

# 153 – 156

Jaargang 18 No. 93

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# 153

Exhibition  
13/09 -

# 154

Library  
13/09 -

# 155

Art fair  
23/10 - 26/10

**A SITUATION IN  
WHICH AN  
ARGUMENT CAN  
BE DISCUSSED**

**WITH WORKS  
BY MARIO  
GARCIA TORRES,  
ROBERT MORRIS  
AND PHILIPPE  
THOMAS**

**39 BOOKS  
CHOSEN BY  
YVES GEVAERT  
FROM HIS  
LIBRARY IN  
ANGHIARI,  
ITALY**

Jan Mot  
Rue de la Régence /  
Regentschapsstraat 67  
1000 Brussels, Belgium

## FIAC

Salon d'honneur  
Grand Palais, Paris

(advertisement)

# 156

Book launch  
6/11, 7 pm

## MUJERCITOS

Jan Mot  
Rue de la Régence /  
Regentschapsstraat 67  
1000 Brussels, Belgium

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Jan Mot  
Rue de la Régence /  
Regentschapsstraat 67  
1000 Brussels, Belgium

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# A situation in which an argument can be discussed

By  
**Mario Garcia Torres**

MEXICO DF, 19 AUG – For a couple of years, after completing an MFA program in Los Angeles, I helped to organize together with two artists colleagues, Nate Harrison and Hugo Hopping, what we called “a debate interval between academia, art institutions and individuals”. ESL (Esthetics as a Second Language) was, in practical terms, a migratory series of one-day solo exhibitions that pretended to present, sometimes finished and sometimes unfinished works of art as an excuse to discuss them publicly. The desire to organize this came mainly from our longing for crit-classes. We had all been active, sometimes in more than one class concurrently at CalArts and found out that, once we had left the school, such situations didn’t happen casually in the professional arena. Thanks to ESL we managed to debate the work of several artists, sometimes in the form of an organized debate with the artist, other times as a con-

versation between us and the artist while we hung and unhung the presentations. We pretended to use the case of the exhibition as a way to think about specific works and about the machinery that it needed to happen. It was indeed a certain interval as it didn’t become an artist space, nor a crit-class, but a casually driven discussion, or a seriously taken chat over cheap beers.

All this came to my mind when I started to think with Jan Mot and Julia Wielgus about the idea of putting in consideration works that had to do with presenting ideas in public. What made works of art that rely on explaining ideas in public different than any other work of art? Or, would they be different from say, text based works? Did such type of works deserve a different structure than a regular exhibition format? It was the interest in creating a space to discuss ideas more actively than they normally are that brought us to a number of works that will be presented in this program. But, how is this different from say, a public conference program, we asked ourselves.

After some discussions it became clear, that even if it might look like a seminar, this should still be conceived as an exhibition. In it the time and function of often so-called educational programs would be blurred, and will conceive the gallery not solely as a space to exhibit works that might or might not spark a discussion. It is certainly not the first time that the gallery engages in such activity. The program called *Oral Culture* which was organized in 2008-09 explored live oral works to be presented in the presence of an audience. It is in this spirit that we hope that *A situation in which an argument can be discussed* will create a platform for the continuation of previous discussions started in the old gallery space.

If for *Oral Culture* the re-presentation of a lecture originally given in 1953 in Brussels by John Cage became the kick start of the program, now the work *21.3* from 1964 by Robert Morris will become the key piece to begin the new project with. This work (in the second version filmed by Babette Mangolte in 1993) will



• For his upcoming solo show at the Hammer Museum in Los Angeles, opening in September this year, Mario Garcia Torres made a new documentation of *I am not a Flopper* (2007-2014). (Film still)



give the opportunity to discuss not only the content of the lip-synched conference on iconology by Erwin Panofsky but also the different strategies of using the lecture as an artistic medium. If indeed the content of the speech in Morris' piece was no different from the Panofsky one, the artist's gesture brings a number of questions related to forms used on such medium.

