

174–176

Jaargang 20 No. 100

1	2	3	4	5	6	7	8	9	10	11	12

(advertisement)

174

30/01, 4pm

TRIS VONNA- MICHELL

WASTEFUL ILLUMINATIONS: DISTRACTED LISTENING

DISCUSSION WITH THE ARTIST

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

(advertisement)

175

Exhibition
06/02 – 28/03

Opening
05/02, 5-8pm

DAVID LAMELAS

EXPERIENCIAS VISUALES 1962 & 1968

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

(advertisement)

176

Art Fair
24/02 – 28/02

JAN MOT AT ARCO MADRID

Booth 9A12
IFEMA Feria de Madrid

History Can Wait (Part 4)

By **Antony Hudek**

ANTWERP, JAN. 18 - In Part 4 of this five-part essay, I continue to reflect on queer art histories that would position AIDS and the spread of HIV not as an interruption of linear chronologies, but as a historiographic challenge, an imperative to rethink how we narrate histories of art and artists from the 1970s to the mid-1990s. In Part 1 (*Newspaper Jan Mot*, no. 97, May 2015), I took Douglas Crimp's memoirs as a starting point for this rethinking. For a number of years now, Crimp, the art historian, curator and AIDS activist, has embarked on an autobiographical writing project in which he looks back on his formative years in New York in the late 1970s and early 1980s, connecting what at the time were two separate worlds: his

scholarly work as part of the editorial board of the prestigious *October* magazine; and his life as a gay man, cruising the New York peers and bars. Stitching together these two worlds, I argued, kept conventional history intact: the authorial 'I' of the survivor cloaks itself in the veracity of the testimonial, further legitimated by the theoretical sophistication of the *October*-trained critic.

In Part 2 (no. 98, August 2015), I discussed the work of the French artist Philippe Thomas, who died of AIDS in 1995, at the age of 44. Thomas' oeuvre is exemplary, for it offers one of the most vivid ripostes to the autobiographical reparation exercised by Crimp and others. From the early 1980s, the artist began to question the referential stability of the proper name ('Philippe Thomas') by, among other means, granting the authorship of his art works to the collectors who acquired them, or to his agency *readymades belong to everyone*®. The more Thomas strove to elude the grip of his authorial name, the more this absent core became the structuring principle of his work, becoming a string of interlocking and dangerously homonymous words.

Most recently, in Part 3 (no. 99, October 2015), I interviewed the artist Megan Francis Sullivan, whose appropriation of appropriative discourses of the 1980s seems to me to offer a powerful historiographic tool to look back on the so-called AIDS decade and to craft queer histories motivated by admiration as well as parody. The work of the American sculptor Tom Burr represents for Sullivan a particularly compelling scenario: his queer adaptations of minimalist sculptural forms result for her in an oddly straight construction, where the subjective identities of both appropriator and appropriated come out strengthened. In contrast, Sullivan's loose samplings of Burr's own queer appropriations question the subjective coordinates of the appropriative act. In words reminiscent of Philippe Thomas, Sullivan avowed:

I never felt that ownership over my own biography is straightforward, or something to be acknowledged. (...) I've always found it completely unimaginable to own one's own desires and biography in a straight way. To me it would always be a sort of parody, and yet I like the idea of taking a 'gay identity' seriously.

This summary of the first three parts of my essay brings out a historical common ground: the declining power of Clement Greenberg's formalism in the 1970s, a decline precipitated by minimalist, post-minimalist and conceptual practices. In the absence of aesthetic diktats, writers and artists in the late 1960s and early 1970s had to find



Scott Burton's work at the Equitable Life Assurance Society of the United States in New York.

new ways to discuss work that eluded the abstract pictorial paradigms promulgated by Greenberg. Was a particular sculpture theatrical and performative, or on the contrary anti-anthropomorphic and objective? This question, posed as an alternative in the 1970s, became in the 1980s and 1990s an invitation to recombination: it is the theatrical quality of a Donald Judd sculpture that allows Burr to replay it as a performative and abstract piece; and Thomas could re-perform Duchamp's conceptualism because nominalism and the performative were no longer seen as antagonist.

The artist I would like to consider here – the too little-known American artist Scott Burton, who died of AIDS in 1989 at the age of 50 – took the transformation of Greenbergian absolutes into performative and conceptual forays to new levels. From the mid-1960s until the mid-1970s, Burton was primarily a critic, taking part in the debates surrounding minimalism and post-minimalism alongside the likes Michael Fried and Rosalind Krauss. Whereas the latter held to

strict assumptions of what was good art and what wasn't, Burton defended much more eclectic views, championing a minimalist sculptor like Tony Smith as well as a figurative painter like Alex Katz. What mattered to Burton was the 'allusive' nature of art, the psychological and emotional power conveyed by the work – a power he saw lacking in most minimalist art, especially Judd's. The art historian David Gettsy is right to emphasize Burton's importance as a critic: while most New York formalists were taking sides between theatricality and presentness, Burton was imagining both at work in very different types of art objects.¹

