

# 156—160

Jaargang 18 No. 94

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(advertisement)

# 156

Book launch  
14/11, 7 pm

**SUSANA  
VARGAS**

## MUJERCITOS

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



(advertisement)

# 157

Film screening with live music  
18/11, 8.30 pm

**JOACHIM  
KOESTER /  
DJ MILES**

## THE PLACE OF DEAD ROADS

Kaaitheater  
Square Saintelette 20  
1000 Brussels, Belgium

(advertisement)

# 158

Exhibition  
- 29/11

**JOACHIM  
KOESTER**

## THE PLACE OF DEAD ROADS

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

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# Morris Schizophone

## Notes on 21.3

By  
Paul Bernard

First, one or two objects on the stage: an impressive lectern flanked by a small table on which stand a jug of water and a glass, so that the speaker can remedy any possible dehydration that might occur during his address. Then the man: with his dark suit-and-tie and austere glasses, he perfectly embodies that “functionary of the cognitive establishment”<sup>1</sup> known as the lecturer. Last of all: the first words he utters with the self-assurance of the art historian: “Iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form.” With minimal rigour, all the liturgical conditions required for the establishment of the ritual are identified. Legitimacy of the situation, the speaker, and the discourse: it would seem that what is about to be said to us can be taken seriously. Very quickly, however, as the imperturbable lecturer develops his demonstration, a de-synchronization can be detected between the movement of his lips and his words. This deregulation of sound and image, between what one hears and what one sees, becomes gradually more emphatic until the moment when, as the lecturer helps himself to a glass of water, the sound of the liquid being poured seems to be totally out of sync with the action being made.

The performance is by Robert Morris, and it is titled *21.3*. Interest in the piece has been revived in the past few years, having been first presented at the Surplus Dance Theater in New York in February 1964, and having then become the paradigm for what has thenceforth been traditionally known as the performance-lecture – that praxis taking as its medium a discourse on a stage, either real or figurative.<sup>2</sup> *21.3* actually puts the stress on a hybrid state, a double reading. On the one hand, while it should represent the very sense of the communication, the discourse is reduced to a simple sound track, a “piece of music” which the performer must stick to. On the other hand, while, in a lecture, movements take a back seat in relation to the content of the talk, Morris, on the contrary, makes them the object of an extremely precise

choreography: the performer reads a score in which each position adopted (of the hands, legs, eyes, etc.) is painstakingly indicated. So the lecturer finds himself imitating conventional gestures. In a word, what the famous linguist John Longshaw Austin called the “illocutionary force of discourse” – a capacity to act upon an audience – is not based here on the content of a speech but on a coded presentation, punctuated by the lecturer’s placid and somewhat haughty movements, which create a serious and solemn atmosphere. By revealing this choreography of the discourse of authority, Morris shatters the established framework, with the retroactive effect of making the pedestal of discursive reason waver.

The text “read” by the performer is none other than the introduction to Erwin Panofsky’s *Studies in Iconology*, published in 1939, and re-issued in 1962, i.e. two years prior to the performance. In this veritable “discourse on method” of iconological science, the German professor explains the three levels of meaning which he singles out in every work of art: its form, its subject, and its content. Iconology, that “iconography in a deeper sense”, defines the study of this latter level which is supposed to prompt the art historian to describe “the overall sense of the conception of the world contained in a work”. In this perspective, the work of art appears, in a way, like the materialization of an intention, of a discourse to be deciphered. It is probably this logocentrism of the iconographic science that is grappled with by Morris, for whom creation has nothing to do with truth, and has nothing to communicate.

*21.3* can also be regarded as a direct attack on Panofsky, holder of the prestigious chair in iconological and stylistic research at Princeton’s Institute for Advanced Studies. A few years earlier, with his relatively disdainful attitude towards artists of his day, Panofsky did not shrink from launching a violent attack on Barnett Newman, because of a claimed spelling mistake in the Latin title of one of his paintings.<sup>3</sup> Through him, Morris pokes fun at the arrogant figure of the scholar, that “subject deemed to know [things]”. A stance which he himself had at the moment of the lecture, because he had just been appointed a professor

at Hunter College. The performance’s title, incidentally, was borrowed from one of his courses. There is much to be said about the motivations which pushed Morris to take it out on the eminent Princeton professor and his theories, but here we shall focus more specifically on the mechanisms contributing to the termination of the lecture and introducing a series of dissociations.