These strategies came out when I started to think of the story of the film pseudonym Allen Smithee some years ago as a subject to deal with failure and new paradigms of invention. I knew that the work would not be successful if presented in a white space (it was first made to be presented as part of the Cartier Award at the Frieze Art Fair in 2007) since I wanted a pseudonym to become real, at least temporarily, and in disguise among other lectures from the event's public program. Hopefully his questions and gestures on stage might convince the audience that his prolific filmography, even if made by others, was to be reconsidered.

Years before, Philippe Thomas might have had himself similar interrogations while thinking about the work presented in the form of a lecture in 1987 at the Centre Pompidou in Paris. In it, the artist's own artistic identity and the actual format of the work are put at stake as they were blurred between being a spontaneous and a scripted (theater) play. The text by Emeline Jaret describes the work elsewhere in this newspaper in detail. The video of the lecture will be an essential part of this presentation.

In *A situation in which an argument can be discussed* the works, their scripts and their performances will be put on the table, and members of our community and friends will be invited on special occasions to react in one form or another to them, which hopefully will not create an interval but become part of the normal activities of the gallery.

# Philippe Thomas : Pour un art de société...

By  
**Emeline Jaret**

On March 23, 1987, Philippe Thomas gave a conference entitled *Pour un art de société. Une conférence de Philippe Thomas*, in the Centre Pompidou. It was a continuation of *manuscrit trouvé* (1981) and its German published version (1982): *Frage der Präsentation*. The latter then gave rise to a further article in the journal *Public* (1985), in which Michel Tournereau -- the collector who lent his signature to Philippe Thomas -- delivered a critical analysis of the text that had been published by the Berlin Museum für Kultur. At the end of the article, Tournereau put forth the hypothesis that the whole setup of *Frage der Präsentation* was devised by one and the same person and asked that he or she came forth to justify themselves. As a reaction to this summons, the Pompidou conference was announced and this is what was on the invitation card:

After Michel Tournereau who issued him a summons (in *Public* n. 3 - 1985), after the "Fictionnalisme" show that paid homage to him... Philippe Thomas will finally come out of the retreat that he seemed to have confined himself to... In and of itself, this public appearance is already an event.

The conference was thus presented as the dispelling of the mystery surrounding the identity of Philippe Thomas, but it ended up only making it all more confusing. In the program that was handed out at the entrance to the conference, it was now presented as a theater play:

March 23, 1987 / First representation of PHILIPPE THOMAS DÉCLINE SON IDENTITÉ / A piece of evidence in one act and three parts by DANIEL BOSSER / The cast / Philippe Thomas : the speaker / The audience member : Eric Duyckaerts / The audience : .....

The conference given by Philippe Thomas was largely made up of philosophical citations (by Frege, Lacoue-Labarthe, Kant, Platon, Heidegger, Wittgenstein, etc.), and took as a starting

point Benjamin Buchloh's statement that "The essential feature of modernist art is to criticize itself from within." The themes it delved into were articulated around the equivalence of artistic presentation and discourse, and together, they questioned the propositional value of the artwork. As such, the conference continued on the argumentation that had begun in the preceding texts (*manuscrit trouvé, Frage der Präsentation, Philippe Thomas : sujet à discrétions ?*) and allowed Philippe Thomas to put a closure on the theoretical phase of his work, which had begun in 1981.

This is how the conference went: Philippe Thomas arrived after the audience had settled in, a background music was playing while he sat down behind a table facing the audience. After the music stopped and the audience lights turned off, he began reading from the notes on the table. During the talk, he made three breaks to mark the three parts (he drank a glass of water, he looked at his watch, and he took off his jacket). Towards the end of the third part, an audience member, played by Eric Duyckaerts, stopped him to ask a question and a discussion ensued. At the end of the conference, the music started playing again as the audience left the room. Outside, they were handed out a forty-page booklet entitled *Philippe Thomas décline son identité. Une pièce à conviction en 1 acte et 3 tableaux*, and signed Daniel Bosser -- the collector who lent his signature to Philippe Thomas.

