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Exhibition
02/04–21/05
Opening
02/04, 3–7 pm

JOHANNA BILLING EACH MOMENT PRESENTS WHAT HAPPENS

An exhibition proposed by
Hollybush Gardens, London

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium

Hollybush Gardens invites Johanna Billing

LONDON, MARCH. 10 – Each Moment Presents What Happens (2021) is a new film work by Johanna Billing that will premiere in the presence of the artist at the gallery on 2 April. Billing's work is proposed by Hollybush Gardens, our colleagues and guests at the gallery. This invitation follows our presentation at Hollybush Gardens of Sven Augustijnen's Summer Thoughts, already in 2018.

Johanna Billing's *Each Moment Presents What Happens* (2021) is a collaborative project that reimagines *Untitled Event* (Theatre piece number 1, 1952) by John Cage – the first known happening or multimedia art work held in Black Mountain College, USA. The film records students mostly from Bristol Grammar School, UK engaging in an experimental, improvisational and

multidisciplinary process open to failure, exchange, and imagination.

The film was commissioned by Bristol Grammar School to commemorate the opening of the 1532 Performing Arts Centre, and to create a bridge between the schools separate artistic departments, the new theatre and wider audiences. In the film, the new centre is seen in the context of the historic building facades, its grounds and great hall. Testing the differences between educational systems, as well as what qualifies as knowledge, the project creates a dialogue between the School, founded in 1532, now selective, independent and fee paying and the defunct Black Mountain College, founded in 1933 specialising in liberal arts education. The *Untitled Event* was originally held in the



Johanna Billing, *Each Moment Presents What Happens* (2021), video, sound, 27 min./loop.

dining hall of Black Mountain College and although Cage arranged time slots, the event was primarily informed by chance with activities taking place simultaneously. The event featured dance, painting, music, film, live readings and performance created by Merce Cunningham, Franz Kline, David Tudor, Robert Rauschenberg, Nicolas Cernovtich, MC Richards, Charles Olson and John Cage.

In lieu of photographic or video documentation, the original happening lives on today through imprecise memories, audience testimonies and recollections. These contradictory memories, gaps in historical revision and the anonymity of Cage's content serve as a proposal from which the students project, create and imagine. Experimenting across disciplines, the project encourages a practical and poetic approach to learning, which challenges the values of failure and success, process and outcome. Collectively, the students were invited to imagine what could have taken place around, before, during and after this event through dance, music, theatre, poetry, painting, philosophy, photography, dj-ing and film production. The project thus encourages a means of thinking the past through the personal, coincidental and relational. The work's title directly quotes Cage's *Lecture on Nothing* (1959), which becomes a poignant motif throughout the film. The performers recite this titular lecture as well as Cage's *Lecture on Something* (1951) alongside poems written themselves. By revisiting Cage's historical texts, the performers consider the meaning of improvisation, success, authorship and artistic autonomy in relation to everyday experience and chance events.

The work features a reconsideration of Cage's *Prepared Piano Pieces* (1938–1954). The act of preparation was designed to contour the instrument's sound by inserting bolts, screws, erasers and other objects between the piano strings. In this Cage sought 'to place in the hands of a single pianist the equivalent of an entire percussion orchestra', the prepared piano serving as a precursor to his later experiments with chance. In the film, participants collect material across departments, inserting a myriad of objects such as: toys, art utensils, cutlery, science equipment and office stationery. Notably, Cage's *Prepared Piano Pieces* had been removed from the A Level music syllabus as the work's ambiguous status challenged conventional academic assessment. The revival of this exercise, however, encourages the instrument to function as a site of collective ownership in

a cross-disciplinary creation. By disrupting the piano's configuration, participants relate to and interact with the object anew.