As an artist, Burton began performing with functional objects, mainly chairs and benches, in the 1970s and 1980s. Burton saw in the piece of furniture a limit case in the overlap between art and 'ordinary' life. The chairs he would stage, and as of 1975 cast and sculpt, were not 'primary structures', nor even sculpture, but 'pragmatic structures', objects that blurred the distinctions between art, design and the utilitarian object.² This

may have remained a rather touching idealistic position had Burton not pushed this reasoning to the point of contradiction. In his later installations – large benches sited in ‘public’ spaces such as corporate plazas or museum courtyards – Burton’s work blends so thoroughly with its late capitalist environment that their mimetic invisibility becomes a high-stakes aesthetic gambit. In his introductory essay to the catalogue of Harald Szeemann’s 1969 exhibition *Live in Your Head: When Attitudes Become Form*, Burton concedes that ‘no afunctional art can really be anything but symbolic, but it is compelling to see, at least, the continuing dilation of art’s limits, to watch the quotation marks get further and further apart.’³

By the time he completed the atrium for the Equitable Life Assurance Society of the United States building⁴ in New York in 1986, the quotation marks could not have been further apart. The semi-circular marble bench and matching centrepiece merge so seamlessly with their corporate surroundings that the work gives way to a paradox: the art enthusiast who would recognise the work as ‘art’ would dismiss it as purely functional, while the office worker or distracted passerby would find it difficult, if not impossible, to recognise its artistic merits. More paradoxical still is the disjuncture between the artwork’s openness and accessibility, and its dependence on private finance for its realisation.⁵ While Burton’s work cannot be said to be particularly prone to humour, one could imagine Philippe Thomas appreciating the pun of installing the perfect non-art art installation, where the identity of the maker is nearly impossible to discern, in the headquarters of the ‘Equitable Life Assurance Society’.

Any laughter quickly dissipates when one recalls that by 1986 Burton was working under the pall of his own imminent death due to AIDS, and those of many of his friends and collaborators. The point of extreme camouflage Burton achieved in his Equitable Life Assurance Society piece reflects the long history of invisibility of gay women and men, and in particular the near complete invisibility of those suffering from AIDS in the mid-1980s. This is where Burton’s story intersects with, but equally diverges from, Crimp’s: at exactly the same time that Crimp was becoming a forceful voice in AIDS activism, Burton was transforming ‘public’ spaces into environments designed for shared ‘down’ time – waiting, eating a sandwich, meeting, maybe cruising.⁶ Yet I would like to argue that it is Burton’s stance that holds the greatest historiographic potential for the constitution of a new, transformative queer history of contemporary art. While undeniably courageous, Crimp’s activism is premised on traditional constructs of sub-

jecthood and political visibility, on the agency of the collective to assert the rights denied the individual. By contrast, Burton performs – and thereby makes quietly visible – the very disappearing act enforced upon gay subjects. This act, I would claim, is queer in so far as it undermines the very terms upon which both consensus and identity are constructed. If the invisibility and openness of his corporate décors run the risk of making them seem complicit, their materiality and engagement with the anonymous life of the working crowd allows them to resist the spectacularisation of the revolutionary subject.

In their affective resonance and visual indeterminacy, Burton’s pragmatic structures enact the vulnerability of the political subject, constantly at risk of being abstracted into the collective and ideology, or figured as the subaltern. For one of his performative *Street Works* in the late 1960s, Burton describes how he

did a public nudity piece – which you might think of as a visual removal. That is to say, I walked down the street nude. I didn’t have the courage to do it on Fifth Avenue at high noon. I did it only a couple of feet late at night in an obscure neighbourhood. Well, I’ll tell you why: because the themes of this work, as far as I’m concerned, are madness and criminality, as well as the dream.’⁷

Burton’s structures push the quotation marks as far as they can go, where abstraction and the mimetic conjoin. Falling for this mimesis would be like believing in dreams, or in melodrama. Yet this is precisely what Burton’s structures impel us to do: to imagine art so close to life that it threatens to disappear, history in tow.

1 See *Scott Burton: Collected Writings on Art & Performance 1965–1975*, ed. David J. Getsy (Chicago: Sobercove Press, 2012).

2 See Lynn Cooke’s essay in the exhibition catalogue *Scott Burton: Early Work* (New York: Max Protetch Gallery, 1990).

3 *Scott Burton: Collected Writings*, p. 78.

4 Today, the AXA building located at Seventh Avenue and 51st Street in Manhattan.

5 Brenda Richardson, essay in the exhibition catalogue *Scott Burton* (Baltimore: The Baltimore Museum of Art, 1987), p. 15.

6 This is not to suggest that Burton wasn’t engaged in the fight for gay rights, which he was – see Nancy Princenthal, ‘High Style, Clear Form, Sharp Edge’, *Art in America* (March 11, 2013), <http://www.artinamericamagazine.com/news-features/magazine/high-style-clear-form-sharp-edge> [last consulted January 2015]

7 *Scott Burton: Collected Writings*, p. 220 (see also p. 243).

