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(advertisement)

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Exhibition
16/01 – 07/03

**MANON
DE BOER
CACO,
JOÃO, MAVA
AND
REBECCA**

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

(advertisement)

224

Box set launch
22/02, 5 pm

**TRIS
VONNA-MICHELL**

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

(advertisement)

225

Art Fair
26/02 – 01/03

**JAN MOT
AT
ARCO**

It's Just a Matter of Time.
Hall 7 Booth G07 –
Feria de Madrid
Avda. Del Partenón, 5
28042 Madrid

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(advertisement)

226

Exhibition
13/03 – 11/04
Opening
12/03, 6–8 pm

**CHANTAL
AKERMAN
MANON
DE BOER**

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



Suspended time, free time.

On the recent work of Manon de Boer



Manon de Boer, *Caco, João, Mava and Rebecca*. From *Nothing to Something to Something Else*, part 2, HD video, 52 minutes, color, sound (2019). Produced by Auguste Orts, Brussels. Commissioned by Calouste Gulbenkian Museum, Lisbon (film still)

By
Rita Fabiana

LISBON, JAN. 30 – The experience of time pervades the work of Manon de Boer. This is an extended experience of time, firmly anchored in the conditions of creation that incessantly produces a *present* and *presence* and resists a normative, functional and productive concept of time, like that imposed in all spheres of life – an all-encompassing time, governed by work and the production of value. Manon investigates the possibility of the interrupting of normative time and seeks to give an answer – or an image – to the moment at which creativity interrupts and manifests itself, in a suspended, free time, when nothing can turn into something, anything; a fragile state of passage based on discontinuity and fragmentation, which affirms or recovers the radical nature of boredom and the urgency of leisure.

The time of creation – or the assertion of another time as a condition of creation – would here be thought of and experienced as a plastic, organic, unstable material, a state of reverie marked by the random, in openness and freedom from the limitations of purpose. Seeing or being with Manon's works requires us to have a relationship with the time that passes, making present an internal time, an *unarmed* vulnerability, of which the hands of the clock don't mark the rhythm. A suspension of time (or the emergence of a time-potency) that, here too, is that of our poetic relationship with the images, both the images we see (which are given to us by the works) and the images we produce inside ourselves, anchored in the memories of experiences and fantasies, without distinction.

In her works – whether through capturing an action already carried out or an action that manifests itself in real time in front of

the camera – Manon proposes a moment that establishes a bridge between the inside and the outside, between the interior (the unconscious, internal rhythm of the body, the inhabited spaces) and the exterior (the conscious, outside the body, or outside the architectural structures that shelter us).

In 2016, in the film *An Experiment in Leisure* (2016-2019), Manon created a work-essay on the experience of leisure, or nothing time. The camera focuses on a Norwegian coastal landscape, a deserted scene crossed only by the passing time, perceptible in the atmospheric variations and the breathing of the elements: the sound of the wind and the snow falling, the cries of birds out of shot. We see the same in the repetition, the interruption, which places us, as spectators, face-to-face with the long duration of the images, challenging our capacity for concentration and commitment. Voices interrupt at times, speaking the lines of an

essay by the artist and psychoanalyst Marion Milner about leisure (nothing) as a freeing act.

Also dating from 2016, the film *The Untroubled Mind* is placed side by side in the exhibition with the trilogy *From Nothing to Something to Something Else*, as if Manon wanted to anchor here her first gesture in the search for that moment/time in which, from nothing, something happens, as if here nothing were already full of something. But the time of childhood also comes up in *The Untroubled Mind*, extended in the trilogy to adolescence. Childhood and adolescence mark a time of psychic and bodily development that comes before the regulated and externalised time of the adult age, subordinated by work, punctuated by the precise rhythm of the clock and the calendar, but also by the hierarchical organisation of writing, learnt and internalised at school. The title of the work comes from an excerpt of the book *Painting, Writings, Remembrances*, by Agnes Martin, in which the artist ponders inspiration and its relationship with a calm, unworried state of mind, identifying childhood as a time when tranquillity and the development of sensitivity and, as a result, of inspiration, are more present. The film shows a series of construction games – such as sculptures or drawings of shapes and colours in the interior space of the house – created by the artist's son, who juxtaposes, superimposes and crosses over objects. These constructions form variable, repeated and unexpected structures, that test and try out compositions and equilibriums, recorded by the fixed camera, also focusing on the elusive time of childhood, a *lost time*². The making of the film, like the making of the constructions, carries on unconcernedly (and with time) the inventory of these forms that fleetingly inhabit the space of the house.