Formally, *Each Moment Presents What Happens*, is distinguished by its attentive negotiation of time. Taking place over a single day, the work's sensitivity to the passing and structuring of time is redoubled by a self-reflexive approach to the camera. In the film, students are recorded preparing work, speaking publicly in the dining hall, and playing the piano, all as parallel performances embedded within the reality of the school day. Correlational performances occur within the black box theatre, recorded by a camera installed upon a track in a 360-degree formation. The lens observes the students' action and supporting film crew in a circular orbit. This recording structure relates to Cage's original event in which performers framed the audience, themselves seated centrally and facing outward – each viewer observing different systematised activity. The camera functions as both participant and structuring device, offering a viewpoint in the round which acknowledges parallel and peripheral action. In this way, the camera becomes comparable to a clock face or timepiece. The students interchange their handling of the camera, allowing the speed of recording to be determined by the body. In permitting a

different activity to enter after a number of rotations, the camera becomes an imperfect device to organise time. By physically relating to the camera's movements in space, the performers become conscious of 'keeping time' only through a dynamic estimation and felt sense of its very passing. The project deconstructs the conception of recorded time as simply a line, limit or mark, the circularity becomes symbolic and encourages a thinking of time as a gyre, unsteady and oscillatory.

Johanna Billing (born 1973, Jönköping, Sweden) lives and works in Stockholm. She attended the Konstfack International College of Arts, Crafts and Design, Stockholm, graduating in 1999. Tandem to her visual art practice, from 1998 until 2010 Billing ran the Make it Happen record label, publishing music and arranging live performances. Since 1999, she has been making video works that weave together music, movement, and rhythm.

Johanna Billing, *Each Moment Presents What Happens* (2021), video, sound, 27 min./loop. Commissioned by Bristol Grammar School to commemorate the opening of the 1532 Performing Arts Centre. Produced by Josephine Lanyon in association with Bristol City Council. Supported by the University of the West of England.

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Online presentation
08/04–11/06

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ETCHINGS**

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Exhibition
04/06–23/07
Opening
04/06, 3–7 pm

**ANDREA
BÜTTNER
ASPARAGUS
HARVEST**

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium



Francis Aljys, *Children's Game #27: Rubi*, Tabacongo, DR Congo, 2021, video, color, sound, 6 min. 18 sec., in collaboration with Julien Devaux and Félix Blume.

Francis Aljys in the Belgian Pavilion at the Venice Biennale

BRUSSELS, MAR. 3 – Francis Aljys is presenting *The Nature of the Game* in the Belgian Pavilion (Flemish Community) as part of the 59th Venice Biennale, from 23 April to 27 November 2022. The exhibition curated by Hilde Teerlinck, will feature a selection of new short films related to his series of children's games, a body of work started in 1999 which has gained a central position in his practice. The films were shot during Aljys' recent travels to Hong Kong, the Democratic Republic of Congo, Belgium, Switzerland and Mexico, to name a few. Filming without interfering in the games, Aljys reveals the hidden rules of playing, the ingenious interaction of the children with their environment, their deep complicity and their hopeful mood and joy. The installation in the Pavilion invites the visitor to walk through a labyrinth of screens as if they were in the middle of a global playground. The sound and image of the different films interact with each other, fragments forming together a whole, allegories translating the complexity of a sometimes harsh reality.

A series of paintings covering a period from 1994 to 2021 accompanies the presentation providing the context in which some of the films were made. From Kabul to Ciudad Juárez, from Jerusalem to Shanghai, they unfold Aljys' distinct poetic sensibility towards social and political concerns.

As anthropologist David MacDougall writes, "Taken together, these films reveal some wider truths: that many children's games are specific to girls or boys, that most are competitive but also cooperative, and that children are adept at making do with little, adapting a wide range of environments and spaces for their own purposes. In this they create a world parallel to that of adults, one that overlaps with it but uses its physical resources quite differently."

However, children's games tend to disappear. The rise in urban traffic, social medias and digital games and the parental fear of letting children play in the public space

means that the tradition of playing outdoors becomes less common each day. This process might have experienced an acceleration due to the consequences of COVID-19 in the last few years, creating an urgent need to register them, now.

The exhibition is accompanied by a book published by DCV Books. It is a facsimile edition of Aljys' notebooks on children's games, something overall very visual. Anthropologist Michael T. Taussig, for whom fieldwork notebooks are an indispensable tool, argues that drawings in notebooks develop a life of their own, a life which is often fed by what can't be written down.

Francis Aljys, *The Nature of the Game*, Belgian Pavilion / Flemish Community, 59th International Art Exhibition, La Biennale di Venezia, Venice (IT), 23/04–27/11.