The first of them is time-related in nature. The voice that rings out in the Surplus Dance Theater tallies with Morris’s previously recorded voice, which, in a way, has become his own stand-in. The body present on stage thus co-exists with its own spectre. This principle was tried and tested by Samuel Beckett in *Krapp’s Last Tape*, a monologue performed for the first time in 1958, which was also based on the association, within a theatrical space, between the body of an actor and the broadcasting of the recording of his voice: Krapp, an alcoholic old writer, has the habit, every birthday, of orally delivering a detailed report of his state and his dealings over the past year. He systematically listens to one of the tapes recorded in the past, and comments on it. Beckett relates that he was inspired to write the one-act play by listening to the actor Patrick Magee reading *Molloy* on the radio. Otherwise put, by way of a faceless, re-transmitted voice. In the way it is structured, the play also attests to the spread, in the early 1950s, of the first tape recorders which enabled many people to experience the strange sensation of hearing themselves for the first time, and then to note the difference in sound quality between the voice you transmit, and which you thought you knew, and the renewed perception you have of it when listening to its recording. An anxiety described thus by Michel Leiris: “Is not hearing yourself in this way to find yourself in front of your double, your encounter with whom is a sign of death [...]?”<sup>4</sup> This time-based interplay permitted by the recording thus leads to a form of duplication. Krapp keeps making fun of the arrogant being he has been. Similarly, Morris stands aloof from the voice that has become foreign to him. In this sense, the work calls to mind Bruce Nauman’s *Lip Sync*, produced in 1969,

where a camera placed upside down films the artist's mouth tirelessly repeating the words "lip sync". Sound and image are both deliberately de-synchronized: the voice does not tally with the movement of the lips, but with the sound that the artist hears in his headphones, previously recorded, with which he tries to become synchronized. A burlesque attempt to make a time-based linkage.

There exists, furthermore, in 21.3 a spatial dissociation between the voice we hear and its real source of transmission – "acoustic" dissociation. Originally, the term was related to the disciples of Pythagoras receiving instruction from the master hidden behind a curtain so that seeing him would not divert them from the message being delivered. The instruction is thus reduced to pure words, with no visual interference. In this respect, in his *Traité des objets musicaux* published in 1966, Pierre Schaeffer wrote: "The tape recorder has the virtue of Pythagoras's drape: if it creates new phenomena to be observed, it creates above all new conditions of observation."<sup>5</sup> This link between the acoustic curtain and the tape recorder is perfectly illustrated in Fritz Lang's *The Testament of Dr. Mabuse* (1933). In the film, like the Pythagorean sect, the gangsters' boss – probably Dr. Mabuse – gives his orders hidden behind a curtain. When the two heroes end up tearing it open, they discover, to their stupefaction, that a loudspeaker is broadcasting the voice of Dr. Mabuse, who had died some time ago.<sup>6</sup> As in Morris's piece, we are here witnessing an unveiling, a "de-acousticization": the talking body turns out to be a voiceless body, in Morris's case, while with Lang, it is a bodyless voice. While we have to lose our hearing with the former, it is necessary to rediscover our sight with the latter. In both cases, one of the senses is missing. This takes us to the early days of silent film: in many movies, far from reciting ripostes connected with the plot, as written on boards, the actors were in reality uttering obscenities and insults, or talking about life on the shoot. "Secret" words which delighted the deaf and dumb, used to lip reading. The gap between what we think we hear and what is really the case is such that cinemas frequented by deaf-mutes are filled with hilarious laughter.<sup>7</sup> Paradoxically, the deaf person is here the one who hears everything because he sees everything. His handicap enables him to avoid being fooled and re-establish the real sound track of those "noiseless words".