Reading this text, the audience realized that they had just attended a theater performance, the whole script of which had been outlined in the booklet. Inside, the *Remarques sur la mise en scène*, attributed to Daniel Bosser, outlined every move of the speaker during the conference (the breaks he had to take, the glass of water, the watch, as well as the questions at the end and the interruption by the participant). The audience could then understand that their part had also been inscribed in the program that was handed out at the beginning of the event, and that the entire evening had been scripted out by Philippe Thomas.

Philippe Thomas gave this conference a second time at the musée de Grenoble one year later, on March 23, 1988; it was entitled « Philippe Thomas décline son identité ».

Translation: Boris Belay

will be invited on special occasions

# Mujercitos

MEXICO DF, 20 AUG – The book *Mujercitos* presents the photographs of highly sexualized subjects taking center stage within the images, reversing the power dynamics between the photographer and the photographed. Mujercitos are shown posing and smiling provocatively at the photographer of the definitive example of the nota roja periodical *Alarma*, published weekly in Mexico between 1963 - 1986. The term mujercitos was coined during the mid 1960s by Carlos Zamayo, *Alarma*'s editor-in-chief at the time and used as a synonym for “effeminate man,” playing with the notion of gender through a grammatical feminization of the male subject by adding a comedic pun. The book argues that these photographs work as a site of resistance to and a subversion of many different forms of violence in Mexico.

*Susana Vargas, author of the book, will be present during the launch in the gallery on the 6th of November, 7 pm. A small selection of original Alarma magazines will be displayed. Susana Vargas is Doctor in Philosophy living in Mexico City and Montréal (CAN). The title of her PhD (Department of Art History and Communication Studies at McGill University) is Alarma!: Mujercitos performing gender in a pigmentocratic sociocultural system. She is currently a postdoctoral fellow at the Aesthetic Research Institute at the National Autonomous University of Mexico. Her book Mujercitos is published by Editorial RM, Barcelona – Mexico DF, 2014. Introduction by Cuauhtémoc Medina.*



• Enrique Márquez, *Es hombre, vive como mujer! Nací para amar chicos!* *Alarma!* July, 1, 40, 1970.

Between us and the artist while he hangs and it was the interest in creating a space to dis- that a situation in which un-

# 39 books chosen by Yves Gevaert from his library in Anghiari, Italy

ACKERMAN, JAMES S., *Palladio*. Traduzione di Giuseppe Scattone, Torino, Piccola Biblioteca Einaudi, 1974.

[ANSELMO, GIOVANNI] in *Data*, Milano, febbraio 1972.

ARENDT, HANNAH, *Walter Benjamin 1892 – 1940*, Traduit de l'anglais par Agnès Oppenheimer-Faure et Patrick Lévy, Paris, Allia, 2007.

BATAILLE, GEORGES, *L'Azzurro del cielo*, Traduzione di Oreste del Buono, Milano, Silva editore, 1962.

BINSWANGER, LUDWIG / WARBURG, ABY, *La guérison infinie. Histoire clinique d'Aby Warburg*, Edition établie et annotée par Davide Stimilli, Postface de Chantal Marazia, Traduit par Maël Renouard et Martin Rueff, Paris, Rivages Poche, 2011.

BONNEFOY, YVES, *Un Rêve fait à Mantoue*, Paris, Mercure de France, 1967.

BURCKHARDT, JACOB, *De Cultuur der Renaissance in Italië*, Deel I en II, Utrecht / Antwerpen, Prisma-Boeken, 1960.

[CARDINALE, CLAUDIA / MORAVIA, ALBERTO] in *Randstad 2*, Amsterdam, De Bezige Bij, februari 1962.