The way we work

By
Lisa Panting

LONDON, MAR. 16 – This newspaper is still posted by surface mail, arriving in an envelope. You might be opening your copy now. The Jan Mot newspaper is a vessel that contains the rudiments of the gallery and its network, it informs you about the programme of the gallery and ancillary activities. I imagine who reads it. It asks you to fold neatly, and because of its delicate scale it needs to be handled carefully. Most of the artists shown offer an engagement with conceptual art or its legacies. Film and video works have also been prioritised within the programme. To visit, it is better if you have time—not only for being inside the gallery, which is modest in scale, but to listen to the echoes that appear as after thoughts, delayed reaction, musings.

*

Each Moment Presents What Happens

If this was a play, you would be shaking your head “*this isn't possible, this could not happen, how is Europe back here?*”

The hard reality of history is here again. I am unable to propose much. My mind is filled with images of war, fuelled by treachery, troubled by our hypocrisy.

“*But, the hard reality of history never went away, it simply moved beyond view, into spaces and places we cared less about, easier to forget.*”

“*We all profited from turning a blind eye, we are all complicit, we wanted warm homes, technology, freedom of movement and cheap food.*”

“*I scrutinise you, I see you, but hazily, I choose not to know everything about you, or your politics, or you money!*”

We are exposed in our loyalties, our prejudices, our longing. We see war, bombardment, death. Our culture can be witness but still not see, unable to comprehend. We are immersed in this miscomprehension, the horror, in political inaction, as devastation moves from one geography to another, we wrestle with our conscience. For those in

safe places we agonise but make coffee, have drinks, rest and continue to work.

In sharp contrast, one world is awakening, the semantic shift from pan to en means some of us have movement. It becomes absurd: Paris, Zürich, Brussels or Madrid? Where is nice at this time of year?

where is nice

These words strangle the page, yet we proceed with life, with culture.

I turn to Ilya Kaminsky's *Deaf Republic*¹. An exquisite, but brutal read. Despite taking clear poetic form, it feels akin to the newsreel, its proximity, albeit at remove to real events feels unequivocal. The site of the poem shares shards of violence, pain, and occupation, shaking the literary space, as much has done and will continue to do. We demand this, it is our minimum.

*

Each Moment presents what happens is the title of a new Johanna Billing film. It is also a quotation from John Cage, whose prepared piano is her work's inspiration. This reconsideration, or re-staging or quoting of art work by others, and their repeated representation has made me think considerably about what was happening in the world when artists made some of their most incisive work. When Cage talks of being in France in 1949 for instance, the second world war is not long over. The devastation across the world fully on view, food rationing was still in place until 1954 in the United Kingdom. These time frames seem both short and long. The pandemic has given recent generations in the Western world a yard stick with which to measure historical time. Reading letters from the Windrush generation is just another example; possible years would pass before lovers, family and friends could be reunited. We could learn to value time and inhabit the tunnel of the long term, inching incrementally forward whilst accepting loss and limitation. Time is no longer simply an individuated experience—we are already subjugated within the idea and lived experience of crisis.

Appropriation, thanks to Duchamp (or at least his milieu) is perhaps the one defining factor in contemporary art. Appropriation of artworks only takes this one step further. The speaking between artworks offers a

meta critique of not only the original site of meaning but also creates a transhistorical possibility for thinking between the points in question. The shock of the new idea often warrants further investigation. Cage pushing on the work of his teacher Schoenberg; Billing proffering a reading of the spirit ghost of Cage. A lesson and an evocation that presents us with a loose-fitting score, a moment woven across a cohort of students who are both participating but also viewing, inside and beyond the screen.

Certain artworks take on resonance because of contingent factors, or can ventriloquise a moment, even if produced during different circumstances. Art has this capacity. It is part of how we transfer forward and register the crimes of the past. Artworks can ease in difficultly and speak discordant truth. With hindsight we see artworks speaking to all kinds of upheaval and trauma. Things can become legible with time, descriptive even.