The questions here raised – Who

is talking? What is the source of that voice? Where is it coming from? What are the relations between hearing and seeing? – lead us to develop an interest in a somewhat fuddy-duddy art: ventriloquism. Nowadays, this latter may often be reduced to a cabaret spectacle presenting a performer with a puppet on his knees, but we forget that this is an age-old art going back to ancient Greece.<sup>8</sup> It was a practice long associated with witchcraft and condemned by the Church. It is worth noting that before its mechanism was identified during the Enlightenment in the 18<sup>th</sup> century – ventriloquism is based on an exercise that does not call for any particular predisposition –, no rational explanation had been capable of piercing the powers of ventriloquists, considered as the manifestation, pure and simple, of the devil. If it worked with the same mainsprings over many centuries – namely, talking without moving the lips –, the hoax of ventriloquism, on the contrary, had a conspicuously different power: that of *spatializing* voices. In the first treatise devoted to ventriloquism, the Abbé de la Chapelle, one of the contributors to the *Encyclopaedia* compiled by Diderot and d'Alembert, describes his encounter with a famous ventriloquist, Mr. Saint Gilles. While he is talking with him in a bedroom, he starts to hear a voice: "As I had been warned, I think, I said to him, that you have been talking to me as a ventriloquist. His only answer was a smile; but in the time that I showed him the direction of the voice, which had seemed to me to come from the roof of a house opposite, through the floor above that one we were on, I heard myself say, quite distinctly, with the same character and the same tone that had just surprised me, *it is not on that side*; and then the voice seemed to me to come from a corner of the bedroom, where we both experienced and observed it, as if it had come from within the earth itself."<sup>9</sup>

Well before the invention of the gramophone, the ventriloquist's voice had that strange faculty of becoming dissociated and freed from the body whence it came. In a way, it is something purely vocal. Added to this acoustic illusion there is subsequently a visual illusion: re-territorializing these voices in other inert bodies.

Morris ventriloquized by Morris reading Panofsky: the critique of the discourse of authority and logocentrism of Panofsky-like interpretation is duplicated here by a critique of identity. It is, in addition, not a matter of deciphering a message, but of locating its transmitter, once its mechanics of persuasion have dissipated.

*Translated by Simon Pleasance & Fronza Woods. First published in Volume – What You See Is What You Hear #04 (2012). With thanks to Paul Bernard, Raphaël Brunel and Anne-Lou Vicente.*

**21.3 by Robert Morris was part of the exhibition *A situation in which an argument can be discussed which also included works by Mario Garcia Torres and Philippe Thomas.***

1 An expression borrowed from Erving Goffman, "The Lecture", in *Forms of Talk*, Philadelphia, University of Pennsylvania Press, 1981, p. 195.

2 It was not until 1994 that the artist, who on several occasions expressed his attachment to this piece, decided to have it re-enacted by an actor in front of Babette Mangolte's camera. Since then, it is regularly shown in retrospectives devoted to the artist. It incidentally appears on the cover of the magazine *Text zur Kunst*, n° 62, 2006, and was also discussed in an article by Anaël Lejeune in the magazine (*SIC*), n° 1, 2006.

3 The controversy which pitted Newman against Panofsky in the pages of the magazine *ARTnews* in 1961 is entirely translated and transcribed in Barnett Newman, *Selected Writings and Interviews*, University of California Press, 1992.

4 Quoted by David Le Breton, *Éclats de voix*, Paris, Métailié, 2011, p. 58.

5 Pierre Schaeffer, *Traité des objets musicaux*, Paris, Éditions du Seuil, 1977, p. 98.

6 See the analysis of this extract by Michel Chion in *La Voix au cinéma*, Paris, coll. "Cinéma Essais", Cahiers du Cinéma, 1984.

7 This gap led to many complaints from film directors. The Selig Polyscope Company went so far as to publish imperative instructions to the actors "not to utter any swearwords". See Denis Blonde, *Les Fantômes du muet*, Paris, Gallimard, 2007, p. 93.

8 See Steven Connor, *Dumbstruck, a Cultural History of Ventriloquism*, Oxford University Press, 2002.

9 Abbé de La Chappelle, *Le Ventriloque ou l'Engastrimythe*, Paris, 1770.

# DJ Miles accompanies Joachim Koester's western movie at Kaaitheater.

(advertisement)