CASANOVA, GIACOMO, *Histoire de ma fuite des prisons de la République de Venise*, Paris, Allia, 1999.

DE QUINCEY, THOMAS, *La toilette de la dame héraïque en six tableaux*, Traduit de l'anglais par Eric Dayre, Paris, Le Promeneur, 1992.

DE WOLFE, IVOR, *The Italian Townscape*, Sketches and plans drawn by Kenneth Browne, Photographs by Ivy De Wolfe, London, The Architectural Press, 1963.

DIDI-HUBERMAN, GEORGES, *Survivance des lucioles*, Paris, Editions de Minuit, 2009.

FABRO, LUCIANO, *Vademecum*, Rotterdam, Museum Boijmans-van Beuningen, 1982.

[GIOTTO] *Assisi – 24 Affreschi di Giotto*, Assisi, Casa editrice Francescana, 2013.

JUDD, DONALD, *Some aspects of color in general and red and black in particular*, Sassenheim, Sikkens Foundation, 1993.

KOUNELLIS, JANNIS, *Catologo della mostra a Roma*, L'Attico, 1967.

LE CORBUSIER, *A cura di Giancarlo de Carlo*, Milano, Rosa e Ballo Editori, 1945.

JOYCE, JAMES, *Dedalus, Ritratto dell'artista da giovane*, Versione di Cesare Pavese. Torino, Frassinelli Tipografo Editore, 1942.

LE CORBUSIER, *Une petite maison*, [Les carnets de la recherché patiente, n°1], Zürich, Aux Editions Girsberger, 1954.

MACHIAVEL, *Le Prince*, Préface de Benito Mussolini, Paris, Helleu et Sergent, 1928.

MALAPARTE, CURZIO, *L'excursion*, Caen, Nous, 2012.

MALLARMÉ, STÉPHANE, *Divagations*, Préface de

Georges Perros, Paris, Le club français du livre, 1961.

MICHELUCCI, GIOVANNI, *Brunelleschi mago*, A cura di Mario A. Toscano, Firenze, Tellini, 1972.

NODIER, CHARLES, *Franciscus Columna*, Préface de Patrick Mauriès, Paris, Le Promeneur, 2004.

OLSON, CHARLES, *Appelez-Moi Ismaël*, Un étude sur Melville, Traduit de l'anglais et préfacé par Thierry Gillyboeuf, Bordeaux, Prétexte Éditeur, 2013.

OVERBECK, FRANZ, *Souvenirs sur Friedrich Nietzsche*, Traduit de l'allemand par Jeanne Champeaux, Paris, Allia, 1999.

PALERMO, *Stoffbilder 1966-1972*, Krefeld, Museum Haus Lange, 1978.

PAVESE, CESARE, *Poesie, Lavorare Stanca, Verrà la morte e avrà i tuoi occhi*, Prefazione di Massimo Mila, Torino, Einaudi Editore, 1962.

PAVESE, CESARE, *Werken is vermoeiend*, Vertaald, geannoteerd en van een nawoord voorzien door Frans Denissen en Leonard Nolens, Gent, Masereelfonds, 1984.

PLINE LE JEUNE, *Lettres, Tome III*, Livres VII – IX, Texte traduit par Anne-Marie Guillemin, Paris, Les Belles Lettres, 1928.

PERNATH, HUGUES C. – SNOEK, PAUL, *Soldatenbrieven*, Met een inleiding van Jan Walravens, Amsterdam / Antwerpen, De Bezige Bij / Uitgeverij Ontwikkeling, 1961.

RILKE, RAINER MARIA, *Élégies de Duino*, Texte français de Rainer Biemel, Paris, Georges Falaize, 1949.

QUILTER, HARRY, *Giotto*, London, Sampson Low-Marston, Searle & Rivington, 1880.

SIMMEL, GEORG, *Rome, Florence, Venise*, Traduit de l'allemand et postfacé par Christophe David, Paris, Éditions Allia, 1998.