In the trilogy *From Nothing to Something to Something Else* (parts 1, 2 and 3), the bodies appear in an indoor space, always with a glimpse of 'the outside': a seaside landscape in Cornwall, the cities of Lisbon and Brussels. In each moment of the trilogy, Manon invites teenagers to a game of internal (de)construction and discovery, proposing improvised exercises in which they test the possibilities of creativity in the informal context of the creation of sounds with musical instruments (*Bella, Maia and Nick*, 2018), the creation of movements linked to dance (*Caco, João, Mava and Rebecca*, 2019), or the deconstructed context of improvisation of "anything" based on the relationship of a teenager with some objects and with the space (*Oumi*, 2019).

Being and staying in a place, in a time that is free from direction or obvious expectation, brings about in these 'essays' a near dissolving of the bodies in the space – lying, leaning, sitting – with the surface of the body coming into contact with the surface of the floor and with the walls, particularly in the second and third parts of the trilogy. And the bodies breathe, they makes themselves heard from inside, without words, with no other narrative than their own existence in those places, in the world. These are eight portraits of teenagers in a time that is also elusive, here revealed and fixed by the camera. There is something minimal, a reduction of presence and potency, almost a 'before' the action followed by the action that finally takes place, in the interval between times of rest and inaction.

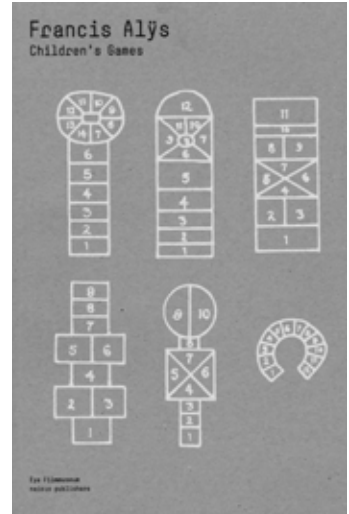
This text was written by Rita Fabiana (Gulbekian Foundation), who co-curated with Susana Gomes Da Silva the exhibition Manon de Boer: Downtime at Calouste Gulbekian Museum, Lisbon. On view from January 30 till April 14.

¹ In the essay *A Room of One's Own* (1929), the writer Virginia Woolf set out as a condition for literary creation – specifically that of women writers – the existence of a space/time for interior (inside) and internal reflection, that would constitute an interval or a pause in our normative relationship with others and with the world, that would enhance concentration and creativity, a space and a time that had been denied to women.

² See *In Search of Lost Time* by Marcel Proust.

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New Publication



BRUSSELS, JAN. 6 – After awarding **Francis Alys** with the Eye Art & Film Prize in 2018, the Eye Film museum in Amsterdam is currently presenting the exhibition *Children's Games*, which is accompanied by a new publication. The book is the first one to focus on this important body of work spanning 20 years of Alys's practice and his ongoing interest in documenting children at play. The videos reveal a universal character of the games regardless of the part of the world where, or the political circumstances in which they were shot. They furthermore show how, paraphrasing Francis Alys, sometimes making something needs almost nothing. The beautifully designed publication includes insightful essays by Cuauhtémoc Medina and David MacDougall. Whereas Medina, who has been involved with the work by Francis Alys for over two decades, analyses the *Children's Games* from an art historical perspective, MacDougall proposes a reading of this oeuvre as ethnographic film.

Children's Games have recently been subject to solo presentations at Kanal - Centre Pompidou in Brussels (2018-2019) and Musée d'art contemporain de Montréal (2019-2020).

Francis Alys. Children's Games (24 x 17 cm, 144 pages) was published in December 2019 by nai010 publishers in collaboration with the Eye Film museum. Exhibition until March 8th, 2020.

The Kant Walks

By
Joachim Koester

“The life story of Immanuel Kant is hard to describe, for he had neither a life nor a story,” writes the poet Heinrich Heine. In some respects this observation bears out. Throughout his life Kant stayed in Königsberg, the city where he was born. Never straying more than a few miles from town, he devoted himself to the pursuit of philosophical truths in complex and extensive writings, a task so monumental that he had to organize his days rigorously to secure the necessary time. In contrast, Kant was largely silent about himself. He kept no journal; the details about his life are sparse and must be gleaned from what he accidentally let slip through. Most stories of Kant come only from people who knew him or observed him directly. Of the few daily activities Kant engaged in, his walks have been imbued with the most significance.