The beauty that can be experienced when staying close to artworks only remains generative if it remains elastic. The way we work is inherently promiscuous. Working with artists over time has the potential for less infidelity, but is also filled with human error; the highs and lows of life as well as events beyond normal control. Speaking on behalf of art and living artists is also subject to sudden change; artworks get remade or pulled from view, or altered. We live with a dance of information, a dance of transformation. We oscillate between artworks and artists. We are not impartial nor neutral. Sometimes we even defend artworks from their makers, and sometimes artists defend their artworks from us, defining their circulation and refusing lifelines and offers from collections and museums if the ethics are not right, or the context too fraught. For it is a vocation; no one would do this for an easy life, there are simpler ways.

Lisa Panting is co-founder and co-director with Malin Ståhl of Hollybush Gardens, London. Prior to the gallery she was senior lecturer at Central Saint Martin's, London and an editor for Book Works, London. This text is the first installment in a small series of contributions commissioned for the gallery's newspaper.

¹ Ilya Kaminsky, *Deaf Republic*, Faber & Faber, London, 2019

Dominique Gonzalez-Foerster at Serpentine Galleries



Dominique Gonzalez-Foerster, *Metap panorama*, 2022, detail.

LONDON, MAR. 16 – *Alienarium 5*, an exhibition by Dominique Gonzalez-Foerster, will be presented at Serpentine, in London from 14 April until 4 September 2022. It is the artist’s first major institutional solo show in the UK since *TH.2058* at the Tate Modern’s Turbine Hall in 2008. In *Alienarium 5*, Gonzalez-Foerster imagines possible encounters with extra-terrestrials through speculative, performative and visual fiction. Conceived of specifically for Serpentine, the exhibition will feature almost entirely new work situated both inside and outside the gallery. Approaching from the park, visitors will first come across a statue in remembrance of the coming alien developed together with writer and philosopher Paul B. Preciado, as well as elements of a soundscape made with musician Perez, a long-time collaborator and co-conspirator for *Exotourisme*, a video and film installation developed for the Centre Pompidou in 2002 which later led to a collaborative musical project. Inside the gallery, *Alienarium 5* will continue as a 360-degree panorama, an olfactive extra-terrestrial collaboration with Barnabé Fillion (Arpa Studios), an otherworldly holorama expanding the artist’s ongoing series of ‘apparitions’, and a new VR piece that, following on from her critically acclaimed *Endodrome* presented at the 2019 Venice Biennale, marks the artist’s second VR work produced by HTC Vive Arts. The exhibition will be accompanied by a publication.

Dominique Gonzalez-Foerster, *Alienarium 5*, Serpentine South Gallery, London, 14/04–04/09.

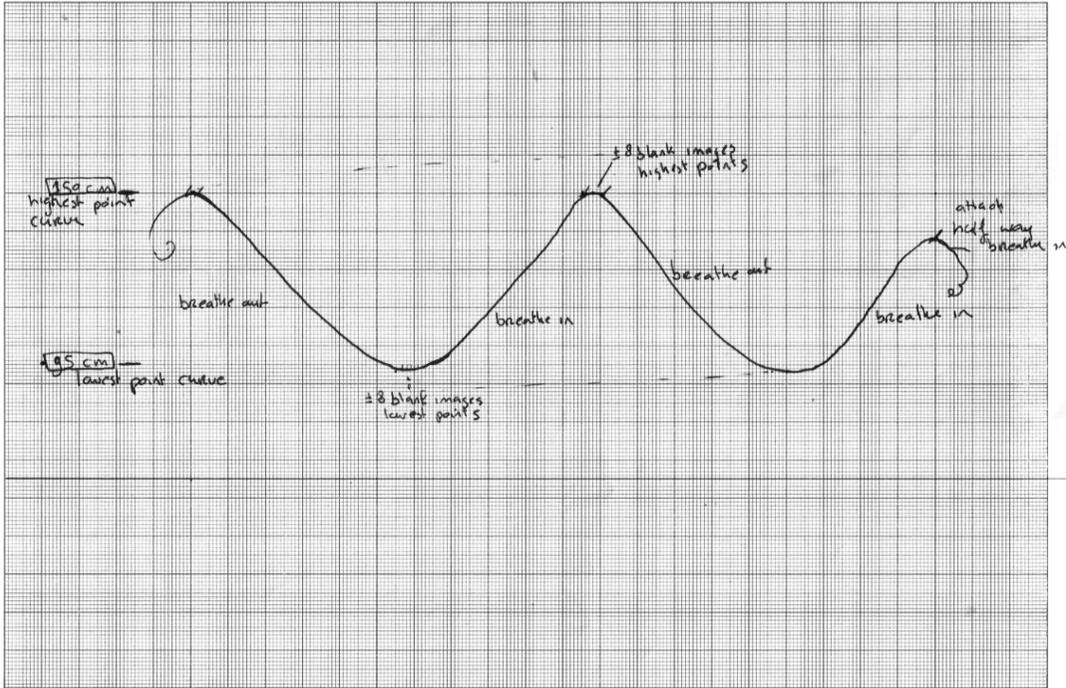
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Che bella voce by Manon de Boer