SOLLERS, PHILIPPE, *La Divine Comédie*, Entretiens avec Benoît Chantre, Paris, Folio, 2002.

SUÉTONE, *Histoire des Douze Césars*, Avec des Notes et des Réflexions par J.F. de Laharpe, Paris, Samson fils, 1823.

TAINÉ, HIPPOLYTE, *Voyage en Italie*, Tomes I et II, Paris, Hachette, 1880.

TALAMONA, MARIDA, *Casa Malaparte*, Presentazione di Giorgio Cucci, Milano, Clup, 1991.

WITTING, FELIX, *Piero dei Franceschi*, Eine Kunsthistorische Studie, Strassburg, Heitz, 1898.

**Some books and catalogues published or edited by Yves Gevaert will also be available for consultation at the gallery.**



# Letter to the editor

By  
Susana Vargas

MONTREAL, 29 JULY –

Dear Jan,

I recently learned that according to social scientists, two-thirds of conversation is taken up with gossip. That means that in more than half of the conversations we engage in with colleagues, or friends and family, we chat about what we heard, know or think about somebody else's work, emotions or personal life.

I like to think we are above gossiping. Isn't sharing the latest news about someone's life and personal thoughts really more like "catching up"? Apparently not. That is what gossip is about and contrary to what many might think, it is not only part of Latin American culture. In fact much of the art world is dominated by gossip. Scientists also explain how gossip not only consolidates social bonds, but most importantly, has considerable power to affect status and opinion in society. This so-called low form of communication informs most of the exchanges we have with friends, colleagues and family and so defines much of what we are.

Despite these scientific evidence, gossip is not considered a real form of communication. It's not valid or respectable. From Heidegger, we think that gossiping is "perverting the act of disclosing the truth". We think that we don't gossip when we talk about something or someone we don't know. And we think we don't gossip when we don't have malicious intentions. Gossip is malicious but idle talk is just making conversation. There is an inadvertent moralistic attitude toward gossip.

Patricia Meyer Spacks (1985), who wrote an entire book about gossip, attributes this moralistic narrowness to eighteenth-century responses to the new genre of the novel. Many commentators generated anxiety about the emergence of the novel, believing that a novel would contaminate women and adolescents. They believed that a novel should only be about virtue and instruct about virtue. Novels, like gossip, generate anxiety due to its power to manipulate, to influence and to affect a person's reputation. One of the definitions of gossip in the Oxford English Dictionary refers to 'a person, mostly a woman, of light and trifling character, esp. one who delights

in idle talk; a news monger, a tattler'.

Gossip has been considered a superficial form of interaction because of its association with women. It wasn't until the nineteenth century, according to the same dictionary, that the term started to designate a mode of conversation rather than a kind of person: "idle talk, trifling or groundless rumour, tittle-tattle."

The nature of gossip seems erratic and unpredictable. The idea of gossip brings up paranoia. The notion of a rumour being spread produces an unmeasurable threat to reputation, with no control to counter the circulation of such slander.

It doesn't matter how much we don't like this idle talk and rumouring, gossip is part of our culture and heavily influences our opinions we have on people, from celebrities to politicians, from artists to their art practices. Although, as gossip dies away, it leaves traces that escape testimonials. Gossip has social value, it serves political and personal purposes. Gossip is a 'catalyst of social process.'

For instance, take the history of peripheral sexualities in Mexico. The story goes like this: November 17, 1901 in the street of La Paz downtown Mexico City, after neighbours' complaints of a scandal, police raided a private party at 3am. In this party 42 male attendants were having the time of their life, dancing away. Police detained only 19 of them, those men dressed mostly in female attire. The description of their crime in newspapers was "imagined or embellished police gossip", according to Carlos Monsiváis.