Manon de Boer shortlisted for the Vincent Award 2016

DEN HAAG – JAN. 2 - The Vincent Van Gogh Biennial Award for Contemporary Art in Europe – known for short as ‘the Vincent Award’ – is one of the world’s leading contemporary art prizes. It is awarded to a mid-career artist who lives and/or works in Europe and whose work is regarded as influential on international developments in contemporary art. Winners of the Vincent Award are invariably well-known artists who exhibit in major international museums around the world. The past winners are Eija-Liisa Ahtila (2000), Neo Rauch (2002), Pawel Althamer (2004), Wilhelm Sasnal (2006), Deimantas Narkevičius (2008) and Anri Sala (2014). The jury will present the € 50,000 prize to the winner at a major award ceremony later this year at the Gemeentemuseum.

In Brief

On the occasion of the 100th issue of the gallery’s newspaper a special supplement is made, entitled *Time Two*. It reproduces a complete list of all the exhibitions, art fairs, screenings, performances, lectures, book presentations, concerts, etc. the gallery has organized or participated in since February 2004. The activities before that date were the subject of the first *Time*, published in October 2003, as a supplement to the newspaper issue 39.

The Israel Museum in Jerusalem acquired *Maud Capturing the Light ‘On A Clear Day’* (2015) by **Manon de Boer**.

The gallery will participate in Independent Brussels, the first edition of the New York initiative. This art fair will take place from 20/04 until 23/04 at the Vanderborcht Building in the historical center of Brussels.

Did such type of media become a different

Time Two

Supplement

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

22/01/04 - 06/03/04

Paul Elliman

The Gallery Show, Part Three:

Public Address

22/01/04 - 06/03/04

Ian Wilson

Two Works

10/02/04

Joe Scanlan

Herman Melville and Joe Scanlan,

Two Views

Reading

10/03/04 - 24/04/04

Dave Allen, Pierre Bismuth, Dragset & Elmgreen, Hans-Peter Feldmann, Sylvie Fleury, Mario Garcia Torres, Douglas Gordon, Rodney Graham, David Hammons, Isabell Heimerdinger, Jeppe Hein, Carsten Höller, Jonathan Monk
What did you expect?

13/03/04 - 24/03/04

Daniel van der Velden

& Maureen Mooren

The Gallery Show, Part Four: Newspaper

27/05/04 - 03/07/04

Douglas Gordon, Sharon Lockart,

Tino Sehgal, Pierre Bismuth.

Accrochage

27/05/04 - 23/10/04

Mario Garcia Torres

Shot of Grace with Alighiero Boetti

Hairstyle and Other Works

04/06/04 - 05/06/04

Ian Wilson

Discussions

IAN WILSON

**WILL BE AT THE JAN MOT GALLERY
FOR DISCUSSIONS**

ON 4 AND 5 JUNE 2004

By appointment

Ian Wilson

invitation card, 2004

Art Basel

Basel, Messe Basel (CH)

15/06/04 - 21/06/04

Tino Sehgal

This is competition

Jan Mot

Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

04/09/04 - 23/10/04

Joe Scanlan

The Gallery Show, Part Five:

Work Surfaces

04/09/04 - 23/10/04

Rineke Dijkstra

Two Portraits

04/11/04 - 04/12/04

Dominique Gonzalez-Foerster

Atomic Park

09/12/04 - 29/01/05

Judith Joy Ross

Vietnam War Memorial

09/02/05 - 16/04/05

Robert Barry, Manon de Boer,

Pierre Bismuth, Daniel Buren,

Douglas Gordon Joachim Koester,

David Lamelas, Jonathan Monk,

Mario Garcia Torres, Ian Wilson

Today is just a copy of yesterday

Ravenstein Galerie
Rue Ravensteinstraat 18
1000 Bruxelles/Brussel

13/04/05 - 18/05/05

Mario Garcia Torres

Jan Mot

Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

05/05/05 - 18/06/05

Joachim Koester

New Works

20/08/05 - 17/09/05

Richard Venlet

Organized by Etablissement d'en face

22/09/05 - 29/10/05

Dominique Gonzalez-Foerster,

David Lamelas, Jan Mancuska

Wall Pieces

Frieze Art Fair London
Regent's Park, London

21/10/05 - 24/10/05

Pierre Bismuth, Manon de Boer, Rineke

Dijkstra, Mario Garcia Torres, David

Lamelas, Ian Wilson, Joachim Koester

Jan Mot

Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

03/11/05 - 17/12/05

Manon de Boer

Resonating surfaces

19/01/06 - 04/03/06

Robert Barry

Two Works

19/01/06 - 04/03/06

Joachim Koester

Histories

15/03/06 – 15/04/06
David Lamelas
David Lamelas. Part 1

Extra City, Antwerp

19/04/06 – 23/04/06
Mario Garcia Torres
Mario Garcia Torres at
The Galleries Show