ST. GALLEN, MAR. 15 – Kunstmuseum St. Gallen (CH) is presenting **Manon de Boer's** exhibition *Che bella voce* from 26 March to 9 October 2022. The show curated by Fabian Flückiger brings together a selection of works by de Boer dedicating a special attention to the voice as a means of communication, but also as a political or aesthetic bearer of meaning. This retrospective and first presentation of de Boer's works in Switzerland features a variety of listening and viewing experiences as well as works from the museum's collection. Image: Manon de Boer, sketch for *A Pause* (2022).

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Ghent (BE), 13/03–22/05; *El verano que nunca fue* (videos de la colección CIAC), Laboratorio Arte Alameda, Mexico City, 27/03–ongoing; *Illuminating the Power of Idealism*, Cinematic Spaces of Education Film Festivallette CIES, Minneapolis (US), 18/04–22/04 (screening); *The Nature of the Game*, Belgian Pavillon, Venice Biennale, Venice (IT), 23/04–27/11 (solo); *Faut-il voyager pour être heureux?*, Fondation Groupe EDF, Paris, 19/05–tbc

Sven Augustijnen

The Little Catalogue of the S.M.A.K. Collection/The Exhibition, S.M.A.K., Ghent (BE), 30/10–24/04; *Spectres*, Centre Pompidou, Paris, 08/04 (screening)

Pierre Bismuth

8 flags, Nouveau Musée National de Monaco (NMNM), Monaco (MC), 25/11–15/05 (solo); *Nouvelle exposition des collections*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 15/01–08/01; *Zijn naam was Austerlitz / Austerlitz was his name*, TLÖN PROJECTS, Satellietprogramma, A Tale of A Tub, Rotterdam (NL), 09/02–03/04; *Bienvenue dans le désert du réel*, Collection Lambert, Avignon (FR), 20/02–04/09; *Everybody is an artist but only the artist knows it*, West Den Haag, The Hague (NL), 25/03–10/07 (solo)

Andrea Büttner

The Botanical Revolution, Centraal Museum, Utrecht (NL), 11/09–01/05; *Communicating vessels. Collection 1881–2021–Exodus and Communal Life*, Museo Nacional Centro de Arte Reina Sofia, Madrid, 27/11–ongoing; *Nouvelle exposition des collections*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 15/01–08/01; Manon de Boer in dialogue with Latifa Laâbissi and Laszlo Umbreit, *Blindsight*, Museum Dhondt-Dhaenens, Deurle (BE), 13/02–22/05; *Radical landscapes*, Tate Liverpool (UK), 05/05–04/09; *Asparagus harvest*, Jan Mot, Brussels, 04/06–23/07 (solo); *FLUXUS SEX TIES / Hier speelt die Musik*, Nassauischer Kunstverein Wiesbaden, Wiesbaden (DE), 14/07–30/10; *On Caring, Repairing and Healing*, Griopius Bau, Berlin, 16/09–15/01

Manon de Boer

Ghost Party (duo with Latifa Laâbissi), Frac Bretagne, Rennes (FR), 21/01–15/05; *Go Against the Wind, Performances, Actions and Other Rituals*, Frac Franche-Comté, Besançon (FR), 22/01–30/04; *Blindsight*, Museum Dhondt-Dhaenens, Deurle (BE), 13/02–22/05 (solo); *3 x Manon de Boer (II) and (III)*, Art Cinema OFFoff, Ghent (BE),