Only those wearing: "skirts, expensive perfumes, curly-haired wigs, fake hips and breasts, earrings, embroidered slippers, makeup of white or gaudy colours, flats with embroidered stockings, fans, and short silk dresses fitted to the body with corsets" were detained and sent to police station. Their gender transgression was equated with homosexuality. The law in Mexico doesn't prohibit homosexuality, as Mexico followed the Napoleonic code at the time. Their crime was officially "against the order of families, public morality or good habits". Those dressed in women's clothing were sent to Yucatán, a province in the south of Mexico, to work with the military. Their punishment: learn to be a man.

The next day, news reports changed their story: there were not 42 who attended the private dance party, there were only 41. The gossip? One vanished and escaped police

detention, producing the shift from 42 to 41. He, who was able to buy his liberty, was Ignacio de la Torre, the son in law of the dictator at the time, Porfirio Díaz. The event has now gone down in history as *El Baile de la Redada de los 41* ("the raid of the ball of the 41").

Lithographer Guadalupe Posada, internationally known for *La Catrina* (the Mexican representation of the female figure of death), made a sarcastic lithograph entitled "Aquí vienen los maricones muy chulos y coquetones". This lithograph depicted the attendants wearing skirts, wigs, earrings but also moustaches. The number 41 has become, according to Robert Buffington (2000), the number of abjection. Through the 1950s in Mexico, the phrase that still circulated was: "de la Redada de los 41 te salvaste manita. Del infierno todavía no" ("You may have been saved from the Redada of the 41, sister. But not yet from hell"). Luis Buñuel, the well-known Spanish filmmaker who lived and worked in Mexico, wrote in his memoirs in 1946 of a shocking newspaper story in which a man was killed after inquiring for Señor Sánchez at a certain street number 41. The most shocking part of the story, for Buñuel, was that the article's tone made it seem as if it was perfectly appropriate to kill a man over the number 41.

I grew up knowing that a man turning 41 would never pronounce that number. He instead said "40 bis" or "zafo" ("not me"), as if by not pronouncing the number 41, he was confirming his very heterosexual subjectivity. Over time there have been many different bars in downtown Mexico City called 41, 14 or 42. Today, the number 41, or its different variations, continues to signify a threat to masculine and heterosexual subjectivity, and to embody signifiers and innuendos concerning male effeminacy and homosexuality.

The line between history and gossip is a tricky one. In fact, much of the knowledge about peripheral sexualities throughout history is made up mostly of gossip narratives. These unverifiable forms of knowledge have had a determinant social function in art history. Gavin Butt in "Between You and Me: Queer Disclosures in the New York Art World" (Duke University Press, 2005) argues for the importance of gossip for the study of art history. After looking at 1950s scandal magazines, the (sexual) memoirs, and the frequently retrospective artist's interviews, Butt adds gossip to the category of 'evidence' and 'hard facts' to demonstrate how gossip has 'world-making' powers.

Gossip about artists' sexual orientation, from friends and colleagues has been

disregarded from art history seeming petty, silly and not serious. However, Butt draws on Caravaggio's and Michelangelo's homosexuality from which contemporary American artists such as Warhol and Rivers could identify and acquire a sense of belonging to a community. Butt shows how, for example, malicious gossip by praised homosexual artists Robert Rauschenberg and Jasper Johns excluded Andy Warhol from the art scene during the early sixties. Then, Butt recounts, Andy Warhol emerged into an "asexual celebrity". This figure of the asexual celebrity, due to numerous gossips, is much what constituted Warhol's success.

Yes, gossip has a very unstable relationship to the truth, but it's difficult to continue to act as if art history was and still is not all subjective and influenced by gossip. To understand how gossip affects social bonds, exchanges, communities and art history, that is, to acknowledge gossip's "world making power" is to use it to our advantage.

I hear that Jan Mot's new gallery space bears traces of novels and gossip, hints of a place where in the past literary artistic materials lived.