Jan Mot Rue Antoine Dansaertstraat 190 1000 Bruxelles/Brussel

22/04/06 – 20/05/06
Pierre Bismuth
Most Wanted Men

22/04/06 – 20/05/06
David Lamelas
David Lamelas. Part 2

08/06/06 – 08/07/06
Mario Garcia Torres
Te invito a mi mundo

Art Basel Basel, Messe Basel (CH)

14/06/06 – 18/06/06
Sven Augustijnen, Pierre Bismuth,
Manon de Boer, Mario Garcia Torres,
Joachim Koester, David Lamelas,
Deimantas Narkevičius

Jan Mot Rue Antoine Dansaertstraat 190 1000 Bruxelles/Brussel

2006 - 2007
Programme*
* A 7 month long series of screenings,
discussions, presentations, concerts
and performances:

30/09/06
Ian Wilson
A Discussion

05/10/06 – 19/10/06
David Lamelas
The desert people

06/10/06 – 20/10/06
David Lamelas
The Light on the Edge of a Nightmare

14/10/06
Dominique Gonzalez-Foerster
Parc Central

26/10/06 – 04/11/06
Impossible India
Curated by Nina Möntmann
Part 1
Squiggle, Oliver Husain
*Machher Banga (Bengalis in the
World of Fish)*, Nilanjan Battacharya
A Day with Soheil and Maryan,
Gigi Scaria
Part 2
A Night of Prophecy, Amar Kanwar

09/11/06 – 10/11/06
Dominique Gonzalez-Foerster
Parc Central

16/11/06 – 2/12/06
Manon de Boer
Presto. Perfect Sound
Sylvia Kristel - Paris

17/11/06
Special screening of *Presto. Perfect
Sound* with live violin concert
by George van Dam

07/12/06 – 16/12/06
Manon de Boer
Presto. Perfect Sound



Manon de Boer
Presto, Perfect Sound, 2006
35 mm film or 35 mm film transferred to video,
colour, sound
5 min. 40 sec.
film still

08/12/06 – 14/01/07
Joachim Koester
Morning of the Magicians

09/12/06
Lecture by Joachim Koester

11/01/07 – 25/01/07
Deimantas Narkevičius
Legend coming true

18/01/07 – 27/01/07
La factory éclatée
Carte blanche à Matthieu Orléan

01/02/07 – 24/02/07
Joachim Koester
Morning of the Magicians

01/03/07 – 17/03/07
Deimantas Narkevičius
Revisiting Solaris

21/03/07
A conversation with Tino Sehgal

24/03/07
Suely Rolnik
Archive for a Work-Event (Lygia Clark)

24/03/07
At the Beursschouwburg in Brussels.
Lectures on the work of Lygia Clark
by Suely Rolnik, Hubert Godard
and Guy Brett

25/03/07
At Extra City in Antwerp.
Hubert Godard and Suely Rolnik
Workshop

Jan Mot Rue Antoine Dansaertstraat 190 1000 Bruxelles/Brussel

03/05/07 – 05/05/07
Joachim Koester
Flashing Furrows, Oscillating Ruins

4/05/07 – 28/07/07
Rineke Dijkstra
Park Portraits

Art Basel Messe Basel, Basel (CH)

12/06/07 – 17/06/07
Art Galleries
Pierre Bismuth, Manon de Boer, Rineke
Dijkstra, Mario Garcia Torres, Joachim
Koester, David Lamelas, Ian Wilson
Art Unlimited
Joachim Koester

Jan Mot Rue Antoine Dansaertstraat 190 1000 Bruxelles/Brussel

21/09/07 – 27/10/07
Pierre Bismuth
*One man's mess is another man's
masterpiece*

**Frieze Art Fair London
Regent's Park, London**

11/10/07 - 14/10/07

The Fair Gallery

Curated by Aurélie Voltz

**Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

09/11/07 - 22/12/07

Joachim Koester

Twelve (Former) Real Estate

Opportunities

Sven Augustijnen

L'histoire belge

18/01/08 - 01/03/08

Manon de Boer

Attica

25/01/08

Indeterminacy by John Cage

Recited by Will Holder and accompanied
by Manon de Boer's Attica.