Kant found an unlikely biographer in Thomas De Quincey, “the grandfather of drug literature” and explorer of opiate hallucinations and saturated dreams. Not surprisingly, De Quincey dwells on the afflictions of the late Kant, who, towards the end of his life, was haunted by nightmares “so profound as to stretch far into his waking hours.” The increasingly mentally frail Kant developed idiosyncratic distractions. According to De Quincey, by this time, the elderly Kant “accounted for everything by electricity,” and theorized about a connection between a particular configuration of clouds and the “singular mortality among the cats of Vienna, Basel and Copenhagen.” Also suffering from insomnia, Kant was prone to “unseasonable dozings” which exposed him to danger, as he “fell repeatedly, whilst reading, with his head into the candles; a cotton nightcap which he wore was instantly in a blaze, and flaming about his head.” Thomas De Quincey’s biography could be dismissed as inappropriate, a prying into the decay of an outstanding intellectual – if it wasn’t for its prophetic vision. A city is a “state of mind” and Kant’s plunge into darkness was later followed by the downfall of the city for which he was emblematic: Königsberg.

The history of the former German town of Königsberg began with bloodshed in 1255, when, in a matter of a few years, Teutonic



Installation view of *The Kant Walks* by Joachim Koester in the solo exhibition *Shimmers Patterns Scenes*, National Gallery of Denmark, Copenhagen (Oct. 2018 – Feb. 2019)

knight completely annihilated the Prussian tribes that inhabited the area, built the Königsberg castle and established the city. More recently, in 1945, the Germans were in turn annihilated by RAF bombings and Soviet troops, who conquered Königsberg and renamed it Kaliningrad. But one could date the real fall of Königsberg several years prior. Königsberg’s existence as a cosmopolitan, racially diverse city was abruptly halted on November 9, 1938, when Nazis unleashed a particularly brutal “Kristallnacht”. The citizens of the town that once housed Germany’s biggest bookstore engaged in book burnings, beatings and killings, and the destruction of the city’s main synagogue. Like Kant’s dozing head, knowledge was engulfed in flames.

The historic accounts for Kant’s daily walk are plentiful yet contradictory. Whether Kant had one, two or even more preferred routes is not clear. Furthermore one has to place two maps on top of each other, that of Königsberg and that of Kaliningrad, to find the locations today. Maybe this is why Kant’s walk is often invoked but rarely specified. A walk is like a manual, a way to engage a space, a recipe to follow but also to improvise with, allowing for drifting, losing oneself. De Quincey writes that Kant preferred to walk alone for a very particular reason: “he wished to breathe exclusively through his nostrils; which he could not do

if he were obliged continually to open his mouth in conversation,” and by doing this he was better able to pursue his meditations – De Quincey, like Kant, most certainly knew about the “subtle realms” revealed to the attentive wanderer.

My pursuit of Kant’s walk led me to a battered high-rise on Leninsky Prospect. A late November afternoon I climbed the stairway to a flat on the 8th floor and Professor Kalinnikov, who had kindly agreed to meet me at short notice. Kalinnikov led me through the apartment to his study, a small room crowded with books and piles of handwritten manuscripts, all of them on Kant. Here, Kalinnikov added to my map of Kaliningrad two small crosses, one for each of Kant’s two houses, and from there two circles. These were the Kant Walks. Kalinnikov explained that Kant liked circles. From the professor’s window I could see all the way down to Kaliningrad’s vacant center – flattened by British bombs and never rebuilt – and further away, an enormous construction, which curiously, in the fading light, resembled a stylized skull. The edifice was a cultural center, built on the ruins of Königsberg Castle in the early 1970s, but never used. The building’s grounds had proved treacherous; the tunnels and subterranean chambers of the former castle made the new structure sink immediately after its completion. As a result, the center was left

“How dare you!”

By
Julia Wielgosz

BRUSSELS, JAN 14 – “How dare you!” had been still resonating in my ears when I was thinking about new year’s resolutions. The urgency of consuming less and more responsibly brought me to think of different areas of life, including making and showing art.