# 159

Exhibition  
04/12-17/01  
Opening  
03/12, 6-8 pm

## SVEN AUGUSTIJNEN

**L'HISTOIRE  
EST SIMPLE ET  
ÉDIFIANTE.  
UNE SÉLECTION  
D'ARTICLES  
PARUS DANS  
PARIS-MATCH**

**PREMIÈRE  
PARTIE  
1960-1972**

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

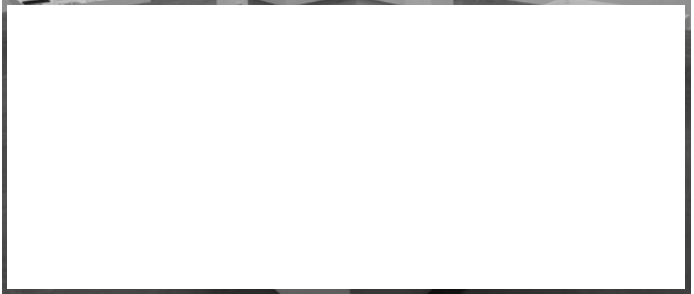
BRUSSELS, 21 OCT - The Belgian première of Joachim Koester's film, *The Place of Dead Roads* takes place at Kaaitheater in Brussels on Tuesday 18th of November (8.30 pm). DJ Miles will accompany the film projection with live music. Miles Whittaker and the Modern Love label have left an indelible imprint on dark and discerning dancefloors across the world since the early 00s. From the Amen flippage of tracks like Cuning Love and Human Resources, to the dub atmospheric of Optimal or MVO Chamber, Whittaker's vision of occult sonics is unique. But it's

alongside Finders Keepers' Sean Canty as Demdike Stare that Whittaker's signature tones have really resonated with audiences, condensing pagan textures and obscure breaks into masterfully sustained tension and release that exist in a genre of their own, on tracks like Jannisary, and their Testpressing series. Whittaker has also released under his own name, with his diverse collection *Faint Hearted*, which further emphasized that even with all his collaborations, Whittaker is out in his own musical orbit. For reservations and tickets: [www.kaaitheater.be](http://www.kaaitheater.be) or +32 2 201 58 58.

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Structure with a regular exhibition format? times in the form of an organized debut Was organized in 2000-02 explored live and



# Capitol Complex / Ulterior Vistas

## by Tris Vonna-Michell

BRUSSELS, 20 OCT - Tris Vonna-Michell's latest publication is constructed around the two works, *Capitol Complex* (2012-2014) and *Ulterior Vistas* (2012-2013), both of which are encapsulated on a ten-inch vinyl record. The spoken-word compositions are enclosed within a gatefold design and accompanied by the *Capitol Complex* manuscript as a booklet insert and a bound series of *Ulterior Vistas* photographic montages.

The *Capitol Complex* (Side A) recording pans between improvised spoken word and musical composition, evolving around a manuscript set in the Indian city of Chandigarh, which serves as an underlining blueprint for the work. Traveller, the protagonist, extends his leisurely strolls to navigating the city by night in order to induce an experience of greater intensity and anxiety of its urban architecture. After his nocturnal explorations in the city's single-zone sectors he starts to grow weary and changes his course from architectural appreciation to searching for crevices and enclosures to reflect and observe. But urban fixtures of obstruction, surveillance and derailment direct his passages, until a shift in perception occurs.

The spoken word aspect of *Ulterior Vistas* (Side B) is backed by a musical score, and contextualised around the notion of a driven sales agent, orating a prospectus based on grand 18th Century English landscape garden design. The protagonist is soliciting a global perspective characterised by appropriation of cultural heritage in order to cultivate a desirable public persona

for an unidentified client. Aside from offering an array of landscape gardening solutions and attributes he also proposes more abstract features such as synthetic spirituality and symbolic gestures of generosity. The conceptual framework for the *Ulterior Vistas* photographic series derives from the English landscape architect Humphrey Repton's (1752-1818) famous Red Books. His books were bespoke landscape and architecture propositions for improving the estates and pleasure grounds of potential clients. The before-and-after illustrations were a key feature in Repton's Red Books as were his verbal presentations.