Part of the Oral Culture series

29/02/08

Robert Barry

It is, it isn't

Part of the Oral Culture series

08/03/08 - 19/04/08

Pierre Bismuth, Mario Garcia Torres,
Dominique Gonzalez-Foerster, Will
Holder, David Lamelas, Jonathan Monk,
Ian Wilson

Time pieces

29/03/08

Jonathan Monk

Classified Football Results

Part of the Oral Culture series

24/04/08 - 24/05/08

Ian Wilson

Reconstructed Early Paintings

27/04/08

Manon de Boer

Presto, Perfect Sound and Two Times 4'33"

Screening

02/05/08 - 24/05/08

Ian Wilson

One Early Sculpture

Manon de Boer

Laurien 1996-2001-2007

07/05/08

Tris Vonna-Michell

Auto-Tracking: Ongoing Segments

Part of the Oral Culture series

30/05/08 - 04/10/08

William Anastasi, Eduardo Costa, Dan
Graham and Stephen Kaltenbach

*The Title Of This Show Is A List That
Includes The Dates In Which Each Of The
Exhibited Works Were First Made, The
Dates In Which Some Of Them Were
Remade By The Artists And The Dates In
Which They Were Last Shown*

Curated by Mario Garcia Torres

**Art Basel
Basel, Messe Basel (CH)**

04/06/08 - 08/06/08

Art Galleries

Pierre Bismuth, Manon de Boer, Rineke
Dijkstra, Mario Garcia Torres,
Stephen Kaltenbach, Joachim Koester,
David Lamelas, Ian Wilson



Jan Mot at Art Basel, Galleries, Basel 2008

**Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

04/07/08

Manon de Boer

Switch (live version)

Performed by Michael Schmid

Followed by the book launch
of 'Manon de Boer'

Part of the Oral Culture series

**Frieze Art Fair London
Regent's Park, London**

16/10/08 - 19/10/08

The Fair Gallery

Curated by Pierre Bal-Blanc

**Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

23/10/08 - 29/11/08

Deimantas Narkevičius

The Dud Effect

20/11/08

Kurt Schwitters *Ur-Sonata*

Performed by Michael Schmid

Part of the Oral Culture series

04/12/08 - 17/01/09

Sven Augustijnen

Les Demoiselles de Bruxelles

17/12/08

Pierre Bismuth

The End of Silence

Piano: Alain Baents, Performance:

Kurt Vanmaeckelberghe

Part of the Oral Culture series

22/01/09

Mario Garcia Torres

Chinese Whispers

Part of the Oral Culture series

22/01/09 - 28/02/09

Tino Sehgal

05/03/09 - 11/04/09

Mario Garcia Torres

All That Color Is Making Me Blind

Ian Wilson

Reconstructed Paintings

23/04/09 - 30/05/09

David Lamelas

Encounters

05/06/09 - 18/07/09

Pierre Bismuth, Mario Garcia Torres,

Annette Kelm, Deimantas Narkevičius

**Art Basel
Messe Basel, Basel (CH)**

10/06/09 - 14/06/09

Sven Augustijnen, Mario Garcia Torres,

Joachim Koester, David Lamelas

**Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

12/09/09 - 24/10/09

Tris Vonna-Michell

Auto-Tracking: Ongoing Configurations

**Tris Vonna-Michell**

Auto-Tracking: Ongoing Segments,
performance, part of Oral Culture series, Jan
Mot, Brussels 07/05/2008

Frieze Art Fair

Regent's Park, London

15/10/09 - 18/10/09

Manon de Boer

FIAC

Grand Palais, Paris

22/10/09 - 25/10/09

Pierre Bismuth, Mario Garcia Torres,
David Lamelas, Ian Wilson

Jan Mot

**Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

05/11/09 - 30/01/10

Jeppe Hein

Hello? Shall I call you back?

12/02/10 - 10/04/10

Manon de Boer

Dissonant

24/04/10 - 05/06/10

Rineke Dijkstra

Liverpool

10/06/10 - 31/07/10

Mario Garcia Torres, Sharon Lockhart
*By June 11 We Will Have Installed Some
Works by Mario Garcia Torres and
Sharon Lockhart That We Would Like to
Share With You and Talk To You About*

Art Basel

Basel, Messe Basel (CH)

16/06/10 - 20/06/10

Art Galleries

Pierre Bismuth, Manon de Boer, Mario
Garcia Torres, Douglas Gordon,
David Lamelas, Deimantas Narkevičius,
Tris Vonna-Michell
Art Unlimited
Mario Garcia Torres, Ian Wilson

Jan Mot

**Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

11/09/10 - 23/10/10

Sharon Lockhart

Double Tide

RITS

**Rue Antoine Dansaertstraat 70
1000 Bruxelles/Brussel**

12/09/10

Sharon Lockhart

Double Tide (screening)

**Sharon Lockhart**

Double Tide, 2009

16mm film transferred to HD, colour, sound
99 min. 33 sec.

film still

FIAC

Grand Palais, Paris

21/10/10 - 24/10/10

Pierre Bismuth, Manon de Boer,
Mario Garcia Torres, Joachim Koester,
David Lamelas, Deimantas Narkevičius,
Ian Wilson