I was drawn to looking back at the series of text/instruction pieces, with works by Francis Alÿs, Pierre Bismuth, Stanley Broun, Andrea Büttner, Mario García Torres, Robert Morris & Joseph Kosuth, Lawrence Weiner, Ian Wilson that we have been presenting in the newspaper and which I was planning to reflect on in a few words. Rather than analyzing these conceptual works in art historical terms, I got interested in the potential of such formats in the context of the climate crisis, which we are facing right now.

The use of text, or more generally of ideas, instead of the production of physical objects offers an openness and quasi unlimited possibilities of sharing and circulating thoughts, triggering imagination and curiosity, drawing attention, challenging limits and existing norms. Yet they also hide a still little ex-

plored subversive potential: they require little to no material production, storage or shipping and make direct experience possible without the necessity of travelling to admire or big spaces to present them. As Lawrence Weiner formulated it in 1969: “Industrial and socioeconomic machinery pollutes the environment and the day the artist feels obligated to muck it up further art should cease being made. If you can’t make art without making a permanent imprint on the physical aspects of the world, then maybe art is not worth making. In this sense, any permanent damage to ecological factors in nature not necessary for the furtherance of human existence, but only necessary for the illustration of an art concept, is a crime against humanity.”¹

In our search of new gallery and exhibition models, coping with the constant pressure of growth and progress, could turning towards conceptual art practices, taking distance from the production of objects, become a statement against that pressure but also one for the planet?

¹ Lawrence Weiner: *Statements*, in *Art in Theory 1900-2000*, Oxford: Blackwell, 2003, p.893-4

to deteriorate, slowly, as an anarchitectural monument to suspended indeterminacy.

My next days in Kaliningrad were spent on foot, following Kalinnikov’s walks, or Kant’s – I was never sure. Drifting through the “subtle realms,” the psychogeography of a city that officially, for more than forty years, had no past – in Soviet text and guidebooks Kant was born in Kaliningrad. Paradoxically, I found that the concealment of the city’s history, made it appear even more distinct, exactly because the past was not compartmentalized as such, but seemed to turn up as ‘blind spots’. Detours, dead ends, overgrown streets, a small castle lost in an industrial quarter, evoked history as a chaos, a dormant presence far more potential than tidy linear narratives used to explain past events. Nowhere in Europe are the traces of World War Two more visible than in Kaliningrad; hauntings from a war that shaped lives and destinies for generations to come. Including my own – like many, affected by the “third generation syndrome,” I have always felt as if I was pulled towards an empty space: “that which has not been said.”

Kaliningrad was named after Mikhail Kalinin, a close associate of Stalin and known as a “man of little vision but great staying power.” Hardly qualities to commend. Kantgrad has been suggested as a new name, a proposal that points to Kant’s walks, with all their uncertainties, as an approach to history – walks for remembering and losing oneself, manuals to engage past and present spaces, a sort of recipe, something to follow, stray or produce from.

This contribution on Joachim Koester’s work is published on the occasion of the recent acquisition by Musée national d’art moderne – Centre de création industrielle (Centre Pompidou, Paris) of The Kant Walks.

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This text is part of the exhibition... Cur. and text: Julia Wielgosz

Tris Vonna-Michell

No more racing in circles – just pacing within lines of a rectangle



BRUSSELS, JAN. 5 – The box set publication *No more racing in circles – just pacing within lines of a rectangle* is **Tris Vonna-Michell**'s reflection on the impact of performing several narrations during a concentrated timespan over a number of years. The package contains forty-four sheets printed on a Heidelberg offset press, while the accompanying colophon introduces each sheet in the box set; together they represent the performance aspect of Vonna-Michell's practice in the form of score and transcription. *No more racing in circles – just pacing within lines of a rectangle* addresses several time markers in Vonna-Michell's work as well as the durational aspect of writing and performing.

The publication will be launched in the presence of the artist at the gallery on 22/02, 5 pm.

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Tris Vonna-Michell, *No more racing in circles - just pacing within lines of a rectangle*, Box set, 44 loose pages. Published by Bom Dia Boa Tarde Boa Noite, Mount Analogue and Slimvolume. ISBN 978-3-943514-63-6 (Bom Dia Boa Tarde Boa Noite). ISBN 978-91-983195-0-7 (Mount Analogue) ISBN 978- 1-910516-04-1 (Slimvolume)

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In Brief



Francis Alÿs, *Sandlines*, 2018–2019, film still.

