

Jaargang 17 No. 87

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Marian Zijlstra in Brussels



• Marian Zijlstra, *Altea*, inkjet print, 30 × 30 cm, 1958

By
Jan Mot

BRUSSELS, MAY 2013 – For the last show of the season I invited Marian Zijlstra, a close friend since many years, to present a selection of photographs taken in the Fifties and Sixties. Zijlstra (°1933, Amsterdam) studied photography at the Kunstnijverheidsschool in Amsterdam (which later became the Gerrit Rietveld Academie) and under Carel Blazer and Ad Windig. She lives in Amsterdam but has spent long periods in Mexico in the Fifties and Sixties

where she photographed mostly people in public spaces throughout the country. She has very rarely exhibited her work, one of the few occasions was a group show at the Stedelijk Museum in 1967, a competition entitled 'Fotoprijs Amsterdam'. The selection of 27 photographs was made in collaboration with Ben Krewinkel and the prints, all in black and white, were realised by Michael Windig (De Verbeelding), son of her former teacher. The show is her first solo presentation and is entitled *Terugblik. 1950–1970 (Looking Back. 1950–1970)*.

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Art Fair
11–16/6

**JAN MOT
AT
ART BASEL**

Hall 2.1, Booth H10
Messe Basel, Messeplatz
4058 Basel, Switzerland

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Opening 29/6, 14–18h
Exhibition 29/6–27/7

**MARIAN
ZIJLSTRA**

**TERUGBLIK
1950–1970**

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Brussels, Belgium

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anxious finally famously found after his [repeated] and never talked on a single [repeated] Even thousands of times, he may just be happy.

Letter to the Editor

By
Asad Raza

May 12th, 2013 – Randall's Island, NY

Dear Jan,
Yesterday I was thinking about the concept of 'just-past,' that comes from Walter Benjamin, which Dan Graham writes about. In the eighties, Dan wrote: 'I believe now that the task of the artist is to resuscitate the just-past... and apply it as an "anti-aphrodisiac" (Walter Benjamin's phrase). The Rolling Stones's song "Yesterday's Papers"--"Who wants yesterday's papers? Who wants yesterday's girl? No one in the world"--makes this anti-aphrodisiac aspect of the just-past clear..'

Dan also wrote, 'Benjamin wished to demonstrate that for his generation slightly out-of-date--just-past--objects of mass culture possessed a latent revolutionary power, a notion he developed from surrealism. (The 19th-century consumer arcades and crystal palaces of the universal expositions functioned for Benjamin in a similar way; they were "dream houses" that induced a "time space" / "time dream.") He wanted his arcades writings to serve as a dialectical "fairy tale": "to reverse the myth of the late 19th century created by constant newness and induced amnesia of the recent past.'"

(That was Dan quoting Benjamin at the end.)

Thinking about this, I wondered what belongs to the just-past, right now. What cultural detritus are we currently being induced to forget? It might be worth excavating. What's in yesterday's papers? Who is yesterday's girl?

Yesterday's girl, it seems clear to me, is a chubby Korean pop star called Psy, and his music video Gangnam Style. Psy wears a tuxedo and deploys cultural symbols with a kind of dextrous clumsiness, a kind of oblong Pop. Gangnam Style is the most watched video clip that has yet been uploaded, with about 1.5 billion views as of today. In 2012, it was an inescapable marker of the present, an element of what it was to

exist in the present. Have you seen it? It's about luxury living. (Gangnam is a Beverly Hills-like neighborhood of Seoul.) In it, Psy is constantly revealed to be a fantasist, a kind of Billy Liar of bling: for instance, it begins with Psy seemingly relaxing on a beach, but when the camera pulls back, he's in a kid's sandbox. He hangs out in a stable with torn up newspaper being blown at him. He dances his horsey dance in a parking lot, and then a subway station.

There is something distasteful, an embarrassment or even mild shame, in thinking about Gangnam Style right now. It's like remembering being overexcited the night before. One can feel a kind of backward tidal pull, to forget now the strong sense of newness that it once had. There is a sense that it was just a "craze," a "meme," a momentary intoxication, something "cheesy" that would do well to forget. In short, Gangnam Style currently has the classical anti-aphrodisiac quality of the just-past. This is a disincentive to think about it, but also an incentive. There are several relevant facts, it appears, about Gangnam Style that can be noticed if one overcomes this anti-aphrodisiac quality in the mind.