Jan Mot

**Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

30/10/10 - 04/12/10

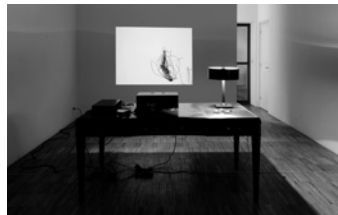
Vija Celmins, Joe Scanlan

Recent Works

11/12/10 - 22/01/11

Pierre Bismuth

Le Versant de l'Analyse

**Pierre Bismuth**

Le Versant de l'Analyse, 2010

Mixed media installation

Installation view at Jan Mot, Brussels 2010

Jan Mot

**Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

29/01/11 - 19/03/11

Joachim Koester

I myself am only a receiving apparatus

RITS

**Rue Antoine Dansaertstraat 70
1000 Brussels**

02/02/11 - 09/02/11

Manon de Boer

Think about Wood, Think about Metal
Sylvia Kristel - Paris
Resonating Surfaces

Independent Art Fair

548 W 22nd St, New York

03/03/11 - 06/03/11

Manon de Boer, Mario Garcia Torres,
David Lamelas, Ian Wilson

Jan Mot

**Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel**

02/04/11 - 14/05/11

David Lamelas

Limit of a projection II

21/05/11 - 09/07/11

Manon de Boer, David Lamelas,
Ian Wilson

People and Time

David Shrigley

Drawings made last week

Art Basel
Basel, Messe Basel (CH)

15/06/11 - 19/06/11

Art Galleries

Pierre Bismuth, Mario Garcia Torres,
Joachim Koester, David Lamelas, Sharon
Lockhart, Ian Wilson
Art Unlimited
Deimantas Narkevičius

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

06/08/11 - 03/09/11

Nina Beier, Francisco Camacho, Jifí
Kovanda, Yoko Ono, Karin Schneider,
Tino Sehgal

The Encounter

Curated by Heidi Ballet

Jan Mot
Gov. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F.

30/08/11 - 29/10/11

Dominique Gonzalez-Foerster
Pavillon d'argent

**ArtRio - International Art Fair of Rio
de Janeiro (BR)**

07/09/11 - 11/09/11

Dominique Gonzalez-Foerster

abc
Station Berlin, Berlin

07/09/11 - 11/09/11

Rineke Dijkstra
Ruth Drawing Picasso, Tate Liverpool

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

10/09/11 - 22/10/11

Mario Garcia Torres
September Piece



Mario Garcia Torres
September Piece (9 at Leo Castelli), 2011
mixed media installation, dimensions variable
Installation view *September Piece* at Jan Mot,
Brussels 2011

FIAC
Grand Palais, Paris

20/10/11 - 23/10/11

Sven Augustijnen, Pierre Bismuth, Rineke
Dijkstra, Mario Garcia Torres, Joachim
Koester, David Lamelas, Ian Wilson

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

03/11/11 - 14/01/12

Manon de Boer
Think about Wood, Think about Metal

Jan Mot
Gov. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F.

19/11/11 - 28/01/12

Joachim Koester
Variations of Incomplete Open Cubes

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

28/01/12 - 31/03/12

John Baldessari, Pierre Bismuth, Mario
Garcia Torres, Robert Heinecken,
Joachim Koester, Jonathan Monk,
Stephen Prina
A Corral around Your Idea
Curated by Giovanni Majer

Jan Mot
Gov. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F.

25/02/12 - 14/04/12

Robert Barry
Sound Pieces

Jan Mot
Rue Antoine Dansaertstraat 46
1000 Bruxelles/Brussel

07/04/12 - 26/05/12

Ian Wilson

Zona MACO
Centro Banamex, Mexico D.F.

18/04/12 - 22/04/12

David Lamelas
Time as Activity - Mexico City

Jan Mot
Gov. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F.

21/04/12 - 14/07/12

David Lamelas
Proyección



David Lamelas
Sin título, 1968
two slide projectors, dimensions variable
Installation view *Proyección* at Jan Mot,
Mexico City 2012

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

02/06/12 - 14/07/12

Pierre Bismuth
Mit Pierre Bismuth gegen Propaganda

Art Basel
Basel, Messe Basel (CH)

13/06/12 - 17/06/12

Art Galleries

Pierre Bismuth, Marcel Broodthaers,
Rineke Dijkstra, Mario Garcia Torres,
Joachim Koester, David Lamelas, Tris
Vonna-Mitchell, Ian Wilson
Art Unlimited
Dominique Gonzalez-Foerster and
Tristan Berra

Jan Mot
Gob. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F.

01/09/12 - 19/01/13

Manon de Boer
one, two, many

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

07/09/12 - 27/10/12

Dominique Gonzalez-Foerster,
Tristan Berra
Belle comme le jour

Cinamatek
Rue Baron Hortastraat, 9
1000 Bruxelles/Brussel

20/09/12
Film Screening
Manon de Boer

one, two, many - Two Times - Dissonant

FIAC
Grand Palais, Paris

18/10/12 - 21/10/12

Sven Augustijnen, Mario Garcia Torres,
Joachim Koester, David Lamelas,
Ian Wilson

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

17/11/12 - 19/01/13

Sven Augustijnen
AWB 082-3317 7922



Sven Augustijnen

AWB 082-3317 7922, 2012

bike and bags of 'makala' (charcoal)
dimensions variable

Installation view AWB 082-3317 7922 at Jan
Mot, Brussels 2012

Jan Mot
Gob. José Ceballos 10
Col. San Miguel Chapultepec 11850
México D.F.

