to pay as high a price either’.

Although opium was omitted from the exhibition at the Victoria Memorial, the story of the British East India Company’s illegal sale of the drug in China is anything but secret. The export triggered the ire of Chinese authorities who struggled in vain throughout most of the 19th century to prevent the flood of opium into the country. This escalating conflict led to the two opium wars in 1841 and 1856, when Great Britain succeeded in defeating the Chinese army so as to protect the opium trade. The veiled history is also evident in the vast fortunes amassed from Great Britain’s aggressive expansion of opium production. ‘Black Earth’, as Bengali opium is called, was cultivated in poppy fields, which the British had seized from the great Mogul princes. And when demand increased it was grown in areas expressly cultivated for the crop. The poppy harvest was processed in the British East India Company’s sprawling factories in the town of Patna and near Benares. From there the refined opium was transported to Calcutta where it was stored and auctioned, and then shipped on to China. In 1830, the sale of opium made up a sixth of the gross national product of British India.

‘They are not dead, but sleeping’, writes Thomas De Quincey of the many forgotten memories that emerge in his opium-shrouded dreams. The ability of the drug to push to the surface events that had been spirited away to the far recesses of the mind led De Quincey to see the brain as a palimpsest, a membrane or scroll with innumerable layers of script. Nothing is erased completely, however. Everything is there, even if it is concealed. The bottom layers can be excavated by applying the right ‘chemical’, and seemingly lost incidents are retrieved. When I was in Calcutta, I began to see the city itself as a palimpsest. The crowds of people and the heavy traffic incessantly sweeping through the streets took on the form of sediments, just as the ruins, the building projects and changes I noticed during my daily wanderings all seemed to hide or reveal occurrences. De Quincey used an opium induced altered state as a door to the past; I on the other hand, wanted to find places in the city which could be connected with the history of the drug. I questioned everyone I met about opium. The film director Nilanjana Bhattacharya suggested I talk to Sumit Roy.

Sumit Roy lived on a shady street in the Calcutta suburb Dum Dum, named after the muffled explosions, which once reverberated from the notorious British munitions factory in the area. He received me in his study, a dusty high-ceilinged room with worn 1950s

leather furniture and smoking mosquito coils. Roald Dahl's *Book of Ghost Stories* lay on the desk, as well as an illustrated volume about the Rolling Stones, bound in leather so as not to disintegrate in the humid tropical climate. Roy leafed through it while talking impassionedly about the band and rock music. Later when we had settled in, he told me about opium and drugs, about transactions ending in disappointments and unnecessary danger because of theft or deceit, and also about secret places in Calcutta's underworld like the opium den called Fung's. Roy explained that he frequented Fung's for a period of time at the start of the 1980s, just before the place was closed down by the authorities. It was the epitome of a Chinese opium den, a dimly lit room decorated with oriental rugs and curtains, with the customers lying on mattresses on the floor smoking opium in long bamboo pipes. The house was off Central Avenue on Bowzabar Street. Roy spoke energetically then would suddenly pause and seemed to drift away. For a moment he would sit lost in thought, shrouded in an intricately embroidered shirt that looked like something the Stones could have worn.

There was not much left of what had once been Calcutta's oldest Chinatown. The former Chinese buildings were scattered like small islands in a new district of office towers. Yawning holes between the blocks indicated the renewal was still under way. Only one house was left at the address Roy had given. It was a dilapidated two-storey building framed by small shrubbery clinging to the walls like an unkempt beard. The main door of the house had disappeared, but I was warned not to enter; it was rumoured that the place was used as a depot for contraband. Instead I succeeded in getting onto a roof of a nearby building. From this new vantage point, the Chinese house was even more reminiscent of an exposed layer from a distant past. I also noticed that an un-

usually large number of black crows circled the rooftop. My mind took flight: the planet Saturn, crows but also ruins, bricks, authorities, sedatives, visions, melancholy... I paused and wondered whether Saturn would bring me back to De Quincey as I studied the house again in an attempt to uncover further and more revealing connections. Then I noticed the words on the sign above the door of the building. Written in chiseled, weather-worn letters, it said: NANKING RESTAU-

on railways, in mines or in cities that were to be built. With them the immigrants brought their opium-smoking habit. Soon opium dens appeared in many major cities. At the end of the 19th century, places like London, New York and San Francisco had hundreds of opium dens. Both the financial success of the Chinese immigrants and their social and personal misery were often ascribed to use or abuse of the drug. Opium dependency was publicly associated with Chinese ex-

cesses, and drug abuse was considered to be a disease, which could spread from the Chinese immigrant districts and infect other parts of the city. In one of the darker chapters of the history of the 19th century the Chinese were demonised in connection with the trade, abuse and dependency on opium – a fallacy that greatly affected popular views of opium and other narcotic drugs in the following century – while Great Britain and the British East Indian Company successfully obfuscated their roles.