For one thing, it appears to be the first global craze that originated in Asia. This has to do with the shrinking globe, but also a particular quality of Internet video: its erasure of older barriers to distribution. It is an obvious point, but no less relevant for that, that this is the first two-way video format in which anyone can watch anything--although in practice the operators of YouTube and various state censors are obviously attempting to limit this theoretical possibility.

This is also an age of digital image manipulation, in which almost any imagery it is possible to imagine can be rendered on-screen. Popular cinema has embraced this technological potential by attempting to stage ever more spectacular and outlandish scenarios: global destruction, epic historical tableaux, extra-galactic life. Yet on internet video, a seemingly opposite tendency has prevailed. Of the most-viewed videos that have been uploaded to YouTube, for in-

stance, a high percentage relate not to the fantastic but to something more humble: unadulterated, single camera recordings of people dancing. Not only in pop dance routines, but in collections of historical tap videos, vernacular dance, and compendiums of dances styles.

The appeal of dance video may be related to its lack of artifice--you can't fake it. Complex bodily movement is not yet easy to invent, and less easy still to animate via computer as convincingly as a actual person moving. Digitally airbrushed artifice is commonplace. In fashion and art, static displays of musculature and bone structure turn the human into an image of aestheticized contours. In this moment, dance, a visual language that relates directly to the embodied human being in space, achieves a new kind of prominence.

In the case of Gangnam Style, Psy's dancing is a major aspect of the video's popularity. Psy's horsey dance is the choreographic equivalent of a catchy tune: it's simple, funny, unique and thus memorable. His goofiness, his non-perfection, works to make the dance more appealing too, in a way similar to the "imperfections" and texture of a singing voice. Psy's sleek lack of protuberant features, of sixpacks and cheekbones, normalizes him as well. It is not a sense of the unachievable that drives the popularity of the video. In the end, a chubby person dancing is more important.

Two final points about the popularity of dance in the first age of internet video: if it is a return to embodied space, it's also a refusal or a record of the limitations of certain kinds of imagistic embellishment. Much contemporary art that derives its visual lexicon from screensavers and iconography of computing does not do this. But perhaps a simple video of a normal person in rhythmic motion is also compelling today because it is can move from embodied onto a screen and then back, when a dance style is learned from being watched online and then performed in reality. Maybe it's a way of returning to a simpler version of the real, in an age of synthetic reality.

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Manon de Boer in Eindhoven

by
Jan Mot

BRUSSELS, MAY 22 – The Van Abbemuseum in Eindhoven has collected over the past few years a trilogy of cinematographic portraits by Manon de Boer: *Sylvia Kristel – Paris* (2003) about the actress Sylvia Kristel, *Resonating Surfaces* (2005), about the psychoanalyst and cultural critic Suely Rolnik and *Think About Wood, Think About Metal* (2011) about the percussionist Robyn Shulkowsky. De Boer asked these three women about the experiences which were decisive for their work and lives in the 1970s. The protagonists talk about their personal circumstances, encounters and events in voice-off and are touching directly or indirectly upon subjects as memory, time and the body. The three films will be at the core of a solo exhibition at the museum and are accompanied by documentary materials such as audio and video fragments, reviews, scores, posters and books. On the occasion of the exhibition a new publication will be released, entitled *Encounters*, which focuses exclusively on these film works. The contributions are by Sven Augustijnen, Helena Homberg, Marine Hugonnier, Tris Vonna-Michell and a conversation between the artist and George van Dam, a composer and violin player with whom she worked intensively on the soundtrack of her films. The publication was made in collaboration between the Van Abbemuseum Eindhoven, INDEX in Stockholm and OEI Editör, Stockholm.

The book launch will take place during the opening of the show on Saturday 8/6. Writer Lieve Joris will read a letter by Sven Augustijnen published in this book (at 17h).



• Marine Hugonnier, MDB's studio, Brussels, Sept 21st, 2012, 2012

... had not yet reached, after all, when a con- ... that I really, simply, finally, can't ... I would naturally and normally open...



rhythm strays
 images falling, failing
 fading
 incessant clicking
 a constant misfire, drawing blanks
 words bypassing, empty images

disarmed
 losing breath
 images lingering, lost for words
 any moment now
 it will collapse, saliva slackening
 the story unwound
 unbound from the words previously written
 yet rarely spoken

a muted presence, an ascribed duration
 words held together, presence
 encompassed
 intonation moving, a discrepancy evolving
 this fragile form of remembrance
 the dissonance, an opening

in a sound studio, performing
 loose sheets, breathing
 a shrinking rug
 a floundering orator, a mono mic
 all encompassed

pages, words, indentations
 and paginations
 on standby
 weeks, months, seconds
 deliberations

rehearse, rehearse, rehearse
 hastily repeated, the seemingly same, the same
 picking, placing
 and replacing
 words, images, breathes
 sequences
 the seemingly same

In Brief

The next Brussels Downtown Gallery Day will take place on June 29 and will coincide with the opening of the show of **Marian Zijlstra** in the gallery.