## In Brief

For the second contribution in the series of *From the library of...* we invited the Belgian publisher and curator Yves Gevaert. See also page 5. On this occasion the books selected by Marja Bloem from the library of Seth Siegelau / Egress Foundation Amsterdam and shown earlier this year in the former gallery space, will again be available for consultation. With sincere thanks to Marja Bloem for the extended loan.

The Guggenheim Museum in New York City acquired two video works: **David Lamelas'** *The Dictator* (with Hildegard Duane) (1978) and **Mario Garcia Torres'** *Carta Abierta a Dr. Atl*. (Open Letter to Dr. Atl) (2005).

The discussion by **Ian Wilson** which took place in May 2013 at the Kunstverein in Graz entered the collection of the Kunstverein.

## Agenda

### Sven Augustijnen

*Spectres*, Camera Austria, Graz (AT), 05/06 - 07/09 (solo); *OUT OF THE BLUE, a sense of public-mindedness*, National Gallery of Kosovo, Pristina, 09/07 - 03/09; *Hunting and Collecting*, MuZEE, Oostende (BE), 03/08 - 21/09; *Spectres*, National Gallery of Kosovo, Pristina, 05/09 (screening); *Spectres*, Musée National de Lubumbashi, Lubumbashi (CD), 19/09 (screening); *Johan, François*, CRAC Alsace, Altkirch (FR), 21/09 (screening); *Spectres*, Annandale-on-Hudson (US), 17/10 - 09/11 (solo); *Festival International du Film*, La Roche sur Yon (FR), 19/10 (screening)

### Pierre Bismuth

*In Situ Project*, Kunsthalle Wien, Vienna, 19/02 - 15/09; *Within/Beyond Borders. Art from the EIB'S Collection*, Banco de Portugal - Largo de S. Julião, Lisbon, 16/05 - 04/09; *DER LEONE HAVE SEPT CABEÇAS*, CRAC Alsace, Altkirch (FR), 19/06 - 21/09; *A Simple Plan*, Villa T.D.R., Kruiskerke (BE), 30/08 - 20/09; *Pierre Bismuth*, Musée Régional d'Art contemporain Sérignan (FR), 16/11 - 11/02 (solo)

### Manon de Boer

*SCORE*, MARCO, Museo de Arte Contemporánea de Vigo, Vigo (ES), 11/07 - 11/01; *Videonale "30 years - 30 voices"*, Bonner Kunstverein Bonn (DE), 23/08 - 10/10; *sequenza*, Film Festival, Split (HR), 13/09 - 20/09 (screening); *Resonating Surfaces*, Cinematek Brussel, 19/09 (screening); *Festival International du Film*, La Roche sur Yon (FR), 18/10 - 19/10 (screenings & talk)

### Rineke Dijkstra

*I Love Holland. Dutch Post-War Art*, Stedelijk Museum Schiedam, Schiedam (NL), 21/09 - 06/09; *Conversation Piece VI*, Frans Halsmuseum, Haarlem (NL), 28/05 - 21/09 (solo); *Manifesta 10*, Saint Petersburg (RU), 28/06 - 31/10; *Rineke Dijkstra and Thomas Struth: Seeing*, Henry Art Gallery, Seattle (US), 19/07 - 07/09

### Mario Garcia Torres

*La disparition des lucioles*, Collection Lambert, Avignon (FR), 18/05 - 25/11; *Under The Same Sun. Art From Latin America Today*, Solomon R. Guggenheim Museum, New York City (US), 13/06 - 01/10; *New Ways of Doing Nothing*,



• On the 24th of September **David Lamelas** will join Barry Barker, Marlis Grüterich, Jan Dibbets and Lynda Morris for a conference at the Herbert Foundation in Ghent (BE). The conference is organized in the context of Foundation's current exhibition *Genuine Conceptualism* curated by Lynda Morris (until 8/11). For more information see [www.herbertfoundation.org](http://www.herbertfoundation.org). (Exhibition view © Herbert Foundation / Philippe De Gobert).

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