I was thinking of this when I placed my camera in front of the former warehouse of the East Indian Company, which sat a couple of hundred yards from the bank of the Hooghly River and just next to Calcutta's great flower market. The area was hectic with activity as workers unloaded numerous lorries and dragged sacks into the buildings, that are still used to store goods. While I was adjusting the camera settings, I

became aware of the people passing through the viewfinder. Only those who were standing completely still would appear on the negative because of the long exposure time. Anybody moving would either disappear or be inscribed as a foggy shape at the bottom of the frame. They would appear as small holes in the time-space continuum, something that could perhaps point to the even larger holes in our perception – a connection to the possibility of travelling backwards or forwards in time – that drugs like opium have unlocked.



• **Joachim Koester**, *Nanking Restaurant. Tracing Opium in Calcutta*, 2005-2008, 3 silver gelatin black and white photographs (detail)

RANT. 'Nanking' as in the Nanking Treaty.

The first opium war ended in the defeat of China and the signing of The Nanking Treaty in August, 1842. This accord, which secured the opium trade and expansion for Great Britain, went down in Chinese history as one of the greatest injustices to have befallen the country. This resulted in millions of Chinese opium addicts, and, amid the instability of the ensuing decades, it left countless impoverished Chinese with no alternative than to migrate to Europe, Australia, the US, or colonial cities like Calcutta looking for work

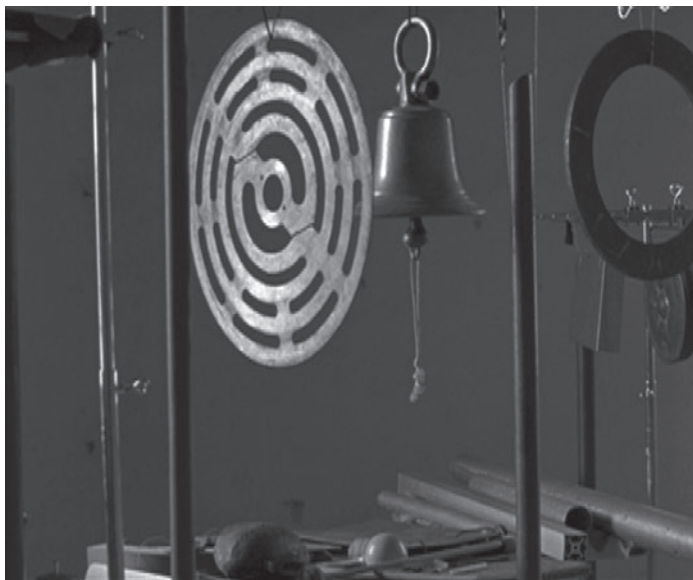
Film screenings of Manon de Boer at RITS

BRUSSELS, 11 JAN.

Think about Wood, Think about Metal (2011) by Manon de Boer is the third cinematic portrait in her trilogy on the Seventies. The two other films are *Sylvia Kristel—Paris* (2003) and *Resonating Surfaces* (2005). The protagonist for this new film is the percussionist Robyn Schulkowsky. Fragments of the life and thinking of Schulkowsky are situated in the history of avant-garde music during the seventies and after. She works and has worked with composers like John Cage, Karlheinz Stockhausen, Derek Bailey, John Zorn, Frederic Rzewski and Christian Wolff. In the film the performance by Schulkowsky of percussion improvisations is audible almost throughout. Rhythm and non-linear structuring of time play a major part in turning more abstract notions, such as memory, history and life, into a cinematic experience. Structured repetitions, pauses

and the experience of duration in both the visual and the auditory elements constitute a constellation of links between past, present and future. Image and sound often have their own temporal logic. Sometimes the sound refers back or forward to something which happens before or after in the image. This results in a kind of 'rhyme' between what is seen before and what comes back later in another form. The linearity of time is disrupted, moments of doubt or hesitation arise and the cinematic experience is situated in the here and now of watching and listening.

Belgian premiere of the film in the presence of the artist and Robyn Schulkowsky at RITS, rue Antoine Dansaertstraat 70 on the 2nd of February at 20h. *Sylvia Kristel—Paris* and *Resonating Surfaces* will be screened at the same venue a week later. In collaboration with Auguste Orts vzw. Entrance is free for both events.