Tino Sehgal will present a new work, *yet untitled*, in *The Encyclopedic Palace*, the central exhibition of the Venice Biennale curated by Massimiliano Gioni (1/6–24/11).

For the third time since the reopening of the Stedelijk Museum in Amsterdam, a special room will be dedicated to the work of **Rineke Dijkstra**. Starting in June the new presentation will include several photographs from the series of *Park Portraits*.

Asad Raza was invited for a series of 5 contributions to the newspaper, the first one is published on page 3. Raza is a writer and producer working in the art world. He produced several large-scale projects with Tino Sehgal, including *These associations* for Tate Modern's Turbine Hall, 2012 and *This progress* at the Guggenheim Museum, New York, 2010. Raza is currently programming the *Mayfield Depot* venue for 2013's Manchester International Festival, with Hans Ulrich Obrist, Alex Poots and Sehgal. His writing has appeared in *n+1*, *Minnesota Review*, *Modern Matter*, *NERO*, *Post Road*, and *Tennis magazine*. He was born in Buffalo, New York and studied literature and film at Johns Hopkins and NYU.

After the summer break (29/7–20/8) the gallery will start the new season with an exhibition by **Manon de Boer** which will include her most recent work *one, two, many* (2012). The show will open during the weekend of the Brussels Art Days (6/9).

Agenda

Sven Augustijnen

Spectres, VOX, Montreal (CA), 11/5–13/7 (solo); *Spectres*, Foundation for Contemporary Art, Accra (GH), 24/5–25/5 (screening & talk); *Spectres*, tranzitdisplay, Prague, 7/6–9/6 (screening); *Le Guide du Parc*, 21er Haus, Vienna, 12/6 (screening & talk); *Spectres*, Collective's Gallery, Edinburgh (UK), 13/6–14/6 (screening & talk); *Spectres*, 98weeks, Beirut Cairo, 14/6 (screening); *Spectres*, Centre d'Art Contemporain, Geneva (CH), 23/7–8/9 (screening & talk); *Leisure, Discipline and Punishment*, Contour 2013, Mechelen (BE), 24/8–3/11; *Just what is it that makes today so familiar, so uneasy?*, LIAF 2013, Lofoten (NO), 6/9–29/9.

Pierre Bismuth

The Causes of Things, Centrale for Contemporary Art, Brussels, 7/3–9/6; *Liquids and Gels*, Christine König Galerie, Vienna, 16/5–22/7 (solo).

Manon de Boer

Langages: Entre le dire et le faire, Caloust Gulbenkian Foundation, Paris, 24/4–27/7; *Objects in Mirror are Closer than they Appear*, Contemporary Image Collective (CIC), Cairo, 15/5–12/6; *one, two, many*, Media City, Windsor (CA), 21/5–25/5 (screening); *Encounters*, Van Abbemuseum, Eindhoven (NL), 8/6–15/9 (solo); *Attica*, 21er Haus, Vienna, 12/6 (screening & talk); *Encounters*, Kalmar Konstmuseum, Kalmar (SE), 15/6–15/9 (solo); *Un escalier d'eau*, Palais de Tokyo, Paris, 20/6–9/9; *one, two, many*, Jan Mot, Brussels (6/9–26/10) (solo).

Rineke Dijkstra

The Crazy House, Museum für Moderne Kunst, Frankfurt (DE), 23/2–26/5 (solo); *Fail Better. Moving Images*, Hamburger Kunsthalle, Hamburg (DE), 1/3–18/8; *Ages. Porträts vom Alterwerden*, Die Photographische Sammlung/ SK Stiftung Kultur, Cologne (DE), 22/3–28/7; *So Much I Want to Say: From Annemiek to Mother Courage*, Goetz Collection at Haus der Kunst, Munich (DE), 19/4–15/6; *Paisaje 1969–2013. Revision de un genero*, Museo del Palacio de Bellas Artes, Mexico City, 25/4–7/7; *Performing Gender*, The George Eastman House, Rochester, New York, 11/5–13/10; *Ages. Porträts vom Alterwerden*, Landesgalerie Linz (AT), 7/11–16/2.