*Content and concept by Tris Vonna-Michell. Edited by Diana Kawr. Recorded by Martin Ehrencrona at Studio Cobra, Stockholm. Spoken word by Tris Vonna-Michell. Instruments by Martin Ehrencrona and Markus Lindmark. Mixdown by Martin Ehrencrona and Tris Vonna-Michell. Copy editing by Andrew Hunt and Sophie Sleight-Johnson. Designed by Konst & Teknik, assisted by Caroline Settergren. Image correction by Lena Hoxter Printing and binding by Göteborgstryckeriet, Sweden. Published by Focal Point Gallery and Mount Analogue, 2014. Distributed by Cornerhouse ISBN 978-1-907185-14-4. Price EUR 30.*

**Capitol Complex / Ulterior Vistas and previous publications by Mount Analogue will be presented and offered for sale during the release on the 22<sup>nd</sup> of November (4pm). In the presence of Tris Vonna-Michell.**

(advertisement)

# 160

Publication launch  
22/11, 4 pm

## TRIS VONNA- MICHELL

## CAPITOL COMPLEX / ULTERIOR VISTAS

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

# Letter to the editor

By  
Susana Vargas Cervantes

October, 2014  
Mexico City

Dear Jan,

I am very excited about our next visit to your gallery in Brussels to launch the book *Mujercitos*. *Mujercitos* compiles the photographs of the highly sexualized subjects which appeared in the *Nota Roja* periodical *Alarma!* from 1963 to 1986.

This project started about eight years ago, on a trip to the flea market, La Lagunilla, in downtown Mexico City. Sundays in Mexico City continue to be the best day for a trip to La Lagunilla, although this second-hand market is located in a very dangerous part of Mexico City - Tepito. Almost everyone I know, including myself, has been robbed there at gun point. It's eclectic combination of old furniture, vintage clothing, micheladas (the traditional Mexican beer with lime juice and chili), retablos (votive offering to deities), old photographs and postcards, crepes, tlacoyos, old cameras, and diverse periodicals and magazines, contribute to the hipsterization and increasing popularity of La Lagunilla. In one of these visits, I came across old issues of *Alarma!*.

*Alarma!* is the iconic *Nota Roja* periodical in Mexico. *Nota Roja* designates the publication's particular focus on chronicling crime and violence. Since the

inception of *Nota Roja*-style publication in the 19th century, this has shifted over time. There used to be one section in all newspapers dedicated to violence and crime. Now, almost all the news is *Nota Roja*. In the United States, the term is usually compared and sometimes translated as "true crime magazines" (as oppose to fictional crimes), but *Nota Roja* is a more fluid term.

*Nota Roja* greatly informs public opinions, and I am convinced it tells the readers how to emotionally process news events. We can trace its origins back to Posada, the well known lithographer famous for La Catrina, the female figure of Death (you must have seen her - Diego Rivera was a big fan and she was portrayed in his murals), and the "Muy chulos y coquetones" *maricones* from 1901 that I was telling you about last time. In his lithographs for *Nota Roja*, Posada would make a crime into the "most horrible" crime possible, committed by the "most horrible" criminal, as opposed to a petty criminal. By adding superlatives, portraying scared faces and commentary, the public knew it was not just a crime, but the "most horrible" of crimes. *Alarma!* will forever be known for the grammatical construction of its headlines, which continue the tradition of letting readers know how to emotionally process news events. The most famous headline renders a horrific crime almost comical. The headline of a crime in which a girl who had been raped, killed and buried, plays with a wrong grammatical syntax by placing the

article directly at the end of the verb, as if it was one word. Instead of "la violó (she was raped)", the headline reads *violola* (rapedshe). It makes no sense in English and I wouldn't know how to explain that in Spanish it sounds funny, just believe me, it is funny, or maybe I've grown to believe it is funny.

Most people in Mexico hear "Violola, Matola, Sepultola" and know it's the famous *Alarma!* headline. In an interview with *Alarma!* director Miguel Ángel Rodríguez, I was told that the reason for this grammatical construction was simply the lack of space. "La violó" would require eight spaces, but "violola" only seven. Go figure.

Needless to say, the crimes that *Nota Roja* and *Alarma!* have claimed as the most horrific in the history of Mexico are those which disrupt normative and traditional family values. There have been a great deal of instances in which women are doubly criminalized for not conforming to traditional roles of femininity.

Another distinctive characteristic of *Nota Roja* and *Alarma!* are its gruesome and morbid photographs which capture the aftermath of a tragedy, freezing a close up of a mutilated body part, the face of an infant burned by a gas explosion, or a bloody body, into the mind of the spectator. Recently these photographs have crossed to the other side - the fine arts. The photographs of *Nota Roja* photographer Enrique Metinides are being shown all over museums in Europe and New York.