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

(advertisement)

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Film Screening
2/2, 20h

MANON DE BOER

THINK ABOUT WOOD, THINK ABOUT METAL

BELGIAN PREMIERE

In collaboration with Auguste Orts vzw

RITS
Rue Antoine Dansaertstraat 70
BE-1000 Bruxelles Brussel

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(advertisement)

103

Film Screening
9/2, 20h & 21.30h

MANON DE BOER

SYLVIA KRISTEL
PARISRESONATING
SURFACESRITS
Rue Antoine Dansaertstraat 70
BE-1000 Bruxelles Brussel

In Brief

Sven Augustijnen was awarded the Evens Prize for Visual Arts 2011. Twenty European artists were pre-selected for the prize and a jury of international curators chose Augustijnen as this year's winner. The prize will be accompanied by a publication. (www.evensfoundation.be)

Downtown opening: on Saturday 29th of January from 14h until 19h, simultaneously with the opening of **Joachim Koester** at the gallery, 10 other galleries in downtown Brussels will open a new show. A special map and list of participating galleries can be sent by e-mail on request or picked up in the gallery.

The MACBA in Barcelona acquired the work *Postscript/The Passenger (OV)* (1996–2010) by **Pierre Bismuth**.

From the 3rd till the 6th of March, the gallery will participate in Independent, an art fair organised in the former DIA Center in Chelsea. Works by **Manon de Boer**, **Mario Garcia Torres** and **David Lamelas** will be presented.



• View of the previous exhibition by Pierre Bismuth at the gallery with the work *Le versant de l'analyse* (2010). (partial view of the installation)

Agenda

Pierre Bismuth

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; *Prospective XXIe siècle*, FRAC Ile-de-France Le Plateau, Paris, 9/12–20/2; *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), 18/12–25/4; *21st Century: Art in the First Decade*, Queensland Art Gallery, Brisbane (AU), 13/1–23/1; *Not Kidding*, International Film Festival, Rotterdam (NL), 26/1–6/2; *Exhibition of Distances, Tulips & Roses*, Brussels, 29/1–26/2; *The Gong Show*, Galerie Micky Schubert, Berlin, from 25/2

Manon de Boer

Publics and Counterpublics, Centro Andaluz de Arte Contemporaneo, Sevilla (ES), 28/10–6/3; *Manon de Boer*, South London Gallery, London, 2/12–23/1 (solo); *Manon de Boer: Between Perception and Sensation*, Contemporary Art Museum of St. Louis (US), 21/1–1/5 (solo); *Think about Wood*, *Think about Metal*, International Film Festival, Rotterdam (NL), 26/1–6/2 (screening); *Think about Wood*, *Think about Metal*, RITS, Brussels, 2/2 (screening); *Resonating Surfaces/Sylvia Kristel – Paris*, RITS, Brussels, 9/2 (screening); *Les paradoxes du temps*,

MUDAM, Luxembourg, 17/2–22/5; *Blockbuster*, Museo de Arte de Sinaola (MX), 25/2–5/6; *Ambulante Film Festival*, Mexico City, 11/3–17/3 (screening); *Manon de Boer*, Index, Stockholm, from 6/4 (solo)

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; *Portraits and Power*, Palazzo Strozzi, Florence (IT), 1/10–23/1; *The Crazy House*, De Hallen, Haarlem (NL), 18/12–13/3 (solo); *Angry*, Nederlands Fotomuseum, Rotterdam (NL), 22/1–13/6; *Heroines*, Museum Thyssen-Bornemisza, Madrid, 8/3–5/6; *Rineke Dijkstra/Claude Lorrain*, Teylers Museum, Haarlem (NL), 22/4–18/9 (solo)

Mario Garcia Torres

Directions: Cyprien Gaillard and Mario Garcia Torres, Hirschhorn Museum, Washington, 10/11–27/3 (solo); *Anti-Photography*, Focal Point Gallery and Beecroft Art Gallery, Southend-on-Sea (UK), 17/1–2/4; *Prospective XXIe siècle*, FRAC Ile-de-France Le Plateau, Paris, 9/12–20/2

Dominique Gonzalez-Foerster

elles@centrepompidou, Centre Pompidou, Paris, 27/5/09–21/2/11; *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; K.62 & K.73, Performatik 2011, Kaaaitheater, Brussels, 3/3 (performance)