08/12/12 - 23/02/13

Tris Vonna-Michell
Capitol Complex

RITS
Rue Antoine Dansaertstraat 70
1000 Brussels

17/01/13
Sven Augustijnen
Spectres

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

26/01/13 - 02/03/13

Joachim Koester
*Reptile brain, or reptile body, it's your
animal*

09/03/13 - 20/04/13

Jean Broly, Georges Bully, Herman
Daled, Lidewij Edelkoort,
Françoise Epstein, Dominique Païni,
Michel Tournereau
Fictionnalisme: une pièce à conviction



Hommage à Philippe Thomas:

autoportrait en groupe, 1985

Installation view **Jean Broly, Georges Bully,**
Herman Daled, Lidewij Edelkoort,
Françoise Epstein, Dominique Païni, Michel
Tournereau *Fictionnalisme: une pièce à conviction*
Installation view at Jan Mot, Brussels 2013

Jan Mot
Gob. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F.

06/04/13 - 14/04/13

Rineke Dijkstra
Ruth Drawing Picasso
Ian Wilson
Statements
Tris Vonna-Michell
Capitol Complex

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

27/04/13 - 15/06/13

Ian Wilson
Statements

07/05/13 - 08/05/13

Ian Wilson
*The Pure Awareness of the Absolute /
Discussions*

Art Basel
Basel, Messe Basel (CH)

13/06/13 - 16/06/13

Pierre Bismuth, Rineke Dijkstra, Mario
Garcia Torres, Joachim Koester, David
Lamelas, Ian Wilson

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

29/06/13 - 27/07/13

Marian Zijlstra
Terugblik. 1950 – 1970

06/09/13 - 26/10/13

Manon de Boer
one, two, many

07/09/13

Manon de Boer
 Book presentation with Sophie Berrebi
Encounters. On three films
 by Manon de Boer

FIAC

Grand Palais, Paris

24/10/13 - 27/10/13

Sven Augustijnen, Tristan Bera, Pierre Bismuth, Mario Garcia Torres, Dominique Gonzalez-Foerster, Joachim Koester, David Lamelas, Philippe Thomas, Ian Wilson

Jan Mot
Rue Antoine Dansaertstraat 190
1000 Bruxelles/Brussel

07/11/13 - 08/02/14

Tris Vonna-Michell
Postscript II (Berlin)

11/01/14 - 08/02/14

David Horvitz
 Curated by Julia Wielgus

08/02/14

David Horvitz
Let Us Keep Our Own Noon

22/02/14 - 29/03/14

Dominique Gonzalez-Foerster
bibliographie



Dominique Gonzalez-Foerster

2058 (Bibliography), 2012
 carpet, 400 books
 300 x 300 cm (carpet), dimensions variable (books)
 Installation view *bibliographie* at Jan Mot,
 Brussels 2014

22/02/14 -

From the Library of Seth Siegelau /
Egress Foundation Amsterdam
 A selection made by Marja Bloem

05/04/14 - 17/05/14

Robert Barry
Only

Jan Mot
Rue de la Régence /
Regenschapsstraat 67
1000 Bruxelles/Brussel

11/06/14 - 19/07/14

David Lamelas
Mon Amour. Reading Films

Art Basel

Basel, Messe Basel (CH)

19/06/14 - 22/06/14

Art Galleries
 Robert Barry, Pierre Bismuth, Rineke Dijkstra, Mario Garcia Torres, David Lamelas, Philippe Thomas, Ian Wilson
 Art Unlimited
 David Lamelas
 Art Film
 Manon de Boer
 Art Parcours
 Mario Garcia Torres
 14 Rooms
 Dominique Gonzalez-Foerster and Tino Sehgal

Jan Mot
Rue de la Régence /
Regenschapsstraat 67
1000 Bruxelles/Brussel

13/09/14 – 31/10/14

Mario Garcia Torres, Robert Morris,
 Philippe Thomas
A situation in which an argument
can be discussed

13/09/14 – 10/10/15

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

23/09/14

Screening
 Marcel Broodthaers
Une Discussion Inaugurale, 1968
Speakers Corner, 1972
 An evening organised in the context
 of the exhibition
A situation in which an argument
can be discussed

17/10/14

Live performance
 Mario Garcia Torres
 presents Allen Smithee
 An evening organised in the
 context of the exhibition
A situation in which an argument
can be discussed

FIAC

Grand Palais, Paris

23/10/14 - 26/10/14

Pierre Bismuth, Marcel Broodthaers,
 Mario Garcia Torres, David Lamelas,
 Philippe Thomas, Tris Vonna-Michell,
 Ian Wilson

Jan Mot
Rue de la Régence /
Regenschapsstraat 67
1000 Bruxelles/Brussel

28/10/14

Lecture
 Luuk van Middelaar
Speaking on Speeching
 An evening organised in the context
 of the exhibition
A situation in which an argument
can be discussed.