I wasn't particularly interested in *Alarma!*, but my job at one point was precisely going to La Lagunilla to buy them. When I started browsing through them, I couldn't believe the photographs of

*mujercitos*, “effeminate men” as *Alarma!* calls them. Knowing the tradition of *Nota Roja* in Mexico and what *Alarma!* stands for, I was intrigued by these particular photographs. Mexico ranks second in the Americas for homophobic and transphobic killings. Although Mexico City likes to think of itself as having progressive same sex politics, i.e., marriage is legal, this “tolerance” for same sex desire is only particular to certain areas of the city. How, under so much machismo and the tradition of *Alarma!*, can these photographs exist?

After researching every single issue of *Alarma!* from 1963 to 1986, I found that *Alarma!* showed the story of a *mujercito* at least once a month. The term *mujercitos* coined during the mid 1960s by Carlos Zamaya, *Alarma!*'s editor-in-chief at the time, was used as a synonym for “effeminate men,” playing with the notion of gender through the grammatical feminization of the male subject by adding a comedic pun, following suit with the tradition of *Alarma!* headlines. I read the photographs of *mujercitos* posing for *Alarma!* as a sign of resistance to and a subversion of many different forms of violence in Mexico.

On one hand, the photographs allow the feminine subjectivity that *mujercitos* claim through the photograph, but on the other hand the text condemns them. While Lorena is posing provocatively, the photograph showing how much of a woman Lorena is, the text condemns Alejandro (Lorena's name assigned at birth) for being an “ugly pervert.” Claudia is glamorous, letting us see her sensuality through the photograph as she wears a corset and poses with her hand in the air, while David is a “pervert.” Paulette poses like Dolores del Río, a famous Mexican Hollywood star, while Juan is a degenerate.” I can go on and on. In each of the stories exists the same narrative. What is being criminalized is not their feminine personas, on the contrary, their feminine subjectivity is not only allowed but celebrated. What is criminalized, more than the failure of masculinity, is what *Alarma!* considers “a deception,” that by looking so much like women, *mujercitos* can fool anyone, from passersby, to judges, photographers and policemen. Some stories clarify that they had to call in a specialist, a doctor, to certify that a certain *mujercito* was “biologically” a man and not a woman. I wondered; why so much need for *Alarma!* to convince readers that *mujercitos* were committing betrayal by looking like women?

The stories in *Alarma!* never clarify why *mujercitos* were, if so, detained. After celebrating *mujercitos* femininity in the photographs and condemning them as

degenerates in the text, they also provided times and places where *mujercitos* can be found. Although there is never any explicit mention of sex work, *Alarma!* insinuates *mujercitos* “sold” their caresses. That intrigued me. Which desires were concealed and which desires were revealed within the photographs?

A particular story comes to mind in which Juan Gastelum thought he was hiring the services of a woman to “make love” and ends up a victim. All was going splendidly during their romantic encounter, after meeting and discovering the chemistry between them, the lovebirds went to a motel, but in the midst of the sexual act, “something gave him the creeps.” Juan “turned on the light,” and it was only at that moment that he realized he was not with a woman but a man! He then proceeded to call the police to have the *mujercito* arrested. According to the story, the *mujercito* was taken by the “Secret Service in the Red District of the community of San Juan de Dios.”

It is only at the moment when the light is turned on that the instant of revelation comes, the split second in which the truth of sexual difference is revealed. The light stands for the moralizing preaching present in *Alarma!* and within Mexican society. The darkness is the photograph. It is the sexual desire without guilt or punishment: the pure drive. The light turned off allows for homoerotic desires, the peripheral sexual desires that are concealed in plain view in the photograph. If the photograph can convince the viewer, that is, the social apparatus at large, that *mujercitos* really can fool anyone, then the desire is a heterosexual desire and it is alright to feel attraction for them.

Below a homophobic rhetoric of consolidated desire, in plain view, it is in the photographs of *mujercitos* posing, issued weekly and circulating in more than half a million copies all over Mexico, that concealed desires are revealed. The viewer, he who knows the codes, can consolidate his sexual desire for a *mujercito*, and *mujercitos* can smile, slightly pull up their skirt, show a bit of leg and consolidate their (not only sexual) desires and allow their feminine subjectivity.