The film *Sandlines* by **Francis Alÿs** premiered both at Sundance festival (world premiere on January 25) and the International Film Festival Rotterdam (European premiere on January 27). *Sandlines*, made in collaboration with the Iraq based Ruya Foundation and Julien Devaux, shows the children of a mountain village near Mosul who reenact a century of Iraqi history, from the secret agreement of Sykes/Picot signed in 1916 to the realm of terror established by the Islamic State in 2016. The children revisit their past to understand their present.

The film shown in our current exhibition *Caco, João, Mava and Rebecca*. (2019) by **Manon de Boer** was screened at the International Film festival Rotterdam on January 25 and January 30. The film portrays 4 teenagers improvising with dance and movement. The camera follows each of them in long continuous shots, observing an intimate process of play and research into the body’s possible movements. See also p. 2-3

The work *The Jungle Book Project* (2002) by **Pierre Bismuth** was recently acquired

for the collection of the Flemish Ministry for Culture.

Our upcoming exhibition combines a new work by **Manon de Boer** and *A Family from Brussels* by Chantal Akerman. This sound piece by Akerman was produced by the Dia Art Foundation in 2001. With thanks to the Fondation Chantal Akerman and Marian Goodman Gallery. On view from 13/03 till 11/04.

Erratum to ‘Curated library Paul Thek’ in our last newspaper on page 6: due to a typing error the title of Fanny Howe’s book *The Winter Sun: Notes on a Vocation* was incorrectly written as *The Winter Sun: Notes on a Vacation*.

Works of **Manon de Boer** and **David Lamelas** will be part of the exhibition *It’s just a matter of time* at ARCO, Madrid from February 26 – March 1, 2020. The exhibition, curated by Mason Leaver-Yap, Alejandro Cesarco and Manuel Segade, takes an idiosyncratic and partial look at the influence or consequence of Felix Gonzalez-Torres in contemporary art practices.

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Agenda

Francis Aljés

Words Are Very Unnecessary, Arter Museum, Istanbul, 13/09–08/03; *Theater of Operations: The Gulf Wars 1991–2011*, MoMA PS1, Long Island City (US), 03/11–01/03; *Càmera i ciutat. Escenaris de la modernitat*, CaixaForum, Barcelona (ES), 07/11–08/03; *Manifesta Revisited*, Manifesta Amsterdam Head Office, Amsterdam, 20/11–25/05; *PRECARIA (Perilous)*, EAC – Espacio de Arte Contemporáneo, Montevideo (URY), 29/11–08/03; *Francis Aljés – Children's Games*, EYE Filmmuseum, Amsterdam, 18/12–08/03 (solo); *Geografías del viaje*, Festival Visiona, Huesca (ES), 17/01–15/03 (screening); *Our world is burning*, Palais de Tokyo, Paris, 21/02–17/05; *Children's Games*, Festival Internacional de Cine Documental Punto de Vista, Pamplona (ES), 02/03–07/03 (screening)

Sven Augustijnen

Spectres, Tènk, Lussas (FR) (streaming), 03/05–03/05; *Spectres*, Universciné, Brussels (streaming), 01/10–30/09; *Spectres*, Cineteca, Madrid, 30/01 (screening); *MuCEM*, Marseille (FR), 16/03–15/06; *Sven Augustijnen*, Kunsthall Aarhus, Aarhus (DK), 19/06–25/10 (solo)

Pierre Bismuth

Animalesque Art – Across Species and Beings, BALTIC Centre for Contemporary Art, Gateshead (UK), 15/11–19/04; *Museum for Preventive Imagination*, MACRO Museum of Contemporary Art, Rome, 24/04–04/07

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Manon de Boer

Profundidad de Campo: Manon de Boer, Nave 0, Matadero, Madrid, 18/12–16/02 (solo); *Caco, João, Mava and Rebecca*, Jan Mot, Brussels, 16/01–07/03 (solo); *Manon de Boer: Downtime*, Calouste Gulbenkian Museum, Lisbon, 30/01–13/04 (solo); *From scratch to film, On & For Case Study*, Calouste Gulbenkian Museum, Lisbon (seminar), 01/02; *An Experiment in Leisure*, Cinema RITCS, Brussels, 18/02 (screening); *It's Just a Matter of Time*, ARCO 2020, Madrid, 26/02–01/03; Chantal Akerman – Manon de Boer, Jan Mot, Brussels, 13/03–11/04