Mario Garcia Torres

The Causes of Things, Centrale for Contemporary Art, Brussels, 7/3-9/6; *Paisaje 1969-2013. Revision of un genero*, Museo del Palacio de Bellas Artes, Mexico City, 25/4-7/7; *Un escalier d'eau*, Palais de Tokyo, Paris, 20/6-9/9; MADRE, Naples (IT), 21/6-30/9 (solo); Project Arts Centre, Dublin, 5/7-17/8 (solo); *9a Bienal do Mercosul*, Porto Alegre (BR), 13/9-10/11.

Dominique Gonzalez-Foerster

Belle comme le jour, Koyanagi Gallery, Tokyo, 6/4-8/6 (solo); *Cloud Illusions I Recall*, Irish Museum of Modern Art, Dublin, 21/6-25/8; *Vila Do Conde Film Festival*, Vila do Conde (PT), 6/7-14/7 (screening).

Douglas Gordon

I am also...Douglas Gordon, Tel Aviv Museum, Tel Aviv (IL), 25/1-6/7 (solo); *Deep Feelings*, Kunsthalle Krems, Krems (AT), 10/3-30/6; *Disabled by Normality*, DOX, Prague, 23/5-16/9; *Dave Allen / Candice Breitz / Douglas Gordon*, The Neuer Berliner Kunstverein, Berlin (DE), 11/6-26/7; *Mogwai performing live to Zidane. A 21st Century Portrait*, Manchester International Festival, Manchester (UK), 19/7-20/7 (screening); *Silence, Exile, Deceit*, Ruhr-triennale, Museum Folkwang, Essen (DE), 23/8-6/11.

Joachim Koester

Channelled, Lunds Kunsthall, Lund (SE), 23/2-2/6; *Tarantism*, The Ian Potter Museum of Art, The University of Melbourne (AU), 20/3-2/6 (screening); *For No Apparent Reason*, CA2M, Madrid, 10/5-15/9; *Ed Ruscha. Books & Co*, Museum Brandhorst, Munich (DE), 6/6-22/9.

David Lamelas

The Whole Earth, Haus der Kulturen der Welt, Berlin (DE), 26/4-1/7.

Sharon Lockhart

The Society Without Qualities, Tensta Konsthall, Stockholm, 13/2-26/5; *Deep Feelings*, Kunsthalle Krems, Krems (AT), 10/3-30/6; *More Real? Art in the Age of Truthiness*, The Minneapolis Institute of Arts, Minneapolis (US), 21/3-9/6; *Sharon Lockhart*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, 16/5-15/9 (solo); *Arbeidstid*, Henie Onstad Kunstsenter, Hovikodden, Norway (NO), 23/5-1/9; *The Whole Earth*, Haus der Kulturen der Welt, Berlin (DE), 24/6-1/7.

Tino Sehgal

Unrest of Form. Imagining the Political Subject, Secession, Vienna, 11/5-16/6; *55th*

Venice Biennale, Venice (IT), 1/6-24/11; *Oh Man, Oh Machine*, Malta Festival, Poznan (PL), 24/6-20/7; *Manchester International Festival*, Manchester (UK), 4/7-21/7.

Tris Vonna-Michell

L'Image papillon, Mudam, Luxembourg, 23/3-8/9; *I Know You*, Irish Museum of Modern Art, Dublin, 19/4-30/6; *Unrest of Form. Imagining the Political Subject*, Secession, Vienna, 11/5-16/6.

Ian Wilson

Grazer Kunstverein, Graz (AT), 1/2-ongoing (solo); *Statements*, Jan Mot, Brussels, 27/4-15/6 (solo).

Also represented by the gallery:

Philippe Thomas

Confrontation, Tel Aviv Museum of Art, Tel Aviv (IL), 25/1-6/7 (solo); *Deep Feelings*, Kunsthalle Krems, Krems (AT), 10/3-30/6; *Disabled by Normality*, DOX, Prague, 23/5-16/9; *Dave Allen / Candice Breitz / Douglas Gordon*, The Neuer Berliner Kunstverein, Berlin (DE), 11/6-26/7; *Mogwai performing live to Zidane. A 21st Century Portrait*, Manchester International Festival, Manchester (UK), 19/7-20/7 (screening); *Silence, Exile, Deceit*, Ruhr-triennale, Museum Folkwang, Essen (DE), 23/8-6/11.

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...and the manager to you.

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