The term *mujercitos*, was used as a derogatory term, a mocking term. Laughter displaces abjection, but *mujercitos* posing for the camera of *Alarma!* have reappropriated that desperate sarcasm to reaffirm their existence and identity. The book *Mujercitos* continues with the resistance that peripheral sexualities enact through the photographs.

Chéri, oui, la prochaine fois on parlera beaucoup plus des peripheral sexualities.

## In Brief

The book launch of *Mujercitos* by Susana Vargas is rescheduled for the 14th of November at 7 pm. In the presence of the author and organised with the support of the Embassy of Mexico in Brussels and the Secretaría de Relaciones Exteriores y la Agencia Mexicana de Cooperación Internacional para el Desarrollo (AMEXID).

The Musée national d'art moderne (Centre Pompidou) acquired the installation *The Hashish Club* (2009) by **Joachim Koester**.

The gallery starts publishing a quarterly with a list of books, editions and multiples offered for sale. The first issue will be released by mid November and can be downloaded via our website.

## Agenda

### Sven Augustijnen

*Spectres*, CCS Bard, Annandale-on-Hudson (US), 06/11 - 19/12 (solo); *Spectres*, Belvue, Brussels, 13/11 (screening); *Specters: A Ciné-Politics of Haunting* by *TJ Demos*, Museo Reina Sofia, Madrid, 20/11 (screening); *L'histoire est simple et édifiante. Une sélection d'articles parus dans Paris Match, première partie 1960-1972*, Jan Mot, Brussels, 04/12 - 17/01 (solo); *The Unfinished Conversation: Encoding and Decoding*, The Power Plant, Toronto (CA), 23/01 - 17/05

### Pierre Bismuth

*'De Vierkantigste Rechthoek' Tom Barman ziet alle hoeken van een eeuw Belgische kunst*, KAdE, Amersfoort (NL), 28/09 - 04/01; *Ce qui n'a jamais été/ Ce qui pourrait être*, Musée Régional d'Art contemporain, Sérignan (FR), 16/11 - 11/02 (solo)

### Manon de Boer

*SCORE*, Museo de Arte Contemporánea de Vigo, Vigo (ES), 11/07 - 11/01; *Presto. Perfect Sound*, Stadtkino, Vienna, 22/11 (screening); *Dissonant, Jeu de Paume*, Paris, 29/11 (screening)

### Rineke Dijkstra

*Consumption*, Ratskeller, Luxembourg, 17/10 - 02/11; *Boom She Boom. Works from the Collection*, MMK2, Frankfurt am Main (DE), 19/10 - 14/06; *Modern*

*Times. Photography in the 20th Century*, Rijksmuseum, Amsterdam, 01/11 - 11/01; *The Krazyhouse*, (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009, Guggenheim, Bilbao (ES), 13/11 - 01/03 (solo); *Consumption*, Bernheimer Fine Art Photography, Munich, 20/11 - 02/12

### Mario Garcia Torres

*La disparition des lucioles*, Collection Lambert, Avignon (FR), 18/05 - 25/11; *Que coisa é? Uma conversa/A Conversation*, Pivô, Sao Paulo (BR), 31/08 - 01/11; *Hammer Projects: Mario Garcia Torres*, The Hammer Museum at UCLA, Los Angeles (US), 13/09 - 04/01 (solo); Pérez Art Museum, Miami (US), 02/12 - 19/04 (solo); *Sounds Like Isolation to Me*, Proyecto Siqueiros - La Taller, Cuernavaca (MX), 17/01 - 05/04 (solo)

### Dominique Gonzalez-Foerster

*La disparition des lucioles*, Collection Lambert, Avignon (FR), 18/05 - 25/11; *La Décennie*, Centre Pompidou-Metz, Metz (FR), 24/05 - 02/03; *Lucius Burckhardt and Cedric Price - A Stroll Through a Fun Palace*, Swiss Pavilion, Giardini, Venice (IT), 07/06 - 23/11; *Burning Down the House*, Gwangju Biennale, Gwangju (KR), 05/09 - 09/11; *BNLMTL 2014, L'avenir (looking forward)*, La Biennale de Montréal, Montreal (CA), 22/10 - 04/01