Douglas Gordon

Art at the VGF, Verband Geschlossene Fonds, Berlin, 22/9-22/1; 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; Haunted: Contemporary Photography/Video/Performance, Guggenheim, Bilbao (ES), 9/11-6/3; Figura cuncta videns (the all-seeing eye)/Homage to Christoph Schlingensief, Thyssen-Bornemisza Art Contemporary, Vienna, 16/11-16/4; The Grip/La Mainmise, Kadist Art Foundation, Paris, 4/12-6/2; Je crois aux miracles. Dix ans de la Collection Lambert, Collection Lambert, Avignon (FR), 11/12-8/5; Douglas Gordon, Gagorian Gallery, London, 12/2-26/3 (solo)

Joachim Koester

It's a Set-Up, Kiasma Museum of Contemporary Art, Helsinki, 26/3-20/2; Habiter poétiquement, Musée d'art moderne Lille Métropole, Lille (FR), 25/9-30/1; The Unknown Group, FRAC Bourgogne, Dijon (FR), 6/11-27/2; Ich bin selbst nur ein Aufnahmeapparat, Kestner Gesellschaft, Hanover (DE), 26/11-6/2 (solo); Dance with Camera, SMOCA Scottsdale Museum of Contemporary Art, Scottsdale (US), 15/1-1/5; Conceptual artists are mystics rather than rationalists, Wiels, Brussels, 28/1 (lecture); I myself am only a receiving apparatus, Jan Mot, Brussels, 29/1-12/3 (solo)

David Lamelas

Je crois aux miracles. Dix ans de la Collection Lambert, Collection Lambert, Avignon (FR), 11/12-8/5; The Talent Show, MoMa PS1, New York, 12/12-4/4; Simon Starling: Never The Same River (Possible Futures, Probable Pasts), Camden Arts Centre, London, 16/12-20/2; Les paradoxes du temps, MUDAM, Luxemburg, 17/2-22/5; David Lamelas, Ignacio Liprandi Contemporary Art, Buenos Aires, 8/2-11/3 (solo)

Sharon Lockhart

Publics and Counterpublics, Centro Andaluz de Arte Contemporaneo, Sevilla (ES), 28/10-6/3; Sharon Lockhart: Lunch Break, Gio Marconi, Milan (IT), 2/2-26/3 (solo)

Deimantas Narkevičius

Faux Amis, An Ephemeral Video Library, Jeu de Paume, Paris, 28/9-6/2; Luc Tuymans: A Vision of Central Europe, Concertge-

bouw, Bruges (BE), 26/10-23/1; Deimantas Narkevičius, Getting a Lost Tune, Artra Gallery, Milan (IT), 16/12-18/2 (solo); SENT BY MAIL, Barbara Weiss Gallery, Berlin, 7/12-29/1

Tino Sehgal

CCA Wattis Institute, San Francisco (US) (permanent installation); Botanical Garden, Culiacan (MX) (permanent installation); 8 1/2, Stazione Leopolda, Florence (IT), 13/1-6/2; Tino Sehgal, Kunsternes Hus, Oslo, 29/1-6/3 (solo); The Other Tradition, Wiels, Brussels, 26/2-1/5; Felix Gonzales Torres, Specific Objects without Specific Form, MMK Museum für Moderne Kunst, Frankfurt a.M. (DE), 18/3-25/4 (curated by Tino Sehgal)

Tris Vonna-Michell

Storytellers, Centre d'art contemporain Passages, Troyes (FR), 26/11-5/2; New Frankfurt Internationals: Stories and Stages, Frankfurter Kunstverein, Frankfurt a. M. (DE), 11/12-13/2; Tris Vonna-Michell, La Casa Encendida, Madrid, from 18/1 (solo); Unmagazine, Melbourne (AU), from 28/1; British Art Show 7, Hayward Gallery, London, 16/2-17/4; The Other Tradition, Wiels, Brussels, 26/2-1/5

Ian Wilson

Habiter poétiquement, Musée d'art moderne Lille Métropole, Lille (FR), 25/9-30/1; Geste serpentine et autres prophéties, FRAC Lorraine, Metz (FR), 15/1-1/5; The Passenger, Galerie Paul Andriessse, Amsterdam, 5/2-19/3

The gallery also represents the artist Sven Austgijtjnen

The center of a circle is the point equidistant to all points on the circle's circumference. It is the center of a circle, the point equidistant to all points on the circle's circumference. It is the center of a circle, the point equidistant to all points on the circle's circumference.

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jeudi-vendredi-samedi 14-18.30h
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