Rineke Dijkstra

To See Time Go By, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 06/09–20/08;

Five Ways In: Themes from the Collection – Self, Walker Art Center, Minneapolis (US), 14/02–19/09; *The Thread of Life / De Levensdraad*, Faculteit Rechtsgeleerdheid KULeuven, Leuven (BE), 24/10–29/02; *Observations – Highlights of the Centre Pompidou New Media Collection*, West Bund Museum, Shanghai (CN), 08/11–29/03; *Uniforms/Working Clothes*, Fondazione MAST, Bologna (IT), 21/01–03/05; *Masculinities: Liberation through Photography*, Barbican Art Gallery, London, 20/02–17/05; *Beyond the Image. Bertien van Manen and Friends*, Stedelijk Museum, Amsterdam, 29/02–09/08

Mario Garcia Torres

To See Time Go By, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 01/09–20/08; *Ancient History of the Distant Future*, The Pennsylvania Academy of Fine Arts, Philadelphia (US), 25/09–02/02; *Modes of Encounters: An Inquiry*, Times Museum, Guangzhou (CH), 13/12–16/02; *Out of Order. Werke aus der Sammlung Haubrok*, Neues Museum Nürnberg, Nürnberg (DE), 16/01–01/03; *Frieze Projects 2020*, Frieze Los Angeles, Paramount Pictures Studios, Los Angeles (US), 13/02–16/02; *Melbourne Photo2020 Festival*, University of Melbourne, Melbourne (AU), 23/04–10/05 (screening)

Dominique Gonzalez-Foerster

Verbier Art Summit, Verbier (CH) (lecture), 31/01–01/02

Joachim Koester

Plant Revolution!, Centro Internacional das Artes José de Guimarães – CIAJG, Guimarães (PT), 19/10–16/02; *Humanimalismes – The animal that I am*, Topographie de l'art, Paris, 08/02–02/04; *Photographic works 1994–2019*, Nicolai Wallner, Copenhagen, 31/01–tbc (solo); *Vampiros. La evolución del mito*, CaixaForum Madrid, 14/02–07/06; *The Botanical Mind: Art, Mysticism and the Cosmic Tree*, Camden Arts Centre, London, 17/04–21/06; *Vampirs. L'évolution del mite*, CaixaForum Barcelona (ES), 07/07–25/10

David Lamelas

Lamelas, Irwin, Kusama: Regarding Perception, Galeria Lago, Instituto Inhotim, Brumadinho (BR), 06/09–20/08; *Bodies-Cities*, Museum der Moderne, Salzburg (AT), 19/10–08/03; *It's Just a Matter of Time*, ARCO 2020, Madrid, 26/02–01/03; *The Paradox of Stillness: Art, Object, and Performance*, Walker Art Center, Minneapolis (US), 18/04–26/07

Sharon Lockhart

James Benning & Sharon Lockhart: Over Time, Chapter I, Milwaukee Art Museum, Milwaukee (US), 06/09–01/03; *James Benning and Sharon Lockhart: Over Time*, School of the Art Institute of Chicago, Chicago (US) (lecture), 05/02; *In Conversation: James Benning and Sharon Lockhart*, Milwaukee Art Museum, Milwaukee (US) (lecture), 06/02; *James Benning & Sharon Lockhart: Over Time, Chapter II*, Milwaukee Art Museum, Milwaukee (US), 17/04–02/08

Tino Sehgal

Making Art Public: This Is So Contemporary, Kaldor Public Art Projects, Lilyfield (AU), 15/11–16/02; *Artefact: Alone Together*, STUK, Leuven (BE), 13/02–01/03; *Beethoven bewegt*, Kunsthistorisches Museum Wien, Vienna, 25/03–05/07

Philippe Thomas

Museum for Preventive Imagination, MACRO Museum of Contemporary Art, Rome, 24/04–04/07

Tris Vonna-Michell

No more racing in circles – just pacing within lines of a rectangle, Jan Mot, Brussels, 22/02 (box set launch)

Ian Wilson

Out of Order. Werke aus der Sammlung Haubrok, Neues Museum Nürnberg, Nürnberg (DE), 16/01–01/03

(advertisement)

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

Colophon

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