### Douglas Gordon

*Pretty much every film and video work from about 1992 until now*, Musée d'Art Moderne, Paris, 07/03 - 31/12 (solo); *La disparition des lucioles*, Collection Lambert, Avignon (FR), 17/05 - 25/11; *Generation: 25 Years of Contemporary Art in Scotland*, Scottish National Gallery of Modern Art, Edinburgh (UK), 28/06 - 25/01; *SCORE*, Museo de Arte Contemporánea de Vigo, Vigo (ES), 11/07 - 11/01; *Sigmund Freud im Spiegel zeitgenössischer Kunst*, 21er Haus, Vienna, 19/09 - 11/01; *Three Narratives*, Fundación La Caixa, Barcelona (ES), 30/09 - 15/02; *The Sensory War 1914 - 2014*, Manchester Art Gallery, Manchester (UK), 11/10 - 25/01; *Twixt Two Worlds*, Towner, Eastbourne (UK), 11/10 - 04/01; *Damage Control: Art and Destruction since 1950*, Kunsthaus Graz (AU), 15/11 - 15/03; *Tears Become ... Streams Become ...*, Douglas Gordon & Hélène Grimaud, Armory on Park, New York City (US), 09/12 - 04/01 (solo); *Phantom*, Gagosian Gallery, New York (US), 11/12 - 11/02 (solo); *Schlaflos/ Sleepless*, 21er Haus, Vienna, 28/01 - 25/05

### Joachim Koester

*Let the Body be Electric. Let there will*

*be Whistleblowers*, Dan Gunn, Berlin, 13/09 - 01/11; *Rock the Casbah*, Boghossian Foundation - Villa Empain, Brussels (BE), 26/09 - 08/02; *Framed Movements*, Australian Centre for Contemporary Art, Melbourne (AU), 10/10 - 23/11; *The Place of Dead Roads*, Jan Mot, Brussels, 06/11 - 29/11 (solo); *The Place of Dead Roads*, Kaaaitheater, Brussels (screening + live music by DJ Miles), 18/11; Greene Naftali, New York City (US), 15/01 - 21/02 (solo)

### David Lamelas

*Extension of the Combat Zone. The Collection. 1968 - 2000*, Neue Nationalgalerie, Berlin, 08/11 - 31/12; *La disparition des lucioles*, Collection Lambert, Avignon (FR), 18/05 - 25/11; *Genuine Conceptualism*, Herbert Foundation, Ghent (BE), 04/07 - 08/11; *V*, Kunsthalle Basel, Basel (CH), 20/09 - 02/11 (solo)

### Sharon Lockhart

*Tokyo Art Meeting V: Seeking New Genealogies: Bodies/Leaps/Traces*, Museum of Contemporary Art Tokyo, 27/09 - 04/01; *Artes Mundi 6 Biennial Exhibition 2014*, Cardiff (GB), 23/10 - 22/02; *10th Shanghai Biennial*, Shanghai (CN), 22/11 - 31/03

### Tino Sehgal

*One great idea - 50 years of the Lehmbrock Museum*, Lehmbrock Museum, Duisburg (DE), 14/06 - 18/01; *Vertigo of Reality*, Akademie der Künste, Berlin, 17/09 - 14/12; *Yet Untitled*, Jan Mot, Brussels, 24/01 - 28/02 (solo)

### Philippe Thomas

*La Décennie*, Centre Pompidou-Metz, Metz (FR), 24/05 - 02/03; *Fighting Gravity*, Galerie Neu, Berlin, 15/11 - 10/01; *Marginalia*, Raven Row, London, 13/12 - 08/02

### Tris Vonna-Michell

*Society Acts - The Moderna Exhibition 2014*, Moderna Museet, Malmö (SE), 20/09 - 25/01; *Turner Prize 2014*, Tate Britain, London, 30/09 - 04/01; *Capitol Complex / Ulterior Vistas*, Jan Mot, Brussels (book launch), 22/11; Tate Britain, London, 29/11 (performance); WIELS, Contemporary Art Centre, Brussels, 22/01 (performance)

### Ian Wilson

*Ian Wilson*, Grazer Kunstverein, Graz (AT), 01/02 - 31/12 (solo); *Yokohama Triennale 2014*, Yokohama Museum of Art / Shinko Pier, Yokohama (JP), 01/08 - 03/11



### Colophon

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