11/04 and 15/05 (screenings); *Che bella voce*, Kunstmuseum St. Gallen, St. Gallen (CH), 26/03–09/10 (solo); *Down Time*, Kunsthall Aarhus, Aarhus (DK), 03/06–14/08 (solo); *Ghost Party (2)*, Cinematek, Brussels, 07/06 (screening); *Parcours*, Art Basel, Basel (CH), 16/06–19/06 (solo)

Rineke Dijkstra

The gallery of honour of Dutch photography, Nederlands Fotomuseum, Rotterdam (NL), 09/06–ongoing; *Tomorrow is a Different Day*, Collectie 1980-nu, Stedelijk Museum, Amsterdam, 06/07–ongoing; *Raw*, The Rembrandt House Museum, Amsterdam, 22/01–22/05; *De Renava Biennale, edition #1*, Bonifacio, Corsica (FR), 01/05–30/11 (dates tbc); *Sculpture 21st: Rineke Dijkstra*, Lehmbruck Museum, Duisburg (DE), 13/05–24/07 (solo)

Mario García Torres

Go Against the Wind, Performances, Actions and Other Rituals, Frac Franche-Comté, Besançon (FR), 22/01–30/04; *Zijn naam was Austerlitz/Austerlitz was his name*, TLÖN PROJECTS, Satellietprogramma, A Tale of A Tub, Rotterdam (NL), 09/02–03/04; *El verano que nunca fue* (videos de la colección CIAC), Laboratorio Arte Alameda, Mexico City, 27/03–ongoing

Dominique Gonzalez-Foerster

Blow up–James Spader par Dominique Gonzalez-Foerster, ARTE TV, 03/11–03/11; *Kathmandu Triennale 2077*, Kathmandu, Nepal, 11/02–31/03; *Alienarium 5*, Serpentine Galleries, London, 14/04–04/09 (solo); *Color as program*, Bundeskunsthalle, Bonn (DE), 08/04–07/08

Joachim Koester

Universo Emma Kunz. Una visionaria en diálogo con el arte, Tabakalera–Centro Internacional de Cultural Contemporánea, San Sebastián (ES), 28/01–19/06

David Lamelas

Collection 1940s–1970s, MoMA New York, New York City (US), 24/10–tbc; *Almond shaped eyes for circles and dots • Circles for eyes and almond shaped dots • Dots and almonds for circles in eyes*, Galerie Nordenhake Mexico, Mexico City, 17/03–16/04; *El verano que nunca fue* (videos de la colección CIAC), Laboratorio Arte Alameda, Mexico City, 27/03–ongoing

Sharon Lockhart

Since Unveiling: Selected Acquisitions of a Decade, The Broad, Los Angeles (US), 20/11–03/04; *Noa Eshkol: Rules, Theory*

& *Passion*, Norrköpings Konstmuseums, Norrköping (SE), 26/03–10/10; *Our Selves: Photographs by Women Artists from Helen Kornblum*, MoMA, New York City (US), 16/04–02/10; *that other world, the world of a teapot. tenderness, a model*, Kestner Gesellschaft, Hannover (DE), 25/06–25/09

Tino Sehgal

Tino Sehgal, MbdK Leipzig, Leipzig (DE), 07/04–24/07 (solo); *Special Project*, ART CITY Bologna, Bologna (IT), 12/05–15/05; *Tino Sehgal*, Remai Modern, Saskatoon (CA), 16/07–05/09 (solo)

Tris Vonna-Michell

Zijn naam was Austerlitz / Austerlitz was his name, TLÖN PROJECTS, Satellietprogramma, A Tale of A Tub, Rotterdam (NL), 09/02–03/04. Filmform, Stockholm, 28/04, 6 pm (screening and discussion)

Represented by the gallery

Francis Alÿs, Sven Augustijnen, Pierre Bismuth, stanley brouwn, Andrea Büttner, Manon de Boer, Rineke Dijkstra, Mario García Torres, Dominique Gonzalez-Foerster, Joachim Koester, David Lamelas, Sharon Lockhart, Tino Sehgal, Seth Siegelauß / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

Colophon

Newspaper Jan Mot, Brussels
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(advertisement)

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Wed–Fri, 2–6.30 pm
 Sat, 12–6 pm
 and by appointment