30/10/14

Lecture
 An evening written by Thomas
 Puisquelaloi*
 An evening organised in the context
 of the exhibition
A situation in which an argument
can be discussed

06/11/14 - 29/11/14

Joachim Koester
The Place of Dead Roads

14/11/14

Book launch
 Susana Vargas
Mujercitos

Kaaitheater, Brussels
**Square Saintelette/
 Saintelettesquare 19**
1000 Bruxelles/Brussel

18/11/14

Joachim Koester
The Place of Dead Roads
 Screening and live music performance by
 DJ Miles

**Joachim Koester***The Place of Dead Roads*, 2013

HD video installation, color, sound,

33 min. 30 sec.

Installation view *The Place of Dead Roads* at Jan Mot, Brussels 2014

Jan Mot
Rue de la Régence /
Regentschapsstraat 67
1000 Bruxelles/Brussel

22/11/14

Publication release and conversation with the artist

Tris Vonna-Michell

Capitol Complex / Ulterior Vistas

04/12/14 - 17/01/15

Sven Augustijnen

« *L'histoire est simple et édifiante.* »*Une sélection d'articles parus dans Paris Match, première partie 1960-1972*

23/01/15

Publication release and conversation with Antony Hudek

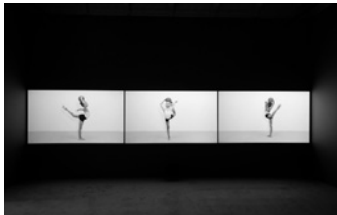
Daniel Bosser: Philippe Thomas Declines His Identity

24/01/15 - 28/02/15

Tino Sehgal

05/03/15 - 18/04/15

Rineke Dijkstra

The Gymschool, St Petersburg, 2014**Rineke Dijkstra***The Gymschool, St Petersburg, 2014*, 2014

3 channel HD video installation, surround sound 15 min. 16 sec.

Installation view *The Gymschool, St**Petersburg, 2014* at Jan Mot, Brussels 2015

10/04/15 -

From the library of Douglas Crimp

10/04/15

From the library of Douglas Crimp

Conversation with Douglas Crimp

23/04/15 - 30/05/15

Pierre Bismuth

Where is Rocky II?

Trailer / Teaser

09/05/15

Ian Wilson

*The Pure Awareness of the Absolute /**A Discussion*

12/06/15 - 25/07/15

Manon de Boer, Joachim Koester, Ian

Wilson

Art Basel**Basel, Messe Basel (CH)**

18/06/15 - 21/06/15

Art Galleries

Robert Barry, Pierre Bismuth, Manon de

Boer, Rineke Dijkstra, Mario Garcia

Torres, Dominique Gonzalez-Foerster,

David Lamelas, Jonathan Monk, Philippe

Thomas, Tris Vonna-Michell, Ian Wilson

Art Parcours

Philippe Thomas

Jan Mot

Rue de la Régence /
Regentschapsstraat 67
1000 Bruxelles/Brussel

11/09/15 - 24/10/15

Manon de Boer

On a Warm Day in July

28/09/15

Manon de Boer

In conversation with Christophe Wavelet

15/10/15

Lionel Devlieger (Rotor)

Architecture and Sacrifice

Lecture

FIAC**Grand Palais, Paris**

21/10/15 - 25/10/15

Sven Augustijnen, Robert Barry, Pierre

Bismuth, Manon de Boer, Rineke

Dijkstra, Mario Garcia Torres, Joachim

Koester, David Lamelas, Philippe

Thomas, Ian Wilson

Jan Mot

Rue de la Régence /
Regentschapsstraat 67
1000 Bruxelles/Brussel

31/10/15 - 28/11/15

Francis Alÿs, Pierre Bismuth, Mario

Garcia Torres, Joachim Koester, Tris

Vonna-Michell

05/12/15 - 30/01/16

Tris Vonna-Michell

Wasteful Illuminations: Distracted
Listening

30/01/16

Tris Vonna-Michell

Wasteful Illuminations: Distracted
Listening

Discussion with the artist

06/02/16 - 26/03/16

David Lamelas

*Experiencias Visuales 1962 & 1968***ARCO****IFEMA, Madrid**

24/02/16 - 28/02/16

Mario Garcia Torres, Ian Wilson

(advertisement)

JAN MOT

Rue de la Régence /
 Regentschapsstraat 67
 1000 Brussels, Belgium
 tel: +32 2 514 1010
 office@janmot.com

Wed - Fri 2 - 6.30 pm
 Sat 12 - 6.30 pm
 and by appointment

José Maria Tornel 22
 Col. San Miguel Chapultepec
 11850 México D.F., México
 office@janmot.com

By appointment only

www.janmot.com